

# BEAUX ARTS

**William Scott**  
**Blue Yellow and Brown**

1957

Oil on canvas  
76.3 x 152.2 cm (30 x 60 inches)



**Provenance:** Private Collection. Denise Bibro Fine Art, New York. Private Collection

**Exhibited:** André Emmerich Gallery, New York, William Scott Paintings on paper and canvas, 1- 25 April 1992, No. 4

Denise Bibro Fine Art, New York, William Scott Works from the Scott Collection, 8 April – 5 June 2004, No.2, illustrated in colour

**Literature:** Dana Micucci, 'St Ives Modernists. British Painters of the 1950s Inspired by a Small Cornish Village', *Architectural Digest*, vol 54, no.8, August 1997, pp.124-5, illustrated in colour (upside down)

Norbert Lynton, William Scott, Thames & Hudson, London, 2004, pp. 198 – 9, 200 – 201, illustrated in colour

## ***From Catalogue Raisonne (CR 356)***

This painting was not exhibited during Scott's lifetime. It remained with the artist until gifted to the collector who sold it through Denise Bibro Fine art, New York, in June 2004. The title and date, which were supplied by the artists estate, appear for the first time in the records of the André Emmerich Gallery.

Writing about Scott's development in 1957 – 'from austerity and a degree of realism to a richer and almost abstract display of colour, form and paint' – Norbert Lynton points out that some of the 1957 paintings take this development a degree further: 'Possibly they were finished too late to be picked for the Biennale; Perhaps (Scott) was not sure of them, or the selectors were doubtful. In fact they mark a climax in his work. Blue, Yellow and Brown is an outstanding example. It is obviously a blue

painting: four- fifths of it is the able top; only a narrow band above it warrants the term "brown".

Yellow are the scrawls of paint, top centre, that bring light and life to three bowls, but allow glimpses of white and blue between the strokes. Much of the surface is given to white form, some opaque, other transparent, to strong black forms, and to blue/ black sections in the top band. The blue of table is a broken surface, not only hinting at other colours beneath but also revealing other object-shapes in or beneath it, ghostlike forms that one senses before one sees them. The effect is luscious as well as mysterious, hinting at time, growth and decay.'

It was bought from Denise Bibro Fine Art by the collector who owned it at the time of writing.