

COLNAGHI ELLIOTT

MASTER DRAWINGS

Edith Granger-Taylor
(Grassington 1897 – 1958)

Self-portrait

Monogrammed and dated lower right: *EGT / 1914*

Pastel and pencil on paper

35 x 25.5 cm (14 x 10 in.)

Provenance:

Gillian Wood, Frome, Somerset;

By whom posthumously sold, Dominic Winter, 9 October 2014, lot 308;

Liss Llewellyn, London;

Dawons, Maidenhead, 28th March 2024, lot 22.

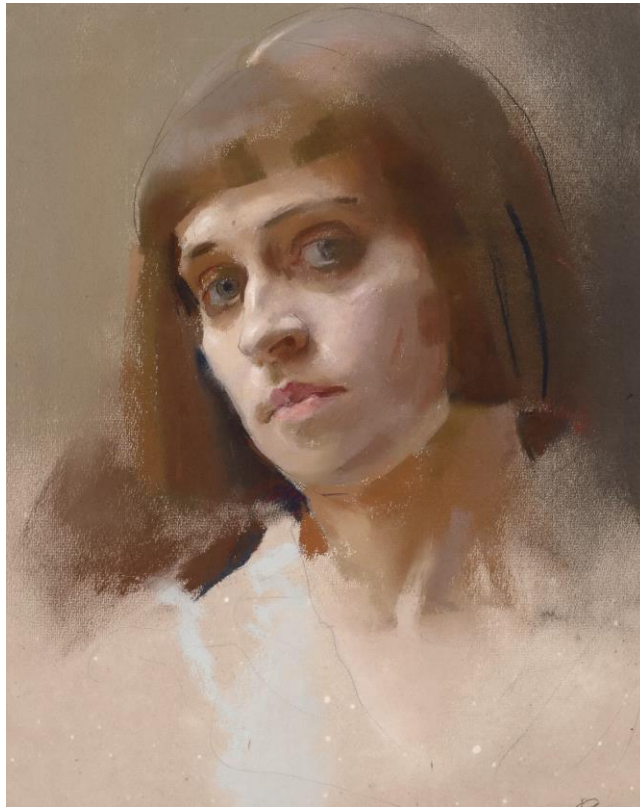
Literature:

S. Llewellyn, *Portrait of an Artist*, London 2021, p. 8, cat. 1.

Exhibited:

Possibly Society of Women Artists, 1923, (327);

Portrait of an Artist, Newcastle, Laing Art Gallery, 11 September 2021 – 26 February 2022.



Edith Granger-Taylor was born in Grassington, Yorkshire. From an early age, she displayed a talent for painting and went on to study at several prestigious art schools. In 1910, she attended the Royal Academy Schools for a term and later studied at St. John's Wood Art School. In 1919, she enrolled at the Slade School of Fine Art, where her skill with pastel was praised by Henry Tonks. This medium, along with crayon (fig. 1), became her primary mode of artistic expression. Granger-Taylor returned to the Slade in the early 1930s to study stage design.

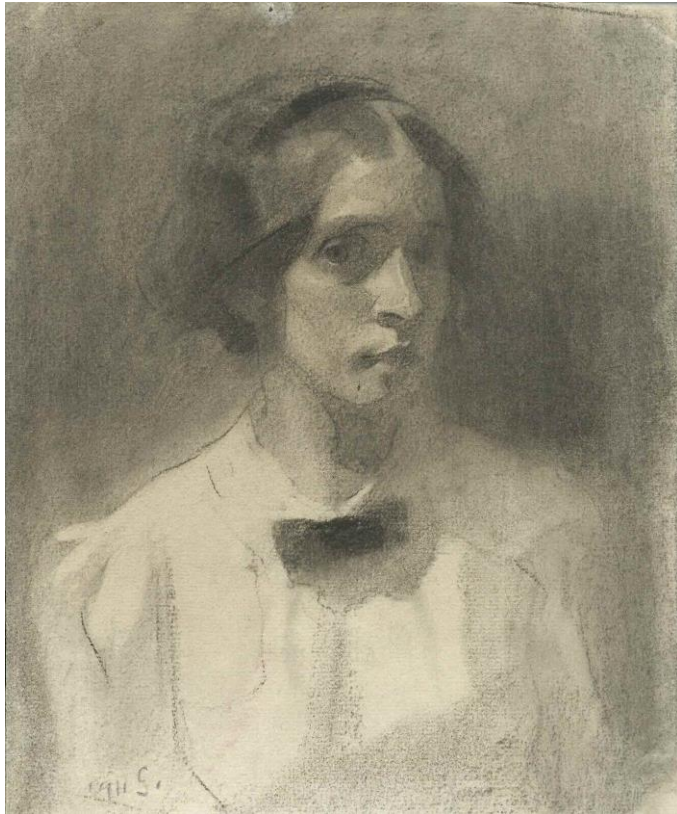


Fig. 1, Edith-Granger Taylor, *Self-portrait*, 1914, pencil and black chalk, Private Collection

Throughout the 1920s and 1930s, Granger-Taylor exhibited her works frequently, including at the New English Art Club (NEAC) and the Royal Society of Painter-Printmakers exhibition in 1935. She also held solo exhibitions at the Grosvenor Galleries in 1922 and the Beaux Arts Gallery in 1932. For the latter, Granger-Taylor received glowing reviews from critics, including one from *The Scotsman*, who praised her extraordinary facility with pastel, her grace in design, and her personal and fluent style.

Despite her early success, Granger-Taylor grew increasingly frustrated with the challenges faced by female artists during the inter-war years. This frustration is evident in paintings such as *Allegory*, (1934), which she described as a 'delicate feminist satire.' Her disenchantment led her to withdraw from the art world, and after the 1930s, her work was not exhibited again in her lifetime.

Dating to 1914, this self-portrait is likely to have been undertaken during Granger-Taylor's first year at St. John's Wood Art School, at the age of twenty-seven. Her technical brilliance is clearly apparent. The artist focuses all the attention on her face, with her shoulder and collar rendered with only a few cursory pencil marks. A photograph of around the same

date shows Granger-Taylor with the same fashionable bob haircut, similarly turned three-quarters to the viewer (fig. 2).



Fig. 2, Edith-Granger Taylor,
circa 1914