

JENNA BURLINGHAM FINE ART LTD

WILLIAM SCOTT CBE RA&NBSP;'THEMES AND VARIATIONS'&NBSP;WORKS FROM THE ARTIST'S ESTATE&NBSP;10TH NOVEMBER - 29TH NOVEMBER 2025

For full details and larger images, please see the end of this document.



William Scott 1913-1989

Untitled (Pears), 1955

signed and dated

drawing, pencil

20.2 x 25.4 cm

8 x 10 in

(WSF165)

[View detail](#)



William Scott 1913-1989

Still Life with Bowl and Olives, 1950

oil on canvas

55.5 x 64 cm

21 7/8 x 25 1/4 in

(WSF173)

[View detail](#)



William Scott 1913-1989

Untitled, 1957

signed and dated

gouache

55.9 x 76.2 cm

22 x 30 in

(WSF159)

[View detail](#)



William Scott 1913-1989

(Abstract Painting), 1959

oil on canvas

40.8 x 45.7 cm

16 x 18 in

(WSF161)

[View detail](#)



William Scott 1913-1989
Blue and Black Painting, 1959
 signed
 oil on canvas
 101 x 126.2 cm
 39 3/4 x 49 3/4 in

[View detail](#)

(WSF155)



William Scott 1913-1989
Blue and White Collage, 1959, circa
 signed
 gouache and collage
 21.6 x 31.2 cm
 8 1/2 x 12 1/4 in

[View detail](#)

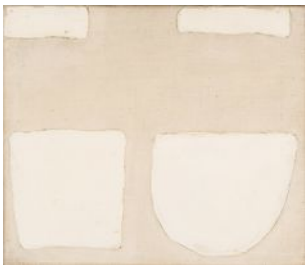
(WS143)



William Scott 1913-1989
Ochre Collage, 1960, circa
 oil and collage on thick paper
 21.3 x 29.4 cm
 8 3/8 x 11 5/8 in

[View detail](#)

(WSF140)



William Scott 1913-1989
Whites, 1960
 signed and dated verso
 oil on canvas
 30.5 x 35.4 cm
 12 x 14 in

[View detail](#)

(WSF172)



William Scott 1913-1989
 Untitled, 1963
 oil on canvas
 30.8 x 35.7 cm
 12 1/8 x 14 in

[View detail](#)

(WSF162)



William Scott 1913-1989
Orange and Grey, 1962, circa
 gouache
 55.9 x 76.2 cm
 22 x 30 in

[View detail](#)

(WSF149)



William Scott 1913-1989
Untitled (White Painting), 1961
 oil on canvas
 87 x 112.2 cm
 34 1/4 x 44 1/8 in

[View detail](#)

(WSF171)



William Scott 1913-1989
Gouache Blue and Black, 1962/63, circa
 gouache
 28.3 x 39.6 cm
 11 1/8 x 15 5/8 in

[View detail](#)

(WS142)



William Scott 1913-1989
Berlin Blues study, 1965, circa
 drawing, charcoal
 22.5 x 22.5 cm
 8 7/8 x 8 7/8 in

[View detail](#)

(WSF141)



William Scott 1913-1989
Untitled, 1965
 oil on canvas
 50.4 x 51 cm
 19 7/8 x 20 1/8 in

[View detail](#)

(WSF163)



William Scott 1913-1989
Blue and White, 1965, circa
 gouache
 28 x 30.3 cm
 11 x 11 7/8 in

[View detail](#)

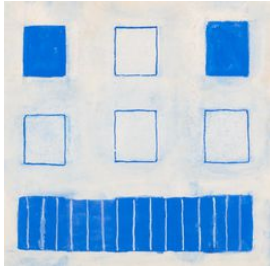
(WS138)



William Scott 1913-1989
Red with Wrath, 1965, circa
 gouache and collage
 25 x 30 cm
 9 7/8 x 11 3/4 in

[View detail](#)

(WSF167)



William Scott 1913-1989
Divided Blues, 1965, circa
 gouache
 28 x 28 cm
 11 x 11 in

(WS169)

[View detail](#)



William Scott 1913-1989
Darker Blues, 1965, circa
 gouache
 28 x 30.2 cm
 11 x 11 7/8 in

(WS168)

[View detail](#)



William Scott 1913-1989
Original Gouache for Odeon Suite II, 1966
 gouache
 55.5 x 76.3 cm
 21 7/8 x 30 in

(WSF160)

[View detail](#)



William Scott 1913-1989
Still Life, Beans, 1976
 signed and dated verso
 oil on canvas
 63.3 x 75.6 cm
 24 7/8 x 29 3/4 in

(WSF154)

[View detail](#)



William Scott 1913-1989
Blue, Black and White, 1972
 signed and dated
 gouache
 57.5 x 78.5 cm
 22 5/8 x 30 7/8 in

(WSF150)

[View detail](#)



William Scott 1913-1989
Still Life with Yellow Base, 1975, circa
 signed and dated
 gouache and crayon
 55.9 x 76.2 cm
 22 x 30 in

(WSF148)

[View detail](#)



William Scott 1913-1989
Strong Note Orange, 1972
 signed and dated verso
 oil on canvas
 128.1 x 102.1 cm
 50 3/8 x 40 1/4 in

[View detail](#)

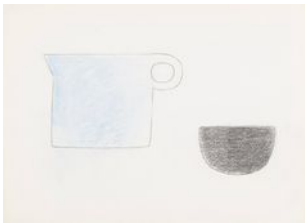
(WSF174)



William Scott 1913-1989
Original Gouache for Grapes, 1979
 gouache and pencil
 50 x 65 cm
 19 3/4 x 25 5/8 in

[View detail](#)

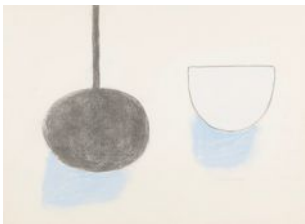
(WSF153)



William Scott 1913-1989
Poem for a Jug, 1980, circa
 pencil and pastel
 28 x 38 cm
 11 x 15 in

[View detail](#)

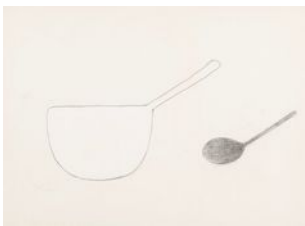
(WS158)



William Scott 1913-1989
Pan and Bowl, 1980
 pastel, charcoal and pencil
 28 x 38 cm
 11 x 15 in

[View detail](#)

(WSF164)



William Scott 1913-1989
Pan and Spoon, 1980/82, circa
 pencil and gouache
 27.5 x 28 cm
 10 7/8 x 11 in

[View detail](#)

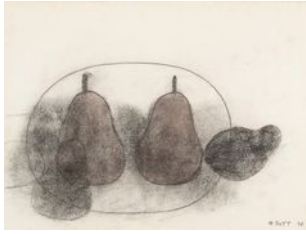
(WSF145)



William Scott 1913-1989
Bowl and Basket, 1976, circa
 drawing, pencil
 27.5 x 39 cm
 10 7/8 x 15 3/8 in

[View detail](#)

(WSF146)



William Scott 1913-1989
Four Pears on a Plate, 1975
 signed and dated
 drawing, charcoal and pencil
 29.5 x 39 cm
 11 5/8 x 15 3/8 in

[View detail](#)

(WSF147)

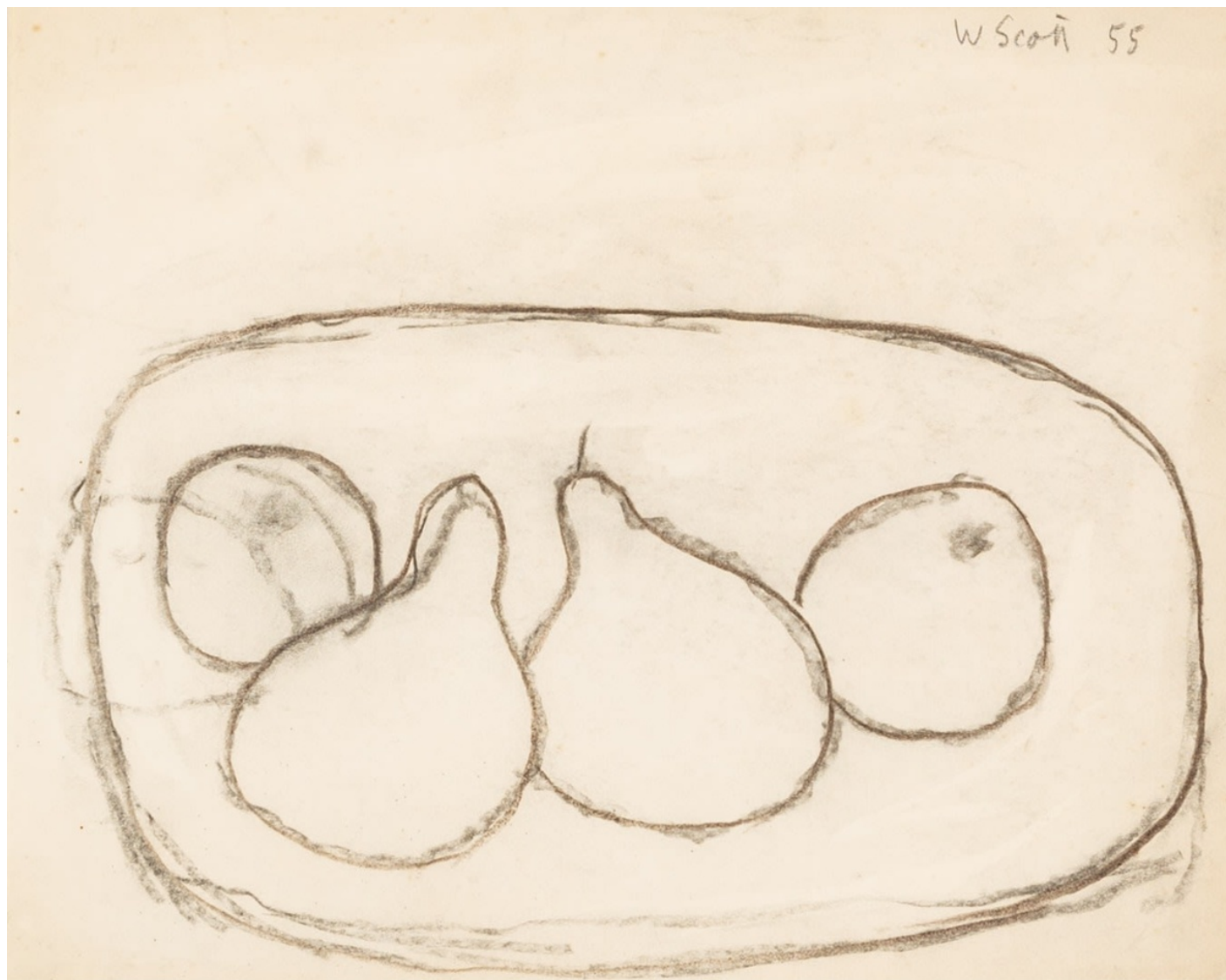


William Scott 1913-1989
Grapes and Lemons, 1985
 signed and dated
 gouache, pastel and charcoal
 35.3 x 57 cm
 13 7/8 x 22 1/2 in

[View detail](#)

(WSF139)

WILLIAM SCOTT
Untitled (Pears), 1955



signed and dated
drawing, pencil
20.2 x 25.4 cm
8 x 10 in

(WSF165)

Image 1/2

Literature

Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1952-1959', Volume 2, Thames and Hudson, London, 2013, illustrated p.131, illustrated in colour



Image 2/2

WILLIAM SCOTT
Still Life with Bowl and Olives, 1950



oil on canvas
55.5 x 64 cm
21 7/8 x 25 1/4 in

(WSF173)

Image 1/2

Description

William Scott's *Still Life with Bowl and Olives* (1950) stands at a crucial turning point in the artist's career, as his still-life paintings shifted away from descriptive realism toward an austere, abstracted language. The composition is pared down to its essentials: a dark bowl placed at the centre of the table, a square plate with just a handful of green olives, and the surrounding planes of grey and brown. What might otherwise be a

domestic scene becomes something closer to a meditation on balance, geometry, and space.

Scott reduces his colours to earthy greys and blacks, punctuated only by the vivid green of the olives, a restrained palette emerging. This severe economy heightens the formal clarity of the work and emphasises the relationships between shapes and surfaces. In this respect, the painting resonates with the pared-back post-war still lifes of Picasso, particularly 'Nature morte au Poron' (1948), who similarly turned the kitchen table into a stage for abstraction and experimentation. Yet Scott's interpretation is distinctively his own—less flamboyant, more contemplative, and deeply attuned to a quiet, architectural order. For Scott, this dialogue with Picasso was not imitation but transformation, an absorption of the innovations of continental modernism which he made his own.

The date of 1950 is significant. That year, Scott held his first solo exhibition at the Leicester Galleries in London, marking his emergence as one of the leading voices of post-war British painting. Still Life with Bowl and Olives demonstrates his absorption of European modernism, as well as his determination to forge a personal idiom within it. By transforming the humble still life into an arena for formal and spatial exploration, Scott aligned himself with the international avant-garde while remaining rooted in his own artistic concerns.

This painting not only encapsulates Scott's early move towards abstraction but also foreshadows the serene, elemental works of the 1950s and 1960s that would establish him as a central figure in modern British art.

Literature

Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1913-1951', Volume 1, London, Thames and Hudson, 2013, cat. no.182, illustrated in colour



Image 2/2

WILLIAM SCOTT
Untitled, 1957



signed and dated
gouache
55.9 x 76.2 cm
22 x 30 in

(WSF159)

Image 1/2

Exhibitions

Osaka, Kashahara Gallery, William Scott, 16 January - 7 February 1976, cat. no.12
Osaka, Kasahara Gallery, William Scott, 17 May - 29 May 1976, cat. no.2

Literature

Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1952-1959', Volume 2, London, Thames and Hudson, 2013, p.123, illustrated in colour



Image 2/2

WILLIAM SCOTT
(*Abstract Painting*), 1959



oil on canvas
40.8 x 45.7 cm
16 x 18 in

(WSF161)

Image 1/2

Exhibitions

London, Osborne Samuel, 'William Scott and Friends, An Exhibition', 12 June -13 July 2013, unnumbered catalogue, illustrated in colour pp.24-5

Literature

Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1952-1959', Volume 2, London, Thames and Hudson, 2013, cat. no.394, illustrated in colour



Image 2/2

WILLIAM SCOTT
Blue and Black Painting, 1959



signed
oil on canvas
101 x 126.2 cm
39 3/4 x 49 3/4 in

(WSF155)

Image 1/2

Provenance

William Scott Estate

Exhibitions

Zurich, Galerie Charles Lienhard, 'William Scott', 11 November - 12 December 1959, cat. no.14 (as 'Painting')Tirol, Europaisches Forum Alpach, and touring, 'Das Junge England', 19 August - December 1960, cat. no.36, illustrated in black-and-white (as 'Blue Painting')
London, Hanover Gallery, 'William Scott', 17 May - 17 June 1961, cat. no.21, illustrated in black-and-white (as 'Blue Painting') British Council, touring exhibition to Cyprus, Lebanon, Iran and Iraq, as 'Contemporary British Art', 1962(?), cat. no.13
Bern, Kunsthalle, 'Victor Pasmore, William Scott', 12 July - 18 August 1963, cat. no.25 (as 'Blue Black Painting')
Belfast, Ulster Museum, 'William Scott', 12 September - 5 October 1963, cat. no.28 (as 'Blue Black Painting')
New, York, Anita Rogers Gallery, 'Mark Rothko and William Scott: Continuing the Dialogue', 26 April -3 June 2023, unnumbered catalogue, illustrated in colour, p.56

Literature

Alexander Auer (foreword), 'Das Junge England', exh. cat., Europaisches Forum Alpach, Tirol, 1960, p.11, illustrated in black-and-white (as 'Blue Painting')
Alan Gouk, "Patrick Heron II", 'Artscribe', no.35, June 1982, p.33, illustrated in black-and-white (upside down)
Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1952-1959', Volume 2, London, Thames and Hudson, 2013, cat. no.406, illustrated in colour



Image 2/2

WILLIAM SCOTT
Blue and White Collage, 1959, circa



signed
gouache and collage
21.6 x 31.2 cm
8 1/2 x 12 1/4 in

(WS143)

Image 1/2

Description

This study relates closely to Scott's important commission to design a large mural for Altnagelvin Hospital, Londonderry.



Image 2/2

WILLIAM SCOTT
Ochre Collage, 1960, circa



oil and collage on thick paper
21.3 x 29.4 cm
8 3/8 x 11 5/8 in

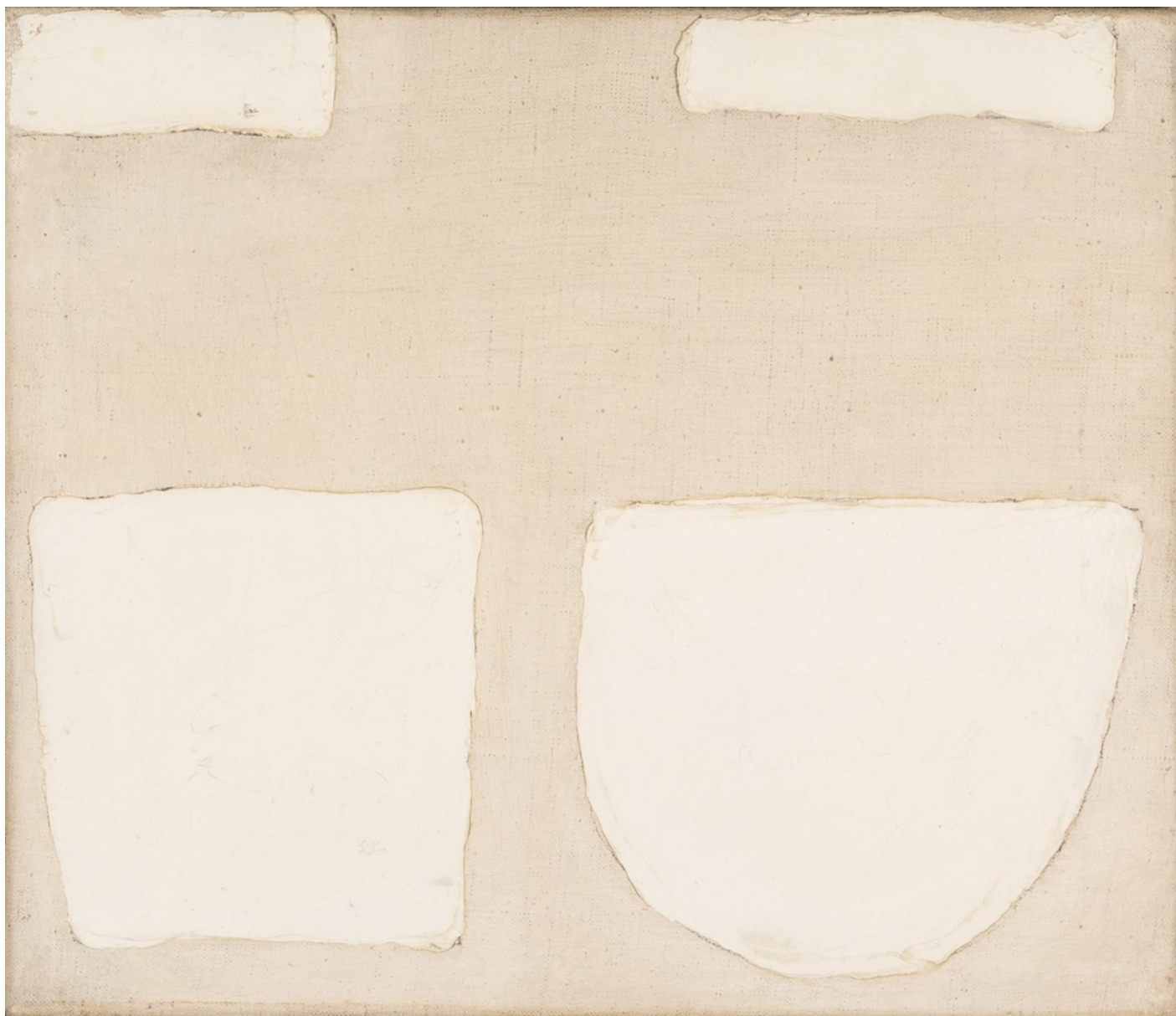
(WSF140)

Image 1/2



Image 2/2

WILLIAM SCOTT
Whites, 1960



signed and dated verso

oil on canvas

30.5 x 35.4 cm

12 x 14 in

(WSF172)

Image 1/2

Literature

Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1960-1968', Volume 3, London, Thames and Hudson, 2013, cat. no.462, illustrated in colour



Image 2/2

WILLIAM SCOTT
Untitled, 1963



oil on canvas
30.8 x 35.7 cm
12 1/8 x 14 in

(WSF162)

Image 1/2

Literature

Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1960-1968', Volume 3, London, Thames and Hudson, 2013, cat. no.543, illustrated in colour



Image 2/2

WILLIAM SCOTT
Orange and Grey, 1962, circa



gouache
55.9 x 76.2 cm
22 x 30 in

(WSF149)

Image 1/2



Image 2/2

WILLIAM SCOTT

Untitled (White Painting), 1961



oil on canvas

87 x 112.2 cm

34 1/4 x 44 1/8 in

(WSF171)

Image 1/2

Literature

Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1960-1968', Volume 3, London, Thames and Hudson, 2013, cat. no.484, illustrated in colour



Image 2/2

WILLIAM SCOTT

Gouache Blue and Black, 1962/63, circa



gouache

28.3 x 39.6 cm

11 1/8 x 15 5/8 in

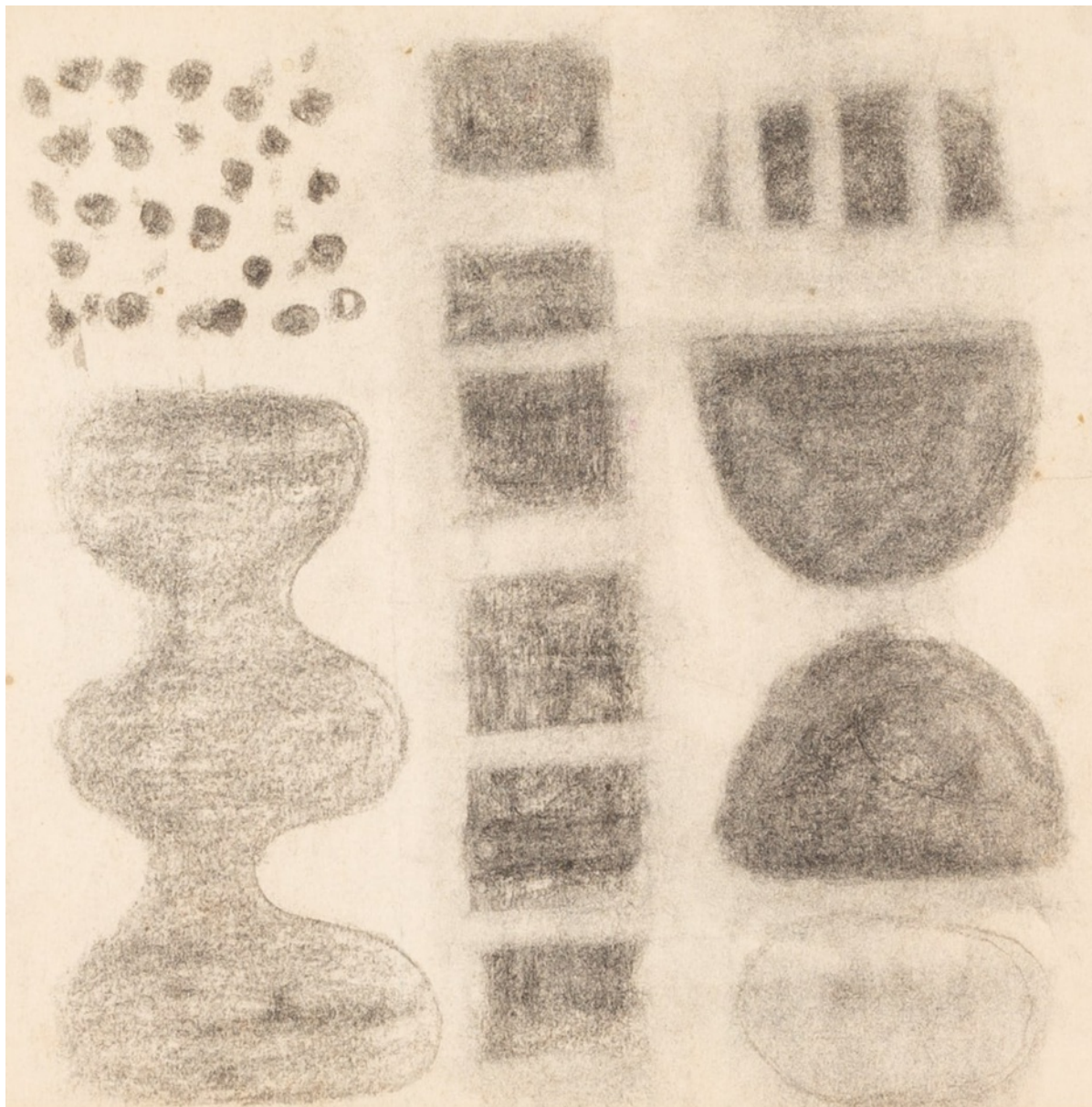
(WS142)

Image 1/2



Image 2/2

WILLIAM SCOTT
Berlin Blues study, 1965, circa



drawing, charcoal
22.5 x 22.5 cm
8 7/8 x 8 7/8 in

(WSF141)

Image 1/2



Image 2/2

WILLIAM SCOTT
Untitled, 1965



oil on canvas
50.4 x 51 cm
19 7/8 x 20 1/8 in

(WSF163)

Image 1/2

Description

William Scott 1913-1989

William Scott was one of the foremost British artists of the twentieth century with an international profile, particularly in the USA where he held

several important exhibitions.

This November the gallery will be hosting the first solo exhibition of his work for over a decade, working in collaboration with the Artist's Estate. The paintings presented here and from the exhibition have never been shown.

This work comes from a pivotal moment in Scott's career when his language of abstraction had reached an assured clarity. By this point, Scott was internationally recognised, having represented Britain at the Venice Biennales in 1958 and exhibited widely in Europe and America. His work at this time distilled the vocabulary of Still-Life into bold shapes. This work exemplifies Scott's relationship between form and void, presence and absence. The deep ultramarine shape pushes against the canvas edges with a sculptural weight, yet remains enigmatic, hovering between the organic and geometric. It reflects Scott's ongoing dialogue at this time with American abstraction - he had a particular friendship with Rothko and de Kooning. This work shows Scott at the height of his abilities, refining his pictorial language to its essentials and creating an abstraction which is uniquely British.

William Scott was born in Greenock, Scotland to Irish and Scottish parents, moving to Ulster when Scott was 11 years old where he spent the remainder of his early life. Scott studied first at Belfast College of Art (1928-1931) and later at the Royal Academy (1931-1935), where he shared accommodation with the poet Dylan Thomas. After completing his studies, Scott lived in France for several years, mainly in Port Avon and St Tropez, developing a life-long kinship with French still life painting. Jean-Baptiste-Siméon Chardin was particularly interesting to the artist during this period, later he would become more influenced by Georges Braque. Alongside French still life painting, Scott drew inspiration from pre-historic art and the untrained art of children.

The artist spent his adult life living in both London and Somerset, he was also a frequent visitor to the Cornwall where he connected with artists of the St Ives school and was particularly fond of the fishing village of Mousehole, which is depicted in his work. In 1953, Scott travelled to New York, becoming one of the first British artists to meet the Abstract Expressionists, including Jackson Pollock and Willem de Kooning. Mark Rothko would later visit the Scotts in Somerset. The recipient of numerous awards throughout his career, including the Painters Prize at the John Moore's Liverpool Exhibition (1959), Scott also represented Britain at the 1958 Venice Biennale.

Scott produced landscapes and nudes but painted still life work for his entire career, he experimented with abstraction during the 1950s but these were always based within the tradition of still life. His work often bridged the gap between representation and abstraction, with motifs of objects such as cups, saucepans and frying baskets, still recognisable even in his later, more austere work, along with the flat planes of colour that often characterise his work. The artist compared his repeated depictions of kitchen objects to that of Braque's frequent studies of guitars, 'if the guitar was to Braque his Madonna the frying pan could be my guitar'. While the subject matter remained much the same throughout Scott's career, elements such as scale developed with his compositions becoming larger and the surface of the painting more laboured and worked.

Public collections representing Scott's work include Tate Gallery which held retrospectives of his work in 1972 and 2013, Fitzwilliam Museum, Jerwood Foundation and the Guggenheim Museum, New York. His work was formally part of the private art collection of David Bowie. Scott's early life was made into a film, 'Every Picture Tells a Story' by his artist and director son, James Scott

Literature

Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1960-1968', Volume 3, London, Thames and Hudson, 2013, cat. no.594, illustrated in colour



Image 2/2

WILLIAM SCOTT
Blue and White, 1965, circa



gouache
28 x 30.3 cm
11 x 11 7/8 in

(WS138)

Image 1/2



Image 2/2

WILLIAM SCOTT
Red with Wrath, 1965, circa



gouache and collage
25 x 30 cm
9 7/8 x 11 3/4 in

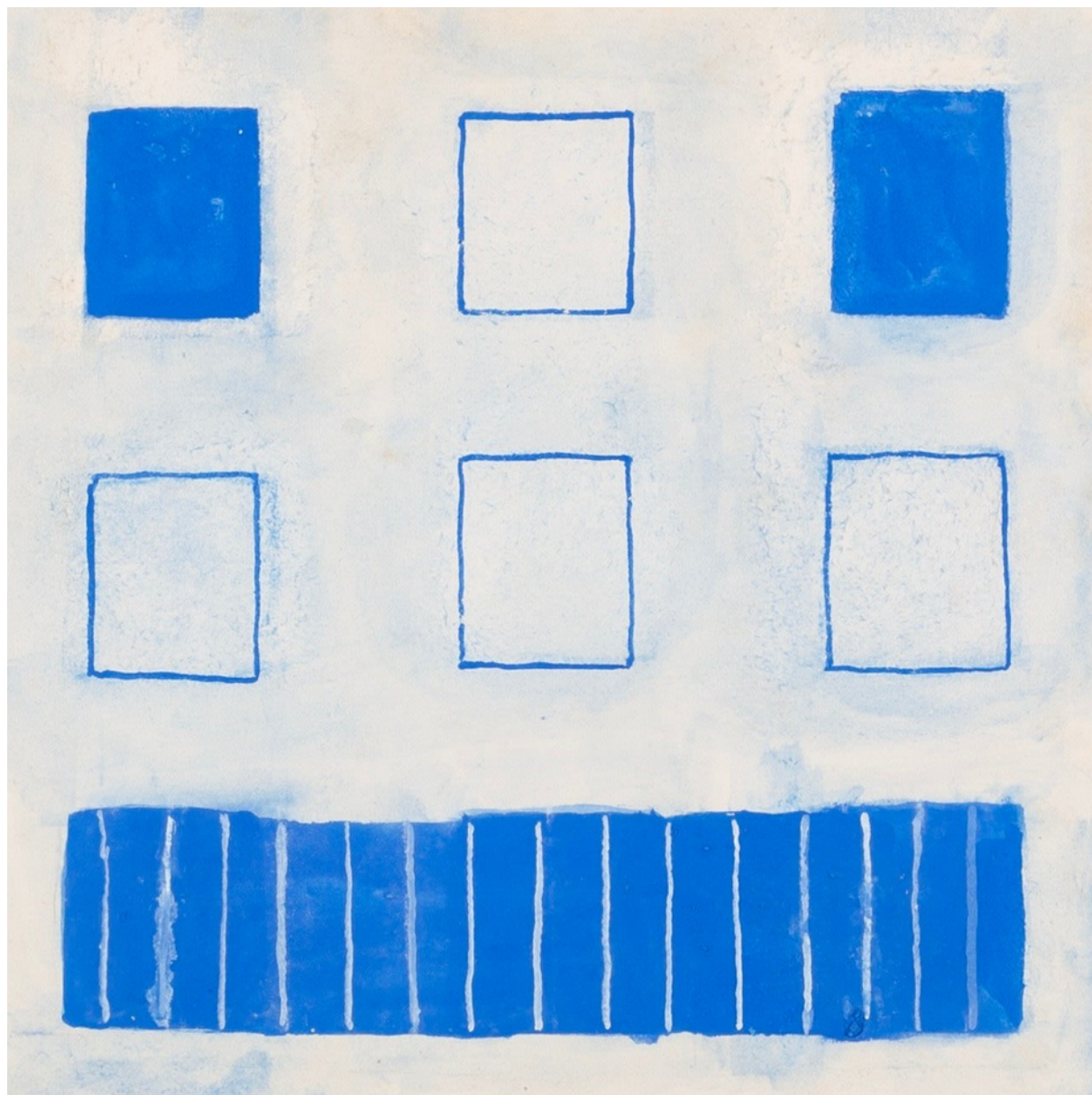
(WSF167)

Image 1/2



Image 2/2

WILLIAM SCOTT
Divided Blues, 1965, circa



gouache
28 x 28 cm
11 x 11 in

(WS169)

Image 1/2

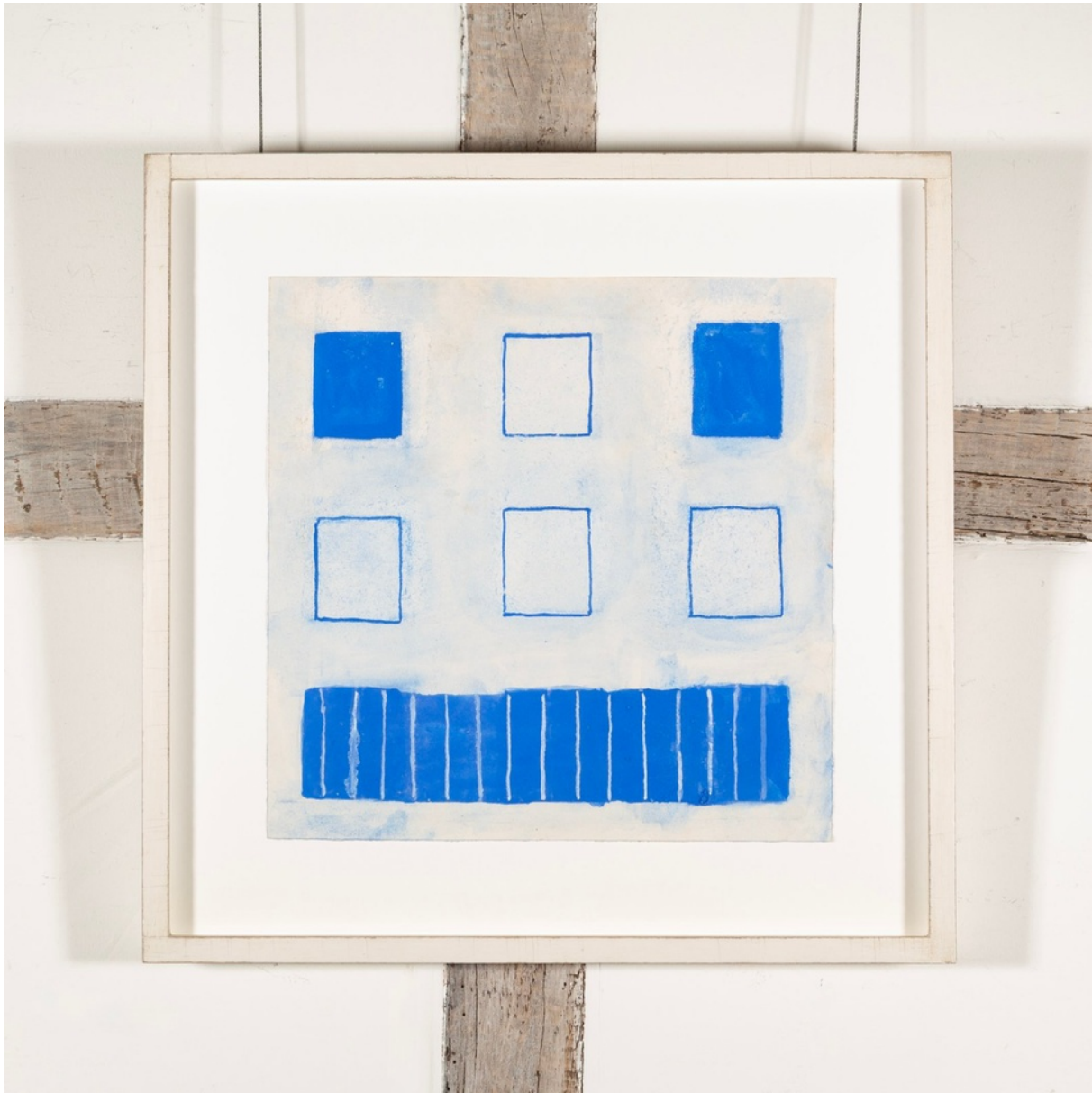


Image 2/2

WILLIAM SCOTT
Darker Blues, 1965, circa



gouache
28 x 30.2 cm
11 x 11 7/8 in

(WS168)

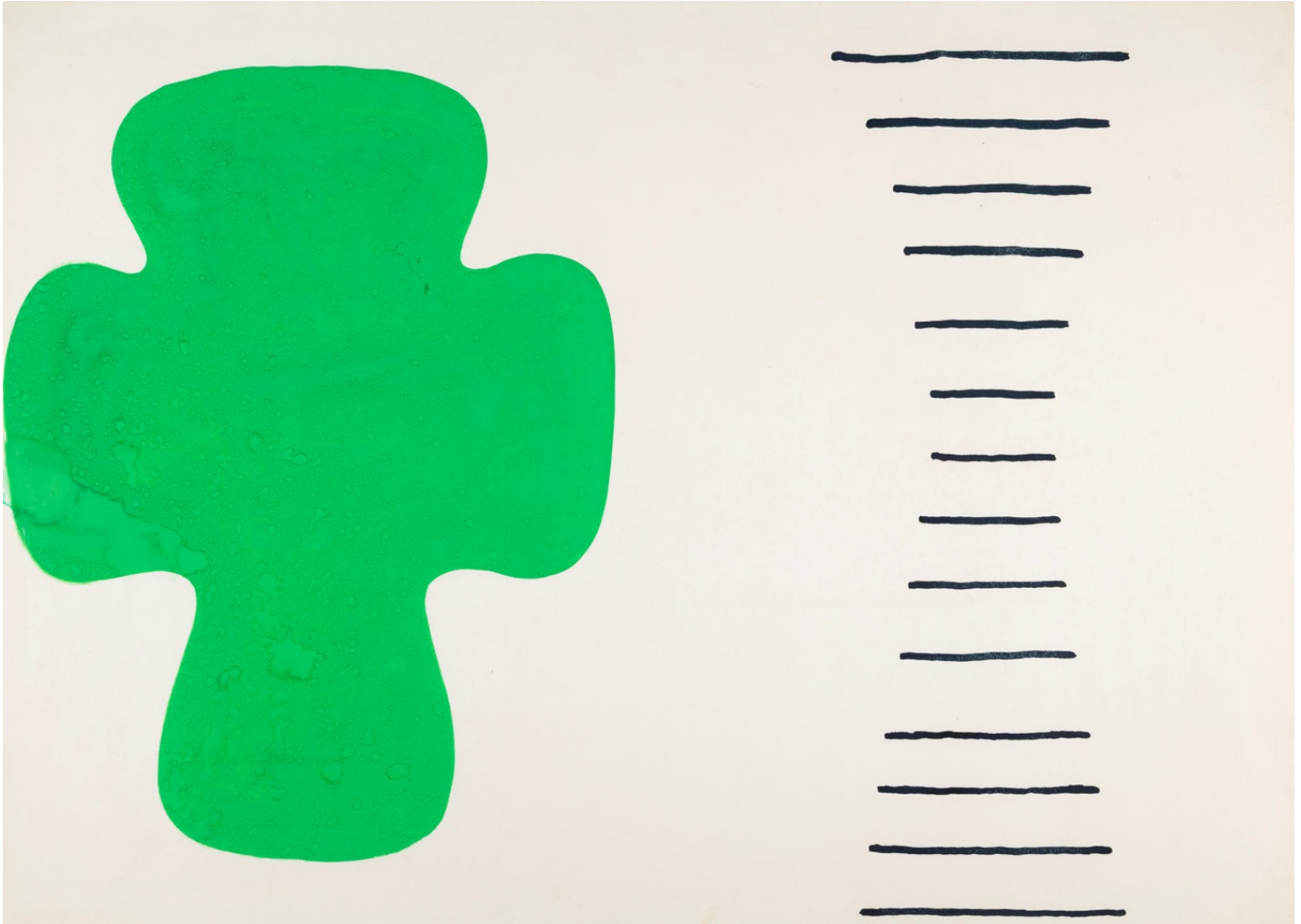
Image 1/2



Image 2/2

WILLIAM SCOTT

Original Gouache for Odeon Suite II, 1966



gouache

55.5 x 76.3 cm

21 7/8 x 30 in

(WSF160)

Image 1/2

Description

The Odeon Suite consists of six lithographs, published by Editions Aleto, London and printed in Zurich by Mathieu AG. The name is derived from the famous Odeon Cafe in Zurich, which Scott frequented while working in the city.



Image 2/2

WILLIAM SCOTT
Still Life, Beans, 1976



signed and dated verso
oil on canvas
63.3 x 75.6 cm
24 7/8 x 29 3/4 in

(WSF154)

Image 1/2

Exhibitions

Dublin, Dawson Gallery, 'William Scott Twelve Recent Paintings', 9. - 23 July 1977, cat. no.2

Literature

Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1969-1989', Volume 4, London, Thames and Hudson, 2013, cat. no.801, illustrated in colour



Image 2/2

WILLIAM SCOTT
Blue, Black and White, 1972



signed and dated
gouache
57.5 x 78.5 cm
22 5/8 x 30 7/8 in

(WSF150)

Image 1/2

Description

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Exhibitions

Perth, Australia, Lister Art Gallery, *William Scott 15 Gouaches*, 1973



Image 2/2

WILLIAM SCOTT

Still Life with Yellow Base, 1975, circa



signed and dated
gouache and crayon
55.9 x 76.2 cm
22 x 30 in

(WSF148)

Image 1/2

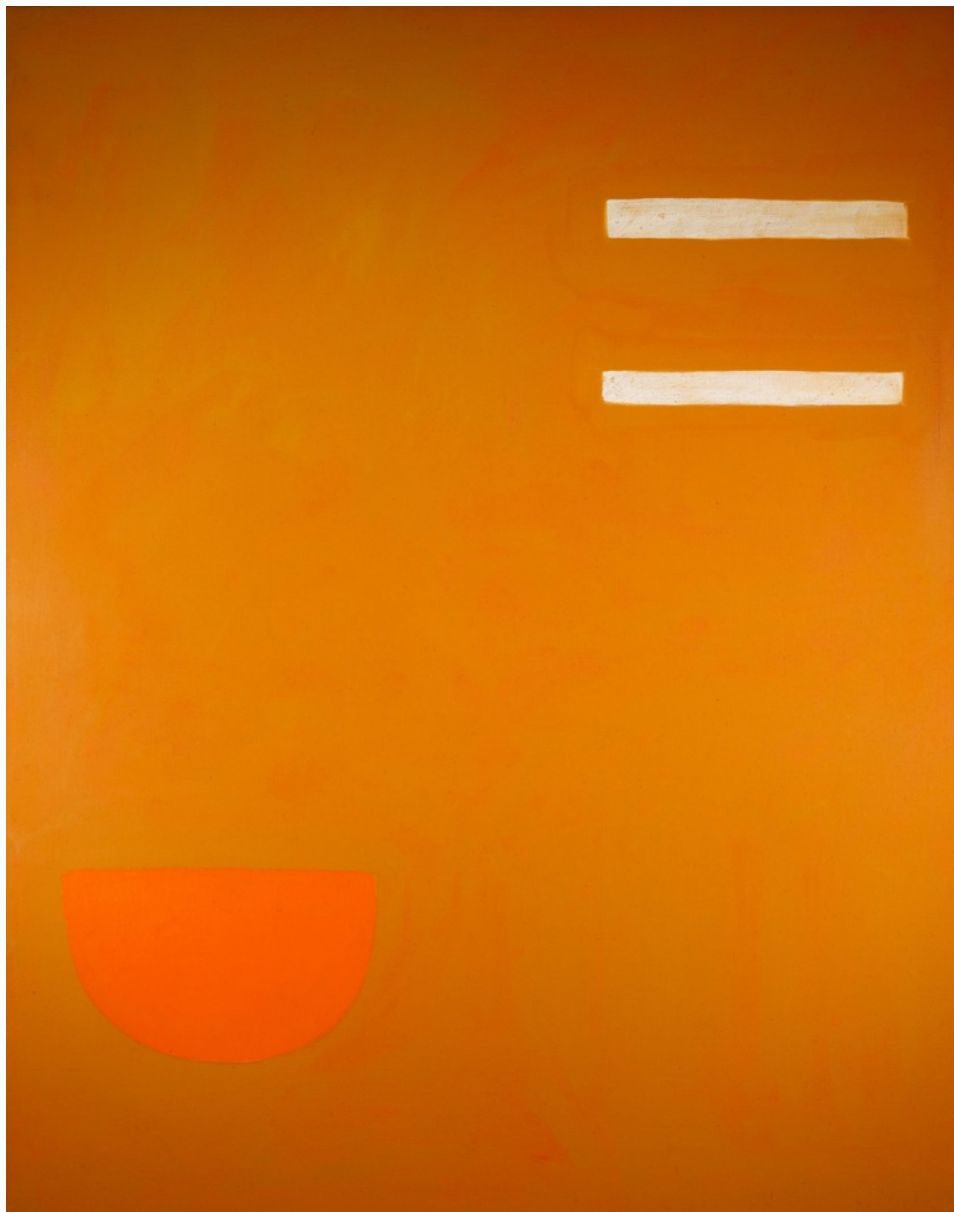
Exhibitions

New York, Gimpel & Weitzenhoffer, 'William Scott', 26 April - 28 May 1983



Image 2/2

WILLIAM SCOTT
Strong Note Orange, 1972



signed and dated verso

oil on canvas

128.1 x 102.1 cm

50 3/8 x 40 1/4 in

(WSF174)

Image 1/2

Exhibitions

New York, Martha Jackson Gallery, 'William Scott', 3 January - 10 February 1973

Toronto, Gallery Moos, 'An Exhibition of New Paintings by William Scott', 13 October - 1 November 1973, cat. no.9

Lincoln, DeCordova Museum, 'The British are Coming', 1975
London, Gimpel Fils, 'William Scott. Every Picture Tells a Story', 26 February - 30 March 1985, cat. no.17
New York, McCaffrey Fine Art, 'William Scott', 27 February - 7 April 2010
London, McCaffrey Fine Art at Frieze Masters, 'William Scott', 11 - 14 October 2012
Hepworth Wakefield, and touring, 'William Scott', 25 May - 29 September 2013
London, Beaux Arts Gallery, 'Four Giants of British Modernism: Terry Frost, William Scott, Peter Lanyon, Patrick Heron', 19 September - 19 October 2019

Literature

Norbert Lynton, 'William Scott', Thames and Hudson, London, 2004, p.365, illustrated in colour
David Anfam, 'William Scott', McCaffrey Fine Art, New York, 2010, n.p., cat. no.33, illustrated in colour
Sarah Whitfield, 'William Scott Catalogue Raisonné of Oil Paintings 1969-1989', Volume 4, London, Thames and Hudson, 2013, cat. no.729, illustrated in colour

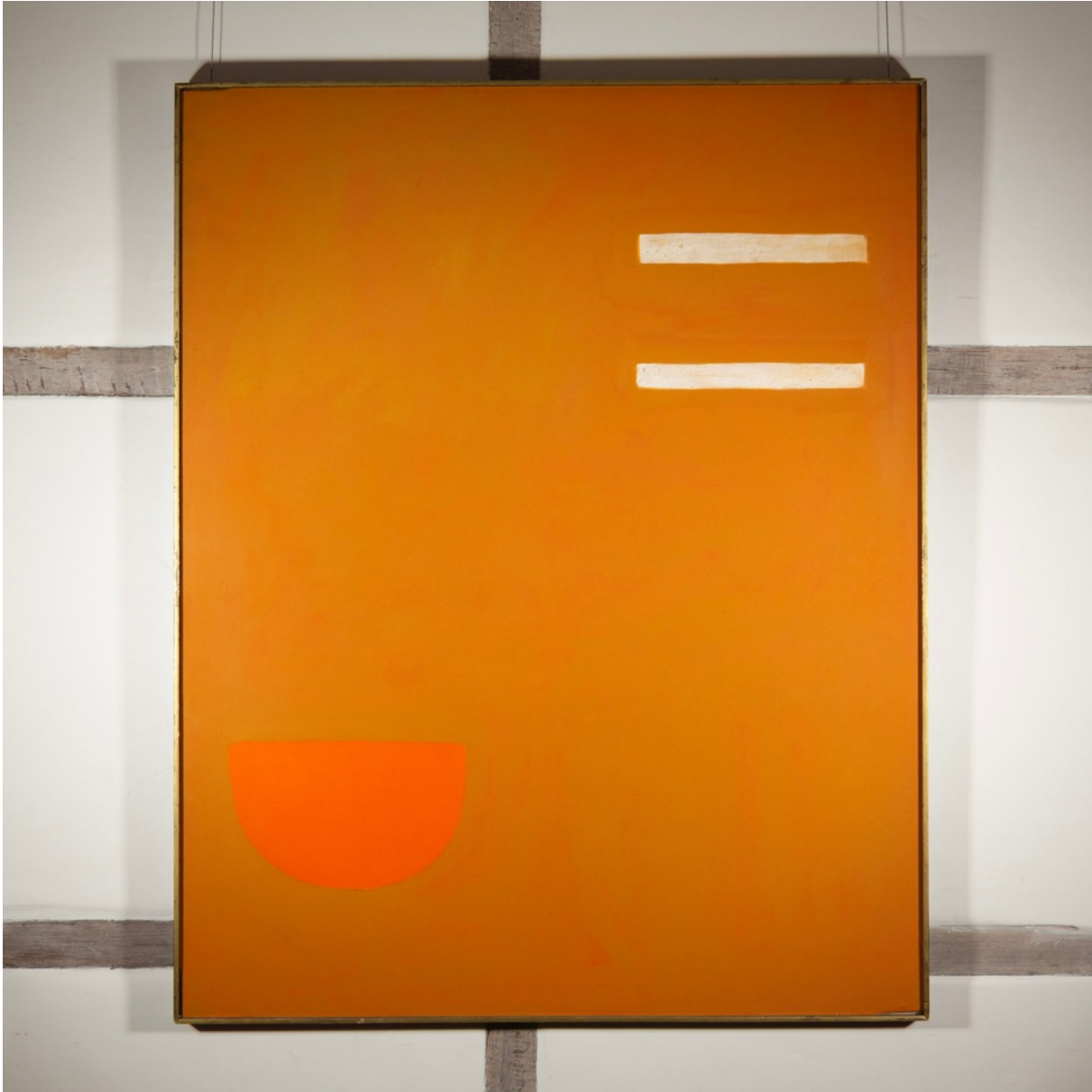


Image 2/2

WILLIAM SCOTT
Original Gouache for Grapes, 1979



gouache and pencil
50 x 65 cm
19 3/4 x 25 5/8 in

(WSF153)

Image 1/2

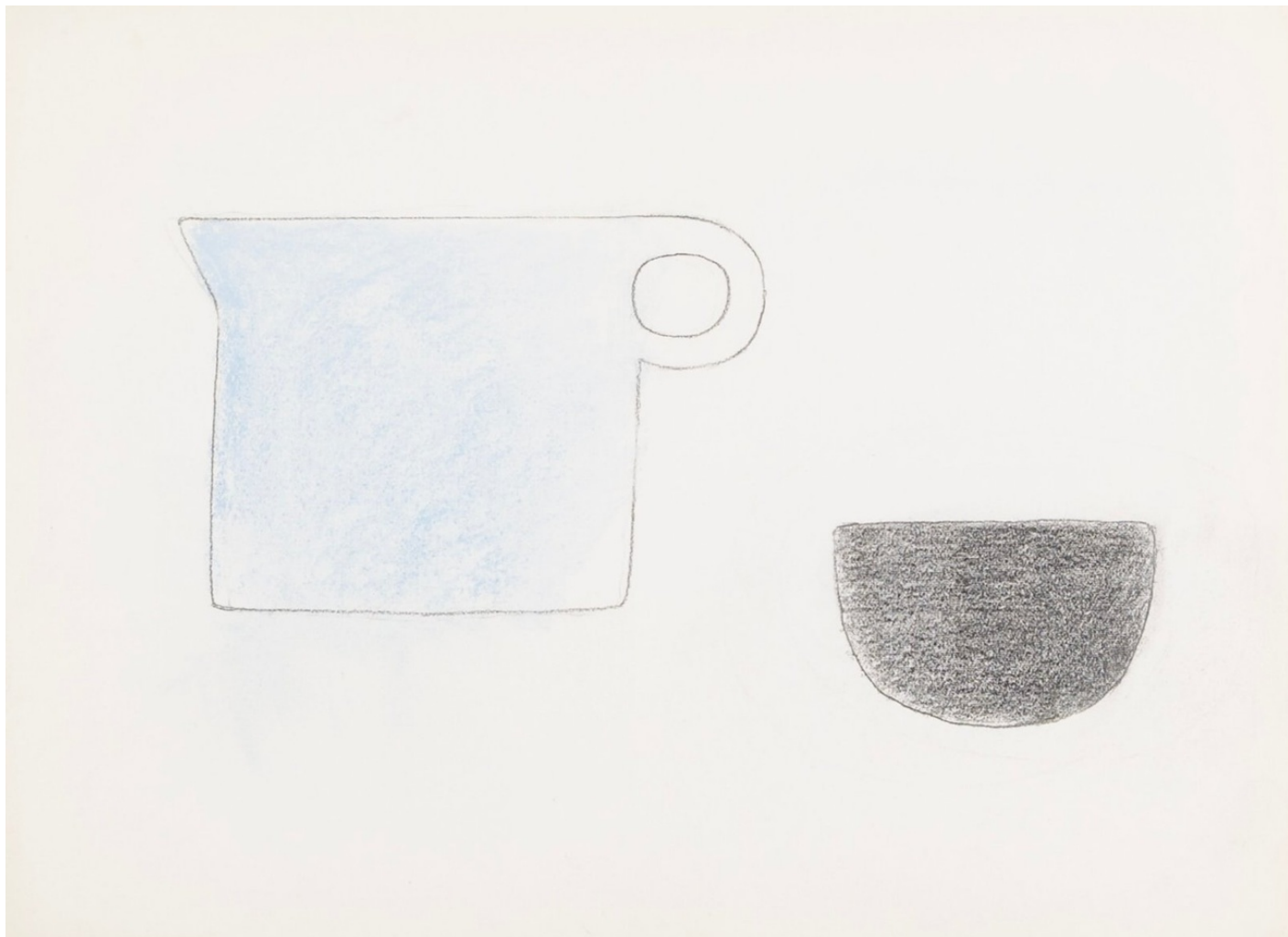
Description

The lithograph after this work was published in 1979 by Christie Contemporary Art and printed by Curwen Press.



Image 2/2

WILLIAM SCOTT
Poem for a Jug, 1980, circa



pencil and pastel
28 x 38 cm
11 x 15 in

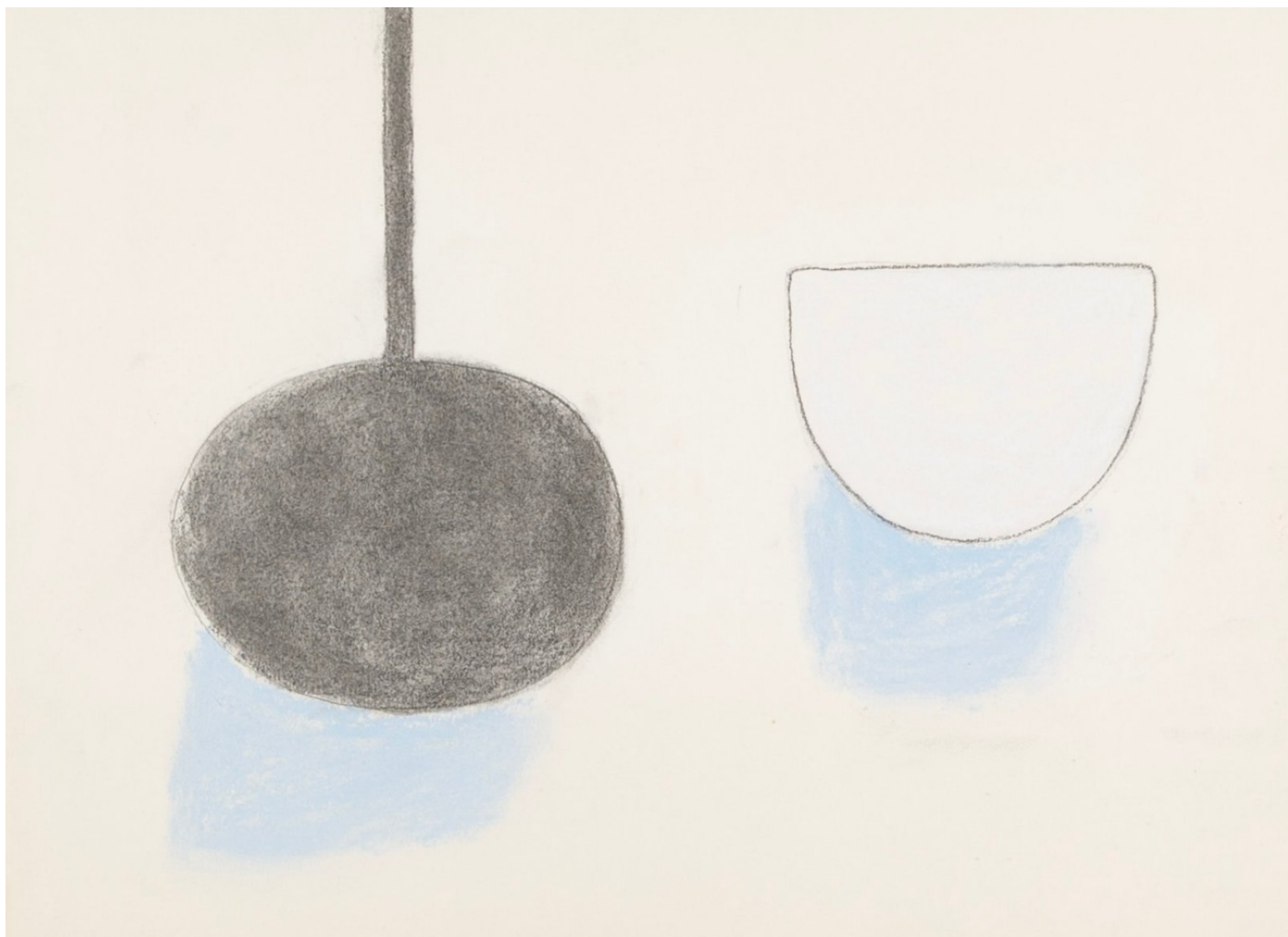
(WS158)

Image 1/2



Image 2/2

WILLIAM SCOTT
Pan and Bowl, 1980



pastel, charcoal and pencil
28 x 38 cm
11 x 15 in

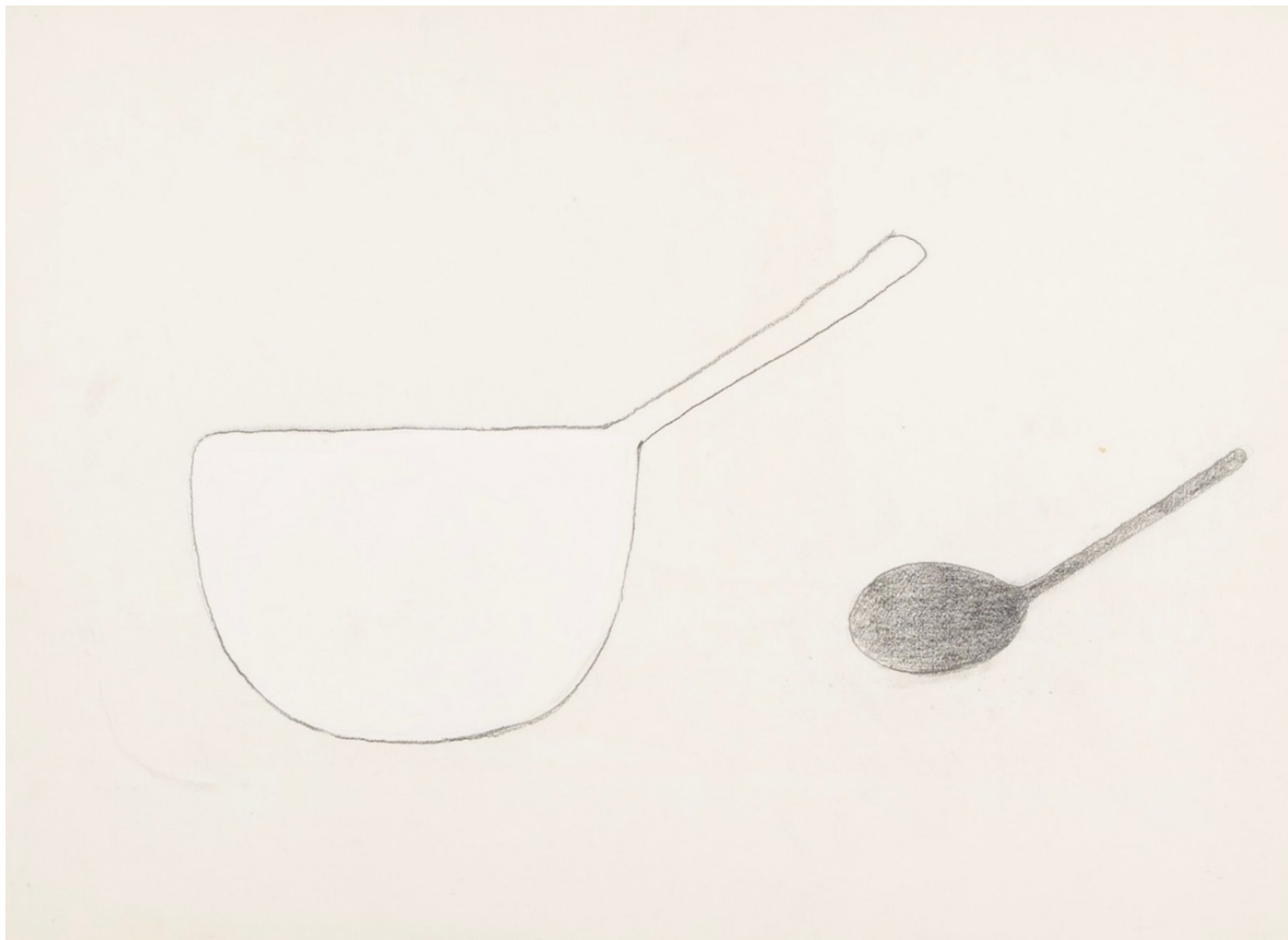
(WSF164)

Image 1/2



Image 2/2

WILLIAM SCOTT
Pan and Spoon, 1980/82, circa



pencil and gouache
27.5 x 28 cm
10 7/8 x 11 in

(WSF145)

Image 1/2



Image 2/2

WILLIAM SCOTT
Bowl and Basket, 1976, circa



drawing, pencil
27.5 x 39 cm
10 7/8 x 15 3/8 in

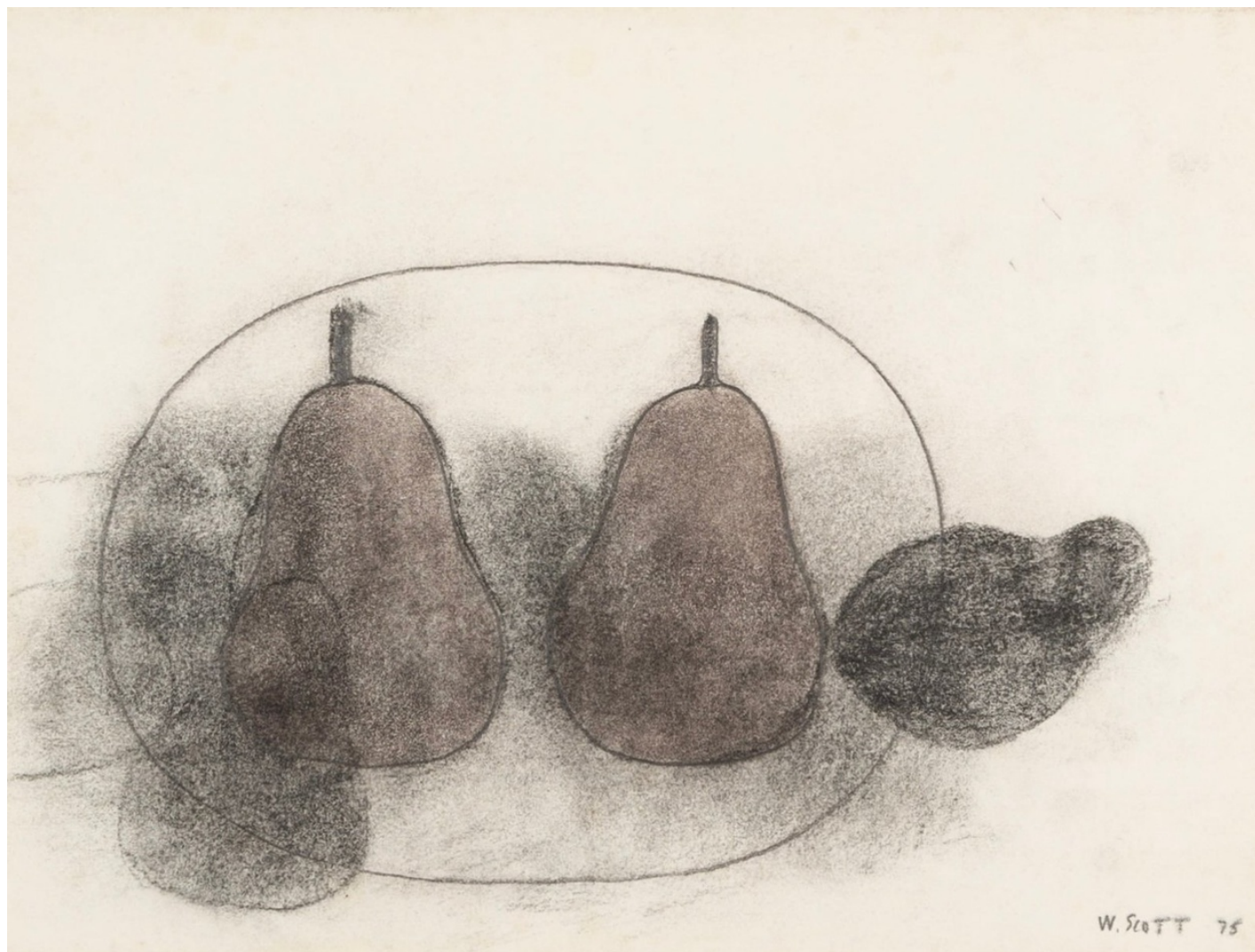
(WSF146)

Image 1/2



Image 2/2

WILLIAM SCOTT
Four Pears on a Plate, 1975



signed and dated
drawing, charcoal and pencil
29.5 x 39 cm
11 5/8 x 15 3/8 in

(WSF147)

Image 1/2



Image 2/2

WILLIAM SCOTT
Grapes and Lemons, 1985



signed and dated
gouache, pastel and charcoal
35.3 x 57 cm
13 7/8 x 22 1/2 in

(WSF139)

Image 1/2



Image 2/2