

<https://www.britannica.com/biography/Paul-Nash>

Paul Nash, (born May 11, 1889, London, England—died July 11, 1946, Boscombe, Hampshire), British painter, printmaker, illustrator, and photographer who achieved recognition for the war landscapes he painted during both world wars.

Nash studied at the Slade School of Fine Art in London. In 1914 he enlisted in the Artists' Rifles to serve in World War I. Appointed an official war artist by the British government in 1917, he created scenes of war such as *The Menin Road* (1919), a shattered landscape painted in a semiabstract, Cubist-influenced style.

After the war Nash lived in Kent, a county in southeastern England, where he painted seascapes and landscapes in cool yet vibrant colours. In the late 1920s he became interested in Italian artist Giorgio de Chirico's mysterious landscapes, and he subsequently experimented with Surrealist techniques as well as abstraction. In paintings such as *Landscape at Iden* (1929–30), Nash employed an exaggerated perspective common in Surrealist art, and his compositions became increasingly dreamlike and illogical, as in *Harbour and Room* (1932–36). He was largely responsible in 1933 for founding Unit One, a group of British artists—including abstract painter Ben Nicholson and the sculptors Barbara Hepworth and Henry Moore—who wanted to promote avant-garde art in England. Nash was one of the organizers of the International Surrealist Exhibition in London in 1936, and he also exhibited his work there.

In 1940 Nash again served as an official war artist for England. One of his best-known paintings of World War II was *Totes Meer* (1940–41; "Dead Sea"), in which he depicted a field of wrecked warplanes as turbulent ocean waves. In his last paintings he turned to an imaginative poetic symbolism that included images of flowers and references to mythology and the seasons.

<https://www.piano-nobile.com/artists/66-paul-nash/biography/>

Paul Nash was born in 1889 in London, and grew up in Iwer Heath, Buckinghamshire. He studied at the Slade School of Fine Art from 1910 to 1911 under the renowned Professor of Drawing Henry Tonks, alongside Ben Nicholson, Stanley Spencer, Mark Gertler, Dora Carrington and Christopher R. W. Nevinson. He served in the Artists' Rifles during World War I until he was invalided home following a fall, and returned to the front as an Official War Artist. He was a member of the London Group from 1914, co-founded Unit One with Ben Nicholson in 1933 whose members included Henry Moore and Barbara Hepworth and he was represented in the Venice Biennale in 1926, 1932 and 1938. From 1936 he was a leading proponent of British Surrealism and organised the International Surrealist Exhibition in London in 1936. During World War II he was again an Official War Artist. He died in 1946 in Boscombe, Hampshire, succumbing to the severe asthma that afflicted him for most of his adult life.

Nash's achievements and influence in British, and international, inter-war art are near unsurpassable. Working in oils, pastels and watercolours, and primarily through the genre of landscape, Nash united various artistic legacies and traditions. His war works are without parallel in their evocation of the suffering of mankind represented by the destruction of the landscape, whilst the products of his Surrealist period evoke a quiet unease, a refined uncanny mood that marries the revolution of European Surrealism with the romantic British landscape tradition and the mythological and mystical heritage of William Blake to depict a pantheistic, all-encompassing natural world.

<http://www.tate.org.uk/art/artists/paul-nash-1690>

[https://en.wikipedia.org/wiki/Paul\\_Nash\\_\(artist\)](https://en.wikipedia.org/wiki/Paul_Nash_(artist))

Paul Nash (11 May 1889 – 11 July 1946) was a British surrealist painter and war artist, as well as a photographer, writer and designer of applied art. Nash was among the most important landscape artists of the first half of the twentieth century. He played a key role in the development of Modernism in English art.

Born in London, Nash grew up in Buckinghamshire where he developed a love of the landscape. He entered the Slade School of Art but was poor at figure drawing and concentrated on landscape painting. Nash found much inspiration in landscapes with elements of ancient history, such as burial mounds, Iron Age hill forts such as Wittenham Clumps and the standing stones at Avebury in Wiltshire. The artworks he produced during World War I are among the most iconic images of the conflict. After the war Nash continued to focus on landscape painting, originally in a formalized, decorative style but, throughout the 1930s, in an increasingly abstract and surreal manner. In his paintings he often placed everyday objects into a landscape to give them a new identity and symbolism.

During World War II, although sick with the asthmatic condition that would kill him, he produced two series of anthropomorphic depictions of aircraft, before producing a number of landscapes rich in symbolism with an intense mystical quality. These have perhaps become among the best known works from the period. Nash was also a fine book illustrator, and also designed stage scenery, fabrics and posters.

He was the older brother of the artist John Nash.

<http://www.firstworldwar.com/bio/nash.htm>

Paul Nash (1889-1946), the British landscape painter and wood engraver, was born in London on 11 May 1889, the son of a lawyer. Nash was educated at St. Paul's School and then Slade School of art (unlike his younger brother John, who became an artist without formal training).

Nash's first one-man exhibition was shown in his final year at Slade, 1912. With a style said to be influenced variously by Cézanne and Blake, Nash's watercolours were nevertheless highly distinctive.

During the First World War Nash enlisted in the Artists' Rifles in 1914, serving at Ypres on the Western Front. Nash continued to sketch in an unofficial capacity during this time, specialising in scenes of trench life. By 1916 Nash had reached the rank of lieutenant in the Hampshire Regiment.

Invalided home in 1917 as a consequence of a non-military accident, Nash's artistic skills were put to use with his appointment as an official war artist following an exhibition of worked-up paintings of his earlier war sketches.

His stark landscapes of the Western Front created a lasting impression; his paintings continue to be displayed today as representative of the reality of war, although Nash himself complained during the war of the restrictions placed upon his work by the requirements of the War Propaganda Bureau (WPB) managed by Charles Masterman.

The primary work of the WPB was to represent the government's view in the form of pamphlets, articles, books, film - and in paintings. By the close of the war the WPB employed the services of more than 90 artists in this capacity.

From 1928 onwards Nash was increasingly influenced by surrealism and abstract art, a potent combination with his stark landscapes. He also worked as an illustrator and designer.

Employed once again as a war artist in 1940 during the Second World War, Nash chose this time to depict the air war.

Paul Nash died in Boscombe, Hampshire on 11 July 1946. His collected writings were published posthumously in a single volume in 1949.

Paul Nash (1889-1946) was one of the most important British artists of the twentieth century. An official war artist in both the First and the Second World Wars, his paintings include some of the most definitive artistic visions of those conflicts. This new edition of Nash's unfinished autobiography, *Outline*, is published to coincide with the Tate's major Paul Nash retrospective and incorporates the previously unpublished 'Memoir of Paul Nash' by his wife Margaret. Nash started writing *Outline* in the late 1930s, but it was left incomplete on his sudden death in 1946. Nash had struggled to complete the book, finding that he could not get beyond the beginning of the Great War. *Outline* is, nevertheless, one of the great English literary works of the period, for Nash was a gifted writer. His autobiography offers considerable insights into to the young life of the artist himself, and the development of his personal and very distinctive vision. When eventually published in 1949 his incomplete memoir was supplemented by letters that Nash wrote to his wife during his period as a junior infantry officer and then as an official war artist on the Western Front in 1917. This new edition, published nearly a century after Nash's time at the Front, includes these letters for the vivid insight they give into Nash's experience of the war. The third element of the new edition is Margaret Nash's revealing (and previously unpublished) 1951 memoir of her husband. What emerges through these different narrative voices and perspectives, enhanced with photographs of Paul and Margaret Nash and reproductions of key works from throughout Nash's career, is a fascinating portrait of a major figure in Modern British art.

