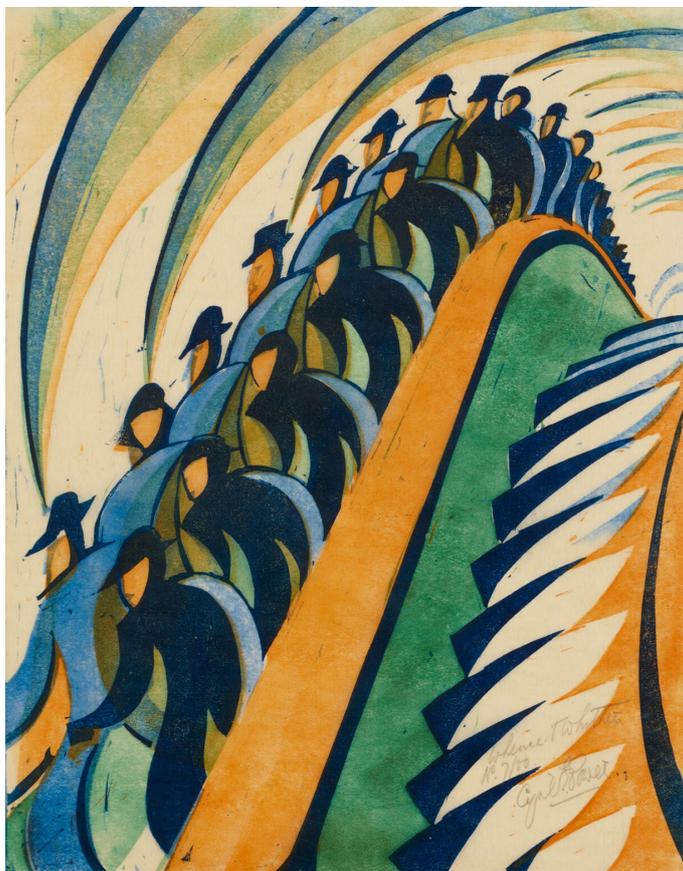


London in Motion: Cyril Power and the Grosvenor School

5 March – 17 April 2026



Cyril Power, *Whence & Whither?*, circa 1930, 31.1 x 24.1 cm

Lyndsey Ingram is pleased to present *London in Motion*, an exhibition centred on the pioneering linocuts of Cyril Power and featuring other leading figures of the Grosvenor School, including Claude Flight and Sybil Andrews, presented in collaboration with Thomas Gibson Fine Art.

The exhibition highlights the artists' dynamic engagement with the sights, rhythms, and vitality of a rapidly modernising London at a crucial moment between the First and Second World Wars. Capturing commuter crowds, sporting spectacles, and the city's expanding infrastructure, the presentation showcases how these artists harnessed innovative printmaking techniques to transform ordinary, daily experiences into a distinctly modern visual language.

Located in West London, the Grosvenor School was a private art school founded in 1925 by Ian Macnab and active until 1940. As a printmaking tutor, Claude Flight attracted many accomplished young artists to his innovative linocut classes, offering new possibilities in both technical process and the articulation of modern ideals. Flight encouraged his students to embrace bold colour and abstraction, and to explore the frenetic energy of the modern age, while also delivering lectures on the emerging European avant-garde. Although stylistically influenced by Vorticism and Futurism, crucially the artists of the Grosvenor School consciously distanced themselves from the cultural elitism that defined these pre-war artistic movements.

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Claude Flight, *Speed*, circa 1922, Linocut in colours, 22.5 x 28.9 cm

Flight's own works reveal his distinctive artistic style through a pared-down colour palette and simplified forms that emphasise movement over detail. In his 1922 linocut *Speed*, a red double-decker London bus hurtles down Regent Street alongside crowds immersed in the energy of city life. Flight cleverly conveys the illusion of motion through sweeping, curved lines and repeated shapes, creating the sensation that the entire city is surging forward in a unified rhythm.

Until 1920, Cyril Power worked as a professional architect while lecturing in Architectural Design and History at University College London. Although he had previously explored watercolour and etching, it was his encounter with Claude Flight at the Grosvenor School that proved decisive. Inspired by Flight's enthusiastic promotion of the linocut as a modern, democratic medium, Power committed himself fully to printmaking. Under Flight's guidance in the mid-to-late 1920s, his work took a radical turn, embracing abstraction and the dynamism of modern life.

The evolution of Power's work is especially pronounced in his powerful 1930 print *Whence and Whither?*. In this piece, Power translates his architectural sensibility into a charged composition of anonymous commuters descending into the London Underground. The austere ceiling arches, which might otherwise feel imposing or oppressive, are softened into sweeping curves and illuminated with vibrant orange hues. The tightly packed commuters advance in synchronised motion, their individuality dissolved into a faceless mass, as they appear perpetually suspended between departure and destination.

After meeting at the Grosvenor School, Power forged an artistic partnership with Sybil Andrews that spanned over twenty years. Their collaborative posters for the London Passenger Board, created under the pseudonym Andrew-Power, hold particular significance. These works formed part of a broader 1930s initiative by London Transport to promote public transit by associating it with popular leisure activities, including tennis at Wimbledon, cricket at Lord's, and football tournaments across the city. Renowned for their modernist sensibility, the posters demonstrate the artists' talent for crafting visually compelling imagery for a mass audience through streamlined compositions and a vivid graphic style.

Many of the prints included in this exhibition are now regarded as among the most iconic visual interpretations of London and continue to resonate with audiences nearly a century later. Works by the Grosvenor School are internationally recognised and held in major museum collections including: the British Museum; the Fine Arts Museums of San Francisco; the National Gallery of Australia; the Museum of Modern Art, New York; the Museum of New Zealand Te Papa Tongarewa; and the Metropolitan Museum of Art.

Emerging from a period shaped by the upheaval of war and rapid technological change, the works capture a uniquely vibrant chapter in British cultural history, shaped by profound social transformation and the emergence of a new visual language.

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London in Motion is open to the public at Lyndsey Ingram, 16 Bourdon Street, London W1K 3PH every Monday to Friday between the 5 March – 17 April 2026 from 10am until 6pm.

For any further information please contact info@lyndseyingram.com or call +44 (0) 207 629 8849.