

MODERN BRITISH SCULPTURE



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Sir Jacob Epstein

(1880–1959)

Jacob Epstein was one of the most important sculptors of the early twentieth century. He was both an outstanding sculptor of monuments and the best portrait sculptor of his day. As one of the leading pioneers of modern British sculpture, Epstein championed many of the concepts central to modernist sculpture, including ‘truth to material’, direct carving, and inspiration from so-called primitive art.

Epstein was born in New York to Polish-Jewish parents in 1880. At the age of sixteen Epstein attended art classes at the Art Students League and in 1899 went to night school, where he began sculpting under George Grey Bernard. Working as an illustrator, Epstein spent the proceeds of illustrating Hutchins Hapgood’s *The Spirit of the Ghetto* (1902) on a move to Paris. He studied at the École des Beaux-Arts and the Académie Julian and met many of the great artists of the day, and several of those who would soon dominate the contemporary art scene—including Rodin, Brancusi and Modigliani.

Returning to England, Epstein married Margaret Dunlop and became a British citizen. He arrived in London with an introduction from Rodin to George Bernard Shaw, and rapidly found himself at once famous and infamous. Epstein’s work often caused public controversy with its strong rough hewn surfaces and explicit sexual content. Early controversial sculptures were the series of nudes for the façade of the medical building on the Strand in 1908, now Zimbabwe House. These were later mutilated under the guise of being potentially hazardous with their extremities dangerously over-hanging the public below.

Epstein received a commission for the *Tomb of Oscar Wilde* in the Père Lachaise cemetery in Paris in 1909. Again his work, based on Wilde’s poem *The Sphinx* was considered outrageous as it showed male genitalia. Finally finished in 1912, the monument was for some time covered by a tarpaulin by the police.



DAY & NIGHT (1928), Sir Jacob Epstein, 55 Broadway, London



THE BOWATER HOUSE GROUP (1959), Sir Jacob Epstein, Knightsbridge, London



For a few years Epstein experimented with Vorticism and produced probably his most famous sculpture, *Rockdrill*, in 1915. Now considered one of the greatest sculptures of the twentieth century, it was met with derision by critics and public alike.

In 1928 Epstein received a commission for a sculpture for the front of the new Electric Railways building in Broadway, now part of the St James's underground station—*Day and Night*. Once again the explicit nature of the carving caused great controversy and the sculpture was modified to satisfy public outrage.

Henry Moore paid tribute to Epstein saying: 'He took the brickbats, he took the insults, he faced the howls of derision ... and as far as sculpture in this century is concerned, he took them first.'

Despite the controversy of his work, Epstein received many public and private commissions and was honored by The Arts Council with a retrospective exhibition at the Tate Gallery in 1953. He was knighted in 1954 and died in London on 19th August 1959.

Sir Jacob Epstein

(1880–1959)

MAQUETTE FOR THE BOWATER HOUSE GROUP, 1958

Bronze, rich brown patination, on a velvet base

Height: 8½ inches (21.5 cm), Length: 15 inches (38 cm)

PROVENANCE

Lady Edna Samuel

LITERATURE

Buckle R., *Epstein*, World Publishing Co, Cleveland and New York, 1963, p.395 fig. 628, p.420-423

Silber E., *The Sculpture of Epstein*, Phaidon Press, Oxford, 1986, p.226-227, catalogue no. 521

The Bowater House Group was the last sculpture that Epstein completed before his death in 1959. The sculpture was commissioned by Lord Samuel (1912–1987) for Bowater House, Duke of Edinburgh Gate, Knightsbridge, London.

The property developer Harold Samuel built Bowater House between 1956 and 1958, at the beginning of the first post-war redevelopment of London. Epstein was given a free hand with the choice of subject and created a family group enticed by Pan, the god of music, away from the city towards the lush green of Hyde Park.



Lord Samuel, the man behind the maxim: ‘There are three things you need in property, location, location, location’, was an avid art collector and connoisseur who built up one of the finest collections of Dutch and Flemish paintings in the UK. The collection has since been bequeathed to the Mansion House art collection. To commemorate the commission of *The Bowater House Group*, Lord Samuel asked Epstein to cast four bronze versions of the study for the monument. These were then given to Lady Samuel and their three children.

The original drawing studies for this sculpture are in the Henry Moore Institute collection, presented by Lady Epstein in 1987. This sculpture is sold with a letter of provenance from the Estate of Lady Samuel.



Sir Jacob Epstein

(1880–1959)

ALBERT EINSTEIN, 1933

Signed *Epstein*

Bronze, rich dark brown patination, on black marble base entitled *Albert Einstein*

Height: 16½ inches (42 cm)

PROVENANCE

Harry N. Abrams, USA

LITERATURE

Buckle R., *Epstein*, World Publishing Company, Cleveland and New York, 1963, p.207 fig. 320

Epstein J., *Let There be Sculpture*, Readers Union Ltd., London, 1942, p.78-79

Silber E., *The Sculpture of Epstein*, Phaidon Press, Oxford, 1986, p.43, p.174 catalogue no. 234

COLLECTIONS

Israel Museum, Tel Aviv, a plaster version of this bust

The Tate Gallery, London, bronze cast, currently on display at the Victoria and Albert Museum

The Fitzwilliam Museum, Cambridge, bronze cast

Hirshhorn Museum, Washington, bronze cast

Princeton University, New Jersey, bronze cast

The Science Museum, London, bronze cast

The Walker Art Gallery, Liverpool, bronze cast





ALBERT EINSTEIN (1933), Sir Jacob Epstein, Victoria & Albert Museum, London

Albert Einstein (1879–1955) was born at Ulm, in Württemberg, Germany. Schooled in Munich and Italy as his family moved around; in 1896 Einstein trained in Zurich to be a physics and mathematics teacher. In 1901 he gained his diploma but as he was unable to find a teaching post he accepted a position as a technical assistant in the Swiss Patent Office. During his employment at the Patent Office, he produced, in his spare time, four of his most celebrated papers, which contributed substantially to the foundation of modern physics.

In 1914 he was appointed Director of the Kaiser Wilhelm Physical Institute and Professor at the University of Berlin and in 1921 Einstein won the Nobel Prize in Physics. He remained in Berlin until 1933 when he renounced his citizenship and fled Nazi Germany. Along with many other Jewish scientists Einstein was forced by circumstance to emigrate to America. He took up the position of Professor of Theoretical Physics at Princeton and became a US citizen in 1940. Einstein retired from his post in 1945.

After World War II, Einstein was a leading figure in the World Government Movement; he was offered the Presidency of the State of Israel, which he declined but collaborated with Dr Chaim Weizmann in establishing the Hebrew University of Jerusalem.

Einstein posed for Epstein in September 1933, shortly after fleeing Germany. He was staying in a small beach hut on Roughton Heath in Cromer, Norfolk, at the invitation of the journalist and MP, Commander Locker-Lampson. Einstein sat for Epstein for two hours each day over a period of three days before he left to take up the professorship at Princeton.

Epstein said of the encounter: ‘Einstein appeared dressed very comfortably in a pullover with his wild hair floating in the wind. His glance contained a mixture of the humane, the humorous, and the profound. This was a combination which delighted me. He resembled an ageing Rembrandt ... Einstein’s manner was full of charm and bonhomie. He enjoyed a joke and had a jibe at the Nazi Professors, one hundred of whom ... had condemned his theory. “Were I wrong,” he said, “one Professor would have been quite enough.” Talking of Nazis, he once said: “I thought I was a physicist, I did not bother about being a Jew until Hitler made me conscious of it.”’

The portrait of Albert Einstein was first exhibited in 1933 at Tooth’s, the London gallery who represented many leading lights of modern British art including Stanley Spencer and Barbara Hepworth. Two casts were acquired for public collections within a year, one for the Fitzwilliam Museum in Cambridge and the other for the Tate Gallery, London. Further casts are now at the Hirshhorn Museum, Washington, Princeton University, The Science Museum, London and The Walker Art Gallery, Liverpool.

Epstein was undoubtedly the most versatile and famous portrait sculptor of the twentieth century. In her book on the artist, Evelyn Silber commented: ‘Einstein is the ... most impressionistic of all his portraits, partly as a result of the speed with which the work had to be done, but also because of a conscious decision to play up to the Rembrandtesque humanity of his head. The intense contrasts of light and dark, the deeply broken surface, in which every fragment of clay and each modelling gesture distinctly visible, results in a sculptural impasto.’

This sculpture is sold with a letter of provenance from the Trustees of the Nina Abrams Trust.

Sir Jacob Epstein

(1880–1959)

GEORGE BERNARD SHAW, 1934

Signed *Epstein*

Bronze, rich dark brown patination, on black marble base entitled *George Bernard Shaw*

Height: 17 inches (43 cm)

PROVENANCE

Harry N. Abrams, USA

LITERATURE

Buckle R., *Epstein*, World Publishing Company, Cleveland and New York, 1963, p.210 pl. 323

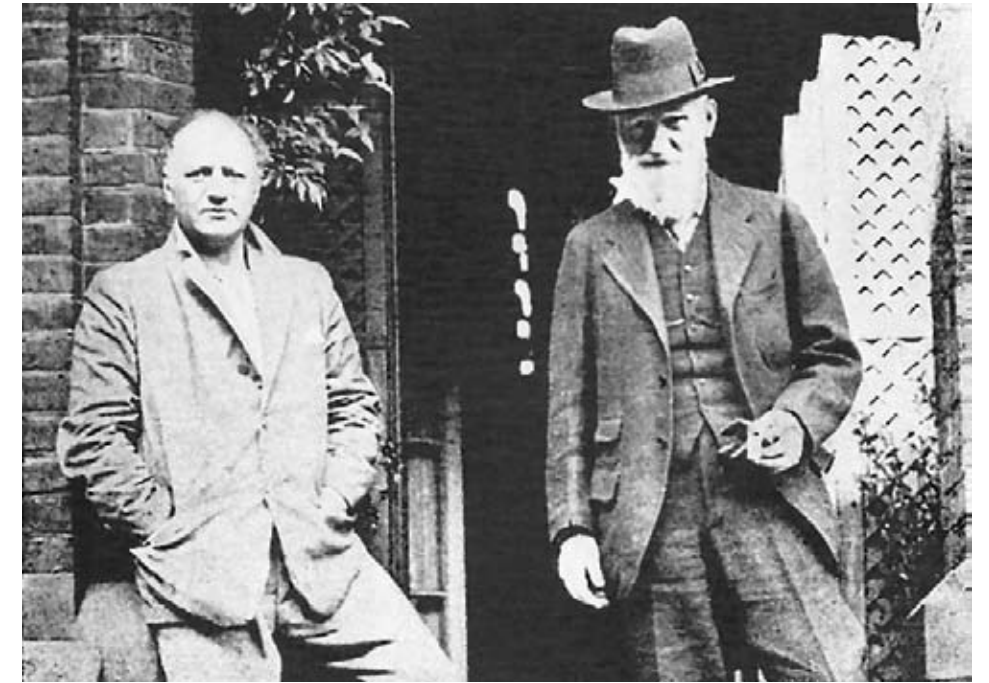
Silber E., *The Sculpture of Epstein*, Phaidon Press, Oxford, 1986, p.178 catalogue no. 253

Epstein J., *Let There be Sculpture*, Readers Union Ltd. London, 1942, p.82-84

George Bernard Shaw (1856–1950) was born in Dublin, to a poor family and was forced to leave school at fifteen. He moved to London in 1876 and regularly went to the British Museum in order to educate himself. In the mid-1880s, he became active in the Socialist movement, becoming a prominent member of the Fabian Society, an influential group of middle-class socialists who sought to transform society, by non-revolutionary means. Shaw addressed social and class issues in his plays including *Pygmalion* (1913), which was adapted as the musical comedy and film, *My Fair Lady*. He went on to become the only person to receive both the Nobel Prize for Literature (1925) and an Oscar (1938).

When Epstein arrived in London in 1905 he met Shaw and presented him with a commendatory letter from Rodin. Shaw put him in touch with the owner of the Carfax Gallery, Robert Ross, who was also a literary agent. This turned out to be a momentous introduction as four years later it was Ross, acting on behalf of Mrs. James Carew, who commissioned Epstein to create the *Tomb of Oscar Wilde*.





Sir Jacob Epstein & George Bernard Shaw



Epstein commented in his autobiography: 'Throughout my life in England, Shaw was an outspoken champion of my work ... He was generous to young talent ... Shaw sat on condition that I was commissioned to do the work. He thought I ought to benefit materially and not just do his bust for its own sake.'

Alfred Orage, the publisher of the New English Weekly, and champion of the Trade Union movement, arranged a commission for the bust of Shaw from Mrs Blanche Grant, an American. Epstein commented: 'Shaw sat with exemplary patience and even eagerness. He walked to my studio every day, and was punctual and conscientious ... Shaw was puzzled by the bust of himself and often looked at it and tried to make it out ... I never tried to explain the bust to him, and I think that there are elements so subtle that they would be difficult to explain. Nevertheless, I believe this to be an authentic and faithful rendering of George Bernard Shaw, physically and psychologically.'

Having read Epstein's autobiography, first published in 1940, Shaw wrote him a long letter which also discussed Shaw's previous sittings for Rodin and Troubetskoy. 'Your first sketch', wrote Shaw, '... is a brilliant thumbnail version of me as I am. Then you went on to perform marvels of modelling ... with all the mastery that makes your busts precious.'

This sculpture is sold with a letter of provenance from the Trustees of the Nina Abrams Trust.

Sir Jacob Epstein

(1880–1959)

HAILE SELASSIE, EMPEROR OF ETHIOPIA, 1936

Bronze, rich dark brown patination, on black marble base entitled *Haile Selassie*
Height: 10 inches (25.5 cm)

PROVENANCE

Paul and Miriam Kossis, USA, purchased early 1970s

LITERATURE

Buckle R., *Epstein*, World Publishing Company, Cleveland and New York, 1963 p.226 pl. 346

Silber E., *The Sculpture of Epstein*, Phaidon Press, Oxford 1986 p.181 pl. 269 (4)

Epstein J., *Let There be Sculpture*, Readers Union Ltd London, 1942 p.84-86

COLLECTIONS

Museum of the City of New York, a plaster cast of this work

Haile Selassie (1892–1975) sought to modernise Ethiopia and before his coronation travelled extensively, taking on European ideas and developments. He gained notoriety for the extravagant presents he bestowed, including two lions gifted to George V during his trip to London. He was crowned on 2nd November 1930, at Addis Ababa’s Cathedral of St George, and the lavish coronation was attended by royals and dignitaries from all over the world.





When Mussolini invaded Ethiopia, Haile Selassie went to Jerusalem in exile. There he and his retinue prepared to protest to the Geneva Convention against the Italians use of chemical weapons on his people. The choice of Jerusalem was highly symbolic, since Haile Selassie's Dynasty claimed descent from the House of David. In 1936 he left Jerusalem and moved to England and it was then that this sculpture was created. Haile Selassie went on to settle in Bath, Somerset. In his autobiography Epstein commented: 'His fine, handsome features were lit by a pair of melancholy eyes ... all his movements were distinguished and firm. It was strange to me to be, as it seemed, at an African court when in mid-Kensington. His people on approaching him prostrated themselves to the ground.'

It was also in 1936, the year of this sculpture's creation, that Selassie gave a speech in Geneva at the League of Nations that is considered to be among the most stirring of the twentieth century. He described in detail how the Italians first used tear-gas, then mustard-gas and finally a DDT-type chemical that indiscriminately killed men, women, children and all wildlife, poisoning rivers and laying waste to vast areas of land. The speech made the Emperor an icon for anti-fascists around the world, and Time Magazine named him "Man of the Year – 1936" (right), the year of this sculpture.



With British help, Ethiopia was liberated from the Italians in 1941. Haile Selassie returned as Emperor of Ethiopia and went on to rule for more than thirty years. He supported independence for former European colonies and his leadership in the Pan-African movement was rewarded when the Organization of African Unity (OAU) established its headquarters in Addis Ababa.

Haile Selassie's fame coincided with the rise in black pride and the growing interest in the rediscovery of cultural heritage. The Rastafarian Movement started in 1930s Jamaica, the followers of the religion believe that Haile Selassie is a resurrected manifestation of Christ.

The plaster for this sculpture is in the collection of The Museum of the City of New York. The plaster for the full length portrait of Haile Selassie is in the collection of the Museum of Modern Art, New York.

Sir Jacob Epstein

(1880–1959)

TS ELIOT, 1951

Bronze, green patination with light green highlights, on black marble base entitled *TS Eliot*
Height: 12 inches (30.5 cm)

PROVENANCE

Washington Irving Gallery, New York
Estate of Martin Dworkin (Doyle New York, Nov. 6, 1996, lot 76)
Private Collection, USA

LITERATURE

Silber E., *The Sculpture of Epstein*, Phaidon Press, Oxford, 1986, p.210 no. 442
Buckle R., *Epstein*, World Publishing Company, Cleveland and New York, 1963, p.348-9

EXHIBITED

Reading, Reading Public Museum and Art Gallery, Sir Jacob Epstein, May 21–June 11, 1967.

COLLECTIONS

The National Portrait Gallery, London, a plaster cast
Walsall Museum and Art Gallery, a bronze cast
Hirshhorn Museum 1966, a bronze cast

TS Eliot (1888–1965) is one of the cornerstones of Modern English literature, his seminal poems include *The Love Song of J Prufrock* (1917) and *The Waste Land* (1922). Thomas Stearns Eliot was born in St Louis, Missouri in 1888, he studied at Harvard but went on to teach at Oxford and England became his home, for the rest of his life. Eliot met the poet Ezra Pound in London and together they went on to pioneer the Modernist movement in poetry.





In 1939, he produced *Old Possum's Book of Practical Cats*, the inspiration for the internationally acclaimed musical *Cats*, originally directed by Trevor Nunn and with award-winning music by Andrew Lloyd Webber.

Epstein wrote of the encounter: 'I was very impressed by the grave courtesy of his bearing frequently lighted up with a smile at once genial and ironical. Eliot himself seemed most interested in the development of the work and on one occasion came with me to the foundry where my large *Madonna and Child* was being cast in lead and seemed profoundly impressed. I look back on those sittings with pleasure.'

Eliot's imagery inspired Modern sculpture and in particular the seminal 1952 Venice 'New Aspects of British Sculpture' exhibition, which featured work by Adams, Armitage, Butler, Chadwick, Clarke, Meadows, Paolozzi and Turnbull. The British critic and poet Herbert Read described how the new breed of post-war British sculptors drew on Eliot for their inspiration, quoting the great poet from *Prufrock*: 'Here are images of flight, or ragged claws scuttling across the floors of silent sea, of excoriated flesh, frustrated sex, the geometry of fear'. Read summed up: 'They have seized Eliot's image of the Hollow Men, they have peopled the Waste Land with their iron waifs.'

The plaster for this sculpture is in the National Portrait Gallery, collection No. NPG 4440. Other casts are in the collections of the Walsall Museum and Art Gallery and the Hirshhorn Museum, Washington.

Richard Buckle, author of a monograph on Epstein, wrote of the portrait bust of Eliot, 'The planes are juxtaposed with extraordinary subtlety; the marks of time are faithfully charted and the sitter lives, reflects, waits, listens. Few of our poets have been portrayed so well.'

Leon Underwood

(1890–1975)

THE LIAR, 1953

Signed *Leon U* and dated ‘53
Bronze, rich golden brown patination
Unique sculpture, cast by the artist
Height: 9 inches (23 cm)

PROVENANCE
Family of the artist until 1999
Norbert Lynton (Redfern Gallery)
Sold by Lynton’s son after Lynton’s death in 2007
Private collection, UK

LITERATURE
Whitworth B., *The Sculpture of Leon Underwood*, Lund Humphries, 2000, p.135 no. 139

EXHIBITED
Kaplan Gallery, one-man show 1961, no. 139
The Minorities, major retrospective exhibition, 1969, no. 34
Redfern Gallery, one-man show, 1999, no. 11

Underwood has been called ‘the father of modern sculpture in Britain’. Although the development and range of his work clearly show the importance of his achievements, his work has received a fraction of the acclaim that has been afforded to his pupil Henry Moore, who he so heavily influenced, both with his modern forms and his passion for tribal art.

The structure of Underwood’s creativity came from drawing the figure. Underwood studied at the Royal College and the Slade School of Art, and worked as a sculptor, painter, wood engraver and writer. He taught life-drawing at the Royal College of Art for two years. In 1921 he founded the Brook Green School of Art in Hammersmith, London, where his pupils included Henry Moore and Eileen Agar.

Underwood served in both the First and Second World Wars, and traveled extensively, seeking inspiration for his own work, traveling to Poland, Iceland, Spain, Mexico and Africa. His interest in Mexican art was originally aroused by seeing the ancient collection, at the British Museum. In 1927, whilst working as an illustrator in New York, he had the idea for a book retracing a journey through Mexico made in 1839 by the travel writer John Stephens and the artist Frederick Catherwood.

In January 1928, Underwood set off with his friend Phillips Russell down the South-Eastern shore of the Gulf of Mexico. They traveled up the rivers of Tabasco and over the Sierra Madre to the Pacific, east of the Isthmus of Tehuantepec. Underwood made many drawings not just as illustrations for the book but also as reference for his own paintings and sculpture. This journey remained a vibrant inspiration, which fascinated Underwood for a decade.

His first book was called *Animalia*, a collection of stylized drawings of animals set with amusing rhymes, it was published while he was working in New York. Underwood maintained a particular fascination for Mayan and Aztec sculpture, which he had seen in Mexico in 1928. He went on to visit West Africa, subsequently publishing several books on African art.

The influence of the art Underwood saw on these travels is clearly evident in this tribal mask-like bronze. Underwood plays with the idiomatic expressions of the title, in the hand pulling down the eyelid evoking hoodwinked and the hand and tongue emerging from the mouth suggesting speaking with a forked tongue.



Kenneth Armitage

(1916–2002)

MODEL FOR DIARCHY, 1957

Bronze, dark green patina

Edition of six lifetime casts

Height: 12 inches (30.5 cm)

PROVENANCE

Purchased in the 1960s from Benjamin Gallery, Chicago, USA

Thence by descent through the family

LITERATURE

Kenneth Armitage Life and Work, Lund Humphries Publishers, London, 1997, Catalogue Ref: KA78

Penrose R./Armitage K., *Armitage*, Boensee-Verlag, Amriswil, 1960, pl. no. 22 *Monumental Diarchy*

Lynton N., *Kenneth Armitage*, Methuen, London, 1962 *Monumental Diarchy* illus.

COLLECTIONS

Diarchy, Height: 170cm, purchased Tate Museum (1971) no. T01268. Currently at Tate Britain

Diarchy, Height: 170cm, University of Chicago Law School, Illinois.

Large groups of people were Armitage's main source of inspiration: 'if you look at a crowd, you do not count the arms and legs, you just see odd arms swinging and the odd leg moving ... [so] two or three figures would be unified into one mass, and then I could arrange the arms and legs as I wanted.'





DIARCHY (1957), Kenneth Armitage, Tate Britain, London

For Armitage, the 1952 Venice New Aspects of British Sculpture exhibition ‘was really the beginning of my professional life’. The show also featured work by Adams, Butler, Chadwick, Clarke, Meadows, Paolozzi and Turnbull, provoking intense interest and ushering in a new wave in British sculpture. Peggy Guggenheim, Elsa Schiaparelli, the Museum of Modern Art in Rome and MoMA all bought pieces.

‘I was totally unknown before that, and in those few weeks I became a known name internationally.’ That year he was the last artist selected, but six years later he returned as the sole representative of British sculpture.

Diarchy (pictured left) was exhibited in the 1.7 metre version in Armitage’s one-man show at the 1958 Venice Biennale, where he won the David E. Bright Foundation Award. The sculpture was purchased by the Tate Gallery in 1971. Roland Penrose wrote of the sculpture: ‘The conception is the product of a society which has discovered how to cement individuals into a great permanent structure ... The play between volume and wafer-like thinness has in it again one of the touches of inconsistency and humour in which Armitage delights ... Armitage invites us to smile at their clumsiness, to delight in their vigour and to marvel at the monumental dignity of human architecture.’

Armitage was made CBE in 1969 and was elected to the Royal Academy in 1994.

This sculpture is the model for the monumental *Diarchy* which measures 170cm high. Armitage originally produced an edition of six unnumbered casts, which he cast himself, of which this sculpture is one. The Fiorini foundry produced an edition of numbered artist casts in the 1980s. These later Fiorini casts typically have flat black patinas, which are much less interesting than the early patinas as seen on our example.

Dame Barbara Hepworth

(1903–1975)

Barbara Hepworth was one of the foremost British artists of the twentieth century and is internationally acclaimed as one of the major sculptors of her time. Born in Yorkshire and trained at Leeds School of Art, Hepworth subsequently studied at the Royal College of Art in London. She left London at the outbreak of World War II and established herself in St Ives, Cornwall. This was to be her home for the rest of her life. Many of the forms and themes found in Hepworth's work can be linked to the Cornish landscape and coastline, which were a source of inspiration throughout her life.

Hepworth's outlook was already clearly formed in the short introduction she wrote for the Unit One book in 1934: 'I do not want to make a stone horse that is trying to and cannot smell the air. How lovely is the horse's sensitive nose, the dog's moving ears and deep eyes; but to me these are not stone forms and the love of them and the emotion can only be expressed in more abstract terms. I do not want to make a machine which cannot fulfill its essential purpose; but to make exactly the right relation of masses, a living thing in stone, to express my awareness and thought of these things ... In the contemplation of Nature we are perpetually renewed, our sense of mystery and our imagination is kept alive, and rightly understood, it gives us the power to project into a plastic medium some universal or abstract vision of beauty.'

Hepworth revealed her move towards abstraction in 1932 at her joint exhibition with Ben Nicolson at Tooth's, the leading London modern art gallery of the day. Abstraction became the abiding direction of her work with her signature development, the pioneering piercing of the block. This made the object more transparent, drawing the viewer's eye inside the sculpture and inviting the surrounding landscape to be part of the artwork. This concept influenced the future work of Henry Moore, among others.

Hepworth received numerous public commissions and awards during her career, including the creation of a landmark sculpture for the United Nations Building in New York (1962–3). She won the Grand Prix in the 1959 Sao Paulo Biennial and in 1965 became a Dame Commander of the British Empire. One of the few women artists to achieve international prominence, at the time of her death in 1975 Hepworth was a prominent figure in the international art world, with work in all major museum collections.



WINGED FIGURE (1961–2), Dame Barbara Hepworth, Oxford/Holles Street, London

Dame Barbara Hepworth

(1903–1975)

TWO FORMS (DOMINO), 1969

Polished bronze

Edition of 9, artist's cast

Height: 8¼ inches (21 cm)

LITERATURE

The Complete Sculpture of Barbara Hepworth 1960–69, Lund Humphries, London, 1971, ill. p.49

COLLECTIONS

Lauren Bacall, another cast

PROVENANCE

Two Forms (Domino) was an edition of 9 + 0, plus A and AA., making a total of 12 casts. This 'A' cast, was given to Pat Loman (Muller) Hepworth's accountant, by Barbara in 1972. Casts A and AA were made in St Ives by Barbara's assistant, Norman Stocker, under the supervision of the sculptress herself; the numbered commercial edition examples were cast at the Morris Singer Foundry.

In the last fifteen years of her life, Barbara Hepworth made a series of highly polished, unpatinated bronzes, which are characterised by a sensuous, golden finish. They illustrate a new richness in her later work, seen also in her use of colour and of a variety of exotic stones. Their reflective surfaces are akin to the high finish achieved on some of her contemporary marble and slate carvings.





Dedication to Pat Loman from Barbara Hepworth & Brian Hammacher

BARBARA HEPWORTH

to dear Pat I want
to say to her who knows
everything about the book.
how I admired and
appreciated this rare
and wonderful cooperation
thankfull and with
admiration

Brian Hammacher
2nd April 1968

my dearest Pat
all my love & thanks
ever Barbara 2/4/68

These polished bronzes have a light of their own as well as being highly reflective. Hepworth intended them to be touched. She wrote of the relationship between light and touch: 'The importance of light in relation to form will always interest me ... Light gives full play to our tactile perceptions through the experience of our eyes.'

In *Two Forms (Domino)* Hepworth plays with the piercing of the block with the recognisable form of a domino and also suggests the toppling of dominos with the top block being offset. It explores the counter-play of mass and light—the mass of the bronze and the light encouraged by its piercing and polished surface. The simplicity and geometric form recalls the purity of Hepworth's works of the 1930s. *Two Forms (Domino)* is recorded as BH 486 in the catalogue raisonné. Another cast of *Two Forms (Domino)* was in the collection of Lauren Bacall.

This cast was given to Pat Loman, Barbara Hepworth's accountant, by the artist in 1972. This sculpture is sold with a copy of *The Complete Sculpture of Barbara Hepworth 1960–1969* dedicated to Pat Loman by Barbara Hepworth and Brian Hammacher (dedication pictured above).

Dame Barbara Hepworth

(1903–1975)

TWO FORMS (GEMINI), 1970

Signed *Barbara Hepworth* and dated 1970, numbered 1

Quartz glass, on carved wood base

Edition of 9

Height: 18½ inches (47 cm), width: 17 inches (43 cm)

PROVENANCE

William H Wendel, USA, acquired 1971

Thence by descent

Two Forms (Gemini), is the only glass sculpture that Hepworth ever made. It was commissioned by the Carborundum Company of Niagara Falls N.Y. and created at the Barthmann Cristall Foundry in Wolfach, Germany. This example, cast number 1 of the edition of 9, was the personal possession of William H. Wendel, Chief Executive Officer of the Carborundum Company. When the Company was taken over by the Kennecott Copper Corporation, Wendel became the President of the parent corporation. He died in 1990 in Savannah, Georgia.





In all her work Hepworth displayed a deep understanding of the quality of her materials and superb standards of craftsmanship. The flawless, non-magnifying quartz glass of *Two Forms (Gemini)* is no exception, and underlines Hepworth's belief in truth to materials.

For an artist drawn by the idea of purity and light in sculpture, *Two Forms (Gemini)* feels like a natural conclusion for Hepworth. Glass fulfils like no other medium Hepworth's desire to draw the eye inside the sculpture and connect it with the surrounding landscape.

Dame Elisabeth Frink

(1930–1992)

HORSE & RIDER, 1974

Signed *Frink*, numbered 1

Bronze, mid brown patination

Edition of 9

Height: 13½ inches (34¼ cm)

PROVENANCE

Private collection, UK

Horse and Rider by Elisabeth Frink was originally commissioned in 1974 by de Beers as the trophy (complete with diamonds) for the King George VI and Queen Elizabeth Stakes—Britain's most prestigious annual open-age flat race, which takes place at Ascot in July. Frink's affection for horses stemmed from her country childhood in Suffolk; her father was a brilliant horseman, a good polo player and an amateur jockey.

One of the leading lights of the post-war school of British sculptors, Frink was awarded Honorary Doctorates by the University of Surrey (1977), Open University (1983), University of Warwick (1983), University of Cambridge (1988), University of Exeter (1988), University of Oxford (1989) and University of Keele (1989). She also received official recognition, being awarded the CBE in 1969, and in 1982 she was created Dame of the British Empire.





HORSE & RIDER, Dame Elisabeth Frink, Piccadilly/Dover Street, London

Frink's work is characterised by her scarred surfaces created by repeatedly coating an armature with wet plaster; each coating is distressed and broken, eliminating detail and generalising form.

In an interview with her friend Laurie Lee, Frink said: 'I don't like reality in art—I have reality enough when I'm outside. I want to create my own fantastic forms based on my observation of human and animal form ... I am interested that men and animals are confronted with combat in their lives, some sort of menace, and must defend themselves. Not only in war, but in the whole business of living ... I admire strength under stress.'

Dame Elizabeth Frink

(1930–1993)

BIRD MAN, 1960

Signed *Frink* and dated '60

Ink and wash on paper framed and glazed

21¾ x 29½ inches (55 x 75 cm)

38½ x 30 inches (98 x 76 cm) in frame

PROVENANCE

Waddington Galleries

Private collection, USA

The Space Race began in earnest with the Soviet launch of Sputnik in 1957 sparking great public excitement. Space and the possibility of space-flight attracted Frink's attention; she explored the subjects in drawings, as well as the sculptures *Spinning Man I* and *Spinning Man II* also from 1960. All these works pre-dated the first man in space, Russian Yuri Gagarin, in 1961.

Edward Lucie-Smith commented: 'The astronaut as an archetype probably attracted her for several reasons ... He was indisputably a hero figure, and throughout her life Frink remained fascinated with masculine heroes. The bubble-helmet gave a special emphasis to the head—and heads, within a few years, became one of her main preoccupations as a sculptor. Finally, there was the whole question of weightlessness, of the figure moving and tumbling freely without gravity. Falling figures attracted Frink because they suggested new, unconventional ways of presenting the human image – ways which would remove it from conventional frameworks of perception, just as the astronaut is removed from the pull of gravity.'

This work is sold together with a letter of authenticity from the Frink Estate.



Michael Ayrton

(1921–1975)

Michael Ayrton was a true renaissance man; he was a sculptor, painter, printmaker of figures and landscapes, illustrator, draughtsman, theatrical designer, film-maker, writer and art critic. He studied at art schools in London, lived in Vienna in 1936 and between 1937 and 1939 spent long periods in France. Here Ayrton worked in De Chirico's studio and in 1938 went to Les Baux in Provence, with the painter John Minton. They went on to share a studio in Paris where they studied with Eugene Berman.

Ayrton traveled widely in France, Italy and Greece and first exhibited with Minton in 1942 at the Leicester Galleries in St James's London and thereafter with a selection of other central London galleries.

The Whitechapel Art Gallery held the last solo show of Ayrton's work in 1955 of his drawings and paintings, after this date his exploration of equilibrium lead him towards sculpture. He greatly admired and took advice from Henry Moore, who helped with the technical development of his sculpture. Moore showed him the properties of wax and proposed the use of bones, which interested Ayrton greatly. In this exhibition, casts of the breastbone of a chicken are used in the centre of the lyre in *Maze Player* and as beasts confronting the male figure in *Reflection of Flight*.

Ayrton wrote: 'The bone is so relevant to function, so absolute in shape, that it is in itself transcendental sculpture. A bone invites metamorphosis and recreates itself in the process. The skeleton of a bird can become bare trees of a mysterious landscape. Bone is the carapace of the vitals, the scaffold of action, the most lasting monument to man.'



MINOTAUR, Michael Ayrton, St Alphage's Highwalk, London

Michael Ayrton

(1921–1975)

MAZE PLAYER, 1965

Bronze, rich dark brown patination on wooden base

Edition of 9, artist's cast

Height: 15½ inches (39.9 cm)

PROVENANCE

Family of the artist

Private collection, London

LITERATURE

Homage to Michael Ayrton, R.S. Johnson International Gallery, Chicago, 1984, p.34 ill. no. 36

Snow CP., (fwd), *Michael Ayrton Drawings and Sculpture*, Coty, Adams & Mackay, London, 1962, no. 192





Michael Ayrton

(1921–1975)

MAZE PLAYER, 1965

Bronze, rich dark brown patination on wooden base

Edition of 9, artist's cast

Height: 15½ inches (39.9 cm)

Michael Ayrton

(1921–1975)

IMPACT, 1974

Edition of 12, artist's cast

Bronze and Perspex

Height: 13 inches (33 cm)

PROVENANCE

Ayrton family

Christopher Hull Gallery early 1980s (who represented the Ayrton estate 1982 to 1990)

Private collection, UK

LITERATURE

Homage to Michael Ayrton, R.S. Johnson International Gallery, Chicago, 1984, p.57 no. 66

Michael Ayrton Recent Sculpture & Drawings, R.S. Johnson International Gallery, Chicago, 1975, p.31 no. 17





Ayrton was fascinated by Greek Mythology, especially the Daedalus myth. In this story the King of Mynos employed Daedalus to build a labyrinth to enclose his Minotaur son. Having constructed the maze the King realised that Daedalus was the only one who knew its secrets and so the King imprisoned him and his son, Icarus, in a tower. The ever-brilliant Daedalus created a pair of wings from wax and feathers and gave them to his son, Icarus. The young man leapt from the tower and flew like a bird away from the tower but not heeding his father's words flew too close to the sun and the wax in his wings melted, sending him to his death.

Various forms of the Minotaur, the maze, Daedalus and Icarus feature in Ayrton's sculpture, however it was also the larger themes of the myth that he sought to explore. Ayrton wrote:

'Since 1964, most of my work has been concerned with the image of a man in a labyrinth. ... Thus the maze has come to serve for me as an image of my own life and indeed of any individual's life. Every man, it seems to me, makes his maze out of his experiences, his circumstances, his hopes and fears, and in it he lives, so that the shape of it identifies him. Every maze is therefore different, for each is personal and yet various. Each is a prison and a sanctuary, a journey and a destination ... it contains him wholly and he extends it all his life. Furthermore, each maze is an instrument upon which a man plays such music as life creates. That is why in certain bronzes (including *Maze Maker*) I have strung the labyrinth like a lyre.

'To the spectator, another man's maze does not look impenetrably intricate. It may resemble a box of reflections, or a cage with invisible bars ... but to the maze maker himself his maze is an all-absorbing thing ... its geometry is ambiguous, its material, dense and solid at one moment, is illusory and transparent in the next so that its topology is obscure.'

Ayrton uses Perspex to create these 'invisible bars' in both *Impact* and *Reflection of Flight*.

Michael Ayrton

(1921–1975)

REFLECTION OF FLIGHT, 1975

Numbered 1 of an edition of 12

Bronze and Perspex

Height: 11 inches (28 cm)

PROVENANCE

Family of the artist

LITERATURE

Homage to Michael Ayrton, R.S. Johnson International Gallery, Chicago, 1984, ill. p.58

Michael Ayrton Recent Sculpture & Drawings, R.S. Johnson International Gallery, Chicago, 1975, p.36 no. 21





Michael Ayrton
(1921–1975)

REFLECTION OF FLIGHT, 1975

Numbered 1 of an edition of 12

Bronze and Perspex

Height: 11 inches (28 cm)

Barney Seale

(1896–1957)

AUGUSTUS JOHN, 1937

Signed BARNEY SEALE and dated '37

Entitled *Augustus John*

Bronze with dark brown and green patination, on marble base with inset bronze

Height: 9 inches (23 cm)

LITERATURE

Casson S., *Sculpture of Today*, The studio Ltd., London, 1939, p.51

Barney Seale was a student of both Frith and Henry Massey. He exhibited from 1936 at the Royal Scottish Academy and from 1937 to 1941 at the Royal Academy. He is famed for his striking portrait heads including the virtuoso violinist and composer Nicolò Paganini.

Augustus John (1878–1961) studied at the Slade School in London (1894–99) with his sister Gwen John. Following a diving accident while on holiday his personality changed. He embarked on a Bohemian lifestyle, drinking heavily and living in a caravan and camping with gypsies. As his painting became more daring his friend, Wyndham Lewis remarked that John had become a 'great man of action into whose hands the fairies had placed a paintbrush instead of a sword'.





Joan Greenwood chats with Barney Seale and Augustus John, circa 1948 (Photo: Hulton Archive/Getty Images)

Considered to be the most talented artist of his generation, by 1914 on the outbreak of the First World War, John was the best-known artist in Britain. By the 1920s John was Britain's leading portrait painter. Among his sitters were Thomas Hardy, George Bernard Shaw and T.E. Lawrence.

Here we see the portraitist becoming the sitter and according to Stanley Casson, John highly approved of Seale's sculpture of him and thus added his own signature to the original model. In the present version, his signature is visible on a bronze plaque set in the marble base.

Robert Clatworthy RA

(B.1928)

HORSE & RIDER, 1954

Initialed, numbered 1 of an edition of 9

Bronze, with mid brown patination

Height: 13 inches (33 cm)

PROVENANCE

The artist

Private Collection, London

Robert Clatworthy was born on the 31st January 1928, in Bridgewater, Somerset. He studied at the West of England College of Art (1945–1946), at Chelsea School of Art, London (1947–9) and at the Slade School of Fine Art, London (1950–1) where he was spotted by Erica Brausen of the Hanover Gallery. He exhibited there throughout the 1950s alongside Francis Bacon, Giacometti and Picasso. *Horse & Rider* dates from this period.

Moving his representation to the Waddington Gallery in the early 1960s Clatworthy added *Head* and *Figure* bronzes to his repertoire. He went on to teach at the Royal College of Art, London from 1960–1972, and at the West of England College of Art from 1967–1971. He was Governor of St Martin's School of Art from 1970 to 1971, and was Head of the Department of Fine Art at the Central School of Art & Design, London from 1971 to 1975.

Among his major public commissions are *Bull* commissioned by the GLC for Roehampton, London and *Horseman & Eagle*, originally commissioned for 1 Finsbury Avenue and currently situated at Charing Cross Hospital, London. His work is held in many public and private collections both in the UK and overseas.





HORSEMAN & EAGLE (1983), Robert Clatworthy, Charing Cross Hospital, London

Clatworthy has exhibited regularly in group shows since 1952, including *Modern Sculpture* at the ICA (1955), *British Sculpture in the '60s* at the Tate Gallery, London (1965), *British Sculptors '72* at the Royal Academy of Arts, London (1972) and *20th Century British Sculpture*, Beaux Arts Gallery, Bath (1986).

Clatworthy was elected Royal Academician in 1973. Public collections holding his work include the Tate Gallery, The Arts Council, The National Portrait Gallery and The Victoria & Albert Museum.

Robert Clatworthy lives and works near Dyfed, Wales. He has always sculpted in wet plaster, in an expressionistic style requiring him to work extremely quickly. The resulting sculptures are full of life and energy.

Horse & Rider evokes the otherworldly nature of Tolkien's cloaked riders, the Ringwraiths, featured in *Lord of the Rings*, which was published in the same year that this work was created.

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