

MODERN BRITISH



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Kenneth Armitage
(1916–2002)

CHILDREN PLAYING, 1953

Bronze, on a wooden base
Edition of 6
8¾ inches (22.3cm) x 12¼ inches (31.1cm)





Kenneth Armitage

(1916–2002)

MODEL FOR DIARCHY, 1957

Bronze

Edition of 6

Height: 12 inches (30.5 cm)



Michael Ayrton
(1921–1975)

MAZE PLAYER, 1965

Bronze, on a wooden base
Edition of 9 and 1 artist's cast
Height: 15½ inches (39.9 cm)





Michael Ayrton
(1921–1975)

REFLECTION OF FLIGHT, 1975

Bronze and perspex
Edition of 12
Height: 11 inches (28 cm)



Lynn Chadwick

(1914–2003)

SECOND MAQUETTE FOR TEDDY BOY & GIRL, 1956

Bronze

Signed 'Chadwick' and dated '56, edition of 6 and 1 artist's cast

Height: 15½ inches (39 cm)





Robert Clatworthy RA
(B.1928)

HORSE & RIDER, 1954

Bronze
Edition of 9
Height: 13 inches (33 cm)



Sir Jacob Epstein

(1880–1959)

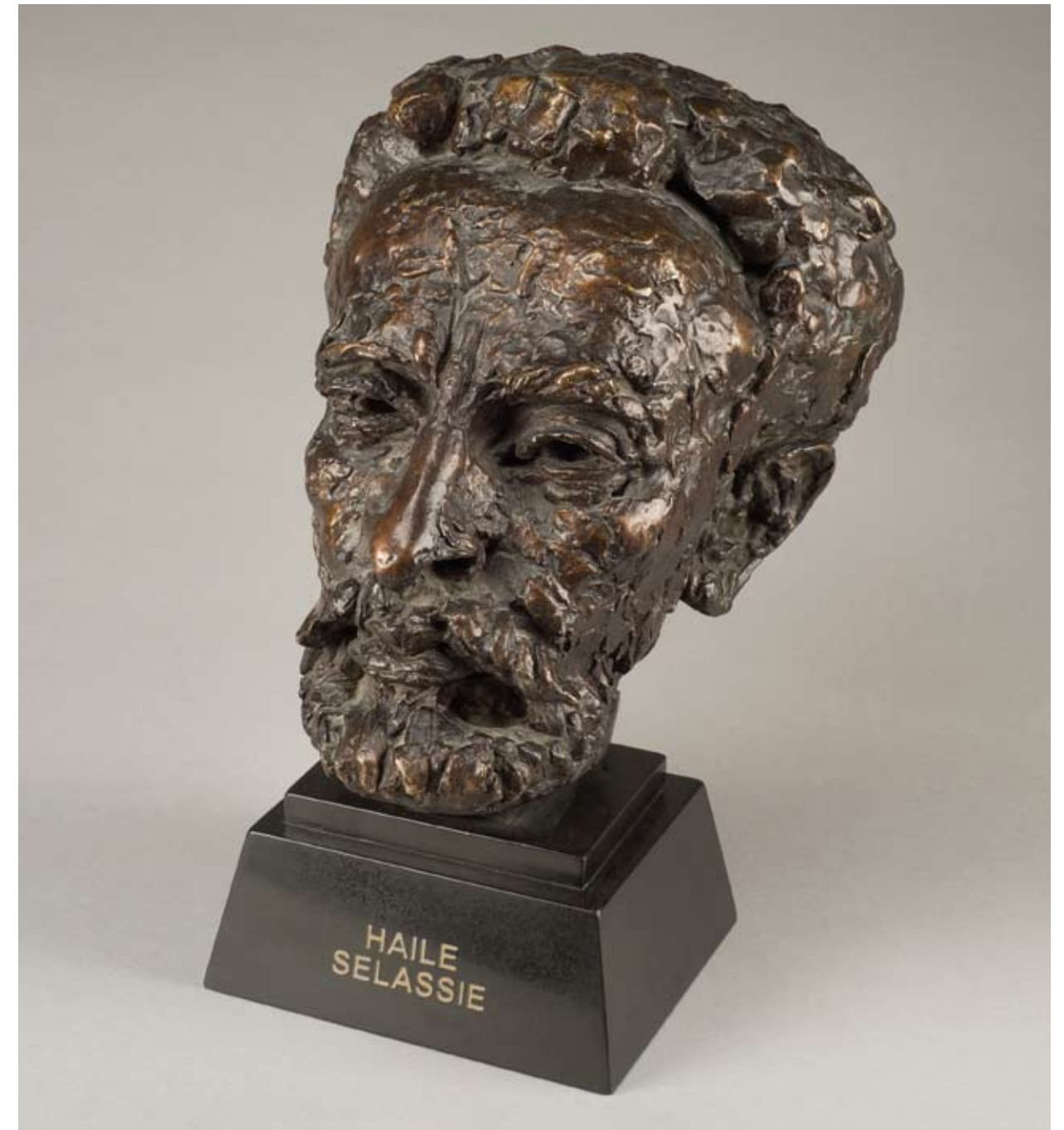
GEORGE BERNARD SHAW, 1934

Bronze, on a marble base

Signed 'Epstein'

Height: 17 inches (43 cm)





Sir Jacob Epstein
(1880–1959)

HAILE SELASSIE, EMPEROR OF ETHIOPIA, 1936

Bronze, on a marble base
Height: 10 inches (25.5 cm)



Sir Jacob Epstein

(1880–1959)

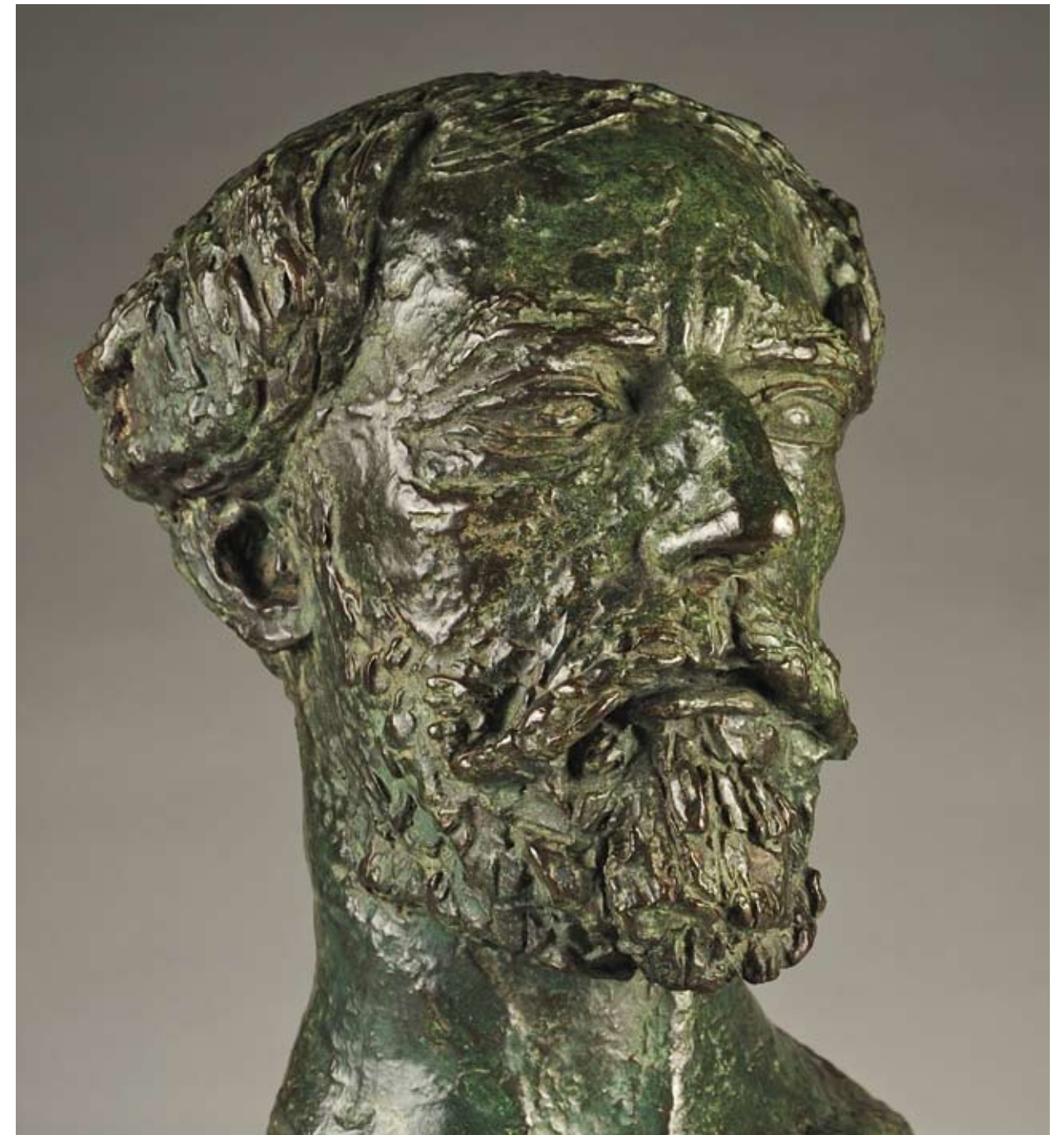
ALBERT EINSTEIN, 1934

Bronze, on a marble base

Signed 'Epstein'

Height: 16½ inches (42 cm)





Sir Jacob Epstein
(1880–1959)

AUGUSTUS JOHN, 1916

Bronze
Height: 14 inches (35.5 cm)

Dame Elizabeth Frink RA
(1930–1993)

ROLLING OVER HORSE, 1976

Bronze
Signed 'Frink', edition of 9
15½ x 6 inches (39.4 x 15.2 cm)





Dame Barbara Hepworth
(1903–1975)

TWO FORMS (DOMINO), 1969

Polished bronze
Edition of 9 and 3 artist's cast
Height: 8¼ inches (21 cm)

Charlotte Mayer

(B.1929)

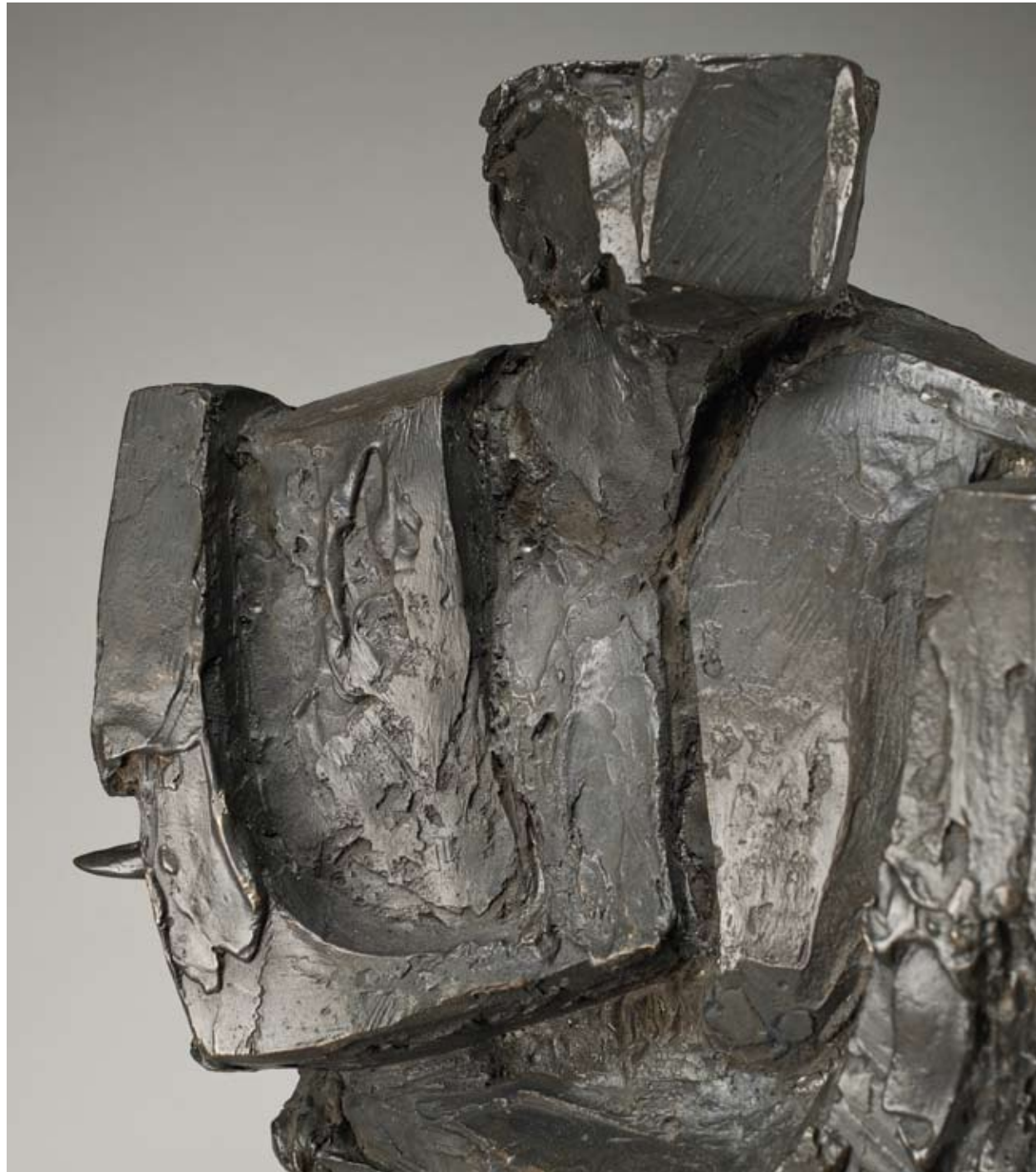
CROW, 1976

Bronze

Signed 'Charlotte Mayer', edition of 12

10¼ x 21½ x 11 inches (26 x 55 x 28 cm)





Bernard Meadows

(1915–2005)

MAQUETTE FOR LARGE STANDING ARMED FIGURE, 1962

Bronze

Initialed 'M', edition of 6 and 1 artist's cast

Height: 22¼ inches (56.5cm)





Henry Moore
(1898–1986)

RECLINING GIRL, 1983

Bronze, on a wooden base
Signed 'Moore', edition of 9
Width: 5 inches (12.5 cm)

Henry Moore
(1898–1986)

STANDING RELIEF FIGURE NO.1, 1960

Bronze, on a marble base
Signed 'Moore', edition of 12 and 2 artist's cast.
Height: 10 inches (25.4 cm)



Eduardo Paolozzi

(1924–2005)

MAQUETTE FOR A MONUMENT TO OSCAR WILDE, 1996

Plaster & wood

Unique

Signed 'Eduardo Paolozzi' & dated 1996

Height: 11½ inches (29 cm)



Eric Stanford FRBS

(B.1932)

SAMSON

Portland stone

Height: 26½ inches (67 cm)





Eric Stanford FRBS

(B.1932)

PRIAM & ACHILLES

Portland stone

Height: 24½ inches (62 cm)



William Turnbull

(B.1922)

ARROWHEAD TORSO, 1979

Bronze, on a wooden base

Initialed 'T' and dated '79, edition of 9 and 1 artist's cast

9½ x 7 x 2 inches (23.8 x 17.8 x 4.8 cm)



Kenneth Armitage

(1916–2002)

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.

Children Playing was made in 1953 whilst Armitage was teaching sculpture at the Bath Academy of Art in Corsham (1946—56). The sculpture was modeled in plaster and cast in bronze in an edition of six. *Children Playing* is one of a series of works, beginning in 1948, in which the artist joined two or more figures engaged in everyday, communal activities, into a simple mass sprouting arms and legs. Armitage commented that: ‘Joining figures together I found in time I wanted to merge them so completely that they formed a new organic unit—a simple mass of whatever shape I liked containing only that number of heads, limbs or other detail I felt necessary.’

Norbert Lynton commented on *Children Playing*: ‘here Armitage is in the tradition of Degas and the unposed gesture, except that, whereas Degas often found his subjects among professional experts [ballet dancers, racing horses], Armitage works within his experience of everyday people.’

The artist also noted how the flat form of this work, and of others of the period, relate to the forms of aircraft. During World War II, Armitage had run train-

ing courses in aircraft identification; he used models and silhouettes to train soldiers in an effort to stop Allied planes being shot down.

What is most striking about this work is how joyful it is. One can hear the children’s chatter and feel the swinging motion of the joined hands that are reminiscent of skipping ropes. Two of the edition of six are in public collections; one in the Scottish Gallery of National Art and the other in the The Henry Moore Foundation, bequeathed by the artist.

Diarchy 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 monumental 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.’

Model for Diarchy 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.

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

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.’

Greek Mythology, especially the myth of Daedalus, fascinated Ayrton. 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 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.’

Lynn Chadwick

(1914–2003)

Having served as a pilot with the Fleet Air Arm from 1941–1944, Chadwick worked in an architect’s practice. In 1950 he held his first solo exhibition at Gimpel Fils, London, which launched his career. In 1951 Chadwick exhibited two major works at the Festival of Britain in London, which placed him on the international stage.

The following year Chadwick was part of the new generation of British sculptors shown at the Venice Biennale. In 1953 he was one of the twelve semifinalists for the Unknown Political Prisoner International Sculpture Competition, for which he was awarded an honorable mention and prize. In 1956 Chadwick was the sole artist chosen to represent Britain at the Venice Biennale, where he won the International Prize for Sculpture, beating Alberto Giacometti.

Chadwick’s approach to sculpture came from his architectural training and his technique was based on construction rather than modeling. He would first make a linear armature or skeleton, on which he would build up the surface, to a solid form. His early works featured a textured finish and welded construction, but later pieces have a smoother, more refined surface. Bronze dominated his work as a media until the 1990s when he made a number of monumental sculptures in polished steel.

Throughout his career, Chadwick’s work was based on the abstracted human figure or animal form, with all detail replaced with geometry. In later life Chadwick turned increasingly to recumbent or seated pairs of figures.

When Chadwick was chosen to solely represent Britain at the 1956 Biennale, he exhibited nineteen sculptures

including *Teddy Boy & Girl*, his first exploration of the theme, executed in 1955. Chadwick took inspiration from the Teddy boys and girls who emerged on Britain’s 1950s fashion and dance scene. This subculture mainly consisted of working class teenagers, called ‘Teds’ due to their neo-Edwardian dress. Chadwick’s Teddy Boys & Girls were created between 1955 and 1958 and are joyful antidotes to the spiky, angst-ridden subjects that characterised Chadwick’s previous work. “What I was doing,” said Chadwick simply, “was getting some sort of attitude between two people.”

As is typical with Chadwick, the figures in *Teddy Boy & Girl II* have been treated with an architectural sense of order and structure. The shapes of the two figures are contrasted; the boy’s broad shoulders are emphasized by his rectangular shape and the girl as a slender triangle. Both are given lineated patterns that contrast from the plain vertical lines to the back to the bilateral symmetry of the front. Instead of the two figures facing and holding each other as many of Chadwick’s dancing figures do, *Teddy Boy & Girl II* stand facing the same direction. The momentum is upwards; hands and heads are thrust up, reflecting the Teds rebellious spirit.

The monumental 34-inch high version of *Teddy Boy & Girl II* was made as a unique iron and composition sculpture in 1957 and sold to a private American collector. In 2001 it came up for sale and Chadwick was so passionate about the work that he bought it. Chadwick then produced an edition of nine monumental bronzes of the work; such was the demand for it from collectors.

Chadwick was made Commander of the British Empire in 1964 and an Officier de l’Ordre des Arts et des Lettres in 1985. He was elected a Senior Royal Academician in 2001 and in 2003 the Tate held a major retrospective of his work.

Robert Clatworthy RA

(b.1928)

Robert Clatworthy was born 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.

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) and *British Sculptors ‘72* at the Royal Academy of Arts, London (1972). 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.

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.

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, critics and public alike met it with derision. 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.

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. 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 would 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*. 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 that also discussed Shaw's previous sittings for Rodin and Troubetzkoy. 'Your first sketch', wrote Shaw, '... is a brilliant thumbnail version of me as I am. Then you went on to perform marvels of modeling ... with all the mastery that makes your busts precious.'

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 royals and dignitaries from all over the world attended the lavish coronation.

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", 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 Euro-

pean 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, of which 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.

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.

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 that 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 that 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.

In her book on the artist, Evelyn Silber commented: ‘Einstein is the ... most impressionistic of all his [Epstein’s] 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 modeling gesture distinctly visible, results in a sculptural impasto.’

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’.

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 was George Bernard Shaw (1915, Fitzwilliam Museum) T.E. Lawrence (1919, Tate Gallery), Thomas Hardy (1923, Fitzwilliam Museum).

In the catalogue of an exhibition of John’s work held at the National Portrait Gallery, London, in 1975, the gallery’s director John Hayes summed up his career: ‘In the decade before the Great War John was at the height of his powers and in the van of British painting. Between the wars he became the leading society portraitist, heir to the mantle of Sargent, and the acknowledged head of his profession.’

Augustus John sat for Epstein in 1916, just a year after creating his most famous sculpture, *Rockdrill*, in 1915. Epstein said of this portrait: ‘I wanted to capture a certain wildness, an untamed quality that is the essence of the man...’. Another cast of this sculpture is in the primary collection of The National Portrait Gallery, London.

Dame Elisabeth Frink, RA

(1930–1993)

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.

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. This disconnect from reality is further explored in *Rolling Over Horse* with the faceting of the head and legs of the horse, the angularity emphasizing the dynamic movement of the horse.

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.’

Frink is famed for her depictions of horses, most well known is the monumental *Horse and Rider* on Piccadilly/Dover Street, London. Curator and author of *Elisabeth Frink: Sculpture* Sarah Kent commented: ‘For her [Frink], horses represent a multiplicity of meanings – masculine, feminine, sexuality, wildness, unusual sensitivity and freedom from mental and physical constraint.’ Frink’s affection for horses stemmed from

her country childhood in Suffolk where she rode from the age of four; her father was a brilliant horseman, a good polo player and an amateur jockey.

Horses and horsemen first made their appearance as a subject matter for Frink’s work at the end of the 1960s, shortly after her move to the Camargue, France. This area is celebrated for its herds of semi-wild horses. These primitive types of horse attracted her aesthetically and made an indelible imprint on her imagination and equine subject matter was to prove a major thread of continuity throughout Frink’s career. Other sources of inspiration were the horses seen in Chinese art; Frink was impressed by the powerful pottery horses often found in T’ang Dynasty tombs, and had examples in her own collection.

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.

In the last fifteen years of her life, Barbara Hepworth made a series of highly polished, unpatinated bronzes including *Two Forms (Domino)*. These sculptures 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. Hepworth 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.

Charlotte Mayer

(B. 1929)

Charlotte Mayer was born in Prague in 1929. Brought to England as a child, Mayer grew up in Merseyside, The Lake District and Cumberland before settling finally in London. Mayer studied at Goldsmiths School of Art from 1945–1949 and at the Royal College of Art between 1949–1952. Her teacher, Harold Wilson Parker (1896–1980) famous for his image of the wren on the 1946 George VI farthing coin, was influential in her early years, as was the Vorticist sculptor Frank Dobson (1888–1963). Mayer's early work included carved and modeled birds and animals. Now her work has moved into complete abstraction, creating clean spiral forms as with *Wind and Fire*, her monumental commission for BNP Paribas Headquarters in London. Her work is represented in corporate and private collections internationally.

Though Mayer's contemporary work is abstract, she is still drawn to wing-like images evoking flight. As with the work of Elisabeth Frink, Mayer's birds might have been bred for Edgar Allan Poe. *Crow* is full of attitude and menace. Mayer recalls: 'One winter's morning in 1976 I took my dog for a walk in Highgate Wood. The field at the centre of the Wood was snow covered: a white sheet in the middle of which stood a large solitary crow. The dog bounded straight up to the crow. In one swift movement the bird turned its head and glared witheringly at the dog. This image of this crow stayed with me vividly. As soon as I had returned to my Studio I constructed a metal armature and began to model the crow in plaster. It was not my intention to make the bird in detail; only to capture its defiant posture and the movement of its head. The Crow was the first of many bird sculptures. It has always been the geometry and essential movement of each bird or beast that I see that has fascinated me.'

Bernard Meadows

(1915–2005)

Bernard Meadows first studied painting at Norwich School of Art. Having been introduced by a friend, he worked as an assistant to Henry Moore between 1936–39, becoming a close family friend.

In 1936, at the age of just 21, Meadows took part in the first surrealist exhibition in London; he went on to study at the Royal College of Art from 1938–1940 and 1946–48.

From 1941–1946, Meadows served in the RAF and was stationed in the Cocos Islands in the Indian Ocean. It was here that Meadows first encountered all manner of crabs that roamed the islands. The crabs fascinated Meadows and later became an infinite inspiration throughout his career.

Through sculpting crabs, and later birds, Meadows successfully escaped the influence of Moore. He used the animal subjects to communicate the mood of post-war anxiety. The war meant that Meadows would not exhibit again until the first Battersea Park open-air exhibition during the Festival of Britain in 1951. The following year Meadows attracted international attention at the 1952 Venice Biennale where a group of young British sculptors exhibited together in the British Pavilion, among them Armitage, Butler, Chadwick and Paolozzi.

Herbert Read famously described their work collectively as: 'The Geometry of Fear', but of all of them it was Meadows on whom Read's phrase sat most readily and whose work was the most existential, clearly expressing the trauma of the war years.

Meadows' first one-man show was at Gimpel Fils in 1957. In 1960 Meadows became Professor of Sculpture

at the Royal College of Art where his pupils included Elisabeth Frink. In the 1960s Meadows' work changed direction to a series of armed busts, 'pointing' figures and later contrasted by his smooth rounded forms in highly polished bronze.

In 1964 he was invited by the British Council to exhibit again at the Venice Biennale. In 1980 Meadows retired from the RCA and exhibited at the Fitzwilliam Museum, Cambridge. He then returned to help the aging Henry Moore with certain large commissions. In 1995 the Yorkshire Sculpture Park held an 80th birthday exhibition of Meadows' work.

In 1961 there was a marked shift in Meadows' subject matter from animal to human. His depictions of shot and frightened birds were replaced by a series of armed busts that included *Maquette for Large Standing Armed Figure*. The monumental *Large Standing Armed Figure* was 67 ¼ inches high and cast the same year as the maquette in 1962. Meadows' imagery shifted from victim to aggressor, but the thread of Meadows' work was ever present, the idea of contrast between interior and exterior. These figures wear armour – like crabs.

Maquette for Large Standing Armed Figure is at once both aggressive and vulnerable. We are confronted with a heavily armoured block-headed figure with spikes jutting from his sides. Meadows made a study of imperial Roman busts, Holbein's portraits of Henry VIII and Michelangelo's head of Brutus. This produced a series by Meadows of powerful semi-abstract versions of armed and dangerous figures, soldiers and tyrants. Meadows said: 'The figures are armoured, aggressive, protected, but inside the safety of the shell they are completely soft and vulnerable.' People 'who are protected by the paraphernalia of their offices and retinues, but who are soft inside. Bullies are frightened people.'

Henry Moore

(1898–1986)

Henry Moore is considered the greatest sculptor of the twentieth century and certainly the most celebrated. Born at Castleford, Yorkshire, the son of a miner, after military service in the First World War, Moore trained at Leeds School of Art. He won a scholarship to the Royal College of Art in 1921 and continued to teach there until 1931.

Moore was a regular visitor to the British Museum and became interested in the Mexican, Egyptian, and African sculpture as well as renaissance art. A Royal Academy travelling scholarship allowed him to visit Italy in 1925, where he admired the frescoes of Giotto and Masaccio and the late sculpture of Michelangelo.

From 1932 to 1939 he was the first head of sculpture in a new department at the Chelsea School of Art. Living in Hampstead during the thirties surrounded by other key figures of the avant-garde, including Ben Nicholson, Barbara Hepworth and the critic Herbert Read, known collectively as Unit One. He moved to Much Hadham in Hertfordshire after his studio was bombed, where he lived for the rest of his life.

Moore began as a carver and believed in the doctrine of truth to materials, influenced by sculptors like Brancusi and Epstein. Influenced by ancient sculpture, his main oeuvre was informed by the natural forms of bones, shells and pebbles and the constant inspiration of the human figure.

In 1940 Moore was appointed an official war artist and was commissioned by the War Artists Advisory Committee to execute drawings of life in underground bomb shelters. These drawings secured his popularity and brought his work from the select avant-garde to the attention of a wide international audience. Moore's

success grew as he was given his first major retrospective abroad by the Museum of Modern Art, New York, in 1946. He won the International Prize for Sculpture at the Venice Biennale of 1948.

During the 1950s there were major changes in his way of working. Bronze took over from stone as his preferred medium and he often worked on a very large scale. Moore executed several important public commissions including Reclining Figure, 1956–58, for the UNESCO Building in Paris. 1978 saw an exhibition of his work organized by the Arts Council of Great Britain held at the Serpentine Gallery in London. It was at this time Moore gave a selection of his sculptures to the Tate Gallery, London.

When commissioned by UNESCO in 1956, Moore experimented with the concept of a site-specific sculpture. As part of this process he played with the idea of incorporating supporting walls within his sculpture. Moore eventually settled on a stand-alone reclining figure for the project but he continued to explore this idea with seated or standing figures in relief.

In 1960 Henry Moore completed two related works, this sculpture *Standing Figure Relief No. 1* and the more abstract *Standing Figure Relief No. 2. Standing Figure Relief No. 1* demonstrates the line Moore walked between figurative and abstract art. Moore believed there were universal shapes to which everyone is subconsciously conditioned. It was this universal humanity in Moore's work that made it so accessible and can be said to have paved the way for the popularity and success of Modern British sculpture as a whole. Henry Moore commented: 'I have looked at the nude for half my life. Our own bodies, our own make up, have the greatest influence on art. If we were able to sleep on all fours or were the size of an elephant, for example, our architecture would be entirely different from what it is, so would our art... From our bodies we

understand nature; we can't get away from it and if the landscape were different so would our lives be. So the first influence on me came from studying, and trying to understand, the human figure.'

Other casts in the *Standing Figure Relief No. 1* edition are in the collections of The Henry Moore Foundation, The Art Gallery of Greater Victoria, Australia, and the Nelson-Atkins Museum of Art, Kansas City, USA.

The reclining figure is synonymous with the work of Henry Moore. He was first exposed to images of pre-Columbian art while a student at the Leeds School of Art. He also saw images of the recumbent god Chacmool shown in the Palais du Trocadero during his bi-annual trips to visit museums in Paris.

Although it is not known exactly when Moore saw the Chacmool for the first time, there is a sketch of the subject in one of his notebooks dating from 1922. In 1929 he created his first interpretation of Chacmool in stone; Moore's fascination with the reclining figure never ceased. Like many of his recumbent figures, *Reclining Girl*, undulating like a landscape, has the classic turned head, raised knees and resting arm.

Moore said on the subject: 'I want to be quite free of having to find a 'reason' for doing the Reclining Figures, and freer still of having to find a 'meaning' for them. The vital thing for an artist is to have a subject that allows him to try out all kinds of formal ideas – things that he doesn't yet know about for certain but wants to experiment with, as Cézanne did in his 'Bathers' series. In my case the reclining figure provides chances of that sort. The subject matter is given. It's settled for you, and you know it and like it, so that within it, within the subject that you've done a dozen times before, you are free to invent a completely new form-idea.'

Eduardo Paolozzi

(1924–2005)

Eduardo Paolozzi was born of Italian parents in Leith, Edinburgh, in 1924. He attended evening classes at Edinburgh College of Art (1943) and then studied at St Martin’s School of Art (1944) and at the Slade School of Fine Art (1945–47). In 1947 he went to Paris, living there for two years, enrolling briefly at the Ecole des Beaux-Arts and meeting artists such as Arp, Brancusi, Giacometti and Léger. Back in London he taught in several art schools, whilst developing his sculpture and printmaking.

In 1952 Paolozzi, along with Robert Adams, Kenneth Armitage, Reg Butler, Lynn Chadwick, Geoffrey Clarke, Bernard Meadows and William Turnbull exhibited at the British Pavilion at the Venice Biennale that year.

In 1981 he was appointed Professor of Sculpture at the Akademie der Bildenden Künste, Munich. Among later appointments were those of Professor of Ceramics at the Royal College of Art and Visiting Professor at Edinburgh School of Art.

Numerous solo and group exhibitions followed Paolozzi’s first solo exhibition at the Mayor Gallery, London, in 1947. He represented Britain at the XXX Venice Biennale in 1960, winning the David E Bright award for the best artist under thirty. A 70th Birthday Exhibition of Paolozzi’s sculpture and graphics was organised at the Yorkshire Sculpture Park in 1994, and an exhibition of his graphics, first shown at the Edinburgh Festival in 1996, was toured internationally by the British Council.

Paolozzi’s work is based on his interest in the mass media, and in new developments in science and technology of the post-war era. Known for his depictions

of human images with mechanistic characteristics, Paolozzi’s public works include *Head of Invention* at the Design Museum, Tottenham Court Road Tube Station murals, *Newton After Blake* at the British Library and *Piscator* at Euston Station. The National Gallery of Scotland has an extensive collection of Paolozzi’s work and also display a recreation of his studio. Paolozzi’s monumental sculpture *Vulcan* was commissioned especially for the Gallery’s Great Hall.

Oscar Wilde (1854-1900), a novelist, playwright, poet, critic is one of the most iconic and celebrated figures of all time. Wilde proved to be a student of great talent. He was awarded a scholarship to Trinity College Dublin and from Trinity College he won a scholarship to Magdalen College, Oxford University. While at Oxford, Wilde became involved in the aesthetic movement. After he graduated, he moved to London to pursue a literary career.

His famous wit, humour and intelligence shine through his plays and writings. His novels include *The Picture of Dorian Gray* (1891) and his plays *An Ideal Husband* (1895) and *The Importance of Being Earnest* (1895).

Wilde married Constance Lloyd in 1884 and they had two sons, but in 1891 he began an affair with Lord Alfred Douglas. In April 1895, Wilde sued Lord Douglas’s father, the Marquis of Queensberry, for libel, when he accused him of being homosexual. The trial gripped the nation. Wilde lost the case and, after details of his private life were revealed during the trial, was arrested and tried for gross indecency. He was sentenced to two years of hard labour. Wilde was released with his health irrevocably damaged and his reputation ruined. He died in Paris on 30 November 1900.

The Chelsea Society chose local artist Paolozzi to create a monument to Oscar Wilde. Sir Simon Hornby, then President of The Chelsea Society, wrote to Paolozzi saying ‘We feel that we are fortunate to have living at Chelsea, in yourself, a sculptor of such major international standing and if you were to agree to accept this commission, not only would Chelsea have a sculpture of great significance, but would also have a constant recognition of one of Chelsea’s greatest artists.’ (Letter in the collection of Robin Spencer, Paolozzi’s biographer and editor of his *Writings and Interviews*.)

In 1998 a site had been chosen on the Kings Road on the corner of Park Walk and in 1999 Paolozzi was discussing casting and installation costs. Sadly Paolozzi became ill and the project was never completed.

Writing about Paolozzi’s extensive use of plaster in his work Robin Spencer has explained that: “ He was very keen that the medium of plaster should have a higher status as a sculptural medium than it had previously enjoyed in the 20th century. He took a particular interest in this question after Albert Elsen’s ‘Rodin Re-discovered’ exhibition (1981) which re-valued Rodin’s practice with plaster.”

This sculpture will be included in the forthcoming catalogue raisonnee of the artist by Robin Spencer. We are grateful to Robin Spencer for his assistance in cataloguing this work.

Eric Stanford FRBS

(B.1932)

Trained at St Martin’s School of Art, Eric Stanford’s interest in sculpture was nurtured as a young man by working with his father, whose recreation was the repair and restoration of antique furniture. Stanford’s passion for stone carving brought him into contact with the work and philosophy of Eric Gill (1882–1940). One of the greatest English artist-craftsmen of the twentieth century, Gill took inspiration from the medieval stone carvers and was a pioneer in direct carving. The work of Eric Gill has informed Stanford’s work throughout his career.

While at University between 1957 and 1960, Stanford worked as an assistant to the painter and sculptor Eric Kennington (1888–1960). Kennington, the Official War artist 1940–1945, is best known for his monumental commissions including the War Memorial to the 24th Division in Battersea Park (1924). During Stanford’s time with Kennington he worked on the monumental portland stone relief, the “Engineering Panel” on the wall of the James Watt engineering building of Glasgow University, launching Stanford’s career.

Now based in Wiltshire, Stanford’s work has been exhibited widely throughout Europe and is collected internationally. In 2000 Stanford was elected Fellow of the Royal Society of British Sculptors and in 2001 he was elected President of the Reading Guild of Artists.

Music and literature are strongly reflected in Stanford’s work, whose narrative lyrical sculptures are often drawn from the classics – Homer, Ovid and Tennyson in particular. In Homer’s epic poem *The Iliad*, Priam was the King of Troy during the Trojan War, and the father of the hero Hector; Achilles was

Hector’s counterpart and the greatest of the Greek warriors. Stanford’s sculpture represents the emotional scene between Priam & Achilles, as the old King enters the Greek stronghold to plead for the body of his son Hector, who has been slain by Achilles after a decade of warring. Achilles, afflicted with compassion, allows the body to be released to Priam, and grants a twelve-day truce to the fighting for the funeral. This chapter marks the conclusion of the Iliad, and is seen as a moment symbolic of bravery, magnanimity and humanity before the fall of Troy.

The sculpture is a lateral fusion of the two men—Priam & Achilles—entitled on either side of the base. The front of the base depicts the Greeks’ encampment, and the rear features a motif of the “petasos”, or winged-cap, that is worn by Hermes—the Olympian God who leads Priam unscathed on his quest to Achilles.

The Old Testament Book of Judges includes the story of Samson, prophesied to begin the deliverance of Israel from the hands of the Philistines, and granted great strength by God in a Nazarite vow that he never cuts his hair.

Samson falls in love with the temptress Delilah, whom the Philistines bribe to ascertain the secret of Samson’s strength. Samson eventually reveals the vow’s stipulation, and Delilah betrays Samson to the Philistines, having his locks shaved whilst he sleeps. The vow being broken, the Philistines capture him—blinding him and forcing him into slavery.

One day, the blind and weakened Samson is summoned to a Philistine temple. In a final supplication to God, Samson prays that his strength is restored to him, his hair having re-grown, so that he may bring down the temple with all the Philistine rulers and himself within it—ultimately fulfilling the prophesy.

William Turnbull

(B.1922)

William Turnbull is one of the most influential modern British sculptors. Born in Dundee, Scotland, Turnbull joined the Royal Air Force in 1941, serving as a pilot. Turnbull studied at the Slade School of Fine Art in London between 1946 and 1948 and then spent two years living in Paris, where he met Brancusi and Giacometti.

On his return to London Turnbull had his first one-man exhibition at the Hanover Gallery, London in 1950. In 1952 he represented Britain in a group exhibition at the Venice Biennale.

In 1973, a retrospective exhibition of his work was held at the Tate Gallery, London, and in 1982 he took part *in British Sculpture in the Twentieth Century* at the Whitechapel Art Gallery, London.

A retrospective of his work was held at the Serpentine Gallery, London in 1995–96. Major solo exhibitions were held at The Yorkshire Sculpture Park in 2005 and at the Tate Britain in 2006.

Over his career Turnbull has worked in a variety of materials, including plaster, bronze, wood, steel and plastic. Turnbull’s early work took inspiration from the sculpture of ancient Greece, West Africa and South-East Asia. This work incorporated several parts in contrasting traditional materials, such as bronze, stone and wood. From 1963–1968 Turnbull’s work was dominated by painted steel sculptures in zigzag or wavy forms.

For a few years in the early 1970s Turnbull ceased sculpting to concentrate on his paintings. After the 1973 show however, he decided to revisit his earlier sculpture ideas.

Turnbull set to work making hundreds of small clay works as he worked through his ideas. In 1979 Turnbull selected a small number of these sculptures to cast in bronze, including *Arrowhead Torso*.

Arrowhead Torso was created as part of this new series of ‘idols’. This sculpture embodies the series with its characteristic mix of prehistoric tool and fertility symbol.

In using tool-like forms Turnbull evokes the process of sculpture making and also reevaluates tools as objects. Turnbull elevates the image of the tool to an archaeological find, something symbolic and sacred. Turnbull says ‘We now no longer look at (these shapes) in relationship to their utility, but for their sculptural quality.’

Turnbull’s bronze idols are characteristically as brightly coloured as his paintings, he often creates a myriad of different coloured patinas through the edition of the same sculpture. They are also marked with low relief designs that force the viewer to get closer to read the designs, and become intimate with the sculpture. With *Arrowhead Torso* the most economical use of dots and bumps lead us to see this sculpture as both tool and figure.

Turnbull says ‘Ambiguity can give the image a wide frame of reference...It creates cross-reference between something that looks like an object and that looks like an image. For me in making sculpture there is always that tension between the sculpture as object and the sculpture as image. I think it is quite different from the intention of naturalistic sculpture.’

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