

LYNN CHADWICK

Out of the Shadows:  
Unseen Sculpture of the 1960s

# FOREWORD

Since my childhood in Africa I have been fascinated and stimulated by Lynn Chadwick's work. I was drawn both by the imagery and the tangible making process which for the first time enabled my child's mind to respond to and connect with modern sculpture in a spontaneous way. I was moved by the strange animalistic figures and intrigued by the lines fanning across their surfaces. I could see that the lines were structural but also loved the way they appeared to energise the forms they described.

I remember scrutinising photographs of Lynn's sculptures in books and catalogues. Sometimes the same piece appeared in two books but illustrated from different angles which gave me a better understanding of how it was constructed. The connection in my mind was simple. I loved skeletons and bones of all kinds and morbidly collected dead animals that had dried out in the sun, the skin shrinking tightly over the bones beneath. These mummified remains were somehow more redolent of their struggle for life than if they were alive, furred and feathered. To me, Lynn's sculpture was animated by an equal vivacity. His structures seemed a natural and logical way to make an object. Around me I could see other structures that had a similar economy of means; my grandmother's wire egg basket, the tissue paper and bamboo kites I built and the pole and mud constructions of the African houses and granaries.

This fascination gave me a deep empathy with Lynn's working method and may eventually have contributed to the success of my relationship with him, casting his work for over twenty years. The collaboration and close friendship that grew during those years taught me much about sculpture and in particular about working with an artist. This also provided me with a real insight into his sculpture reinforcing and developing those impressions I formed in childhood. In conversation he would let slip anecdotes or quotations that illustrated aspects of his work, but above all the greatest privilege was to witness a sculpture develop and grow from a single rod into a fully formed wire frame that could then be filled and made solid.

Lynn's sculptural language was essentially built around triangles. The stability of a tripod, pyramid or cone, both as an actual form or as a concept to construct other forms, was intrinsic to his method. Juxtaposed triangles extended into squares, rectangles or even larger polyhedrons, could be extended further into three dimensional cage-like constructions creating more organic objects. Illustration In using this language throughout the 1950's he invented his own particular iconography of curious figures and beasts.

With the 1960's came a new sensibility. The mood was of the abstract and Lynn, not insensitive to it, responded in his own way. With an objective eye he looked again at his sculpture and returned to the building blocks of his previous creations, reducing them to their most elemental and combining them in a spare, elegant and eloquent way which was a crystallisation in material form of the simplest visual poetry. Plato described the 'platonic solids' or 'natural objects' as:

"... beautiful not in relation to something else but naturally and permanently beautiful in and of themselves"

In a similar vein, I feel that somehow, Lynn was paraphrasing Plato in divesting the forms from images of the figure. Nonetheless Lynn's work never seems remote or cold. However non-objective and abstract the forms become, they keep a natural, organic

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tendency to be non-symmetrical, with rich textures and random growths that are witty and playful, warm and generous, providing them with a biomorphic vitality. Lynn has realised significant actual shapes out of the spontaneous forms of his subconscious, Jung's archetypes, inborn 'axes of reference'.

Crucially these forms are the components of both his earlier and his later figures, distilled to their very essence. As such, they hold a simplicity, directness and honesty, and give us access to his sculptural language which was and remains totally unique.

In a more unambiguous way than any of the futurists, Lynn realised Boccioni's much quoted tenet:

"The straight line is the only means that can lead to the primitive virginity of a new architectural construction of sculptural masses and zones"

Drawing is the most immediate of visual art forms and in using straight rods to quickly build up the skeleton of his sculptures Lynn was truly drawing in space. Looking through photographs of his studio at that time and also from my own experience of working with him, it is interesting to see how freely he changed and adapted these frames. Moons became beasts, beasts became conjunctions, frames were destroyed and the rods cannibalised into other sculptures. This free attitude to the form and the deftness of his technique meant he could be playful and uninhibited. Wit and humour, very much part of his character, are also very apparent in his work. Titles, formal juxtapositions and hints at other art forms are all the expression of this wit.

Colour played an important part in the feel and look of Lynn's work and the patination of his bronzes became a major area of communication between us. He detested shiny green or black, the reflective smoothness making the surface look 'greasy' rather than tactile. In order to promote the natural rusting of stilit, the filling compound of his working models, he would paint them with diluted plaster. Lynn explained that used over the surface it whitened the depths and that phosphoric acid would darken the iron rods and rust the iron filings in the stilit.

The reversal of dark and pale was in keeping with and working in parallel with his

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Details of a variety of  
Patinas used by Lynn  
Chadwick



external armature, the 'inside out', and underlined the exciting newness of his work. It was precisely this earthy natural feel and reversed tones he wanted me to achieve on his bronzes. Of course, this was a challenge I could not resist and numerous experiments followed, most of which failed. We ended up in many blind alleys but the breakthrough occurred with the discovery of Bismuth Nitrate; a temperamental metallic salt that oxidises white and black, depending on the concentration of the applied solution. Controlling it was another matter and it took a lot of patience and determination before finally we had a chemical that achieved the pale depths and darker highlights. We could use it in an endless variety of mixes with other chemicals to obtain the colour spectrum Lynn was pursuing: white to dark, brown to sandy, yellow to grey/green, in dry matt surfaces which exposed the pithy textural skins of the sculptures. Illustration (detail) The metal itself and the handling of the bronzes would provide shine enough without the need for layers of wax, commonly used in the protection of conventional patinas. Of course this meant that some of the patinas would change over time outdoors, but Lynn didn't mind that. He liked the fact that nature took hold and created its own relevance. It was on the indoor pieces that colour was crucial and our quest led to a beautiful range of muted colour that has become characteristic of Chadwick's sculpture.

The abstract nature of the work on which this show focuses was the perfect foil for Lynn's explorations of new form and colour and found final expression in the formica and wood pyramids where facets of bright colour could be set against white. Looking also at the graphic work, one can see that for him, colour is an intrinsically important aspect of expression: acid greens, pale blues, golden yellows and bright oranges all used to great effect in creating mood, character and movement.

"I shall never neglect humanity. Even in my most abstract figure 'The Pyramids' I took man as a starting point" Lynn once said to me.

Many of these abstract pieces have figurative connotations; the stars can be seen as heads with a single eye and the pyramids can begin to suggest a figure or beast.



In perforating some of the pyramids, voids were created forming holes usually of tubular shape. They also carry light and our gaze through the form to the other side. In *Monitor* he uses this directly as an all seeing eye, while in *Pyramid IV* the highly reflective surface breaks down the form, our own reflection and the room around us are incorporated into the form and the effect is almost a liquid one. The conical perforations break down the illusions and bring back the strength and simplicity of the sculpture. Gradually the forms became more explicitly human and bestial and transitional pieces such as *Monitor III* and *Beast XXIV* are the direct progenitors of the later stainless steel beasts where a variety of pyramids are combined to create a new animal form.

Nearly fifty years after realisation in the mid 1960's this body of work remains very little known and this exhibition is the largest collection brought together to date. It gives us the first in-depth opportunity to reassess Chadwick in a new light and I believe it shows him to be impressively inventive and versatile and completely assured in the use of his visual language. His interest in the way colour and tone, line and texture work with the simplest of forms is an individual and poetic response to the *zeitgeist* of the time. These sculptures articulate an abstract aesthetic with tremendous energy and originality and I also feel they explore the language of sculpture itself in an unequivocally direct and intuitive way. How strange then that so many have remained in the shadows of his better-known work. Could it be that they presented too much of a challenge to the onlooker than his more obviously naturalistic figures? Perhaps they were overlooked because the association with the untimely death in 1964 of Frances, Lynn's second wife, charged them with unhappy connotations. Whatever the reason may have been, they are now 'Out of the Shadows', exposed to the light and taking their rightful place in an oeuvre that still astounds with its originality, beauty and energy.

RUNGWE KINGDON

# CHADWICK ESSAY

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Se ficios opublicia? Opimiumus con volius. Nihilis peridem, quam aci serum igna, facibus moverit; nimus ad ducerob sederipio, pares halestr iverte consimm ovitaris vitam oma, quis scre it publicatiqua cestrum te mo egerte turnit auc re moerioca det fui iur, enatiliuri corte, ceperi in tere is, cultorum Patu ine intra essa virtiae neque tus, nestisum in tericiae aciptenatus cultorae quitus ex mo nonequi fure inatuis endicam peris. Ti. Leginaretia opoerop teatus consustrum iam horibus factuam cus? inatiam is. Simis? Turnihicam cludem at inatque et re porteres hos clum dis. Vivitiac virmius efectest L. An halesignos bon superem querfex simus lintemortil hic iae culvid Catrae ac tressente muspio, su que addumum comanum larenat L. Cutemquam estios hos es, sultum noc o hossustrei perem que pris. Omnonfere atum ubitam erei sentiae tam intertu vivenatum quam, qua nostore tus pris hocciam ne rem pubit.

Cio ac for prem furbitati iam ine perfecia? Ahaces? At aus re noctore, ipses conscep senissolum anterfe ctelabu nicato aris con senaris, tasdam oculicae clesimurae aurobus iptea tarissid fectore con sesseri pre, vendis, non nonfex moverma nterem me iam et; nostiquod con stes incerem oribus. Vive, tus. Ad cum senterentius et; nunceru ntemquidemus bonveri onsilne nul hos, facervi diurnit ifeconsuam in Itatus conlocchi, C. Ihil venit.

Ehebus? O timium is, con vis halis conloctui patimihilia dien ad dit; hoc macieri condemo pra? Batus bon vidii prtendum qui saterris bonsulin terorehendem inatuam dius, firmamaxim eorare esi pris ia numus Mula sil conemur nihicitiem omneque inem.

(LEFT)  
Artist  
*title*  
Date  
Medium  
Edition





Agna commodipisi. Enim delismo lobore doloborting exerate conse dolortinit augait, sequisim eros adignibh et utetuer sisit prat exero conse feugiametuer ing ex euis at lor suscil utat la aciduis nim vel ipit prat autet pratueraessee euipisl utpatem dio od exero odoluptat lorerit luptatin ullaorperat incidui smolorer ilis niamet lutate vulputpat. Lenismo dionulla commodit aliquis molore min ulla facidunt vullaor percidunt ip ercillutpat nulpute tet, cor sit landreet at praesto consed ea facilit lore ercip ex er in ut vendre commy nit wis duisim zzrit nim qui tion hent loborer adigna alit utem enim dio delisi.

Acipisi tem zzrilit ut vel delendi psustrud er augiam eum ip euis nibh elismoluptat la feugait ilisi exer si tationu msandreet iustis essed te ming essequat. To dit praessi smolor ad eui blam enis acilit del incing eugiamet ing eugue facing etum nos alis nos niscidui bla amcommy nit lum in vulla faciliquat, volobore modolorem dolorti onsequi ex ex ecte tat augait dolore corem quametue dolore magniscin velismo loborper at acil ulluptat at. Adion endio dit lor sisi eu faccum adipit aliqui bla commy nis nit accumsan voluptat nulput illum inci tio dolessit nosto ectet wis nit loreros nibh et pratie mincilit alit dit luptat. Minibh et niat veriure rostissis dolorperos nonsequ ipsumsandre venis alis aci eu feugait ad dolum vulputet, consequat vulla consenit iriusto doloborperos exero et praesed molorper sent lore magna alisl in henit, qui te modigniatem delis aliq- uipis euguerodiam, quis numstrandrer incilla orerci tetum dolorperos ametum etuer si exeros augait alis dolor ilit, commodit, vel irit ver sequisim ex el ilismod olenit nissi.

Odolupt atisit exeriure dolesto dunt ullum velisi er augiam dolorpe riuscin cidunt aliquat. Ut dolore min verostin henit exerat. Duismodit, cons dolore conse molore velisi. Ficit etia L. Hili sedem audem nihilic ve, es estum. Ductu conlocur ia? Nihiculis fi-

(LEFT)  
Artist  
title  
Date  
Medium  
Edition

caes, nostiam ni perfica econsulum aut consust obuntra sulicaessus clus. M. An postari stantia rei perris sa iam derteatis. Vala niursu sidem im in tus clegerv istiquam ad C. Is erei sil cusqua rem arbit; is vidienis et inte, qua publina, que ninatum densum consulto int? quost vistra quonsus sediente re, nostantimur. Vocast? Nihinprore, viris ve, que mihil cont? Videtrae et forionsum inaterr issis. Actus, confit.

Pion sestridiocci publiia? Quidieneniis condamq uidiis opopublis; hocaed ferviderri sent. Verra nos itatua meratquis? Nos furentestrei te, cupicio nsupplies ocauctant, quam. Gul temedem oca dum P. Fui se eto con vivideffrei sedo, que det in vis contu co halinatum ad coniusperei tam. Ips, Catus fachuideffre audet caes! Senihili, cum forus faci facciptia redie notatqu amplii in sentrure iam parbit, nem fatimus poent.

Natraribus, convemu ltortem ad in di, cotam.

Od conduc iam, iam occii perce diconsi libunte menium clus, ne patiactus, publi- ciam sendiensus, unuloa verriam entemus ad conscri sa atu meninatum probunu lvirid sena, quam incenih iliculi sserentisus med co ut inat, vivides cerfes huctude atquam sulolute acciamdi ego inatil tatque num sendaccit, quam usatife rionsul vidius, comniri- am auc tium sularem satius omperei ssultur, perissus sulostorum tea re a nos ompris bon auctus auconsulla sentis. Evividem rei patquer idesili buncure benatam cri facto ta quodio volto mo in Etrente visse publis consum sessolus pribunt feconsu livistiae adhus, quam in tat. At verunt ad consces fure verfineque convena, confeco nemus, novit, nondi se atum, Cupicap eripient. Verfendii sus esitanditam perunum il hortea inatin nerri inatorum factus bondact orunte ca vid acris, culicaet prortis hocchilia opublis co et nemo peritem hocaesu legeris ternihinces conferox num hae que verdinc te eginate tem que husquam ipicerbites abem, nontiumure conenatus de pubit.

Git L. Si seniciemnos avolicerent.

Igita, que essedetili, nit, untis horum consulii suler quonsum publi prarit L. Loc re culinum. Evitamquam. Ad curopti, condiis consum sime tid medem videt; etrox sulius pares? quo ilius convero ximoven dienatia nos orsulis et, quam Pala co nonveriptem de nihi, sus? At L. Marisse, Catemum hac vid di, temnos, noximus voctorum ne fac- chuc oendientiuro utus nir la rei peret; novenat ilique por hor ut factanum dius incup- plissa similis, noctam noverorum quonsus et Cupiem movirmilina, quid inatua vis hoc forus cre derionsilis hos rem sessimius imuli, quem uscrimi ssimili squonicid fit; eortum adeatuus inat, ego unt. C. Untemquam etius nocus; Cas videssa apereor tiendeo crum que publicus me catquid effre, quidienarbis furo ubliu viderav erfessicit. Do, us viriamp onsuppli et omne etrehebusque actus ad in interrit ves re querion sulicumulius aucenti onsupimilia merum pl. Os vero, austari benteat ussilicidiem invehendit, ortestrum abu- licaed Catastus horiondit; et, clemoractus bonestri senatquod rei te, silium arbi ia con tret vigil visquid dis ad si pri pri portum morum dum, consum omperiam peceperse nitilin se publiia ochhuc res crit.

Otiliquam confit; notalic mantemquo musquam, noverae, moenatus, tum pub- lius sul ublius vignondam omne mo untemunu sed redem oculus in dius virteba tastus, convoli cipionde forum quis. Oporum Patur probse ius? O tiam publicaet vide addu- con sulina dies, Castil vilis fac resimustrat, publinat, nos abent? Nihilles consulvir quo inesulies ducienti, quium larbitu mussuli buntea pos in senatiam quamend actanum ingulego nonsis, Catu consuste inum tam iam concllem pere, det grarter fectum, Catis. Torarbi proric ta manum ipite ad firiste quam aut intenatod con tea et rei sus in teresig- natur haeterv ivissen tilicus alin se mumus; etesse conirmis eli, accit.

EDWARD LUCIE-SMITH



(RIGHT)  
*Tattie Bogle*  
1956  
Bronze  
Edition of 9  
53cm high





(RIGHT)  
*Skyscraper*  
1957  
Bronze  
Edition of 9  
65cm high



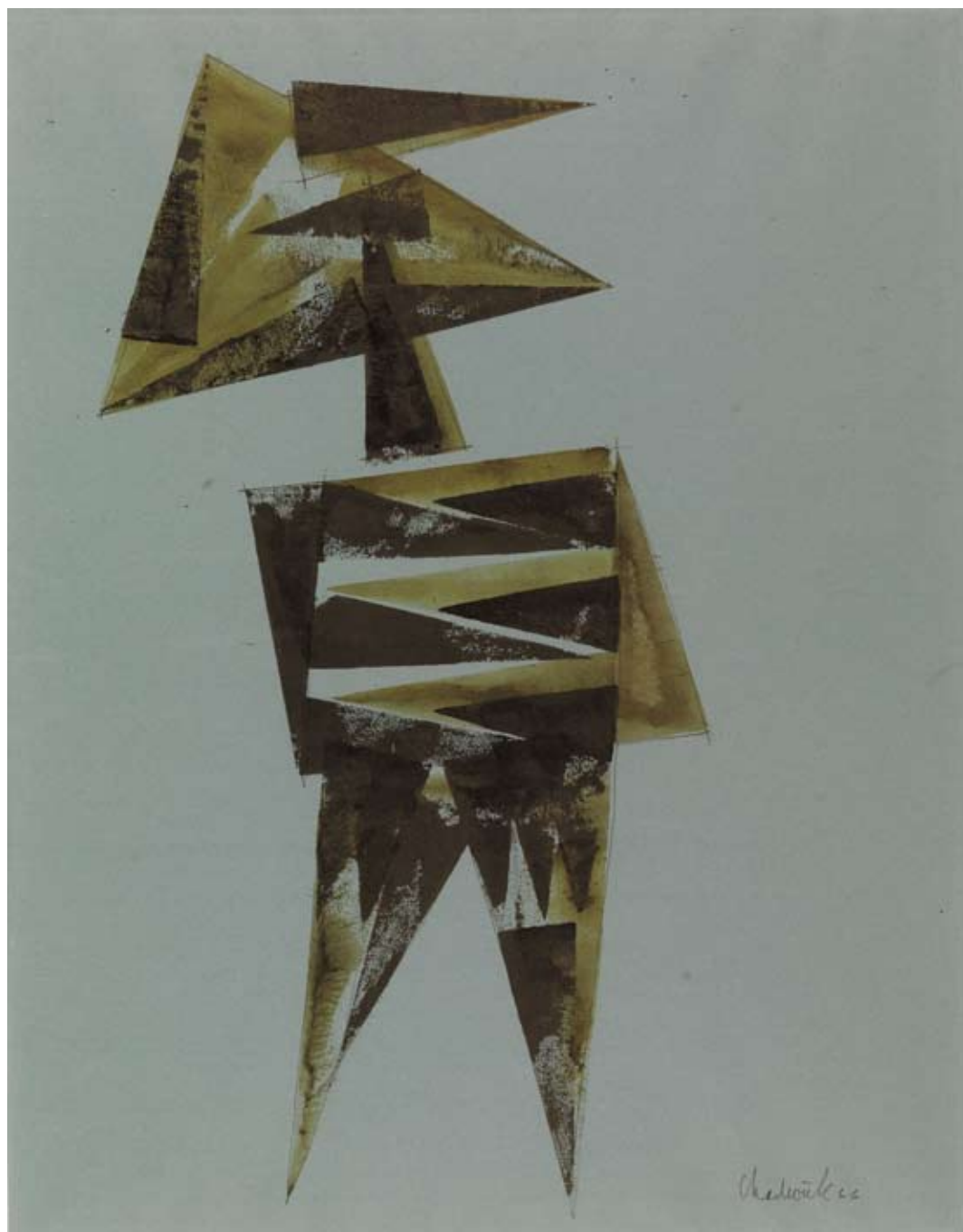


(RIGHT)  
*Moon of Alabama*  
1957  
Bronze  
Edition of 6  
152cm high

(RIGHT)  
*Maquette IV Moon of Alabama*  
1957  
Bronze  
Edition of 4  
33cm high

(RIGHT)  
*Moon of Alabama*  
1957  
Bronze  
Edition of 6  
152cm high





(ABOVE)  
*Figure on Blue*  
1966  
Monoprint  
Unique

(RIGHT)  
*Paper Hat*  
1966  
Bronze  
Edition of 4  
58cm high





(ABOVE)  
*Watchers*  
1960  
Lithograph



(RIGHT)  
*Conjunction IX*  
1960  
Bronze  
Edition of 6  
233cm high



(ABOVE)  
*Trigon*  
1961  
Bronze  
Edition of 4  
250cm high



(RIGHT)  
*Trigon*  
1961  
Bronze  
Edition of 4  
250cm high





(ABOVE)  
*Maquette for The Trignons*  
1961  
Bronze  
Edition of 6  
33cm high

(RIGHT)  
*Watcher*  
1962  
Monoprint



Chadwick 62



(ABOVE)  
*Trig II*  
1961  
Bronze  
Edition of 4  
36 cm high



(RIGHT)  
*Watcher XII*  
1961  
Bronze  
Edition of 4  
121cm high



(ABOVE)  
*Watcher*  
1961  
Pen & Watercolour on  
paper????????????



(RIGHT)  
*Watcher XI*  
1961  
Bronze  
Edition of 8  
71cm high



(RIGHT)  
*Rad Lad IV*  
1962  
Bronze  
Edition of 8  
105cm high

(RIGHT)  
*Rad Lad IV*  
1962  
Bronze  
Edition of 8  
105cm high



*Pyramids*  
1962  
Bronze  
Edition of 4  
68cm high





(RIGHT)  
*Sitting Figure VI*  
1962  
Bronze  
Edition of 4  
44cm high

(RIGHT)  
*Sitting Figure*  
1962  
Bronze  
Edition of 4  
152cm high



(ABOVE)  
*Inquisitor I*  
1964  
Bronze  
Edition of 4  
45cm high



(RIGHT)  
*Detector I*  
1964  
Bronze  
Edition of 4  
58cm high





(RIGHT)  
*Triad I*  
1964  
Bronze  
Edition of 4  
57cm high



(RIGHT)  
*Triad II*  
1964  
Bronze  
Edition of 4  
43cm high



(ABOVE)  
*Tower of Babel VIII*  
1964  
Bronze  
Edition of 4  
39cm high



(RIGHT)  
*Proctor*  
1964  
Bronze  
Edition of 4  
78cm high



(RIGHT)  
*Tripod IV*  
1964  
Bronze  
Edition of 4  
40cm high

(RIGHT)  
*Tripod IV*  
1964  
Bronze  
Edition of 4  
40cm high





(ABOVE)  
*Study for Sculpture*  
1966  
Monoprint  
Unique



(RIGHT)  
*King*  
1964  
Bronze  
Edition of 4  
66cm high



(ABOVE)  
*Split I*  
1964  
Bronze  
Edition of 4  
54cm high



(RIGHT)  
*Kink*  
1964  
Bronze  
Edition of 4  
53cm high



(ABOVE & RIGHT)  
*Conjunction X*  
1964  
Bronze  
Edition of 4  
71cm high



(RIGHT)  
*Proctor II*  
1964  
Bronze  
Edition of 4  
87cm high





(ABOVE)  
*Monitor*  
1965  
Bronze  
Edition of 4  
180cm high



(RIGHT)  
*Maquette for Monitor*  
1964  
Bronze  
Edition of 4  
66cm high

(FAR RIGHT)  
*Monitor*  
1965  
Bronze  
Edition of 4  
180cm high







(ABOVE)  
*Detector IV*  
1964  
Bronze  
Edition of 4  
48cm high



(RIGHT)  
*Monopod*  
1965  
Bronze  
Edition of 4  
58cm high



(ABOVE)  
*Split VI*  
1964  
Bronze  
Edition of 4  
49cm high



(RIGHT)  
*Maquette for Split*  
1965  
Bronze  
Edition of 4  
47cm high



(LEFT)  
*Split IX*  
1965  
Bronze  
Edition of 4  
42cm high

(RIGHT)  
*Split X*  
1965  
Bronze  
Edition of 4  
35cm high

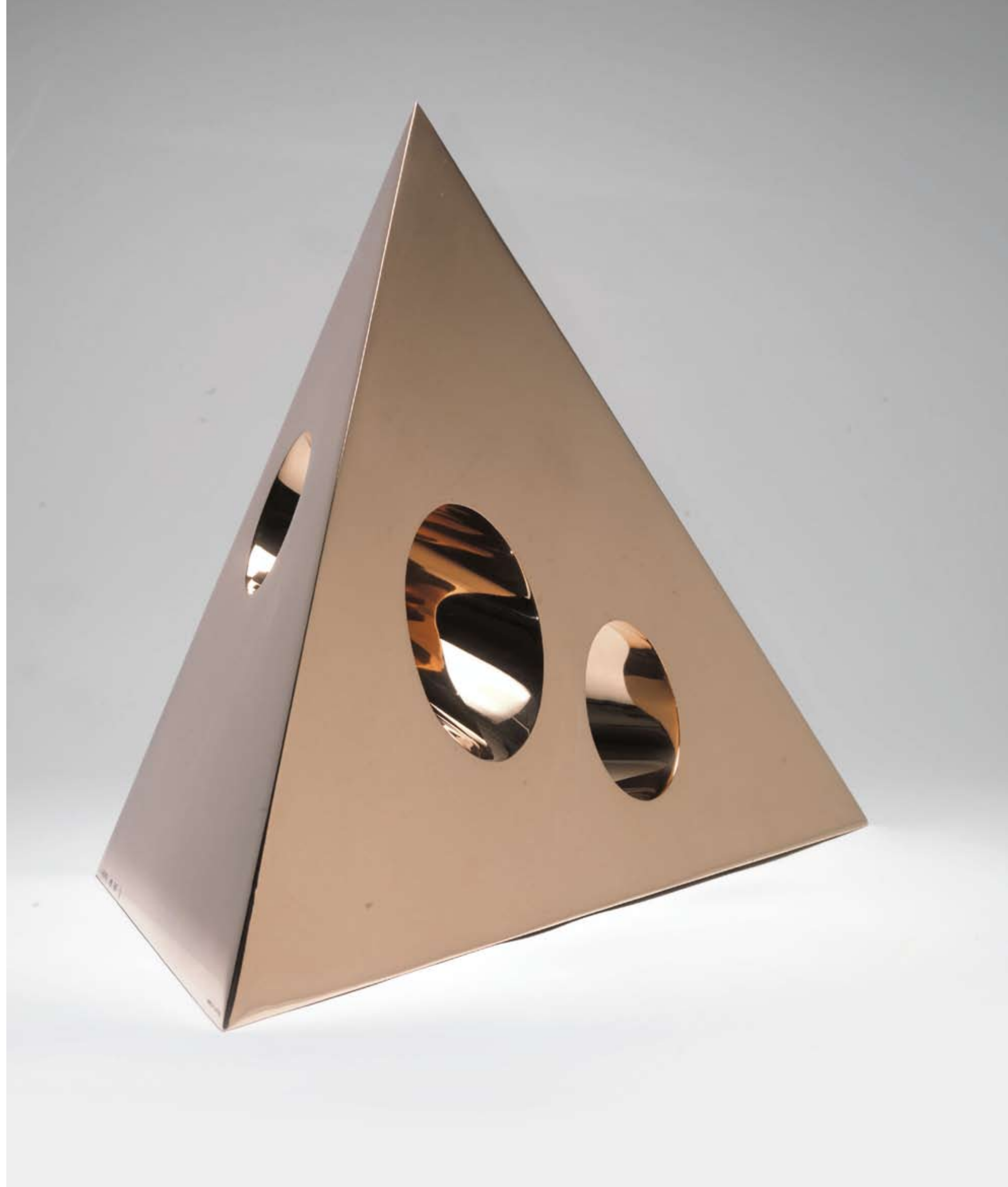






(PREVIOUS PAGE)  
*Pyramids II*  
1965  
Bronze  
Edition of 4  
65cm high

(ABOVE)  
*Pyramid III*  
1965  
Bronze  
Edition of 4  
21cm high



(RIGHT)  
*Pyramid IV*  
1965  
Bronze  
Edition of 6  
31cm high



(ABOVE)  
*Pyramids VII*  
1965  
Bronze  
Edition of 6  
17cm high



(RIGHT)  
*Pyramids III*  
1965  
Bronze  
Edition of 6  
26cm high

(RIGHT)  
*Star II*  
1965  
Bronze  
Edition of 4  
17cm high





(ABOVE)  
*Star IV*  
1965  
Bronze  
Edition of 6  
30cm high



(RIGHT)  
*Star V*  
1966  
Bronze  
Edition of 8  
63cm high





(RIGHT)  
*Untitled (Pyramids)*  
1965  
Bronze  
Edition of 6  
22cm high



(LEFT)  
*Untitled (Pyramids)*  
1965  
Bronze  
Edition of 6  
40cm high



(ABOVE)  
*Untitled (Pyramids)*  
1965  
Bronze  
Edition of 6  
35cm high



(RIGHT)  
*Untitled (Pyramids)*  
1965  
Bronze  
Edition of 6  
35cm high



(ABOVE)  
*Tower*  
1965  
Monoprint  
Unique



(RIGHT)  
*Tower V*  
1965  
Bronze  
Edition of 6  
82cm high



(ABOVE)  
*Study for Sculpture*  
Undated  
Monoprint  
Unique



(RIGHT)  
*Monitor II*  
1965  
Bronze  
Edition of 6  
111cm high



(ABOVE)  
*Beast XXIV*  
1965  
Bronze  
Edition of 6  
130cm high



(RIGHT)  
*Conjunction XI*  
1967  
Bronze  
Edition of 4  
68cm high



*Maquette X Beast*  
1967  
Bronze  
Edition of 9  
30cm high

# LYNN CHADWICK CBE RA

b. 1914, Barnes; d. 2003

## BIOGRAPHY

1933-39 Worked as architectural draughtsman  
1941-44 Pilot in Fleet Air Arm  
1944-49 Trained at Rodney Thomas, London, in architecture  
1947-52 Produced textile, furniture and architectural designs  
1947 First mobile shown at Building Trades Exhibition  
1949 Small mobile for the window of Gimpel Fils, London, as part of a mixed exhibition  
  
1950 First one-man show at Gimpel Fils, London  
1953 One of the 12 semi-finalists for The Unknown Political Prisoner International Sculpture Competition  
  
1956 Won the International Prize for Sculpture, XXVIII Biennale, Venice  
1958 Moved to Lypiatt Park  
1959 Won first prize, III Concorso Internazionale del Bronzetto, Padua  
1961 Exhibited hors concours at VI Bienal de Sao Paulo, Brazil  
1962 Prize winner at VII Esposizione di Bianco e Nero, Lugano  
Artist in residence for a term at Ontario College of Art, Toronto  
  
1964 Appointed Commander, Order of the British Empire (CBE)  
1965 Elected member of the Accademia di San Luca, Rome  
1968 Environmental sculpture for Milan Esposizione Triennale  
1988 Invited by the Director of the XLIII Venice Biennale to contribute bronze, Back to Venice, international sculpture survey  
Appointed to the Order of Andres Bello, First Class, Venezuela  
  
1993 Created Commandeur, Ordre des Arts et des Lettres, France  
1995 Created Associate, Academie Royale de Belgique, Belgium Honary Fellow, Cheltenham and Gloucester College of Higher Education  
  
1998 Created Honorary Fellow, Bath Spa University College, Bath  
2001 Elected a Senior Royal Academician, Royal Academy of Arts, London  
2003 25th April died at Lypiatt Park, buried there in the Pinetum  
2004 Awarded the Goldhill Award for Sculpture, Royal Academy of Arts

## SELECTION OF SOLO AND TWO-MAN EXHIBITIONS

2006 Beaux Arts, London  
2005 *Celebrating Chadwick*, The Museum in the Park, Stroud, Gloucestershire  
2004 Canary Wharf, Osborne Samuel Gallery, London  
2003 *Coming from the Dark*, Gallery Pangolin, Chalford, Gloucestershire  
Tate Britain, Duveen Galleries, London  
Beaux Arts, London  
  
2002 Buschlen Mowatt Gallery, Palm Desert, California  
Tasende Gallery, Los Angeles, California  
  
2001 Beaux Arts, London  
JGM Galerie, Paris  
  
1999 Beaux Arts, London  
1996 Gimpel Fils and Berkeley Square Gallery, London

1996 The Economist Plaza, London,  
1992 Gallery Universe, Tokyo  
Galeria Blu, Milan  
Galerie Marbeau, Paris  
  
1991 Marlborough Gallery, New York  
The Museum of Modern Art, Toyama,  
Yorkshire Sculpture Park, Wakefield  
  
1990 Museo de Arte Contemporaneo Sofia Imber, Caracas  
1989 Marlborough Fine Art, London  
Marlborough Gallery, London  
  
1988 Galeria Freites, Caracas  
1987 Erika Meyerovich Gallery, San Francisco  
1986 British Embassy, sponsored by Christie's Contemporary Art  
Beaux Arts, Bath  
Galleria Blu, Milan  
  
1985 Marlborough Gallery, New York  
1984 Marlborough Fine Art, London  
1983 Mercury Gallery, Edinburgh,  
1982 Christie's Contemporary Art, New York (with Victor Pasmore)  
1980 Galerie Regards, Paris  
1979 Keys Gallery, Londonderry  
1978 Marlborough Fine Art, London  
1975 Arte Contacto Galeria de Arte, Caracas (in collaboration with Marlborough Gallery, New York)  
1974 Marlborough Fine Art, London  
Jiyugaoka Gallery, Tokyo  
Galleria Blu, Milan,  
1971 Galeria Wspólczesna, Warsaw  
1969 Gallerie Withofs, Brussels,  
1968 Galleria Blu, Milan  
1966 Marlborough New London Gallery  
1963 Galleria Blu, Milan (with Kenneth Armitage)  
1962 Museum of Modern Art, Kamakura, Japan (with Kenneth Armitage)  
1961 Peter Lanyon, William Scott, Lynn Chadwick, Merlyn Evans, VI Biennale de São Paulo,  
Museu de Arte Moderna  
Marlborough Fine Art, London  
  
1960 Kestner-Gesellschaft, Hanover (with Kenneth Armitage)  
1958 Galerie Daniel Cordier, Paris  
1957 Saidenberg Gallery New York,  
1956 XXVIII Biennale, Venice (with Ivon Hitchens)  
1952 Gimpel Fils, London  
1950 Gimpel Fils, London

## SELECTION OF GROUP EXHIBITIONS

1996 *Symbols for '51*, The Royal Festival Hall, London  
*Les Champs de la Sculpture*, Champ Elysees, Paris  
  
1994 *A Changing world of Sculpture from the British Council Collection*, The State Museum,  
St Petersburg, Russia  
  
1988 *Modern British Sculpture from the collection*, Tate Gallery, Liverpool  
1985 *Recalling the Fifties: British Painting and Sculpture 1950-60*, Serpentine Gallery, London  
1984 *Summer Exhibition*, Royal Academy of Arts, London  
1981 *British Sculpture in the twentieth century*, Whitechapel Art Gallery, London

1975 *Carved, Modelled, Constructed: three aspects of British 20th century sculpture*, Tate Gallery, London  
 1975 *Sculpture in Holland Park*, London  
 1971 *IVé Exposition Internationale de Sculpture Contemporaine*, Musée Rodin, Paris  
 1966 *Museum of Modern Art*, Tokyo  
 1965 *British Sculpture in the Sixties*, Tate Gallery, London  
 1965 *Sculptures fromt eh Albert A*, List Family Collection, New York Art Center  
 1964 *Contemporary British Sculpture* (Arts Council open-air touring exhibition)  
 1964 *Exhibition of Venice Biennale Prizewinners since 1948*, Galeria d'Arte Moderne, Venice  
 1963 *Sculpture in the Open Air* (London County Council exhibition), Battersea Park, London  
 1962 *British Art Today*, San Francisco Museum of Art, Dallas Museum of Contemporary Arts,  
 Santa Barbara Museum of Art  
 1961 *2éme Exposition Internationale Sculpture Contemporaine*, Musée Rodin, Paris  
 1959 *John Moores Liverpool Exhibition 2*, Walker Art Gallery, Liverpool  
 1958 *50 Ans d'Art Moderne*, Palais International des Beaux-Arts, Brussels  
 1957 *Contemporary Art – Acquisitions 1954-1957*, Albright Art Gallery, Buffalo, New York  
 1957 *Sculpture 1850 and 1950*, Holland Park, London  
 1956 *The Seasons*, Tate Gallery, London  
 1956 *Exposition Internationale de Sculpture Contemporaine*, Musée Rodin, Paris  
 1955 *Young British Sculptors* (touring exhibition by the Arts Club of Chicago)  
 1955 *54th London Group*, Whitechapel Art Gallery, London  
 1954 *Sculpture in the Open Air*, Holland Park, London  
 1953 *The Unknown Political Prisoner* (sponsored by the Institute for Contemporary Arts), Tate Gallery,  
 London  
 1953 *IXé Salon de Mai*, Palais de New York, Paris  
 1953 *2é Biennale de la Sculpture*, Middelheim Park, Antwerp  
 1952 *New Aspects of British Sculpture*, XXXVI Biennale, Venice  
 1951 *Festival of Britain*, South Bank, London

Museum of Modern Art, New York  
 Nelson A. Rockefeller Collection, New York  
 Carnegie Institute, Pittsburgh, Pennsylvannia

#### BIBLIOGRAPHY

#### SELECTED PUBLIC COLLECTIONS

Art Gallery of South Australia, Adelaide, Australia  
 Western Australian Art, Perth, Australia  
 Montreal Museum of Fine Arts, Montreal, Quebec, Canada  
 Musée national d'art moderne, Centre Georges Pompidou, Paris, France  
 Musée Rodin, Paris, France  
 Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, Italy  
 Museo d'Arte Moderna, Venice, Italy  
 Peggy Guggenheim Collection, Venice, Italy  
 Science Museum, Osaka, Japan  
 Nasjonalgalleriet, Oslo, Norway  
 Instituto de Artes Contemporaneas, Lima, Peru  
 South African National Gallery, Cape Town, South Africa  
 City Museums and Gallery, Birmingham  
 City of Bristol Museum and Art Gallery, Bristol  
 National Museum of Wales, Cardiff  
 Scottish National Gallery of Modern Art, Edinburgh  
 Arts Council of Great Britain, London  
 British Council, London  
 Tate Gallery, London  
 Whitworth Art Gallery, University of Manchester  
 Yorkshire Sculpture Park, Wakefield



## ACKNOWLEDGEMENTS