

LYNN CHADWICK
AT HOME



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PANGOLIN LONDON



(LEFT)
Pyramids II
1965, Bronze
Edition of 4

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One of the most intriguing and inspiring aspects of working with artists, apart from the work they make, is visiting them at home. Within minutes of arriving your understanding of an artist's work is more informed than a week's worth of reading. Your inner Sherlock Holmes picks up minute details – whose work is considered good enough for their walls, what keepsakes or found objects might reveal interests or hidden inspirations, what books are on the shelves? Eyes flit in excitement, tempered only by the requirement not to make your host regret letting you in to this most personal and private of domains. For many artists their homes are extensions of their studio and a visit can be the key to a richer understanding of their work.

Sadly, I never had the pleasure of meeting Lynn Chadwick in person but through Pangolin's long association I've listened to many first-hand stories. Thankfully Chadwick's house and gardens are still inhabited by his son and young family and the main rooms remain mostly unchanged.

I have long admired the black and white stills of Chadwick captured at home by many well-known photographers but how would it look in colour? How would the work respond physically in Chadwick's own space rather than the 'white cube' of the gallery? Could this unique context offer viewers, even at a distance, a key to a better understanding of Lynn's work?

Daniel and Juliet Chadwick were generous enough to allow us to try to answer these questions with this small but intimate exhibition. With a little help to move the larger sculptures, I had the rare privilege of being left alone to place a selection of works around the main rooms of the house. It was a glorious spring day with the sun streaming through the elaborately crafted Neo Gothic windows. I took in the quiet stillness interrupted only by birdsong or my own hesitant footsteps.

When placing sculpture, like a gardener speaking to their plants, I mutter to the works as I place them round the gallery. More often than not it is they that speak and no matter how meticulous our pre-planned vision, they find their own space. Here, I imagined further voices from the centuries of architects who had designed and modified the house and Chadwick himself who I have no doubt would have had strong views about how and where his work was placed.

Rather than attempt to recreate the interior shots from the stills I'd studied which would inevitably result in a poor pastiche, this exhibition takes a wider



selection of works from all decades of Chadwick's career. From the vital forms of the 50's whose mass is suspended on spindly legs, to the geometric forms of the 60's, though to the regal and instantly recognisable cloaked couples and figures of his later career.

Chadwick first bought his impressive but dilapidated medieval manor house in 1958. Perched on the crest of the Toadsmoor Valley the house has a colourful history and is rumoured to have hosted the Gunpowder Plot conspirators. It was captured by Royalist troops in 1645 and was largely remodelled in the Gothic Revival style by Victorian architect Thomas Wyatt.

With little money left to restore the property Chadwick was armed with ingenuity and an expertise in designing space and volume - a talent he had honed in his sculpture but which perhaps stemmed from his initial training in exhibition design for the architectural firm Rodney Thomas. With daring confidence, he removed the William Morris wallpaper and painted the dark Neo Gothic interiors with brilliant white emulsion, leaving details here and there as a nod to history and the previous inhabitants. The white paint which Chadwick felt was the best background for sculpture was way ahead of its time and the concept of the now standard gallery 'white cube'.¹ It could have felt stark and spartan but instead it accentuated the clean lines of the architecture and made a medieval building feel modern.

(ABOVE)
Lynn Chadwick
with Pyramids
in the Drawing Room
Photo: David Farrell

(RIGHT)
Teddy Boy and Girl II
1957, Bronze
Edition of 4
208 cm high





(LEFT)
Three Elektras
 1969, Bronze
 Edition of 4
 226 x 223 x 219 cm

Chadwick's home adjustments were not restricted to the decoration of the building far from it. He designed early recessed lights before they became widely available, concrete fireplaces and sculptural sunken baths. In the Great Hall Chadwick created an undulating seating area with a semi-suspended fireplace in the middle of the room along with a heated dining table tapered so that all guests could see each other. These might sound an abomination to the architectural historian but Chadwick's designs work beautifully and complement the architecture rather than overwhelm it. Indeed it is a gift that Chadwick was able to take advantage of the lack of conservation restrictions which would have made these alterations impossible today.

One experiment in the 1960s saw Chadwick use large monochrome shapes to break up the space of the Great Hall (p.?) rather like a giant British abstract painting. Chadwick insisted that the monochrome theme be extended into the garden where only black and white flowers would be allowed. Eventually relenting that this was very difficult to achieve in nature, the experiment illustrates how intently Chadwick felt compelled to adapt the house and garden to suit his aesthetic. In fact, it was an urge he recounted from childhood when he 'arranged in my own way' a garden room that he would sleep in and alluded in his youth to being like a Bower bird who builds an impressive nest to attract a female.²

Chadwick's sculpture of the 60s also showed experimentation and in keeping with the moves towards minimalism and the lack of favour for figurative works his sculpture became more geometric. *Pyramids II*, 1965 and *Star V* 1966 both explore the effects of piercing geometric forms with holes that can lead the eye through the form and let light in breaking up the mass. Despite a lack of obvious figuration both works show a strong Chadwick 'attitude' and an undeniable lineage to the Beasts and Watchers of the '50s.

For his sculpture, Chadwick first set up his studio in the disused chapel to finish one of his few public commissions for the R34 Airship monument, the maquette for which we see on p.56. However following a letter published in the local newspaper from a rector which remarked that Chadwick was desecrating the chapel he moved to the stables and occasionally inside to the ballroom where the floor still bears the marks of the enormous *Manchester Sun*, 1963-4 commissioned for the Williamson Building at Manchester University.

Chadwick's work ethic was disciplined stopping only for coffee at 11am and lunch with the family at 1pm. Larger works would be frequently brought into the long hall, as shown here with the powerful *Three Elektras*, 1969 so that the sculpture could be scrutinised in a challenging environment and seen at a distance. The combination of high vaulted ceilings and Chadwick's work that often tapers or stretches skywards couldn't have been better suited.

Years later, Chadwick was able to buy the surrounding land from a local farmer. It had been left in a dreadful state having been well churned by cattle so he set about clearing the land and ponds, returning it to its previous glory so that he could develop a private sculpture park. Again, with an exacting vision Chadwick adjusted his surroundings to suit his aesthetic and using diggers and landscaping if necessary, carefully placed his works so that each work responded to and enhanced the landscape and in return the landscape could enhance the sculpture. Here *High Wind II* looks, or more accurately is blown, down the valley and *Stairs II* is placed above the viewer to emphasise the ascent.

This is the first time that an exhibition has been set up in Chadwick’s home since his death in 2003. In having the privilege to do so three elements became clear that are sometimes overlooked in a gallery environment. The first is that is the changing natural light that fills these rooms which brings to life the delicate surface textures that are so often flattened by gallery spotlights. Secondly having the time and solitude when handling works from across Chadwick’s *oeuvre* it is his attention to detail and craftsmanship along with his making method of building up a linear space frame, whether in steel rod or in ink in his drawings, that stands out and gives his work such a consistent and distinctive language. Finally, despite the overwhelming scale of the rooms Chadwick’s work has a purity of form and demands space. Indeed each work, placed carefully, is powerful enough not to be diminished by space either indoors or out nor does it overwhelm but gracefully compliments.

In this intimate and unique environment of Lynn Chadwick’s home we can catch a glimpse of what he himself might have seen. We are given the rare opportunity to experience how all aspects of his aesthetic combine so coherently against a backdrop which many would find daunting. It is an important reminder of his bold vision and foresight to create a home that could be as timeless as his sculpture.

POLLY BIELECKA

FOOTNOTES

¹ Lynn Chadwick interviewed by Cathy Courtney for National Life Stories: Artist’s Lives, British Library, 1995

² Ibid.

(RIGHT)
Stairs
1991, Bronze
Edition of 9
239 x 160 x 112 cm



Back To Venice (Small Version II)
1988, Bronze
Edition of 9
63.5 x 76 x 53 cm





(LEFT)
Back To Venice
(Small Version II)
 1988, Bronze
 Edition of 9
 63.5 x 76 x 53 cm

(ABOVE)
Study for Seated Couple
 1980, Ink and wash
 Unique
 40.5 x 55 cm

... the deciding factor was to have all this volume for little money, because I knew that, even then, to build anything would cost too much. But this, I mean, this was value for money, you see. There was all this volume of space for very little money. Nobody wanted it. It was far too big for most people. They wouldn't want it now. Nobody would want this place. It's inconvenient, it's no good, it's not suitable for a business person coming, commuting to London, it's quite unsuitable. But it suits me though, because we live in a funny sort of way.

LYNN CHADWICK

Watcher XII
1961, Bronze
Edition of 4
121 x 44 x 32 cm





(LEFT & RIGHT)
Sitting Couple
 1971, Ink and wash
 Unique
 84.5 x 64.5 cm

(RIGHT)
Pair of Sitting Figures I
 1973, Bronze
 Edition of 6
 63 cm high





Pair of Sitting Figures I
1973, Bronze
Edition of 6
63 cm high

When my father came here he wanted no detail to take away the attention from looking at the sculpture. As a child we were armed with paintbrushes, my mother had a paintbrush, my father one and they did it themselves. Just by painting it all white you don't lose the detail, it somehow just takes it away from being in your face.

DANIEL CHADWICK



(FAR LEFT)
Watcher
 1961, Ink wash
 & Monoprint
 Unique
 52.5 x 70 cm

(LEFT & RIGHT)
Paper Hat
 1966, Bronze
 Edition of 6
 68 cm high

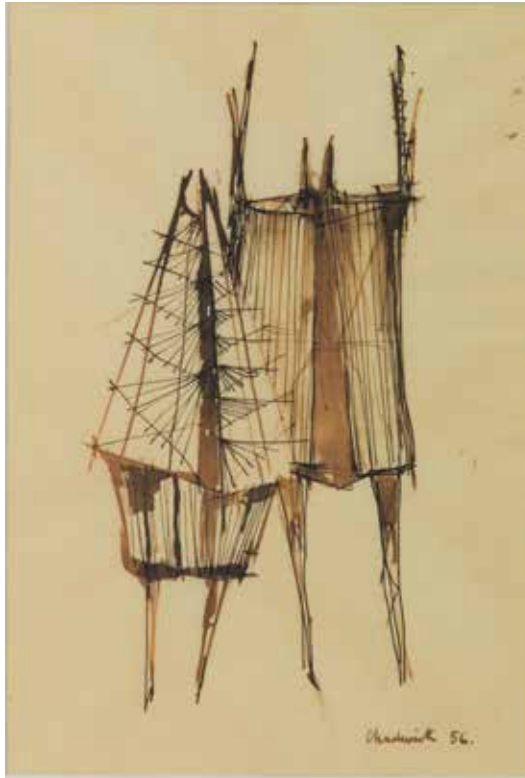




(LEFT & ABOVE)
Two Winged Figures
 1976, Bronze
 Edition of 8
 56 cm high

Teddy Boy and Girl II
1957, Bronze
Edition of 4
208 cm high





(ABOVE)
Teddy Boy and Girl
 1956, Ink & Wash
 Unique
 50 x 42 cm

(RIGHT)
Winged Figure II
Maquette
 1959, Bronze
 Edition of 9
 37 x 41 x 9 cm





The Beast series continued to evolve: whereas ‘Beast I’, 1955 was sinewy and rampant, the pent vitality of ‘Beast XV’ recalls the horses of Marino Marini, one of the few sculptors for whose work Chadwick professed real admiration.

MICHAEL BIRD

(ABOVE)
Beast
1958, Ink wash
& wax resist
Unique
50.5 x 58 cm

(RIGHT)
Beast
1955, Bronze
Edition of 9
30 x 38 x 11 cm





(ABOVE & RIGHT)
Walking Couple II
 1987, Bronze
 Edition of 9
 45 cm high





Pyramids II
1965, Bronze
Edition of 4
65 x 134 x 94 cm

Lypiatt was an enormous house with leaking roofs, acres of floor-to-ceiling ancient thin glass windows without curtains, no central heating and the wind whistling under the doors and through the vast rooms. We wore lots of woolly pullovers. Just about kept the nursery warm with electric heaters and our rooms with blazing fires that were free from the woods around the property.

EVA CHADWICK



Second Stranger
1956, Bronze
Edition of 9
47 cm high





(LEFT)
Two Watchers
 1959, Ink & Monoprint
 Unique
 64.5 X 44.5 cm



(RIGHT)
 Lynn Chadwick
 working in the ball-
 room c. XXXX
 Photo: XXX



(ABOVE LEFT & OPPOSITE)
Maquette for Conjunction II
 1957, Bronze
 Edition of 9
 54 cm high

(ABOVE MIDDLE)
Maquette III Two
Watchers V
 1967, Bronze
 Edition of 4
 29 cm high

(ABOVE RIGHT)
Inquisitor I
 1964, Bronze
 Edition of 4
 45 x 23 x 23 cm





(LEFT)
*Maquette III Two
 Watchers V*
 1967, Bronze
 Edition of 4
 29 cm high



(ABOVE)
Inquisitor I
 1964, Bronze
 Edition of 4
 45 x 23 x 23 cm

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. He reduced these to their most elemental forms and combined them in a spare, elegant and eloquent way, a crystallisation in material form of the simplest visual poetry.

RUNGWE KINGDON

Star V
1966, Bronze
Edition of 8
63 x 33 x 29 cm





(LEFT & ABOVE)
Standing Couple
 1980, Bronze
 Edition of 9
 34 x 34 x 53 cm



(ABOVE WALL)
Winged Figure
 1957, Ink, Wash
 & wax resist
 Unique
 64.5 X 73.5 cm



(LEFT & RIGHT)
Watcher
 1959, Bronze
 Edition of 6
 85 cm high





Sitting Couple
1986, Bronze
Edition of 9
24 cm high





Maquette for R34 Memorial
1958, Bronze
Edition of 9
35 x 38 x 11 cm

Lypiatt Park offered the perfect seclusion for my father, who was a very private man. He had a studio in the chapel at first, then in the house and eventually in the stable block. He also started a small foundry in the 1970s to cast smaller works where he could have more control over the patination of his bronzes. He always followed a routine when working: rising early, working until lunchtime then stopping for a proper sit-down lunch, followed by a session of working until teatime. He usually worked alone and as children we rarely went into his studio. In the house we were surrounded by his sculpture in the long gallery downstairs and elsewhere and often climbed on the larger works in the grounds. It was a wonderful place in which to grow up.

SARAH CHADWICK



(LEFT)
Stranger
 1962, Ink, Wash & Monoprint
 Unique
 68.5 X 76.5 cm

(RIGHT)
Maquette for R34 Memorial
 1958, Bronze
 Edition of 9
 35 x 38 x 11 cm





Oh, the chimney, yes. Well, I thought I'd have a bit of fun, and I made this sort of open fireplace on a concrete hearth below, but supported, so that it seems to be free-standing, and it was meant to be a heated seat for people to sit on ... in those days, you see, the idea at the back of my mind probably was, all right, all my artist friends are going to be sitting around there...

LYNN CHADWICK

(LEFT)
Lynn Chadwick in the
Great Hall c. 1964
Photo:





(LEFT)
The Watcher Maquette I
 1959, Bronze
 Edition of 9
 44 x 18 x 14 cm

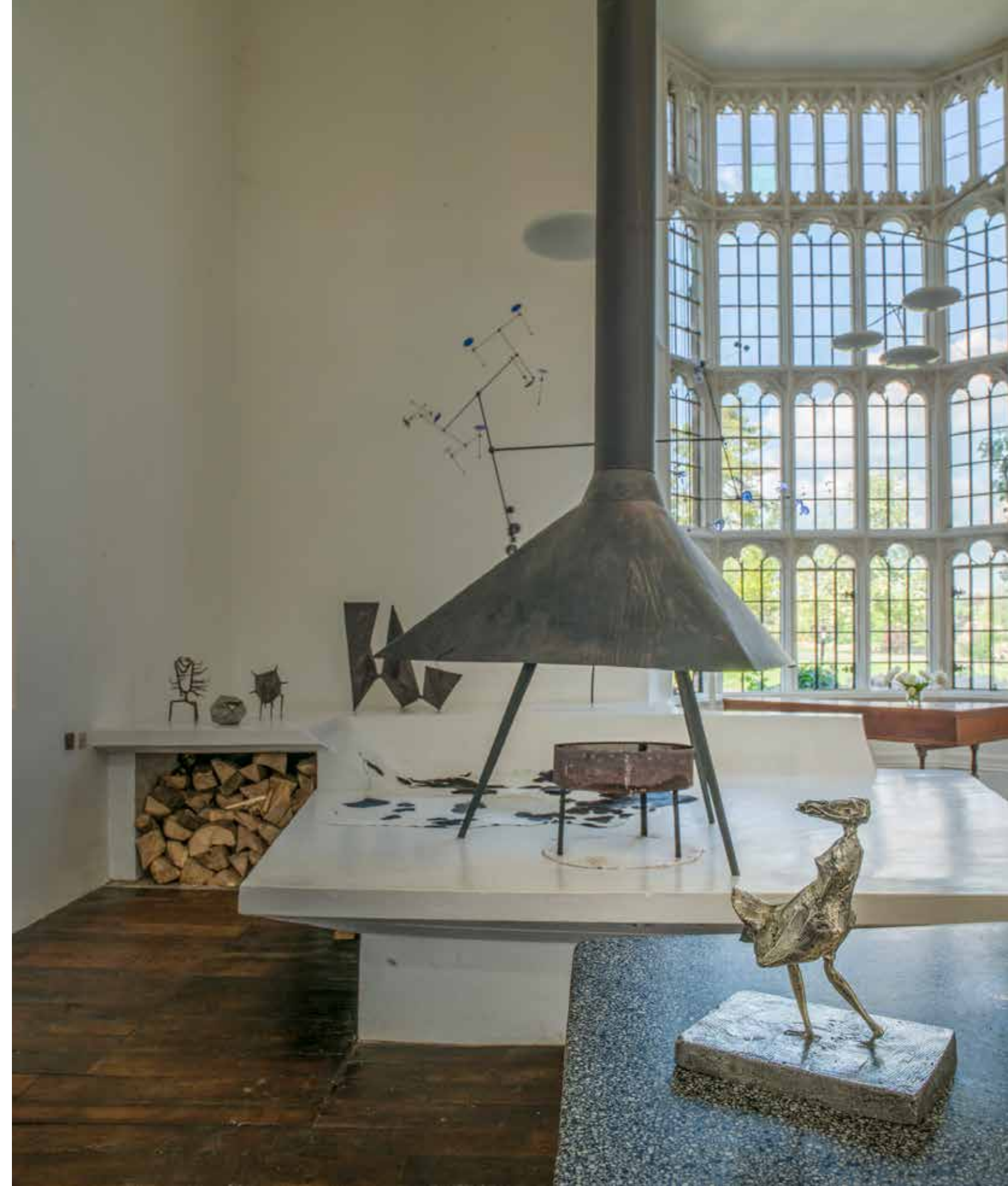
(ABOVE)
Maquette for Unity
 1975, Bronze
 Edition of 8
 28.5 x 44 x 28 cm

High Wind II
1988, Bronze
Edition of 9
188 x 94 x 98 cm





(ABOVE)
High Wind
 1980, Ink & Wash
 Unique
 48 X 62 cm



(RIGHT)
Maquette VIII High Wind
 1986, Sterling silver
 Edition of 20
 18 x 11 x 15 cm



(LEFT)
Walking Cloaked Figures V
 1978, Sterling silver
 Edition of 20
 9 x 16 x 14 cm

(RIGHT)
Miniature
 1976, Bronze
 Edition of 30
 4 x 5.5 x 4.5 cm



BIOGRAPHY

1914	Born, Barnes, London
1933-39	Trained as an architectural draughtsman
1941-44	Pilot in Fleet Air Arm, Royal Navy
1944-49	Returned to work for architect Rodney Thomas, London
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
1950	First one-man show at Gimpel Fils, London
1951	Takes part in the Festival of Britain with ‘Cypress’ and ‘
1952	Exhibited with 7 other young British sculptors at the XXVII Venice Biennale
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 São 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
1962	Residency with Italsider S.p.A, Genoa with Alexander Calder and David Smith for the Festival dei Due Monde, Rome
1964	Appointed Commander, Order of the British Empire (CBE)
1965	Elected member of the Academia di San Luca, Rome
1968	Environmental sculpture for Milan Esposizione Triennale
1988	Invited by the Director of the XLIII Venice Biennale to contribute Back to Venice for a special 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
	Created Honorary Fellow, Cheltenham & Gloucester College 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
	Solo exhibition at Tate Britain, London
2004	Awarded the Goldhill Award for Sculpture, Royal Academy of Arts

RECENT SOLO & DUAL EXHIBITIONS

2020
2019

2018	
2017	
2016	
2015	
2014	
2013	
2012	
2011	
2010	
2009	
2009	
2007	Lynn Chadwick: Prints and Maquettes, Gallery Pangolin, Gloucestershire
2006	Beaux Arts, London
	Osborne Samuel, London
2005	Celebrating Chadwick, The Museum in the Park, Gloucestershire
2004	Canary Wharf, Osborne Samuel Gallery, London
	Lynn Chadwick 1914 - 2003, Dexia, Luxembourg curated by Gallery Pangolin
2003	Coming from the Dark, Gallery Pangolin, Gloucestershire
	Tate Britain, Duveen Galleries, 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
1994	Beaux Arts, Bath
1993	Galeria Freites, Caracas
	The Economist Plaza, London,
1992	Gallery Universe, Tokyo
	Galleria 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

SELECTED PUBLIC COLLECTIONS

Art Gallery of South Australia, Adelaide, Australia
Western Australian Art, Perth, Australia
Art Gallery NSW, Sydney
Musées Royaux des Beaux-Arts de Belgique, Brussels
National Gallery, Hamilton, Bermuda

Art Gallery of Hamilton, Canada
Art Gallery of Ontario, Canada
Montreal Museum of Fine Arts, Montreal, Quebec, Canada
Nordjyllands Kunstmuseum, Aalborg, Denmark
Marie-Louise and Gunnar Didrichsen Art Museum, Helsinki
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Musée Rodin, Paris, France
Irish Museum of Modern Art, Dublin
Israel Museum, Jerusalem
Tel Aviv Museum, Tel Aviv
Jerusalem Foundation, Jerusalem
Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, Italy
City of Spoleto, Italy
Galeria Civica d'Arte Moderna, Spoleto, Italy
Museo d'Arte Moderna, Venice, Italy
Peggy Guggenheim Collection, Venice, Italy
National Gallery of Jamaica, Kingston, Jamaica
Hakone Open-Air Museum, Hakone, Japan
Museo Rufino Tamayo Arte Contemporaneo Internacional, Mexico
Collection of the Principality of Monaco, Monte Carlo
Rijksmuseum Kröller-Müller, Otterlo, The Netherlands
Nasjonalgalleriet, Oslo, Norway
Instituto de Artes Contemporaneas, Lima, Peru
The Berardo Collection, Lisbon, Portugal
South African National Gallery, Cape Town, South Africa
Modern Museet, Stockholm
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
Contemporary Art Society, London
British Council, London
Tate Gallery, London
Whitworth Art Gallery, University of Manchester
Yorkshire Sculpture Park, Wakefield
Yale Center for British Art, New Haven, Connecticut
Art Institute of Chicago, Chicago, Illinois
Museum of Modern Art, New York
Nelson A. Rockefeller Collection, New York
Carnegie Institute, Pittsburgh, Pennsylvania
Columbus Museum of Art, Columbus, Ohio
Hirschhorn Museum and Sculpture Garden, Washington DC

Museo de Arte Contemporáneo Sofia Imber, Caracas

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Blain book
osborne Book
Out of the Shadows
Conjunction
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QUOTES

- p.18 Lynn Chadwick interviewed by Cathy Courtney, National Sound Archive
- p.22 Daniel Chadwick, *Collecting Lives*, Christie's, Film 2109
- p.34 Michael Bird, *Lynn Chadwick*, published by Lund Humphries, 2014 p. 102
- p.39 Eva Chadwick quoted in...
- p.48 Rungwe Kingdon, *Lynn Chadwick: Out of the Shadows*, Pangolin, 2009
- p.57 Sarah Chadwick quoted in ...
- p.60 Lynn Chadwick interviewed by Cathy Courtney, National Sound Archive

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