

LYNN CHADWICK  
OUT OF THE SHADOWS  
UNSEEN SCULPTURE OF THE 1960s



(LEFT)  
Lynn Chadwick  
Lypiatt, 1964  
Photo: Warren Forma

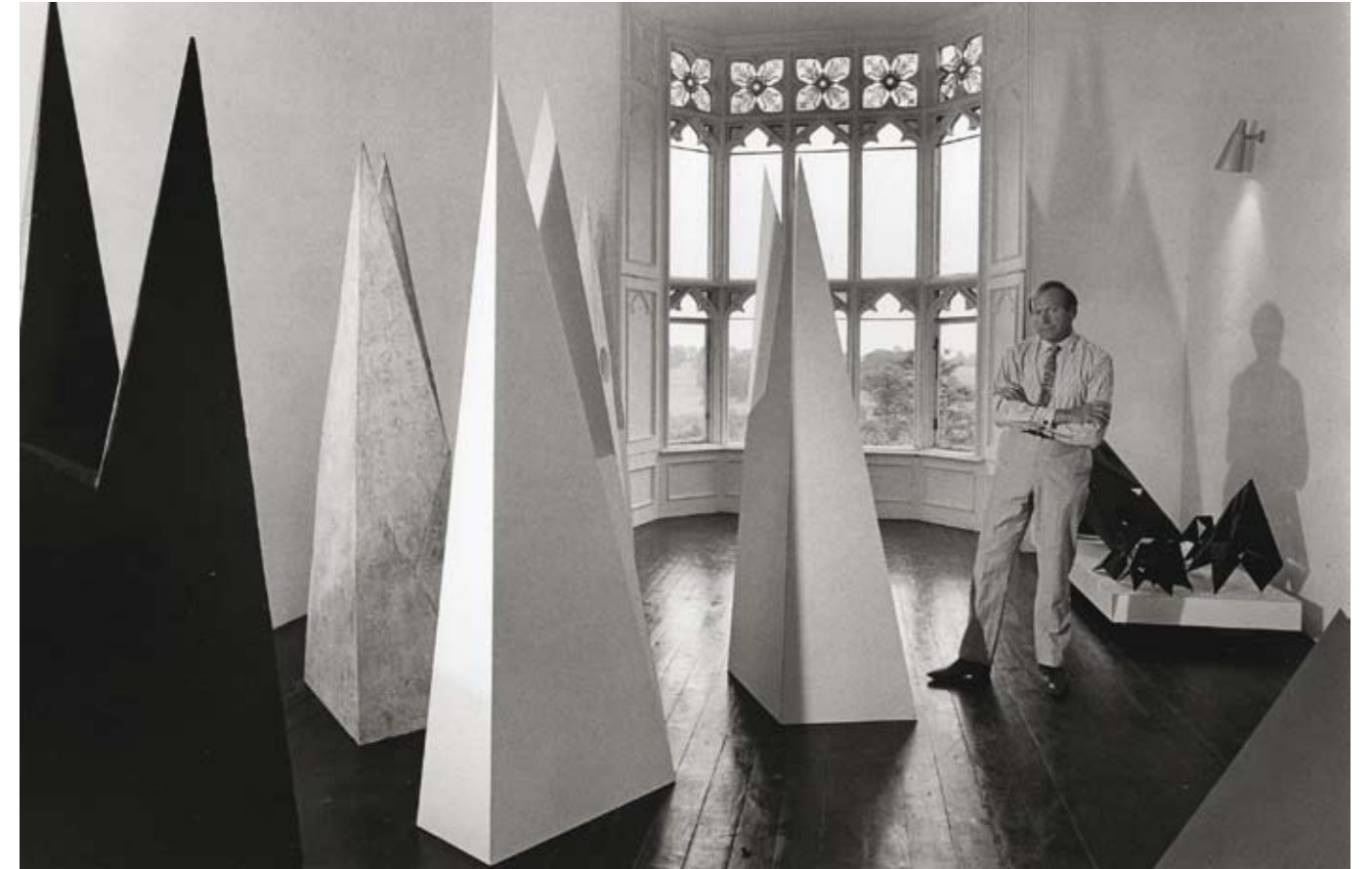
# INTRODUCTION

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 and 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. In using this language throughout the 1950's he invented a very particular iconography of curious figures and beasts.



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

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

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. Plato described 'platonic solids' or 'natural objects' as:

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

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



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



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



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

(LEFT)  
Patination in progress  
at Pangolin Editions



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"

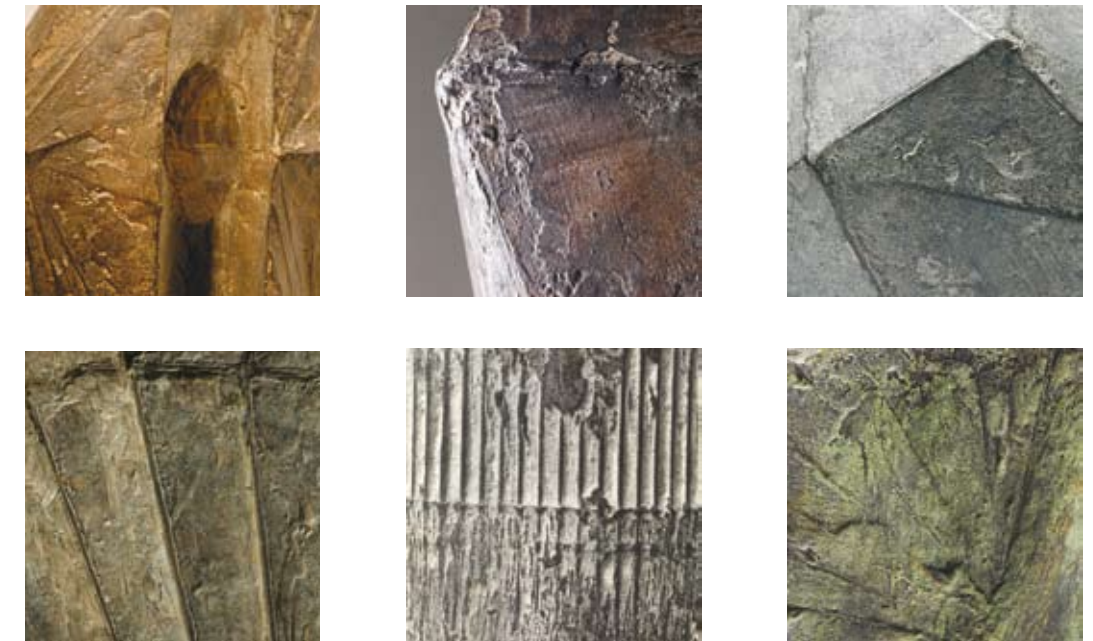
Drawing is the most immediate of visual art forms and in using straight rods to build up the skeleton of his sculptures quickly and efficiently, Lynn was truly drawing in space. Looking through photographs of his studio at that time and also from my own experience of working with him, it is interesting 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, so 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 stolit, 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 stolit.

The reversal of dark and pale was in keeping with and working in parallel with his external armature, the 'inside out', and underlined the exciting



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



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 down 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. 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 exhibition 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 are all used to great effect in creating mood, character and movement.





Many of these abstract pieces have figurative connotations and Lynn once said to me: "I shall never neglect humanity. Even in my most abstract figure 'The Pyramids' I took man as a starting point".

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, he created voids, forming holes usually of tubular shape. They 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 and the effect is almost a liquid one. The conical perforations break down these 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 our 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

(ABOVE)  
*Pyramid IV*  
1965  
Bronze  
Edition of 6  
46cm high

(PREVIOUS PAGE)  
*Study for King*  
1966  
Monoprint  
Unique

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



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

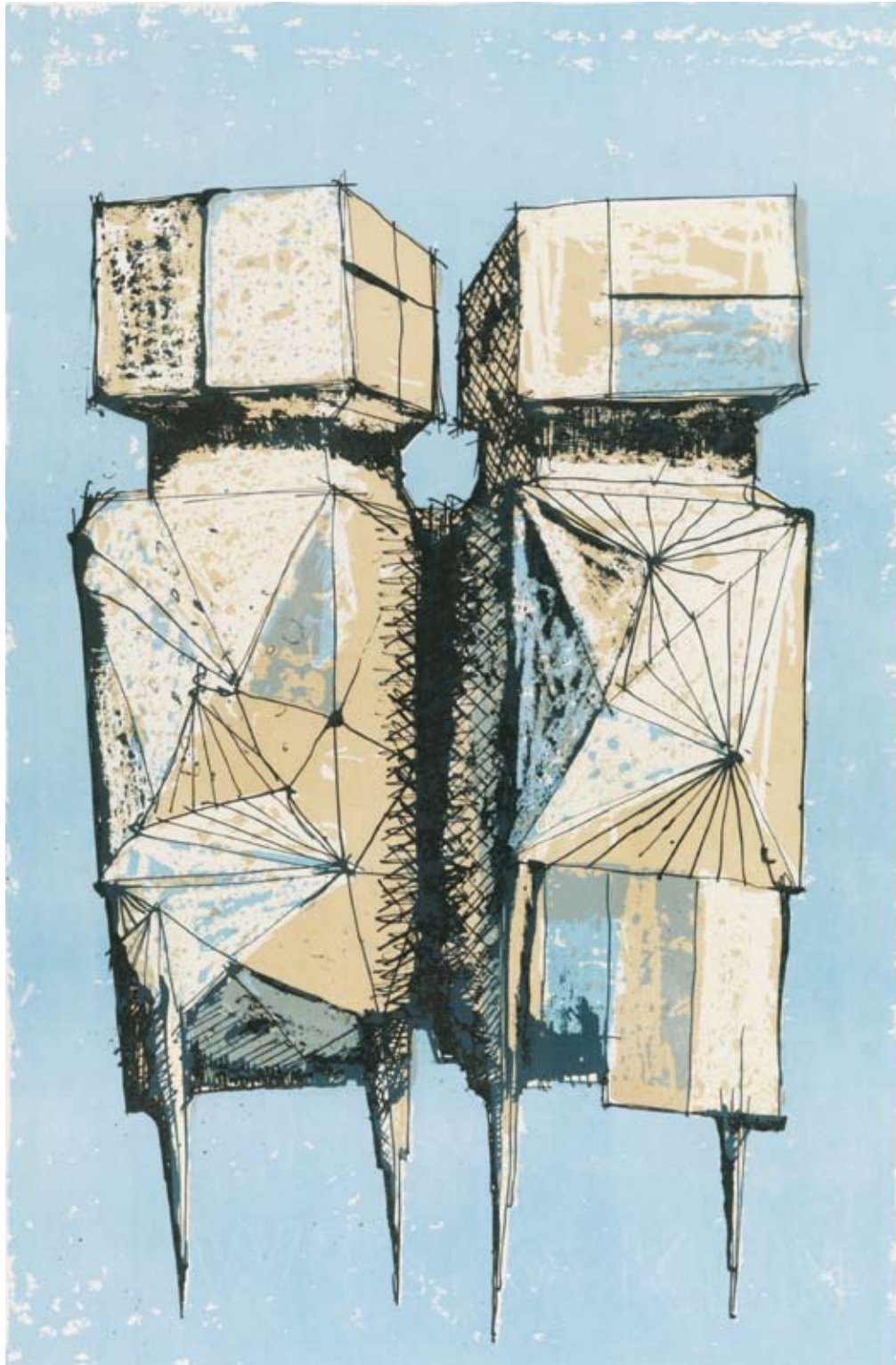
(RIGHT)  
*Monitor III*  
1965  
Bronze  
Edition of 6  
111cm high



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 in comparison to 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





(ABOVE)  
*Watchers*  
1960  
Lithograph  
Edition of 300



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



(ABOVE)  
With *Rad Lad IV*  
Photo: J. S Lewinski

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





## LYNN CHADWICK: ABSTRACT ARTIST

Though Lynn Chadwick's reputation has now made a remarkable recovery from the loss of momentum he experienced during a certain period in his career, he remains, to some extent at least, an unplaceable figure in the history of British and European sculpture of the mid- and late 20th century. Art historians and art lovers are of course aware that he was a leading figure in the generation that followed that of Barbara Hepworth and Henry Moore, but they had, and continue to have, difficulty in placing his work in the sequence of development that leads up to, then away from, the work of these two sculptors.

The situation has been further confused by what has happened to the notion of sculpture. The avant-garde artists of the closing decades of the 20th century expanded the meaning of the term until it more or less burst. It now seemed that anything could be sculpture – an installation made of recycled materials, a written text, a quasi-theatrical performance, a hike across a tract of deserted countryside with no-one to witness it, or even a complete life-style – eating, sleeping, talking, walking, dreaming, defecating.

Chadwick's sudden success in the 1950s, which culminated in the award of the International Prize for Sculpture at the Venice Biennale of 1956, was a defining event in his career, which occurred a full decade before the developments just mentioned began to take hold. But defining in what way? Looking back now, from a time more than half-a-century later, it looks like a blessing that was also a curse. It inevitably aroused a good deal of jealousy. The prize had looked like a shoo-in for Giacometti, whose work was being exhibited in the French pavilion that year. A large part of the European art world regarded Chadwick's success as an act of *lèse majesté*, adroitly engineered by perfidious Albion through its official instrument the British Council.

The main problem, however, was that it tended to turn Chadwick into an official artist, the anointed heir apparent, as far as the British establishment was concerned, to the dominant genius of Henry Moore. This was a slot that Chadwick was not suited to occupy, for reasons already obvious to himself, if not to the art world that surrounded him.

In his introductory essay to the *catalogue raisonné* of Chadwick's sculptures, Dennis Farr notes the support offered to Chadwick and other British sculptors of the immediately post-war period by the influential critic Herbert Read. A leading intellectual of the period, Read was a man deeply marked both by his experiences in the trenches during World War I and by witnessing the genocide and atomic terror of World War II. Confronted with a new generation of British sculptors – Chadwick, Robert Adams, Kenneth Armitage, Reg Butler, Geoffrey

(LEFT)  
Lynn Chadwick in his  
Pinswell studio  
Photo: David Farrell



Clarke, Bernard Meadows, Eduardo Paolozzi and William Turnbull – he wanted to see them as fully representative, creatively and psychologically, of the ruined world they had inherited. 'Here,' he said, 'are images of flight, of ragged claws "scuttling across the floors of silent seas"' of excoriated flesh, frustrated sex, the geometry of fear.' The phrase 'the geometry of fear', so neatly and completely memorable, was to be a tin can tied to Chadwick's tail, and to those of most of the other sculptors mentioned above.

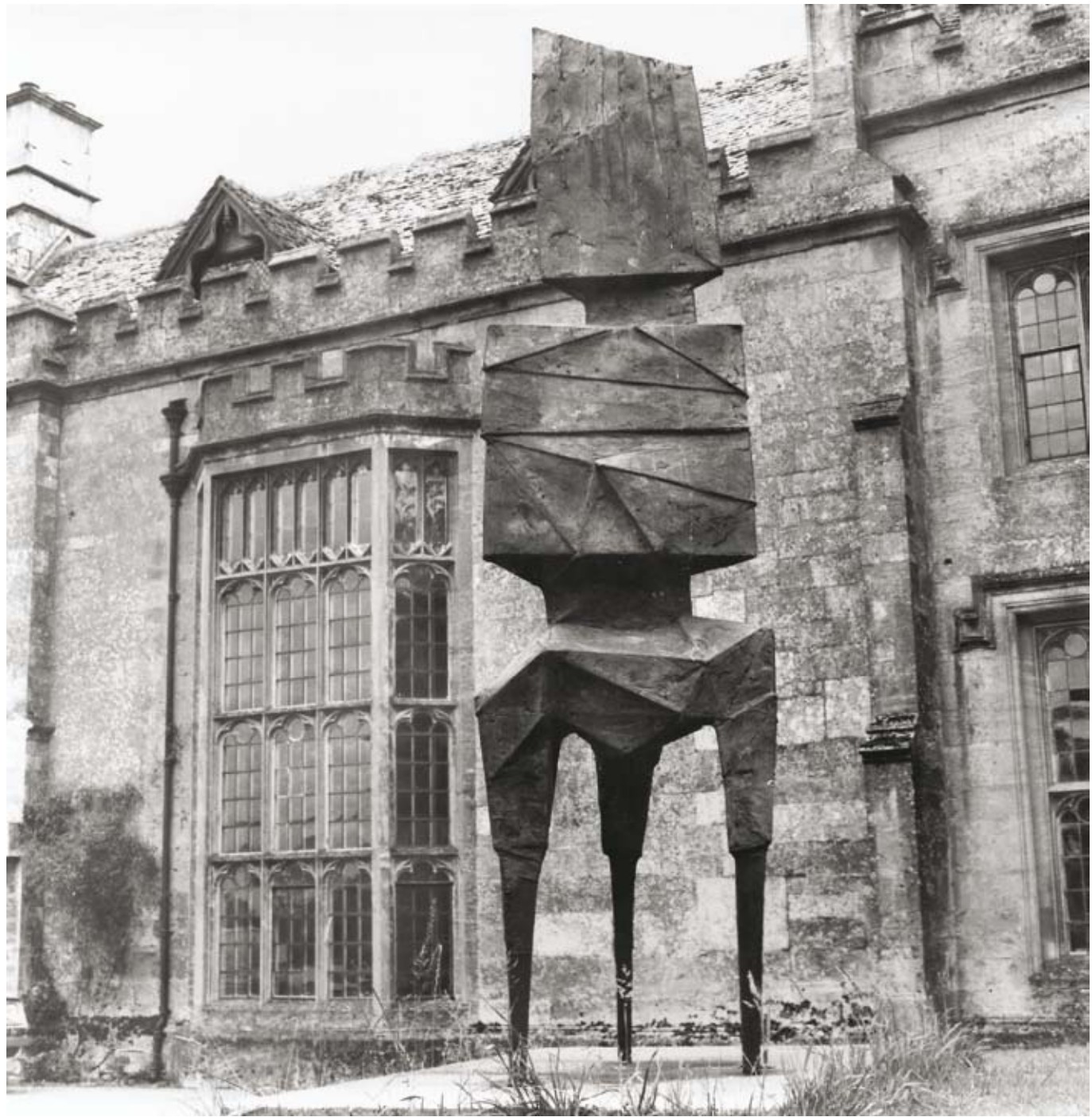
Chadwick was not immune to the political and emotional climate of his time. He was, for example, one of twelve semi-finalists for the *Unknown Political Prisoner* International Sculpture Competition organized by the Institute of Contemporary Arts in London in 1953, but, as Dennis Farr tells us 'The sculptor affirmed there were no literary associations in his mind.' The austere formality of his maquette tells us why he did not win the competition – the organizers were looking for something more overtly emotional, and found it in the work of Reg Butler.

The exhibition commemorated in this publication is intended to ask questions about the true nature of Chadwick's work and his creative development. It focuses on sculptures that are either completely non-representational, or that carry the abstraction of human and animal forms to extremes. These are not Chadwick's very earliest works – they date from the 1950s and 1960s. None of his early mobiles are included. During the period when they were

(ABOVE)  
With *Black Beast* and  
*Maquette for Trigon*  
Photo: Gerti Deutsch

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





(ABOVE)  
*Trigon*, Lypiatt Park  
Photo: Erhard  
Wehrmann



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



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

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



made, Chadwick also made some sculptures that are more directly figurative. He was never doctrinaire about the division between figuration and abstraction. He always seems to have seen things that could be called figurative and things that could be described as abstract as blending seamlessly into one another. Figurative reference was a matter of impulse and creative convenience. It was also a matter of wit. As the titles he gave to his sculptures sometimes show, Chadwick was amused by visual puns.

Chadwick was also capable of satirizing his eminent contemporaries. One sculpture included here – *Sitting Figure VI* – obviously asks to be read as a parody of Henry Moore’s increasingly grandiose reclining nudes, where the sections of the body are sometimes divided in much the same way. In fact, one distinguishing mark of the sculptures brought together here is their playfulness. They juggle with forms, and they juggle with ideas. However, the realm of ideas that they explore has been deliberately limited.

One of the characteristics of Henry Moore’s sculpture – noted by every commentator – was Moore’s preoccupation with the sculptural masterpieces of the past. Moore belonged to a generation that had become fully aware, through the rise of the illustrated book, of the huge variety of different kinds of sculpture produced by artists from many regions of the world, from the time of the Paleolithic onwards. This interest was codified, shortly after World War II, in a remarkable two volume work called *Le musée imaginaire de la sculpture mondiale*, written by the celebrated French author André Malraux, and first published in 1952. Chadwick seems to have been largely indifferent to this current of thought – his interests were focused on the contemporary world.



(ABOVE)  
With *Moon of Alabama*  
in the Great Hall  
at Lypiatt  
Photo: J. S. Lewinski

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





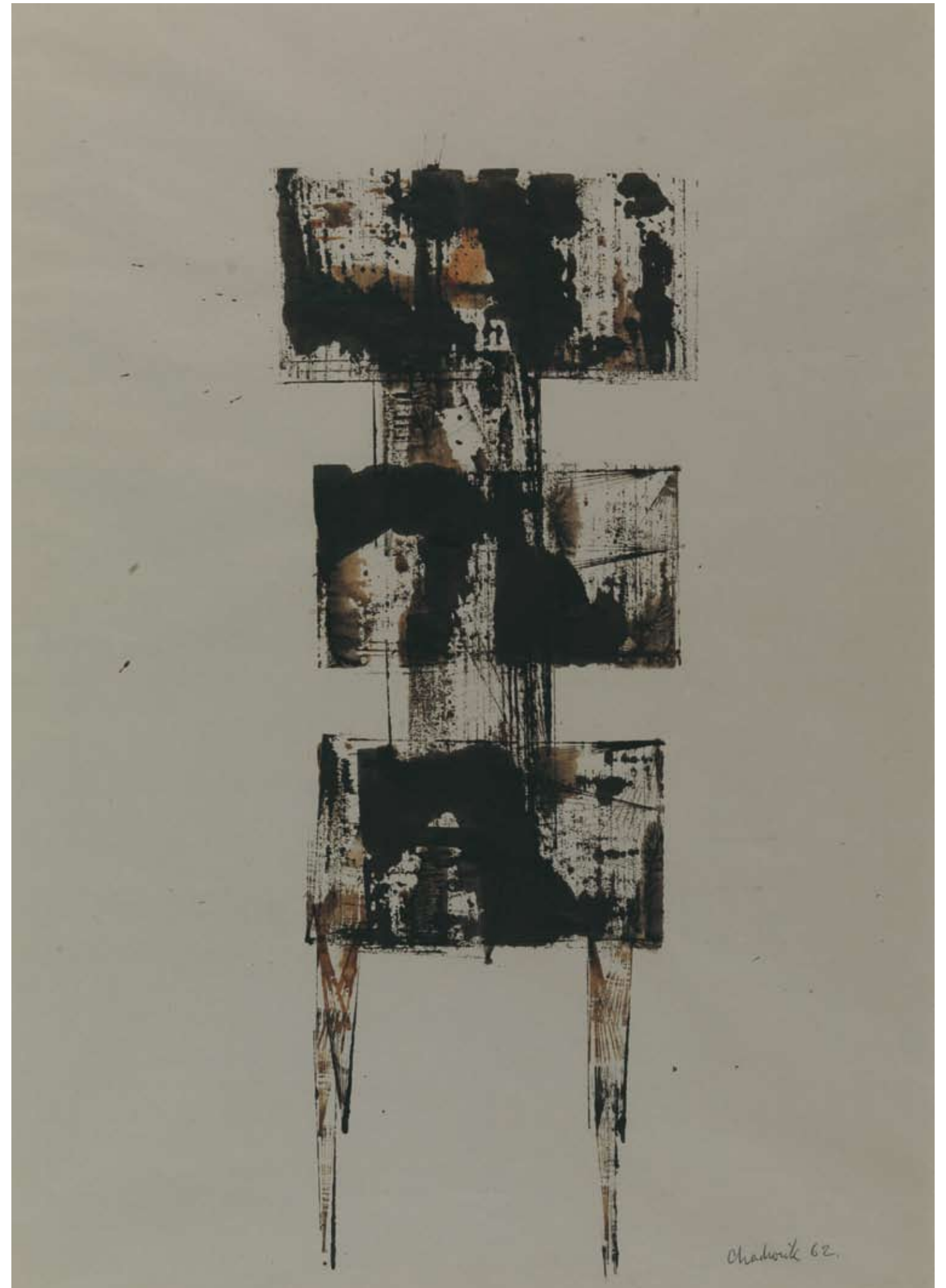
What were his formative influences? First of all, his early experience, during the 1930s, as an architectural draftsman, working for some of the handful of Modernist architects working in Britain at that time. Second, I would suggest, though this is seldom mentioned in texts about Chadwick's work, his service as a pilot in the Fleet Air Arm during World War II.

When he was demobilized, in the spring of 1944, he returned to architecture, but to do work of a rather humble sort. He worked on designs for prefabricated houses, and also on exhibition design.

The interesting thing about this background is its insistent reference, not only to what was logical, in terms of fabrication, but also to what was lightweight, and economical in its use of materials. Some of the architectural allusions are fairly obvious. Many of the sculptures in the exhibition consist of quite bulky forms raised on slender legs – an obvious allusion to the *pilotis* beloved by Le Corbusier and his disciples. The irregular, quasi-spherical shape of Chadwick's *Moon of Alabama*, created from a web of interlocking triangles, can be seen as something that alludes to constructional principles used by Buckminster Fuller in his designs for the Dymaxion House.

(ABOVE)  
*Maquette for the Trigons*  
 1961  
 Bronze  
 Edition of 6  
 30cm high

(RIGHT)  
*Watcher*  
 1962  
 Monoprint  
 Unique







(ABOVE)  
*Stranger*  
1962  
Monoprint  
Unique



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



Triangles are the basic shape used to generate a huge variety of forms. Sometimes these forms are entirely abstract, without any kind of figurative reference – this is true of the *Pyramids* series, for example – and sometimes they are figurative. *Inquisitor*, for instance, is a sinister figure with a pointed hat or hood, wearing a sweeping cloak.

One of the most interesting things about the sculptures is Chadwick's ability to generate forms related to nature from stringently geometrical basic shapes. *Kink* is like a twisting stem. It makes us think of a seedling bursting out of the soil, in the first urgency of growth. Yet it is, nevertheless, something created from elongated triangles interspersed with a few elongated rectangles.

I said that it seemed to me that Chadwick's wartime service in the Fleet Air Arm had had an influence on the direction taken by his sculpture. Most people, asked to consider this, would look at the very early mobiles, with their hovering, flying forms, or at the winged figures of the 1950s, which are the currently unacknowledged but obvious predecessors to Antony Gormley's *Angel of the North*. Neither of these aspects of Chadwick's output is represented here. Rather it is when one thinks of actual aircraft construction that one begins to see the link. Aircraft of the type that Chadwick flew in the war were essentially thin skins of metal, braced by frames that were designed to combine optimum lightness with maximum strength.

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

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





Many of the abstract sculptures here seem to embrace a very similar design philosophy. Though quite a number of the Chadwick abstract sculptures are pierced through, in a way that, at first glance, might seem to be reminiscent of Moore, the physical effect is very different. We read the sculptures, not as solids, but as voids. Even when the volume is completely enclosed, we are aware that what we are looking at is essentially a skin – a skin enclosing an empty space. There is a comparison to be made here that may at first sight seem absurd – to Jeff Koons’s polished metal sculptures based on balloons. With these – the big balloon dog, for example – we are aware that the shape we are looking at is created by air or gas pressing from within.

This raises a number of questions about Chadwick’s exact position in the sculptural tradition. Basically, Henry Moore was, though in a very loose sense, a classical artist. The reclining figures on which so much of his reputation rests can be related, though their gender is not the same, to the Theseus from the Parthenon pediment that is now in the British Museum. The helmet forms he adopted for some of his heads are linked to the shapes of Greek helmets. These echoes are absent from Chadwick’s work.

The abstract sculptures enable us to see him as being in a very real sense a formal innovator – much more so, perhaps, than critics realized when he was at the height of his early success. He does not refer to classical sources, nor does he refer to the ethnographic ones that influenced so much early Modernist sculpture. Even his *Pyramid* sculptures seem to have little to do with pyramids as the ancient Egyptians understood them.

The only possible source of this kind that occurs to me is entirely surprising, and to my knowledge it has never been mentioned in the now quite extensive literature about Chadwick’s work. It is Japanese origami. When one looks at *Maquette X Beast*, one of the few directly figurative sculptures in this collection, it is easy to think of it as having started life as a single sheet of ingeniously folded paper.

What this tells us is I think something fundamental to an understanding of Chadwick’s work taken in general. Though his sculptures are often more closely related to Modernist architectural concepts than they are to the main Modernist tradition in sculpture, he remains a committed Modernist artist. His approach to the tradition he inherited is, however, unusual in Britain. When one looks at many of these sculptures what springs to mind, in addition to Japanese origami, is the structures one sees in the drawings of Paul Klee.

Klee was the most playful of all the major Modernist pioneers. He created a personal universe that has links to the age-old tradition of caricature on the one hand, and to 20th century Science Fiction illustration on the other. What happens in this universe is always spiced with humour. Chadwick’s abstract sculptures strike me as being playful in a very similar way. He juggles with forms, but maintains control of the creative process by using a restricted

(PREVIOUS PAGES)

*Kink*  
1964  
Bronze  
Edition of 4  
53cm high

(RIGHT)

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



*Pyramids*  
1962  
Bronze  
Edition of 4  
68cm high





(LEFT)  
Sculptures exhibited  
in the Chapel at Lypiatt  
Photo: Erhard  
Wehrmann

vocabulary of shapes. The basic nature of the shapes is, in a certain sense, a courtesy to the viewer. Because the units from which the sculptures are built up are simple, it is easy for the spectator to understand the hugely varied way in which they are deployed. Chadwick uses these shapes in rather the same way that certain composers use small clusters of notes in music.

In a famous phrase, Klee once said, "A drawing is simply a line going for a walk." Chadwick was never a real enthusiast for the act of drawing. He did make them, but usually for strictly practical purposes, not as ends in themselves. Looking at his abstract and near abstract work, however, one can rephrase this pronouncement to read, "A sculpture is a collection of shapes undertaking a journey."

The online glossary of art terms provided by the Tate Galleries says that the phrase 'Process Art' is a "Term applied to art in which the process of its making is not hidden but remains a prominent aspect of the completed work so that a part or even the whole of its subject is the making of the work." Chadwick is not one of the artists cited in relation to this. They range from Richard Serra and Robert Morris to Michael Craig-Martin. Yet it does seem to me that many of Chadwick's abstract sculptures are records of a meditation about how sculpture is made. The question preoccupying the sculptor often seems to be "What will happen if..." In other words, the forms are not wholly premeditated. They develop logically, but the train of thought is allowed to remain open ended. And this makes these sculptures some of the most original and daring products of their time.

EDWARD LUCIE-SMITH



# EXHIBITION CATALOGUE

This catalogue of works includes all the sculpture and works on paper included in the exhibition *Lynn Chadwick: Out of the Shadows - Unseen Sculpture of the 1960s* held at Pangolin London and Gallery Pangolin in 2009. Works are listed chronologically and by order of their catalogue number corresponding to the *Catalogue raisonné* published by Dennis Farr and Eva Chadwick in 1990. Due to spacial constraints we have only noted the height of the work in both centimetres and inches. The cross-referencing to other pages is intended to offer the reader other angles of the same piece where available.



*Watcher XI*  
1961  
Bronze  
Edition of 8  
71cm / 28" high  
Cat No: 354  
Illus. pp: 53



*Watcher XII*  
1961  
Bronze  
Edition of 4  
121cm / 47.75" high  
Cat No: 356  
Illus. pp: 55



*Trig II*  
1961  
Bronze  
Edition of 4  
36cm / 14.25" high  
Cat No: 357  
Illus. pp: 47



*Rad Lad IV*  
1962  
Bronze  
Edition of 8  
105cm / 41.25" high  
Cat No: 364  
Illus. pp: 18, 19



*Tattie Bogle*  
1956  
Bronze  
Edition of 9  
53cm / 21" high  
Cat No: 213  
Illus. pp: 23



*Skyscraper*  
1957  
Bronze  
Edition of 9  
65cm / 25.75" high  
Cat No: 231  
Illus. pp: 33



*Maquette IV*  
*Moon of Alabama*  
1957, Bronze  
Edition of 4  
33cm / 13.25" high  
Cat No: 244  
Illus. pp: 7,50



*Moon of Alabama*  
1957  
Bronze  
Edition of 6  
152cm / 60" high  
Cat No: 246  
Illus. pp: 28, 29



*Sitting Figure VI*  
1962  
Bronze  
Edition of 4  
44cm / 17.5" high  
Cat No: 379  
Illus. pp: 27



*Pyramids*  
1962  
Bronze  
Edition of 4  
68cm / 27" high  
Cat No: 380  
Illus. pp: 40



*Sitting Figure*  
1962  
Bronze  
Edition of 4  
152cm / 60" high  
Cat No: 381  
Illus. pp: 26,42



*Inquisitor I*  
1964  
Bronze  
Edition of 4  
45cm / 18" high  
Cat No: 424  
Illus. pp: 35



*Paper Hat*  
1966  
Bronze  
Edition of 4  
59cm / 23.5" high  
Cat No: 320B  
Illus. pp: 49



*Conjunction IX*  
1960  
Bronze  
Edition of 6  
233cm / 92" high  
Cat No: 327  
Illus. pp: 17



*Maquette for the Trigons*  
1961  
Bronze  
Edition of 6  
30cm / 12" high  
Cat No: 338  
Illus. pp: 30



*Trigon*  
1961  
Bronze  
Edition of 4  
250cm / 98.5" high  
Cat No: 348  
Illus. pp: 24,25



*Detector I*  
1964  
Bronze  
Edition of 4  
58cm / 23" high  
Cat No: 428  
Illus. pp: 60



*Triad I*  
1964  
Bronze  
Edition of 4  
57cm / 22.5" high  
Cat No: 431  
Illus. pp: 63



*Triad II*  
1964  
Bronze  
Edition of 4  
43cm / 17" high  
Cat No: 433  
Illus. pp: 10



*Proctor*  
1964  
Bronze  
Edition of 4  
78cm / 31" high  
Cat No: 444  
Illus. pp: 68,69





*Tower of Babel VIII*  
1964  
Bronze  
Edition of 4  
39cm / 15.5" high  
Cat No: 446  
Illus. pp: 66,67



*Tripod IV*  
1964  
Bronze  
Edition of 4  
40cm / 16" high  
Cat No: 450  
Illus. pp: 64,65



*King*  
1964  
Bronze  
Edition of 4  
66cm / 26" high  
Cat No: 455  
Illus. pp: 13



*Split I*  
1964  
Bronze  
Edition of 4  
53cm / 21" high  
Cat No: 458  
Illus. pp: 75



*Monitor*  
1965  
Bronze  
Edition of 4  
180cm / 71" high  
Cat No: 475  
Illus. pp: 70,73,74



*Split IX*  
1965  
Bronze  
Edition of 4  
42cm / 16.5" high  
Cat No: 477  
Illus. pp: 87



*Split X*  
1965  
Bronze  
Edition of 4  
35cm / 14" high  
Cat No: 483  
Illus. pp: 4,87,108



*Pyramid III*  
1965  
Bronze  
Edition of 4  
21cm / 8.5" high  
Cat No: 485  
Illus. pp: 94



*Kink*  
1964  
Bronze  
Edition of 4  
53cm / 21.25" high  
Cat No: 460  
Illus. pp: 36,37



*Conjunction X*  
1964  
Bronze  
Edition of 4  
71cm / 28" high  
Cat No: 462  
Illus. pp: 78,79



*Maquette for Monitor*  
1964  
Bronze  
Edition of 4  
66cm / 26" high  
Cat No: 463  
Illus. pp: 74



*Detector IV*  
1964  
Bronze  
Edition of 4  
48cm / 19" high  
Cat No: 464  
Illus. pp: 61



*Pyramids II*  
1965  
Bronze  
Edition of 4  
65cm / 25.5" high  
Cat No: 487  
Illus. pp: 8,92



*Pyramid IV*  
1965  
Bronze  
Edition of 6  
46cm / 18" high  
Cat No: 488  
Illus. pp: 14,44,95



*Pyramids III*  
1965  
Bronze  
Edition of 6  
26cm / 10.5" high  
Cat No: 489  
Illus. pp: 99



*Pyramids VII*  
1965  
Bronze  
Edition of 6  
17cm / 6.75" high  
Cat No: 493  
Illus. pp: 9,98



*Proctor II*  
1964  
Bronze  
Edition of 4  
87cm / 34.5" high  
Cat No: 467  
Illus. pp: 82,83



*Split VI*  
1964  
Bronze  
Edition of 4  
49cm / 23.25" high  
Cat No: 470  
Illus. pp: 87



*Monopod*  
1965  
Bronze  
Edition of 4  
58cm / 23" high  
Cat No: 472  
Illus. pp: 81



*Maquette for Split*  
1965  
Bronze  
Edition of 4  
47cm / 18.5" high  
Cat No: 474  
Illus. pp: 87



*Star II*  
1965  
Bronze  
Edition of 4  
17cm / 6.75" high  
Cat No: 495  
Illus. pp: 6,102



*Star IV*  
1965  
Bronze  
Edition of 6  
30cm / 12" high  
Cat No: 499  
Illus. pp: 101



*Untitled (Pyramids)*  
1965  
Bronze  
Edition of 6  
22cm / 9" high  
Cat No: 501  
Illus. pp: 34



*Untitled (Pyramids)*  
1965  
Bronze  
Edition of 6  
35cm / 14" high  
Cat No: 502  
Illus. pp: 106



*Untitled (Pyramids)*  
1965  
Bronze  
Edition of 6  
35cm / 14" high  
Cat No: 503  
Illus. pp: 105



*Untitled (Pyramids)*  
1965  
Bronze  
Edition of 6  
40cm / 16" high  
Cat No: 504  
Illus. pp: 106



*Tower V*  
1965  
Bronze  
Edition of 6  
82cm / 32.5" high  
Cat No: 506  
Illus. pp: 107



*Monitor III*  
1965  
Bronze  
Edition of 6  
111cm / 43.75" high  
Cat No: 508A  
Illus. pp: 15, 77



*Study for Sculpture*  
1962  
Monoprint  
Unique  
Illus. pp: 76



*Triad*  
1965  
Monoprint  
Unique  
Illus. pp: 62



*Study for King*  
1966  
Monoprint  
Unique  
Illus. pp: 12



*Figure on Blue*  
1966  
Monoprint  
Unique  
Illus. pp: 91



*Beast XXIV*  
1965  
Bronze  
Edition of 6  
130cm / 51.25" high  
Cat No: 508B  
Illus. pp: 15, 85



*Star V*  
1966  
Bronze  
Edition of 8  
63cm / 25" high  
Cat No: 519  
Illus. pp: 103



*Conjunction XI*  
1967  
Bronze  
Edition of 4  
68cm / 26.75" high  
Cat No: 535  
Illus. pp: 89



*Maquette X Beast*  
1967  
Bronze  
Edition of 9  
30cm / 12" long  
Cat No: 550  
Illus. pp: 39



*Standing Figure*  
1966  
Lithograph  
Edition of 50  
Illus. pp: 48



*Running Figure*  
1966  
Lithograph  
Edition of 50  
Illus. pp: 90



*Pyramid*  
2003  
Lithograph  
Edition of 50  
Illus. pp: 97



*Watchers*  
2003  
Lithograph  
Edition of 50  
Illus. pp: 57



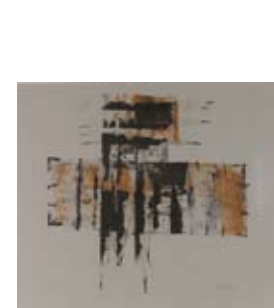
*Watchers*  
1960  
Lithograph  
Edition of 300  
Illus. pp: 16



*Watcher*  
1961  
Watercolour & Ink  
on paper  
Unique  
Illus. pp: 52



*Watcher*  
1962  
Monoprint  
Unique  
Illus. pp: 31



*Stranger*  
1962  
Monoprint  
Unique  
Illus. pp: 32

# LYNN CHADWICK CBE RA

b. 1914, Barnes; d. 2003, Lypiatt

## BIOGRAPHY

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, 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 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 Took part in a sculpture project for 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 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

## SELECTED SOLO AND TWO-MAN EXHIBITIONS

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  
 1989 Marlborough Fine Art, London  
 Marlborough Gallery, New York  
 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  
 1972 Galleria Blu, Milan,  
 1971 Galeria Współczesna, Warsaw  
 1969 Galerie 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,  
 Museo de Arte Moderna  
 Marlborough Fine Art, London  
 1960 Kestner-Gesellschaft, Hanover (with Kenneth Armitage)  
 1958 Galerie Daniel Cordier, Paris  
 1957 Saldenberg Gallery, New York  
 1956 XXVIII Biennale, Venice (with Ivon Hitchens)  
 1952 Gimpel Fils, London  
 1950 Gimpel Fils, London

## SELECTED GROUP EXHIBITIONS

1996 *Symbols for '51*, The Royal Festival Hall, London  
*Les Champs de la Sculpture*, Champs Elysées, 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

1977 *A Silver Jubilee Exhibition of Contemporary British Sculpture*, Battersea Park, London

*Carved, Modelled, Constructed: three aspects of British 20th century sculpture*, Tate Gallery, London

1975 *Sculpture in Holland Park*, London

1971 *IVème Exposition Internationale de Sculpture Contemporaine*, Musée Rodin, Paris

1966 *Museum of Modern Art*, Tokyo

1965 *British Sculpture in the Sixties*, Tate Gallery, London

*Sculptures from Albert A. List Family Collection*, New York Art Center

1964 *Contemporary British Sculpture* (Arts Council open-air touring exhibition)

*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 *2ème Exposition Internationale de 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

*Sculpture 1850 and 1950*, Holland Park, London

1956 *The Seasons*, Tate Gallery, London

*Exposition Internationale de Sculpture Contemporaine*, Musée Rodin, Paris

1955 *Young British Sculptors* (touring exhibition by the Arts Club of Chicago)

*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

*IXème Salon de Mai*, Palais de New York, Paris

*2ème Biennale de la Sculpture*, Middelheim Park, Antwerp

1952 *New Aspects of British Sculpture*, XXXVI Biennale, Venice

1951 *Festival of Britain*, South Bank, London

#### 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

#### SELECTED BIBLIOGRAPHY

*Lynn Chadwick*, Judith Collins; Intro. by Eva Chadwick, Ruder Finn Press Inc, New York, 2006

*Lynn Chadwick*, Dennis Farr, Tate, London, 2004

*Lynn Chadwick*, Osborne Samuel, London, 2004

*Chadwick*, Edward Lucie-Smith, Lypiatt Studio, 1997

*Lynn Chadwick*, Dennis Farr, Museum of Modern Art, Saitama, Kyoto & Hakone Open-Air Museum; 1991

*Lynn Chadwick, Sculpture 1951-1991*, Andrew Causey, Yorkshire Sculpture Park, 1991

*Lynn Chadwick. Sculptor. A Complete Illustrated Catalogue 1947-1988*, Dennis Farr & Eva Chadwick, Clarendon Press, Oxford, 1990

*Lynn Chadwick: The Sculptor and His World*, Nico Koster & Paul Levine, SMD Informatief Spruyt, Van Mantgem & De Does, Leiden, 1988

*Lynn Chadwick, in Art in Progress*, Alan Bowness, Methuen, London, 1962

*Chadwick, in Modern Sculptors*, Josef Paul Hodin Zwemmer, London, 1961

*Lynn Chadwick, in Artists of Our Time*, Herbert Read, Künstler Unserer Zeit, IV, Bodensee-Verlag, Amriswil, Switzerland, 2nd edn. 1960

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