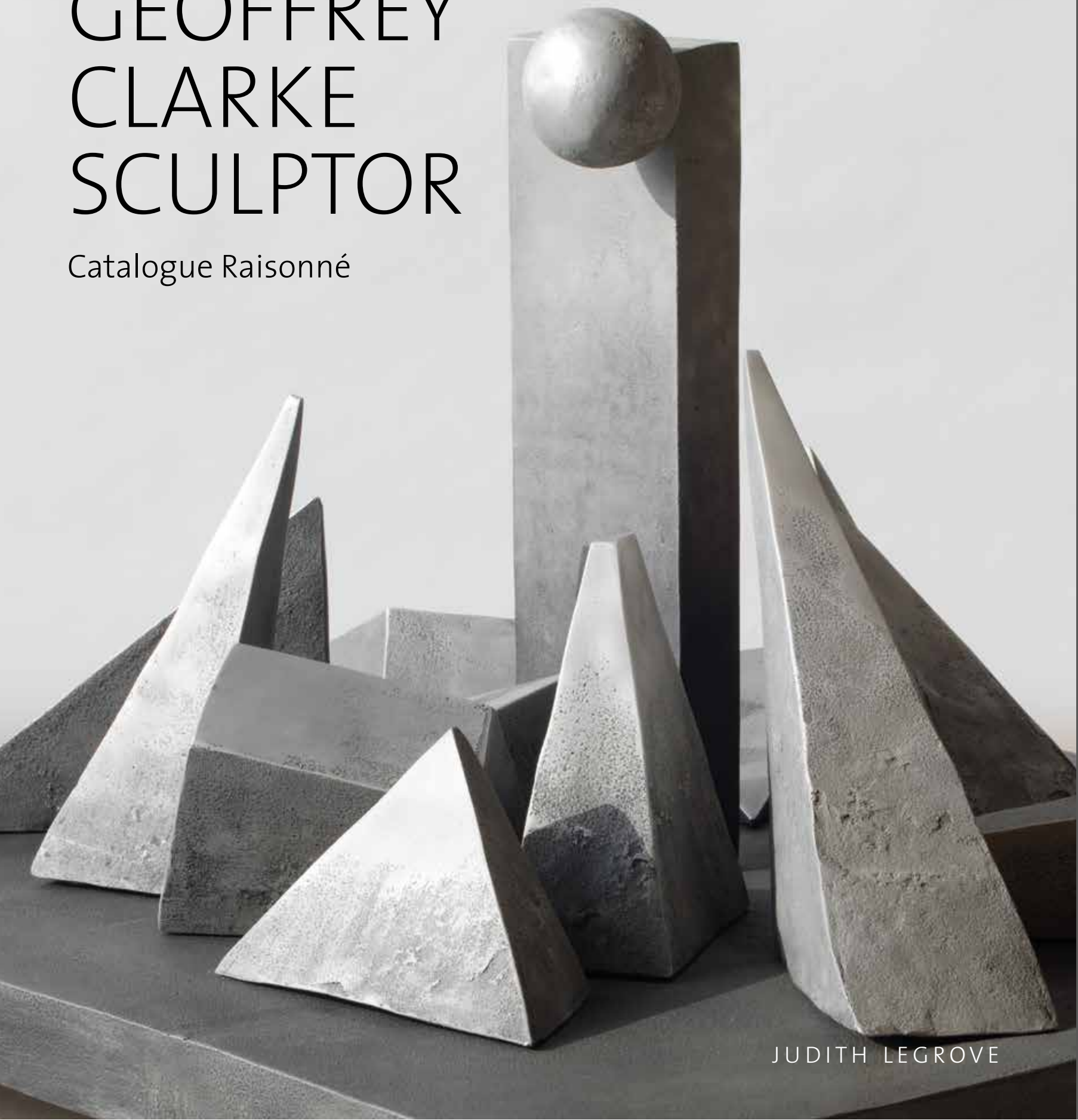


GEOFFREY CLARKE SCULPTOR

Catalogue Raisonné



JUDITH LEGROVE

GEOFFREY
CLARKE
SCULPTOR

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Pangolin & Lund Humphries

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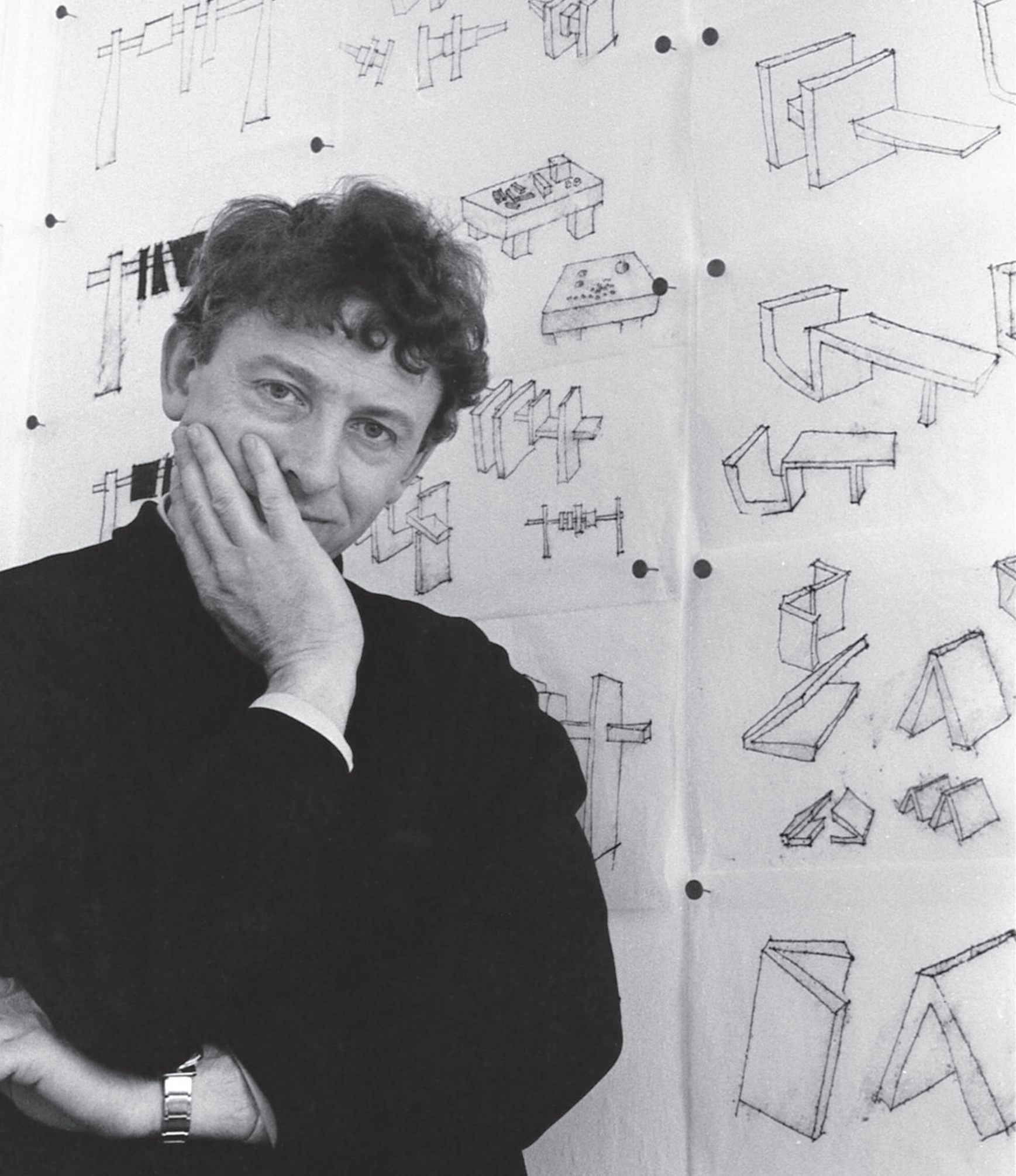
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PATTERNS OF CREATION

Can a life be read through a *catalogue raisonné*, to reveal the concerns, preoccupations and pressures of creation? Perhaps – if approached with a determination similar to that which willed the works into being. Geoffrey Clarke (1924–2014) was remarkable not simply in the quantity of work he produced during a lifetime, but in its breadth and variety. While completing and installing sculptures for a prestigious location in the United States, using the technique for casting aluminium he pioneered and developed with such success, he was also delighting in the challenge of designing a logo for the newly founded Helicopter Club of Great Britain – a tiny, schematic emblem used to this day. Given a design brief, he would scan and assimilate its context, not necessarily to create congruity, but to conceive an object which resonated with its surroundings. This easy transition from close focus to wide-angle proves critical within an *oeuvre* which ranges effortlessly from vast stained-glass windows to jewellery, from projects dreamed on the scale of landscape to medals that nestle in the palm of the hand. If Clarke’s legacy is to be gleaned from these pages, it must be in terms of this bifurcated gaze: as a vision committed equally to the inward-looking task of creation and to the surrounding world, natural or constructed. In 2002, Clarke chose the title ‘Manipulation’ for an etching dating from 1951, describing it as ‘a typical image’. A figure focuses on an object so closely that his nose almost touches it, nudging, coaxing it gently over the contours of the mythical landscape. Looking at this print, for a moment Clarke caught his own reflection, absorbed as he contemplated how an object or material might behave. Such curiosity

1. Geoffrey Clarke with monotypes, late 1960s

was rarely absent. Clarke would work through sets of variations, driven by the ‘what if...?’ of testing one possibility, then another, to gauge the consequences.

Clarke was born in Derbyshire, on 28 November 1924, his father an architect, his paternal grandfather a church furnisher. He thus grew up in easy familiarity with the church, its crosses, stained glass, aumbries and candlesticks, and with a knowledge of the terms of architecture which is difficult to imagine today. Wartime service in the RAF, from 1943 to 1946, fuelled Clarke’s impatience to become an artist. He spent a year at Lancaster and Morecambe College of Arts and Crafts with Ronald Grimshaw, a teacher renowned for unlocking the creative potential of his students. Newly married, immersed in the northern landscape, and devoting himself to art, Clarke experienced a spiritual epiphany: a realisation that landscape, belief and creativity were at once interconnected and fundamental to his purpose as an artist.

Clarke arrived at the Royal College of Art in September 1948 pent with energy. Having enrolled in Graphic Design, he transferred quickly to Stained Glass. The medium undoubtedly interested him, but the lax requirements of the Department also left ample time for criss-crossing into other Departments, studying the collections of the adjacent Victoria and Albert Museum, visiting galleries, skimming museum catalogues and art books. As Clarke developed his own, distinct style of representing ‘man’ in the landscape, he incised recurrent images on plaster, etching plates or rocks in the landscape, as forged iron figures, stained-glass panels or jewel-bright enamels. He graduated with a first-class diploma, a gold medal for outstanding work, and a travelling scholarship to tour France in the summer of 1951.

Already the art system was functioning as a trellis, channelling and supporting Clarke’s creativity. His work was seen, from 1950 onwards, at Gimpel Fils, one of London’s most forward-looking galleries, who promoted modern European painting and sculpture as well as ceramics, enamels and tapestries. Gimpel Fils mediated Clarke’s earliest commissions for a private oratory in Bridge of Allan, gave him his first solo exhibition in spring 1952, and played a vital role in supporting his inclusion in the 1952 Venice Biennale, thus launching his work onto the international stage.



2. Mervyn Crawford (left) and Geoffrey Clarke with the polystyrene model for Coventry Cathedral's *Flying Cross*, outside Stowe Hill, 1962

The consequences of the Biennale would ricochet through Clarke's career, but never (he felt) to its detriment. Herbert Read's catalogue essay, linking the sculpture of Robert Adams, Reg Butler, Lynn Chadwick, Bernard Meadows, Eduardo Paolozzi and William Turnbull with the phrase 'geometry of fear', gave Clarke's iron sculpture a status which, arguably, his later work struggled to achieve.

Clarke, it transpired, chafed at the expectation of working towards a solo exhibition every two years. What he thrived on was the 'occasional': events or situations, extraneous to the everyday rhythm of life, that required an individual response. Competitions provided the stimulus for his 'Unknown Political Prisoner' maquettes (1952) and iron Footballers (1953), while the Festival of Britain brought forth Icarus (1951), an iron and glass screen for the South Bank's Transport Pavilion. Clarke enjoyed the directed focus of producing work to commission. In 1952 he was selected as part of an RCA team, with Keith New and Lawrence Lee, to design and make the ten nave windows for Coventry Cathedral, marking the beginning of an association with the architect Basil Spence as well the beginning of Clarke's working life with his wife, Ethelwynne ('Bill') Tyrer. By helping in innumerable ways Bill remained a constant strength, upholding a bond that weathered the anguish and physical separation caused by her husband's infidelity.

In 1954 Bill and Geoffrey bought Stowe Hill in Hartest, near Bury St Edmunds in Suffolk, gradually transforming the dilapidated house and outbuildings into a stained-glass studio, smithy, foundry, and – last of all – comfortable living quarters. Clarke laid foundry sand-beds in the stable block, casting his first open-cast aluminium reliefs in July 1959. The process tallied with his quotidian practice of drawing, since open-casting is essentially 'drawing in sand' then taking a cast of the impressed design. Clarke fulfilled a stream of architectural commissions in this way, for offices, churches, schools, even passenger liners. Then, around 1960, he began to experiment with a new method of casting expanded polystyrene, which essentially vaporised the carved model to leave a precise metal replica. The process enchanted Clarke; yet its speed and simplicity should not detract from the many ingenious, hard-won solutions he and his foundry assistants discovered to translate delicate maquettes to full-size castings in aluminium. One of Clarke's most significant achievements was

his creation of a studio complex where commissions could be developed from design to installation, under his watchful eye.

Revealing the interleaving of such commissions, this catalogue also exposes a compelling interplay of themes. The form of the cross, throughout Clarke's career, never failed to elicit a fresh, committed response. Commissions for windows were likewise considered individually, with consequences sometimes so innovative as to be classified as sculpture. Interests migrated across works, seeding formal or conceptual variants. In 1965 Clarke made a series of aluminium maquettes titled *Torii* – columns (prone or erect) containing nested curls – two of which he described as 'tragicomedy masks' because of their upward and downward curves. A year later he reworked the theme as a concrete relief for Canford School's open-air theatre pavilion, realised by the school's inspirational art teacher, Robin Noscoe, with colleagues and pupils. Clarke's thoughts branched further, suggesting the periodic erection of a decorated puppet theatre, about twice Punch and Judy size, to animate a square at Lancaster University (1969), then a cluster of maquettes for a proposed site outside Leicester's Haymarket Theatre (1972). The imagery and presentation of these later variations mirrored dissenting voices within British theatre, which by 1968 was fusing vernacular tradition with pop and counterculture to spawn the hieratic violence of Harrison Birtwistle's *Punch and Judy* as well as the giant street theatre puppets of Welfare State. Both were plausibly known to Clarke, Birtwistle's opera premiered at the Aldeburgh Festival (with sets by Clarke's RCA near-contemporary, Peter Rice), and Welfare State's day-long *Marriage of Heaven and Hell* in the open air at Lancaster.

In the interim Clarke pursued an interest in landscape prompted by his purchase in 1967 of the Martello Tower at Aldeburgh, which he hoped to transform as a foundry and studio. Flying over the site, stranded twixt sea and estuary, the topography rooted in his imagination to proliferate as a series of aluminium maquettes: conical fortresses, bars thwarting or resting on swelling land masses, and an evolving set of variations on the meandering river's course. These ideas were intended for Lancaster University, but when the commission foundered Clarke's vision both expanded and narrowed; aspiring to landscape-scale rehabilitation of

open-cast mining sites, honed through an intense, quasi-scientific study of the behaviour of grasses, moss, poured sand and gravel. Close observation drove his subsequent foray into aroma, in which he sampled and combined scents to create small-scale, ritualistic sculptures. Who, seeing Clarke's spindly, hand-crafted iron sculpture at Venice in 1952, might have predicted such directions? And yet there was more. In the late 1980s Clarke's theatrical streak resurfaced in the Extension Series, combining painting and sculpture in exuberantly idiosyncratic tableaux. Finally, he re-examined his own creative practice in the *Artist Series*: an unfurling set of variations – portraits? – presented mesmerisingly in small, glazed boxes.

While Clarke's inward-searching repeatedly revitalised his work, to view him as a spiritual loner (as he himself, and some critics have done) is simply not tenable. The practicalities of sculpture – the cost of materials, equipment, foundry assistants, transport and storage of work – depend upon patronage and collaborative working. The *catalogue raisonné* reveals how architects instigated patterns of commissioning, how public bodies, such as the Arts Council, acted as vital promoters of glass and sculpture, and how the recurrent names of galleries and purchasing organisations (for instance the Leicestershire Education Authority, headed by Stewart Mason) signify periods of support, or where lack of support stilled or forced new directions. Behind these facts lies a richer picture of the 1950s–60s, where Clarke's patrons included Sir Colin Anderson, Lord McAlpine and Henry Rothschild, where his galleries ensured regular press and photographic coverage, and where his public commissions were unveiled by royalty. These external factors – harder to assimilate than visual ciphers within the work – belong to the largely untold narrative of artists' relationships with the market.

Like many, Clarke conducted a prickly relationship with the gallery system. Gimpel Fils staged solo exhibitions in 1952 and 1955, followed by a ten-year hiatus during which Clarke focused on commissions and finding alternatives to working with iron. When, in 1965, he had finally amassed a new body of work, it was exhibited at the Redfern Gallery, severing links with Gimpel. The Redfern promoted Clarke's aluminium sculpture zealously for a decade, yet, despite encouragement, Clarke refused to commit to a further solo exhibition. When he finally did so, in 1975, it was with



Christopher Hewett's gallery, Taranman, in Brompton Road. Unsurprisingly, his sculpture was not shown again at the Redfern.

Shy and socially awkward, Clarke lacked the diplomacy necessary for such relationships. Yet time and again dealers perceived a 'special' quality to his work, which they would illuminate or nurture. That Clarke ventured into tapestry design was entirely due to Charles and Peter Gimpel's promotion of contemporary work in the medium. Harry Tatlock Miller, at the Redfern Gallery, nudged Clarke to re-engage with gallery-goers, sparking his idea of editing sculpture in different sizes. Superficially commercial in motivation, the concept in fact answered a self-posed challenge: how to simplify form so that a single design might succeed equally in architectural or domestic contexts. Clarke's photographs captured the paradox, showing nine men manoeuvring *Battersea I* into the tight corridor of the Redfern's Cork Street entrance, while adjacent, in the gallery's vitrine, was an exquisite display of suspended, expanded polystyrene maquettes.

3. Delivering *Battersea I* to the Redfern Gallery for Geoffrey Clarke's solo exhibition, March 1965

Mapping work against context reveals just how frequently Clarke's work drew constructively from his relationships with dealers. Taranman's gallery dimensions encouraged the small aluminium reliefs of the 1980s, in which the recurrent image of an open book paid affectionate tribute to Hewett. Peter Black's art-historical eye encouraged Clarke to look again at his early work, resulting in the *Pilgrim* series of the mid-1990s (the largest example of which, illustrated on the cover, contains a 'curator's piece' – to be arranged at whim). Strand Gallery, in an extended relationship from the late 1990s, kindled Clarke's interest in etching, medals and jewellery, again resulting in new work. Clarke was galvanised by the Fine Art Society's retrospective in 2000 (which included his first works from the *Artist Series*), and tickled, in 2013, to have his work exhibited in Pangolin London's spacious, light-filled gallery.

Why, then, is his work so little known? One answer must surely be fashion, responsible presumably for the omission of Clarke's generation from the RA's survey of 'Modern British Sculpture' in 2011. Another may be the breadth of his work, encompassing craft and design, although in Paolozzi's case such diversity is positively celebrated – witness the recent exhibitions at Pallant House and the Whitechapel. Clarke's work for the Church remains outside mainstream art criticism, though there are many reasons why it should be reassessed and assimilated into a more nuanced cultural history (Lucy Kent's essay on 'Religion and the Work of Barbara Hepworth', for the Tate exhibition in 2015, is a positive sign). The most likely answer, however, is *visibility*. Clarke's architectural commissions, rarely bearing attributions, suffer neglect and worse. There have been few solo catalogues, until recently no published monograph, and Clarke was omitted from the *British Sculptors and Sculpture Series*. It becomes evident, moreover, that a significant proportion of work has rarely, if ever, been exhibited – contributing to a skewed understanding of Clarke as (variously) a religious artist, a printmaker, an architectural sculptor, or one who worked merely in iron or aluminium. Clarke was an artist whose *oeuvre* spilled across categories, whose flights of fancy alternately thrilled or alarmed, but who rarely settled for the easy path. By presenting the full compass of work within a single volume, this catalogue reveals Clarke as the versatile, innovative and searching artist that he was.

Judith LeGrove, September 2017

Notes on Documentation

This catalogue aims to present a complete listing of Clarke's work (excluding prints, drawings and paintings). However, Clarke was extraordinarily prolific and, like many artists, did not document his work comprehensively. It therefore seems probable that further works may come to light.

Sources

This catalogue began as a record of Clarke's own collection, documented (in conjunction with the artist) between 2002 and 2004. The most significant primary source is Clarke's sculpture record book: a 1965 desk diary containing thumbnail sketches, titles, dates, descriptions of media, exhibitions and prices between 1965 and c. 2003. However, the record is far from complete: works created prior to 1965 were added haphazardly (often decades later, when their date or original title was forgotten), commissions were omitted, and Clarke did not list his medals, jewellery, glass, enamels or ceramics. An earlier notebook identifies a small number of 'Sculptures made since June 1954'.

To amplify these sources, a study has been made of Clarke's photographs, correspondence, catalogues and press cuttings (now in the Archive of Geoffrey Clarke, Leeds Museums and Galleries, Henry Moore Institute Archive), as well as the archives of the Arts Council, British Museum, Sir Basil Spence (RCAHMS), Tate, V&A and Worshipful Company of Goldsmiths.

Catalogue structure

The catalogue is divided into seven sections:

S Sculpture (including sculptures incorporating glass or painting)

G Stained Glass and Mosaic
J Jewellery
M Medals
C Ceramics
T Textiles
E Enamels

Abbreviations

AC Arts Council
approx. approximately
BC British Council
c. *circa*
cat. catalogue
COLL collection
ex cat. ex catalogue (not included in the exhibition catalogue)
EXH exhibition
FAS Fine Art Society
HMI Henry Moore Institute
ICA Institute of Contemporary Arts
ill. illustrated
LIT literature
p. page
RA Royal Academy of Arts
RCA Royal College of Art
SfM 'Symbols for Man' ('Geoffrey Clarke: Symbols for Man', a touring exhibition, 1994–5)
V&A Victoria and Albert Museum
YSP Yorkshire Sculpture Park

Catalogue entries

Numbering

Each work has been assigned its own catalogue number. The initials **C** (Ceramics), **E** (Enamels), **G** (Glass, stained and mosaic), **J** (Jewellery), **M** (Medals), **S** (Sculpture) and **T** (Textiles) prefacing catalogue numbers indicate the categorisation of the work. A *catalogue raisonné* of prints (**P**) is published in Judith LeGrove, *Geoffrey Clarke: A Sculptor's Prints* (Bristol: Sansom and Company, 2012).

Where there is more than one element to a work, or a preliminary maquette, consecutive letters are added to the catalogue number. Maquettes are consistently placed immediately *after* their parent work, regardless of date, to facilitate an overview of the work, its constituent parts, and the artist's working process.

Title

Titles are derived from the earliest known source, whether an exhibition catalogue or the sculptor's record book. Rarely, however, a later title has been preferred (S8, originally titled *Figure*, was subsequently always described by Clarke as *Complexities of Man*). Such variants are noted and cross-referenced in the index.

In the 1950s, Clarke favoured generic titles such as *Man* or *Head*, making it impossible to identify works in exhibition catalogues where no illustrations or dimensions are included. The title 'man', at this date, often denoted 'humankind'.

Between 1964 and 1965 Clarke combined descriptive terms with numbers, to create titles such as *Plane & 2 Slabs*. Clarke's idiosyncratic notation of numbers (*4 Slabs*, but *Two Troughs & Flat Bar*) has been retained, since his usage remained consistent within his own records. Sculptures from this period were often created in more than one size: *Two Slabs & Flat Bar* exists in small, medium and large sizes (S241a–c), as well as the even larger *Two Slabs & Flat Bar II* (S242). The interrelationship of such works, as well as Clarke's system of titling and number-stamping, is complex and does not always appear consistent. In 1965, for his Redfern Gallery exhibition, Clarke retitled some of his iron sculptures (e.g. *Fish I* as *Relief A IV*).

Such titles were not used subsequently, so have been noted as variants.

From the late 1960s to 1970s Clarke documented his work through photographs but rarely through written descriptions. In 1980, however, he returned to casting sculptures in series and listing them in his record book. These works were initially identified by number alone, with descriptive titles added as they were exhibited (e.g. S516 *Relief 8 'Still Life'*).

Clarke did not usually title works created as commissions. For these, and particularly for functional works, a straightforward descriptive title (e.g. S268 *Pulpit for Chichester Cathedral*) has been provided.

Date

Prior to 1964, when Clarke began to date-stamp his aluminium sculptures, his recording of dates was haphazard. Undocumented works have been dated through a study of primary and secondary sources. Sometimes it has proved necessary to estimate a date on stylistic grounds: in these instances the date is qualified by a range of possible dates, or the addition of 'c.'. Dates in this *catalogue raisonné* should be taken as superseding those in earlier exhibition catalogues.

In later years, Clarke painted '1951/4' on the base or reverse of iron sculptures remaining in his collection, indicating simply that they were made in the early 1950s. In most instances it has proved possible to establish a more accurate date through archival evidence. Where Clarke reworked or completed an iron sculpture many years after its conception, this is noted.

Sculptures cast from expanded polystyrene are dated by the creation

of the model. Usually casting took place contemporaneously; in the rare instance of a significant interval, the date of casting is noted (see, for instance, S554 *Relief 01 'Wave'*, made in 1981 and cast in 1994). Commissions are dated according to their completion (not installation). The notable exception is S142 *Spirit of Electricity* 1957–61, a work fraught with production difficulties. By giving priority to its date of conception, it files among other works conceived or made in 1957, with which it belongs stylistically.

Medium

Aluminium (open-cast) Clarke used open-casting most extensively from 1959 to 1961. A design is drawn or impressed into a sand-bed, onto which molten metal is poured to create a relief casting. Clarke's open-cast sculptures were all made in his own foundry at Stowe Hill, Suffolk.

Aluminium (full-mould casting) From 1960, Clarke mastered and developed a technique of casting from expanded polystyrene, patented in the United States in 1958 by Harold F. Shroyer. Models are cut or carved from expanded polystyrene, often using a hot wire, assembled by piecing and gluing, then packed into sand, incorporating sprues, runners and risers to ensure an even flow of metal. As the molten metal reaches the expanded polystyrene, the model vaporises to leave a precise metal casting requiring minimal finishing. Clarke favoured aluminium for its colour, ductility and relative cheapness. The surface of the casting could be modified by sand-blasting, to create smoother areas, and by waxing, to create contrasting darker areas. Clarke most frequently used the aluminium alloy LM6.

Iron The term 'iron' is retained in this catalogue in order not to conflict with the existing literature, although (in common with much sculpture from the early to mid-1950s), Clarke's work was in fact made from mild steel, forged and welded. Clarke used welding rods and second-hand steel (the latter often from scrapyards), which he forged, welded and rubbed with linseed oil before blackening with a carburizing flame. Clarke also used brazing (covering with molten copper) to modify the surface of some works, for instance S107. Clarke originally presented his 'iron' sculptures on stone or wood, but from 1965 onwards began to substitute cast aluminium bases.

Brass Clarke used brass in the 1970s for his aromatic works, jewellery and sand-cast medals.

Bronze With the possible exception of the small relief heads from 1984 and 1989, Clarke did not cast his own work in bronze. In the 1950s he worked with industrial or agricultural workshops, either in London or Bury St Edmunds, and with J. Starkie Gardner for the casting and assembling of S142 *Spirit of Electricity*. From the 1980s Clarke worked with Nautilus and Paul Joyce. Early bronzes were cast from plaster or wax models, later ones from expanded polystyrene or aluminium.

Enamel Clarke used the 'Limoges' technique for making enamels, where ground glass is laid edge-to-edge in designs on dished copper sheet, without the use of wires (as in *cloisonné*).

Glass In the 1950s Clarke preferred antique glass for his leaded glass windows, which he would often double-plate (using

more than one layer of glass) and paint extensively with iron oxide paint (matting) to create depth of colour. Later windows, such as for St Clement's Church, Lower Broughton G34, used unpainted glass. Throughout his career Clarke combined glass with sculpture, in cast-aluminium or sculptural lead windows, or by incorporating roughened chunks of slab glass which he described as 'crystals'. All Clarke's leaded windows were made by himself in conjunction with his wife, Bill.

Lead Used extensively in stained glass, but rarely as a sculptural medium (see however S60, S85–6 and particularly S134–5).

Mazak is the UK brand name for a zinc alloy (including aluminium, magnesium and copper, also known as Zamak) used by Clarke for casting medals and small trees in the 1970s.

Mosaic Four mosaics (G29–30, G36, G42) were pieced from glass tesserae at Stowe Hill by Clarke's wife, Bill. With the exception of G43i (which was made by Bill), the set of mosaic screens for Abu Dhabi (G43) was made in Florence.

Nickel bronze Clarke welded sheet nickel bronze (an alloy of copper and tin, containing up to 30 per cent nickel) into works such as S148 *Cross for the Chapel of the Cross, Coventry Cathedral*. He also used nickel bronze for small-scale sculptures and jewellery.

Plaster glass mosaic A technique used by Clarke from 1949 to 1955 to create sculptural reliefs by embedding glass in plaster.

Silver Clarke's earliest work in silver, S156 *Altar Set* (1958–9), was cast by the RCA; later works were cast at Stowe Hill. Clarke made his own silver jewellery in the 1970s. Where there were later editions of jewellery or sculpture in silver, these have been noted.

Stone Iron sculptures were sometimes presented on 'found' or unmodified stones. For later aluminium works, particularly reliefs, Clarke preferred Westmorland slate. Reconstituted stone (not cement) was used for a handful of works in the mid-1950s, including S125 *Relief for St Hugh's School*, and the bases for S126 *The Sirens* and S150 *Cruciform*.

Wood Clarke used wood rarely before the 1990s, when it became an important constituent of S774–8 *Umbilical Series* (1996) and S784–851 *The Artist Series* (1999–2006).

Dimensions

Dimensions are recorded in centimetres, in the format: height x width x depth. It has not always proved possible to ascertain the dimensions of stained-glass windows.

Stamps

Clarke used three different initial stamps for his work (see overleaf). The first, 'sculpture stamp', consists of an interlocking 'G' and 'C', in three sizes. The second, 'silver stamp', consists of 'G C', with each initial enclosed within a circle. The third, 'jewellery stamp', used for jewellery made c. 1977, consists of a conjoined 'G' and 'C'.

From 1964 (and for a few works dating back to 1960) Clarke provided his sculptures with a number stamp, noted in his record book. For works made in the

1960s, the first digit is the last number of the year of creation, with the following number assigned in sequence. Thus, GC 41 is the first sculpture recorded in 1964, although not necessarily the first cast, since Clarke sometimes documented sculptures in batches. Larger sculptures were often assigned a repeated-year digit: for instance, GC 4414 is a larger version of GC 414.

Sculptures from the 1970s were rarely number-stamped (an exception is S412 *Lot's Wife I* 1970, whose stamp GC 725 starts with the first number of the decade). From 1980 onwards Clarke generally began numbering anew each year (GC 1, GC 2 etc.), with no attempt to reflect the date within the numbering. The exceptions are the *Extension* sculptures of 1987 and 1989, whose numbers begin respectively with '7' and '9'. In 1996 Clarke stopped numbering his sculptures.

In 2007 Clarke approved the casting of a small number of expanded polystyrene models created in the 1960s, for the exhibition 'Geoffrey Clarke RA: Late Casts', at Strand Gallery, Aldeburgh, in October 2007. Since these formed an exception to Clarke's practice of casting relatively contemporaneously, they were stamped 'LC' to indicate 'late cast'.

Editions and casting

No posthumous casting of Clarke's work is permitted. In the rare instances, noted in this catalogue, where casting was agreed prior to Clarke's death, finishing of the works was overseen by his son, the sculptor Jonathan Clarke.

Bronze Clarke's bronzes were editioned by independent foundries, using the traditional methods of taking moulds:

they are therefore relatively consistent in dimensions. Patinations may vary, or have been modified by the artist. Although Clarke was not always meticulous in stamping and recording casts, none of the editions has been exceeded.

Aluminium Clarke's 'editioned' aluminium sculptures were produced in his own foundry, using the technique of full-mould casting described above. Since the expanded polystyrene model is vaporised during casting, each sculpture within an edition is cast from a newly hand-carved model, necessarily varying slightly in dimensions. (The dimensions recorded in the catalogue are those of the prototype documented in Clarke's record book, translated, where necessary, from inches to centimetres.) To reflect this, the first catalogue of these sculptures (Redfern Gallery, 1965) used Clarke's description 'semi-unique edition'.

Where sculptures are produced in three sizes, the respective editions are usually 4 (largest size), 6 (medium size) and 10 (smallest, maquette size).

The casting history for each edition, as documented in Clarke's record book, is included in edition statement. It is possible that further casts were undocumented, although highly unlikely that any editions were exceeded. Clarke rarely cast an edition in its entirety: he would do so piecemeal, according to demand, and frequently did not number casts sequentially (e.g. the existence of No. 10 does not imply the existence of No. 1–9).

Literature

Details of the books, journal articles and exhibition catalogues listed under 'Literature' are included in the bibliography.

A substantial collection of press cuttings relating to Clarke's work, in particular his public commissions, can be consulted in the Archive of Geoffrey Clarke, Leeds Museums and Galleries (Henry Moore Institute Archive).

Exhibitions

Exhibition references are abbreviated, with full details provided in the exhibitions listing. Where more than one exhibition took place at the same gallery within the same year, additional information (such as the month of the exhibition, or exhibition title) is included. Page and illustration references refer to exhibition catalogues.

Collection or Location

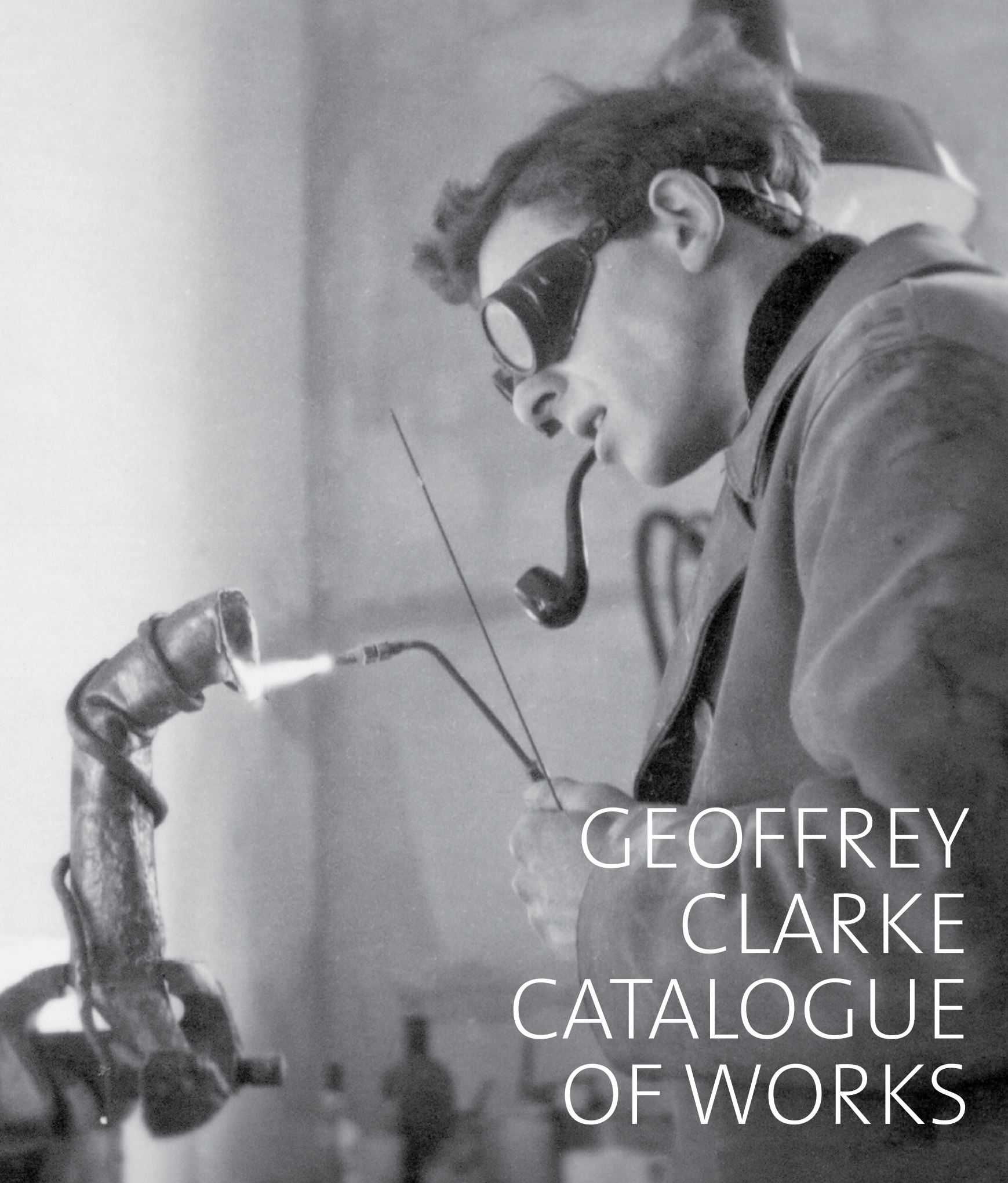
For works in public collections, recognised private collections (such as The Ingram Collection) or the Artist's Estate, the name of the collection, museum or gallery is documented. For public or architectural works, the current location, where known, is given. If a work has been destroyed, this is noted.

Photographs

With a project of this magnitude, it has not proved possible to commission entirely new photography: the images are therefore a mixture of professional, amateur, and the artist's own. Where no photograph exists, the artist's sketch has been reproduced (where available). The photographic documentation of Clarke's *oeuvre* is ongoing.



CLOCKWISE FROM
TOP LEFT: Geoffrey
Clarke Sculpture Stamp,
Jewellery Stamp and
Silver Stamp



GEOFFREY
CLARKE
CATALOGUE
OF WORKS



S1

S1
Bird 1949
 Wire and plaster
 23 x 10.5 x 7.7 cm
 Presented in a glass dome, 25.5 x 13 cm
 EXH: Leeds Art Gallery 2009
 COLL: Leeds Museums and Galleries (Art Gallery)



S2

S2
Boat 1949
 Wire and plaster, on wood
 21.5 x 24 x 9.9 cm
 EXH: Leeds Art Gallery 2009
 COLL: Leeds Museums and Galleries (Art Gallery)



S3

S3
Figure 1949
 Wire and plaster, on paper
 25.9 x 20.9 cm
 EXH: Leeds Art Gallery 2009
 COLL: Leeds Museums and Galleries (Art Gallery)



S4

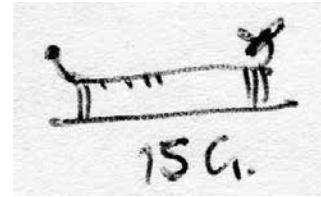
S4
Form 1949
 Wire and plaster, on wood
 21 x 22 x 12 cm
 EXH: Leeds Art Gallery 2009
 COLL: Leeds Museums and Galleries (Art Gallery)



S5

S5
Head 1949
 Wire and plaster, on wood
 15 x 10 x 5 cm
 EXH: Leeds Art Gallery 2009
 COLL: Leeds Museums and Galleries (Art Gallery)

S6
Man 1949
 Wire and plaster
 24.5 x 8 x 7 cm
 Presented in a glass dome, 26.5 x 11 cm
 COLL: Leeds Museums and Galleries (Art Gallery)



S7

S7
Animal c. 1950
 Iron
 Approx. 10 cm (wide)
 EXH: Gimpel 1952, No. 49
 Location unknown

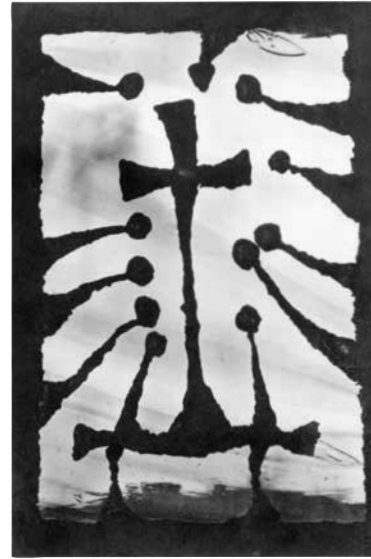
S8
Complexities of Man 1950
 Iron, on stone
 146 x 43.5 x 36.5 cm
 Displayed on a white-painted wooden wedge at the Venice Biennale and titled *Figure* in 1952 exhibition catalogues. Relates to the etching *Man* (1950) P69. See also S24–5, S44 and G18
 UR: Alloway, 'Britain's New Iron Age' p. 20 (ill.); Black, *Symbols for Man*, p. 34–5 (ill.); LeGrove, *Geoffrey Clarke: A Sculptor's Prints*, p. 30–31, 44 (ill. p. 31, 44)
 EXH: Gimpel 1952, No. 38; BC 1952, No. 121; Venice Biennale 1952, No. 127; 'East Anglian Sculpture' (touring) 1955; Whitechapel 1981–2, No. 9; SfM 1994–5, No. 32 (ill. p. 35); James Hyman 2002–3, No. 12 (ill. p. 27); 'Aesthetic Detector' 2003 (Bury St Edmunds only) (ill. p. 8); Tate Britain 2009
 COLL: Tate, T11755 (purchased with funds from the Knapping Fund, 2003)



S8

59

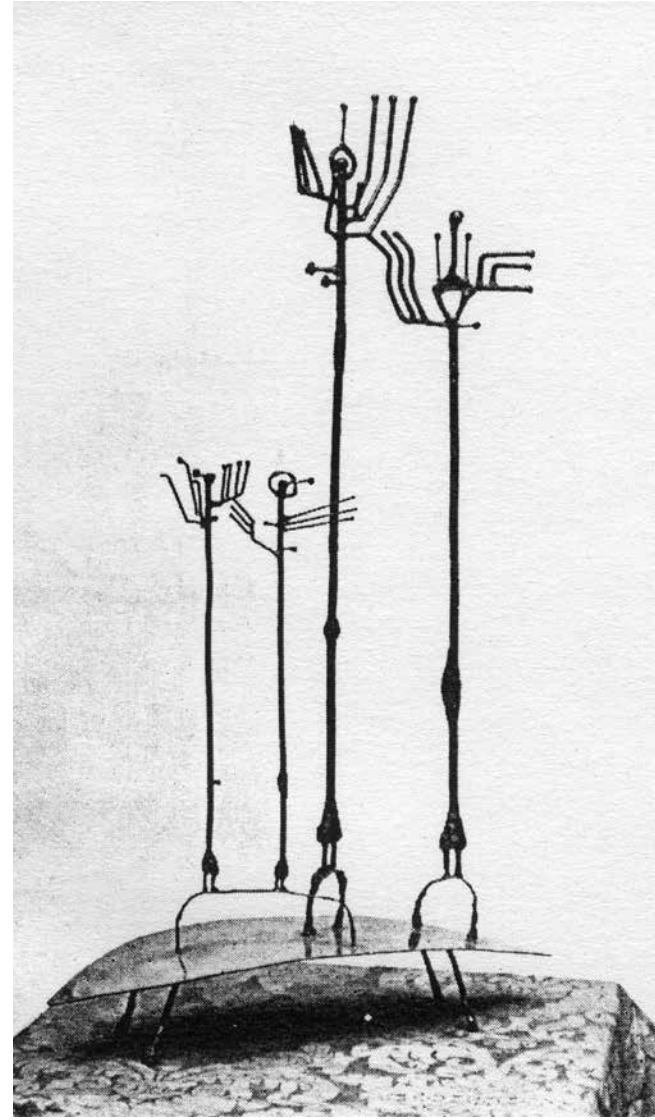
Drawn to the Cross c. 1950
Iron and antique glass
30.5 x 20.5 cm
The iron relief (without glass) was set into the back of a chair in the mid-1950s.
lit: LeGrove, 'A renaissance in glass', p. 136 (ill.)
Location unknown (probably destroyed)



59

510

Family Group 1950
Iron
53 cm (high)
Relates to the etching *Father, Mother and Children* (1950) P42
lit: LeGrove, *Geoffrey Clarke: A Sculptor's Prints*, p. 44 (ill.)
exh: Gimpel 1952, No. 47; BC 1952, No. 122; Venice Biennale 1952, No. 128
Location unknown



510

511

God as the Centre of Nature c. 1950
Iron
37.5 x 27.8 cm
Bought by Walter Hussey, whom Clarke knew from the early 1950s
lit: van Raay, *Modern British Art at Pallant House Gallery*, p. 85 (ill.)
exh: Chichester Cathedral 2004
coll: Pallant House Gallery, Chichester (Hussey Bequest, Chichester District Council, 1985), CHCPH 527



511



512



513

512

Head c. 1950
Iron
Approx. 23 cm (high)
Possibly exhibited at Gimpel Fils in 1952.
Relates to the etching *Head* (1950) P47
Location unknown

513

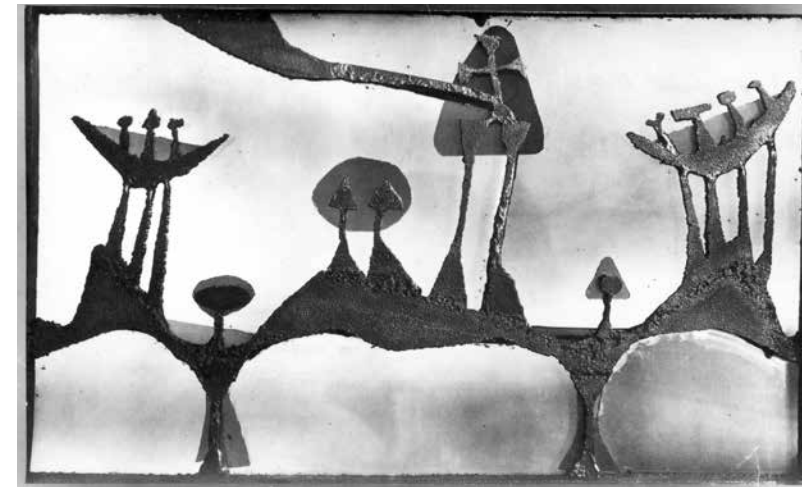
Head c. 1950
Stone
41 x 28 x 10 cm
Relates to the etching *Head* (1950) P49
Artist's Estate



S14a



S14b



515

514

Head c. 1950
Plaster
9 x 5.5 cm
Positive and negative casts exist (S14a-b); the latter shows evidence of further working. Relates to the etching *Head* (1950) P51
Artist's Estate

515

Landscape in a Figure c. 1950
Iron and painted antique glass
46 x 92 cm
Relates to the etchings *Landscape in a Figure* (1950) P60-63
lit: LeGrove, 'A renaissance in glass', p. 136 (ill.)
Location unknown (probably destroyed)

516

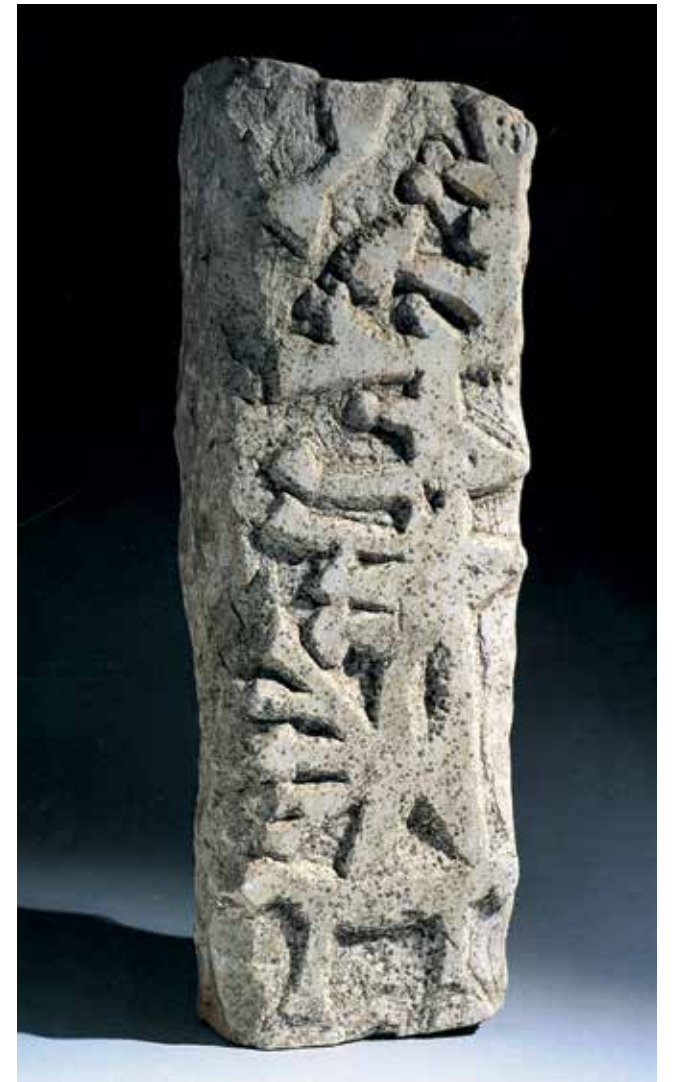
Man c. 1950
Stone
Approx. 60 cm (high)
Probably not extant, due to the shallowness of the carving. Relates to the etching *Man* (1950) P76
LOCATION: Borrowdale, Lake District

517

Man c. 1950
White marble
52 x 18 x 12.5 cm
Relates to the etching *Man* (1950) P76
exh: FAS 2000, No. 1 (ill. p. 13)
Private Collection



S16



S17



S18a



S18b



S19



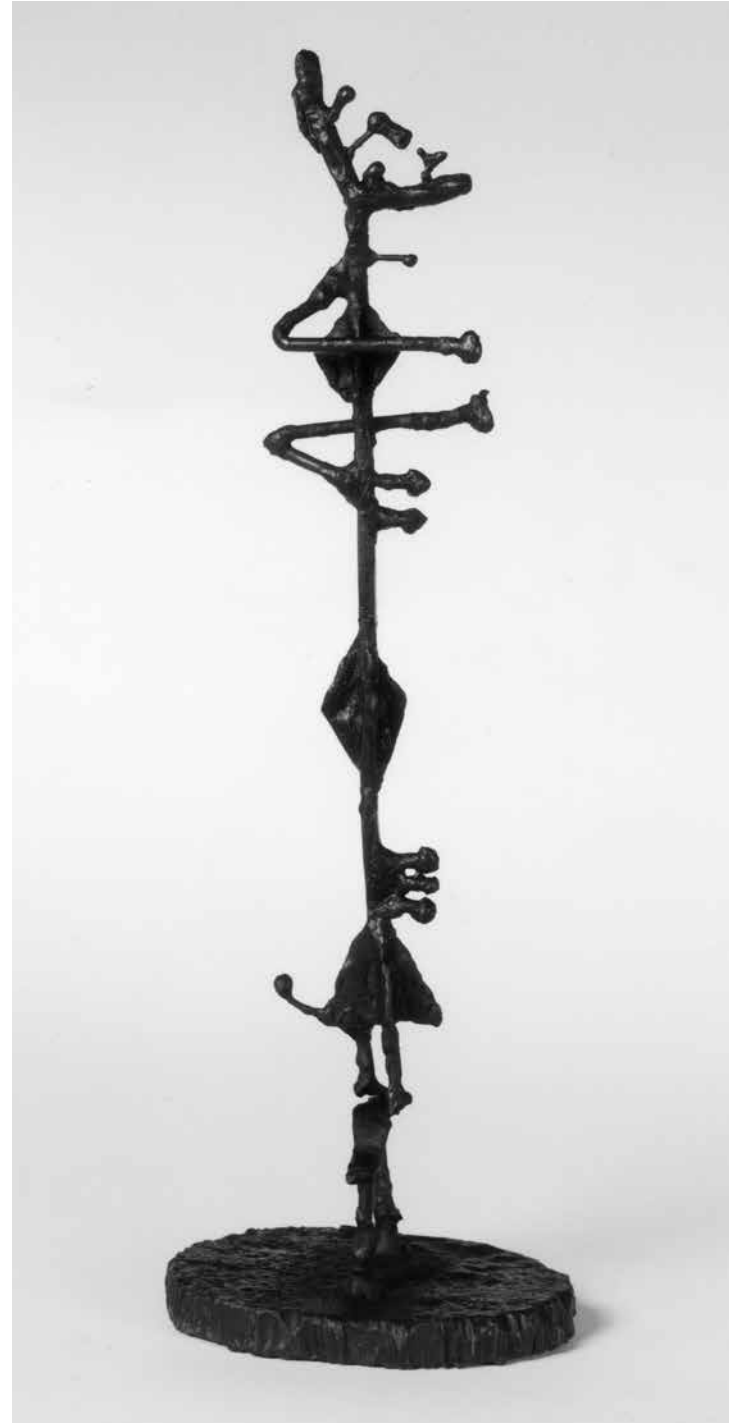
S20a



S20b

S18
Man c. 1950
Plaster
22 x 4.5 cm
Positive and negative casts exist (S18a–b); the positive cast is framed
Artist's Estate

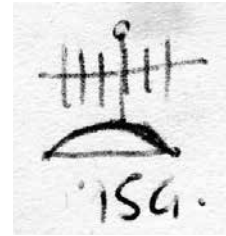
S19
Man c. 1950
Plaster
22 x 4.4 cm
Three casts exist; one is framed. Relates to etchings such as *Man* (1950) P79
Artist's Estate



S21

S20
Man c. 1950
Plaster
21.5 x 5 cm
Positive and negative casts exist (S20a–b); the positive cast is framed. Although Clarke titled the image generically as 'Man', the figure is female.
Artist's Estate

S21
Man c. 1950
Iron
28 x 7.5 x 9 cm
Variant title: *Standing Figure*
Private Collection, Chichester



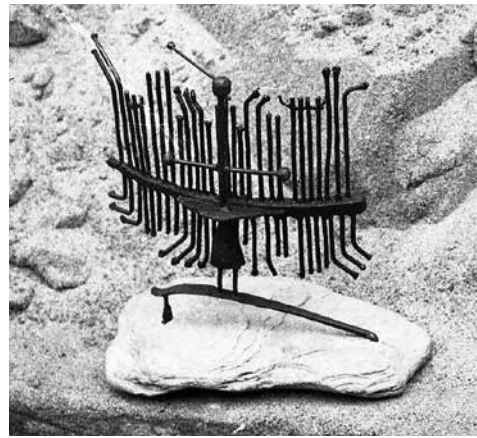
S22

S22
Model c. 1950
Iron
Approx. 10 cm (wide)
Possibly exhibited in 'British and French Contemporaries: a selection from Mr R. D. S. May's collection', Gimpel Fils, 1953
EXH: Gimpel 1952, No. 43
Location unknown

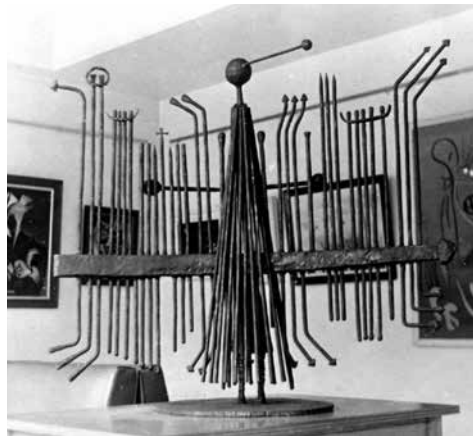
S23
Mother and Child c. 1950
Stone
210 x 40 x 40 cm
Carved at Warton Vicarage, Lancashire, where the artist had lodged while a student at Lancaster (1947–8). The stone column is now horizontal.
lit: LeGrove, *Geoffrey Clarke: A Sculptor's Prints*, p. 30–31 (ill. p. 31)
LOCATION: Warton, Lancashire



S23



S24



S25



S26



S27

S24

Complexities of Man 1951
Iron, on stone
26 cm (wide)
Relates to the etching, *Man* (1950)
P68. See also S8, S25 and S44
lit: Hulks, 'The dark chaos of subjectivisms', p. 101–2, 105 (ill. p. 102); LeGrove, *Geoffrey Clarke: A Sculptor's Prints*, p. 44 (ill.)
exh: Gimpel 1952, No. 38A [ex cat.]; BC 1952, No. 123; Venice Biennale 1952, No. 127
Private Collection

S25

Complexities of Man 1951
Iron
Approx. 76 x 91 cm
Relates to the etching *Man* (1950)
P68. See also S8, S24 and S44
lit: Henty, 'Sculpture: an international competition', p. 22
exh: ICA 1952, No. 19 (titled *Man*); Ashmolean 1952, No. 23
Private Collection

S26

Dog 1951
Stone
Approx. 38 cm (high)
Carved during a Royal College of Art scholarship tour of France in summer 1951. Probably not extant, due to the shallowness of the carving
LOCATION: Les Baux

S27

Effigy 1951
Iron
15 x 81 x 28 cm
Originally holding a cross, which was missing by 1976 but restored by 2000
exh: Gimpel 1952, No. 34; Ashmolean 1952, No. 17; New Burlington Galleries 1952, No. 282; Taranman 1976, No. 30 (ill.); FAS 2000, No. 17 (ill.); Pangolin 2014 (ill.); 'Masterpiece' (Pangolin) 2014; Pangolin 2016 (ill. p. 55)
Artist's Estate

S28

Fawn 1951
Iron
10 x 13.5 x 6 cm
lit: Milburn and Winner (eds), *Alberto Giacometti: A Line Through Time* (ill. p. 69)
exh: Gimpel 1952, No. 39; Ashmolean 1952, No. 19; Pangolin 2015 (ill. p. 33); Sainsbury Centre 2016; Osborne Samuel 2017, p. 86–7 (ill.)
Private Collection

S29

Flower 1951
Iron, on brazed iron
29 x 8 x 8 cm
exh: FAS 2000, No. 15 (ill. p. 21); HMI 2012
Private Collection

S30

Head 1951
Iron, on stone
Approx. 33 x 24 x 14 cm
exh: Gimpel 1952, No. 37
Private Collection



S28



S29



S30



S31



S32



S33

S31
Head 1951
 Iron, on stone
 18 x 9 x 11 cm
 Known by the artist as 'Nefertiti'.
 Purchased by the Department of
 Circulation, Victoria and Albert Museum
 in 1953 (Circ. 3–1953) and transferred
 to the Tate in 1983
 lit: *The Tate Gallery 1982–84: Illustrated
 Catalogue of Acquisitions*, p. 123 (ill.)
 exh: Gimpel (March–April 1952), No. 45;
 Gimpel (summer 1952; ill. p. 13); Heffer
 1953, No. 14; 'Twentieth-Century French
 and English Sculpture' (V&A, touring)
 1954–63; Tate Britain 2004 and 2014
 coll: Tate, T03713

S32
Head 1951
 Iron, on stone
 26.7 x 25 x 17.5 cm
 exh: Gimpel 1952; Offer Waterman
 2000, No. 24 (ill.); Chatsworth 2012;
 Connaught Brown 2014
 Private Collection

S33
Head 1951
 Iron, on brazed iron
 Approx. 35.5 cm (high)
 Location unknown



S34

S34
Head 1951
 Iron
 Approx. 12 cm (high)
 Similar to S38, but sold in 1952
 exh: Gimpel 1952
 Location unknown

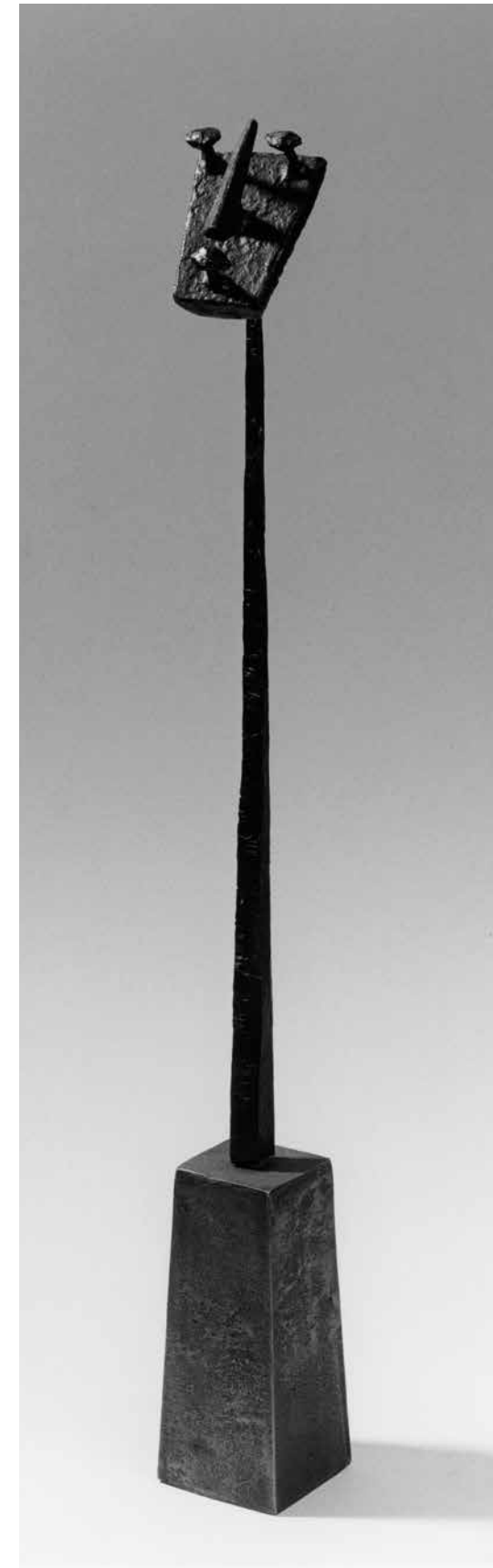
S35
Head c. 1951 / 1988
 Iron, on aluminium
 61 x 8 x 12 cm
 One of six unfinished 'Heads' completed
 in 1988 (see also S88–92)
 exh: YSP 1994; Strand 2003
 Private Collection

S36–8
Head I–III 1951
 Numbered and mounted on aluminium
 bases for Clarke's Redfern Gallery
 exhibition in 1965

S36
Head I 1951
 Iron, on aluminium
 19 x 8 x 9 cm
 A cross on the top, missing by 1965,
 was never restored (see also *Effigy* S23).
 exh: Gimpel 1952, No. 41; Redfern March
 1965, No. 49; YSP 1994 (ill. cover)
 Private Collection

S37
Head II 1951
 Iron, on aluminium
 15 x 16 x 5.6 cm (base: 1.8 cm high)
 Originally mounted on stone
 exh: Redfern March 1965, No. 50;
 Taranman 1976, No. 43
 Private Collection

S38
Head III 1951
 Iron, on aluminium
 11.8 x 29.4 x 5.1 cm (base: 2 cm high)
 lit: Sherwin, *British Surrealism Opened
 Up*, p. 130 (ill.)
 exh: Roland Browse Delbanco 1952,
 No. 95; Redfern March 1965, No. 51;
 Taranman 1976, No. 31 (ill.); YSP 1994;
 mima 2008; Leeds Art Gallery 2009
 (ill. p. 135); Abbot Hall 2014
 coll: The Sherwin Collection



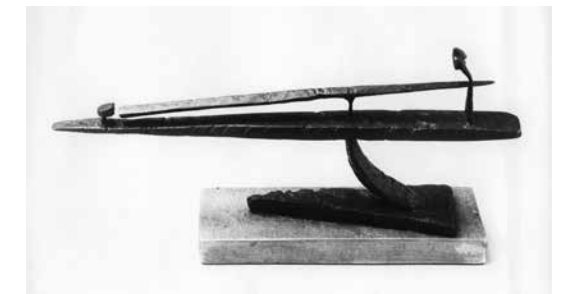
S35



S36



S37



S38

S39

Horse and Rider 1951

Iron and driftwood

79 x 104 x 31 cm

Made from driftwood collected during a Royal College of Art scholarship tour of France in summer 1951

UT: Black, *Symbols for Man*, p. 36–7 (ill.)

EXH: Aldershot 1956, No. 38; SfM 1994–5,

No. 31 (ill. p. 37); Aldeburgh 2001, No. 9;

Pangolin 2014 (ill. cover, p. 42–3)

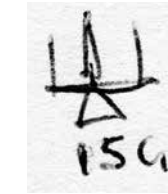
Private Collection



S39



S40



S41



S40a

S40

Icarus 1951

Iron and coloured glass

365 x 608 cm

A dividing screen commissioned for the Festival of Britain's Transport Pavilion (architect: Rodney Thomas, of Arcon), aided in construction by Grant & Livingston, Ilford. No photograph has been found of the work *in situ*; it was later photographed in Thomas's garden, where it is presumed to have succumbed to rust. Relates to the etching *Icarus* (1951) P117

EXH: Festival of Britain 1951

a) Icarus (maquette) 1950

Iron (originally with glass)

42 x 55 x 11 cm

Restored in 2014 by Jonathan Clarke and Andrew Pawsey

EXH: Pangolin 2015 (ill. p. 34–5)

Private Collection

S41

Imp 1951

Iron

Dimensions unknown

Formerly in the collection of R. D. S. May (see also S22)

EXH: Gimpel 1952, No. 40

Location unknown

S42

Infernal Machine 1951

Iron

31 x 60 x 19 cm

EXH: Aldershot 1956, No. 35;

Pangolin 2015 (ill. p. 16)

Private Collection

S43

Madonna and Child 1951

Iron

88 x 15 x 17 cm

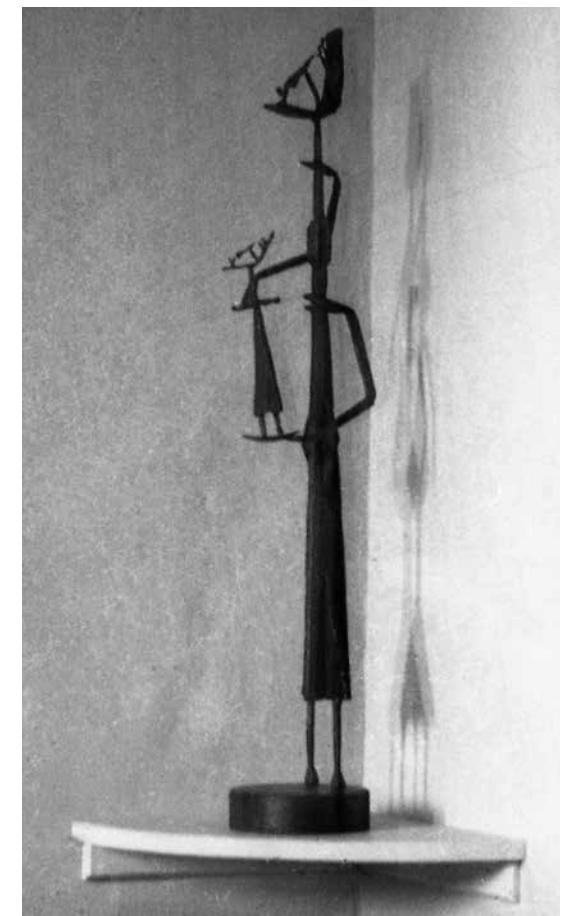
Commissioned for a private oratory at Bridge of Allan. See also S62, G21 and T8

EXH: Gimpel 1952, No. 36

Private Collection



S42



S43

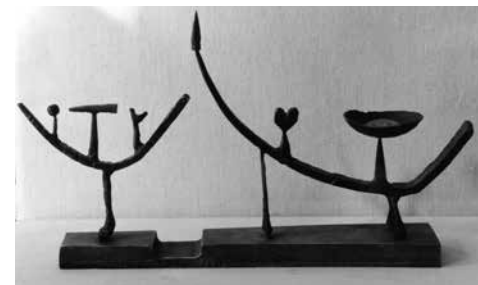


S44

S44
Man 1951
 Iron, on stone
 18.8 x 22.3 x 16.2 cm
 Relates to the etching *Man* (1950) P68
 lit: LeGrove, 'Fragile visions' (ill. p. 160)
 exh: Sotheby's London 2011; The Lightbox March 2012; Pangolin 2012 (ill. p. 54, back cover); RCA 2012–13; The Lightbox 2015–16
 coll: The Ingram Collection



S45a



S45b

S45
Reclining Figure c. 1951 / 1988
 Iron and stone (later aluminium)
 Original dimensions unrecorded; as reworked: 49 x 20.5 x 7.5 cm
 By late 1951 the original iron/stone sculpture had been dismantled and the section furthest from the head reworked as *Symbol* S50. In 1988 the remaining two sections were mounted on aluminium (S45b).
 Private Collection



S46



S47

S46
Some Bits 1951 / 2000
 Iron
 7.5 x 26.5 x 17 cm
 Unassembled elements (noses, eyes etc.) grouped together in 2000. The dish is one of several made by Clarke using tools at the fine-spinning cotton mill managed by his father-in-law in Lancashire.
 exh: FAS 2000, No. 10 (ill. p. 20)
 Private Collection

S47
Spare Parts 1951 / 2000
 Iron
 2 x 17.5 x 13 cm
 Assembled in 2000. The relief is similar to one used on the cover of Clarke's student thesis, 'Exposition of a Belief' (1951) and the dish is one of several made by Clarke using tools at the fine-spinning cotton mill managed by his father-in-law in Lancashire.
 exh: FAS 2000, No. 11 (ill. p. 20)
 Private Collection



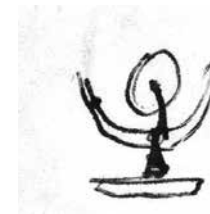
S48

S48
Symbol 1951
 Iron
 Approx. 27 x 15 x 8 cm
 exh: Gimpel 1952, No. 42
 Location unknown



S49

S49
Symbol 1951
 Iron
 22 x 25 x 13 cm
 In three separate parts, which balance. Variant title: *Mobile*
 exh: '20/21' (Whitford) 2002; Pangolin 2015 (ill. p. 15, 28)
 Private Collection



S50

S50
Symbol 1951
 Iron
 Approx. 18 cm (high)
 Originally part of S45a
 exh: Gimpel 1952
 Location unknown



S51

S51
Birdcage 1952
 Iron
 57 x 24 x 14 cm
 Originally owned by the Royal College of Art
 exh: Ashmolean 1952, No. 25; Strand 2007
 Private Collection

S52
Figure 1952
 Iron
 155 x 56 x 54 cm
 Known by the artist as 'Cuthbert'.
 Variant title: *Man*
 exh: Gimpel 1952, No. 32; 'Some Contemporary British Sculpture' (AC, touring) 1956, No. 8; 'Masterpiece' (Pangolin) 2017; Pangolin 2017
 Private Collection



S52



S191

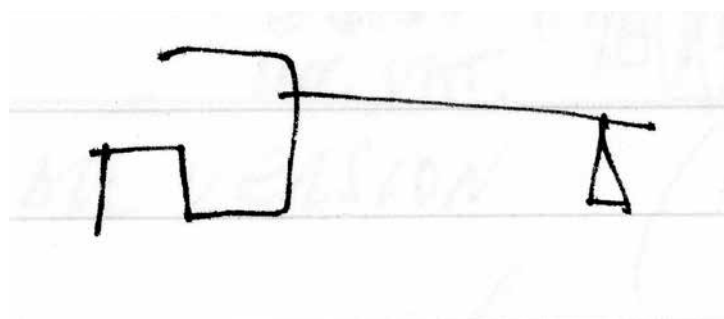
S191-3

Battersea I-III 1962
Conceived for the London County Council's open-air exhibition at Battersea Park in May-September 1963. A sculpture titled 'Reclining Form' (possibly S192b) was included in the Norfolk Contemporary Art Society's exhibition at Norwich Castle Museum in February 1963.

lit: Whittet, 'Battersea Power Sculpture', p. 50-51 (ill.); Strachan, 'The Sculptor and his Drawings', p. 42-3 (ill.); Black, *Symbols for Man*, p. 62-3 (ill.)



S191a



S191b



S192a

lit: Whittet, 'Battersea Power Sculpture', p. 50-51 (ill.); Strachan, 'The Sculptor and his Drawings', p. 42-3 (ill.); Black, *Symbols for Man*, p. 62-3 (ill.)

S191

Battersea I 1962
 Aluminium
 107.5 x 349.5 x 91.5 cm
 GC 2221
 Bought by Stewart Mason for the Leicestershire Education Authority in June 1965
 lit: Strachan, *Open Air Sculpture in Britain*, p. 152 (ill.); Strachan, *Towards Sculpture*, p. 154-5 (ill.); *Public Sculpture of Leicestershire & Rutland*, p. 203-4 (ill.)
 exh: Battersea 1963, No. 12 (ill.); Redfern March 1965, No. 1; Bury St Edmunds Cathedral 1965; Whitechapel 1967-8, No. 15 (ill.)
 LOCATION: Loughborough University

a) Battersea I (maquette) 1962
 Brass, resin
 3 x 10 x 2.5 cm
 exh: Sfm 1994-5, No. 52 (ill. p. 63); Leeds Art Gallery 2009
 coll: Leeds Museums and Galleries (Art Gallery)
b) Battersea I (maquette) 1962
 Aluminium
 Dimensions unknown
 EDITION: 10 (No. 1 listed in sculptor's record book), GC 21



S192b



S193a

S192

Battersea II 1962
 Aluminium
 76 x 319 x 137 cm
 GC 2222
 lit: *Conjunction: Lynn Chadwick & Geoffrey Clarke* [exh. cat., 2015], p. 20 (ill. p. 21)
 exh: Battersea 1963, No. 12 (ill.); Norwich 1964; Tate 1965, No. 24 (ill.); King's Lynn 1968; Ickworth Park 1968; Jesus College, Cambridge 1999, No. 1; Pangolin 2013 (ill. p. 13); Pangolin (Sculpture Trail) 2014; Gloucester Cathedral 2014; Chatsworth House 2015 (ill. p. 38-43, 221); Pangolin 2016, No. 13
 Artist's Estate
a) Battersea II (maquette) 1962
 Brass, resin
 2.5 x 10 x 5 cm
 exh: Sfm 1994-5, No. 53 (ill. p. 63); Leeds Art Gallery 2009
 coll: Leeds Museums and Galleries (Art Gallery)
b) Battersea II (small) 1962
 Aluminium
 28 x 104 x 51 cm
 exh: Westwater 1980; YSP 1994; FAS 2000, No. 31 (ill. p. 34)
 Private Collection



S192

S193

Battersea III 1962
 Aluminium (hollow)
 122 x 395 x 107.5 cm
 GC 2223
 exh: Battersea 1963, No. 12 (ill.); 'Towards Art II' (AC, touring) 1965, No. 13 (London only); King's Lynn 1968; Ickworth Park 1968; Abingdon 1975; Jesus College, Cambridge 1999, No. 2 (ill.); Pangolin 2013 (ill. p. 48-9); Pangolin (Sculpture Trail) 2014; Gloucester Cathedral 2014; Chatsworth House (ill. p. 8-9, 42, 44-7, 221)
 Artist's Estate
a) Battersea III (maquette) 1962
 Brass, resin
 3.5 x 12.5 x 3.2 cm
 exh: Sfm 1994-5, No. 54 (ill. p. 63); Leeds Art Gallery 2009
 coll: Leeds Museums and Galleries (Art Gallery)



S193



S194a

S194
Battersea (maquettes, early version)
 1962
 coll: Leeds Museums and Galleries
 (Art Gallery)
a) Steel, 4 x 13.5 x 4.3 cm
b) Brass, resin, 3 x 15 x 5 cm
c) Brass, resin, 3 x 10.2 x 4 cm
d) Brass, resin, 3 x 11.5 x 3.6 cm
e) Brass, resin, 3 x 11 x 3.5 cm
f) Steel, 4 x 16.5 x 5 cm
g) Brass, resin, 4.5 x 13.5 x 2.5 cm
h) Brass, resin, 3 x 13.5 x 3 cm
i) Brass, resin, 3 x 9.5 x 4 cm
j) Brass, resin, 3 x 9.5 x 2.5 cm
k) Brass, resin, 4.5 x 10.5 x 2.2 cm
l) Brass, resin, 3.2 x 10.6 x 4.7 cm
m) Brass, resin, 4 x 12.7 x 2.8 cm



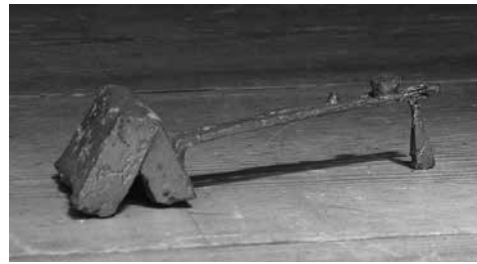
S194b



S194c



S194d



S194e



S194f



S194g



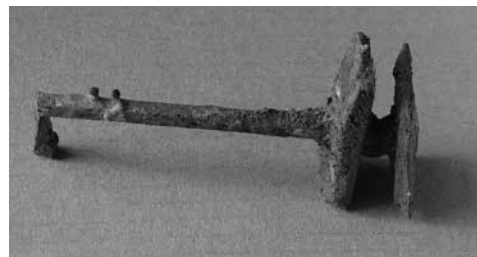
S194h



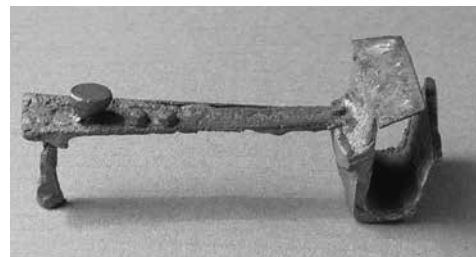
S194i



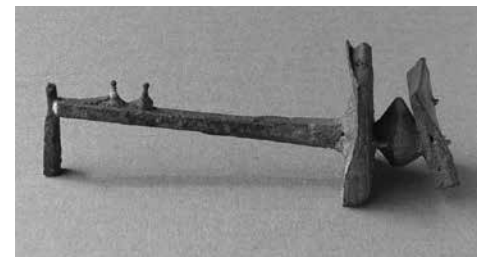
S194j



S194k



S194l



S194m

S195
Embryo I 1962
 Aluminium and glass
 90 (diameter) x 30 cm
 Artist's Estate



S195

S196
Embryo II 1962
 Aluminium and glass
 122 (diameter) x 43 cm
 GC 224
 Based on S134. Variant title:
Circular Window
 exh: Arts Council 1963, No. 3; Bear Lane
 1963, No. 3; Redfern March 1965, No. 35;
 RA 1965, No. 540
 Artist's Estate



S196



S196



S196



S197

S197–200

Fittings for Coventry Cathedral 1962
Commissioned for the new Coventry Cathedral (architect: Basil Spence).
See also S147–9, G23

S197

Crown of Thorns 1962
Aluminium
660 cm (diameter)
Commissioned for the Chapel of Christ the Servant (originally known as the Chapel of Industry). The aluminium cross suspended in the centre of the *Crown of Thorns* was made by students at Coventry Technical College.

lit: Strachan, *Open Air Sculpture in Britain*, p. 162 (ill.); Campbell, *Coventry Cathedral*, p. 225–6 (ill.); Harrod, *The Crafts in Britain in the 20th Century*, 361–2 (ill p. 361); *Journey into the Light* [exh. cat., 2012], p. 24–5 (ill.)
LOCATION: Coventry Cathedral

a) Crown of Thorns (maquette) 1961

Brazed steel
5.5 x 13 cm
lit: Black, *Symbols for Man*, p. 54–5 (ill.)
EXH: SfM 1994–5, No. 46 (ill. p. 55);
FAS 2000, No. 29
Private Collection

b) Crown of Thorns (maquette) 1961

(not illustrated)
Aluminium
20 x 19 x 4.5 cm
EXH: 'Back to the Future' (touring)
2007–8
COLL: RCAHMS, Edinburgh

S198

Flying Cross 1962
Aluminium
300 x 250 cm
Installed on the fleche of Coventry Cathedral by RAF helicopter on 28 April 1962. The cross may have been cracked during installation, and in March 1967 it fell during a storm. A replacement cast in fibreglass was put in place.

lit: Strachan, *Open Air Sculpture in Britain*, p. 160–61 (ill.); Campbell, *Coventry Cathedral*, p. 237–8 (ill.); Harrod, *The Crafts in Britain in the 20th Century*, p. 362

LOCATION (replica): Coventry Cathedral

a) Flying Cross (maquette) 1962

Lead, resin and gold powder
15 x 6.5 x 7.5 cm
lit: Black, *Symbols for Man*, p. 58–9 (ill.)
EXH: RA 1977, 1276; 'Art in Churches' 1990, No. 20; SfM 1994–5, No. 49 (ill. p. 59); 'Pleasures of Peace' 1999 (Norwich only); Aldeburgh 2002, No. 8.3.3; 'Back to the Future' 2007–8 (Edinburgh only)
COLL: Leeds Museums and Galleries (Art Gallery)



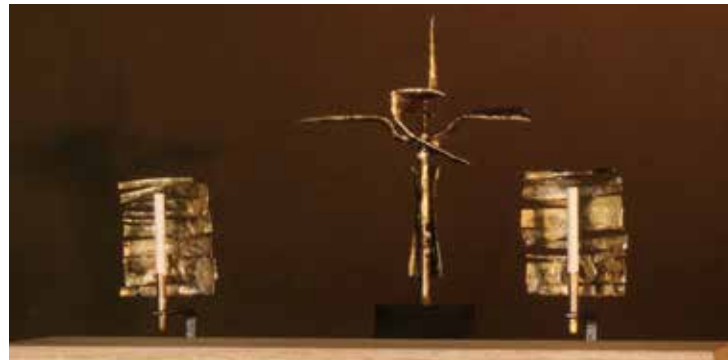
S198



S197a



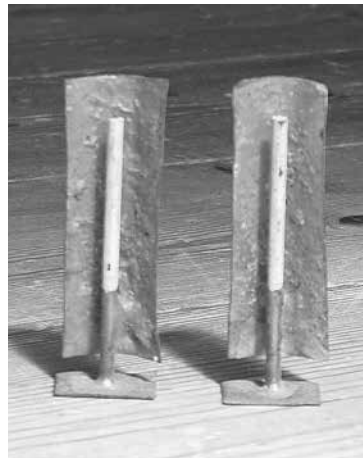
S198a



S199–200a



S199



S199a



S200

S199–200

High Altar Set for Coventry Cathedral 1962

Commissioned on 10 October 1961 and donated by the Worshipful Company of Goldsmiths. Clarke's original design for the candlesticks included reflectors, which were vetoed in case they obscured the tapestry. The cross was re-gilded by Grant Macdonald in 2004. A silver casting (51 cm, described as a 'candlestick') was listed in the *Fine Art Society catalogue* (2000), No. 30.

lit: Strachan, *Open Air Sculpture in Britain*, p. 161 (ill.); Black, *Symbols for Man*, p. 16 (ill.); Campbell, *Coventry Cathedral*, p. 227–30; Harrod, *The Crafts in Britain in the 20th Century*, p. 361–2 (ill p. 362); Long (ed.), *Basil Spence Architect*, p. 111–2 (ill.); Schroder (ed.), *Treasures of the English Church* (p. 114, ill. p. 106); *Journey into the Light* [exh. cat., 2012], p. 12–13 (ill.)

a) High Altar Set for Coventry Cathedral (maquette) 1961

Brazed steel, painted gold
Cross: 14 12.5 x 2.5 cm
Candlesticks: 6.5 x 0.6 x 4.4 cm
(includes a separate pair of reflectors)

lit: Black, *Symbols for Man*, p. 56–7 (ill.); Campbell, *Coventry Cathedral*, p. 229 (ill.)
exh: RA 1977, No. 1277; 'Art in Churches' 1990, No. 21; SfM 1994–5, No. 47–8 (ill. p. 57); 'The Pleasures of Peace' 1999; Aldeburgh Festival 2002, No. 8.3.4; 'Back to the Future' 2007–8; Leeds Art Gallery 2009; Coventry Cathedral 2012
coll: Leeds Museums and Galleries (Art Gallery)

S199

Candlesticks for Coventry Cathedral 1962

Silver, gold-plated
88 x 14 x 67.5 cm
LOCATION: Coventry Cathedral

a) Candlesticks (trial maquette) 1961

Brazed steel, painted gold
6.7 x 2.2 x 1.5 cm
coll: Leeds Museums and Galleries (Art Gallery)

S200

Cross for Coventry Cathedral 1962

Silver, gold-plated
294 x 244 x 54 cm
LOCATION: Coventry Cathedral

a) Cross for Coventry Cathedral (maquette) 1961

Lead
16.5 x 13 x 1.5 cm
coll: Leeds Museums and Galleries (Art Gallery)



S200a



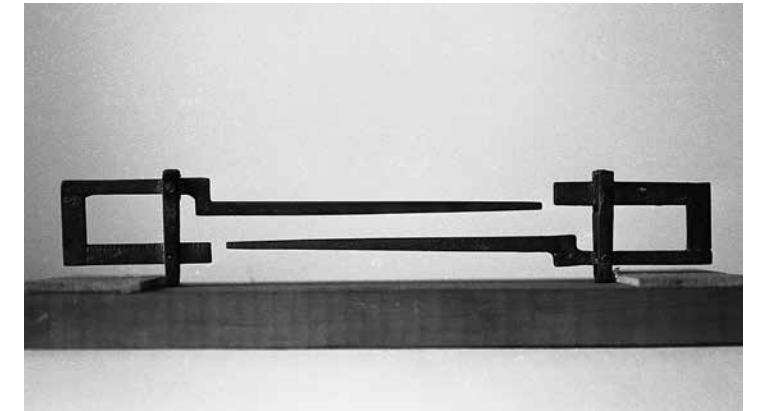
S201–2



S204



S205



S203

S201–2

Fittings for the Chapel of Mary Magdalene, Chichester Cathedral 1962

Commissioned following the Chapel's refurbishment in 1958–60 by the architect Robert Potter, as gifts from the Order of Women Freemasons (S201) and the artist (S202). See also S164
LOCATION: Chichester Cathedral

S201

Altar Rail for the Chapel of Mary Magdalene, Chichester Cathedral 1962

Aluminium
67 x 319 x 15 cm

S202

Prayer Book Stand for the Chapel of Mary Magdalene, Chichester Cathedral 1962

Aluminium
17 x 34 x 23 cm

S203

Gates for Imperial College, London (maquette) 1962

Aluminium
Approx. 21 cm (wide)
A proposal for gates at Imperial College, Princes Gardens, London, in memory of Lord Falmouth (architect: Richard Sheppard, Robson & Partners). The gates, envisaged as 5' x 15' (approx. 1.5 x 4.5 m), were not realised. Location unknown

S204

Maquette for Sculpture c.1962

Resin, painted gold
12.8 x 6.3 x 3 cm
Artist's Estate

S205

Relief for Homerton College, Cambridge 1962

Aluminium
240 x 174 x 35 cm
Commissioned for the new Science building at Homerton College, Cambridge (architects: Gardner & Ellis), as a gift from Dr Roger Pilkington, Chair of Trustees. The relief was re-sited when the building was demolished.
lit: Strachan, *Open Air Sculpture in Britain*, p. 116 (ill.) [misdated '1968']
LOCATION: Homerton College, University of Cambridge

a) Relief for Homerton College, Cambridge (maquette) 1962

Lead, plywood and glass
9.5 x 12 x 4 cm
Submitted to the College for approval in September 1962
coll: Leeds Museums and Galleries (Art Gallery)



S205a



S206

S206

Sculpture for Bishop Otter College, Chichester 1962

Aluminium and glass
915 cm (high)
Commissioned for the gable of the chapel at Bishop Otter College, Chichester (architect: Bridgwater Shepherd & Epstein). Cast 1–5 January and unveiled 21 March 1962. The sculpture contains a nugget of glass.
LIT: Strachan, *Open Air Sculpture in Britain*, p. 90 (ill.); Black, *Symbols for Man*, p. 21–2 (ill.); Seddon, *Public Sculpture of Sussex*, p. 115 (ill.)
LOCATION: Bishop Otter College, Chichester

a) Sculpture for Bishop Otter College, Chichester (maquette) 1961

Lead, plywood, paint
30.2 x 3.3 cm; framed
EXH: SfM 1994–5, No. 51; Leeds Art Gallery 2009
COLL: Leeds Museums and Galleries (Art Gallery)



S206a



S207

S207

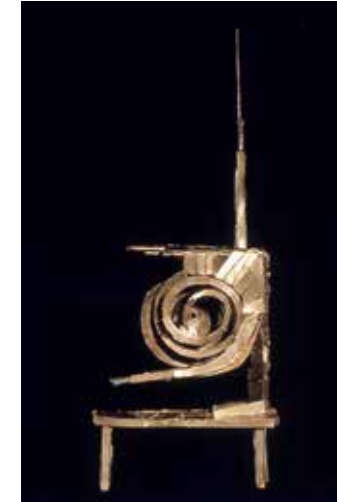
Spiral Nebula 1962

Aluminium bolted to steel frame
10.5 x 4.5 x 2 m
Commissioned for a site outside the Herschel Physics Building, King's College, University of Durham, Newcastle upon Tyne (architect: Basil Spence & Partners), and installed in October 1962. In 1963 King's College became part of the University of Newcastle upon Tyne. *Spiral Nebula* was restored in 2012 by Jonathan Clarke and Andrew Pawsey, winning the 2013 Marsh Award for Excellence in the Restoration of a Public Monument or Fountain, and was listed Grade II by

Historic England in September 2016. See also S61
LIT: Strachan, 'The Sculptor and his Drawings', p. 45, 47 (ill.); Usherwood, *Public Sculpture of North-East England*, p. 142–3 (ill.)
LOCATION: University of Newcastle upon Tyne

a) Spiral Nebula (maquette) 1960

Zinc and gold powder
22.5 x 9.5 x 4.6 cm
LIT: Black, *Symbols for Man*, p. 60–61
EXH: SfM 1994–5, No. 50 (ill. p. 61); Leeds Art Gallery 2009
COLL: Leeds Museums and Galleries (Art Gallery)

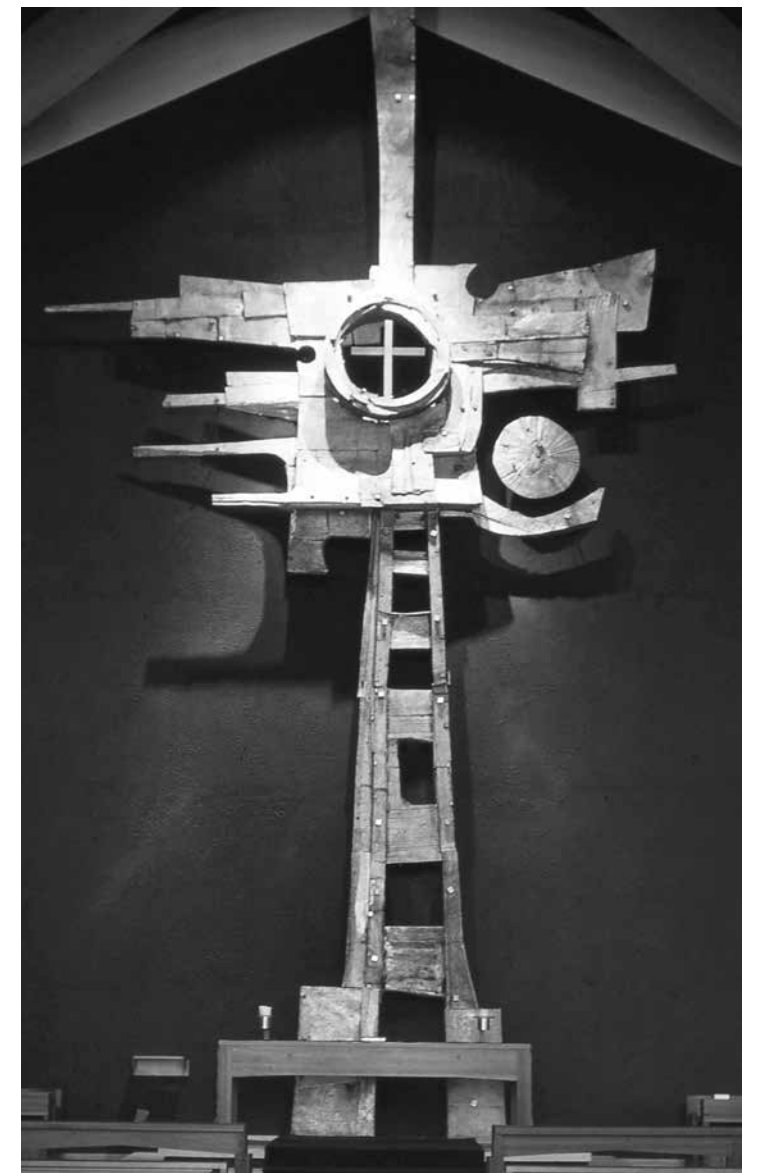


S207a

S208

Cross for All Saints and Martyrs' Church, Langley 1963

Aluminium
1125 x 608 cm
Commissioned for a new church at Langley, outside Middleton, in the Borough of Rochdale (architects: Leach, Rhodes & Walker). Clarke designed and cast the cross in 1963, and the church was consecrated on 1 November 1964.
LIT: Strachan, *Open Air Sculpture in Britain*, p. 183 (titled *Crucifix*, ill.)
LOCATION: All Saints and Martyrs' Church, Langley



S208



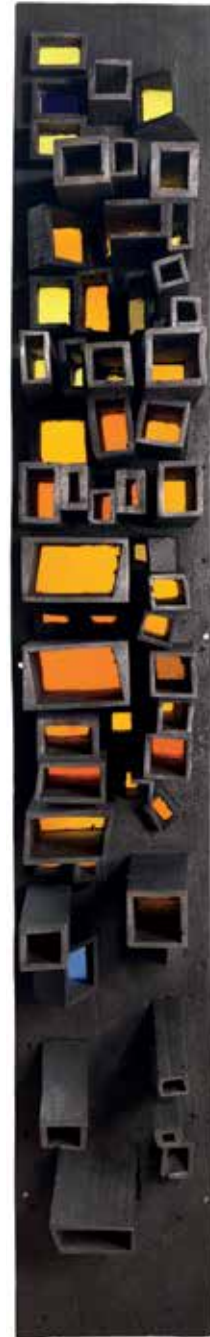
S209-10



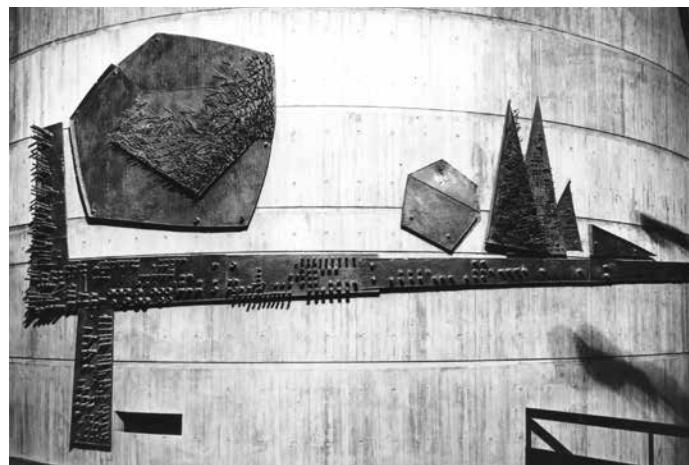
S211



S212



S212a



S213

S209-212
Fittings for Taunton Deane Crematorium 1963
Commissioned for the new crematorium at Taunton Deane (architect: Robert Potter)
 LOCATION: Taunton Deane Crematorium

S209-10
Altar Set for the Main Chapel, Taunton Deane Crematorium 1963
 Aluminium
 S209 **Candlesticks** 125 x 23 x 15 cm
 S210 **Cross** 170 x 160 x 28 cm (excluding non-original base with castors)

S211
Cross for the Chapel of Remembrance, Taunton Deane Crematorium 1963
 Aluminium
 83 x 125 x 10 cm

S212
Windows for the Main Chapel, Taunton Deane Crematorium 1963
 Aluminium and glass
 975 (maximum height) x 22 x 15 cm (each)
 Seven windows in the north wall. A sample was set in place in the partially finished building in November 1962.
a) Test panel for Taunton Deane Crematorium 1962
 Aluminium and glass
 213 x 30 x 24 cm
 EXH: RA 1965, No. 539; RA 1996, No. 993; Pangolin 2013 (ill. cover and p. 56-7), 2014; Gloucester Cathedral 2014; Pangolin 2016, No. 7
 Artist's Estate

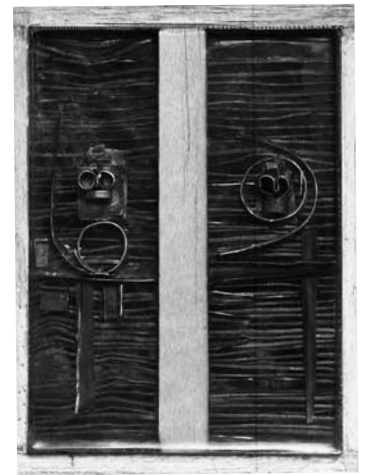
S213
Relief for Nottingham Playhouse 1963
 Aluminium
 620 x 1275 x 30 cm
 Commissioned for the exterior of the auditorium drum at Nottingham Playhouse (architect: Peter Moro). The theatre opened on 11 December 1963.
 UR: *Conjunction: Lynn Chadwick & Geoffrey Clarke* [exh. cat., 2015], p. 23 (ill. p. 24)
 LOCATION: Nottingham Playhouse



S214

S214
Screens for Wellington Barracks Guards' Chapel 1963
 Aluminium
 900 x 272 cm (each)
 Two screens commissioned for the rebuilt Chapel at Wellington Barracks (architects: George, Trew & Dunn), which was partially destroyed by a flying bomb on 18 June 1944. The Chapel was re-dedicated on 26 November 1963.
 UR: Strachan, *Open Air Sculpture in Britain*, p. 48 (ill.)
 LOCATION: Wellington Barracks, Birdcage Walk, London

a) Screens for Wellington Barracks Guards' Chapel (maquette) 1962
 Lead and resin
 18 x 15 x 2.5 cm
 A first maquette was submitted by October 1962, and a revised maquette approved in January 1963.
 COLL: Leeds Museums and Galleries (Art Gallery)



S214a



S215a

S215

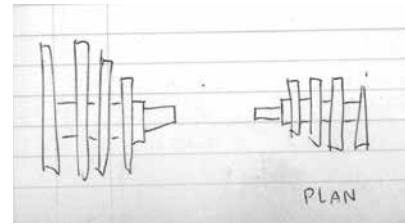
4 Slabs 1964
Aluminium
Variant titles: *5 Slabs, Four Slabs, Slabs*
a) 33 x 33 x 22.8 cm
GC 423
EDITION: 6 (No. 1–2 listed in sculptor's record book), No. 1 patinated dark, No. 2 light
EXH: Redfern March 1965, No. 28 (ill.); Bury St Edmunds Cathedral 1965; Gainsborough's House 1965, No. 62; Redfern (1966, No. 59; 1967, No. 98; 1968, No. 52; 1969, No. 55); Strand 2007
b) 18 x 18.7 x 12 cm
GC //59
EDITION: 6 (possibly two cast)
Differs slightly from S215c (see plan view in sketch). Cast in 1965
EXH: Redfern March 1965 [ex cat.]
c) approx. 18 x 18.5 x 12 cm
GC //510
EDITION: 6 (no casting records)
Differs slightly from S215b (see plan view in sketch). Cast in 1965
EXH: Redfern March 1965 [ex cat.]

S216

4 Slabs & Plane I 1964
Aluminium
58 x 140 x 38 cm
GC 4412
Variant title: *Four Slabs and Plane I*
EXH: Redfern March 1965, No. 11 (ill.); Bury St Edmunds Cathedral 1965; SfM 1994–5, No. 58; Strand 2002; Pangolin 2015 (ill. p. 66–8), 2016 Private Collection



S215b



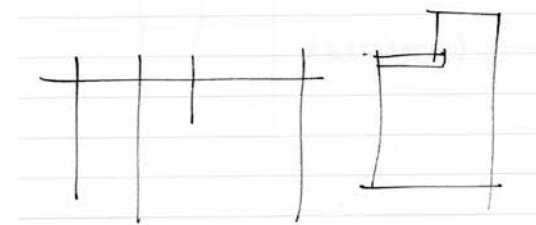
S215c



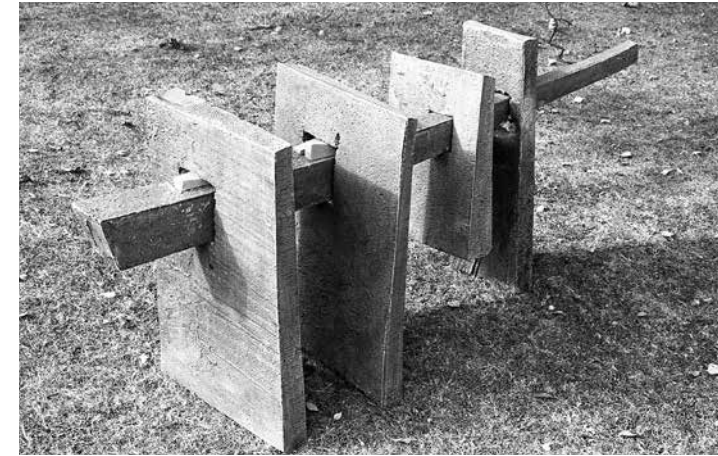
S216

S217

4 Slabs & Plane II 1964
Aluminium
58 x 137 x 33 cm
GC 4413
Variant title: *Four Slabs and Plane II*
EXH: Redfern March 1965, No. 12; Bury St Edmunds Cathedral 1965 Private Collection



S217



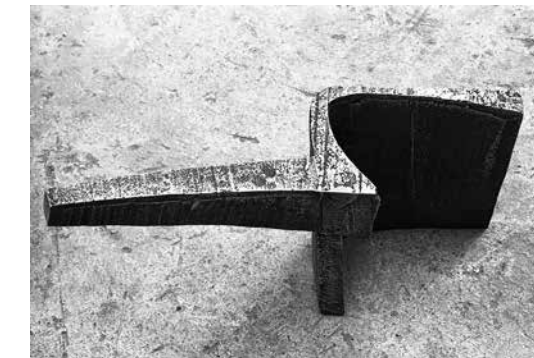
S218

S218

4 Slabs & Plane III 1964
Aluminium
58 x 137 x 35 cm
GC 4420
The plane is adjustable in this version.
Variant title: *Four Slabs and Plane III*.
Similar to S257
EXH: Redfern March 1965, No. 13
COLL: Leicestershire Education Authority, acquired 1966



S219



S220

S219

5 Slabs & Bar 1964
Aluminium
8.3 x 20.3 x 3.2 cm
EDITION: 10 (No. 7–10 listed in sculptor's record book), GC 24
EXH: Taranman 1982; YSP 1994; FAS 2000, No. 71 (ill. p. 53)

S220

Angle & Bent Bar 1964
Aluminium
Dimensions unknown
Location unknown (possibly destroyed)

S221

Angle & Bent Slab 1964
Aluminium
a) 27.5 x 37 x 18 cm
GC 419
Variant title: *Angle & Bent Bar*
EXH: Redfern March 1965, No. 20; Bury St Edmunds Cathedral 1965; 'London Art Fair' (Paisnel) 2015 Private Collection
b) 8.2 x 17 x 10.2 cm
GC /419
EDITION: 10 (No. 1–2 listed in sculptor's record book)
Differs slightly from S221a
EXH: Paisnel 2013, No. 5 (ill.)

S222

Angle & Supported Bar 1964
Aluminium
Variant titles: *Battersea Series: Angle and Supported Bar, Angle and Supporting Bar*
a) 67 x 110 x 43.5 cm
GC 4410
EXH: Redfern March 1965, No. 7 (ill.); Bury St Edmunds Cathedral 1965; Aldeburgh 1965, No. 36; Braintree 1975, No. 1; Minorities 1979, No. 17
COLL: Leeds Museums and Galleries (Art Gallery)
b) 12.7 x 25.4 x 8.3 cm
GC 410
EDITION: 10 (full edition cast, + 4 artist's copies)
LIT: Penny, *Catalogue of European Sculpture in the Ashmolean Museum*, p. 461 (plate 18, p. 53); Eustace, *Continuity and Change*, p. 92 (ill.)
EXH: Braintree 1975, No. 2; Taranman 1975, No. 40; YSP 1994; SfM 1994–5, No. 59; FAS 2000, No. 83 (ill. p. 53)
COLL: Ashmolean Museum (No. 6), 1987.103. Presented by the sisters of Christopher Hewett



S221a



S221b



S222a



S222b



S725



S726



S727



S728

S725

Pilgrim 1994
Aluminium
10,5 x 13,9 x 12,3 cm
Private Collection

S726

Pilgrim 1994
Aluminium
6,11 cm (diameter)
EDITION: 14 (No. 10–14 listed
in sculptor's record book)
EXH: FAS 2000, No. 61 (ill. p. 52)

S727

Pilgrim 1994
Aluminium
8 x 8 x 5,5 cm
Artist's Estate

S728

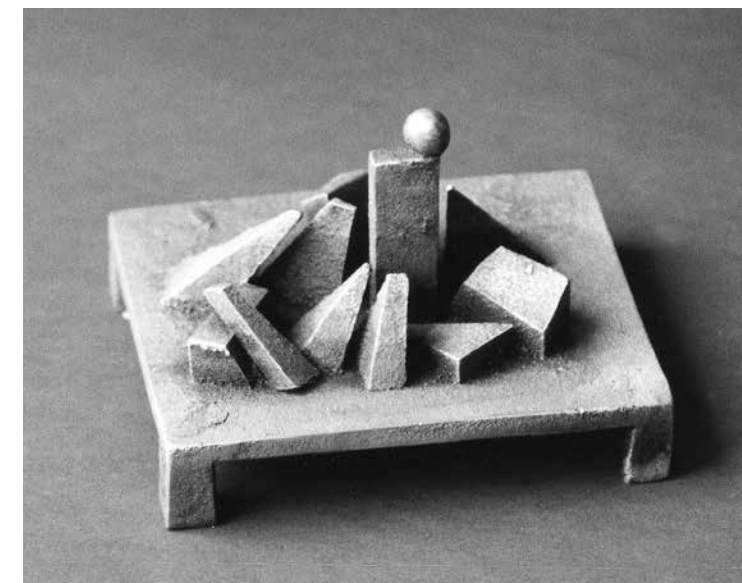
Pilgrim 1994
Aluminium on slate
24 x 21,5 x 13,5 cm (slate: 60 x 26 cm)
EXH: Chappel 1994; Pangolin 2015
(ill. p. 76)
Artist's Estate



S729

S729

Pilgrim 1994
Aluminium
80 x 123 x 105 cm
EXH: YSP 1994; Chappel 1994;
Pangolin 2015 (ill. p. 10, 13–14);
'Masterpiece' (Pangolin) 2016
Artist's Estate
a) Pilgrim (maquette) 1994
Aluminium, on slate
10 x 14 x 12,5 cm
EXH: Chappel 1994; RA Friends' Room
1994, No. 33
Private Collection



S729a



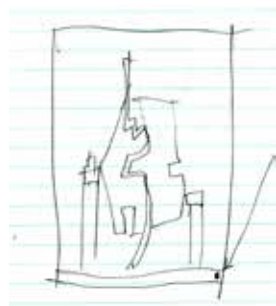
S769

S769
Pulpit 1995
 Aluminium, on slate
 21 x 41 x 21.5 cm
 Artist's Estate



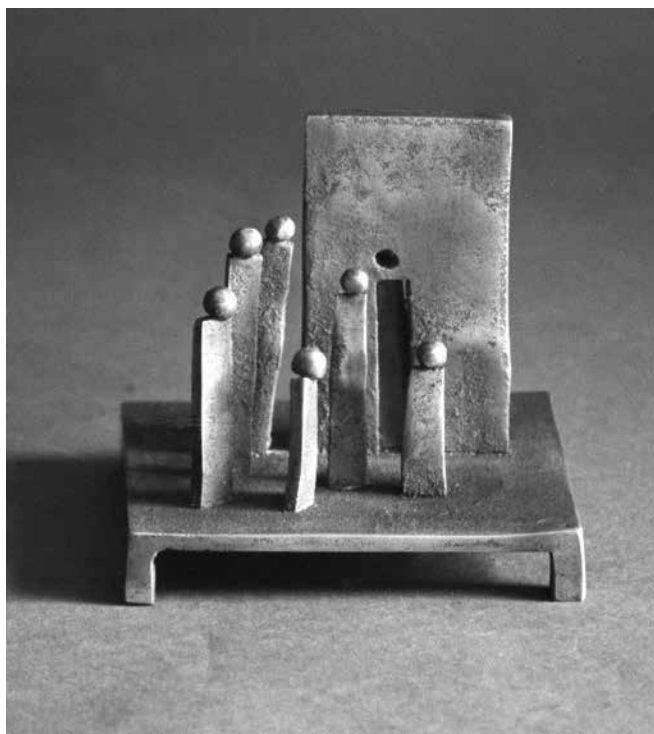
S770

S770
Small Mother and Child 1995
 Aluminium
 10.5 cm (high)
 exh: FAS 2000, No. 82; Strand 2003
 Private Collection



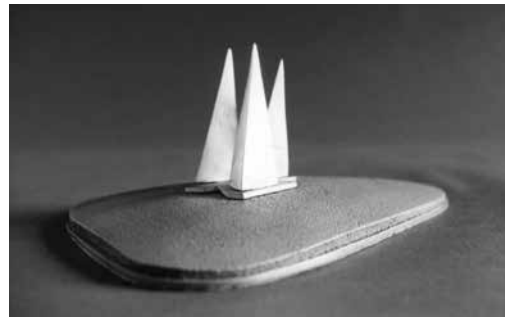
S772

S771
Transition 1995
 Aluminium
 15 x 14 x 12.7 cm
 Variant title: *Mourning the Departed*
 exh: RA 1995, No. 57
 Private Collection



S771

S772
Non-representational Form 1996
 Aluminium on slate
 43 x 28 cm
 exh: RA 1998
 Private Collection



S773a



S773b

S773
Past Present Future 1996
 Maquettes for this sculpture were created for a potential commission for Jersey Airport (unrealised). In 2014 the artist approved a full-scale version of the sculpture, which was cast from polystyrene by Pangolin Editions in 2014–15.
a) Past Present Future (preliminary maquette) 1996
 Polystyrene, painted
 10 cm (high)
 Presumed destroyed
b) Past Present Future (maquette) 1996
 Aluminium
 53.5 x 39 x 33 cm
 exh: Pangolin 2015 (ill. p. 87)
 Artist's Estate
c) Past Present Future 2015
 Aluminium
 Approx. 630 cm (high)
 Sited at Churchill College, Cambridge
 Private Collection



S773c



S816



S817



S818



S822



S825



S819



S820



S821



S823



S824

S816
A Beginning (Early On) 1999/2001
Mixed media; wooden box
47.5 x 39.2 x 7.1 cm
EXH: 'Aesthetic Detector' 2003-4
(Derby only)
Artist's Estate

S817
Collaboration 1999/2001
Mixed media; wooden box
19 x 13.8 x 7.8 cm
EXH: Strand 2002
Private Collection

S818
Contact 1999/2001
Mixed media; perspex box
43 x 34 x 12.5 cm
EXH: 'Aesthetic Detector' 2003-4
Artist's Estate

S819
Emphatic 1999/2001
Mixed media; wooden box
34.5 x 23.7 x 8.8 cm
Artist's Estate

S820
Excess 1999/2001
Mixed media; wooden box
34.5 x 23.7 x 8.8 cm
Artist's Estate

S821
From the Stone 1999/2001
Mixed media; perspex box
25 x 19 x 14 cm
EXH: 'Aesthetic Detector' 2003-4
(Derby only)
Artist's Estate

S822
Fully Engaged 1999/2001
Mixed media; wooden box
34.5 x 23.7 x 8.8 cm
EXH: 'Aesthetic Detector' 2003-4
Artist's Estate

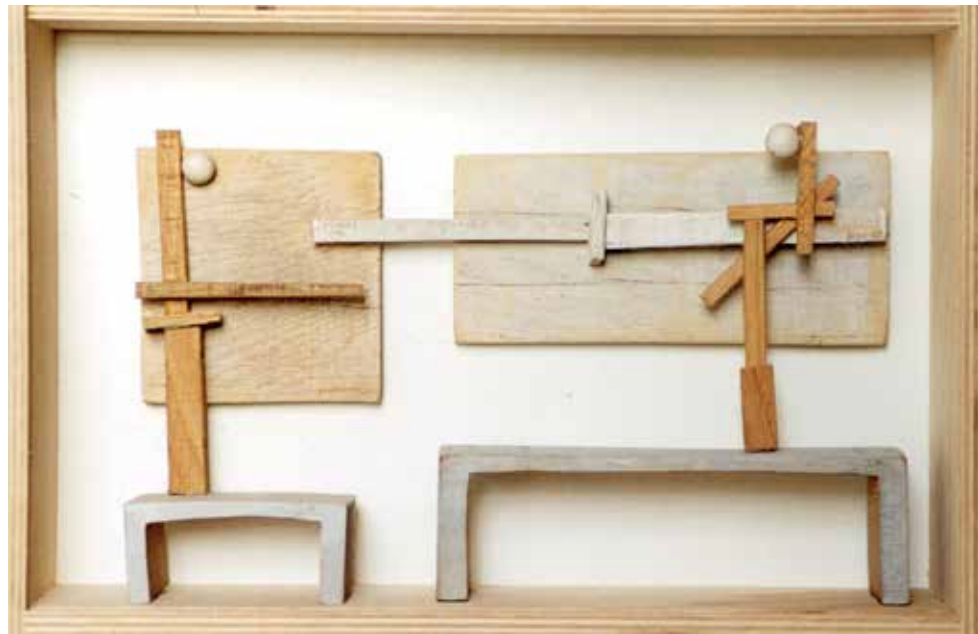
S823
I think I prefer it this way 1999/2001
Mixed media; wooden box
13.6 x 19 x 7.7 cm
One block loose & prone;
originally upright
Artist's Estate

S824
If only 1999/2001
Mixed media; unboxed
20.2 x 15 cm
Private Collection

S825
The Illusion 1999/2001
Mixed media; wooden box
34.5 x 23.7 x 8.8 cm
EXH: 'Aesthetic Detector' 2003-4
Artist's Estate



5826



5827



5828



5829



5830



5832



5831



5833

5826
Imagination 1999/2001
Mixed media; wooden box
19 x 13.6 x 7.7 cm
A pair with 'Reality' s835
Artist's Estate

5827
An Initiate 1999/2001
Mixed media; wooden box
Dimensions unknown
Private Collection

5828
Inspection 1999/2001
Mixed media
31 x 20.5 x 8 cm
Includes a silver ring designed by Clarke
Private Collection

5829
It Takes Both Black & White 1999/2001
Mixed media; wooden box
22 x 24.5 x 10.8 cm
Artist's Estate

5830
It's a Martial Art 1999/2001
Mixed media; wooden box
34.5 x 23.7 x 8.8 cm
exH: 'Aesthetic Detector' 2003-4
Artist's Estate

5831
It's in the Family 1999/2001
Mixed media; unboxed
21 x 22.5 x 8.5 cm
Private Collection

5832
Manna 1999/2001
Mixed media (relief)
42 x 26 cm
Artist's Estate

5833
A Path 1999/2001
Mixed media; perspex box
24.5 x 26 x 21 cm
exH: RA 2003, No. 649;
'Aesthetic Detector' 2003-4
Artist's Estate



5834



5835



5836



5839



5840



5837



5838



5841



5842

5834
Purity by Design 1999/2001
Mixed media; wooden box
34.5 x 23.7 x 8.8 cm
EXH: 'Aesthetic Detector' 2003-4
(Derby only)
Artist's Estate

5835
Reality 1999/2001
Mixed media; wooden box
19 x 13.6 x 7.7 cm
A pair with 'Imagination' s826
Artist's Estate

5836
Related 1999/2001
Mixed media; wooden box
34.5 x 23.7 x 8.8 cm
EXH: 'Aesthetic Detector' 2003-4
(Derby only)
Artist's Estate

5837
Release 1999/2001
Mixed media; unboxed
36 x 25.2 x 6.6 cm
Artist's Estate

5838
Respect 1999/2001
Mixed media; wooden box
13.6 x 19 x 7.7 cm
Artist's Estate

5839
Re-orchestration 1999/2001
Mixed media; wooden box
34.5 x 23.7 x 8.8 cm
EXH: 'Aesthetic Detector' 2004
(Derby only)
Artist's Estate

5840
The Slightly Aggressive Nature of the Sculptor 1999/2001
Mixed media; wooden box
23.7 x 34.5 x 8.8 cm
EXH: 'Aesthetic Detector' 2003
(Bury St Edmunds only)
Artist's Estate

5841
Standing Alone 1999/2001
Mixed media; wooden box
34.5 x 23.7 x 8.8 cm
EXH: 'Aesthetic Detector' 2004
(Derby only)
Artist's Estate

5842
Support 1999/2001
Mixed media; wooden box
34.5 x 23.7 x 8.8 cm
EXH: 'Aesthetic Detector' 2003-4
(Derby only)
Artist's Estate



5881

5881
Against Nature 2008
Aluminium
42 x 27 x 34 cm
EXH: RA 2008, No. 1009
Artist's Estate

5882
Fossil 2009
Aluminium, on wood
15.9 cm (wide)
Relates to the loose
elements in *Table* S887
Private Collection

5883
Fragment 2009
Aluminium, on wood
18 x 5 x 5 cm
Originally horizontal. Relates
to the loose elements in *Table* S887
EXH: 'London Art Fair' (Askew Art) 2015; '20/21' (Askew Art) 2015;
'London Art Fair' (Askew Art) 2016
Private Collection



5882



5883



5884



5885

5884
Fragment 2009
Aluminium, on wood
4.6 x 11 cm
Relates to the loose elements
in *Table* S887 and to the
Evolution Series S869–72
Private Collection

5885
Paperweight 2009
Aluminium
5.5 x 7 x 7.5 cm
Private Collection



5886



5887

5886
Relief 2009
Silver, on stone
8.5 x 5 cm (stone: 18.5 x 13.5 cm)
Private Collection

5887
Table 2009
Aluminium and glass
39 x 75 x 61.5 cm
Curator's table: the internal
components can be re-arranged
Private Collection



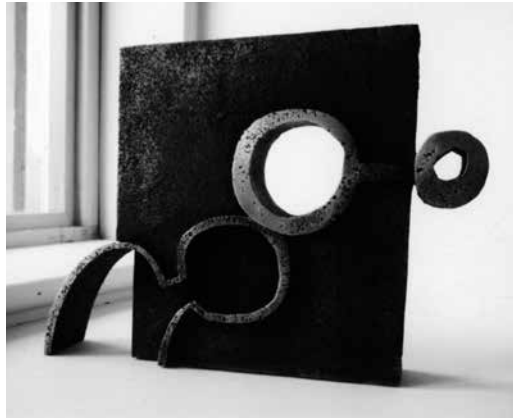
5888



5889

5888
Conflict of Interest 2010
Aluminium
23 x 44 x 14 cm
EXH: RA 2010, No. 771
Artist's Estate

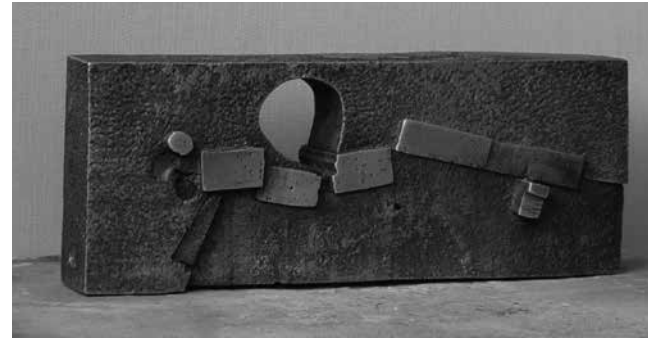
5889
Germination 2010
Aluminium
39 x 33 x 11 cm
EXH: RA 2010, No. 682
Artist's Estate



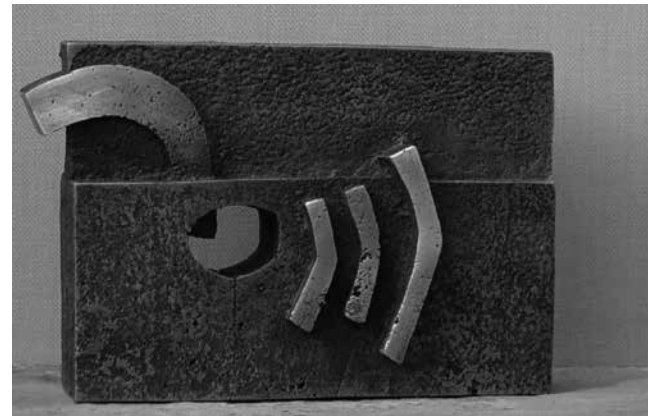
5890



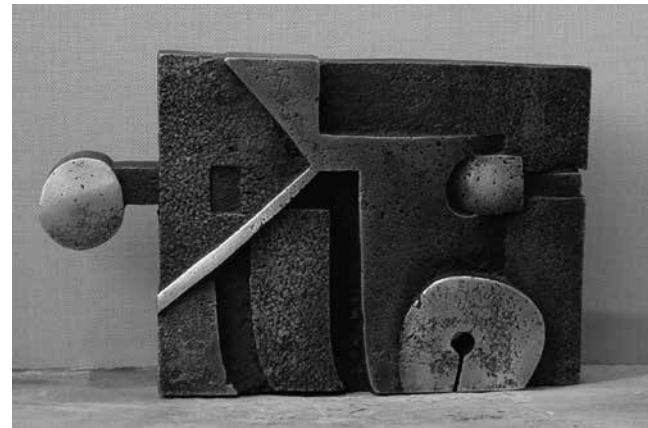
5891



5892



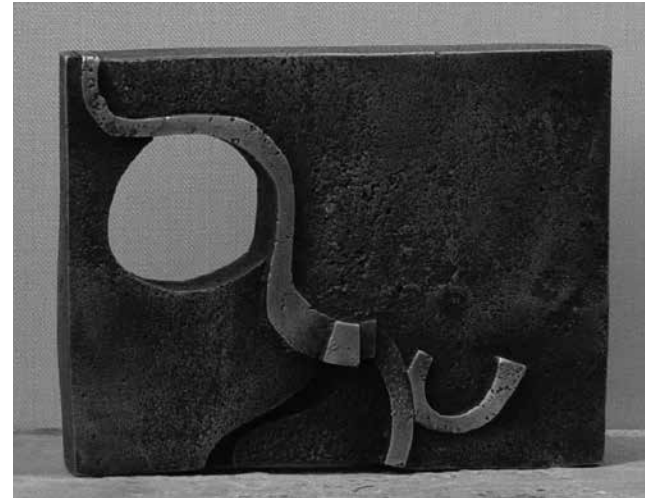
5893



5894



5895



5896

5896
Portal VII 2011
Aluminium
18 x 36 x 4 cm
EXH: RA 2011, No. 985
Private Collection



5897

5897
Portal VIII 2011
Aluminium
32 x 21 x 10 cm
EXH: RA 2011, No. 990
Private Collection



5898

5898
Portal IX 2011
Aluminium
26 x 13 x 5 cm
Artist's Estate

5890
Portal I 2010
Aluminium
23 x 25 x 5 cm
EXH: RA 2010, No. 681
Private Collection

5891
Portal II 2010
Aluminium
21 x 23 x 5 cm
EXH: RA 2010, No. 683
Private Collection

5892
Portal III 2011
Aluminium
12 x 31 x 8 cm
EXH: RA 2011, No. 989; Strand 2012
Private Collection

5893
Portal IV 2011
Aluminium
14.5 x 22 x 8 cm
EXH: RA 2011, No. 987; Fry Gallery 2013
Private Collection

5894
Portal V 2011
Aluminium
18 x 29.5 x 7.5 cm
EXH: RA 2011, No. 986
Private Collection

5895
Portal VI 2011
Aluminium
18 x 13.5 x 6 cm
EXH: RA 2011, No. 988
Private Collection



5899



5900

5899
Flying Boat I 2012
Aluminium
8 x 38 x 37 cm
EXH: RA 2012, No. 1293
Artist's Estate



5901

5900
Flying Boat II 2012
Aluminium
8 x 44 x 29 cm
EXH: RA 2012, No. 1290
Artist's Estate

5901
Flying Boat III 2012
Aluminium
8 x 47 x 28 cm
EXH: RA 2012, No. 1294
Artist's Estate

Stained Glass and Mosaic



G1

G1
Red Still Life 1948
 Leaded stained glass
 65 x 45 cm
 Artist's Estate

G2
Still Life 1948
 Leaded stained glass
 148 x 83 cm
 Clarke was awarded a Silver Medal for this window at the RCA Convocation in 1949. Variant titles: *Sacramental Communion, Still Life*
 ut: Lee, 'Modern Secular Stained Glass', p. 144 (ill.); LeGrove, 'A renaissance in glass', p. 126–49 (ill. p. 135); LeGrove, *Geoffrey Clarke: A Sculptor's Materials*, p. 31 (ill. p. 30)
 exh: R.B.A. Galleries 1950
 Artist's Estate



G2

G3
Animal 1949
 Plaster glass mosaic
 20 x 29 cm
 Variant title: *Cow, in Violet Light*
 exh: Ashmolean 1952, No. 31
 Artist's Estate

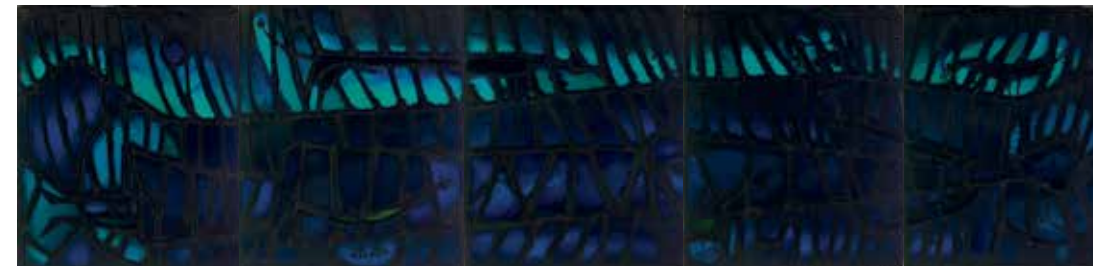


G3



G4

G4
Family 1949
 Layered etched glass, in lightbox
 33 x 15.5 cm (glass);
 52 x 34.5 x 8.5 cm (boxed)
 Artist's Estate



G5

G5
Figure in a Landscape 'St Anthony' 1949
 Leaded stained glass
 53 x 220 cm (framed: 64 x 230 cm)
 Variant titles: *Desert, Woman in Desert, Pastoral*
 ut: Lee, 'Modern Secular Stained Glass', p. 144 (ill.); Allen, *Geoffrey Clarke*, p. 10–13
 exh: R.B.A. Galleries 1950; Gimpel 1952, No. 56; Ashmolean 1952, No. 26
 coll: The Stained Glass Museum, Ely, ELYGM: 2014.1



G6

G6
Head 1949
 Plaster glass mosaic
 43 x 20 cm
 ut: LeGrove, 'A renaissance in glass', p. 126–49 (ill. p. 134); LeGrove, *Geoffrey Clarke: A Sculptor's Materials* (ill. p. 34)
 exh: Gimpel 1952, No. 57; Ashmolean 1952, No. 27
 Artist's Estate

G7
Herbalist 1949
 Layered etched glass, in lightbox
 16 x 8 cm (glass); 31.5 x 24 x 5 cm (boxed)
 Variant title: *Botanist*
 Artist's Estate

G8
Man with Bird 1949
 Etched glass over fabric, in lightbox
 16 x 8.2 cm (glass); 31.5 x 23 x 5 cm (boxed)
 Artist's Estate



G7



G8

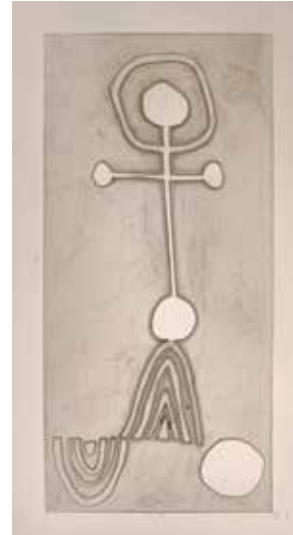


G9

G9
Man and Animal 1949
 Plaster glass mosaic
 Dimensions unknown
 lit: Illustrated in 'Flashing a comeback',
House and Garden (May 1957), p. 73
 exh: Gimpel 1952, No. 58; Ashmolean
 1952, No. 28
 Location unknown

G10
Pilkington Sketches 1949
 Glass, acid-etched, sand-blasted,
 silvered etc.
 Test pieces, made in November 1949,
 for the Pilkington Glass Competition.
 Nineteen were recorded in Clarke's
 notebook, together with their
 technique of production: some have
 not been traced. Clarke won a prize,
 and was invited to design

a 'glass decoration' for the redesigned
 Pilkington showrooms, at Selwyn
 House, St James's, London, in 1949/50.
 lit: LeGrove, 'A renaissance in glass',
 p. 126–49 (ill. p. 135); LeGrove, *Geoffrey
 Clarke: A Sculptor's Materials*,
 p. 32 (ill. p. 30)
 exh: Strand 2012 (b–d)
 Artist's Estate; Private Collection (c)
a) 19 x 10.2 cm (illustrated)
b) 19.3 x 10 cm (illustrated)
c) 12.5 x 17.8 cm (illustrated)
d) 19 x 10 cm (illustrated)
e) 19 x 8 cm
f) 19 x 10 cm
g) 19 x 10 cm
h) 19 x 7 cm
i) 19 x 10.2 cm
j) 10 x 7 cm
k) 19 x 10.1 cm
l) 10.3 x 19 cm



G10a



G10b



G10c



G10d



G11

G11
Priest 1949
 Plaster glass mosaic
 56 x 36 cm
 lit: Lee, 'Modern Secular Stained Glass',
 p. 144 (ill.); Allen, *Geoffrey Clarke*, p. 8–9;
 LeGrove, *Geoffrey Clarke: A Sculptor's
 Materials*, p. 34–6 (ill. p. 35)
 exh: R.B.A. Galleries 1950; Gimpel 1952,
 No. 58b; Ashmolean 1952, No. 30
 coll: The Stained Glass Museum, Ely,
 ELYGM: 2014.3

G12
Roundel 1949
 Leaded stained glass
 22 cm (diameter)
 Clarke's second year 'history study',
 copied from 'A series illustrating the
 months: October', c. 1450–75 (V&A,
 C.127-1923), reproduced in Herbert Read,
English Stained Glass (London: G. P.
 Putnam's Sons, 1926), p. 129
 lit: LeGrove, *Geoffrey Clarke:
 A Sculptor's Materials*, p. 30 (ill. p. 29)
 exh: HMI 2012
 Artist's Estate

G13
Saint Sebastian 1949 (not illustrated)
 Glass (details unknown)
 Dimensions unknown
 Listed in Clarke's student notebook
 Location unknown



G12



G14

G14
Saint Sebastian (small) 1949
 Leaded stained glass
 40.5 x 24.5 x 7.2 cm
 lit: LeGrove, 'A renaissance in glass',
 p. 126–49 (ill. p. 128); Allen, *Geoffrey
 Clarke*, p. 14–15; LeGrove, *Geoffrey Clarke:
 A Sculptor's Materials*, p. 31 (ill. p. 28)
 coll: The Stained Glass Museum, Ely,
 ELYGM: 2014.4



G15



G16



G18



G19



G20

G15
Bird 1950
 Plaster glass mosaic
 Dimensions unknown
 Location unknown
 (possibly destroyed)

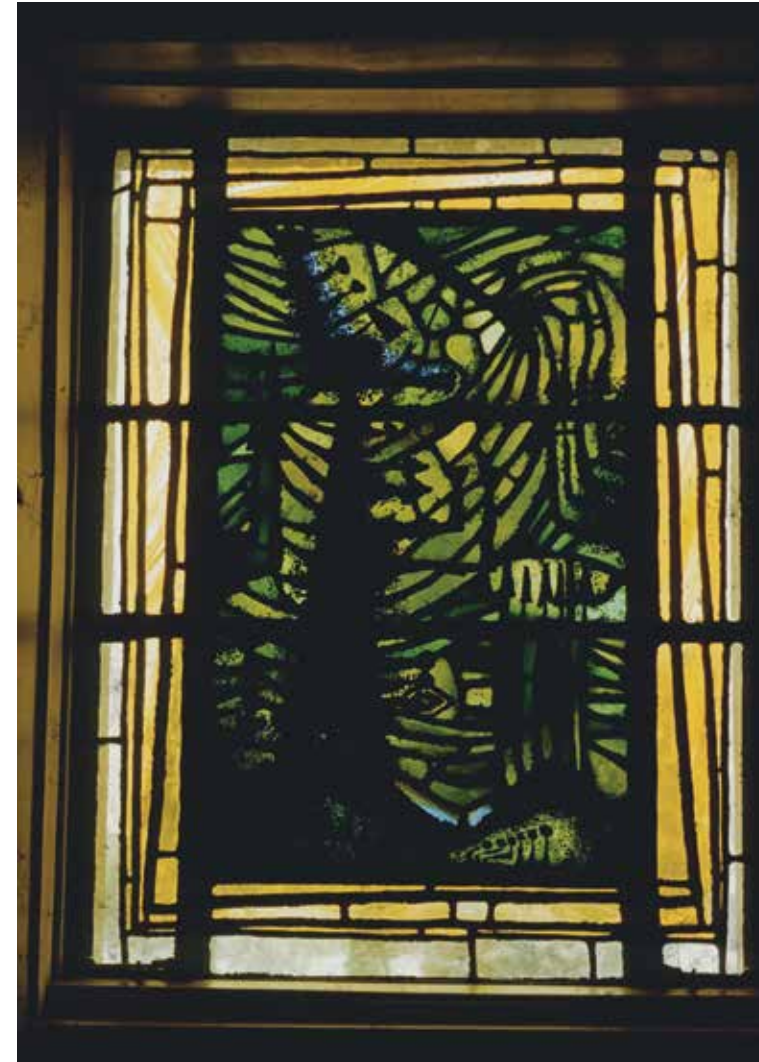
G16
Bird 1950
 Plaster glass mosaic
 131 x 43 cm
 (153 x 64 cm, framed)
 EXH: V&A 1953, No. 24
 Artist's Estate

G17
**Exposition of a Belief: Man's
 Acceptance of a Cross** 1950
 (not illustrated)
 Plaster glass mosaic
 Dimensions unknown
 EXH: ICA 1950–51, No. 6
 Location unknown

G18
Figure 1950
 Leaded stained glass
 approx. 180 x 30 cm
 Relates to the etching *Man* (1950)
 P69, and to the iron sculpture
Complexities of Man S8
 EXH: Gimpel 1952, No. 58a;
 Ashmolean 1952, No. 29
 Artist's Estate

G19
Man 1950
 Glass
 14.7 x 13.2 cm
 EXH: Strand 2012
 Artist's Estate

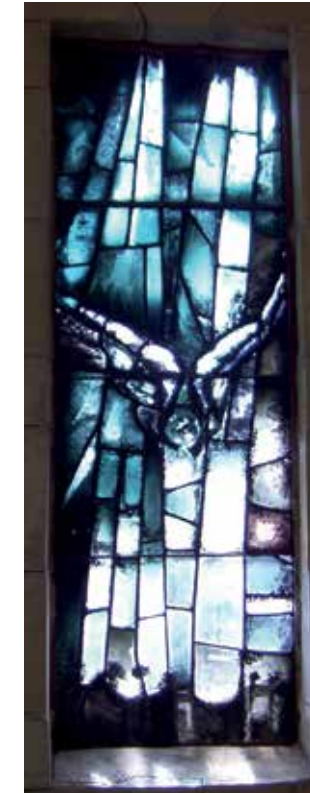
G20
Resurrection 1950
 Leaded stained glass
 29 x 24.5 cm
 Artist's Estate



G21

G21
The Blessing 1951
 Leaded stained glass
 141 x 110 cm
 Commissioned for a private oratory at
 Bridge of Allan. See also S43, S62 and T7.
 Variant title: *Transcendental*
 UT: LeGrove, 'A renaissance in glass',
 p. 126–49 (ill. p. 142); LeGrove, *Geoffrey
 Clarke: A Sculptor's Prints*, p. 54 (ill.);
 LeGrove, *Geoffrey Clarke: A Sculptor's
 Materials*, p. 40 (ill. p. 39)
 COLL: Victoria and Albert Museum,
 London CIRC.41-1970

G22
**Windows for St James's Church,
 Derrinallum, Australia** 1953
 Leaded stained glass
 177 x 65 cm (each)
 Commissioned for the new church of
 St James, Derrinallum, by Mrs Peggy
 Fairbairn in memory of her husband,
 James Valentine Fairbairn (1897–1940),
 who died in an air crash. Following
 the church's deconsecration in 2014,
 the windows were relocated in 2016
 to Geelong Grammar School.
 LOCATION: Geelong Grammar School,
 Corio, Australia



G22a



G22b

G23

Windows for Coventry Cathedral

1953–8

Leaded stained glass
2100 cm high (each)

The commission for the ten nave windows of Coventry Cathedral (architect: Basil Spence) was awarded to Geoffrey Clarke, Lawrence Lee and Keith New, from the Royal College of Art. Each designed three windows, with the final gold window designed jointly, co-ordinated by Clarke. Designs were approved in 1953, the windows completed by 1958, and sections provisionally installed in the Undercroft for the Cathedral's consecration in January 1959.

LIT: Spence, 'The Coventry Windows', p. 190–95 (ill.), Campbell, *Coventry Cathedral*, p. 113–22; Harrod, *The Crafts in Britain in the 20th Century*, p. 359–60 (ill. p. 359); LeGrove, 'A renaissance in glass', p. 129–33 (ill. p. 130–32); Chamberlaine-Brothers (ed.), *The Stained Glass of Coventry Cathedral*; LeGrove, *Geoffrey Clarke: A Sculptor's Materials*, p. 40–50 (ill.)

LOCATION: Coventry Cathedral

a) Purple Window ('God side') 1953–6

EXH: V&A 1956

b) Purple Window ('Man side') 1953–6

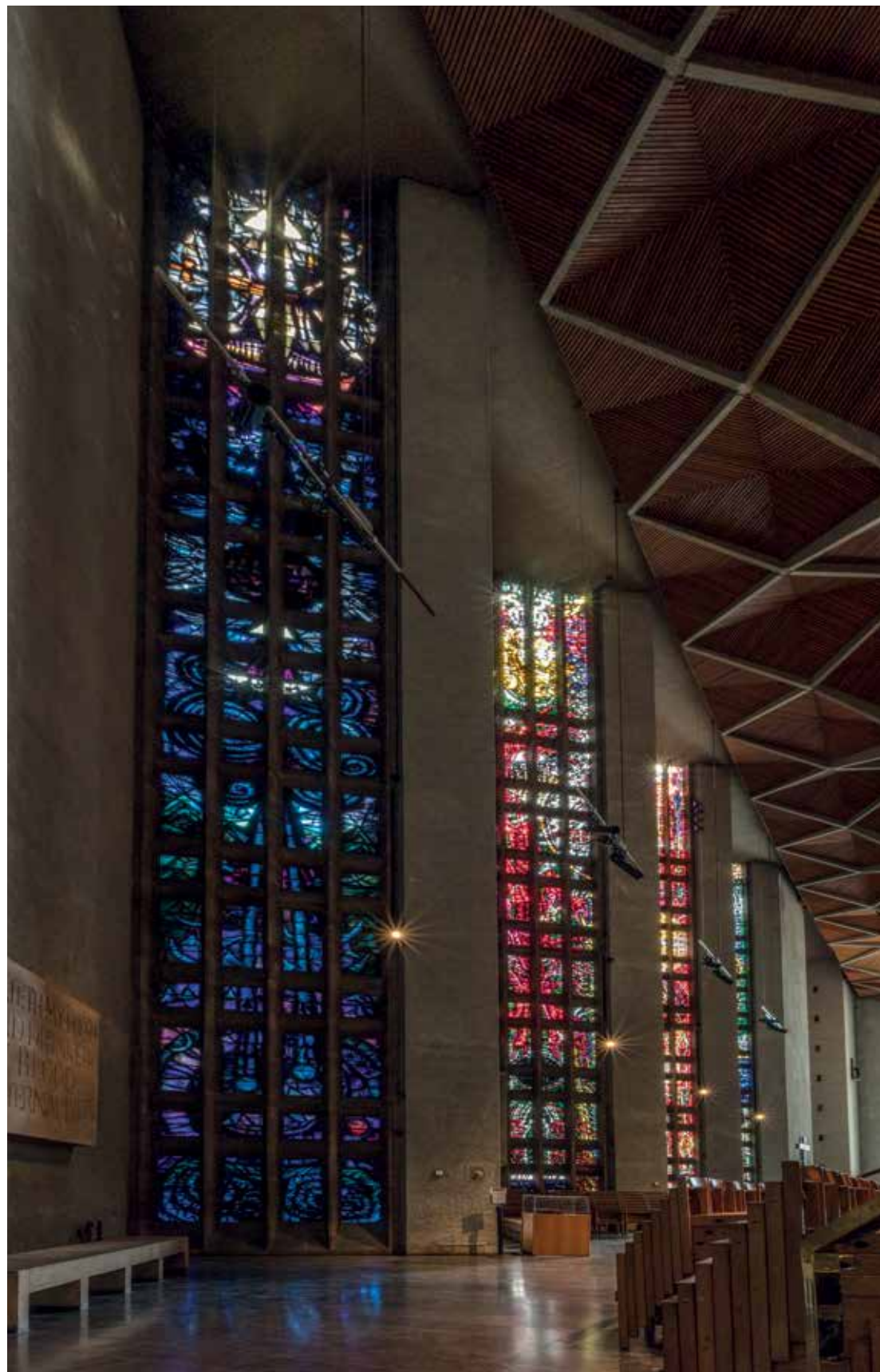
EXH: V&A 1956

c) Multicoloured Window ('Man side')

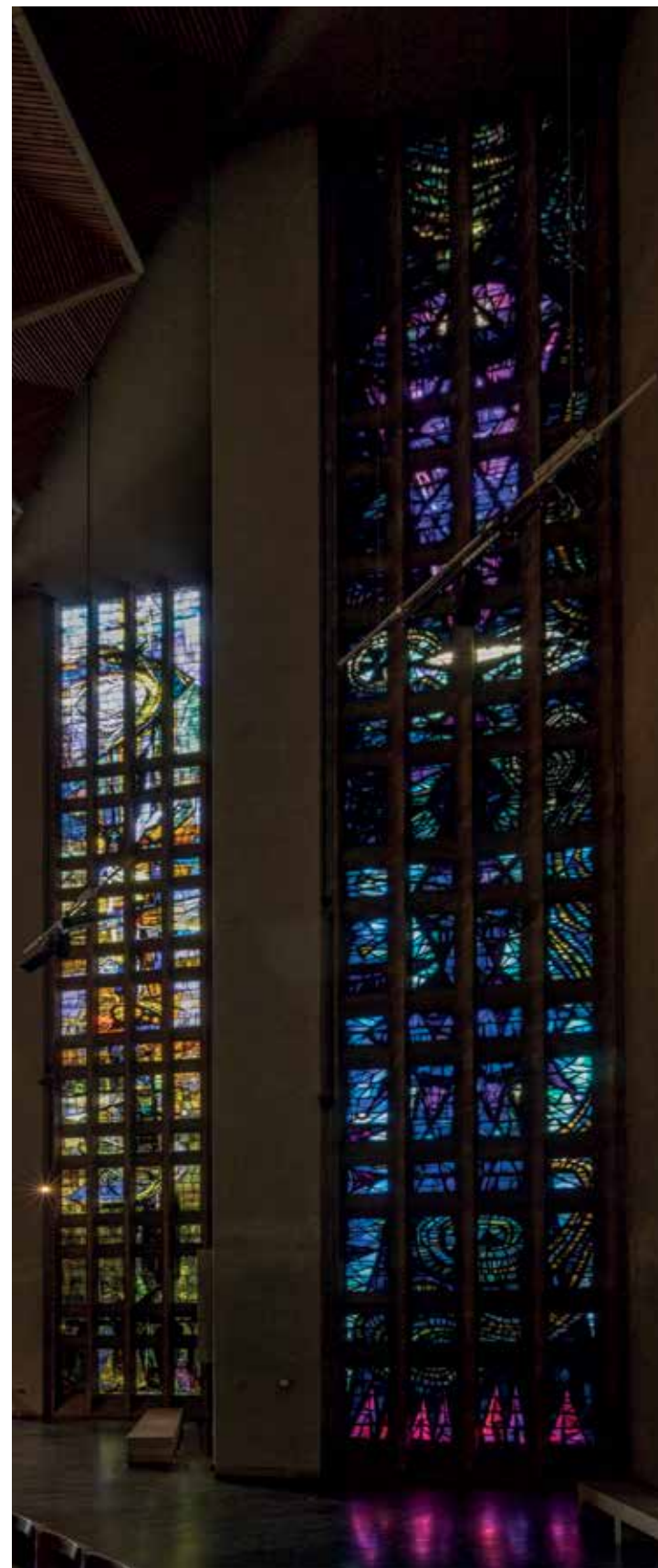
1953–8

d) Gold Window ('God side') 1953–8

Originally contained a reflective, silvered section at eye level, which has degraded



G23a



G23b (right), G23c (left)



G23d

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Chronology

1924 Born 28 November at Cross Green, South Darley, Derbyshire, the only child of John Moulding Clarke (1889–1961), an architect, and Alice Ada Petts (1902–80)

1941–3 Attended Preston School of Art (1941–2) and Manchester School of Art (1942–3)

1943–6 Served in RAF as Wireless Operator, Mechanic, Air-Gunner, latterly as part of peacekeeping operations in Lübeck, Germany

1947–8 Studied at Lancaster and Morecambe School of Arts and Crafts (tutor: Ronald Grimshaw); lodged at Warton Rectory, Lancashire, with the Reverend Eric Rothwell. 31 December 1947: married Ethelwynne Tyrer (1924–2008), known as 'Bill'

1948–52 Studied stained glass at the Royal College of Art (tutor: Lawrence Lee)

1949 Awarded silver medal at RCA Convocation. First etchings, glass, enamels and sculptures in wire and plaster

1950 Two-week BOC welding course at Cricklewood, with Butler and Chadwick. First iron sculptures

1951 First-class diploma and gold medal in final examinations at RCA. Travelling scholarship to tour France for six weeks. Commissions: *Icarus* (iron and glass) for the Transport Pavilion, Festival of Britain, and iron *Madonna and Child* and stained-glass window for a private oratory in Bridge of Allan

1952 Appointed to the team of designers (with Lawrence Lee and Keith New) for the nave windows of Coventry Cathedral. Entered 'Unknown Political Prisoner' competition. Iron *Head* (1951) bought by V&A Department of Circulation. First solo exhibition at Gimpel Fils, and selected for the Venice Biennale. Commissions: sculptures for the Time and Life Building, London, and a private oratory in Bridge of Allan

1953 Designs for Coventry windows, Coronation lithographs, and entries for 'Football and the Fine Arts' competition. Exhibited in the 'Unknown Political Prisoner', New Burlington Galleries, 'Football and the Fine Arts' and 'Sculpture in the Home: Third Exhibition' (Arts Council, touring)

1954 Bought Stowe Hill, Hartest, Suffolk, and began to renovate the house and outbuildings

1955 Last sculptures in iron and first sculptures in bronze. Second solo exhibition at Gimpel Fils; also exhibited in 'Young British Sculptors' (British Council, touring USA/Canada), 'Eisenplastik', Kunsthalle Bern, and 'Contemporary European Tapestry', Houston, Texas. Commissions: bronze relief for Martins Bank, Garrick Street, London, and *Day of Judgement* tapestry for a private oratory, Bridge of Allan

1956 Reviewed 'This is Tomorrow' (BBC Third Programme) and visited Le Corbusier's chapel at Ronchamp. Two sculptural windows in lead and glass, and textile designs for Edinburgh Weavers. Exhibited in 'The Seasons', Contemporary Art Society, Tate, and 'Windows for Coventry', V&A

1957 First work in aluminium. Commissions: *Four Seasons*, Newnham College, Cambridge; stained-glass window for All Saints, Stretford, Manchester; furnishings for St James's Church, Shere, Surrey

1958 *Cruciform* and *Façade* in bronze. Completed multi-coloured window for Coventry. Exhibited in 'Contemporary British Sculpture (Arts Council, touring), 'The Religious Theme', Contemporary Art Society, Tate, and 'Sculpture in the Home: Fourth Exhibition' (Arts Council, touring). Commissions: silver altar set for the Worshipful Company of Goldsmiths; mosaic for Basildon Town Square; cross for Coventry Cathedral

1959 Bought gull-wing Mercedes. First open-cast aluminium reliefs, cast in foundry at Stowe Hill. Exhibited in 'British Artist Craftsmen' (US/Canada touring). Commissions: aluminium relief for Castrol House, London; *Square World*, St Chad's, Rubery; mosaic for Chadwick Laboratory, University of Liverpool; tapestry for Surra Palace, Kuwait

1960 First casting experiments using expanded polystyrene and aluminium. Exhibited in 'Contemporary British Sculpture' and 'Modern Stained Glass' (Arts Council, touring). Commissions: candlesticks for Chichester Cathedral; gates for Martins Bank, Castrol House, London; relief for P&O Passenger Liner *Oriana*; stained-glass windows for the Treasury of Lincoln Cathedral

1961 Father died, son Jonathan born. First free-standing sculpture in aluminium. Employed first foundry assistants. Commissions: *Spirit of Electricity*, Thorn House, London; reliefs and screens for P&O Passenger Liner *Canberra*; open-cast panels for Martins Bank, Canterbury; relief for St James's School, Farnworth; aluminium and glass windows for the Church of the Ascension, Crownhill, and Ipswich Civic College

1962 Ceremonial opening of Coventry Cathedral. *Battersea I–III* in cast aluminium. Commissions: *Crown of Thorns*, *Flying Cross* and *High Altar Set* for Coventry Cathedral; reliefs for Homerton College, Cambridge and Bishop Otter College, Chichester; *Spiral Nebula* for Kings College, Newcastle upon Tyne

1963 Exhibited in 'Sculpture: Open-Air Exhibition', Battersea Park, London. Commissions: relief for Nottingham Playhouse; screens for Wellington Barracks Guards' Chapel; altar set and windows for Taunton Crematorium

1964 Daughter Mary born; died the same year. Started new abstract work in aluminium. Shell documentary film, ‘Cast in a New Mould’. Commissions: cross for All Saints, Langley; crown for St Michael’s, Linlithgow; gates for Churchill College, Cambridge; *Slab & Bar Relief* for Westminster Bank, London; stained-glass windows for the Church of the Holy Cross, Blackpool

1965 Start of *Plateau* and *Torii* series. Solo exhibition at Redfern Gallery; also exhibited in ‘British Sculpture in the Sixties’, Tate, and ‘Towards Art II: Sculptors from the Royal College of Art’ (Arts Council, touring). Commissions: *Plasma Stabile*, Culham, Oxford; pulpit for Chichester Cathedral; sculpture for Bedford College of Physical Education

1966 Visited United States. Built helicopter hangar at Stowe Hill. Met Nicol Garcia Villar. Exhibited in ‘Contemporary British Sculpture’ (Arts Council, touring), ‘Football: an exhibition for the World Cup’, Manchester Art Gallery, ‘International Showcase: Steel, Brass and White Marble’, Bertha Schaefer Gallery, New York. Commissions: *Comedy and Tragedy*, cement relief for Canford School; door for Grima, London; doors for Winchester College Chapel; *Triunii* and *Uniforge* for St Paul, Minnesota

1967 Bought Martello Tower, Aldeburgh. Installed *Triunii* and *Uniforge* at St Paul, Minnesota. Trophies for the Helicopter Club of Great Britain. Commissions: wall relief for private garden in Welwyn Garden City

1968 Birth of son, Ben, with Nicol Garcia Villar. Published *A Sculptor’s Manual* (Studio Vista), with Stroud Cornock.

Post Inert Phase sculptures. Solo exhibitions at King’s Lynn Festival and Ickworth Park, Suffolk. Appointed tutor in Stained Glass at RCA. Commissions: gates and screens for Civic Centre, Newcastle; reliefs for University of Exeter and University of Liverpool

1969 Silver jewellery, and unrealised commissions for Lancaster University (beginning of *Landscape Project*) and Ribe Cathedral, Denmark. Exhibited in Seibu Department Store, Tokyo. Promoted to Senior Tutor in Department of Light Transmission

and Projection at RCA. Commissions: silver tankards for Lancaster University; aluminium and glass window for Manchester College of Art (destroyed)

1970 *Landscape Project*. Elected ARA (certificate dated: 24 April 1970)

1971 Sold Martello Tower, Aldeburgh. *Call it Hadrian’s Wall* and *Landscape Reinvestigation* series. Commission: landscaping of Aldershot Civic Centre

1972 Exhibited in ‘British Sculptors 72’, Redfern Gallery, and ‘British Sculptors ’72’, RA

1973 Medals on environmental themes in brass, *Trees* and *Cupid’s Action Pack*. Exhibited in ‘Medals Today: international exhibition of modern medals’, Goldsmiths’ Hall. Left teaching post at RCA. Commissions: *Development*, St John the Baptist School, Leicester; gates for Churchill College Archive, Cambridge

1974 Series of aromatic works. Solo exhibition, Pottergate Gallery, Norwich

1975 Worked on interior of Majlis, Abu Dhabi (1975–6). Solo exhibition, Taranman

1976 Elected RA (certificate dated: 28 July 1976). Solo exhibition, Taranman. Commissions: *The Bridge*, Martlesham Police Headquarters, Suffolk; cross for Wesley Hall Methodist Church, Leicester; furnishings for All Souls Langham Place, London

1977 Commission: glass mosaics for palace at Abu Dhabi

1981 Mother died. Series of small-scale aluminium *Landscape Reliefs* (1981–3). Exhibited in ‘British Sculpture in the 20th Century, Whitechapel Gallery

1982 Solo exhibition, Taranman

1983 Commission: *Toriigenus*, York House, Pentonville Road, London.

1984 *Tankman* series in aluminium

1985 *Towards a Constant* series in aluminium, bronze *Pyramus and Thisbe* medal

1986 Exhibited in ‘British Sculpture 1950–1965’, New Art Centre

1987 Accident when mending Hangar roof; spent several weeks in West Suffolk Hospital, Bury St Edmunds. *Extension Series* combining sculpture and painting (1987–94)

1988 Korn/Ferry International awards for the RA Summer Exhibition, 1989, *Perception Series* (1988–9)

1989 Commissions: furnishings for Chapel of West Suffolk Hospital

1992 Member of Cathedrals Fabric Commission for England (1992–6)

1993 Maquettes for unrealised commission for Don Valley (Sheffield Development Corporation), including *Monument to Man’s Constant Effort*

1994 Began *Pilgrim Series*. Solo exhibitions to mark 70th birthday: Yorkshire Sculpture Park, Friends’ Room RA, Chappel Galleries, ‘Symbols for Man’, touring

1996 Visited Hong Kong as a judge for ‘Contemporary Hong Kong Art Biennial’. First works using wood, *Umbilical Series*

1999 Began *Artist Series* in wood, made millennium medal in bronze, *Nature and Time*

2000–2006 Solo exhibitions: Fine Art Society (2000), ‘Geoffrey Clarke: Aesthetic Detector’ (touring, 2003–4), ‘Geoffrey Clarke RA and the Aldeburgh Connection’, Strand Gallery, Aldeburgh (2004), ‘Geoffrey Clarke: 1950’, Fine Art Society (2006). Commission: *The Gift*, bronze sculpture for Hartest Millennium Wood (2000)

2008 Bill died. Attended reunion for Venice Biennale artists, at Tate Modern. Solo exhibition, ‘Geoffrey Clarke RA: Medals’, Strand Gallery, Aldeburgh

2013 Solo exhibition, ‘Geoffrey Clarke: A Decade of Change’, Pangolin London

2014 Died, 30 October, West Suffolk Hospital, Bury St Edmunds

Exhibitions

The following list excludes exhibitions solely of prints: for these, see Judith LeGrove, *Geoffrey Clarke: A Sculptor’s Prints* (Sansom and Company, 2012). Unless otherwise stated, all exhibitions are in London.

Solo Exhibitions

1952 ‘Geoffrey Clarke, Peter Potworowski’, Gimpel Fils (March–April). Catalogue

1955 ‘Recent sculpture, drawings and engravings by Geoffrey Clarke; collages by Austin Cooper’, Gimpel Fils (January). Catalogue

1956 ‘Geoffrey Clarke Exhibition’, Aldershot Public Library (8–24 November). Catalogue

1965 ‘Geoffrey Clarke: recent sculptures 1965’, Redfern Gallery (March–April). Catalogue, essay by J. P. Hodin

1968 ‘Geoffrey Clarke’, King’s Lynn Festival (26 July – 3 August). Catalogue ‘Geoffrey Clarke’, Ickworth Park, Suffolk (summer). Catalogue

1969 ‘Geoffrey Clarke: an exhibition’, Coventry Cathedral (1–30 June). Catalogue

1974 ‘Geoffrey Clarke: Facets of a Sculptor’, Pottergate Gallery, Norwich (2–23 March)

1975 ‘Geoffrey Clarke: Early Engraved Work and Iron Sculpture’, Taranman (9 June – 15 July). Catalogue, essay by Christopher Johnstone

1976 ‘Geoffrey Clarke’, Taranman (19 May – 30 June). Catalogue, essay by Walter Strachan

1982 ‘Geoffrey Clarke’, Taranman (11 June – 15 July)

1987 ‘Geoffrey Clarke RA: nineteen sixties plateaux search, cast aluminium’, Lynn Strover Gallery, Cambridge (7–27 May)

1994 ‘Geoffrey Clarke RA: Sculpture and Works on Paper 1950–1994’, Yorkshire Sculpture Park, Wakefield (April–June). Catalogue, essay by Peter Black

‘Geoffrey Clarke: Etchings and Small Sculpture’, Friends’ Room, Royal Academy of Arts (7 September – 9 October). Catalogue, essay by Peter Black

‘Geoffrey Clarke RA – Latest Work: Sculpture, Paintings & Drawings’, Chappel Galleries, Chappel (29 October – 26 November)

[Seventieth-birthday display], Tate Britain (28 November–19 December)

‘Geoffrey Clarke: Symbols for Man: Sculpture and Graphic Work 1949–94’ (touring): The Wolsey Art Gallery, Christchurch Mansion, Ipswich (17 Dec 1994 – 29 Jan 1995), The Herbert Art Gallery and Museum, Coventry (11 Feb – 26 Mar 1995), Pallant House, Chichester (15 Apr – 20 May 1995). Catalogue, essay by Peter Black

1999 [Seventy-fifth birthday display], Tate Britain (22 November – 13 December)

2000 ‘Geoffrey Clarke: Sculpture, Constructions and Works on Paper, 1949–2000’, Fine Art Society (9 October – 2 November). Catalogue, essay by Peter Black

2003 ‘Geoffrey Clarke RA: Monotypes, early sculptures and prints’, Strand Gallery, Aldeburgh (April–May)

‘Geoffrey Clarke: Aesthetic Detector’ (touring): Bury St Edmunds Art Gallery (1 April – 3 May 2003), Derby Museum and Art Gallery (1 May – 1 June 2004). Catalogue, essay by Richard Cork

‘Geoffrey Clarke: Sculptures & Works on Paper’, Fine Art Society (28 October – 27 November 2003)

2004 ‘Geoffrey Clarke RA and the Aldeburgh Connection’, Strand Gallery, Aldeburgh (16 October – 20 November). Catalogue, essay by Judith LeGrove [Eightieth-birthday display], Tate Britain (22 November – 8 December)

2006 ‘Geoffrey Clarke: 1950’, Fine Art Society (20 September – 20 October). Catalogue, essay by Judith LeGrove ‘Geoffrey Clarke RA: Diverse’, Strand Gallery, Aldeburgh (14 October – 7 November)

2007 ‘Geoffrey Clarke RA: Late Casts’, Strand Gallery, Aldeburgh (October)

2008 ‘Geoffrey Clarke RA: Medals’, Strand Gallery, Aldeburgh (March). Catalogue, essay by Judith LeGrove

2009 ‘Geoffrey Clarke: early work and public sculpture projects’, Lower Study Gallery, Leeds Art Gallery (autumn) [Eighty-fifth birthday display], Tate Britain (23 November – 6 December)

2011 ‘Geoffrey Clarke RA: North by South-East’, Linton Court Gallery, Settle (17 July – 30 August). Catalogue, interview with Geoffrey Clarke

2012 ‘Crafting a Vision for the 1950s: Geoffrey Clarke at the Royal College of Art’, Henry Moore Institute Library, Leeds (August–October)

‘Geoffrey Clarke: Prints and Other Pieces’, Strand Gallery, Aldeburgh (October)

2013 ‘Geoffrey Clarke: A Decade of Change’, Pangolin London (13 September – 26 October). Catalogue, essay by Judith LeGrove

2015 ‘Conjunction: Lynn Chadwick & Geoffrey Clarke’, Pangolin London (23 October–28 November). Catalogue, essays by Polly Bielecka and Judith LeGrove

2017 ‘Geoffrey Clarke: sculptures and prints’, Fine Art Society (2–24 March) ‘Geoffrey Clarke’, Strand Gallery, Britten–Pears Foundation, Aldeburgh (24–29 October)

‘Geoffrey Clarke: A Retrospective’, Pangolin London (22 November – 22 December)

Group Exhibitions
1950 Royal College of Art exhibition, R.B.A. Galleries (14–29 July) ‘Aspects of British Art’, Institute of Contemporary Arts (13 December 1950 – 12 January 1951). Catalogue, essay by Peter Watson

1951 ‘Transport Pavilion’, Festival of Britain, South Bank (3 May – 30 September) ‘British Abstract Art’, Gimpel Fils (31 July – 31 August). Catalogue [includes unidentified Clarke iron *Head*]

1952 ‘Young Sculptors’, Institute of Contemporary Arts (3 January – February). Catalogue

‘Preview of the British Pavilion, Venice Biennale’, British Council Fine Arts Department (3 April). Catalogue

‘Desmond Morris, Geoffrey Clarke, Scottie Wilson’, Oxford University Art Club, The New Gallery, Ashmolean Museum (27 May – 8 June). Catalogue

‘XXVI Biennale’, British Pavilion, Venice (June–September). Catalogue, essay by Herbert Read

‘Annual review of works by artists of gallery Gimpel Fils’, Gimpel Fils (summer). Catalogue

‘The Mirror and the Square: An Exhibition of Art ranging from Realism to Abstraction’, Artists International Association, New Burlington Galleries (2–20 December). Catalogue, essay

‘Christmas Present Exhibition of Charming Small Works by English and French Artists’, Roland, Browse and Delbanco (December). Catalogue

1953 ‘International Sculpture Competition: The Unknown Political Prisoner – British Preliminary Exhibition’, New Burlington Galleries (15–30 January). Catalogue, essay by A. J. T. Kloman ‘British and French Contemporaries: a selection from Mr R.D.S. May’s Collection’, Gimpel Fils (February–March). Catalogue [includes unidentified Clarke iron *Head* and two drawings]

'Sculpture in the Home: Third Exhibition', Arts Council (touring): Gloucester College of Art (8–23 May), Manchester Cotton Board (6 June – 8 July), Herbert Temporary Art Gallery, Coventry (18 July – 8 August), Temple Newsam House, Leeds (22 August – 12 September), Warwick County Museum (19 September – 10 October), Glasgow School of Art (14 November – 5 December), Aberdeen Art Gallery (12 December – 2 January 1954), Laing Art Gallery, Newcastle upon Tyne (6 March – 27 March), New Burlington Galleries (14 April – 8 May). Catalogue, foreword by Philip James

'Royal College of Art Coronation Year Exhibition', Victoria and Albert Museum (July). Catalogue

'Collector's Choice', Gimpel Fils (July–August). Catalogue [includes two unidentified Clarke iron sculptures]

'New Trends in English Sculpture', The Heffer Gallery, Cambridge (October 1953). Catalogue

'Football and the Fine Arts', The Football Association, Park Lane House (21 October – 7 November). Catalogue

'Football: an exhibition of paintings, drawings & sculpture organized by the Football Association', Arts Council (touring): Graves Art Gallery, Sheffield (5–26 December), Grundy Art Gallery, Blackpool (2–23 January 1954), Birkenhead Art Gallery (30 January – 20 February), Aberdeen Art Gallery (27 February – 20 March), Manchester City Art Gallery (27 March – 17 April), Lincoln Public Library and Art Gallery (24 April – 15 May), Leeds City Art Gallery (22 May – 12 June), Wolverhampton Public Library and Art Gallery (19 June – 10 July), Salford Public Library and Art Gallery (17 July – 8 August), Bootle Art Gallery (14 August – 4 September), Kettering Public Library and Art Gallery (11 September – 2 October), Cartwright Hall, Bradford (9–30 October), Luton Public Library and Art Gallery (6–27 November). Catalogue, foreword by Philip James

1954

'Of Light and Colour: an exhibition of recent paintings and sculptures', Gimpel Fils (July). Catalogue [includes unidentified Clarke iron *Head*]

'Sculpture Exhibition arranged by Lawrence Alloway', Institute of Contemporary Arts, St James's Palace (summer). Catalogue

'British Painting & Sculpture 1954',

Whitechapel Art Gallery (23 September – 31 October). Catalogue, foreword by Bryan Robertson

'London Group Annual Exhibition', New Burlington Galleries (6 November – 4 December). Catalogue

1954–63

[Twentieth-Century French and English Sculpture], Victoria and Albert Museum Circulation Department (touring): Dollar Park Museum, Falkirk (7 April–June), Leamington Spa Art Gallery (October–November 1954), Glynn Vivian Art Gallery, Swansea (November 1957–?1958), Kidderminster Museum (May–July 1961), Atkinson Art Gallery, Southport (September – 30 October 1961), Lynn Museum, King's Lynn (13 December 1962–[early 1963]), Middlesbrough Art Gallery (March – 6 April 1963)

1955

'Young British Sculptors', an exhibition of sculpture and drawings by young British sculptors organised by the Arts Club of Chicago in collaboration with the British Council (touring, US/Canada): Arts Club of Chicago (2–29 March), Walker Art Center, Minneapolis, Minnesota (15 April – May), Contemporary Arts Center, Cincinnati, Ohio (15 September – 30 October), Albright Art Gallery, Buffalo, New York (8 November – 15 December), Art Gallery of Toronto, Canada (13 January – 13 February 1956). Catalogue, essay by Herbert Read

'A Small Anthology of Modern Stained Glass' [after Aldeburgh titled 'Contemporary Stained Glass'], Arts Council (touring): Aldeburgh Festival (18–26 June), Arts Council Gallery, Cambridge (15 October – 5 November), Manchester College of Art (14–28 November), National Museum of Wales, Cardiff (10 December 1955–7 January 1956), Hatton Gallery, Newcastle upon Tyne (14 January – 4 February), Glynn Vivian Gallery, Swansea (11 February – 3 March), Herbert Temporary Art Gallery, Coventry (10–31 March), City Art Gallery, York (7–28 April), New College, Oxford (15–19 May), Cheltenham Art Gallery (20 June – 21 July), Scottish Arts Council Galleries, Edinburgh (28 July – 11 August), Derby Cathedral (18 August – 8 September). Catalogue, essay by John Piper

'Eisenplastik', Kunsthalle Bern (2 July – 7 August). Catalogue

'Open Air Exhibition of East Anglian Sculpture' (touring): Christchurch Park, Ipswich; Castle Park Colchester (summer)

'First Exhibition of the Groupe Espace of Great Britain', Ceremonial Foyer, Royal Festival Hall (22 October – 7 November)

'Contemporary European Tapestry', Contemporary Arts Museum, Houston, Texas (28 October – 27 November)

1956

'Decorama 1956', an exhibition of wall decorations and furnishing fabrics at the Berners Street showrooms of Arthur Sanderson and Sons Ltd, London (24 January – 3 February). Catalogue

'The Seasons', Contemporary Art Society, Tate Gallery (2 March – 15 April). Catalogue, foreword by Raymond Mortimer

'Sixty-third Spring Exhibition', Cartwright Memorial Hall, Bradford City Art Gallery (16 March – 27 May). Catalogue

'Sculpture in the Open Air', Aldeburgh Festival in conjunction with Norwich 1956 Exhibition Committee, Red House, Aldeburgh (15–24 June). Catalogue

'Some Contemporary British Sculpture', Arts Council (touring) in conjunction with Norwich 1956 Exhibition Committee [modified touring version of 'Sculpture in the Open Air']: Castle Museum, Norwich (2–15 July), Cecil Higgins Museum, Bedford (28 July–18 August), Cirencester Park (8–29 September), Huddersfield Art Gallery (13 October–3 November). Catalogue

'Windows for Coventry', Victoria and Albert Museum (4 July – 30 September). Accompanying booklet by Robin Darwin and others (see bibliography)

'60 Good Pictures and Sculpture', Phoenix Gallery, Lavenham (14 August – 1 September). Catalogue [includes unidentified *Relief*]

'Exhibition of Paintings, prints, sculpture, textiles and costume designs by artists from Great Bardfield, including Edward Bawden, R.A., Michael Rothenstein, Geoffrey Clarke, Clifford Smith', The Music Room, Clare College, Cambridge (25 November – 7 December)

1957

'60 good pictures and sculptures', Phoenix Gallery, Lavenham (29 August

– 14 September). Catalogue [includes unidentified Clarke iron *Man*]

'Frankfurt International Autumn Fair', British Pavilion, Frankfurt (1–5 September)

Society of Designer Craftsmen, King's Parade, Cambridge (9 November – 24 December) [reviews mention unidentified Clarke stained glass]

1958

'The Christian Vision', Redfern Gallery (1–26 April). Catalogue, foreword by Patrick Bushell

'Contemporary British Sculpture', Arts Council (touring): Jephson Gardens, Leamington Spa (31 May – 22 June), Shrewsbury Castle (5 July – 4 August), Bute Park, Cardiff (9–30 August). Catalogue, essay by Elizabeth Davison

'The Religious Theme', Contemporary Art Society, Tate Gallery (10 July – 21 August). Catalogue, essay by Robert Speaight

'Sculpture in the Home: Fourth Exhibition', Arts Council (touring): Arts Council Gallery, Cambridge (15 November – 6 December), National Museum of Wales, Cardiff (13 December 1958 – 10 January 1959), School of Arts and Crafts, Salisbury (17 January – 7 February), Nottingham, Midland Group Gallery (14 February – 7 March), Arts Council Gallery, Edinburgh (14 March – 4 April), Aberdeen Art Gallery (11 April – 2 May), Hatton Gallery, Newcastle upon Tyne (9 May – 30 May), Public Library and Art Gallery, Huddersfield (6 June – 27 June), Public Library and Art Gallery, Harrogate (4 July – 26 July), Southampton Art Gallery (29 August – 19 September), Cheltenham Art Gallery (26 September–10 October), Burslem College of Art (17 October – 7 November). Catalogue

'Contemporary Tapestries, woven by Ronald Cruickshank in Edinburgh', Gimpel Fils (November–December). Catalogue

1959

'British Artist Craftsmen', Smithsonian Institution (touring, US): Smithsonian Institution, Washington (10 January–1 February), City Art Museum, St Louis (July), Commercial Museum, Philadelphia (May 1960). Catalogue, foreword by Gordon Russell

'Conference for the Central Council for Care of Churches', Downing College, Cambridge (April)

1960

'The Furniture Exhibition', Earls Court,

London (27 January – 6 February). Catalogue

International Handicrafts and Trade Fair, Munich (11–22 May)

'Contemporary British Sculpture', Arts Council (touring): Cannon Hill Park, Birmingham (30 April – 14 May), Cannon Hall, Barnsley (21 May – 11 June), Ashburne Hall, Manchester (18 June – 9 July), Avonbank Gardens, Stratford-upon-Avon (16 July – 6 August), Inverleith House, Edinburgh (20 August – 10 September), Cheltenham (24 September – 8 October). Catalogue, essay by Ronald Pickvance

'Spring Exhibition', City of Bradford Art Gallery, Cartwright Memorial Hall (April–May). Catalogue

'Mural Art Today: an exhibition organized by the Society of Mural Painters', Victoria and Albert Museum, London (26 October–November). Catalogue

1960–62

'Modern Stained Glass', Arts Council (touring): Ferens Art Gallery, Hull (24 September – 15 October 1960), Leicester Art Gallery (19 November – 10 December), National Museum of Wales, Cardiff (17 December 1960 – 7 January 1961), Hatton Art Gallery, Newcastle upon Tyne (14 January – 4 February), Walker Art Gallery, Liverpool (11 February – 4 March), County Museum and Art Gallery, Truro (11 March – 1 April), Herbert Art Gallery, Coventry (8–29 April), Arts Council Gallery, Cambridge (6–27 May), Southampton Art Gallery (3–24 June), Newport Art Gallery (1–22 July), Bristol City Art Gallery (29 July – 19 August), Arts Council Gallery, London (5 October – 4 November); Winchester College (18 November – 2 December); Towner Art Gallery, Eastbourne (9 December – 6 January 1962); Midland Group Gallery, Nottingham (13 January – 3 February); Central Library, Scarborough (10 February – 3 March); Graves Art Gallery, Sheffield (10–31 March); Luton Art Gallery (7–28 April); Kettering Art Gallery (5–26 May); Plymouth Art Gallery (2–23 June); Bluecoat Display Centre, Liverpool (1–22 September); Municipal Gallery of Modern Art, Dublin (21 November – 16 December). Catalogue

'Towards Art II: Sculptors from the Royal College of Art' (Arts Council, touring): Arts Council Gallery (26 February – 27 March), Torre Abbey, Torquay (10 April – 1 May); Southampton Art Gallery (8–29 May), Leeds City Art Gallery (5–26 June), Midland Group Gallery, Nottingham (3–24 July), Bolton Museum and Art Gallery (31 July – 21 August), Norwich Castle Museum (28 August – 18 September). Catalogue, essay by David Sylvester

'Modern Church Plate', City Art Gallery, Manchester (20 March – 11 April). Catalogue, foreword by G. L. Conran

'Geoffrey Clarke: exhibition of sculpture', Bury St Edmunds Cathedral cloisters (April–May)

1961

'The Bible in Britain', arranged by the University Presses of Oxford and Cambridge, Westminster Abbey

Chapter House (18 April – 3 June). Catalogue

1962

'Modern Art in Textile Design', Whitworth Art Gallery, Manchester (18 January – 24 February). Catalogue

'Artists Serve the Church: an exhibition of modern Religious work organised by the Exhibition Committee of the Coventry Cathedral Festival 1962', Herbert Art Gallery and Museum, Coventry (19 May – 23 June). Catalogue

1963

'Leaded, Concreted and Sand-blasted Glass', Arts Council (Scottish Committee), Diploma Galleries, The Royal Scottish Academy, Edinburgh (2 February–3 March). Catalogue

Norfolk Contemporary Art Society, Norwich Castle Museum (February)

'Modern Art & the Church', Bear Lane Gallery, Coventry (2 April – 4 May). Catalogue

'Sculpture: open-air exhibition of contemporary British and American works', London County Council, Battersea Park London (May–September). Catalogue, essay by Herbert Read

1964

Exhibition of sculpture (incl. work by Hepworth, Paolozzi, Richmond, Thornton and Tower), Norwich Central Library courtyard (May–June)

'Modern Church Plate', Worshipful Company of Goldsmiths, All Hallows on the Wall, London (December)

1965

'British Sculpture in the Sixties', Tate Gallery (25 February – 4 April). Catalogue, introduction by James Melvin, Bryan Robertson and Alan Bowness

'Towards Art II: Sculptors from the Royal College of Art' (Arts Council, touring): Arts Council Gallery (26 February – 27 March), Torre Abbey, Torquay (10 April – 1 May); Southampton Art Gallery (8–29 May), Leeds City Art Gallery (5–26 June), Midland Group Gallery, Nottingham (3–24 July), Bolton Museum and Art Gallery (31 July – 21 August), Norwich Castle Museum (28 August – 18 September). Catalogue, essay by David Sylvester

'Modern Church Plate', City Art Gallery, Manchester (20 March – 11 April). Catalogue, foreword by G. L. Conran

'Geoffrey Clarke: exhibition of sculpture', Bury St Edmunds Cathedral cloisters (April–May)

'Midsummer Exhibition: Paintings and Sculpture by Contemporary East Anglian Artists, Gainsborough's House, Sudbury (12 June – 1 August). Catalogue

'The first Aldeburgh and District Academy', British Legion Hall and Festival Gallery, Aldeburgh (31 July – 5 September). Catalogue

'Treasures from the Commonwealth', Commonwealth Arts Festival, Royal Academy of Arts (17 September – 13 November). Catalogue

'Viewpoint 1965', Primavera, Cambridge (20 October – 6 November)

1966

'Contemporary British Sculpture', Arts Council (touring): Springfields, Spalding (23 April – 15 May), St Catherine's College, Oxford (21 May – 5 June), The King's Manor, York (11 June – 3 July), Albert Park, Winthorpe Road, Middlesbrough (9–21 July). Catalogue, introduction by Hugh Evans

'Summer Exhibition', Redfern Gallery (21 June – 3 September). Catalogue

'Football: an exhibition for the World Cup', Manchester Art Gallery (12 July – 7 August). Catalogue, foreword by G. L. Conran

[Aldeburgh and District Academy], Festival Gallery, Aldeburgh (August). Catalogue

'Collectors Choice', Joslyn Art Museum, Omaha, USA (October)

'International Showcase: Steel, Brass and White Marble', Bertha Schaefer Gallery, New York (13 December 1966 – 7 January 1967)

1967

'International Sculpture', Pittencrieff Park, Dunfermline (1–30 April). Catalogue

'Artists and Architecture 67', Building Centre [photographic exhibition]

Bertha Schaefer Gallery, New York (spring/summer)

'Summer Exhibition', Redfern Gallery [June–September]. Catalogue

'British Sculpture and Painting from the Collection of Leicestershire Education Authority', Whitechapel Art Gallery (7 December 1967 – 7 January 1968). Catalogue

1968

'Summer Exhibition', Redfern Gallery (June–September). Catalogue

1969

'East Anglian Art Today', Royal Institute Gallery (27 January – 15 February). Catalogue

'The English Landscape Tradition in the

20th Century', Camden Arts Centre (30 January – 28 February). Catalogue

'Summer Exhibition', Redfern Gallery (June–September). Catalogue

'The British Modern Crafts Art Exhibition', in association with the Crafts Centre of Great Britain, Seibu Department Store, Tokyo (26 September – 5 October). Catalogue

1970

'Picture Fair', Manchester Institute of Contemporary Arts, Peterloo Gallery, Manchester (15–21 January)

'Summer Exhibition: Paintings, Drawings, Sculpture, Graphics', Redfern Gallery (June–September). Catalogue

1971

'The Louis Osman gold exhibition', Goldsmiths' Hall (16 February – 11 March)

'Summer Exhibition', Royal Academy of Arts (1 May – 25 July). Catalogue

'Summer Exhibition', Redfern Gallery [June–September]. Catalogue

1972

'British Sculptors 72', Redfern Gallery (7 January – 7 February). Catalogue

'British Sculptors '72', Royal Academy of Arts (8 January – 5 March). Catalogue, essay by Bryan Robertson

'Summer Exhibition', Royal Academy of Arts (29 April – 23 July). Catalogue

'Summer Exhibition', Redfern Gallery [June–September]. Catalogue

1973

'Summer Exhibition', Royal Academy of Arts (5 May – 29 July). Catalogue

'Summer Exhibition', Redfern Gallery [June–September]. Catalogue

'Medals Today: international exhibition of modern medals', Worshipful Company of Goldsmiths, Goldsmiths' Hall (11–27 July). Catalogue, essay by Graham Hughes

1974

'Summer Exhibition', Royal Academy of Arts (4 May – 28 July). Catalogue

'The Modern Goldsmith', The Chapter House, Christ Church, Oxford (June–September). Catalogue

'Summer Exhibition', Redfern Gallery [June–September]. Catalogue

'Seven Golden Years', Goldsmiths' Hall (October). Catalogue

1975

'Arts Festival', Braintree District Arts Council [no further details known]. Catalogue

'Sculpture Exhibition', the Old Gaol, Abingdon (December 1975 – January 1976)

1976

'Summer Exhibition', Royal Academy of Arts (8 May – 1 August). Catalogue
'Loot', Worshipful Company of Goldsmiths, Goldsmiths' Hall, London (9–31 July). Catalogue

1977

'Explosion: Talent today', exhibition to celebrate the 650th anniversary of the Worshipful Company of Goldsmiths 1327–1977. Goldsmiths' Company 1977. Catalogue
'Summer Exhibition', Royal Academy of Arts (21 May – 14 August). Catalogue

1978–85

Business Art Galleries, Royal Academy of Arts (opened 10 April 1978)
'Twenty-four Essex and Suffolk Artists, 1900–1978', the Minorities, Colchester (31 March–29 April 1979). Catalogue
Westwater Studio Limited, Lavenham (1980) [no further details known]
'British Sculpture in the 20th Century. Part 2: Symbol and Imagination 1951–1980', Whitechapel Gallery (November 1981 – January 1982). Catalogue (for further details see bibliography)
Ellingham Mill Art Society (1982) [no further details known]
'Summer Exhibition', Royal Academy of Arts (28 May – 28 August 1983). Catalogue
'Summer Exhibition', Royal Academy of Arts (1 June – 25 August 1985). Catalogue

1986

'British Sculpture 1950–1965', New Art Centre London (22 May – 5 July). Catalogue, essay by Norbert Lynton
'Summer Exhibition', Royal Academy of Arts (31 May – 24 August). Catalogue
'Contemporary British Medals', British Museum (touring, 1986–7). Accompanying book by Mark Jones (see bibliography)
Sudbury Quay Theatre [no further details known]

1987

'To Build a Cathedral: Coventry Cathedral 1945–62', Mead Gallery, University of Warwick (25 May – 20 June). Catalogue
'Summer Exhibition', Royal Academy of Arts (6 June – 23 August). Catalogue
'To the greater glory of God', Bar Convent Museum, York (4 July – 4 October) [no further details known]
'The 50th Anniversary World Congress and Exposition', FIDEM (International Federation of the Medal), Cascade Avenue, Colorado Springs, United States (11–15 September). Catalogue

1989–98

'Summer Exhibition', Royal Academy of Arts (10 June – 26 August 1989). Catalogue
'Summer Exhibition', Royal Academy of Arts (9 June – 19 August 1990). Catalogue
'Art in Churches: Contemporary Glass, Painting, Sculpture and Textiles from Churches' (touring): Bar Convent Museum, York (8 June – 29 July 1990), Norwich Cathedral (6 August – 2 September 1990). Catalogue
'Summer Exhibition', Royal Academy of Arts (9 June – 18 August 1991). Catalogue
'Summer Exhibition', Royal Academy of Arts (7 June – 18 August 1992). Catalogue
'One Hundred Contemporary Art Medals', Royal Society of British Sculptors (October 1993). Catalogue
'Summer Exhibition', Royal Academy of Arts (5 June – 14 August 1994). Catalogue
'Summer Exhibition', Royal Academy of Arts (4 June – 13 August 1995). Catalogue
'Summer Exhibition', Royal Academy of Arts (9 June – 18 August 1996). Catalogue
'Summer Exhibition', Royal Academy of Arts (1 June – 10 August 1997). Catalogue
'Summer Exhibition', Royal Academy of Arts (2 June – 16 August 1998). Catalogue

1999

'The Pleasures of Peace: mid-century craft and art in Britain' (touring): Sainsbury Centre for Visual Arts, Norwich (2 February – 18 April), Brighton Museum and Art Gallery (1 May – 25 June); Aberdeen Art Gallery (14 August–25 September). Catalogue, essay by Tanya Harrod
'Summer Exhibition', Royal Academy of Arts (7 June – 15 August). Catalogue
'Sculpture in the Close', Jesus College Cambridge (summer)

2000

'Modern British Art', Offer Waterman & Co. (16 May – June). Catalogue
'Treasures of the 20th Century: silver, jewellery and art medals from the 20th Century Collection of the Worshipful Company of Goldsmiths', Goldsmiths' Hall (25 May – 21 July). Catalogue
'Summer Exhibition', Royal Academy of Arts (29 May – 7 August). Catalogue, essay by Rosemary Ransome Wallis

2001

'Summer Exhibition', Royal Academy of Arts (5 June – 13 August). Catalogue
'The Primitive Frame', Aldeburgh Festival, The Peter Pears Gallery, Aldeburgh (8–24 June). Catalogue, essay by Judith LeGrove

2002

'Innovation and Design: Silver from Goldsmiths' Hall, London, 1900 to 2001', Museet på Koldinghus, Denmark (1 March – 12 May). Catalogue
'A Darkened World', Aldeburgh Festival, Britten–Pears Library (8–23 June). Catalogue
'Summer Exhibition', Royal Academy of Arts (11 June – 19 August). Catalogue
'20th Century British Art', Scolar Fine Art/Berkeley Square Gallery (13 June – 13 July). Catalogue
'20/21 British Art Fair' (Whitford Fine Art), RCA (September)
'Henry Moore and the Geometry of Fear', James Hyman Fine Art (19 November 2002 – 18 January 2003). Catalogue, essays by Margaret Garlake and James Hyman
'Treasures of the English Church', Goldsmiths' Hall [no further details known]

2003

'Artists' Textiles in Britain 1945–1970', Fine Art Society (17 March – 11 April). Accompanying book by Geoffrey Rayner and others (see bibliography for further details)
'Summer Exhibition', Royal Academy of Arts (2 June – 10 August). Catalogue
Fine Art Society [no further details known]
'Sculpture in the Garden', Strand Gallery, Aldeburgh (7–22 June)
'Sandra Blow, Geoffrey Clarke, Terry Frost and Albert Irvin', Thompson's Marylebone (17 September – 4 October)

2004

'Sculpture in the Garden', Strand Gallery, Aldeburgh (12–27 June). Catalogue
'Modern Spirit: Artworks from Pallant House Gallery', Chichester Cathedral (26 June – 3 October). Catalogue
'Modern British Art', Offer Waterman & Co. Catalogue

2005

'Festival Exhibition', Strand Gallery, Aldeburgh (10–26 June)
'The Twentieth Century', Fine Art Society (26 September – 22 October). Catalogue

2006

'Summer Exhibition', Royal Academy of Arts (12 June – 20 August). Catalogue
'20/21 British Art Fair' (Mark Barrow Fine Art), RCA (September)
'The Twentieth Century', Fine Art Society (20 September – 20 October). Catalogue

2007

'The Wonder and Horror of the Human Head', Lower Study Gallery, Leeds Art Gallery (1 May 2007 – 31 October 2008)
'Summer Exhibition', Royal Academy of Arts (11 June – 19 August). Catalogue
'The Twentieth Century', Fine Art Society (19 September – 11 October). Catalogue
'Back to the Future: Sir Basil Spence 1907–1976' (touring): Dean Gallery, Edinburgh (19 October 2007 – 10 February 2008), The Herbert, Coventry (20 June – 31 August 2008). Accompanying book by Philip Long and others (see bibliography for further details)

2008

'British Surrealism & Other Realities: The Sherwin Collection', mima, Middlesbrough (23 May – 17 August). Catalogue, interview between Jeffrey Sherwin and Godfrey Worsdale
'Summer Exhibition', Royal Academy of Arts (9 June – 17 August). Catalogue
'Abstract', Aldeburgh Festival Exhibition, including Geoffrey Clarke's enamels and colour prints, Strand Gallery, Aldeburgh (13–29 June)
'Colchester Art School in the 50s and 60s: staff and student work from the 1950s and 1960s', The Minorities, Colchester (no further details known)

2009

'Summer Exhibition', Royal Academy of Arts (8 June – 16 August). Catalogue
'British Surrealism in Context – A Collector's Eye', Leeds Art Gallery (10 July – 1 November). Accompanying book by Silvano Levy and others (see bibliography for further details)

2010

'Summer Exhibition', Royal Academy of Arts (14 June – 22 August). Catalogue
'England's Glory: the art of football', JHW Fine Art, Gallery 27, Cork Street (21–26 June)
'Crosscurrents in Modern British Art. Part I: Innovation: English Modernism', Fine Art Society (22 September–7 October). Catalogue
'A Rough Equivalent: Sculpture and Pottery in the Post-War Period',

Sculpture Study Galleries, Leeds Art Gallery (29 September 2010 – 2 January 2011). Accompanying essay by Jeffrey Jones (Henry Moore Foundation, No. 62)

2011

'Sculptures and Drawings from The Ingram Collection', Sotheby's London (10–21 January)
'Dear Henry Moore: Connections and Correspondence', Sculpture Study Galleries, Henry Moore Institute, Leeds (3 February – 26 June)
TEFAF Art Fair (Fine Art Society), Maastricht, Holland (18–27 March)
'Summer Exhibition', Royal Academy of Arts (7 June – 15 August). Catalogue
'20/21 British Art Fair' (Keith Chapman), RCA (September)

2012

'Exorcising the Fear: British Sculpture from the '50s and '60s', Pangolin London (11 January – 3 March). Catalogue, essay by Polly Bielecka
London Art Fair (Fine Art Society), Business Design Centre, Islington (18–22 January)
'From modernism to Abstraction', Fine Art Society (February–March)
'British Design 1948–2012: Innovation in the Modern Age', V&A (31 March – 12 August). Accompanying book by Christopher Beward and others (see bibliography for further details)
'Frank and Cheryl Cohen at Chatsworth', Chatsworth, Derbyshire (19 March – 10 June)
'Diamond Jubilee Exhibition', The Lightbox, Woking (March–April)
'Dreams and Nightmares', The Lightbox, Woking (May–July)

'Summer Exhibition', Royal Academy of Arts (4 June – 12 August). Catalogue
'Exhibition to accompany the launch of *A Musical Eye: the visual world of Britten + Pears*', Strand Gallery, Aldeburgh (8–24 June)
'Journey into the Light: The Art Treasures of Coventry Cathedral, Their Making and Meaning', Coventry Cathedral (1 September – 28 October). Catalogue
'The Perfect Place to Grow: 175 Years of the Royal College of Art', RCA (16 November 2012 – 3 January 2013). Accompanying book by Fiona MacCarthy (see bibliography)

2013

'20th century British Art', Paisnel Gallery (16–31 May)
Nicolas Deshayes 'Crude Oil', S1 Artspace, Sheffield (10 August – 21 September). Catalogue

'20/21 British Art Fair' (JHW Fine Art), Royal College of Art (11–15 September)
'Bronze Sculptures from the Ingram Collection', One Canada Square, Canary Wharf (16 September – 15 November). Catalogue, essay by Ann Elliott

'Sculptors of Note and Prospect: Modern British Sculpture', Paisnel Gallery (9–23 October). Catalogue by Peter Davies

2014

'British Sculpture: Post-War', Connaught Brown (9 January – 15 February)
'Sculpture Showcase', Pangolin London (10 January – 22 February)
London Art Fair (Askew Art, Katharine House Gallery, Paisnel Gallery), Business Design Centre, Islington (15–19 January)
'Artist Textiles: Picasso to Warhol', Fashion and Textile Museum (31 January – 17 May). Accompanying book by Geoffrey Rayner and others (see bibliography for further details)
'Pangolin London Sculpture Trail', Pangolin London (1 February–2 August). Catalogue

'Sculpture in the Home', Pangolin London (8 April – 17 May). Catalogue, essay by Polly Bielecka
'British Surrealism Unlocked: Works from the Sherwin Collection', Abbot Hall Art Gallery, Kendal (11 April – 21 June)

20/21 International Art Fair (Milne & Moller), Royal College of Art, London (14–18 May)
'20th Century British Art', Paisnel Gallery (15–30 May)
'Summer Exhibition', Royal Academy of Arts (9 June – 15 August). Catalogue
'Masterpiece' (Pangolin London), The Royal Hospital, Chelsea (26 June – 2 July)

20/21 British Art Fair (Katharine House Gallery), Royal College of Art, London (10–14 September)
'Crucible2', Gloucester Cathedral (September–October). Catalogue
'Sculpting the Line: British Sculptors as Printmakers', The Hepworth Wakefield (20 September – 6 September 2015)
'The Discerning Eye' (selector: Chris Ingram), Mall Galleries, London (13–23 November). Catalogue
'Sculptors' Jewellery', Pangolin London (5 December 2014 – 17 January 2015). Catalogue, essay by Emma Crichton-Miller

2015

London Art Fair (Askew Art, Paisnel

Gallery), Business Design Centre, Islington (21–25 January)
20/21 International Art Fair (Askew Art, Katharine House Gallery, Keith Chapman Modern Sculpture), Royal College of Art (14–17 May)
'Summer Exhibition', Royal Academy of Arts (8 June – 16 August). Catalogue
Masterpiece Art Fair (Pangolin London), The Royal Hospital, Chelsea (25 June–1 July)

'Beyond Limits: the landscape of British sculpture 1950–2015', Sothebys at Chatsworth: 10th Anniversary Exhibition, Chatsworth House, Derbyshire (14 September – 25 October). Catalogue
'Thought Positions in Sculpture', Huddersfield Art Gallery (16 October 2015 – 9 January 2016)
'Bodies', The Lightbox, Woking (November 2015 – January 2016)

2016

London Art Fair (Askew Art, Paisnel Gallery), Business Design Centre, Islington (19–24 January)
'Out There: Our Post-War Public Art', Somerset House, London (2 February – 10 April). Catalogue
'Spring Showcase', Pangolin London (5 February – 5 March)
'Health and the Body', Royal College of General Practitioners (March–May)
'Sculpture in the Garden', Pangolin London (13 May – 9 July). Catalogue, essay by Polly Bielecka
'Alberto Giacometti: A Line Through Time', Sainsbury Centre for Visual Arts, Norwich (23 April – 29 August). Accompanying book by Claudia Milburn and others (see bibliography for further details)
'Masterpiece Art Fair' (Pangolin London), The Royal Hospital, Chelsea (30 June – 6 July)
'Ralph Brown & the Figure in the Fifties and Sixties', Pangolin London (14 September – 22 October). Catalogue, essay by Judith LeGrove
'Century: 100 Modern British Artists', Jerwood Gallery, Hastings (October 2016 – January 2017)

2017

'Spring Showcase', Pangolin London (25 January – 4 March)
London Art Fair (Askew Art), Business Design Centre, Islington (28–22 January)
'Sculpture in the Sixties', Pangolin London (22 March – 6 May). Catalogue, essay by Polly Bielecka
'Modern British Sculpture', Fine Art

Society (20 June – 7 July). Catalogue
'Masterpiece Art Fair' (Pangolin London), The Royal Hospital, Chelsea (29 June – 5 July)
'Ark', Chester Cathedral (7 July – 15 October). Catalogue
'Aspects of Modern British Sculpture: The Post-War Generation', Osborne Samuel (27 September – 27 October). Catalogue, essays by Tania Sutton and Philip Wright
'Vitalism III: Post War British Sculpture and Works on Paper' Gallery Pangolin (2 October - 10 November). Catalogue

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