

MODERN BRITISH
SCULPTURE



Willoughby Gerrish

WG

By appointment:
Jermyn Street
London
SW1Y 6DT

By appointment:
Thirsk Hall Sculpture Garden
Thirsk
North Yorkshire
YO7 1PL

M: +44 (0) 203 764 2470
E: info@willoughbygerrish.com
W: www.willoughbygerrish.com

Instagram: [@willoughbygerrish](https://www.instagram.com/willoughbygerrish)

WG

MODERN BRITISH
SCULPTURE

All catalogued works are available to view at our Jermyn Street premises or at Thirsk Hall Sculpture Garden until 31 January 2023 and at the London Art Fair between 18 - 22 January 2023.

Please contact: admin@willoughbygerrish.com for any further enquiries.

Willoughby Gerrish



Robert Clatworthy, *Walking Figure IV*, 1962

CONTENTS

Introduction	5-6
Kenneth Armitage	7-16
Michael Ayrton	17-20
Reg Butler	21-24
Robert Clatworthy	25-28
Elisabeth Frink	29-34
Barbara Hepworth	35-38
Gertrude Hermes	39-42
Gerald Laing	43-48
Jeff Lowe	49-54
Michael Lyons	55-60
F E McWilliam	61-66
Bernard Meadows	67-72
Henry Moore	73-76
Eduardo Paolozzi	77-84
Leslie Thornton	85-88
William Turnbull	89-96
Leon Underwood	97-102
Austin Wright	103-106
Emily Young	107-120
Further Reading	121
Acknowledgements	122

Willoughby Gerrish is an independent art dealer and consultant, specialising in artworks from the Impressionist, Modern and Post-War periods, with a specific focus on sculpture. He also deals in a select group of established contemporary artists.

The gallery holds a regular stock of paintings, sculptures, drawings and editioned works available to view at our Jermyn Street premises, located in the heart of London's art world, or in Thirsk, North Yorkshire.

In 2020, the gallery announced its representation for the estates of Michael Lyons (1943–2019) and Austin Wright (1911–1997) and will continue to offer a wide-ranging programme in promotion of each artist's careers. For over fifteen years Willoughby Gerrish has enjoyed a close relationship with the artist Emily Young - arranging multiple public exhibitions and museum projects.

The gallery exhibits at major art fairs, including TEFAF, Maastricht; Masterpiece, London; and The British Art Fair, London.

In summer 2021 Willoughby Gerrish opened Thirsk Hall Sculpture Garden in Yorkshire, with an exhibition of monumental steel works by Michael Lyons. The gallery has since exhibited work by a range of modern and contemporary artists such as Elpida Hadzi-Vasileva, David Hockney, Gordon House, Jeff Lowe, Zak Ove, Austin Wright, and Emily Young.

WG



WG

KENNETH ARMITAGE

(1916-2002)

WG

Kenneth Armitage (1916 - 2002) was a British sculptor, known for his semi-abstract, figurative bronzes. He grew up in Leeds and greatly admired the public sculpture that he viewed in the city, most notably Thomas Brock's depiction of *Edward, the Black Prince* and Alfred Drury's eight Nymph figures which stand together in City Square. Sixteen years after his death, *Walking Legs* (2001), his penultimate sculpture, was installed opposite Brock and Drury's figures.

Though he was raised in Leeds he spent a considerable amount of his childhood in Lackan, Republic of Ireland which was his mother's hometown. These visits to the countryside deepened his connection to the land. He was fascinated by the limestone rock formations, the grassland and traces of Iron Age settlements that surrounded him there.

He studied both drawing and sculpture at Leeds College of Art before gaining a second scholarship in 1937, this time to study at Slade School of Art. Here Armitage met his wife, Joan Moore, who had been a fellow student. Though the pair separated in the 1950s they remained friends. Armitage's artistic career was interrupted due to the advent of the Second World War, when he served in the Royal Artillery. Though he did produce drawings throughout the war none were ever exhibited and were subsequently destroyed by Armitage when he was demobilised. The war would have a lasting effect on his sculpture however, the shapes of the machinery, especially the tanks and aircraft, became a huge source of inspiration for him. He combined these elements into his figurative pieces, giving them irregular, distorted shapes.

After the war Armitage became Head of Sculpture at Bath Academy of Art in Corsham, where he taught alongside Bernard Meadows. His career flourished in the 1950s, with his first exhibition at Gimpel Fils Gallery, quickly followed by the 26th Venice Biennale where he exhibited with William Turnbull, Eduardo Paolozzi, Geoffrey Clarke, Bernard Meadows, Robert Adams, Reg Butler and Lynn Chadwick. The famous phrase coined by Herbert Read used to describe the exhibition was 'the Geometry of Fear'. Read wrote this in the exhibition catalogue, stating: 'These new images belong to the iconography of despair, or of defiance; and the more innocent the artist, the more effectively he transmits the collective guilt. Here are images of flight, of ragged claws "scuttling across the floors of silent seas", of excoriated flesh, frustrated sex, the geometry of fear.' The exhibition was financially successful for Armitage, selling works to Madame Schiaparelli, Peggy Guggenheim and the Museum of Modern Art in New York.

Armitage was offered the Gregory Fellowship for Sculpture at the University of Leeds in 1953 which he accepted. He resigned from his post at Corsham with some trepidation and moved back to his hometown. He did not stay in Leeds for long and moved back to London when the fellowship ended. The end of the 1950s brought many changes for Armitage. He was again selected to exhibit at the Venice Biennale in 1958, this time showing with William Scott and S.W. Hayter, Sezione Giovani, Sandra Blow, Anthony Caro, and Alan Davie. He was awarded the David Bright prize for work by a sculptor aged under 45. He also ended his association with Gimpel Fils Gallery in the late 1950s and joined Marlborough Gallery. Armitage was represented by the gallery until 1972.

Armitage continued to work up until his death in 2002, at the age of 86.

Kenneth Armitage (1916-2002)

Seated Woman with Square Head (version B)
Conceived in 1955 and cast in 1957

Signed Susse Foundure Paris
Bronze
23 5/8 x 9 1/2 x 11 3/4 in
60 x 24 x 30 cm

PROVENANCE

Joe Wolpe, Cape Town, South Africa (circa 1991)
Private collection, London
Offer Waterman & Co, London
Private collection, UK (acquired from the above in January 2009)

EXHIBITED

1957, London, Gimpel Fils Gallery, *Recent Sculpture by Kenneth Armitage*, no. 12 (another cast)
1958, Venice, British Pavilion, Biennale Internazionale d'Arte, no. 71 (another cast)
1959, Antwerp, 5e Biennale voor Beeldhouwkunst Middelheimpark (another cast)
1959, Kassel, Documenta, July-October 1959 (another cast)
1959, London, Whitechapel Art Gallery, *A Retrospective Exhibition of Sculpture and Drawings Based on the XXIX Venice Biennale of 1958*, no.24 (another cast)

LITERATURE

Roland Penrose, *Kenneth Armitage*, (Amriswil: Bodensee-Verlag, 1960)
Norbert Lynton, *Kenneth Armitage*, (London: Methuen, 1962)
Tamsyn Woollcombe, *Kenneth Armitage Life And Work*, (London: The Henry Moore Foundation In Association With Lund Humphries, 1997) p.46
Exhibition Catalogue, *Kenneth Armitage Sculptor: A Centenary Celebration*, (Bristol: Sansom & Company, 2016 p.82 (Tate Cast)
James Scott and Claudia Milburn. *The Sculpture Of Kenneth Armitage*, (London: Lund Humphries, 2016)

Armitage produced three different versions of *Seated Woman with Square Head*. The style of his figurative sculptures seems to evolve in the mid-1950s upon the completion of the Gregory Fellowship. The heads of his sculptures become less rounded and the angular shape is emphasised. Armitage created the model for this sculpture in clay before having it cast by Susse Foundry in Paris.

Another cast of *Seated Woman with Square Head (Version B)* is held in the Tate collection.

WG



Kenneth Armitage (1916-2002)*Standing Man*

Conceived in 1960, cast in 1985

Signed ARMITAGE, dated 1960/85 & stamped H.NOACK BERLIN

Bronze

68 1/2 x 21 x 17 in

174 x 53.3 x 43.2 cm

Edition 2 of 6

PROVENANCE

Private Collection, UK

Jonathan Clarke & Co (2001)

Private Collection, UK

EXHIBITED

2016, Bath, Victoria Art Gallery, *Kenneth Armitage Centenary*

LITERATURE

Norbert Lynton, *Kenneth Armitage*, (London: Methuen, 1962) pp. 60-63

Exhibition Catalogue, *Kenneth Armitage Sculptor: A Centenary Celebration*, (Bristol: Sansom & Company, 2016)

James Scott and Claudia Milburn, *The Sculpture of Kenneth Armitage*, (London: Lund Humphries, 2016), p. 118

Standing Man is an important sculpture to consider when looking at the work of Kenneth Armitage as it helps to build a better understanding of the artist's creative process. His approach, ordinarily, was to create multiple drawings, after which he would start to construct the sculpture, using these initial sketches as a guide. Two bronzes he produced in the 60s, *Standing Man* (1960) and *Standing Figure* (1961), deviate from this usual method. His approach to sculpting these pieces was far more organic. Armitage stated that; 'A lot of the works I do are thought out in my mind, exactly what I want to do, and these were more like a landscape painter who sits in front of a landscape and surrenders himself to what he sees... instead of having a clear programme in my mind, one's mind.'

This naturalistic way of working resulted in a figurative sculpture which is steeped in abstraction. In *The Sculpture of Kenneth Armitage*, James Scott recounts a letter Armitage sent to Alan Grieve where he describes the two figures; 'I like both pieces, but I am inclined to favour *Standing Man*, being more radical - the thin and thick leg unique in sculpture.'

The bronze was cast in Berlin by Herman Noack, the third generation of the Noack family to run the foundry. Armitage was first introduced to Noack by Harry Fischer, one of the founding partners of the Marlborough Gallery, who represented Armitage between the late 1950s and early 1970s.

WG



Kenneth Armitage (1916-2002)

Small Mouton Sun
1963

Bronze
7 1/4 x 2 1/2 x 3 1/2 in
18.5 x 6.5 x 9 cm
Artist's proof

PROVENANCE
Artist's Estate

LITERATURE:
James Scott and Claudia Milburn, *The Sculpture Of Kenneth Armitage*, (London: Lund Humphries, 2016)

Small Mouton Sun melds together two of the sculptor's key inspirations: nature and war. The ledges which can be seen protruding from the surface of the sculpture mimic bracket fungi which grow on the trunk and branches of trees. Armitage would sketch the woods behind Corsham regularly when he taught there and this fungus was a prominent feature. The 'irregular oval shape' of the piece comes from viewing tanks in the distance and seeing the curvature of the tracks and body of the armoured vehicles.

This sculpture is named *Small Mouton Sun* as a reference to the commission he completed in 1963 for Philippe de Rothschild. Rothschild approached Armitage after seeing his sculpture *Diarchy* in New York at the Museum of Modern Art and asked him to create a sculpture to feature in his vineyard, Château Mouton Rothschild.

WG



Kenneth Armitage (1916-2002)

Mouton Variation (Small Model with Five Flanges)
1963

Marked on the underside KA, dated 1956 (twice), and number 1/1
Brass
13 1/4 x 9 1/2 x 4 in
33.5 x 24 x 10 cm

PROVENANCE
Artist's Estate

EXHIBITED
1965, London, Marlborough Gallery

LITERATURE:
James Scott and Claudia Milburn. *The Sculpture Of Kenneth Armitage*, (London: Lund Humphries, 2016)

This sculpture was again a piece Armitage created during his time working on the Rothschild commission. The overall aesthetic of this sculpture could be viewed as a middle ground between his *Sibyl* series created in 1961 and *Mouton Sun*, 1959-1963. Though the *Sibyl* sculptures also possess the flat, protruding bracket fungi, their shape is figurative. The elongated torsos which featured in the *Sibyl* sculptures have been distorted and flattened in *Mouton Variation*, giving it a less figurative and more mechanical feel.

WG



WG

MICHAEL AYRTON

(1921-1975)

Michael Ayrton (1921-1975) was a British polymath who worked as a sculptor, painter, designer, illustrator, writer, and broadcaster.

Ayrton grew up surrounded by the intelligentsia of London. In 1936, after leaving school at the age of 14, he went independently to study art in Paris. When the Spanish Civil War began, Ayrton tried to join the International Brigades, but was rejected due to his age. His mother arranged his return and then sent him to relations in Vienna.

By 1939 Ayrton was sharing a studio in Paris with close friend and artist John Minton. It was here that, having read James Thrall Soby's *After Picasso* (1935), they were inspired to pursue Neo-romanticism, and started shadowing the artists Eugène Berman, Pavel Tchelitchew and Christian Bérard. Ayrton ultimately became a leading voice for the movement.

Once war broke out he returned to England, but was invalided out of the RAF. Instead, he studied at Camberwell School of Art. During the war years he was particularly inspired by Northern European art and religious iconography. Ayrton promoted the cause of neo-romanticism in his role as art critic for the *Spectator* between 1944 and 1946. He was also a frequent radio broadcaster on the subject of art. In the late 40s he pivoted his focus towards sculpture, with encouragement from his friend, Henry Moore.

A fascination with myth, and in particular those of Icarus, Daedalus (with which he saw parallels to his own artistic journey), the Labyrinth and the Minotaur, pervaded much of his work. Myths, Ayrton felt, contain fundamental truths about the human condition that act as a link across millennia. The brick and stone maze (with the *Arkville Minotaur* at its centre) that he built in the Catskill Mountains of New York State in 1968, after a request by multi-millionaire, Armand G. Erpf, is a testament to this enduring interest. Ayrton authored and illustrated several books on the subject; a fictional autobiography of Daedalus called *The Maze Maker*, published in 1967, was what initially lead Erpf to the artist.

He died in 1975, aged 54.

Michael Ayrton (1921-1975)

Impact
1974

Numbered 8/12
Bronze and perspex on a wooden base
14 5/8 x 9 1/2 x 8 5/8 in
37 x 24 x 22 cm
Edition 8 of 12

PROVENANCE
Private collection, UK

The story of the Minotaur was a subject to which Ayrton dedicated an extensive portion of his career; alongside drawings, paintings, literature and even theatre, the artist created numerous bronze sculptures depicting this creature. In this particular iteration, the Minotaur appears squat and comical, challenging the man across the see-through partition. The man points his hands over his head, like horns, in mock imitation of the Minotaur. There is a resemblance to the postures made by bullfighters. The man certainly looks more dominant, standing slightly taller than the man-bull, perhaps knowing that the barrier between them protects him from the repercussions of his taunts. This engenders sympathy for the Minotaur, enraged and belittled, fierce and yet impotent. The perspex helps heighten the tension between the two protagonists.

WG



WG

REG BUTLER

(1913-1981)

WG

Born in Hertfordshire to parents who ran the Buntingford Union Workhouse, Reg Butler (1913–1981) studied and taught at the Architectural Association School in London during the 1930s. A conscientious objector during the Second World War, he set up a small blacksmith business so that he would be exempted from military service. Butler worked repairing and making farm tools and agricultural machinery, and his iron-forging skills are visible in his early wrought iron sculptures.

In 1948, Butler worked as an assistant to his neighbour Henry Moore, and began to develop his own talent and style as a sculptor. He abandoned his architectural training and worked as an artist, first exhibiting in 1949 at the Hanover Gallery in London, and then in 1951 at the South Bank exhibition of the Festival of Britain.

Butler's sculptures were included in the British Pavilion at the Venice Biennale in 1952 alongside works by Robert Adams, Geoffrey Clarke, Lynn Chadwick and Bernard Meadows as part of the new movement in British sculpture. Butler's work had a contorted and brutalised quality, reflective of the mood of post-war Britain.

Throughout his career, Butler's prime focus was the human form. His early figurative work used metal frameworks to suspend a contrastingly naturalistic and modelled figure in space. From the 1950s, Butler's bronze works show an increasing concern with more tangible volume and texture, though his continued preoccupation with line is visible in the tense and contorted poses of his nude figures. His female nudes are often headless or with incomplete limbs which taper off to a point; their poses explore the stress and strain undergone by the female form: tying of hair, dressing and undressing, bending forward and twisting sideways. Solely preoccupied with the female nude in his later career, Butler's figures became more realistic, though he also produced numerous African-inspired nudes akin to fetish figures which he considered as descendants of the Venuses of Willendorf and Lespugue.

Butler was one of the most revered British sculptors of his generation. He taught at the Slade School of Art for three decades. His work is found in major public collections worldwide, with several of his works held by the Tate Gallery in London, and by the Museum of Modern Art in New York.

Reg Butler (1913-1981)

Study for the Italian Girl, 2

1960

Inscribed with the artist's monogram and edition number 5/8. Stamped with the foundry mark of Susse Fondeur, Paris.

Bronze

4 x 16 1/8 x 6 3/4 in

10 x 41 x 17 cm

Edition 5 of 8

PROVENANCE

Private Collection

EXHIBITED

1960, London, Hanover Gallery, *Reg Butler: Sculpture* (another cast)

1959-1962, New York, Pierre Matisse Gallery, *Reg Butler: Recent Sculpture* (another cast)

1963, Louisville, J. B. Speed Art Museum, *Reg Butler: A Retrospective* (another cast)

LITERATURE:

Diane Kirkpatrick, *Modern British Sculpture at the University of Michigan Museum of Art*, (Michigan: Bulletin of Museum of Art and Archaeology, The University of Michigan, 1981) pp. 54- 71

Margaret Garlake, *The Sculpture of Reg Butler*, (London: The Henry Moore Foundation / Lund Humphries, 2006) pp. 67, 158

As Garlake notes, 'the sensual female figure' was Butler's 'central, most compulsive subject'. This sculpture is from a series of three small figures lounging on a beach towel. Known as The Italian Girls, they are rare instances in his oeuvre of the reclining figure. This group demonstrates Butler's practice at the time of serial working in order to explore minute variations of pose. This method is also seen in his *Study for Girl Tying her Hair* group of 1959. In the summer of 1956 Pierre Matisse encouraged Butler to approach Susse Frères in Paris to take on his casting. They became his principal foundry, and it was here that the *Italian Girl* bronzes were produced.

WG



WG

ROBERT CLATWORTHY

(1928-2015)

Robert Clatworthy (1928-2015) was a British sculptor whose early interest in the expressionistic depictions of animals (notably bulls) developed into abstract human forms.

Clatworthy was born in the rural community of Bridgwater, Somerset. Between 1947-1949 he studied at the Chelsea School of Art where he was taught by Bernard Meadows. It was at the Chelsea School where he first became acquainted with Elisabeth Frink. In the early 1950s Clatworthy also became a studio assistant to Henry Moore, who encouraged him to study at the Slade School rather than the Royal College of Art. The critic David Sylvester described Robert Clatworthy's work as 'the best thing I have seen by any English sculptor younger than Henry Moore'.

Having concluded his studies at the Slade School of Fine Art in 1951, Clatworthy had two solo shows in 1955 and 1957 at the Hanover Gallery, London. The gallery represented Clatworthy throughout the '50s. In 1959 his work was shown in a group exhibition entitled simply as *Sculpture* alongside Arp, César, Giacometti, Matisse, and Picasso at the Hanover Gallery on St George Street in London. He went on to have solo shows with the Waddington Galleries in 1965 and Basil Jacobs Fine Art in 1972. Clatworthy was elected as a Royal Academician in 1973, after being included in the Tate's *British Sculpture* in 1965 and in the Royal Academy's *British Sculptors* in 1972.

He remained a long-term friend of Elisabeth Frink throughout his life, producing a bronze bust of her in 1983. This sculpture was purchased by the National Portrait Gallery in 1984.

Clatworthy's major public commissions include *Bull*, exhibited in Roehampton, and *Horseman & Eagle*, on display in Charing Cross in London. The latter was produced during a renewed period of creativity for Clatworthy during the 1980s. His work is also held in the Victoria and Albert Museum, the Arts Council Collection and Tate.

In the last three decades of his life Clatworthy lived in Dyfed in Wales. Although more isolated from the art world, he remained productive and continued to produce evocative sculpture. This was somewhat hampered by a skin condition that forced him to work more with paint than plaster. Clatworthy died in 2015, aged 87. In his obituary for the sculptor, Christopher Le Brun explains that Clatworthy was reluctant to speak about his work stating that 'it must stand on its own without the need of words to support it'.

Robert Clatworthy (1928-2015)

Walking Figure IV
1962

Initialed RC and numbered 0/8
Bronze
23 5/8 x 5 7/8 x 15 1/2 in
60 x 15 x 39.5 cm
Artist's copy from the unfinished edition of 8

PROVENANCE
Private collection, UK

Walking Figure IV was made in 1962. Clatworthy's solo exhibition at the Waddington Galleries in 1965 showed some of these standing and walking figures, they are reminiscent of Alberto Giacometti and Germaine Richier's tall elongated persons. Clatworthy was known for working rapidly in wet quick-drying plaster; it is a notoriously difficult material to work with and his manipulation of it resulted in characteristically tactile and intense surfaces.

WG



WG

ELISABETH FRINK

(1930-1993)

Elisabeth Frink (1930 - 1993) was an English sculptor and printmaker. She is best known for her bronze depictions of men, animals (predominantly birds and horses) and religious subjects. Through her work, Frink explored issues of masculinity, strength, vulnerability, war and spirituality.

Whilst the majority of her childhood was spent at the family home in Suffolk, Frink moved all around Britain as a result of her father's military postings - he was an officer in the 7th Dragoon Guards. Aged nine, when war broke out in Europe, she was moved to Dorset and shortly after to a convent school in Devon. The military framework of Frink's early years undoubtedly shaped her work. Plane crashes were commonplace in Suffolk and these images stayed with Frink throughout her life. Her initial romantic notions of war, informed by the heroism and bravery of soldiers, including her father, was later met with the realities of the trauma and atrocity associated with the same enterprise. These attributes, of strength and frailty, became consistent themes in her work.

In Dorset, she had her first instruction in drawing and painting from a young pacifist artist called Rodney Fenwick. It was two trips to Venice with her mother, to visit her father (then stationed in Trieste), that provided the impetus for her going to art school. Between 1947 and 1953 Frink studied at Guildford School of Art and Chelsea School of Art. It was at Chelsea that she established many of the themes that she carried throughout her practice - the bird, the Christ figure, the man on horseback. Frink achieved early success with a show at Beaux Arts Gallery in 1952, the same year the Tate Gallery bought her work *Bird* (1952).

During the 1950s she became one of Britain's most significant post-war artists, joining Waddington Galleries in 1958. Frink was part of an eclectic London art scene, moving in the same circles as Lucian Freud, Francis Bacon, F.E. McWilliam, Kenneth Armitage and George Melly to name a few. Her work is sometimes associated with the Geometry of Fear sculptors, a group of eight artists who were represented in the *New Aspects of British Sculpture* in the British Pavilion at the Venice Biennale in 1952. The term was coined by art historian Herbert Read, and the work itself was thought to express well the guilt and angst of the aftermath of the World War and the impending threat of nuclear weapons in the Cold War.

By the end of the '50s and into the '60s, Frink's career continued in its ascendance and her work was now reaching a wider audience; she had started showing in the USA and then Canada. Her sculptures of male figures became even better known, Frink described them as 'a combination of men at war - for instance, the bird men, the spinning men, men in flight and men in space.'

Frink lived in France between 1967 and 1970; here she produced her 'goggle heads', which were a direct political comment on the Algerian War and more specifically General Mohammad Oufkir and his implication in the disappearance of famous left-wing Moroccan politician, Mehdi Ben Barka. They were really depictions of men who were no longer heroes - dangerous anti-heroes, even thugs - again making reference to the multifaceted nature of man. Frink moved back to London in 1970 and spent four years there before moving to Dorset.

Frink became the first female sculptor to be elected as a Royal Academician in 1977. Such was her prominence, there was a proposition to make her the first female President of the Academy but she declined to put herself in the running. She did however have a mid-career retrospective at the RA in 1985. Frink worked tirelessly until she was diagnosed with cancer in the early 1990s. Although having to take breaks for treatment, she continued to work and travel during the last years of her life. The sculpture *Risen Christ* was her final commission, installed in Liverpool Cathedral a week before her death in 1993.

Elisabeth Frink (1930-1993)

Assassins II
1963

Signed Frink and numbered 2/8
Bronze
20 1/2 x 6 7/8 x 6 1/4 in
52.1 x 17.5 x 16 cm
Edition 2 of 8

PROVENANCE

Private Collection, UK
Offer Waterman (2004)
Private Collection, UK

EXHIBITED

2018-2019, Norwich, Sainsbury Centre for the Visual Arts, *EF: Humans and Other Animals*

LITERATURE

Jill Wilder, *Elisabeth Frink Sculpture Catalogue Raisonné*, (Salisbury: Harpvale Books, 1984) p. 159
Calvin Winner, *Elisabeth Frink: Humans and Other Animals Exhibition Catalogue*, (Norwich: Sainsbury Centre for the Visual Arts, 2019) p. 120

Elisabeth Frink's bronze sculptures *Assassins I* and *Assassins II* (1963) have long been associated with the shooting of John F. Kennedy, as they were first exhibited at the Wadsworth Gallery on November 28th 1963, just six days after the assassination. It is very unlikely however that Frink made these pieces in response to the shooting due to the narrow timeframe.

WG



Elisabeth Frink (1930-1993)

Warrior
1963

Signed Frink and numbered 5/6
Bronze
24 3/8 x 9 1/2 x 10 3/8 in
62 x 24 x 26.5 cm
Edition 5 of 6

PROVENANCE

Gimpel Fils, London
Private collection, UK (acquired in the 1960s from above) and thence by family descent.

LITERATURE

Edwin Mullins. *The Art Of Elisabeth Frink*, (London: Lund Humphries, 1972)
Bryan Robertson. *Elisabeth Frink Sculpture Catalogue Raisonné*, (Salisbury: Harpvale Books, 1984) p.159
Annette Ratuszniak. *Elisabeth Frink: Catalogue Raisonné of Sculpture 1947-93*, (London: Lund Humphries In Association With The Frink Estate And Beaux Arts, 2013) p.87

Warrior is indicative of Frink's interest in themes of masculinity, spirituality, war, and fragility; issues she was familiar with thanks to her childhood in a military family. The devastation of the plane crashes Frink witnessed during the Second World War can be seen in the burnt appearance of her figures, as they seem almost calcified in ash - an impression Bryan Robertson has termed the sculptures 'faintly ominous, acrid presence'. There is certainly a sickness that merges with strength in Frink's figures. Her interest in both the 'strong and powerful' and the 'fugitive' elements of a male nude, and in the merging of the invulnerable and vulnerable, can be noted in the figure's shield, raised in a defensive pose, in contrast to the left arm, which is outstretched and curious. The warrior stands tall and resolute, but its fractured form (created through Frink's heavy texturing) suggests otherwise. This is a masculine figure but any unique identity is not present, and as one of six almost identical pieces gives the impression of a universally understandable 'warrior' figure. This notion of homogeneity also chimes with *Warriors* demonstration of the same overlapping of animal and human as the works of Frink's tutor Bernard Meadows, who used animal forms as conduits for human emotional states. Viewers might note that Frink has formed the legs of her *Cock* (1961) in the same way as the legs of her warrior. Like Meadows, Frink was associated with the 'Geometry of Fear' sculptors, and despite the changes of the art scene the 1960s continued to explore the urgent existential questions that the war had prompted.

WG



WG

BARBARA HEPWORTH

(1903-1975)

Dame Barbara Hepworth (1903–1975) was a leading figure in the international art scene throughout a career spanning five decades. Hepworth represented a link with pre-war ideals in a climate of social and physical reconstruction, and was a major international figure, showing her work in exhibitions around the globe.

Born in Wakefield, in the West Riding of Yorkshire, she took an early interest in mathematics, encouraged by her father, a civil engineer. Hepworth started her training in sculpture at Leeds School of Art in 1919, alongside fellow Yorkshire-born artist Henry Moore, and later at the Royal College of Art. Here she was introduced to the various strands of post-war British art that would come to have an influence on her work, including the fascination with African art and Vorticism. Alongside Henry Moore, Hepworth broke tradition by advocating for the concept of 'truth to material', preferring to carve directly into stone, rather than modelling first in clay as was traditional.

As a young artist Hepworth travelled extensively through Italy, and it was here that she met fellow sculptor John Skeaping. They were married in Florence in 1925, and moved to Rome that same year. Her lack of output during her time in Italy, and her marriage, would prejudice the scholarship committee that funded her trip against supporting any other women, deemed as she was to not be a 'serious artist'. Unabated, upon returning to London Hepworth's first solo exhibition with her husband was held at their studio in St Johns Wood, in 1927. This exhibition would introduce them to collectors and dealers that valued their artistic vision, such as George Eumorfopolous. Hepworth's second exhibition, held in 1928 at the Beaux-Arts Gallery on Bond Street, saw the compilation of the first catalogue of her work. Hepworth, along with Henry Moore, soon became the leading figures in the 'new movement'. They shared successful joint exhibitions featuring figurative and animal sculptures in stone and wood.

After her marriage to John Skeaping dissolved in 1933, Hepworth married the painter Ben Nicholson, who she had met in Norfolk in 1931. That same year she had become a member of the Seven and Five Society of artists and sculptors. Alongside Nicholson and the rest of the society, Hepworth moved towards abstraction, and this became the permanent direction of her work, in a move away from prevailing English romanticism. Hepworth worked to negotiate and solve issues of the interaction between form, mass, and space in sculpture, and the first use of 'the hole' has been attributed to her. In 1932 she and Nicholson exhibited at the Tooth's Gallery in London. During that year Hepworth explored the connection between sculpture and architecture, forming connections with architect Sadie Speight. Between 1933 and 1938 the simplicity of Hepworth's work and its abstraction intensified. Alongside her husband, in the 1930s Hepworth travelled throughout Europe, where she met Georges Braque and visited the studios of Pablo Picasso, Constantin Brâncuși, and Jean Arp.

In 1943, Hepworth's work started to feature fewer circles and more ovals, which became consumed by holes that trebled in number. The earlier simplicity was somewhat diminished by strings linking forms and the appearance of waves, which created an increased sense of movement. Hepworth represented Britain at the Venice Biennale in 1950. In 1951 her marriage with Ben Nicholson was dissolved, and after the death of her son Paul in 1953, she travelled in Greece. This visit had a profound influence on her art, with the Grecian landscape prompting Hepworth to experiment more with light and colour, and a return to emotionalism. In 1955 she started carving sculptures in wood from Nigeria, all of which she gave Greek titles.

Hepworth soon started experimenting with metal and especially bronze, something of a departure from her dedication to 'truth to material'. Major metal pieces of his period include *Winged Figure* (1962) and *Meridian* (1958). Increased studio space in Cornwall allowed Hepworth to massively expand her large scale work as well as producing more maquettes and smaller series. She continued to explore the interconnectivity between the figurative and the abstract. In 1965 she was made a Trustee of the Tate Gallery.

Hepworth produced some of her most famous works, including, *Single Form* (1965) commissioned for the United Nations Head Quarters in New York, and *The Family of Man* (1970), during the final years of her life. She died in 1975, aged 72.

Barbara Hepworth (1903-1975)

Disc With Strings (Moon)
1969

Numbered 9/9
Aluminium and String
23 1/4 x 18 1/2 x 5 7/8 in
59 x 47 x 15 cm
Edition 9 of 9

PROVENANCE

The Estate of Barbara Hepworth
Private Collection

LITERATURE

Adrian Stokes, *Barbara Hepworth: Recent Work: Sculpture, Paintings, Prints*, (London: Marlborough Galleries catalogue, 1970) pp. 23 & 29

Alan Bowness, *The Complete Sculpture of Barbara Hepworth 1960-1969*, (London: Lund Humphries, 1971) p. 185

An engagement with the raw elements of nature is at the centre of Hepworth's practice, and her late work in particular reveals a deep fascination with the relationship between the sun, moon and sea. Hepworth stated, "A sculptor's landscape is one of ever-changing space and light where forms reveal themselves in new aspects as the sun rises and sets, and the moon comes up. It is a primitive world; but a world of infinite subtle meaning." *Disc with Strings (Moon)* was first exhibited in 1970 at Marlborough Fine Art, alongside *Disc with Strings (Sun)*, in polished bronze. The contrasting sensations of warmth and coolness inherent to the materials convey the different characters of the two celestial bodies. The aluminium could also be read as a reference to the space age - heralded by Neil Armstrong's moon landing that year. In a remark to Herbert Read in 1952, Hepworth said "the strings were the tension I felt between myself and the sea, the wind or the hills".

WG



WG

GERTRUDE HERMES

(1901-1983)

Gertrude Hermes (1901-1983) was an engraver, illustrator, printmaker, and sculptor, and considered to be one of the 20th century's most important British female artists. She was notable in the revival of what was traditionally understood as the feminine medium of wood engraving.

Hermes was born in Kent, and attended Beckenham School of Art between 1920-1921. She then joined Leon Underwood's Brook Green School of Painting and Sculpture in Hammersmith where other students included Barbara Hepworth, Eileen Agar, Raymond Coxon and Henry Moore. It was here that she met her husband Blair Hughes-Stanton. Underwood, Hughes-Stanton and Hermes all worked very closely together during this period, which had a significant impact on each others' work. In 1926 she and Hughes-Stanton collaborated on the wood engravings they produced for *The Pilgrim's Progress* (Cresset Press).

Although less well known, her sculpture featured on several buildings, including the Shakespeare Memorial Theatre, Stratford upon Avon, built in 1930. In 2005 The Hepworth Wakefield exhibited thirty-six of her sculptures alongside sixty works on paper. The exhibition was entitled *Wild Girl: Gertrude Hermes* and this was the first retrospective of her work. Her sculptures predominantly focused on the human form, carved from stone or wood.

In 1940 Hermes was selected to represent Britain at the Venice Biennale, but this was cancelled due to the outbreak of war. During the war Hermes lived in Canada, and upon her return Hermes started a career as a teacher, teaching life drawing, sculpture and engraving at the Camberwell, Central St Martins and Royal Academy schools. In 1949, Hermes was elected an associate of the Royal Society of Painter-Etchers and Engravers and in 1971 she was elected to the Royal Academy.

Hermes died in 1983, aged 81.

Gertrude Hermes (1901-1983)

Adam & Eve
c. 1934

Bronze
9 7/8 × 4 × 4 3/4 in
25 × 10 × 12 cm

PROVENANCE
Private collection, UK

LITERATURE
Simon Brett, *The Wood Engravings of Gertrude Hermes*, (London: Lund Humphries, 1993)

In his introduction for *The Wood Engravings of Gertrude Hermes*, Simon Brett states that:

In considering her prints, it is important always to remember the sculpture. Expression in neither medium would have been the same without the other and a relationship may continually be traced between the two.

This is certainly the case with *Adam and Eve*. Hermes depicts the creation story several times, in both wood engraving and sculpture. The earliest incarnation was produced in 1924 and is believed to have been her first ever engraving. This initial piece is simplistic, focusing on the pair's form, and emphasising the contours of their bodies. Although the bronze is reminiscent of this early engraving, Hermes's style has undoubtedly gone through an evolution during this period. She created a second sculpture, again entitled *Adam and Eve* during the 1950s. This was a larger piece, carved from elm.

WG



WG

GERALD LAING

(1936-2011)

Growing up in Newcastle upon Tyne during World War Two, Gerald Laing's fascination with national myths and the heroes of wartime Britain would later be transferred to the heroism of mid-century America, where he drew similarities between the idealised bodies of Hollywood starlets and the smooth perfection of cars and planes.

After five years serving in the Royal Northumberland Fusiliers, Laing began at Saint Martins School of Art in London in 1960. A visit to New York in 1963 connected him with his American counterparts – namely Andy Warhol, Roy Lichtenstein and James Rosenquist – and he moved there more permanently the following year at the invitation of the art dealer Richard Feigen. He quickly garnered attention and success, his work exhibited in the Whitney Museum of American Art and even representing the US at the 1967 Bienal de São Paulo. A pivotal moment for Laing was his inclusion in Kynaston McShine's *Primary Structures: Younger American and British Sculptors* exhibition at the Jewish Museum in New York in 1966, where three of his sculptures were exhibited alongside the Minimalist work of Anthony Caro, Carl Andre, Donald Judd and Dan Flavin. Further success that decade included group exhibitions at the Museum of Modern Art and at the Whitney Museum of American Art.

Though lauded as a pioneer of the British Pop Art movement and as a member of the New York avant-garde, in 1969 Laing traded New York's art scene for the remote Scottish Highlands, relocating to Kinkell Castle. This move resulted in an unusual artistic shift from the abstract to the figurative. Leaving behind the sterile white cube spaces of New York's galleries, Laing increased the volume and weight of his sculptures to embrace the vast ruggedness of the local landscape. Inspired by an epiphanic early-morning encounter with Charles Sargeant Jagger's *Royal Artillery Memorial* during a visit to London in 1973, Laing, who already felt that he had exhausted the possibility of injecting his pre-existing abstract forms with natural and anthropomorphic elements, turned to working from life and recruited his wife as his model. The *Galina* series of figurative bronzes, produced during this decade, remain some of Laing's most iconic sculptures.

Laing's work has been internationally exhibited and is held in collections worldwide, including at The National Gallery and Tate in London, the Scottish National Gallery of Modern Art in Edinburgh, The Museum of Modern Art and the Whitney Museum of Modern Art in New York and The Smithsonian Institute in Washington DC.

Gerald Laing (1936 - 2011)

An American Girl

Conceived in 1977, cast 1978

Signed, titled and dated GERALD LAING, AN AMERICAN GIRL, 1978, 2/3

Bronze

25 1/2 x 26 x 31 in

64.7 x 66 x 74.7 cm

Edition of 10 plus 2 artist's proofs

PROVENANCE

Private Collection, USA

EXHIBITED

2022, North Yorkshire, Thirsk Hall Sculpture Garden, *Gerald Laing*

LITERATURE

David Knight and others, *Gerald Laing: A Catalogue Raisonné* (London: Lund Humphries, 2017) pp.232-233

Between 1973 and 1978, using his wife as a model, Laing worked steadily towards figurative sculpture which both fulfilled his own aesthetic ideas and had some symbolic connotation. *An American Girl* can be seen as the culmination of the *Galina* series, showing how Laing had approached the figure with both abstraction and naturalism, absorbing a variety of influences in order to find a figurative language for the human form. Laing described *An American Girl* at length:

'The headscarf is intended to be reminiscent of a US World War II helmet; it has always seemed to me that the large cranial size of these helmets gave US soldiers of the period a disturbing and paradoxical juvenile appearance. [...] The contrast between the US helmet and the German one of the same period, which looks efficient and brutal, and the British one, which looks plain silly, like an upturned basin, is worth noting and the possible reasons for the difference is a fertile area for speculative conjecture. The pose of *An American Girl* is Romantic, driven by the expression of aggressive consumerism. She is disruptive to the viewer: confident, seductive and relaxed. The figure seems conscious of this, but at the same time it is self-contained, introspective, and completely independent. The geometric articulation of the spine and the almost landscape-like quality of the parts of the sculpture reinforce this enigmatic certitude, while other parts are extremely realistic, human and therefore vulnerable.'

WG



Gerald Laing (1936-2011)

Hybrid Maquette (with Peter Phillips)
1966

Perspex with gouache, lacquer and chrome
6 1/8 x 2 x 7 1/8 in
15.5 x 5 x 18 cm
Artist proof aside from the edition of 10

EXHIBITED

1966, New York, Kornblee Gallery
1966, Connecticut, The Aldrich Contemporary Art Museum, *Selection from the John G Powers Collection*
2006, London, Sims Reed Gallery, *Space, Speed, & Sex: Prints & Multiples 1963-1976*

PROVENANCE

Private collection, London

LITERATURE

Lyndsey Ingram and Rupert Halliwell, *Gerald Laing Prints and Multiples: A Catalogue Raisonne* (London: Sims Reed Ltd, 2006) pp. 19, 164, 165

The 1960s was a period in art when the lines between different mediums and the labels of 'British' and 'American' art were becoming increasingly blurred. This sculpture, created by Philips and Laing in 1966, could be seen as an embodiment of this time.

The pair termed *Hybrid* their 'art consumer research project'. They were fascinated by art's potential to convey information and present data. Together they spent ten months compiling, analysing and averaging, with the help of an IBM computer, the artistic preferences of over 130 of mainly London and New York based critics, gallerists, curators and collectors. What resulted was a distillation of different ideas into one form, a funnelling of opinion through Laing and Philips's skills as engineers into one unifying piece of art.

This sculpture is a hybrid of the art scenes of New York and London, of painting and sculpture and of its two artists. It can also be understood as a physical manifestation of data, and of symbolising the huge broadening of possibilities that the technological and creative revelations of the 1960s brought.

WG



WG

JEFF LOWE

(B. 1952)

Known for his large scale architecturally inspired works, Jeff Lowe's sculpture has demonstrated a continuous engagement with materials and making throughout his career. A student of 'The New Generation' of British sculptors that emerged in the 1960's, Lowe studied at the Saint Martin's School of Art between 1971-75, and was taught by many of the prominent sculptors of this time including William Tucker, Philip King and Anthony Caro.

Jeff Lowe came to prominence at the age of 21, whilst still a student at Central Saint Martins, through his first solo exhibition at the prestigious Leicester Galleries in London's Cork Street in 1974, before going on to represent Britain at the Paris Biennale. He was awarded the Sainsbury Award in 1973, and the Pollock Krasner Prize in 1993.

Having lived in London and Portugal since the 1970's, Lowe moved to The Limeworks in 2017. This converted concrete building and workshop in Faversham, Kent inspired Lowe to change his sculpture dramatically, working with curvilinear sheets of aluminium, which incorporated openings, overlapping layers, and dramatic use of colour. Working on these sculptures coincided with a desire to work with silkscreen printing to produce monoprints which have had a direct and influential relationship to his sculpture.

Jeff Lowe has taught at Reading University; Canterbury College of Art, London and the advanced course at Central Saint Martins. His significant exhibitions include The Hayward Gallery, London; the Serpentine Gallery, London; the Peggy Guggenheim Collection, Venice; Ikon Gallery, Birmingham; Galerie Josine Bockhoven, Amsterdam; Robert Steele Gallery, New York; Bodo Niemann Gallery, Berlin; Musee D'art Moderne, France; The National Gallery of Australia; the Henry Moore Institute, Leeds and Pangolin Gallery, London. Lowe lives and works in Kent, and the Algarve, Portugal. Lowe is a member of The London Group, Fellow of Royal Society of British Sculptors and a Fellow of The Royal Society for Arts.

Jeff Lowe (B. 1952)

Act of Instance No. 16
2021

Nickel coated steel
8 1/2 x 9 1/2 x 6 3/4 in
21.5 x 24 x 17 cm

EXHIBITED

2022, North Yorkshire, Thirsk Hall Sculpture Garden, *Sculpture Near Distance*

The starting point for a small sculpture like *Act of Instance No. 16* begins with many intuitively computer drawn and laser cut elements in brass or steel. As the shapes are curved and formed there is usually a strong connection between two parts and then the sculpture begins.

In this sculpture each part has circular or geometric cut opening and flowing outer contours; curved walls and layers reveal inner shapes and spaces.

Lowe explains, 'I want the sculpture to be mysterious and magical, demanding to be looked at without ever being fully understood.'

WG



Jeff Lowe (B. 1952)

The Juggler
2021

Painted aluminium
65 3/8 x 58 5/8 x 33 1/2 in
166 x 149 x 85 cm

EXHIBITED

2022, North Yorkshire, Thirsk Hall Sculpture Garden, *Sculpture Near Distance*

The Juggler is one of a series of sculptures made directly in Lowe's studio from numerous laser cut sheets of aluminium. The sheets are pre cut with curved silhouettes and inner openings from computer drawings which when transferred to aluminium, become the 'raw material' to work with. The sculptures are formed gradually by curving, joining and bringing to life.

Rather than making just to realise an idea, the sculptures are discovered through working which allows all visual experiences, surprises and even accidents to be considered.

Juggler has a strong sense of inside and outside and uses two colours to emphasise this. The curvilinear forms and large openings combine space and solid to complete the form and encourage an exploration of the sculpture through the layers and from all views.

WG



WG

MICHAEL LYONS

(1943-2019)

Michael Lyons (1943) was born in Bilston, Staffordshire. As a youth, he trained for Roman Catholic priesthood, then attended Wolverhampton College of Art and Hornsey College of Art before studying at the University of Newcastle. Lyons gained recognition in the 1960s with his inclusion in exhibitions such as the Institute of Contemporary Art's *Young Contemporaries* and the Whitworth Gallery's *Northern Young Contemporaries*, and by the 1970s he had solidified his reputation as one of the finest steel sculptors of his generation.

In contrast to the tendency for artists to relocate to more popular cities like London, Lyons continued to live and work in Yorkshire and forged a successful career from his non-metropolitan base, consistently maintaining a connection with the land. Growing up in the West Midlands, the post-industrial landscape of the Black Country, along with his strong Catholic upbringing and his later interest in mythology and cosmology had an undeniable influence on his life's work. His sculptures command attention in relation to their landscape, and, whilst rigid in medium, recognise the powers of nature and ritual. For the painter and writer John Clark, Lyons' dedication to his landscape distinguished him from the more architectural sculpture of Anthony Caro's students at Saint Martins School of Art in London, declaring it to be a 'romantic and expressionist reaction to nature'.

Lyons' work ranges from steel constructions to organic bronzes and from small and medium pieces to monumental public works. Steel was arguably his master medium, cut, bent and folded in a direct and almost organic manner and exploitative of the way in which light brings its metallic surface to life; lines are created by the cut edge of the metal or by folds in its planes. The formal strength of Lyons's sculptures is supplemented by references to many sources including landscape, natural forces, art history and mythology, showing a sensitivity to place and time.

Lyons' fundamental belief in man's connection with the landscape in which he lives led him to have an instrumental role in the founding of Yorkshire Sculpture Park. The ability to produce sculpture in the outdoors provided Lyons with, in his own words, 'the freedom to cut metal and smoke cigars'. Lyons spent much of his career teaching at numerous art colleges, both in the UK and internationally, and took up the position of Head of Sculpture at Manchester Metropolitan University's Fine Art department in 1989. Teaching stints in China, Canada and the USA – places where he once again found a deep affinity for the landscape – greatly influenced his practice. Similarly, residencies in Mexico, Germany, Turkey and Cyprus resulted in Lyons producing large-scale works which speak to the cultural and sculptural traditions of their respective countries.

From 1994 to 1997, Lyons served as the Vice-President of the Royal British Society of Sculptors. The long-standing rapport which Lyons built with the countries he visited is evidenced by his various accolades, including first prize at the 2003 Guilin Yuzi Paradise International Sculpture Awards in China and the Premio Fondo Nacional del las Artes at the 2006 Chaco Biennial of Sculpture in Argentina, and commissions, notably his *Voice of the Mountain: Sudden Storm* for the Shanghai Sculpture Park. Today, Lyons' work is held in both private and public collections, including those of the Arts Council, the Hepworth Wakefield, the Henry Moore Institute and the Yale Centre for British Art.

Willoughby Gerrish Ltd represents the estate of Michael Lyons.

Michael Lyons (1943–2019)

Hornblower
1992

Galvanised steel
129 1/2 x 58 5/8 x 72 1/8 in
329 x 149 x 183 cm

PROVENANCE
Artist's estate

EXHIBITED
1992, Somerset, Millfield School
1996, London, Brentford Dock Sculpture Park
1998, West Yorkshire, Yorkshire Sculpture Park
1999-2004, Devon, Broomhill Sculpture Gardens
2004, Guernsey, ArtParkS
2019-2020, North Yorkshire, York Art Gallery
2021, North Yorkshire, Thirsk Hall Sculpture Garden

LITERATURE
Judith LeGrove, *The Sculpture of Michael Lyons*, (Bristol: Sansom & Company, 2013)

Created in 1992, this sculpture is based on *Brown Bronze IX* which is a bronze maquette made in 1984. *Brown Bronze IX* inspired two larger sculptures: *Hornblower* and *Celestial Messenger* the latter of which was purchased by Hangzhou government in China and is displayed in Qianjiang New City.

Hornblower was first exhibited at the Yorkshire Sculpture Park in 1998 as part of the Michael Lyons retrospective.

The sculpture was made with assistance from Mayflower Engineering, Sheffield.

WG



Michael Lyons (1943–2019)

Alaska
1987

Steel
103 1/8 × 83 1/2 × 74 3/8 in
262 × 212 × 189 cm

PROVENANCE
Artist's estate

EXHIBITED
2022, North Yorkshire, Thirsk Hall Sculpture Garden, *Michael Lyons*

LITERATURE
Judith LeGrove, *The Sculpture of Michael Lyons*, (Bristol: Sansom & Company, 2013)

The textured edge of this sculpture is a characteristic which Lyons repeats throughout his work. It can be seen on many of his larger pieces such as *Mayflower*, *Ace* and *Michaelmas*. The sharp fragments of steel mimic ice flows.

WG



WG

F E MCWILLIAM

(1909-1992)

WG

Frederick Edward McWilliam (1909-1992) was an Irish artist who worked primarily as a sculptor.

McWilliam initially studied at the Belfast College of Art before transferring to the Slade School in 1928, where he was taught by Henry Tonks and Randolph Schwabe. McWilliam originally had aspirations to become a painter, but was encouraged by tutor A.H. Gerrard and friend Henry Moore to adopt sculpture instead. McWilliam was awarded the Robert Ross scholarship upon graduating, which allowed him to visit Paris and study avant-garde artists such as Cézanne and Picasso, and meet Constantin Brâncuși with whom he became affiliated. Here he was also introduced to the writings of George Bernard Shaw and James Joyce, which had powerful effects on his art.

The financial crash of 1932 forced him back to England, where, in the artistic circles of London, his career truly began. This was also the year he married his wife, Beth Crowther, with whom he had two daughters. McWilliam's early works were wood carvings inspired by the popular 'primitive' style of the period. From 1936 Surrealism became a greater influence. McWilliam was particularly concerned with the effects of 'missing' elements of a sculpture on a viewer, and how solid volume interacted with empty space.

McWilliam joined the RAF in 1940, and was tasked with interpreting aerial photography. In 1944 he was posted to India, where he also taught at art schools in Bengal and New Delhi. The architecture of India, particularly the Hindu temples at Orissa, was a particular source of inspiration in his later work. The artist returned to London in 1946 and taught first at the Chelsea School before being appointed to the Slade, where he worked until 1968. In 1953 he entered the competition for a monument to the unknown prisoner, and his *Cain and Abel* maquette was acquired by the Tate. He was made an associate member of the Royal Academy in 1959, but resigned in 1963.

Later in his career McWilliam worked principally in bronze and cement. In 1972 his series of bronzes entitled *Women of Belfast* expressed his anger at the violence of the troubles. Although he did not live in Ireland for much of his life, his Irish heritage continued to appear as an influence in his work.

McWilliam died in 1992, aged 83.

F E McWilliam (1909-1992)

Head
1960

Initialed McW, and number 0/3
Bronze
20 x 15 x 16 in
51 x 38 x 40 cm
Artist' proof from the edition of 3

PROVENANCE
Private collection, UK

LITERATURE
Roland Penrose, *F.E. McWilliam*, (London: Alec Tiranti Ltd, 1964) p. 75

McWilliams' work was not a stranger to violent or disturbing themes, influenced by experiences such as his time in the air force during the Second World War, and the troubles in Ireland. In this case, the facial orifices of a brutally abstracted figure are suggested but then massively exaggerated to create a haunting gaping maul where eyes, mouth, and nose should be. The work is texturally complex, with McWilliams' use of moulding creating folds and pockets that appear as damaged skin, before being petrified in the bronze casting process. The artist's early interest in Surrealism is also evident here. These gaps appear almost like window panes, but windows into nothingness. McWilliam was particularly interested in how 'missing' elements of a sculpture affected the viewer; and used emptiness to his advantage as much as materiality to create evocative sculpture.

WG



F E McWilliam (1909-1992)

Study for Puy-De-Dôme, Figure II
1961

Inscribed with the artist's initials and edition number MCW 2/5 on the side.

Bronze

11.5 x 21.5 x 10 in

29.2 x 54.6 x 25.4 cm

Edition 2 of 5

PROVENANCE

Private collection, UK

LITERATURE

Ferran and Holman, *The Sculpture of F.E. McWilliam*, (London: Lund Humphries, 2012) p. 133

Cast at the Art Bronze foundry, London in 1961, McWilliam made three separate bronze studies, of which this is number two, in preparation for his large scale *Puy de Dôme Figure*, 1962. The large bronze was commissioned for the grounds of Southampton University, and was deemed by René d'Harnoncourt, director of the Museum of Modern Art in New York, to be 'one of the most striking exhibits...a gleaming geometric figure based on triangles with a textured surface'. *The Puy de Dôme* sculptures were inspired by McWilliam's trip to the ancient French volcano in the Auvergne. He translated the ancient natural forms into those of an abstract reclining nude figure.

WG



WG

BERNARD MEADOWS

(1915–2005)

WG

Born in Norfolk, Bernard Meadows attended Norwich School of Art. In 1936 after being introduced by a friend, Meadows became Henry Moore's first studio assistant at his studio in Kent. The two became close friends and Meadows would once again assist Moore in his studio in Hampstead, London the following year. During this time, Meadows also studied at the Royal College of Art and at the Courtauld Institute of Art. Meadows participated in the first Surrealist exhibition in London in 1936; the outbreak of World War Two would prevent him from exhibiting again until 1951. Having initially registered as a conscientious objector, the Nazi invasion of the USSR in 1941 led him to withdraw his objection and he was subsequently called to serve in the Royal Air Force. Stationed in the Cocos Islands in the Indian Ocean, he became fascinated by the large variety of crabs he encountered. These animals would serve as long-term inspiration for the artist.

After the war, Meadows returned to Moore's studio and assisted with his marble sculpture *Three Standing Figures*, 1947 and his large bronze *Family Group*. In his own practice, Meadows sculpted crabs, birds and other wildlife, and for the first time in 15 years, his work was exhibited in public. An elm sculpture exhibited in Battersea Park alongside the 1951 Festival of Britain brought him great acclaim and later entered Tate's collection. The following year, Meadows represented Britain at the 1952 Venice Biennale as part of the new generation of British sculptors which included Robert Adams and Reg Butler amongst others. The critic Herbert Read dubbed the angular nature of this art as the 'Geometry of Fear', but it was to Meadows' work which this phrase would best apply, aligning with the 'ragged claws' about which Read spoke. More so than his peers, Meadows' sculptures of crabs and birds escaped Moore's influence and communicated the mood of post-war trauma, anxiety, and existentialism. Meadows held his first solo show at Gimpel Fils in London in 1957, with four more solo shows over the next decade. He also exhibited at the Bienal de São Paulo in 1957, at Documenta 2 in Kassel in 1959, and was invited by the British Council to exhibit again at the Venice Biennale in 1964.

During the 1960s, Meadows' work took a new direction, and his focus turned from the animal to the human, resulting in a series of armed busts. Despite this shift in subject matter, his interest in the duality of interior and exterior persisted; the influence of the crabs was ever-present in the armour worn by the figures. In 1960, Meadows became Professor of Sculpture at the Royal College of Art, where he had been teaching since 1948. He held this position for two decades, and his students included Robert Clatworthy and Elisabeth Frink. In 1977, Meadows returned to assist Moore, whose health had begun to decline, in Hertfordshire. Following his former mentor's death in 1986, he continued to help with Moore's estate and became an acting director of the Henry Moore Foundation.

To mark Meadows' 80th birthday in 1995, a retrospective exhibition dedicated to the artist was held at Yorkshire Sculpture Park. His work can today be found in collections held by Tate, the Hepworth Wakefield and the National Galleries of Scotland.

Bernard Meadows (1915–2005)

Cock
1958

Bronze
32 x 23 x 11 in
81.3 x 58.4 x 27.9 cm
Edition of 6

PROVENANCE

UK private collection
Offer Waterman, 2005
UK private collection

EXHIBITED

1958, USA, *Pittsburgh International Exhibition*, (another cast)

LITERATURE

Alan Bowness, *BM: Sculpture and Drawings*, (London: Lund Humphries, 1995) p. 141

Meadows sculptures inhabit a number of contradictions. They are at once organic and mechanised, threatening and vulnerable, abstract but still containing a poignant emotional realism. Sculpted in 1958, *Cock* was produced by Meadows during the latter end of his animal period, not long before he turned his focus to human subjects in the 1960s. Meadows worked for a time as an assistant to Henry Moore, and it was by focussing his sculpture on animal life that Meadows was able to attain some distance from his famous tutor early in his career. This is one of several sculptures of cocks Meadows produced, the first of which was commissioned for a school near St Albans in 1954. Alan Bowness has suggested that it was 'as vehicles for the human figure' that Meadows sculpted animals; 'These animal sculptures carry an emotional charge that is immediately translatable into human terms'. Standing tall and proud the bird's physique suggests strength and the textures on the surface of the bird denote feathers and growth, but also appear unnatural or unhealthy. Meadows achieved the frenzied textures of this bird through a process taught to him by fellow student Anne Severs. This involved roughing out plaster on an armature, and when dried applying a further modelled layer on top that could be carved with a knife. In this way Meadows' sculptures are made very personal, the artist's hands almost visible in the rough textures immortalised in bronze.

The interconnection between organic forms and what may at first seem like antithetical hints of conflict can be traced to Meadows' first interaction with his animal inspiration; the large number of crab species he encountered while stationed in the Indian Ocean during the Second World War. His human or animal figures appeared damaged and battered by war and violence, which worked with their often welded metal or pitted bronze appearance to make them seem both mechanised and taut with human vulnerability. Read summarised his reaction: 'Here are images of flight, or ragged claws 'scuttling across the floors of silent seas', of excoriated flesh, frustrated sex, the geometry of fear'. Meadows has fashioned this cock in the same way one might with a weather vane, with large vacuums at its centre that give a lightness, almost weightlessness to the bird in spite of its material. These absences however also suggest a skeletal element, with the centre of the bird almost appearing spine-like - perhaps a hinting at the destiny of any animal.

WG



Bernard Meadows (1915–2005)

Frightened Bird

1958

Inscribed with the artist's monogram and numbered 0/6

Bronze

10.5 x 10 x 4.5 in

26.7 x 23.5 x 11.4 cm

Artist's proof, aside from the edition of 6

PROVENANCE

Private collection, UK

LITERATURE

Alan Bowness, *Bernard Meadows Sculpture and Drawings*, (London: The Henry Moore Foundation / Lund Humphries, 1995) pp. 14- 15, 52 & 140

In the 1950s Meadows sculpted a series of birds, *Running, Frightened, Fallen* and *Shot*; he used their fragile frames to channel the feelings of threat, fear and suffering which afflicted his generation in the aftermath of the war. He said, "Birds can express a whole range of tragic emotion, they have a vulnerability which makes it easy to use them as vehicles for people". In another text for his 1959 Gimpel Fils Gallery one-man show, he expanded, "To use non-human figures is for me at the present time less inhibiting; one is less conscious of what has gone before and is more free to take liberties with the form and to make direct statements than with the human figure: nevertheless they are essentially human..."

WG



WG

HENRY MOORE

(1898-1986)

Henry Moore (1898–1986) was arguably the greatest British sculptor of the twentieth century. He was born in Yorkshire in 1898 and died, after an exceptionally productive career, in 1986. He achieved a huge level of fame and recognition in his own lifetime and now his sculptures are displayed in many major cities across the world. Moore was fascinated by the interconnectivity between the human body and the natural world, and sculpted evocative pieces that both fused seamlessly with their landscape and stood dramatically apart from it.

Despite his early ambitions to become a sculptor, Moore originally trained as a teacher. Moore fought during the First World War, and was finally able to attend Leeds School of Art on an ex-servicemans grant in 1919. He subsequently trained at the Royal College of Art in London, where he met his wife, Irina Radetsky. By 1939 Moore had consolidated his place as one of Europe's leading avant-garde sculptors. During the Blitz, circumstances forced Moore to focus primarily on drawing, but his *Shelter* drawings established his popularity beyond the art world, and he was asked to become an official war artist.

After the war Moore moved to a farmhouse in Hertfordshire, which provided him with the space to expand his studios. Moore returned to sculpture, focussing primarily on human subjects, and in particular family groups. Major commissions from this period include *Madonna and Child* for the Church of St. Matthew in Northampton. He was a key figure in the post-war drive to use art as a means of rehabilitation and rebuilding, and produced numerous public works with a grounding in civic responsibility. His international reputation also flourished; Moore was featured in a major retrospective at Museum of Modern Art in 1946, and won the International Prize for Sculpture at the 1948 Venice Biennale. During the 1960s and 70s his work became increasingly large-scale and abstract.

Moore died in 1986, aged 88. His legacy is wide-reaching, and numerous artists – including Lynn Chadwick, Eduardo Paolozzi, Bernard Meadows, Robert Adams and Geoffrey Clarke – have all given testimony to his influence on their work. The artist turned down a knighthood, fearing that it would render him inaccessible to fellow artists, though he was awarded the Companion of Honour in 1955, the Order of Merit in 1963 and the Erasmus Prize in 1968. The largest public collection of Moore's work is housed at his former estate, now owned by the Henry Moore Foundation, an organisation Moore founded in 1977 and which continues to promote the importance of contemporary art around the world. An equally impressive display of Moore's sculpture forms the Henry Moore Sculpture Centre in the Art Gallery of Toronto.

Henry Moore (1898-1986)

Maquette for Three Standing Figures
1952

Bronze
10 x 8 5/8 x 3 3/4 in
25.5 x 22 x 9.5 cm
Edition 2 of 7

PROVENANCE

Pieter and Ida Sanders, Schiedam, The Netherlands (acquired from the artist)
Private Collection, Europe

LITERATURE

Alan, Bowness, *Henry Moore: Complete Sculpture 1949-1954*, (London: Lund Humphries, 1986) p. 40 (another cast)

Moore produced maquettes as precursors for many of his sculptures, each varying in terms of size and material. The artist kept a 'library of natural forms' including shells, bones, and stones in his studio from which he garnered inspiration for larger pieces. Moore would use these found objects to mould the plaster casts vital in the preliminary design stages. Moore viewed maquettes not only as prototypes of a final piece, but as works of art in and of themselves and (given that Moore worked on them entirely independently) as the purest expressions of the artist's vision. What accommodations would have to be made later to adapt to the landscape, commission, or practicalities of construction were not necessary for maquettes. Nonetheless, in this case the maquette and final piece remain very similar, although the latter is somewhat more inward looking and interactive than the former.

The monumental bronze sculpture for which this maquette was produced, *Three Standing Figures* (1953), currently resides at the Peggy Guggenheim collection in Venice. Moore had an enduring interest in depicting groups, and would return to the motif of the trio several times, notably in his *Three Standing Figures* (1947) ultimately produced for London's Battersea Park. This interest can arguably be traced back to the *Shelter* drawings of the early 1940s, which Moore sketched as a war artist whilst taking refuge in tube stations during the Blitz. Unlike the *Shelter* drawings however, these *Three Standing Figures* are not cowed together but aloof from each other, standing tall and resolute. Although each complement the others, Moore could have sculpted them independently. They are distinct in this way from the group-oriented, inward looking trio of the 1947 *Three Standing Figures*, which Moore expressly said was an attempt to capture the community feeling of the *Shelter* drawings.

The maquette for *Three Standing Figures* abstracts the human form whilst still remaining figurative, and exaggerates the figures' gestures to the extent that they come to encompass the identity of their expressionless subjects. Moore was partly influenced by the Surrealists Pablo Picasso and Alberto Giacometti. Parallels can particularly be identified between work like *Three Standing Figures* and Picasso's *An Anatomy* (1933), which Moore may have studied. In *An Anatomy*, Picasso presents his vision of a deconstructed human form composed of various shapes built on each other.

WG



WG

EDUARDO PAOLOZZI

(1924-2005)

Eduardo Paolozzi (1924 – 2005) was a Scottish sculptor, printmaker and collage artist. He is often described as one of the pioneers of Pop Art due to his collages which were created using imagery from American magazines. The label of Pop Artist was not something he was particularly fond of however, preferring to see himself as a surrealist. Much of Paolozzi's work, especially his sculptures, explore the connection between human and machine.

Paolozzi grew up in Leith, Edinburgh to Italian parents. He spent much of his childhood split between Edinburgh and Monte Cassino, where his paternal grandparents lived. He explained in an interview with art historian Frank Whitford that being raised between 'two cultures' had a very positive impact on him, stating that 'it made one enormously self-sufficient'.

This 'self-sufficiency' resulted in Paolozzi having little interest in formal teaching even though he attended Edinburgh College of Art, Ruskin School of Drawing and Slade School of Fine Art. Instead he preferred self-directed study, sketching the objects he saw in museums. Paolozzi left The Slade in 1947 without receiving his diploma as he refused to take any exams believing that they were unnecessary. Despite this, his years at The Slade were still extremely important to the development of his career, mainly due to the relationships he formed with his fellow students Richard Hamilton, William Turnbull, Adrian Heath and perhaps most notably, Nigel Henderson.

Henderson's mother, Winifred, managed Peggy Guggenheim's gallery, Guggenheim Jeune, on Cork Street in London. This association with Peggy Guggenheim led to Paolozzi being introduced to artists such as Alberto Giacometti, Jean Arp, Mary Reynolds, Constantin Brâncusi, Georges Braque and Fernand Léger while he was living in Paris between 1947-1949. It was Giacometti's work in particular which became a huge source of inspiration for Paolozzi during this pivotal period. In fact, two of the sculptures he produced between 1948-1949, *Forms on a Bow* and *Two Forms on a Rod* were created as an homage to Giacometti's earlier work.

In 1952 he exhibited alongside William Turnbull, Kenneth Armitage, Geoffrey Clarke, Bernard Meadows, Robert Adams, Reg Butler and Lynn Chadwick at the 26th Venice Biennale.

Amongst Paolozzi's most notable public works are *Newton After Blake* commissioned for the British Library (1995), the glass mosaic pannels he created for Tottenham Court Road tube station (1986) and the three sculptures titled *Manuscript of Monte Cassino* which were installed in his hometown of Edinburgh (1991).

Towards the end of his life in 1994 Paolozzi donated a large amount of his work and possessions to the Scottish National Gallery of Modern Art. In 1999 a recreation of his studio was installed within the gallery giving visitors the opportunity to view his creative process.

Paolozzi was appointed the Sculptor in Ordinary for Scotland in 1986 which was a position he held until his death in 2005. He was Knighted by Queen Elizabeth II in 1989.

Eduardo Paolozzi (1924 - 2005)

Rat with twine whiskers
1997

Signed Eduardo Paolozzi and dated 1997 in pencil
Plaster and string
1 3/4 x 2 x 3 3/4 in
4.5 x 5 x 9.5 cm

PROVENANCE
Private Collection, UK

Children's toys inspired much of Paolozzi's work. He is quoted as saying, 'Part of my life seems to be going over all kinds of things I should have done when I was twelve and wasn't able to'. He spoke of his fascination with toys, especially model aeroplanes. For Paolozzi these objects did not resonate in the same way as they would for most people. They were not lost after childhood, they became an important starting point for many of his works.

WG



Eduardo Paolozzi (1924 - 2005)

Foot
c. 1990

Signed in pencil Eduardo Paolozzi

Plaster

3 1/8 x 3 1/2 x 2 in

7.8 x 9 x 5 cm

PROVENANCE

Private Collection, UK

One of Paolozzi's most significant sculptures is *The Manuscript of Monte Cassino* which consists of three separate elements a hand, an ankle and a foot. These sculptures were installed in Edinburgh's Picardy Place in 1991. The three body parts sit apart from each other and act as a reminder of the tragedies of war. There is text written in Latin at the base of each sculpture which Paolozzi has taken from the real Manuscript of Monte Cassino. Translated this reads:

Across the hills and the valley's shade,
Alone the small script goes,
Seeking for Benedict's beloved roof,
Where waits its sure repose.
They came and find, the tired travellers,
Green herbs and ample bread,
Quiet and brothers' love and humbleness,
Christ's peace on every head.

It is likely that this small plaster is a reference to the monumental sculpture.

WG



Eduardo Paolozzi (1924 - 2005)

A plaster relief of Newton after William Blake
1995

Signed Eduardo Paolozzi, 1995 British Library, Newton After Blake
Plaster
8 1/4 x 5 7/8 x 3/4 in
21 x 15 x 2 cm

PROVENANCE
Private Collection, UK

This plaster relief depicts Paolozzi's sculpture *Newton after Blake* which is stationed outside of the British Library. The sculpture was commissioned by Colin St John Wilson, the architect of the library and one of Paolozzi's close friends.

Paolozzi was inspired by William Blake's 1795 watercolour of Sir Isaac Newton which resides in Tate's collection. Although the sculpture takes inspiration from Blake's painting, Paolozzi is representing both Blake and Newton in this piece.

He explains that, 'While Blake may have been satirising Newton, I see this work as an exciting union of two British geniuses. Together, they present to us nature and science, poetry, art, architecture – all welded, interconnected, interdependent.

Paolozzi's own interest in the connection between man and machine help to present the complex relationship between nature and science.

WG



WG

LESLIE THORNTON

(1925-2016)

Thornton was born in Skipton, North Yorkshire in 1925. The experiences of his childhood would come to have a profound impact on his work. These include the art that hung in his grandmother's house, newspaper lettering and the roundabout he used to play on, which would feature as one of his most famous sculptures entitled *Roundabout* that he produced in 1955. At the age of 14 Thornton was apprenticed to GH Mason, a builders firm specialising in painter-decorating. He then attended art school in Keighley, and subsequently won a scholarship to Leeds College of Art aged 17. Here he studied life and antiques drawing, and an interest in the art of antiquity drew him frequently to the British museum.

Upon the outbreak of war Thornton was conscripted as a Bevin Boy at a Yorkshire Colliery. An interest in mining and industrial machinery would remain with him for the rest of his life. After the war Thornton returned to Leeds and started at the Royal College of Art in 1948, where he became disillusioned with traditional forms of sculpture. He graduated from the RCA in 1951 and began experimenting with industrial metals, before joining a welding course in 1953. It is this technique that led Thornton to be associated with the post-war 'Geometry of Fear' sculptors Lynn Chadwick and Geoffrey Clarke. In 1951 he also became a visiting lecturer at Bromley, Hammersmith and Central Schools of Art.

During the 1950s Thornton exhibited in several major exhibitions, including the British Council's *Young British Sculptors* exhibition in 1955-56, and began touring internationally in the 1960s. He specialised in using metals, in particular iron welding rods, to depict everyday activities such as figures fishing or children playing in a park. The overlapping rods are intentionally reminiscent of cross hatching in drawing, which Thornton modelled after Rembrandt.

Thornton headed the sculpture department at the University of Stafford from 1970 to 1989. During the 1970s his sculpture became more interested in colour and form, and then in the 1980s he experimented with solid bronzes. In 2004, Thornton featured in the hugely influential Henry Moore Institute's exhibition: *100 Years of Sculpture*.

Thornton died in 2016, aged 75.

Leslie Thornton (1925 - 2016)

Seated Figure
1956

Welded bronze on wooden base
15 1/2 x 8 x 7 in
39.5 x 21 x 19 cm

PROVENANCE

Maquette for figure in a Thicket, Phillips, 25th September 2001

Thornton is often affiliated with the British artists who exhibited at the 26th Venice Biennale. This sculpture's disturbing, tortured style makes the case for his association with the 'Geometry of Fear' group particularly well. The combination of figures with the spiky, dangerous points hints to industrial machinery which might be inspired by Thornton's time spent working in a colliery during the Second World War. As was a key tenet of Thornton's practice, this sculpture is both figurative and abstract. The form of the figure is difficult to discern from its surroundings, the shards of bronze become an extension of the figure itself.

WG



WG

WILLIAM TURNBULL

(1922-2012)

William Turnbull (1922-2012) was a Scottish sculptor and painter. The artist started his sculptural career as a Surrealist and Primitivist, before focusing more on minimalist geometric works in the style of Anthony Caro. His painterly style was similar to that of the American Field Painters, influenced by the likes of Mark Rothko and Clyfford Still. Turnbull's sculpture and painting were intrinsically connected, with the artist keeping his studios for the disciplines separate, but using each medium to help him work out problems or overcome impasses in the other.

Turnbull was born in Dundee, leaving school at the age of 15 thanks to the economic turmoil of the great depression. He worked as a labourer and attended art classes at night, so impressing his tutor Fred Mould that he was hired as an illustrator at the publishing house DC Thomson. During the Second World War Turnbull was an RAF pilot, and his time in the Indian subcontinent would go on to inform his work, alongside a modernist interest in classical Greek sculpture, and the so-called 'primitive art' of 14th and 15th century Italian muralists and altar panellists.

He joined the Slade School in 1946, here transitioning from illustration to sculpture, and becoming friends with Eduardo Paolozzi. Together they fostered an interest in American comic book images and Turnbull moved to more experimental forms of sculpture. During the late 1940's he became disillusioned with the British art world and moved to Paris in 1948. It was there that Turnbull met the influencers that would continue to shape his practice after returning to London in 1950, including Constantin Brâncusi and Alberto Giacometti. During the 1950s he was also linked with the 'Geometry of Fear' sculptors.

Turnbull was a notable member of the 'Independent Group' of artists working at the Institute of Contemporary Arts in London, alongside Richard Hamilton and Eduardo Paolozzi. Together they taught at the Central School of Art, modelling their technique on the Bauhaus method. Theirs was a breakaway from romanticism and academic tradition, and their focus as a group on the realities of modern life made them a crucial influence for the British Pop Art movement that emerged in the late 1950s.

In the mid 1950s the artist shifted his focus to figurative sculpture inspired by ethnographic collections including those he visited in the British Museum. Cycladic and African sculpture, contemporary figures of worship including Hollywood screen icons, and the significance of ostensibly purely utilitarian objects, were particularly significant in this. Discussing his 'idols', Turnbull said 'Sculpture = totemic object. It can exist inside or outside architectural space.' This was around the same time he swapped out his habitual bronze and carved wood for pre-manufactured materials such as Perspex, fiberglass and steel.

After the dissolution of his first marriage to Katarina Wolpe, Turnbull married fellow sculptor and printmaker Kim Lim in 1960. Accompanying her on visits to Asia proved influential for Turnbull's practice, partly inspiring his shift to a more minimalist style. Turnbull was a member of the Situation Group who took their name from the exhibition they staged in 1960, consisting of large scale abstract paintings inspired by American contemporary art and abstract expressionism.

Turnbull's first solo exhibition was hosted by London's Hanover Gallery in 1950, after his return from the continent. He would go on to stage numerous solo and group exhibitions, including at Tate, Whitechapel Gallery, and the Yorkshire Sculpture Park. Turnbull represented Britain at the Venice Biennale in 1952 as part of Herbert Read's exhibition *New Aspects of British Sculpture*, and again in 1957. He also exhibited at the Carnegie International in Pittsburgh in 1961 and 1958.

William Turnbull died in 2012, aged 90.

William Turnbull (1922-2012)

Ariel
1982

Marked with the artists monogram, dated 79 and editioned 9/9

Bronze

16 x 13 x 1 in

40.6 x 33 x 2.5 cm

Edition 9 of 9

PROVENANCE

Private collection, UK

LITERATURE:

Amanda A. Davidson, *The Sculpture of William Turnbull*, (Aldershot: The Henry Moore Foundation / Lund Humphries, 2005) p.155

This splayed, aquatic form with arms or fins reminiscent of a manta ray was one of several similar pieces produced in the early 1980s, during Turnbull's bronze revival. Turnbull was strongly influenced by fellow Situation Group member Laurence Alloway's interest in the symbolic power of sculpture, and the flat frontal nature of these sculptures, as well as their relative simplicity, open up their potential as signs without providing a definitive answer as to their meaning. This was part of a design mechanism meant to encourage conversation and varying interpretations. A viewer might understand *Ariel* as representing an abstracted human torso, an animal hide, or a tool head of some kind. An interest in the multi-functionalism of tools - as both practical pieces and works of art - was another key element of Turnbull's practice shared with Alloway. The commitment to not discriminating between so-called 'high' and 'low' art (which also carried more problematic ideas regarding 'primitivism') led to an interest in representing these tool shapes in art. *Ariel* is one of a series of similar flat shaped and simplified sculptures Turnbull produced in this period, all named after either tools, or, as in this case, spiritual or religious figures. The latter is another example of Turnbull's interest in totemic or sacred artwork.

WG



William Turnbull (1922-2012)

Figure 1
1992

Signed with the artist's monogram, numbered 3/6, and dated 92

Bronze

63 1/4 x 20 1/2 x 10 1/4 in

161.3 x 52 x 26 cm

Edition 3 of 6

PROVENANCE

Private collection, UK

LITERATURE:

Exhibition catalogue, *William Turnbull*, (London: Waddington Galleries, 1998)

Amanda A. Davidson, *The Sculpture of William Turnbull*, (Aldershot: The Henry Moore Foundation and Lund Humphries, 2005) p.155

EXHIBITIONS

1998, London, Waddington Galleries, *William Turnbull*

One of his monolithic idols, this acutely abstracted human form, reminiscent of a string instrument, was similarly inspired by what was considered to be the 'primitive' African sculpture Turnbull admired at the British Museum. A circle represents hips, whilst a small disproportionate rectangle represents the head. The smoothness, with just some light ribbing, is typical of his later idols. Turnbull was interested in creating a frontal sculpture popular in Ancient Egyptian and Archaic Greek sculpture, and rejected the concern his contemporaries like Henry Moore had with creating a rotating viewpoint. He once commented that 'The work must be perceived instantly, not read in time' (William Turnbull quoted in *William Turnbull: Sculpture and Painting*, (exh. cat.), Serpentine Gallery, London, 1995, p.34). This sculpture particularly speaks to Turnbull's interest in totemic figures of worship and their representation sculpturally. In this case however, unlike its influences the work is divorced from any spiritual meaning or significance, resulting in it appearing somewhat empty.

WG



William Turnbull (1922-2012)

Tragic Mask
1979

Marked with the artist's monogram, dated 79 and editioned 9/9

Bronze

6 3/8 × 5 7/8 × 1 1/4 in

16.2 × 14.9 × 3.2 cm

Edition 9 of 9

PROVENANCE

Waddington Galleries, London

EXHIBITIONS

198, London, Waddington Galleries, *William Turnbull*

LITERATURE

Amanda Davidson, *The Sculpture of William Turnbull*, (Aldershot: The Henry Moore Foundation in association with Lund Humphries, 2005) cat.no. 195, p. 150

Turnbull's interest in totemic African sculpture is evident in the stylistic influences and formation of this mask. It is closely modelled on masks he might have admired in the ethnographic section of the British Museum. This sculpture is interesting in that it merges Turnbull's interest in totemic sculpture that he cultivated in the 1950s with a return to bronze in his later career, when he started to find the fragility of plastics too limiting. Turnbull continued to produce masks throughout his career development. *Tragic Mask* was so named after its completion, owing to the pained look upon its face. As the name might suggest, Turnbull's interest in masks was also linked to what he considered to be the universality of theatre and the theatrical.

WG



WG

LEON UNDERWOOD

(1890-1975)

WG

Leon Underwood (1890-1975) was born in London on the 25th of December and was the eldest of three sons. His father, George Underwood, was an art dealer which meant that he was constantly exposed to the work by artists such as Constantin Brâncuși who had a deep impact on his practice.

Underwood studied at the Royal College of Art between 1910 and 1913, however his career was interrupted by the advent of the First World War. During the war Underwood served in both the Royal Horse Artillery and as Captain in the Royal Engineers.

After the war he returned to his studies, attending Slade Art School between 1919 and 1920. Underwood is often described as the 'precursor' or 'father' of modern sculpture in Britain. Despite this accolade, he is not as widely recognised as his students, Henry Moore and Barbara Hepworth. One reason for this could be that his style is difficult to define, he experimented greatly throughout his career with both style and technique. Though his style was so varied, the focus of his work was consistently figurative. Underwood's fascination with form stems from his research into what he termed the 'cycle of styles' which explored the ever-changing perception of beauty through the lens of scientific and technological advancements.

He was especially inspired by his travels to Mexico and Africa, writing several books about the bronzes, figures and masks in West African art, one of which was published in 1949 and is titled *Bronzes of West Africa*, within this book he writes in depth descriptions of both the Benin and Ife styles.

The reason behind his interest in the artwork of these two civilizations is that they were unencumbered by influences from the Western world. In *Figure and Rhythm, Leon Underwood*, Simon Martin explains that 'Underwood was to reinterpret Western classical ideals of beauty using African women as the protagonists'. In 1935 he created *Madonna and Child* which is an iconic image in Western culture that has been recreated in many different forms. The piece was commissioned by St Peter's English Church in Johannesburg. At the time Underwood's reimagining of Madonna as an African Bantu mother was seen as highly controversial. Underwood's work was, and still is, progressive and contemporary not just in style but also in the research and ideology.

Leon Underwood (1890-1975)

Dawn
c.1932

Inscribed Leon U and numbered IV/VII

Bronze

4 x 11 x 5 7/8 in

10 x 28 x 15 cm

Edition 4 of 7

PROVENANCE

Private Collection

LITERATURE

Ben Whitworth, *The Sculpture of Leon Underwood*, (Aldershot: The Henry Moore Foundation in association with Lund Humphries, 2000)

Partner piece to *Dusk*, 1932, illustrated on the following page. In the 1920s, Leon Underwood travelled extensively, to France, Iceland, Spain, the United States, Canada and Mexico, studying new art forms and cultures. In November 1932, he launched the ground-breaking exhibition *Sculpture Considered Apart from Time and Place* at the Sydney Burney Gallery; he displayed the work of modern artists including Moore, Hepworth, Hermes, Skeaping, Modigliani, Degas and Gaudier-Brzeska alongside dancing Shivas from India, masks from Africa, Aztec figures, Gothic Madonnas and Buddhas from China. Through these juxtapositions he demonstrated what he called 'sculptural consciousness', revealing the links between sculpture of all periods and nations. *Dawn* and *Dusk*, created that same year, certainly show the influence of his extensive research into indigenous art and primitive cultures.

WG



Leon Underwood (1890-1975)

Dusk
1932

Inscribed Leon U, numbered VII/VII, and dated 32
Bronze
4 x 11 x 5 7/8 in
10 x 28 x 15 cm
Edition 7 of 7

PROVENANCE
Private collection

LITERATURE

Ben Whitworth, *The Sculpture of Leon Underwood*, (Aldershot: The Henry Moore Foundation in association with Lund Humphries, 2000)

Partner piece to *Dawn*, c. 1932, illustrated on the previous page. Read the cataloguing for *Dawn* for further details.

WG



WG

AUSTIN WRIGHT

(1911-1997)

WG

Austin Wright grew up in Cardiff and trained to be a teacher. In 1939 he produced his first surviving wood-carving. After the war, he started teaching at York Art School, where he widened his range of media to include stone, clay and lead.

In 1955 he was asked to exhibit in the touring British Council exhibition *Young British Sculptors* with Kenneth Armitage, Lynn Chadwick, Elizabeth Frink and Eduardo Paolozzi. A remarkable achievement for an artist who only took up sculpture fulltime at the age of 44, a year before being selected for the show.

In 1957, Austin won the Purchase Prize at the São Paulo Biennale, and from 1961 to 1964 he held the Gregory Fellowship in Sculpture at the University of Leeds. Here he was befriended by the Professor of Botany, Irene Manton, who stimulated his interest in plant forms and in the interior structure of plants. From this point on, Wright's sculptures were inspired by plants, botanical electron micrographs and his beloved and inspirational garden. These works explore growth, movement and lightness; features encapsulated by his choice of medium, aluminium.

His work is held at Tate; the Arts Council; the National Museum of Wales, Cardiff; the Fitzwilliam Museum, Cambridge; Leeds and York Universities. He had major retrospectives at Wakefield (1960), Newcastle upon Tyne (1974), the Yorkshire Sculpture Park (1984), Hull (1988) and York Art Gallery (2011).

Willoughby Gerrish Ltd represents the estate of Austin Wright.

Austin Wright (1911–1997)

Leg
1962

Aluminium
55 1/8 × 7 5/8 × 5 1/2 in
140 × 19.5 × 14 cm

PROVENANCE
Private collection, UK

EXHIBITED
1962, Leeds, City Art Gallery

LITERATURE:
James Hamilton, *The Sculpture of Austin Wright*, (Aldershot: The Henry Moore Foundation in association with Lund Humphries, 1994)

The human figure was one of Wright's main focuses along with the Yorkshire landscape and botanical forms. It could be argued that *Leg* is a combination of these interests, looking at the abstracted shape and textural surface of the sculpture.

Wright was best known for his work in welded aluminium.

WG



WG

EMILY YOUNG

(B. 1951)

Emily Young is 'Britain's greatest living stone sculptor' (*Financial Times*).

Young was born in London into a family of writers, artists, politicians and adventurers. Her grandmother was the sculptor Kathleen Scott, a colleague of Auguste Rodin and widow of the explorer Captain Scott of the Antarctic.

As a young woman, Emily Young worked primarily as a painter, having studied briefly at Chelsea School of Art, Central Saint Martins London, and Stonybrook University, New York. She left London in the late 60s, and spent the next years travelling through the USA, Asia, the Middle East, Africa, South America and China. It was during these travels, whilst encountering an extensive range of cultures, that she developed her broad view of art and its history.

In the early 1980s Emily Young started carving in stone, raiding quarries for materials from all around the world. The primary objective of her sculpture is to bring the natural beauty and energy of stone, including its capacity to embody human consciousness, to the fore. Her sculptures have unique characters due to each individual stone's geological history and its geographical source.

Her approach allows the viewer to comprehend a commonality across time, land and cultures. Her constant preoccupation is our troubled relationship with the planet, which underscores her studio practice. In her combination of traditional carving skills with technology, she produces work which marries the contemporary with the ancient, manifesting a unique, serious and poetic presence.

Young's work is in important public and private collections throughout the world. She has exhibited at many prestigious museums including: The Getty, California; The Imperial War Museum, London; The Whitworth, Manchester; The Meijer Sculpture Gardens, Grand Rapids, and The Victoria and Albert Museum, London.

Emily Young (B. 1951)

The Flowering Song of The Troubadour III
2022

Speleothem
7 7/8 × 8 5/8 × 8 5/8 in
20 × 22 × 22 cm

In leaving parts of her sculptures unworked, Young reminds us of the stones' original form but also the blemishes and imperfections inherent in the human face. Sculptures made from Speleothem, the mineral deposits that form in caves, often produce complex, textured and somewhat human facial structure.

WG



Emily Young (B. 1951)

Quartzite Crystal Dryad I
2022

Quartzite
13 3/8 × 7 7/8 × 7 7/8 in
34 × 20 × 20 cm

Young notes in *Time in Stone* that 'To carve a thoughtfulness into a stone, and bring the touch of a human life, a dream of beauty, of compassion, to a rock, whose existence is so wild, so simple and so much more ancient than ours, is a call, a bleat, into the future from us, now. The ancient Greeks still call to us from their time just as I desire my work to call to some unknowable future.'

WG



Emily Young (B. 1951)

Earth Dreamer I
2022

Portuguese Rose Marble
36 1/4 x 29 1/8 x 23 5/8 in
92 x 74 x 60 cm

EXHIBITED
2022, London, Duke of York Square, *British Art Fair*

Young has recently started to use Portuguese Rose Marble being in many ways similar to Quartsite whereas the Rose Marble tends to be softened and the warm, pinkish hues offer a more delicate colour.

WG



Emily Young (B. 1951)

Shades of Grey Crystal Head
2022

Quartzite
12 5/8 × 5 7/8 × 7 7/8 in
32 × 15 × 20 cm

The local Maremma stone near to where Young lives and works is a brecciated quartzite, consisting of large quartzite crystals embedded within an often rich terracotta coloured block of debris. It is extremely hard, and therefore difficult to carve. The result was a more abstract, impasto carving style. Rather than dictating exactly how she could work – as one would with a softer stone – Young found she had to form a 50 /50 relationship between herself and the stone, one where neither party could dictate terms. This moment was the important catalyst for Young's sculpture moving in a new and more direct direction, which we now see in the majority of her carvings today.

WG



Emily Young (B. 1951)

Speleothem Head
2022

Onyx
7 7/8 x 4 1/8 x 7 1/8 in
20 x 10.5 x 18 cm

Speleothem is a stalagtitic form of Onyx which is a durable type of microcrystalline quartz and is a gem known for its ability to be carved into highly detailed sculptures thanks to the parallel bands of colour that carvers can cut away to produce depth. For this reason it is commonly used for jewellery, cameos and intaglios, but Young has taken this to a much larger scale. Young's objective to unify the human with the natural world through her work is expressed most literally in busts, where a face is hewn but almost seems to emerge out of the rock.

WG



Emily Young (B. 1951)

Macauba Torso I
2021

Macauba stone
31 1/2 x 9 7/8 x 3 1/8 in
80 x 25 x 8 cm

Possibly one of the most precious and famous quartzites in the world, Macauba stone is known for its beautiful blue colouring that can appear in various gradations. The combination of this material and Young's flowing lines give the torso an oceanic quality.

WG



FURTHER READING

- Bowness, Alan, *Henry Moore: Complete Sculpture, 1949-1954*, vol. 2 (London: Lund Humphries Ltd, 1986)
- Buckman, David, *Artists in Britain Since 1945* (Bristol: Sansom & Co, 1998)
- Chilvers, Ian, *The Oxford Dictionary of Art and Artists (4 ed.)* (Oxford: Oxford University Press, 2009)
- Collins, Judith, *Eduardo Paolozzi* (Farnham: Lund Humphries, 2014)
- Correia, Alice, 'Upright Motive No.1: Glenkiln Cross', in *Henry Moore: Sculptural Process and Public Identity* (London: Tate Research Publication, 2015)
- Coventry, Keith and others, *William Turnbull: International Modern Artist*, ed. Jon Wood (London: Lund Humphries, 2022)
- Desmet, Anne, *Scene Through Wood: A Century of Modern Wood Engraving* (Oxford: Ashmolean Museum Publications, 2020)
- Elliott, Patrick, *William Turnbull: New Worlds, Words, Signs* (London: Offer Waterman, 2017)
- Hamilton, James, *The Sculptures of Austin Wright* (London: Henry Moore Foundation/Lund Humphries, 1994)
- LeGrove, Judith, *The Sculpture of Michael Lyons* (Bristol: Sansom & Company Ltd, 2013)
- Livingstone, Marco, *Gerald Laing: Catalogue Raisonné of Painting and Sculpture* (London: Lund Humphries, 2017).
- Martin, Simon, *Leon Underwood: Figure & Rhythm* (Chichester: Pallant House Gallery, 2015)
- Minch, Rebecca, 'McWilliam, Frederick Edward ('F.E.') in *The Dictionary of Irish Biography*, ed. James McGuire and James Quinn (Cambridge: Cambridge University Press, 2009)
- Powell, Jennifer, 'Henry Moore and 'Sculpture in the Open Air': Exhibitions in London's Parks', in *Henry Moore: Sculptural Process and Public Identity* (London: Tate Research Publication, 2015)
- Robertson, Bryan, *Elisabeth Frink: Sculpture and Drawings 1950-1990* (Washington D.C.: National Museum of Women in the Arts, 1990)
- Russell, Judith, *The Wood Engravings of Gertrude Hermes* (London: Lund Humphries, 1993)
- Scott, James, Claudia Milburn, and others, *The Sculpture of Kenneth Armitage* (London: Lund Humphries, 2016)
- Young, Emily, *Time in Stone* (London: Tacit Hill Editions, 2007)

ACKNOWLEDGEMENTS

Catalogue Design

Catherine Duck

Catalogue Research

Madeline Brace, Catherine Duck and Robbie Fife

Photography

John Dennis, Angelo Plantamura and Bella Howard

WG

By appointment:
Jermyn Street
London
SW1Y 6DT

By appointment:
Thirsk Hall Sculpture Garden
Thirsk
North Yorkshire
YO7 1PL

M: +44 (0) 203 764 2470
E: info@willoughbygerrish.com
W: www.willoughbygerrish.com

Instagram: [@willoughbygerrish](https://www.instagram.com/willoughbygerrish)





MODERN BRITISH SCULPTURE

Willoughby Gerrish