

ADAMS ARMITAGE BUTLER
R CHADWICK **Recent** DALWOOD
HEPWORTH MEADOWS MOORE
PAOLOZZI ADAMS ARMITAGE
BUTLER CHADWICK DALWOOD
DALWOOD HEPWORTH MEADOWS
MOORE **British** PAOLOZZI
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MOORE

Recent British Sculpture

An exhibition organised by the
British Council
for Canada, New Zealand and
Australia

Robert Adams
Kenneth Armitage
Reg Butler
Lynn Chadwick
Hubert Dalwood
Barbara Hepworth
Bernard Meadows
Henry Moore
Eduardo Paolozzi

Circulated in Canada
by the National Gallery of Canada

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by the Auckland City Art Gallery

Circulated in Australia
by the State Galleries of Australia

1961-63

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Introduction

This exhibition is by way of illustrating the second chapter of a history. In the first chapter Henry Moore became a sculptor of international renown, and its central episode was an exhibition in the British Pavilion at the Venice Biennale of 1952. This was the event which brought to the world's notice the extraordinary fact that Great Britain – a country with no previous tradition of sculpture to speak of; a country, indeed, which since Constable and Turner had produced few artists of any kind capable of causing more than a parochial stir – now had a remarkable number of highly gifted sculptors quite capable of establishing a corporate, international ascendancy. Six of the sculptors in that exhibition (Adams, Armitage, Butler, Chadwick, Meadows and Paolozzi) are represented again here. And with them are the two sculptors who paved the way for them, Moore himself and Barbara Hepworth.

In the years since 1952, international recognition for British sculpture has been followed by international laurels. Moore's honours and successes have been too numerous to list, but apart from the most significant of them all, his first prize at Venice in 1948, they have included the Prime Minister's Award in Tokyo, and important public commissions like the wall-relief for Rotterdam, the 'Warrior' for the Arnhem Memorial, and the huge reclining figure in front of the UNESCO building in Paris. There have been such events as Hepworth's Grand Prix at São Paulo, Butler's prize in the international competition for the 'Unknown Political Prisoner', or Chadwick's victory, in the footsteps of Moore, at Venice. The sculpture in this exhibition, in other words, is no longer the work of newcomers. It is by artists widely known and firmly established, and it represents, in a collective sense, their achievement during a period in which it would be reasonable to look for symptoms of consolidation and success.

In fact, of course, nothing except nationality and a putative quality of vision makes these nine sculptors behave in any recognisably collective way, and it is dangerous to generalise about artists who each have their individual rate and manner of development, or to talk of consolidation with regard, say, to Hepworth, whose particular path has been clear since the late 'thirties, or to Dalwood, whose work has recently undergone a radical change of style. Nevertheless, certain indications of change, subtle modifications in the tone and accent of British sculpture, are discernible in this exhibition. Hepworth herself, though the basic character of her forms remains much the same, now works more in metal than she used to, and one or two of her drawings – improvisations after the manner of certain recent developments in painting – show what this can mean in terms of a freer and more fluid line. Paolozzi's work also seems to exhibit certain affinities with painting, this time with the primitivism and textural experiments of Dubuffet. The *Zeitgeist*, in fact, has moved on. In 1952 the spikes and traps and claws in the new British sculpture seemed related in kind to the thorny imagery of Graham Sutherland's painting. Now there is the squat, oblong shape that Armitage shares with William Scott and Roger Hilton, as the primitive, ritualistic quality that Dalwood's basic forms share with some of the paintings of Alan Davie. More significant is an almost general tendency for an open, linear quality in the sculpture of the early 1950's to have given place to closed forms and a sense of mass. Mass is an expression of sculpture in its most enduring and monumental character, line rather the expression of its more urgent or fleetingly emotive qualities, and this change of emphasis may well in some instinctive, unconscious way reflect how a decade of peace compares with the

uneasy atmosphere of the immediate post-war years. Certainly much of what Sir Herbert Read once called the 'geometry of fear', has disappeared sufficiently to allow the grander, more elemental rhythms of Moore and Hepworth to keep company, as they do here, with the inventions of the younger sculptors in a way that would have been almost impossible ten years ago.

Uneasiness, a certain sense of alarm, however, has by no means gone entirely from some of this sculpture. It is too integral a part of its animal, or non-human, range of imagery, and its habit of creating baleful, hybrid 'presences'. Moore himself exhibits it more than usual at present. One of the most noticeable developments in his range during the last half-dozen years has been the increasing frequency with which he has resorted to abstract, organic shapes. With their suggestion of both visceral and bone-like formations, they have brought to the surface again those disquieting elements of the imagery of the subconscious which have always been present in his formal vocabulary to a greater or less degree. Nowadays, however, they are presented on a grander scale and with more fearsome import. In the 'Upright motive', Moore mixes them with vaguely architectonic and ritualistic elements, forcing them, with his usual energy, into a thoroughly disturbing synthesis. But he has never before carried them to the extreme lengths they reach in the 'Three-part object', a nameless thing that seems to have crawled up living yet incomplete from some dark abyss of the mind, looking like part of a nightmare caterpillar or a deformed vegetable growth. It is a brilliantly convincing piece, which could not convey its *frisson* of horror without Moore's masterly knowledge of what, in nature itself, contributes to the organic function and vitality of certain forms. Nor have Moore's rhythms previously taken on quite such a boldly erotic quality as they achieve in the tremendous, exaggerated sensuality of the 'Woman' of 1957, a splendid example of this sculptor's astonishing ability to distort forms in such a way that one reacts emotionally not so much to the subject or to any sense of outrage the distortion suggests (Moore can provoke that reaction too when he wants to), but simply to an exhibition of overwhelming plastic power.

The sense of alarm in Moore (or more properly, his own characteristic awareness of the monstrous which constitutes merely one aspect of a broadly humanist vision), and the way his imagination works in terms of association, reference and metaphor, are qualities that recur in varying degrees in the work of the three eldest of the sculptors to appear immediately after the war, Butler, Chadwick and Meadows.

Butler, a restless and imaginative artist who came late to sculpture without full art-school training, and who seemed at first to be using it to exorcise some personal demon, has emerged at present as an artist of (apparently) a different order – a hymner of female potency, and the most 'traditional' sculptor of the whole group (the silhouette and surface-quality of the modelling in the 'Study for a girl tying her hair', for example, suggests at a quick glance a contemporary of Rodin or Degas). But then there have long seemed to be influences pulling two ways in Butler. Technically his allegiance has been divided between the linear quality of welded iron, of bars and wires and cages, and the solidity of closed, modelled forms; a division in spirit between what is thin, precarious or cruel about a line in space and what is reassuring and sensual about the female body. The tension between these modes of feeling, at once poignant and agonising, was at the

heart of his 'Unknown Political Prisoner' of 1953 and it comes out even more concentratedly in the 'Head', with its reminiscences of 'Guernica', of the same year. When, around 1956, he started on a series of figures suspended in space within an armature of rods, a sort of emotional ambiguity seemed to exist between the exhilarating sensation of their flight and an affinity they bore to Francis Bacon's paintings of crucified and skewered flesh. And just because there is at least a tragic potential of cruelty or violence in his sculpture (it lurks in the suspended bar on which the 'Girl' of 1953–54 stands so perilously) there seems to be an added feeling of tenderness, a sort of touching anxiety that she should *not* be hurt, about the slender, exposed body of this figure with her head and arms momentarily, but helplessly, imprisoned in her shirt.

Neither Chadwick nor Meadows is as susceptible to tenderness of this sort. They avoid the human figure, which is the obvious channel for it, Chadwick merely anthropomorphising images which are still essentially those of crustaceous insects or birds. One might say that their sculpture, though it exists in a highly-charged emotional atmosphere, deals with the raw nerves of emotion, with what animalises rather than humanises it. But whereas Chadwick prefers to create a prickly aura of this feeling, Meadows portrays it direct. His actual forms are inclined to be blunt and even heavy. The armoured quality of the 'Crab' he carries over into his images of startled birds, and he makes the same idea explicit in his recent drawings for aggressively war-like 'Florentine figures', the project on which he is now working. With considerable emotional power and a tough, muscular vigour about his organisation of movement, he manages to express in these ponderous shapes all the shrillness of mortal fear and the grotesque indignity of death. It is as though he were using the weight of his sculpture to emphasise the strength and brutality of the violence in it. At the same time it is significant how Meadows has concentrated on the limbs and gestures of his figures when most British sculptors (in this exhibition for example, Chadwick, Armitage, Paolozzi and to some extent Butler as well) tend to minimise them in comparison to the importance given to the torso and the head. He has likened a shot bird in one sculpture (exhibited in Battersea Park in 1960) to the splayed, twisted shapes of a broken branch, and birds seem to have persisted in his imagery precisely because their gaping beaks, their outstretched necks and legs, and their wings intended not to fly with but to flap, are an extreme embodiment of the gestures of fear.

The creatures of Chadwick's imagination are stranger and more idiosyncratic. Stiff-legged and brittle, struggling towards but stopping short of organic life, they yet possess an extraordinary animistic vitality. Sometimes it is of an almost humorous or caricatural kind, as in the 'Boy and girl' series, but more often it is disquieting or even menacing in its sense of inner tension, of 'awareness'. Chadwick shows the essentially northern, non-Mediterranean spirit of his art in this ability to endow the inorganic with a life of its own. It is something a carver or a modeller would be less likely to achieve – their type of intimate, physical involvement with their material prefers an organic approach to the life of forms. Chadwick has been neither a carver nor a modeller. He is a specialist, and a virtuoso, in the techniques of metal, with a metal-worker's interest in problems of assembly, structure and an articulation that is not organic but geometric. His original training as an architectural draughtsman, and his wartime experience in the Fleet Air Arm, which taught him to admire the dynamic and structural beauty of the

flying machine, were both of considerable significance in determining his practice as a sculptor. The metal armature, rigid and angular, provides the bones of his invention. In his early mobiles and viciously spiked constructions, it remained open. But by 1953 (exemplifying already the trend of British sculpture towards closed form) he was beginning to fill it in with the composition of gypsum and iron filings which stretches like a taut skin between his creatures' ribs; and the creatures themselves meanwhile acquired the character of bats' wings, crustaceans and insects, in keeping with their metal natures. Chadwick's sculpture is brilliantly symbolic of a certain spirit abroad in our time – uneasy, distrustful (his creatures are constantly meeting in wary confrontations), and rather less than humane.

Armitage, who is a couple of years younger than Chadwick, came to sculpture much earlier (he had just finished at the Slade when war broke out) and is by temperament and training the reverse of him. He has never looked beyond the human figure, and he is essentially an optimist, the sort of artist who can afford to portray the body not only with sensuousness and affection but with a measure of playfulness. His work is dominated by a blunt, flattened rectangle which serves as an almost schematised analogue for the torso. Armitage likes to combine the warm humanity of his feeling for people with an absolutely unambiguous structural clarity in the form itself, the model for which he finds in simple, functional articles existing in his own studio, such as a table or a three-panelled folding screen. In his earlier sculpture after the war he welded groups of figures together within the pattern of corporate unity suggested by the screen, and from the first he tended to reduce legs and arms to mere exclamatory appendages that could convey a liveliness of gesture without disturbing the static simplicity of the main shape. But gradually he has given the rectangle a more and more solid and tactile density, imparting to it ever more surely the life of the sensual, feeling body. The plastic, expressive quality of his touch is by now outstanding among British sculptors, second only, possibly to Moore's, and it can be appreciated as clearly in his drawings, with their superb apprehension of rounded form within the variations of a single line, as it can in the lovingly modelled and tooled surfaces of the actual bronze. Armitage's rectangle, however, is something even more than a useful and structurally obvious central shape: it expresses for him a whole theory of movement and behaviour in three dimensions. 'We walk vertically and rest horizontally', he has said 'and it is not easy to forget north, south, east, west, up and down'.

Almost ten years separate Paolozzi and Dalwood, who represent the younger generation in this exhibition, from their immediate seniors, the sculptors we have just been discussing. Dalwood abandoned the figure in order to create 'objects' in 1957–58, and his earlier work is not for consideration here. His figures, however, were extremely heavy and blockish in style, and knowing this makes it easier to appreciate in what respect he and Paolozzi have acquired a slightly different attitude to form from that of the previous generation. An element of continental *art brut* has entered their sculpture; it has a clumsier, more rudimentary quality, and its images are inclined to emerge more tentatively from a general impression of mass. At the same time, the feeling of edginess and nerviness, and even violence, is as remote from them as it is from Armitage. Paolozzi, to be sure, appears to have connived at violence to obtain the quantities of fragmentary junk and smashed spare-parts from which he assembles the big robots that

grope their dark and unsteady way towards some kind of identity. But his re-creation of them is done in a spirit of marvel, and however strange or, in a sense, monstrous a giant head like 'Krokadeel' may appear, it is (in the artist's words) as a 'metamorphosis of quite ordinary things into something wonderful' that the sculpture is meant to make its effect. Paolozzi is not primarily an inventor of forms, though his earlier and more sharply defined 'objects' have a markedly individual energy. He works in the faith of the artist's magic power to transform and enrich his material, and as he is himself an artist profoundly excited by the character of surface-texture, it is in the richly encrusted surfaces rather than the formal interest of his work that he displays the wealth of his prodigal and highly romantic imagination. Dalwood is exceptional among the younger sculptors for his sense of solid mass and weight, and his style favours a certain chunky thickness in the way the surfaces are moulded, with broad indentations and ridges, heavy studs, and bosses. It is a style that suggests, particularly with its dull gleam of aluminium, a quality of crude richness, like some types of Saxon ornament. Dalwood has a remarkable gift for creating abstract pattern that doesn't merely seem decorative, and he chooses shapes (screens, plaques, bowls and platters) that often seem to imply some undefined liturgical or more humbly utilitarian purpose. The suggestive, associative power of this sculpture is never in any way explicit, but the force of metaphor seems to live in it as by right.

Barbara Hepworth belongs to Moore's generation, and, with him, is the only other sculptor of these nine to have established a reputation before the war. Adams is one of the five now in their middle or late forties. Both have to be considered in a separate context for reasons which are obvious the minute one looks at their work. They have a different attitude to form and they deal in a different kind of shape. Smooth curves, straight lines and polished surfaces, presented with a sort of impersonal remoteness quite foreign to the other sculptors in this exhibition, determine the character and degree of their abstraction. They create an impression of extreme economy, balance and spiritual calm, and in Hepworth there is not only a 'finish' but a conscious grace which most British sculptors fight shy of – for the first time in this exhibition one can use the word 'beauty' in its generally accepted sense. Adams' work is more lean and harsh. It has an angular, masculine abruptness in contrast to Hepworth's flowing, feminine rhythms. But its keynote, like hers, is one of expressive precision, as though the work had grown out of a patient collaboration between aesthetic intuition and mathematical calculation.

In one important respect, however, Hepworth belongs with the sculptors we have already considered. The meaning of her art, and its mystery, lies as much in its associative power, its sense of metaphor, as in the transcendental values of pure form. Its constant theme has been the concentration, within shapes as fine and lucid as scrupulous craftsmanship could make them, of her experience of landscape. Living since 1939 in Cornwall, she has learned to interpret the feel of its light, its space and its ancient stone washed smooth by the timeless rhythms of the sea. 'Sea form (Porthmeor)' is a sort of compendious essence of the shapes of the Cornish shore – a shell, a cave, the overhang of a worn rock, the moving lip of water along the sea's edge. 'Wave' is like the Platonic idea of a wave, its undertow and its curling crest caught in a single, beautiful motion, freed from the contingencies both of time and individual identity. Recently the human

figure has reappeared in her work, subjected to the same extreme process of idealisation. The series of 'Torsos', tall and slender shapes like the prow of a liner, evokes the heroic timelessness of antique statuary: they are headless and armless, bear names from Greek mythology, and have the windswept, arching line of the 'Victory of Samothrace'.

Hepworth's art is abstract in the strictly literal sense: she abstracts, or draws out, from the sum of her experience, just those forms which epitomise the most enduring truths about her subject. Adams' art, by contrast, is abstract in the popular sense: it refers to nothing outside itself. When he became converted to abstraction about the same time as the painter, Victor Pasmore, Adams acquired a special interest in the relationship between sculpture and architecture. He is acutely conscious of walls, of the space enclosed by walls or marked off by them, and the way sculpture relates both to the wall and to the space. His work accordingly includes both 'wall' sculpture – compositions in solid, closed forms – and a more aerial type of 'space' sculpture. The 'Maquette for architectural screen', with its sturdy, tightly-locked interplay of angles, levels and planes is in fact the design for a huge frontage to the State Theatre at Gelsenkirchen in Western Germany. His constructions in bronzed steel – his 'space' sculpture – function in the opposite way, avoiding mass as much as possible. They seem to slice the air at different angles like blades, or sail upon it like wings, while slender rods define the area they hang in as goal-posts define the dimensions of an empty rugger-field.

Good artists are constantly trying to deepen and widen the range of their art. Their styles are constantly changing, sometimes radically breaking with their own pasts, sometimes effecting barely perceptible modifications of them. This exhibition does not attempt to show more than a certain recent phase in each sculptor's work, some of which may turn out to have been uncharacteristic interludes, others the beginning of wholly new developments. It tries to define what nine leading British sculptors were doing during the second half of the 1950's, and so what the best British sculpture tended to look like in that period.

David Thompson

Robert Adams

Born in Northampton in 1917. He studied at the Northampton School of Art. His first one-man exhibition was held in London in 1947, in Paris in 1949, and in New York in 1952.

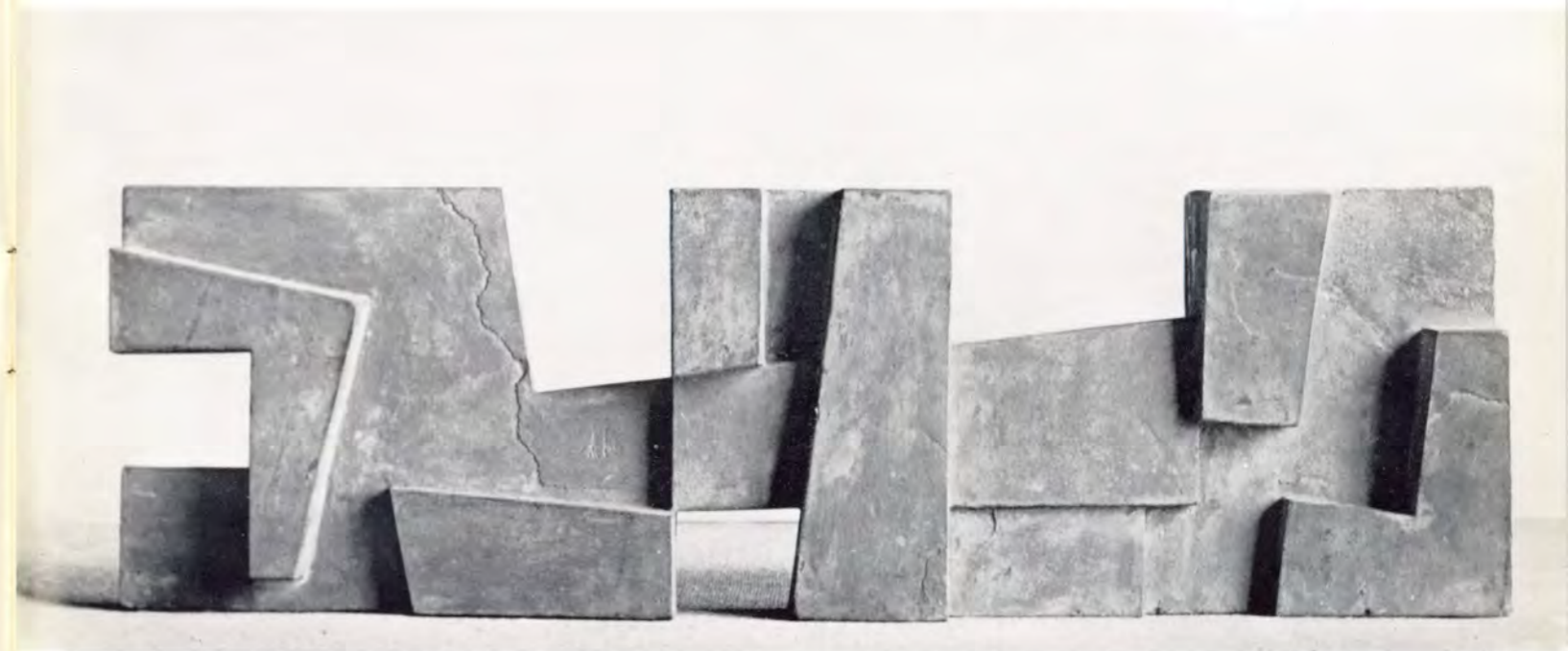
In 1952 he was represented in the exhibition of *Recent Sculpture* in the British Pavilion at the 26th Venice Biennale. He was later represented in the *Young British Sculptors* exhibitions arranged by the British Council in the U.S.A. and Canada in 1955–56 and in Sweden in 1956–57. In 1957 his work was included in the exhibition, *10 Young British Sculptors* organised by the British Council, which formed part of the British Section of the 4th São Paulo Biennial and which the following year was seen in Rio de Janeiro, Montevideo, Santiago, Lima and Caracas.

Since 1949 his sculpture has been shown in many international exhibitions including: 'Salon des Réalités Nouvelles', Paris, 1949; 1st, 2nd, and 5th Open-air Exhibitions at Antwerp in 1949, 1953, and 1959. In 1957 a collection of his works was shown in Wuppertal, Dusseldorf, Bonn and Dortmund.

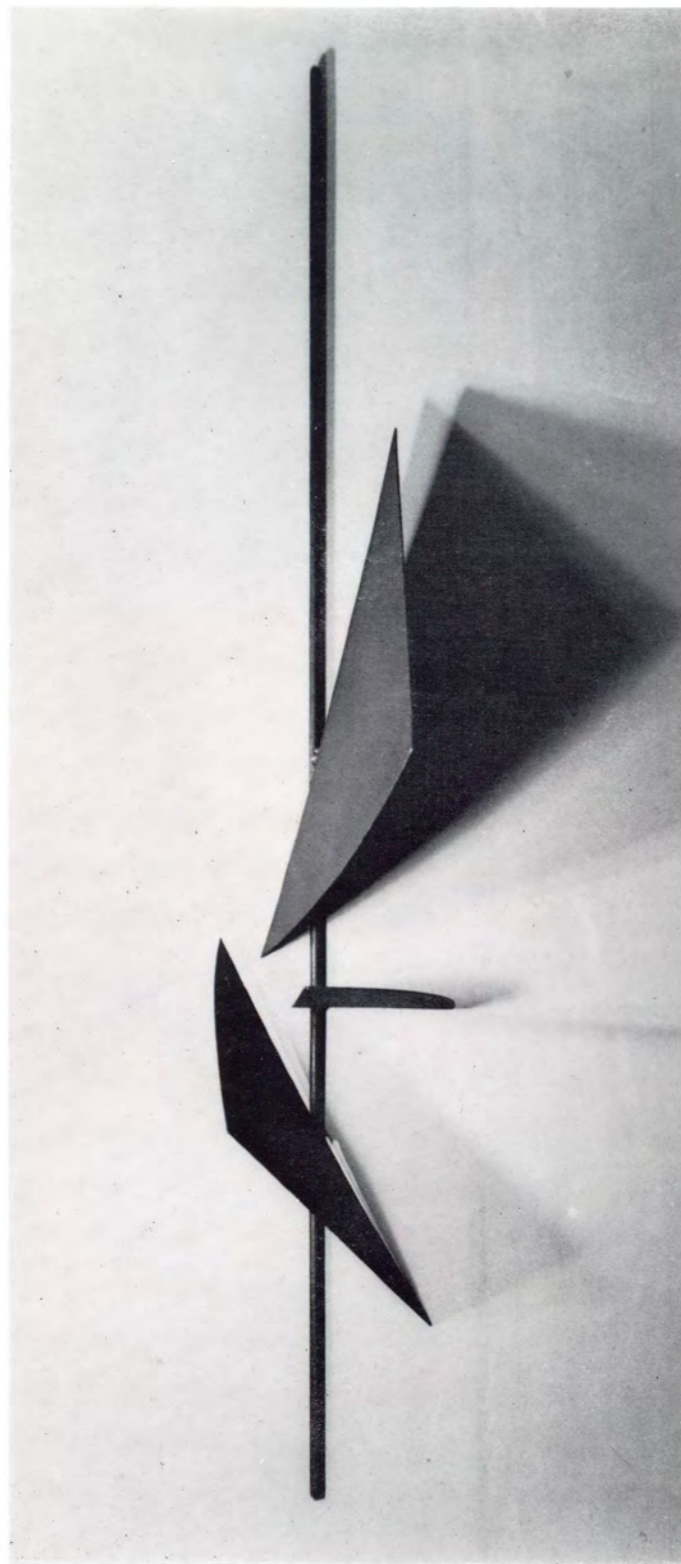
His graphic work has also been widely shown abroad, and in 1950 he won a prize for lithography at the 1st São Paulo Biennial. Since 1949 he has been an instructor at the Central School of Art, London.



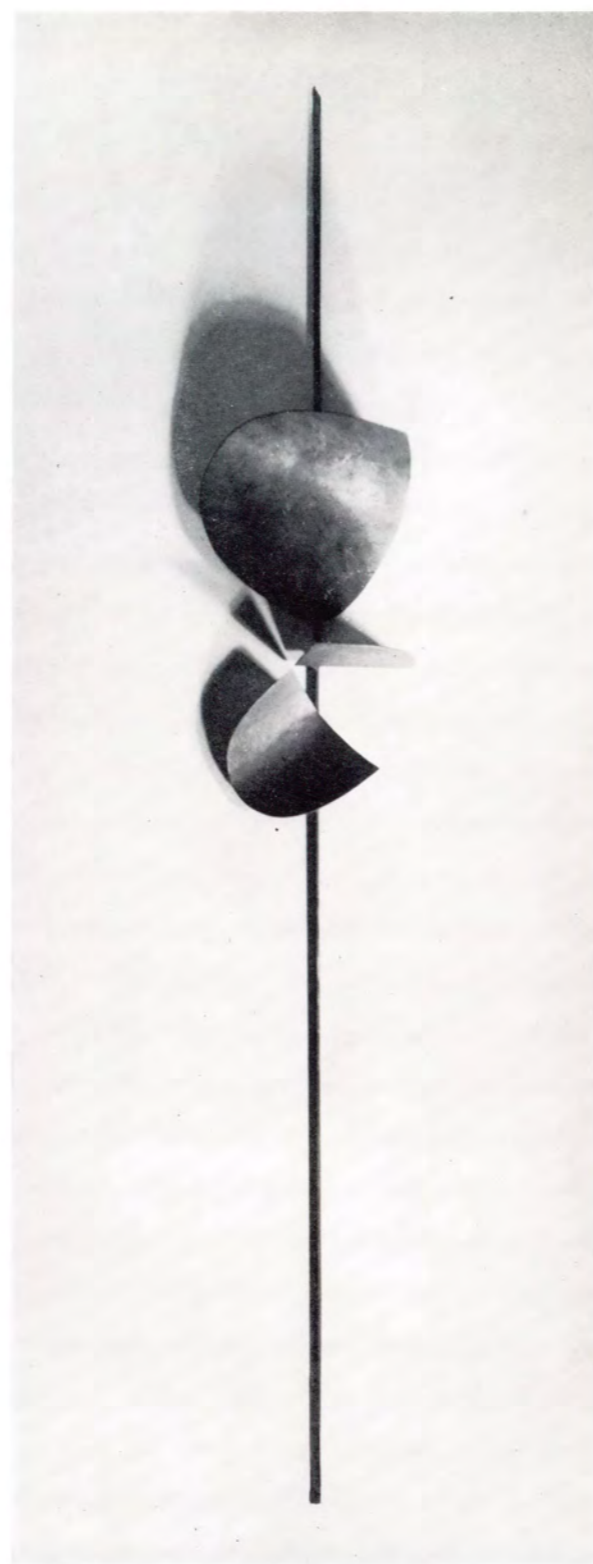
1 Maquette for architectural screen 1956



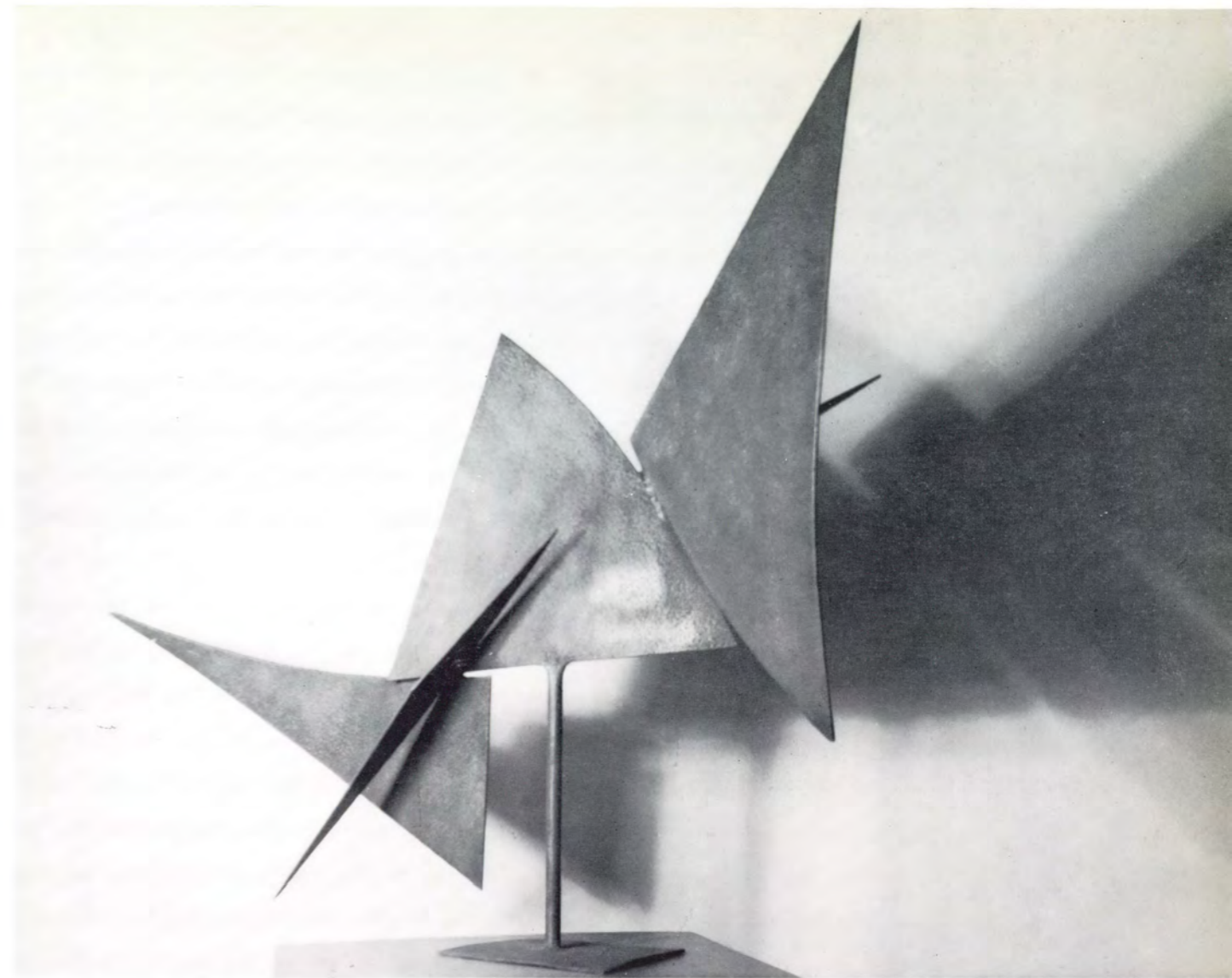
Robert Adams



5 Triangular forms wall sculpture 1960



4 Curved forms wall sculpture 1960



3 Triangular forms 1960

He has executed a number of public commissions including sculptures for King's Heath School, Northampton (1950); the Festival of Britain (1951); Eltham Comprehensive School (1957); and a reinforced concrete relief wall, City Theatre Gelsenkirchen.

Among public collections in which his sculpture is represented are the Museum of Modern Art, and the New York Public Library, New York; the University of Michigan; and the Museum of Modern Art, São Paulo.

- 1 MAQUETTE FOR ARCHITECTURAL SCREEN 1956
bronze 29½ inches long
Collection: Calouste Gulbenkian Foundation
- 2 SCREEN FORM SQUARE 1960
bronzed steel 23½ × 23¾ inches.
- 3 TRIANGULAR FORMS 1960
bronzed steel 26½ inches long
- 4 CURVED FORMS wall sculpture 1960
bronzed steel 77¾ inches high
- 5 TRIANGULAR FORMS wall sculpture 1960
bronzed steel 68¾ inches high

Kenneth Armitage

Born in London in 1916. Studied at the Slade School of Fine Art, London. His first one-man exhibition was held in London in 1952 and in New York in 1954.

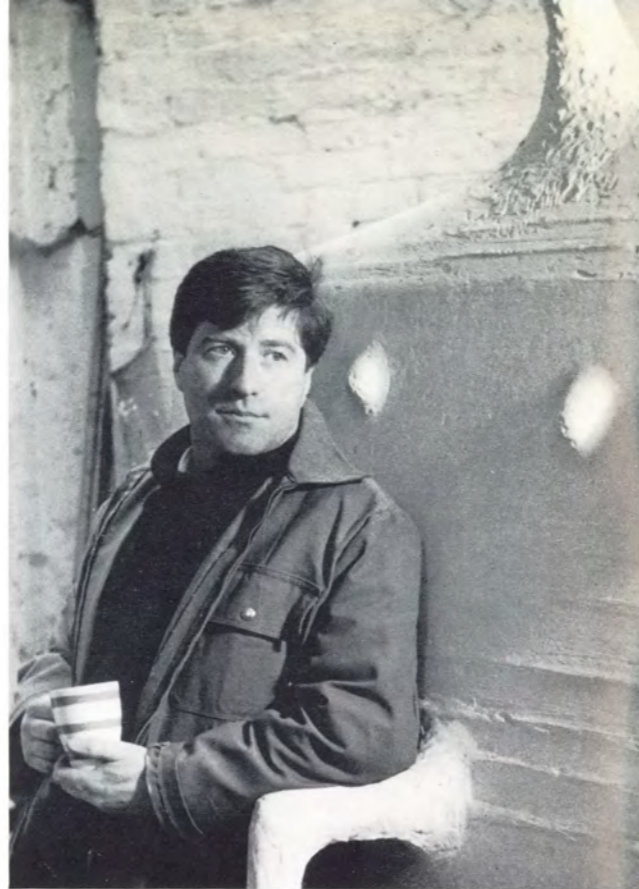
In 1952 he was represented in the exhibition of *Recent Sculpture* in the British Pavilion at the 26th Venice Biennale. He was later represented in the *Young British Sculptors* exhibitions also organised by the British Council which were shown in the U.S.A. and Canada in 1955-56, Germany in 1955-56 and in Sweden in 1956-57. He was awarded the 'David E. Bright Foundation Award for the Best Sculptor under 45' at the 29th Venice Biennale in 1958 when a retrospective exhibition of his sculptures and drawings was shown in the British Pavilion. This exhibition was subsequently shown by the British Council in Paris, Cologne, Brussels, Zurich, Rotterdam and London. In 1957 his work was also included in the Exhibition, *10 Young British Sculptors*, organised by the British Council which formed part of the British Section of the 4th São Paulo Biennial, and which the following year was seen in Rio de Janeiro, Montevideo, Santiago, Lima and Caracas.

Since 1953 his work has been shown in the following international exhibitions: 2nd and 5th Open-air Exhibitions, Antwerp, 1953 and 1959; Open-air Exhibition, Sonsbeek, 1955; 'Documenta I', Kassel, 1955; 'Fifty Years of Modern Art', Brussels International Fair 1958; 'Documenta II', Kassel, 1959; Pittsburgh Biennial Exhibition, 1959; 'New Images of Man', Museum of Modern Art, New York, 1959. An exhibition of sculpture and drawings by Armitage and Chadwick toured Western Germany in 1960, and Scandinavia in 1961.

His drawings have also been widely shown abroad and he was awarded a prize at the 5th International Exhibition of Drawing and Engraving, Lugano, 1958. From 1953 to 1955 he was a Gregory Fellow in the University of Leeds. In 1956 he won first prize in an international competition for a war memorial at Krefeld.

Among the many public collections in which his work is represented are the Tate Gallery and the Victoria and Albert Museum, London; the Museum of Modern Art, New York; the Albright Art Gallery, Buffalo; the Galleria Nazionale d'Arte Moderna, Rome; the Kunsthalle, Hamburg; the Musée National d'Art Moderne, Paris; the Musées Royaux des Beaux Arts de Belgique, Brussels; and the Museo de Bellas Artes, Caracas.

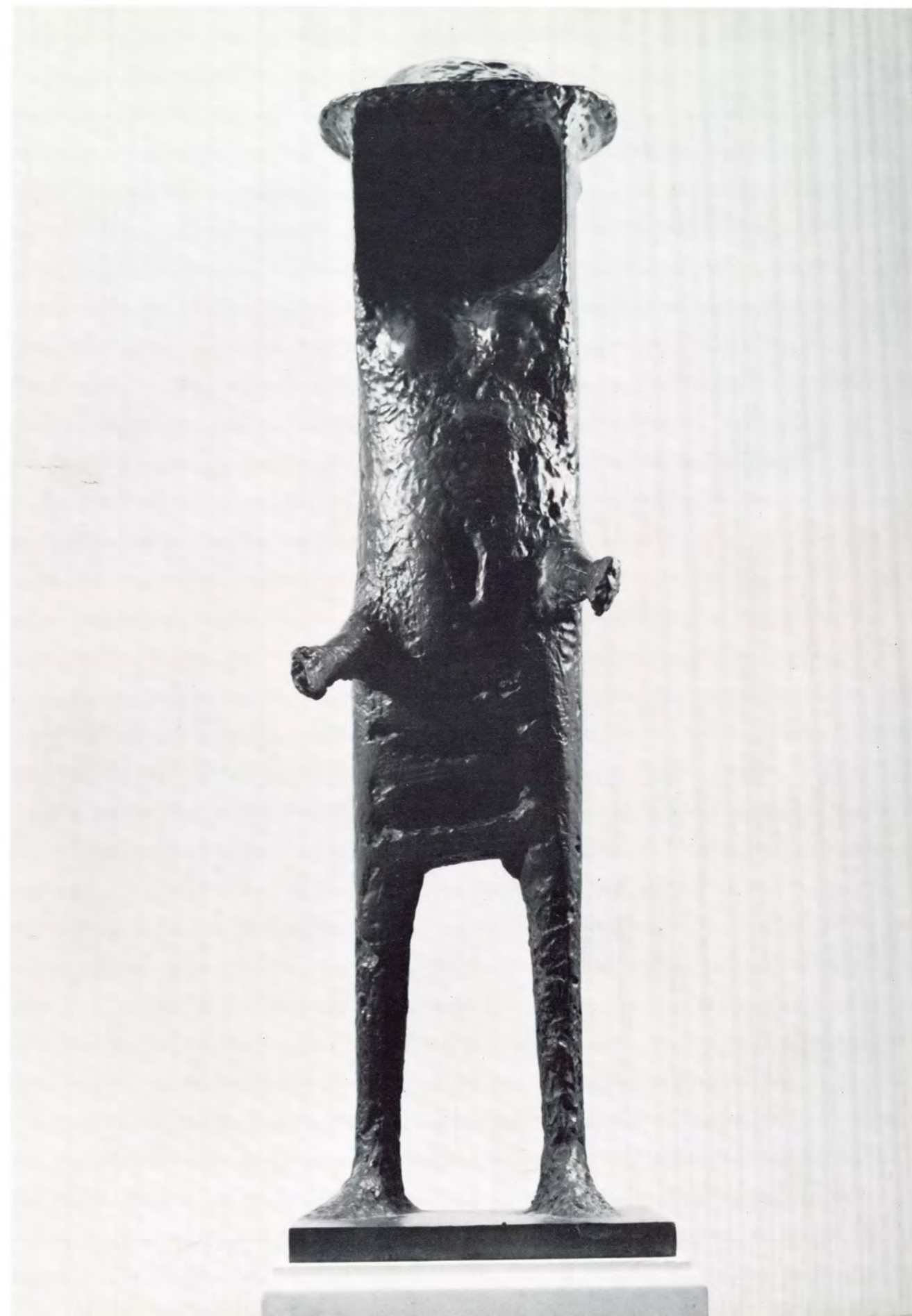
7 Seated figure with square head 1955-57



Photograph by Gerti Deutsch



9 Girl without a face 1958-59



Kenneth Armitage

- 6 SEATED FIGURES 1952-54
bronze 32 inches high
- 7 SEATED FIGURE WITH SQUARE HEAD
1955-57
bronze 23½ inches high
- 8 FIGURE LYING ON ITS SIDE (version 5)
1958-59
bronze 32 inches long
Collection: British Council, London
- 9 GIRL WITHOUT A FACE 1958-59
bronze 65½ inches high
- 10 FIGURE ON ITS BACK 1960
bronze 22 inches long
- 11-17 DRAWINGS FOR SCULPTURE 1959-60



6 Seated figures 1952-54

Reg Butler

Born in Buntingford, Hertfordshire in 1913. Trained as an architect. His first one-man exhibition was held in London in 1949 and in New York in 1953.

In 1952 he was represented in the exhibition of *Recent Sculpture* in the British Pavilion at the 26th Venice Biennale. He was later represented in the *Young British Sculptors* exhibitions also organised by the British Council which were shown in the U.S.A. and Canada in 1955-56, Germany in 1955-56 and in Sweden 1956-57. In 1957 his work was included in the exhibition, *10 Young British Sculptors*, which formed part of the British Section of the 4th São Paulo Biennial, organised by the British Council and which the following year was seen in Rio de Janeiro, Montevideo, Santiago, Lima and Caracas.

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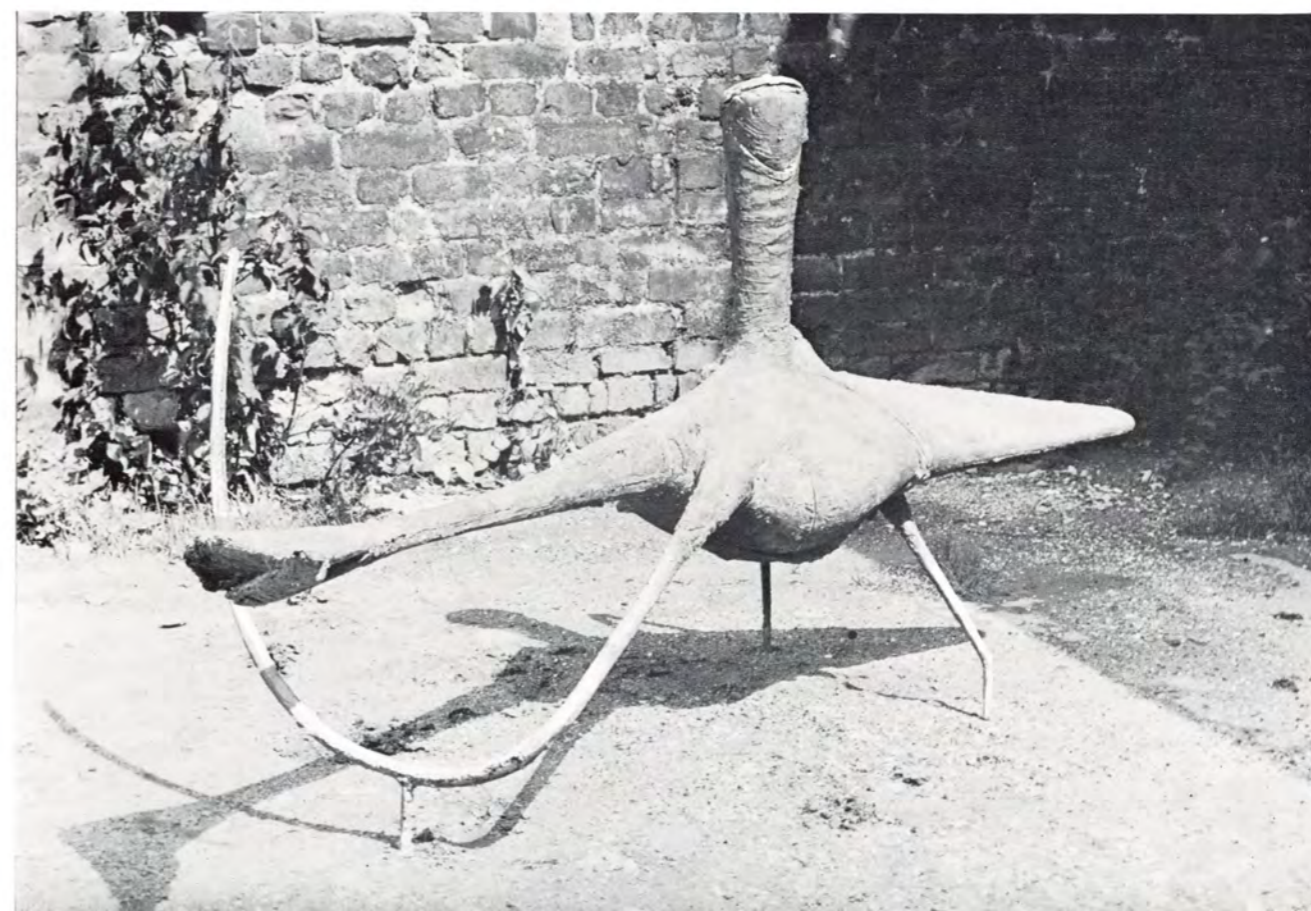
From 1950 to 1953 he was a Gregory Fellow at the University of Leeds. In 1953 he won the Grand Prize in the



18 Oracle 1952-53



8 Figure lying on its side (version 5) 1958-59



Reg Butler

- 18 ORACLE 1952-53
shell bronze 71 inches long
Collection: British Council, London
- 19 HEAD 1953
shell bronze 18 inches high
Private collection, London
- 20 GIRL 1953-54
shell bronze 69½ inches high
Collection: British Council, London
- 21 STUDY FOR CIRCUS II 1959
bronze 44 inches high
- 22 STUDY FOR A GIRL TYING HER HAIR IV
1959
bronze 13½ inches high

22 Study for a girl tying her hair IV 1959

'Unknown Political Prisoner' competition. Since 1950 he has taught sculpture at the Slade School of Fine Art, London. In 1951 he executed two large sculptures in iron for the Festival of Britain.

Among the many public collections in which his work is represented are the Tate Gallery, London; Museum of Modern Art, New York; Albright Art Gallery, Buffalo; Carnegie Institute, Pittsburgh; National Gallery of South Australia, Adelaide; City Art Gallery, Toronto; Municipal Museum, The Hague; National Gallery, Oslo; Museo Civico, Turin.

20 Girl 1953-54



Lynn Chadwick

Born in London in 1914. Studied architecture before the war, but began experimenting with mobiles in 1945. His first one-man exhibition in London was held in 1950 and in New York in 1957.

In 1952 he was represented in the exhibition of *Recent Sculpture* in the British Pavilion at the 26th Venice Biennale. He was later represented in the *Young British Sculptors* exhibitions also organised by the British Council which were shown in the U.S.A. and Canada in 1955–56, Germany in 1955–56 and in Sweden in 1956–57. He was awarded the International Sculpture Prize at the 28th Venice Biennale in 1956 when a retrospective exhibition of his sculpture and drawings was shown in the British Pavilion. This exhibition was subsequently shown in Munich, Paris, Amsterdam, Brussels and London. In 1957 his work was included in the exhibition, *10 Young British Sculptors*, which formed part of the British Section of the 4th São Paulo Biennial, and which the following year was seen in Rio de Janeiro, Montevideo, Santiago, Lima and Caracas.

Since 1953 his sculpture has been represented in the following international exhibitions; 2nd, 4th and 5th Open-air Exhibitions, Antwerp, 1953, 1957 and 1959; 'New Decade' Exhibition, Museum of Modern Art, New York, 1955; 'Documenta I' and 'Documenta II', Kassel, 1955 and 1959; '50 years of Modern Art', Brussels International Fair, 1958; 3rd Exhibition of Small Bronze Works, Padua, 1959 (where he was awarded a prize); 'New Images of Man', Museum of Modern Art, New York, 1959. An exhibition of sculpture and drawings by Armitage and Chadwick toured Western Germany in 1960. He was commissioned to execute three sculptures for the *Festival of Britain*, London in 1951, and in 1952 he was one of the prize winners in the 'Unknown Political Prisoner' Competition.

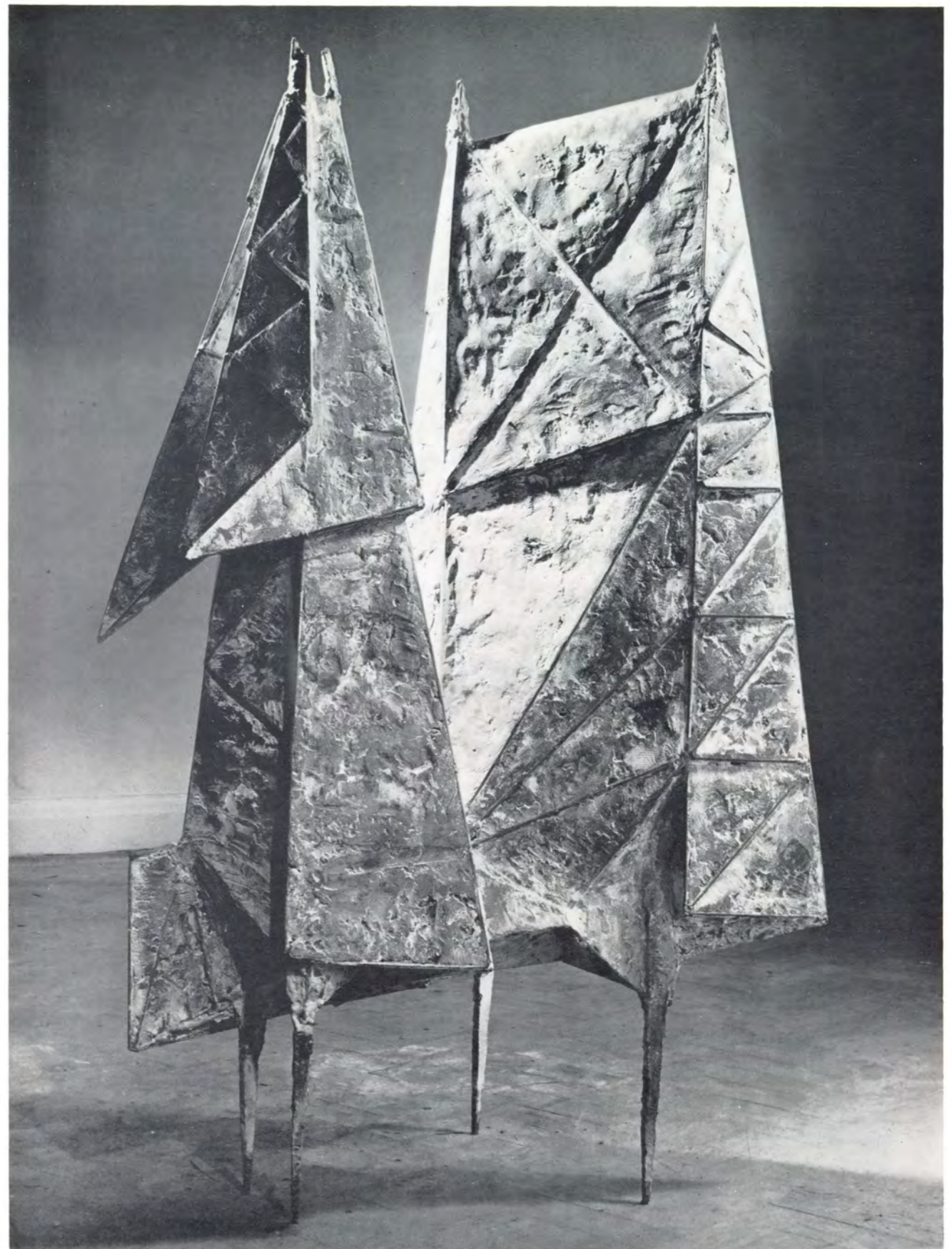
Among the many public collections in which his work is represented are the Victoria and Albert Museum and the Tate Gallery, London; the Musée d'Art Moderne, Paris, the Musées Royaux des Beaux Arts de Belgique, Brussels; the Museo Civico de Torino, Italy; the Boymans Museum, Rotterdam; the Museum of Modern Art, New York; and the National Gallery of South Australia, Adelaide.



Photograph by David Farrell



26 Boy and girl IV 1959



23 Encounter VI 1957

Hubert Dalwood

Born in Bristol in 1924. Studied at the Bath Academy of Art. His first one-man exhibition was held in 1954 in London where he has since exhibited in 1957 and 1960.

He was represented in the *Young British Sculptors* exhibitions organised by the British Council, which were shown in Germany in 1955-56 and in Sweden in 1956-57.

His work has since been included in a number of exhibitions abroad including the International Exhibition of Sculpture in the Open-air, Sonsbeek, 1958; Pittsburgh International Sculpture Exhibition 1959; 5th Open-air Exhibition, Antwerp, 1959; British Artist-Crafts Exhibition which toured U.S.A, 1959.

From 1955 to 1958 he was a Gregory Fellow at the University of Leeds and he now teaches at the Leeds College of Art.

In 1960 he was awarded the First Sculpture Prize in the 'John Moores Liverpool Exhibition 2', Walker Art Gallery, Liverpool.

Among public collections in which his work is represented are the Tate Gallery, London and the Albright Art Gallery, Buffalo.



27 Stranger VII 1960

25 Watcher III 1959



Lynn Chadwick

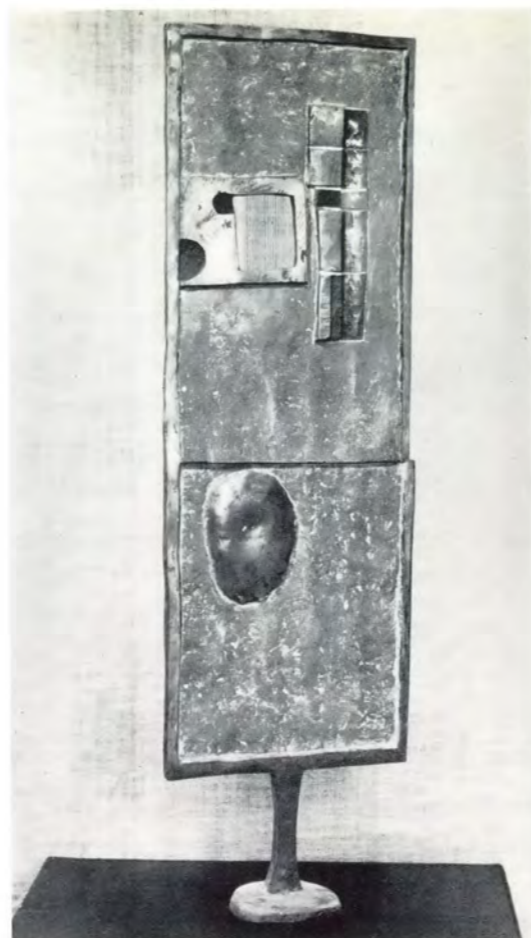
- 23 ENCOUNTER VI 1957
bronze 60½ inches high
Collection: British Council, London
- 24 BIRD III 1958
bronze 48 inches long
- 25 WATCHER III 1959
bronze 27 inches high
- 26 BOY AND GIRL IV 1959
bronze 45 inches high
- 27 STRANGER VII 1960
bronze 42 inches long



30 Screen 1959

Hubert Dalwood

- 28 RELIEF (Bergamo) 1958
aluminium 25 × 37 inches
- 29 VERTICAL SCREEN 1959
bronze 49 inches high
Collection: Calouste Gulbenkian Foundation
- 30 SCREEN 1959
aluminium 40 inches long
- 31 SIGNS 1959
aluminium 44 inches high
- 32 QUEEN 1960
aluminium 41½ inches high



29 Vertical screen 1959

28 Relief (Bergamo) 1958



31 Signs 1959

Barbara Hepworth

Born in Wakefield in 1903. Studied at Leeds School of Art and the Royal College of Art, London. Her first one-man exhibition was held in London in 1937 and in New York in 1949.

In 1950 a retrospective exhibition of her work was shown in the British Pavilion at the 25th Venice Biennale. In 1959 she was awarded the 'Grand Prix' at the 5th São Paulo Biennial where a retrospective exhibition of her sculptures and drawings organised by the British Council was shown. This exhibition was subsequently sent to Montevideo, Buenos Aires, Santiago and Caracas. In 1954 a retrospective exhibition of her work was held at the Whitechapel Art Gallery, London. In 1955-56 a collection of her work toured U.S.A. and Canada.

Her work has been represented in many international exhibitions including: 'Abstractkunst', Stedelijk Museum, Amsterdam, 1938; 'Salon des Realités Nouvelles', Paris, 1947 and 1949; 2nd and 5th Open-air Exhibitions, Antwerp, 1953 and 1959; 'Fifty Years of Modern Art', Brussels International Fair, 1958; Open-air Exhibition, Sonsbeek, 1958; 'Moments of Vision', Rome, 1959.

In 1953 she was one of the prize-winners in the 'Unknown Political Prisoner' Competition. She designed sets and costumes for the opera *The Midsummer Marriage* by Tippett first produced at Covent Garden, London, in 1954.

Since 1951 she has undertaken many commissions, the last being a bronze sculpture, 15 ft high, executed for State House, London in 1958-59. She was created a C.B.E. in 1958.

Among the many public collections in which her work is represented are the Tate Gallery and Victoria and Albert Museum, London; Rijksmuseum Kröller-Müller, Otterlo; Middleheim Park, Antwerp; Museum of Modern Art, New York; Albright Gallery, Buffalo; Walker Art Centre, Minneapolis; National Gallery of Victoria, Melbourne; National Gallery of New South Wales, Sydney; National Gallery of Canada, Ottawa; Vancouver Art Gallery; Museo de Arte Moderna de São Paulo.



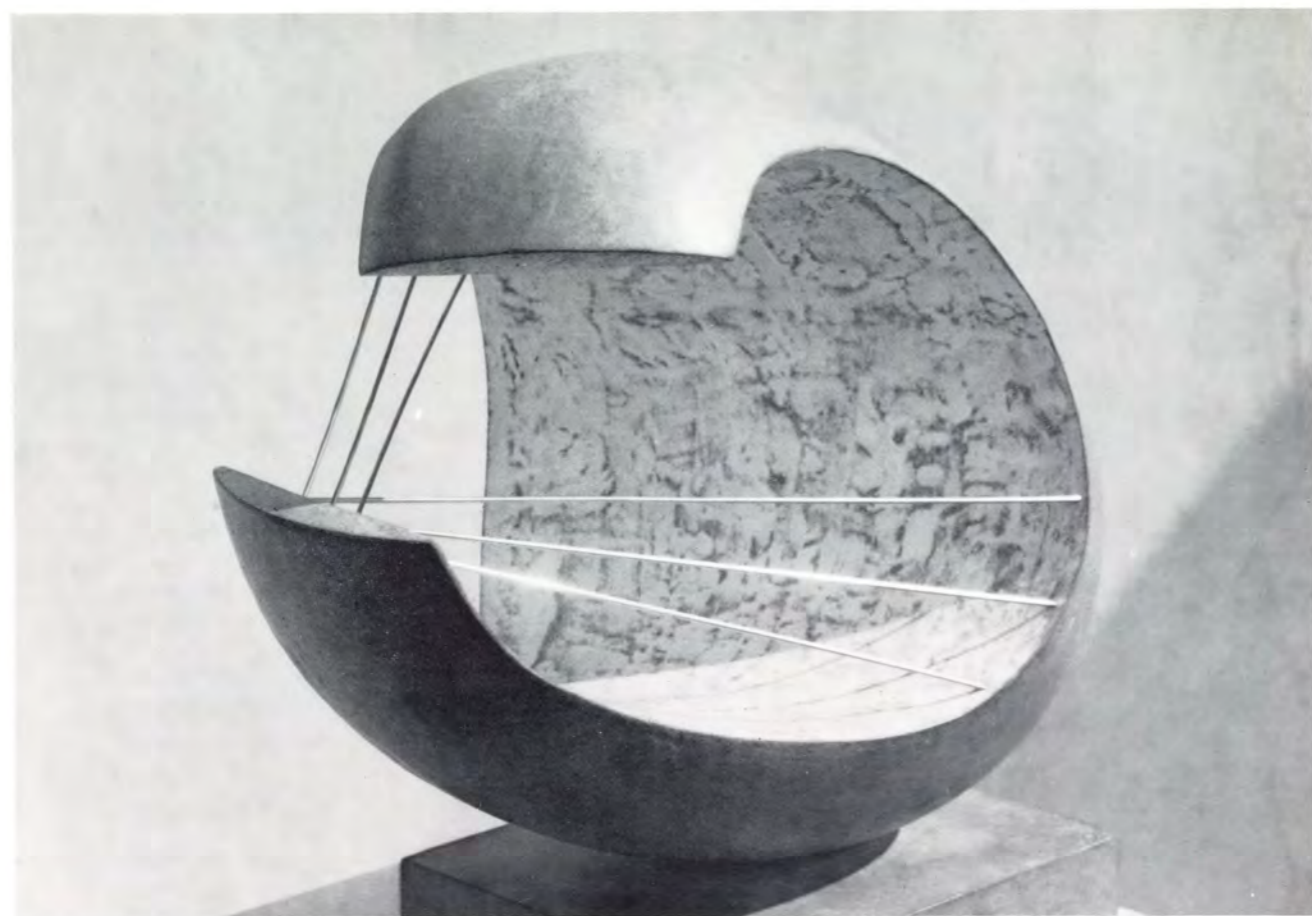
Photograph by Hans Wild



37 Figure (Chún) 1960



33 Curved form (Trevalgan) 1956



36 Curved form (Wave II) 1959

34 Sea form (Porthmeor) 1958



Barbara Hepworth

33 CURVED FORM (Trevalgan) 1956
bronze 36 inches high
Collection: British Council, London

34 SEA FORM (Porthmeor) 1958
bronze 44½ inches long

35 TORSO III (Galatea) 1958
bronze 21¾ inches high

36 CURVED FORM (Wave II) 1959
bronze with strings 18 inches long

37 FIGURE (Chûn) 1960
polished bronze 14¾ inches high

38-44 DRAWINGS FOR SCULPTURE 1957-58

Bernard Meadows

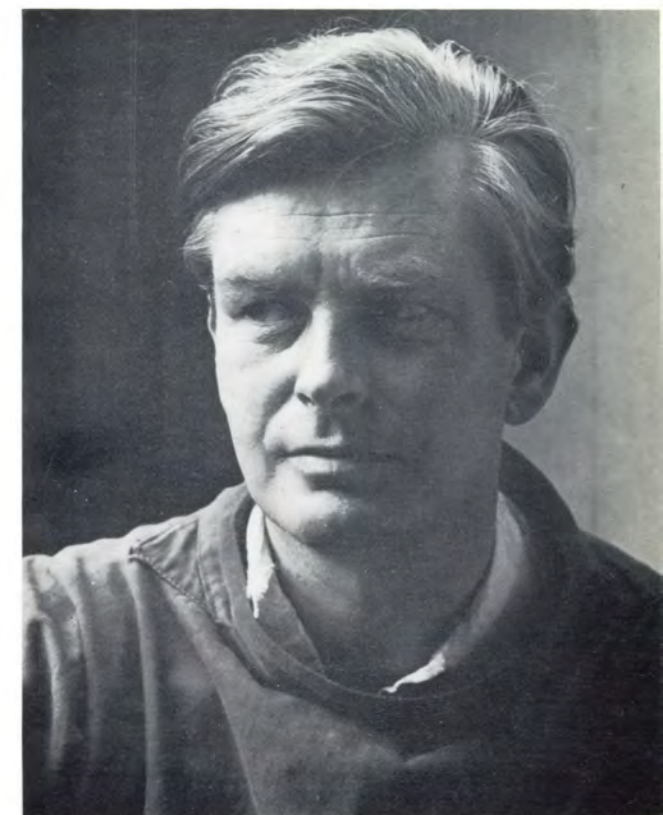
Born in Norwich in 1915. Studied at the Norwich School of Art and the Royal College of Art, London. His first one-man exhibition in London was held in 1957 and in New York in 1959.

In 1952 he was represented in the exhibition of *Recent Sculpture* in the British Pavilion at the 26th Venice Biennale. He was later represented in the *Young British Sculptors* exhibitions also organised by the British Council which were shown in Canada in 1955-56, Germany in 1955-56 and in Sweden in 1956-57. In 1957 his work was included in the exhibition, *10 Young British Sculptors*, organised by the British Council which formed part of the British section at the 4th São Paulo Biennial, and which the following year was seen in Rio de Janeiro, Montevideo, Santiago, Lima and Caracas.

Since 1953 his sculpture has been represented at the following international exhibitions: 2nd and 5th Open-air Exhibitions, Antwerp, 1953 and 1959; 'Fifty Years of Modern Art', Brussels International Fair, 1958; Open-air Exhibition, Sonsbeek, 1958; Pittsburgh Bicentenary, 1959; 'Documenta II', Kassel, 1959; 'Beeldtentoonstelling Floriade', Rotterdam, 1960.

He has taught sculpture at the Chelsea School of Art, London and the Bath Academy of Art. Since 1960 he has been Professor of Sculpture at the Royal College of Art, London.

Among the public collections in which his work is represented are: the Tate Gallery and the Victoria and Albert Museum, London; Museum of Modern Art, New York; Albright Gallery, Buffalo; National Gallery of New South Wales, Sydney.



48 Four reliefs on a cock theme 1954



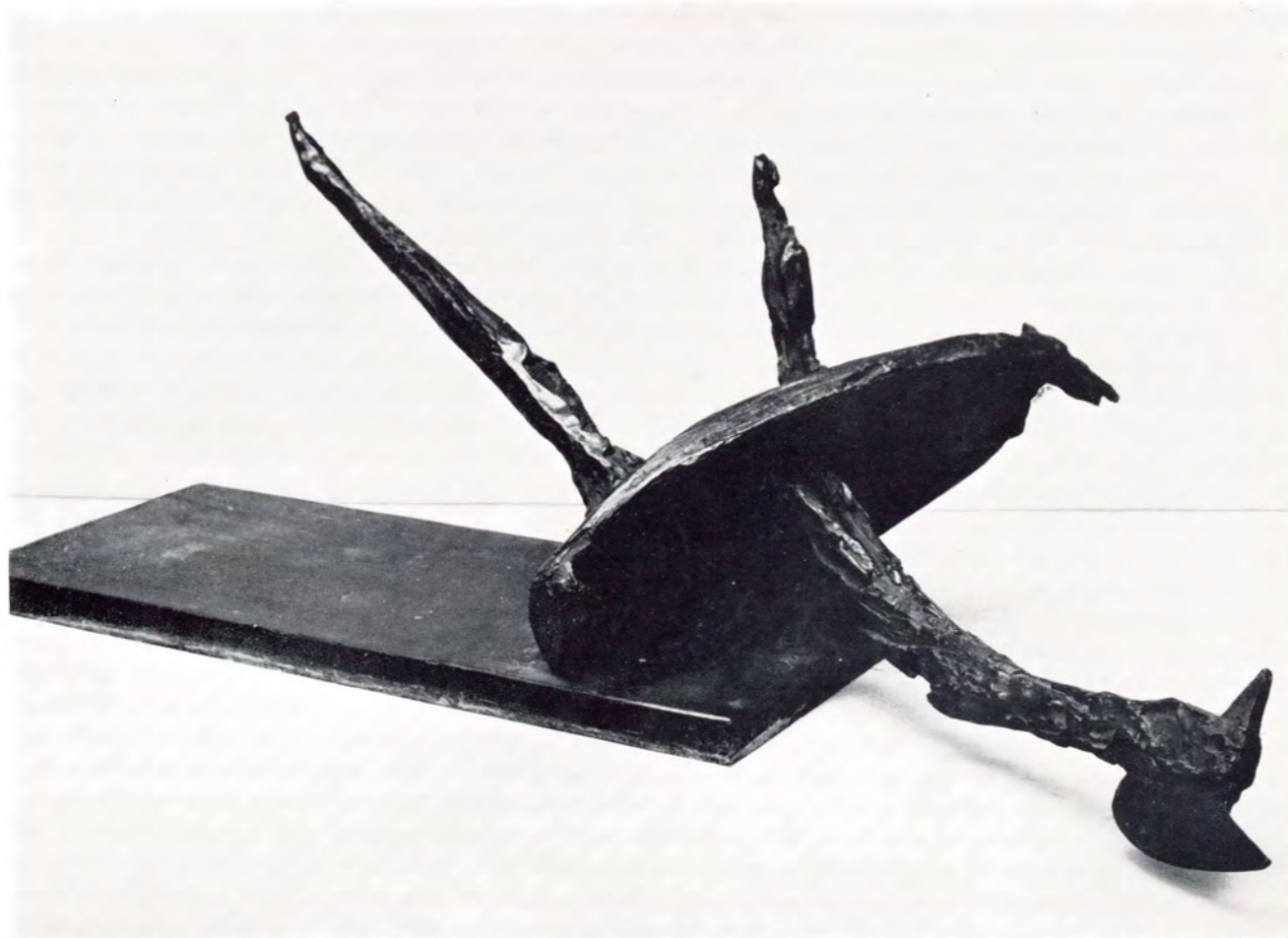
Bernard Meadows

- 45 BLACK CRAB 1954
bronze 17 inches high
- 46 STARTLED BIRD 1955
bronze 23½ inches high
- 47 LARGE FLAT BIRD 1957
bronze 44 inches high
- 48 FOUR RELIEFS ON A COCK THEME 1958
bronze 22½ × 63¼ inches
- 49 FALLEN BIRD 1958
bronze 40 inches long
Collection: Calouste Gulbenkian Foundation
- 50-55 DRAWINGS FOR SCULPTURE 1959-60



45 Black crab 1954

49 Fallen bird 1958

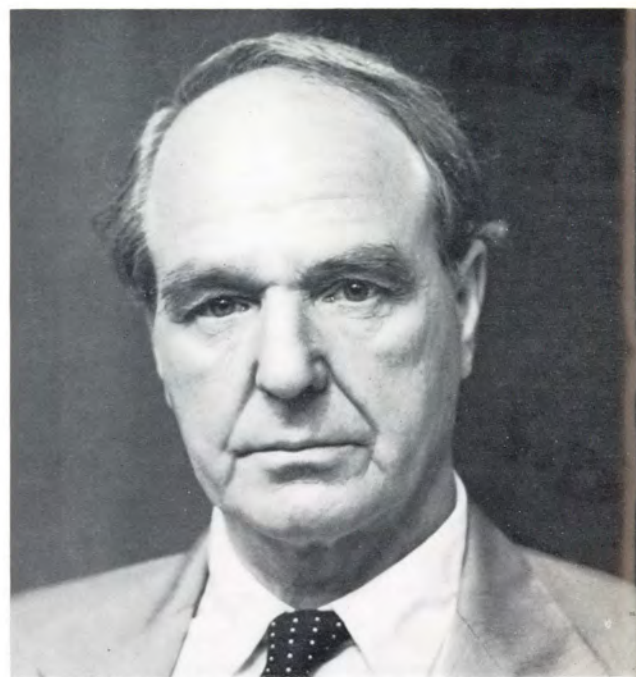


46 Startled bird 1955

Henry Moore

Born in Castleford in 1898. He studied at Leeds School of Art and the Royal College of Art, London. His first one-man exhibition was held in London in 1928 and in New York in 1943. In 1940 he was made a war artist, when he carried out his well known series of air-raid shelter drawings. In 1951 a retrospective exhibition of sculpture and drawings was shown at the Tate Gallery and in 1960 an exhibition of his sculpture (1950-1960) was held at the Whitechapel Gallery, London.

In 1948 he won the International Sculpture Prize at the 24th Venice Biennale where a retrospective exhibition of his work was shown in the British Pavilion. In 1949 the British Council arranged a retrospective exhibition of his sculpture and drawings which was shown in Brussels, Paris, Amsterdam, Hamburg, Dusseldorf and Berne. He was also awarded the International Sculpture Prize when his work was shown in the British section of the II Bienal de Museu de Arte Moderna at São Paulo in 1953-54. In 1959 he was awarded the Foreign Minister's Prize at the 5th International Art Exhibition of Japan. In addition the British Council has since 1946 organised exhibitions of his work in Australia, Canada, New Zealand, South Africa, Greece, Poland, Portugal, Spain, Switzerland, Sweden, Norway, Yugoslavia, Japan and the U.S.A. A major exhibition of his work, concentrating on the sculpture of the last ten years, is



Photograph by Friedrich Hewicker

57 Draped reclining figure 1957



58 Woman 1957

at present touring Western Europe under the auspices of the British Council. His work is regularly included in most of the major international exhibitions.

He has executed a number of public commissions, the most important being *Reclining figure*, 1958, in stone, 14 ft long, for the forecourt of the new UNESCO Headquarters in Paris. In 1955 he was made a Companion of Honour. He has also been made an Honorary Doctor of Arts of Harvard University and an Honorary Doctor of Law at Cambridge University. His work is represented in most of the major public collections throughout the world.



Henry Moore

- 56 UPRIGHT MOTIVE NO.8 1956
bronze 78 inches high
- 57 DRAPED RECLINING FIGURE 1957
bronze 29 inches long
Collection: Miss Mary Moore, Much Hadham
- 58 WOMAN 1957
bronze 60 inches high
Collection: British Council, London
- 59 TWO SEATED FIGURES AGAINST WALL 1960
bronze 19 inches high
Collection: Miss Mary Moore, Much Hadham
- 60 THREE-PART OBJECT 1960
bronze 48½ inches high

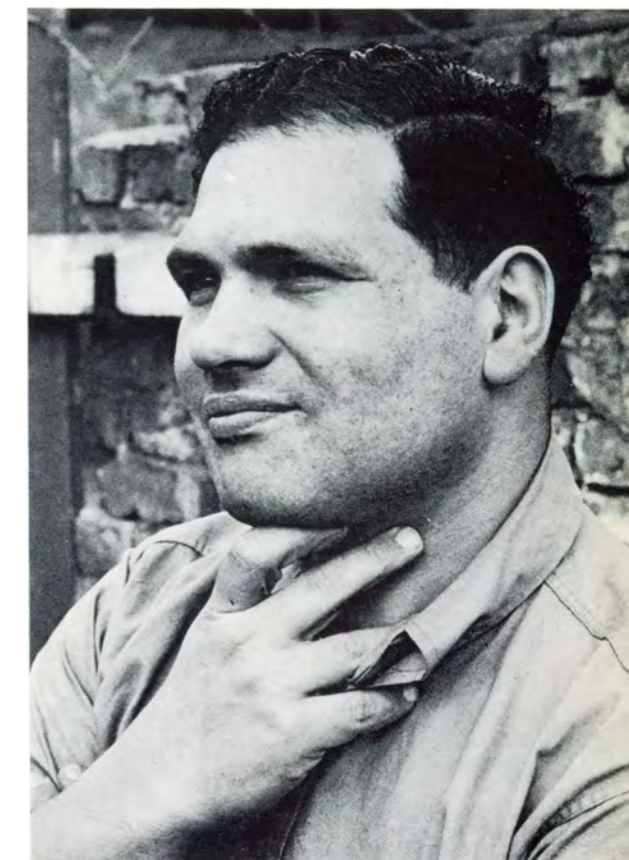
56 Upright motive No.8 1956

Eduardo Paolozzi

Born in Edinburgh in 1924. Studied at the Edinburgh School of Art and the Slade School of Fine Art. His first one-man exhibition was held in London in 1947 and in New York in 1960.

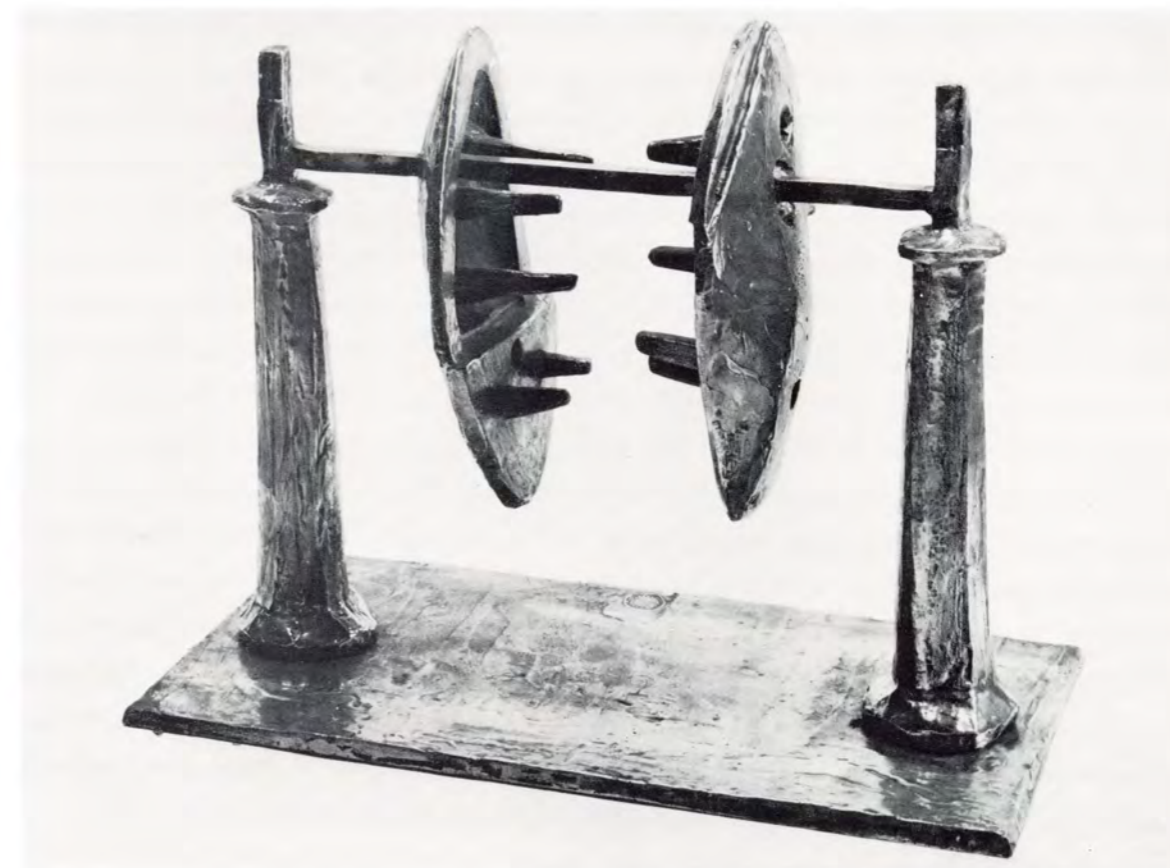
In 1952 he was represented in the exhibition of *Recent Sculpture* in the British Pavilion at the 26th Venice Biennale. He was later represented in the *Young British Sculptors* exhibition also organised by the British Council which toured Sweden in 1956-57. In 1957 his work was included in the exhibition, *10 Young British Sculptors*, organised by the British Council, which formed part of the British section of the 4th São Paulo Biennial, and which the following year was seen in Rio de Janeiro, Montevideo, Santiago, Lima and Caracas. He was awarded the 'David E. Bright Award for the Best Sculptor under 45' at the 30th Venice Biennale in 1960 when a retrospective exhibition of his sculpture and drawings was shown in the British Pavilion. His exhibition was subsequently shown in Belgrade and Paris and will visit other European centres throughout 1961.

Since 1958 his sculpture has been represented in the following international exhibitions: Open-air Exhibition, Sonsbeek, 1958; 'Documenta II', Kassel, 1959; 'New Images of Man', Museum of Modern Art, New York, 1959;



Photograph by David Farrell

61 Two forms on a rod 1948-49



5th Open-air Exhibition, Antwerp, 1959; 'Vitalia nell'arte', Venice, Recklinghausen, Amsterdam, 1959-60; 'Beeldtentoonstelling Floriade', Rotterdam, 1960. His graphic work has also been widely shown abroad.

Between 1949 and 1955 he taught textile design at the Central School of Arts and Crafts, London. In 1951 he was commissioned to carry out two works for the Festival of Britain; and in 1953 he designed a large fountain for a new park in Hamburg. He was awarded the 'British Critics' Prize' in 1953 and in the same year was a finalist in the 'Unknown Political Prisoner' competition.

Among the public collections in which his work is represented are the Tate Gallery, London; the Museum of Modern Art and the Guggenheim Museum, New York; Albright Gallery, Buffalo; Rijksmuseum Kröller-Muller, Otterlo.

65 Krokadeel 1959



64 Figure 1958-59

Eduardo Paolozzi

61 TWO FORMS ON A ROD 1948-49
bronze 25 inches long

62 STUDY FOR A LARGE HEAD 1957
bronze 22 inches high

63 MEKANIK ZERO 1958-59
bronze 75 inches high

64 FIGURE 1958-59
bronze 46 inches high

65 KROKADEEL 1959
bronze 38 inches high

66-73 DRAWINGS FOR SCULPTURE 1946-60



63 Mekanik Zero 1958-59

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