



GALLERY  
PANGOLIN





Gallery Pangolin is hidden away on a river bank in the ancient village of Chalford on the edge of the Cotswolds. The gallery opened in 1991 on what was once a Victorian industrial site at the heart of the Golden Valley.

It grew from the need to represent the enormous variety of sculpture cast on the same premises by Pangolin Editions bronze foundry and continues an age-old association between art foundry and gallery.

Now a well-established and recognized specialist in sculpture and related works on paper by both Modern and contemporary artists, Gallery Pangolin boasts an excellent reputation for works of quality and integrity.

The gallery's exciting annual programme includes themed and solo shows, publications, lectures, films and collaborations with public galleries and museums. Gallery Pangolin also co-ordinates commissions, curates major exhibitions of sculpture and acts as an agent for artists and collectors.

CONTEMPORARY

ANTHONY ABRAHAMS

JON BUCK

ANN CHRISTOPHER

MICHAEL COOPER

TERENCE COVENTRY

STEVE DILWORTH

ABIGAIL FALLIS

SUE FREEBOROUGH

JONATHAN KINGDON

ANITA MANDL

CHARLOTTE MAYER

PETER RANDALL-PAGE

ALMUTH TEBBENHOFF

WILLIAM TUCKER



## ANTHONY ABRAHAMMS

b 1926

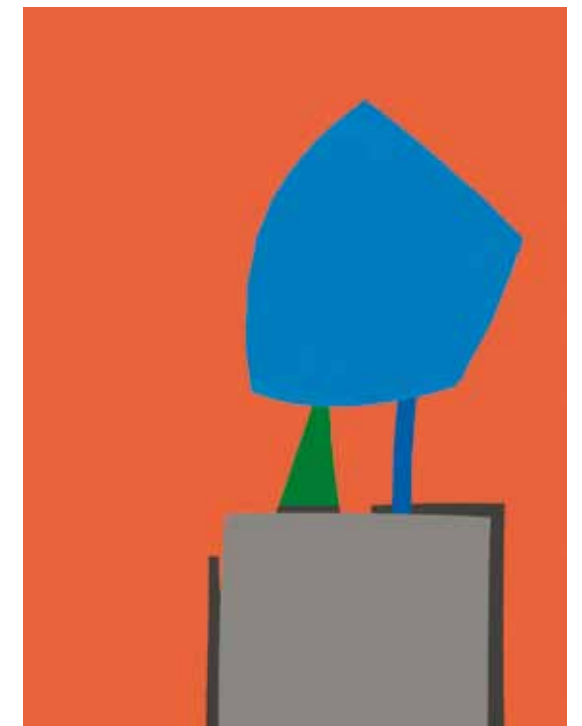
Anthony Abrahams' carefully poised, enigmatic figures follow a tradition in British sculpture that began in the 1950's with Armitage, Butler, Chadwick, Frink and Meadows and their contemporaries. The exaggeration of some features and the repression of others, unified by formal and textural qualities, give his sculpture a personal and expressive quality as if Prehistoric fertility symbols had been reborn in the contemporary world. His emblematic figures, caught in playful postures, remind us of ourselves and of those familiar to us.

Alongside sculpture, Abrahams continues to produce a variety of works on paper, exploring a range of printing techniques including solar prints, drypoint and monoprint. His most recent departure has been in the realm of iPrinting and he embraces this new medium with characteristic dexterity, producing colourful images of great impact and humour.

Abrahams studied at the Anglo-French Art Centre in London and following a successful career in advertising, returned to the Arts to practice sculpture. His major piece 'Ozymandias King of Kings' can be seen at King's Place, London and his work is held in the collection of the British Museum and in private collections in the UK, USA and Europe. He lives and works in Gloucestershire, England.

*left:*  
WEST OF EDEN  
Bronze  
Edition of 9  
103cm high

CICERO  
iPrint  
Edition of 2







## JON BUCK

b 1951

For over three decades Jon Buck's work has continued to evolve through the exploration of those themes and ideas about which he is so passionate: the natural world, mythic narratives, metaphors, signals and symbols, evolution and scientific discovery.

His sculptures are powerful, often playful and humorous, and above all joyful. His recent work has become more iconic in form, centred on the 'making' processes of casting from clay and plaster into metal. The sculptures act as intercessors between our contemporary intellectual selves and an ancient, unconscious self that connects with our primitive, fundamental nature.

*"'The Medium or the Message' is a constant debate in the maker's mind. I like to think of it as the process of marrying the object and subject together and as in all good marriages there is constant to and fro. The process of making, I have discovered, is an important way of considering one's subject."*

Buck studied Fine Art at Nottingham and Manchester Art Schools. He was Fellow in Sculpture at Cheltenham College of Art and the first Artist in Residence for Thamesdown Borough Council in 1983. He is a Member of the Royal West of England Academy and a Fellow of the Royal Society of British Sculptors. He has completed many public commissions and his work is held in public and private collections both in UK and abroad.



*left:*  
IN MAN'S NATURE  
Bronze  
Edition of 5  
240cm high

GODDESS  
Bronze  
Edition of 12  
14cm high





*left:*  
LINEATED WOMAN I  
Bronze  
Edition of 10  
47cm high

BIRD IN THE BUSH  
Bronze  
Edition of 10  
44cm high





SPLIT SHADOW  
Plaster  
Unique  
275cm high

right:  
SILENT LIGHT -2  
Stainless Steel  
Edition of 9  
10 x 37 cm

## ANN CHRISTOPHER RA

b 1947

Ann Christopher's sculptures are elegantly poised, restrained and calm, belying a meticulous attention to detail and texture. Complex in their inspiration, their quiet presence is evocative of modern industrial landscape, ancient monoliths and natural rock formations.

*"There is an emotional element to my work - my sculptures are also about journeys - the emotional journey of my life and the physical places I experience. The practicality of putting this into a solid object is of allowing your head to lead your hands, 'the containment of shadows', the combination of a shared view translated into my personal language."*

Christopher studied sculpture at the West of England College of Art. She was elected a Royal West of England Academician in 1983 and a Royal Academician in 1989. She is a Fellow of the Royal Society of British Sculptors and in 1994 was awarded an RBS Silver Medal for Sculpture of Outstanding Merit. Her work is held in many public collections including those of the City of Bristol Museum and Art Gallery, Bristol University, the Royal Academy and the Royal West of England Academy.







## MICHAEL COOPER

b 1944

Michael Cooper is a sculptor in the true sense of the word, a master carver of stone and marble.

His empathy for the natural world and deft use of the chisel enable him to reveal not only the inner calm and beauty of the stone but also the essence of his subjects. Cooper's sculptures are dignified, self-assured, independent and respectful. Cast into bronze, they have a deep and quiet energy, perhaps imparted by the long hours of chipping which bring them forth from the stone.

His work brings the third dimension vividly to life through the irresistible urge to feel and caress surface and form and this abstract, almost musical pleasure is essential to the appreciation of his sculptures.

Cooper lives and works in Buckinghamshire . He is a Fellow of the Royal Society of British Sculptors and has exhibited widely both in Britain and abroad. His work is included in many notable private collections.

*left:*  
SNAIL  
Bronze  
Edition of 6  
93cm high

TORTOISE  
Bronze  
Edition of 9  
16cm high







## TERENCE COVENTRY

b 1938

Terence Coventry's sculpture is rooted in a strong figurative tradition and exists in spite of any vagaries or trends in the art world. An intensely private man, his art is deeply personal, practical and unpretentious, honest and imbued with great integrity.

Very much 'hands on', Coventry makes his sculpture not in a traditional artist's studio but in a workshop akin to that of an engineer or blacksmith. He explores animals familiar to us, birds, bulls, cows and boars, images drawn from his long association with the Cornish landscape and its occupants. These are not idealised portraits of champion show animals nor nostalgic images from a rural past. His sculpture celebrates our interdependence with the animal world through a confident and individual sculptural language which we feel connected to and instinctively recognise.

Coventry studied at Stourbridge School of Art and the Royal College, London. He exhibits widely and regularly and his sculptures are held in public and private collections both in Britain and USA.



*left:*  
MONUMENTAL GANNET HEAD  
Bronze  
Edition of 5  
205cm high

BALANCED MAN MAQUETTE  
Bronze  
Edition of 10  
46cm high





AVIAN FORM III  
Bronze  
Edition of 10  
40cm high

*right:*  
JOYRIDER II  
Bronze  
Edition of 10  
53cm high





## STEVE DILWORTH

b 1949

Steve Dilworth is an artist of great diversity. Many of his sculptures have a ritualistic character and encase natural objects, animal remains or other elements relating to the concept behind them. In 'Maquette for Carapace' and 'Maquette for Case' Dilworth explores the case itself, its function and form taken from nature and pared down to its most essential elements.

*"All things contain energy. It is self-evident, and by changing their shape or position you can alter the energy or strengthen it. You end up making power objects and that is ultimately what sculpture is for me. It is not primarily visual art. An artist creates music, art or whatever but it transcends the material. Otherwise it is worthless. If it isn't more than the material, then it is not art."*

Dilworth studied sculpture at Maidstone College of Art and lives and works on the Isle of Harris. His large-scale works can be seen at Kings Place, London and Cass Sculpture Foundation at Goodwood.



MAQUETTE FOR  
CARAPACE  
Bronze  
Edition of 5  
25cm high

*right:*  
MAQUETTE FOR  
CASE  
Bronze  
Edition of 5  
30cm high



## ABIGAIL FALLIS

b 1968

Abigail Fallis first came to prominence with her series of sculptures based on the heraldic tradition and underwear, personalised with texts and images.

A skilled metalworker, she has always been concerned with craftsmanship and with transforming surfaces. She experiments widely with a broad range of materials, from papier-mâché to fish skeletons, silver, bronze and neon. She is fundamentally interested in topical issues that affect our daily lives including environmental concerns and our consumerist society. These themes are often expressed with a characteristic double-edged sense of humour which intelligently delivers messages of great importance.

*"I am an artist whose major interest is in what is happening around me, specifically issues that affect us all...and how they in turn affect one another. I find the surrealist visionaries such as Max Ernst inspiring; he was desperately concerned about the growing divide between man and civilisation, but more than anything the loss of nature...I use whatever comes to hand from my surroundings and try to make sense through my own work. I'm a maker, and it's through this process that a sculptural language develops."*

Fallis studied at Camberwell College of Arts and lives and works in Gloucestershire, England.

*left:*  
THE BOTTOM LINE  
Bronze  
Edition of 6  
15cm high

UNTITLED  
Sterling Silver  
Edition of 6  
14cm high

Y  
Sterling Silver  
Edition of 6  
14cm high

GUTTED  
Photomontage  
Edition of 20







## SUE FREEBOROUGH

b 1941

Sue Freeborough's work makes wry comments on the human condition, supported by a thoughtful and intellectual approach often based on research in the field of science. Many of her sculptures use classic imagery as a starting point from which to make contemporary statements. They celebrate the exhilaration and freedom of our physical being.

*"The human body is central to my work, whether in form or suggestion. The sculptures are constructions, made from varying materials that best suit my ideas. These are based around the mind/body, drawing parallels between the uncertainty of how a person is perceived from outward appearances, and how ideas are perceived when transformed into sculpture. I aim for shifting unsettled work with informed and open-ended flexibility that offers both fun and seriousness."*



Freeborough is an accomplished maker who sensitively uses an impressive range of media, including wax, paint, textile, cast metals and found objects, each carefully selected to convey her message with added potency .

She studied at University College, Chichester, the University of Gloucester and the University of Portsmouth and is a member of Art Space, Portsmouth and of Catalyst Women, Art and Science.

*left:*  
MITOCHONDRIAL EVE  
Bronze  
Edition of 5  
166cm high

SHADOWS OF MNEMOSYNE  
Bronze  
Edition of 10  
68cm high



## JONATHAN KINGDON

b 1935

Bridging both arts and sciences, the span of Jonathan Kingdon's work is extraordinary, ranging from exquisite draftsmanship to sculpture, painting and the writing of pioneering scientific books. Primarily a writer in the fields of zoology, anthropology and biogeography, he is not only well-known for his magnum opus, 'East African Mammals', an atlas of evolution in Africa celebrated as a 'Leonardo-like exploration of science with an artist's eye' but also for his monumental work 'Mammals of Africa' in six volumes, published in 2013.

*"Jonathan is a truly great artist but he is also a consummate craftsman and a leading scientist. He combines an ability to observe nature that rivals Darwin's; a talent to portray what he sees in strokes that Durer would envy; a capacity to abstract the essentials from an image that approaches Picasso; and on top of all these, a scientific understanding that is all his own."* Matt Ridley

Kingdon's paintings and sculpture grow out of his scientific explorations and often derive from elaborations of signals and patterns found in nature. The ways in which optical effects are elaborated by fish, birds or monkeys have been fruitful sources of imagery in his work as well as providing him with a unique cross-over between his prime interests in the two disciplines.

Kingdon was born and grew up in Tanzania and lived and worked in East Africa for many years. He is currently based in Rome and Oxford.



HARTMANN'S  
MOUNTAIN ZEBRA  
Bronze  
Edition of 10  
65cm high

*right:*  
ZEBRA DUIKER  
Giclee Print  
Edition of 100





## ANITA MANDL

b 1926

Anita Mandl's preferred medium is stone, which she carves and then casts into bronze and silver editions. Her subject matter is the animal kingdom and a deep knowledge of animal anatomy and behaviour, stemming from her training as a zoologist, instinctively informs her sculptures which are skilfully pared down to convey the very nature of a species. Their economy of language and their smooth and lustrous surfaces, combined with Mandl's humorous appreciation of animal behaviour, together create a very individual expression.

Mandl was born in Prague and studied sculpture at the Birmingham College of Art. She is a Member of the Royal West of England Academy and a Fellow of the Royal Society of British Sculptors. The Royal West of England Academy has hosted a major solo exhibition of Mandl's work and the Zoological Society of London has used her sculpture as prizes for the Stamford Raffles Award. She exhibits regularly and widely in England and the Channel Islands.



*left:*  
DODO II  
Bronze  
Edition of 7  
22cm high

SEAL PUP  
Bronze  
Edition of 9  
9cm high



## CHARLOTTE MAYER

b 1929

Charlotte Mayer's sculptures are cast into bronze from originals made of materials found in the studio or the countryside: fruit peelings, leaves, the stalks of umbellifers, balsa scantlings and wax. These associations with natural forms are a response to nature in the abstract: air, water, fire or growth. The organic surfaces of her sculptures, their rigid structures and repeated elements are all used as vocabulary in a personal language of movement through form.

Now in her eighties, Mayer is as passionate as ever about her craft and continues to produce sculptures of great eloquence, grace and subtlety which have the depth and power to reach us all.

Mayer was born in Prague and came to England with her family at an early age. She studied at Goldsmiths College, London and at the Royal College of Art of which she is an Associate. She is also a Fellow of the Royal Society of British Sculptors. Mayer has completed many major public commissions and her work is held in corporate and private collections in UK and abroad.



*left:*  
RELEASE III  
Bronze  
Edition of 8  
50cm high

TURNING II  
Bronze  
Edition of 9  
22cm high







## PETER RANDALL-PAGE

b 1954

Much of Peter Randall-Page's sculpture is in carved stone but contrary to general perception, he regularly works in a broad range of other materials, including bronze, iron, silver and fired clay, as well as in two-dimensions.

No matter what form his expression, Randall-Page celebrates to the full the very nature of the materials he uses. At the core of his artistic practice is a passion for the natural world and its organic geometry. All his works contain an inner tension and energy expressed through an individual use of mathematical structure and pattern.

*"I have become aware that the forms that nature produces result from a dynamic tension between a tendency towards self-ordering and an equally strong tendency for random variation."*

Randall-Page studied at Bath Academy of Art and lives and works in Devon, England. He is a regular participant in sculpture symposiums and residencies throughout the world and his work is held in major collections including Tate and the British Museum. He exhibits widely and has completed many major commissions including 'Seed' for the Eden Project. In 2009 the Yorkshire Sculpture Park held the most comprehensive survey of his work to date.



*left:*  
EUCLIDEAN EGG  
Ochre  
Unique

IRONED OUT II  
Iron  
Unique  
15cm high



# ALMUTH TEBBENHOFF

b 1949

Tebbenhoff is a maker who works with a range of carefully chosen media and on a variety of scales. She is fascinated and inspired by the way objects of beauty and intrigue can emerge from industrial processes like cutting and welding steel or from manipulating clay or wax for casting into bronze. Stimulated by a three-month Residency in the marble-carving studios near Carrara, she now regularly carves in stone and marble, producing works of great presence and poise.

*"The concerns are similar, whichever material I use: balancing opposing forces and creating new harmonies. I find inspiration in the natural world around me and in astronomical space."*



Her work has evolved from earlier, geometric pieces towards freer, more expressive forms, sometimes in brightly coloured metal, sometimes in the more subtle hues of bronze patinas or the natural translucence of stone itself, and all of which which investigate her preoccupation with light, space and the origin of matter.

Born in Fürstenau, Germany, Tebbenhoff came to England as a student and studied Ceramics at the Sir John Cass School of Art. She has completed many public commissions and lives and works in London.

HAMPELMANN I  
Bronze  
Unique  
32cm high

right:  
FIVE STAR  
Fabricated Steel  
Unique  
250cm high







## WILLIAM TUCKER

b 1935

Over the years William Tucker's work has evolved through a surprising range of media but has always challenged the viewer's expectations. During his early career, he worked primarily with steel, fibreglass and recycled wood to create abstract geometric figures consisting largely of negative space. His sculptures gradually became more organic and expressive, with titles often making reference to classical myth and literature. Many of his monumental works are reminiscent of body fragments from an unknown race of giants, inhabitants of a mysterious world.

*"I see the role of contemporary sculpture as preserving and protecting the source of mystery, of the unknown."*

Tucker exhibits widely and his work is held in major public collections both in UK and USA. He was born in Cairo, studied history at Oxford University and sculpture at Central and St Martins School of Art in London. He was awarded the Sainsbury Scholarship in 1961 and the Peter Stuyvesant Travel Bursary in 1965. He represented Britain at the Venice Biennale in 1972. Following the publication of 'The Language of Sculpture' in 1974 he was invited to curate 'The Condition of Sculpture' exhibition at the Hayward Gallery, London.

Tucker moved to New York in 1978 and continues to live and work in USA. In 2010 he was awarded the International Sculpture Center's Lifetime Achievement Award.



*left:*  
EMPEROR  
Bronze  
Edition of 3  
165cm high

STUDY FOR GIFT  
Bronze  
Edition of 6  
15.2cm high





Post-War British sculptors initially came to prominence through the sheer vitality and power of their work and sculpture of this period is now enjoying a renaissance with a new audience rediscovering art of the 1950's and '60's through books, films and exhibitions. The huge fame enjoyed by Armitage, Butler, Chadwick and their contemporaries for those two decades, is being re-assessed in its social and art historical context.

These artists were not a formal group, they shared no manifesto and were all individuals. Most had direct experience of the war and had faced the intensity of life or death situations. Powerful emotions, bottled up for the duration of the war, finally found expression in the euphoria of peace. Unconventional methods of sculpture-making brought forth new imagery of the figure and each found a language of their own through modelling, carving and construction to express in three-dimensional form some of the most intensely emotional sculpture of any age.

MODERN

HAROLD AMBELLAN

KENNETH ARMITAGE

JOHN BRIDGEMAN

RALPH BROWN

REG BUTLER

LYNN CHADWICK

GEOFFREY CLARKE

GEORGE FULLARD

JOHN HOSKIN

F. E. McWILLIAM

BERNARD MEADOWS

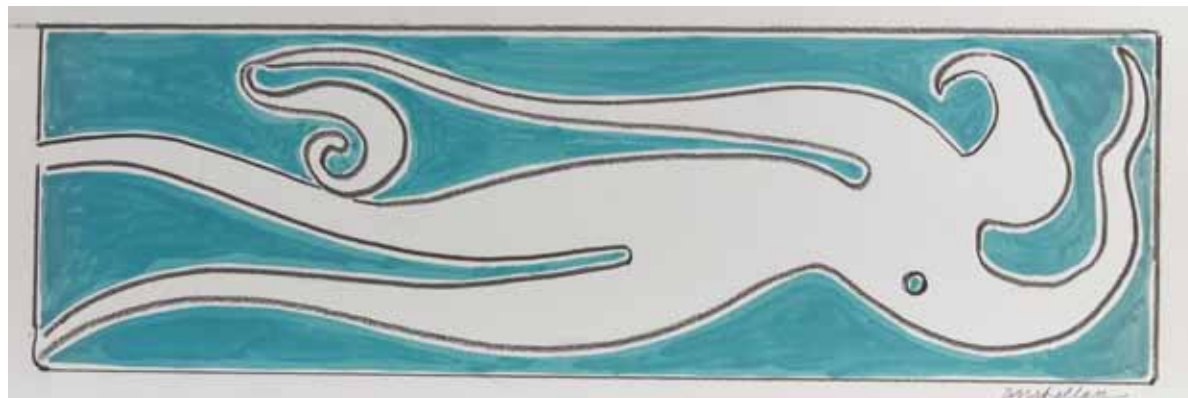
EDUARDO PAOLOZZI

# HAROLD AMBELLAN

1912-2006

As an artist who always identified with the common man, Harold Ambellan took pleasure in knowing that his work was accessible to all and often sold pieces at very modest prices. From his most monumental sculptures to his smallest studies on paper, he devoted his life to the study of the human form. The rhythm and flow of his lines and curves are fundamentally instinctive; they speak a language which we intuitively recognise and to which we feel connected.

Ambellan was born in Buffalo, New York. From 1935-1939, he was one of the many American artists who benefited from Roosevelt's Federal Art Project. With his broad humanist approach to art and his belief that art belongs to everyman, he was at odds with the rising tide of McCarthyism which was to sweep America and which eventually led him to move to France in 1954. In studios in Montparnasse and Antibes he continued his exploration of the human figure. Calling himself an artisan, Ambellan worked every day, often drawing on the scraps of paper and correspondence that happened to be scattered around his studio. He drew inspiration for his work from sources as varied as German Expressionism and Cubism and also from Greek, Indian and African art.



*left:*  
SWIMMER XII (1st version) 1987  
Charcoal and Gouache  
Unique

DANCER date unknown  
Bronze  
Edition of 6  
27cm high





# KENNETH ARMITAGE

1916 - 2002

Inspired by the everyday things in and around his life, washing on a line, buildings, aeroplane wings, screens, Kenneth Armitage incorporated simple structures into figurative sculpture to construct his familiar planar forms. Of the 'geometry of fear' sculptors at Venice in 1952, his work was perhaps the least 'fearful'; in fact, its simplicity was often imbued with a wry sense of the humour in daily life.

His work came to international prominence in the 1952 British Pavilion at the Venice Biennale where he exhibited alongside his contemporaries Reg Butler, Lynn Chadwick, Bernard Meadows and others who were championed as the 'New Bronze Age' sculptors. His most monumental works were created towards the end of his life, most notably 'Legs Walking' and the aspirational 'Reach for the Stars', completed in the year of his death.

Armitage was born in Leeds and studied at Leeds College of Art like Henry Moore and Barbara Hepworth before him. Further study in London was followed by army service during the Second World war. After the war he ran the sculpture department at the Bath Academy, Corsham. He also became a visiting professor in Venezuela, the USA and Germany. In 1953 he became the first Gregory Fellow in Sculpture at Leeds University and was elected a Royal Academician in 1995. He exhibited widely and is collected by major museums worldwide.



CRAWLING WOMAN 1973  
Etching  
Edition of 20

*right:*  
REACH FOR THE STARS 2002  
Bronze  
Unique  
915cm high



# JOHN BRIDGEMAN

1916 - 2004

John Bridgeman was a Conscientious Objector during the War and worked amongst the chaos of the bomb sites of London, retrieving the dead from the rubble and assisting the injured. This experience left a deep scar on him and later found expression in his sculpture, which reflected his profound understanding of and compassion for the human condition.

Throughout his life, he modelled in wax and clay for casting in lead, resin and bronze, returning again and again to the female form. He was extraordinarily prolific and left an impressive body of work, little of which has been exhibited. His sculptures are striking for their immediacy, delicacy and simplicity. They embody a certain carefreeness yet at the same time possess an innate quietude and calm composure.



Born in Suffolk, John Bridgeman showed early promise in drawing and joined Colchester School of Art at the age of 14. He was awarded a scholarship to the Royal College of Art but his studies were delayed until after the War when he was awarded the Otto Beit Award for Sculpture and a Rome Scholarship. A teacher of great integrity and dedication, he was appointed Head of Sculpture at Birmingham School of Art in 1956 and was an inspiration to many generations of students for almost 30 years. He became actively involved in the post-war regeneration of Birmingham through several major public commissions and designed and built numerous interactive sculptures for children's playgrounds in inner city housing estates.

NUDE STUDY 12 1940's  
Pencil  
Unique

*right:*  
FIGURE WITH BIRD date unknown  
Bronze  
Edition of 5  
21cm high







## RALPH BROWN

1928 - 2013

Ralph Brown's work first attracted critical acclaim in the 1950's and was shown in distinguished company alongside Armitage, Turnbull and Paolozzi. In the 60's his work became more figurative, concentrating on smooth, sensuous human forms. Brown's sculpture is imbued with a humanist concern for the pathos of our human condition. The Second World War, its tragedies and the euphoria of peace, together with the social freedoms of the 1960's, provided him with a contemporary context within which he deftly and eloquently communicates our vulnerability and sensuality.

Brown was born in Leeds. He studied at Leeds College of Art, famous at the time for two of its former students, Henry Moore and Barbara Hepworth, and at the Royal College of Art. Scholarships followed, firstly to Paris in 1951 to work in the studio of Ossip Zadkine and later to Italy in 1954 to study Etruscan sculpture. He also worked for a period in Cannes making mosaic panels for Picasso. Brown was elected a Royal Academician in 1972. His work can be found in many public collections including the Arts Council of Great Britain, Bristol City Art Gallery, Leeds City Art Gallery, The National Museum of Wales and the Tate Gallery, London.



*left:*  
DISPLAY NO MORE IN VAIN THE  
LOFTY BANNER 1996  
Bronze  
Edition of 5  
209cm high

SEATED QUEEN 1962  
Pencil  
Unique



# REG BUTLER

1913 - 1981

Butler studied architecture and became an Associate of the Royal Institute of British Architects. A Conscientious Objector during the War, he ran an engineering workshop, repairing and making tools and spare parts for agricultural machinery. In Spring 1948 he worked briefly as an assistant for his neighbour Henry Moore and later that same year began to make his own metal sculpture. In 1949 Butler held the first of five solo exhibitions at the Hanover Gallery, London. He was selected for the Venice Biennale in 1952 and the following year won the prestigious 'Unknown Political Prisoner' competition to design a monument for Berlin.

Technically skilled, he devised his own thin-shell casting method and realised many of his own bronzes. Throughout his life, his main preoccupation and the focus of his work was the figure, which later became exclusively female. His sculptures often incorporate metal frameworks or cages holding the figure in space and contrasting with the soft vulnerability of the modelling. Many are doll-like or have a fetishistic quality and Butler himself saw his female nudes as being in the same tradition as the Venuses of Willendorf and Lespugue.

Butler's work is found in major public collections worldwide and Tate held a memorial exhibition of his work three years after his death.



FIGURE FROM MUSEE  
IMAGINAIRE 1961  
Bronze  
Edition of 9  
21.5cm high

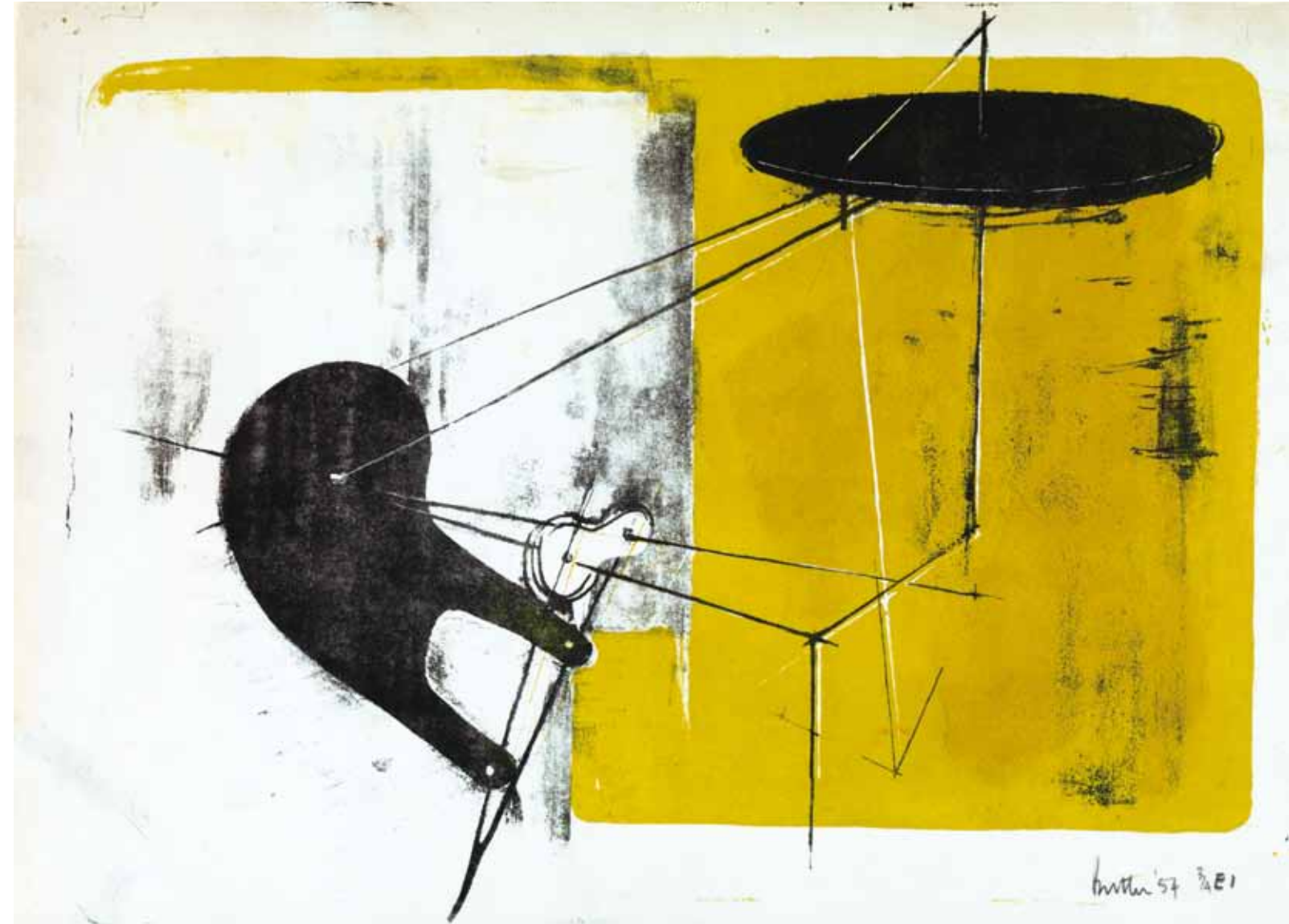


FIGURE IN SPACE 1954  
Lithograph  
Edition of 12



LYNN CHADWICK RA  
1914 - 2003

Lynn Chadwick is one of the giants of twentieth century sculpture. His work spans fifty years and includes over a thousand pieces.

An early training as an architectural draughtsman together with his practical skills in welding gave him the basis for his individual approach to sculpture. His work was constructed from welded iron rods to form an exoskeleton which delineates the planes and establishes the stance of the piece. With this unique and singular language he evolved a range of his own archetypal figures and beasts. Throughout a long and distinguished career Chadwick's work kept a relevance and individuality.

*"It seems to me that art must be the manifestation of some vital force coming from the dark, caught by the imagination and translated by the artist's ability and skill.... whatever the final shape, the force behind it is.... indivisible."*

He first came to prominence as one of the twelve semi-finalists for the Unknown Political Prisoner International Sculpture Competition in 1953 and he went on to win the International Prize for Sculpture at the 1956 Venice Biennale. Many honours and awards followed and Chadwick's work is a cornerstone of all major international art collections

CLOAKED FIGURE V 1977  
Bronze  
Edition of 8  
26cm high

right:  
JUBILEE IV 1985  
Bronze  
Edition of 6  
285cm high







MOON SERIES A 1965  
Lithograph  
Edition of 70

DETECTOR IV 1964  
Bronze  
Edition of 4  
48cm high



# GEOFFREY CLARKE

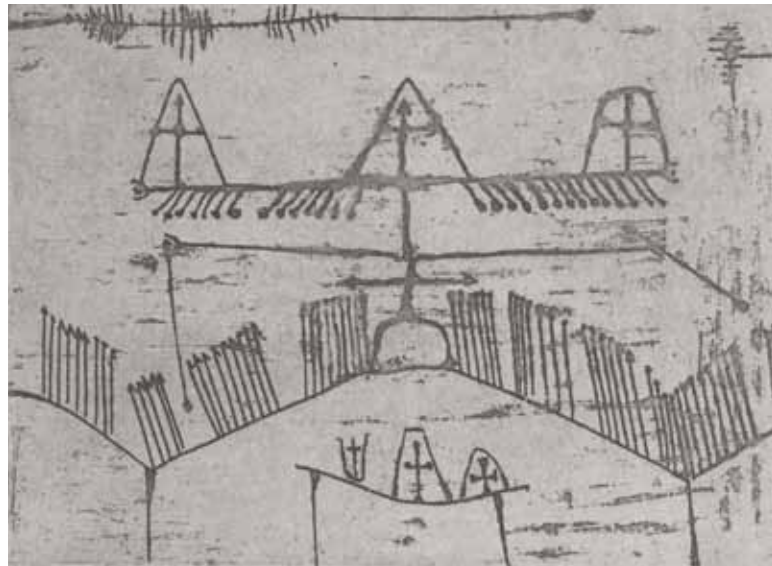
1924 - 2014

Geoffrey Clarke was the youngest of the so-called 'geometry of fear' sculptors who came to prominence at the 1952 Venice Biennale. He was an innovator who experimented with new materials and techniques to create works that are landmarks of that exciting era in British Sculpture.

Clarke's work first stood out whilst a student of stained glass at the Royal College of Art and led to him being chosen for one of the most important public commissions of the time, the windows of Coventry Cathedral. Experimenting with sculptures in polystyrene, a relatively new material in the 50s, Clarke discovered that he could use his originals for direct casting in aluminium which made each piece unique. The relative affordability of aluminium, its lightness and Clarke's ability to cast it himself, put him at an advantage in winning a great number of the many public commissions of the post-war rebuilding initiative.

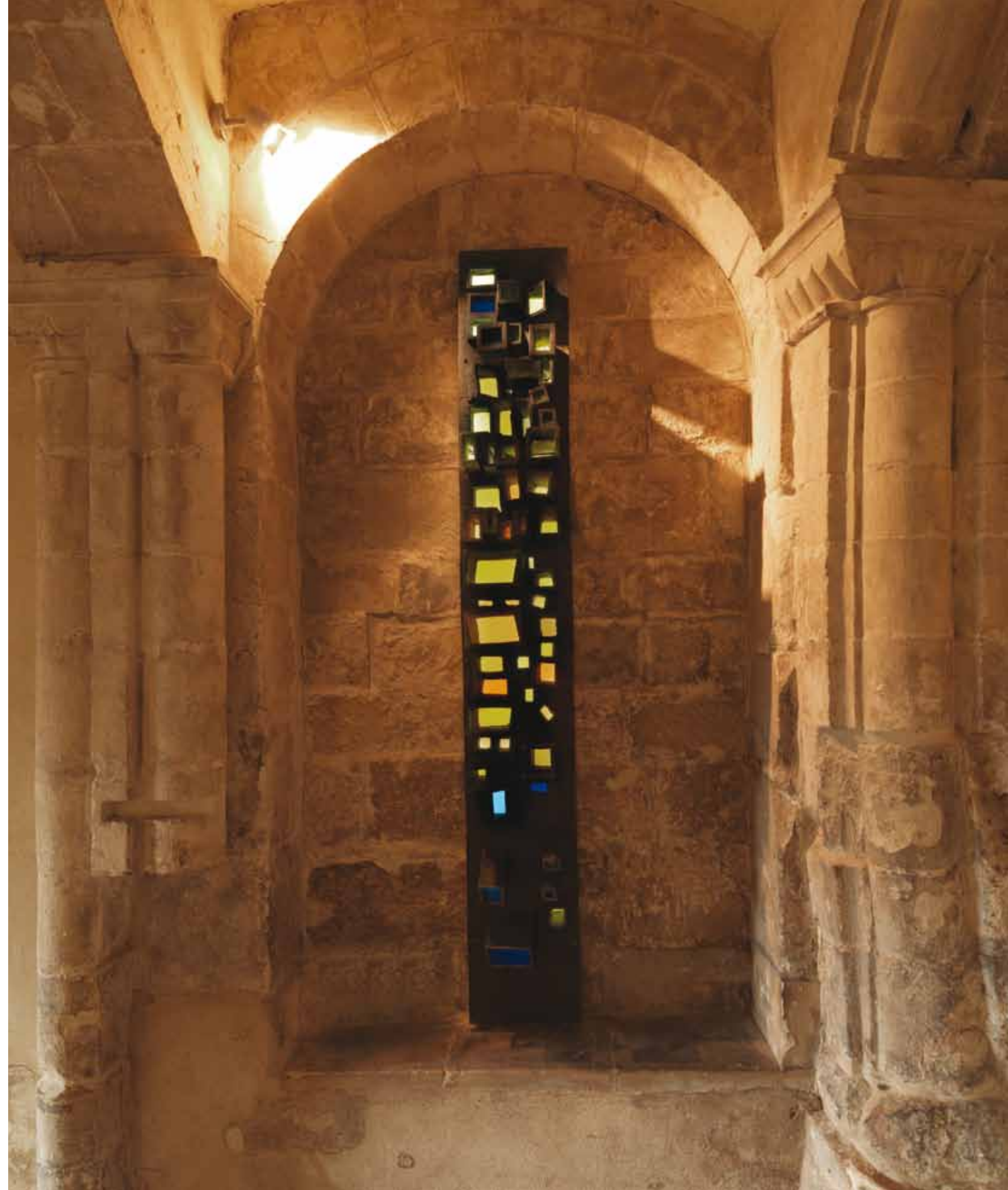
Clarke is also widely known as a printmaker, who produced over a hundred etchings, mostly between 1950 and 60. Allegorical in nature and taking Mankind as their subject, many were also designs for iron sculptures.

Clarke was born in Derbyshire and studied at Preston and Manchester Schools of Art. After serving in the War he returned to his studies at Lancaster and Morecambe School of Arts and Crafts before moving to the Royal College of Art. His work is held in major public and private collections around the world.



PREACHER IN A LANDSCAPE 1950  
Etching  
Edition of 25

*right:*  
TAUNTON DEANE CREMATORIUM:  
TEST PANEL 1963  
Cast Aluminium & coloured glass  
Unique  
213cm high







## GEORGE FULLARD

1923 - 1974

George Fullard was intensely proud of his Yorkshire roots and northern working-class traditions. These gave him a resilience and determination which found expression in many of his drawings and sculptures. During the Second World War he served in the Army and suffered severe head and shoulder injuries. He was never able to forget the trauma of the battlefield nor the comradeship he found there; these experiences were for ever present in his artistic output.

Unlike many of his contemporaries who worked in welded metal, Fullard's medium of choice was clay, which he manipulated with great empathy and mastery. Many of his works focus on the human figure, with women being prominent, particularly mothers with young children or babies. Perhaps his greatest muse was his wife, Irena, whose striking features can be easily recognised in many of his drawings and sculptures.

Fullard was born in Sheffield and studied at the Sheffield College of Arts and Crafts. He went on to the Royal College of Art where he later became a lecturer and at the time of his death was Head of Chelsea School of Art. His work can be found in a number of private and public collections, including the Arts Council and Tate. Several sculptures are on permanent public display in Sheffield City Centre.



*left:*  
HEAD 1960  
Bronze  
Edition of 2  
26cm high

MOTHER AND CHILD 1959  
Pencil  
Unique



## JOHN HOSKIN

1921 - 1990

John Hoskin left school at the age of fourteen and worked in an architect's drawing office before starting his Army service in 1942 and serving in the Second World War. After the War, encouraged by Terry Frost, he started painting and by 1950 was working on reliefs and constructions.

Most of his sculptures are unique, mild steel structures constructed using his own very individual and readily recognisable technique: shiny, curved geometric surfaces combined with black and intensely organic welded forms. In texture these can be reminiscent of woven or pleated textile as he described in his own words:

"Welding is like knitting with fire"

Hoskin was born in Cheltenham of Welsh and Cornish descent and lived and worked in Gloucestershire for many years. In 1957 he was made Head of Sculpture at Bath Academy of Art, Corsham and in 1978 became Professor of Fine Art at Leicester. Hoskin's work is included in public collections including Tate, the Victoria and Albert Museum and the British Council. A retrospective exhibition was held in 1975 at the Serpentine Gallery, London.



*left:*  
BIG V 1963  
Welded Steel  
Unique  
103cm high

UNTITLED 7 1960  
Gouache  
Unique



## F. E. McWILLIAM

1909 - 1992

F. E. McWilliam's early work drew inspiration from primitive art, in particular African sculpture. Following army service in India he returned to London to teach at Chelsea School of Art and the Slade where he continued to explore a wide variety of media. During the 50's his work gradually evolved from an understated, textural and figurative expression towards more sacred and symbolic forms, whilst retaining a witty and ironic take on his subject matter.

McWilliam's 1960's series of angular, recumbent figures directly satirise those of his friend Henry Moore, with a natural dexterity and fluency. His approach to sculpture was characterised by a surreal imagination and a tendency to explore a theme thoroughly and then swiftly move on to new ground, often taking on a new medium.

McWilliam was born in Banbridge, County Down, Ireland. He studied at Belfast School of Art and at the Slade School of Fine Art. Retrospective exhibitions of his work have been held by the Arts Council of Northern Ireland and Tate Britain. He is represented in many major national collections including Tate and the Museum of Modern Art, New York.



*left:*  
WAKING FIGURE 1962  
Bronze  
Edition of 5  
22cm high

STUDY FOR DANCE 1956  
Ink on Paper  
Unique



# BERNARD MEADOWS

1915 - 2005

Through his series of iconic sculptures exploring the forms of crabs and later birds, Bernard Meadows developed his own distinctive style. Like many of his contemporaries, he strived to find a means of escaping the influence of Henry Moore, to whom he had been an assistant for several years.

Meadows was not interested in animals as such, but used them to portray and represent the human figure. He saw them as both distillations of the creatures' own essential characteristics and as 'vehicles, expressing my feelings about human beings'. He saw them as a means of addressing a particular aspect of the human condition, especially in the expression of extreme emotions or experiences.

In 1960 Meadows became Professor of Sculpture at the Royal College of Art and it was also at about this time that the direction of his work changed, becoming on one hand more aggressive, as seen in the series of armed busts, and on the other, more sensuous, in the smooth forms of the pointing figures.

Meadows studied painting at Norwich School of Art. He first attracted international attention at the 1952 Venice Biennale where a group of young British sculptors exhibited together in the British Pavilion, among them Armitage, Butler, Chadwick and Paolozzi. His work is held in all major public and private collections.



SHOT BIRD 1964  
Bronze  
Edition of 6  
39cm high

*right:*  
STUDY FOR  
SCULPTURE I 1964  
Pencil & Watercolour on  
Paper





# EDUARDO PAOLOZZI

1924- 2005

In the late 1940's Eduardo Paolozzi began making sculptures inspired by Surrealism and produced a number of collages which blended Surrealism with his interest in images of modern machinery.

His work came to public attention in the 1950s, at a time when he was starting to concentrate on the human form, representing it as brutalised and anguished. He was an inveterate collector of models, books, magazine cuttings, tools, toys and other found objects which he integrated into both his graphic and sculptural work, incorporating impressions made by machines and other metal parts into wax which he later cast into bronze. He was a founding member of the Independent Group, widely regarded as the precursor to the British and American Pop Art movements.

Born of Italian parents, Paolozzi studied at Edinburgh College of Art, St Martins School of Art, the Slade School of Fine Art and University College London. After his studies, he travelled to Paris where he became acquainted with Giacometti, Arp, Brancusi, Braque and Léger. Paolozzi was awarded a CBE in 1968 and became a Royal Academician in 1979. His work is held in major public and private collections in the UK and across the world.



UNTITLED COLLAGE II 1968  
Collage  
Unique

*right:*  
BABOON date unknown  
Plaster Cast  
33.5cm high





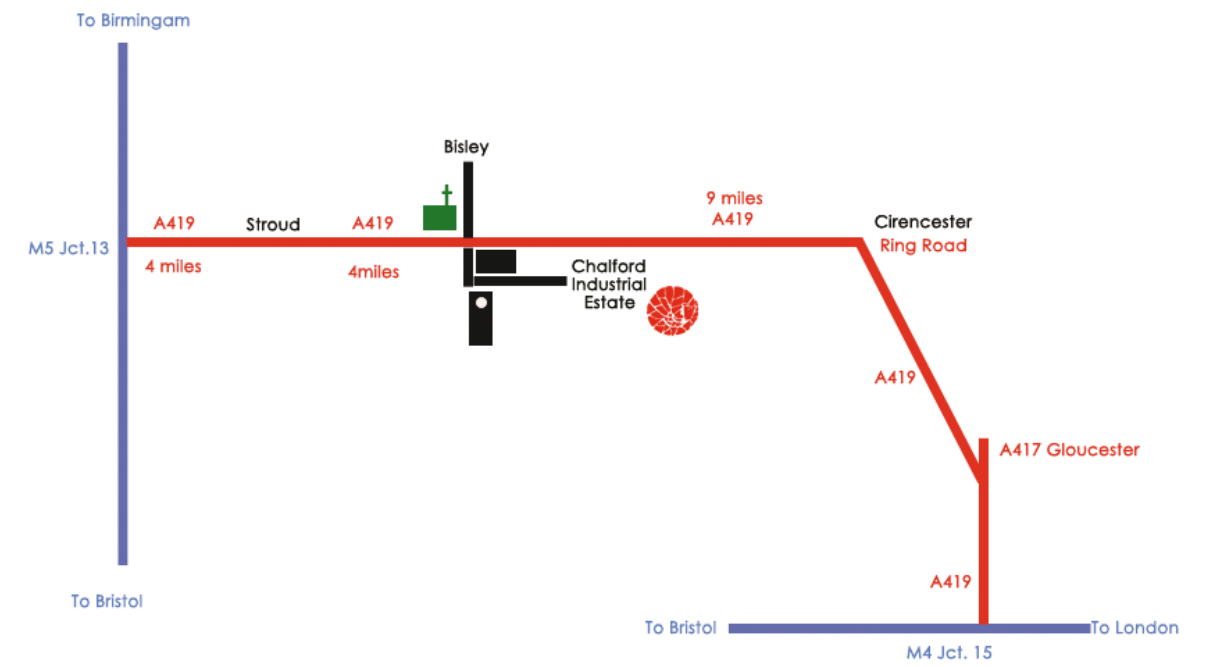
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GALLERY PANGOLIN  
9 CHALFORD IND ESTATE CHALFORD GLOS GL6 8NT  
TEL 01453 889765 FAX 01453 889762 EMAIL [gallery@pangolin-editions.com](mailto:gallery@pangolin-editions.com)  
[www.gallery-pangolin.com](http://www.gallery-pangolin.com)



## Map and directions

Gallery Pangolin is situated in Chalford Industrial Estate, just off the A419 at Chalford, between Stroud and Cirencester, Gloucestershire. The nearest train station is Stroud.



## Opening hours

Monday - Friday 10am - 6pm  
Saturday 10am - 1pm





