



*The Late Show*

2024

Kenneth Armitage  
Michael Ayrton  
Ralph Brown  
Reg Butler  
Lynn Chadwick  
Geoffrey Clarke  
Robert Clatworthy  
Elisabeth Frink  
John Hoskin  
Eduardo Paolozzi  
Harry Thubron

## The Late Show

The work of artists evolve over their productive lives; maturity, financial independence, a hard earned reputation and a sense of approaching mortality all play their part in how an artist's expression evolves to be different from that of early years of creative output. For many sculptors and painters the late works can be seen as the most radical of their career and sometimes the largest or most poignant. Many reinterpret earlier themes in novel ways or return to formative influences. For several, their latter production define their life's work; Rembrandt's late self portraits are considered his most profound paintings, Turner's late works are considered the most significant of his entire oeuvre. Many artists whose early works define their reputation with the novelty and surprise of new voices on a cultural scene, struggle to feel relevant in later life as newer, younger voices claim and dominate the cultural limelight, commercial value often favours the acclaimed youthful works over later or mid-career pieces. Lynn Chadwick remarked ironically after a set of auction results " yes! I should have made more early works"

Artists in the main, and those of the post-war generation in particular, often feel superseded by the up and coming generation. Immediately after the Second World War these artists received enormous acclaim with world wide attention, only to lose out to the generation which followed with an abstract planar language. In a relatively short period of time, the delicate linear, mostly figurative imagery of the sculptors of the 1950's looked out of fashion.



*Vulcan detail, 1998*  
Eduardo Paolozzi



*Reach For The Stars (maquette) detail, 2001*  
Kenneth Armitage



Of course the post war sculptors continued working. In retrospect, many inventive and significant works that may not have been given critical attention at the time are works of a mature, confident and eloquent language.

Eduardo Paolozzi's inventive creativity never dimmed, his energy and intellectual imagination was feverish in its diversity.

Kenneth Armitage in his late works returned to an inescapable influence of monumental Egyptian pharaonic sculpture creating his own relictual monuments. 'Reach for the Stars' his largest ever work was, he considered, his crowning achievement.

Elisabeth Frink whose early works are often aligned with Herbert Read's "Geometry of Fear sculptors" worked primarily in plaster. She applied it while liquid, carved and filed it back once set solid providing her with the most varied means of expression. Desert Quartet exhibited here as a plaster, shows how she carefully chiselled the entire form into a tessellated vibrant surface. Frink saw the head as a centre of Human and animal emotion, the centre of the soul and kept returning to it as a subject.



*Dessert Quartet III detail, 1989*  
Elisabeth Frink



*Stairs detail, 1990*  
Lynn Chadwick





Lynn Chadwick's interest in movement which he interpreted in varying ways at different stages, found numerous separate expressions, from physically kinetic works to the implied movement of the "high wind" series and figures on stairs. Indeed in a posthumous recognition, the Royal Academy awarded him their Grand prize for his monumental mobile sculpture "Ace of Diamonds III" conceived in his late 70's.

In later life Picasso said, 'I have less and less time and yet I have more and more to say'.

In the 19th century Hokusai declared -  
"Since the age of six, I have had a passion for drawing things. Now that I am 75 years, I have finally learned something of the true quality of birds, animals, insects, fishes and of the vital nature of grasses and trees. By the time I am 89, I shall have made more progress. By the time I am 90, I shall understand the deeper meaning of things. When I am 100, I shall be truly marvellous; and at 110 each dot and each line will possess a life of its own."

This optimistic outlook is one that many sculptors in this exhibition might very well have agreed with.

The inspiration and vitality in all the works here, illustrate that creativity continues to flourish long after critical commentary has pigeon-holed them into an 'era' or 'ism' based purely on when they first burst into the cultural arena. This generation of artists saw no lessening in their creativity, always curious, always turning everyday events around in their imagination. Perhaps a less frenetic energy pervaded later works but in many cases their later period was also a time of concentrated sculpture making. Paolozzi, Chadwick and Frink all produced many more sculptures in the latter half of their career than the early works that made their reputation.

Having had the good fortune to work closely with several of this generation of artists in their advancing years, we can attest to their undimmed curiosity, original imagination, inventive creativity and dogged physical energy that produced relevant, surprising, individually expressive works of art that continue to move us long after they were made.

Rungwe Kingdon 2024

Kenneth Armitage  
1916 - 2002

"It seems to me that the figure in Armitage's work was in a constant state of flux and reduction in an attempt to get to the minimum form required to express an animated joyful universal figure... whilst at the same time exploring extremely interesting and serious sculptural concerns of two-dimensional and three-dimensional forms, and human manufactured forms morphing together."

*Speech by Bill Woodrow at New Art Centre, Roche Court, Salisbury 2002*

Legs Walking  
(maquette), 2000  
Kenneth Armitage  
Bronze  
Edition 4/6  
30 x 32 x 10.5 cm





Crawling Woman, 1973  
Kenneth Armitage  
Etching  
Edition 9/20  
43 x 43 cm



Untitled, 1972  
Kenneth Armitage  
Lithograph  
Edition 37/200  
86 x 100.5 cm





Reach For The Stars (maquette), 2001  
Kenneth Armitage  
Bronze  
Edition 3/6  
86 x 22 x 28 cm







Sitting Figures, 1960  
Kenneth Armitage  
Lithograph  
Edition 83/300  
46.5 x 64 cm

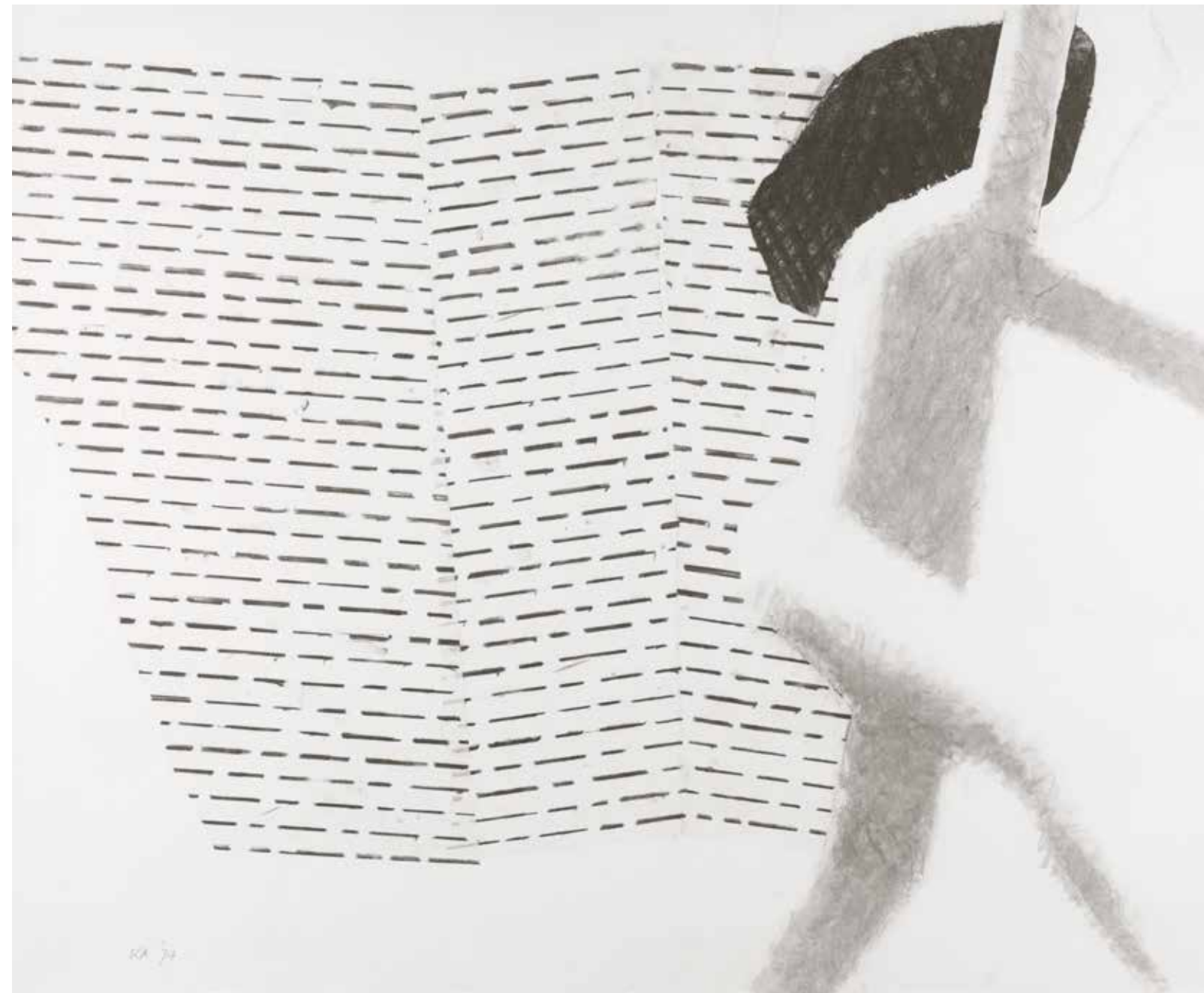


Figure and Screen, 1974  
Kenneth Armitage  
Charcoal & Collage  
Unique  
57.5 x 68.5 cm

Michael Ayrton  
1921 - 1975

"the metaphor of the labyrinth is too embracing; to escape from it is to return, wishing to return...(it)... has two, inevitably linked functions. It excludes to protect and contains to imprison."

*Ayrton talking about his maze type sculptures. Michael Ayrton, Austin/Desmond Fine Art, Bloomsbury, 1990*

Extricator 1, 1970  
Michael Ayrton  
Bronze  
Edition 1/9  
19 x 40 x 18 cm





Ker, 1963  
Michael Ayrton  
Bronze  
Edition 4/9  
36 x 9 x 12 cm





Fat Sentinel, 1962  
Michael Ayrton  
Bronze  
Edition of 9  
43 x 14 x 12 cm

Talos, 1963  
Michael Ayrton  
Ink  
Unique  
82 x 66 cm





Ralph Brown  
1928 - 2013

Through the 1980s, and since, Brown has made a series of 'returns', working through familiar motifs and themes and, finally, revisiting early work. Reviewing his legacy brings us back to his emphasis on sculpture as 'making' and his exploration of the human body with its connections to historical and contemporary figurative traditions.

*Gillian Whiteley, 'Social, savage, sensual: the sculpture of Ralph Brown'*

Zig Zag, 1991  
Ralph Brown  
Bronze and granite  
Edition 7/10  
55.5 x 35.5 x 36 cm





Untitled I, 1968  
Ralph Brown  
Pencil  
Unique  
56.5 x 71 cm



Crouching Girl, 1979  
Ralph Brown  
Bronze  
A/C from an edition of 9  
39 x 34 x 64 cm



Lovers, 1968  
Ralph Brown  
Giclee Print  
Edition 10/45  
50 x 64 cm



The Sibyl's Mask, 1985  
Ralph Brown  
Bronze  
Edition 6/10  
51 x 19 x 19 cm



Untitled II, 1968  
 Ralph Brown  
 Pencil  
 Unique  
 57 x 67 cm



Relief Legs, 1968  
 Ralph Brown  
 Aluminium  
 Edition 9/9  
 84 x 40 x 6 cm



Reg Butler  
1913 - 1981

“The painted bronzes act as a summary of Butler’s career, incorporating and reworking many of the visual and theoretical themes that had so long preoccupied him: the nature of realism; the female under stress; sexuality, and most consistently of all, the psychologically disturbing... By reframing Butler’s work in this way, it is possible to see the painted bronzes as a culmination rather than an aberration and to accept them as the complex, difficult works that they are.”

“And if we may understand Butler as driven by a desire always to be a free spirit and man apart, the path of his career and the singularity of his work demonstrate that he succeeded in this, against the odds. His work illuminates and is illuminated by the culture and history of Britain in the later twentieth century; it helped memorably to define its visual character and will continue to be recognised beyond this country as a contribution to a particular time and place.”

*Margaret Garlake, Reg Butler monograph*

Japanese Girl 2, 1981  
Reg Butler  
Painted bronze, hair, velvet and foam  
Edition 1/8  
47 x 56 x 35 cm

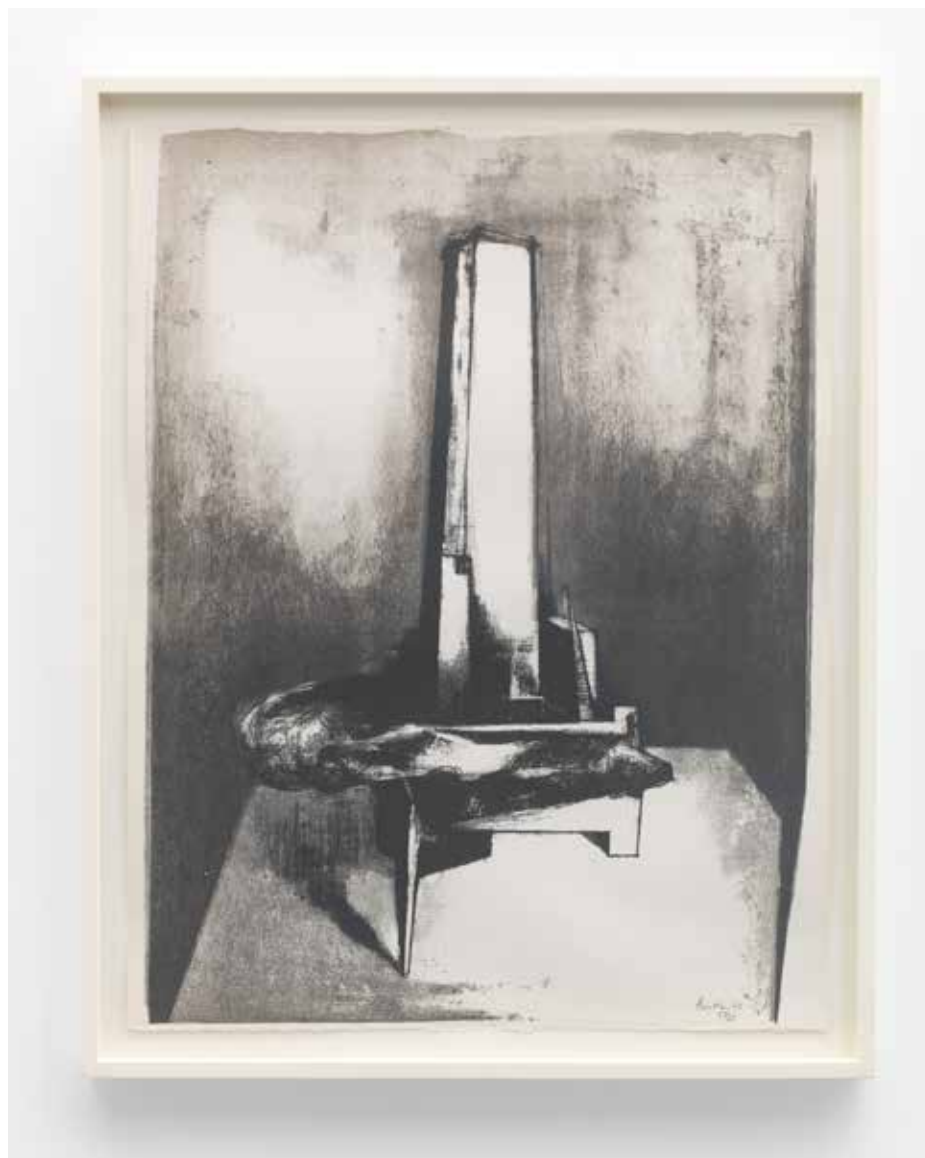




Figure 1 From Musee Imaginaire, 1961  
Reg Butler  
Bronze  
Edition 9/9  
22 x 9 x 7.5 cm



Italian Girl, 1963  
Reg Butler  
Lithograph  
Edition 6/65  
57 x 70 cm



Tower Two, 1968  
Reg Butler  
Lithograph  
Edition 57/65  
72 x 56.5 cm

Tcheekle Tower, 1960-61  
Reg Butler  
Bronze  
Edition 4/8  
66 x 17 x 18 cm





Figure 2 From Musee Imaginaire, 1961  
 Reg Butler  
 Bronze  
 Edition 9/9  
 18 x 9 x 7 cm



Girl, 1968  
 Reg Butler  
 Lithograph  
 Edition 57/65  
 56 x 72 cm



Lynn Chadwick  
1914 - 2003

"Chadwick was exceptional... between 1978 and 1996 he made 190 different sculptures. The series of cloaked walking figures and couples continued, with maquette-scale pieces exploring a whole gamut of variations on the motif of the blown cloak, streaming out behind, swept to one side or falling from the shoulders in ceremonial amplitude."

"By the time he finished *Ace of Diamonds*, Chadwick was 82 and, following a bad fall in the house, not in good health. But his decision to stop working that year [1996] stemmed less from physical fatigue than from an acceptance that 'He'd said everything he wanted to say and in as many ways as he wanted to say it. He didn't want to repeat himself'"

*Michael Bird, Lynn Chadwick monograph*

Fourth Girl Sitting on Bench, 1988  
Lynn Chadwick  
Bronze  
Edition 7/9  
95 x 56 x 66 cm





Back to Venice, 1980  
Lynn Chadwick  
Ink & Wash  
Unique  
41 x 55 cm



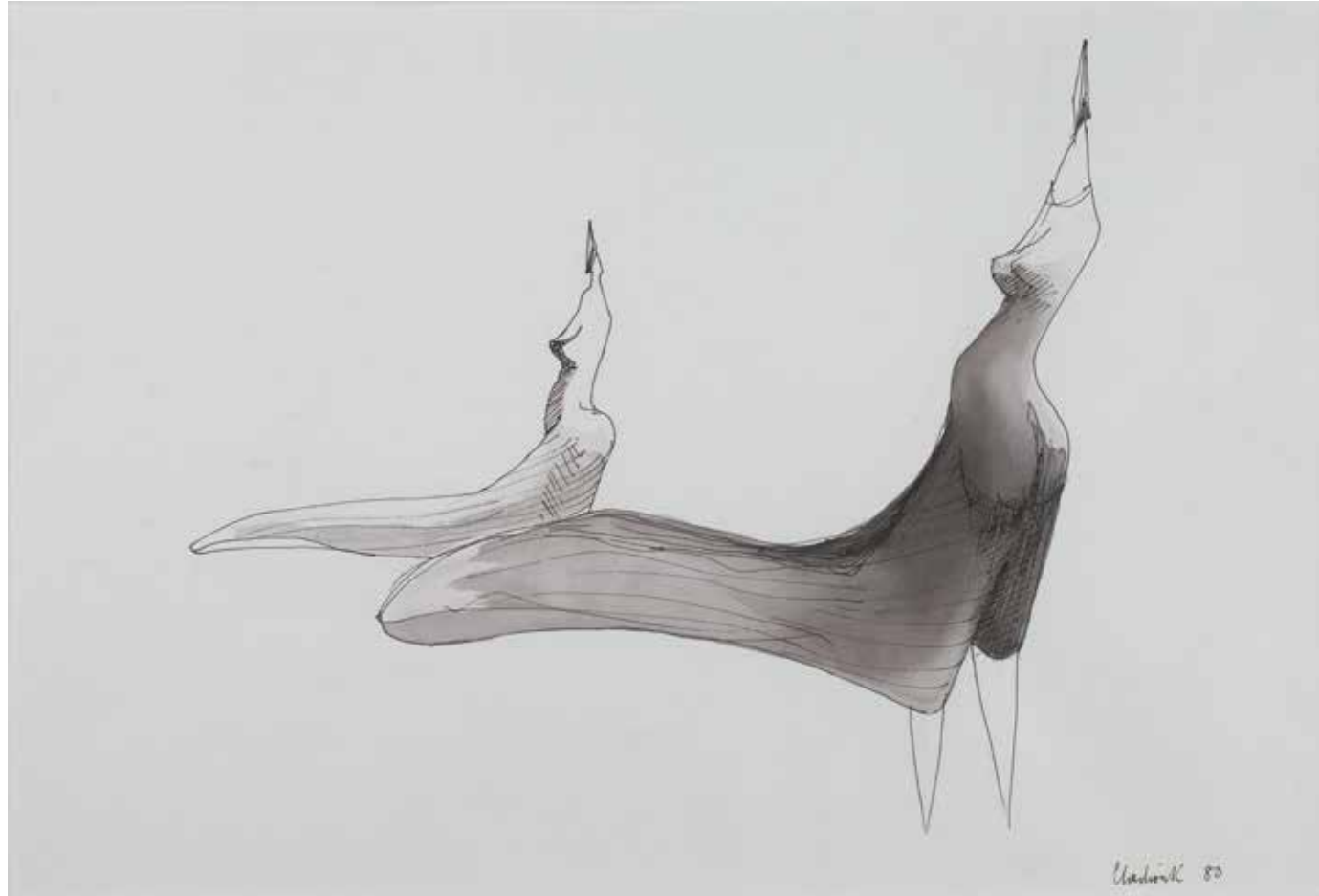
Back to Venice (small version III), 1988  
Lynn Chadwick  
Bronze  
Edition of 9  
26.5 x 39 x 24 cm



Seated Elektra, 1969  
 Lynn Chadwick  
 Lithograph  
 Edition 107/210  
 66 x 88 cm



Winged Figures, 1979  
 Lynn Chadwick  
 Ink & Wash  
 Unique  
 52 x 46.5 cm



High Wind, 1980  
Lynn Chadwick  
Ink & Wash  
Unique  
47.5 x 62 cm

Maquette VIII High Wind, 1986  
Lynn Chadwick  
Sterling Silver  
Edition 13/20  
18 x 11 x 15 cm

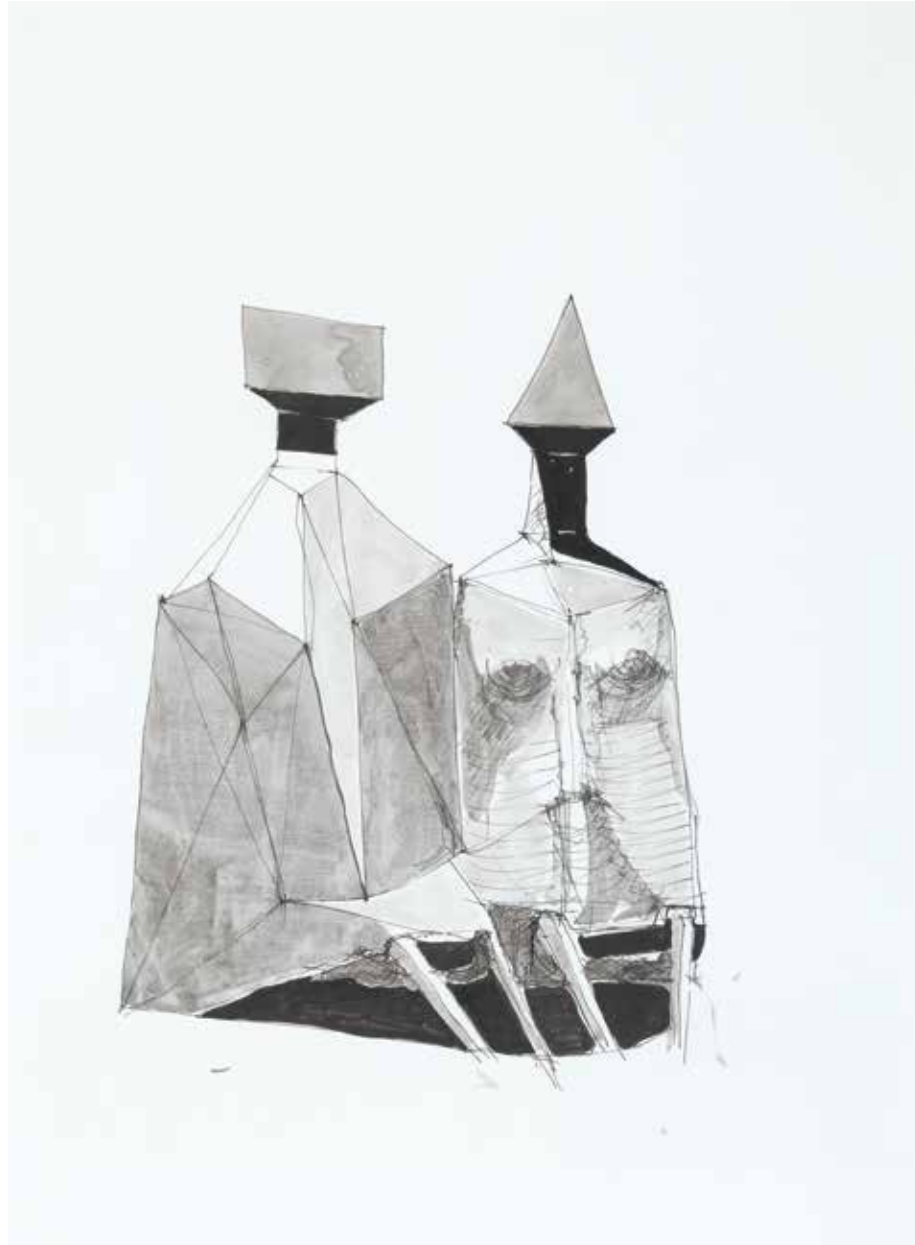






High Wind II, 1988  
Lynn Chadwick  
Bronze  
EA2 from an  
edition of 9  
188 x 94 x 98 cm

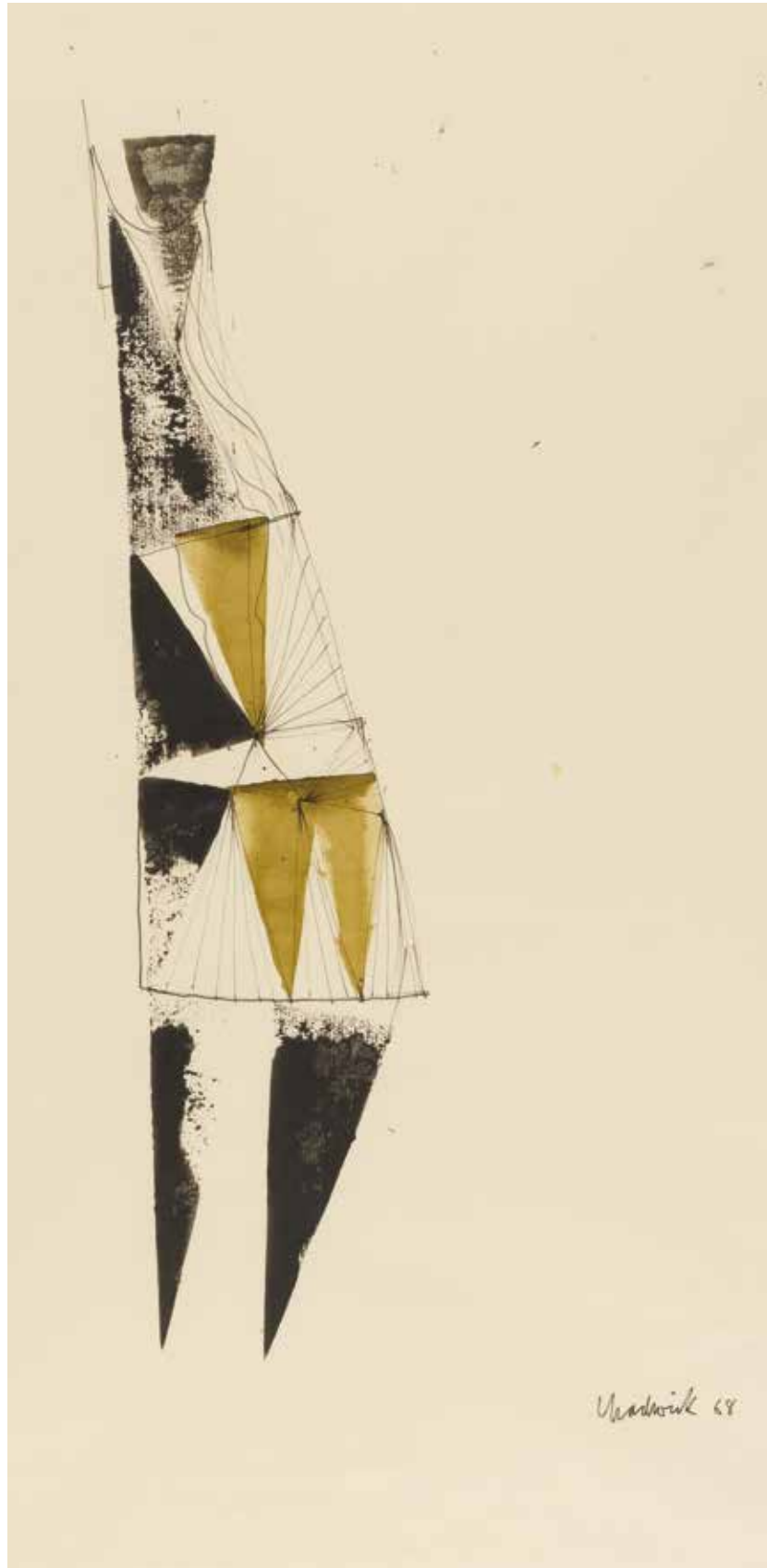




Sitting Couple, 1971  
Lynn Chadwick  
Ink & Wash  
Unique  
84.5 x 64.5 cm

Walking Couple IV, 1989  
Lynn Chadwick  
Bronze  
Edition 7/9  
46 x 25.5 x 17.5 cm





Untitled, 1968  
Lynn Chadwick  
Ink & Monoprint  
Unique  
83 x 65 cm

Stairs, 1990  
Lynn Chadwick  
Bronze  
Edition 9/9  
105 x 53 x 27 cm





Geoffrey Clarke  
1924 - 2014

The chronological placement of wood at the end of Clarke's career stemmed in part from his desire to continue to work at a stage when casting proved increasingly difficult... Wood provided the opportunity to explore ideas in a less pressurised manner, particularly after Bill's (Clarke's wife) diagnosis with Alzheimer's, when he was unable to leave her for long periods of time.

*Judith LeGrove, Geoffrey Clarke: A Sculptor's Materials 2017*

Transmission, 1999  
Geoffrey Clarke  
Mixed Media  
Unique  
35.5 x 24 x 9 cm





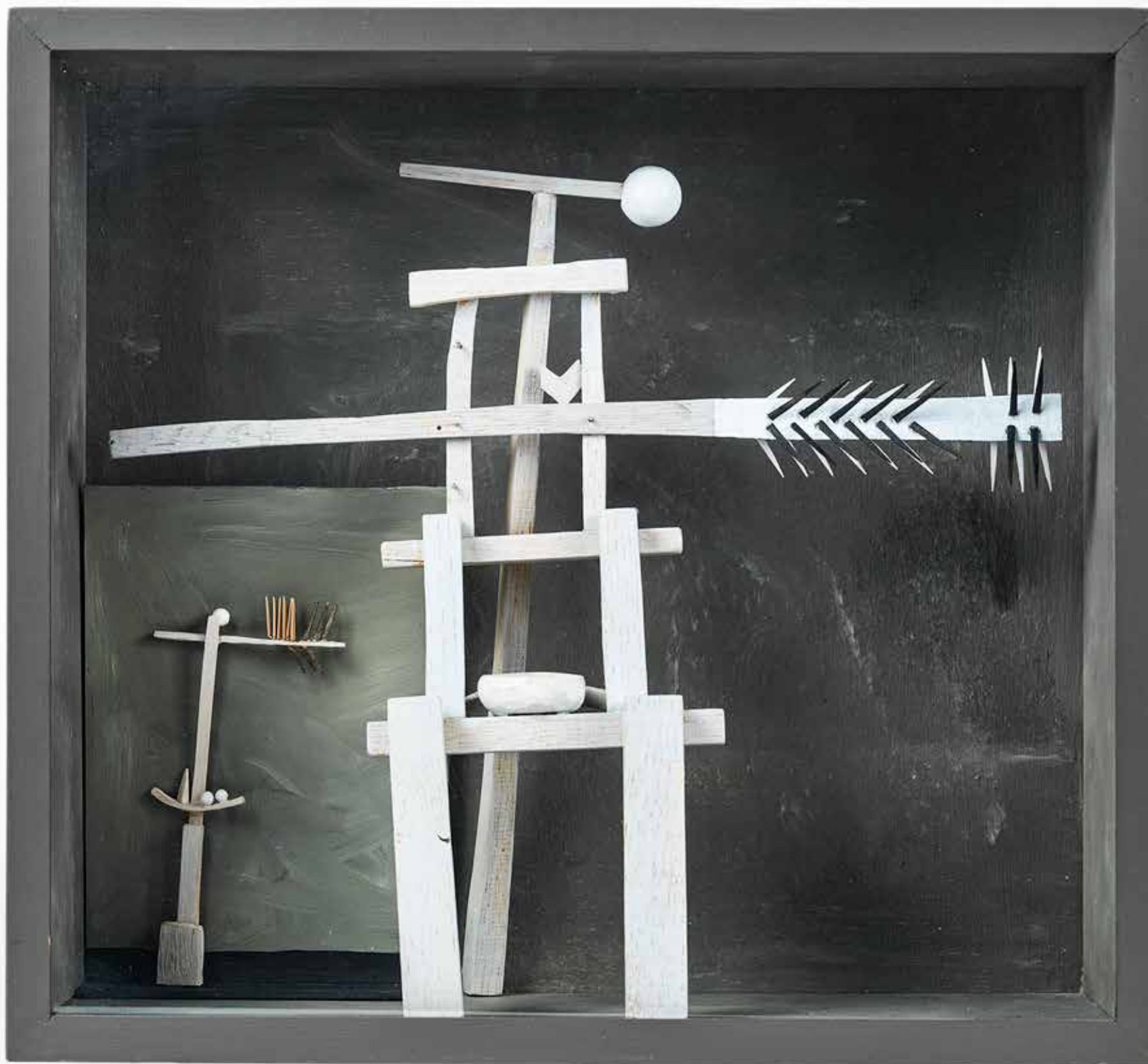


Respect, 1999  
Geoffrey Clarke  
Mixed Media  
Unique  
14 x 19 x 8 cm



Re-Orchestration, 1999  
Geoffrey Clarke  
Mixed Media  
Unique  
35.5 x 24 x 9 cm

The Artist's Real Instrument, 1999  
Geoffrey Clarke  
Mixed Media  
Unique  
40.5 x 44 x 15 cm



Robert Clatworthy  
1928 - 2015

Reviewing a Clatworthy show at Chapman Gallery, Putney in 1988, James O'Connor described salient qualities of an enormously powerful and still underrated sculptor's work. Its 'molten energy and tumultuous emotion,' O'Connor writes, reflects an artist who 'deals with his materials in an abstract way and ends up with a figurative result...though the expressionist style is half a century and more old. Clatworthy is totally contemporary'. Timelessly contemporary, Clatworthy's work, underpinned by the existentialism of his intellectual background, transcends the primitive/modern and abstract/figurative divide to deliver a profound and winning synthesis beyond stylistic affection.

*Peter Davies, Robert Clatworthy: A Critical Assessment*

Walking Figure II, 1963  
Robert Clatworthy  
Bronze  
Edition 8/8  
74 x 23 x 22 cm







Walking Figure II, 1963  
Robert Clatworthy  
Bronze  
Edition 8/8  
74 x 23 x 22 cm





Elisabeth Frink  
1930 - 1993

"Frink has made the [sculpture] appear light, as with the Desert Quartet, by chiselling it all over with a patina of little wedge cuts that make the huge form appear to shimmer. Her journey of creation can be charted through her surface textures – from the torn ravages of war through glinting mirrors of deception to the gentle rippling of a lake at peace."

"One of the most striking features of her sculpture, the painted or colour-patinated eyes in her late work, connects the views from close up and at a distance, because even from a great distance people have a very keen perception of which way other creatures are looking. Elisabeth Frink offers plenty of encouragement for people to perceive bronzes as something more than just the formed material. This pre-eminence of the living, combined with a certain distance from naturalism, defines her special place in the history of sculpture."

*Elisabeth Frink Catalogue Raisonné of Sculpture 1947 -93*

Dessert Quartet III, 1989  
Elisabeth Frink  
Plaster  
Unique  
130 x 118 x 80 cm





Rejoneadora III, 1973  
 Elisabeth Frink  
 Lithograph  
 Edition 6/72  
 84 x 64 cm



Spinning Man V, 1965  
 Elisabeth Frink  
 Lithograph  
 Edition 18/65  
 86 x 63 cm





Small Soldiers Head, 1964  
Elisabeth Frink  
Bronze  
A/C from an edition of 7  
21 x 15 x 11 cm



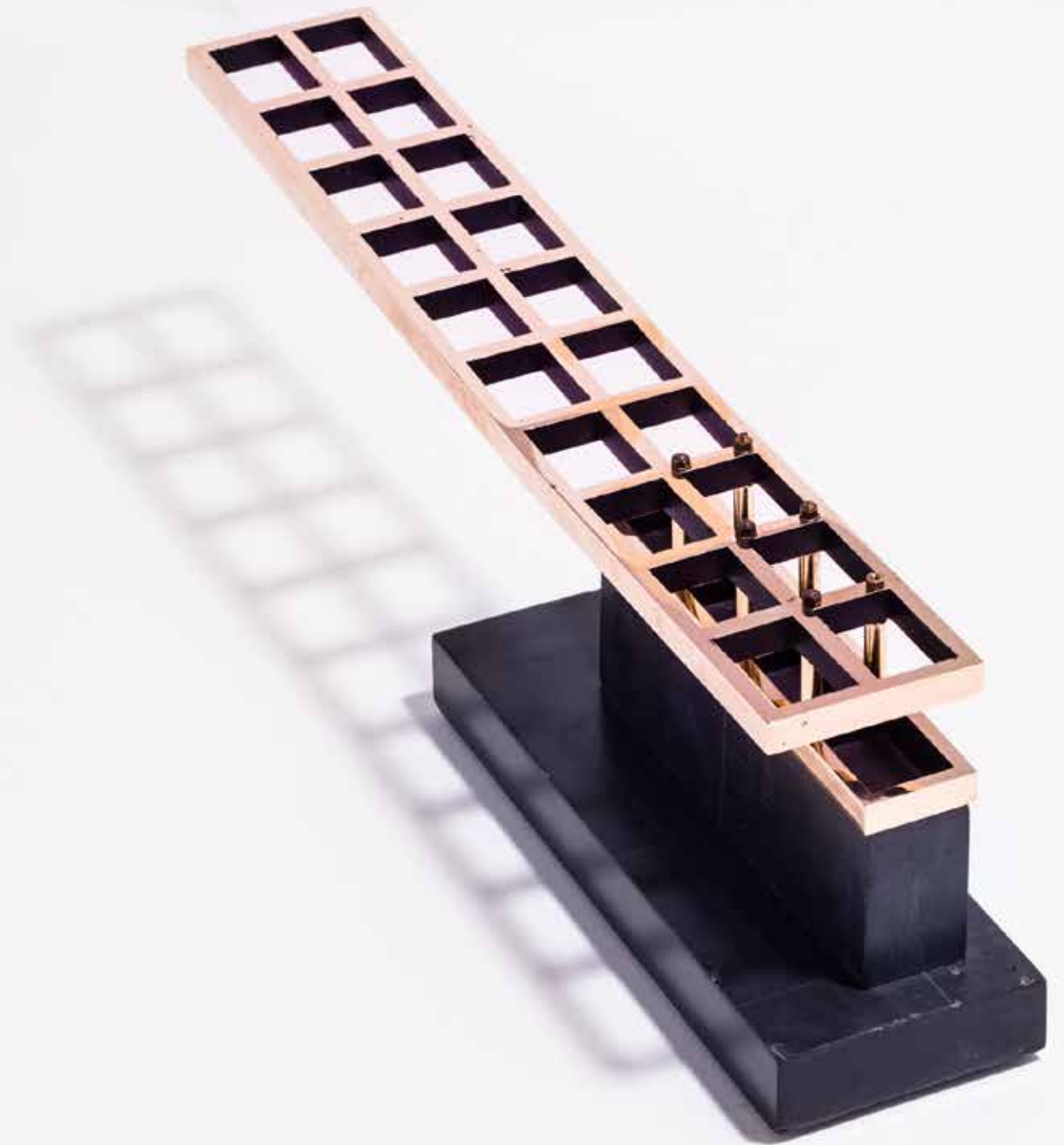
John Hoskin  
1921 - 1990

Whether talking about his sculpture, the workbench under construction or the glass table he was designing, John would gesticulate with short sharp chopping movements to emphasize the planes, verticals and horizontals he was searching for.

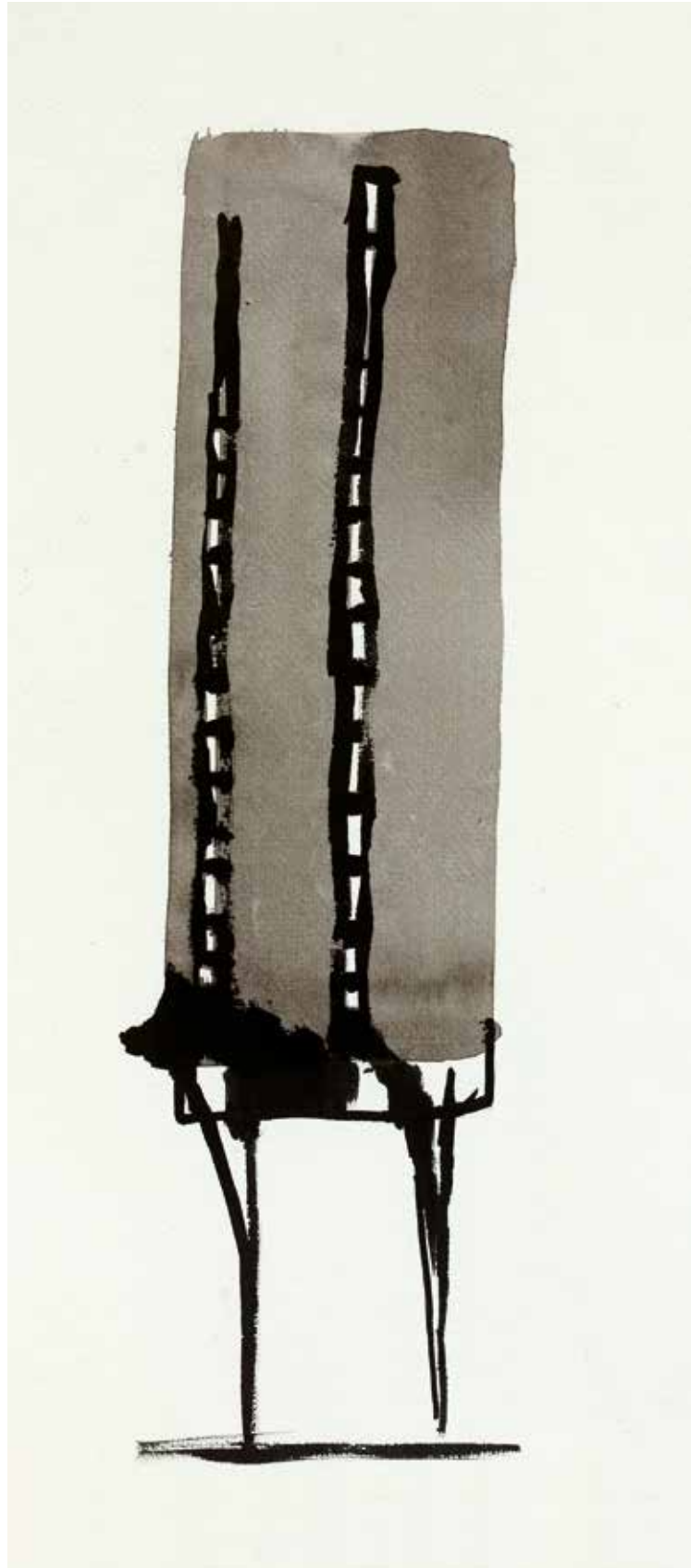
Though his was a very focused lifestyle, he was also a very generous, gregarious and loving man, always ready to enjoy himself. Well respected by his contemporaries, John Hoskin was indifferent to his own status within his peer group and to use a term fashionable amongst the young, John was certainly 'cool' but he was never cold.

*Ken Cook 'Cast in a Different Light' exhibition catalogue, Gallery Pangolin 2013*

Bronze Piece II, 1984  
John Hoskin  
Bronze  
Unique  
14.5 x 8.5 x 43 cm







Untitled, (date unknown)  
John Hoskin  
Ink & Wash  
Unique  
74 x 54.5 cm

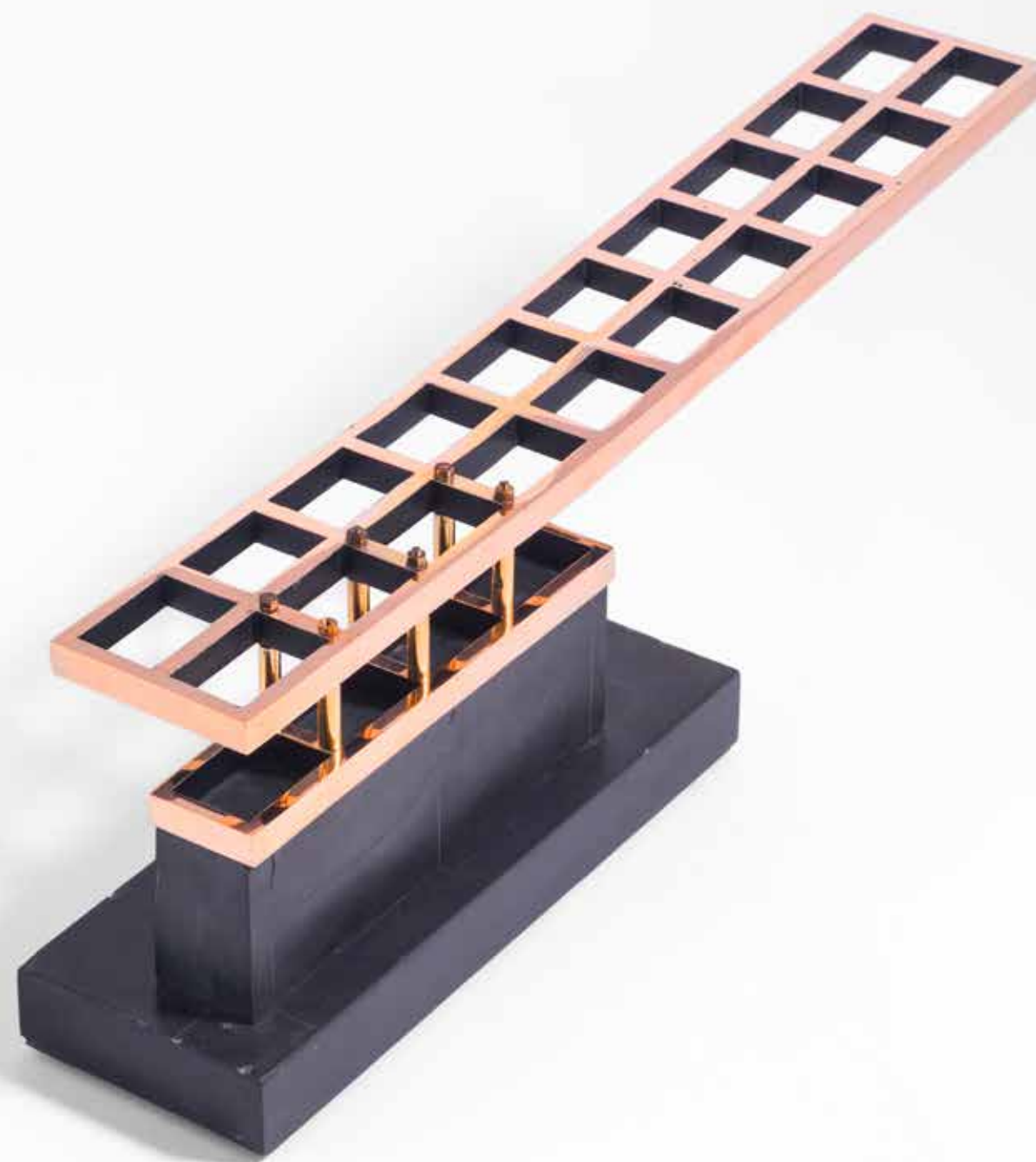
Bronze Piece I, 1984  
John Hoskin  
Bronze  
Unique  
45.5 x 16 x 13 cm





Untitled 7, 1960  
John Hoskin  
Gouache  
Unique  
46 x 65 cm

Bronze Piece II, 1984  
John Hoskin  
Bronze  
Unique  
14.5 x 8.5 x 43 cm



Eduardo Paolozzi  
1924 - 2005

"With regard to the small plasters, some are from 'ready-mades' (including boxed model kits, objects found in charity shops etc); others are cast from his own designs."

"The plasters from the 1990s were not often cast in any other material. A lot of the animals were made specially for the 'Arche Noah' , [Noah's Ark], exhibition in Munich in 1990."

"He was very keen that the medium of plaster should have a higher status as a sculptural medium than it had previously enjoyed in the 20th century. He took a particular interest in this question after Albert Elsen's 'Rodin Rediscovered' exhibition (1981) which re-valued Rodin's practice with plaster."

*Robin Spencer, the authority on Paolozzi, on his use of plaster.*

Baboon c. 1990  
Eduardo Paolozzi  
Plaster  
Open Edition  
34 x 18.5 x 18 cm







Untitled Collage I, 1968  
 Eduardo Paolozzi  
 Collage  
 Unique  
 42.5 x 46.5 cm



Untitled Collage, II 1968  
 Eduardo Paolozzi  
 Collage  
 Unique  
 42.5 x 46.5 cm



London to Paris, 1999  
Eduardo Paolozzi  
Plaster  
Unique  
25 x 76 x 24 cm





Untitled 2, 1970  
Eduardo Paolozzi  
Pencil  
Unique  
34 x 41.5 cm



Untitled 1970  
Eduardo Paolozzi  
Pencil  
Unique  
39.5 x 30 cm



Vulcan, 1998  
Eduardo Paolozzi  
Plaster  
Unique  
200 x 57 x 65 cm



Harry Thubron  
1915 - 1985

As a keen student of Japanese painting and calligraphy he had a very sophisticated take on the activity of mark-making. A mark was not simply the result of a motion of hand and arm and a loaded brush, but pre-eminently a matter of 'shaping' and 'thing-making' - the creation of discreet and characterful visual entities - and as such was a vehicle for carrying complex meaning in its most subtly coded, sensible form.

*Harry Thubron : Collages and Constructions 1972-1984, Published by Austin Desmond Fine Art 2007*

Composition (Japan), 1965  
Harry Thubron  
Oil on Wood  
Unique  
50 x 68 cm





Reclining Figure, 1966  
Harry Thubron  
Fabric and Mixed Media  
Unique  
113 x 132 x 4.5 cm







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Sculpture measurements are height x width x depth  
Works on paper measurements framed are height x width

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