

MODERN AND CONTEMPORARY SCULPTURE



WOLSELEY FINE ARTS

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SCULPTURE

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WOLSELEY FINE ARTS

12 Needham Road, Westbourne Grove, London W11 2RP

Tel: +44(0) 20 7792 2788, Fax +44 (0)20 7792 2988

E mail: info@wolseleyfinearts.com Web site: www.wolseleyfinearts.com

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All enquiries regarding the items in this catalogue should be addressed to
Wolseley Fine Arts Ltd
12 Needham Road
London W11 2RP
Tel +44 (0)20 7792 2788
E mail: info@wolseleyfinearts.com

MODERN SCULPTURE

Michael Ayrton

1921–1975, British

Ayrton was a sculptor, painter, printmaker and writer. He started his career as a painter in the Neo-Romantic tradition. His contributions to 'The Spectator' during 1946–8 were important in the acceptance of Neo Romanticism. From 1946 Ayrton traveled widely in Italy.

He began to sculpt in bronze in the early 1950s receiving some advice from Henry Moore and visited Cumae in 1956–57 and Greece in 1958, turning to Greek myth as his principal source of inspiration, particularly the legends of Daedalus and Icarus, the Minotaur and the image of the maze. His powerful style sought to reinterpret mythological ideas in terms of the figure.

His reinvention of the achievements and techniques of antiquity and his experiments using Perspex in reflective sculpture place him amongst the most original sculptors of his time.

Web 1972

Bronze steel and threads, figure 54 x 23.5 x 17 cm
plus stand of 122.5 cm, overall 176.5 cm
Signed and numbered 4/9

Literature: Peter Canon-Brookes, *Michael Ayrton
An Illustrated Commentary*,
Birmingham Museums and Art Gallery
1978, page 128 no 234 (illustrated)





Reg Butler

1913–1981

Butler was a sculptor and teacher who trained as an architect. After an initial career in architecture he started working as a sculptor in 1947, after working as a blacksmith during WWII, joining Henry Moore as an assistant.

His first one man exhibition was held at the Hanover Gallery, London, in 1949. The following year he preceded Kenneth Armitage in receiving The Gregory Fellowship awarded by Leeds University. It was during his three years in Leeds that he fully developed his sculptural style. He abandoned his past methods of welding in iron as he felt that he was being overwhelmed by the material itself. He turned instead to modeling in clay or plaster and casting the models in a thin lightweight bronze, of which the work in this exhibition is a good example.

In 1952, Butler (alongside Lynn Chadwick) was among the eight sculptors chosen to represent Britain at the Venice Biennale, where his work was highly acclaimed.

Woman on Boat 1953

Bronze

58 x 71 x 16.5 cm, 22¾ x 28 x 6½ ins

Signed with monogram and numbered 2 and dated 3/54

Provenance: Curt Valentin Gallery, New York, February 1955

The Estate of Vera G List

Estella Campavias

1918–1990, British

Estella Campavias was of Spanish extraction and was brought up in Turkey. She began her career in 1955 as a ceramicist, aiming to produce works of art rather than craft. After a period of reflection and experimentation she turned to sculpture.

Her work is figurative with a strong tendency towards abstraction. The forms are flowing and smooth, an expression that shows us the inner character of the human or animal form depicted rather than the details of the exterior.

Estella received no formal art training which gives the work a unique and intuitive character.

Head c1980

Bronze

30 x 16 x 19 cm

Stamped with the estate stamp and numbered from the edition of 8

Cast by Morris Singer 2004

Reclining Figure c1980

Bronze

37 x 43 x 23 cm

Stamped with the estate stamp and numbered from the edition of 8

Cast by Morris Singer 2004

Illustrated

La Joie de Vivre 1988

Bronze, 25 x 10 x 11cm

Signed with initials and numbered from the edition of 390 of which only about 30 cast

Cast by T Schroeder, Germany 1988 for Sicommerce AG, Zurich





Frank Dobson

1886–1963, British

Dobson was a sculptor, draughtsman and painter. His first sculptures were very stylised. In 1920 he was selected by Wyndham Lewis as the only sculptor of the 'Group X' exhibition. His post WW1 carvings are very angular and Vorticist in style, reminiscent of Gaudier-Brzeska and Epstein. From the mid twenties he concentrated mainly on the female nude, influenced by French sculptor Aristide Maillol.

Kneeling Torso 1928

Bronze, height 17¾ ins

Signed Dobson in base and numbered from the edition of 5 + 3 a/p

One cast was made during the artist's lifetime and the rest of the edition and the artist proofs were cast from the original plaster by Morris Singer in 2004 with the permission of the Dobson estate.

Literature: Neville Jason and Lisa Thompson-Pharoah, *The Sculpture of Frank Dobson*, page 136 number 82

Kneeling Torso 1928

Plaster, height 17¾ ins

Signed Dobson in base

Illustrated

The original plaster created by Dobson from which the casts above were taken.

Literature: Neville Jason and Lisa Thompson-Pharoah, *The Sculpture of Frank Dobson*, page 136 number 82

Henri Gaudier-Brzeska

1891–1915, French

Gaudier began sculpting in Paris in 1910, inspired by Rodin, rather than by the avant-garde artists of his own generation. When he moved to London in 1911 his knowledge of contemporary developments in sculpture was slight. After a meeting with Epstein, Gaudier started to pursue a more experimental direction. The work in this exhibition was conceived shortly after meeting Epstein and already shows this influence.

Head of a Young Man 1912

Composite cast stone

32 x 24,5 x 20 cm plus base

One of 12 stone casts made by Fiorini from a mould taken from the original sandstone carving c.1960. Three casts are recorded as being in public museums and a further two at Kettle's Yard, Cambridge. The rest are in private collections.

Provenance: Private Collection, London

Literature: Evelyn Silber & David Finn, *Gaudier Brzeska, Life and Art* no 44, illustrated plate 41





Eric Gill

1882–1940, British

Eric Gill was a prolific artist in many disciplines but wanted to be remembered on his grave as a stone carver. The strength of his work lies in the use of the direct carving technique. In 1909 he carved his first sculpture and unknowingly reinstated the direct carving technique by carving what he had in his head straight into the stone. At this time sculptors would usually model in clay, cast in plaster and use this model to let a craftsman either carve it or cast it in bronze. Gill however carved directly into the stone and was most likely the first sculptor to do so since the Middle Ages. Occasionally he modelled in plasticine and had casts made either in plaster or bronze.

Madonna and Child I 1912/13

Painted plaster, height 19.5 cm

Signed with initials and numbered 65 on base

Literature: Judith Collins, *Eric Gill – The Sculpture*,

London 1998 page 80 number 33

Here Judith Collins describes how an edition of plaster casts were made from an original plasticine model. It is not clear how many plaster casts were made, each of which was individually painted. The plasticine model was also used to make an edition of 7 in bronze.

Barbara Hepworth

1903–1975, British

Hepworth discovered her passion for art as a young child and, in 1920, entered Leeds School of Art. Two years later she was admitted to the Royal College of Art in London, from which she graduated in 1924. While on a postgraduate fellowship in Italy, Hepworth worked with master stone carvers and met the British sculptor John Skeaping, whom she later married. Back in London, Hepworth was one of a small group of pioneering sculptors committed to exploring abstraction. She had her first solo exhibition in 1928 and, by the early 1930s, had developed her mature style: a sensuous kind of organic abstraction, sometimes incorporating strings, wires, coloured paint, or holes piercing the sculpted form.

Three Forms (Extra Eye) 1969

Polished bronze

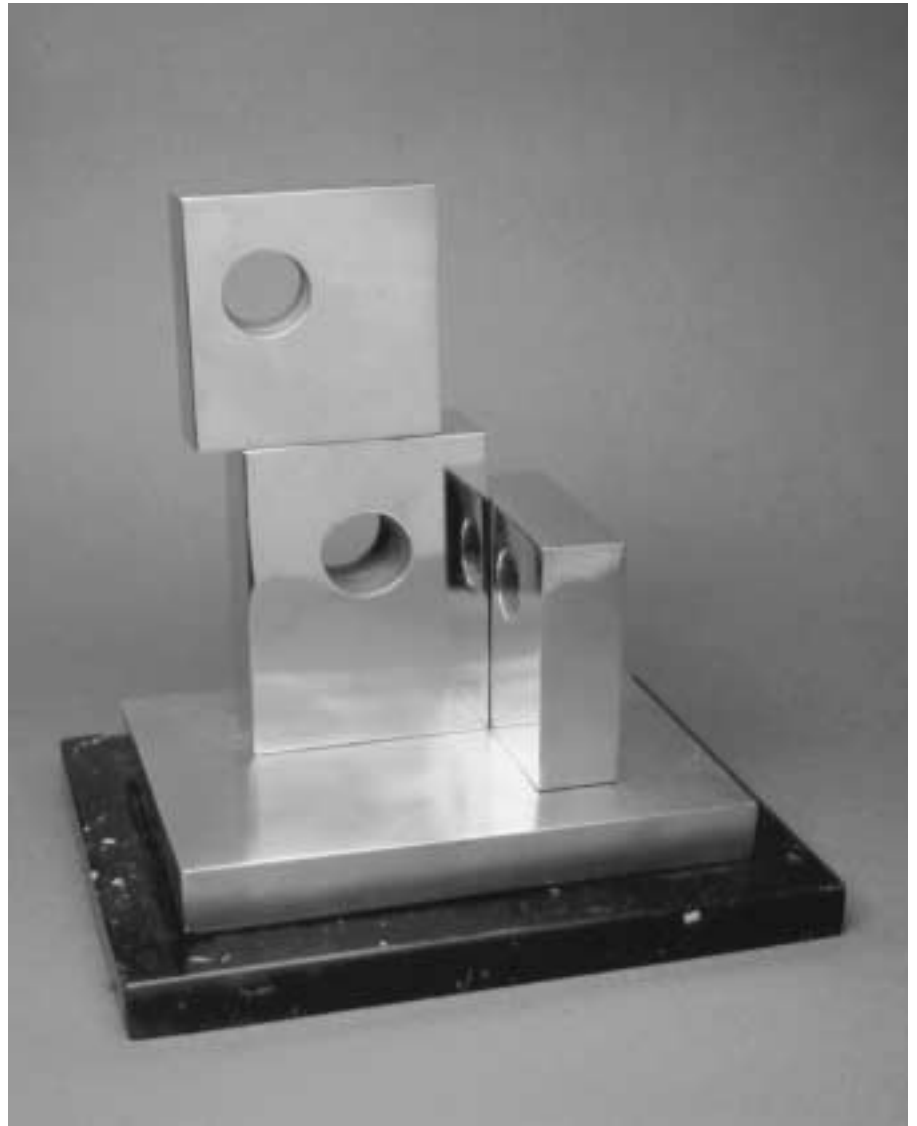
Height 20.3 cm, 8 ins excluding stone base

Signed and numbered 3/9

Exhibited: Marlborough Fine Arts, Barbara Hepworth Recent Work February – March, 1970, number 26

Provenance: Marlborough Fine Arts purchased by Avraham Haviilo, Israel, from whom acquired by Wolseley Fine Arts

Literature: Alan Bowness, *The Complete Sculpture of Barbara Hepworth 1960-1969*, London 1971 number 487, illustrated page 49



David Jones

1895–1974, British

David Jones trained at the Camberwell School of Art and following the 1st World War, the Westminster School. In 1921 he met Eric Gill at Ditchling, where he was introduced to wood engraving.

Jones's early engravings such as *Family before Crucifix* are reminiscent of Gill's medieval style but by 1924 Jones had found his voice as an engraver and the two blocks for the humorous polemic book *Libellus Lapidum* containing verses by Douglas Pepler are highly original works incorporating Art Deco ideas. The works, although conceived in two dimensions, show a sound grasp of spatial awareness and the heavily carved sections of the *Libellus Lapidum* blocks are very sculptural in form.

(i) Family before Crucifix and (ii) Man in Pub 1922

Boxwood partly gessoed, 7.6 x 9.2 cm

Used in *The Game* 1922. Later cut into two blocks with Family before Crucifix used in *St Thomas Aquinas Calendar* 1926 both published by St. Dominic's Press

Literature: Douglas Cleverdon, *The Engravings of David Jones*, Clover Hill Editions 1981 Reference E24

View of Stairs 1924

Boxwood partly gessoed, 8.2 x 5.7cm plus stand

Used in *Libellus Lapidum*, St Dominic's Press 1924

Literature: Douglas Cleverdon, *The Engravings of David Jones*, Clover Hill Editions 1981 Reference E72

Expulsion of the Money Changers 1924

Boxwood partly gessoed, 11.4 x 8.3 cm

Used in *Libellus Lapidum*, St. Dominic's Press 1924

Literature: Douglas Cleverdon, *The Engravings of David Jones*, Clover Hill Editions 1981 Reference E77



Giacomo Manzù

1908–1991, Italian

Manzù's oeuvre is characterised by recurring themes like the young girl on a chair, the cardinals, mother and child and the ice skater. In all sculptures he made of skaters the figure depicted is female, wearing a short skirted dress, standing still after or before skating. Although her feet look as if she is wearing skates, these have actually been omitted in the sculpture. Models for the skaters were Inge Schabel, dancer at the Salzburg Opera, and her sister Sonia.

Pattinatrice (Ice Skater) c.1957

Bronze

Height 50.5 cm

Signed and stamped with the foundry mark

“Manzù Fonderie Maf Milano” on the base

The work is recorded in the Manzù archive





John Milne

1931–1978, British

Milne's earliest sculptures were modeled in terracotta, using the pottery kiln at Salford Royal Technical College, where he studied art. He spent time in Paris, studying at the Académie de la Grande Chaumière where Zadkine was one of the teachers. Milne however was more inspired by artists like Dobson, Maillol and Brancusi.

Milne was one of the most interesting sculptors associated with St Ives and Barbara Hepworth, for whom he was an assistant for some years, and the English Post War avant garde movement. His work of the 50s owed much to the St Ives milieu in which he lived but later Milne was influenced by the landscape and architecture of Greece, Persia and North Africa. As a result his mature work has a more international flavour.

Horus 1969

Polished bronze, height 43 cm plus base of 3.5 cm

Signed, dated and numbered 8/9

Literature: Peter Davies, *The Sculpture of John Milne*, Belgrave Gallery, London and St Ives, 2000, reference JM91, page 78 (illustrated)

Cylindrical Form 1974

Polished bronze, height 26.5 cm + base of 3 cm

Signed, dated and numbered 1/6 *Illustrated*

Literature: Peter Davies, *The Sculpture of John Milne*, Belgrave Gallery, London and St Ives, 2000, reference JM148, page 85 (illustrated)

Henry Moore

1898–1986, British

This is one of only two woodblocks Moore made. They were cut when Moore was at the Royal College of Art in London and they were designed for the first issue of the quarterly magazine *The Island* which appeared on 15 June 1931, edited by Josef Bard for the group of artists calling themselves “The Islanders”. Leon Underwood, Gertrude Hermes and Eileen Agar were other members. After only four issues the publication ceased.

There were no editions of the woodblocks and they then gathered dust in Moore’s studio until Gerald Cramer visited Moore in 1966 to discuss various prints by the artist which he was publishing. He noticed the blocks and was intrigued when Moore told him their history. Cramer took the blocks to the master printer

Jacques Frélaud in Paris to have a few trial proofs pulled and these were so successful that Moore and Cramer decided to publish editions of 50 impressions of each which were sold out on subscription

Figures Sculpture 1931

Cancelled woodblock for engraving (Cramer 1)

12.5 x 19.8 cm

Literature: Joseph Bard (Editor), *The Island* 1931 Volume One, Hawthorne Press page 7, (engraving illustrated)
Gérald Cramer, *Henry Moore Catalogue of Graphic Work*, Volume 1, Geneva 1973. No 1 (engraving illustrated)





Leon Underwood

1890–1975, British

Underwood was one of the 20th century's most original and versatile artists. He trained at the Regent Street Polytechnic, Royal College of Art and the Slade. In 1921 he set up his own school known as the Brook Green School where he taught drawing, printmaking and sculpture. Some of his pupils there were Henry Moore, Blair Hughes-Stanton, Eileen Agar and Gertrude Hermes.

Although Underwood tended to take up, master and then abandon forms of expression, he remained faithful to sculpture throughout his life. In the post-war period he developed his new ways of conceiving and casting sculpture. *The Pursuit of Ideas* was the most important public commission in the post-war period.

The Pursuit of Ideas 1959

Bronze with dark brown patina on a wooden base,
27 x 33 x 15 cm

Inscribed Leon U '59. L.C.C. Maquette Hilgrove estate, edition of seven

The sculpture is a maquette for the sculpture commissioned by the London County Council for the Hilgrove estate in Swiss Cottage, London which was completed in 1960.

Literature: Ben Whitworth, *The Sculpture of Leon Underwood*, The Henry Moore Foundation in Association with Lund Humphries 2000, number 180 page 139
Christopher Neve, *Leon Underwood*, Thames and Hudson, page 204

Peter Watts

1916–2002

Peter Watts was a sculptor in stone, wood and bronze. He studied at the Bath School of Art in 1937, at the City and Guilds School of Art in Kennington and under P. Lindsey Clark in London.

Peter's work stands in the tradition of Gill and Maillol with strong classical influences. He used the direct carving technique, mainly in stone and occasionally in wood, particularly in his later years.

Watts was an artist who was most at home with religious and classical subjects. During his 50 year career he made a number of carved stations of the cross and statues for various churches in the UK and in the USA where he has a strong following. In his last years a series of bronze casts were made from some of his maquettes.

Girl Kneeling 1988

Cedar wood, height 102 cm

Signed with monogram

Illustrated

Literature: Peter Watts, *Chipping from Memory*,
Wolseley Fine Arts 1999 with a
catalogue raisonné by Richard and
Christine Watts number 184 (where its
size is incorrectly stated).

Girl Picking Flowers (Persephone) 1980

Bronze, 19,5 x 10 x 13 cm

Signed and numbered from the edition of 9
Bronzes numbered 1–6 cast 1998 & 2000 and 7–9
2004 by Morris Singer

Literature: Peter Watts, *Chipping from Memory*,
Wolseley Fine Arts 1999 with a
catalogue raisonné by Richard and
Christine Watts number B3.

Mother and Child c.1975

Bronze, 15 x 8 x 5,5 cm

Estate stamp, numbered from the edition of 9
Cast by Morris Singer 2004





CONTEMPORARY SCULPTURE

Maurice Brams

b. 1938, Belgian

Maurice Brams lives and works in Belgium. He works in stone, wood and bronze. He uses the direct carving technique for his pieces in stone and, uniquely, his pieces in polished bronze are carved from solid blocks of metal.

Brams uses highly abstracted female forms to express the theme of evolution – fertility, fertilisation, embryo. He concentrates on the essential.

He exhibits in Belgium, The Netherlands, Luxembourg and Switzerland as well as with Wolseley Fine arts at TEFAF, Maastricht and in London.

Couple 2003

Lens stone, two pieces each 80 cm high
Signed, unique

Illustrated

Budding 2002

Belgian Bluestone, 163 x 25.5 x 23 cm
Signed, unique

Engagement 2004

Alabaster, two pieces each 16 cm high plus base
Signed, unique

Guided 2002

Carved bronze, 23 cm high
Signed and numbered 1/1, unique

Ted Fullerton

b. 1953, Canadian

Ted Fullerton was born in Ottawa and grew up in the village of Port Credit. He studied at the Ontario College of Art from 1972–76 followed by a period studying contemporary and pre-Columbian Art in Columbia, South America. He teaches extensively across Canada and the USA. He is currently Professor of Fine Arts at Georgian College in Barrie.

His work is in numerous public, corporate and private collections in Canada and abroad. He has exhibited widely in group and solo shows in Canada, the USA, Australia and Europe.

His work is characterised by a close study of the psychological condition of man and is often touched with a humorous dimension.

Temple 2000

Bronze and steel, base 68.5 cm and figure 32 cm, overall 81 cm high

Signed and numbered from the edition of 6

Cast by Morris Singer 2002 *Illustrated*

No Part Removed 2000

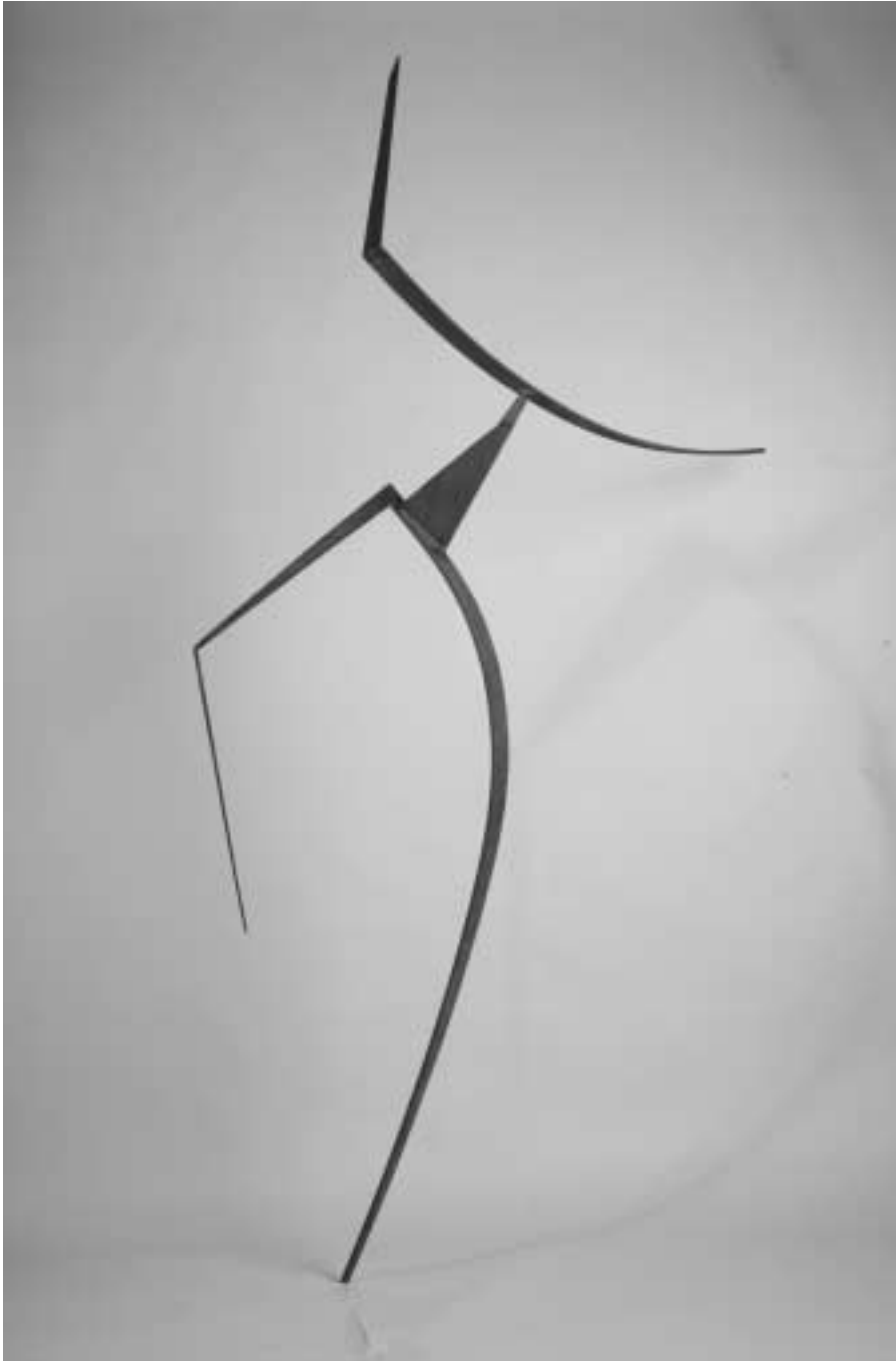
Bronze and steel

Height figures 61.5 cm, base 72 cm high

Signed and numbered from the edition of 6

Cast by Morris Singer 2001





Marko Kratohvil

b. 1958, Serbian

Marko Kratohvil has lived and worked in the United Kingdom since 1991. He graduated with an MA in Sculpture from the University of Art in Belgrade in 1991. He has exhibited extensively throughout Europe and his work is held in both corporate and private collections world wide. He is a member of Royal Society of British Sculptors.

Marko chooses neither to follow a trend, nor base his work on academicism. His sculpture is what is left after the clash between the traditional and the contemporary. The work is purified, without any narrative, and distinctly expressive.

Iron Sculpture 1/04, 2004

Steel, 288 cm high

Unique

Illustrated

Untitled, 2000

Steel, 120 x 80 cm

Unique

Interaction 1/04, 2004

Steel, 180 x 100 cm

Unique

Fiore de Henriquez

b. 1921, Italian/British

Born in Trieste, Italy, Fiore spent the early war period in Venice mixing with art students, where she met the Accademia's head of sculpture, Arturo Martini. Around 1942 she moved to Cortina d'Ampezzo where her sculpture career began, practicing wood carving and portraiture. On liberation in 1944 she moved to Florence where she became studio assistant to Antonio Berti and where she learnt clay modeling and bronze casting. She also studied marble carving in Carrara. In 1949 she travelled to London on an impulse and made portrait commissions and exhibited at the RA.

From her London debut in 1950, and a special commission for the Festival of Britain, for which she was invited by Epstein, Fiore became an internationally known sculptor, with numerous public and private commissions. The list of sitters is long and eminent, including Carlo Levi, Igor Stravinsky, Augustus John (her great friend), Margot Fonteyn, Laurence Olivier, Peter Ustinov, Sibyl Thorndike, Odette Churchill, Field Marshal Auchinleck, and including President Kennedy, Prince Norodom Sihanouk of Cambodia and the Queen Mother.

La Madonnina 1956

Bronze

35 x 21 x 9 cm

Signed and numbered from the edition of 9

Cast in 2001 by Fonderia del Chiaro, Pietrasanta, Italy

Japanese Noble Boy 1978

Bronze

21 x 13 x 17 cm

Signed and numbered from the edition of 7

Cast in 2004 by Fonderia del Chiaro, Pietrasanta, Italy

Johann Strauss 1988

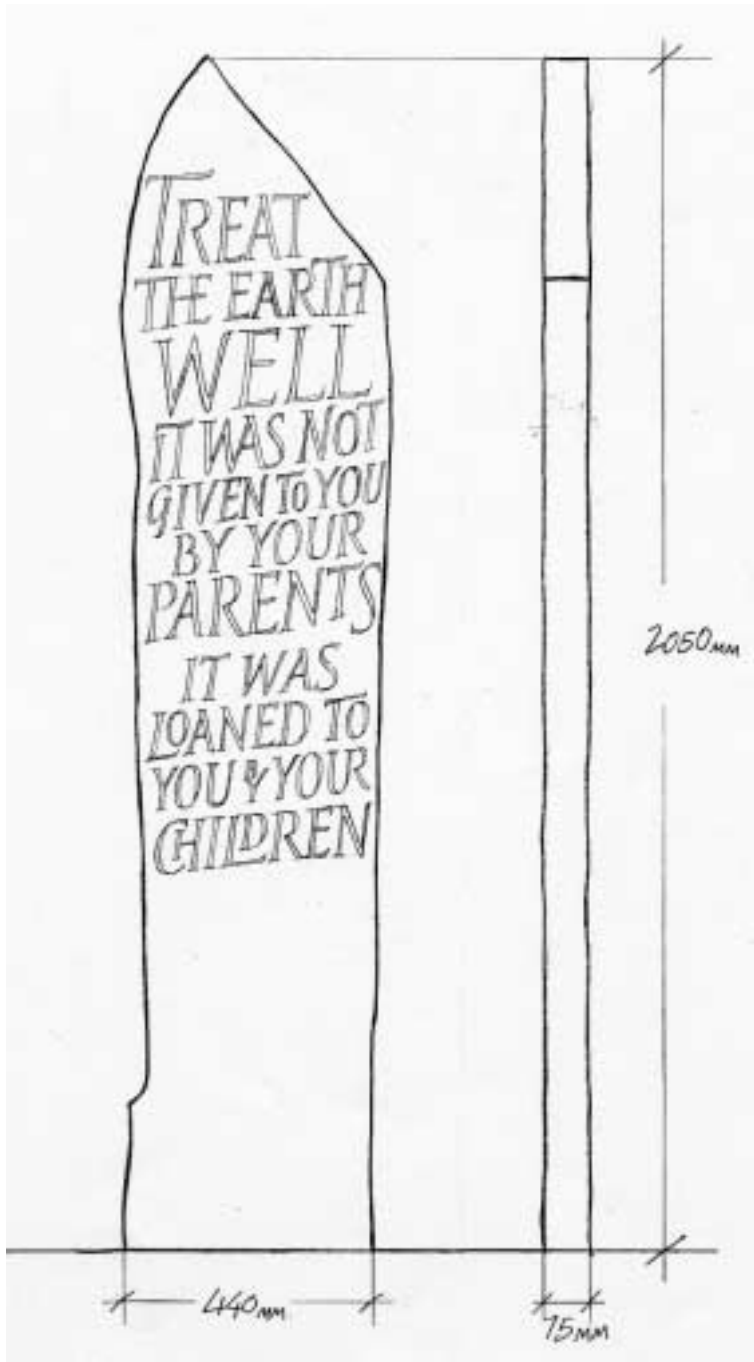
Bronze

30 x 16 x 19 cm

Signed and numbered from the edition of 7

Cast in 2001 by Fonderia del Chiaro, Pietrasanta, Italy





Richard Kindersley

b. 1939, British

Richard Kindersley studied lettering and sculpture at Cambridge School of Art and at his father's workshop. In 1966 he set up his own studio in London. He is now recognised as one of the foremost experts on lettering in the country and has been commissioned in many prestigious lettering and sculpture projects usually involving large scale work on buildings.

Richard lectures widely on both the historical aspects of architectural lettering and the present development of lettering. One of his particular passions are standing stones and he collaborated with Wolseley Fine Arts in 2000 on an exhibition and tour of ten standing stones to celebrate the double millennium. For this exhibition he has made a new standing stone.

Treat the Earth Well 2004

Incised Welsh slate, 205 x 44 x 7.5 cm

The text is from an old Kenyan Proverb

Illustrated (drawing of stone)

Dhruva Mistry

b, 1957, Indian

Mistry was born in Kanjari, Gujarat in 1957. He studied at the faculty of Fine Arts MS University of Baroda from 1974–1981 when he came to Britain on a travelling British council scholarship. He took an MA at the Royal College of Art in 1981–83.

From 1983–1966 he worked in Britain where he received many awards and commissions. He was elected Royal Academician in 1991 and a fellow of the Royal Society of British Sculptors in 1993. His work is rich in the imagery of Indian Art but infused also with Western and Cycladic art forms.

In 1997 he returned to India to become Professor, Head of Sculpture and Dean of the faculty of Fine Arts at the University of Baroda.

Elephant 1987

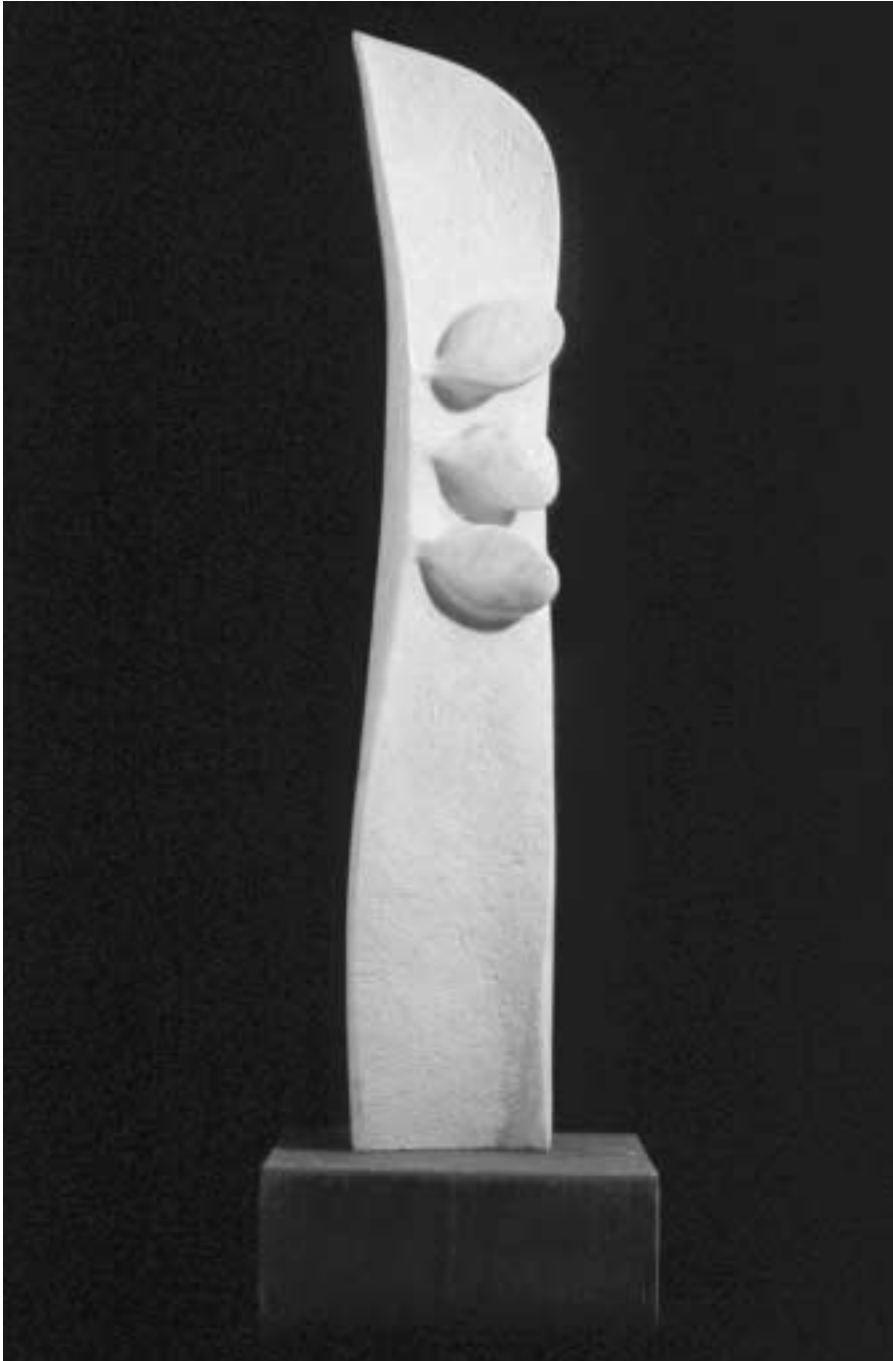
Bronze, 26.7 x 42 cm

Signed, edition of 5

Provenance: Nigel Greenwood Gallery

Estate of Vera G List





Ariane Stam

b. 1935, Dutch

Ariane Stam studied painting at the Art Academy in the Netherlands. She worked as a painter at the beginning of her career, followed by a period of painting and sculpting. Now she works exclusively as a sculptor.

Light is very important in Stam's work. Bronze is always polished and patinated to reflect the light at its best. For several years she has also worked in alabaster, a type of stone that comes alive with light, and more recently in marble, of which the beautiful crystalline structure reflects the light in the most amazing way.

Stam's sculptures refer to nature, with their organic forms. She is fascinated by polarity in form: open/closed, fragile and solid, light and dark, straight and round, and vertical and horizontal are elements often found in her work.

The Tree Sisters 1996

Marble 82 cm high on Belgian Bluestone base of 10 cm

Unique

Patricia Volk

b. 1951, British

Patricia Volk was born in Belfast and studied art as a mature student, graduating in 1989.

Heads are an obsession to her. The “Deity” heads were inspired by the strong memory of the shapes and colours of pebbles on a Scottish beach, combined with the ancient Celtic tradition of placing carvings of heads in wells to act as a charm to deter children from drowning.

The head represents the seat of reason. The expression that of meditation and tranquility.

Deity with Closed Eyes 2001

Bronze, 25 x 26 x 29 cm

Signed and numbered from the edition of 9

Cast by Morris Singer 2001

Deity with Open Eyes

Bronze, 26 x 26 x 30 cm

Signed and numbered from the edition of 9

Cast by Morris Singer 2001





Jos van Vreeswijk

b. 1948, Dutch

Jos van Vreeswijk is a renowned Dutch artist now living in Belgium. Initially trained as a painter, since the age of 25 he has worked as a sculptor. He carves in marble, Belgian Bluestone and granite. In recent years he has also produced small editions of some of his work in bronze

His work is figurative with the emphasis of the development of ideas originating from the female form. An important element of his work is the finishing of the surface of the hard material. He combines a highly polished smooth finish with rough surface which makes his sculpture tactile and beautiful to look at.

He exhibits in the Netherlands and with Wolseley Fine Arts at TEFAF Maastricht and in the UK. After 30 years his work is in collections all over the world.

Imagine 2004

Bronze, 190 cm high including base

Signed and numbered from the edition of 3 +1 a/p

Untitled (Torso) 2002

Carrara marble, 27 x 21 x 4 cm plus base of black marble 10 cm high

Unique

Woman 2003

Blue Carrara marble, 80 cm high plus base

Unique

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Michael Ayrton
Reg Butler
Estella Campavias
Frank Dobson
Henri Gaudier-Brzeska
Eric Gill
Barbara Hepworth
David Jones
Giacomo Manzù
John Milne
Henry Moore
Leon Underwood
Peter Watts

CONTEMPORARY SCULPTURE

Maurice Brams, Belgian
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Dhruva Mistry, Indian
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Jos van Vreeswijk, Dutch

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