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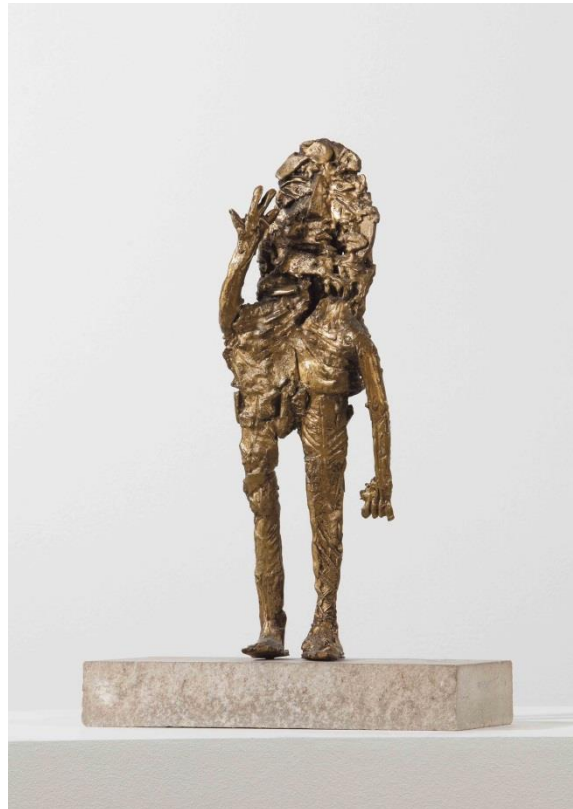
2 ALBEMARLE STREET, LONDON W1S 4HD

TEL 020-7408 0362, FAX 020-7495 3137

art@connaughtbrown.co.uk www.connaughtbrown.co.uk

## British Sculpture: Post-War

9th January – 15th February 2014



Eduardo Paolozzi, *Bronze Man*, c. 1950, bronze, stone base, 16 x 5 1/8 x 3 3/8 in,  
40.5 x 13 x 8.5 cm

This exhibition will explore the development of a new aesthetic in British Sculpture following World War Two through the sculptures, drawings and paintings of Robert Adams, Kenneth Armitage, Reg Butler, Lynn Chadwick, Geoffrey Clarke, Frederick Edward McWilliam, Bernard Meadows, Henry Moore, Eduardo Paolozzi and William Turnbull.

In the post-war years a number of young British artists took as their central motif the human form. Responding to the disasters of the war, as well as the unsettling nuclear age into which the world was entering, they created images of warrior-men, machine-men and the human form fragmented. The image of the disjointed head, in particular, appeared in the work of artists including Turnbull, Clarke and Paolozzi.

During the 1950s these artists became attracted to 'primitive' art forms. Exhilarated by the pure, direct and simple art of ancient cultures, they saw it as a means of challenging the sophistication and pre-war classicism of sculpture by the likes of Moore and Hepworth. They began to pursue a similar rawness in their own depiction of the human form, taking inspiration from the child-like naivety of *Art Brut* and the automatism of Surrealism.

They were also influenced by their war-time experiences, with many having served in the army or RAF. In works such as Armitage's imposing *Monitor*, angular shapes formed from solid blocks of bronze reference military machinery. Paolozzi's post-apocalyptic *Bronze Man* (1950) is a dark depiction of man combined with machine, whilst Butler's *Circe Head* (1953) depicts man suffering at the hands of the machine.

By replacing idealised classical statuary with misshapen heads, limbs and disjointed bodies, these artists created imagery that spoke of the uncertain human future of mankind. With the exception of Moore and McWilliam, each of these artists exhibited at the significant 1952 Venice Biennale show 'New Aspects of British Sculpture' in the British Pavilion. In his 1952 catalogue essay the critic Herbert Read famously attempted to define their shared aesthetic, with its brutal visual appeal, as the 'Geometry of Fear'.

**For more information and images please contact Ruth Millington at [art@connaughtbrown.co.uk](mailto:art@connaughtbrown.co.uk)**