

OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

LYNN CHADWICK (1914-2003)



Walking Woman, 1984

Bronze
(83.71 x 41.66 in)

From the edition of 9 casts
Cast at Morris Singer, January 1989
Reference: Farr & Chadwick C19

Literature:

Lynn Chadwick Sculptor, Dennis Farr & Eva Chadwick, p.347, published by Lund Humphries, no. C19

Art & Design: Sculpture Today, 3, 11/12 (1987), 41

Exhibited:

Marlborough Fine Art, London, Oct.-Dec. 1984 (another cast)

This single female sculpture is slightly larger than life and was displayed at Chadwick's notable

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24-work Marlborough Fine Art exhibition during autumn 1984, an exhibition celebrating the sculptor's 70th birthday. It is both vertical and horizontal in orientation in that the upright figure is trailed with billowing robes that fan out like a peacock's feathers in the wind. The radial lines that structure these curvilinear sections are a reminder of the forged construction methods filled with stonework used by Chadwick since an early stage of his career.

In his later large-scale sculpture, Chadwick introduces variations often of a minute but telling kind. The similarly sized 'Diamond', also female and from 1984, is in sitting mode with legs outstretched across the floor. Other contemporary variations include a couple seating impassively on a bench. Dennis Farr and Eva Chadwick have referred to the very spare modelling and great sense of taut energy in Chadwick's late female figures. This contained energy has not been spent on declaratory expressionism or rhetorical modelling, the poised figure rather the considered product of 'fleshing out' a welded skeleton-like three-dimensional diagram. The importance of drapery in modern figurative sculpture since Rodin's 'Burghers' here transcends costumed narrative or symbolism to achieve architectonic proportions, the prominent trailing robes part of the overall structural gestalt.