

PANGOLIN LONDON

SCULPTORS' MATERIALS: IRON

For full details and larger images, please see the end of this document.



Bruce Beasley b.1939
Aeolis 5, 2018
Cast Iron
126 x 126 x 100 cm
49 5/8 x 49 5/8 x 39 3/8 in
Edition of 5 + 2 AP

[View detail](#)

£39,500 inc VAT



Geoffrey Clarke 1924-2014
Man, Woman & Child, 1952
Iron
297 x 106 x 10 cm
116 7/8 x 41 3/4 x 4 in
Unique

[View detail](#)

Price on application



Geoffrey Clarke 1924 - 2014
Figure, 1952
Welded Iron
151 x 56 x 56 cm
59 1/2 x 22 1/8 x 22 1/8 in
Unique

[View detail](#)

£112,500 inc VAT



Geoffrey Clarke 1924 - 2014
Effigy, 1951
Iron
27 x 81 x 16 cm
10 5/8 x 31 7/8 x 6 1/4 in
Unique

[View detail](#)

£60,000 inc VAT



Geoffrey Clarke 1924 - 2014

Man, 1954

Iron

28.5 x 11.5 x 16 cm

11 1/4 x 4 1/2 x 6 1/4 in

Unique

£35,000 inc VAT

[View detail](#)



Geoffrey Clarke 1924 - 2014

Man, 1954

Iron

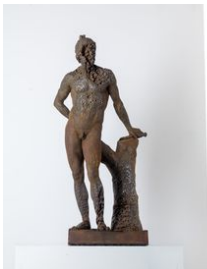
42.5 x 27 x 18 cm

16 3/4 x 10 5/8 x 7 1/8 in

Unique

£35,000 inc VAT

[View detail](#)



Zachary Eastwood-Bloom

Orphan of Apollo / Mars, 2017

Iron

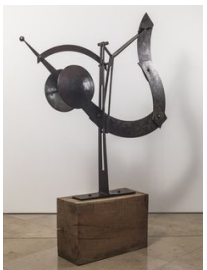
98 x 37 x 34 cm

38 5/8 x 14 5/8 x 13 3/8 in

Edition 2 of 3

£30,000 inc VAT to be cast

[View detail](#)



Bryan Kneale

Time Balance, 1965

Wrought iron on wood base

Height: 202 cm (including base)

Unique

£56,000 inc VAT & ARR

[View detail](#)



Jeff Lowe b.1952

The Door, 2000

Resin & iron

102 x 68 x 30 cm

40 1/8 x 26 3/4 x 11 3/4 in

Unique

£14,000 inc VAT

[View detail](#)



Peter Randall-Page b.1954

Iron Husk VI, 1998

Iron

9 x 15 x 11 cm

3 1/2 x 5 7/8 x 4 3/8 in

Unique

£4,800 inc VAT

[View detail](#)



Peter Randall-Page b.1954

Iron Husk I, 1998

Iron

9 x 16 x 12 cm

3 1/2 x 6 1/4 x 4 3/4 in

Unique

[View detail](#)

£4,800 inc VAT



Peter Randall-Page b.1954

Iron Husk III, 1998

Iron

12 x 19 x 11 cm

4 3/4 x 7 1/2 x 4 3/8 in

Unique

[View detail](#)

£4,800 inc VAT



Peter Randall-Page b.1954

Iron Husk V, 1998

Iron

10 x 16 x 12 cm

4 x 6 1/4 x 4 3/4 in

Unique

[View detail](#)

£4,800 inc VAT



Jeff Lowe b.1952

Taking Shape No 8, 2013

Cast iron

22.8 x 28 x 11.4 cm

9 x 11 1/8 x 4 1/2 in

Unique

[View detail](#)

£4,250 inc VAT



Jeff Lowe b.1952

Taking Shape No 1, 2012

Cast iron

17.5 x 6.5 x 17.8 cm

6 7/8 x 2 1/2 x 7 1/8 in

Edition of 2

[View detail](#)

£3,250 inc VAT



Michael Cooper B.1944

Small Orang Utan

Iron

12 x 10 x 6.5 cm

4 3/4 x 4 x 2 1/2 in

Edition of 12

[View detail](#)

£1,200 inc VAT to be cast

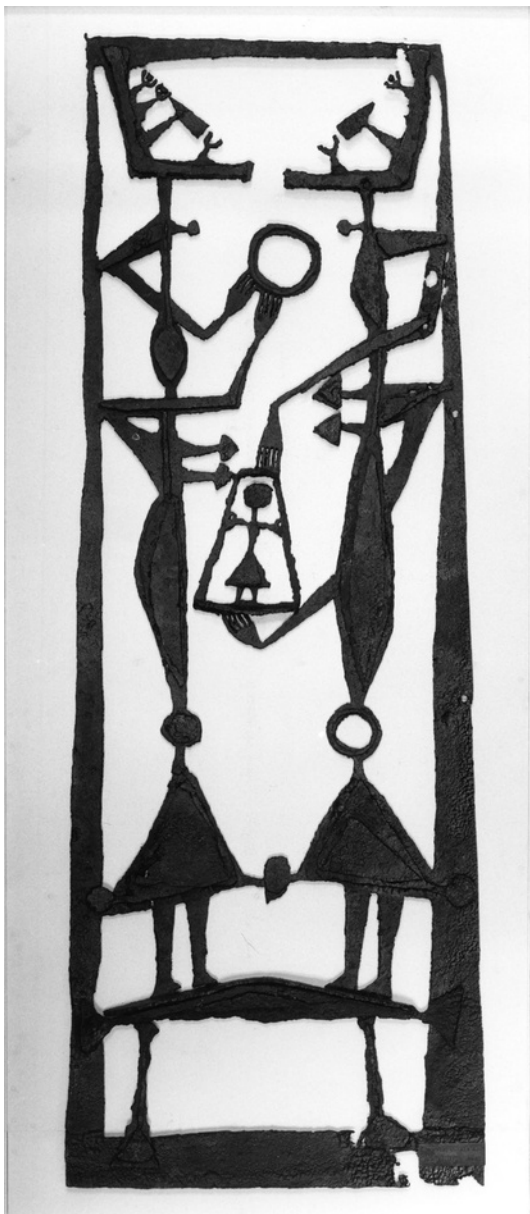
BRUCE BEASLEY
Aeolis 5, 2018



Cast Iron
126 x 126 x 100 cm
49 5/8 x 49 5/8 x 39 3/8 in
Edition of 5 + 2 AP

£39,500 inc VAT

GEOFFREY CLARKE
Man, Woman & Child, 1952



Iron
297 x 106 x 10 cm
116 7/8 x 41 3/4 x 4 in
Unique

Price on application

Image 1/5

Description

'Man, Woman and Child', 1951 is an exceptional, museum-quality wall relief by Geoffrey Clarke and is the largest and most significant available iron work from the highly desirable early career of this important British sculptor.

In 1950 whilst studying at the Royal College of Art Geoffrey Clarke enrolled on a two week course to learn how to weld at the British Oxygen Company in Cricklewood. With traditional materials either in short supply or prohibitively expensive welding gave many sculptors of this era an opportunity to use lesser considered materials in new ways and at scale. Clarke was instantly taken with the technique and envisaged transforming the Nissan huts that comprised the sculpture department at the RCA into a smithy.

Like Chadwick and Butler, Clarke mastered the techniques that enabled both fine and intricate welded pieces as well as larger works. On the whole he preferred to use second hand metal for its interesting texture and would often wait outside scrap metal yards to collect piece from the ground that had been pounded by trucks rolling in and out of the yard. Clarke recalled his first beguiling experiences of welding:

"You are intrigued enough just by simply bringing a rod of metal to red-hot and bending it at right angles with ease. Simple things like that, and when you melt the rod it runs back on itself into a little head."

In the autumn of 1950 Clarke received a commission for a 20ft wide decorative screen for the Festival of Britain's Transport Pavilion designed by Rodney Thomas.

Relates to the etching *Man, Woman and Child* (1950). Variant titles: *Two figures (relief)*, *Man and Woman*.



Image 2/5



Image 3/5



Image 4/5



Image 5/5

GEOFFREY CLARKE

Figure, 1952



Welded Iron

151 x 56 x 56 cm

59 1/2 x 22 1/8 x 22 1/8 in

Unique

£112,500 inc VAT

Description

In 1952 (the year he created 'Figure') Clarke was one of the emerging sculptors selected to represent Great Britain at the Venice Biennale. Alongside his contemporaries Reg Butler and Lynn Chadwick, Clarke's work was described in 1952 by the influential art critic Herbert Read as evoking the 'geometry of fear'. In this way Clarke's early works, such as 'Figure', were to be characterised by their battered or tortured appearance. With its innovative use of iron as material 'Figure' radically reframed what figurative sculpture could be in what Read termed 'Britain's

New Iron Age' (1953).

GEOFFREY CLARKE
Effigy, 1951



Iron
27 x 81 x 16 cm
10 5/8 x 31 7/8 x 6 1/4 in
Unique

£60,000 inc VAT

Description

Geoffrey Clarke began his pioneering experiments with forged and welded iron in 1950, at a time when many of his contemporaries continued to employ more traditional materials. Along with Reg Butler and Lynn Chadwick, Clarke learnt how to weld on a course held at the British Oxygen Company in 1950.

In 1952, the year after *Effigy* was created, Clarke was one of the emerging sculptors selected to represent Great Britain at the Venice Biennale. Alongside his contemporaries Reg Butler and Lynn Chadwick, Clarke's work was described in 1952 by the influential art critic Herbert Read as

evoking the 'geometry of fear'. In this way, Clarke's early works such as 'Effigy', were to be characterised by their battered or tortured appearance. With its innovative use of iron as a material, works like 'Effigy' radically reframed what figurative sculpture could be in what Read termed 'Britain's New Iron Age' (1953).

In the early to mid-1950s Clarke used iron, stained glass, enamel and printmaking techniques to create linear images of Man. Clarke then began making a number of important discoveries casting in aluminium. In the 1950s he successfully experimented with making models of his sculptures in the then-relatively new material of polystyrene, and direct casting in aluminium. This process was relatively inexpensive in comparison to casting in bronze, and produced sculptures of lighter weight. Public commissions came thick and fast. Clarke's dual success in both stained glass and sculpture was marked by a series of significant exhibitions and commissions in the 1950s and 60s.

Examples of Clarke's sculpture can be seen in many prestigious public and private collections including the Tate, The British Museum, The Henry Moore Institute and The Ingram Collection. The Victoria and Albert Museum has recently acquired a new Aumbry panel by Clarke for their collection and in recent years Clarke has been the object of increasing public and academic interest.

In November 2017 a retrospective of Clarke's work was held at Pangolin London to coincide with the publication of the artist's complete catalogue raisonné researched and written by Dr Judith LeGrove and published by Pangolin Press & Lund Humphries. Pangolin London is delighted to represent the estate of Geoffrey Clarke. For more information please contact the gallery.

GEOFFREY CLARKE
Man, 1954



Iron
28.5 x 11.5 x 16 cm
11 1/4 x 4 1/2 x 6 1/4 in
Unique

£35,000 inc VAT

Description

Geoffrey Clarke was a pioneer in a golden age of British sculpture and his fearless experimentation with new materials and processes saw him create works that epitomise the vibrancy of the post-war British art scene. Clarke first stood out whilst studying Stained Glass at the Royal College of Art and this led him to be chosen to work on one of the UK's most important public commissions of the era, the windows of Coventry Cathedral. He attended the same welding course as Lynn Chadwick and Reg Butler but it was his tireless development of casting in aluminium that made his

name. Experimenting with polystyrene, a relatively new material in the 50s, Clarke discovered that he could make his models in polystyrene and use them for direct casting. His discovery coincided with a glut of public commissions throughout the country and due to the comparable inexpensiveness of aluminium to bronze, its lighter weight and Clarke's ability to cast it himself, Clarke was able to take full advantage to become one of the most commissioned British sculptors of the twentieth century. Geoffrey Clarke was born in Derbyshire to parents who encouraged his early artistic instincts. His father was an architect and an etcher with his own press which Clarke was encouraged to use, later becoming a talented printmaker in his own right. After studying at Preston School of Art and Manchester School of Art, Clarke served in the War with the RAF. He returned to his studies at Lancaster and Morecambe School of Arts and Crafts before moving to the Royal College of Art. Clarke's first solo show was held at Gimpel Fils Gallery, London, in 1952, the same year in which his work was included in the Venice Biennale. In 1965, he had a major retrospective at the Redfern Gallery, London and his work was included in British Sculpture in the 1960s exhibition at the Tate Gallery. He was selected for British Sculptors '72 curated by Bryan Kneale at the Royal Academy of Arts and for British Sculpture in the Twentieth Century at the Whitechapel Art Gallery in 1981. His work is held in many prestigious public and private collections around the world. Pangolin London represents the estate of Geoffrey Clarke.

GEOFFREY CLARKE
Man, 1954



Iron
42.5 x 27 x 18 cm
16 3/4 x 10 5/8 x 7 1/8 in
Unique

£35,000 inc VAT

Description

Geoffrey Clarke was a pioneer in a golden age of British sculpture and his fearless experimentation with new materials and processes saw him create works that epitomise the vibrancy of the post-war British art scene. Clarke first stood out whilst studying Stained Glass at the Royal College of Art and this led him to be chosen to work on one of the UK's most important public commissions of the era, the windows of Coventry Cathedral. He attended the same welding course as Lynn Chadwick and Reg Butler but it was his tireless development of casting in aluminium that made his

name. Experimenting with polystyrene, a relatively new material in the 50s, Clarke discovered that he could make his models in polystyrene and use them for direct casting. His discovery coincided with a glut of public commissions throughout the country and due to the comparable inexpensiveness of aluminium to bronze, its lighter weight and Clarke's ability to cast it himself, Clarke was able to take full advantage to become one of the most commissioned British sculptors of the twentieth century. Geoffrey Clarke was born in Derbyshire to parents who encouraged his early artistic instincts. His father was an architect and an etcher with his own press which Clarke was encouraged to use, later becoming a talented printmaker in his own right. After studying at Preston School of Art and Manchester School of Art, Clarke served in the War with the RAF. He returned to his studies at Lancaster and Morecambe School of Arts and Crafts before moving to the Royal College of Art. Clarke's first solo show was held at Gimpel Fils Gallery, London, in 1952, the same year in which his work was included in the Venice Biennale. In 1965, he had a major retrospective at the Redfern Gallery, London and his work was included in British Sculpture in the 1960s exhibition at the Tate Gallery. He was selected for British Sculptors '72 curated by Bryan Kneale at the Royal Academy of Arts and for British Sculpture in the Twentieth Century at the Whitechapel Art Gallery in 1981. His work is held in many prestigious public and private collections around the world. Pangolin London represents the estate of Geoffrey Clarke.

ZACHARY EASTWOOD-BLOOM
Orphan of Apollo / Mars, 2017



Iron
98 x 37 x 34 cm
38 5/8 x 14 5/8 x 13 3/8 in
Edition 2 of 3

£30,000 inc VAT to be cast

Image 1/6



Image 2/6

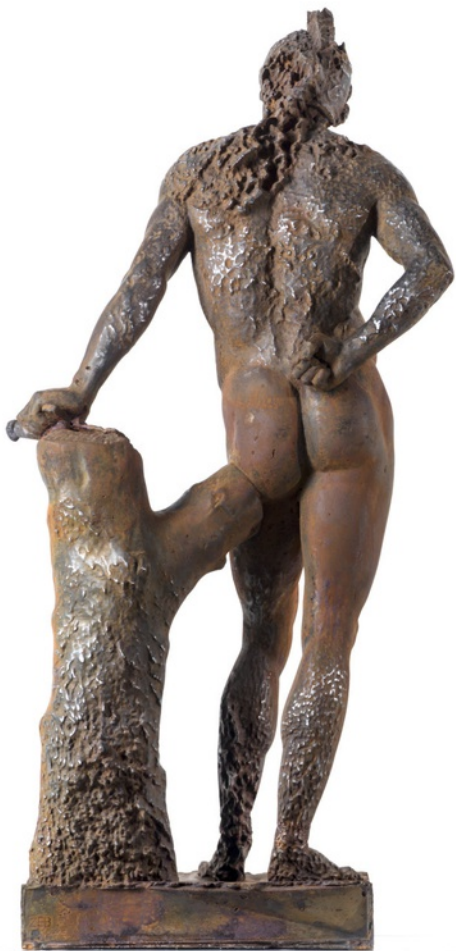


Image 3/6

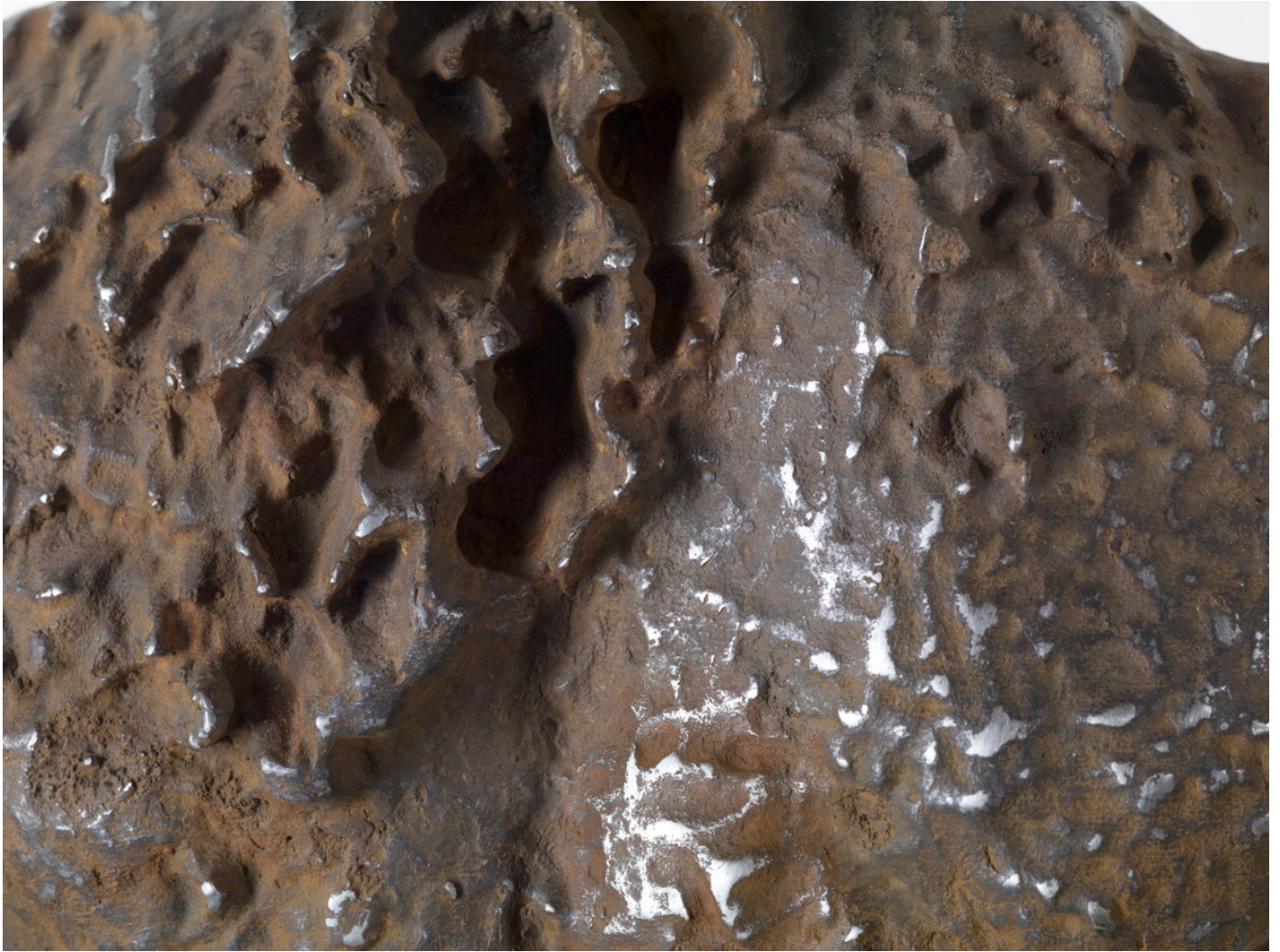


Image 4/6



Image 5/6



Image 6/6

BRYAN KNEALE
Time Balance, 1965



Wrought iron on wood base
Height: 202 cm (including base)
Unique

£56,000 inc VAT & ARR

JEFF LOWE
The Door, 2000



Resin & iron
102 x 68 x 30 cm
40 1/8 x 26 3/4 x 11 3/4 in
Unique

£14,000 inc VAT

PETER RANDALL-PAGE
Iron Husk VI, 1998



Iron
9 x 15 x 11 cm
3 1/2 x 5 7/8 x 4 3/8 in
Unique

£4,800 inc VAT

Image 1/5



Image 2/5



Image 3/5



Image 4/5



Image 5/5

PETER RANDALL-PAGE
Iron Husk I, 1998



Iron
9 x 16 x 12 cm
3 1/2 x 6 1/4 x 4 3/4 in
Unique

£4,800 inc VAT

Image 1/4



Image 2/4



Image 3/4



Image 4/4

PETER RANDALL-PAGE
Iron Husk III, 1998



Iron
12 x 19 x 11 cm
4 3/4 x 7 1/2 x 4 3/8 in
Unique

£4,800 inc VAT

Image 1/6



Image 2/6



Image 3/6



Image 4/6



Image 5/6



Image 6/6

PETER RANDALL-PAGE
Iron Husk V, 1998



Iron
10 x 16 x 12 cm
4 x 6 1/4 x 4 3/4 in
Unique

£4,800 inc VAT

Image 1/4



Image 2/4



Image 3/4



Image 4/4

JEFF LOWE
Taking Shape No 8, 2013



Cast iron
22.8 x 28 x 11.4 cm
9 x 11 1/8 x 4 1/2 in
Unique

£4,250 inc VAT

JEFF LOWE
Taking Shape No 1, 2012



Cast iron
17.5 x 6.5 x 17.8 cm
6 7/8 x 2 1/2 x 7 1/8 in
Edition of 2

£3,250 inc VAT

MICHAEL COOPER
Small Orang Utan



Iron
12 x 10 x 6.5 cm
4 3/4 x 4 x 2 1/2 in
Edition of 12

£1,200 inc VAT to be cast