

NewArtCentre.

Press Release



Hubert Dalwood

(1924 - 1976)

in the Gallery

Exhibition: 22 September – 6 November 2022

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Roche Court Sculpture Park, East Winterslow, Wiltshire



Hubert Dalwood, *Relief: Bergamo*, 1958, aluminium, 60 x 98 x 20 cm / 23 ⁵/₈ x 38 ⁵/₈ x 7 ⁷/₈ in., edition of 6

The New Art Centre is delighted to announce a small exhibition of Hubert 'Nibs' Dalwood's work to open later this month. Installed in the Gallery of Roche Court Sculpture Park, the show will act as a precursor to a much larger retrospective in 2024, to coincide with the centenary of Dalwood's birth.

Beginning with *Relief: Bergamo* from 1958, an early period in Dalwood's career that is marked by experimentation amongst the vibrant community of Leeds College of Art as a Gregory Fellow; the exhibition also includes *Ark*, shown at the 1962 Venice Biennale, where he represented Britain alongside Ceri Richards and Robert Adams. Much lauded for his public commissions, *Untitled*, 1974-5, a work for the University of Central England, Birmingham, is shown in the Gallery, that Dalwood explains: 'led [me] to re-examine views on the relationship between natural and man-made objects... to give an ambiguity of scale'.



Hubert Dalwood, *Double Bowl*, 1962, aluminium, 35.5 x 63.5 x 25.3 cm / 14 x 25 x 10 in.

Dalwood was one of the first artists of his generation to recognise the beauty and possibilities of using aluminium as a material for sculpture. Its colour and malleability suited his often poetic imagery and interest in landscapes. With organic, repeating shapes combined with geometric patterns, these sculptures always occupy the liminal space between landscape and anthropomorphic; figuration and abstraction.

Notes to Editors

After joining the Royal Navy in 1944, and serving as an engineer in Singapore and Malaysia, **Hubert Dalwood** (1924 – 1976) studied at the pioneering Bath Academy of Arts, where his principal tutor was Kenneth Armitage. In 1950, shortly after graduating, Dalwood won a travelling scholarship to Italy, where he acquired formative technical skills in Milan and Sicily.

In 1955, he was awarded the Gregory Fellowship at the University of Leeds, where he became part of the vibrant group of artists and teachers centred there. It was here, around 1957, that Dalwood's sculpture became more figurative and allusive, a tenet that characterised much of his later career.

Dalwood is best-known for his public commissions, where, in 1959 his ovoid *Large Object* won first prize at the Liverpool John Moore's exhibition – casts are in the collections of Tate, Museum of Modern Art, New York, and Art Gallery of Ontario, Toronto. He received commissions for the universities of Liverpool, Leeds, Manchester, Oxford and Birmingham, with his success capped by winning the David Bright Prize for a sculptor under thirty-five at the 1962 Venice Biennale.

Dalwood taught at several institutions, including the Royal College of Art and Maidstone School of Art; and made several foreign trips to Yugoslavia (1963), Czechoslovakia (1968), and teaching at the Universities of Illinois, Urbana (1964-5) and Wisconsin-Madison (1967-8). These travels stimulated his interest in architecture, landscape and man-made constructs.

Major exhibitions included: *British Sculpture '72*, Royal Academy of Arts, London (1972); *Otera*, made for Walker Art Gallery, Liverpool (1973); *A Silver Jubilee Exhibition of Contemporary British Sculpture*, Battersea Park, London (1977); *St Ives Connections: Dartington, Corsham, Leeds*, Tate St Ives (1998) and *The Sculpture Collections*, Henry Moore Institute, Leeds (2018). The Hayward Gallery, London held a posthumous retrospective in 1979, celebrating Dalwood's diverse practice and pedagogic dissemination.

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The **New Art Centre** was established in Sloane Street, London in 1958.

From its inception, the gallery championed young and emerging artists, and this remains a core ambition – alongside continuing to show those artists, now in mid- or late- career, who first exhibited with us decades ago.

In 1994, the gallery moved from London to its current location at Roche Court, East Winterslow in Wiltshire. The house was originally built in 1804 for the family of Admiral Nelson.

The park and woodlands which surround the house enable us to focus on exhibiting outdoor sculpture making the New Art Centre a pioneer of the commercially run sculpture park in the UK.

Since moving in 1994, we have commissioned Stephen Marshall to add four indoor exhibition spaces that have won several international architectural awards. This expansion has enabled us to stage a closely curated exhibition programme of modern and contemporary painting, drawing, sculpture, ceramics and textiles.

From the outset, the New Art Centre has been interested in education and has got a strong programme encouraging people of all ages to look, think and speak about art. Recently, our initiative, Articulation, has been taken on by the National Gallery, London and will now be implemented by them.

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