

Ace of Diamonds V, 2004

Stainless steel

330W x 170H x 22D cm

Not available for sale



**Cass Sculpture Foundation**  
*Ace of Diamonds V* is the smaller accompanying work to Chadwick's *Ace of Diamonds III*. These works were some of the last to be made during

the course of Chadwick's career. The sculpture is made from a rotating rectangle structured around diamond pivots. The bevelled edges and glistening stainless steel surfaces that make up the defining characteristics of both Chadwick's *Ace of Diamonds* sculptures reflect and absorb the changing atmosphere and effects of natural light. The kinetic nature of this work is particularly powerful when caught by the wind and propelled around in a circular motion. During the post-war period, the advent of Cubism drove Chadwick to develop mobile structures as an investigation of less solid sculptural forms. This was also a way of looking at space in more conceptual ways by viewing the inside and outside of a form simultaneously. Later, his major mobiles were constructed in metal and were, for the most part, conceived as part of interior design project.



in metal, which were often inspired by the human form, animals and nature and at times veered towards abstraction. Chadwick's sculptural approach was closer to techniques found in construction rather than modelling. Chadwick first made a linear armature or skeleton onto which he applied a skin, building up the surface to a solid form. Like many young sculptors in the 1950s, such as Anthony Caro, Lynn Chadwick departed from typical sculptural materials such as marble, wood or stone, in order to embrace industrial materials such as steel and cast iron. By the seventies, Chadwick's style had developed a new formal, Cubist, symbolism using geometric forms as motifs for the head of a figure, with the diamond or pyramid referring to the female and the rectangular to the male. In *Ace of Diamonds III*, which took residence at Cass Sculpture Foundation, the pairing of both diamond and rectangle could refer to the interaction of male and female, both moving with controlled elegance and accord. His later works have a smoother, more refined surface with geometry replacing organic shapes. Chadwick created a permanent exhibition of his work at his Gloucestershire home, close to Pangolin Editions, the foundry that cast most of his work.

Lynn Chadwick was born in London in 1914. He attended the Merchant Taylors' School, Northwood and after taking his School Certificate stayed on to study drawing, watercolour and oil painting. From 1933 to 1939, Chadwick worked as an architectural draughtsman in London before volunteering for the Fleet Air Arm 1941–44. Chadwick unfortunately passed away in 2003.

After the war, Chadwick produced textile, furniture and architectural designs. His first mobile sculpture, constructed from aluminium and balsa wood was shown at a Building Trades Exhibition in 1947, his first exhibition being with [Gimpel Fils](#), London, in 1950 and in 1953, Chadwick was one of the twelve semifinalists for the Unknown Political Prisoner International Sculpture Competition, in which he was awarded an honourable mention and prize. Chadwick won the International Prize for Sculpture at the 28th Venice Biennale in 1956 and was awarded a CBE in 1964.