



TOP LEFT:  
Richard Deacon  
working in his ACME  
Studio, Bow, London.  
(Photo: Courtesy  
ACME.)

LOWER CENTRE:  
Bob Jardine  
*Son Series #15*  
1992, photograph,  
(© The artist.)

TOP RIGHT:  
Lynn Chadwick  
*Beast XVI* 1959,  
bronze, Ed. 4,  
78 x 173 cm.  
(Photo: Courtesy  
Beaux Arts.)

## Art & Industry

ACME, the London-based charitable housing organisation, established 1972, is launching a project to create the U.K.'s first permanent combined living and working accommodation for young visual artists. The property they have in mind will be a large ex-industrial space.

Already known for their development of residential properties for young artists, and for their studio complex which is available at affordable rates to those who are at a critical stage in their careers, ACME is seeking financial support from foundations and businesses in order that they may provide a more coherent provision strategy.

Whether the business sector will be willing to assist visual artists at a grass-roots level as opposed to directing their resources towards the attention-grabbing blockbuster shows, remains to be seen. With 650 artists on the ACME waiting list, there cannot be a more crucial time for corporate sponsors to realise that if they are going to continue to support contemporary artists, then there has to be an input now to encourage and nurture the art of the future. Helen Chadwick, Richard Deacon and Bruce McLean are all artists who have emerged from ACME's studios to international acclaim. IMcK

Details from: ACME  
Housing Association,  
44 Copperfield Road,  
London E3 4RR  
Tel: 081 981 6811.

## Midsummer Art '94

CBX2, Milton Keynes  
until 31 July

This is the second major art show to be staged in the hi-tech office building owned by the Commission for the New Towns (CNT) in the heart of Milton Keynes. The organisers claim that *Midsummer '94* is one of the largest multi-media contemporary art exhibitions to be held in the UK (it shows furniture, textiles, fashions and ceramics alongside painting and sculpture). In the more than 2,000 pieces displayed, a highlight (if you'll pardon the pun) is a neon installation by the Cracow Artists Collective. The Polish artists are also represented by painting, sculpture and photography.

Among the British painters exhibiting are Boyd & Evans, Nick Malone (see *Exhibition Reviews*), Alexandra Leadbetter (returned from her 1993 residency in Brazil), Edward Durdey and Sally Annett. The sculptors include Robert Koenig, Nicholas Moreton, Samantha Clarke (whose often whimsical work includes site-specific installation) and Marja Higson. Following the publication of his book *The Promised Land* (which records "the new town experience" from the inside), the photographer Bob Jardine is focusing on gender issues. His *The Son Series* has just been seen at the Gallery of Photography, Dublin (having previously been shown at the Santa Monica Arts Centre, Barcelona). LG

Wed - Sun, 12 noon - 6pm (Fri - 8pm).

For further information call 0908 694 764.



## Lynn Chadwick AT 80

Beaux Arts  
York Street, Bath  
until 3 Sept

It seems that this is the only showing of Chadwick's work in celebration of his 80th year. The 35 sculptures are from all periods of his working life and therefore provide an opportunity to reassess his achievement.

Having worked as an architect and furniture designer, Chadwick began to make constructions and mobiles (of metal and glass) in 1945. (There is a wonderful iron mobile of 1951, *Dragonfly* in the Tate Gallery, London.) By the 1950s he was prominent among the younger generation of sculptors for whom the monumentality of Henry Moore was unsympathetic. Working in metal, their attitude to the human figure was more complex, their forms more abstracted and fragmentary, with a consequent element of disquiet. In 1956 Chadwick won the International Prize at the Venice Biennale.

In his series of sculptures based on animals, Chadwick combined a sense of playfulness with an element of the grotesque. His introduction of the human figure generated a hybrid bird form, in which the arms expanded into wings and the legs became tapered spikes. Whether based on a recognizable form or not Chadwick creates independent entities, *personages* which may reflect the essential characteristics of a given form, but which have a life of their own, generated by the artist's formal interests.

Once at the forefront of his generation Chadwick receives less than his due in the group exhibitions and histories of British sculpture in this century - an exhibition worth making an effort to see. LG

For further information call 0225 464850.

