

BEN ENWONWU

Distinguished Lecture Series

Prof. John Aiken

A Position For Art:

Locating It Sculpture and its Many Contexts

NIGERIAN INSTITUTE OF INTERNATIONAL AFFAIRS



Africa Dances 1981, Bronze

Photo. Kelechi Amadi-Obi

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Tinubu Governor of Lagos State

Lecture *A Position for Art:
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THE BEN ENWONWU FOUNDATION

Distinguished Lecture Series

**Delivered on February 23, 2005 at
THE NIGERIAN INSTITUTE OF INTERNATIONAL AFFAIRS, LAGOS**

Prof . John Aiken

*A Position for Art:
Locating Sculpture and its Many Contexts*

under the distinguished chairmanship of

Omo-Oba Oladele Odimayo
Chairman of Ecobank Nigeria Plc

Special Guest of honour

His Excellency Asiwaju Bola Ahmed Tinubu
Governor of Lagos State

Guests of honour

Chief Franklin Ogbuewu
The Hon. Minister of Culture and Tourism

Chief Chukwuemeka Chikelu
The Hon. Minister of Information and National Orientation

BIOGRAPH Y OF PROF. JOHN AIKEN

John Aiken is Slade Professor and Director of the Slade School of Fine Art, University College, London. He studied at Chelsea School of Art (1968-73) and was a Rome Scholar in Sculpture at the British School at Rome (1973-75).

Aiken has taught at many art schools and universities throughout the world and was appointed Head of Sculpture at the Slade in 1982, continuing as Professor of Sculpture until becoming director of the school in 2000.

John Aiken's interest in military architecture and in archaeology underpins much of his work. For him, German fortification in northern France is “the most impressive sculpture park in the world” . He has exhibited extensively in Britain and abroad since 1976 and has shown large-scale installations at many major galleries including the I.C.A, and the Serpentine Gallery in London. Aiken's work was included in the inaugural exhibition of the Museum of Contemporary Art in Oslo in 1990.

Aiken has been awarded many commissions including a 40-metre frieze in Belfast City Hospital (1986), a steel sculpture for the Arts Council of Northern Ireland and two monumental sculptures in Portuguese granite for the Department of the Environment.



Solo exhibitions and installations

- 1978 Arts Council Gallery, Belfast
'Time Space' series, Project Gallery, Dublin
- 1979 Oliver Dowling Gallery, Dublin
- 1981 St Paul's Gallery, Leeds
'Irish Parallels - The Two Front Lines', Project Gallery, Dublin
- 1982 Third Eye Centre, Glasgow
Oliver Dowling Gallery, Dublin
- 1983 'Something Had Happened - The Column Began its Slow Rise' Henie Onstad
Foundation, Kunstcentre, Oslo
- 1984 Oliver Dowling Gallery, Dublin
- 1988 'Ocean's Edge - New Sculpture' (catalogue) Douglas Hyde Gallery and
Trinity College, Dublin; Arts Council Gallery, Belfast; Limerick City Art
Gallery, Limerick; Orpheus Gallery, Belfast; Exhibition of Drawings, Oliver
Dowling Gallery, Dublin
- 1991 'About Face' (catalogue) Orpheus Gallery, Belfast
- 1994 'Encase - Constrain, Control', Green on Red Gallery, Dublin and Limerick
City Art Gallery, Limerick, Ireland
- 1995 'Aresta Cortante' (catalogue), Tate St Ives and
Centro de Arte Moderna, The Gulbenkian Foundation, Lisbon
- 1999 'City as Shape' Photo Works and Documentation, OrchardGallery, Derry
- 2002 'Form and Enigma' (catalogue), Savage Gallery, Portland OR, Orchard
Gallery, Derry; Stanley Picker Gallery; Kingston University and James
Hockey Gallery, Surrey Institute.



OPENING REMARKS BY CHIEF (MRS.) AINO ON I-OKPAKU, CHAIRPERSON, BEN ENWONWU FOUNDATION

Your Excellency, Asiwaju Bola Tinubu, the Executive Governor of Lagos State, Honourable Minister of Information and National Orientation, Chief Chukwuemeka Chikelu, Honourable Minister of Culture and Tourism, Chief Franklin Ogbuewu, Distinguished lecturer, Professor John Aiken, Omo-Oba Oladele Odimayo, Chairman Ecobank Nigeria Plc, Members of the diplomatic corps, captains of industries, members of the media, distinguished Ladies and Gentlemen.



I welcome you to this second Professor Ben

Enwonwu annual lecture. I got to know about Professor Ben Enwonwu through my late husband when we were in the United States of America way back in the early 70s. My husband used to visit him in London and they both had a lot to share in common about the arts.

I came to Nigeria in 1973 and that was when I met Ben. We met at various exhibitions and I became interested in showing his works. In 1980, we organised a big exhibition for Ben at the residence of an architect and it was a huge success. In 1988, Quintessence Gallery in Falomo Shopping Centre, Ikoyi also organised an exhibition for the masters which included works of Professor Ben Enwonwu, David Dale, Fred Agbeyegbe, Bruce Onobrakpeya. This was well-received by art lovers. We also sold many of his paintings and sculptural pieces.

When the idea of the Foundation was muted to me by his son Oliver, I was excited and felt honoured to be a part of the project to immortalise the name of this skilled and gifted artist.

The Foundation took off with a retrospective exhibition at Quintessence Gallery in December 2003, and this brought back many memories especially for his friends and those who knew him. It was a period of learning, reflecting and re-examining views put forward by critics of his works, for many young artists.

This showing was followed by a lecture in February, 2004 marking the 10th Anniversary of his death in this same venue. In July we took the exhibition to London and many who saw this show expressed delight in the richness in his work.

The objective of the Foundation among other things includes:

- Establishing the Ben Enwonwu Art Centre and Art School.
- Creating scholarships and grants for exceptional art students in the nation's tertiary institutions, and we are starting with University of Lagos and Yaba College of Technology this year.
- A yearly award of the Ben Enwonwu Prize for art amongst the secondary institutions in the country.
- Publishing his autobiography and writings, and documenting his life and times.

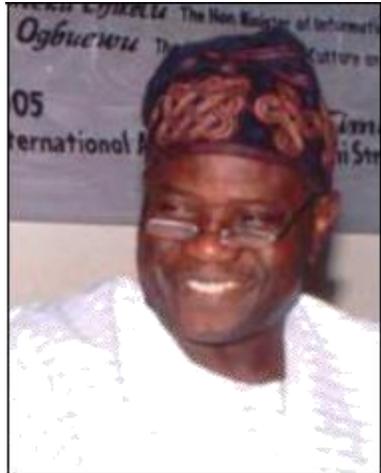
We hope that with your cooperation we will be able to achieve these laudable goals. We also hope that in future an archive will be built to preserve some of his works like the statue of the Queen.

I want to specially welcome our lecturer, Professor John Aiken for sparing time to come to Nigeria. I thank you all for your presence.

REMARKS BY OMO -OBA OLADELE ODIMAYO

The representative of the Governor of Lagos state, the Minister of Culture, patrons of art, art scholars and distinguished ladies and gentlemen,

Prof. Ben Enwonwu, otherwise known as *Ozo Omenka Odigwe* Ben Enwonwu was a renowned and great African artist. His life and contribution to contemporary human development is the reason many of us are here today. His life touched a few like me with great intensity within the last six years of his earthly life. I have had the privilege of knowing him, and admiring his works as a little boy in Lagos since the statue of Queen Elizabeth II was erected in front of the Nigerian Parliament building in the 50s.



The Anglican primary school I attended in Lafaji, Lagos was less than a kilometre from where his work was and until I was much older, I always had assumed that it was the work of an English person. This was because these were colonial times and the one who sat for this artist then, was none other than the head of the British Empire.

It was only much later when I was at university that I realised a Black man and a citizen of the Commonwealth had the privilege of producing this sculpture. He had won recognition even before he did this work when he was awarded the membership of the British Empire. As a young man in the 50's, I never would have imagined that one day I would stand before others and speak of this great man I stood in awe of and met for the first time in 1987. I couldn't but ask why I had the privilege of collecting art works of many other Nigerian artists but not Professor Enwonwu's work until Mrs Susan Craig gave me his telephone number.

Many of us are under the impression we understood this most gifted person we are speaking of today through his works. But I have found from his work and the artist that most works which came by inspiration take a long time to appreciate regardless of unique relationships we share as relations, friends or fellow countrymen. I know there are many of us here who are not able to fathom the multifaceted qualities of this

outstanding and incredible person whose works are all over the globe. I know of English people, nobility as well as royalty, who had the honour when he was much younger before he went to the UK for the first time, of seeing his works at exhibitions in New York, Paris, and many other places.

And it is with this background that I have felt it necessary to contemplate the man and his works. I would like to ask the questions which many times have assailed me, who was Ben Enwonwu? Who was he also in his past incarnations that he could have come this time so endowed and so visibly gifted and helped by circumstances, also of his own birth? From the father he chose who was also a sculptor, the school he went to, Government College, Ibadan which I attended, his art teacher Kenneth Murray, who was there to help him from the beginning and all the assistance he had. What had he done to deserve this gift, this help from childhood that made it easy and his path smooth so he could give humanity his gift, naturally oozing out of him? The teaching as many have said was only to fashion and broaden his own scope; abilities, even scholarship in the sculptures he produced. The ones of naturalistic forms, the ones of aesthetics and so on.

How could a man within his short life and before his pre-eminence and the invitation to come back to this country to work as adviser to government, later as professor of art at Ife University and so on have achieved all this and yet worked with such humility, dedication, and devotion that he could not have failed to strike anyone whether European or African who came across him or his works? Is it possible for a man to have had all this without any prepreparation in another life? I am sure for us Africans who believe in reincarnation and its benefits to anyone who is alive in an earth life will see how Professor Enwonwu in one earth life ruled so many things with his open trusting nature, deep insight into art, not only from the view of a painter and a sculptor, but also a scholar. He rose as a young man was tutored at the Slade, exposed to many opportunities of finer hairline and never missed the opportunity to develop himself to levels which people around him could not understand.

Of all Nigerian artists before him, including his contemporaries, none has left such an indelible mark and touched that many people across many parts of this earth; in New York, at the United Nations headquarters, in Addis Ababa, OAU headquarters, and in the homes of many Nigerians. At the beginning of this event, I was sitting next to an old friend,

Chief Adeosun who I hadn't seen in several years and within two minutes we were talking about only one person.

The first time I met Chief Adeosun, he had just retired as MD and CEO of NAL Merchant Bank, as it was known then. I was struck by the incredible similarities and features of everything that I saw being formed by Professor Enwonwu while he was working in wood. If you knew him well, he gave a few minutes while working but treated you almost as if you were an irritant, someone he could barely give room and time for. His life was in his work and that always came across.

In the exhibition over there I will show you the head of the late Chief Osadebe, the first premier of the whole Midwest region. And you would see the features, the naturalness, and the semblance which is incredible. You can see many others like that and you would move from that setting which is the normal gift we know artists to have especially sculptors to the other realm of his own concept. Like someone said much earlier, he worked with this concept which the likes of Picasso also did. Such is this man and his immense talent that anyone who has this opportunity to speak about him has to be careful not to make this the real focus but let our guest from England speak.

It is also important to mention the effect of this great man on the lives of those he shared what he had with. Even those like me who knew him for the last 6-7 years of his life bear as a great testimony and a source of joy; his humility, understanding and warmth.

I hope as I have said many times to one or two members of the board of trustees of the foundation, that more Nigerians will come to appreciate what many of us share and eventually take for granted, the great task and responsibility they have taken on themselves to help bring awareness of this great artist and his ideas to the public and other private media or avenues.

Much as we have tried to acknowledge Professor Enwonwu's contribution to the contemporary Nigerian art project during his earth life, we cannot but note sadly that inspite all he did, he never won a national honour except that which was conferred on him in 1954 by the British Empire.

The Nigerian establishment for the next 40 years of his life and even after our own independence did not confer on Professor Enwonwu a national honour as a mark of respect or appreciation for his unique contribution to art. Maybe now, the government

may wish to right this error and redeem this often dented image for not appreciating those who either don't cringe or go round begging for honours.

I will also like to commend the Ben Enwonwu Foundation and the Slade School of Art in London for arranging to have its director, Professor John Aiken deliver this special lecture which is the 2nd of the memorial lectures for Professor Ben Enwonwu.

Patrons of art, distinguished ladies and gentlemen, I wish to reserve further comments on Professor Ben Enwonwu to the closing time, when I will share with you some of those experiences that I was privileged to go through with this great man.

I knew him closely those years not only as an admirer but as someone who had the opportunity of collecting some of his works for which I am grateful today.

Thank you.

REMARKS BY HIS EXCELLENCE ASIW AJU BOLA AHMED TINUBU GOVERNOR OF LAGOS STATE

I would like to start by first thanking the Ben Enwonwu Foundation for inviting me to this special event in honour of 'Africa's greatest artist', the late Professor Benedict Chuka Enwonwu. I must commend the Foundation for their efforts in immortalizing Professor Enwonwu and keeping his memory alive.

Enough can never be said or written about this great icon of art. Born a twin in 1921, Enwonwu's arrival and contribution to the Nigerian and indeed African art scene was unprecedented.

In recognition of his outstanding achievements and contributions to art, he was made a Member of the Order of the British. He was also a recipient of the Nigerian National Merit Award for academic and intellectual achievement. At the height of his fame in 1956, this First-Class Honours graduate in sculpture of the Slade School of Art, University College, London was commissioned to sculpt Her Majesty, Queen Elizabeth II. He was the first African to be bestowed this honour.

However, the mark of any great artist is his ability to breathe life into his works. Enwonwu's works have since become national monuments; 'Sango', god of lightning and thunder at the NEPA Headquarters, 'The Drummer' at the NITEL Headquarters and 'Anyanwu' at the United Nations Headquarters in New York. His works have since become symbols for these great national and international institutions.

Enwonwu was also Africa's first ambassador of Art, as Cultural and Art Adviser to the Federal Government of Nigeria from 1959-1968. He led the Nigerian contingent to the first World Festival of Negro Arts in Dakar, Senegal. In 1977, he served as Special Consultant to the Federal government for hosting the Second World Black Festival of Arts & Culture (FESTAC).

Despite all these great achievements, it is most astonishing that no Nigerian Government has bestowed a National Honour on him, even posthumous; yet he was



honoured across our shores. This goes to confirm the saying that science and art belong to the whole world and before them vanish the barriers of nationality. It is widely acknowledged that Ben Enwonwu's art reflected society and mirrored humanity; it expressed African ethics in its pristine purity. Mr. Art Personified, Prof. Ben Enwonwu's works carried a conviction that art is not for art sake but for the community it serves. We in Lagos state fraternize with his legacy. The people of Lagos pride ourselves as reservoir of cultural heritage; our rich sense of history is replete with our famous Eyo, Egungun, Igunnuko, Ebi, Agemo masquerades, all of which are advertorials in many television stations and art galleries. Our boat regatta is primus inter pares. Our monarchy and our landmark historical buildings speak stories of a proud, conscientious, committed and virile scholarship. In fact our council for arts and culture rules the Nigerian scene and with indepth incursion across our shores. The State is indeed pleased to identify with the Ben Enwonwu Foundation because of our similar objectives in preserving the country's artistic legacy. This informed the establishment of Lagos State Waterfront and Tourism Development Authority under the umbrella of which two Black Heritage Festivals were held to showcase our rich cultural heritage. The 'Centre of Excellence' will play its part in acknowledging this great icon of African art, who no doubt, remains even in death Nigeria's most renowned cultural ambassador and a national pride.

The Foundation has a huge task in preserving Enwonwu's legacy. It is with a great sense of commitment therefore that I announce the readiness of our administration to support the Foundation in achieving its objective in the following ways:

- i. The establishment of the Ben Enwonwu Art School
- ii. Contribution to the scholarship scheme for deserving art students
- iii. The state would also, with the Foundation award annual prizes for art among secondary institutions in Lagos state.

Once again, I thank the members of the Foundation and his family for this opportunity to make a few remarks.

Ladies and Gentlemen, thank you for your listening attention and God bless.

Supported by Chevron Nigeria





*A Position For Art:
Locating Sculpture And Its Many Contexts*

The Second Distinguished Ben Enwonwu Annual
Lecture

Prof. John Aiken

The lecture will be about sculpture, seen through its development in the Slade School of Fine Art where Ben Enwonwu was a student in the 1940s.

The history of the Slade and its Role within University College London(UCL).

UCL was founded as the first university in England to welcome students regardless of gender, race or religious belief. The Slade's foundation in 1871 was made possible by a bequest from Felix Slade who envisaged a school where fine art would be studied within a liberal arts university. Slade's belief in fine art as a subject worthy of study in its own right and belonging within a humanist liberal arts tradition was radical when almost all British art schools existed to service the need of industry. The school's location in the centre of London, close to many important galleries, museums and theatres, provides excellent opportunities for students to access a wide range of learning resources and research opportunities. The Slade continues to approach the study and practice of art in an enquiring, investigative, experimental and research-minded way, consciously contributing to lively discourses of contemporary art, nationally and internationally.

Drawing was primary the interest and focus of the Slade in the 19th century. It was known as a school of drawing. Painting was seen as an important aspect but the centre of activity was in the drawing studios through the study of the antique (casts of famous classical sculptures), plants and the male and female life rooms. In addition, classes were held in anatomy, perspective and history of art.

Down the scale of priorities was sculpture which was taught as a subsidiary subject, under resourced and of lesser or even low status. Sculpture was seriously introduced into the school in 1927 when new studios and workshop facilities were created. So when Ben Enwonwu studied at the Slade, it was still an interesting period of early development for a school in which painting and drawing had exercised such an enormous and enduring influence.

Many of the most influential artists of the time studied at the Slade; Augustus John Gwen John, William Orpen, Stanley Spencer, Wyndham Lewis, Dora Carrington, Paul Nash, Ben Nicholson and Eileen Gray.



This has been a consistent and enviable record which continues to this day. In the 1940s, the school was small and essentially undergraduate. It had and still has to this day, a disproportionately large number of female students. This could be explained by the effect of the Second World War. After several bombs fell on UCL the Slade was evacuated to the Ruskin in Oxford.

Sculpture enjoyed a renaissance when the full services of the school were restored after the war. A new influx of students, many of whom were mature students who had served in the war, began working in new and innovative ways. The work had a tougher aesthetic - largely figurative with which a tortured, battered or bruised look has. The material form had been made not by delicate touch or careful honing but almost been beaten into sculptural form. The modelling crude, energetic and introducing form which had been made by pressing objects into the wet clay or adding objects materials to it.

The work reflected not only the brutal nature of war on a human level but also the new aesthetic of the total destruction of cities and towns across Europe.

The noble monuments which re-energised sculpture in Britain in the 1920s in the form of numerous war memorials to the victims of the First World War had been replaced by aggressive and abject abstraction of the figure. Richard Hamilton, Eduardo Paolozzi and William Turnbull were students.

The 1950s saw the arrival of Reg Butler who won the competition for the monument to the unknown political prisoner. It immediately became a cause celebre because it was a total abstraction and broke new ground for political monuments normally associated with forms of social realism.

The 1950s and 60s embraced increased social awareness and work began to embrace notions of political protest and comment. This coincided with increased status for art schools which moved from under resourced vocational to newly built well resourced degree status institutions. Newly equipped sculpture departments embraced industrial techniques in working with steel in light industrial circumstances and new materials such as fibreglass. The arrival of pop culture and a new spirit of celebration and the emergence from the depravations and austerity of the economic aftermath of the post-war period.

The late sixties introduced postgraduate courses to the Slade and the emphasis shifted from undergraduate to postgraduate (65 undergraduate, 117 postgraduate) John Davies and Michael Sandle were students.

New facilities enabled a specialist sculpture postgraduate course to develop within an energetic and innovative cultural scene which embraced new media and began to explore social issues. Undergraduate had become almost entirely painting with print, electronic media and sculpture being almost entirely graduate. Artists such as Antony Gormley and Mona Hatoum were students. Since 1982 when I took over postgraduate sculpture, the sculpture department and the school in general has expanded. Undergraduate sculpture was formally reintroduced to the school and new studios and workshop facilities were introduced. Rachel Whiteread, Douglas Gordon and Martin Creed were students.

The last 10 years has seen further expansion and development with new studios and research spaces being built.

The school is firmly dedicated to researching ideas about art which interact with a broader constituency. Projects are in place which embraces the relationship between art and science and art and engineering. Aspects of curating, art theory and the role art plays in society are firmly embedded in the ethos of the school. As the school expanded over the last 100 years, it has taken over spaces formerly occupied by chemistry, physiology and physics. It is ironic that students now create art in studios were the Noble prizewinner Ramsey worked between 1894-1910 and discovered the noble gases, neon, argon, radon, xenon and krypton. Starling and his team in physiology between 1881-1909 discovered adrenalin and Ambrose Fleming working in secret in the sculpture basement developed the thermionic valve, which made radio possible.

RELATED RESOURCES

Disclaimer. The Ben Enwonwu Foundation takes no responsibility for the content of the sites or publications, nor does inclusion imply endorsement of the views presented.

WEBSITES:

Augustus John (1878-1961): is without peer when it comes to the quality of his draughtsmanship. At the age of seventeen he briefly attended the Tenby School of Art, then studied at the Slade School of Art. He won the Slade Prize with *Moses and the Brazen Serpent*. John afterward studied independently in Paris where he seems to have been influenced by Puvis de Chavannes. Retrieved September 2008 from http://www.carrickhill.sa.gov.au/british_augustus_john.html

Ben Nicholson (1894-1982): was born near Uxbridge, England, on the outskirts of London, in 1894. His parents were established painters. Nicholson had little formal artistic training, except for one term at the Slade School of Fine Art in 1911, where he began working with jugs, cups, mugs and bottles, frequent subjects of his later work. Nicholson left the school because he was dissatisfied with the provincial character of painting taught there and wanted to find his own way. Retrieved September 2008 from <http://www.britainunlimited.com/Biogs/Nicholson.htm>

Felix Joseph Slade FRA (1788 -1868). An English collector of glass, books and engravings, a fellow of the Society of Antiquaries (1866) and a philanthropist who endowed chairs of fine art (professorships) at Oxford University and Cambridge University, and at University College London, where he also endowed scholarships which formed the beginning of the Slade School of Art (founded 1871). Retrieved September 2008 from http://en.wikipedia.org/wiki/Felix_Slade

Monument to the unknown political prisoner in Britain. Reg Butler (1913-1981) won an international competition to design a monument to The Unknown Political Prisoner. The competition was intended to pay tribute to those who had been imprisoned or lost their lives in the cause of human freedom. Butler interpreted the theme specifically as being for 'a monument to those who had died in the concentration camps'. Had it ever been built it would have risen 300-400 feet high. It combines a rock foundation, three women 'in



whose minds the unknown prisoner is remembered', and a tower to suggest 'the tyranny of persecution'. The original model was destroyed by a Hungarian refugee while on display at the Tate in 1953. Retrieved November 2000 from <http://www.tate.org.uk/>

Paul Nash (1889-1946): was an English war artist. He was the son of a successful lawyer. Nash was educated at St Paul's School and spent a year at the Slade School of Art. Influenced by the poetry of William Blake and the paintings of Samuel Palmer and Dante Gabriel Rossetti, Nash had one-man shows in 1912 and 1913, largely devoted to drawings and watercolours of brooding landscapes. Retrieved September 2008 from [http://en.wikipedia.org/wiki/Paul_Nash_\(artist\)](http://en.wikipedia.org/wiki/Paul_Nash_(artist))

Slade School of Fine Art. The art school of University College London, UK. The school traces its roots back to 1868 when Felix Slade (1788-1868) bequeathed funds to establish three Chairs in Fine Art, to be based at Oxford University, Cambridge University and University College, London, where six studentships were endowed. The Slade operates two studios, one for undergraduate students, the other for postgraduates only. 2005/6 saw the completion of a £1.5m enhancement of Slade facilities and infrastructure for research, including an additional fully equipped digital studio, new studios and refurbished workshop spaces for print and sculpture. Retrieved September 2008 from http://en.wikipedia.org/wiki/Slade_School_of_Fine_Art, <http://www.ucl.ac.uk/slade/>

Stanley Spencer (1891-1959): an artist of great individuality whose paintings are independent of any particular movement. Spencer's name is almost always linked with Cookham, his birth place where he lived for forty-nine years. While Spencer was at the Slade, he acquired an appreciation for Italian old masters, particularly Giotto. Spencer's work. Nativity, influenced by post-impressionistic movement was awarded two prizes at the Slade. Retrieved September 2008 from http://www.carrickhill.sa.gov.au/british_spencer.html

University College London (UCL). A multi-faculty university institution based in the United Kingdom and a constituent college of the University of London. Ranked among the top ten universities in the world, it was founded in 1826, as London University, and was the first British university institution established on a secular basis and also the first to admit students regardless of race, class, religion and gender. In 1836, London University and King's College London established the University of London, and UCL received its current name. Retrieved September 2008 from http://en.wikipedia.org/wiki/University_College_London

William Orpen (1878-1931): the son of a Dublin solicitor was born in Stillorgan, County Dublin in 1878. He studied at the Metropolitan School of Art in Dublin and the Slade

School in London, where his fellow students included Augustus John and Wyndham Lewis. At the Slade he produced two important paintings, *The Play Scene* from Hamlet and *The Mirror*. Orpen soon became known for his portraits of public figures and during his career produced over 600. Retrieved September 2008 from <http://www.Spartacus.schoolnet.co.uk/ARTorpen.htm>

Wyndham Lewis (1882 -1957): achieved prominence both as an artist and a writer. He was born in Nova Scotia of British and American parents, moved to England as a child, and then studied at the Slade School of Art in London. By 1913, he had become associated with Roger Fry and the Omega Workshops, but after a falling out with Fry he formed the rival, although failed, Rebel Art Centre. The style of art that grew out of it was called vorticism, which can be considered an offshoot of both cubism and futurism. As an officially appointed war artist for the Canadian government during World War I, His works from this period were subsequently done in this style, which emphasises angularity and mechanical impersonality. Retrieved September 2008 from http://en.wikipedia.org/wiki/Wyndham_Lewis.

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