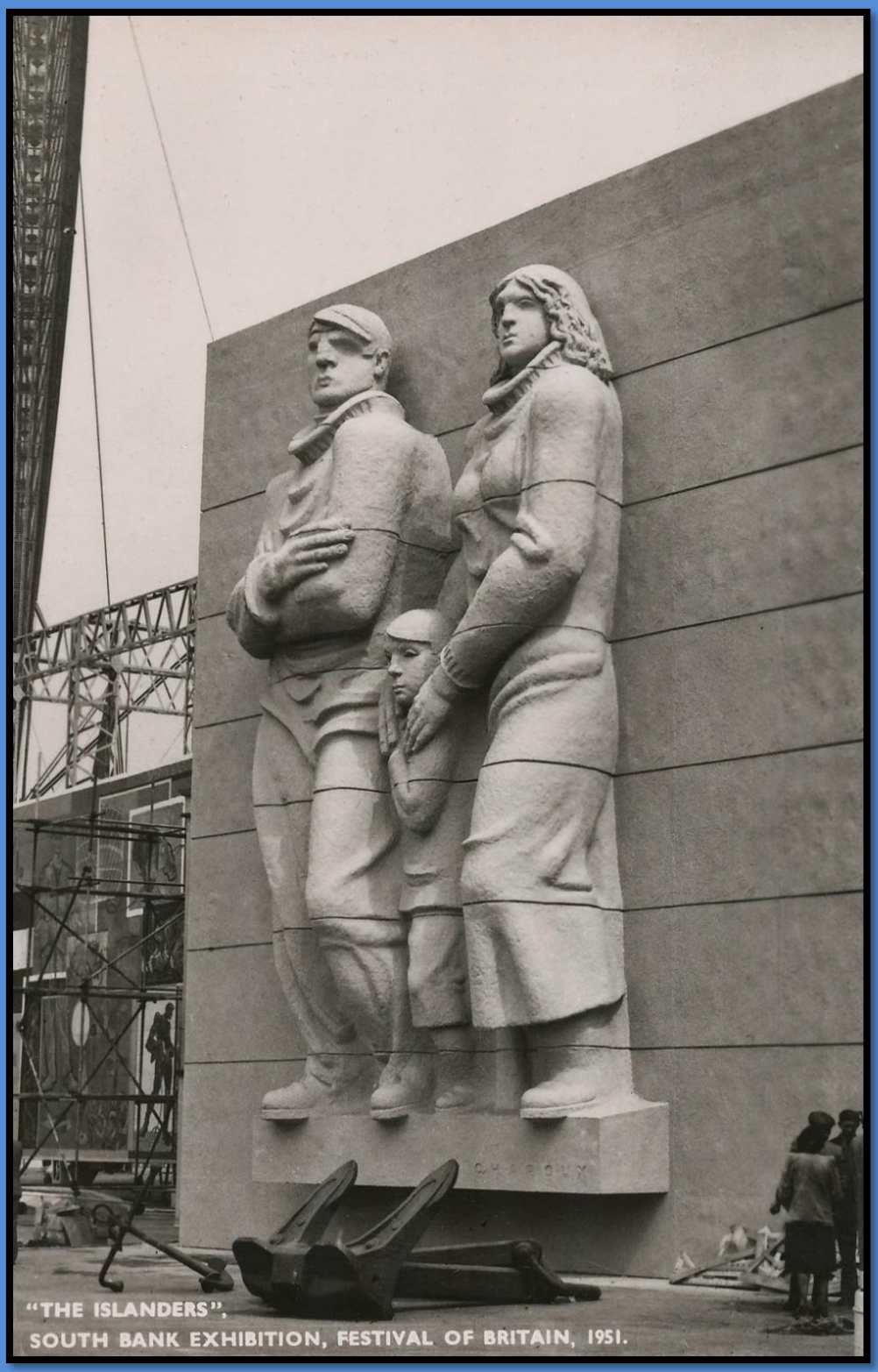
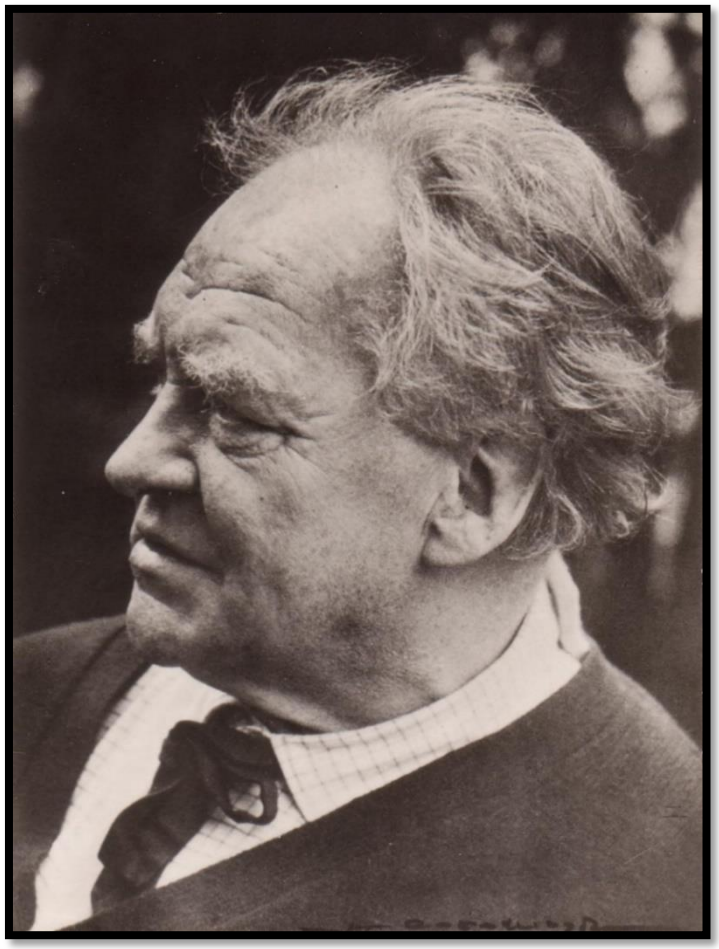
Charoux’s Sculptures



Melanie Veasey
in association with Langenzersdorf Museum

Siegfried Charoux (1896–1967)



Portrait of Charoux (c.1950s), © LEMU, Austria, Charoux Archive
Front cover: *The Islanders* (1951) © The Estate of Siegfried Charoux

At the end of the nineteenth century, the cityscape for Charoux's childhood, Vienna, enjoyed a spectacular golden *fin de siècle* as the age of Gustav Klimt, Gustav Mahler, and Egon Schiele. Yet Charoux would be compelled to fight in the Great War, an experience that informed his lifelong commitment to civic freedoms. Charoux became one of the leading Socialist sculptors of 'Red Vienna' before Fascists tore down his iconic *Lessing Monument*. Relocating to London with his Jewish wife Margarethe, as an émigré, Charoux re-established his practice and successfully assimilated into British artistic and establishment circles. He was elected a Royal Academician, exhibited the iconic bas-relief *The Islanders* (1951) at the Festival of Britain, and was commissioned by the London Country Council for public sculptures, including *The Neighbours (1959)*. Charoux's progressive aesthetic demonstrated essential developments in British figurative art, though his contribution was primarily lost to Britain when the Charoux Collection was returned to Austria after his death in 1967. The author recognises his contribution and argues that Charoux's groundbreaking canon contributed to the intriguing evolution of Britain's post-war figurative sculpture.

Charoux’s Sculptures

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in association with the Langenzersdorf Museum,
Lower Austria

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For Martin

Thank you

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Importantly, Ruth and Mark Beedle, as the owners of Charoux's studio at Temple Fortune Hill in London, have made the continuation of my research so pleasurable – a heartfelt thank you for your endless encouragement, friendship, and so much shared laughter.

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Particularly thanks to Clare Bennett in London for information concerning Charoux's close friendship with her parents, Kurt Boehm, at the Hutchinson Internment Camp and with Boehm and his wife, Valeska Bennett, in post-war London. Also, I thank you for sharing the Charoux Memorial Folio (1967) and the many images of Charoux's sculptures and paintings that this document contains. Thanks also to Melanie Camp in Fort Lauderdale, USA, whose trust I greatly appreciate, for sharing personal correspondence between Margarethe Charoux and her late father-in-law, Erwin Camp, Margarethe's childhood friend and long-standing textile industry colleague. These fascinating letters illuminate Margarethe's life after Charoux's death and her relentless persistence in seeking to promote her husband's legacy.

My deepest thanks are offered to my husband, Martin, who has listened and provided hours of encouragement and technical assistance.

Contents

Preface

In the dimmed glow of an exhilarating autumn morning, specks of drifting dust hazed the ceiling-high rows of centuries-old historic leather-bound books. The library and archive of the Royal Academy of Arts is one of London's great spectacles. Asked which period I was researching, I replied, '30s to 50s'. 'Which century?' was the dry reply from a seasoned librarian familiar with a more than two-hundred-and-fifty-year accumulation of books and archive materials. Chastened, I replied, 'the twentieth century'.

This appointment was the first of many that followed in the coming years, each one thrilling as I discovered long-forgotten artworks and references to the sculptors elected as Royal Academicians. Of the pre-and early post-war 'Summer Exhibition' catalogues, nude statuettes of women were de-rigueur for the period until I turned the page, and a unique work titled *Pedestrian* (1951) virtually leapt forth. Monumentally scaled, this jaunty sculpture of a mature man sporting a de-mobilisation suit and Homburg hat was unlike any sculpture that I had previously seen. *The Islanders* (1951) was the only similar work I was familiar with, given its dominant placement at the Festival of Britain. Both works had been created by the Austrian émigré Siegfried Charoux, who left Nazi Europe, and whose canon had been later relocated to the Langenzersdorf Museum in Lower Austria.

In Austria, a myriad of sculptures, maquettes and some paintings have been carefully conserved as the contents of Charoux's studio, together with personal papers, unpublished discourses, and ephemera for himself and his beloved Jewish wife, Margarethe. I now treasure the longevity of the professional association established with the custodians of Charoux's collection as we traced the sculptor's arrival, assimilation, and successes in Britain. Returning to London, I contacted Ruth and Mark Beedle, the owners of Charoux's studio at Temple Fortune Hill, London. To my amazement, they welcomed me into their home and willingly encouraged me to discover Charoux's life in London from 1935 until he died in 1967.

There were few literary leads beyond Hans Kurt Gross's *Siegfried Charoux. Die Wiener Jahre des Karikaturisten und Bildhauers (The Viennese Years of the Cartoonist and Sculptor) (1997)*. The art historian Margarete Garlake's essay 'A Minor Language? Three Émigré Sculptors and Their Strategies of Assimilation' (2004), which included Charoux and a paper presented in 2011 by Sarah MacDougall of the Ben Uri Gallery and Museum, London, offered another point of contact that ultimately led to some of Charoux's works, including a maquette for the *Survivor* (1960) being exhibited at the 'Out of Vienna' exhibition (London, 2018).

Few other articles or books mentioned Charoux; however, the archive of the Royal Academy proved to be a treasure trove. Here, the disparate parts of Charoux's London life had been preserved, though never collated, until included in my doctoral thesis 'Reforming Academicians: Sculptors of the Royal Academy of Arts, c.1948-1959' (Loughborough, 2018). This book, particularly Chapter Three, 'Becoming A Royal Academician,' expands upon parts of this thesis.

In 2016, I began to share my research with a broader art-loving community, initially addressing the Paul Mellon Centre's 'A Year's Art,' where I discussed *The Pedestrian*. 2017, I presented *Forming a Community: Maquette for The Neighbours (1957–59)* at the Leeds Collections Single Sculpture Lecture: Henry Moore Institute, Leeds, and the Paul Mellon Centre for Studies in British Art, London. Further seeking to raise Charoux's forgotten profile and highlight his works, I wrote *The Pedestrian* (1951) for the two-hundred-and-fiftieth-year celebration of the Royal Academy published online in the RA250 Chronicle (2018). After which, 'An Insistence on Freedom': Siegfried Charoux's *Civilisation Cyclus'* was published in the *Sculpture Journal* (28.1.7) in 2019 and, courtesy of the *Sculpture Journal*, this article forms the foundation of Chapter Five of this book. Due to the coronavirus pandemic in 2020, an Insiders Outsiders Festival event celebrating Charoux's life and work at his former studio in London had to be rescheduled; the event was eventually held on 26 September 2021 as an international online event, available on YouTube.

Yet throughout, the question that intrigued me was how had this Viennese émigré become so 'British', only to slip into a lacuna in British post-war art history? There was still so much to explore that writing this book was the obvious response: detailing the life of an intriguing man who was born in impoverished circumstances in Vienna's glorious *fin de siècle*, became a soldier in the Great War, was politicised by the sweeping energy of the Socialist movement in 'Red Vienna,' later fleeing as Fascism tortured Europe. In London, as a sculptor, despite early turmoil, Charoux's charm, persistence and serendipitous good fortune connected him with some of the most influential men in post-war Britain: Lord David Astor, Sir Stafford Cripps, Sir Hugh Casson and George Orwell. Elected as a member of the Royal Academy in 1948, a visiting Master at the Royal Academy Sculpture School, and honoured with private and public commissions, Charoux was regularly mentioned in *The Times* Court Circulars while still acclaimed for his public sculptures in Vienna. This book explores how Charoux influenced British figurative art and why his legacy eventually returned to his place of birth, Austria.

Melanie Veasey
London, 2024

Prologue

Der Zeit ihre Kunst. Der Kunst ihre Freiheit
To every age its art. To art its freedom.[1]

Siegfried Charoux was born on 15 November 1896 at the *fin de siècle* and the dawn of the Viennese golden age.[2] As then one of the largest cities in the world, Vienna boasted an artistic, musical, and intellectual heritage that few European cities could rival. However, this was also an aesthetic epoch when revolutionary Secessionist 'Jugend' (youth) asserted itself against the conventional 'Alten' (elders) in an underlying response to a stultified — though declining — Viennese bourgeois society.[3] Moreover, the Great War (1914–1918), as the formative experience of Charoux's youth, wrought catastrophic changes across Europe and upon Viennese society, turning the city from golden to bloodied red.

The war's legacy was the 'broken economies, broken bodies, disillusioned minds and the broken post-war order'.[4] Poverty, hunger and unemployment were rampant, rendering Viennese citizens eager for a radical revolution. The imperial Empire of Austria-Hungary collapsed, along with the Habsburg dynasty, when Emperor Karl I abdicated the Austrian throne on 11 November 1918 to be formally replaced on 10 September 1919 by the First Austrian Republic.[5] This change inspired the cultural, social, and political reformations that replaced elitist past privileges with democracy and the promise of an improved quality of life for all citizens.

Providing a 'particular intellectual tang' to this modernisation were Vienna's leading liberals, including the architects Adolf Loos, Joseph Maria Olbrich, and Otto Wagner; sociologist Paul Lazarsfeld; neurologist Sigmund Freud; philosopher Otto Neurath; philosopher of science Ludwig Wittgenstein; and members of the Austrian School of political economy: Joseph Schumpeter, Ludwig von Mises and, famously, Friedrich August von Hayek.[6] Culturally, the post-classical second Viennese School of experimental atonal composers, such as Arnold Schönberg, Alban Berg and Anton von Webern, saturated the city with extraordinary new music.[7] Expanding upon Gustav Klimt and Egon Schiele's artistic bravura, Oscar Kokoschka and Richard Gerstl were significant contributors to the Viennese Expressionist movement. Collectively, these innovators would contribute to Vienna's compelling renaissance and enhance Charoux's cultural inclination.

Gradually, Vienna overcame its reputation as an 'urban has-been'[8] and became an 'internationally acclaimed model of Social Democratic municipal government'.[9] During this dynamic period, the city was known as 'Red Vienna'; the colour red acknowledging Vienna's recently acquired Marxist

philosophy, which promoted an egalitarian society. A building programme for *Gemeindebauten* (social housing) was conceived as a 'social condenser' designed to standardise all social classes.[10] The quality of the social housing that Vienna constructed in the 1920s and 1930s, as airy and modern, with semi-public garden-courtyards, became a blueprint for many international cities, Vienna's most notable example being the iconic kilometre-long Karl Marx Hof (1927–1930) nicknamed 'The Palace of the Proletariat'.[11] Radical education, health care and social welfare policies completed Vienna's political transformation from elitist to egalitarian.

Yet despite such success, Vienna's First Republic began destabilising as administrative ideologies clashed. Politically primed by radicalised work colleagues, Charoux drew upon the uses and abuses of political power as subject matter for his caricatures printed in the *Arbeiter Zeitung* (Worker's Newspaper). Red Vienna was 'utterly crushed'[12] when its Socialist government was overwhelmed by the Fascist inspired dictatorship of Dr Engelbert Dollfuss, who was appointed as Chancellor of Austria in 1932.[13] However, by February 1934, civil war erupted in Vienna, the democratic constitution was suspended, and Dollfuss was assassinated in July; meanwhile, the Nazis were ominously 'consolidating and extending' their geographic presence.[14]

Consequently, the construct of a twentieth-century Austrian identity was tumultuous and complicated, founded upon the fractured legacy of the Habsburg Empire, yet adopting an innovative Republican constitution of Socialist paternity while pursuing a nascent democracy soon to be subsumed by Fascism.[15] Accordingly, Charoux's political passions and humanitarian values — the most dominant being his absolute belief in civic freedoms — were cast as counterpoint to his raw military experience on the Russian Front and the political tensions within Austria's tentative Republican governments. Vienna's decline personally and professionally repressed Charoux. On the pretext of a holiday, Charoux and his Jewish wife, Margarethe (also as Margarete), left Vienna for London on 7 September 1935; they would be swiftly followed by other émigrés seeking sanctuary in England.

In London, Charoux's Viennese identity revealed him as 'other' because the norms of his manner, speech, and dress did not conform to the character and customs of a conventional Englishman. Yet with the support of Margarethe, Charoux's persistence and personal charisma engaged influential members of the British Establishment who facilitated the re-establishment of his professional practice. Although Charoux considered his paintings and his sculptures to be of equal importance, it was for his sculptures that he would be fêted. Charoux's genuine desire for and pursuit of artistic freedom brought recognition and a radical shift in his signature aesthetic from the classically inspired to a wholly idiosyncratic liberal characterisation, best revealed in his *Civilisation Cyclus*.

Vienna's and London's leading art authorities bestowed institutional honours and public commissions, resulting in the legacy of his public sculptures, which are still enjoyed today. Assimilated, celebrated and amongst the most successful of the wartime Viennese émigrés, Charoux became a British citizen; however, his home 'always exhaled a Continental atmosphere'.[16]

Prologue - Notes

1 The motto carved above the entrance to the Secession Building (1898) in Vienna, Austria.

2 By his own account Siegfried Charoux was born on 15 November 1896, apparently an error was made on his baptism certificate stating his date of birth as 15 October 1896. See Gross, Hans Kurt. Siegfried Charoux: Die Wiener Jahre des Karikaturisten und Bildhauers (The Viennese Years of the Cartoonist and Sculptor). Charoux Museum, Langenzersdorf, Niederösterreichisches Pressehaus St. Pölten, 1997, 13.

3 Shedel, James. *Art and Society: The New Art Movement in Vienna 1897–1914.* Palo Alto, California: The Society for the Promotion of Science and Scholarship Inc., 1981, 21.

4 Deak, John. "Austria in the 1920s." In *Austrian Studies Today*, edited by Günter Bischof and Karlhofer Ferdinand. New Orleans: University of New Orleans Press, 2010, 209.

5 Spiel, Hilde. *Vienna's Golden Autumn 1866–1938.* London: Weidenfeld and Nicolson, 1987, 206.

6 Anon. "How Vienna Produced Ideas That Shaped the West, 24 December 2016." The Economist, https://www.economist.com/christmas-specials/2016/12/24/how-vienna-produced-ideas-that-shaped-the-west, accessed 15 October 2020.

7 Spiel, as at note 5, 160.

8 Berger, Peter. "Exiles of Eden: Vienna and the Viennese During and after World War I." In *1914: Austria-Hungary, the Origins, and the First Year of World War I*, edited by Günter Bischof, Ferdinand Karlhofer and Samuel R. Williamson, 167–85: University of New Orleans Press, 2014, 168.

9 https://www.wien.gv.at/english/history/overview/socialism/html, accessed 15 October 2020.

10 Blau, Eve. "Re-Visiting Red Vienna: As an Urban Project." https://www.austria.org/revisiting-red-vienna, accessed 11 June 2020.

11 Ball, Jonny. "The Rise and Fall of Red Vienna." https://www.newstatesman.com/world/europe/2019/07/rise-and-fall-red-vienna, accessed 13 December 2019.

12 Spiel, as at note 5, 231.

13 Dr Engelbert Dollfuss (1892–1934), Chancellor of Austria (1932–1934).

14 Kirk, Tim. "Dictatorship, Fascism and the Demise of Austrian Democracy." In *Austrian Studies Today*, edited by Günter Bischof and Karlhofer Ferdinand, 110–24. New Orleans University of New Orleans Press, 2016, 118.

15 For this concept see: Thaler, Peter. *The Ambivalence of Identity: The Austrian Experience of Nation-Building in a Modern Society.* West Layfayette, Ind, Purdue University Press, 2001.

16 Astor, David. "Mr Siegfried Charoux." *The Times*, 03 May 1967, 12.

Chapter One
The Viennese Years
1896–1935

Far beyond the Ringstrasse, at Koppstrasse 2, in the 16th district of Vienna, Siegfried Joseph Buchta was born into inauspicious circumstances as a fifth and youngest child.[1] His would not be the charmed life of bourgeois Vienna. His mother, Anna Buchta (*nee* Charous – a derivative of which Siegfried would later adapt as Charoux), was a widowed dressmaker of Czech ancestry.[2] His father, Josef Kinich, a man of complex character, was a civil engineer who had previously served as a soldier in the Habsburg army of the Austro-Hungarian Empire.[3] Although two infants had died prematurely, surviving siblings included Leopold ('Poldi'), Charoux's half-brother from his mother's marriage to Johann Buchta and his beloved sisters Stefanie and Hilda.[4]

Charoux was a wilfully determined child who loathed school and resented the sense of 'prison' that attending formal education imposed.[5] His disciplinarian mother, however, ensured Charoux's attendance despite his inclination towards truancy and a preference for spending his time roaming in the Vienna woods.[6] Artistic, whimsical and intelligent, though not a gifted academic, Charoux was declared a 'bad pupil' who 'drew fantastic heads, figures and caricatures in the margins of his books' until he was old enough to leave school.[7]

Throughout Charoux's childhood, Vienna rapidly developed, having been 'demolished into a big city' in 1865, although Viennese society remained introspective, hierarchical, and ultra-conservative.[8] A sophisticated café society renowned for the musicians for whom Vienna was home, including Gustav Mahler,[9] Alban Berg[10] and Arnold Schönberg,[11] and for the artistic, rebellious Secessionists led by Gustav Klimt,[12] also a famous opera house and the neurologist and founder of psychoanalysis, Sigmund Freud who studied the subconscious mind.[13] Vienna was truly the twentieth-century epicentre for cultured European liberals.

Regrettably, the early twentieth century was to be ill-fated for Viennese's youth because Europe's fragile peace would cease at much the same time as Charoux's coming of age, having matured as 'heroic in build', 'fair-haired', 'blue-eyed' and with a 'magnificent head he was like a much more amiable version of Beethoven.'[14] *Portrait of Charoux* (c.1920s), fig. 1.1.

In 1914, aged eighteen years, with an emerging sense of personal identity, Charoux changed his surname from Buchta by formally taking his mother's family name of 'Charous'.[15] This decision may have signalled a distancing of himself from his overbearing father.

Later, extemporising the name 'Charous' within an Egyptian-style cartouche, he signed his work 'CHAT ROUX', French for 'Red Cat'. The reference to the colour red acknowledged his developing left-leaning political sympathies. This name was probably chosen in association with the city known as 'Red Vienna' when the Social Democratic Workers' Party was formed and subsequently governed the city in 1889.[16]

It is also possible that the name may have been a salute to the famous bohemian *Le Chat Noir* (The Black Cat) club of nineteenth-century Paris, an icon of satire and avant-garde entertainment.[17] Wittily transforming himself into a self-styled pseudonym, he further abbreviated his artistic pen name, Chat Roux, to 'Charoux, ' which he officially changed in 1926.

Like many other young German and Austrian men, Charoux was nineteen and euphoric about the beginning of the Great War. He eagerly signed up for military service as a volunteer.[18]

Through the application of unprecedented warfare strategies and new industrialised armaments, the Great War unleashed an 'horrific new experience' upon the combatants and necessitated the 'creation of new social coping mechanisms' to assimilate mass mutilations and murders.[19] By the end of the war on 11 November 1918,[20] Austro-Hungarian casualties numbered 1.25 million, surpassed only by Russia's 1.8 million.[21]

As *the* most harrowing and formative experience of his life, Charoux had participated in the Great War, which destroyed Europe, and witnessed the annihilation of those who should never have been sent to the front line. Though a peaceable young man, as a 'private soldier of the Habsburg monarchy', Charoux 'had been made to fight Russian peasants against his will';[22] absorbing the full horrors of battle and the human frailties of ethnically diverse soldiers, he became a 'humanitarian'.[23]

During the war, Charoux sustained two serious injuries, the worst at the Russian Front on 7 July 1916, which paralysed his right arm, requiring an operation on 30 September 1916 to save his manual dexterity. After convalescing, he was rehabilitated as a mechanic at the invalid school of the *Kaiserliches und Königliches* (known as the k.u.k.) Reserve Hospital.[24] He was discharged from military service in April 1917.[25]

Later in life, Charoux told of being demilitarised and wandering through porous national borders as a 'hobo';[26] he had apparently re-entered Russia so that he might explore the country, its Communist ideology, and its culture.[27] This claim has been difficult to substantiate; it is, however, believed that

he might have visited Odesa soon after the end of the Great War and seen the poverty of the villages of Ukraine, settled by Ruthenian, Polish, and Jewish people.[28]

Importantly, however, Charoux's time fighting on the Russian Front and interacting with the Russian people exposed him to Russia's social and political influences, ordinary workers, and the embryonic aesthetics of state art and architecture. These would develop into Socialist Realism, the official art style of Russia that flourished from 1934.[29]

Thus radicalised, even identifying himself as an 'anarchist',[30] Charoux developed a keen interest in political ideologies and the slippery concepts of twentieth-century democracy, socialism, and liberalism. Consequently, the genesis of his absolute commitment to freedom was cast in the crucible of war.

Completing his rehabilitation and training as a mechanic, he sought to return to civilian life despite his ongoing physical and emotional convalescence. Eventually, he secured work as a technician for the optical manufacturer C. P. Goerz, a job that he gained because he was considered disabled due to his war injuries.[31] Here, he moulded and formed the wax to hold lenses into frames before encasing them.

One of Charoux's Viennese colleagues at C. P. Goerz was Hans Heider,[32] who sensitised Charoux to a broad spectrum of political ideologies. From 1918 onwards, Heider introduced Charoux to his artistic friends, including Robin Christian Andersen,[33] Gustav Schütt,[34] and Egge Sturm-Srkla.[35] Pursuing his Communist sympathies, Heider later relocated to Moscow in 1932.[36]

Charoux's motivation to publicly question abusive authority and express his belief in democracy, together with these friendships, probably encouraged him to consider the possibility of an artistic career through which he could meaningfully convey his interpretation of a peaceful civilisation and complex concepts of the fragile civil liberties that followed the Great War.

Briefly, he considered an alternative career as an actor and, intending to enhance his musical talent., In 1918, Charoux attended the State Academy for Music and the Performing Arts.[37] Although he did not progress in the performing arts as a career, his fine voice, accomplished piano playing and passion for the works of Wolfgang Amadeus Mozart[38] and Joseph Haydn[39] would provide lifelong joy and solace.[40]

In preparation for his admission to art school, pursuing private lessons with the Austrian sculptor Josef Heu,[41] Charoux is believed to have applied to the *Wiener Kunstgewerbeschul*e (Vienna School of Arts and Crafts) where the renowned Austrian sculptor Anton Hanak taught.[42] The talented sculptor Oscar Nemon, born in Osijek,[43] who, according to the monograph co-written by his daughter Lady Aurelia Young, was apprenticed to Hanak, later became known as the 'Royal Sculptor of England' for his accomplished portrait busts of members of the establishment including Queen Elizabeth II and Winston Churchill.[44]

Separately, for his submission piece to the *Akademie der Bildenden Künste* (Academy of Fine Arts),[45] inspired by Auguste Rodin's *The Age of Bronze* (1875–1880), Charoux sculpted *Männlicher Akt* (*The Masculine Act*) (1922), fig. 1.2, a sculpture that mirrored Rodin's iconic work.[46]

Charoux was admitted to the Academy of Fine Arts in 1922, where he studied in the *Allgemeine Bildhauerschule* (preparatory school) under Professor Hans Bitterlich, the eminent Austrian sculptor[47] who had created the classical *Empress Elisabeth Monument* (1904–07).[48]

Although Charoux studied the prescribed Academy syllabus, he considered the traditional aesthetic of sculpture too conventional and wearied. Nemon, too, had experienced similar frustrations with the professors of the Viennese Academies, nicknaming them 'fire-extinguishers' because they endeavoured to extinguish experimental artistic expression.[49] Demotivated by the conventional syllabus and determined he had learned all he could, Charoux left the Academy of Fine Arts in 1924 without graduating.[50]

Beyond the confines of the Academy, the Viennese intelligentsia openly encouraged political debate and the questioning of authority, as exemplified by the satirical dramatist Karl Kraus's 'coruscating critique' of the Great War in the *Last Days of Mankind* (1922).[51]

Similarly, there was a demand for cartoons and caricatures because such illustrations offered a powerful visual iconography when many Viennese war veterans were illiterate. Amongst the most prominent was the work of the German artist George Grosz, whose iconic image, *The Faith Healers* (1918), depicted a skeletal combatant being declared 'K.V.' ('*kriegsdienstverwendungsfähig*', fit for active service) by a panel of well-nourished medical and military professionals.[52] Identifying this art form's Russian origins, Victor 'Vicky' Weisz, the famous Hungarian caricaturist, declared, 'caricature is an invention of *Bolshevism*!'.[53]

Charoux's fertile imagination readily absorbed the irony of such liberal criticism. The heightened political sensitivity and awareness of the absurd that Charoux had developed during the Great War further expanded when he began to caricature prominent public figures. Underlying Charoux's ridicule of those in authority, he satirised the pitiful power imbalances between the political right and left, managers and workers, the rich and the poor, and the church and believers.

Among his earliest cartoons was *Spitalspflege* (*Hospital Care*) (1923), where a stout doctor implausibly suggests to an exhausted starving peasant, 'You seem a little bit undernourished, but as I told you, eat well, work little and first of all Italy, Italy!':[54] proposing an impossible holiday in Italy.

Many of Charoux's increasingly bold political caricatures were printed in the Socialist *Arbeiter Zeitung* (Workers' Newspaper) between 1924 and 1928.[55] Four hundred and five of his cartoons were published in the *Arbeiter Zeitung*.[56] This publication, together with his cartoons printed in the *Abend* (*Evening*) and the *Götz von Berlichingen,* enabled Charoux to make a name for himself as a keen political satirist, pillorying those whom he believed considered themselves entitled to govern.

Charoux's caricatures offered a remarkable survey of mid-twentieth-century Austrian and Viennese society and politics. They were set in scenes from banking, charitable institutions, hospitals, military encounters, restaurants, work situations and street life, depicting every stratum of society from aristocratic ladies to cleaners and eminent political representatives to labourers. He even extended this survey to include international politicians such as the British statesman and future Prime Minister Stanley Baldwin.[57]

Many of his cartoons were bawdy; all were acerbic in their criticism of authority, the abuse of power, and presciently, by 1924, they started to denote the Nazi swastika in a sketch titled '*Wann wird man diese Bestie zertreten*?' (*When will this beast be trampled*?) (1924).[58] As public propaganda, these powerful artworks illustrated the neglected underbelly of the social dynamism of Vienna after the Great War and signposted the restless future of nationalism.

Charoux's increasing opposition to totalitarianism and commitment to freedom and democracy became the basis for essential alliances and friendships. The American *New York Times* journalist Clarence Kirschmann Streit befriended Charoux and was one of the first foreign journalists to promote him and his work in America. [59] A Great War volunteer, Streit had served in an intelligence unit in France, later assisting the American delegation at the post-war Conference of Versailles. This led him to write *Union Now* (1939), which supported the political federal union and the democratisation of Europe.[60]

Recognised for his artistic talent, in 1926, the Viennese municipal authorities granted Charoux an artist's studio at Am Fuchsenfeld,[61] in the 12th district of Vienna, where he established his professional atelier.[62] Together with other sculptors, Charoux often pooled resources such as tools and materials so that, when possible, they might share production costs. Charoux frequently used a kiln belonging to the sculptor Arthur Fleischmann, who was born in Bratislava[63] but was a resident of Vienna during the 1920s and 1930s.[64]

Now attracting notable commissions, early work included a bronze bas-relief of a man, woman, and child with two sapling trees in the background — an allegory for youth and ambition. Perhaps associated with a political pamphlet, the plaque for *Das Kleine Blatt* (*The Little Leaflet*) (c.1927), fig. 1.3 was designed as a propaganda award for outstanding achievements.[65] Charoux's plaque was significant because it was the first time he had realised the image of a young family to promote a Socialist agenda, a motif to which he would return. Meaningfully, in this image, the man's shirt sleeves are rolled back to indicate his continued labours. The profiled man carries a model for a plausibly aspirational private family home in his left hand.

Internationally, in response to the death in 1924 of the charismatic General Secretary of the Communist Party of the Soviet Union, Vladimir Ilyich Ulyanov, who had adopted the pseudonym Lenin, calls for memorial sculptures in his image were bountiful.[66] By 1926, an international competition for a Lenin Monument for Leningrad had gained momentum.[67] Charoux initially completed a portrait bust of *Lenin 'The Apostle of Communism'* (1926).[68] The sculpture shows the political leader dressed in a Russian peasant's tunic thrusting his arm into the air in defiance. In pose, the sculpture's raised right hand was mimetic of Vladimir Shchuko's[69] and Sergei Evseev's[70] *Lenin Monument* (1926) — important as the first of Lenin — to be installed at the Finland Station, Leningrad on 7 November 1926.[71] Charoux's bust of Lenin was his first to be documented by the British press in recognition of the sculptor's international acclaim when a photograph and brief commentary appeared in *The Scotsman* on 10 January 1927.[72]

Later, Charoux constructed a remarkable *Maquette for a Lenin Memorial* (1932), fig. 1.4. Representing four horizontal planes supporting three sets of figures[73] in varying poses from subjugation towards elation, on the uppermost level, a disproportionately large figure of Lenin gazes towards an alternative future. For the sculpture, Charoux dressed Lenin in a heavy military-style coat seemingly fashioned of riveted rectangular plates that denote the physical building of a great nation. This physical elevation of Lenin in 'ritualised homage' symbolised Lenin as a eulogised icon located

ever higher atop Russian buildings throughout the country and, eventually, the *Lenin Mausoleum* in Moscow.[74]

In a period of intense creative industry, Charoux made his professional debut at the *Wiener Kunstschau* (the Vienna Art Show) in 1927 with a *Maquette for a Robert Blum Monument* (1927),[75] fig. 1.5. Blum, a German democratic politician, together with the revolutionaries of the October Revolt of 1848 who had defended the City of Vienna against the Emperor's Imperial army, had been executed in November 1848.[76] This maquette was to be the first of a series of revolutionaries believed to have fought for the civil liberties that were becoming Charoux's artistic touchstone.[77]

The white plaster maquette of Blum was dramatic; the energetic thrusting pose called forth followers and reinforced the sculpture's dynamic sense of urgent movement. In contrapposto, the standing three-quarter figure of a bearded man animatedly extended his right arm and pointed the way forward, the face intense in an open-mouthed cry. The hair was heavily textured, and the tendons of the hands stressed as raised and sinewy; exaggerated folds emphasised a Russian-inspired tunic.

Perhaps responding to a worldwide tender from the City of Washington for a memorial, Charoux created *Der Flug* (*The Flight*) (1927), fig. 1.6, a plaster maquette for a Lindberg Monument celebrating the American aviator Charles Lindberg's historic nonstop flight from New York to Paris in 1927.[78] Charoux presented a white plaster maquette of a standing nude man whose torso arcs as if diving into the beckoning open space with raised parallel arms thrust forwards.

Another politically referenced work, the Giacomo *Matteotti Memorial* (1929),[79] celebrated the anti-Fascist Italian Socialist, who had been killed for his political sympathies in 1924 at the behest of the Italian dictator Benito Mussolini.[80] The plaster maquette for this titled *Die Revolte* (*The Revolt*) (1929), fig. 1.7 was Charoux's most responsive to the aesthetic of Socialist Realism; the figure holding an exaggerated wide-legged stance seemingly bridging two worlds with parallel arms swung dramatically above the head of the sculpture. Given that the Matteotti Memorial was not realised, Charoux produced a more restrained bas-relief plaque, the *Matteotti Relief* (1931), portraying a bowed head, raised right arm and left hand resting against the heart, fig. 1.8.[81]

Anecdotally, inspired by a photograph of a football match illustrating an article in the *New York Times* on 27 November 1927, the omnipresence of another war was graphically defined by Charoux's *Kämpfende Männer* (*Fighting Men*) (1927–29),[82] fig. 1.9. Five figures of muscular nude men writhe in contorted combat. This 'triangular conception of arrested movement'[83] depicts a lithe tangled mass of masculine torsos and limbs engaged in close combat, none seemingly victorious.

In contrast, *The Preacher* (1931), fig 1.10, a larger-than-life-sized work, had a dramatically different theme. Proportionally elongated, the standing figure of a nude man with his right hand raised — perhaps in benediction — the left arm rests loosely beside the torso; the overly long, wide feet with splayed toes ground this sculpture. Notably, the textured hair is seemingly parted in 'cornrows' indicative of, and with facial features suggesting, a figure of African heritage. *The Preacher* may have been inspired by Picasso's[84] discovery of African art in Henri Matisse's[85] home around 1906, culminating in Picasso's iconic painting *Demoiselles d'Avignon* (1907) and the art communities' subsequent interest in art from the African continent. The elongation of *The Preacher* was probably a response to the distinctive style of the German sculptor Wilhelm Lehmbruck's iconic *Fallen Man* (1915), given that Charoux executed similarly styled sculptures such as *Seated Woman* (1933), *Seated I* (1933) and *Seated II* (1933).[86]

Further pursuing the pastoral, as a variation on the Christian theme of the 'Good Shepherd',[87] *Mann mit Lamm* (*Man with Lamb*) (ca. 1930),[88] fig. 1.11 depicted the muscular figure of a nude man on a bent knee, gazing intently at the lamb held secure within his arms; the human face is beautifully characterised, displaying a gentle, intent expression.[89] This sculpture was Charoux's first to illustrate the solid torso and legs, hefty hands and feet with what would become a Michelangelo-esque splay between the big and grouped smaller toes. Charoux's *Mann mit Lamm* (ca.1930) pre-dated Picasso's famous *L'homme au Mouton* (*Man with Ram*) (1943).[90]

Mann mit Lamm was arguably the first sculpture in which the essence of Charoux's eclectic fusion may be traced. It is a blending of his experimental artistic, aesthetic, and ideological influences—academic, Secessionist, Viennese baroque, Russian Socialist Realism, Michelangelo, Rodin, and Lehmbruck—resulting in the development of a uniquely modern, distinctive, signature style.

The architecture provided a significant opportunity, too, as Vienna's social housing boom of the 1930s presented Charoux with one of his largest and most important commissions, the *Fries der Arbeit* (Frieze of Work) (1931), fig 1.12. In constructing this frieze, Charoux drew upon the Roman tradition of a social narrative atop a building, depicting local workers, and intended to educate illiterate citizens, such as that seen at the *Tomb of Eurysaces the Baker* in Rome, which visually recounts the baker's working life.[91]

The impressive twelve-metre-long *Fries der Arbeit* spanned the entrance to the interior garden and children's play area of the *Zürcher-Hof*, a large residential block in the 10th district of Vienna.[92] Constructed in 1930, the architects for this progressive edifice were Emil Hoppé[93] and Otto

Schönthal,[94] who designed a modern building with essential amenities, including childcare facilities, shops, and laundry, intended as a self-contained city. The building was eventually renamed the *Zürcher-Hof* in 1949 in recognition of the generous relief campaign that the city of Zürich provided for the population of Vienna in the aftermath of the Second World War.[95]

Weighted with symbolism, the *Fries der Arbeit* presents ten larger-than-life-sized figures, nine men and one woman, each engaged in their work. Eight figures stand, whilst two kneel in a symmetrical composition grouped across the frieze.

The five figures on the left of the frieze represent agriculture. In an almost biblical depiction, facing towards the right, one figure is digging the land, one scattering seed by hand from a cloth held open before him, the third kneels to scythe a stoop of wheat, the standing female figure holds bundled wheat whilst the centred man offers sheaves of the crop to figures on the other side of the frieze. These peasants are dressed in loincloths. As the only nude figure in the frieze, the presence of the women may be intended to represent Mother Earth and fertility.

Demonstrating time and progress, the muscular figures of the men on the right hand side of the frieze wear shirts, trousers, and heavy toe-capped boots. Facing left, they present as contemporary construction workers. Walking in unison, the two standing figures on the outer right jointly support a girder on their right shoulder. The middle figure kneels at a forging block, holding a hammer in his raised right hand, ready to strike a blow. The fourth figure strains to carry a heavy cylinder. The centred man extends three tools — a wide flat paddle, a hammer, and a sickle — symbolic of proletarian solidarity no doubt inspired by Charoux's youthful interest in Russian culture; the hammer represents the workers, and the sickle represents the peasants.[96]

The frieze was intended to promote the integrity of the honest labours of a free people, described by art historian Margaret Garlake as 'simplified, classicising and unambiguously modern'.[97] Today, almost perfectly preserved, the *Frieze of Work* remains arguably the most accomplished of Charoux's Austrian public sculptures. Indeed, escaping Fascist censorship, the *Frieze of Work* is the only one of Charoux's inter-war public sculptures to remain in situ in Vienna.

The second Lessing Memorial Competition was announced by the Austrian Presseclub Concordia in 1930; the original 1909 competition remained unfulfilled.[98] The memorial celebrated Gotthold Ephraim Lessing, the eighteenth-century German dramatist, critic, and writer of philosophy and aesthetics, a leader of the period of Enlightenment.[99] Eighty-three competitors submitted

applications from which four sculptors were invited to reveal their concepts; two were selected to create maquettes. Charoux's maquette was chosen for the commission.[100]

Charoux greatly admired Lessing as a 'spiritual ideal'.[101] Consequently, in executing this sculpture, Charoux sought to convey 'humanity, brotherliness and tolerance'.[102] Lessing's plays, particularly the Jewish character of Nathan the Wise, addressed the 'conflict of conscience', promoting tolerance, equality and benevolence, which resonated with Charoux's liberal ethos.

The memorial committee asked that Charoux portray Lessing in travelling clothes from his only visit to Vienna in 1775.[103] In traditional style, Charoux presented the Lessing figure as a confident man in the prime of life, hair coiffed and dressed in the high-necked shirt, waistcoat, sweeping long coat, breeches and riding boots of a period gentleman in standing pose, the left hand held towards the heart and with the gaze set towards a distant, optimistic, future as a champion of Enlightenment. Robert Waissenberger (1967) ascribed this 'bearing of a free man, ready to stand up for the good, insisting on abiding human values' as the qualities Charoux had attributed to his *Lessing Monument* (1931, installed 1935), fig. 1.13.

The word 'Lessing' was inscribed in bold twentieth-century graphic font on the sculpture's stepped plinth. Charoux designed the plinth to symbolise Lessing's ascent towards Enlightenment. Charoux was keen that the Lessing figure did not appear to have been raised by a crane but formed the plinth steps to imply that Lessing might have climbed these steps without assistance.[104]

Although Charoux completed the *Lessing Monument* in 1931, Vienna subsequently declined in a state of civic and political flux as the increasingly autocratic Dr Engelbert Dollfuss rose to power as Chancellor of Austria in 1932.[105] This was an anxious time as Europe fractured under the ascendancy of Fascism in a prelude to the leadership of the Austrian-born Adolf Hitler as Chancellor of Germany in 1933 and then as Führer of Germany in 1934.[106] Remarkably, regardless of numerous frustrations and delays, the bronze cast of the *Lessing Monument* was eventually installed in the *Judenplatz* (Jewish Square) on Saturday, 15 June 1935.[107]

In the intervening years, briefly reverting to political figures, portrait busts of *Stalin* (1932),[108] fig. 1.14, and *Mahatma Gandhi* (1932),[109] fig. 1.15, were exhibited at the 53rd Annual Viennese Art Exhibition; after that, Charoux exhibited internationally in Belgium, Germany, and Italy.[110]

Yet by March 1933, the political landscape of Vienna had dramatically altered so that when approached to undertake a commission to commemorate the death of a state policeman who had

fought citizens defending the Austrian constitution, Charoux had to decline.[111] He perceived this project to be a work of Fascist propaganda and, as such, so abhorrent that he felt morally compromised. In refusing this commission, he drew attention to his aversion to the prevailing authority and, in the absence of further civic commissions, believed that he had been boycotted.[112] Whether at that time the bad-listing was genuine or imagined, Charoux was acutely aware that his politics ran counter to the prevailing Fascist regime.

Cautiously pursuing a public competition, Charoux created a maquette for a *Denkmal der Arbeit* (*Monument for Work*), which was intended to replace the *Denkmal der Republik* (*Monument for the Austrian Republic*) (1928), previously created by Hanak and located at the Vienna Ringstrasse.[113] Awarded third prize, Charoux's *Maquette for the Monument for Work* (1934), fig. 1.16, made in collaboration with the architect, Karl Dirnhuber,[114] was a horizontal extravagance with freestanding figures that echoed the character and linearity of his bas-relief *Frieze of Work* (1931); [115] though the full-scale project was never realised.[116]

Setting aside politically inspired themes and personalities to evoke a more intimate theme, unusually, Charoux completed a work carved in stone.[117] *Pair* (1935), fig 1.17, directly responded to Klimt's painting, *The Kiss* (1907–08), as a carved couple, the nude standing figure of a man rested his acutely angled head upon the shoulder of the embraced figure of a woman.[118] The angle of the head is mimetic of that in *The Kiss*. Similarly, he completed *Pair* (1935), fig 1.18, which was thought to be made in terracotta; the identity of the models remains unknown.

Charoux also created one of his most profound portrait busts, *Zwei Köpfe* (*Two Heads*) (1935),[119] figs. 1.19 and 1.20. This sculpture, completed in plaster and later in terracotta, presented a blend of 'modern Continental and primitive art'[120] and was noted for its meaningful 'advances towards realism'.[121]

This piece has also been attributed with the title *Pietà* given its thematic semblance to Michelangelo's renowned Renaissance figures.[122] *Zwei Köpfe* may personify lovers or possibly the universal motif of a mother mourning the loss of her son, which would have been pertinent after the Great War as rumours of another war seeped through the saloons of Vienna's intelligentsia.

The powerful and fully resolved sculpture perfectly balances the horizontal and vertical axis. The figure of a man lies prostrate; eyes closed yet opened-mouthed as if gasping a last breath, in a cross-sectioned profile, sculpted, crumpled drapery covers the upper torso. Seemingly hearing the halted breath, leaning closely forward, a woman's head apparently suspends her breath. Her eyes are

closed, refusing to receive an unwanted reality whilst the bearing of her head and neck convey a dignified suffering, such was their emotional and physical proximity.

This compelling sculpture was probably among the last that Charoux undertook in his studio in Vienna, and for that reason, it is essential in concluding the early phase of works that he completed in Austria; each in turn indebted to the classical, the Secessionists, African art, early European Modernism, and Russian culture.

Though not an overtly religious man, Charoux had been brought up as a Roman Catholic and on 18 December 1926, he married Margarethe Treibl, who was of Jewish heritage.[123] How the couple met has yet to be discovered, though they knew each other from 1919 onwards. Two bas-reliefs of Margarethe, one titled *Margit* (1920) and signed 'S Charous', were made in 1920.[124] Married as Mrs Margarethe Charoux, when Charoux officially adopted the name, throughout their forty-year marriage, she always referred to her husband simply as 'Charoux'; *Portrait of Margarethe Charoux*, fig. 1.21.[125] Despite long periods of separation due to Margarethe's work, their childless marriage was to last their lifetimes.

On completing her education, Margarethe chose the textile trade, working as a shop assistant initially for Bittmann, then Braun and Co. and finally for Bernard Altmann, founder of the luxury woollen brand Altmann and Co.,[126] where she was promoted and became a highly successful international sales representative.[127] Known as 'Margit'[128] and popular with her colleagues, Margarethe retained lifelong friendships with several people, including Erwin Camp, whom she had known since childhood.[129]

Margarethe was adventurous, pragmatic, independent, and intelligent. She probably spoke fluent English and potentially other languages for business purposes. Remarkably, rather than settling into married life in Vienna, Margarethe continued her career, visiting China in 1927, Russia and Poland in 1928, and New York in 1927 and 1929, experiences she shared in a magazine article in 1931.[130] While Margarethe travelled on business, Charoux continued to expand his sculpture practice in Vienna.

Throughout the 1920s and 1930s, Margarethe's passports evidence a dense collection of visas, permits, and entry and exit stamps for many countries. [131] Given that Charoux's works were exhibited in some of the European countries she regularly visited, she probably facilitated his international debut. Gradually, she enthused him with an interest in textiles, which, over time, began to define the drapery of his later figurative sculptures.

Socially, Margarethe embraced the Viennese art community, many years later contributing an interview with the author Julie Johnson for *The Memory Factory: The Forgotten Women of Vienna* 1900.[132] The quality of Margarethe's dialogue revivifies the peaceful Viennese home life of the Jewish artist Broncia Koller-Pinell:[133]

> *The wonderful house with the watermill and brook that flowed through the courtyard, a dovecote, the library with incunabula and other treasures and a deep golden-coloured chair in whose embrace one could bury oneself, far from everything, enjoying a book.*[134]

As Vienna became an increasingly pro-German environment, Charoux and Margarethe were forced to assess their situation. They concluded that Charoux was unlikely to be able to progress his career as a sculptor, given that his Socialist politics and liberal ideology prevented him from collaborating with the Fascist administration. In letters from that time, Margarethe encouraged Charoux to progress his career beyond Vienna and proposed their move to London.[135]

Of a lesser concern for them at that time was Margarethe's Jewish heritage because, in the early to mid-1930s, it was predominantly in Germany that Jews were being terrorised; Austria was still considered by many to be safe for all citizens, including those who were Jewish. Discreetly, the couple decided to take a holiday to England, boarding the train to Calais in France, the ferry to Dover, England, and a train on towards London, arriving on 7 September 1935; an exodus that Charoux described as his 'self-exile'.[136]

Writing decades later, Margarethe qualified that 'Charoux never 'fled' from Austria; he left for England, whose freedom and democracy he preferred to the then Fascist rule in Austria of Dolfus [sic] and Starhemberg. He could have stayed and adapted as an 'Aryan' under Hitler, maybe in an [sic] concentration camp.'[137] This was a profound perspective given her Jewish heritage and failed to address Margarethe's terrifying prospects had Charoux abandoned her in Vienna.

The couple secured lodgings at 51 British Grove, Chiswick, London;[138] the inclusion of the word 'British' in Charoux's new address perhaps conveying to the artist a sense of belonging. Charoux remained in London, except for two months, clearing his Viennese studio in 1937. For three years, from 1935 until 1938, Margarethe, still employed as a sales representative for Altman and Co., frequently returned to Vienna and systematically organised the couple's financial affairs and long-term relocation.[139] Margarethe's visits to Vienna enabled her to continue working and financially support Charoux while he sought to establish his professional practice in London.

The Nazis' menacing advance across Europe had not yet been fully mobilised, and the perils of returning to Vienna were not explicitly understood. However, with some awareness of the situation, Charoux wrote, 'I do worry that my wife will loose [sic] her job, because her firm is run by German Jews'.[140]

Despite Margarethe's Deutsches Reich-issued passport, now clearly inked with a large red 'J' for Jew, she continued to travel to Vienna.[141] The most significant reason that Margarethe returned to what was an increasingly dangerous city for anyone of Jewish heritage was that her frail mother, Therese Treibl, was in a Jewish care home. Margarethe was also trying to sell her own home at Am Wasserturm, which she purchased upon her marriage in 1926.[142]

Increasingly, the Austrian Jewish community became alarmed by reports from Germany concerning discrimination towards the Jewish community. Indicative of grave ethnic intolerance was the student-led burning of 'un-German' books, which began on 10 May 1933, and the passing of the Nuremberg Laws in 1935 denying citizenship of proscribed races and forbidding sexual relations between those of such races and those perceived as Aryans.[143]

Capitalising on Austria's political instability and having established that there would be no civil or military resistance, Hitler ordered the troops of Nazi Germany into Austria on 12 March 1938.[144] Vienna welcomed the Germans. This event, known as the *Anschluss Österreichs* — 'Ostmark' or 'Alpen-und-Donau Reichsgaue' — was described by the art historian Dan Snowman (2002) as peaceably establishing 'an outpost or branch of the historic lands of Germany.'[145] Loaded with symbolism, Oscar Kokoscha's[146] formidable painting *Alice in Wonderland* (1942), subsequently titled *Anschluss,* depicted Alice's (Vienna's) barbed wire imprisonment and a descent into the abyss where three soldiers (English, German and French) see no evil, hear no evil and do not speak against evil.

As Georg Klaar[147,] author of The *Last Waltz in Vienna* (1981), recalled immediately after the *Anschluss,* 'every Austrian became a German citizen; every Austrian Jew subject to the laws of the Third Reich'.[148] Later in Germany and Austria came the November Pogrom, *Reichskristallnacht* (Night of Broken Glass), on 9 and 10 November 1938.[149] Margarethe's visits to Austria ceased on 18 November 1938, and her mother died of natural causes in Vienna in the spring of 1939. [150]

Many people who were deemed 'undesirable' by the Nazis went into 'internal exile' remaining in their country, believing that the 'ideological clouds' would lift.[151] The prudent fled, and the émigré 'trickle became a flood'.[152] Vienna's intellectuals had anticipated the grave risks that Nazi Germany posed

for the city's Jewish citizens. Amongst them, perhaps the most famous of Vienna's émigrés, Sigmund Freud, who left Vienna on 4 June 1938, bound for London.[153]

Among those who fled Europe were several artists, including Kokoschka, who escaped Vienna initially for Prague in 1934;[154] the sculptress Anna Mahler,[155] who escaped with her mother, Alma, to London in 1938; the Viennese sculptor Willi Soukop, who left for the safety of the artists' commune at the Dartington Estate in Totnes, England in 1934;[156] the German sculptor, Uli Nimptsch who fled from Paris in 1938;[157] the Viennese sculptor George Ehrlich and his wife, the textile designer, Bettina, who arrived in London in 1940;[158] and the Czech sculptor, Franta Belsky who arrived in London in 1948.[159] Charoux would gradually connect with many of these artists in London.

The writer Stephen Spender,[160] who focused on themes of social injustice, noted that before the Second World War, the insulated English were ambivalent towards Europe's dilemma, instead they were 'preoccupied during the inter-war years with Empire exhibitions, royal occasions and sport'.[161] Yet the émigrés were to profoundly contribute to England and its mid-twentieth-century cultural renaissance. Of those who sought sanctuary in England, 'some of the earliest arrives were also to prove among the most influential',[162] especially the 'Vienna Circle' comprising the philosopher, academic and social commentator Karl Popper,[163] the economist Friedrich August von Hayek,[164] and the art historian, Ernst Gombrich[165] who had a 'profound impact upon intellectual and cultural life in Britain, the wider English speaking world and beyond'.[166] This, despite Gombrich, who arrived in December 1935, recalling that after the grandeur of Vienna, 'London was grim, a dirty, smelly city'.[167]

In Charoux's absence from Vienna, the *Lessing Monument* became symbolic of the prejudice that was unleashed as anti-Semitism intensified. A Viennese civic letter dated 25 May 1939 erroneously identified the artist as 'the Jew Siegfried Charoux' and instructed the removal of the *Lessing Monument*.[168] Located in the *Judenplatz*, the *Lessing Monument* was appropriated by the National Socialists sometime between 20 June 1939, when the order for removal was issued, and 29 June 1939, when the Date of the Bill was instructed; ultimately, the bronze *Lessing Monument* would be smelted for armaments in 1942–43.[169]

As he had anticipated, Charoux and his work were spurned by Vienna's government and, unknown to the couple, they were included in the Nazi's infamous *Die Sonderfahndungsliste G.B.* (The Special Search Index Great Britain) of those to be arrested and murdered upon invasion.[170] Thanks to their orderly departure from Vienna, the task was ultimately completed by Margarethe, who 'arrived in Austria on the same day that Hitler did; she was there to rescue her husband Siegfried's

sculptures'.[171] Thereafter, safely in exile in England, Charoux and Margarethe would focus their efforts on becoming British.

Chapter One - Notes

1 Gross, Hans Kurt. *Siegfried Charoux: Die Wiener Jahre des Karikaturisten und Bildhauers*. (*The Viennese Years of the Cartoonist and Sculptor*). Charoux-Museum, Langenzersdorf, Niederösterreichisches Pressehaus St. Pölten, 1997, 13.
Five children were born to Anna Buchta and Josef Kinich.

2 Anna Buchta (1855–1929).

3 Josef Kinich (1860–1916?).

4 Gross, as at note 1, 13.

5 Ibid., 13.

6 Ibid., 302.

7 Sorrell, Mary. "Charoux." *Apollo* XLVII, no. 724, June (1948): 128–30.

8 Field, Frank. *The Last Days of Mankind Karl Kraus & His Vienna*. London: Macmillan, 1967, 17.

9 Gustav Mahler (1860–1911).

10 Alban Berg (1885–1935).

11 Arnold Schönberg (1874–1951).

12 Gustav Klimt (1862–1918).

13 Sigmund Freud (1856–1939).

14 ODNB. Gross, Hans Kurt. "Charoux, Siegfried Joseph (1896–1967)." http://www.oxforddnb.com/view/article/32374, accessed 10 May 2016.

15 Gross, as at note, 1, 302.

16 Spiel, Hilde. *Vienna's Golden Autumn 1866–1938*. London: Weidenfeld and Nicolson, 1987, 208.

17 https://www.vangoghmuseum.nl/en/prints/person/42321/le-chat-noir, accessed 13 December 2019.
Le Chat Noir opened on 18 November 1881 and closed in 1897 during which time it published a weekly magazine featuring literature, poetry and political satire.

18 Gross, as at note 1, 25.

19 Stevenson, David. *1914–1918*. London: Penguin Books, 2004, xix.

20 Emperor Charles I of Austria abdicated on 11 November 1918, after which Austria was declared a Republic. Spiel, as at note 16, 206.

21 Stevenson, as at note 19, 92.

22 Astor, David. "Mr Siegfried Charoux." *The Times*, 03 May 1967, 12.

[23] Waissenberger, Robert. *Essay: Art and Humanity – The Work of Siegfried Charoux.* Vienna: Brüder Rosenbaum, 1967, 2.

[24] https://ww1.habsburger.net/en/chapters/doctors-didnt-even-have-aprons-over-their-uniforms, accessed 22 May 2020.

[25] ODNB. Gross, as at note 14.

[26] Astor, as at note 22, 12.

[27] Ibid.

[28] Gross, as at note 1, 50.

[29] https://www.tate.org.uk/art/art-terms/s/socialist-realism, accessed 31 December 2019.

[30] Waissenberger, as at note 23, 1.

[31] http://www.lemu.at/charoux_biographie.htm, accessed 13 December 2019.

[32] Hans Heider (1861–1947).

[33] Robin Christian Andersen (1890–1969).

[34] Gustav Schütt (1890–1968).

[35] Egge Sturm-Srkla (1894–1943).

[36] Gross, as at note 1, 39–41, 44–45.

[37] Waissenberger, as at note 23, 3.

[38] Wolfgang Amadeus Mozart (1756–1791).

[39] Joseph Haydn (1732–1809).
Waissenberger, as at note 23, 3.

[40] Ibid.

[41] Joseph Heu (1876–1952).

[42] Anton Hanak (1875–1934).
Anton Hanak lived in Langenzersdorf from 1901–1923, consequently, the Hanak Museum (now the Langenzerdorf Museum, abbreviated as LEMU) was opened in June 1970.

[43] Osijek, now in Croatia, was in the early twentieth century within the Habsburg Empire.

[44] Oscar Neumann, anglicised as Nemon (1906–1985).
Young, Aurelia, and Julian Hale. *Finding Nemon the Extraordinary Life of the Outsider Who Sculpted the Famous.* London: Peter Owen Publishers, 2018, 31, 191.

[45] https://www.telegraph.co.uk/culture/art/art-news/7511134/Hitler-sketches-that-failed-to-secure-his-place-at-art-academy-to-be-auctioned.html, accessed 20 March 2020.
In 1907 and 1908, Adolf Hitler was unsuccessful in seeking to enrol at the Vienna Academy of Fine Arts.

[46] Gross, as at note 1, 63.

47 Hans Bitterlich (1860–1949).

48 https://www.wien.info/en/locations/sisi-monument, accessed 20 March 2020.
The *Empress Elisabeth* monument celebrated the famed beauty 'Sisi' Empress of Austria and Queen of Hungary, wife of Emperor Franz Joseph I.
The monument is located at the *Volksgarten*, Vienna, Austria.

49 Young and Hale, as at note 44, 39.

50 http://www.lemu.at/charoux_biographie.htm, accessed 11 March 2019.

51 Karl Kraus (1874–1936).
Ferguson, Niall. *The Pity of War.* London: Penguin Books, 1998, xxx.

52 George Grosz (1893–1959).
Ferguson, as at note 50, xxxi.

53 Victor 'Vicky' Weisz (1913–1966). 'Vicky' would become a popular post-war British caricaturist.
Snowman, Daniel. *The Hitler Emigres: The Cultural Impact on Britain of Refugees from Nazism.* London: Chatto & Windus, 2002, 35.

54 Gross, as at note 1, 69.

55 For numerous examples of Charoux's published caricatures see Gross, as at note 1, 69–224.

56 Waissenberger, as at note 23, 3.

57 Stanley Baldwin (1867–1847). Gross, as at note 1, 186–188.

58 Ibid., 110.

59 Clarence Kirschmann Streit (1896–1986).
Gross, as at note 1, 231.

60 https://www.loc.gov/item/mm87065621/, accessed 23 May 2020.

61 The Am Fuchsenfeld building was later renamed the Edmund-Reismann-Hof.
https://www.geschichtewiki.wien.gv.at/Reismannhof, accessed 02 June 2020.

62 http://www.lemu.at/charoux_biographie.htm, 13 December 2019.

63 Bratislava, now in Slovakia, was in the early twentieth century named Pressburg as part of the Habsburg Empire.

64 Arthur Fleischmann (1896–1990).
Fleischmann had arrived in Vienna in 1921 to take up his appointment as a dermatologist.
Joy Fleischmann (1929–2023), the sculptor's wife, in conversation with the author on 09 May 2018.

65 Gross, as at note 1, 225.

66 Vladimir Lenin (1870–1924).

67 Gross, as at note 1, 282.

68 Ibid., 239.

69 Vladimir Shchuko (1878–1939).

[70] Sergei Evseev (nd).

[71] Curtis, Penelope. *Sculpture 1900–1945.* Oxford: Oxford University Press, 1999, 61.

[72] Anon. "The Voyage of the 'Renown'." *The Scotsman,* 10 January 1927, 10.

[73] The penultimate figure on Charoux's *Lenin Memorial* (1932) was a variation of his theme for *The Revolt* as the *Matteotti Memorial* (1929).

[74] Tumarkin, Nina. "Political Ritual and the Cult of Lenin." *Human Rights Quarterly*. Vol. 5 No. 2. (May 1983): 203–206. https://www.jstor.org/stable/762257?seq=1, accessed 22 May 2020.

[75] Gross, as at note 1, 236–237.

[76] Robert Blum (1804–1848).
https://www.ohio.edu/chastain/ac/blum.htm, accessed 04 March 2019.
The nineteenth century Austrian Empire was formed of many countries and ethnicities including: Croates, Czechs, Germans, Hungarian, Italians, Poles, Serbs, Slovaks, and Ukrainians. This series of Revolutions which ran from March 1848 until November 1849 seeking national independence and autonomous government was suppressed.

[77] According to a report in *Das Kleine Blatt* (*The Little Leaflet*) (13 March 1927), the idea for the Robert Blum Monument came from the working-class inhabitants of the Robert Blum-Hof in the 20th district of Vienna, who contributed to the monument, however for unknown reasons the full-sized figure was never cast in bronze.
Gross, as at note 1, 236–239.

[78] Ibid., 240.

[79] Giacomo Matteotti (1885–1924)
Silvestri, Carlo. *Matteotti, Mussolini E Il Dramma Italiano.* Rome: Ruffolo, 1947.
TGA. 8812.1.3.646, Tate Gallery Archive, London. The *Matteotti Monument* was removed by Dr. Dollfuss's government.

[80] Benito Amilcare Andrea Mussolini (1883–1945).

[81] Financed by the building's inhabitants, *The Revolt* (1931) plaque was installed at the Matteotti-Hof on 1 August 1931. In 1934 however, it was removed for political reasons pertaining to the defeat of the Dollfuss regime.
https://www.platformspace.net/home/the-house-that-anti-fascism-built-the-hofs-of-red-vienna, accessed 16 January 2024.

[82] Gross, as at note 1, 240–245.

[83] Sorrell, as at note 7.

[84] Pablo Picasso (1881–1973).

[85] Henri Matisse (1869–1954).

[86] Wilhelm Lehmbruck (1881–1919).

[87] Commissioned in 1929 by Margarethe Charoux's employer, Bernhard Altmann (1888–1980), *Mann mit Lamm* (*Man with Lamb*) was conceived as a bas-relief showing the wool making process; intended as a jubilee gift for the offices of the Lehusen Company in Bremen, Germany which was one of the most important wool spinning companies at that time. *Man with Lamb* remains in situ at the former Lehusen Company Building is now owned by the state of the city state Bremen and now called "Haus des Reichs". A second slightly varied version of *Man with Lamb* was bought by Otto C. Doering, father of American

architect Paul Doering (1864–1947), a friend of Charoux at that time. Paul Doering probably modelled for Charoux's *Standing Man II* (1931). There is also a third version which was created about 1931. See: Gross, as at note 1, 245–246.

88 Gross, as at note 1, 254. Charoux abandoned his initial sculpture of *Man with Lamb*.

89 Ibid.

90 Ibid.

91 Sooke, Alastair. "Warts N' All (Episode One of Three)."In *Treasures of Ancient Rome*, BBC Four, September 2012.

92 Zürcher-Hof, Laxenburger Strasse 49–57, 1100, 10th district of Vienna.
The interior rooms are relatively small and the rent comparatively inexpensive therefore the building continues to provide affordable housing at the time of writing.

93 Emil Otto Hoppé (1878–1957). Architect, textile designer and decorative and graphic artist, Hoppé attended the Academy of Fine Arts (1889–1901) where Charoux would later study and this may have been their connection.

94 Otto Schönthal (1878–1961). Schönthal had also attended the Academy of Fine Arts (1889–1901).

95 City of Vienna official plaque located on the right-hand wall of the entrance from the Columbusgasse to the Zürcher-Hof interior garden.

96 Gross, as at note 1, 41–44.

97 Garlake, Margaret. "A Minor Language? Three Émigré Sculptors and Their Strategies of Assimilation." In *Artists in Exile in Britain 1933–1945: Politics and Cultural Identity*, edited by S. Behr and M. Malet, 167–200. New York: Rodopi, 2004, 174.

98 The *Lessing Memorial* Competition had originally been announced in 1909 and won by Franz Metzner (1870–1919) who never fulfilled the commission because he was working on the Völkerschlacht Memorial in Leipzig.
https://concordia.at/en/, accessed 21 May 2020.
Also see Gross, as at note 1, 261–262.

99 Gotthold Ephraim Lessing (1729–1781).
https://www.britannica.com/biography/Gotthold-Ephraim-Lessing, accessed 11 March 2019.

100 Gross, as at note 1, 268.

101 Waissenberger, as at note 23, np.

102 Ibid.

103 Gross, as at note 1, 268.

104 Ibid., 266.

105 Dr Engelbert Dollfuss (1892–1934).
Dollfuss was Chancellor of Austria from 1932 until 1934 when he was murdered.

106 Adolf Hitler (1889–1945). Hitler became a German citizen in 1932.

107 Gross, as at note 1, 264.
See Chapter Six for Charoux's subsequent replacement of the original *Lessing Monument*.

[108] Joseph Vissarionovich Stalin (1878–1953), General Secretary of the Communist Party of the Soviet Union and Premier of the Soviet Union (1920s–1953).

[109] In September 1932 Gandhi had begun his fast in protest against the British colonial rule of Indian https://www.theguardian.com/theguardian/2012/sep/22/archive-1932-gandhi-untouchables-fast, accessed 11 March 2019.

[110] ODNB. Gross, as at note 14.

[111] TGA. 8812.1.3.646, as at note 79, Siegfried Charoux biography.

[112] Ibid.

[113] The *Denkmal der Republik* (1928*)* celebrated the 10th anniversary of the creation of the First Austrian Republic in 1918. This first sculpture was only partially dismantled by the Dollfuss regime in 1934 preceding Austria's Civil War, the February Uprising later that same year. Subsequently another competition was initiated by Dr Richard Schmitz, Mayor of the City of Vienna and judged in February 1935.

[114] Karl Dirnhuber (1889–1953).

[115] Gross, as at note 1, 288–289.

[116] Ibid., 290–291.

[117] In Charoux's canon only two works in stone are known: *Pair* (1935) and *Mother and Child* (c.1955).

[118] *Pair* (1935) this figure was carved from a dense cream coloured stone, possibly a soft Grit Stone.

[119] *Zwei Köpfe* (*Two Heads*) (1935) brown terracotta, whereabouts unknown.
The white plaster maquette version of *Two Heads* is owned by Ruth and Mark Beedle, London.

[120] Sorrell, as at note 7.

[121] Ibid.

[122] Michelangelo Buonarroti (1475–1564). *Pietà* (1489–99).
https://www.michelangelo.org/pieta.jsp, accessed 31 December 2019.

[123] Margarethe Treibl (1895–1985). Marriage certificate, Charoux Archive, LEMU, Austria.

[124] Gross, as at note 1, 55–56.

[125] Email of 22 February 2019 from Mary Charras (Margarethe Charoux's neighbour) to the author.

[126] Jewish born, Bernard Altmann (1888–1980) was the brother-in-law of the Klimt heiress Maria Altmann. Prior to the Second World War Altmann's company had branches in Moscow and Paris and sales offices in London, Berlin, and Milan. He emigrated to the United States for the period of the war after which he returned to Austria where he continued his business.
https://vintagefashionguild.org/resources/item/label/altmann-bernhard/,
accessed 19 January 2024.

[127] Gross, as at note 1, 58.

[128] Erwin Camperlik (1905–1989).
Letter of 2 February 1963 from Erwin Camp to Margarethe Charoux.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–83. File 2.11.

Copies of Erwin Camps' letters are held at LEMU, Austria.

129 Erwin Camperlik abbreviated his name to Camp when he commenced business in Paris in 1935. Email of 16 December 2021 from Melanie Camp (Erwin Camp's daughter-in-law) to the author.

130 Margarethe Charoux's article appeared in a radio magazine *Radiowoche* (*Radio Week*) detailing her trips to America, China, and Japan. Charoux Archive, LEMU, Austria.

131 Margarethe Charoux's passports containing visas and travel permits, Charoux Archive, LEMU, Austria.

132 Johnson, Julie M. *The Memory Factory: The Forgotten Women Artists of Vienna 1900*. West Lafayette, Indiana, USA. Purdue University Press, 2012.

133 Broncia Koller-Pinell (1863–1934) wife of the industrialist, art lover and bibliophile, Hugo Koller. The Charoux's had Broncia Koller-Pinell's *Still Life* (c.1920) oil on canvas, similarly, by Robin Christian Andersen (1890–1969, *Still Life* (nd) on paper; both paintings remain in the Charoux Collection, LEMU, Austria.

134 Johnson, as at note 132, 141.

135 Letters (1935–1938) from Margarethe to Charoux, Charoux Archive, LEMU, Austria.

136 TGA. 8812.1.3.646, as at note 79, Siegfried Charoux biography.

137 Letter of 4 July 1969 from Margarethe Charoux to Professor Francis Quirk. Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.122.

138 TGA. 806.1.171. Letter of 28 July 1936 from the Home Office to Siegfried Charoux.

139 Letters (1935–1938) from Margarethe to Charoux, Charoux Archive, LEMU, Austria.

140 TGA 806.1.157. Letter of 14 March 1938 from Siegfried Charoux to J. B. Manson.

141 Margarethe Charoux's Deutsches Reich *Reisepass* (Passport) number 15537, Charoux Archive, LEMU, Austria.

142 Letters (1935–1938) from Margarethe to Charoux, Charoux Archive, LEMU, Austria.

143 Snowman, as at note 53, 40.

144 Ibid., 23.

145 Ibid., 5.

146 Oscar Kokoschka (1886–1980), Viennese Expressionist artist, teacher, and poet.

148 Snowman, as at note 53, 88.

149 Ibid., 42.

150 Passport, as at note 141.

151 Snowman, as at note 53, 41.

152 Ibid., 88.

153 Freud Museum London. "Sigmund Freud." https://www.freud.org.uk/exhibitions/leaving-today-the-freuds-in-exile-1938/, accessed 19 December 2019.

[154] Oscar Kokoschka (1886–1980). During the Great War, Kokoschka was 'shot in the head and, lying half-conscious on his dead horse, was bayonetted, but even then, was not killed, by a Russian soldier'. Vergo, Peter. *Klimt, Kokoschka, Schiele, and Their Contemporaries.* 4th ed. London: Phaidon Press Limited, 2015, 194.

[155] Anna Mahler (1904–1988). https://www.alma-mahler.at/engl/almas_life/anna_mahler.html, accessed 30 December 2019.

[156] Willi Soukop (1907–1995). https://www.dartington.org/willi-soukop/, accessed 19 December 2019.

[157] Uli (Julien) Nimptsch (1897–1977).

[158] Georg Ehrlich (1897–1966). https://sculpture.gla.ac.uk/view/person.php?id=msib6_1207659783, accessed 19 December 2019.

[159] Franta Belsky (1921–2000).

[160] Stephen Spender (1905–1995).

[161] Snowman, as at note 53, 48.

[162] Ibid., 60.

[163] Karl Popper (1902–1994).

[164] Friedrich August von Hayek (1899–1992).

[165] Snowman, as at note 53, 185.

[166] Ibid.,185.

[167] Ibid., 96.

[168] Gross, as at note 1, 270–72.

[169] Ibid.

[170] https://www.iwm.org.uk/collections/item/object/1500017272, accessed 25 January 2020. *Die Sonderfahndungsliste G.B.*, literal translation 'The Special Search List Great Britain', later known as the 'Black Book'; index C41 Margarethe Charoux, occupation 'Traveller' and C42 Siegfried Charroux [sic], occupation 'Sculptor'.

[171] Johnson, as at note 132, 159.

Chapter Two
British Now
1935–1947

Charoux's efforts to establish a new life in Britain were undertaken amidst tumultuous economic, political, and social upheavals following the Great Depression, known in Britain as 'The Slump', which prevailed from 1929 to 1939.[1]

Simultaneously, Prime Minister Stanley Baldwin[2] — whose caricature Charoux had drawn in 1926 — faced the looming constitutional crisis of King Edward VIII's intention to marry the American divorcee, Wallis Simpson.[3] Of more significant consequence, Baldwin, who had been elected to serve as Conservative Prime Minister for the third time in 1935, agonised over how to respond to Hitler's mounting aggression. However, the challenge of leading the nation through the looming war would not be his. He was succeeded due to his retirement in May 1937 by Neville Chamberlain, whose popular doctrine was appeasement. He conceded to Hitler's aggression in the hope that the threat of war against Britain would dissipate.

Chamberlain, like Charoux, had experienced the horrors of the Great War. He was determined to prevent war with Germany, though he was ultimately forced to reconsider and reluctantly declared war in September 1939 after Germany invaded Poland. When Chamberlain's endeavours to negotiate with Hitler became increasingly untenable, he resigned as British Prime Minister in May 1940.

Britain's 'geopolitical advantages' as a democratic island nation offered security to many escaping the terrors rapidly engulfing Europe.[4] By 1939 Britain provided sanctuary for around seventy thousand refugees from Nazi Europe, and while some continued their journeys onwards to the United States, over fifty-five thousand would remain in England, becoming permanent residents and seeking citizenship.[5] On arrival, Charoux too was advised by an unnamed British sculptor, whose eyes 'nibbled listlessly' at Charoux's portfolio, and who then recommended that he continue his passage onwards to the United States because 'Britain was no place for a sculptor'.[6]

Britain had already embraced a broad church of Europeans escaping the Great War in the twentieth century and an educated middle class fleeing the Russian Revolution in 1917. Yet, even by the 1930s, Britain and its acquired diverse cultures remained 'very different and, indeed, largely mutually ignorant', resulting in a consequent, if temporary, culture shock for both factions: the indigenous and the 'other';[7] the 'other' being the new arrivals considered as strangers and outsiders. For these émigrés, it was essential to become as British as possible, as quickly as possible: 'to hide the foreign

accent and speak good English, roll the umbrella, eat porridge and put milk instead of lemon in the tea and learn to love cricket'.[8] Behind closed doors, the émigrés' home life and culture had been 'lovingly transplanted'. [9]

Having pre-empted Europe's greater diaspora of the late 1930s and early 1940s by arriving in London in 1935, Charoux was in the vanguard of over three hundred artists who emigrated to Britain during the pre-war period.[10] Identified as 'culturally valuable' people, Charoux and Georg[11] and Bettina Ehrlich[12] were noted in Francois Lafitte's list of eminent émigrés published in *The Internment of Aliens* (1940) as amongst those who would make a significant contribution to Britain.[13]

The Britain that received the 'Hitler émigrés'[14] comprised of a rigidly class-bound population, stratified by the etiquette of manners, the received pronunciation spoken by BBC presenters, regional accents, local traditions and an appropriately conformist manner of dress; the latter which Charoux defied lifelong by retaining his traditional Austrian slim black neck bow instead of a British Windsor knotted tie.

The British ruling upper classes were a powerful, privileged and publicly educated authority of elite men who considered themselves guardians and patrons of the morals, politics, and culture of an apparently perennial colonial age.[15] Curiously, though, it was feasible that an émigré such as Charoux might gain social acceptance from a higher social class than could have been achieved by a British national seeking to bridge the great chasm of the class divide. This was because a foreigner's place in society could be ambiguously fluid when compared to the rigidity of the British class system.

As Marian Malet (2012) observed, talented artists such as Charoux arrived 'not empty-handed like beggars' but had brought professional and technical expertise and a keen determination to succeed in and contribute to their newly adopted homeland.[16] Charoux had the advantage of possessing his tools and many of his sculptures, unlike many émigrés who had fled, taking only what they could carry. Therefore, although Robert Waissenberger (1967) described Charoux's plight as 'to lose everything and to have to begin life anew elsewhere', Charoux was perhaps less disadvantaged than many émigrés.[17]

Charoux now had three priorities: learning English, re-establishing his professional practice, and gaining viable patronage. Lacking money for English lessons, Charoux tuned into the BBC's radio programme 'Children's Hour' and began the painstaking process of acquiring a basic level of spoken proficiency.[18] Speaking English was to be a lifelong challenge that Charoux struggled to master,

retaining his Austrian accent and idioms. Trials that would also not be readily resolved were how best to re-establish his studio and gain British patronage.

Initially, lacking studio facilities and patronage, Charoux sketched London labourers such as the dock workers. He thrived in this uncompromising, gritty environment and nurtured his connections with these ordinary working men. Although classified as an alien, he was required to secure a Port of London Authority permit granting access 'for the purpose of sketching' and qualifying that 'any sketches for public exhibition must first be submitted to me [the Publicity Officer] for approval'.[19] It is unknown whether Charoux endeavoured to exhibit these sketches; however, the motif of labourers would permeate his later sculptures.

Interviewed in 1944, Charoux's emphatic declaration that 'he never returns to Austria',[20] indicated that he did not intend to be repatriated to Vienna (although, of course this might also be attributed to his initially inexpert application of the English language use of tense). Under the Alien's Order Act (1920), an extended stay in Britain required 'a labour permit or visible means of support', neither of which Charoux had after 1938 when Margarethe could no longer continue her career in Vienna.[21]

Additionally, as a self-declared 'voluntary exile'[22] rather than a war refugee, Charoux's status was ambiguous and open to scrutiny regarding the extent to which he was genuinely a political exile. Therefore, Charoux's precarious situation may account for the diligence that he applied to assimilate into British society, building his social and professional network, and exhibiting his sculptures. Seeking to re-establish his professional practice, Charoux sought to arrange his first British exhibition of sculptures and drawings at the Wildenstein Gallery in 1936; however, for unknown reasons, this exhibition was not held.[23]

Pending the expiry of his visitor's visa six months after he arrived in London, there were few British people to whom Charoux could turn for support. Charoux initially approached James Bolivar Manson, Director of the Tate Gallery, requesting official patronage.[24] Manson willingly sponsored Charoux's application to the Home Office so that Charoux might indefinitely prolong his stay in Britain 'for the purpose of study and of exercising your profession as a sculptor'.[25]

Given that the Home Office application identified Charoux's occupation as that of a sculptor, he had clearly decided to progress his career as such rather than revert to the satirical political caricatures that had comprised a significant proportion of his artistic portfolio while in Vienna.

The reasons for this may be surmised that he preferred sculpture, considering it a more attractive vocation from the point of view of the British authorities or because he was less familiar with British political personalities and, importantly, that he might not have wanted to provoke the animosity of those in power who may have influenced his ability to remain in Britain. Had he wished to, it would have been possible to work as a caricaturist in Britain as other émigrés proved, most notably the Hungarian political cartoonist Victor 'Vicky' Weisz,[26] acclaimed in 1958 for his penning of Prime Minister, Harold Macmillan, as 'Supermac'.[27] Vicky applied his acerbic wit and humour to great effect, mercilessly lampooning the dignity of British politicians.

Gradually, Manson became a confidante to whom Charoux could express his innermost turmoil and frustrations as he sought, without success, to secure commissions, solo exhibitions, and a promotional article in the *Studio* magazine, which was never printed. Despairing, Charoux wrote to Manson:

> *If I would be alone, there would be a quick decision. I would go back to Austria and do as much harm as possible to the Hitler Regime. I have to keep a jolly face, because it is seriously looked at by my wife. I can't even groan in a duett* [sic].[28]

Unsettled and in a profoundly melancholic mood, Charoux was tremendously grateful for Manson's friendship and was later to describe with sorrow the 'earthquake' of the news of Manson's dismissal from the Tate directorship in March 1938 for reasons associated with alcoholism.[29]

The travails of securing a studio, commissions and reliable patronage required resilience and a significant element of serendipitous good fortune. Yet despite these tumults, Charoux's outwardly disarming warmth and charm enabled him to establish and nurture the lifelong friendships that would ultimately sustain his life in London and support his professional career.

In 1935, a fortuitous meeting with the second Viscount Astor,[30] known to friends as David, dramatically improved Charoux's prospects. At a drinks party hosted by the sister of Astor's American friend Sam Beard, the meeting allowed Charoux to ask the aristocrat if he might model for a portrait bust? 'Not because I think that you have an interesting head but because you have a well-known name and that might help me ... get established as a sculptor'.[31]

Astor found this request 'an amusing, cheeky way to approach' him and gleefully liked Charoux instantly.[32] However, having immediately agreed to sit to the portrait bust, Astor's work commitments and the subsequent declaration of the Second World War ensured that Charoux did not complete his bust until after hostilities had ceased, *David Astor* (1946), fig. 2.1.

Post-war, as the liberally minded editor of the *Observer* newspaper, Astor — who spoke fluent German — made a clear distinction between Germans, German-speaking people and the Nazi leadership.[33] Consequently, he consistently employed 'clever, voluble, and argumentative émigré writers', many of whom adopted pseudonyms to protect their identity from the British authorities.[34]

Nurturing a close friendship with Charoux and Margarethe, the Astor family were wealthy aristocrats whose free-thinking tolerance invited exciting people into their lives without undue concern for social disapprobation. The politician and dramatist William Douglas-Home[35] described David Astor's parents, Waldorf and Nancy, as 'a very homely, very outspoken and very kindly married couple who entertained friends, acquaintances, politicians, diplomat and foreigners, on a large and generous scale'.[36]

Successfully crossing the British class divide, Charoux was regularly invited to socialise with family and friends at Cliveden, the Astors' country seat. Cliveden guests, among others, frequently included Sir Stafford Cripps,[37] then Solicitor General (until his temporary expulsion from the Labour Party in 1938) and the author Eric Blair, who wrote under the more familiar pen name of George Orwell.[38] Politically, Orwell informed Astor's awareness of the dangers of totalitarianism from either the Left or Right.[39] Both Cripps and Orwell would directly influence Charoux's life in Britain. Cliveden would later also become a key location in the infamous 1963 Cold War political scandal known as the 'Profumo Affair' between John Profumo,[40] then Secretary of State for War, his mistress Christine Keeler[41] and the Russian naval attaché, Yevgeny Ivanov.[42]

The Astor family facilitated Charoux's entrée to the epicentre of the British establishment when the family were openly accused of hosting 'the "Cliveden Set" of alleged pro-German appeasers who held great sway outside of Parliament'.[43] This allegation persists; as recently as June 2020, Nancy Astor's statue in Plymouth Hoe, Devon, England, was vandalised in paint with the word 'Nazi'.[44]

Even when Cliveden eventually closed for the duration of the war, Charoux probably remained. Indeed, Cliveden may have afforded Charoux the relative safety and physical resources to continue his sculpture practice, given that *Standing Man* (*Athlete*) (1940–41), fig. 2.2 was photographed beside the renowned garden stairway.[45] Later, referring to the British blitz, Charoux poignantly inscribed the base of *Standing Man* with the statement 'Done 1940–41 when England was bombed'.[46]

Due to the increasingly existential threat to Britain following the fall of France and the Low Countries to the Nazis, an all-party coalition government was formed, led by Winston Churchill, who had been appointed Prime Minister on 10 May 1940.[47] Three days later, at the House of Commons, sombre in tone, Churchill made a famous speech to the nation: 'I have nothing to offer you but blood, toil, tears and sweat'.[48] He continued, 'I feel entitled to claim the aid of all, and I say "come then, let us go forward together with our united strength"'.[49]

Inevitably, though, the 'aid of all' would not include many émigrés because German-speaking émigrés were perceived as an immediate threat to Britain's security. Charoux and other German-speaking individuals were under suspicion of potential if not actual, collusion with the Nazi government. An irony, given that Charoux and Margarethe had been included in the Nazi's notorious 'Black Book' as having been identified for execution in the event of an invasion of Britain.[50]

The 'intern the lot' policy of May 1940 was adopted because 'certain military chiefs and certain Ministers succumbed to momentary panic' when the Nazis overran Holland and Belgium.[51] The British government swiftly responded with a programme of classification which assessed the extent to which a person might be considered dangerous. Category A indicated the need for internment; Category B indicated exemption from internment, subject to restrictions by the Special Order of the government; and Category C, which, in theory, indicated exemption from both internment and restrictions. Tribunals were held where each person was allocated a category. As Astor later recollected, there were 'large quantities of émigrés, who [sic] nobody knew quite who they were, and there was no spare manpower looking into the matter'.[52]

Referring to both established and recent émigrés, aged sixteen to sixty years, Churchill allegedly gave the order to 'collar the lot'; consequently, German and Austrian citizens living in Britain were interned.[53] Recognising the 'period of great hardship' that would be imposed upon innocent victims of this imposition, the British government was nevertheless unrepentant in this assault on presumed 'enemy aliens'.[54] Charoux took the news of his internment 'very bravely'.[55] Together with other émigrés, he was rounded up, held in secure confinement in an empty factory in Lancashire, and later moved to the Hutchinson Internment Camp on the Isle of Man.[56]

The German artist, Ernst Müller-Blensdorf,[57] later acknowledged the significance of the social and professional connections made by émigrés at the Hutchinson Internment Camp given that many of the post-war art staff at the esteemed art establishment Dartington Hall School had been interned together in that camp.[58] Similarly, Oxford acquired a 'refugee culture' reputation because several émigré philosophers were teaching at the university.[59] The Austrian cohort retained a strong identity,

documented by the historian Anthony Grenville (2007), who recognised that the 'self-image' of the Austrians, particularly the Viennese, contributed to their 'development of a collective identity and of their wartime and post-war community'.[60]

Despite their enforced segregation from British society, the interned artists continued to create works of art and even to organise an artists' café and exhibitions at the camp, an achievement which Jessica Feathers (2004) considered 'significant as testimony to the power of art to assert itself in desperate circumstances.'[61] With meagre resources, many artists created portraits of their fellow internees: for example, the German artist, Kurt Schwitters,[62] undertaking portraits for five pounds each of both Charoux and Ehrlich.[63]

Though still interned, a successful external exhibition of works by German artists was held at the Wertheim Galleries in London in 1940.[64] A schedule of exhibitions was established, and in September 1940, Ehrlich displayed his work at 'The First Hutchinson Exhibition of Art'. It has not been possible to establish whether Charoux displayed work at the first exhibition, however, he did so in the 'Second Hutchinson Exhibition of Art' in November 1940,[65] when a review noted that, 'the Baroque was represented by Siegfried Charoux'.[66]

Deprived of their civil liberties, in desperation, the interned artists begged not to be left to languish as innocents but to be permitted to return to their British homes and their awaiting families.[67] Their greatest fear was that they would be 'handed over' by the British government to the Germans in the event of an invasion.[68]

Aware of the artists' plight, the Artists Refuge Committee rallied in protest and, in August 1940, signed an open letter to the *New Statesman and Nation* in which they asserted that: [69]

> *Among them are many artists, cultured men to whom internment and deportation must be especially hard. Had they not held freedom dear they would not have renounced so much for it ... We plead for the immediate release of all artists who received "C" certificates at their Tribunals.*[70]

Two weeks later, the refugees' reply was printed in the *New Statesman and Nation* when seventeen interned artists, including Charoux, signed a lengthy response in which they declared that:

> *We came to England because we believed that here we would find that liberty that we had lost, and because we saw in her the last bulwark, the last hope of Democracy in Europe. Instead of this we, whose only wish was to join all our efforts to hers, have been placed behind barbed wire. We were taken from our studios, and we are now here for an indefinite*

> *period of time... restore to us ... the one thing no artist can live and work without: FREEDOM.*[71]

There can be little doubt that in adding his name to the respondents, Charoux was cognisant that he was asserting the right to freedom for himself and all interned artists. In making his first protest public, Charoux declared his absolute commitment to civil liberties. Further expanding his civic protest, in December 1941, Charoux subscribed to a resolution by the small bourgeoisie group, *Österreichische Demokratische Union* (Austrian Democratic Union).[72] The Union was established in Britain in August 1941 by Austrian exiles Emil Müller-Sturmheim[73] and Julius Meinl III,[74] who demanded a free and democratic Austria.[75]

Pre-dating the publication of the *New Statesman and Nation* letters, the interned artists had considered how they might accelerate their individual and collective release. Sarah MacDougal (2011) refers to Müller-Blensdorf's private papers, which identified eleven public figures whom the artists thought might be able to assist them in their plight.[76] This list included the name of Viscountess Nancy Astor, mother of David Astor and Member of Parliament for Plymouth Sutton, whom Charoux knew.[77]

In desperation, Charoux had written to David Astor from the Hutchinson Internment Camp seeking direct intervention. Astor contacted his mother, Lady Nancy, to prevail upon the Home Secretary, Herbert Morrison,[78] to release Charoux.[79] She cleverly argued that the Home Secretary was 'British by accident', whereas Charoux was 'British by choice', having sought exile in London.[80]

Lady Nancy's persistent and energetic efforts brought about Charoux's early release because the Astor family guaranteed the artist's integrity and British allegiance. Consequently, Charoux avoided émigré deportation to Canada with its concurrent risk of being torpedoed onboard a ship such as the *Arandora Star* while making the perilous wartime Atlantic crossing.[81]

Liberated, probably early in 1941, Charoux returned home to Margarethe, who had remained alone in London during his internment. Margarethe had kept herself occupied and, together with other émigré wives, earned a little money from knitting white string table mats, the string being one of the few items that were not rationed during the war.[82] It was probable that Margarethe had not been interned because she was Jewish, even though German was her primary language.

Several art historians have written about the challenges that émigré artists, including Charoux, faced in seeking cultural assimilation in their new homelands, including Margaret Garlake (2004), who

wrote in 'A Minor Language?'. Garlake defined the émigrés' experience of assimilation as a 'process of hybridisation, fusion, adaptation and expediency'.[83] Charoux and his fellow émigré sculptors, Belsky, Ehrlich, Nimptsch and Soukop, would each pursue different career trajectories to restore their 'ruptured careers'.[84] Collectively, their early years had 'combined a hand-to-mouth existence with a willingness to seize every opportunity to work';[85] inevitably, though, their diverse paths through Britain's artistic landscape would continually intertwine.

Émigré artists who were not yet familiar with, nor accepted by, the more established London-based art societies, such as the New English Art Club,[86] the London Group,[87] the Artists' International Association (AIA),[88] the Seven and Five Society[89] and the Royal Society of British Sculptors,[90] exhibited their work wherever they could. In post-war Britain, it was acknowledged that 'the exhibiting system had been reduced to a skeleton'.[91] Previously, well-established art institutions and societies, dealers and cognoscenti collectors had provided the patronage upon which artists relied; however, during the 1940s, most of this patronage had all but dissipated.

Over time, as prestigious solo exhibitions failed to materialise, many foreign sculptors included their work in group exhibitions for émigré artists. Collectively, the émigrés developed more organised networks and founded informal art communities as they re-established their professional practice and explored opportunities to exhibit and sell their work. They recognised that, whether large or small, exhibitions were an essential means by which they might gain an income, promote their reputations, and hopefully accelerate their British assimilation.

MacDougall (2011) analysed the interconnecting friendships of Charoux, Ehrlich and others, unified by the role of inchoate cultural networks such as the Artists' International Association[92] and their membership of the *Freier Deutscher Kulturbund* (Free German League of Culture, FGLC),[93] of which Charoux became a member was founded in February 1939, together with the Fine Arts Section of the Austrian Centre (known as 'The Association of Austrian Painters, Sculptors and Architects' and part of the free Austria Movement) organised four annual shows circa 1939 and 1944.[94]

Among the first émigré exhibitions, Ehrlich exhibited at the FGLC's 'Exhibition of Twentieth-Century Art' (New Burlington Galleries, 1938).[95] Then, as founder members of 'The Association of Austrian Painters, Sculptors and Architects', Kokoschka, Charoux, Ehrlich (as President), and his wife, Bettina, exhibited at 'The First Group Exhibition of German, Austrian, Czechoslovakian Painters and Sculptures' (Wertheim Gallery, 1939)'.[96] This exhibition drew attention to the work of Charoux and Ehrlich, highlighted by an article in the *Jewish Chronicle*.[97] Ehrlich was later recognised as 'one of the

finest draughtsmen and sculptors of the [Austrian] First Republic, who was to receive full recognition only in his English exile'.[98]

In August 1939, Charoux exhibited at an 'Exhibition of all the Arts' jointly arranged by the FGLC and the Austrian Centre.[99] He also exhibited work alongside international artists, including Picasso, at the 'Exhibition of Contemporary Continental Art' (Leger Galleries, July–August 1941).[100]

These embryonic art societies were vital in mobilising and consolidating German-speaking émigré artists. Such organisations established early professional networks that supported the artists' social and professional well-being; uniquely, they offered safe socialising for those who were not yet fluent in English.

Additionally, these spaces were an appropriate venue where the wives of the (most frequently men) artists had the opportunity to meet and befriend other exiles, thus mitigating their nostalgia and isolation to some degree. There is no evidence, however, that Margarethe availed herself of these environments, preferring to entertain a few close friends at home, initially at 51 British Grove and from 1940 at 65 Holland Park Road, where Charoux enjoyed a studio.[101]

Exhibiting at these emergent art associations frequently led to the work of the émigré artists being brought to the attention of members of the more prestigious art societies, thereby facilitating introductions and potential sponsorship. Moreover, press interviews with the artists were welcomed. The art critic Anthony Deville (1939) wrote of his visit to Charoux's studio undertaken 'without great expectations' where he encountered a type of sculpture neither modernistic, nor realistic, yet living and forceful and possessing a degree of expression which is almost uncannily moving'.[102]

Progressively, through these tentative endeavours, Charoux and his émigré friends began to reassert their professional identities. However, as Garlake (2004) noted, 'Ehrlich and Charoux, perhaps because of the different circumstances under which they emigrated, were better able, or more willing, to adapt to the existing system'.[103] Yet, regardless of their notional successes, formal patronage would remain elusive for most émigrés for many years after the Second World War. Therefore, although the émigré exhibitions were essential as tentative channels towards the assimilation of émigré artists within the British art community, it was necessary to secure a more authoritative and permanent form of official British patronage.

In the late 1930s and early 1940s, Charoux created some of his most powerfully evocative sculptures, which capture the fragility, cruelty, and potential joy of human co-dependence. That

Charoux could readily adapt the emotive register of his sculptural themes is a testament to the mental dexterity and discipline he channelled into his practice. Few artists of the wartime period, except perhaps Charles Wheeler,[104] demonstrated such adaptable variation, preferring instead to maintain an identifiable, repetitive, stylistic motif.

Classically, as a mother mourning her dead child lying inert in her lap, *Pietà* (1943), fig. 2.3, responds not only to the wars that Charoux had experienced but also to Michelangelo Buonarotti's celebrated Renaissance sculpture, *Pietà* (1498–1499) of the Mother of Jesus lamenting her dead son.[105] Though modernised, Charoux's poignant *Pietà* successfully evokes overwhelming grief as the mother's skyward, uncomprehending gaze fails to accept the fate of her innocent child. Notably, Michelangelo's *Pietà* had been recognised as groundbreaking for its multifigured, pyramidal composition, a structural form that henceforth Charoux would often emulate in the silhouette of his sculptures.

In thematic abstraction, there was a dramatic and vital shift in Charoux's starkly politically informed statement, *Authority* (1944), fig. 2.4, where two opposing military regimes represent the extreme political Left and Right in unresolved confrontation. This maquette was possibly made for a proposed war memorial and certainly connects with Charoux's earlier works, such as the aforementioned *Lenin Monument* (1932). Crucially, *Authority* was amongst the first of Charoux's sculptures to utilise dress, specifically, uniform, to indicate status and represent oppression.[106] Slumped between two conflicted sentinels, the Lehmbruck-esque[107] vulnerability and desperation of a dehumanised civilian is visually augmented by the lack of clothing, which served to remove the final vestiges of dignity for this victim. The shocking consciousness of this was later reinforced by television images broadcast from liberated Second World War concentration camps. Consequently, we begin to understand the significance of Charoux's judicious inclusion of clothing as more than mere surface decoration at a time when many British sculptors continued with the weary tradition of the nude woman. It is also possible that Margarethe's professional interest in textiles increasingly influenced Charoux's practice.

In complete contrast to *Pietà* or *Authority* came Charoux's joyful rendering of almost life-sized *Friends* (1943), fig. 2.5. Employing a multifigured, pyramidal structure, a youthful couple, perhaps brother and sister, present as leaning back-to-back in a mirrored supine relaxed pose, which signifies their co-dependence. Their merged heads further amplified this close emotional connection, representing two beings with one mind, one persona. Curiously, the ambience of *Friends* was far removed from the trauma of war, suggesting instead harmony and happiness. Charoux would re-

employ the title *Friends* (1949) for a standing work cast in 1956 that he gifted to the Royal Academy, discussed in Chapter Three.

Supporting the British war effort, Charoux and Margarethe were employed by the BBC as propaganda broadcasters. Lord Reith, as former Director General of the BBC, appointed as Minister of Information in 1940,[108] applied a sophisticated array of propaganda initiatives including those of the newly formed BBC Austrian Service.[109] Innovatively, in a further Viennese connection, the BBC had appropriated the opening notes of Beethoven's *Symphony No. 5* as Morse Code's dot dot dot dash, signifying the letter V, for Victory.[110]

Charoux featured twice in a BBC series titled *German News Talks* addressing the themes of 'Nationalising Socialism' and 'January 1918 Strikes'; he also addressed the BBC *Austrian News Talks* with 'An Austrian to Austrians'.[111] Margarethe spoke on the *Austrian Women's Programme* on 12 July 1944, airing from 11.00 a.m. until 12.15 p.m. to discuss her émigré experience and to promote the British war effort.[112] Given the serious matter of national security, the communication was pre-scripted, with a paragraph in the contract stating that 'adherence to the text of the script as finally agreed between the Corporation and the Speaker is essential. Speakers are asked to comply carefully with this condition, as failure to do so would result in the broadcast being cut off'.[113] Others, such as the art historian Klaus Hinrichsen, were also invited to discuss their émigré experience of the war.[114]

Post-war, Britain enjoyed the resurgence of cultural activities and a desire to experience the civilising influence of the arts reasserted with the support of a Labour Government, local councils, and a plethora of emergent art authorities. The most significant of these new entities was the Arts Council of Great Britain, granted a Crown Charter on 9 August 1946.

The origins of the Arts Council may be traced through two institutions. The War Artists Advisory Committee (WAAC) was established in 1939 by Sir Kenneth Clark,[115] Director of the National Gallery, and commissioned artworks that evoked Britain's war experience. The second was focused on the wartime entertainment and moral boosting of British civilians through concerts and exhibitions organised by the Council for the Encouragement of Music and the Arts (CEMA).[116] CEMA's chairman, the economist, member of the Bloomsbury elite, and culture lover John Maynard Keynes became the architect of this institution's evolution into the government-funded Arts Council.[117] Accordingly, Keynes considered that state patronage for the arts had 'crept in … in a very English informal unostentatious way — half baked'.[118]

Formalised with an enduring broad brief, the Arts Council was tasked with 'rousing forty-million people from their state of artistic illiteracy'.[119] However, its egalitarian slogan: 'The Best for the Most',[120] was not readily achieved given that football and horse racing aroused more extraordinary passions than art for Britain's 'common man'.[121] Nevertheless, the Arts Council set about its new responsibilities with purpose and a commitment to defining itself as *the* British art authority, much to the dismay of the Royal Academy of Arts, which had previously claimed that designation two centuries ago.[122]

Enthusiastically pursuing a broader public audience for his sculptures, Charoux shrewdly submitted his artworks, taking advantage of the new exhibition programme sponsored by the Arts Council. This unfettered approach optimised Charoux's ability to promote his works at various exhibitions, regardless of sponsorship, and increase his opportunities to sell his sculptures. Industriously, he set about creating a body of work that would fulfil multiple exhibition schedules for various organisers, initially submitting work, as did Ehrlich, to the Arts Council's 'Exhibition of Paintings, Watercolours, Drawings and Sculptures' (Foyles Gallery, 1945).[123]

Charoux submitted his sculptures to the Arts Council's first 'Sculpture in the Home' exhibition in 1946, which continued until the last exhibition of that series in 1959.[124] This innovative series of exhibitions originated from the Artists' International Association exhibition of the same name, staged in 1945 and supported by the Arts Council.[125]

The resolutely altruistic reason for the Arts Council's 'Sculpture in the Home' exhibition was to stimulate the regional domestic art market and to generate an interest in sculpture by offering opportunities for sculptors to promote their work throughout the period of austerity that continued after the war. The exhibited small-scale sculptures were intended for the 'person of modest means' furnishing the new abodes of a freshly 'home-centred society'.[126] The exhibition ambitiously aimed to democratise sculpture ownership as an accessible artwork rather than an expensive 'luxury object in a gallery'.[127]

Yet 'Sculpture in the Home' also allowed the public and sculptors alike to compare evolving sculptural aesthetics. The work of innovative artists Barbara Hepworth[128] and Henry Moore[129] were displayed adjacent to post-war interpretations of modernism from an emergent younger generation of sculptors, including Robert Adams,[130] Reg Butler,[131] and Eduardo Paolozzi.[132] At that time, the former were the unhurried 'carvers' of wood and stone whilst the latter were the swift 'modellers' of plaster, wire and found items. The dynamism of their diverse approaches to the speed of their

creations was dramatised by the televised quarrelsome exchange between Hepworth and Butler on 28 September 1951.[133]

The artworks exhibited at the first two 'Sculpture in the Home' exhibitions were selected by the eminent modernist sculptor and Royal Academician Frank Dobson,[134] who demonstrated an extensive tolerance of aesthetics, encompassing sculptures which variously demonstrated the abstract, classical, African-influenced, naturalistic, and neo-surrealistic. Thematically, these sculptures portrayed 'idealizing emblems of domestic and familial contentment', together with contrasting, robust yet spiky metal abstractions.[135] Works included in the 1953 exhibition were selected by Dobson's fellow Royal Academician, Charles Wheeler, and the grocer and art collector Robert Sainsbury.[136]

Perhaps inevitably there was an overlap between participants as regular exhibitors at both the Royal Academy's 'Summer Exhibition', first held in 1769, and the innovative 'Sculpture in the Home' exhibitions, including both Academicians and non-Academicians, emerging and established sculptors: Charoux, Dobson, Ehrlich, Elisabeth Frink,[137] Dora Gordine,[138] Gertrude Hermes,[139] Rita Ling,[140] F. E. McWilliam,[141] Nimptsch, John Skeaping[142] and Wheeler. This duplication demonstrates that a shared selection of works from a mutually recognised pool of talented sculptors could be sourced simultaneously by the Royal Academy and the ascendant Arts Council.

The sheer diversity of forms displayed at 'Sculpture in the Home' presented a contemporary survey of post-war plastic arts and accommodated a high degree of experimentation and creative liberalism, to which Charoux willingly responded. His previously Continental European aesthetic began to rapidly resolve towards the contemporary style of leading British sculptors, specifically the luminary Moore.

Despite an acute lack of resources, the exhibited sculptures were constructed in a variety of available softwoods together with traditional materials, including alabaster, bronze, ivory, marble, plaster, and stone, with a range of new materials, including concrete, metal alloys, and even string.[143] Charoux, however, consistently constructed his work in terracotta probably because it was accessible and inexpensive but primarily because of his mastery of this material. Therefore, it amused Charoux when asked to share 'in a few minutes' his expertise in this medium; he replied that it had taken him 'ten years to achieve!' such a level of proficiency.[144] In fact, for reasons of subsistence, shortly after he arrived in London, having built a kiln,[145] Charoux had for a time taken up work as a freelance ceramicist creating elegant domestic tableware such as exquisite terracotta bowls and teapots which he intended to patent and sell.[146]

Notwithstanding the Arts Council's recent presence, the Royal Academy's historic 'Summer Exhibition' was still perceived as being of significantly greater prestige. Accordingly, artworks sold at the 'Summer Exhibition' were priced at a higher value than those available, though remarkably similar to Arts Council exhibitions where the pricing policy for 'Sculpture in the Home' was targeted at those of more modest means.[147] Marketed as 'affordable' art with prices commencing at £25 to £85 in 1946, increasing over time from 15 guineas to £150 in 1953.[148] Artists could add a premium to their fee when exhibiting at the Royal Academy, where purchasers were assumed to be wealthier. Plausibly, the sculptors would, therefore, prefer to sell at the Royal Academy, whilst the astute art collector would have made their purchase from the same sculptors for a lesser price at 'Sculpture in the Home'.[149]

As with all artists, it was essential for Charoux to exhibit his sculptures at as many exhibitions as possible so that the sale of his work could provide vital household income. Consequently, the prospect of the 'Summer Exhibition' as a potential source of annual revenue for most of the artists should not be underestimated, for in quipping at the Royal Academy's Annual Dinner in 1955, Justice Pearce spoke truthfully; 'artists do not as a rule live in the purple; they more often live in the red',[150] referring to their almost perpetually indebted existence.

Paradoxically, while interned as a potential enemy of the state, Charoux's work had been submitted, probably by either Margarethe or David Astor, to the Royal Academy for the annual 'Summer Exhibition' in 1940. Two of Charoux's sculptures were accepted: a *Round Composition* (n/d) and *Standing Man* (1940–41).[151]

Noted as the apex of the art season events during the 1940s, amateur and professional artists' submissions to the Royal Academy's 'Summer Exhibition' regularly approached two hundred thousand works.[152] Therefore, the acceptance of Charoux's work was another step towards social and professional assimilation and a genuine cause for celebration.

Work selected for the 'Summer Exhibition' effectively guaranteed prestige and artistic merit for those who purchased artworks for upper-middle class and aristocratic homes. There were other advantages, too: the 'Summer Exhibition' provided artists with a valuable opportunity to showcase work, which might prompt visitors to commission bespoke work, most frequently portrait busts or family portraits. Additionally, exhibited work might be critically reviewed in the art journals or art columns of the newspapers, penned by one of the attendant art critics of the day, perhaps Eric

Newton[153] or David Sylvester.[154] Moreover, the 'Summer Exhibition' brought the work of emerging and émigré artists to the attention of leading Academicians.

Charoux followed his initial submission with portrait busts, including *Mrs L*. (1941)[155] and *Mrs Mary Booker* (1942).[156] These were supplemented with a range of attractive small figurative statuettes, the majority of which were fashioned from terracotta as less expensive than other traditional sculpture materials, most frequently bronze.

Not only was Charoux's sculptural practice now rapidly evolving, personally, he was also re-defining how he identified as a 'British' artist. Tellingly, by 1943, Charoux changed his characteristic sculpture signature, 'Siegfried J Charoux', omitting the J for Joseph, and simply using 'Siegfried Charoux' as inscribed on the portrait bust of *Dr. Thomas Jones* (1943).[157]

Securing work beyond exhibitions, the novelist Hannah Cohen's commission for a terracotta garden figure for her renowned garden at Durford Heath, Petersfield, Hampshire, has been attributed as having 'established Charoux's career in England'.[158] Nonetheless, Charoux's next commission generated far greater press interest when he undertook a public commission of national significance, the *Amy Johnson Memorial* (1944), fig. 2.6, celebrating the lost British pioneering aviatrix.[159]

The idea for a memorial in Johnson's name followed the biographical film 'They Flew Alone', narrating her life and that of her husband, Jim Mollison.[160] The Women's Engineering Society, of which Johnson had been President, had raised public donations for the memorial and a scholarship in Johnson's name.[161] Identified by the Society as an 'eminent sculptor and a man who had fought and suffered for freedom', Charoux was selected to execute the bust because Johnson had similarly been a 'lover of liberty'.[162] This sculpture was widely reported in national and regional press and brought Charoux to public attention principally because of the popularity of Johnson as a daring female aviatrix and the enduring mystery surrounding her tragic disappearance from the skies on the morning of 5 January 1941.[163]

The *Amy Johnson Memorial* was a technically challenging commission, not least because Charoux had never met the pilot. He visited her parent's home in Blackpool to study hundreds of family photographs of their famous daughter.[164] Her father subsequently visited Charoux's studio in London to appraise the likeness, making the bust's face a little slimmer.[165]

The result was a vibrant resemblance of the intrepid adventurer wearing her flying helmet and leather coat with the collar raised high against the winds, and her head tilted joyfully towards the sky; critically, the sculpture was described as a 'fine bold conception, vigorous in execution'.[166] Seemingly ungendered, the memorial presents as a courageous, free spirit, easily misread as a Second World War pilot.

At the unveiling, Johnson's father returned the gold medal the Women's Engineering Society awarded to Johnson, which was placed on display beneath the bust.[167] The *Amy Johnson Memorial* was initially displayed at the Society headquarters in London.[168] In 1945, Charoux's portrait bust of Johnson was presented to the City of Hull — Johnson's home town — and subsequently located in the Ferens Art Gallery, where it remains.[169]

Sir Stafford Cripps and his wife, Isobel,[170] attended the presentation of the *Amy Johnson Memorial* and took great interest in the vivacity of Charoux's work, which led to the couple commissioning a portrait bust of *Stafford Cripps* (1946), fig. 2.7, exhibited at that year's Royal Academy 'Summer Exhibition'.[171] The conversations during the sitting deepened an unlikely friendship between the sculptor and the politician. They shared their mutual interest in Russian culture and beliefs in Western democracy and freedom. Lifelong, Cripps would prove to be a loyal and influential friend to Charoux.

Experienced in international affairs, in 1939, Cripps had undertaken a five-month, self-funded tour of India, China, and Russia to 'reappraise the course of international relations' in light of India's pending independence and to ascertain the two Communist countries' views on war.[172] Although this journey was not undertaken in an official capacity, the political information filed in his reports was certainly employed by the British government.[173] After his return to Britain in April 1940, Cripps served as the British Ambassador in Moscow from June 1940 to January 1942; Russia was by then 'the crucial theatre of the world war' even though the hardships of diplomatic life in Moscow were considered to be 'as close to prison as anything outside bars'.[174]

After the Cripps commission, several establishment figures acquired portrait busts by Charoux. A posthumous portrait bust of the famed social psychiatrist *Dr. Robert Gilllespie* (1946)[175] was installed at St. Guy's Hospital, London. Similarly, a bust of the Labour politician, *Michael Foot* (1946).[176] As a friend of Charoux's, it was Foot who, shortly after the end of the Second World War, had informed the couple that they had been listed for execution by the Nazis.[177] Their response was undocumented.

For a commission secured by Viscount Waldorf Astor[178] and presented in the presence of Churchill, Charoux created the bust of *Lord Cecil* (1946), celebrating the peer's lifework with the League of Nations, which was dispersed in 1946 and immediately replaced by the United Nations. The words of Robert Cecil's final speech ended, 'The League is dead, long live the United Nations!'.[179]

Mindful of the need to nurture prominent social relationships and to further expand his professional patronage beyond the benevolence of the Astor family, the Arts Council's programme, and the Royal Academy's annual 'Summer Exhibition', Charoux also pursued membership of the then-titled Royal Society of British Sculptors (RSBS), where a fraternity of sculptors offered the prospect of amity and peer recognition.[180]

Notoriously, RSBS nominations were frequently challenged and dismissed; however, perhaps due in part to the favourable press coverage that his *Amy Johnson Memorial* (1944) had received, Charoux was, unusually, unanimously nominated for membership of the RSBS in 1947.[181]

Granted royal patronage in 1911, the RSBS was considered the pre-eminent society for British sculptors, maintaining professional standards and traditional 'academic' aesthetics.[182] As such, the society was frequently consulted for the names of those who might be awarded the prized private and architectural commissions that Charoux sought to secure.

An additional benefit was the opportunity to mingle with the many influential members of the RSBS who simultaneously enjoyed membership of the Royal Academy, such as William Reid Dick,[183] Gilbert Ledward,[184] and Wheeler. This multiplicity resulted in what the art historian Margaret Garlake (1998) described as 'membership overlap', where an artist was simultaneously a member of numerous affiliations.[185] Accordingly, the RSBS had become an acknowledged recruiting ground from which members could potentially be nominated for the Royal Academy election.

Charoux's membership of the RSBS was another significant highlight in his assimilation within the London art world and British society.[186] The kudos that membership brought ensured that he was invited to participate in professional and social events from which less well-established émigrés might have been overlooked.

This layered approach to membership increased the number of exhibitions where an artist was eligible to exhibit their work and critically enlarged their professional network, enabling them to befriend well-known artists who might be willing to nurture and influence their careers. At the pinnacle of the artistic hierarchy were the Royal Academicians, even though their traditional works

were increasingly considered to be outmoded when compared to the dramatic offerings of more avant-garde sculptors, most of whom, including Jacob Epstein and Moore, abhorred the thought of ever becoming associated with the Royal Academy.

Aesthetically, Charoux's non-commissioned sculptures were now rapidly evolving, as the art historian Hans Kurt Gross (1997) noted:

> *His early preference for the art of August Rodin, expressed in his bronze group Man with Lamb (Art Institute of Chicago), gave way to his enthusiasm for the more tranquil qualities of Greek and Gothic sculpture at about the time of his arrival in England, where he seems to have undergone a spiritual rebirth which is clearly apparent in his work*.[187]

For sculptures such as *Eva* (1938), fig. 2.8, and *Standing Man* (*Athlete*) (1940–41), created soon after he arrived in London, Charoux had begun to display the modernist simplicity of the French Master Aristide Maillol[188] rather than emulating the style of the better-known London-based sculptors of the 1940s such as Epstein,[189] Charles Sargeant Jagger,[190] Ledward, Reid Dick or Wheeler; most of whom were acclaimed for their public sculptures and Great War memorials.

The art critic Mary Sorrell (1945) – the first to write a complete profile of Charoux in a British journal and to follow his career – vividly recollected the pleasure of her initial meeting when Charoux 'looked like a Wagnerian hero or a Hans Christian Andersen giant with his massive form and flowing yellow hair'.[191]

In Sorrell's interview, Charoux acknowledged his progressive inspirations, 'I had a great love of Rodin and was influenced by him. Then I turned to Kolbe and later to Maillol'.[192] As Sorrell (1948) observed following a second interview with Charoux, 'the singular aloofness of his earlier work gave way to a tender note, and his reaction to the bombing infused his figures with an idealised serenity in opposition to his mental suffering'.[193] Charoux affirmed, 'I became more serious, and maybe I had a longing for peace. I realised, too, that the prime definition of sculpture is to be peaceful and eternal; it is a dedication that will last forever.'[194]

Sorrell discussed Charoux's experimentation with abstract sculptures such as the maquette *Idea for an Isaac Newton Memorial* (c.1945),[195] fig 2.9, an amorphous organic shape of pierced form from which two kinetic balls were suspended by string. The *Isaac Newton Memorial* may have been influenced by Hepworth's renowned sinuous work, *Pelagos* (1946), which similarly featured tensioned string.[196] Also, the *Equestrian* (1946),[197] fig. 2.10, a remarkably sleek equine form. These

works were essential to the greater fluidity that would eventually fully manifest in Charoux's later sculptures.

Charoux also explored religious themes, perhaps inspired by his family's Catholicism. Religious commissions were a welcome opportunity to examine ambitious techniques and aesthetics, as evident in the many religious maquettes in the LEMU's Charoux Collection. Two notable commissions were documented in Charoux's Memorial Folio edited by Robert Waissenberger (1967): *The Grail* (1946), fig. 2.11, for an altar in the open in Pinner, Middlesex. *The Grail* was a sensitive rendition of the crucifix; the smooth, slender and slightly elongated form of the Christ figure has an exquisitely sorrowful face and textured flowing mid-length hair. There are seemingly the figures of three women at the foot of the cross; however, this is difficult to verify because the work has been lost, perhaps destroyed, and the remaining photograph does not reveal the full extent of the sculpture. In contrast, a maquette for *Madonna* (1957–58), fig 2.12, was commissioned by a Convent school in Finchley. *Madonna* demonstrated a highly textured surface finish for both the adult figure and the child she embraces. Each nub of terracotta pressed into place was left to stand proud as the next was added to overlap. Visible vestments were incised horizontally and vertically to convey the deep folds of cloth.

Charoux credited this sculptural metamorphosis to the sense of liberation that he had experienced in Britain, as not only a physical manifestation but one which had also afforded creative freedom that he would have been unable to pursue had he remained in Vienna. [198] This was due to inherent Viennese conformity to classical sculptures and the brutal wartime Nazi censorship of the arts imposed upon subjugated European societies. Charoux recounted how 'in England under the influences of the political freedom his style changes completely from his distorted Austrian [style] to a more free and tranquil one'.[199] Several art historians, including Garlake (1998) and MacDougall (2011), have remarked upon Charoux's statement. However, they did not explore the consequences of such profound creative freedom for his ideology and sculpture practice, which are further developed in the subsequent chapters of this book.

Seeking freedom since his arrival in 1935, Charoux diligently pursued a British identity, demonstrated an evolved sculptural aesthetic, gained national acclaim for his *Amy Johnson Memorial* (1944) and secured professional recognition through his RSBS membership. Perhaps unsurprisingly then and supported by his impressive list of friends in the establishment, Charoux's application for British citizenship was uncontested and issued on 16 November 1946, the year of his fiftieth birthday.[200] Celebrating this important achievement, the *Evening Telegraph* declared Charoux 'British Now'.[201] Such prized citizenship signified a momentous climax in Charoux's journey towards British cultural

assimilation. Not only had he become 'British', he also gained the viable patronage of David Astor and successfully re-established his professional sculpture practice.

However, Austria's emotional magnetism remained a powerful force despite such a successful assimilation into British society. Responding to an invitation from the City of Vienna, Charoux and Margarethe returned in 1947 to visit their homeland after a twelve-year absence. Here, Charoux met with Viktor Matejka, Vienna's City Counsellor of Cultural Affairs, to discuss the possibility of re-erecting his symbolic *Lessing Monument* to replace the iconic original removed by the National Socialists in 1939:[202] a proposal that Charoux was keen to consider.

Yet rather than permanently return to Vienna, the couple chose to remain in Britain as Charoux explained, 'not because I had found that sculpture is appreciated … but because I had found in England that basic fabric which makes life enjoyable: Freedom!'.[203]

Chapter Two – Notes

1 The Great Depression, also known as the 'devil's decade', was triggered by the American Stock Market crash of 29 October 1929. As a major exporting country, Britain's exports were halved, and the unemployment rate rose to over 2.75 million causing social protests such as the Jarrow March. https://www.historic-uk.com/HistoryUK/HistoryofBritain/Great-Depression/, accessed 08 August 2019.

2 Stanley Baldwin (1867–1947).
Baldwin was Prime Minister from 1923–1924, 1924–1929 and 1935–937.
Gov.UK. "Stanley Baldwin." https://www.gov.uk/government/history/past-prime-ministers/stanley-baldwin, accessed 16 February 2019.

3 Wallis Simpson (1896–1986) later known as the Duchess of Windsor after her marriage to former King Edward VIII, the Duke of Windsor.

4 Snowman, Daniel. *The Hitler Émigrés: The Cultural Impact on Britain of Refugees from Nazism.* London: Chatto & Windus, 2002, 58.

5 Ibid., 85.

6 Charoux, Siegfried. *Sculpture in Britain*, unpublished papers. Charoux Archive, LEMU, Austria.

7 Snowman, Dan. *The Hitler Émigré Revisited.* London: Lecture for the Research Centre for German and Austrian Exile Studies, Institute of Germanic and Romance Studies, University of London School of Advanced Study, 21 February 2013.

8 Ibid.

9 Ibid.

10 MacDougall, Sarah., B. Dogramaci, and K. Wimmer. ""Separate Spheres of Endeavour?" Experiencing the Emigre Network in Britain, C. 1933–1945." In *Netzwerke des Exils: Kunstlerische Verflechtungen, Austausch und Patronage nach 1933*, edited by B. Dogramaci and K. Wimmer, 71-89. Footnote 46. Munich: Gebr. Mann Verlag, Berlin, 2011.

[11] Georg Ehrlich (1897–1966).

[12] Bettina Ehrlich (1903–1985).

[13] Lafitte, Francois. *The Internment of Aliens.* London: Penguin, 1940, 78–79.

[14] Snowman, as at note 4.

[15] Taylor, Brandon. *Art for the Nation: Exhibitions and the London Public, 1747–2001*. Manchester: Manchester University Press, 1999, 174.

[16] Malet, Marion. 2012. "'Not empty-handed like beggars': Austrian Artists in British Exile in the 1930s: a Brief Introduction." Paper presented at the *Austrian Cultural Forum*. London on 16 March 2012.

[17] Waltl, Christian. "Siegfried Charoux: A Sculptor in Exile in England." Unpublished thesis (MA), University of Vienna, Austria, 1997.

[18] Sorrell, Mary. "Charoux." *The Queen (08* August 1945): 12–40.

[19] Port of London Authority permit, 13 May 1936. Charoux Archive, LEMU, Austria.

[20] TGA 8812.1.3.646. Kenneth Clark Papers, 'Siegfried Charoux, November 1944'.

[21] Snowman, as at note 4, 86.
The Aliens Restriction Act (1914) and the Aliens Restriction (Amendment) Act (1919) established the foundations of immigration control.

[22] Astor, David. "Mr Siegfried Charoux." *The Times*, 03 May 1967, 12.

[23] TGA 806.1.155. Letter of 30 November 1936 from Siegfried Charoux to J. B. Mason, Director of the Tate Gallery.

[24] James Bolivar Manson (1879–1945), Director of the Tate Gallery 1930–1938.
Tate. 2017. 'James Bolivar Manson'. http://www.tate.org.uk/art/research-publications/camden-town-group/james-bolivar-manson-r1105350, accessed 30 March 2018.

[25] TGA. 806.1.371. Letter of 28 July 1936 from the Home Office to Siegfried Charoux.
TGA. 806.1.371. Letter of 28 July 1936 from the Home Office to J. B. Manson.

[26] Victor Weisz (1913–1966) was a Hungarian freelance artist whose work was printed in the London *Evening Standard*.

[27] Harold Macmillan (1894–1986), Prime Minister (1957–1963).

[28] TGA. 806.1.157. Letter of 14 March 1938 from Siegfried Charoux to J. B. Manson.
Charoux's comment of being 'alone' referred to the fact that he was accompanied by his wife Margarethe and to the couple's shared a passion for music and song, especially singing duets.

[29] TGA. 806.1.158. Letter of 19 March 1938 from Siegfried Charoux to J. B. Manson

[30] Lewis, Jeremy. *David Astor.* London: Jonathan Cape, 2016, 137, 180.
Viscount Francis David Langhorne Astor (1912–2001). Astor had a genuine interest in sculpture. His second wife Melanie Hauser and third wife Bridget Wreford were both sculptors, Wreford having been introduced to Astor by the sculptor John Skeaping.

[31] Waltl, as at note 17, 181.

[32] Ibid.

[33] Astor spent three months in Heidelberg in 1931 to learn the German language; he expressed alarm having witnessed a Nazi rally. Anon. "Obituary: David Astor." The Telegraph, http://www.telegraph.co.uk/news/obituaries/1364660/David-Astor.html, accessed 03 December 2019.

[34] Lewis, as at note 30, 118.

[35] William Douglas-Home (1912–1992).

[36] Lewis, as at note 30, 69–70.

[37] Ibid., 127. Sir Stafford Cripps (1889–1952). Cripps writing to Lord Mountbatten in March 1942 stated that 'I am very anxious that the services of David Astor, who is in the Marines should not be wasted as I regard him as a remarkably able and vigourous young man'.

[38] Eric Blair (1903–1950).
David Astor had commissioned Blair/Orwell to write for the *Observer* newspaper.

[39] https://www.telegraph.co.uk/news/obituaries/1364660/David-Astor.html, accessed 28 May 2020.

[40] John 'Jack' Profumo (1915–2002).

[41] Christine Keeler (1942–2017).

[42] Yevgeny Ivanov (1926–1994).

[43] House of Parliament. 2017. 'Nancy Astor (leaflet)'. https://www.parliament.uk/documents/works-of-art/nancy-astor-leaflet-web-version.pdf, accessed 16 April 2018.

[44] Lowes, Yohannes. "Lady Astor was 'on Hitler's List of People to Kill'." *The Daily Telegraph*, 27 June 2020, 15 and Letter to the Editor from David Astor (her grandson), 21.

[45] LCC. "'Open Air Exhibition of Sculpture'." London: London County Council in Association with the Arts Council of Great Britain, 1948, 20.

[46] https://chronicle250.com/1940, accessed 08 August 2019.
There is a question as to the accuracy of the date inscription extending into 1941 given that the 'Summer Exhibition' ran from 6 May until 10 August 1940.

[47] Winston Spencer Churchill (1874–1965).
British Prime Minister from 1940–1945 and 1951–1955.

[48] https://winstonchurchill.org/resources/speeches/1940-the-finest-hour/blood-toil-tears-sweat/, accessed 03 January 2024.

[49] Ibid.

[50] https://www.iwm.org.uk/collections/item/object/1500017272, accessed 25 January 2020.

[51] Lafitte, as at note 13, 26.

[52] Waltl, as at note 17, 182.

[53] The exact expression 'collar the lot' has not been found in Churchill's archive, however historian Richard M Langworth noted that it is not disputed that Churchill might have uttered this expression. https://winstonchurchill.hillsdale.edu/churchill-refugees-aliens/, accessed 09 April 2018. Also see Gillman, Peter, and Leni Gillman. *Collar the Lot!* London,1980.

[54] Lafitte, as at note 13, 70.

[55] Waltl, as at note 17, 182.

[56] MacDougall, as at note 10, 77.

[57] Ernst Müller-Blensdorf (1896–1976).

[58] MacDougall, as at note 10, 81.

[59] Snowman, as at note 4, 143.

[60] Grenville, Anthony. "The Emigration of Austrians to Britain after 1938 and the Early Years of Settlement: A Survey." In *"Immortal Austria"? Austrians in Britain in Exile: The Yearbook of the Research Centre for German and Austrian Exile Studies,* edited by C Brinson, R Dove and J Taylor. 1–17. Amsterdam and New York, 2007.

[61] Feather, Jessica. *Art Behind Barbed Wire.* Liverpool: National Museums Liverpool, 2004, 3.

[62] Kurt Schwitters (1887–1948). https://kuenste-im-exil.de/KIE/Content/EN/Objects/schwitters-charoux-portraet-en.html?single=1, accessed 17 January 2024.

[63] MacDougall, as at note 10, 80, footnote 30.
2661 *Portrait of the Sculptor Charoux* (1940), Sprengal Museum, Hanover.
2737 *Untitled* (Portrait of Georg Ehrlich) (1940) amongst others.

[64] Lafitte, as at note 13, 58.

[65] Garlake, Margaret. "A Minor Language? Three Emigre Sculptors and Their Strategies of Assimilation." In *Artists in Exile in Britain 1933–1945: Politics and Cultural Identity*, edited by S. Behr and M. Malet, 167–200. New York: Rodopi, 2004.

[66] Hinrichsen, Klaus. "Visual Art Behind the Wire." In *Immigrants and Minorities*, edited by D. Cesarani and T. Kushner, London: Routledge, 1992, 188–209.

[67] Charoux, et al. 1940. 'Letter to the Editor: Refugees', *The New Statesman and Nation*: 24 August 1940, 185–186. Signatories to this letter included E Muller Blensdorf, Kurt Schwitters, Ernst Schwitters, Siegle (Siegfried) Charoux, Paul Hamann, Fritz Kraemer, Haermann Rossler, C Felkel, Fred Uhlman, Erith Kahn, Hubert Markievicz, F Salomonski, Eric E Sterz, Scory (George) Ehrlich, Hellmuth Weisserbonn, H Felhenbach and Fritz Kramer.

[68] Waltl, as at note 17, 182.

[69] Founded by prominent member of the establishment and the arts, the Artists Refugee Committee sought the release of those inappropriately interned and campaigned to improve the conditions of those who remained interned. https://www.tate.org.uk/art/artists/artists-refugee-committee-19089, accessed 08 April 2020.

[70] John, et al. "Letters to the Editor: Refugees (I)." *The New Statesman and Nation* (10 August 1940): 136. The signatories to this letter were Augustus John, Jan Gordon, Vanessa Bell, Duncan Grant, James Bateman, and Muirhead Bone.

[71] Charoux, et al, as at note 67, 185–186.

[72] Waltl, as at note 17, 15 (short biography), 115 (text).

[73] Emil Müller-Sturmheim (1886–1952).

[74] Julius Meinl III (1903–1991).

[75] Grenville, Anthony. "The Politics of the Austrian Centre." In *Out of Austria: The Austrian Centre in London in World War Ii*, edited by Mariette et al Bearmann, 22-52. London: Tauris Academic Studies, 2008.

[76] MacDougall, as at note 10, 78.

[77] The American citizen Lady Nancy Witcher Langhorne Astor, Viscountess Astor (1879–1964) was the first woman to be elected to the British Parliament in 1921.
Also see House of Parliament. 2017. 'Nancy Astor'. https://www.parliament.uk/nancyastor, accessed 16 April 2018.

[78] Herbert Morrison (1888–1965).

[79] Waltl, as at note 17, 182.

[80] Ibid.

[81] Macmillan, Margaret. *The Uses and Abuses of History.* 2010 ed. London: Profile Books Ltd., 2009, 28.

[82] Waltl, as at note 17, 183.

[83] Garlake, as at note 65, 170.

[84] Ibid., 170 and 179. Garlake reiterated that Ehrlich arrived 'with a big reputation' (Hinrichsen, 1992) whilst the others were less well known upon arrival.
Also see Hinrichsen, as at note 66.

[85] Garlake, as at note 65, 168.

[86] The New English Art Society, later the New English Art Club, was founded in 1885 as an alternative to the Royal Academy of Arts.
https://www.newenglishartclub.co.uk/, accessed 02 April 2020.

[87] The London Group was led by Spencer Gore (1878–1914), Wyndham Lewis (1882–1957), Walter Sickert (1860–1942) and Jacob Epstein (1880–1959).
https://thelondongroup.com/history/, accessed 02 April 2020.

[88] The Artists International Association was founded in 1933, to promote and support various left of centre political causes. https://www.tate.org.uk/art/art-terms/a/artists-international-association, accessed 02 April 2020.

[89] The Seven and Five Society was founded in 1919 as a to 'return to order' after the Great War.
https://www.tate.org.uk/art/art-terms/t/seven-and-five-society, accessed 02 April 2020.

[90] The Society of British Sculptors (1904–1911) was also known as the Royal Society of British Sculptors (1912–2002) and the Royal British Society of Sculptors (2003–2018) and currently the Royal Society of Sculptors (2018–). https://sculptors.org.uk/, accessed 02 April 2020.

[91] Garlake, Margaret. *New Art New World: British Art in Postwar Society.* New Haven and London: The Paul Mellon Centre for Studies in British Art, Yale University Press, 1998, 22–23.

92 Artists' International Association, founded in 1933, held exhibitions and events to promote and support various left-of centre political causes.
https://www.tate.org.uk/art/art-terms/a/artists-international-association,
accessed 08 August 2017.

93 Maclean, Caroline. "Hampstead: In the Footsteps of Hepworth and Co." *Royal Academy of Arts Magazine* no. 147, Summer (2020): 65.
The Free German League of Culture (FGLC) was a cultural and social centre for German-speaking exiles, founded by artist Fred Uhlman and his wife Diana Croft at 47 Downshire Hill, Hampstead in December 1938, as one of the largest exile organisations in Britain.

94 The Austrian Centre, established in 1939 was the most important social, cultural, and political hub for London based exiled Austrians.
https://www.acflondon.org/events/austrian-centre-london-green-plaque-unveiling/,
accessed 28 May 2020.

95 MacDougall, as at note 10, 77.

96 Ibid., 78.

97 Ibid.

98 Spiel, Hilde. *Vienna's Golden Autumn 1866–1938.* London: Weidenfeld and Nicolson, 1987, 213.

99 MacDougall, as at note 10, 78.

100 Ibid.

101 Joy Fleischmann, wife of the sculptor, Arthur Fleischmann, in conversation with the author, 09 May 2018.

102 Deville, Anthony. "Sculpture." *The Yorkshire Post,* 20 January 1939, 6.

103 Garlake, as at note 65, 193.

104 Charles Wheeler (1923–2008) RSBS (1935–1974), Vice President (1938–1942), President (1944–1949), President of the Royal Academy of Arts (1956–1966).

105 Michelangelo Buonarotti (1475–1564).
http://www.italianrenaissance.org/michelangelos-pieta/, accessed 22 July 2020.

106 In writing about an incognito work visit to a poor house in his youth, Charoux located his memory of the perceived authority of those 'put into a uniform'.
Charoux, Siegfried. *Exchange of Advise* [sic] (c.1940s), unpublished paper. Charoux Archive, LEMU, Austria.

107 Wilhelm Lehmbruck (1881–1919), admired by Charoux, created *The Fallen Man* (1915–16) whose readily identifiable elongated limbs have often been imitated by twentieth-century sculptors and even extended most notably by Alberto Giacometti (1901–1966).

108 John Charles Walsham Reith, First Baron Reith (1889–1971).
https://www.bbc.com/culture/article/20161021-the-psychological-tricks-used-to-help-win-world-war-two, accessed 24 July 2020.

109 Dove, Richard. "'It Tickles My Viennese Humour': Feature Programmes in the BBC Austrian Service, 1943–1945." Brill/Rodopi. https://brill.com/view/book/edcoll/9789004334366/B9789004334366-s004.xml,
accessed 24 July 2020.

[110] https://www.bbc.com/culture/article/20161021-the-psychological-tricks-used-to-help-win-world-war-two, accessed 24 July 2020.

[111] BBC *German News Talks* 'Nationalising Socialism' on 28 November 1941.
BBC *German News Talks* 'January 1918 Strikes' on 14 January 1942.
BBC *Austrian News Talks* 'An Austrian to Austrians Nr. I' on 02 August 1942.
Waltl, as at note 17, 14 (short biography), 116 (text).

[112] Contract between the BBC and Margarethe Charoux dated 15 July 1944.
Charoux Archive, LEMU, Austria.

[113] Ibid.

[114] Klaus Hinrichsen (1912–2004).
Hinrichsen, Klaus. "The Internment of Aliens in Twentieth Century Britain: Visual Art Behind the Wire ". *Journal of Immigrants and Minorities. Historical Studies in Ethnicity, Migration and Diaspora. vol.* 11, no. 3 (1992), 80–87.

[116] As a philanthropic gesture, Edward Harkness, an American railway millionaire gifted two million pounds to establish the Pilgrim Trust in 1930; its purpose was to 'help conserve the heritage of Great Britain in all its aspects, social, intellectual and material.' The trust granted £25,000 for the establishment of CEMA.
https://www.artscouncil.org.uk/our-organisation/our-history, accessed 07 April 2015.

[117] John Maynard Keynes (1883–1946).

[118] O'Donnell, Nathan. "Bread and Ballyhoo: Wyndham Lewis and the Arts Council of Great Britain." The Journal of Wyndham Lewis Studies, Birmingham, vol. 4 (2013): 127–145, 160.

[119] Newton, Eric. "The Future of the Arts in the Welfare State." *Royal Society of Arts* 99, no. 4835, (08 November 1950): 29–43.

[120] ACGB. *The First Ten Years.* London: ACGB, 1956, 11. As a Government funded institution the Arts Council of Great Britain had a mandatory obligation to provide annual reports documenting officers, events, and fiscal transactions.

[121] VAM/EL4/49. Wood, Cyril. Minority Report. Addendum to Arts Council Papers, no. 256: Arts Centres, Arts Clubs and allied Problems, 08 November 1948.

[122] Hutchinson, Sidney Charles. *The History of the Royal Academy 1768–1968.* London: Chapman and Hall, 1968, The Instrument of Foundation, 209–213.
Royal Academy of Arts, founded by King George III in 1768, was privileged as the citadel of British art and the arbiter of good taste.

[123] MacDougall, as at note 10, 81–82.

[124] Burstow, Robert. "'Sculpture in the Home': Selling Modernism to Post-War British Homemakers." *The Sculpture Journal* 17, no. 2 (2008): 37–50. 'Sculpture in the Home' exhibited regionally throughout Britain in 1946–47, 1950–51, 1953–54 and 1958–59.

[125] TGA. 7043.20.36. 'Sculptors Exhibition', *AIA Bulletin*, 86 (1945): np.
The AIA (1933–1971) was founded to promote the work of international artists many of whom were émigrés who had fled to London, it offered bulletins, newsletters, educational events, exhibitions, lectures, and membership activities which afforded the cultural assimilation of many displaced.
Also see Radford, Robert, and Lynda Morris. *A.I.A.: Story of the Artists' International Association, 1933–53.* Oxford: Modern Art Oxford, 1983.

126 Burstow, as at note 124, 37–50.

127 Ibid.

128 Barbara Hepworth (1903–1975).

129 Henry Moore (1898–1986).

130 Robert Adams (1917–1984).

131 Reg Butler (1913–1981).

132 Eduardo Paolozzi (1924–2005).

133 https://alexandralazar.com/art-archive/artists-on-art-barbara-hepworth-and-reg-butler-1951/, accessed 04 July 2021.

134 Frank Dobson (1888–1963).

135 Burstow, as at note 124, 37–50.

136 Robert Sainsbury (1906–2000). Ennobled in 1969, Lord Sainsbury and his wife Lady Lisa Sainsbury, gifted their vast art collection to the University of East Anglia in 1973, establishing the Sainsbury Centre for Visual Arts, Norwich.

137 Elisabeth Frink (1930–1993).

138 Dora Gordine (1895–1981).

139 Gertrude Hermes (1901–1981).

140 Rita Ling (1922–).

141 F. E. McWilliams (1909–1992).

142 John Skeaping (1901–1980).

143 Veasey, Melanie. "'Reforming Academicians', Sculptors of the Royal Academy of Arts, c. 1948–1959." Unpublished thesis (PhD), Loughborough University, 2018, 100.

144 Sorrell, as at note 18, 12–40.

145 For a nominal fee, Charoux hired out his kiln to other émigré artists, including Arthur Fleischmann. Joy Fleischmann, wife of the sculptor, Arthur Fleischmann, in conversation with the author on 09 May 2018.

146 Some of Charoux's ceramic works were exhibited at the Ben Uri Gallery and Museum's 'Out of Austria' exhibition 14 March to 29 April 2018, curated by Sarah MacDougall.

147 Veasey, as at note 143, 156. For example, two similar portrait busts exhibited by Georg Ehrlich were priced as £25 at 'Sculpture in the Home' and £65 at the Royal Academy 'Summer Exhibition'.

148 ACGB. 'Sculpture in the Home' exhibition catalogues 1946, 1950, 1953; prices were not included in the catalogue for 1958.

149 Veasey, as at note 143, 153.

For example, in 1946 Georg Ehrlich tendered *Head of a Boy* (1941) (listing no. 18, 'Sculpture in the Home') for the sum of £25 and *Head of a Girl* (nd) (listing no. 1268, Royal Academy 'Summer Exhibition') for the sum of £65.

150 RAA/Sec/25/3/5. Justice Pearce. RAA Annual Dinner Speech, 27 April 1955.

151 RAA *Summer Exhibition Catalogue*, 1943, listing number 1557, *Standing Man* (1940–41), statuette, terracotta, and listing number 1592 *Round Composition* (n/d), terracotta. No image of *Round Composition* (n/d) has yet been traced. From 1940 until 1943 Charoux was listed as Siegfried J Charoux however from the 1943 exhibition onwards he is listed as 'Siegfried Charoux'.

152 RAA Annual Report, 1946, 12–13. For example, 197,457 works were submitted in 1946.

153 Eric Newton (1893–1965). Art historian and critic, writer and broadcaster.

154 Anthony David Bernard Sylvester CBE (1924–2001) Art critic and curator.

155 RAA *Summer Exhibition Catalogue,* 1941, *Mrs L* (1941) listing number 958, 57.
Mrs L may have been the bust of Olga Marie Stuart, wife of the sculptor Maurice Lambert RA. This bust, or similar, was included in an inventory of Charoux's works after his death.

156 RAA *Summer Exhibition Catalogue,* 1942, *Mrs Mary Booker* (1942) bronze, listing number 787, 53. Mary Booker became the wife of Michael Clive 'Micky' Burn (1912–2010), war time commando, English journalist, writer and poet who was a close friend of Charoux.

157 RAA *Summer Exhibition Catalogue,* 1943, *Dr Thomas Jones*, C.H. (1943) listing number 968, 63.

158 ODNB. Gross, Hans Kurt. "Charoux, Siegfried Joseph (1896–1967)."
http://www.oxforddnb.com/view/article/32374, accessed 10 May 2016.

159 Amy Johnson (1903–1941).

160 Anon. "Memorial Bust of Amy Johnson." *The Yorkshire Post and Leeds Mercury*, 15 November 1944, 3.
'They Flew Alone' (1942) narrated the story of Johnson's marriage to pilot Jim Mollison and the disintegration of their marriage when Johnson's fame eclipsed her husband's success.

161 Women's Engineering Society Council Minutes, 16 December 1944 and 26 April 1945.
The WES archives are held at the Institute of Engineering and Technology Archives, Savoy Hill House, London. Also email correspondence between the WES Archivist, Jonathan Cable, and the author on 29 July 2016.

162 Anon. "The Woman Engineer." *Women Engineers Society Journal* 6, no. Winter 1 (1944): 2–4.

163 Ibid.

164 Anon. "An Amy Johnson Bust." *The Daily Mail*, 15 November 1944, 3.

165 Ibid.

166 Anon, as at note 160.

167 Anon. "Memorial Bust." *Gloucestershire Echo*, 16 November 1944, 3.

168 Anon, as at note 164.

169 Hull City Council. 2017. 'Bronze Bust of Amy Johnson by Siegfried Joseph Charoux (c.1944)'.
http://museumcollections.hullcc.gov.uk/collections/theme.php?irn=169,
accessed 16 April 2018.

[170] Sir Stafford Cripps (1889–1952) and Isobel Cripps (1891–1979).
Cripps became Chancellor of the Exchequer in 1947.
Anon. "Those Present Including ... Sir Stafford Cripps." *Women Engineers Society Journal* 6, no. 1 Winter (1944): 2-4.

[171] RAA *Summer Exhibition Catalogue*, 1946, *The Rt. Hon. Sir Stafford Cripps K.C., M.P.* (1946), listing number 1143, head, bronze, exhibited in the Central Hall, 58.

[172] Clarke, Peter. *The Cripps Version: The Life of Sir Stafford Cripps 1889–1952.* London: Penguin Books, 2002, 158. Though the journey was self-funded, Cripps did receive official hospitality as a guest of the Chinese government and the visit to Russia was at state expense.

[173] Ibid., 160.

[174] Ibid., 178, 180.

[175] Dr Robert Gillespie (1897–1945).
Anon. 'British Now ', *The Evening Telegraph,* 15 November 1946, 3.

[176] Michael Foot (1913–2010).

[177] Waltl, as at note 17, 15 (short biography).

[178] 'It is possible that we may commission you to do a head of Lord Cecil'. Letter of 20 October 1944 from Viscount Waldorf Astor (David Astor's father) to Siegfried Charoux. Charoux Archive, LEMU, Austria.

[179] Lord Edgar Algernon Robert Cecil, 1st Viscount Cecil of Chelwood (1864–1958).
Awarded the Nobel Peace Prize in 1937. The League of Nations which campaigned for peace and economic and military penal sanctions against warring nations was dispersed after the Second World War and replaced by the United Nations.
Prize, Nobel. 2014. 'Lord Robert Cecil '.
https://www.nobelprize.org/nobel_prizes/peace/laureates/1937/chelwood-bio.html,
accessed 23 April 2018.
Churchill attributed the Leagues collapse to the withdrawal of support from the United States and to the 'melancholy half decisions' of leading European Governments.
Anon. "Mr Churchill on Why League Failed." *The Manchester Guardian*, 30 May 1946, 6.

[180] RBS. "Royal Society of British Sculptors." https://sculptors.org.uk/, accessed 03 January 2024.

[181] Ibid.

[182] Ibid.

[183] William Reid Dick (1879–1961) RSBS (1920–1961) as President (1933–1938) and RA.
Sculptor in Ordinary for the King in Scotland to King George VI.
Wardleworth, Dennis. *William Reid Dick, Sculptor.* London: Ashgate, 2013, 120.

[184] Gilbert Ledward (1888–1960), RSBS (1921–1956) including as President (1954–1956) and RA.

[185] Garlake, as at note 91, 22–23.

[186] Charoux resigned from the RSBS in 1959, possibly because by that time his association with the Royal Academy of Arts offered greater patronage.

[187] ODNB. Gross, as at note 158.

[188] Aristide Maillol (1861–1944).

189 Jacob Epstein (1880–1959).

190 Charles Sargeant Jagger (1885–1934).

191 Sorrell, as at note 18, 12–40.

192 Georg Kolbe (1877–1947).
Sorrell, Mary. "Charoux." *Apollo* XLVII, no. 724, (June 1948), 128-30.

193 Ibid.

194 Ibid.

195 *Idea for an Izaac Newton Memorial* (c.1945) inventory number A0054, LEMU, Austria.

196 https://www.tate.org.uk/art/artworks/hepworth-pelagos-t00699, accessed 05 July 2021.

197 The *Equestrian* (1946) inventory number A0051, LEMU, Austria.

198 TGA 8812.1.3.646, as at note 20.

199 Ibid.

200 Siegfried Charoux's Naturalisation Certificate AZ20476, Reference HO334/166/20476.

201 Anon, 'British Now', as at note 175.

202 Waltl, as at note 17, 15 (short biography), 126–27 (text).

203 Charoux, as at note 6.

Chapter Three
Becoming A Royal Academician
1948–1950

After the Second World War ended, London rallied with various cultural and social events to raise war-wearied morale. By the summer of 1948, the capital again became a dynamic international hub, hosting the Olympic Games, known as the 'Austerity Games'; the first since Hitler's Berlin Olympics in 1936.[1] Britain welcomed fifty-nine competing countries, though, for punitive reasons; due to their atrocities, Germany and Japan were excluded from the athletic community.[2]

Manifesting sports-related themes, the XIVth Olympiad 'Sport in Art' Exhibition was held at the Victoria and Albert Museum, with artworks hailing from twenty-seven countries.[3] There were four categories: architectural models, painting, posters, and sculpture. For sculpture, including statues, reliefs, and medals, the judging panel was chaired by the King's 'Sculptor in Ordinary' and Academician Reid Dick, most recently acclaimed for his sculpture *The Memorial to King George V* (1947) located adjacent to the Palace of Westminster.[4] Reid Dick was joined on the panel by Dobson and Wheeler.[5]

Enterprisingly, Charoux submitted a terracotta version of *Fighting Men* (1937),[6] fig. 3.1, as a new edition of the sculpture he had completed in Vienna, as *Kämpfende Männer* (1927–1929), discussed in Chapter One. Charoux did not win a medal for his sculpture.[7] The gold medal for sculpture was won by Gustaf Nordahl with *Homage to Ling* (1948, plaster), depicting a nude young couple holding hands.[8] Over time, interest dwindled in the international 'Art in Sport' competition because artists from America, Australia and New Zealand did not participate, and few British artists pursued the sporting genre.

Several other public art exhibitions drew vast crowds, arguably the most innovative of these events being the first 'Open Air Exhibition of Sculpture' held in Battersea Park, organised by the London County Council (LCC) with the support of the Arts Council. The exhibition was a tremendous success, visited by 148,900 people, much to the surprise of the staid members of the LCC who had initially contested the event.[9]

This exhibition was intended to be 'broadly representative of the work of British, and as far as possible, foreign sculptors in the last fifty years'.[10] In reality, the exhibition included accessible works because they were already in London and did not need to be shipped from other countries, given the lingering deprivations of post-war austerity.

The exhibition was proposed by Patricia Strauss, who had recently been promoted to Chief Officer of the London County Council Parks Committee.[11] She had demonstrated a resolute tenacity to overcome the Council's many prevarications to realise this public endeavour successfully:[12]

> *My idea is not merely to exhibit the work of the Royal Academicians, but also Moore, Gordine and Epstein, etc., and thus show our public and the world the trends in modern sculpture. Indeed, I would like it to be frankly an exhibition of Modern Sculpture; and if the discussion aroused was controversial, so much the better*.[13]

Strauss formed a knowledgeable Exhibition Committee where, amongst the obligatory councillors, the eminent art advisers, Clarke, by then ex-Director of the National Gallery, John Rothenstein,[14] Director and Keeper of the Tate Gallery, and Philip James,[15] Director of Art for the Arts Council, exercised their considerable collective influence. Practising British sculptors, including Moore and the Academicians Dobson and Wheeler, were invited to participate as members of the Exhibition Committee while simultaneously being permitted to exhibit their works at this exhibition.[16] Dobson and Wheeler were already familiar with Charoux's work from his participation in the 'Sculpture in the Home' series of exhibitions.

The selection panel for the 'Open Air Exhibition of Sculpture' were bold in their choice of sculptures, several of which may have affronted more delicate sensibilities, a point that the art critic Eric Newton addressed in his introduction to the exhibition when he noted that the exhibition, 'may also help to modify our innate puritanism. We tend to think of grandeur as pompousness, of swagger as vulgarity, and we turn timidity into a virtue by calling it "restraint" or "good taste"'.[17]

Many artists whose works were selected lent their sculptures, although it must be acknowledged that fourteen of the forty-seven loans were provided by the Tate Gallery with the support of Rothenstein, who had the complete agreement of the Tate Board of Trustees.[18] Various sculptures were presented to entertain and educate the general public as to 'what sculpture should or could be'.[19] These included the work of the best-known twentieth-century sculptors: Epstein, Hepworth, Ledward, Maillol, Henri Matisse,[20] and Rodin, amongst others.[21] Charoux had already acknowledged the influence of both Rodin and Maillol upon the development of his aesthetic.[22]

Rodin's and Maillol's works were displayed 'for the sake of historical completeness'.[23] Their works were included to attest to the prestige of the event; notably, Rodin's *The Age of Bronze* (1877) and *St. John the Baptist* (1978–80), together with three of Maillol's sculptures: *Woman with Necklace* (1918–1928, ca. 1930), the image of which featured on the exhibition catalogue cover; *The Three*

Graces (*The Three Nymphs*) (1930) and the *Blanqui Monumen*t (*Striding Torso*) (1905).[24] Post-war Paris had lost its authority as the acknowledged art capital of the world. Yet, including these French masters was a testament to the esteem in which the London art community continued to regard French artists.

Judiciously, the sculptures of several émigré artists were represented, including Charoux's *Standing Man* (1940–41); Ehrlich's *Torso* (1942–43); Gordine's *Reclining Girl* (c.1940s); Nimptsch's *Standing Nude* (1945); Benno Schotz'[25] *Thank-Offering* (1939) and Soukop's *Frog Girl* (1938).[26] Each of these works was completed before the commencement of, or during, the Second World War. Crucially then, the émigrés were responsible for introducing European Modernism to a British audience that had been culturally isolated during the war, deprived of an awareness of the radical shift away from academic realism towards a refined abstraction that had prevailed in Europe long before the war. As Garlake (2004) commented, 'it is easy to overlook the extent to which British institutional art culture must have appeared peripheral, even amateur, to artists who came from a founding centre of modernism'.[27]

Charoux's decision to offer a sculpture he had created eight years earlier perhaps suggested a lack of confidence in submitting a contemporary exemplar. Accordingly, *Standing Man* (*Athlete*) did not attract great critical acclaim. However, it undoubtedly demonstrated mastery of the academic pedagogy that appealed to the Royal Academy members when it was last displayed at the Royal Academy's 'Summer Exhibition' in 1940.[28] Alternatively, Charoux may simply have been re-presenting a work he was proud of and knew would be acceptable to an artistically less literate public.

It was, however, to be the relatively unknown sculptor, Moore, whose bold *Three Standing Figures* (1948) dominated the exhibition and brought Moore to the nation's attention through copious newspaper articles and art reviews, although he had exhibited at the Museum of Modern Art in New York in 1946.[29] Incontrovertibly, Moore's *Three Standing Figures* (1947–48) was the controversial star of the show in direct contrast with Maillol's classical *Three Graces* (1938).[30] Moore's three abstract forms of amorphous mass conveyed pathos and the burden of despondency, their heads thrust skyward, awaiting an airborne terror that captured the collective wartime memory of the nation. Criticism vividly described Moore's sculpture as 'nightmare parodies of the human form'.[31] Unintentionally, therefore, the sculptures exhibited at the 'Open Air Exhibition of Sculpture' were a finale to the inter-war and wartime aesthetic; after that, Moore's work and later the abstract metal work of an ascendant generation of sculptors would dominate the 1950s.

Of necessity, the 'Open Air Exhibition of Sculpture' was a frugal affair, which took place despite the prioritised reconstruction demands for scarce building materials for bombed homes, hospitals and industry. Even the necessary wooden plinths to mount the sculptures for display were almost impossible to secure. Therefore, many were unconventionally placed directly on the ground and viewed at eye level.[32] Such was the case for Charoux's dramatic black terracotta *Standing Man* (*Athlete*) (1940–41), prominent as the second entry listed in the 'Open Air Exhibition of Sculpture' catalogue (1948).[33]

Standing Man (*Athlete*) was recognisably mimetic of Maillol's restrained aesthetic. The cropped hair was textured as lightly curled. The hands were empty though open in gesture, emulating trust. Compact of stance, the torso was smoothed with the ribcage's arc and the hips' iliac crest clearly visible. The Michelangelo-esque splayed toes of *Standing Man* (*Athlete*) grounded the weight of the sculpture.[34]

Concurrent with the 'Open Air Exhibition of Sculpture', just across the river Thames, the Royal Academy held its annual 'Summer Exhibition', where visitors numbered 237,308 that year.[35] This most important event in the Royal Academy's calendar was uninterrupted from 1769, even throughout the Second World War.[36] This was despite the fact that within art circles, the post-war Royal Academy was increasingly considered by many, including art critic Clement Greenberg, to be rather more rear-guard than avant-garde.[37]

Having exhibited his work at the 'Summer Exhibition' since 1940, Charoux understood the importance of exhibiting at both the gentrified Royal Academy and the pioneering, municipal 'Open Air Exhibition of Sculpture', which located in a public park was deemed to be more accessible to the public than the austere galleries and also provided the opportunity for the commissioning of public sculptures.

For the Royal Academy's 'Summer Exhibition' of 1948, Charoux submitted two sculptures, a terracotta composition, *Group* (1948),[38] and *Youth* (1948), now owned by the Tate.[39] No image of the *Group* has yet been located, and this sculpture is presumed to have been lost or destroyed. Displayed in a 'place of honour'[40] in the middle of the Royal Academy's Lecture Room, Charoux's *Youth* portrayed a charming though uncontroversial sculpture characterising the standing figure of a nude boy, noted for its 'grace and strength'.[41] Moreover, perhaps expressing his now confident British artistic identity, he signed *Youth* as 'Charoux', reverting to a signature style he had used in Vienna during the 1920s and 1930s.

Aesthetically, this work emulated the minimally abstracted form of Maillol's more muscular *Young Man Standing* (1930).[42] Though there were subtle differences, the right arm of *Youth* responded to the bent-elbow gesture of Maillol's nude women, *Pomona* (1910),[43] *Youth*'s open-handed gesture of the right palm conveys an honest intent. Where *Pomona* holds apples in each hand, in the left hand, *Youth* holds a similar-sized sphere, seemingly a cricket ball — perhaps a contemporary nod to the British obsession with the game. The head was crowned with close-cropped tousled hair framing the fine features of the face. The body was smoothed and proportionately perfect. Relaxed in the pose, *Youth* was further developed from Charoux's mature *Standing Man* (*Athlete*) (1940–41) simultaneously in the 'Open Air Exhibition of Sculpture'.

Later, when interviewed on 16 December 1959 about the fabrication details for *Youth*, Charoux explained that it had been 'carried out in a technique once used by the Etruscans, that of building up a hollow shell in terracotta without the reinforcement of an armature'.[44] Perfectly executed, *Youth* was recognised for its modern yet skilled interpretation of the Greco-Roman influence so admired by members of the Royal Academy.

By tradition, the Academicians reviewed the vast array of 'Summer Exhibition' exhibits each year to identify artworks they might purchase courtesy of the Chantrey Bequest.[45] Since 1875, such acquisitions have been funded by Sir Francis Chantrey's legacy, administered by officers of the Royal Academy's Council.[46] Chantrey's bounteous gift generated approximately £2,000 per annum for the accession of artworks.[47] Historically, artworks purchased for the Chantrey Collection were held by the Tate Gallery on behalf of the nation, an onerous responsibility that Tate management resented because the Academicians' works were incompatible with Tate's more avant-garde promotion.[48]

Contemporaneously, *Spring* (1946), a voluptuous nude maiden crafted in terracotta by Arnold Machin, had been purchased by the Academicians for the Chantrey Collection in 1947 for the sum of £1,000 and Machin was subsequently elected an Associate Royal Academician in 1947.[49] After which Machin offered an interesting observation upon becoming an Academician:

> *I found that being a Royal Academician was a unique and quite unusual experience because members of the Academy were appointed across the whole spectrum of society, the only criterion was that they were absolute experts in their own field. We therefore met as equals.*[50]

For the 1948 Chantrey Bequest, Ledward, in his capacity that year as the nominated purchasing officer, proposed the acquisition of Charoux's *Youth*. The Royal Academy Council approved the purchase of *Youth*, voting seven for and three against,[51] one of the three dissenters being the

incumbent President, Sir Alfred Munnings. Scandalously, Munnings would present one of the most infamous speeches against modern art that same evening, broadcast live by the BBC.[52]

Delighted by the recognition of his work, Charoux also received the substantial sum of £1,000 for *Youth*.[53] Notably, the purchase of *Youth* also signalled the Academicians' interest in Charoux as a potential member of the Royal Academy. Despite his émigré status and after his internment during the war, Charoux was initially nominated in April 1943 for membership of the Royal Academy.[54] He had been proposed by other sculptors, including, Ledward, Alfred Hardiman,[55] Dobson, Reid Dick and Edward Le Bas.[56] Yet his nomination had lingered unresolved in the 'Nomination of Associates' register until the acquisition of *Youth* in 1948.

Youth might, therefore, be considered *the* most important of Charoux's wartime works given that its purchase further enhanced his career prospects and facilitated his access to the elite network of Academicians when Charoux was elected as an entry-level Associate of the Royal Academy on 22 April 1949.[57] In a letter of acceptance to the President and Council of the Royal Academy, Charoux expressed his sincere thanks and the 'hope and prayer that my election will never give grounds for any disappointment.'[58]

Traditionally, when promoted as a full Royal Academician,[59] each artist would offer a gift, historically known as a Diploma Work. This artefact could be from any period of the artist's *oeuvre* but was generally acknowledged as being amongst their best, if not *the* best, of their works. Consequently, the Royal Academy progressively amassed a remarkable array of Diploma Works, which spans two -hundred-and-fifty-years representing some of the most notable artists of their era. This remarkable collection continues to receive the Diploma Works of newly elected Academicians.[60]

When promoted as a full Royal Academician on 21 February 1956, Charoux offered *Friends* (c. 1956),[61] fig 3.2. This was a cast of *Friends* (1949), which was set in a housing estate in Vienna's 23rd district, fig. 3.3. The sculpture depicts the figures of a young man and woman; the man's hand resting tenderly upon the woman's shoulder could be read as a gesture symbolic of affection. Though less physically explicit, as a couple, *Friends* might have been inspired by Gustaf Nordahl's gold medal-winning *Homage to Ling* (1948, plaster) exhibited at the Olympic 'Sport in Art' Exhibition.[62]

Aesthetically, *Friends* presented the academic compliance of the Academicians. [63] Moreover, the title, *Friends*, expressed Charoux's amity towards the other Academicians with whom he would forge the relationships that sustained his professional life in London. *Friends* was unanimously accepted as Charoux's Diploma Work by the Royal Academy's Council at their meeting in July 1956.[64]

Charoux's election to the Royal Academy initiated unexpected and possibly unintended consequences for the composition of its future membership. Few artists were considered, fewer were nominated, and many were marginalised, rendering the Royal Academy amongst the most elite institutions in post-war Britain. Membership was then capped at fifty artists, necessitating a member's demise, or unusually, their resignation, before a new Academician could be elected.[65]

The Royal Academy's regulations required that elected Academicians undertook the responsibility of identifying and nominating new members.[66] Three nominating Academicians' signatures were necessary for a sculptor's name to be put forward to the Royal Academy's General Assembly of members for election.[67] Curiously, however, the Royal Academy's 'Instrument of Foundation' required that all potential Academicians must be:

> *Artists by profession at the time of their admission, that is to say, Painters, Sculptors, or Architects, men of fair moral character, of highest reputation in their several professions; at least five and twenty years of age; resident in Great Britain; and not members of any other society of artists established in London*.[68]

How evidence of each candidate's 'fair moral character' was established suggests the indulgence of subjectivity. The latter qualification that candidates were 'not members of any other society of artists established in London' was not rigorously enforced, as evidenced by the membership overlap with the Royal Society of British Sculptors discussed in Chapter Two. However, the prevalence of a fraternity was maintained by the election of only 'men' until the 1920s.[69] Such considerations did not extend to women artists who were obfuscated and marginalised, rendering the Royal Academy resolutely homosocietal. Charoux's desire to join the Royal Academy should be considered in the context of his genuine need for patronage and professional recognition rather than any intentional detriment towards women artists on his part.

Significantly, although the regulations necessitated that an artist be 'resident in Great Britain', no qualification was made as to the requirement to be 'British', either by birth or citizenship. As a pre-determined membership criterion, this historic absence of nationality demonstrated a remarkable liberalism within the Royal Academy. Consequently, exclusive membership of the Royal Academy readily accommodated Charoux as an Austrian and eventually the other émigrés whom he nominated.

Royal Academicians were (and still are) required to pledge an oath of loyalty called the 'Obligation' and sign the vellum registration scroll.[70] Past Chief Executive Charles Saumarez-Smith revered the

'Obligation' with a 'biblical aura of its wording … much more sonorous in its cadence than the Instrument of Foundation'.[71] Saumarez-Smith likened the pledge ceremony to a Masonic induction, particularly the requirement of 'supporting brethren in need', musing on the fact that Freemasonry and the Royal Academy were founded during the historic period of the Enlightenment.[72] The Enlightenment and its promotion of a brethren resonated with the ideology that Charoux had sought to convey in the *Lessing Monument* (1935). Charoux willingly pledged the 'Obligation' and signed the vellum scroll when elected on 22 April 1949.

Charoux's election to the Royal Academy significantly impacted the diversity of subsequent member proposals. Intriguingly, émigré friendships and allegiances may be traced through the names of the artists that Charoux nominated and supported after his election: Soukop (nominated in 1954 and 1961)[73] and Nimptsch (nominated in April 1958)[74], and notably the architect Hugh Casson[75] (1959) with whom Charoux would develop a close friendship due to the commissioning of *The Islanders* (1951) for the forthcoming Festival of Britain.[76] Casson, in turn, supported the election of Frink as the first woman sculptor to be elected in 1971.[77] Charoux also supported the election of the sculptor-engraver Hermes in 1961.[78] Hermes endorsed the election of Paolozzi in 1972.[79] Soukop supported Frink and Geoffrey Clarke[80] in 1970 and Heinz Henghes in 1975, although Henghes died later that year.

Consequently, Charoux's direct and indirect nominations facilitated the introduction of more progressive sculptors to the Royal Academy: Clarke, Frink, Hermes, Henges, Nimptsch, Paolozzi and Soukop.[81] Charoux's election illustrated how the influence of just one member, as an émigré and a European, could meld the composition of future membership and, in so doing, expedited the dissemination of unprecedented aesthetic changes within the Royal Academy.

Wheeler later recollected how Charoux, an admired Academician, would exuberantly greet his friends at the Academy and 'pick one up in his sculptor's arms and hug one like a bear': no doubt a disarming experience for his more reserved British colleagues.[82] Charoux's influence and charisma made him a popular and engaging member of the Royal Academy and essential to introducing the émigrés, avant-gardes and women sculptors who might not have been otherwise elected. Collectively, these newly elected artists set about modernising the Royal Academy, particularly after the concluding term of Munnings' Presidency, given his hostility towards 'modern art'.[83]

Historically, the Royal Academy's Sculpture School had developed in a curiously haphazard manner. Even in the twentieth century, its curriculum drew heavily upon the eighteenth-century *Discourses*

(lectures) of Royal Academy's first President, Sir Joshua Reynolds,[84] who revered the acknowledged Old Masters of the Renaissance through to 1800.[85]

Initially, without a permanent post-war Master, Ledward diligently undertook responsibility for the Sculpture School.[86] The Royal Academy then appointed a series of 'Visitors', who were Royal Academy sculptors willing to provide part-time tuition. The Visitors were each required to attend for one term, once or twice a week, to advise and instruct the students, and they were recompensed with a fee of three guineas for each visit.[87]

Charoux taught students for one term, from 17 April to 30 June 1950, during the academic year 1949–50.[88] He was possibly an unexpected Visitor choice, having only recently been elected as an Associate in April 1949 and lacking previous teaching experience or knowledge of the Royal Academy's curriculum.[89]

Charoux completed a remarkably candid Visitor's Report for the Royal Academy summarising the period and experience of his tuition. This report provides a detailed account of his enthusiastic approach. It warrants critical analysis for the insight that it offered into not only how the students were occupied but also the influence that Charoux had upon their education:

> *When I took over I found a desire among the students to make a portrait head. We fixed Monday for a head and two days for a life figure which we wanted to use in connection with the composition 'Memorial for a Citizen'. The life figure should form the anatomical basis for a figure to be draped in modern clothing*.[90]

The proposed 'Memorial for a Citizen' was Charoux's idea, which aimed to introduce the students to the anatomical and technical challenges of 'civic' or public sculpture, of which war memorials provided plentiful examples.

Charoux's influence was conveyed by his enthusiasm for the subject of the ordinary citizen, rather than dignitaries or royalty, and for presenting the sculptures as clothed; this was at a time when the Royal Academy's life forms were predominantly presented as nude women. Although Charoux's sculptures had portrayed nude women as recently as *The Maiden* (1944), fig. 3.4, after the Second World War, perhaps influenced by newsreels exposing the indignity of stripped concentration camp victims, Charoux's figures were more usually dressed.[91] Charoux experimented with sculpted classical drapery, for example, *Man with Raised Hands* (c.1940s),[92] fig 3.5, and continued developing a variety of figures in twentieth-century clothing. This technique lent greater characterisation to his modern figures. Charoux's ordinary citizens were also revealed in stone carvings for the new School

of Anatomy and Engineering College at Cambridge University in 1948. Only approximate details of this work are known, given that the sculpture was covered or removed when an extension was built.

Charoux also endeavoured to ensure that his students would be aware of the broader criteria that a sculptor must consider in executing public sculptures:

> *We earmarked the little Palace Square off Pall Mall and went one day to the square and examined it for the actual spot on which such a memorial could be erected. Afterwards we discussed in the park all the aspects of our problems: aesthetical ones as well as economical and even political*.[93]

The words '*even political*' suggested the novelty of political considerations within the Royal Academy's teaching syllabus. Although Charoux lacked teaching experience, his political awareness as an inter-war political caricaturist in Austria and his previous public sculpture commissions, such as the torn-down *Lessing Monument* (1931), undoubtedly informed his political perspicacity combined with his liberal philosophy.[94]

Charoux's tutorial naivety may have enabled him to comment forthrightly on the Royal Academy's outmoded teaching practices and curricula to invoke progressive changes. Equally, his modern European aesthetic defined a transition from traditional figurative sculpture to offer something of a more contemporary aesthetic to the Royal Academy's students.

Anthony Caro,[95] a student at the Royal Academy from 1947–1952, credited Charoux with sharing the technical skills which became the foundation of the young artist's career.[96] Ultimately, Caro discarded terracotta because, upon visiting America in 1950, he was influenced by the might and metal of the radical industrialist sculptor David Smith.[97]

Reflecting upon his teaching experience, Charoux wrote to the Royal Academy's Council, offering his observations and suggesting that their School 'ought to be at the top of the art educational system of this country'.[98] He continued:

> *The Royal Academy Schools should not compete with any of the existing art schools but should provide space and opportunity for a finishing or rather a starting course for outstanding students of such schools as the RCA and the Slade … As the students admitted, would be the best of their kind, there should be no need for Baby talks on art*.[99]

Charoux identified several important criteria for the selection of Royal Academy students. The first was that the Royal Academy Sculpture School should offer a post-graduate course for only the most

talented students who had already completed the foundation of their artistic education at other recognised art institutions.

Secondly, he named the educational institutions he considered the source schools from which such students might be recruited, such as the Royal College of Arts (RCA)[100] and the Slade School.[101] However, during the war, the Slade had pursued a government programme of study intended to create designer exports to bolster Britain's fragile economic situation, whilst the RCA's efforts had been similarly re-directed towards industrial design in support of government trade policy. Therefore, neither curriculum would have readily prepared students for academic fine arts.[102]

Thirdly, Charoux suggested that the Royal Academy should be positioned in a league of its own, at the pinnacle of professional competency and practice in Britain, which should ensure commercial success for those fortunate enough to be selected as students and then, by extension, elected to the Royal Academy. 'Commercial' success, however, was interpreted by Academicians and Associates in terms of the numbers of private commissions usually secured via the 'Summer Exhibition' and the embellishment of architectural buildings rather than as potential export contributions to the national debt, inherently, therefore maintaining the French maxim of art for art's sake.[103]

Controversially, Charoux inspired the students to pursue an artistic freedom that the constraints of a retrospective academic syllabus prohibited. He understood that their best work could only be conceived and executed if encouraged to develop their ideas and aesthetics.

Another Royal Academy student of sculpture, Frank Martin[104] — who had modelled for Wheeler's Jellicoe Fountain in Trafalgar Square — acknowledged Charoux's influence upon the students, 'he was quite revolutionary … he sort of woke us up a bit, all of us'.[105] Martin revealed how Charoux taught the students to make life-sized terracotta figures by halving them to fit into the kiln, afterwards sealing the two halves together with concrete.[106]

Despite being popular with the students, Charoux did not continue as a Visitor. At the General Assembly meeting of 13 June 1950, the resolution for a permanent Master of the Sculpture School was carried by eleven for and one against.[107] Academicians were invited to inform the Secretary if they wished to be considered; Charoux did not put his name forward.[108]

Maurice Lambert[109] was appointed Sculpture Master, initially for three years, and continued until 1958.[110] The post conferred a modest salary of £300 per annum and the use of a personal studio at

Burlington House. This eliminated the considerable personal expense of studio rental in the capital so that private practice and commissions might be maintained.[111] Eventually, Nimptsch was appointed Master of the Royal Academy's Sculpture School (1966–69), and Soukop succeeded him (1969–1982), thus extending the influence of the émigrés' network and European Modernism to the Royal Academy's younger generation, albeit somewhat belatedly.[112]

The elections of Nimptsch and Soukop as Master of the Sculpture School of the Royal Academy were vital because they conferred status and security upon these two émigré artists. Moreover, their appointments meaningfully demonstrated that the Royal Academy played an essential part in assimilating émigré artists into the wider art community and post-war Britain.

Even though Charoux did not continue working at the Sculpture School, he maintained a keen interest in the students, offering encouragement and, as necessary, financial support. When, in 1959, the Sculpture School requested the sum of £92 for sculpture materials, which the Royal Academy's Council could not provide, Charoux generously offered to meet the cost of purchasing whatever was required to enable students to progress their work.[113]

Preferring to concentrate his efforts on his sculptures, Charoux continued exhibiting at the Royal Academy's 'Summer Exhibition' continuously from 1940 until (posthumously) 1968, presenting seventy-two sculptures and sixty-two pen sketches, oil and watercolour paintings.[114] The paintings often depicted locations where he enjoyed holidaying with Margarethe, such as the Cornish coastline, *Coverack, Cornwall* (1950),[115] and *Gastein Valley, Salzburg* (1954).[116] His earliest sculpture submissions were portrait busts and small statuettes intended for an average-sized home until the 1950s when his heroic scale figures became his norm; these were generally intended as public sculptures, such as *The Pedestrian* (1951), discussed in Chapter Four.[117]

The 'Summer Exhibition' was fêted not only as an opportunity to see the work of the Academicians who were eligible – not entitled – to show up to six works[118] but also the work of amateur artists whose eclectic submissions were annually reviewed by the Selection Committee, a considerable task to which Charoux was first appointed in 1953; serving again in 1958 and 1963.[119] Charoux was shown participating in the photograph titled *Royal Academy Selection Committee* (1959), fig. 3.6.

For their services, Selection Committee members received 'five guineas for each attendance'.[120] Fortified in their task by a secret recipe of intoxicating beef tea, the Selection Committee took some four to five days to review all of the submissions, whilst the hanging of the chosen works required

about two weeks.[121] The artworks were then so tightly crammed into the galleries that the chaos resembled a provincial auction house rather than an august art institution.[122]

Selection Committee members were rotated annually so that various exhibits and hanging preferences were selected. Art critics paid close attention to which Academicians had been appointed to the Selection Committee because their participation indicated the type of works that might be favoured in any particular year. Charoux's appointment promoted gleeful press anticipation that 'advanced guard sculptors may feel cheered to know that their efforts will be looked after by Siegfried Charoux', noting that he had a reputation for submitting controversial modern works.[123]

The aesthetics of their submissions presented a dilemma for émigré artists seeking to personalise or dramatise their style to ensure that their efforts were noticed. Straying too far from traditional norms could result in work being marginally placed or, at worst, completely rejected. However, too powerful a stylistic sculptural signature and future commissions might not be forthcoming from patrons because the majority had highly conservative preferences.

The placement of each painting or sculpture was frequently fiercely contested as a perceived indication of an artist's standing within the Royal Academy. Preferred locations offered a favourable quality of light and an uninterrupted line of sight. They were ideally to be found at the beginning of the exhibition before sensory overload overwhelmed the visitor. The sheer volume of works on display, approximately one thousand, were known to initiate the infamous 'Academy headache'.[124]

Reviewing the works on display, Charoux, together with accompanying fellow Academicians, émigré artists and amateurs, was able to peruse the eclectic range of diverse aesthetics. The predictable works of the professional sculptors were offset in quality by the works of untrained joy through which some amateur artists expressed their creativity; all would prove to be significant for the further development of Charoux's rapidly evolving British professional identity, evidence of which would fully emerge in his 1950s public sculptures.

As the 1940s gave way to the excitement and promise of a new decade, Charoux's sculptural practice lay poised between a residual academic realism and his urgent need to meet the challenge of abstraction. Despite the celebration of his election as an Academician, his whole-hearted participation in the communal life of the Royal Academy, and nomination of fellow émigré artists, as his student Frank Martin observed, Charoux, 'was certainly moving off in a completely different direction than any of our own Academicians'.[125]

Chapter Three – Notes

1 https://library.olympic.org/Default/doc/SYRACUSE/30813/the-official-report-of-the-organising-comittee-for-the-xiv-olympiad-publ-by-the-organising-committee?_lg=en-GB, accessed 10 May 2018.

2 Ibid.

3 Begun in 1912, this was the last Olympic art exhibition where professionals and amateurs competed, given that it was inconsistent for professionals to be included in the exhibition when the Olympic Games prohibited the participation of professionals.
https://en.wikipedia.org/wiki/Art_competitions_at_the_1948_Summer_Olympics#:~:text=Art%20competitions%20were%20held%20as,inspired%20by%20sport%2Drelated%20themes.
See Reference:
https://web.archive.org/web/20080216203615/http://www.olympic-museum.de/art/1948.htm, accessed 05 June 2020.

4 Wardleworth, Dennis. *William Reid Dick, Sculptor.* London: Ashgate, 2013, 120.
In 1938, William Reid Dick received the honorary title, Sculptor in Ordinary for King in Scotland, to King George VI.

5 Longden, A. A. "Art and Sport." *The Studio* 136, no. 665, (July 1948): 33–40.

6 Email of 18 November 2021 from Gregor-Anatol Bockstefl to the author.
The plinth for *Fighting Men* (1937) was engraved with several names, some of which are legible as: David Fincham, Mary Cooke, Manson, Margit Charoux, Francis B Cooke (whom Charoux noted here as his first English client and therefore his friend), Karl Kress and Eddy Playfayr. The terracotta version of *Fighting Men* (1937) was made in London. The Viennese plaster version was lost.

7 Longden, as at note 5.

8 https://web.archive.org/web/20080216203615/http://www.olympic-museum.de/art/1948.htm, accessed 05 June 2020.

9 LMA. LCC/MIN 9020. LCC Parks Committee Minutes, Record of Attendance, 08 October 1948.

10 London Country Council. "'*Open Air Exhibition of Sculpture*'." London: London County Council in Association with the Arts Council of Great Britain, 1948, Foreword by Patricia Strauss, 4.

11 Lady Patricia Frances Elizabeth Strauss (1909–1987).

12 The Open-Air Exhibition at Battersea Park was declared a great success with 148,900 people having attended 'from all over the country, the Empire and the World'.
LCC/MIN 9021. London County Council, Press Briefing, August 1948.
LCC/MIN 9021. London County Council Parks Committee Minutes, Record of Attendance, 08 October 1948.

13 LCC/MIN 9017. Letter of 15 May 1946 from Lady Patricia Strauss to the Council.
Also see Veasey, Melanie. "Humanising the Landscape: The Outdoor Placement of Twentieth-Century Sculpture and Its Aesthetic Impact Upon the Viewer." Unpublished thesis (MA), University of Buckingham, 2014, 53–85.

14 John Rothenstein (1901–1992).

15 Philip James (1901–1974).

[16] LCC Committee Papers 1947–48, 29 July 1947, Report of the Parks Committee agenda item 27, 507–8.

[17] Newton, Eric. *'Open Air Exhibition of Sculpture'*, London County Council, London, 1948, 6.

[18] Tate Board Meeting, 18 September 1947, agenda item 10.

[19] LCC/MIN 9017. Letter of 15 May 1946 from Lady Patricia Strauss to the Council.

[20] Henri Matisse (1869–1954).

[21] LCC, as at note 10, 10–12.

[22] Sorrell, Mary. "Charoux." *Apollo* XLVII, no. 724 (June 1948): 128–30.
Charoux's book collection reveals broader influences, particularly: Etruscan Sculptures, painters Paul Cézanne (1839–1906) and Augustus John (1878–1961), sculptor Henry Moore (1898–1986), *The Meaning of Art* (1931) written by – antagonist of the Royal Academy — modernist art critic Herbert Read (1893–1968) and *The English People* (1947) by author George Orwell (1903–1950). Charoux Archive, LEMU, Austria.

[23] Perspex. "Current Shows and Comments: In Corpore Sano." *Apollo* XLVIII, no. 8 (August 1948): 25–26.

[24] LCC, as at note 10.

[25] Benno Schotz (1891–1984).

[26] LCC, as at note 10.

[27] Garlake, Margaret. "A Minor Language? Three Emigre Sculptors and Their Strategies of Assimilation." In *Artists in Exile in Britain 1933–1945: Politics and Cultural Identity*, edited by S. Behr and M. Malet, 167–200. New York: Rodopi, 2004.

[28] LCC, as at note 10. *Standing Man* (1940–41), listing number 2, 10. It is plausible that, during the period between this statue's creation and its exhibition at Battersea Park, it was located in the grounds of Cliveden, the Astor's family estate, given that the catalogue photograph of this sculpture was taken in front of the garden staircase.

[29] Rose, Pauline. 'Launching Moore's International Career: Henry Moore at the Museum of Modern Art, New York 1946', in *Henry Moore: Sculptural Process and Public Identity*, Tate Research Publication, 2015, https://www.tate.org.uk/art/research-publications/henry-moore/pauline-rose-launching-moores-international-career-henry-moore-at-the museum-of-modern-art-r1151312, accessed 09 April 2020.

[30] Aristide Maillol's *Three Graces* (1938) was detailed in the *Open-Air Exhibition of Sculpture* catalogue as *The Three Nymphs*.

[31] Perspex, as at note 23, 5.

[32] Veasey, Melanie. "The Open-Air Exhibition of Sculpture at Battersea Park, 1948:
A Prelude to Sculpture Parks." *Garden History Journal* 44, no. 1 (2016): 135–46.

[33] LCC, as at note 10.

[34] https://www.smithsonianmag.com/smart-news/sculptures-chiseled-abs-unusual-toes-convince-experts-they-were-crafted-michelangelo-180970839/, accessed 05 June 2020.

[35] RAA Annual Report, 1948, 11.

[36] The Royal Academy's annual 'Summer Exhibition' continued uninterrupted until 2020 when the Coronavirus pandemic forced its deferment until 06 October 2020, before closing for a second

lockdown from 05 November to 02 December 2020. The exhibition resumed, albeit postponed until late summer running from 22 September 2021 to 02 January 2022. https://www.royalacademy.org.uk/exhibition/summer-exhibition-2021, accessed 15 November 2021.

37 https://www.britannica.com/topic/Avant-Garde-and-Kitsch, accessed 04 January 2024.

38 RAA *Summer Exhibition Catalogue*, 1948, *Group* (1948), Terracotta, listing number 1372, 66.

39 Ibid. *Youth* (1948), listing number 1382. Terracotta, 1801 x 720 x 600 mm. Inscribed 'Charoux' on the base. For image see: https://artuk.org/discover/artworks/youth-289871, accessed 17 January 2024.

40 Anon. "The Royal Academy: Sculpture and Water-Colours." *The Scotsman*, 1948, 4.

41 Oliver, W. T. "The Royal Academy: Mr Winston Churchill's Enjoyable Canvases." *The Yorkshire Post and Leeds Mercury*, 1948, 2.

42 *Young Man Standing* (1930). https://www.nortonsimon.org/art/detail/M.1968.12.4.S, accessed 21 October 2019.

43 *Pomona* (1910). https://www.museemaillol.com/, accessed 21 October 2019.

44 Chamot, M., D. Farr, and M. Butlin. *Tate Gallery: British Painting Drawings and Sculpture, Volume I, Artists a-L.* London: Oldbourne Press. Co. Ltd., 1964, 98–99.

45 Hutchinson, Sidney C. *The Homes of the Royal Academy.* London: Royal Academy of Arts, 1956, 107.

46 Sir Francis Chantrey RA (1781–1841).

47 RAA Annual Report, 1950, Chantrey Fund, Appendix 9, 76.

48 Rothenstein, John. *Brave Day Hideous Night.* London: Hamish Hamilton Ltd., 1966, 11.

49 Arnold Machin (1911–1999). RAA/PC/1/28. RAA Council Minutes, 01 May 1947, 172.

50 Machin, Arnold. *Machin Artist of an Icon.* 2010 ed. Norfolk: Frontier Publishing, 2002, 127.

51 RAA/PC/1/28. RAA Council Minutes, 29 April 1948, 238.

52 Munnings, A. J. *The Finish.* London: Museum Press Ltd., 1952, 145–147.

53 RAA/PC/1/28, as at note 51.

54 RAA/GA/11/2/3–5. Nominations of Associateship. Siegfried Charoux.

55 Alfred Hardiman (1891–1949).

56 Edward le Bas (1904–1966).

57 https://www.royalacademy.org.uk/art-artis/name/siegfried-charoux-ra, accessed 10 October 2018.

58 RAA/SEC/4/25. Letter of 26 April 1949 from Siegfried Charoux to the President and Council of the RAA.

[59] Artists were initially elected as an Associate of the Royal Academy of Arts until they were potentially promoted as a Royal Academicians. This practice continued until the end of the twentieth century when the entry level status of 'Associate' was abolished.

[60] Veasey, Melanie. "'Reforming Academicians', Sculptors of the Royal Academy of Arts, C. 1948–1959." Unpublished thesis (PhD), Loughborough University, 2018, 123.

[61] https://www.royalacademy.org.uk/art-artists/name/siegfried-charoux-ra, accessed 11 April 2020.

[62] https://web.archive.org/web/20080216203615/http://www.olympic-museum.de/art/1948.htm, accessed 05 June 2020.

[63] RAA *Summer Exhibition Catalogue,* 1949, *The Friends* (1949), listing number 1341, 82. *Friends* was probably the bronze cast of a sculpture titled *The Friends* when it was exhibited at the 'Summer Exhibition' in 1949, however because the catalogue listing was not illustrated this has not been possible to validate.

[64] RAA/PC/1/29-40. RAA Council Minutes, 31 July 1956, 177.

[65] https://www.royalacademy.org.uk/royal-academicians, accessed 15 April 2020.

[66] RAA *Constitution and Laws.* London, William Clowes and Sons, Ltd., 1938, Section V, clause 13, 40.

[67] RAA Annual Report, 1931, 30. In 1931 a threshold was imposed for nominations for Associateship of 'five signatures, of which three shall be of Painter Members, in the case of a Painter, and three, of which two shall be Sculptor, Architect or Engraver Members respectively, in the case of a Sculptor, Architect or an Engraver.

[68] Hutchinson, Sidney Charles. *The History of the Royal Academy 1768–1968.* London: Chapman and Hall, 1968, The Instrument of Foundation, Clause I, 209.

[69] Ibid., 138. In 1769 founding members included Angelica Kaufman (1741–1807) and Mary Moser (1744–1819) however it was not until 1922 that Annie Swynnerton (1844–1933) was elected an Associate of the Royal Academy in 1922. Dame Laura Knight was the first woman to achieve full Academician status in 1936.

[70] Current members also receive a medal set on a ribbon; the colour of the ribbon denoting the artists' profession: blue for architects, silver-grey for engravers, red for painters and green for sculptors.

[71] Saumarez-Smith, Charles. *The Company of Artists: The Origins of the Royal Academy of Arts in London.* London: Modern Art Press in association with Bloomsbury, 2012, 106.

[72] Ibid.

[73] RAA/GA/11/2/3–5. Nominations of Associateship. Wilhelm Soukop.

[74] RAA/GA/11/2/3–5. Nominations of Associateship. Julius Nimptsch.

[75] Hugh Casson (1910–1999).

[76] RAA/GA/11/2/3–5. Nominations of Associateship. Hugh Casson.

[77] https://www.royalacademy.org.uk/art-artists/name/elisabeth-frink-ra, accessed 05 June 2020.

[78] RAA/GA/11/2/3–5. Nomination of Associateship. Gertrude Hermes.

[79] RAA/GA/11/2/3–5. Nominations of Associateship. Eduardo Paolozzi.

[80] Geoffrey Clarke (1924–2014).

[81] Veasey, as at note 60, 121.

[82] Wheeler, Charles. 1967. 'Mr Siegfried Charoux', *The Times,* 12 May 1967, 12.

[83] Munnings, as at note 52, 145–147.

[84] Sir Joshua Reynolds (1723–92).

[85] Potter, Matthew. "The Concept of the 'Master' in Art Education in Britain and Ireland, 1770 to the Present." 1–24. Surrey: Ashgate Publishing Company, 2013, 17.

[86] RAA/SEC/9/1/60. Day Book, 436.
Letter of 8 November 1946 from Sir Walter Lamb to Gilbert Ledward.
It was also intended that a Carving Master be appointed to attend one day each week; Wheeler and McMillan offered their services for this specialism although they were not taken up because necessary building work had not been completed for the carving studio.
RAA/SEC/9/1/60. Day Book, 410.
Letter of 18 December 1946 from Sir Walter Lamb to Charles Wheeler.

[87] RAA/KEE/13/12. Sculpture School Minutes, 26 June 1946.

[88] RAA Annual Report, 1949, 39.

[89] RAA/SEC/4/25. Letter of 26 April 1949 from Siegfried Charoux to the President and Council of the RAA.

[90] RAA/SEC/4/25. Siegfried Charoux's Visitors Report for the period 17 April to 30 June 1950, signed 08 July 1950.

[91] As nudes Charoux also created *Young Love* (1950), *Boy with Pigeon* (1952), inventory number A0122, LEMU, Austria and *Mother with Child* (1957). inventory number A0127, LEMU. Austria and in the 1950s and 1960s, Charoux was commissioned to make bronze copies of earlier nude figures for the communal buildings in Vienna. Email correspondence of 18 November 2020 from Gregor-Anatol Bockstefl to the author.

[92] *Man with Raised Hands* (c.1940s) was probably a maquette for a tomb figure, inventory number A0222, LEMU, Austria. Email correspondence of 18 November 2020 from Gregor-Anatol Bockstefl to the author.

[93] RAA/SEC/4/25, as at note 90.

[94] JTA. "Statue to Lessing Is Erected on Jewish Square in Vienna." https://www.jta.org/1935/07/05/archive/statue-to-lessing-is-erected-on-jewish-square-in-vienna, accessed 30 June 2016.

[95] Anthony Caro (1924–2013).

[96] Correia, Alice. "Henry Moore: Sculptural Process and Public Identity." https://www.tate.org.uk/art/research-publications/henry-moore/henry-moore-om-ch-king-and-queen-r1172098, accessed 24 January 2017.
Caro applied this knowledge when working with Moore on *King and Queen* (1952–53):
'I enlarged the Queen in terracotta for Henry. When I had been at the Royal Academy of Art Siegfried Charoux and Arnold Machin had taught me the technique of working in terracotta. I said to Henry, 'Would you like me to enlarge it to three-quarters size in terracotta?' and he said, 'Yes, good idea, go ahead'.

[97] David Smith (1906–1965).

[98] RAA/SEC/4/25.
Letter of 09 July 1950 from Siegfried Charoux to the President and Council of the RAA.

[99] Ibid.

[100] Sharp, N. "Rothenstein's Success? The Royal College of Art in the Inter-war Years." In *Design of the Times: One Hundred Years of the Royal College of Art.*, edited by C. Frayling and C. Catterall, 25–28. Somerset: Richard Dennis Publications, 1996.
The Royal College of Arts (RCA), a government school was established in 1837 and titled as the RCA in 1896. Its reputation grew after the 1940s taking credit as the 'birthplace of The New Sculpture movement in Britain … with students including such luminaries as Barbara Hepworth and Henry Moore.' Misha Black established its Industrial Design course in the 1960s.

[101] https://www.ucl.ac.uk/slade/, accessed 14 April 2019.
The Slade was founded in 1871 as a fine arts school within the liberal University College London, offering equality of education for women students. Its sculpture alumni included: Kenneth Armitage and F. E. McWilliam in the 1930s; Eduardo Paolozzi and William Turnbull in the 1940s. Sir William Coldstream was Slade Professor (1949–1975).

[102] Physick, John. "The Government School of Design." In *Design of the Times: One Hundred Years of the Royal College of Art*, Somerset: Richard Dennis Publications, 1996, 14–19.

[103] https://www.britannica.com/topic/art-for-arts-sake, accessed 08 June 2020.

[104] Frank Graeme Martin (1918–2004).

[105] Martin, Frank Graeme. "Interview with Frank Martin, British Library NLSC Artist' Lives, C466/58/01. Transcript 1997 08 11 and 1997 08 13. Interviewed by Melanie Roberts." 1997.

[106] Ibid.

[107] Connard (1875–1958) was Keeper from 1945–1949.
RAA General Assembly Minutes, 13 June 1950, 187.
Also see RAA/PC/1/28. RAA Council Minutes, 30 June 1949, 321–322. At a meeting of the Council Wheeler together with Connard and Charoux had recommended that 'either a Master be substituted for the 'Visitors' or the Schools be for too advanced students under the personal tuition of two Sculptor Masters.

[108] RAA Annual Report, 1950, 19.

[109] Maurice Prosper Lambert (1901–1964).

[110] RAA/PC/1/28. RAA Council Minutes, 25 July 1950, 412.

[111] RAA Annual Report 1950. Resolution of the General Assembly no. 1, 26.

[112] Veasey, as at note 60, 121.

[113] RAA/PC/1/29-40. RAA Council Minutes, 10 March 1959, 269.

[114] RAA *Summer Exhibition Catalogues*, 1940–1968.
https://chronicle250.com/, accessed 10 June 2019.

[115] RAA *Summer Exhibition Catalogue*, 1950, *Coverack, Cornwall* (1950), listing number 905, 55.

[116] RAA *Summer Exhibition Catalogue*, 1954, *Gastein Valley, Salzburg* (1954), listing number 120, 16.

[117] RAA *Summer Exhibition Catalogue*, 1951, *The Pedestrian* (1951), listing number 1169, 77. https://chronicle250.com/1951, accessed 10 June 2019.

[118] Hutchinson, as at note 68, 150.

[119] https://chronicle250.com/1953, accessed 05 January 2019.

[120] RAA/PA/1/28. RAA Council Minutes, 04 July 1950, 409.

[121] Saumarez-Smith, as at note 71, 179.

[122] Julian, Hall. "Summer Exhibition (Sculptures)." *Truth.*, 10 May 1957, np. RAA Press Cuttings.

[123] Anon. "Gossip of the Day: Coronation RA Day." *The Yorkshire Post and Leeds Mercury*, 19 March 1953, 8.

[124] Rutter, F. V. *The Little Book of the Royal Academy 1924.* London: G. T. Foulis and Co. Ltd., 1924, 43.

[125] Martin, as at note 105.

Chapter Four
Exhibitions and Post-war Public Sculptures
1951–1959

Through nurturing the precious network of social and political contacts that Charoux had cultivated since his arrival in Britain in 1935, by the early 1950s, the artist was well placed to take advantage of the exciting events to which he would be invited to participate. As a member of the Royal Academy, he also enjoyed a degree of professional authority which other less well-assimilated émigrés would struggle to achieve.

Charoux's name was now identified with the freedom that he had fought for during the Great War and had been deprived of by the British government through his internment during the Second World War. Freedom had become the consistent theme which his public sculptures, particularly the *Lessing Monument* (1931) and the *Amy Johnson Memorial* (1944), exemplified. Moreover, his liberal socialism and absolute commitment to humanitarianism resonated in a victorious post-war Britain.

However, despite Charoux's public recognition and success, a contemporaneous self-portrait held at the Tate shows him to be grim-faced, anxious, and doubtful as his sophisticated tendrils of ink swirl across the surface of the canvas.[1] Just as a writer might capture their emotional register in a personal diary, Charoux undertook self-portraits to vent his frustrations, including 'one where he tears his hair in desperation, and another, also depressing'.[2] Self-criticism aside, Charoux's professional practice would dramatically develop during the 1950s by virtue of an important commission for the Festival of Britain.

The idea for a Festival of Britain drew heavily upon its predecessor, the 'Great Exhibition of the Works of Industry of all Nations', held in 1851.[3] Rather than the 'Works of Industry of all Nations', more parochially, the works of all regions of Britain would strive to enhance Britain's diminished post-war prowess. Gerald Barry,[4] editor of the *News Chronicle,* had published an open letter enthusiastically proposing a Festival as a 'tonic to the nation'.[5] Cripps, then President of the Board of Trade, responded with alacrity to the idea of a Festival to promote Britain and British products. However, for financial and logistical reasons, it would take the government some years before it was able to realise this celebration officially as the Festival of Britain.[6]

The timing of the Festival was critical because, as an event of national post-war propaganda, it established the high standards, vision, and modernisation of British art and industry.[7] Remarkably, the Festival of Britain became an international event visited by over eight-and-a-half million people.[8]

This crowded, visually overwhelming riot of colour, sound, and pageant became the nation's touchstone for modern design and good taste, despite its aesthetic origins being of resolutely 'Scandinavian Modernism' inspired by the Stockholm Exhibition of 1930.[9] Indeed, when interviewed years after the event, Casson, Director of Architecture for the Festival, reflected that from a design perspective, 'we were all bottled up since 1939 … and we were still prisoners of the thirties'.[10]

Dramatically located on the South Bank of London, adjacent to Battersea Power Station and beside the river Thames, the upstream circuit of the Festival represented 'The Land of Britain', whilst the downstream circuit represented 'The People of Britain'.[11] Thematically, many art exhibits were inspired by references to the nation's nautical heritage. The dominant soaring aluminium architectural mast, *Skylon,*[12] was perceived as 'flying a metal pennant to the future and implying a sailor's farewell to the past'.[13]

Pursuing a 'cautious but determined advocacy of modern art',[14] even though it was financially constrained, the Arts Council commissioned three site-specific sculptures, one each from Epstein, Hepworth, and Moore, leaving ample space for the work of other artists across the twenty-seven-acre Festival site.[15] The Festival Design Group identified strategically placed artworks and featured 'over thirty sculptures by leading British artists of the day'.[16]

The Festival afforded a tremendous opportunity to showcase the work of a younger generation of sculptors, particularly Butler, Lynn Chadwick,[17] Clarke and Paolozzi, together with that of modernist sculptors, including Dobson and Lambert; notably, the works of more traditional Royal Academicians such as Reid Dick and Wheeler were shunned as outmoded.[18] Intriguingly, although the Festival was promoted as a celebration of 'Britishness', of the selected artists, many were émigré sculptors and designers, most of whom had been trained in Germany, Russia or Austria-Hungary.[19] Many of their works were figurative in form, as discussed by Catherine Jolivette (2008), including:[20] Charoux's *The Islanders* (1951), Ehrlich's *Reclining Boy* (1951), Mitzi Soloman Cunliffe's *Root Bodied Forth* (1951) together with her anthropomorphic hand shaped door handles,[21] Arthur Fleischmann's mermaid *Miranda* (1951),[22] Dora Gordine's male *Torso* (1931–32),[23] Heinz Henges' *Orpheus* (1951),[24] Daphne Hardy Henrion's[25] *Youth (*1951*)*,[26] Karen Jonzen's *A Dance Begins* (1951),[27] Anna Mahler's *Woman with Pitcher* (1951), Lázló (Peter) Péri's *The Sunbathers* (1951),[28] and Karel Vogel's bas-relief *The Industries: Heavy, Light and Electricity* (1951).[29] Consequently, lacking a cohesive aesthetic, Brandon Taylor (1999) described the Festival's hybrid 'British style' as 'problematic' given the 'difficulty of grafting a set of international formal ideas onto a shared British artistic legacy'.[30]

Benefitting from Cripps' friendship and the politician's sponsorship of the Festival, Charoux was contracted by the Festival Design Group, led by Casson,[31] to undertake an important sculpture for the Festival.[32] As Waltl (1997) ascertained from his interview with Astor, 'Casson, he was very fond of Charoux … and gave him a big job in the national celebrations after the war … it was the biggest sculpture item in the whole Festival — there were others — Henry Moore, but this was quite an honour to be given to him'.[33]

In gesture, this commission acknowledged not only Charoux's complete assimilation into British society, given the prestige of the Festival as a national event but also the willing acceptance of an émigré artist undertaking a semiotic representation for the British people. The title for Charoux's sculpture, *The Islanders* (1951), fig. 4.1 may have been inspired by Raymond Mortimer's book review of *Britain* (1939) compiled by Mass Observation.[34] Mortimer's review was headlined 'The Islanders' and noted that the purpose of Mass Observation was to 'examine the culture of the British Islanders',[35] an examination of the same society that Charoux had closely undertaken in seeking to assimilate as British.

Though lacking evidence of works on paper for *The Islanders*, three maquettes are extant, all c. 1951: a mid-sized bas-relief, made of synthetic resin and measuring sixty-two centimetres height; a smaller maquette of approximately twenty-five centimetres height, made of either terracotta or synthetic resin, and a similar version made in plaster; these are held in the Charoux Collection. One of these, possibly the twenty-five-centimetre version as a 'maquette in clay', was included in the exhibition 'Towards the Millenium' at the Royal Festival Hall in 1996, though given the absence of an exhibition catalogue, this has not been possible to substantiate.[36]

On further analysis, the genesis of this motif seemingly lay in Charoux's first representation of a young family, *Das Kleine Blatt (The Little Leaflet)* (c.1927), fig. 1.3, in which a young man, woman, and child earnestly faced future challenges with courage and optimism. Charoux's shrewd outsider's observations of the British people were manifest in *The Islanders* as a sculpture that thoughtfully conveyed the perception of a fisherman's family, having stoically survived the hardships of the war, now turning towards a brighter tomorrow.

The bas-relief of *The Islanders* was mimetic of Charoux's Viennese *Fries der Arbeit* (1931), fig. 1.12, and his more recent two monumental carvings for *Spiritual Work* (1950), fig 4.2 and *Manual Labour* (1950–51), fig. 4.3, both set on the façade of Salters Hall in the City of London.[37] *Spiritual Work* was described by Garlake (2004) as 'pairs of reclining figures holding attributes to the arts, whilst *Manual Labour* consists of pier figures that stand for key industries: mining, metal-working, fishing and

agriculture'.[38] Though given a modern twist, such figurative representations of working class people were as potent as the mythical telamons and caryatids that Wheeler had fashioned for the nearby Bank of England in the 1930s.[39] Considered embellishments and therefore unworthy of listing, *Spiritual Work* (1950) and *Manual Labour* (1950–51) were removed from Salters Hall before the building was demolished for redevelopment in the 1970s; their whereabouts remain unresolved.

Referring to *The Fisherman*'s traditional roll neck woollen jumper, Charoux informed the press that he had 'decided not to use any of those traditional things such as anchors, but to introduce the jersey to connect it to the sea'.[40] The consensus from many critical reviews, however, was perhaps best summarised in the observation that 'it symbolises the way in which the people of Britain have stood firm against their adversaries throughout their history'.[41]

It was also noted that, scandalously for the period, the adult figures of *The Islanders* 'aren't even married … look at her left hand. No wedding ring'![42] Ironically, though, the sentimental nostalgia of *The Islanders* as a cohesive family was somewhat fictitious given that the British divorce rate had significantly increased as a consequence of the Second World War; this despite a perhaps inevitable increase in the birth rate delivering the generation later known as the 'baby boomers'.[43] Moreover, the British government encouraged women to return to their traditional domestic and child-rearing duties and, in so doing, release their prized financial independence to war-hero husbands, which caused significant resentment, ultimately contributing to the rise of 'women's liberation' and the feminist movement of the 1970s.[44]

The identities of those who modelled for *The Islanders* remain unknown. However, anecdotal comments have attributed the inspiration for *The Islanders* to George Orwell and his family, who were known to Charoux through their mutual friendship with Astor.[45] Orwell and his wife, Eileen O'Shaughnessy, had adopted an infant, Richard Horatio Blair, in 1944.[46] Tragically, Eileen died unexpectedly during a hysterectomy operation only a year after adopting Richard. When Richard was just six years old, Orwell died of tuberculosis on 21 January 1950, a few months after the publication of his most famous novel, *Nineteen-Eighty-Four*.[47] O'Shaughnessy's poem *End of the Century, 1984* (1934) was later acknowledged as having inspired Orwell's literary masterpiece.[48] Charoux might have intended *The Islanders* as a tribute to Orwell, Eileen, and Richard and, universally, to those who had survived the war.

The commissioning of *The Islanders* was complicated given its proposed scale, the lack of time for construction before the public opening of the Festival and costs for materials and labour, notwithstanding any fee for artistry. Working to a restricted budget, the Festival Design Group were

constrained in their financial offering; therefore, the correspondence that ensued between Charoux and various Festival representatives endeavoured to resolve the fee whilst seeking to retain the goodwill of both parties. Charoux joked that to mitigate expenditure, perhaps the finance department for the Festival could 'give me a hand when it comes to making the stuff',[49] the 'stuff' being the many tons of plaster that would need to be prepared.

By the end of July 1950, Barry — who had proposed the Festival of Britain and had subsequently been appointed as Director General of the Festival — wrote directly to Cripps seeking his intervention to resolve the matter of Charoux's fee: [50]

> *I must admit that we should be embarrassed if we found at this stage that we could not come to terms with Mr Charoux ... I should naturally be most grateful for any help that you might feel able to give us in persuading Mr Charoux to meet our terms*.

The crux of this delicate matter being that Charoux did not consider he would be fairly compensated for the artistic inception of *The Islanders* once the production costs for materials and site assistance were deducted from the capped fee of £2,500. Responding to Barry's letter the same day, Cripps telephoned Charoux, and they amicably settled the dispute without exceeding the budget.[51]

Thereafter, a Requisition Form was issued on 5 September 1950 for an 'External sculpture, *The Islanders* in deep relief on slab forty feet by forty feet, to be executed by Siegfried Charoux. Expenditure not to exceed £2,500'.[52] The costs of materials for this colossal sculpture were significant, including three tons of modelling clay, eight hundred-weight of extra fine plaster, twenty hundred-weight of fine baked plaster and timber for the sub-structure, totalling £1,657.16.[53] The documented cost for *The Islanders*, paid in four stages between the end of July 1950 and 28 August 1951, amounted to £2,392.16.[54] Charoux received a cheque for the balance on 1 October 1951, taking the payment to the agreed sum of £2,500.[55]

Charoux's unique spatial awareness and understanding of the vast proportionality required of public sculptures was drawn from the experience of his extant works such as the *Lessing Monument* (1931), the *Fries der Arbeit* (Frieze of Work) (1931) and *Spiritual Work* (1950) and *Manual Work* (1950–51). Therefore, excepting the towering *Skylon* as the 'simplest, and cleverest, and the most dramatic',[56] *The Islanders* was the only sculpture at the Festival which wholly utilised the vertical and horizontal planes of the environment to offer a visual statement that maximised the advantage of the scaled dimension of the site. Located in front of the Sea and Ships Pavilion, once completed, *The Islanders* were visible from the far side of the river Thames, approximately half a mile away.

Architecturally, *The Islanders* was criticised for 'standing against a wall that is not part of any building' rather than as an integral part of a building.[57]

In contrast, the relative lack of scale of other sculptures, even Hepworth's *Contrapuntal Forms* (1950–51), Moore's *Reclining Figure* (1951), and Dobson's *London Pride* (1951) — originally titled *Leisure* — meant that they were readily overlooked among the banners, pavilions, café tables, chairs, and crowds. Misha Black[58] co-ordinating architect for the 'Land of Britain', Upstream section of the Festival of Britain, later mused upon the failure of artistic scale across the Festival's campus:

> *It is regrettable that no careful analysis was made of the failure, in terms of public interest, of the brave attempt to unify art with architecture which characterised the whole South Bank concept. It is probable that the fault resided in our lack of sufficient appreciation of the problem of scale. We, and the artists too, were too timid and inexperienced. It may have been better with fewer bigger pieces of sculpture and even larger murals.*[59]

No such criticism could be made of *The Islanders*. As the largest and arguably the most iconic sculpture of the Festival, *The Islanders* attracted a forceful critical reception. Fundamentally, *The Islanders* was problematic because, as the journalist Francis Watson complained in *The Listener*, 'it seems just a little too close for comfort to the totalitarian style of Exhibitionism'.[60] Stylistically considered to be reminiscent of Socialist Realism, it was judged by the BBC radio programme *The Critics* (reviewed in the arts magazine *Apollo*) with a 'haughty dismissal of Charoux's at least intelligible *The Islanders* as "the sort of thing you would see on the Russian or German pavilions"'.[61] Summarily, *The Islanders* was deemed 'overtly political',[62] a criticism Robert Burstow (2001) understood as having 'attracted adverse ideological criticism' given the developing Cold War mistrust of all things Russian.[63]

Press and photographic coverage of the Festival highlighted *The Islanders* as the dominant emblem, which exceeded the popularity of works by more established British sculptors. The Festival of Britain was, therefore, the definitive event which brought Charoux's sculpture to the attention of the British public and the international art world.

Anticipating the eventual closure of the Festival and the dispersal of the artworks, the Arts Council established a Disposal Committee under the chairmanship of Sir Kenneth Clark. This committee's purpose was to make recommendations to the Festival Office as to which institutions and public bodies should receive some of the artworks displayed at the Festival of Britain and those due for clearance so that the pre-planned redevelopment of the South Bank could progress.[64]

Even before its construction, due to *The Islanders'* sheer scale, the bas-relief had already been designated for a 'final blow up'.[65] Despite this pre-agreement, Charoux commented, 'I am hoping that the sculpture group which represents the people of Britain may be put up at the Ocean Terminal in Southampton' as a more durable concrete version than the plaster edition exhibited at the Festival.[66] Sadly, after the Festival closed, demolition began, and the heads of the adult figures were pickaxed off *The Islanders* on 10 March 1952.[67]

After the Festival closed, Casson poignantly toured the soon-to-be dismantled venue,[68] where workers hacking *The Islanders* into pieces must surely have been one of the most disconcerting memories of the Festival's demise. Dobson's *London Pride* (1951), now listed, is the only original sculpture to remain on the Festival's site.[69]

The Islanders was one of three of Charoux's sculptures on public display during the summer of 1951. As part of the Festival celebrations in the Downstream circuit, Charoux also participated in the sequel to the 'Open Air Exhibition of Sculpture', held again in Battersea Park. Here, in discreet contrast to the monumental scale of *The Islanders*, measuring only about one metre in height, Charoux's terracotta *Evensong* (1944), fig 4.4, was displayed. The original, titled *Singing Boys,* was a bronze cast located on a housing estate in Vienna's 3rd district.

Evensong presented the delicate composition of an 'imaginative mythological group of three singing boys', which many critics considered the outstanding sculpture of the Royal Academy's 'Summer Exhibition' when displayed in 1945.[70] Charoux recollected that inspiration for this sculpture 'descended like a knock on my head ... it was a shock and I didn't know how but I felt I had born something'.[71] Aesthetically, *Evensong* drew upon the nuanced simplicity of Maillol's smoothed torsos and, in that sense, served to emphasise the dramatic change that Charoux's sculpture practice had undergone since his arrival in Britain; these changes would be further enhanced in Charoux's subsequent works.

In total, forty-four works were featured at the second 'Open Air Exhibition of Sculpture' (1951), representing the work of international sculptors including, Fritz Wotruba,[72] Alberto Giacometti,[73] Jean Arp,[74] Antoine Pevsner,[75] Marino Marini,[76] and Giacomo Manzù[77]' amongst others.[78] Despite security measures, the sculptures exhibited in the open air at Battersea Park were inevitably at risk. An attempt was made to steal Charoux's *Evensong* and the French artist Charles Despiau's[79] *Assia* (c.1937); neither sculpture was substantially damaged.[80] Lamentably, though, James Harvard Thomas'[81] bronze sculpture of a young girl, *Terpsis* (1913), was stolen.[82] This unfortunate experience did not deter Charoux, given that he continued to exhibit at subsequent exhibitions.

Charoux's third work on public display the same year**,** *The Pedestrian* (1951), fig. 4.5 was sited in place of honour at the midpoint of the Wohl Central Gallery at the top of the entrance stairs at the Royal Academy.[83] *The Pedestrian* marked a definitive shift towards a modern sculptural abstract, which was so obviously lacking at previous Royal Academy 'Summer Exhibitions'.[84] 'Developed from a series of preliminary pen and ink sketches, water colours and acrylic paintings and a group maquette of four pedestrians (two adult male figures, a woman and a child), the preparation for the largest *Pedestrian* sculpture also included an oil on wood painting of monochromatic and sepia tones which is now held in the Charoux Collection.[85]

The sheer substance and personality of this heroic, larger-than-life *Pedestrian* sculpture stood metaphorically juxtaposed to the skeletal anonymity of Giacometti's *Walking Man* (1947) and *Man Walking in the Rain* (1948).[86] A civic theme portraying an exacting observation of British twentieth-century culture, *The Pedestrian* characterised a powerful walking man sporting a Homburg hat — popularised by Churchill. The strong jawline of the face conveyed an affirmation towards the influence of Cubism. The loosened tie and jaunty gait characterised the intrinsic Americanism of post-war British culture, aspiring to the 'Yanks' as popular rhetoric described, 'overpaid, oversexed and over here'.[87] Dressed in a casually worn de-mobilisation suit, this iconographic uniform was as evocative of the era as the soldiers' greatcoats depicted in the Great War memorial sculptures identified by Catherine Moriarty (2002) and the later generational shift towards the dapper Edwardian tailcoats stylised by Chadwick for *Teddy Boy and Girl* (1955).[88]

The influence of an American persona so readily apparent in *The Pedestrian* (1951) would be further explored through American mass culture in the work of British artists, including Richard Hamilton[89] and Peter Blake.[90] Hamilton was educated at the Royal Academy Art School from 1938 until 1940, returning in 1946 when he was famously expelled for 'not profiting from the instruction given in the painting school'.[91] Participating in the Whitechapel Gallery's 'This Is Tomorrow Exhibition' in 1956, Hamilton created his now iconic collage, *Just what was it that made yesterday's homes so different, so appealing* (1956).[92] Hamilton's radical collage was later acknowledged as introducing American Pop Art and mass consumerism into British art.[93] Blake would become best known for designing the Beatles record album cover, *Sgt. Pepper's Lonely Hearts Club Band* released in 1967, similarly drawing upon mainstream cultural and visual influences promoted by the American pop artist Andy Warhol.[94]

Charoux's figurative representation of *The Pedestrian* was not so deconstructed as to be inaccessible to public audiences. Consequently, its popular appeal lay in the fluidity of stance and

specifically in the caricature of an 'ordinary man' readily seen on the streets of London. As Garlake (2004) observed, Charoux's 'stripped-back tough style succinctly conveyed the goals of his work: socialism and the future for a modern society.'[95] *The Pedestrian*, now presumed lost, may therefore be considered experimental for the Royal Academy, where staid sculptures of nude women were more commonly featured, and an act of skilful rebellion by Charoux intent upon pursuing his artistic freedom. As Frank Martin observed, Charoux 'was quite a revolutionary!'.[96]

Charoux's three sculptures, *The Islanders*, *Evensong* and *The Pedestrian*, exhibited simultaneously in the summer of 1951, may therefore be identified as a significant incremental evolution towards the highly individual style that Charoux would pursue during the 1950s. Thereafter, because his style had evolved, he could not closely replicate the earlier, smoothed European modernist nude figures that had dominated his 1940s practice as personified by *Evensong*. *The Islanders* presented a transitional fusion of styles blending experimental aspects of Charoux's bold ingenuity, whilst *The Pedestrian* was closest in resolution to the rapidly evolving aesthetic that Charoux would employ in the late 1950s and 1960s.

Sculpture exhibitions had become increasingly popular despite needing a suitable central exhibition hall in London.[97] Consequently, the pioneering 'Open Air Exhibition of Sculpture' of 1948, discussed in Chapter Three, and its sequel held at Battersea Park, within the precinct of the Festival of Britain in 1951, located sculpture at the epicentre of the post-war art renaissance.

Such events captured the pervading concepts of 'cultured leisure' and 'socialism' as popular forms of post-war self-improvement discussed by Burstow (2006) in his chapter 'Modern Sculpture in the Public Park: A Socialist Experiment in Open Air 'Cultured Leisure''.[98] These ideological themes resonated with the political need to 'improve the physical, intellectual and social well-being' of British citizens, therefore exhibitions — of all forms — became popular pastimes for social learning.[99]

The 'Open Air Exhibition' series evolved as nine events held between 1948 and 1977, with locations alternating between Battersea Park and Holland Park; the 1948 and 1951 events having already been addressed in the previous chapter.[100] Selected sculptures for the 'Open Air Exhibition of Sculpture' of 1954 were chosen by a broader advisory committee drawn from a greater number of cultural representatives and practising sculptors, including the Institute of Contemporary Arts, the Royal Academy and the Royal Society of British Sculptors.[101] As President of the Royal Society of British Sculptors and an Academician, Ledward was a member of the advisory committee for the 1957 'Open Air Exhibition of Sculpture' held at Battersea Park, which focused exclusively on British works from 1850 to 1950.[102] Ledward was joined by Charoux, who willingly undertook the task, even though

other Academicians had declined due to the rising tension between the Arts Council as an organiser and the Royal Academy, whose members increasingly considered their authority was being eroded.[103]

For this exhibition of 1957, titled 'Contemporary British Sculpture', in the introduction to the exhibition catalogue, Philip James,[104] Director of the Arts Council, drew attention to 'a marked return to the human form' by the 'Angry Young Sculptors' of the 1952 Venice Biennale while acknowledging that 'the realistic treatment of the human or animal figure, shown by Charoux, Ehrlich and Nimptsch, is the exception rather than the rule' as the younger generation progressed their abstract aesthetic.[105] Charoux had submitted a standing statuette later fully scaled, *Mother and Child* (1957),[106] fig 4.6, demonstrating that, although his work retained its authenticity, as a member of the advisory committee for the exhibition, he promoted the work of those who evidenced greater artistic daring. Simultaneously, acknowledging this change in generational aesthetics, in 1957, the Arts Council promoted an exhibition for one of the 'Angry Young Sculptors', celebrating Chadwick's success in winning the International Prize for Sculpture at the Venice Biennale of 1956.[107]

Except for the 1963 exhibition, Charoux continued to loan a variety of works to the 'Open Air Exhibition' beyond his initial submissions of *Standing Man* (1940–41),[108] *Evensong* (1944), exhibited at the 'Open Air Exhibition' for the Festival of Britain in 1951;[109] and for the 1960 'Open Air Exhibition', Charoux presented the *Violinist* (1959–60).[110] Each of these sculptures representing a marked evolution in Charoux's professional practice. He also participated in three 'Contemporary British Sculpture' regional exhibitions in 1956, 1957 and 1958, which allowed those in the provinces to view works more readily accessible in London.

Yet despite their egalitarian intent, the 'Open Air Exhibition of Sculpture' series were most frequently attended by a 'culturally active' middle class.[111] Early attendances from 1948 to 1966 drew over 567,000 people; however, by their 1970s revival, visitor numbers to the 'Open Air Exhibition' were dwindling. Consequently, the series concluded when it became less financially viable.[112]

The latest home-styling magazines further nurtured the post-war passion for domestically scaled art, which presented affordable paintings and smaller sculptures as essential modern accessories for refurbished post-war homes.[113] Critically, the 'Sculpture in the Home' series continued to encourage the purchase of works for collections in middle class homes. For the second 'Sculpture in the Home' exhibition in 1950–1951, Charoux submitted a terracotta statuette, *Friends* (1950); his friends Ehrlich presented *Little Friends* (1950), and Nimptsch showed *Girl Holding Her Foot* (1950).[114] Thereafter, although the émigrés continued to submit their sculptures to the 'Sculpture in the Home',

the exhibitions became increasingly dominated by Chadwick's and Frink's dynamic, jagged aesthetics.

Despite these popular exhibitions, the question of patronage and the need for funding persisted for sculptors. Though advancing its professional standing during the decade, the Arts Council titled its *Annual Report* for 1957–1958 'A New Pattern of Patronage' to emphasise the urgent need for more art sponsors. The Arts Council welcomed the emerging trend for sponsorship from businesses and 'industrial patrons' while 'publicising the parsimony of our central and local governments to the arts'.[115] The British government's post-war enthusiasm for art as national propaganda was waning towards the end of the 1950s, necessitating the Arts Council's plea for further funding and a greater 'diversity of patronage' to continue to support the arts and, importantly, the artists.

Artists welcomed this intervention while taking advantage of the increasingly dominant patronage of the Art Council, which was steadily marginalising the Royal Academy's authority. Charoux, too, continued to participate in the Arts Council's extensive programme of art exhibitions throughout the 1950s. Among others, these extended to a provincial programme in regional galleries and halls through which the Arts Council brought artworks that would ordinarily only be seen in London. Events such as the 'Spring Art Exhibition' held in the Cartwright Hall Art Gallery, Bradford, where in 1952 Charoux exhibited a 'figure of monumental qualities', though the sculpture's title was not documented. [116] A year later, his sculpture was again included in the 'Spring Art Exhibition' at the same venue, exhibiting Charoux's 'poignant and bewildering' *Pietà* (1953), which an anonymous critic bluntly observed 'should have been titled the *Dead Child*'.[117]

Simultaneously, Charoux continued to submit works to the Royal Academy's 'Summer Exhibition', which around this time frequently featured wistful, youthful figures such as *Boy with Pigeon* (1952),[118] fig. 4. 7 and *The Dreamer* (1953),[119] fig. 4. 8. Most of his exhibited sculptures were completed in terracotta, bronze, synthetic resin and, increasingly, cemented iron. Charoux used plaster for his monumentally scaled sculpture *The Fisherman* (1951), fig. 4.9.[120] Inspired by Cornish fishermen whom Charoux considered to be 'so very fine and rugged', the '8ft fisherman' was not well received by the trawlermen of Grimsby, whose Member of Parliament had proposed that a bronze edition of the sculpture be installed in the town.[121] *The Fisherman*, described by the furious trawlermen as an 'ape', was further derided: 'the thing stands there looking as though it has been somewhere out of this world and picked up a couple of haddock [on the] way back'![122] Undaunted, Charoux continued to be inspired by the labours of 'ordinary people' documented in the post-war era by popular writers such as G.K. Chesterton in *The Common Man*.[123]

Many people were still rebuilding their professional and personal lives after the trauma of the Second World War, and a notable theme of reuniting those who had lost contact emerged as a poignant artistic allegory of loss and forgiveness. Charoux's tender rendition of a loving couple, *Reunion* (1954), fig. 4.10 evoked the tentative unity of a man and woman as their heads nestle together whilst their bodies remain at a cautious distance, as if unsure of the next step and how best to heal the passage of time. Of such forgiveness, the deeply humanitarian religious figures titled *The Reunion* (*Christ and Thomas*) (*Das Wiedersehen*) (1930), by the German sculptor Ernst Barlach,[124] had been confiscated as 'degenerate art' in 1937 by the National Socialist.[125] Charoux's *Reunion* (1954) pre-dated the sculpture of similar representation created by Josephine de Vasconcellos,[126] whose image of *Reconciliation* (1955), a reunited couple falling to their knees, was located within the wartime ruins of Coventry Cathedral, with later versions placed in Japan, Germany and Northern Ireland.[127]

Returning to carving in Portland stone, Charoux presented half-sized models of *Mother and Child* (1955), fig. 4.11,[128] and *Father and Child* (1955),[129] fig. 4.12, as preparatory works for the full-sized architectural embellishments to be mounted on columns at the Exchange Building in Liverpool, commissioned by the architectural practice Gunton and Gunton.[130]

As the mainstay of his professional practice, however, Charoux continued to offer private commissions for the portrait busts of notable members of society and those who interested him internationally, such as the regent-king of the Bamangwato tribe, *Tshekedi Khama* (1953), fig. 4.13 who had opposed his son Seretse's decision to marry a white English woman, Ruth Williams.[131] The couple had married in 1948 and their story was later narrated in the film *A United Kingdom* (2016).

Charoux signed a petition in support of a memorial for Dr Thomas Jones.[132] Jones had been Deputy Secretary of the Cabinet, an educationalist and a keen supporter of the arts who had been described as 'one of the six most important men in Europe' as an interventionist in instances of civil unrest such as the Irish Treaty (1921) and the General Strike (1926). Significantly, Jones was also a friend of the Astor family.[133] Perhaps due to this association, Charoux subsequently received the commission for a posthumous portrait bust of *Dr Thomas Jones* (1956), fig. 4.14.[134]

In addition to exhibitions, sculpture competitions were sponsored by the Arts Council and hosted by many smaller art societies, institutions, and even trade unions; these competitions were intended to stimulate both artists and the public. Moreover, such open competitions proved particularly popular with émigré artists, who welcomed the opportunity to promote their work because there were no entry restrictions. Notably, competitions were organised to select works intended to adorn new municipal buildings and redeveloped public spaces or war memorials.

Of great consequence was the competition for the 'Unknown Political Prisoner' (1953)[135] which introduced an unsuspecting British audience to the *New Aspects* generation who had gained artistic currency having exhibited at the Venice Biennale in 1952.[136] The art critic Herbert Read famously declared that the spiky aesthetic of this irreverent generation 'are images of flight, of ragged claws scuttling across the floors of silent seas, of excoriated flesh, frustrated sex, the geometry of fear'.[137] Read's evocative lines were partly excerpted from T.S. Eliot's iconic poem, *The Love Song of J. Alfred Prufrock*.[138]

Collectively, these dynamic artists, among them Robert Adams,[139] Kenneth Armitage,[140] Butler, Chadwick, Clark, Bernard Meadows,[141] Paolozzi and William Turnbull,[142] together with their masculine concept of contemporary art, would revolutionise post-war sculpture. Their use of inexpensive, readily accessible, and disposable metals and materials was innovative, though perceived by traditionalists as raw and crude. In their youth, typically anti-establishment and rebellious, they were the antithesis of the Royal Academicians. Curiously, however, later in life, Chadwick, Clark and Paolozzi accepted membership of the Royal Academy, the very institution that they had once despised.[143]

The 'Unknown Political Prisoner' competition was organised by the Institute of Contemporary Art (ICA), of which Read was a co-founder.[144] The patronage of the ultra-modern ICA and the questionable sponsorship of this competition, revealed by Burstow in 2000 to have been funded as a propaganda initiative by the American Central Intelligence Agency (CIA),[145] was perceived as controversial, which may explain why established artists, including Charoux, Dobson, Epstein, Ehrlich, Lambert and Wheeler declined to participate. Their absence was perhaps because an involvement would have 'conferred prestige' upon a politically dubious event.[146]

Moreover, Charoux's work was exceptional for the post-war period specifically because he had shied away from the traumatic interpretations and disposable materials of excoriated war imagery exemplified particularly by the work of French sculptors such as *Large Tragic Head* (1942) by Jean Fautrier[147] or *Storm Man* (1947–48) created by Germaine Richier.[148] This lack of visual confrontation led the art critic Mary Sorrell (1948) to conclude that, 'as a record of the world and its state today, Charoux's sculpture has no place whatever'.[149] Charoux chose to ignore such criticisms rather than use them as a prompt to re-direct the themes of his humanitarian sculptures.

Originally an architect, Butler won the 'Unknown Political Prisoner' competition and received a substantial prize of four-thousand-five-hundred pounds.[150] However, in protest, Butler's maquette for

the *Unknown Political Prisoner* was attacked at the Tate Gallery on 16 March 1953 by Hungarian Lázló Szilvassy, who was deeply distressed by Butler's use of materials.[151] Szilvassy raged, 'to reduce them — the memory of the dead and the suffering of the living into scrap metal is just as much of a crime as it was to reduce them into ashes or scrap'.[152] When compared to the momentous human losses of the Second World War, the interpreted disrespect of Butler's choice of materials was too harrowing for Szilvassy to tolerate.

Less controversially, in 1954, Charoux entered a Trades Union Congress (TUC) sculpture competition.[153] The TUC sought to identify sculptural groups to commemorate its new headquarters at Congress House, Great Russell Street, London.[154] Two sculptural themes were required, one for the central courtyard to honour trade unionists' war efforts and the other to be set in the forecourt entrance to recognise the enduring nature of trade unionism.[155] All initial submissions were rejected, notably though the commended designs, including Charoux's, were all by émigrés, except for the British sculptor Meadows.[156] Ultimately, Epstein — who had refused to enter the competition — was commissioned to create the courtyard memorial and carved in situ his brutalist, monumental stone *Pietà* (1955–56).[157] Meadow's work was commissioned for the street side forecourt location depicting the figures of two men, one extending his hand to raise his fallen colleague as 'the strong helping the weak in brotherhood' in the *Spirit of Brotherhood* (c.1955).[158]

Charoux was keen to pursue other commissions for public sculptures to adorn new buildings, such as the Time-Life Building on Bond Street in London, designed by the Austrian-born American architect Michael Rosenauer.[159] Recognising its political new world construct, Francis Brennan,[160] an ex-patriot executive of the American Time-Life magazine, decided that the necessary building materials must be British and therefore 'not, I repeat not, contain one single American nail'.[161] Subsequently, Alex Taylor (2020) revealed that 'it was Brennan's direct involvement with the propagandist visual cultures of wartime America that most directly shaped the ideological approach of the Time-Life Building in London'.[162]

Casson and Black, who had befriended Charoux during the Festival of Britain, were responsible for the interior design of this building. [163] Casson proposed Charoux, who was also known to Rosenauer, as a possible candidate for a commission to create an open wall screen for the building's rooftop garden.[164] Thematically, motifs conveying the concepts of 'Time' and 'Life' were requested.[165]

Other sculptors were long-listed for this commission, including Eric Kennington[166] and John Matthews,[167] if the panels were to be constructed as bas-reliefs.[168] Alternatively, if the panels were to be crafted in metal, then Lambert (as Master of the Royal Academy Sculpture School), Butler, Clark

and Skeaping, would have been considered.[169] Lambert had already been commissioned to create the abstract *Symbol of Communications* (1952) located above the main entrance of the Time-Life building as 'force-field-like waves and stridently spiky bolts of electricity'.[170] Lambert's *Symbol of Communications* may also be read as an abstract bald eagle, the emblem of the Great Seal of the American government and the official national bird of the United States of America since 1782.[171]

Ultimately, a shortlist of sculptors, including Lawrence Bradshaw,[172] Charoux, Dobson, Lambert and Skeaping, were invited to submit sketches and maquettes of their proposed figurative themes.[173] Lambert's and Skeaping's sketches erred towards the ornately classical, whilst Charoux's and Dobson's sketches were abstracts. Charoux's *Cycle of Life* (1952) proposal was modern, and its charm lay in its visual simplicity. Set in front of a minimalist fretwork panel, in profile six figures, three men and one woman stroll towards the right whilst a running child was positioned at each end of the procession.

Whether Charoux would have been able to usurp the other artists as the preferred candidate became a moot point when Hepworth and Moore were belatedly considered. Hepworth discounted herself when she discovered that her recently divorced husband, the artist Ben Nicholson,[174] was working on the Time-Life building.[175] Moore, however, was a serious and, importantly, indigenous British contender who submitted four organic form maquettes of 'unambiguously abstract approach'.[176] Derived from his working model number three, Moore's Portland stone screen *Time-Life* (1952–53) was installed.[177] The building's reception was also adorned with Moore's readily identifiable *Draped Reclining Figure* (1952–53). Moore's essentially British works were later recognised by Taylor (2020) as having been selected for their capacity to 'smooth the reception' of the American Time-Life's headquarters in central London.[178] The full-sized screen was unveiled early in June 1953 to coincide with the heralding of the modern Elizabethan age at the coronation of Her Majesty Queen Elizabeth II.[179] Enduringly, at the time of writing, Moore's *Time-Life* screen remains located high above Bond Street, London and Lambert's *Symbol of Communications* remains above the building's entrance.[180]

Significantly, Charoux's inclusion in the shortlist of the most notable sculptors of post-war London for the Time-Life building was a genuine validation that he had successfully established his professional practice in Britain. Notably, Charoux and Bradshaw, Kennington, and Moore were also recognised as socialists who promoted deeply humanitarian values by characterising their sculptures.

Though pursuing commissions in London, Charoux had not forgotten Vienna. Charoux's love of the city remained constant, undiminished by neither Vienna's hierarchical conventions nor the Second

World War. Charoux and Margarethe were pleased to return to their homeland in 1947, though, after their prolonged absence, they were happily settled in London, rendering their visits to Austria nostalgic revivals. During the 1950s and 1960s, the couple regularly holidayed in the Stubaital in Tyrol, then Bad Gastein in Salzburg, where Charoux renewed his appreciation of the countryside and captured these locations in various watercolours.[181]

For their part, the Viennese were keen to reclaim Charoux — who was seen as a protagonist against the Nazis following the removal of the *Lessing Monument* by National Socialists in 1939 — accordingly, municipal representatives for the City of Vienna offered Charoux his first post-war public sculpture commission, the *Hugo Breitner Monument* (1954 unveiled in 1957), fig. 4.15.[182] Charoux received two further Viennese commissions during the 1950s: the *Richard Strauss Memorial*, better known as *The Listeners* (1956), unveiled in 1958, and the *Bertha von Suttner Memorial* (1957), unveiled in 1959.

As the post-war reconstruction of Vienna gathered momentum, the municipal authorities continued the tradition of commissioning public sculptures to be installed outside the new communal buildings. In the 14th district of Vienna, Charoux's *Hugo Breitner Monument* was situated in front of the Hugo Breitner Hof apartment building, constructed between 1949 and 1956. Breitner, of Jewish heritage, was originally a banker and City Council Financer (1919–1932).[183] He had been a member of the Social Democratic Party and played a decisive role in creating 'Red Vienna'.[184] The Hugo Breitner Hof accommodated over three thousand people in one of the largest apartment blocks in post-war Vienna.[185]

Charoux's memorial to the German composer and musician Richard Strauss was also erected.[186] The proposed theme for this sculpture was Strauss's comic opera 'Der Rosenkavalier' ('The Knight of the Rose').[187] Upon completion, the sculpture was placed in the courtyard of a newly built apartment block named after Strauss, the Richard Strauss Hof.

Charoux was determined that this sculpture would not be set upon a plinth. However, he also faced the challenge of reconciling the Viennese baroque and rococo traditions with his recently developed, more abstract idiom.[188] Reflecting upon his arrival in London, Charoux observed that he 'felt that he had lived as a prisoner on the continent for forty years without knowing it' and that Britain had 'freed him as an artist and human being' from the conformity that Viennese culture had imposed upon him.[189] He would describe the transition as a 'mental rebirth'.[190]

For the art critic David Sylvester, surface textures had drawn a political association, observing in 'End of the Streamlined Era in Painting and Sculpture' that 'yesterday's taste for smooth surfaces was an outward sign of an aspiration to order and impersonality, today's taste for rough ones that of an aspiration for freedom and singularity'.[191] In essence, Sylvester argued that the pursuit of surface perfection was a direct consequence of an artist's conformity, whilst the humanism of imperfection celebrated the individual's freedom of expression. Accordingly, Sylvester's reasoning could be considered a more articulate interpretation of Charoux's previous aesthetic conformity.[192]

The *Richard Strauss Memorial*, titled *The Listeners,* fig. 4.16 does not depict the famous composer; rather, as an allegory of music, it uses a variation on the motif of listening figures, which Charoux had first created in 1933.[193] Seemingly lost in thought, with slightly inclined heads and eyes closed, a man and a woman are seen enjoying the music from an aluminium-stringed concert harp behind them. Rough textured and tactile, Charoux considered *The Listeners* the best of his formal, conceptual compositions, resolving the abstract challenges of mass and void. He felt that the Viennese never fully understood this sculpture, even though it is still regarded as one of Charoux's most important commissions for the City of Vienna.[194]

Further emphasising Charoux's recognition as a humanitarian, in 1957, he won a competition for the *Bertha von Suttner Memorial* (1959), also known as '*Die Waffen nieder!*' (*Lay Down Your Arms!*), fig. 4.17. This group composition of figures praying for peace depicts a war widow with two young children, a boy and a girl, who cling to their mother's skirt. Charoux had also included a dove in the maquette group; however, he omitted this in the full-sized public sculpture at the request of the City of Vienna municipality.[195] The dove as a symbol had been perhaps over familiarised by Picasso's *Dove of Peace* (1949) after the Second World War.

Bertha von Suttner was an Austrian aristocrat who, in later life, rejected the social hierarchical structure and military tradition of the Austrian court.[196] As a pacifist, she was the second woman and first Austrian to win the Nobel Peace Prize in 1905; her literary masterpiece against war, titled *Lay Down Your Arms,* was published in 1889.[197] Von Suttner initiated the Austrian Peace Society and facilitated the establishment of the international peace movement in protest against the exaggeration of nationalism and the pursuit and deployment of armaments.[198]

In 1958, officially recognising his talent and civic contribution to public sculptures in Vienna, Charoux was awarded the title of 'Professor' by the Austrian Federal President Adolf Schärf.[199] In 1966, Charoux was awarded a Golden Medal of Honour by the City of Vienna.[200]

Reflecting upon the early 1950s, this era proved to be a prodigious period for Charoux, and his sculptures were directly identified with several influential pioneers who promoted the ideology of freedom, socialism, and humanitarianism. Moreover, his iconic bas-relief, *The Islanders,* was arguably the most readily identified symbol as a national celebration for the Festival of Britain. Consequently, Charoux was frequently considered for commissions such as the Trades Union Congress' Sculpture Competition and the Time-Life building in the company of other well-established British figurative sculptors, including Dobson, Lambert, Hepworth, Moore, and Wheeler. Simultaneously, Charoux's home country, Austria, had fêted him with three commissions for public sculptures, the *Hugo Breitner Monument*, the *Richard Strauss*, *Memorial,* and the *Bertha von Suttner Memorial,* while the City of Vienna honoured him with civic awards. Charoux, however had yet to complete his most remarkable sculptural series of works, the *Civilisation Cyclus*.

Chapter Four – Notes

1 TGA. 8214.13. Charoux, Siegfried. *Self Portrait* (1951).

2 Letter of 27 January 1975 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962-1983. File 3.283.

3 Ebong, Inyang. "The Origins, Organisation and Significance of the Festival of Britain 1951." Unpublished thesis (PhD), University of Edinburgh, 1986, 1.
For this twentieth-century spectacle, the idea of a similar trade show was first raised at a Council Meeting of the Royal Society of Arts in December 1943 (which as the Society of Arts had sponsored the 1851 event).

4 Gerald Barry (1898–1968).

5 Gerald Barry, *News Chronicle*, 14 September 1945.
https://www.cambridge.org/core/journals/albion/article/tonic-to-the-nation-the-festival-of-britain-1951/91DC682C33E4C5C860FFC429789C7EF5, accessed 24 April 2020.

6 Special – The King Opens Festival, 1951.
https://www.youtube.com/watch?v=ldd7uPuIDSE, accessed 18 June 2020.

7 Ebong, as at note 3, xv, 97.

8 https://www.vam.ac.uk/articles/the-festival-of-britain, 24 April 2020.

9 Conekin, B. "'Here Is the Modern World Itself': The Festival of Britain's Representations of the Future." In *Moments of Modernity*, edited by B. Conekin, Mort, Frank., Waters, Chris., 228–46. London and New York: Rivers Oram Press, 1999, 230.

10 Casson, Hugh. "Interview: Hugh Casson (1910–1999)." (1991): British Library Recording, NLSC: Leaders of National Life, 1966-03-17. Interviewed by Cathy Courtney.

11 Ebong, as at note 3, 316–321, 383.

12 *Skylon* was 300 feet (91.44 m) high.

[13] Jolivette, Catherine. "London Pride: 1951 and Figurative Sculpture at the South Bank Exhibition." *The Sculpture Journal* 17, no. 2 (2008): 23–36.
Designed by the Powell and Moya Architecture Practice, *Skylon*'s slender tower was supported by suspension wires, it was dismissed by journalist John Summerton as 'a silly toy, a pretty toy and a dangerous one'.

[14] Taylor, Brandon. *Art for the Nation: Exhibitions and the London Public, 1747–2001*. Manchester: Manchester University Press, 1999, 209.

[15] Burstow, R. "Modern Sculpture in the South Bank: Townscape." In *Festival of Britain: Twentieth Century Architecture - 5*, edited by Elaine Harwood and Alan Powers, 96–106, 97.
Twentieth Century Society: Harwood and Powers, 2001.
The Arts Council's site-specific commissions were Jacob Epstein's *Youth Advances* (1951); Frank Dobson's *London Pride* (1951); Barbara Hepworth's *Contrapuntal Forms* (1951) and Henry Moore's *Reclining Figure* (1951)

[16] https://www.frankdobsonartist.com, accessed 24 April 2020.

[17] Lynn Chadwick (1914–2003).

[18] Burstow, Robert. "Modern Public Sculpture in 'New Britain', 1945–53." Unpublished thesis (PhD), University of Leeds, 2000, 118.

[19] Burstow, Robert. "Institutional Patronage of Central and Eastern European Émigré Sculptors in Britain, C1945–65." *The British Art Journal,* XIX, no. 3 (2019): 2–11.

[20] Jolivette, as at note 13.

[21] Mitzi Solomon Cunliffe (1918–2006).

[22] Arthur Fleischmann (1896–1990).

[23] Lloyd, Fran. "Dora Gordine and Barbara Hepworth: Connections across Time and Space." https://www.dorichhousemuseum.org.uk/wp-content/uploads/sites/15/2018/05/Fran-Lloyd-Final-1.pdf, accessed 25 June 2020.
Lloyd (2018) identified that Gordine's 'black patinated striding male figure' was originally titled *Dyak or Headhunter* (1931–32), then *Man,* 'in accord with the spirit of a post-war and post-colonial Britain'; thereafter it was renamed *Torso* for the Festival of Britain.

[24] Heinz Henges (1906–1975).

[25] Daphne Hardy Henrion (1917–2003).

[26] https://historicengland.org.uk/listing/the-list/list-entry/1393413,
accessed 25 June 2020.

[27] Karen Jonzen (1914–1998).

[28] Lázló (Peter) Péri (1899–1967).
https://historicengland.org.uk/campaigns/post-war-public-art/sunbathers-at-london-waterloo/,
accessed 15 September 2020. *The Sunbathers* (1951) was reinstalled at the Royal Festival Hall in August 2020, following reclamation and substantial restoration.
Also see, Burstow, Robert. "'Peter László Péri in Britain, 1933-1967: Reforming "Socialist Realism" for Western Europe'." 2023, Péri's People: Peter László Péri (1899-1967), eds Arie Hartog, Dorothea Schöne & Veronika Wiegartz, Kunsthaus Dahlem, Berlin, & Gerhard Marcks Haus, Bremen, 2023, 119–26.

[29] Dr Karel Vogel (1897–1961).

30 Taylor, as at note 14, 208–209.

31 Hugh Casson (1910–1999).

32 National Archive. Work 25/35/C3/84. Contract reference number C/3/84 dated 09 August 1950.

33 Waltl, Christian. "Siegfried Charoux: A Sculptor in Exile in England." Unpublished thesis (MA), University of Vienna, Austria, 1997, 186.

34 http://www.massobs.org.uk/, accessed 12 June 2020.
Mass Observation was a social research organisation founded in 1937.

35 Mortimer, Raymond. "The Islanders: Britain by Mass Observation."
The New Statesman and Nation, XVII, no. 411 (1939): 62.

36 Waltl, as at note 33, 124.

37 Ward-Jackson, Philip. "Lecture Transcript: Arthur Fleischmann, Siegfried Charoux and Friedrich Herkner, Twentieth Century Society, London, 24 May 2017."
Ward-Jackson queried the whereabouts of Spiritual Work and Manual Labour: 'did they become landfill, or were they sold by architectural salvage merchants?' http://www.fleischmann.org.uk/refpjwfhc.html, accessed 12 June 2020.

38 Garlake, Margaret. "A Minor Language? Three Emigre Sculptors and Their Strategies of Assimilation." In *Artists in Exile in Britain 1933–1945: Politics and Cultural Identity*, edited by S. Behr and M. Malet, 167–200. New York: Rodopi, 2004.

39 Crellin, Sarah. *The Sculpture of Charles Wheeler.* Farnham: Lund Humphries in association with the Henry Moore Foundation, 2012, 37.

40 Anon. "Anchors Are 'Out' at the Festival" *Daily Express*, 25 April 1951, np.
Press cuttings, Charoux Archive, LEMU, Austria.
Curiously, Charoux used the American word 'jersey' rather than the English 'jumper' for the knitted clothing. A fisherman's navy jumper was found with other props in the attic of Charoux's Temple Fortune Hill studio. Conversation of 26 September 2021, Mark Beedle with the author.

41 Anon. "Festival." *Everybody's Weekly*, 19 May 1951, 10–11.

42 Anon. "It's Fine and Its Fun." *Sunday Pictorial*, 6 May 1951, 3.

43 Van Bavel, Jan, and David S. Reher. "The Baby Boom and Its Causes: What We Know and What We Need to Know." *Population and Development Review*, vol. 39, no. 2 (2013): 257–288. www.jstor.org/stable/41857595, accessed 10 December 2020.

44 Duchen, Claire, and Irene Bandhauser-Schöffmann. *When the War Was Over: Women, War and Peace 1940–1956.* London and New York: Leicester University Press, 2000, 17.

45 Davison, Peter. *George Orwell a Life in Letters.* London: Harvill Secker, 2010, 478–479.
Orwell was corresponding with Astor and Charoux during the summer months of 1949 however Davison (2010) erroneously identified Charoux as a picture-framer and restorer rather than a sculptor.

46 Eileen Maud Blair, née O'Shaunessey (1905–1945).
Funder, Anna. *Wifedom Mrs Orwell's Invisible Life.* Great Britain: Penguin Viking, 2023.

47 Orwell, George. *Nineteen Eighty Four.* London, Harvill Secker, 1949.

48 O' Shaughnessy, Eileen. "End of the Century, 1984."
https://www.orwelltoday.com/reader1984poemeileen2.shtml, accessed 17 June 2020.

[49] National Archive. Work 25/35/C3/84.
Letter of 27 June 1950 from Siegfried Charoux to the Festival Office.

[50] National Archive. Work 25/35/C3/84.
Letter of 31 July 1950 from Gerald Barry to Sir Stafford Cripps.

[51] Ibid.

[52] National Archive. Work 25/35/C3/84. Requisition Form 10939 signed by James Holland.

[53] Ibid. Third Schedule of Payment.

[54] National Archive. Work 25/35/C3/84.
Expenses to the end of July 1950 totalling £535.
Materials Payment £1,657 and 16 shillings.
Stage Three Payment £100.
Stage Four Payment, £100.

[55] National Archive. Work 25/35/C3/84.
Letter of 04 October 1951 from Siegfried Charoux to the Festival Office.

[56] Casson, Hugh. "Interview: Hugh Casson (1910–1999)." (1991): British Library Recording, NLSC: Leaders of National Life,1966-03-17. Interviewed by Cathy Courtney.

[57] Pendennis. "Table Talk by Pendennis." *Observer*, 13 May 1951, np,
Press Cuttings, Charoux Archive, LEMU, Austria.

[58] Misha Black (1910–1977). Black began his design career influenced by Bauhaus principles.
A journalist and lecturer, Black had been the Principal Exhibition Architect for the Ministry of Information and was the Founder of The Design Research Unit before serving in Second World War. Post-war he became a member of the Advisory Council for the Institute of Contemporary Art.

[59] Blake, Avril. *Misha Black*, The Design Council, London, 1984, 43–44.

[60] Watson, Francis. "Art at the South Bank Exhibition." *The Listener* (10 May 1951): 766.

[61] Anon. 'Shafts from Apollo's Bow - Crux Criticorum: a Sunday Morning Meditation', *Apollo*, LIII (1951): 149.

[62] Jolivette, as at note 13, 23–36.

[63] Burstow, as at note 15, 95–106.

[64] National Archive. Work 25/35/C3/84.
Arts Council Disposal Box, memos of 20 August 1951 and 08 November 1951 and press announcements (nd).

[65] Ibid. Memo of 26 April 1951 'Bearing in mind the cost of the final "blow up" is not covered by this contract'.

[66] Anon. "What Shall We Do with the Islanders Statue?" *Evening Standard*, 20 September 1951, np. Press Cuttings, Charoux Archive, LEMU, Austria.

[67] Anon. "South Bank Demolitions." *Daily Telegraph*, 11 March 1952, np.
Press Cuttings, Charoux Archive, LEMU, Austria.

[68] Wright, Paul. "4. The Festival of Britain: Some Memories." *RSA Journal*, vol. 143, no. 5459 (1995): 52–55. *JSTOR*, http://www.jstor.org/stable/41376737, accessed 09 January 2024.

[69] https://historicengland.org.uk/listing/the-list/list-entry/1431370, accessed 22 June 2020.

[70] RAA *Summer Exhibition Catalogue* 1945, *Evensong*, group, terracotta, listing number 1361, 67.

[71] Sorrell, Mary. "Charoux." *The Queen,* MLD45 (8 August 1945): 12–40.

[72] Fritz Wotruba (1907–1975).

[73] Alberto Giacometti (1901–1966).

[74] Jean Arp (1886–1966).

[75] Antoine Pevsner (1884–1962).

[76] Marino Marini (1901–1980).

[77] Giacomo Manzù (1908–1991).

[78] Jolivette, as at note 13.

[79] Charles Albert Despiau (1874–1946).

[80] Anon. "£1000 Bronze Missing from Battersea Park." *Evening Express*, 24 August 1951, 8.

[81] James Harvard Thomas (1854–1921).

[82] Anon, as at note 80.

[83] RAA *Summer Exhibition Catalogue* 1951, *Pedestrian* (1951), model for cast iron, listing number 1169, 77.

[84] Our Art Critic. "The Royal Academy." *The Times, 0*5 May 1951, 7.

[85] Veasey, Melanie. "The Pedestrian." https://chronicle250.com/1951, accessed 31 May 2018.
The Pedestrian (c.1951) painting dimensions: 30.5 x 22 cm.

[86] Bonnefoy, Yves. *Giacometti.* Paris: Flammarion, first English language edition, 2012, *Walking Man* (1947), 320, exhibited 19 January until 14 February 1948 at Pierre Matisse's gallery, New York. *Walking Man in the Rain* (1948), 322.

[87] Caddick-Adams, Peter. "The Friendly Invasion." *The Sunday Times*, 26 May 2019, 27.

[88] Moriarty, Catherine. "'Remnants of Patriotism': The Commemorative Representation of the Greatcoat after the First World War." *Oxford Art Journal* 27, no. 3 (2002): 291–309.

[89] Richard Hamilton (1922–2011).

[90] Peter Blake (1932–).

[91] https://www.tate.org.uk/art/artists/richard-hamilton-1244, accessed 16 March 2021.

[92] Ibid.

[93] https://www.theguardian.com/artanddesign/2014/feb/07/richard-hamilton-called-him-daddy-pop, accessed 16 March 2021.

94 Andy Warhol (1928–1987).

95 Garlake, as at note 38, 193.

96 Martin, Frank Graeme. "Interview with Frank Martin, British Library NLSC Artists' Lives, C466/58/01. Transcript 1997 08 11 and 1997 08 13. Interviewed by Melanie Roberts." (1997).

97 ACGB. "5th Annual Report 1949–1950." London, 1950, 23.

98 Burstow, Robert. "Modern Sculpture in the Public Park: A Socialist Experiment in Open-Air 'Cultured Leisure'." In *Sculpture and the Garden*, edited by Patrick Eyres and Fiona Russell, 2006. https://www.academia.edu/39275778/Modern_sculpture_in_the_public_park_a_Socialist_experiment_in_open_air_cultured_leisure, accessed 12 August 2019.

99 Ibid.

100 Powell, Jennifer. 2008. 'Constructing national identities through exhibition practices in post-war London: Anglo-French exchanges and contemporary sculpture on display, c. 1945–66', Unpublished thesis (PhD), University of Birmingham, 2008, 1–20.
Battersea Park in 1948, 1951, 1960, 1963, 1966, 1977 and Holland Park in 1954, 1957, 1975.

101 Ibid.

102 Ibid.

103 RAA/PC/29–40. RAA Council Minutes, 13 March 1956, 159.

104 Philip James (1901–1974).

105 ACGB. *'Open Air Exhibition of Sculpture' Catalogue*, 1957, Introduction.

106 Ibid, listing number 7, 3.
Mother and Child, height 49 ½ ins (125 cm), cemented iron, £350.00. Although this listing identified the material as 'cemented iron' it was made with synthetic resin. Charoux used these terms interchangeable.

107 ACGB. *Lynn Chadwick*, 5 July–10 August 1957. Shenval Press, London, 1957.

108 LCC. "'*Open Air Exhibition of Sculpture*'." London: LCC in Association with the Arts Council of Great Britain, 1948, listing number 2, image 20.

109 LCC. "'*Open Air Exhibition of Sculpture*', Battersea Park." London: LCC in association with the Arts Council of Great Britain, 1951, listing number 10.

110 LCC. "'*Open Air Exhibition of Sculpture*', Battersea Park." London: LCC in association with the Arts Council of Great Britain, 1960, listing number 11.

111 Powell, as at note 100.

112 Ibid.

113 Burstow, Robert. "'Sculpture in the Home': Selling Modernism to Post-War British Homemakers." *The Sculpture Journal* 17, no. 2 (2008): 37–50.

114 ACGB. *Sculpture in the Home Exhibition Catalogue*, 1950–1951, listing number 7,
Friends, height 24 ½ ins (62 cm). Price for a bronze version £120.00.

115 ACGB. "13th Annual Report 1957–1958." London, 1958, 6–7.

[116] Oliver, W. T. "Ambitious Spring Exhibition at Bradford." *The Yorkshire Post and Leeds Mercury*, 21 March 1952, 3.

[117] Anon. "Impressive Show of Modern Art." *The Yorkshire Post and Leeds Mercury*, 20 March 1953, 5.

[118] RAA *Summer Exhibition Catalogue,* Royal Academy of Arts, London 1955, *Boy with Pigeon (1952)*, terracotta, listing 1480, 91.

[119] Ibid., *The Dreamer* (1953), bronze, listing 1203, 80.

[120] RAA *Summer Exhibition Catalogue*, Royal Academy of Arts, London 1954, *The Fisherman* (1954), listing 1211, 78.

[121] Anon. "8ft. 'Fisherman' Angers the Trawler Men." *The Daily Express*, (nd) 1954, 5. Press Cuttings, Charoux Archive, LEMU, Austria.

[122] Ibid.

[123] Chesterton, Gilbert Keith. *The Common Man.* London: Sheed and Ward, 1950. In G. K. Chesterton's best seller, 'The Common Man', the author argued for the merits of the ordinary citizen as the democratic equal of the aristocracy.

[124] Ernst Barlach (1870–1938).

[125] https://www.landesmuseum-mv.de/exponate/ernst-barlach-das-wiedersehen-christus-und-thomas/, accessed 24 January 2024.

[126] Josephina de Vasconcellos (1904–2005).

[127] https://coventrycityofpeace.uk/reconciliation-sculpture/, accessed 24 January 2024.

[128] RAA *Summer Exhibition Catalogue* Royal Academy of Arts, London, 1955, *Mother and Child* (1955), Portland stone, listing 1297, 88.

[129] Ibid., *Father and Child* (1955), Portland stone, listing 1310, 89.

[130] https://historicengland.org.uk/listing/the-list/list-entry/1245031, accessed 11 August 2020.

[131] Tshekedi Khama I (1905–1959). RAA *Summer Exhibition Catalogue* 1953, *Tshekedi Khama* (1953), bronze, listing number 1286, 85. A maquette for Tshekedi, in synthetic resin, height 14 ins (36 cm) inventory number A0045, Charoux Collection, LEMU, Austria.

[132] Dr Thomas Jones (1870–1955). Dr Thomas Jones proposal, Charoux Archive, LEMU, Austria.

[133] Anon. "'T. J.' Memorial Fund" *The Observer*, 13 May 1956, 3.

[134] http://cynonculture.co.uk/wordpress/london-welsh/dr-thomas-jones-1870-1955/, accessed 29 April 2020.

[135] Burstow, as at note 17, 166–223. Sponsored by the fledgling Institute of Contemporary Arts, of which Herbert Read was the founder, and hosted by the Tate, the competition for the 'Unknown Political Prisoner' was revealed by Robert Burstow as a conduit for American CIA propaganda.

136 https://venicebiennale.britishcouncil.org/history/1950s, accessed 28 April 2020.

137 Herbert Read (1893–1968).
Read, Herbert. "New Aspects of British Sculpture, in British Council."
In *The XXVI Venice Biennale: The British Pavilion*, np. London: Westminster Press, 1952.

138 T.S. Eliot (1888–1965).

139 Robert Adams (1917–1984).

140 Kenneth Armitage (1916–2002).

141 Bernard Meadows (1915–2005).

142 William Turnbull (1922–2012).

143 https://www.royalacademy.org.uk/royal-academicians#past-ras, accessed 28 April 2020.

144 Institute of Contemporary Art founded in 1947.
https://archive.ica.art/bulletin/tags/history-ica, accessed 11 August 2020.

145 Burstow, as at note 18, 167.

146 Ibid., 176.

147 Jean Fautrier (1898–1964).

148 Germaine Richier (1902–1959).

149 Sorrell, Mary. 'Charoux', *Apollo*, XLVII (1948): 128–30.

150 Burstow, as at note 18, 174.

151 Waterman. "Sculpture after 1945: Maquette for the Unknown Political Prisoner (1951–52)."
https://www.waterman.co.uk/artists/categories/16/1682/, accessed 18 January 2018.

152 Ibid.
Also see Calvocoressi, Richard. "Public Sculpture in the 1950s." In *British Sculpture in the Twentieth Century*, edited by Sandy Nairne and Nicholas Serota, 135–53. London,
The Trustees of the Whitechapel Art Gallery, 1981.

153 MacDougall, Sarah., B. Dogramaci, and K. Wimmer. ""Separate Spheres of Endeavour?" Experiencing the Emigre Network in Britain, C. 1933–1945." In *Netzwerke des Exils: Kunstlerische Verflechtungen, Austausch und Patronage nach 1933*, edited by B. Dogramaci and K. Wimmer,
71–89. Footnote 46. Munich: Gebr. Mann Verlag, Berlin, 2011, 84–85.

154 Open City. "Congress House (TUC)."
https://openhouselondon.open-city.org.uk/, listings/8212, accessed 26 June 2020.
Architect, David du Rieu Aberdeen, was awarded the commission to design Congress House, Great Russell Street, London, in the first open architecture competition since the end of the war. The building, now listed, is recognised as one of the most important institutional buildings of 1950s London. Open City. "Congress House (TUC)."

155 Open City. "Congress House (TUC)."
https://openhouselondon.open-city.org.uk/, listings/8122, accessed 26 June 2020.

156 MacDougall, as at note 153, 84–85.

157 https://www.warmemorialsonline.org.uk/memorial/67618, accessed 26 June 2020.

158 https://tuc150.tuc.org.uk/stories/congress-house/, accessed 26 June 2020.

159 Michael Rosenauer (1884–1971).

160 Taylor, Alex J. "Diplomatic Devises: Henry Moore and the Transatlantic Politics of the Time-Life Building." *Sculpture Journal* 29, no. 1 (2020): 7–25.
Francis Edwin Brennan (1910–1992). Brennan, who had previously worked for *Vogue* and *Fortune* magazines, held several strategic wartime positions within the Office of Strategic Services (as pre-CIA) and the Office of War Information.

161 Ibid.

162 Ibid.

163 https://historicengland.org.uk/listing/the-list/list-entry/1264063,
accessed 12 June 2020.

164 Skipwith, Peyton. "Background Notes to Henry Moore's Time-Life Screen."
The Burlington Magazine CXXXI (September 1989): 637–641.

165 Ibid.

166 Eric Kennington (1888–1960). Kennington was noted as an official war artist in both World Wars.

167 John F Matthews (1933–1969). Matthews exhibited *Bas Relief* (1951) at the Festival of Britain.

168 Skipwith, as at note 164.

169 Ibid.

170 Taylor, as at note 160.

171 https://statesymbolsusa.org/symbol-or-officially-designated-item/state-bird/american-bald-eagle,
accessed 12 August 2020.

172 Lawrence Bradshaw (1899–1978)
Bradshaw was noted as a socialist and had been a member of the Communist Party in the 1930s.

173 Skipwith, as at note 164.

174 Ben Nicholson (1894–1982).

175 Skipwith, as at note 164.

176 Ibid.

177 Time-Life Screen: Working Model (1952–53). LH344.
http://catalogue.henry-moore.org/objects/14661/, accessed 28 April 2020.

178 Taylor, as at note 160.

179 Skipwith, as at note 164.

180 https://artuk.org/discover/artworks/timelife-screen-working-model-264610,
accessed 09 January 2024.

[181] Bockstefl, Gregor-Anatol. *Siegfried Charoux. Bildhauer und Maler (Sculptor and Painter).* Marktgemeinde Langenzersdorf, 2017, 21.

[182] Hugo Breitner (1873–1946).

[183] The *Hugo Breitner Monument* plinth erroneously details the dates as "Stadtrat für Finanzen" (1919–1933), however Breitner resigned in 1932.

[184] https://www.nytimes.com/1946/03/07/archives/dr-hugo-breitner-austrian-minister-of-finance-before-dollfuss.html, 17 January 2024.

[185] https://www.wienerwohnen.at/hof/174/Hugo-Breitner-Hof.html, accessed 30 April 2020.

[186] Richard Strauss (1864–1949).
Anon. "Our London Correspondence: Fleet Street, Friday Night." *The Manchester Guardian*, 23 October 1954, 4.

[187] Anon. "Our London Correspondence – Strauss Memorial " *The Manchester Guardian*, 11 November 1954, 6.

[188] Ibid.

[189] Sorrell, Mary. "Siegfried Charoux ARA." *The Studio* 146, no. 724 (July 1953): 16–19.

[190] Ibid.

[191] Sylvester, David. *About Modern Art: Critical Essays 1948–2000.* 2002 ed. London: Pimlico, 1996, 49. 'End of the Streamlined Era in Painting and Sculpture' was originally printed in *The Times* on 2 August 1955 under the by-line 'From a Correspondent'.

[192] In the *Civilisation Cyclus* we determine the clearest evidence of Charoux's artistic liberty, having fully rejected the classical aesthetic evident in his sculpture *Youth* (1948) which when purchased by the Chantrey Bequest, led to Charoux's election as a member of the Royal Academy of Arts in 1949 and subsequently *Friends* (c. 1956) which the sculptor gifted as a Diploma Work upon his promotion as a full Academician in 1956. Both sculptures were inspired by European masters such as Rodin and Maillol.

[193] Bockstefl, as at note 181, 21–22.

[194] Ibid.

[195] Email correspondence of 23 February 2021 from Gregor-Anatol Bockstefl to the author.

[196] Baroness Bertha Felicita Sophie von Suttner (1843–1914), was born Countess Kinsky, the posthumous daughter of a field marshal and the granddaughter of a cavalry captain.
https://www.nobelprize.org/prizes/peace/1905/suttner/biographical/,
accessed 30 April 2020.

[197] https://www.nobelprize.org/prizes/peace/1905/suttner/biographical/,
accessed 30 April 2020.

[198] Ibid.

[199] Bockstefl, as at note 182, 3, biography.

[200] Ibid.

Chapter Five
The *Civilisation Cyclus*
1957–1967

Art historian Clive Bell's (1928) inter-war discourse, *Civilization,* analysed constructs of civilisation and civilised nations.[1] Ultimately, he appreciated the opportunity to 'sit and rail in security against the un-heroic quietude of civilized life, with a secret but profound sense of relief'.[2] In the aftermath of the Second World War, Bell's discourse was expanded by the economist and Chairman of the Arts Council, John Maynard Keynes, who convinced the Labour Government that 'the support and encouragement of the civilising arts of life' should be a parliamentary responsibility.[3] Thus, Keynes associated precepts of civilisation with a legislative duty to promote the performance and visual arts despite the harsh reality of an impoverished post-war British economy. Further cultural stimulation was provided by Kenneth Clark's groundbreaking television series *Civilisation* (1969), which exalted various European architectures and artefacts crafted from the mediaeval era to the contemporary.[4] Notably, Bell and Clark expressed their reticence in defining 'civilisation' but acknowledged that they could identify 'civilisation' as a construct of cultured societies.[5] However, the Cold War confrontation between America and Russia as a 'confrontation between capitalism and socialism that peaked in the years between 1945 and 1989'[6] served to intensify Western political and moral rhetoric concerning oppressive regimes, civil liberties and the continued threat of a destabilised world order. During this tumultuous period, Churchill, the man most closely identified as the twentieth-century defender of civilisation, died on 24 January 1965 at the age of ninety.[7]

Britain's post-war concept of a hierarchical civilised society and its cultural references were irrevocably modernised. Societal class differentiations between an educated metropolitan elite and the perceived provincially working class — typified by the angry young men in John Osbourne's iconic play *Look Back in Anger* (1956)[8] — were challenged by a historic 'culture of deference'.[9]

Moreover, mass peace movements gathered momentum, particularly the Campaign for Nuclear Disarmament (CND), founded in 1958 in response to the development and deployment of atomic bombs, the first generation of which had been released by the Americans upon Hiroshima and Nagasaki in Japan, arguably to end the Second World War.[10]

Inspired as Bell, Keynes, and Clarke had been, Charoux wrote an unpublished paper defining what the terms 'culture', 'civilisation' and 'art' meant to him, discussing their slippery contexts.[11] He described 'culture' as 'man's desire to explain his being, to justify it and to secure its spiritual

continuance.'[12] Charoux firmly associated this 'spiritual continuance' with a Christian nuanced legacy from his Catholic childhood.

Rather than echoing a traditional historical perspective, Charoux succinctly defined 'civilisation' as 'culture with a profit motive',[13] meaning the funding for how societies live and thrive daily, their hierarchical structures, social dependencies, educational aspirations, varied occupations, and myriad relaxations. Accordingly, Charoux ascribed 'art' as physical manifestations of civilisation, wherein he ranked architecture at the apex, recognising that unless civilisation undergoes a continuous process of renewal, then art's sources would stagnate.[14] His thinking was born of a considered interpretation and analysis of European societies shattered by conflicting ideologies, fused with his need to secure and maintain sustainable levels of commercial patronage.

Expansively, his paper continued with proposals for democratic political reforms. Having witnessed the devastating impact of both world wars, Charoux was acutely sensitised to the fragile vulnerabilities of the three constructs 'culture', 'civilisation' and 'art' and how swiftly extreme factions of society might eradicate them. Taking as his mantra the wartime slogan 'freedom against tyranny', he fiercely refuted the Fascist ideology and raged against Nazi atrocities.[15] He similarly rejected Communism, given the constraints it imposed upon the individual's freedom.[16] However, he also questioned the genuine democracy of privileged parliamentarians, who ignored the working class except when voters were 'allowed to play … at election time'.[17] As an émigré, Charoux identified the influence of politics as the beating heart of society and held strong opinions concerning the consequences of political ideologies for the ordinary citizen. Dedicating his later life to his adopted country, Charoux considered Britain as a country 'the most civilised on earth'.[18]

Conscious of a post-war shift in cultural authority, Charoux recognised that the 'hum and hissing' of agency was no longer the preserve of artists but was generated by the kudos of patronage, identifying: 'UNESCO, and the art schools, the councils, the academies, art societies, art critics, historians, art dealers, and bishops running art galleries,'[19] though Charoux questioned whether their resultant commissions were artful or 'wasteful'?[20] Despite such firmly held convictions, Charoux was not in a position to be able to neglect the opportunities that such avenues of patronage provided.

To enhance newly reconstructed precincts, housing estates and public spaces, one such authority, the Labour-led London County Council, budgeted £20,000 annually to install new artworks that resonate with London's prevailing spirit of social renewal.[21] Two channels of sponsorship were established from this fund. The Patronage of the Arts Scheme was an innovative, exciting, and radical new programme where the purpose of art was directly identified with the betterment of

society. As Dawn Pereira (2008) identified, seventy-four artworks were acquired or specifically created by fifty-seven artists during eight years through the Patronage of the Arts Scheme.[22] Established artists, including Hepworth and Moore, were commissioned together with emerging artists, many of whom were from émigré communities, including Belsky, Nimptsch, and Soukop.

The second channel, the Design Consultant Scheme, facilitated partnerships between architects and artists to re-imagine municipal materials and environments, for example, the concrete and mosaic murals that young artists William Mitchell[23] and Anthony Holloway[24] created as 'specialist decorative treatments'.[25] This concept for the enhancement of society and the civic environment would have resonated with Charoux and echoed the distant sentiments of Red Vienna's Socialist improvements.

Rather than being avant-garde, these British community artworks were intended to be readily apparent to ordinary people, the most popular being either figurative or animal sculptures such as Belsky's *The Lesson* (1959), a charming depiction of a mother supporting a toddler who is learning to walk;[26] Robert Clatworthy's *Bull* (ca.1961);[27] and Nimptsch's charming *Neighbourly Encounter* (1964) of a young boy and girl who were siblings in reality.[28] Of particular note, with a theme reminiscent of Orwell's dystopian novel *Nineteen Eighty-Four*, and installed at the height of the Cold War, was Lynn Chadwick's *The Watchers* (1960), presenting three menacing abstracted figures located adjacent to soaring tower blocks.[29] Charoux was also perfectly poised in terms of his established reputation, successful commissions, and figurative genre to provide the exact sculptural thematic that the London County Council would commission as *The Neighbours* (1959), fig. 5.1.

Indeed, many of the sculptures from a series he titled the *Civilisation Cyclus,* including *The Neighbours,* were eminently suitable as community artworks because they were inspired by the labours and professions of those who lived and worked in London. Plausibly, the genesis for Charoux's *Civilisation Cyclus* may also have been inspired by the contemporaneous four freedoms advanced by the American President Franklin D. Roosevelt in his State of the Union (1941) wartime address: freedom of speech, freedom of worship, freedom from want, freedom from fear.[30] The four freedoms were ultimately incorporated in the Universal Declaration of Human Rights announced by the United Nations in Paris on 10 December 1948.[31] A rich source for artistic interpretation, these freedoms were illustrated with imaginative perspicacity in a series of paintings by the American artist Norman Rockwell.[32]

Charoux's artistic observations were similarly inspired by his commitment to freedom and his acute perceptions of the daily lives of British citizens, specifically, by proximity, Londoners. Charoux

discussed some of his national character sculptures in *The Modern British Painting, Drawing and Sculpture* (Charmot, Farr and Butlin, 1964):

> *'The Judge' is one of a series of sculptures I intend to make on the theme Civilisation. The 'Cellist' (at present at Kenwood House), the 'Motorcyclist', 'Violinist', 'Survivor', and others are part of that series. The series stems from a desire to reflect on the spiritual contents of our time. To my mind reflection means criticism, protest and even rebellion ... it is also an insistence on freedom.*[33]

Parallels between Roosevelt's universal freedoms and Charoux's *Civilisation Cyclus may be identified* as emblematic of an observed post-war society whose liberal tolerances were unequivocal. Charoux's statement that 'others are part of that series' prompted a further inquiry into which 'others' might be encompassed within the *Civilisation Cyclus* and what more could be established to understand Charoux's motivation for this concept? In seeking to identify the 'others', it was necessary to draw upon a range of archival resources. In addition to Charoux's named sculptures, some of his works exhibited at the Royal Academy of Arts were also referenced.[34] Documents held within the Charoux Archive at the Langenzersdorf Museum in Austria revealed the titles of further sketches, maquettes and completed sculptures, specifically an undated inventory list compiled by Margarethe.[35] From these varied sources, it has been possible to reconcile Charoux's German language titles with their English equivalents and to construct an index of the *Civilisation Cyclus* whilst reflecting upon 'others' of Charoux's works as pertinent to the period of this corpus.[36] To date, it has not been possible to establish whether Charoux conceived of the characters for the *Civilisation Cyclus* as a collective or, as seems more probable given their variation and the fragmentary nature of their documentation, as sculptures that were progressively developed and that were relevant to his construct of the *Civilisation Cyclus* as thematically linked with freedom and by extension to a post-war portrayal of 'Englishness' or, more broadly, 'Britishness'.[37]

Archival evidence verified nine figures consistent with Charoux's original classification, chronologically: *Motorcyclist* (1957); *Cellist* (1958–1959); *Violinist* (1959); *Newspaper Reader* (1960); *Survivor* (1960); *Reader* (1962); *Judge* (1962); *Dignitary* (1964) and *Man with Dead Child* (nd). However, there are three further typically urbanised sculptures of the period (1957–1964) which might also be included in the *Civilisation Cyclus*; they are *The Neighbours* (1959), *Commuter* (1960) and *Poet* (1957–1962). Additionally, in a subsequent list which Margarethe compiled on 16 May 1983 concerning works which may be reproduced and which were prohibited from reproduction, she included in the *Civilisation Cyclus* a group titled *Jazz* (1959), also known as *Trumpeters;* this totalling thirteen sculptures identified to date in the series.[38]

Charoux's preparatory sketches for some of the *Civilisation Cyclus* were contained within an envelope: *Dignitary*, *Prayer Believer*, *Priest,*[39] *Judge*, *Music*, *Motorcyclist,* and *Gossiping Women*. The *Dignitary*, *Judge*, several musicians, and *Motorcyclist* were realised, though *Prayer Believer* and *Gossiping Women* remained as sketches. A plaster maquette titled *Dignitary* (1964)[40] represented a striking uniformed figure standing to military attention, the uniform embellished with fringed epaulettes and an admiral's bicorn hat; however, little more is known of the inspiration for this figure.[41] Additionally, as a memorial, *Man with Dead Child* (nd) may have been misidentified by Margarethe and been *War Mother and Child* (*dead*) (nd), fig. 5.2, because the sculpture's frontal view appears masculine, whilst a side angle profile reveals a feminine hairstyle swept upwards at the back of the head and the breasts to be flaccid.[42]

Although it has not yet been definitively possible to identify these sculptures as belonging to the *Civilisation Cyclus*, their creation dates and similarly urbanised symbolism may indicate that these sculptures were integral to Charoux's representations of civilian freedoms. As representations of 'Englishness' or 'Britishness', each of these sculptures, mostly gendered as men, were continuously identified with G. K. Chesterton's popular post-war narrative on *The Common Man*[43] rather than a pre-war 'pampered' aristocracy described by Mark Crinson (2004).[44]

As the twentieth-century polymath and Nobel laureate Bertrand Russell observed, 'it is imperative that our political thinking should penetrate more deeply into the springs of human action', a sentiment resonant with Charoux's sculptural aesthetic evolution.[45] Attributing the development of his sculpture practice to greater 'political freedom', Charoux acknowledged that 'his style changes completely from his distorted Austrian to a more free and tranquil one'.[46] Furthermore, Waissenberger (1968) observed of later works: 'Charoux's figures do not always conform to natural proportions. They have their own laws and are in no way products of geometry.'[47] Waissenberger's use of the word 'geometry' as a collective arrangement of physical form differed significantly, however, from Herbert Read's (1952) interpretation of the same word relating to the work of the younger generation of sculptors whose spiky metal renditions he described as representing the 'geometry of fear' when exhibited by the British Council at the Venice Biennale in 1952.[48]

Analysing his creative process for freestanding figures, Charoux initially created tantalising, sinuous, swiftly executed pen sketches, after which occasionally followed vibrant oil paintings lightly applied from a searing pallet of vermillion, cobalt blue, and crisp green hues. Maquettes were formed in terracotta, plaster, or synthetic resin, then, sometimes, small-sized sculptures of about one metre in height were created before, finally, a heavily textured fully scaled sculpture — most frequently of heroic proportion or 'over life-sized' — was realised. In stark contrast with his more refined pre-war

finishes, the surface treatment for the *Civilisation Cyclus* was notably gritty, coarse, and distinctive because, for reasons of economy and scarcity of resources, Charoux predominantly constructed these sculptures from inexpensive home-cast concrete as 'cemented iron' or synthetic resin set on an embedded wire armature. This transformation in using alternative materials and surface treatments was most dramatically demonstrated by a younger generation of artists during the 1950s, particularly Butler and Chadwick.[49]

Charoux's professional practice was evolving towards its fourth and most masterly stage. Of his earliest works influenced by European masters, *The Masculine A*ct (1922), fig. 1.2 was inspired by Rodin's *The Age of Bronze* (1875–1880) before Charoux's sculptural extenuation of limbs, which he had probably seen in Lehmbruck's iconic *Fallen Man* (1915–1916) and the African art popularised by Picasso and Matisse. Extended limbs and African features were both characteristics visible in Charoux's *The Preacher* (1930), fig 1.10. Charoux's second phase, as Russian influenced, was identified in the iconography of the *Fries der Arbeit* (Frieze of Work) (1931), fig. 1.12 and, decades later, seen in the monumental scale of *The Islanders* (1951), fig. 4.1. The third distinctive phase of Charoux's practice emulated the smooth nude sculptures of Maillol visible in exemplars including *Friends* (1943), fig. 2.5. During the 1940s, Charoux continued to create works of realism to secure his livelihood, such as his aristocratic portrait busts and the *Amy Johnson Memorial* (1944), fig. 2.6. From the late 1950s, Charoux unleashed the full force of his creativity in his fourth advancement, subliminally re-investing the curvature of Vienna's art nouveau art and architecture.

Charoux's sculpted figures were the personification of those he witnessed in the vibrant throng of resurgent London. Intended as a 'Modern Centaur', Charoux created *Motorcyclist* (1957), fig. 5.3.[50] *Motorcyclist*, originally titled *Man* as a cemented iron version of this sculpture, had been exhibited at the London County Council's 'Open Air Exhibition of Sculpture' held at Holland Park in 1957 and the Royal Academy's 'Summer Exhibition' that same year.[51] At the opening of the Holland Park exhibition, a journalist reported that sixty-year-old Charoux was in attendance and richly described him as 'a theatrical figure with greying yellow hair, floppy black bow tie, and a shapeless felt hat; on a lead he led a black poodle'.[52]

Heroic in scale approaching two metres, the *Motorcyclist* was further elevated when set upon a plinth approximately one metre high, rendering the ensemble towering over the average adult's height.[53] Priced at £2,000, though critiqued as 'frightening', the sculpture's 'Centaur-like quality lies in the man and machine forming a unit, the motorcycle being expressed in a sculptural shorthand'.[54] A caption added to a newspaper photograph of *Motorcyclist* joked 'so I'm too big for the Junior T.T.'[55] referencing the famous Isle of Man annual Tourist Trophy motorbike races inaugurated in 1907.[56]

Charoux was quoted in the accompanying Holland Park exhibition catalogue, 'I have set myself the task of finding a theme peculiar to our time and shaping it in a material [cemented iron] and technique also peculiar to our time, and the result is *Man* (1957)'.[57] The popularity of motorcycles had increased during the war, partly due to petrol rationing, which was the first commodity to be restricted in 1939. The restriction was revoked in 1950; however, rationing had to be re-introduced due to the Suez Crisis in 1956 for five months until 14 May 1957, when cheers greeted the subsequent repeal in the House of Commons.[58]

In *Motorcyclist*, Charoux addressed 'Man's contact with machine so close that it fuses man and machine to a unit', as Epstein has done with *Rock Drill* (1913–1915).[59] Yet Charoux faltered in offering a more meaningful explanation, stating, 'I am intelligent but not intellectual and hence incapable of explaining anything more, especially if it isn't there'.[60] Charoux's modest declaration that he was 'not intellectual' is perhaps elusive given that Charoux's personal friends were the intelligentsia of the British establishment: Astor, Casson, Cripps and Orwell; although expressing himself in English, rather than his primary language of German, continually inhibited Charoux's idiomatic expression.

Motorcyclist became a familiar landmark for Waterloo Station commuters when, as documented by Terry Cavanagh (2007), a bronze version was purchased by the Shell International Petroleum Company and situated at its London headquarters in the Downstream Courtyard, then subsequently re-sited to the Upstream Courtyard, now the Plaza Park, on Adlington Street.[61] At the time of writing, the *Motorcyclist* may be found in a garden space on Chicheley Street, London.[62]

Remarkably, the strap-hanging Tube *Commuter* (originally titled *Leser in der U-Bahn*) (1960), fig. 5.4 remains wholly relevant as a be-suited middle class office worker whose right arm is aloft to secure his position whilst his left hand clutches a newspaper tightly towards his chest. The acutely inclined angle of his downward gaze betrays his crowded stance or introverted nature.[63] The simplicity of the *Commuter* belies the implicit liberal tolerances of London, where education, free speech, printed materials, a choice of profession and the liberty to roam at will were explicit post-war English freedoms. Accordingly, *Motorcyclist* (1957) and *Commuter* (1960) might be considered leitmotifs of a modern, energetic, and progressive nation of industrious citizens.

During the late 1950s and early 1960s, drawing upon the early inspiration of his beloved Viennese musical experience, Charoux created many works inspired by musicians. With 'a love of music', Charoux frequently attended classical performances, then painted numerous compositions of

virtuoso and quartet musicians through to entire orchestras.[64] As part of this musical homage*, Jazz aka Trumpeters* (1959)*,* fig. 5.5 presents an unusual trio which may have been informed either by religious representations of angels awakening the complacent or perhaps by the pageantry of a mediaeval English court. Pressed close together, two seemingly masculine musicians stand to the rear of the sculpture; their rib cages are visibly raised, and both are tilting their trumpets aloft to expel their music towards an unseen audience. Between the Trumpeters stands the hourglass figure of a woman, sheathed in a floor-skimming dress. She holds her hands modestly before her waist, and her mouth is wide open, singing.

Many of these painted musical ensembles were presented with his sculpted musical groups in the exhibition 'Siegfried Charoux's paintings: 'Siegfried Charoux. Der Bildhauer als Maler' ('The Sculptor as Painter'), held at the Langenzersdorf Museum in 2017.[65] Charoux's first and only solo exhibition in London, 'Youth and Music in Sculpture', had been mounted in 1958 at the Piccadilly Gallery, some twenty years after his arrival in England. Commenting on this exhibition, the journalist Frederick Laws recognised that 'the lateness of Mr Charoux's exhibition is no measure of his success. He had for years been one of the few people who mitigate the pain caused to persons of average sensibility by the sculpture room of the 'Summer Exhibition' of the Royal Academy'.[66] In 1980, in an exhibition at the Royal Festival of Music, many of Charoux's musically themed sculptures were displayed including *Jazz* aka *Trumpeters* (1959); *Girl Listening* (c. late 1950s); *Cellist* (1958–59); *Quartet* (1962); *Violinist* (1959); *Singing Boys* (*Evensong)* (1944); *Richard Strauss Monument* (1956); *The Dreamer* (1953); *Pianist* (c.1962) and *Trio* (c.1962).[67]

The dramatic cobalt blue *Cellist* (1958–59)**,** fig. 5.6 was one of Charoux's larger musician sculptures.[68] Constructed from fibreglass and synthetic resin, the *Cellist* was initially exhibited at the 'Open Air Contemporary Art Sculpture' exhibition, organised by the Arts Council in 1958; where viewed in the pouring rain, due to the vitality of its colour, it reportedly appeared to be 'quite comic'.[69] After being exhibited at the Royal Academy's 'Summer Exhibition' in 1958,[70] the fibreglass version of the *Cellist* was transferred briefly to the Piccadilly Gallery, then unveiled on 9 January 1959 on a lawn of the Riverside Gardens below the Royal Festival Hall terrace.[71] A review in the art journal *Apollo,* documented by Cavanagh (2007), considered the *Cellist* to demonstrate 'a modernist liberty with form which does not in any way violate it'.[72] Significantly, Cavanagh also noted that Hepworth's *Monolith Empyrean* (1953) and Butler's iconic *The Birdcage* (1951) were adjacent to the *Cellist* in the Riverside Gardens, collectively representing, to varying degrees of abstraction, the dynamism of powerful British post-war sculptures.[73] However, G. S. Sandilands (1960) considered the *Cellist* 'a brooding figure that even the thunder of the trains across Hungerford Bridge leave undisturbed'.[74]

Perceived as a progressive sculpture, dramatising its rough-hewn texture, an image of the *Cellist* illustrated the cover of *The Architects' Journal* in 1961.[75] The *Cellist* remained in the Riverside Gardens until it was moved to the upper terrace of the South Bank Walk, then later was relocated to Kenwood House in 1961 to accommodate major construction works between the Royal Festival Hall and Waterloo Bridge; it was eventually returned in 1969.[76]

Unfortunately, the fibreglass was vandalised in September 1981, after which it was inspected by an architect who considered it impossible to repair the *Cellist*.[77] Subsequently — having received confirmation that the fibreglass could be repaired — to avoid further vandalism, Margarethe proposed that the *Cellist* be cast in bronze, as originally intended if funding could be found.[78] Consideration was given to whether the fibreglass version might be donated to the Langenzersdorf Museum. However, it was suggested that it should be displayed inside the Royal Festival Hall, which offered a safer environment.[79] Ultimately, neither option was pursued, and to date, the whereabouts of the fibreglass version of *Cellist* are unknown.

A bronze of the *Cellist* (1983), cast by the Meridian Bronze foundry, was donated by an anonymous patron, later identified as Astor, and installed on 28 August 1984 on the second level terrace outside the Royal Festival Hall, fig. 5.7. Viewed from inside the Royal Festival Hall through the glass doors, Margarethe wrote that the *Cellist* 'could not be more beautiful', with the London night lights set as the backdrop for the sculpture.[80] The bronze version of *Cellist* was removed in 1996 to make way for the South Bank exhibition 'Symbols of '51'. Given changing tastes, the sculpture was not returned and has since, according to Cavanagh (2007), remained in storage under the custodianship of its owner, the South Bank Centre.[81]

The Cellist may also have acted as a companion piece to Dobson's *London Pride* (1951), now located outside the National Theatre, which, as the only remaining sculpture exhibited at the Festival of Britain, continues to perpetuate the visual narrative of the South Bank's cultural legacy.[82] Projecting a very human discourse, Dobson's public work presented two young female figures facing each other and engaged in conversation. Physically separated by a deliberate space between their torsos, which, as abstract columns, served to frame this sculpture as an intimate and potentially exclusive conversation. As nudes, however, Dobson's figures conveyed only a speculative social status lacking the visual definition that clothing or drapery might have presented.[83] Today, its modernist aesthetic might also present *London Pride* as a proud post-war statement for civil rights.

Charoux continued to prefer sculpting classical musicians against the augmented populist soundtracks such as those sung by the American Elvis Presley[84] and the ascendant British group the

Beatles.[85] Dressed in evening performance coat and tails, the *Violinist* (1959), fig. 5.8 portrayed the swagger and glamour of a live concert and the exaggeration of a musical crescendo, conveying the rousing melody suggested by the curved body of this larger-than-life synthetic resin sculpture.[86] Before its creation, Charoux exhibited a watercolour of the *Violinist* at the Royal Academy in 1959.[87]

The *Poet* (1957–1962), fig. 5.9 suggested the pensive demeanour of a seated man whose folded arms shield his enlarged torso whilst his left leg crosses his right leg.[88] The downcast gaze contemplates what was, or what might have been, portraying the 'melancholic romantic' with whom Charoux self-identified.[89] Gregor-Anatol Bockstefl has suggested that the *Poet* perhaps responds as a contemporary variation to Rodin's *The Thinker* (1880) or a later variation of Charoux's *The Dreamer* (1953).[90] Taken as a literary reference, the inspiration for the *Poet* has proved challenging to identify precisely because this sculpture bears no physical resemblance to any known British poet.[91] Consideration should also be given to the possibility that the *Poet* may have been inspired by a European poet or potentially even by Lessing, who had inspired Charoux's original Viennese public sculpture. However, Dr Oliver Teale offered the tangential possibility that "'poet' could be a play on the word's etymology in ancient Greek, i.e. 'maker'"; a plausible justification cognisant of sculpture as a physical agency.[92]

The *Newspaper Reader* (1960), fig. 5.10, characterised an ordinary seated workman whose arms reach forward to hold only the outer edges of a broadsheet newspaper, the inner section providing a void through which the torso may be viewed. This amusing absence of news may indicate Charoux's cynicism of content-free journalism or free speech. The voiding of a sculptural space was a clever technique, described in German as *Aussparung*; that Charoux employed both as a criticism indicative of content, also seen in the *Newspaper Reader* and in the *Judge*'s empty head, however, he could also use this absence of mass more positively as seen in his sculptures of musicians.

Importantly, the *Newspaper Reader* might also be considered an homage to Astor as a 'newspaper man', offering an informal yet discreet acknowledgement of Charoux's benefactor. Significantly, *Newspaper Reader* was located as central to the gallery entrance archway at Charoux's retrospective, held at the Royal Academy in 1968.[93] In contrast, the figure of a younger *Reader* (1962), fig. 5.4**,** which represented a nonchalant undergraduate who studied a text while tightly grasping several books towards his waist;[94] this, despite Charoux breaking his right arm in 1962, was a misfortune which did not appear to unduly hinder his creativity.[95]

Draped in a Union Jack, *The Neighbours* (1959), fig. 5.1 was unveiled on 16 October 1959, located on a central lawn called the Quadrant on the Highbury Estate in Islington (Pereira, 2008).[96] This

sculpture remains Charoux's best-known extant London public sculpture.[97] Charoux's maquette for *The Neighbours* (1957–59) was originally titled *Resting People* when presented in a photograph to illustrate an article titled 'Forsaken Sculpture', which Charoux wrote for *Art Quarterly* in the autumn of 1957.[98] As *Resting People*, the sculpture was initially destined for Vienna.[99]

Exhibited at the Royal Academy in 1959, the maquette's semi-abstract aesthetic emulated Moore's curvaceous crafting, which may have been Charoux's intention given that Moore was then a member of the Arts Council panel, assisting the London County Council in their selection of public works for civic placement. Charoux's projection of *The Neighbours* as ordinary British workmen and as a broader extension of the concept of 'nationalism' pertained to the post-war government's endeavours to employ art as emblematic of a robust, forward-looking, and enterprising country.

In scale, *The Neighbours* had proven that Charoux was capable of creating public work which did not rely upon the exaggeration of Socialist Realism, for which *The Islanders* (1951) had been criticised because the completed sculpture of *The Neighbours* (1959) was wholly appropriate for and proportionate to its residential location.[100] *The Neighbours* presented two young men, although these models' identities are unknown. Their brows are deeply furrowed, they are dressed in working clothes, and the sleeves of their unbuttoned shirts are rolled back to convey the dynamism of their recent labours; together, they seemingly converse at the end of their working day.[101] Their seated physical proximity significantly reinforced an impression of their co-location, cooperation, and interdependence. *The Neighbours* was emblematic of community spirit whilst it also acknowledged the daily labours of individual ordinary working citizens. Ultimately, as a civic focal point, the sculpture encouraged a moment of visual stimulation and distraction from the residents' daily toils while subtly reinforcing the Labour Council's Socialist values. In a brief respite from their chores, residents watched the unveiling and confirmed their appreciation of *The Neighbours* even though it was not what they had expected; the sculpture was welcomed and declared a 'lovely' new neighbour.[102]

Local children playfully christened the sculpture 'Dr Jekyll and Mr Hyde',[103] which may have been inspired by the popular 1953 film *Abbot and Costello Meet Dr Jekyll and Mr Hyde*.[104] Critical reception of *The Neighbours* was favourable when shown at the Royal Academy's 'Summer Exhibition' 1959,[105] where an *Observer* journalist noted that Charoux's current challenge 'is to adapt modern working dress to sculpture', adding 'he's certainly got a feeling for men who work with their hands at dirty jobs'.[106]

In an article titled 'London County Council as Art Patron: II', Sandilands (1960) evaluated the civic contribution made by *The Neighbours* together with other public sculptures gifted by the Council; all were created in the same year, including Belsky's *Lesson* (1959); Soukop's frieze, *Piped Piper* (1959); Trevor Tennant's *Gulliver* (1959); and Karel Vogel's *Figure* (1959).[107] Sandilands particularly noted the importance of such works for children, recognising the positive social and cultural influence gained from a hands-on awareness when the sculptures were accessible for play, 'thus becoming on familiar terms with the art of their own period'.[108] Although parents were initially concerned about children climbing over *The Neighbours*, Charoux assured them it could not even 'be damaged by a hammer'.[109]

Charoux's post-war sculptures portraying modern clothing were a discernible departure from his 1930s and 1940s nude juveniles that were representative of pre-war European Modernism. For Charoux, clothing, or rather the lack of clothing, was demonstrative of the fundamental loss of human dignity, particularly for those exploited by war crimes as previously identified in *Authority* (1944), fig. 2.4 discussed in Chapter Two, and after the Second World War, specifically, the agonised *Survivor* (1960), fig. 5.11.

Survivor's hunched shoulders, haunted 'thousand-yard stare' and introspective posture instantly conveyed the emotional abyss experienced by those dehumanised by war.[110] The grotesque emphasis on the inflamed skeletal lungs was shockingly symbolic of the struggle to draw breath and sustain life. These enlarged lungs may also have been significant for Charoux, given Orwell's premature death from tuberculosis.[111] As a startling reminder of the perils of war when the Cold War was palpable, *Survivor* was first exhibited at the Royal Academy 'Summer Exhibition' in 1962 and again in 1968.[112] Most recently, a maquette or smaller variation of *Survivor* was shown at the Ben Uri Gallery's 'Out of Austria' (2018) exhibition.[113] *Survivor* remains a startling depiction of one who endured not only war but also its bitter psychological aftermath. Comparably, illustrating an anguished inner emotional turmoil, the Tasmanian sculptor Oliffe Richmond's *Striding Man* (1962)[114] characterised a distorted humanism which the journalist Charles Spencer identified as 'part of a distinct post-war British sculptural trend which favours romantic, tortured metaphors of human experience'.[115]

Turning his attention to the judiciary, Charoux observed that 'The *Judge* represents Justice (jurisprudence and jurisdiction) in that inhuman form mankind all over the world now tolerates: drapery and an obsession for punishment'.[116] For this auratic characterisation, Charoux embraced a malleable fluidity of surface juxtaposed with the sophisticated and imposed finessing of mass and strategically absent void, emphasising the *Judge*'s faceless anonymity (1962), fig. 5.12.

Aesthetically, the *Judge* acknowledged the influence of Art Nouveau's Secessionism in its swirling curvilinear liberal intent typified in the art and architecture of Klimt and Schiele from Charoux's Viennese youth.

Expanding the politically Socialist ideology of Red Vienna, Charoux continued to pursue a liberal interpretation of the spirit of the age, now led by international civil rights leaders, the most iconic of which were inspired by the preacher and activist Martin Luther King,[117] who would be assassinated in 1968 for his 'dream' of equality.[118] And later, feminists such as the journalist and social-political activist Gloria Steinem,[119] envisioned 'imagine that we are linked not ranked'.[120]

The *Judge* was commissioned by Judge Gerald Gardiner, the Labour Lord Chancellor, whose first wife Lesly Trounson was fond of Charoux's work.[121] Initially, Charoux exhibited a painting of a resplendently crimson-robed *Judge* and a statuette sculpture at the Royal Academy's 'Summer Exhibition' in 1963.[122] Notably, the statuette of the *Judge* was purchased for the nation by the Trustees of the Chantrey Bequest.[123] In all, five maquettes of the *Judge* had been created, which were acquired by Tate, Astor, the Southend-on-Sea County Borough Beecroft Art Gallery,[124] and private collectors Erwin Camp and Mrs Alcalay, the latter who gifted her edition to her son, the New York Attorney Norman Roy Grutman.[125]

Commanding authority, the full-sized seated *Judge* presided over the reception hall of the Queen's Building at the Royal Courts of Justice, London, and was viewed by Queen Elizabeth II when Her Majesty opened the building on 1 October 1968; the *Judge* still resides there.[126] Inevitably, there was enthusiastic speculation about who had been the model for the *Judge*, mainly because the sculpture's empty head was seemingly metaphorical for potential injustice or a lack of applied intellect. The *Judge* was unlikely to have been modelled on Gardiner, who had commissioned the work; he was an unusually progressive legislator who presided over the highly controversial liberalisation of literature, including defending the unabridged publication of D. H. Lawrence's novel *Lady Chatterley's Lover* in 1960 and, in 1969 the abolition of the death penalty.[127] During the 1960s, further civil rights were being enacted in British courts, notably the Sexual Offences Act (1967), which legalised homosexuality for men aged at least twenty-one years and the Abortion Act (1969), heralding a radically transformed nation; although the Equalities Act, fully recognising gender, race, and religion among other aspects of unlawful discrimination, would not be enacted in Britain until 2010.[128]

Poignantly, Charoux's *Civilisation Cyclus* was realised at a time when constructs of civilisation were vigorously debated by gifted liberal literary and cultural intellectuals, influenced by Bell and espoused

by Keynes, Astor, Cripps, and Orwell. Moreover, the United Nation's Universal Declaration of Human Rights (1948) augmented an international awareness of essential freedoms and civil rights, many of which Charoux had been personally deprived of when he and Margarethe were compelled to leave Austria.

Located in the metropolis, as an émigré and as witness to the lives of the 'British', Charoux presented a vivified characterisation of 'Britishness' which extended beyond *The Islanders* (1951) exhibited at the Festival of Britain to include the later works of the *Civilisation Cyclus* as a significant *oeuvre* which offered an original, perceptive and witty visioning of 1950s and 1960s Londoners. Aesthetically, Charoux's pre-war sculptural practice as mimetic of smoothed European classicism had evolved towards an idiosyncratic signature style that absorbed some of the textured surfaces applied by the geometry of fear generation (1952) yet retained a distinct personality. Gradually, Charoux's 1950s style mellowed to a gentler, more accessible, less linear representation for his most well-known public sculpture of *The Neighbours* (1959) before evolving towards the assertive baroque power of the *Judge* (1962).

Although other sculptors did not emulate Charoux's distinctive style, his thematic characterisations of men dressed in their working clothes have persisted beyond public sculptures addressing overt political propaganda. Ultimately, Charoux's British characterisations differed significantly from more familiar avant-garde sculptures such as Chadwick's *The Watchers* and were eventually to be selected for public placement together with the work of other émigrés including Belsky, Nimptsch and Soukop. The *Civilisation Cyclus* may be pronounced as the successful materialisation of Charoux's freedom of expression and artistic licence, practised in a tolerant and victorious post-war Britain. Arguably, therefore, the *Civilisation Cyclus* may be considered the pinnacle of Charoux's British artistic practice.

Chapter Five – Notes

1 Clive Bell (1881–1964).
Bell, Clive. *Civilization.* London: Penguin Books, 1928, 14.
Of citizens as civilians, Bell reminded readers that, 'The past participle "civilized" [was] ... commonly predicated of a state or society (*civitas*).'

2 Ibid., 122.

3 John Maynard Keynes (1883–1946).
Moggridge, D. *Maynard Keynes: An Economist's Biography.* 1995 ed. London: Routledge, 1992, 705, see footnote 37. JMK XXVIII, 368.

4 Stourton. J. *Kenneth Clark: Life, Art and Civilisation.* London: William Collins, 2016, 321–322.

Kenneth Clark's *Civilisation* was first broadcast by the BBC in 1969. Representative of its era, the thirteen-part series promoted only western art created by artists who were men. However, as Stourton (2016) identified, 'the true parents of *Civilisation* are perhaps Mortimer Wheeler's mini-series *The Glory That was Greece* (1959) and Compton MacKenzie's *The Grandeur That Was Rome* (1960)'.

5 Bell, as at note 1, 321–322.

6 Westad, O. A. *The Cold War a World History.* London: Penguin, 2017, 1.

7 https://winstonchurchill.org/the-life-of-churchill/in-memoriam/churchill-dead-at-90/, accessed 31 August 2020.

8 John James Osbourne (1929–1994).

9 Hewison, Robert. *Culture and Consensus: England, Art and Politics since 1940.* London: Methuen, 1995, 89.

10 https://cnduk.org/, accessed 09 July 2020.

11 Charoux, Siegfried. "Culture, Civilisation and Art." Unpublished, Charoux Archive, LEMU, Austria, c.1960s, 1–13.

12 Ibid.

13 Ibid.

14 Ibid.

15 Ibid.

16 Ibid.

17 Ibid. One of Charoux's more radical proposals was that parliamentary candidates should pass an 'intelligence test which will ensure that they are able to follow the proceedings in Parliament.'

18 Anon. "To England with Love." *The Observer*, 30 April 1967, np (microfiche).

19 Charoux, as at note 11.

20 Ibid.

21 Pereira, Dawn. "Art for the 'Common Man': The Role of the Artist within the London County Council, 1957–1965." Unpublished thesis (PhD), University of East London, 2008, 21.

22 Ibid.

23 William Mitchell (1925–2020).

24 Anthony Holloway (1928–2000).

25 Pereira, as at note 21, 22–23.
'Between 1957 and 1965 the consultants produced over a hundred artworks in approximately thirty-five estates locations all over London'.

26 Franta Belsky's *The Lesson* (1959) is located at the Rosa Bassett School and the Avebury Estate. https://historicengland.org.uk/listing/the-list/list-entry/1431371, accessed 07 July 2020.

[27] Robert Clatworthy R.A., *Bull* (ca.1961) is located on the Alton Estate, London. https://historicengland.org.uk/listing/the-list/list-entry/1376742, accessed 10 January 2024.

[28] Uli Nimptsch's *Neighbourly Encounter* (1964) was subsequently stolen from the Silwood Estate. http://www.spectacle.co.uk/projects_page.php?id=280, accessed 07 July 2020.

[29] Lynn Chadwick's *The Watchers* (1960). https://historicengland.org.uk/listing/the-list/list-entry/1031600, accessed 07 July 2020.

[30] Franklin D. Roosevelt (1882–1945) was the thirty-second President of the United States of America (1933–1945).

[31] http://www.un.org/en/universal-declaration-human-rights/, accessed 04 July 2017.

[32] Norman Rockwell (1894–1978). *Freedom of Speech* (1943); *Freedom of Worship* (1943); *Freedom From Fear* (1943) and *Freedom From Want* (1943). https://www.nrm.org/2012/10/collections-four-freedoms/, accessed 17 September 2018.

[33] Chamot, Mary, Dennis Farr, and Martin Butlin. *Tate Gallery: British Paintings Drawings and Sculpture, Volume I, Artists a-L.* London: Oldbourne Press. Co. Ltd., 1964, 98–99.

[34] RAA *Summer Exhibition Catalogue,* Royal Academy of Arts, London, 1940–1968.
Charoux exhibited seventy-two sculptures and sixty-two pen sketches, oil, and water colour paintings at the Royal Academy of Arts between 1940 and 1968.

[35] Charoux, Margarethe. Inventory List, Charoux Archive, LEMU, Austria.
The following sculptures were noted in Margarethe's list and identified as belonging to the *Civilisation Cyclus*: "*Dignitary* (1964), plaster, 23" high; *Dignitary* (nd) plaster, 54" high; *Reader* (1960); *Reader* II, seated (c.1961); *Man with Dead Child* (nd), fibreglass, 40" height (noted as "part of "Civilisation the Affluent Society"); *Judge* (1963), plaster, 20" high; *War* (nd) fibreglass, 22" high; *Reader/Newspaper* (nd), maquette, fibreglass, 25" high."
This undated Inventory List was probably prepared by Margarethe in readiness for the sculptures to be removed from their London home after Charoux's death.

[36] Chamot, as at note 33.

[37] Ibid.

[38] Charoux, as at note 35.

[39] Charoux prepared a sketch for the *Priest (nd)*, depicting a figure wearing the long vestments typically worn by those of Catholic ordination; inventory number G1093, Charoux Archive, LEMU, Austria.

[40] RAA *Summer Exhibition Catalogue*, 1964.
Civilisation: The Dignitary, maquette, bronze, listing 1113, 76.
A bronze version of *The Dignitary* (1964) was exhibited at the Royal Academy of Arts 'Summer Exhibition' though not photograph of the sculpture has been found.

[41] *The Dignitary* (1964) was mimetic of *L'Autre Personnage* (1939), the work of Russian sculptor Ossip Zadkine (1888–1967), although it has not been ascertained whether Charoux was familiar with Zadkine's predominantly wood sculptures.

[42] *Man with Dead Child* (nd) was attributed to *Civilisation the Affluent Society* rather than (as all other works were) to the *Civilisation Cyclus.*

[43] Chesterton, Gilbert Keith. *The Common Man.* London: Sheed and Ward, 1950, 16.

[44] Crinson, Mark. "Architecture and 'National Projection' between the Wars." In *Cultural Identities and the Aesthetics of Britishness*, edited by Dana Arnold, 182–99. Manchester: Manchester University Press, 2004, 195.

[45] Lord Bertrand Russell (1872–1970).
Russell, Bertrand. *Russell: Bertrand Russell's Best.*
Edited by Robert E. Egner. London and New York: Routledge, 2009, 81.

[46] TGA 8812.1.3.646. Unpublished biographical notes dated 1944, Kenneth Clark papers.

[47] Waissenberger, R. *Essay: Art and Humanity – The Work of Siegfried Charoux*. Vienna, Brüder Rosenbaum, 1967. np. Charoux's book collection, on display at the LEMU, Austria, reveals broader influences, particularly: Etruscan Sculptures; painters Paul Cézanne (1839–1906) and Augustus John (1878–1961); sculptor Henry Moore (1898–1986) and *The Meaning of Art* (1931) written by Herbert Read (1893–1968).

[48] Read, H. "New Aspects of British Sculpture, in British Council." In *The XXVI Venice Biennale: The British Pavilion*, London: Westminster Press, 1952.

[49] Garlake, Margaret. "Material, Methods and Modernism: British Sculpture C.1950." *The Sculpture Journal* 17, no. 2 (2008): 51–62.

[50] Anon. *Modern Centaur*, 1957.
Press cuttings, Charoux Archive, LEMU, Austria.

[51] RAA *Summer Exhibition Catalogue*, Royal Academy of Arts, London. 1957.
Watercolour study for *Man* (1957) listing 1026, 64.
Also, *Man, a* cemented iron sculpture, listing 1434, 91.

[52] Anon. *Sculpture in the Park*, 1957. Press cuttings, Charoux Archive, LEMU, Austria.

[53] As depicted in a photograph, scaled by a man standing beside the monumental sculpture of *Motorcycle* in an unattributed copy of *She* magazine (1957). Press cuttings, Charoux Archive, LEMU, Austria.

[54] Anon, as at note 50

[55] Anon. *A Philistine in Holland Park*, 1957. Press cuttings, Charoux Archive, LEMU, Austria.

[56] https://www.iomtt.com/, accessed 12 April 2021.

[57] Cavanagh, Terry. *Public Sculpture of South London.* Liverpool: Liverpool University Press, 2007, 32–33.

[58] http://news.bbc.co.uk/onthisday/hi/dates/stories/may/14/newsid_2511000/2511733.stm, accessed 01 May 2020.

[59] https://www.tate.org.uk/art/artworks/epstein-torso-in-metal-from-the-rock-drill-t00340, accessed 09 January 2024.

[60] Cavanagh, as at note 57.

[61] Ibid., the date of the *Motorcycle* installation has been variously noted as both 1960 and 1962.

[62] https://twitter.com/cwcsouthbankpl/status/1133701072831340544, accessed 16 November 2021.

[63] The 'crowded stance' refers to the dense capacity of public transport prior to the social distancing imposed as a health measure for the containment of the Coronavirus pandemic of 2020 prevailing during the writing of this monograph.

64 Anon. "Obituary: Siegfried Charoux – A Distinguished Sculptor." *The Times*, 28 April 1967, 12.

65 'Siegfried Charoux – Der Bildhauer als Maler' ('The Sculptor as Painter'). http://www.tv21.at/l/langenzersdorf-museum-siegfried-charoux-der-bildhauer-als-maler/, accessed 05 July 2017.

66 Laws, Frederick. "Youth and Music in Sculpture." *The Manchester Guardian*, 14 August 1958, 5.

67 Waltl, Christian. "Siegfried Charoux: A Sculptor in Exile in England." Unpublished thesis (MA), University of Vienna, Austria, 1997, 124.

68 Jars of the striking cobalt blue powder that were probably mixed into the material for *Cellist* (1958–1959) remain at Charoux's studio, which courtesy of the present owners the author first visited on 30 November 2016.

69 Sewter, A. C. "Sculpture in the Rain." *The Manchester Guardian*, 05 June 1958, 5.

70 RAA *Summer Exhibition Catalogue*, 1958.
Cellist (1958), preparatory watercolour, listing number 861, 56.
Cellist (1958), cobalt cement, listing number 1417, 93.
Also, RAA *Summer Exhibition Catalogue*, Royal Academy of Arts, London, 1967.
Cellist, fibreglass for bronze, listing number 1435, 90.

71 Anon. "The Cellist." *London Town vol.* LX, no. 710 (February 1959): 38.

72 Cavanagh, as at note 57, 360–362.
A smaller variation of *Cellist* is shown on the cover of the German language version of the Charoux Brochure, see Bockstefl, Gregor-Anatol, Siegfried Charoux. Bildhauer und Maler (Sculptor and Painter), Marktgemeinde Langenzersdorf, 2017, inventory number A0038, LEMU, Austria; together with two other similar smaller maquettes.

73 Cavanagh, as at note 57, 360–362.

74 Sandilands, G. S. "London County Council as Art Patron: II." *The Studio (*1960): 43–45.

75 Anon. *The Architects' Journal vol.* 133, no. 3454 (29 June 1961): 3.

76 Cavanagh, as at note 57, 360–362.

77 Letter of 06 December 1981 to Mr Erich Gusel from Margarethe Charoux, Charoux Archive, LEMU, Austria.

78 Letter of 03 January 1983 to Mr Erich Gusel from Margarethe Charoux, Charoux Archive, LEMU, Austria.

79 Letter of 11 February 1983 to Mr Walter Knofel, Chairman and Erich Gusel, Secretary of the Charoux Museum from Michael Kaye, General Administrator for the Royal Festival Hall, Charoux Archive, LEMU, Austria.

80 Letter of 17 December 1984 to Mr Erich Gusel of the Royal Festival Hall from Margarethe Charoux, Charoux Archive, LEMU, Austria.

81 Cavanagh, as at note 57, 360–362.

82 Jolivette. Catherine. "London Pride: 1951 and Figurative Sculpture at the South Bank Exhibition." *The Sculpture Journal* 17, no. 2 (2008): 23–36.

London Pride (1951), previously titled *Leisure*, exhibited by Frank Dobson at the Festival of Britain was gifted by Mary Dobson in 1987, where situated outside the National Theatre.
Also see http://www.frankdobsonartist.com/, accessed 24 January 2017.

83 Veasey, Melanie. "Academic Paper: Forming a Community: Maquette for the Neighbours (1957–59)". London: Paul Mellon Centre for Studies in British Arts, 13 October 2017.

84 Elvis Aaron Presley 'Elvis' (1935–1977).

85 The British 'Beatles' comprised John Lennon (1940–1980), Paul McCartney (1942–), Richard Starkey known as Ringo Starr (1940–) and George Harrison (1943–2001).

86 RAA *Summer Exhibition Catalogue*, 1961.
Violinist (1959), statuette, bronze, listing number 1270, 82.

87 RAA *Summer Exhibition Catalogue*, 1959.
Violinist (1959), preparatory watercolour, listing number 969, 64.

88 *RAA Summer Exhibition Catalogue*, 1964.
Poet (1957–1962) seated, figure, cement, listing number 1096, 75.
It is not known whether this was a maquette or a full-sized sculpture.

89 Waissenberger, as at note 47.

90 Email correspondence of 01 April 2021 between Gregor-Anatol Bockstefl and the author.

91 Potential British candidates for the *Poet* might have included John Masefield (1878–1967) as Poet Laureate (1930–67) famed for his *Sea Ballads* published 1902 most popularly *Sea Fever*. This maritime theme was in accord with Charoux's love of Cornwall where he frequently painted seascapes. For other popular poets of the era, I am grateful for the suggestions of Dr Oliver Teale (Loughborough University): T. S. Eliot (1888–1965) celebrated in the 1950s or perhaps Dylan Thomas (1914–53) 'who was romanticised as an example of the tragic poet (alcoholism, troubled relationships, an early death — only a few years before Charoux created his sculpture)'. As namesake, Siegfried Sassoon (1886–1967) was also a well-known early twentieth-century poet. The possibility of an Austrian, German, or French poet cannot be excluded. Email exchange of 24 July 2017 with Dr Oliver Teale, Lecturer in English, Loughborough University to the author. Poets such as Philip Larkin (1922–85) and Ted Hughes (1930–98) were not popularised until the mid-1960s.

92 Email correspondence of 24 July 2017 between Dr Oliver Teale, Lecturer in English, Loughborough University and the author.

93 RAA *Summer Exhibition Catalogue*, Royal Academy of Arts, London, 1968.
Newspaper Reader (1960), fibre glass for bronze, listing 1200, 79.

94 Although there are *Reader* entries in the Royal Academy's *Summer Exhibition Catalogue* for 1960, 95 and 1961, 86, it may be assumed from the sculpture dates, that these pertain to the *Newspaper Reader* (1960): for 1960, *Reader*, statue, cemented metal, listing 1454; for 1961 *Reader* bronze maquette, listing 1328 and *Reader*, cement, listing 1334. For the later *Reader* (1962) there are no exhibition records and perhaps the juvenile '*Reader*' may be appropriately translated from its German title *Lesender* (Reading) as 'Student'.

95 Letter of 28 September 1962 from Erwin Camp to Margarethe Charoux.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–68. File 2.32.

96 London Metropolitan Archives. LCC/CL/1/99. Council Order HO/R78/IV, 28 March 1959.
Also Pereira, as at note 21, 100.

97 https://historicengland.org.uk/listing/the-list/list-entry/1031596, accessed 10 January 2024.

[98] Charoux, Siegfried. "Forsake Sculpture." *Art Quarterly (British)* 1, no. 2 (Autumn 1957): 68–69. Consequently, it may reasonably be assumed that Charoux had already resolved this maquette before his proposal to the London County Council in March 1958, some six months later.

[99] Waltl, as at note 67, 17 (biography).

[100] http://www.britishlistedbuildings.co.uk/101031596-the-neighbours-sculpture-at-highbury-quadrant-estate-highbury-east-ward#.WYmcLFGQwwk, accessed 24 January 2016.

[101] Veasey, Melanie. "'Reforming Academicians', Sculptors of the Royal Academy of Arts, c. 1948–1959." Unpublished thesis (PhD), Loughborough University, 2018, 199.

[102] Anon. 'The New Neighbours', *The Evening News*, 15 September 1959, 3.

[103] Anon. 'Bogeyman for City Tories: Unveiling in Islington', *The Guardian*, 16 September 1959, 8.

[104] Dr Julia Kelly in conversation with the author on 03 May 2017.
For Abbot and Costello meet Dr Jekyll and Mr Hyde see
http://www.imdb.com/title/tt0045469/, accessed 04 May 2017.

[105] RAA *Summer Exhibition Catalogue,* Royal Academy of Arts, London, 1959.
The Neighbours, group, cemented iron. For the London County Council Quadrant Estate, Highbury, listing 1448, 94.

[106] Anon. 'Savouries and Sweets', *The Observer*, 3 May 1959, 18.

[107] Sandilands, as at note 74.

[108] Ibid.

[109] Anon., as at note 102.

[110] https://en.oxforddictionaries.com/definition/us/thousand-yard_stare, accessed 02 July 2017.
'Thousand-yard stare': a vacant or unfocused gaze into the distance, seen as characteristic of a war-weary or traumatized soldier.

[111] Davison, Peter. *George Orwell a Life in Letters.* London: Harvill Secker, 2010, 422.
Barnhill, a house on Astor's Jura estate in Scotland, provided sanctuary for the recently widowed Orwell as he fought to complete *Nineteen Eighty Four* whilst his health rapidly deteriorated. Shortly after his celebrated novel was published in 1949, he received palliative care at a Tuberculosis Sanatorium in the Cotswolds and died on 21 January 1950.

[112] RAA *Summer Exhibition Catalogue*, Royal Academy of Arts, London, 1962.
Survivor (1960), standing figure, cement, listing number 1072, 74.
Survivor (1960), maquette, bronze, listing number 1133, 80.
Survivor (1962), fibre glass for bronze, was exhibited at Charoux's Retrospective in 1968, listing 1201, 79.

[113] Maquette or smaller variation for the *Survivor* (c.1960), plaster, on display courtesy of Ruth and Mark Beedle, London. 'Out of Austria: Austrian artists in exile in Great Britain, 1933-1945', Ben Uri Gallery, 14 March to 29 April 2018, curated by Sarah MacDougall.

[114] Oliffe Richmond (1919–1977).
https://historicengland.org.uk/listing/the-list/list-entry/1385809, accessed 10 May 2021.
Gifted by the London County Council, *Striding Man* (1962) is located at the Charter School, Dulwich, London.

[115] Spencer, Charles S. "First Commonwealth Arts Festival, Australian Artists in London." *Art and Australia* 3, no. 3 (1965): 215.

[116] Chamot, as at note 33, 98–99.

[117] Martin Luther King Jr. (1929–1968).

[118] https://www.youtube.com/watch?v=vP4iY1TtS3s, accessed 16 November 2020.
'I have a dream' is extracted from King's oft quoted speech on 28 August 1963 at the March on Washington for Jobs and Freedom calling for racial equality.

[119] Gloria Marie Steinem (1934–).

[120] http://www.gloriasteinem.com/accessed 31 August 2020.

[121] Waltl, as at note 67, 186.
Gerald Gardiner (1900–1990), was the Labour Lord Chancellor (1964–70).
Lesly Trouson (nd–1966).

[122] RAA *Summer Exhibition Catalogue*, 1963.
Judge (1963) watercolour, listing 903, 61.
Civilisation: The Judge, statuette, bronze, listing 1267, 83.

[123] http://www.tate.org.uk/art/artworks/charoux-civilization-the-judge-t00597,
accessed 03 June 2017. The original maquette for *The Judge*, made of synthetic resin, is held by the LEMU Collection, Austria, inventory number A0032, height 50 cm, see Bockstefl, Gregor-Anatol, Siegfried Charoux. *Bildhauer und Maler* (Sculptor and Painter), Marktgemeinde Langenzersdorf, 2017.
Additionally, a black bronze version of *The Judge* was donated by the Astor family to the LEMU in 2003, inventory number A0234: this is possibly one piece from a series of six.

[124] Art UK. "The Judge" https://artuk.org/discover/artworks/the-judge-244723,
accessed 17 February 2022. See Beecroft Art Gallery Accession Card, January 1965.

[125] Letter of 23 January 1968 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.37.
Also, Letter of 13 April 1970 from Erwin Camp to Margarethe Charoux.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.155.

[126] A Staff Reporter, 'The Queen opens £1m courts', *The Times*. 02 October 1968, 2.
More recently, the *Judge* (1962) was featured in the film *The Children Act* (2018).
Copyright permission was granted by The Estate of Siegfried Charoux and a replica of the *Judge* was made for filming purposes. Email of 07 September 2018 from Gregor-Anatol Bockstefl to the author.

[127] Anon. Lord Gardiner, Ex-Judicial Head and Reformer of Laws Dies at 89.
The New York Times, see https://www.nytimes.com/1990/01/10/obituaries/lord-gardiner-ex-judicial-head-and-reformer-of-laws-dies-at-89.html, accessed 10 January 2024.

[128] https://www.eoc.org.uk/, accessed 31 August 2020.

Chapter Six
Repatriation
1967 onwards

Despite his health failing, Charoux wished to create a replacement for his original *Lessing Monument* (1931), fig 1.13, and fig. 6.2, which had been removed by the National Socialists in 1939. He began to recast a similar sculpture in 1962, which was officially commissioned by the City of Vienna in 1963.[1] Conceptually, the new edition replicated the original sculpture, though stylistically, it proved impossible for Charoux to emulate his earlier mannered technique; consequently, a more dynamic physical presence evolved. However, there were three significant changes to this new *Lessing Monument* (1962–65), fig. 6.1 and fig. 6.3. The left hand was lowered from the heart, and the right rather than the left knee was raised,[2] also, poignantly, the sculpture's head no longer gazed defiantly into the distance; instead, the eyes were altered as downcast in sorrowful remembrance of the Holocaust victims; with this gesture Charoux paid tribute to the great humanitarian tragedy of the twentieth century.

Beset by political wrangling about a suitable location, doubts arose about whether the monument would be publicly placed.[3] The new *Lessing Memorial* was unveiled in 1968 below the Ruprechtskirche (Rupert's Church) at Morzinplatz, Vienna, where it remained until 1981; then, it was moved to the original version's installation site at Judenplatz.[4] Fittingly, the austere concrete manifestation of the *Judenplatz Holocaust Memorial (2000)*, more commonly known as the *Nameless Library* created by the British sculptor Rachel Whiteread,[5] was also installed at Judenplatz at the beginning of the new millennium.[6] Collaboratively, the *Lessing Monument* and the *Nameless Library* amplify their memorialisation of the crimes against the Jewish people, which are documented in the nearby Museum Judenplatz.[7]

Convalescing after further illness, though losing none of his humour, Charoux wrote to his friend Wheeler, then the retiring President of the Royal Academy, 'the match ended twenty-seven doctors versus little me and it seems in my favour'.[8] Expressively, in reflective mood he continued, 'thank you for your friendship, it was one of the things which made it worthwhile to hold on to and give life another try' having abandoned Vienna in 1935.[9] Revealing a glimpse of the language challenge for the émigré, in this candid letter he further mused, 'my God, what gramar [sic] after thirty years in England!'.[10]

Amongst the last of Charoux's sculptures was *Standing Man* **(**1965), fig. 6.4, completed as his health markedly declined. This work was graphically influenced by Giacometti's ethereal *Walking Man*

constructs as abstract and dematerialised. Gregor-Anatol Bockstefl (2017) suggests that *Standing Man* was perhaps an allegory of Charoux's 'developing personal battle with cancer' when juxtaposed against his earlier, robust *Standing Man* (*Athlete)* (1940–41) fig. 2.2.[11] Taut yet fluid, *Standing Man* (1965) presents a finely crafted figure of slender limbs and a diminishing torso. The silhouette of this figure, especially the definition of the shoulders, conveyed a skeletal quality. Moreover, the poise of *Standing Man* (1965) resonates with the human fragility expressed in Charoux's post-war figure *Survivor* (1960).

Painting was less exhausting, and of his collection on canvas, Charoux used to say, 'these will keep us in our old age!',[12] including *Portrait of Margarethe Charoux* **(**c.1950) by Charoux, fig. 6.5. Throughout, he also continued to experiment with watercolours, his themes as Margarethe described: 'Music, Listeners, Readers, Flowers … Doctors and patient [sic] everything that happened in his life … the last one, still on the easel, a lovely flower piece, expressing his hope, his belief in the futur [sic], gay and happy.'[13]

Tragically, Charoux's cancer returned and was the cause of his death on 23 April 1967;[14] he was cremated at Golders Green Crematorium on 1 May 1967.[15] Astor and Wheeler attended the service with many of Charoux's fellow Academicians. Astor and Wheeler wrote fulsome obituaries for Charoux which added a rich texture to the details of his private life:[16] 'his London home with its piano, indoor plants, over-flowing bookshelves and rich compost of his own and other artists' works, always exhaled a Continental atmosphere'.[17]

A synthetic resin version of the *Poet* was eventually to be installed as the guardian of the sculptor's grave. Charoux had originally requested that his urn be buried at the cemetery of the Lower Austrian community of Sulz im Wienerwald, where the *Poet* replaced a tombstone. However, in 1976, Margarethe Charoux accepted an honorary 'devoted' grave from the City of Vienna at the Vienna Central Cemetery (Wiener Zentralfriedhof), 'devoted' differentiating the grave of an honoured citizen, as proof of higher civic recognition of the deceased by the City of Vienna. Charoux's urn was then carefully transferred to the Vienna Central Cemetery: Margarethe Charoux, standing beside Charoux's grave, fig. 6.6. Notably, Charoux's grave was opposite those of friends Georg and Bettina Ehrlich, who had undertaken a similar final homecoming to Vienna.

After Charoux's death, Astor invited Margarethe to stay at his family home as she grieved for her husband.[18] Welcomed, she continued with regular visits, and five years later, she shared Astor's sixtieth birthday with the family, observing that 'he looks so much younger'.[19] As the couple had done before Charoux's death, Margarethe continued to spend Christmas with Astor.[20] Despite the

difference in their ages, Astor remained a lifelong friend. Margarethe's solitary life progressed as she sought to reconnect with her Jewish heritage, visiting Israel in 1974.[21]

Margarethe and Astor also continued to work together to address how to promote Charoux's legacy and London studio. The challenges of seeking professional success had seemed heavily weighted against Charoux upon his arrival in London in September 1935. During the intervening years, he had re-established and expanded his professional practice with flair and acumen, so much so that, at the time of his death, Charoux was recognised as one of the foremost figurative British sculptors of the post-war period, in demand for his portrait busts of public people and for his public sculptures. Fêted as a Royal Academician, he was a source of bold inspiration for his students while simultaneously being socially well-connected with close friends who were members of the British establishment. Charoux's great personal charm and social engagement were undoubtedly the foundation of his professional success in Britain.

Similarly, Charoux's keen participation within the artistic community of the Royal Academy and the frequent display of his works at that most British of spectacles, the annual 'Summer Exhibition', had enabled him to access an exclusive artistic community. Consequently, Charoux's acclaimed posthumous retrospective at the Royal Academy's 'Summer Exhibition' in 1968 was a great success, fig 6.7.

Charoux's adherence to the recognisably figurative, a style that had waned during the 1950s identifies him as a vital link in the continuity of British figuration tradition that would have a resurgence in the late twentieth century. Charoux's work was exhibited beside that of his artistic peers: Dobson, Hepworth, Kennington, Lambert, Moore, Skeaping,[22] Michael Ayrton,[23] Ralph Brown,[24] Clatworthy, Frink**,** Ghisha Koenig,[25] and the young modellers Caro and Philip King.[26]

Moreover, Charoux had identified the zeitgeist of the Americanisation of post-war Britain as evidenced in *The Pedestrian* (1951) long before the term pop art had been invented preceding Hamilton's iconic collage *Just what is it that makes today's home so different, so appealing?* (1956) or Blake's album sleeve design for the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, released in 1967.[27]

Yet the problematic question of memorial remained and how best to celebrate the legacy of such a distinguished artist? Astor had purchased the Temple Fortune Hill studio property on behalf of the couple in 1959, offering them the stability of a permanent home.[28] Their home was modestly furnished as 'rather minimalist with a few pieces of plain furniture … with two stools that Charoux

had made himself', the walls decorated with Charoux's 'lively paintings of musicians'.[29] Over time, it had become a vibrant and hospitable sanctuary for Charoux and Margarethe and artists, aristocrats, and politicians alike. Commenting on the effect of Charoux's and Margarethe's 'warm friendship', Astor revealed that 'even the austere Stafford Cripps would unbend in their company.'[30]

Tentatively, Margarethe welcomed 'art students and their Masters visiting the studio and looking at the works',[31] a venture which Margarethe, the Masters and students considered successful. Continuing with these study visits, she wrote, 'it is most invigorating. They are all ages and sizes and seeing them looking, touching, seeing the works and, obviously, benefitting, seemed to bring Charoux somehow back again'.[32] Margarethe later confided to a friend that 'at the beginning, when they came in summer, I was troubled, but now I find it good for Charoux and stimulating for me, to see how much he has to give'.[33] By the time the studio visits were frequent events, they allowed Margarethe to sell some of the smaller works. She enthused that 'it was wonderful to watch the people … I answer questions, explain, recall episodes, and if I forget something I had told them before, like anecdotes, things that Charoux did and said, the young Master reminds me, prompts me. As each time there are different people amongst his flock.'[34] The students' studio visits had convinced Margarethe that Charoux's studio could be opened to a broader audience.

Changing doctors, Margarethe's new woman Czech practitioner in London loved Charoux's works, visited the studio and introduced Margarethe to her friends, including one who worked at the Austrian Embassy. The Austrian Embassy representative followed up and enquired if they might bring about thirty people to visit? Startled by such a large number Margarethe declared 'I nearly fainted'![35] The Austrian Ambassador, Kurt Enderl,[36] his wife, the English opera soprano Adele Leigh,[37] and guests arrived at Charoux's studio at 6 o'clock on 21 May 1976.[38] The evening was a tremendous success, with Astor in attendance to support Margarethe at this prestigious event.[39]

With the daunting task of organising Charoux's estate, Margarethe endeavoured to leave Charoux's studio and workshop in situ 'as a museum'.[40] These arrangements took several years to set in motion. In 1973, Astor assisted Margarethe in approaching Hampstead Garden Suburb for the necessary planning permission to redesignate the studio as a museum.[41]

At that time, few personalised museums in Britain were dedicated to sculpture. Best known was Moore's home at Perry Green in Hertfordshire, which was then his studio and the base for his commercial enterprise. Clients could visit to discuss his latest sculptures with Moore and view strategically placed works in the open fields of his increasingly vast estate. After Moore's death in 1986 and that of his wife Irina in 1989, their family managed their estate until 2004, when the Henry

Moore Foundation acquired it and, following extensive renovations, was opened to the public.[42] Of Moore's many sculptures generously gifted to the Tate, Margarethe would later amusingly describe the permanent display in the main hall 'like an over-stuffed parlour, too many big lumps in too small a space'.[43]

Further afield in St. Ives, Cornwall, Hepworth's more modest studio home would be preserved by her family after the tragedy of her accidental death in 1975.[44] Gifted in her will to the nation as the 'Barbara Hepworth Museum and Sculpture Garden', Tate has managed the estate since 1980. Although Charoux regularly holidayed in Cornwall, it is not known whether Hepworth and Charoux ever met, although he was probably aware of her studio.

Dora Gordine's bespoke designed studio home, Dorich House in Richmond, offered a similar museum legacy.[45] Finding a custodian for Gordine's generous bequest of Dorich House proved to be troublesome despite instructions to her executors that 'various charitable organisations' might be the recipient, or possibly, 'the Greater London Council, the Victoria and Albert Museum and the National Trust in that order.'[46] In 1994, five years after her death, Kingston University eventually took over Gordine's estate; however, it was not awarded museum status until 2004.[47] As art historian Fran Lloyd (2018) observed of Hepworth's and Gordine's estates, their studio homes provided an 'intimate environment in which their work was created, displayed and experienced'.[48] Notably, though, Moore and Hepworth were regarded as fundamentally British. Charoux and Gordine were considered outsiders even though both had British citizenship and had exhibited extensively at British events, including the prestigious Festival of Britain.[49] Therefore, it may be argued that because of their non-British 'otherness', the administration of their generous legacies became complicated and perplexing.

Perhaps the only successful Viennese émigré museum in London was not that of an artist but the pioneering psychoanalyst, Sigmund Freud,[50] whose home became the Freud Museum, which opened on 28 July 1986,[51] at the behest of his daughter, the child psychoanalyst Anna Freud.[52] Freud's son, Lucian, would be recognised as one of the greatest British figurative artists of the twentieth century.[53]

Margarethe's original vision for the Charoux Museum could have offered a similar approximation to the Hepworth and Gordine museums, although each studio home was as diverse in ambience, character, and location as their sculptors' personalities. Lamentably, though perhaps inevitably, the planning application for the Charoux Museum lingered on and was eventually defeated in 1974 by an objection which referenced the fact that the museum would have a detrimental impact on a

compact residential area. The Hampstead Garden Suburb launched an appeal and even offered to purchase the home at market value from the neighbour who had thwarted the proposed museum.[54] All endeavours were unsuccessful, and plans for the studio museum were set aside. As a memorial, Astor inquired about the possibility of securing a heritage blue plaque for the property, though this was not pursued.[55]

Despite significant legal and logistical obstacles, Margarethe was determined that Charoux's legacy would be preserved. She acknowledged that 'I had a gigantic job before me, trying to have the studio in which he worked re-decorated, but keeping it the way it was when he was there'.[56] There is no doubt that the professional expertise that Margarethe had demonstrated in her early career as an international business trader and her skills as a 'clever … but completely modest' person enabled her to accomplish her task.[57]

She began to explore alternative venues beyond Britain, where Charoux's canon might be safeguarded for posterity while being accessible to the public. When peace had resumed after the war, Charoux's reinvigorated professional contacts in Austria had brought important commissions for notable public sculptures in the City of Vienna, including the *Richard Strauss Monument* (1958), fig. 4.16, the *Bertha von Suttner Memorial* (1959)*, fig. 4.17,* and the replacement *Lessing Memorial* (1962–65) fig. 6.1 and 6.3. Accordingly, it was to her homeland that Margarethe turned to explore a possible venue for the Charoux Museum.

Margarethe's Viennese connections introduced her to the art historian Elisabeth Koller-Glück,[58] who suggested that Charoux's legacy might be transferred to the Hanak Museum in Langenzersdorf, Lower Austria, which since 2014 has been named the Langenzersdorf Museum; located a short journey from the centre of Vienna. The Hanak Museum was custodian to the work of the sculptor Anton Hanak, who had lived for over twenty years in Langenzersdorf and under whom Charoux was believed to have studied at the Vienna School of Applied Arts. However, as discussed in Chapter One, it has not been possible to prove their professional connection to date, though the chronological overlap and visual resonance between the work of the two artists justified the proposed co-location of their works.

In Vienna in 1978, Koller-Glück introduced Margarethe to the custodian of the Hanak Museum, Erich Gusel.[59] Margarethe proposed to donate the Charoux Collection to the Community of Langenzersdorf if it was possible to set up appropriate exhibition halls and a sculpture garden. Hereafter, negotiations began with the Community of Langenzersdorf, converting a former garage adjacent to the Hanak Museum into the new Charoux Museum by adding two additional floors.[60]

Gusel visited Charoux's studio at Temple Fortune Hill in 1980 and, under Margarethe's direction, prepared an inventory and made sketches of the studio and the garden.[61] Many of Charoux's sculptures had been displayed in the garden, giving it the semblance of a sculpture park, which neighbouring children loved to view through the hedge.[62] The distances between the sculptures in the studio and garden were meticulously measured[63] so that they could be placed in the same positions in the Charoux Museum's newly planned sculpture garden.[64] Shortly afterwards, the building of the Charoux Museum commenced in Langenzersdorf. Margarethe funded most of the building costs and supplemented them with subsidies from the Community of Langenzersdorf, the State of Lower Austria, the City of Vienna and private donations.[65]

A convoy of lorries transported the sculptures when they were relocated to the Charoux Museum in the summer of 1981,[66] fig. 6.8. Thanks to Margarethe's loyalty and persistence, the Charoux Museum opened to the public on 12 June 1982, although sadly, Margarethe was unwell and unable to attend the opening ceremony. When recuperated, Margarethe visited the Charoux Collection at the Langenzersdorf Museum, which continues to promote Charoux's and Hanak's legacies, fig. 6.9.[67]

Her childhood friend, Erwin Camp,[68] wrote to congratulate Margarethe on her 'perseverance and courage to have selected the right place, Langenzersdorf, for the Charoux *Nachlass*'[69] Camp, who now lived in America, had reconnected with Charoux and Margarethe in London after the war. He had become a keen collector of Charoux's work and was determined to assist Margarethe in promoting her husband's work in America. Through his business connections, Camp endeavoured to interest the wealthy American art collectors, the Mellon family, in Charoux's estate; to what degree of success is unknown.[70] Camp also succeeded in organising an exhibition of Charoux's work at the Department of Fine Arts, Lehigh University, Bethlehem, Pennsylvania, scheduled for three weeks from 11 May to 9 June 1969.[71] Camp approached the Marlborough Galleries concerning another exhibition in America, however, they declined. Urging sensitivity, Camp encouraged Margarethe to 'keep in mind that there might have been a conflict of interest with Moore and Hepworth' for Marlborough Galleries.[72]

Margarethe had to defend Charoux's posthumous reputation when, in 1974, an art dealer purported to sell 'the only known set of four paintings by this internationally famous sculptor: *Violinist*, *Chess Players*, *Doctor and Patient*, *Diagnosis and Doctor and Patient – Operation*. They are to be sold as a set for £2,200.'[73] Margarethe contacted the art dealer to insist that this 'untrue statement' be corrected, given that other similar Charoux works were available for sale.[74] Reluctantly, the gallery removed its misleading advertising.

In 1975, the Ashgate Gallery in Farnham, Surrey, organised a posthumous exhibition of Charoux's large sculptures displayed in the grounds of the Arts Council's newly built Redgrave Theatre, where Charoux's watercolours were exhibited in the restaurant.[75] Charoux's smaller sculptures and more paintings were displayed in the Ashgate Gallery.[76] Margarethe considered that 'the exhibition was good, mainly because it brought Charoux out again and was well received. We sold a few bits, the *Piano Player*, *The Neighbours*, a small painting, and drawing … It was a good show'.[77] She continued, 'the main effect is that Charoux is beeing [sic] seen and talked about, appreciated and not forgotten'.[78]

In recognition of her historic contribution and ongoing promotion of Charoux's legacy, Margarethe was awarded Honorary Citizen of Langenzersdorf on 21 October 1982.[79] After she died in 1985, Margarethe was laid to rest beside Charoux in their shared grave in Vienna, upon which the whimsical figure of the *Poet* (1957–62) was placed, fig. 6.10. Later, a bronze cast of the *Poet* was also made, probably in 1981, for a planned Charoux presentation at the Langenzersdorf Museum.[80]

Margarethe had been a powerful influence upon Charoux's career, initially introducing his works to art exhibitions in the European countries where she had travelled on business, leaving her beloved Vienna to establish a home in London and, due to the Second World War, relinquishing her business activities and international travel to support Charoux's success in Britain. Her contribution to Charoux's canon and the preservation of his legacy at the Langenzersdorf Museum should be celebrated.

Mark and Ruth Beedle purchased Charoux's London studio from David Astor in 1986.[81] Resident at the time of writing this monograph, Mark, an architect and Ruth, a teacher and ceramicist, have carefully restored the property, influenced by the spirit of place in accordance with Charoux's philosophy as a working studio and home. On 26 September 2021, in association with the émigrés' Insiders/Outsiders Festival, an online event was simultaneously broadcast from Charoux's studio and the Langenzersdorf Museum, titled, 'An insistence on freedom – A celebration of Siegfried Charoux's life and work.[82] This celebration of Charoux's life acknowledged a resurgence of interest in émigré artists who had made Britain their physical, if not entirely spiritual, home.

Charoux's British experience and that of his émigré friends, including Ehrlich and Nimptsch, resonated with the passion of Orwell's famous essay, 'The Lion and the Unicorn: Socialism and the English Genius':[83]

> *One cannot see the modern world as it is unless one recognises the overwhelming strength of patriotism, national loyalty. In certain circumstances it can break down, at certain levels of civilisation it does not exist, but as a positive force there is nothing to set beside it … anyone able to use his eyes knows that the average human behaviour differs enormously from country to country.*[84]

Charoux's social observations enabled him to consider the patriotic nature and characteristics of twentieth-century Viennese and British citizens. His keen inquiry into the motivations and wartime deprivations of democracy, its civilising facets and inherent freedoms became the abiding inspiration for his sculptures. Additionally, as the beneficiary of Astor's generous patronage, Charoux indulged in an aesthetic exploration of his professional practice, which would otherwise not have been feasible.

Charoux's inter-war sculptures, especially the *Fries der Arbeit* (Frieze of Work) (1931), fig. 1.12 from which his subsequent works may be traced, initiated his incisive social narrative. His political figures, especially *Authority* (1944), fig. 2.4 can be directly aligned with those created by the next generation when Frink would similarly eschew the geometry of taut metal for figurative associations with freedom. Her *Googleheads* series 1967–69, which scaled the human head and concealed the eyes behind huge surface polished sunglasses, was inspired by the notorious Algerian war leader General Mohamed Oufkir,[85] revealed in her work as 'a monster, the brainless killer behind the goggles'.[86] Although Charoux's aesthetic lacked the post-war dystopian distortions popularised by Butler's *Unknown Political Prisoner* (1951) or Chadwick's *The Watchers* (1960), significantly, his work perpetuated the British figurative tradition. Most notably, with his iconic bas-relief *The Islanders* (1951), fig. 4.1, as a universal man and woman of their time or representations of the 'common man' perhaps best personified in his *Civilisation Cyclus.* Charoux typified British post-war personalities, particularly *The Neighbours* (1959), fig. 5.1, still cherished in the Islington community.[87] Contemporary sculptors have progressed this tradition of figurative identity, perhaps best exemplified by Antony Gormley, whose expansive retrospective was held at the Royal Academy in 2019.[88]

Charoux might, therefore, be credited with a far greater influence upon British figurative sculpture through his representations of freedom and 'Englishness' or 'Britishness' being more profound than previously recognised. Charoux was an extraordinarily gifted personality, the complexity of whose work continues to be rediscovered and re-appraised. Crucially then, when Charoux's legacy was relocated from London to Austria, this physical displacement of his canon may have contributed to the lacuna in a British acknowledgement of his artistic importance. And so, to Austria, where Charoux's beguiling sculptures beckon.

Chapter Six – Notes

1 Bockstefl, Gregor-Anatol. *Siegfried Charoux. Bildhauer und Maler (Sculptor and Painter).* Marktgemeinde Langenzersdorf, 2017, 24.

2 Email of 30 June 2021 from Gregor-Anatol Bockstefl to the author.

3 Letter, nd, c. 1962, from Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 2.10.

4 Bockstefl, as at note 1.

5 Rachel Whiteread (1963–).

6 https://www.theguardian.com/culture/2000/oct/26/artsfeatures6, accessed 07 January 2021.

7 http://www.jmw.at/en/exhibitions/museum-judenplatz, accessed 19 January 2021.

8 Charles Wheeler's Paper, Henry Moore Institute, Leeds. Box 1999.11.2.

9 Ibid.

10 Ibid.

11 Bockstefl, as at note 1, 23–24, 36.

12 Letter of 05 April 1969 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.103.

13 Letter of 08 December 1967 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.31.

14 Letter of 23 April 1969 from Margarethe Charoux to Erwin Camp.
In his obituaries, Charoux's death was noted as 26 April, however Margarethe recorded the date as 23 April. Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.109.

15 ODNB. Gross, Hans Kurt. "Charoux, Siegfried Joseph (1896–1967)."
http://www.oxforddnb.com/view/article/32374, accessed 10 May 2020.

16 Astor's diaries confirm that throughout his life he continued to meet with Charoux and Margarethe for dinner, for example in one year: 13 April, 28 June, and 22 December 1962.
Western Library Oxford University, 15363/23.

17 Astor, David. "Mr Siegfried Charoux." *The Times*, 03 May 1967, 12.

18 Letter of 26 July 1967 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive. Fort Lauderdale, USA. 1962–1983. File 3.16.

19 Letter of 13 March 1972 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive. Fort Lauderdale, USA. 1962–1983. File 3.186.

20 Letter of 04 December 1972 from Margarethe Charoux to Erwin Camp
Erwin Camp Archive. Fort Lauderdale, USA. 1962–1983. File 3.209.

21 Letter of 19 April 1974 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive. Fort Lauderdale, USA. 1962–1983. File 3.260.

[22] Chapman, Keith. *Robert Clatworthy: Sculpture and Drawings.* London: Sansom & Co. Ltd. Introduction by Wood, Jon, 'The Sculpture of Robert Clatworthy', 2012, 6.

[23] Michael Ayrton (1921–1975).

[24] Ralph Brown (1928–2013).

[25] Ghisha Koenig (1921–1993).

[26] Philip King (1934–2021).

[27] https://www.tate.org.uk/art/artists/peter-blake-763, accessed 14 May 2021.

[28] Temple Fortune Hill, London NW11 7XN. This property was previously occupied by the society portrait painter Maurice Codnor for whom the studio was built in 1924.

[29] Email of 22 February 2019 from Mary Charras to the author.

[30] Astor, as at note 17.

[31] Letter of 24 June 1974 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.265.

[32] Letter of 19 November 1974 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.277–278.

[33] Letter of 27 January 1975 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.283.

[34] Letter of 17 March 1975 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.284–285.

[35] Letter of 05 April 1976 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.307.

[36] Kurt Enderl (1913–1985).

[37] Adele Leigh (1928–2004).

[38] Letter of 14 June 1976 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.309.

[39] Ibid.

[40] Email of 22 February 2019 from Mary Charras to the author.

[41] Hampstead Garden Suburb Trust, Ref 3665/F/6/90.

[42] Mitchinson, David et al. *Hoglands the Home of Henry and Irina Moore.* Aldershot: Lund Humphries, 2007, 7.

[43] Letter from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.168–171.

[44] https://www.tate.org.uk/visit/tate-st-ives/barbara-hepworth-museum-and-sculpture-garden, accessed 14 July 2020.

[45] 'Dorich' was the conflagration of Dora and Richard, her husband's name.

[46] Dora Gordine's letter to her executors dated 14 September 1980.
Lloyd, Fran. "Dora Gordine and Barbara Hepworth: Connections across Time and Space." https://www.dorichhousemuseum.org.uk/wp-content/uploads/sites/15/2018/05/Fran-Lloyd-Final-1.pdf, accessed 25 June 2020.

[47] Ibid.

[48] Ibid.

[49] Ibid.

[50] Sigmund Freud (1856–1939).

[51] https://www.freud.org.uk, accessed 16 November 2021.

[52] Anna Freud CBE (1895–1982).

[53] Lucian Michael Freud OM CH (1922–2011).

[54] Letter of 19 January 1976 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.300.

[55] Hampstead Garden Suburb Trust, Ref 3665/F/6/90.
Letter of 19 May 1976 from Astor to HGST.

[56] Letter of 28 January 1973 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.213.

[57] Email of 22 February 2019 from Mary Charras to the author.

[58] Elisabeth Koller-Glück (1923–2019).

[59] Erich Gusel (1923–2017).

[60] Email of 30 June 2021 from Gregor-Anatol Bockstefl to the author.

[61] Inventory prepared by Margarethe Charoux and Erich Gusel, 1980.
Charoux Archive, LEMU, Austria.

[62] Email of 22 February 2019 from Mary Charras to the author.

[63] Ibid.

[64] Email of 30 June 2021 from Gregor-Anatol Bockstefl to the author.
For reasons of conservation, the garden sculptures are now exhibited inside the Museum.

[65] Email of 30 June 2021 from Gregor-Anatol Bockstefl to the author.

[66] Hampstead Garden Suburb Trust, Ref 3665/F/6/90. File note dated 15 March 1984.

[67] http://www.lemu.at/charoux_bedeutung.htm, accessed 19 January 2021.

[68] Letter of 20 November 1967 from Roger Weiss to Professor Francis Quirk, Lehigh University. . Erwin Camp Archive, Fort Lauderdale, USA. 1926–1983. File 3.215.
Erwin Camp was by then the President of Camp and McInnes Hosiery Co., 40 E. 34 St.

New York, 10016.

69 Letter of 21 June 1983 from Erwin Camp to Margarethe Charoux.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 1.4.

70 Letter of 4 December 1967 from Erwin Camp to Margarethe Charoux.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.27.

71 Letter of 29 April 1969 from Erwin Camp to Margarethe Charoux.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.108.

72 Letter of 17 July 1969 from Erwin Camp to Margarethe Charoux.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.128.

73 Letter of 11 February from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.251.

74 Letter of 11 February from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.251.

75 https://farnhamtheatre.org.uk/, accessed 12 January 2024.

76 Letter of Spring, 1975 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.288.

77 Letter of 22 July 1975 from Margarethe Charoux to Erwin Camp.
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.291.

78 Letter of nd June 1975 from Margarethe Charoux to Erwin Camp
Erwin Camp Archive, Fort Lauderdale, USA. 1962–1983. File 3.293.

79 Email of 30 June 2021 from Gregor-Anatol Bockstefl to the author.

80 Gregor-Anatol Bockstefl in conversation with the author on 24 March 2021.
The bronze cast of the *Poet*, inventory number A0118, height 135 cm, Charoux Collection, LEMU, Austria.

81 Email of 20 January 2021 from Ruth and Mark Beedle to the author.

82 https://www.youtube.com/watch?v=ELbnwwiHIfY, accessed 16 November 2021.

83 Orwell, George. *Essays.* London: Penguin, 1968, 138.
'The Lion and the Unicorn: Socialism and the English Genius' was originally published in 1941.

84 Ibid.

85 General Mohamed Oufkir (1920–1972).

86 Gardiner, Stephen. *Frink: The Official Biography of Elisabeth Frink.* London: Harper Collins Publishers, 1999, 155.

87 Veasey, Melanie. "'An Insistence on Freedom': Siegfried Charoux's *Civilisation Cyclus*."
Sculpture Journal 28.1.7 (2019): 123–38.

88 https://www.royalacademy.org.uk/exhibition/antony-gormley, accessed 08 July 2021.

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3.5 *Man with Raised Hands* (c.1940s)
3.6 Royal Academy Selection Committee (1959), © Royal Academy of Arts

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4.17 *Bertha von Suttner Memorial* (1957, installed 1959)

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5.9 *Poet* (1957–1962)
5.10 *Newspaper Reader* (1960)
5.11 *Survivor* (1960)
5.12 *Judge* (1961)

Chapter Six

Images and Copyright

The following images are representative of Charoux's canon; consequently, for some of his sculptures, mainly those no longer extant, it has not been possible to identify the materials used nor to measure the dimensions.

Chapter One
The Viennese Years
1896–1935

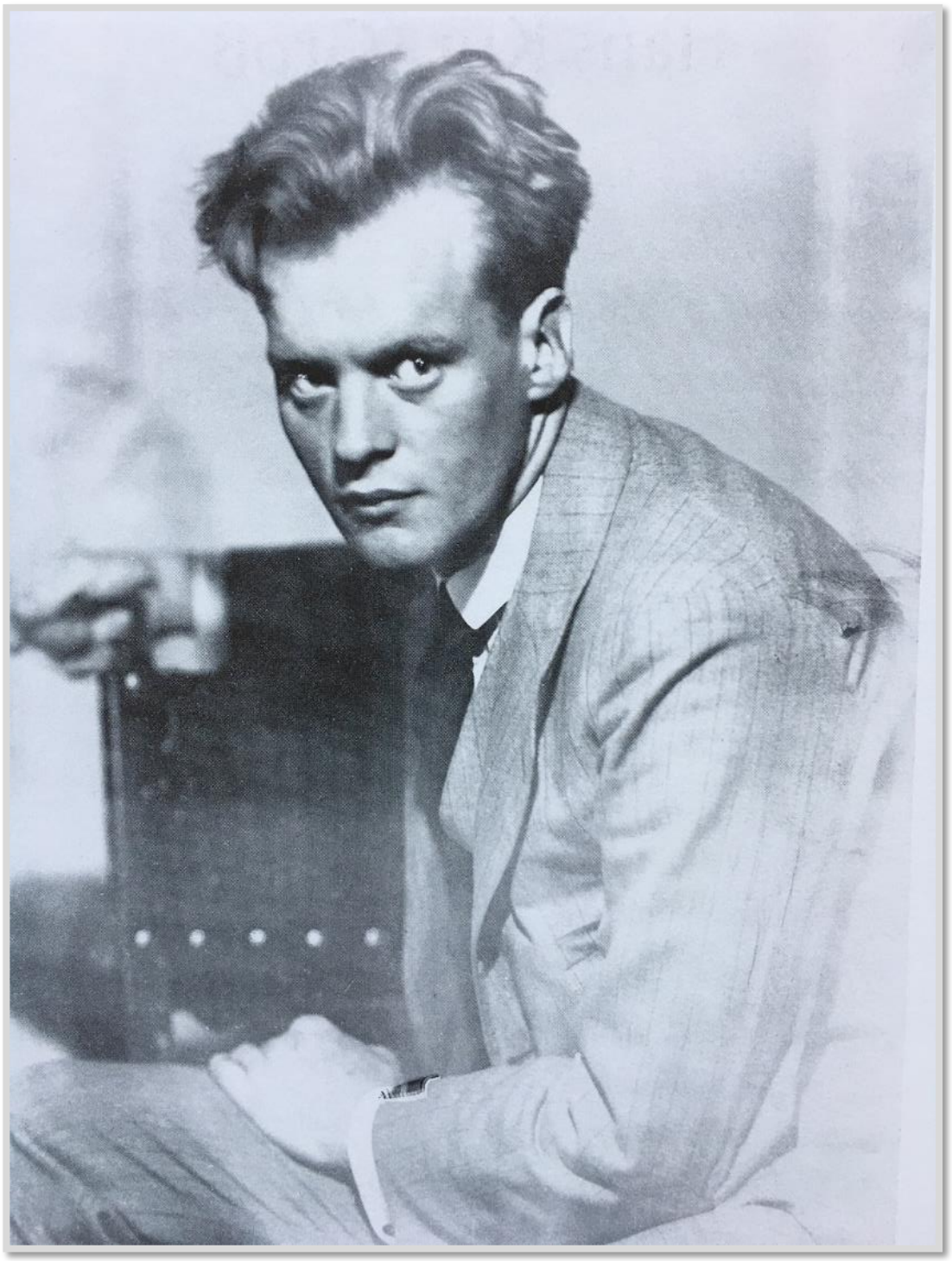

figure 1.1. *Portrait of Siegfried Charoux* (c.1920s)
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

figure 1.2. *Männlicher Akt* (*The Masculine Act)* (1922)
bronze, height 390 mm
LEMU, Austria, inventory number A0167
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

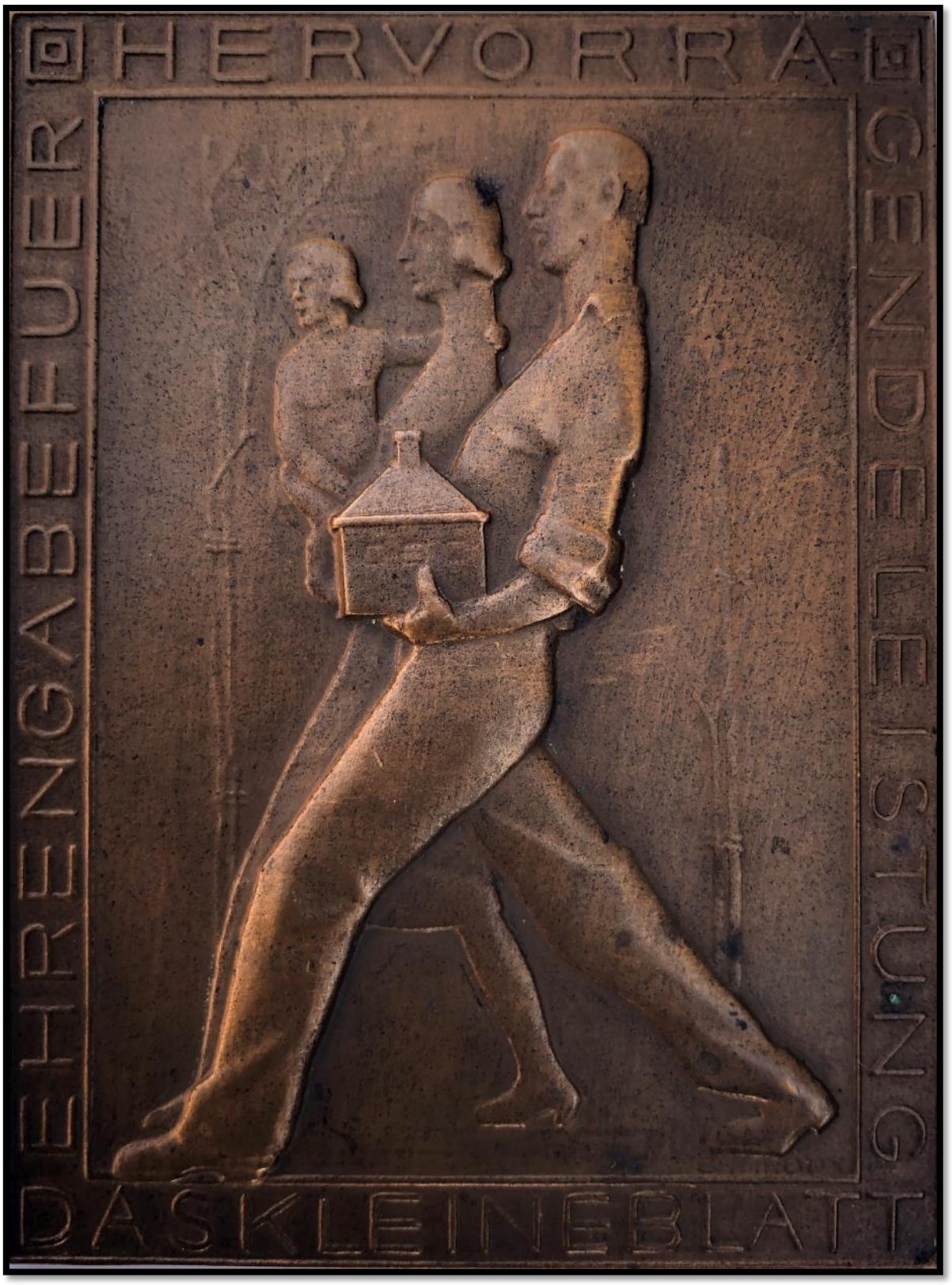

figure 1.3. *Das Kleine Blatt* (*The Little Leaflet*) (c.1927)
bronze, height 810 mm
LEMU, Austria, inventory number A0240
photographer: Gregor-Anatol Bockstefl

figure 1.4. Maquette for a *Lenin Memorial* (1932)
materials and dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

figure 1.5. Maquette for a *Robert Blum Monument* (1927)
materials and dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

figure 1.6. *Der Flug* (*The Flight,* maquette for a *Lindbergh Memorial*) (1927)
materials and dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

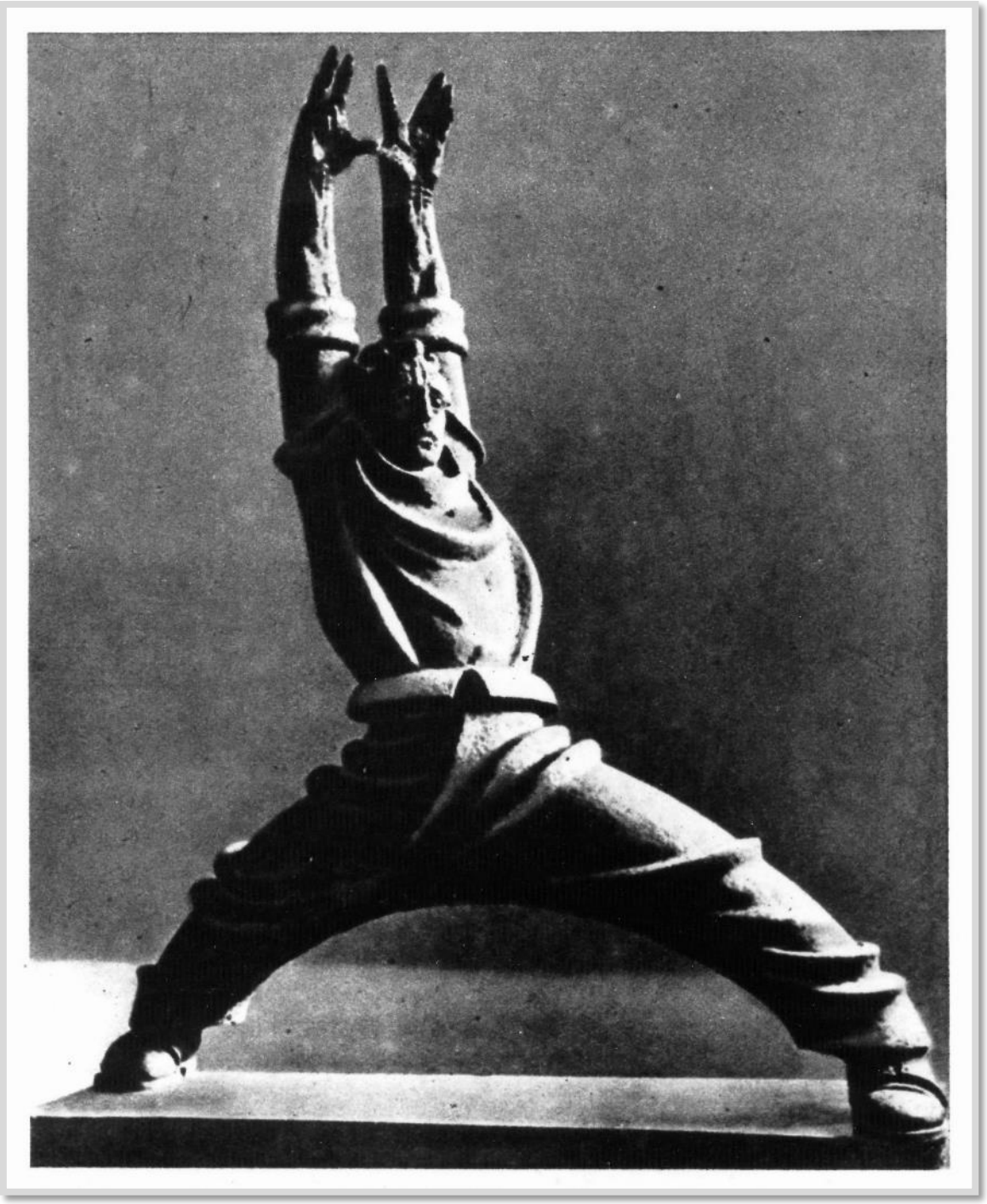

figure 1.7. *Die Revolte* (*The Revolt,* maquette for a *Matteotti Memorial*) (1929)
materials and dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

figure 1.8. *Matteotti Relief* (1931)
materials and dimensions unknown, destroyed in 1934
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

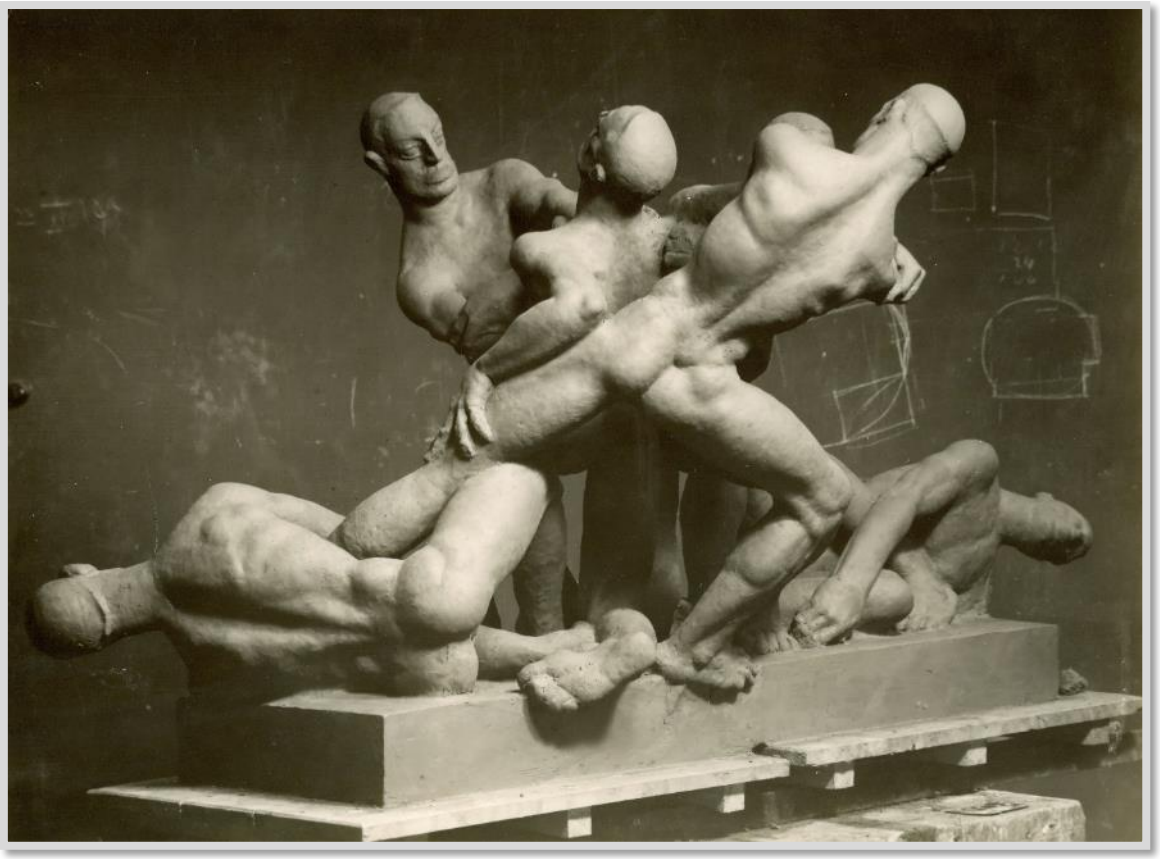

figure 1.9. *Kämpfende Männer* (*Fighting Men*) (1927–1929)
plaster, dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

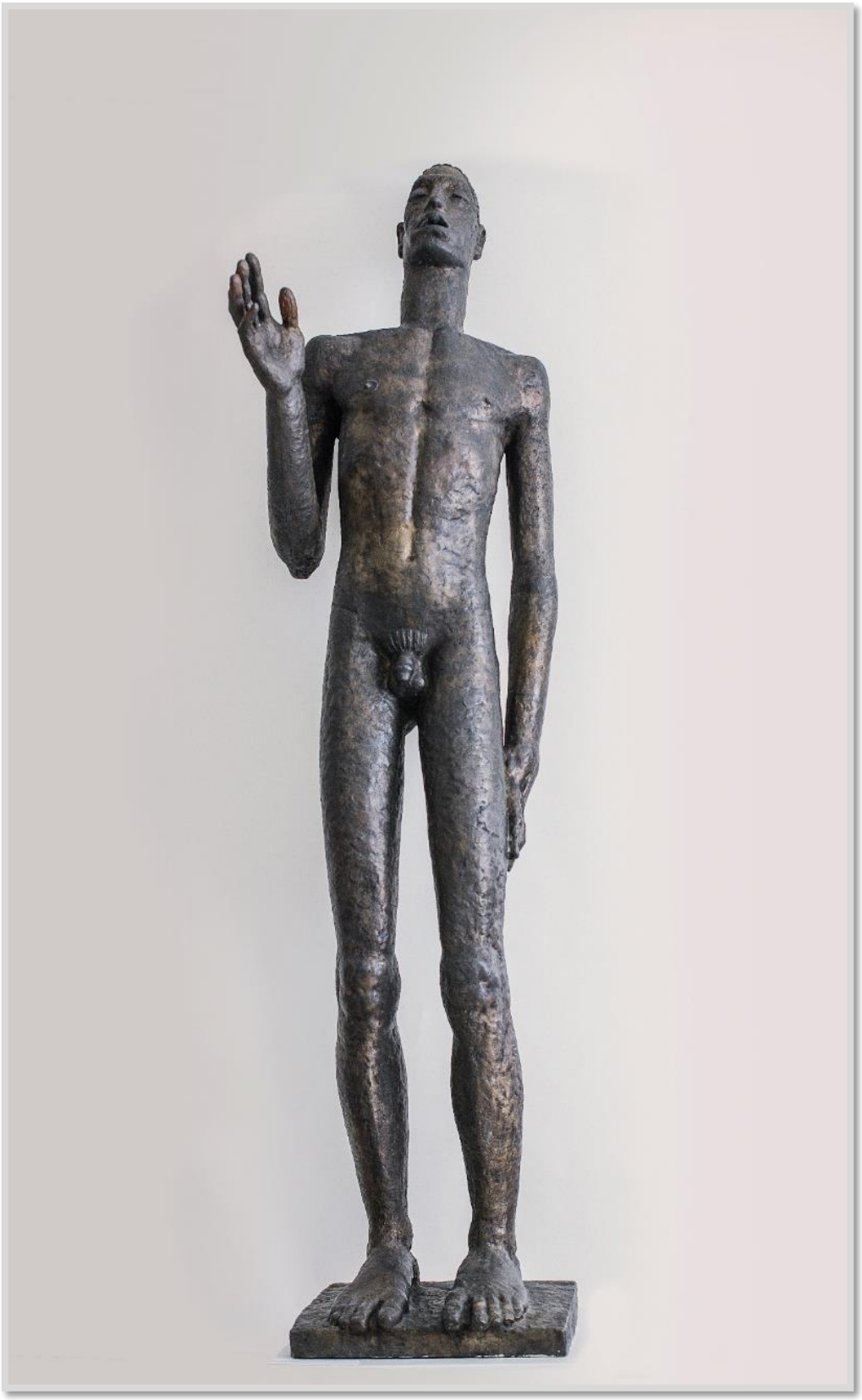

figure 1.10. *The Preacher* (1931)
bronze, height 2220 mm
LEMU, Austria, inventory number A0017
photographer: schultz+schultz

figure 1.11. *Mann mit Lamm* (*Man with Lamb)* (ca.1930)
plaster, dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: Martin Gerlach junior

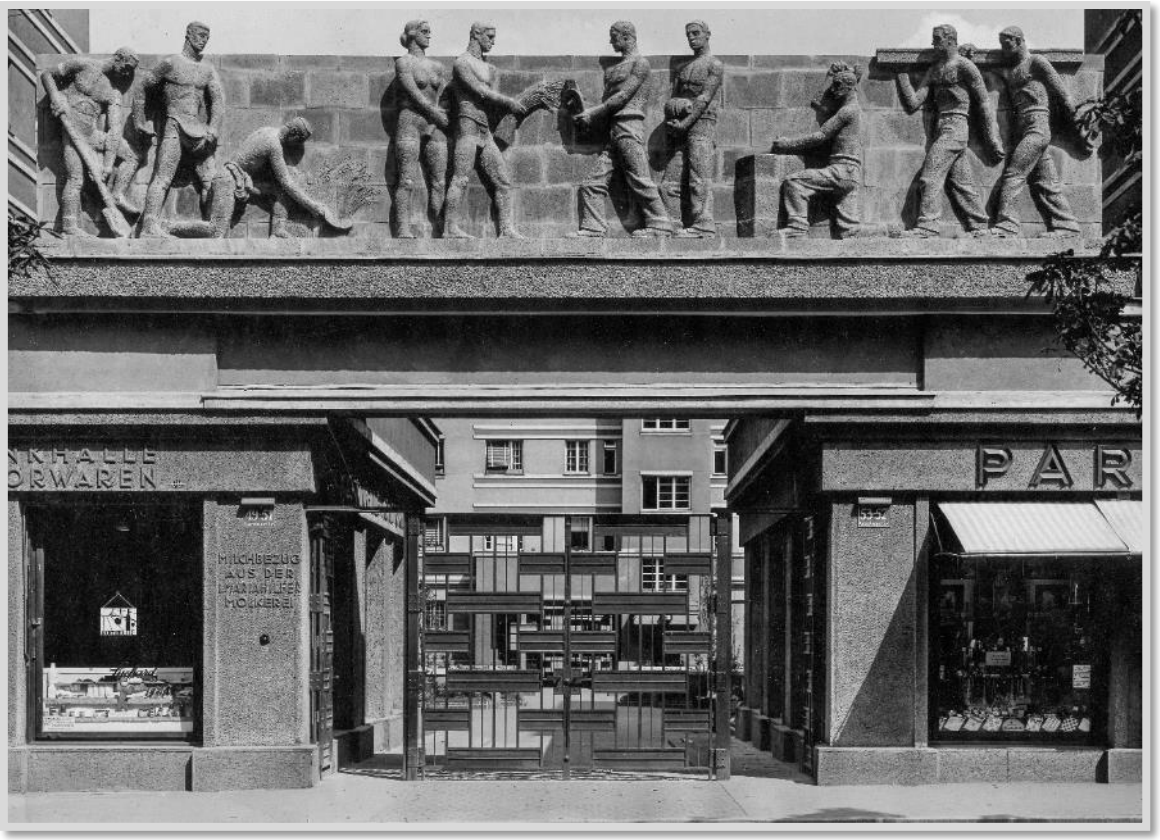

figure 1.12. *Fries der Arbeit* (*Frieze of Work*) (1931), stonework
Laxenburger Strasse 49–57, 12th District, Vienna
photograph: Charoux Archive, LEMU, Austria
photographer: Martin Gerlach junior

figure 1.13. The original *Lessing Monument* (1931, installed 1935), bronze
Judenplatz, 1st District, Vienna
photograph: Charoux Archive, LEMU, Austria
photographer: Martin Gerlach junior

figure 1.14. *Stalin* (1932)
plaster, dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: J. Scherb

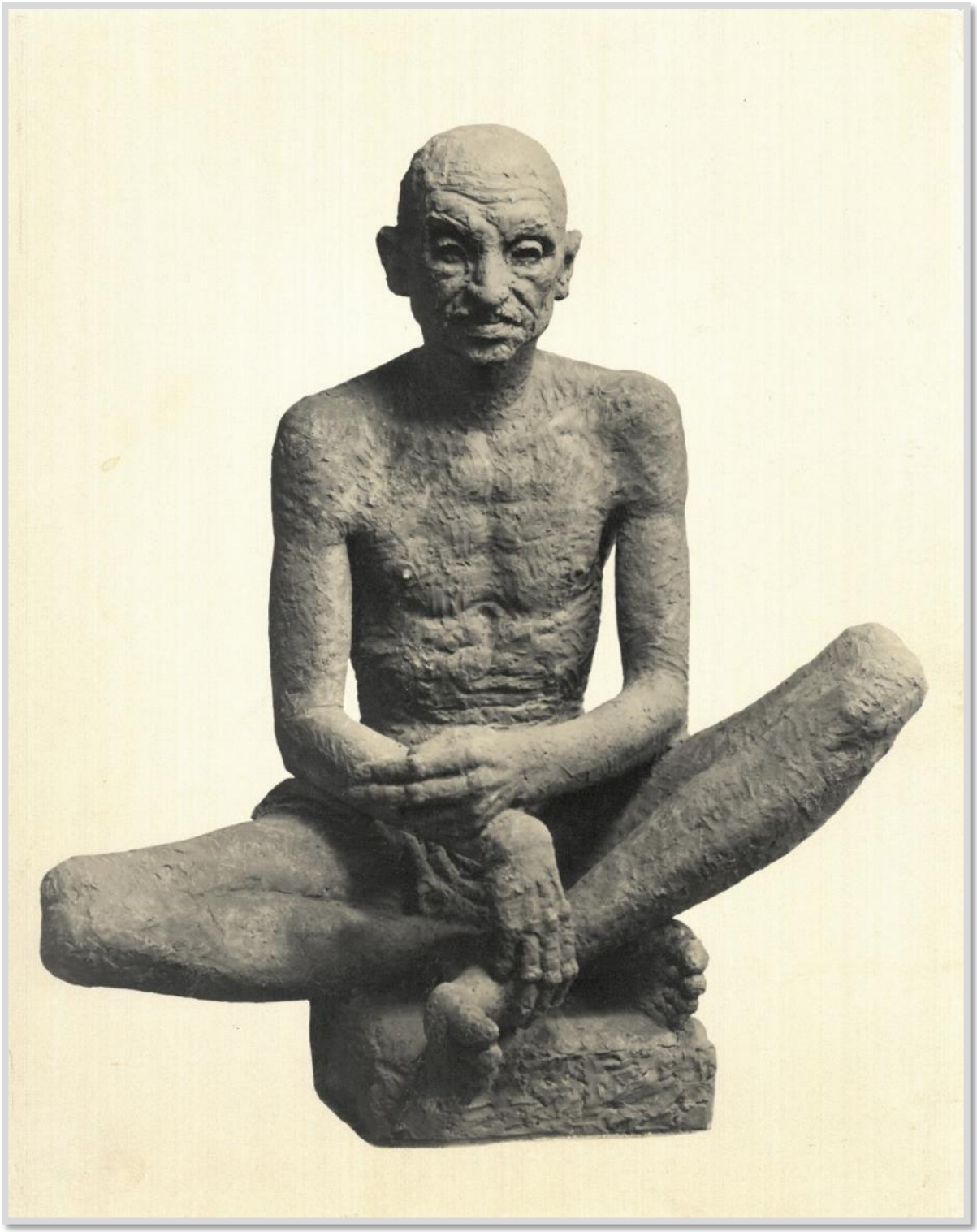

figure 1.15. *Mahatma Gandhi* (1932)
plaster, dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: J. Scherb

figure 1.16. Maquette for the *Monument for Work* (1934)
plaster/wood, dimensions unknown, probably destroyed,
photograph: Charoux Archive, LEMU, Austria
photographer: Martin Gerlach junior

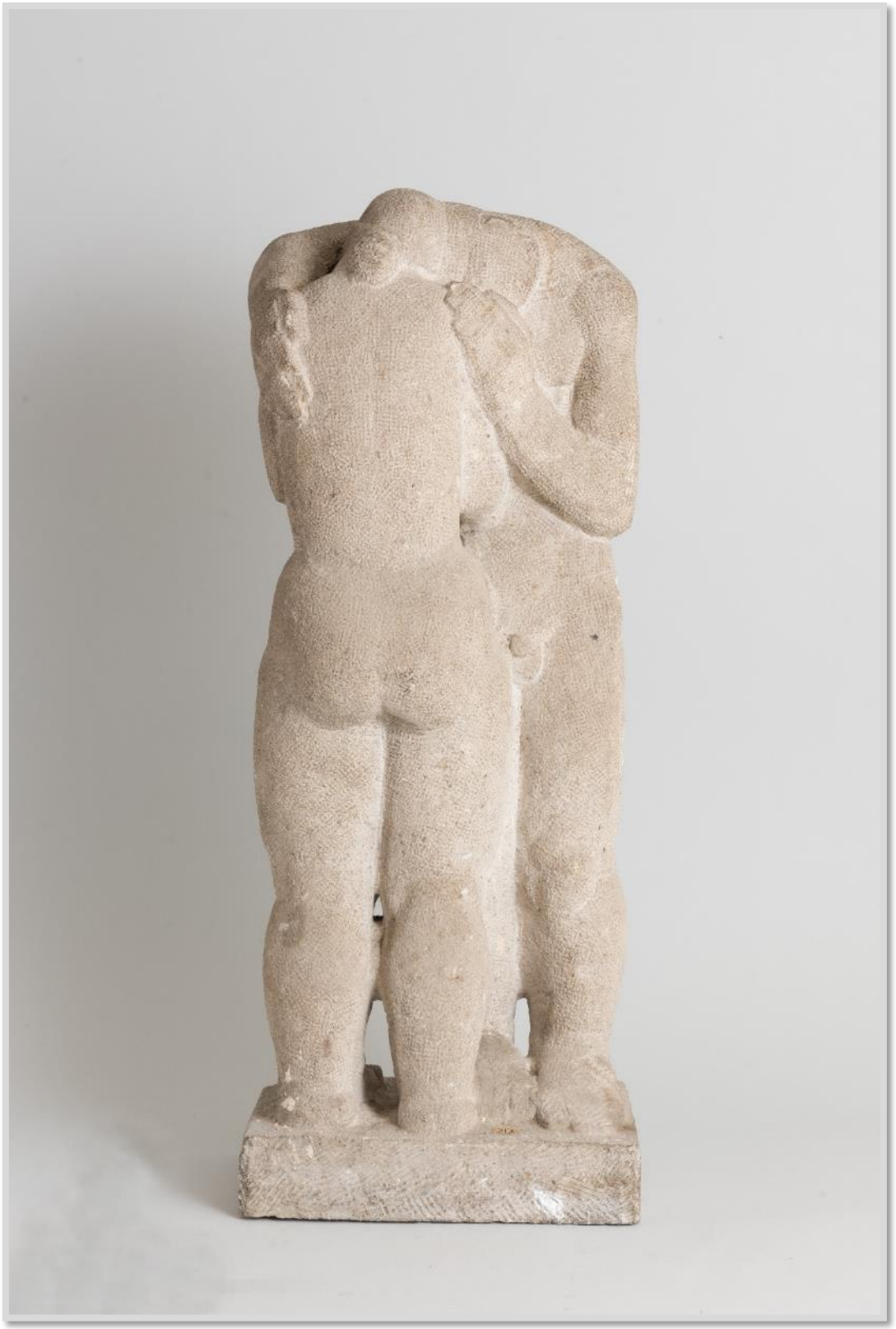

figure 1.17. *Pair* (1935)
stone, height 660 mm
LEMU, Austria, inventory number A0213
photographer: University of Applied Arts of Vienna/Christoph Schlessmann

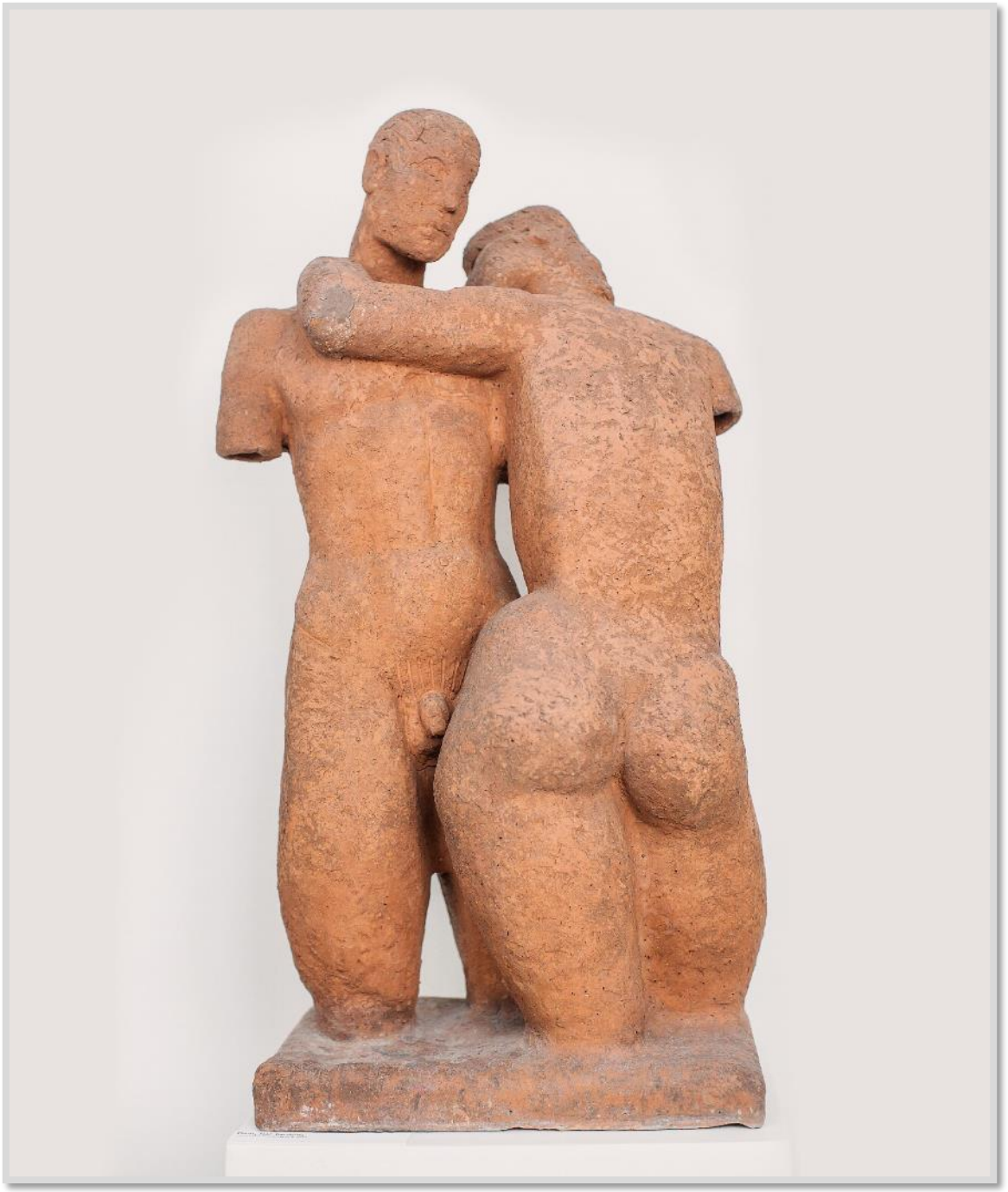

figure 1.18. *Pair* (1935)
terracotta, height 925 mm
LEMU, Austria, inventory number A0015
photographer: schultz+schultz

figure 1.19. *Zwei Köpfe (Two Heads)* (1935)
plaster maquette, height 450 mm, width 600 mm, depth 400 mm
reproduced with the kind permission of © Ruth and Mark Beedle, London
photographer: Melanie Veasey

figure 1.20. *Zwei Köpfe* (*Two Heads*) (1935)
terracotta, dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

figure 1.21. *Portrait of Margarethe Charoux* (1931)
photograph: Charoux Archive, LEMU, Austria
photographer: Residenz Atelier Wien (Vienna)

Chapter Two
British Now
1935–1947

figure 2.1. *David Astor* (1946)
bronze, height 290 mm
LEMU, Austria, inventory number A0047
photographer: schultz+schultz

figure 2.2. *Standing Man* (*Athlete)* (1940–41)
terracotta
picture taken at Cliveden, England
LEMU, Austria, inventory number A0001
photograph: Charoux Archive, LEMU, Austria
photographer: unknown, probably Siegfried Charoux

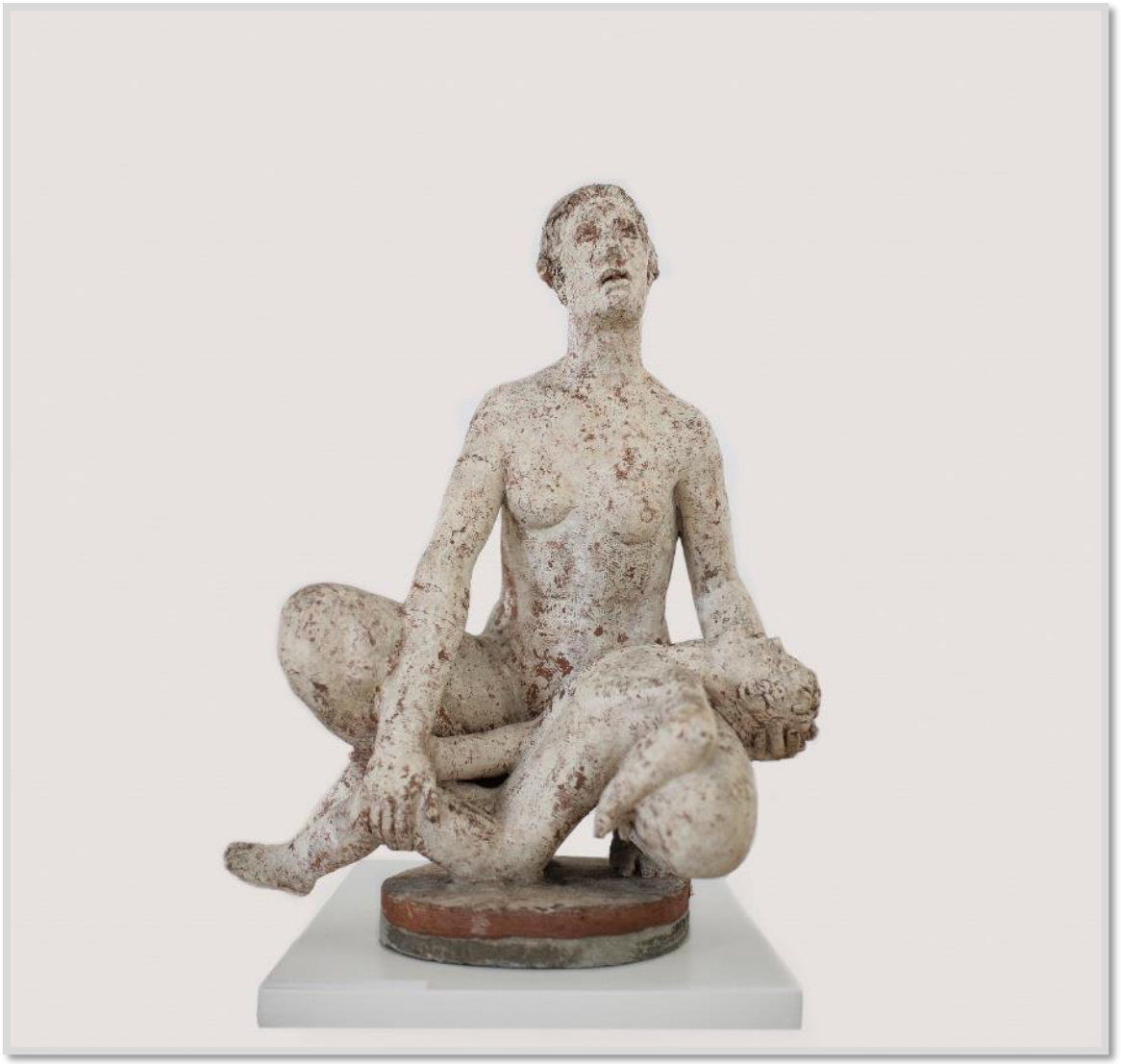

figure 2.3 *Pietà* (1943)
terracotta, height 820 mm
LEMU, Austria, inventory number A0009
photographer: schultz+schultz

figure 2.4. *Authority* (1944)
terracotta, height 550 mm
LEMU, Austria, inventory number A0048
photographer: schultz+schultz

figure 2.5. *Friends* (1943)
terracotta, height 1650 mm
LEMU, Austria, inventory number A0013
photographer: Melanie Veasey

figure 2.6. *Amy Johnson Memorial* (1944)
bronze, height 500 mm
reproduced with the kind permission of
© Ferens Art Gallery, Hull Museums, UK
photographer: unknown

figure 2.7. *Stafford Cripps* (1946)
bronze, dimensions unknown
reproduced with the kind permission of © Philip Mould & Company
photographer: unknown

figure 2.8. *Eva* (1938)
terracotta, height 810 mm
LEMU, Austria, inventory number A0144
photographer: Melanie Veasey

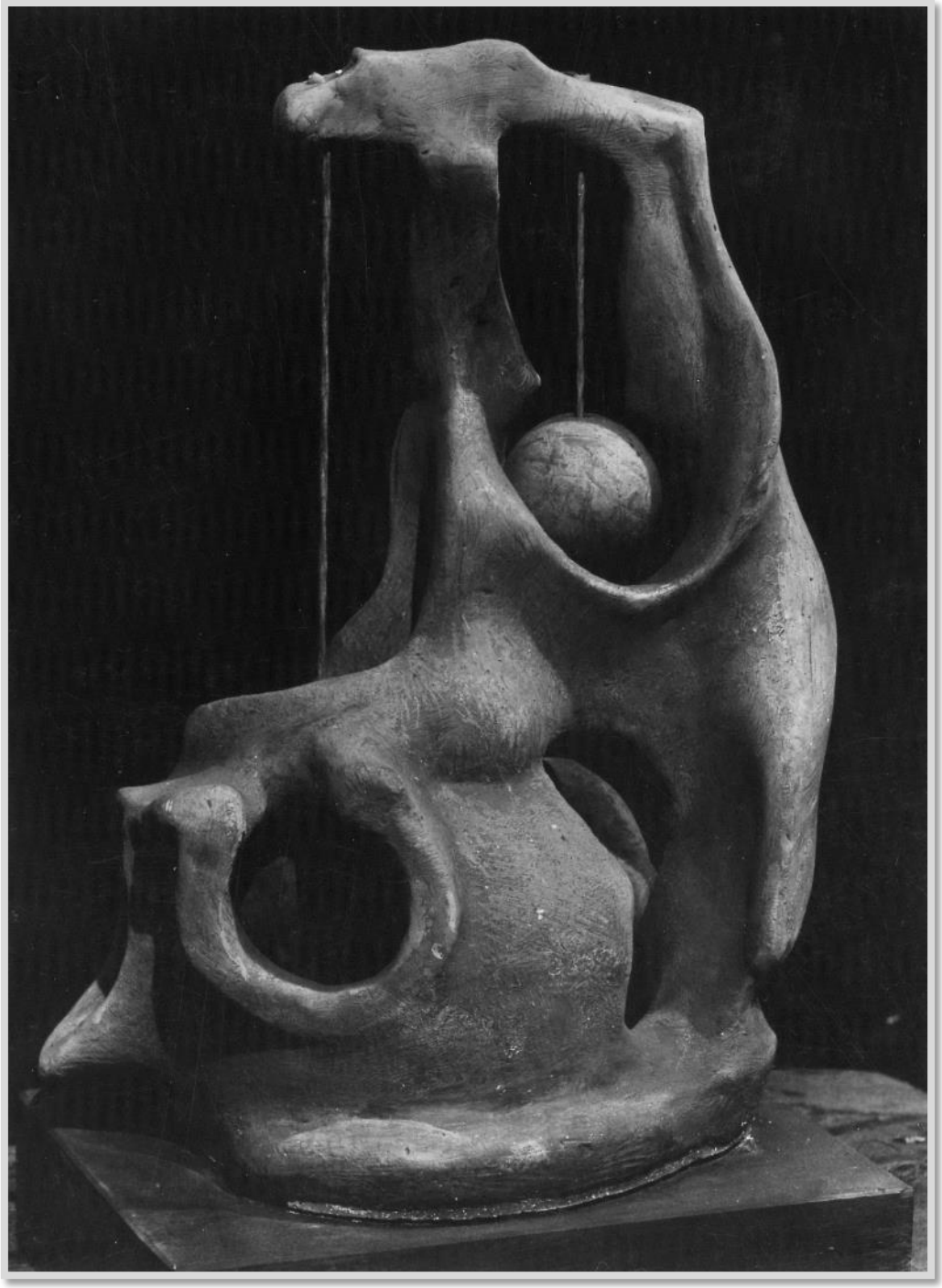

figure 2.9. *Idea for an Isaac Newton Memorial* (c.1945)
terracotta, height 215 mm
LEMU, Austria, inventory number A0054
photograph: Charoux Archive, LEMU, Austria
photographer: unknown, probably Siegfried Charoux

figure 2.10. *Equestrian* (1946)
terracotta, height 320 mm
LEMU, Austria, inventory number A0051
photograph: Charoux Archive, LEMU, Austria
photographer: unknown, probably Siegfried Charoux

figure 2.11. *The Grail* (1946), for an altar in the open, Pinner, England
materials and dimensions unknown
in the background *Singing Boys* (*Evensong*) (1944)
photograph: within the portfolio edited by Robert Waissenberger (1967)
photographer: unknown

figure 2.12. Maquette for a *Madonna* (1957–58)
Convent School, Finchley, London
clay, dimensions unknown, probably destroyed
photograph: within the portfolio edited by Robert Waissenberger (1967)
photographer: unknown

Chapter Three
Becoming a Royal Academician
1948–1950

figure 3.1. *Fighting Men* (1937)
terracotta, height 620 mm
LEMU, Austria, inventory number A0114
photographer: Melanie Veasey

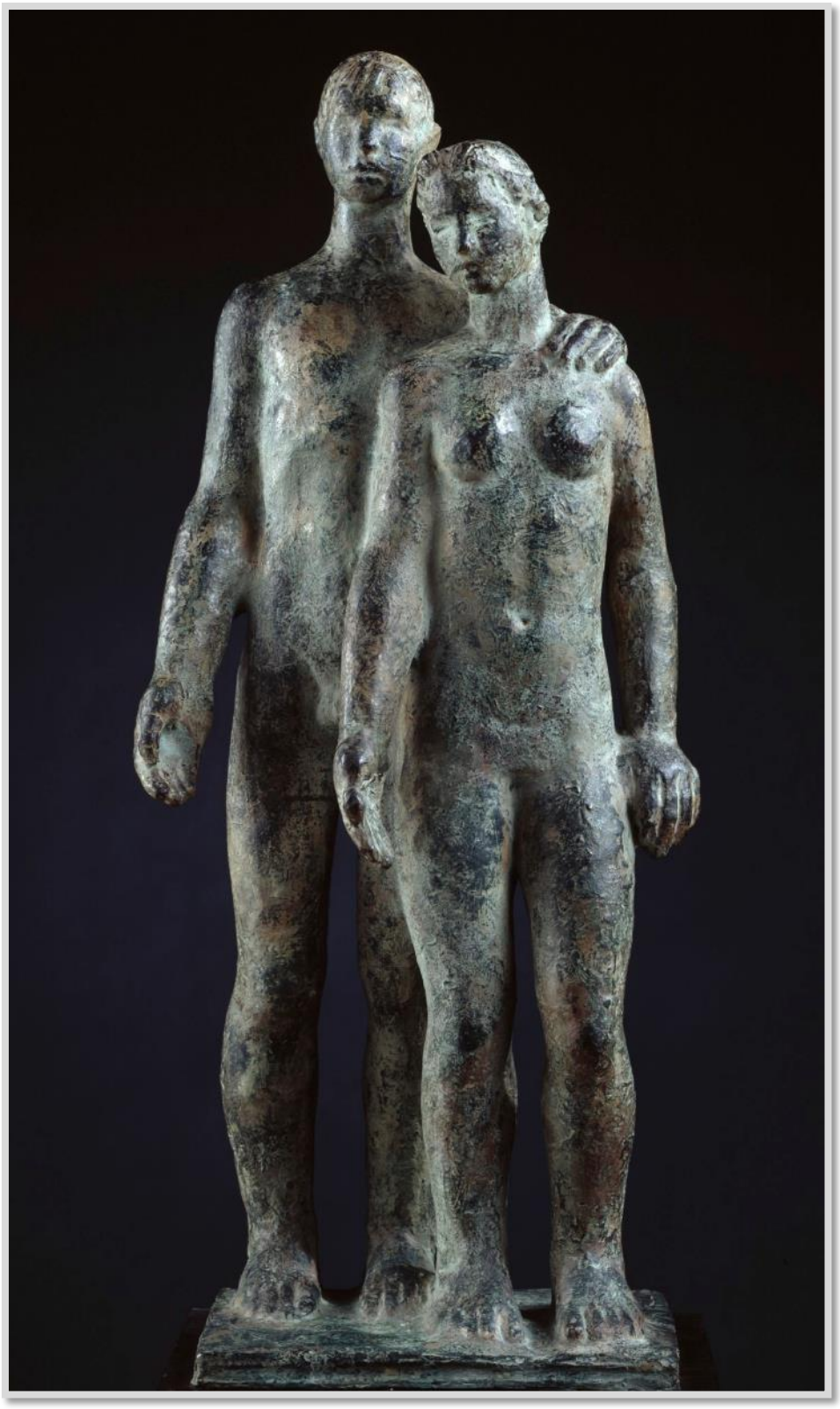

figure 3.2. *Friends* (1949)
bronze (bronze cast ca.1956), height: 685 mm
Royal Academy of Arts, Diploma Gift
reproduced with the kind permission of © Royal Academy of Arts
photographer: unknown

figure 3.3. *Friends* (1949)
bronze (bronze copy of the original in terracotta, installed 1961), height 1700 mm
Wohnhausanlage Altmannsdorfer Strasse 164–182, 23rd District, Vienna
© The Estate of Siegfried Charoux,
photograph: within the portfolio edited by Robert Waissenberger (1967)
photographer: unknown

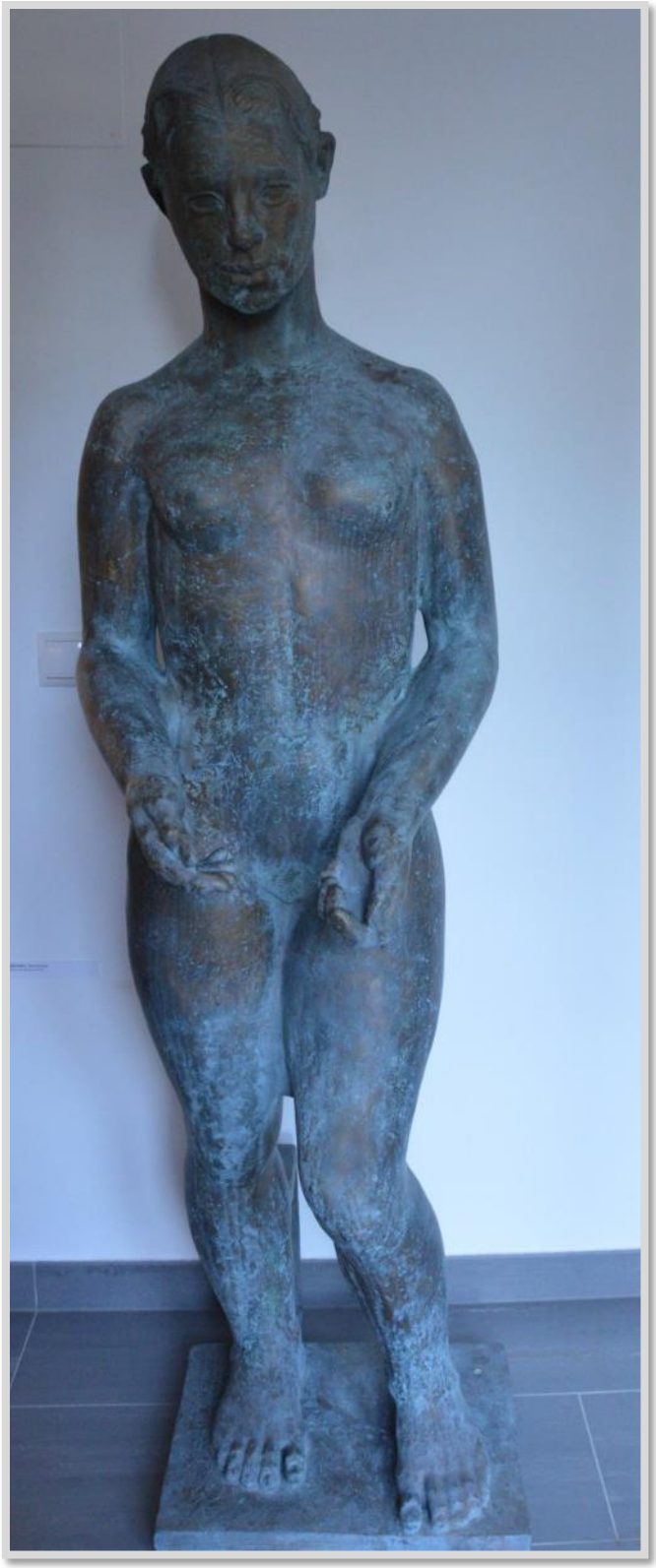

figure 3.4. *The Maiden* (1944)
bronze, height 1820 mm
LEMU, Austria, inventory number A0120
photographer: Melanie Veasey

figure 3.5. *Man with Raised Hands* (c.1940s)
terracotta, height 5850 mm
LEMU, Austria, inventory number A0222
photographer: University of Applied Arts, Vienna/Christoph Schlessmann

figure 3.6. *Royal Academy Selection Committee* (1959)
Charoux is located to the right hand side of the image, his hand is raised
reproduced with the kind permission of © Royal Academy of Arts
photographer: unknown

Chapter Four
Exhibitions and Post-war Sculptures
1951–1959

figure 4.1. *The Islanders* (1951)
© The Estate of Siegfried Charoux
photographer: Cardcraft Publishing Service, London

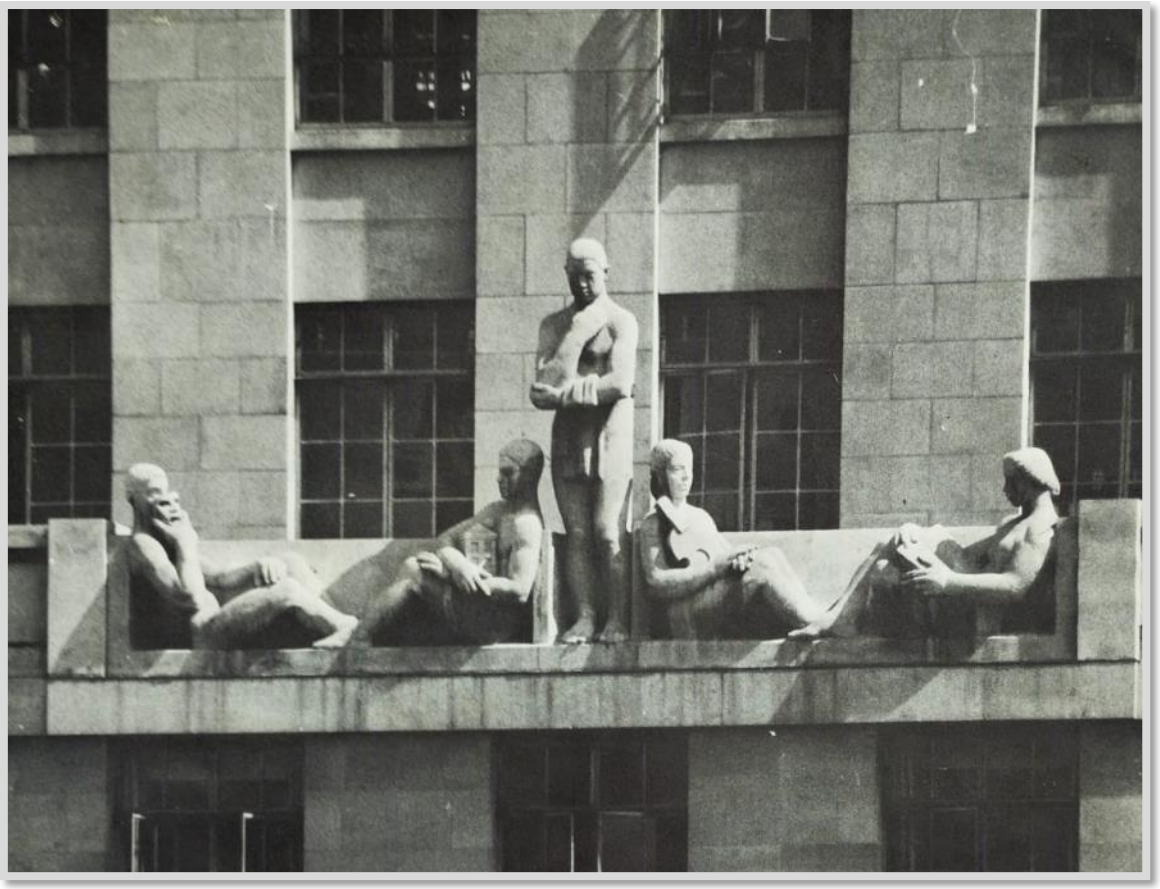

figure 4.2. *Spiritual Work* (1950)
Salters Hall, City of London
materials and dimensions unknown, probably destroyed
photograph: within the portfolio edited by Robert Waissenberger (1967)
photographer: unknown

figure 4.3. *Manual Labour* (1950–51)
Salters Hall, City of London
materials and dimensions unknown, probably destroyed
photograph: within the portfolio edited by Robert Waissenberger (1967)
photographer: unknown

figure 4.4. *Singing Boys* (*Evensong)* (1944)
terracotta, height 1350 mm
LEMU, Austria, inventory number A0027
photograph: Charoux Archive, LEMU, Austria
photographer: unknown, possibly Charoux

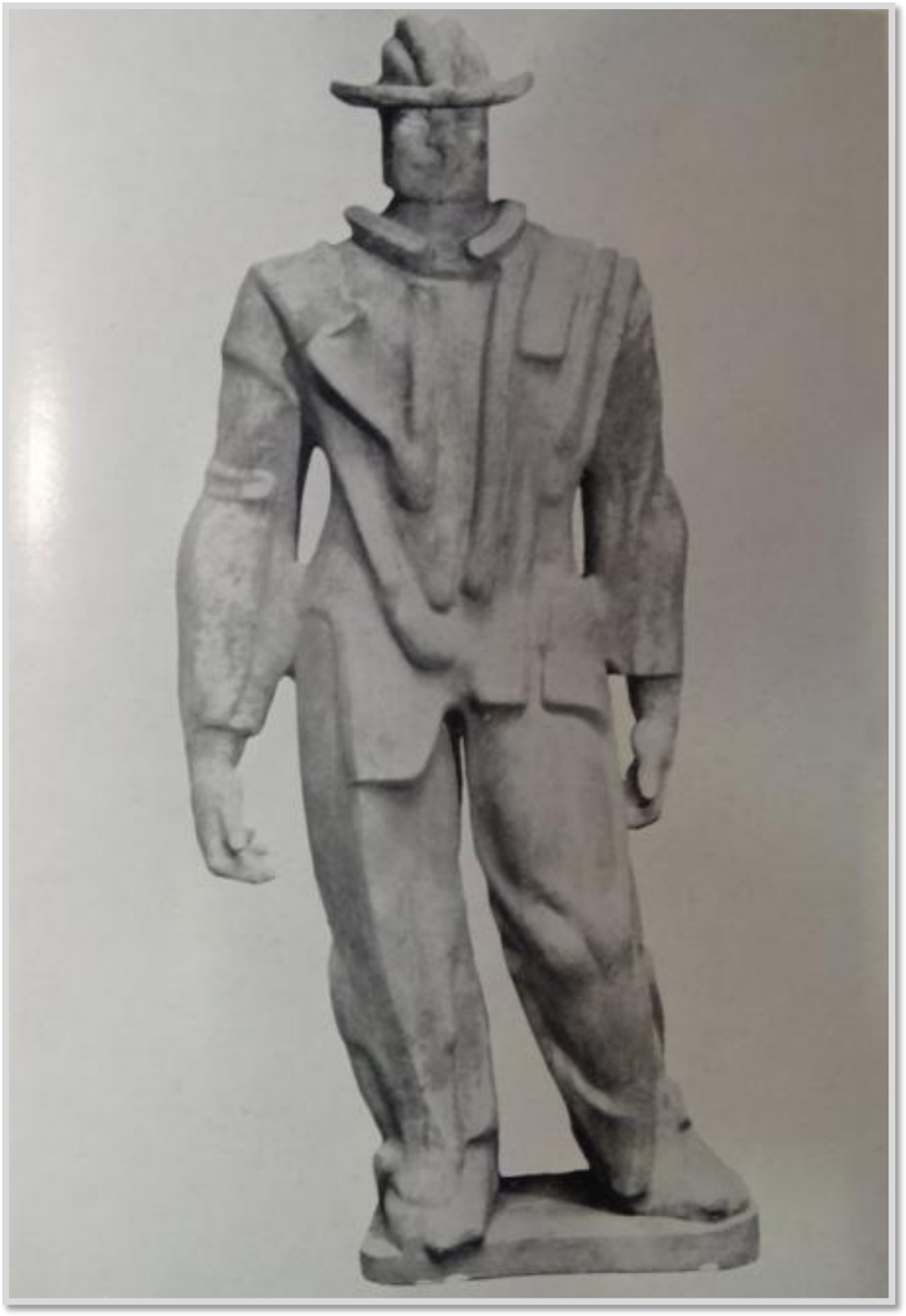

figure 4.5. *The Pedestrian* (1951)
synthetic resin, height c. 2500 mm
Royal Academy of Arts Summer Exhibition Catalogue 1951
photographer: unknown

figure 4.6. *Mother and Child* (standing) (1957)
plaster, 1300 cm
separately, a bronze cast was commissioned for the collection of the Hon. David Astor (donated by the Astor Family)
LEMU, Austria, inventory number A0232
photograph: within the portfolio edited by Robert Waissenberger (1967)
photographer: unknown

figure 4.7. *Boy with Pigeon* (1952)
terracotta, dimensions 1800 mm
LEMU, Austria, inventory number A0122
photograph: Charoux Archive, LEMU, Austria
photographer: Valerie Wilmer

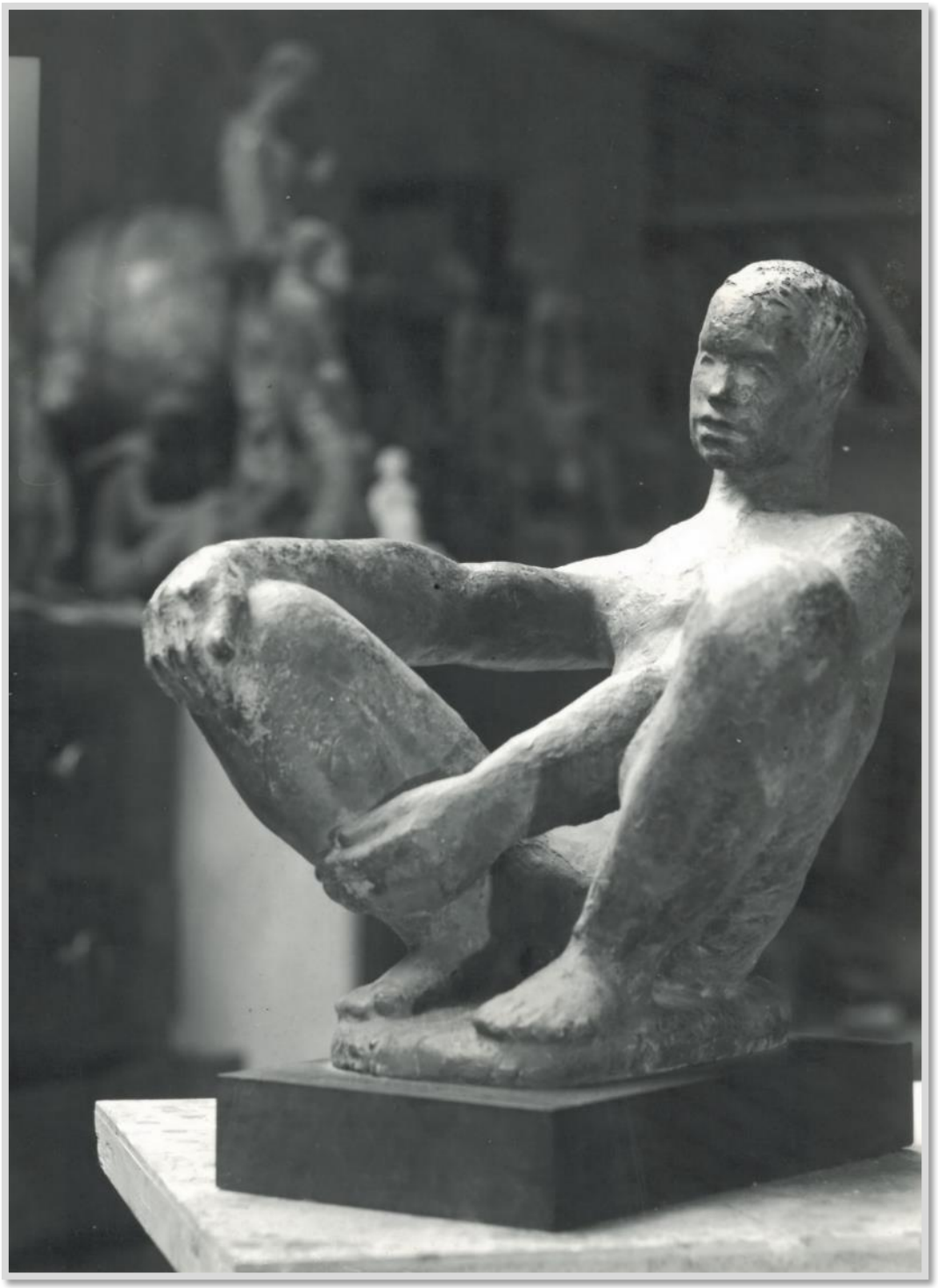

figure 4.8. *The Dreamer* (1953)
bronze, height 275 mm,
location unknown,
similar to *The Dreamer* at LEMU, Austria inventory number A0016
photograph: Charoux Archive, LEMU Austria
photographer; unknown

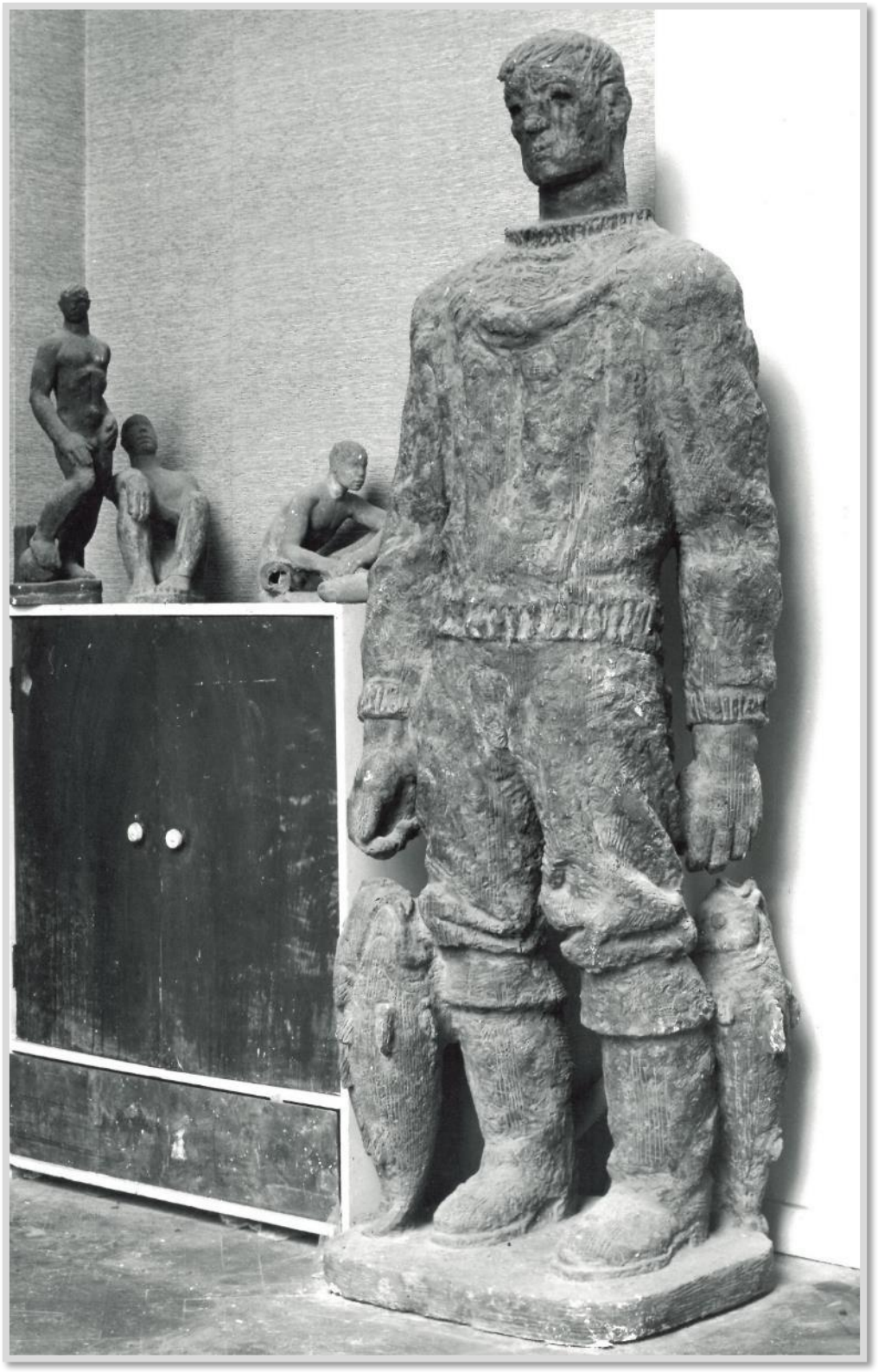

figure 4.9. *The Fisherman* (1951) in Charoux's studio
plaster, height 2380 mm
LEMU, Austria, inventory number A0008
photograph: Charoux Archive, LEMU, Austria
photographer: Valerie Wilmer

figure 4.10. *Reunion* (c.1945)
terracotta, c. 275 mm
also a bronze cast at LEMU, Austria, inventory number A0079
© The Estate of Siegfried Charoux, inventory number A0079,
photograph: within the portfolio edited by Robert Waissenberger (1967)
photographer: unknown

figure 4.11. *Mother and Child* (1955)
Portland Stone, dimensions unknown
Exchange Building, Liverpool
photographer: Melanie Veasey

figure 4.12. *Father and Child* (1955)
Portland Stone, dimension unknown
Exchange Building, Liverpool
photographer: Melanie Veasey

figure 4.13. *Tshekedi Khama* (1953)
synthetic resin, height 360 mm
LEMU, Austria, inventory number A0045
photographer: unknown

figure 4.14. Maquette for the *Portrait* of *Dr Thomas Jones* (1956)
plaster, height 345 mm
LEMU, Austria, inventory number A0142
photographer: University of Applied Arts of Vienna/Christoph Schlessmann

figure 4.15. *Hugo Breitner Monument* (1954)
Hugo Breitner Hof, 14th district, Vienna,
materials and dimensions unknown
Wikimedia Commons, photographer: © Peter Gugerell, Vienna

figure 4.16. *Richard Strauss Memorial*, aka *The Listeners*,
(1956, installed 1958), Vienna
synthetic resin, cemented iron and aluminium, dimensions unknown
Richard Strauss Hof, Am Modenapark, 8–9, 3rd district, Vienna
photographer: unknown (c.1958)

figure 4.17. *Bertha von Suttner Memorial* (1957, installed 1959)
Bertha von Suttner Hof, 4th district, Vienna
synthetic resin, dimensions unknown
photographer: Melanie Veasey

Chapter Five
The Civilisation Cyclus
1957–1967

figure 5.1. *The Neighbours* (1959)
Highbury Quadrant Estate, Islington, London
synthetic resin and powdered stone, height 1260 mm
photographer: unknown

figure 5.2. *War Mother and Child* (dead) (c.1960)
fibreglass, height 1016 mm
LEMU, Austria, inventory number A0039
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

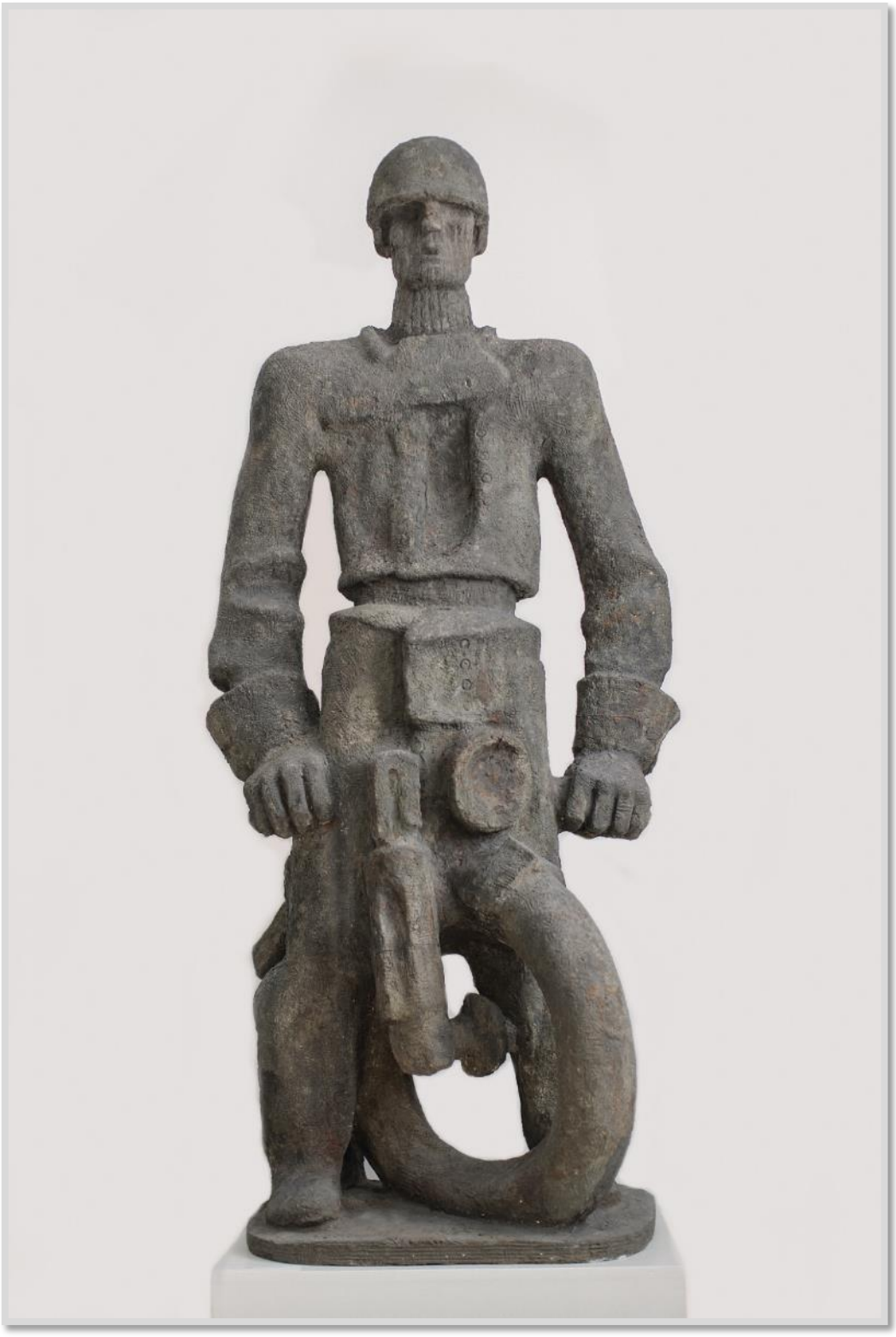

figure 5. 3. *Motorcyclist* (1957)
synthetic resin, height 2220 mm
LEMU, Austria, inventory number A0006
photographer: schultz+schultz

figure 5.4. Charoux at his studio home in Temple Garden with
Reader (1962) and *Commuter* (originally titled *Leser in der U-Bahn*) (1960)
synthetic resin, height 1630 mm and 2570 mm
LEMU, Austria, inventory numbers A0125 and A0225
photograph: Charoux Archive, LEMU, Austria
photographer: Keystone Press Agency Ltd.

figure 5.5. *Jazz* aka *Trumpeters* (1959)
bronze, height 450 mm
LEMU, Austria, inventory number A0115
photograph: within the portfolio edited by Robert Waissenberger (1967)
photographer: unknown

figure 5.6. *Cellist* (1958) at Kenwood House
synthetic resin, dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

figure 5.7. *Cellist* (1958) on the Royal Festival Hall Terrace
bronze, dimensions unknown, probably destroyed
photograph: Charoux Archive, LEMU, Austria
photographer: Orah (1984)

figure 5.8. *Violinist* (1959)
located in the garden at Charoux's studio home in Temple Fortune Hill, London
synthetic resin, height 2130 mm
LEMU, Austria, inventory number A0028
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

figure 5.9. *Poet* (1957–62)
located in the garden at Charoux's studio home in Temple Fortune Hill, London
synthetic resin, height 1340 mm
LEMU, Austria, inventory number A0118
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

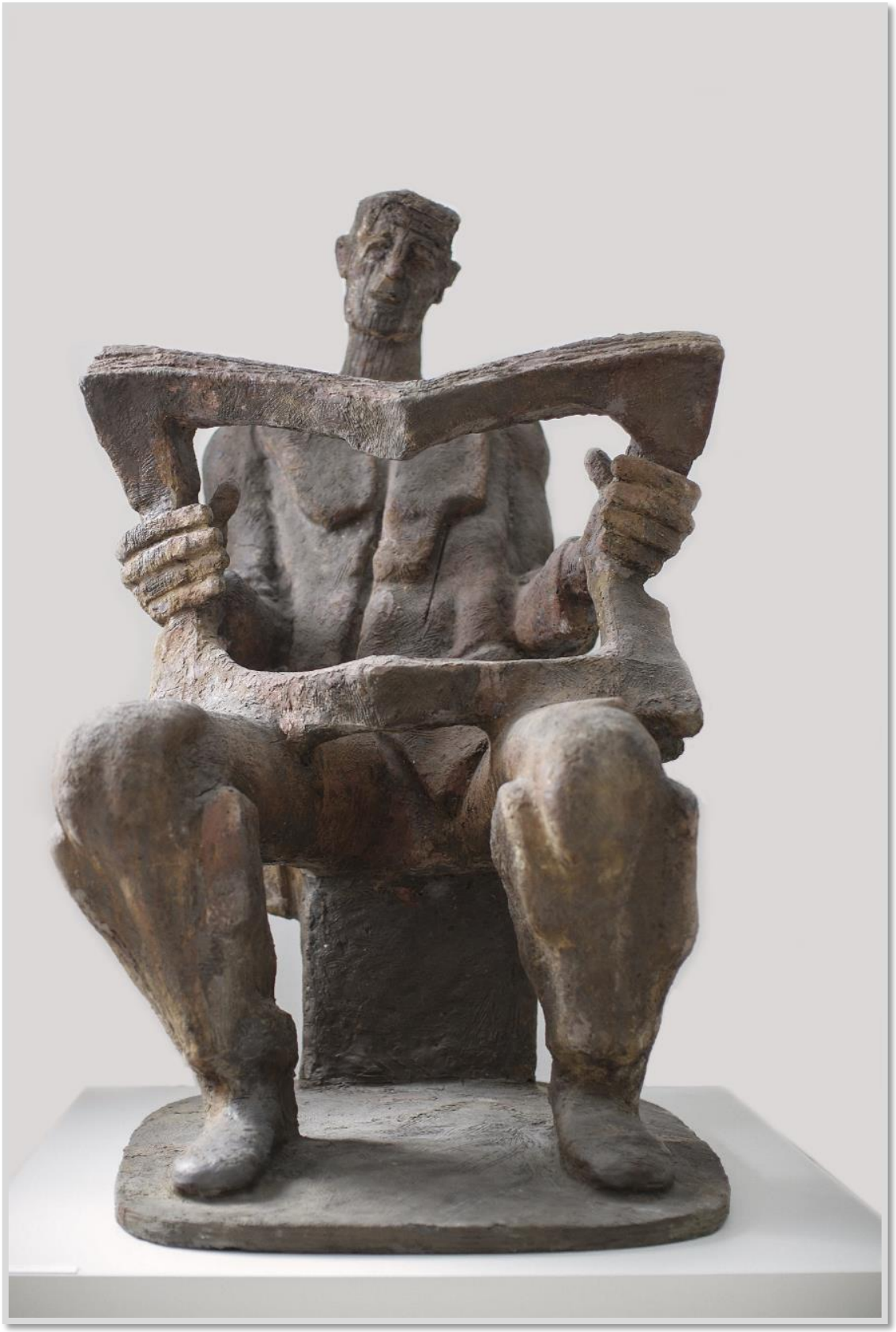

figure 5.10. *Newspaper Reader* (1960)
synthetic resin, height 1630 mm
LEMU, Austria, inventory number A0130
photographer: schultz+schultz

figure 5.11. *Survivor* (1960)
synthetic resin, height 2050 mm
LEMU, Austria, inventory number A0123
photographer: schultz+schultz

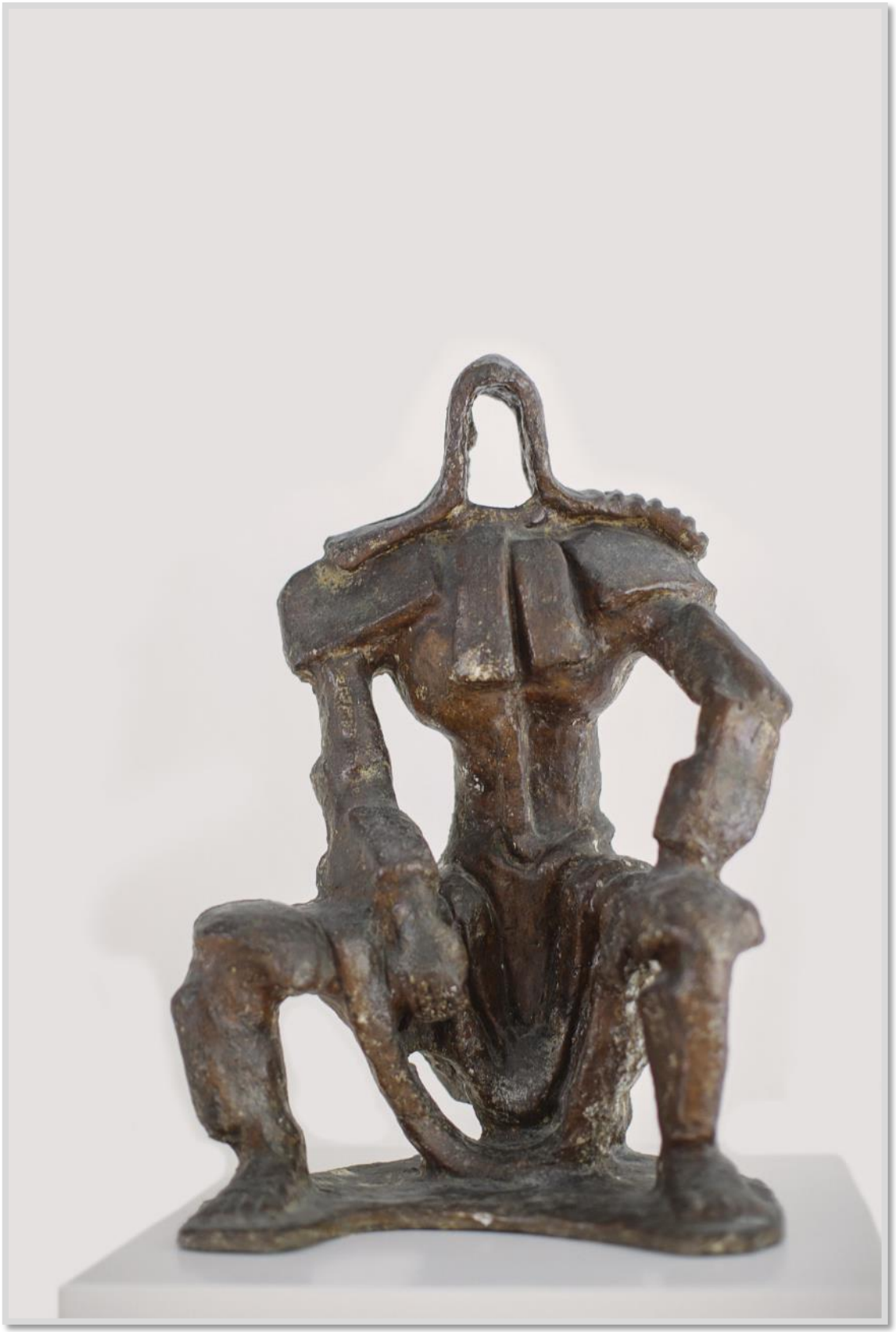

figure 5.12. *Judge* (1961)
synthetic resin, height 500 mm
LEMU, Austria, inventory number A0032
photographer: schultz+schultz

Chapter Six
Repatriation
1967 onwards

figure 6.1. *The second Lessing Monument* (1962–65)
bronze, dimensions unknown
Judenplatz, 1st District, Vienna
photographer: Martin Veasey

figure 6.2.
The original *Lessing Monument* (1931, demolished 1939), bronze
Judenplatz, 1st District, Vienna
photograph: Charoux Archive, LEMU, Austria,
photographer:
Martin Gerlach junior

figure 6.3.
The second Lessing Monument (1962–65)
bronze, dimensions unknown
Judenplatz, 1st District, Vienna
photographer: Martin Veasey

figure 6.4. *Standing Man* (1965)
synthetic resin, height 960 mm
LEMU, Austria, inventory number A0037
photographer: schultz+schultz

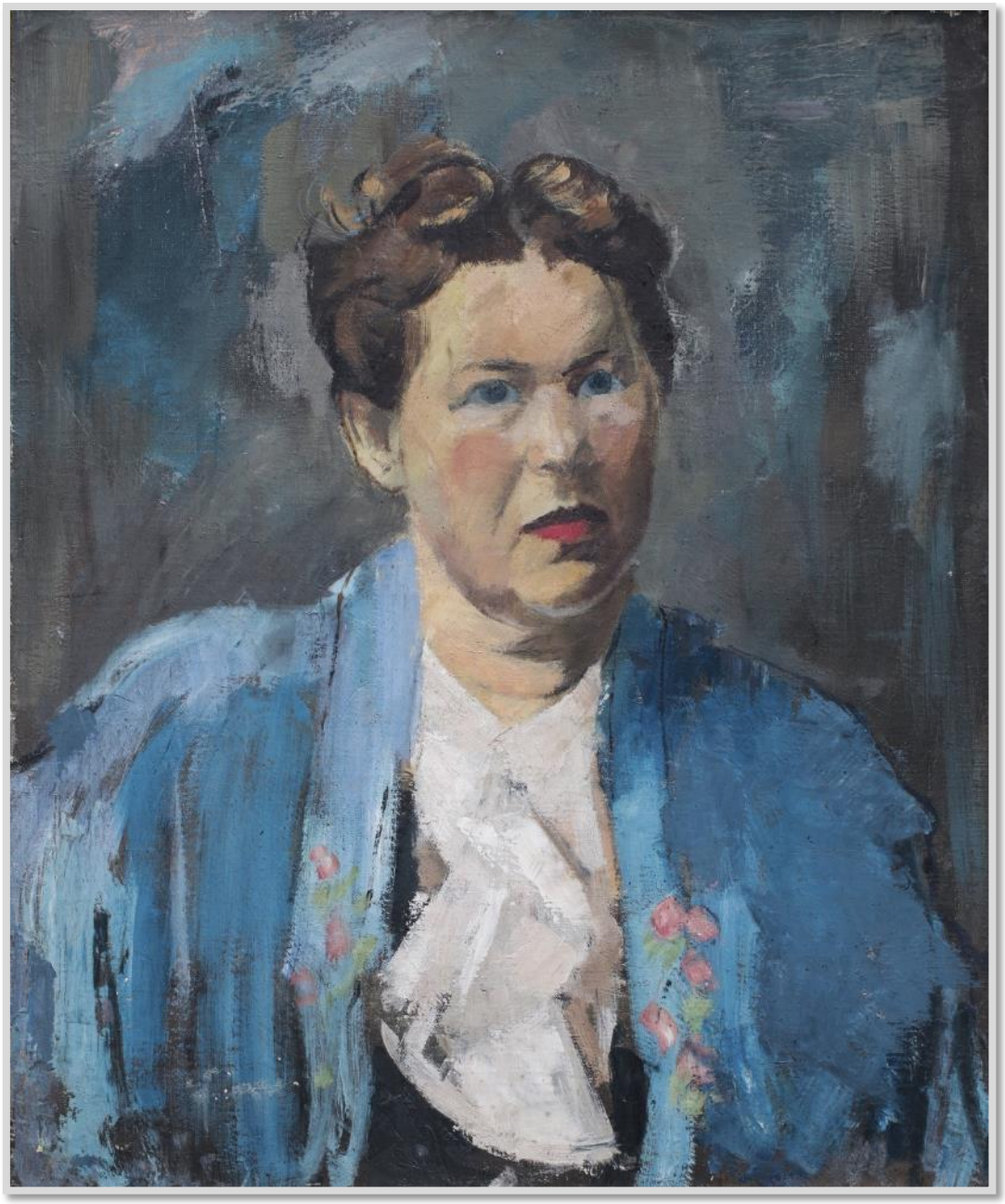

figure 6.5. *Portrait of Margarethe Charoux* (c. 1950), artist Siegfried Charoux
oil on canvas, height 610 mm
LEMU, Austria, inventory number C0013
photographer: schultz+schultz

figure 6.6. Margarethe Charoux standing beside Charoux's grave
at Vienna Central Cemetery (1981)
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

figure 6.7. Charoux's Retrospective Exhibition
at the Royal Academy of Arts 'Summer Exhibition' (1968)
photograph: within the portfolio edited by Robert Waissenberger (1967)
photographer: unknown

figure 6.8. Lorries containing Charoux's sculptures
arrive from England at the Charoux Museum (now Langenzersdorf Museum) (1981)
photograph: Charoux Archive, LEMU, Austria
photographer: unknown

figure 6.9. The upper gallery of the Charoux Collection (2019)
at the Langenzersdorf Museum,
photographer: schultz+schultz

Figure 6.10. *Poet* (1957–62)
Charoux's and Margarete's (Margarethe's) graves at Vienna Central Cemetery
photographer: Melanie Veasey

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Chronology

1896	Born 15 November, Koppstrasse 2, Vienna, Austria. Family name Siegfried Joseph Buchta.
1900–1913	Schooled in Vienna, approximate dates.
1914	Adopts his mother's maiden name Charous.
1915	Conscripted into the Austro-Hungarian Army.
1916	Serves on the Russian Front.
1917	Seriously wounded, invalided from military service.
1917	Roams the Russian countryside and develops his ideology of liberty.
1917	Technical assistant at the opticians Anstalt C.P. Goerz, Vienna, where he develops an interest in figurative sculpture using opticians' wax for fittings.
1918	Enrols for the Academy for Music and Performing Arts, Vienna. Explores the possibility of becoming an actor.
1919	Meets Margarethe Treibl, daughter of a Jewish merchant family.
1922	Commences studies under Professor Hans Bitterlich at the Academy of Sculpture, Vienna.
1923	Works as a political caricaturist for the Arbieter-Zeitung Socialist newspaper, signing his images 'Chat Roux' (Red Cat).
1924	Leaves the Academy of Sculpture without graduating and becomes a professional sculptor.
1926	The municipal authorities award Charoux an artist's studio at Fuchsenfeld, Vienna 12. Marries Margarethe Treibl; the couple adopt the name 'Charoux'.
1927	Sculpture debut with the portrait busts of *Robert Blum* (1927) and *Lenin 'The Apostle of Communism'* (1927).
	The Little Leaf (*Das Kleine Blatt)* (1927), bas-relief.
1931	Completes the *Fries der Arbeit* (Workers' Frieze) (1931) at Zürcher-Hof, Vienna 10.
	Beats eighty-three contestants to win a commission for the *Lessing Monument*.
1932	Exhibits portrait busts of *Stalin* (1932) and *Mahatma Gandhi* (1932) at the 53rd Annual Viennese Art Exhibition.
1935	*Pair* (1935) stone; *Pair* (1935) terracotta and *Two Heads* (1935).

1935	Unveiling of the original *Lessing Monument* (1931) in the Jewish Square, Vienna 1, on 15 July 1935.
1935	After he refuses to provide propaganda art, he leaves Austria with Margarethe and arrives in 'self-exile' in Britain on 7 September 1935.
1935	Charoux met British aristocrat David Astor, who subsequently became his patron.
1936	Portrait bust of *Lord Robert Cecil* (1936) and *Michael Foot* (1936). Cultural and political turbulence of Edward VIII's abdication and European Fascism.
1937	Evicted in his absence from the studio at Fuchsenfeld, Vienna 12.
1938	Seeks opportunities to participate in group exhibitions in London.
1939	Co-founder of The Association of Austrian Painters, Sculptors and Architects. Participated in the Free German League of Culture (FGLC), Free Austria Movement, and the Artists' International Association (AIA).
1939	The original *Lessing Monument* (1931) was removed from Judenplatz, Vienna, by the National Socialists.
1940	Interned as a potential British 'Enemy Alien' at the Hutchinson Camp on the Isle of Man.
1940	While interned, he arranged his first exhibit at the annual 'Summer Exhibition' of the Royal Academy of Arts, London.
1940	Co-signed letter pleading for freedom was printed in *The New Statesman and Nation.*
1940–41	*Standing Man (Athlete)* (1940–41), probably completed at the Astor's seat, Cliveden.
1941	Released from Internment, probably early in 1941, after the Astor family's intervention.
1941	Works as a German-speaking programme presenter for the BBC.
1941	Exhibits with the London Group and the Royal Society of Sculptors.
1943	Pietà (1943).
1943	*Young Men* (*Friends*) (1943), reclining.
1944	*Authority* (1944).
1944–46	Commissioned for the *Amy Johnson Memorial* (1944).
1946	*Sir Stafford Cripps* (1946).
1946	Naturalised as a British citizen on 16 November 1946.

	Participates in the Arts Council's first 'Sculpture in the Home' exhibition and all subsequent exhibitions in this series.
1946	*The Grail* (1946) crucifix for an altar in the open, Pinner, England.
1947	Returns to Austria for the first time since 1935 and is approached by the Viennese Culture Minister, Viktor Matejka, to consider replacing the original *Lessing Monument* (1931).
1947	Elected Associate member of the Royal Society of British Sculptors, London.
1948	Awarded the Viennese State Prize for Sculpture.
1948	Stone Carvings for the new School of Anatomy and Engineering College at Cambridge University, Cambridge.
1948	*Standing Man* (1940–41) exhibited at the first 'Open Air Exhibition of Sculpture' at Battersea Park, London.
1949	*Youth* (1948) was purchased by the Chantrey Collection for the nation.
1949	Elected as an Associate of the Royal Academy of Arts, London.
1949–50	Visiting Master for the Sculpture School, Royal Academy of Arts, London and supports emerging art students including Anthony Caro and Frank Martin.
1950	Commences an annual tradition of British holidays to Cornwall where, over many years, he painted numerous land and seascape paintings.
1950	*Spiritual Work* (1950), Salters Hall, City of London.
1950–51	*Manual Work* (1950-51), Salters Hall, City of London.
1951	Constructed the iconic bas-relief *The Islanders* (1951) for the Festival of Britain. Sir Stafford Cripps intervenes to ensure *The Islanders* is completed. *The Islanders* (1951) was destroyed when the Festival site was cleared upon closure in September 1951.
1951	*The Pedestrian* (1951) was exhibited at the Royal Academy of Arts 'Summer Exhibition'. Charoux's radical change in style is attributed to the artistic and personal liberty that Charoux enjoyed in post-war London.
1952	Appointed as a Royal Academy Selection Committee Member for the Chantrey Bequest.
1953–1955	*Mother and Child* (1955), *Father and Child* (1955), Exchange Buildings, Liverpool.
1954	Participated in the Trade Union Congress sculpture competition; Charoux's work was highly praised, but no winner was chosen.
1954	*Reunion* (1954).

1956	Elected as a Royal Academician (RA), London. *Friends* (ca.1956) Charoux's Diploma gift to the Royal Academy.
1956	*Hugo Breitner Monument* (1956), Hugo Breitner Hof, Vienna 14.
1956	*Richard Strauss Monument* (*The Listeners)* (1956), housing estate, Vienna 3.
1957–1967	Commences the 'Civilisation Cyclus' thirteen known sculptures over ten years representing London's citizens.
1951	*Motorcyclist* (1957), Shell Centre, London. This sculpture was exhibited as *Man* (1957). *Motorcyclist* is currently located in a public garden at Chicheley Street, London.
1957–58	*Madonna* (1957–58), Convent School, Finchley.
1958	First solo show in London titled 'Youth and Music' at the Piccadilly Gallery.
1958	Granted the title of Professor by the Federal President, Adolf Schärf.
1958	*Cellist* (1958) was placed outside the Royal Festival Hall, London.
1958	*Richard Strauss Monument* (*The Listeners*) (1958), Richard Strauss Hof, Vienna 3.
1958–59	*The Neighbours* (1959), Highbury Quadrant Estate, Islington, London.
1959	*Bertha von Suttner Monument* (1959), Bertha von Suttner Hof, Vienna 4.
1962	*Judge* (1962) was subsequently installed in the Queen's Court in 1968 at the Royal Courts of Justice, where it remains to date. A replica of *Judge* featured in the film *The Children Act* (2018).
1965	Replacement *Lessing Monument* (1962–65) installed at Morzinplatz, which was later relocated to Judenplatz, Vienna 1, in 1981, where it remains.
1966	Awarded the Gold Medal of Honour by the State of Vienna.
1967	Died at Manor House Hospital, Hendon, London, on 23 April 1967. (Charoux's date of death was erroneously noted as 26 April 1967 in the press).
1968	Retrospective at the 'Summer Exhibition' of the Royal Academy of Arts, London.
1981	The contents of Charoux's studio were relocated from London to the Langenzersdorf Museum, Austria.
1982	Opening of the Charoux Museum on 12 June.
1985	Death of Margarethe Charoux, in London.
1998	*The Neighbours* (1959), Highbury Quadrant Estate, Islington, listed by Historic England.

2014 Re-opening of the Langenzersdorf Museum, including the refurbished Charoux-Galleries, on 17 May.

2017 Exhibition "Siegfried Charoux. Der Bildhauer als Maler (The Sculptor as Painter)" at the Langenzersdorf Museum, commemorating the fiftieth anniversary of Charoux's death.

2018 Maquette of *The Survivor* (1960, private collection) and Charoux's other small works and paintings are exhibited in 'Out of Austria' at the Ben Uri Museum, London, curated by Sarah MacDougall.

2018 *The Pedestrian* (1951) features in the online celebration of the Royal Academy of Arts' two-hundred-and-fiftieth anniversary.

2019 First academic study of Charoux's canon
Veasey, Melanie "An Insistence on Freedom': Siegfried Charoux's *Civilisation Cyclus*." *Sculpture Journal* 28.1.7 (2019): 123–38.

2021 Insiders Outsiders Festival, presentations including:
'Celebrating Siegfried Charoux's Life and Work'.

2024 *Friends* (ca.1956), Charoux's gifted Diploma sculpture is displayed in the Sackler Gallery, Royal Academy of Arts, London.

2024 *Charoux's Sculptures* published.

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Glossary

ACGB	Arts Council of Great Britain
CND	Campaign for Nuclear Disarmament
HE	Historic England
ICA	Institute of Contemporary Arts
JTA	Jewish Telegraphic Agency
LCC	London County Council
LEMU	Langenzersdorf Museum
LMA	London Metropolitan Archives
NA	The National Archives
ODNB	Oxford Dictionary of National Biography
RAA	Royal Academy of Arts
RCA	Royal College of Arts
RSBS	Royal Society of British Sculptors
TGA	Tate Gallery Archive
VAM	Victoria and Albert Museum

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