上海黄浦区虎丘路 27 号 3 楼
3rd Floor, 27 Huqiu Road, Huangpu District,Shanghai



三位厄勒克特拉 | *Three Elektras*, 1969. 青铜 | Bronze. 左 | Left: 222 x 66 x 46 cm, 中 | Middle: 214 x 56 x 68 cm, 右 | Right: 222 x 66 x 56 cm
图片提供：林恩·查德威克遗产与贝浩登 | Courtesy of the Lynn Chadwick's Estate and Perrotin

林恩·查德威克
超循环 / 第三章：守望者 (1978–1995)

开幕：2026 年 11 月 9 日（星期一）
2026 年 11 月 9 日至 12 月 23 日
策展人：马蒂厄·普瓦里耶

LYNN CHADWICK
HYPERCYCLE / CHAPTER III: VIGILANTS (1978–1995)

Opening Monday November 9, 2026
Nov 9 – Dec 23, 2026
Curated by Matthieu Poirier

自 2024 年启动的“超循环”回顾展，跨越三大洲，分为三个章节，如今于上海迎来终章，聚焦林恩·查德威克艺术创作臻于成熟的阶段。“守望者”汇集了艺术家晚期 (1978–1995) 的雕塑作品。在此阶段，他长期探索的诸多艺术观念与创作系列——其中大部分发端于 1950 年前后——被推向最为深远、完满，亦最受认可的境地。

这些守望者形象于上海展出，与中国传统的守护形象构成一种遥远而清晰的呼应：列阵而立、仿佛永远恪守其位的兵马俑；成对伫立、守护门户的石狮；目光恒常凝视的饕餮面具；以及置于墓葬入口、融汇多种动物特征的镇墓兽。此种关联在于形式，而非历史：两种传统都要求一个形象无休止地只做一件事——守望，并由此超越其被创造的那一刻。

自查德威克最早期的创作起便已出现的圆形或眼形开口——“眼孔”，在此被提炼为一种更具意图的关系媒介：晚期的眼孔不再只是暗示目光的存在，而是被刻意设计以承接观者的凝视。其创作中反复出现的

Launched in 2024, the three-continent, three-chapter retrospective *Hypercycle* comes to a close here with its final chapter, devoted to the period in which Chadwick's work reaches its fullest maturity. *Vigilants* brings together sculptures from the late period of the artist's career (1978–1995), in which several long-running ideas and series, most of them initiated around 1950, are carried to their furthest and most fully realized and acknowledged point.

Installed in Shanghai, these watchful figures find a distant yet legible echo in Chinese traditions of the standing or paired guardian: the ranked terracotta soldiers made to hold their posts indefinitely, the pairs of stone lions charged with watching a threshold rather than a scene, the ever-staring *taotie* mask, the hybrid *zhenmushou* placed at the entrance to a tomb. The kinship is formal rather than historical: both traditions ask a figure to do one thing without end, which is to keep watch and so to outlast the moment of its making.

The oculus, the circular or eye-shaped opening present since Chadwick's earliest works, is refined here into a more deliberate



回到威尼斯（小版本 II）| *Back to Venice (Small Version II)*, 1988. 青铜 | Bronze. 64 x 76 x 56 cm
图片提供：林恩 • 查德威克遗产与贝浩登 | Courtesy of the Lynn Chadwick's Estate and Perrotin



第一段楼梯 | *First Stairs*, 1991. 青铜 | Bronze. 50 x 24.5 x 23 cm
图片提供：林恩 • 查德威克遗产与贝浩登 | Courtesy of the Lynn Chadwick's Estate and Perrotin

独立人物与双人组合，无论站立抑或端坐，至晚期皆更倾向于呈现一种正面朝向观者的恒久感。这些身体为长久观看而塑，并以同等持久回应观者，而非停留于转瞬即逝的刹那。

查德威克此前创作中已出现的披覆衣袍的人物轮廓，至晚期发展为更加饱满、厚重的形体。衣袍的褶皱不再似服饰，而更似积聚的能量或体量，是时间沉积于一具不再移动的身体之上的痕迹。

青铜表面的镜面抛光在此前数十年间逐步引入，至这一时期成为持续而刻意运用的技法。雕塑身体的整块表面被抛光至反光，将周围空间乃至观者自身的身影映于表面。

在这些晚期作品中，长久守望的形象只求观者回以注视。“超循环”由此并非以明确结局落幕，而是终结于一种持久的关注。这份关注或许比我们存续更久，并永远面向不断变化的世界。

instrument of relation: these late apertures are designed to hold a gaze rather than merely suggest one. Across the solitary figures and the couples that recur throughout his oeuvre, whether standing or seated, his late work favors a kind of frontal permanence. These are bodies composed to be looked at for a long time, returning that duration rather than a single instant.

The draped, cloaked silhouettes that first emerged earlier in his career develop into fuller, heavier volumes. Their folds read less as costume than as accumulated energy or mass, the visible trace of time settling onto a body that no longer moves.

The mirror-polishing of bronze surfaces, introduced gradually over the preceding decades, here becomes a sustained and deliberate technique. Entire planes of the body turn reflective, drawing the surrounding space and the viewer's own presence into the surface of the sculpture.

In these final works, figures that have long kept watch ask only to be watched in return. *Hypercycle* thus closes not on a resolution but on an enduring act of attention, one that may well outlast us and remain eternally turned toward an ever-changing world.

关于艺术家
About the Artist



林恩·查德威克 | Lynn Chadwick
图片提供：林恩·查德威克遗产与贝浩登 | Courtesy of the the Lynn Chadwick's Estate and Perrotin

林恩·查德威克 (1914—2003) 是 20 世纪最重要的雕塑家之一，与阿尔贝托·贾科梅蒂、亨利·摩尔和路易丝·布尔乔亚齐名。1956 年，他克服重重困难，凭借一系列振奋人心的雕塑和绘画作品，在威尼斯双年展上赢得了国际雕塑奖，成为该奖项历史上最年轻的获奖者。查德威克在职业生涯早期的成功使他在短时间内跻身于 20 世纪雕塑艺术的巨匠行列。

20 世纪 30 年代，查德威克担任建筑制图员，直至第二次世界大战期间开始于英国舰队航空兵中服役，在航空母舰上操作驾驶剑鱼式飞机。1946 年，查德威克因一项纺织设计获奖，这使他有了作为独立雕塑家发展的资金支持，让他能够完全按照自己的条件创作，并发展出了一系列“动态雕塑”作品。这些作品通过线性的起伏和旋转创造出虚拟的形态，在空间中优雅地移动，并且塑造了他在之后的静态雕塑中对重量、平衡与焦点的理解。1950 年，查德威克运用新掌握的焊接技术，开创了独具一格的表达方式——“空间绘画”。他将钢条焊接成三角形结构，随后以铁屑和石膏制作的特殊混合物填充线条之间的空隙。

超脱正统艺术教育的束缚，查德威克自由且本能地从想象中创造图像，通过独特的技法，创作出了一系列极富新意的人物与动物形象。在查德威克强烈的创作欲望和崭新的风格手法下，这些充满活力、形态奇绝的作品激发出观者最为原始的感受和潜意识，唤醒了内心深处的情感共鸣。

20 世纪 60 年代，查德威克不断精炼技法，追求雕塑形式的纯粹与本质，以更具抽象性的演变路径展示了他多样的个人视觉语言。国际认可为他带来了众多的机构与美术馆展览，并获得了大量私人和公共项目委托。进入 20 世纪 70 年代和 80 年代，查德威克的作品进一步发展，演化出多面体的雕塑形象，如带翼或身着长袍的人像雕塑，矗立于纤细的锥形支撑之上。这延续了他早期“动态雕塑”的核心精神，查德威克将这种雕塑蕴含的身体语言称为“姿态”。

20 世纪 90 年代，在蓬勃的晚期生涯中，他重新诠释了野兽与其标志性的双人情侣形象。在经历了五十年的职业生涯后，查德威克于 1996 年创作了他的最后一件作品《方块A》。

林恩·查德威克于 2003 年去世，同年泰特不列颠美术馆为他举办了大型回顾展览。林恩·查德威克曾在世界范围内的多座美术馆举办展览，包括英国伦敦皇家艺术学院 (2014)、英国格洛斯特郡斯特劳德公园博物馆 (2005)、英国伦敦泰特不列颠美术馆 (2003)、美国俄亥俄州扬斯敦巴特勒美国艺术学院 (2000)、日本富山县现代美术馆 (1991)、日本镰仓现代美术馆 (1972) 等。他的作品目前被许多博物馆和公共机构纳入收藏，包括比利时布鲁塞尔皇家美术博物馆、法国格勒诺布尔美术馆、法国巴黎蓬皮杜国家现代艺术中心、法国巴黎罗丹美术馆、英国伦敦皇家艺术学院、英国伦敦泰特不列颠美术馆、美国洛杉矶县艺术博物馆、纽约现代艺术博物馆、纽约大都会艺术博物馆等。

Lynn Chadwick (1914–2003) was one of the most significant sculptors of the 20th century, alongside Alberto Giacometti, Henry Moore, and Louise Bourgeois. Lynn Chadwick won the international prize for sculpture at the 1956 Venice Biennale with an exhilarating display of sculptures and drawings, becoming the youngest ever recipient of this prestigious prize. Such triumph early in his career catapulted him overnight into a major figure of 20th century sculpture.

In the 1930s, Chadwick worked as an architectural draughtsman until the Second World War where he served as a pilot, flying Swordfish airplanes off aircraft carriers across the Atlantic. In 1946, following his deployment, he won a prize for textile designs, which afforded him the financial liberty to pursue a career as a sculptor. Chadwick began by developing a series of mobiles: These early kinetic works moved sensuously through space creating virtual forms from their linear undulations and rotations. The animated structures would later inform his instinctive understanding of weight, counterbalance, and focal points within his more static sculptures. In 1950, putting to use newly acquired welding skills, Chadwick discovered his unique visual language, which he ascribed as “drawing in space.” He welded his steel rods together in triangulated structures, subsequently filling the voids between his linear constructions with a unique mixture of iron filings and gypsum.

Uninhibited by the constraints of a formal art education, this technique became the framework for the novel, fantastical figures and animal forms of his imagination. Vital in energy and unprecedented in shape, his works arouse the primal and the subconscious in the viewer through his impulsive and innovative making process.

Chadwick spent the 1960s refining his technique. His sculptures became a quest for the most elemental shapes; the abstract forms that emerged illustrated the versatility of his craft. International recognition led to a dizzying programme of exhibitions and museum shows, in addition to private and public commissions. The 1970s and 80s saw further advancements and metamorphoses into a geometric figuration: imposing triangulated beings with winged or robed bodies perched on slender tapered legs, channeling his earlier mobiles in motion and a body language that Chadwick described as “attitude.”

In a late flowering of fresh forms, the 1990s brought a final reinterpretation of the beasts and signature paired figures. After a career that spanned five decades, Lynn Chadwick made his last work, *Ace of Diamond*s, in 1996. He passed away in 2003, the same year Tate Britain devoted a major retrospective to him.

Lynn Chadwick’s work has been the subject of numerous exhibitions including those at Royal Academy of Arts Courtyard, London, UK (2014); The Museum in the Park, Stroud, Gloucestershire, UK (2005); Tate Britain, London, UK (2003); Butler Institute of American Art, Youngstown, Ohio, USA (2000); The Museum of Modern Art, Toyama, Japan (1991); Museum of Modern Art, Kamakura, Japan (1972). His work is currently held by many museums and public collections, including Musées Royaux des Beaux-Arts de Belgique,Brussels; Musée de Grenoble, Grenoble; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Musee Rodin, Paris; Royal Academy of Arts, London; Tate Britain, London; Los Angeles County Museum of Art (LACMA), California; Museum of Modern Art, New York, and Metropolitan Museum of Art, New York.

关于三章回顾展“超循环”
About the Three-Chapter Retrospective *Hypercycle*

由艺术史学家马蒂厄·普瓦里耶策展，“超循环”是一组于 2024 至 2026 年间跨三大洲、于多个场馆相继展开的展览。展览分为三章，勾勒林恩·查德威克职业生涯的演进轨迹。

Curated by art historian Matthieu Poirier, *Hypercycle* is a series of exhibitions staged across three continents and multiple venues from 2024 to 2026. Comprising three chapters, it traces the arc of Lynn Chadwick's career.



超循环 / 第一章：不规则（1947–1962）
Hypercycle / Chapter I: Scalène (1947–1962)

第一章于 2024 年 10 月 12 日在巴黎法国国家古迹中心 - 叙利公馆与贝浩登（巴黎）启幕。该章汇集 1947 至 1962 年间创作的六十件关键作品；正是在这一时期，艺术家确立了其独特方法，并赢得国际认可。查德威克的雕塑为全球约 150 家公共收藏机构所藏；此次亦是自 1957 年他在巴黎国立现代艺术博物馆举办展览以来，其作品在法国首次获得如此大规模的精选呈现。

The first chapter opened on October 12, 2024, in Paris at the Centre des Monuments Nationaux–Hôtel de Sully and Perrotin. It brings together sixty key works produced between 1947 and 1962, a period in which the artist defined his distinctive approach and achieved international recognition. Chadwick's sculptures are held in some 150 public collections worldwide, and this marks the first time such an extensive selection of his work has been shown in France since his 1957 exhibition at the Musée National d'Art Moderne in Paris.



超循环 / 第二章：原型（1963–1977）
Hypercycle / Chapter II: Archetype (1963–1977)

第二章于 2025 年 10 月 30 日在贝浩登（纽约）启幕，涵盖查德威克 1963 至 1977 年的成熟期作品。在这些作品中，他锻造出一种棱角分明、多切面且近乎抽象的雕塑语言，其中建构性与有机性的参照——建筑、船帆、飞机机翼、鸟、蝙蝠、骨骼与外骨骼——融合为原型式人物，如“坐姿人物”与“有翼人物”。这些作品超越个体性，成为力量、张力、二元性与内在转化的普遍象征，将现代主义抽象与古老本质主义熔于一炉。

The second chapter took place at Perrotin New York, opening on October 30, 2025, and covered Chadwick's mature period, from 1963 to 1977. In these works, he forged an angular, faceted, and near-abstract sculptural language in which constructed and organic references—architecture, sails, aircraft wings, birds, bats, skeletons, and exoskeletons—coalesce into archetypal figures such as Sitting Figures and Winged Figures. These works transcend individuality to become universal emblems of strength, tension, duality, and inner transformation, fusing modernist abstraction with archaic essentialism.



超循环 / 第三章：守望者（1978–1995）
Hypercycle / Chapter III: Vigilants (1978–1995)

第三章聚焦查德威克 1978 至 1995 年的晚期作品，自 2026 年 11 月 9 日起在贝浩登（上海）展出。

The third chapter focuses on Chadwick's late work from 1978 to 1995 and is on view at Perrotin Shanghai from November 9, 2026.

更多艺术家相关资讯
>>> More information about the artist

PRESS CONTACTS

Xiao Liang, Perrotin Asia
xiaoliang@perrotin.com +86 21 6321 1234

Peiran Chen, Perrotin Shanghai
peiranchen@perrotin.com +86 21 6321 1234