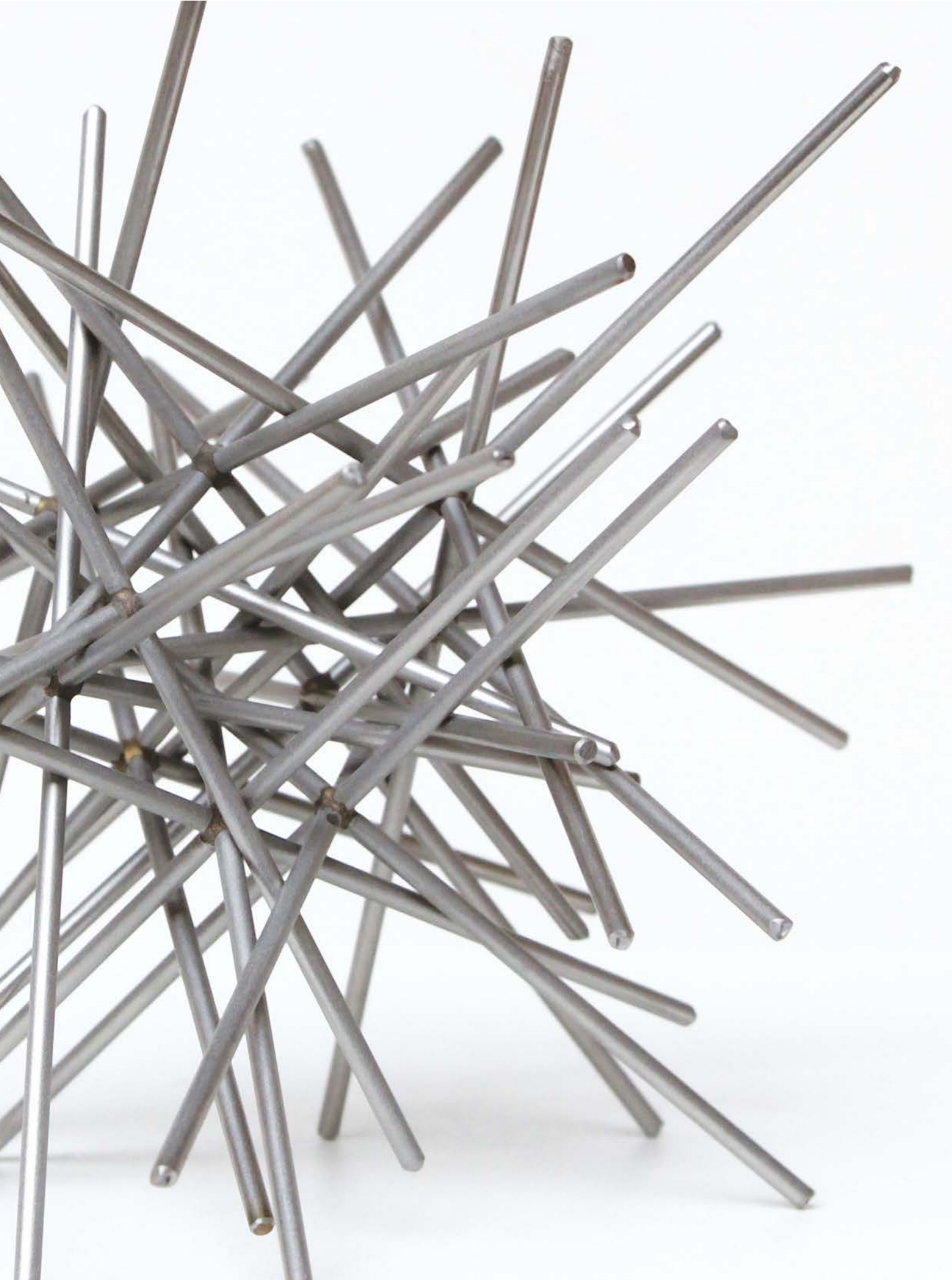


The image shows a book cover with a brown, textured background. A white diamond shape is cut out from the top right corner. The text "Norman Dilworth" is printed in white, serif font in the lower center of the cover.

Norman Dilworth



Norman Dilworth

Time & Tide

The process of nature waits for no man.
Just as the time and place influence the work we make.

**The
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Established 1923

20 Cork Street
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MUSÉE MATISSE 2007

Around and About, realised in 1984, is a relief, made from a circle whose centre has been unevenly cut out to form consecutively-arranged angles: acute, increasingly open, flat, and lastly re-entrant. The magnitude and sides of each angle are calculated according to an arithmetic progression. The artist has set out to create a contrast of forms, here rationally elaborated and easily demonstrable, which gives the work movement and balance through the tension between outside and inside, the opposition between curves and angles, and the overall expression of its rhythm. Norman Dilworth has elaborated numerous systems and his creations adopt various forms. Their presentation can be unexpected, like the sculpture in the form of a zigzag, *Meander*, that was laid in a riverbed in 1991 and indicates which way the current flows, or the piece entitled *Jouetsance*, composed of 49 wooden elements painted in the colours of the French flag that were scattered on the beach at Calais one September day in 2005. Norman Dilworth takes the rigour of programmes and adds the thrill of discovery. He is now living in Lille, where he settled in 2002 having once lived in Paris, from 1956 to 1957, on a French government grant. His path is original and consequential, his work varied and rich.

Serge Lemoine

Ex Director

Musée D'Orsay, Paris

[Extract from exhibition catalogue:

Norman Dilworth, Musée Matisse, Le Cateau-Cambrésis, 2007]

Around and About 1984 wood painted white 122 cm diameter



Turning the Corner 2000 corten steel 89 × 89 cm



Photo © Christine Cadin

Nub 9 2013 wood stained black 30 × 25 × 18 cm



Random Elements (No 9 of 30) 1972/2003 stainless steel 16 × 16 × 16 cm

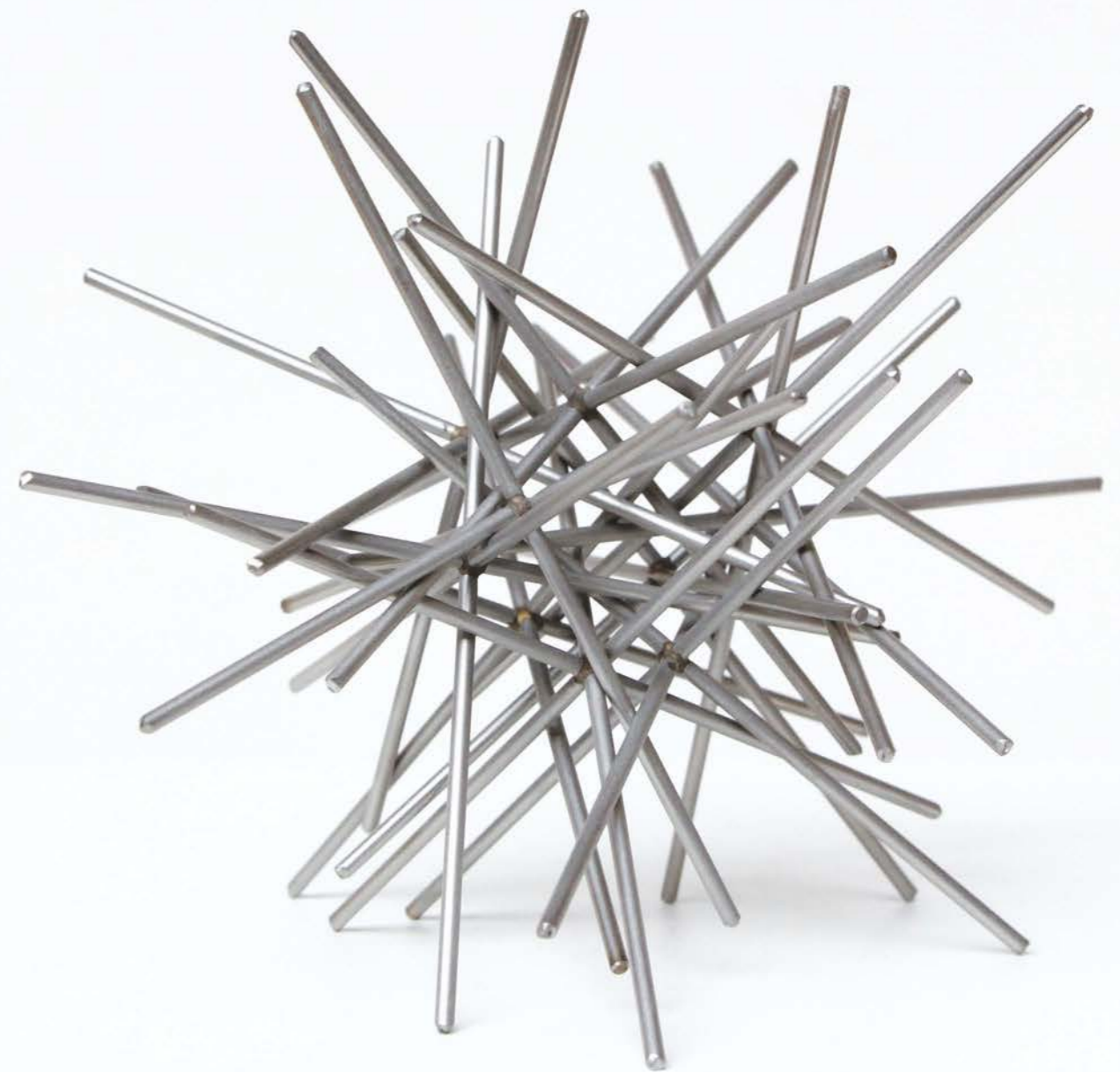


Photo © Christine Cadin

Four Cut Corners 3 2010 corten steel 144 × 144 cm



Photo © Christine Cadin

2 and 2 1997 wood stained black 32 × 13 × 13 cm





Cut Corners 1 2005 graphite on paper 65 × 50 cm



Cut Corners 2 2005 graphite on paper 65 × 50 cm

Three Cubes 2016 steel painted white 90 × 40 × 40 cm



Signs 1990 wood painted black. In 25 pieces (each piece 15 × 15 cm)



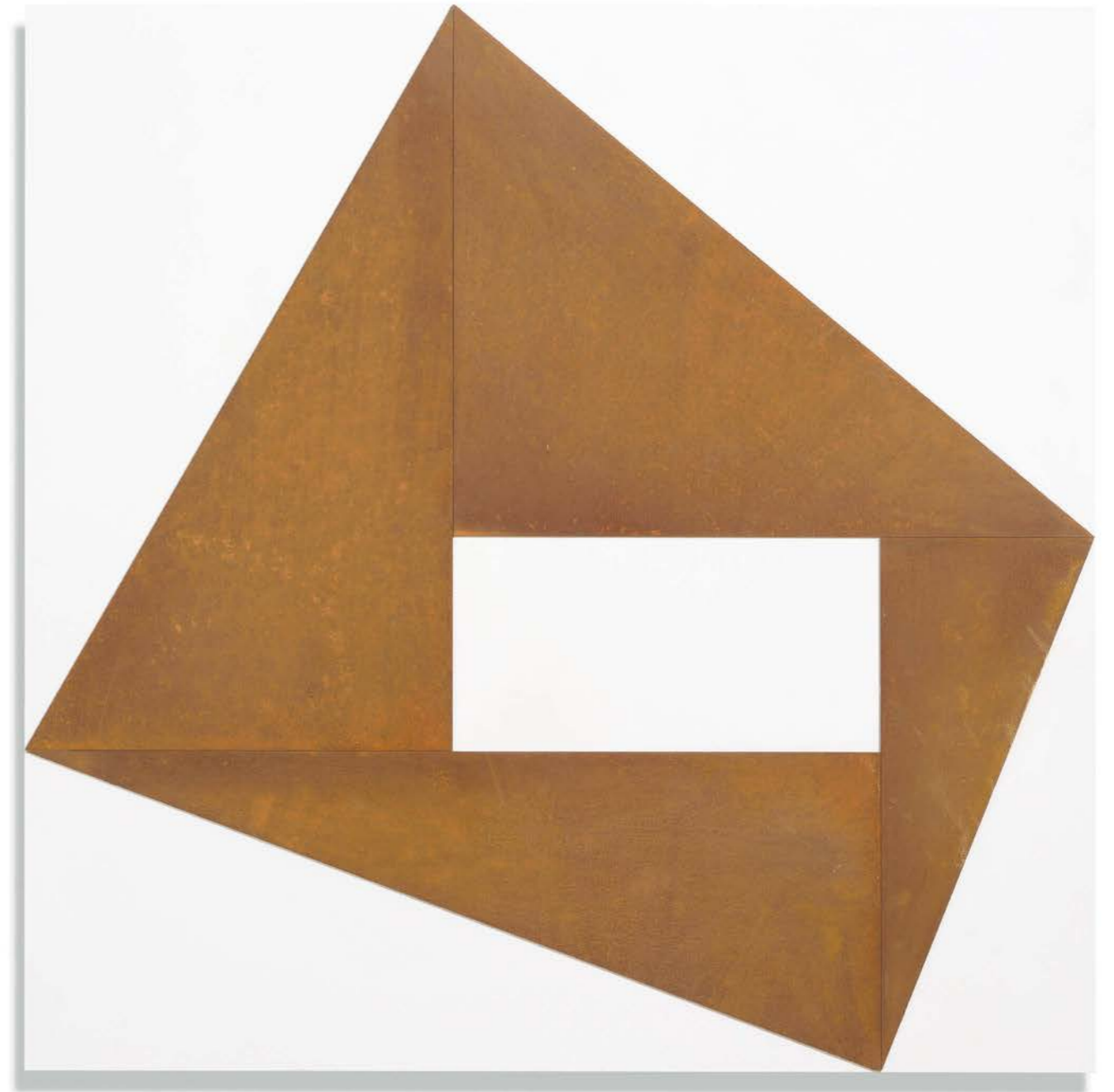
Simple Progression 1 2015 wood painted black and white 56 × 56 × 2.6 cm

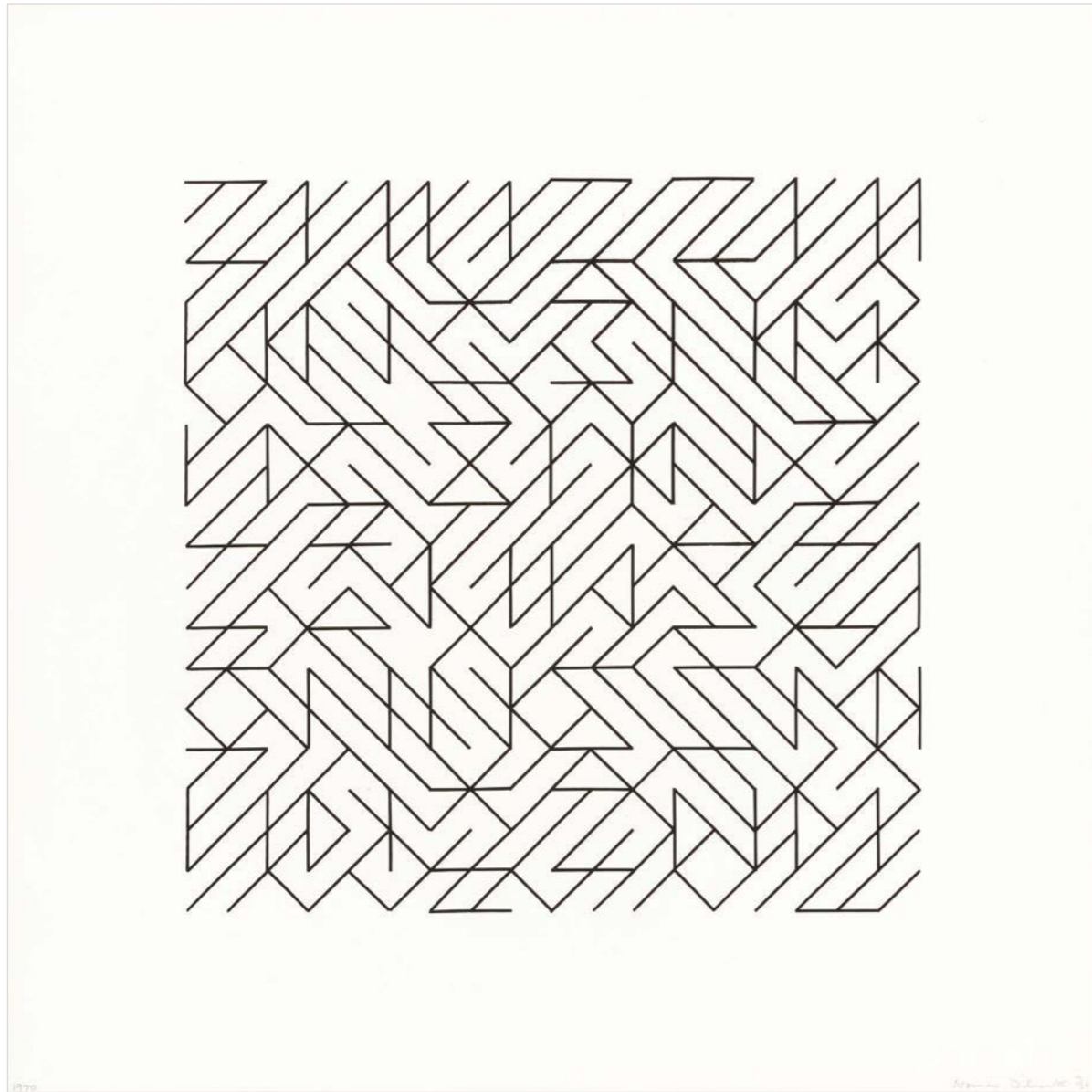


Blue and Black 1966 screenprint on paper 53.5 × 51 cm
Signed, dated and inscribed: 'A/P'. Only 8 proofs printed

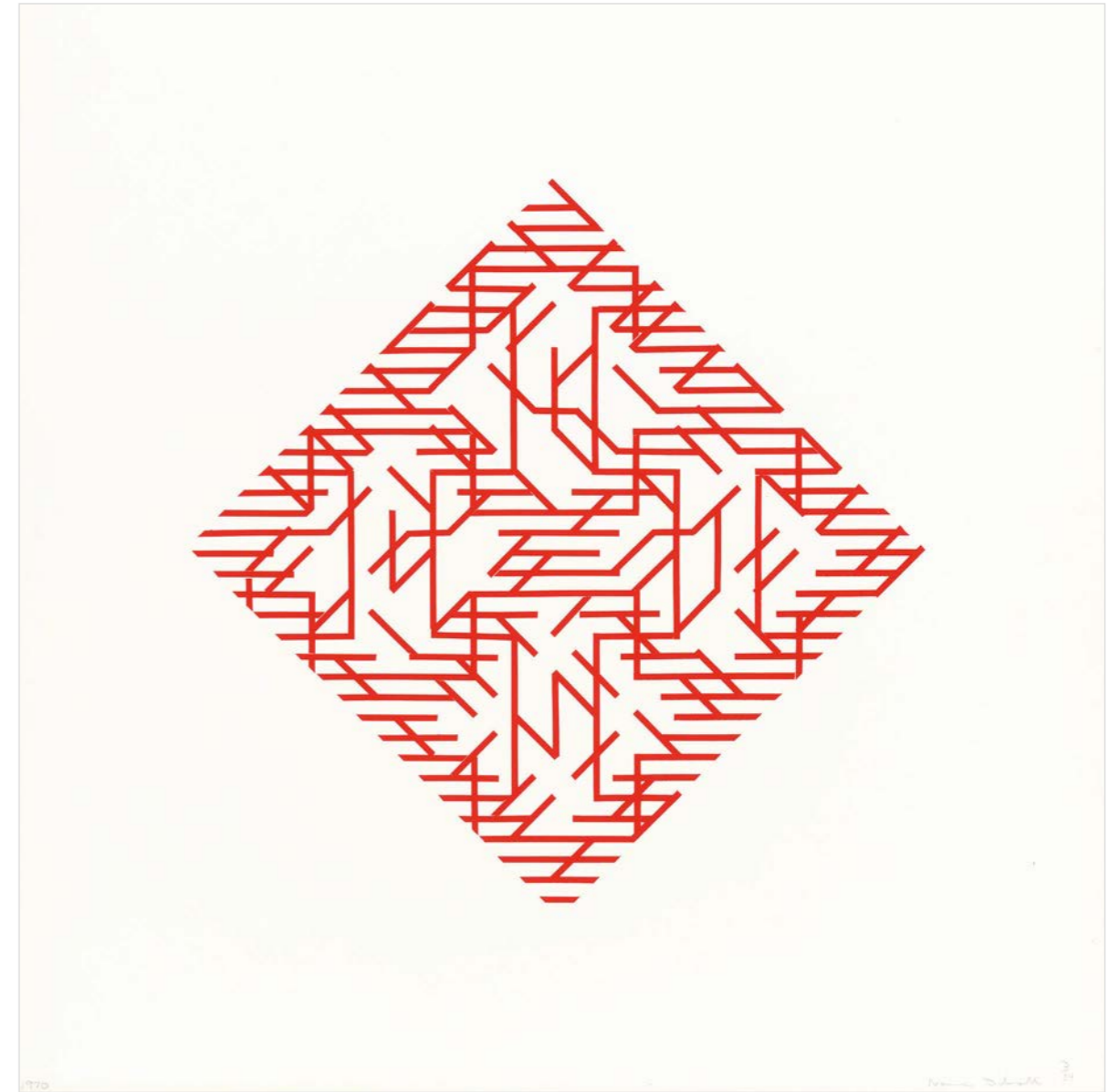


Cornering 1 2015 board and corten steel 100 × 100 cm





Untitled 1970 screenprint on paper 54 × 54 cm
Signed, dated and numbered from the edition of 34 impressions



Red Diagonal 1970 screenprint on paper 54 × 54 cm
Signed, dated and numbered from the edition of 34 impressions

45° 7 2008 wood stained black 39 × 27 × 16 cm



Puffball 1972/2016 aluminium 150 × 150 cm



Photo © Christine Cadin

[FROM CATALOGUE:
SCULPTURE + RELIEFS
1972-1980]

An exhibition of my work in Amsterdam was thought to be typically Dutch by visiting young Italians

Whereas it is true that “the basic problems of contemporary art are independent of any country,” Jackson Pollock, who made this statement, modified it by saying, “An American is an American and his painting will naturally be qualified by that fact, whether he wills it or not.” I am neither Dutch nor American and my origins have their own influence.

The English character is represented by the tourist board with a view of a church tower, and the choice does not only reflect a known respect for tradition, it has typical local characteristics. The truncated tower of an English church has none of the thrusting ambition of the spire more usually seen on the Continent. Its aspiration is not overblown. The polarities of vertical and horizontal are held in balance. If one examines, in plan and elevation, the church itself and compares it with its contemporaries in France or Germany, one notices an angularity about the English design in contrast with the flow

and plasticity of its neighbours that is peculiar to this country—the separateness of parts (the walls are one thing, the roof another) the way all planes have to meet at right-angles to form separate cubic boxes. The parts are not moulded together, part is added to part and each allowed to live on its own. This “awkward angularity” as Niklaus Pevsner called it, can be seen as characteristic of English art in general. Further, the emphasis is on line rather than form. Form in the full-bodied sense of the sculptural forms of Southern Europe is hardly to be found here. It has nothing to do with whether the English knew how to build such forms, the urge to do so was not there.

The generation of form in space by the use of lines and grid networks recurs throughout the English tradition, from the earliest times to the iron and glass structures of the nineteenth century and beyond. I grew up in this climate and with these influences, but I do not think of my work as conforming to any national type.

In my childhood art was something my father did for amusement, as an amateur he painted in oils. I copied

drawings, mostly cartoons, from newspapers and magazines.

At my Jesuit school I took Art, for which my parents had to pay extra. There was practically no teaching given, and I evolved a method of drawing in perspective using thick and thin lines. At this time the only subject that really gripped my attention, and which I was any good at was Mathematics. I was prepared to persevere with Mathematics into Further Education, but was dissuaded from doing so by my Prefect of Studies, who advised me that there was no future in it.

After two years studying general sciences my father persuaded me to apply to the local Art School. From there I went on to the Slade. At the Slade I worked in both the painting and sculpture departments, which was unusual at that time.

These years were spent in the climate of post-war Existentialism. As students we identified with Giacometti, “the days pass and I delude myself that I am fixing what is fugitive”. William Coldstream encouraged us to find an objective basis for our expression. Our preoccupation was space and how

Norman Dilworth,
Amsterdam studio, 1985



Photo © Christine Cadin

to articulate it. The elusiveness of the contour which separates volume and space we learned from Cézanne.

Working from a model or still-life, in an endeavour to be objective and not make aesthetic choices, which we deplored, we used calipers, plumb-line and ruler in a strict system of measurement. Points were plotted in space with the use of three dimensional grids. Concentrating on the procedure, the marks built up the image without having to invent it.

I went to Paris in 1956 and was able to visit Giacometti, sometimes in company with Tseng Yu, the Chinese artist, Giacometti expressed a deep interest in Chinese painting, where light and shade are not used as a device to render solids, and where the figurative elements in a composition coexist without contour or strict demarcation. His own late drawings and paintings share similar concepts.

I spent 1956-57 in Paris, and became aware of the influences that were shaping the work of my generation. Among many

exhibitions, I saw work of the Surrealists and Dadaists, early exhibitions by Yves Klein and Pollock, a large Matisse retrospective and for the first time an exhibition of Mondrian's paintings.

What I had seen in Paris was reinforced by exhibitions that had at last reached England. For a period, London became a centre for the art market, which is not necessarily beneficial to art, but as artists we did not feel cut off from other artists in other countries. I made my first contacts with Holland at this time and learned more of Mondrian and “pure plastic, determinate-relationships”. His interpretation of the evolution of painting from naturalistic to abstract, to Abstract-Real plastic, held new relevance for me at a time when I was still struggling with abstraction.

The desire for objectivity brought into question the meaning of reality. The elements of a sculpture were real until I began to arrange them into a figurative image, when they became subordinate to an illusion. To be objective I had to reject all illusion.

In the sixties, I took the properties and dimensions of the elements as the starting point, and the organisation of elements in simple growth series (as simple as 2, 4, 6, 8) now determined the character of the work. The process could be seen to develop within one single structure or series of structures. At this time the line functioned as definition of form in space. In those works where it delineated a volume of mass, the line had no dimension. In open constructions where the volume was space, the lines I used were the minimum thickness necessary to make up a stable structure.

As the lines describing volumes of space had to be given substance, consideration of their dimension and the articulation of joints, which began as simple practicalities, opened up new fields of possibility.

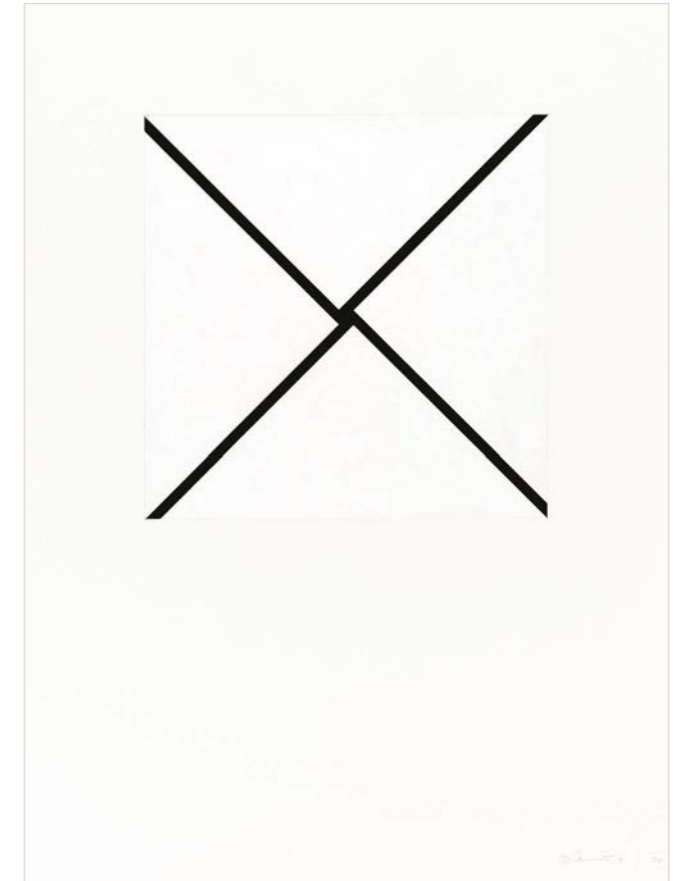
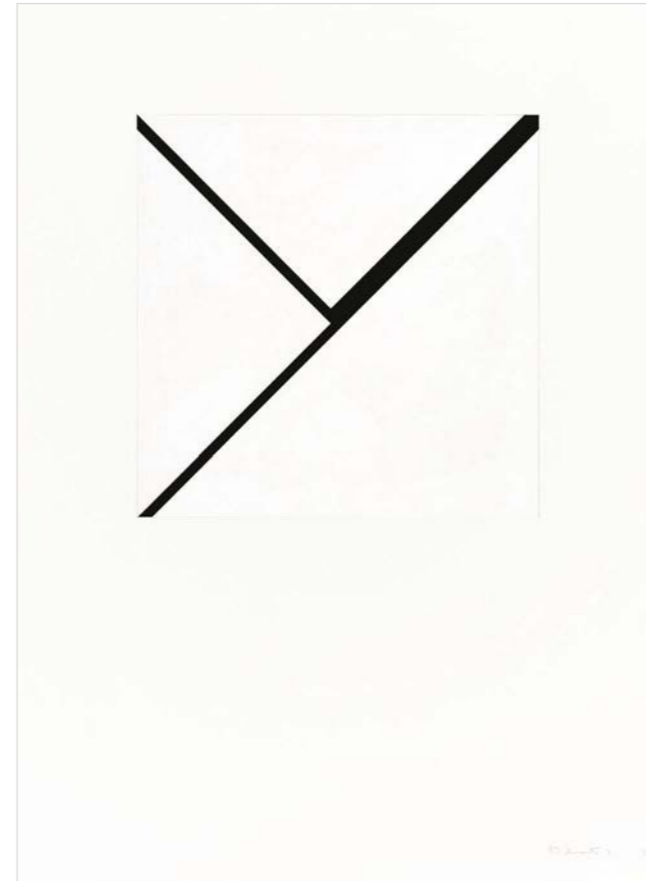
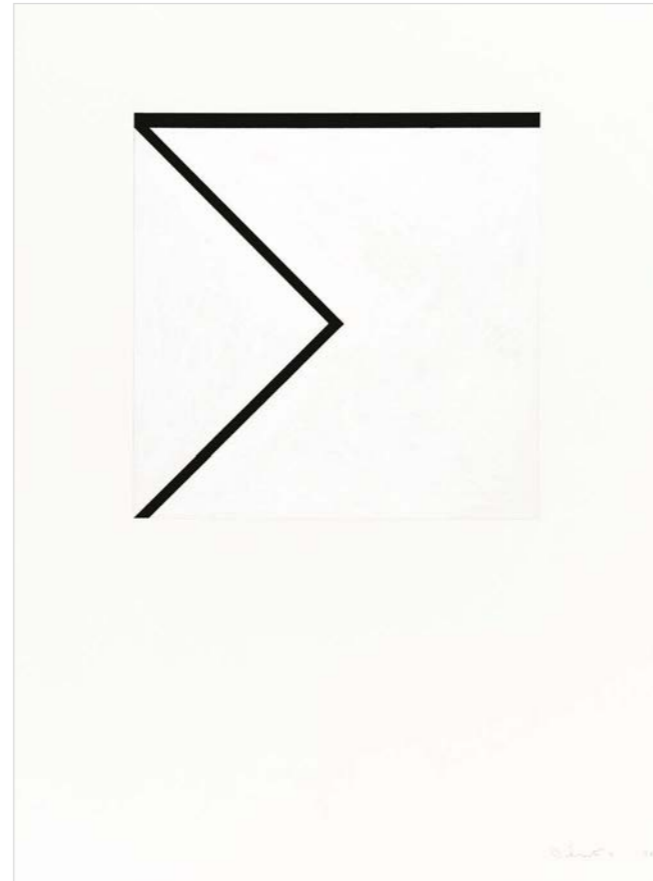
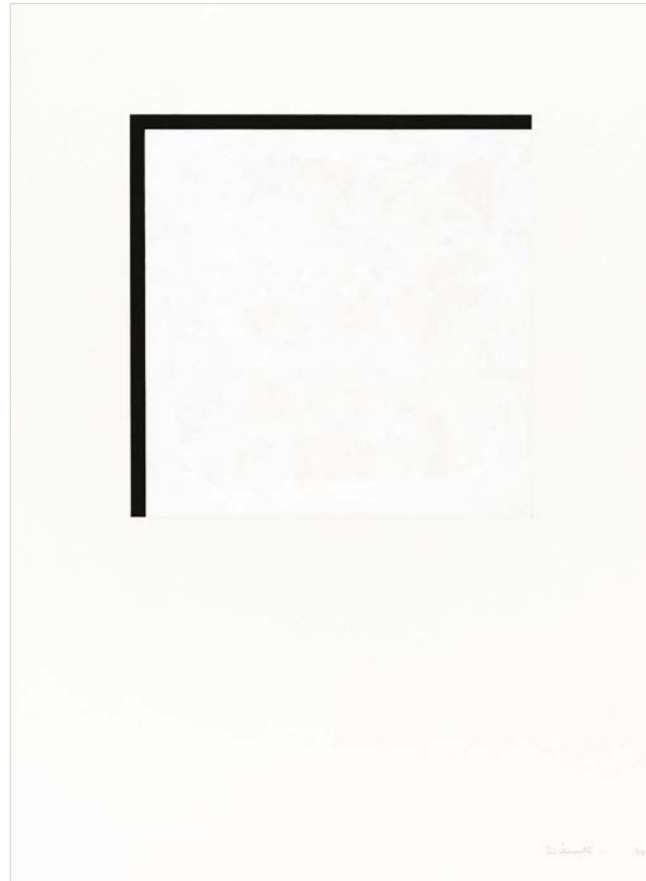
Starting from the proportion of the material, by cutting and joining methodically the process generated new forms.

Norman Dilworth
1981

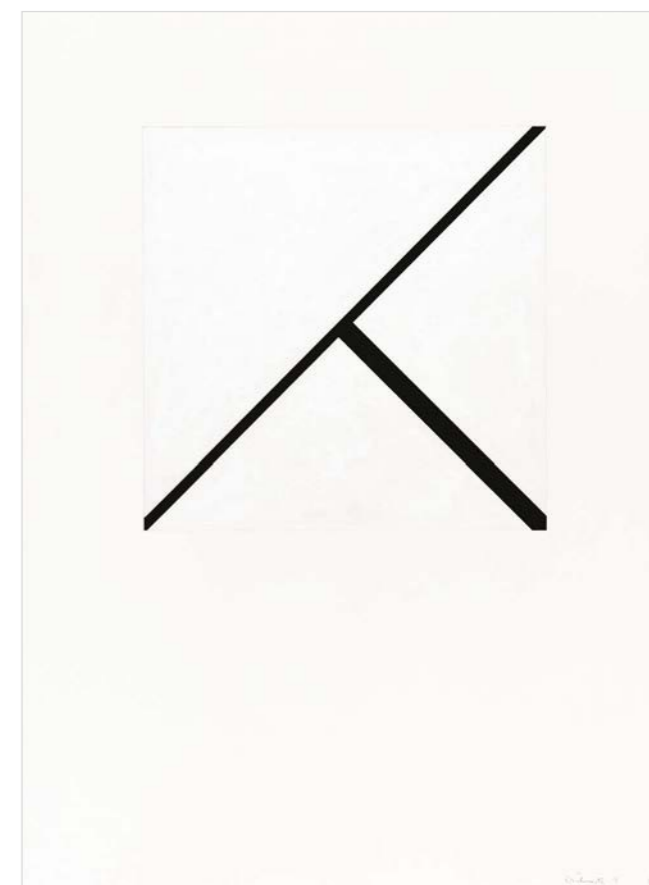
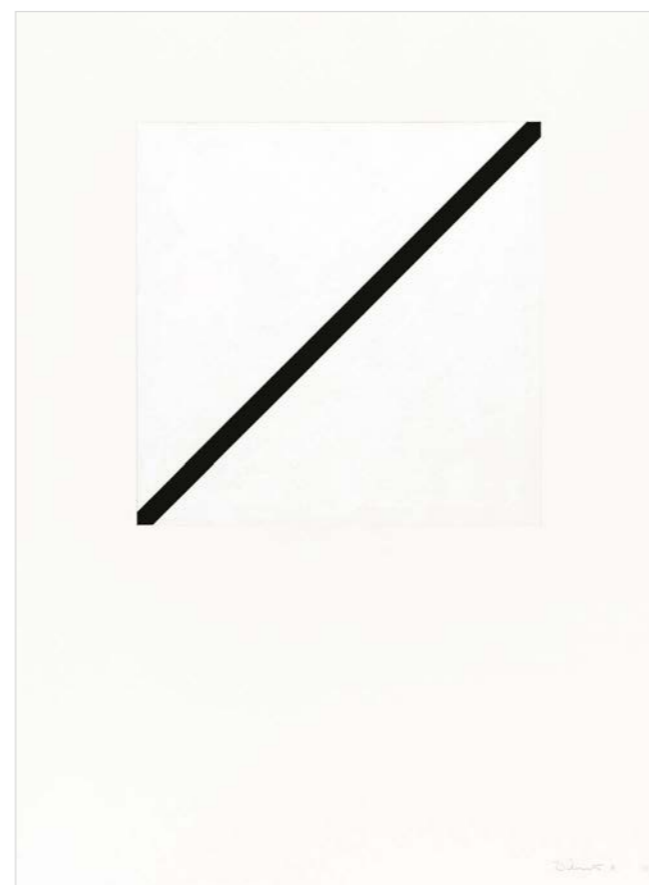
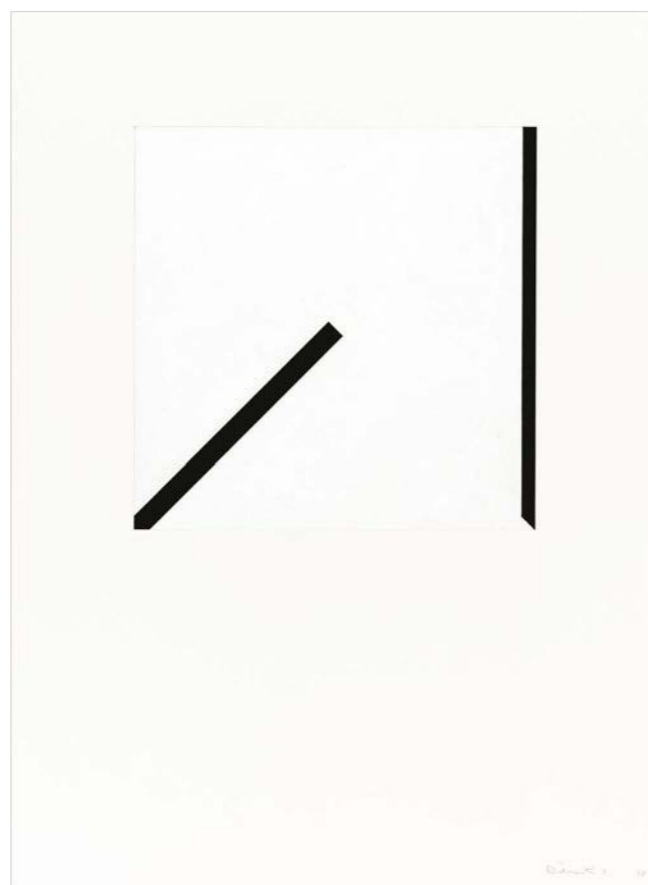
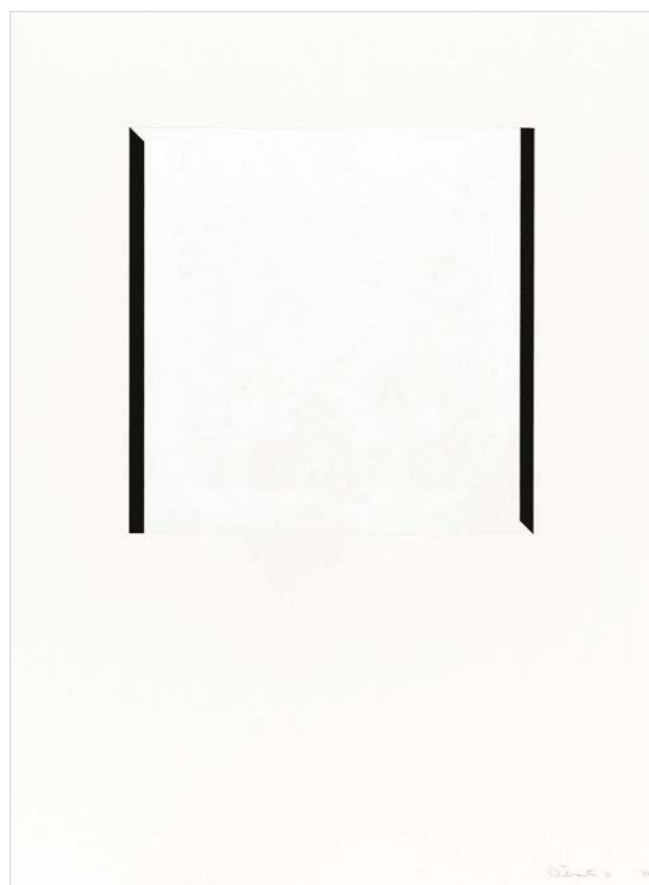
[Extract from exhibition catalogue: *Sculptures and Reliefs 1972-1980*, Sally East, London, 1981]

4 × 2½ 14 2012 wood stained black 27 × 44 × 27 cm





left to right:
Two Areas Overlap 1,2,3,4 1978
gouache on paper (each 62 × 45 cm)

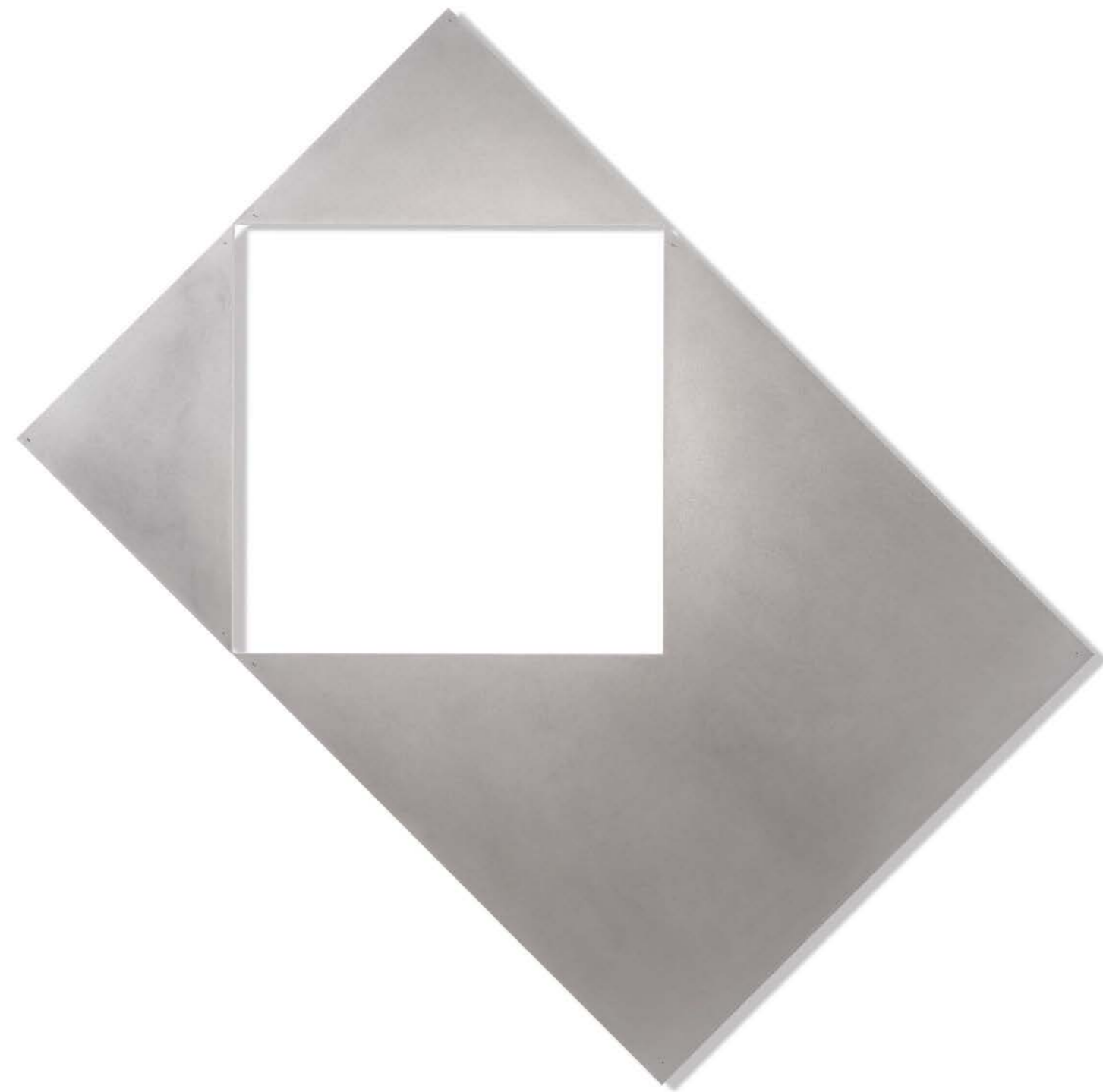


left to right:
Two Areas Overlap 6,7,8,9 1978
gouache on paper (each 62 × 45 cm)



Balance 2014 corten steel 94 × 68 × 40 cm

White Square 2015 stainless steel and board 152 × 76 cm



Norman Dilworth

- 1931 Born in Wigan, England
- 1949-52 Wigan School of Art
- 1952-56 Slade School of Art, University College, London
- 1955 Tonks Prize
- 1956 Sunday Times Drawing Prize
- 1956-7 French Government scholarship to study in Paris
- 1971 First Prize, Sculpture for Haverfordwest (Arts Council)
- 1974 First Prize, Water Sculpture for Cardiff (Arts Council)
- 1980 Together with Gerhard von Graevenitz, organisation of and participation in the exhibition *Pier + Ocean* (Hayward Gallery, London, and Kröller-Müller Museum, Otterlo)
- 1982-2002 Lived and worked in Amsterdam
- 2002-now Lives and works in Lille
- 2005 Given carte blanche at Musée des Beaux Arts, Calais
- 2007 Retrospective at Musée Matisse, Le Cateau-Cambrésis



Photo © Christine Cadin

Solo Exhibitions

- | | |
|---|---|
| <ul style="list-style-type: none"> 1968 Redmark Gallery, London 1970 Galerie Nouvelles Images, The Hague 1973 Lucy Milton Gallery, London (also 1975) 1975 Galerie Lydia Megert, Bern (also 1977, 1981, 1984) Galerie Pa Szepan, Gelsenkirchen 1976 Galerie Swart, Amsterdam (also 1977, 1980, 1982, 1984) 1978 Galerie Magazijn, Groningen Galerie Ekster, Leeuwarden 1981 Sally East Gallery, London 1986 Galerie Tanya Rumpff, Haarlem 1987 Galerie Plus-Kern, Brussels Galerie Van Rooy, Amsterdam 1989 Art Affairs, Amsterdam (also 1991, 1993, 1995, 1997, 2000) 1991 Galerie Im Spieker, Borken Galerie Hoffmann, Friedberg 1992 Galerie Durhammer, Frankfurt (also 1995) 1993 Galerie Elke Dröscher, Hamburg Galerie Jeanne Buytaert, Antwerpen 1994 Herman Molendijk Stichting/CBK, Amersfoort 1998 Galleri Magnus Åklundh, Lund Espace d'Art Contemporain, Demigny (also 2000) 1999 International Artist in Residence Programme, Guernsey 2000 Art Affairs, Amsterdam 2001 Museum Het Mondriaanhuis, Amersfoort Espace d'Art Contemporain Agi Schöningh, Demigny 2002 Stedelijk Museum, Amsterdam Het Glazen Huis, Amsterdam 2005 Musée des Beaux-arts et de la Dentelle, Calais Espace Lumière-Centre d'Art, Hénin-Beaumont 2006 Galerie Oniris, Rennes (also 2008) Centre d'art contemporain Bouvet Ladubay, Saumur Galerie Frontières, Hellemmes | <ul style="list-style-type: none"> 2007 Musée Matisse, Le Cateau-Cambrésis (retrospective) Galerie De Ziener, Asse <i>Parcours sculptures</i>, Art Paris 07, Grand Palais – Galerie Oniris 2008 Galerie l'Aquarium, cour du Conservatoire, Valenciennes Fabien Delbarre (9 + 2), Lille <i>Œuvres Récentes</i>, Galerie Oniris, Rennes 2009 Galerie Média, Neuchâtel Galerie La Ligne, Zürich Chapelle des Jésuites, Cambrai 2010 Galerie Iconoclastes, Paris Laurent Delaye Gallery, London 2011 <i>Œuvres Récentes</i>, Galerie Oniris, Rennes Gimpel Fils Gallery, London Galerie Gimpel-Müller, Paris Turnpike Gallery, Leigh City Art Gallery, Huddersfield 2012 <i>Recent wall pieces and sculptures</i>, Galerie Art Affairs, Amsterdam <i>Form and Number</i>, Galerie De Ziener, Asse Galerie Hoffmann, Ossenheim, Germany with Reiner Kallhart 2014 <i>Création Organique</i>, Galerie Wagner, Le Touquet <i>Work that becomes</i>, Galerie Oniris, Rennes <i>Change is the only constant</i>, Galerie De Ziener, Asse 2016 Couvent des Dominicains, Lille <i>Parcours</i>, Galerie Gimpel & Müller, Paris Galerie Oniris à Chassaigne-Montrachet (with Odile Decq) |
|---|---|

Opposite:

Left to Right: *Five Generations / Around and About*, Norman Dilworth, solo exhibition *In the Nature of Things* Mondriaanhuis, Amersfoort, 2001

Norman Dilworth, Paris, Pont St Michel, 1956



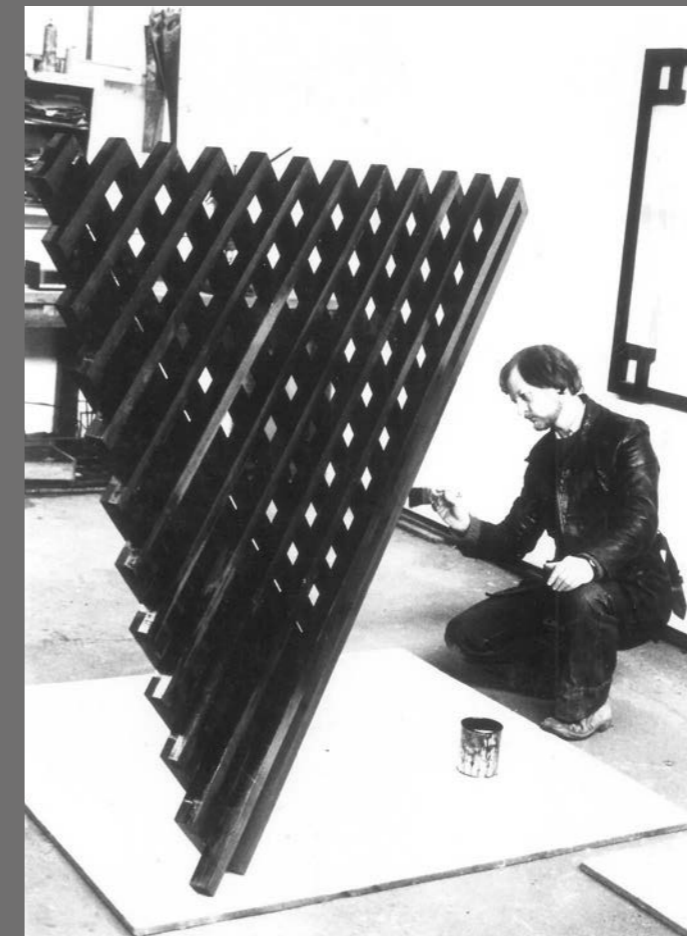
Norman Dilworth, Paris room, Carrefour de L'Odéon, 1957



Group Exhibitions

- | | | | |
|------|---|------|--|
| 1953 | <i>Young Contemporaries</i> , London (also 1954, 1955) | 1980 | <i>Pier + Ocean: Construction in the Art of the Seventies</i> , Hayward Gallery, London and Kröller-Müller Museum, Otterlo |
| 1956 | University of London Exhibition | 1981 | <i>Konstrukcja w Procesie</i> , Lodz |
| 1959 | <i>John Moores Exhibition</i> , Walker Art Gallery, Liverpool | | <i>Eight + Eight</i> , Annely Juda Fine Art, London |
| 1963 | <i>London Group</i> , London (also 1960, 1961) | | <i>Contemporary Artists in Camden</i> , Camden Arts Centre, London |
| 1963 | Bear Lane Gallery, Oxford | 1982 | <i>Room for Thought</i> , Arts Council of Great Britain Collection (touring exhibition) |
| 1966 | Gallery Five, Reading | 1984 | Beelden aan de Linge, Acquoy |
| 1966 | <i>Structure '66</i> , Cardiff | | Galerie Ornis (with Peter Lowe and Kenneth Martin), The Hague |
| | <i>Experiments in Form</i> , Grosvenor Gallery, London | | <i>Small is Beautiful</i> , Zapiecek Gallery, Warsaw |
| | <i>Constructions</i> , Axiom Gallery, London | 1985 | Haarlemmerhout Symposium, Frans Hals Museum, Haarlem |
| | <i>Kinetic Art</i> , Warwick University | | <i>Prozess und Konstruktion</i> , München |
| | Grosvenor Gallery, London | | Sjoerd Buisman, De Kijkschuur, Acquoy |
| 1967 | <i>Expo '67</i> , Montreal | | Beelden op de Berg 4, Wageningen |
| 1968 | <i>Art for Export</i> , Camden Arts Centre, London | | Stichting Beeldenpark Dordwijk, Dordrecht |
| 1969 | <i>Multiples</i> , Midlands Art Centre, Birmingham | | <i>Amsterdam koopt kunst</i> , Museum Fodor, Amsterdam |
| | <i>Multiples</i> , MOMA Oxford and Bluecoat Chambers, Liverpool | 1986 | <i>Konfrontatie</i> , Stedelijke Academie voor Schone Kunsten, Aalst |
| 1971 | Grabowski Gallery, London | | Slot Doddendael (with Sjoerd Buisman and Michael Jacklin), Ewijk |
| | <i>The Slade 1871-1971. A Centenary Exhibition</i> , Royal Academy of Arts, London | | The Etzold Collection, Städtisches Museum Abteiberg, Mönchengladbach |
| 1972 | <i>Four Artists</i> , Galerie Nouvelles Images, The Hague | | <i>Die Ecke</i> , Galerie Hoffmann, Friedberg |
| 1973 | <i>Four English Systematic Artists</i> , Galerie Swart, Amsterdam | 1987 | <i>Mar(s)na '87</i> , Meerssen |
| | <i>Systems II</i> , P.C.L., London | | <i>Kunst op het Domein. Ruimte als atelier</i> (First Prize), Stichting Kunst Buiten, Utrecht |
| | <i>Constructive Art</i> , Leicester Museum and Art Gallery | 1988 | <i>Dutch Geometric Abstraction in the 80's</i> , Stadsgalerij Heerlen (touring in the U.S.A.) |
| | <i>Themes and Variations</i> , Wolverhampton City Art Gallery | | 4 th International Drawing Triennale, Wroclaw |
| | <i>Summer Studio</i> , I.C.A., London | | <i>Die Ecke/Le Coin</i> , Musée Cantonal des Beaux Arts de Sion |
| 1974 | <i>British Painting '74</i> , Hayward Gallery, London | | <i>Sculptures de Hollande en Camargue</i> , Aigues-Mortes |
| | <i>British Sculptors' Attitudes to Drawing</i> , Arts Centre, Sunderland | | <i>Hedendaagse kunst op klein formaat</i> , Aalst |
| | <i>International Kleinformat</i> , Galerie Lydia Megert, Bern | 1989 | <i>Sculptuur</i> , Fort aan de Drecht, Uithoorn |
| 1975 | <i>Britanniasta 75/From Britain '75</i> , Helsingfors Konsthall, Helsinki | | Beeldende Kunst Biennale Noord-Holland, Hoorn |
| | <i>Trois artistes anglais contemporains</i> , Galerie Jacomo-Santiveri, Paris | 1990 | <i>British-Systematisch</i> , Stiftung für Konkrete Kunst, Zürich |
| | <i>Englische Konstruktivisten</i> , Städtisches Museum, Gelsenkirchen | | <i>Is in de Hal</i> , Rotterdam |
| | <i>Ways of Making</i> , Welsh Arts Council (touring exhibition) | 1991 | D'arte Galleria, Helsinki |
| 1976 | <i>Rational Concepts. English Drawings</i> , Kunstcentrum Het Badhuis, Gorinchem | | 3w=B2 (Rijksweg project), Markiezenhof Bergen op zoom |
| | <i>Engelse en Nederlandse rationele tekeningen</i> , De volle maan, Delft | | <i>Works of The Sixties</i> , Art Affairs, Amsterdam |
| | Galerie Magazijn, Groningen | 1992 | <i>Arbor et Sculptura</i> , Ministerie van Landbouw, The Hague |
| | Galeria Primo Piano, Roma with Peter Lowe | 1993 | Centrum Beeldende Kunst, Groningen |
| 1977 | <i>Three Artists</i> , Air Gallery, London | | Beelden op de berg 6, Wageningen |
| | Symposium Antwerpen 1976. Internationale werkgroep voor konstruktivistische kunst, Stedelijk Museum, Schiedam | | Galerie Durhammer, Frankfurt |
| | <i>Four Artists</i> , Annely Juda Gallery, London | 1994 | <i>Blick über den Armelkanal</i> , Pfalzgalerie, Kaiserslautern |
| | <i>Rational Concepts, Seven English Artists</i> , Lydia Megert Gallery, Bern | | Water op Bouvigne, Breda |
| 1978 | <i>Drawings</i> , Galerie Swart, Amsterdam | | Kunstmuseum, Thun |
| | <i>Bildhauerzeichnungen</i> , Galerie Mueller-Roth, Stuttgart | 1995 | <i>Tradition und Kontinuität</i> , Dessau |
| | <i>Constructive Context</i> , Arts Council of Great Britain (touring exhibition) | | <i>Cost/Artline</i> , Hoorn |
| | <i>Zomermanifestatie</i> , Groningen | | |

Norman Dilworth,
London, studio, 1977



- | | | | |
|------|--|------|---|
| 1996 | <i>Aspekte niederländischer Kunst heute</i> , Städtische Galerie, Lüdenscheid
<i>Contemporary Concrete Art</i> , Académie des Beaux-Arts de Budapest
<i>Art and Technology</i> , Royal Shell Research Laboratories, Amsterdam
<i>De Geur van hout</i> , Gorcums Museum, Gorinchem | 2010 | <i>The Ground Around</i> , Vilma Gold Gallery, London
<i>Construction + Its Shadow</i> , Leeds City Art Gallery, Leeds
<i>White Christmas</i> , The Green House, St Peter Port, Guernsey |
| 1997 | <i>Between Trees and Waves</i> , Avegoor
13. Mednarodni Bienale Male Plastike, Murska Sobota Museum für Konkrete Kunst, Ingolstadt | 2011 | <i>Dilworth/ Morellet/ Molnar/ Vacossin/ Knifer/ Leblanc</i> , ArtParis 11 – G. Oniris
<i>Dilworth/Molnar/ Nemours/Vacossin</i> , Salon du Dessin 2011, Carrousel du Louvre, Paris – G. Oniris
<i>Escaut, Rives Dérives</i> , Festival International de Sculptures Contemporaines, Cambrai
<i>Konstrukcja w Procesie</i> (1981) Museum Sztuki, Lodz
Een Groep, Galerie De Ziener, Asse |
| 1998 | <i>Like Waves Breaking on the Shore. Ad Dekkers</i>
<i>In His Time</i> , Stedelijk Museum, Amsterdam
<i>Equivalences</i> , Art Affairs, Amsterdam | 2012 | <i>Klare Taal</i> , Locus Solus, Antwerp
<i>The Slade School and Construction</i> , Derwent Gallery, London
<i>Noirs et Blancs</i> , Galerie Gimpel & Müller, Paris
<i>Positionen Konkreter Kunst Heute</i> , Stadtmuseum Simeonstift, Trier
<i>Concrete Parallels</i> , Centro Brasileiro Britanico, São Paulo, Brazil
<i>Mathematisch – Vorm – Systeem</i> , De Markten, Brussels
Exhibition with Reiner Kallhardt, Galerie Hoffmann, Friedberg |
| 1999 | <i>Positionen</i> , Stiftung Bauhaus, Dessau
<i>Kunst in den Treptowers</i> , Berlin
<i>Concrete Kunst</i> , Cultureel Centrum, Knokke-Heist
<i>Permutations</i> , Sainsbury Centre, University of East Anglia, Norwich
<i>Kelling Arts Festival</i> , Norfolk | 2013 | Art Cologne with Galerie Hoffmann, Friedberg
Art Paris, Grand Palais with Laurent Delaye Gallery, London
Galerie Gimpel & Müller, Paris
Galerie Oniris, Rennes
Salon du Dessin, Carrousel du Louvre with Galerie Gimpel & Müller, Paris
Strand Gallery at Venice and Murano, Italy
<i>Een Groep</i> , Galerie De Ziener, Asse
<i>Amsterdam drawings</i> , Galerie Art Affairs, Amsterdam
<i>Frieze Art Fair</i> , London with Dan Galeria, São Paulo, Brazil
<i>Beauté Rationnelle</i> , Topographie de l'Art, Paris
<i>Karlsruhe Art Fair</i> with Galerie Gimpel & Müller, Paris
Galerie Oniris, Rennes
<i>Art Paris</i> , Grand Palais with Galerie Gimpel & Müller, Paris
<i>Architectures du Silence</i> , Galerie Gimpel & Müller, Paris
<i>Van Stoff tot Asse</i> , Galerie De Ziener, Asse
<i>10 Ans d'Acquisitions Contemporaines</i> , Musée Matisse, Le Cateau-Cambrésis
<i>Beauté Rationnelle</i> , Topographie de l'Art, Paris
<i>Weiss-Aspekte einer Farbe in Moderne und Gegenwart</i> , Museum im Kulturspeicher, Würzburg
<i>Affinités Abstraites</i> , Galerie Wagner, Le Touquet
<i>Archi-Sculptures</i> , Villa Datriis, L'Isle-sur-la-Sorgue
<i>Abulafia Etcetera</i> , Galerie L, Welle
<i>Old and New</i> , Galerie Art Affairs, Amsterdam
<i>Oeuvres au Singulier</i> , Centre d'Art Contemporain, Amilly
<i>Affinités Abstraites I II III IV V</i> , Galerie Wagner, Le Touquet
<i>Hommage au Carré</i> , Galerie Wagner, Le Touquet |
| 2000 | <i>Segmente</i> , Erfurt
<i>Tuin van verbeelding</i> , Von Gimborn, Arboretum, Doorn
<i>Klein-beeld 2000</i> , Middenbeemster | 2014 | |
| 2001 | <i>Ad Dekkers and Norman Dilworth</i> - Art Affairs, Amsterdam | 2015 | |
| 2002 | <i>Hommage à R. P. Lohse</i> , Gmunden | 2016 | |
| 2002 | <i>25x25</i> Galerie St Johann, Saarbrücken | | |
| 2003 | <i>Konstruktive Kunst aus England</i> , Niebüll
<i>De bomen van Pythagoras</i> , Mondriaanhuis, Amersfoort | | |
| 2005 | <i>Placements</i> , Galerie König, Hanau
Symposium, Gorinchem
<i>Old + New</i> , Art Affairs, Amsterdam
<i>Norman Dilworth/François Morellet</i> , FIAC 05, Paris, Galerie Oniris
<i>Sjoerd Buisman/Norman Dilworth</i> - Art Affairs, Amsterdam | | |
| 2006 | <i>N. Dilworth/ F. Morellet/ V. Molnar/ M.-T. Vacossin</i> , ArtBrussels 06 – Galerie Oniris | | |
| 2007 | <i>Dilworth/ Morellet/ Nemours/ Vacossin/ Perrodin/ Leblanc</i> , ArtBrussels 07 – Galerie Oniris
<i>Dilworth/ Morellet/ Molnar/ Vacossin/ Nemours</i> , ArtParis 07 – Galerie Oniris | | |
| 2008 | <i>Dilworth/ Morellet/ Molnar/ Vacossin/ Nemours/ Knifer/ Perrodin/ Leblanc</i> , ArtParis 08 – G. Oniris
Delaye-Saltoun Gallery (with Anthony Hill) London
<i>British Abstract Art 1950-1985</i> , Portland Gallery, London
<i>Van Stof tot Asse</i> , Galerie De Ziener, Asse
<i>Alice, son miroir et ses merveilles</i> , Musée des Beaux Arts de Calais, Calais | | |
| 2009 | <i>Dilworth/ Morellet/ Molnar/ Vacossin/ Knifer/ Leblanc</i> , ArtParis 09 – G. Oniris
<i>All Together Now</i> , Galerie De Ziener, Asse
<i>L'Oblique</i> , Musée des Beaux Arts de Montbéliard, Montbéliard
Galerie Gimpel-Müller (with Gudrun Piper) Paris
Gimpel Fils Gallery, London
<i>Positionen Konkreter Kunst Heute</i> , Landesmuseum Mainz, Mainz
<i>The North Sea</i> , Laurent Delaye Gallery, London | | |
| 2010 | <i>Dilworth/ Morellet/ Molnar/ Vacossin/ Knifer/Leblanc/ Denot/Doehler/Popet</i> , ArtParis 10 – G. Oniris | | |



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Installation *Pier+Ocean*, Hayward Gallery, London, May 1980 [Left to Right: Gerhard von Graevenitz, Norman Dilworth, Carl Andre]

Discussion panel for *Pier+Ocean*, ICA, London, May, 1980 [Left to right: Sandy Nairne, Gerhard von Graevenitz, Norman Dilworth]



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Selected Commissions

- 1984 Renovation of Betondorp, Amsterdam
- 1985 Reliefs for the offices of Dick Peek and Kees de Kat (architects Amsterdam)
Sculpture for the Beeldenpark Dordwijk, Dordrecht
- 1986 Sculpture for Stopera, Amsterdam
- 1987 First Prize winner sculpture for Domplein, Utrecht
- 1988 13m high light object for the Academisch Ziekenhuis, Utrecht
Garden sculpture for Het Verpleeghuis, Maassluis
- 1990 Relief for Stadsdeel Zeeburg, Amsterdam
- 1991 Tower for Rijkerswoerd, Arnhem
Relief Zeebrugge Townhall
- 1993 Sculpture in the park, Agricultural University, Wageningen
- 1994 Woningbouwvereniging, Nieuwegein
- 1995 Relief for Dresdener Bank, Dessau
Ziekenhuis Leyenburg
- 1996 Sculpture – app. 25m long - for the interior of Wilhelminahof, Rotterdam
- 1997 Sculpture (exterior) for Oud Beijerland
- 1999 Sculpture + Relief for Allianz Offices, Treptowers, Berlin
- 2006 Sculpture for Centre National d'Education à Distance, Villeneuve d'Ascq
- 2007 Sculpture for the garden of Galerie de Ziener, Asse
- 2009 Large mural for the building 'Les Terrasses des Arts', Vitry-sur-Seine
- 2011 Sculpture for the park of Château Lebreton – insurance company Matmut
Saint Pierre-de-Varengeville

Public Collections

Agricultural University, Wageningen
Allianz, Berlin
City of Amsterdam
Arts Council Collection
The British Council, London
Camden Council, London
Commerzbank, Dessau
Doncaster City Art Gallery
The City of Dordrecht
Fonds National d'Art Contemporain
Institut Collectie Nederland, Amsterdam
Kröller-Müller Museum, Otterlo
Manchester City Art Gallery
Museum of Modern Art, Lodz
Musée de Grenoble
Musée de Montbéliard
Musée Matisse Le Cateau-Cambrésis
Musée de Calais
Museum im Kulturspeicher Würzburg
National Collection, Warsaw
Reading University
Rijksgebouwendienst, Rotterdam
Städtische Kunstsammlung, Gelsenkirchen
Städtische Kunstsammlung, Mönchengladbach
Städtische Kunstsammlung, Neu-Ulm
Stedelijk Museum, Schiedam

Stedelijk Museum, Amsterdam
Stedelijk Museum voor Hedendaagse Kunst, 's-Hertogenbosch
Stichting Beeldenpark Dordwijk, Dordrecht
Tate, London
University College, London
University of East Anglia
Ville de Valenciennes
Ville de Vitry
CNED, Villeneuve d'Ascq



Photo © Christine Cadin

Installation *Pier+Ocean*,
Hayward Gallery, London,
May, 1980 [Left to Right:
Norman Dilworth, assistant,
Richard Serra]

London, Camden Mews, 1982
[Left to Right: Marc Hostettler, Norman Dilworth, Kenneth Martin]



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[Left to Right: John Carter; Norman and Christine Dilworth; Sjoerd Buisman; Jan and Geertje van Munster; Gary Woodley]



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Catalogue © The Redfern Gallery, 2017

Photography of works: Christine Cadin & Douglas Atfield
Catalogue: Graham Rees Design

Published to coincide with the exhibition

Norman Dilworth **Time & Tide**

7 February – 2 March 2017

Printed by P J Print Ltd

Published by The Redfern Gallery, London 2017

ISBN: 978-0-948460-66-1

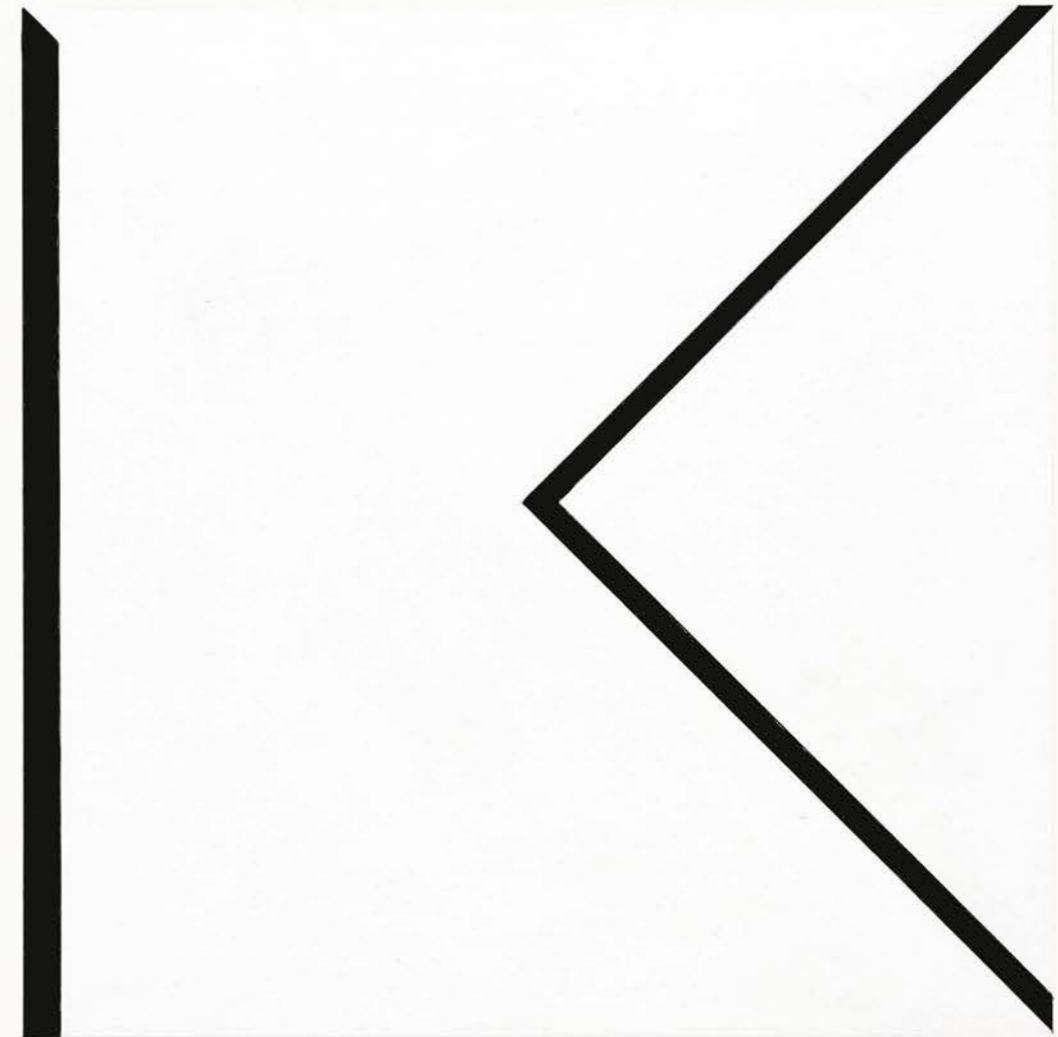
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opposite

Two Areas Overlap 5 1978
gouache on paper 62 × 45 cm

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