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WILLIAM TUCKER
OBJECT/FIGURE
FIGURE/OBJECT

25 April - 2 June 2018



Subject & Shadow,
1962-2017,
Resin & Aluminium,
Edition of 3,
207 x 65 x 51 cm

For the first time, work spanning the eminent career of highly-regarded sculptor William Tucker RA will be exhibited alongside each other at Pangolin London. The show includes three recreated works that had been destroyed in the 60's, and a recently discovered work believed to have been lost for nearly four decades. For an artist whose early and late work could be perceived as two distinct careers, this exhibition reveals the themes that run throughout.

Born in 1935, William Tucker studied History at Oxford while also attending the Ruskin School of Art, before moving on to sculpture at the Central School of Art and Design, and St. Martin's School of Art in London. He represented Britain at the Venice Biennale in 1972, and authored one of the most distinguished sculpture publications *The Language of Sculpture* in 1974. Tucker has written and taught extensively on the subject of sculpture, and now in his eighties, this exhibition ties together the vast range of his abstract work, with rare and early prints and drawings on display for the first time.

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Fragmentation and mythology are major themes in Tucker's process. His early 60's work emerged with a movement in the UK that was departing from the long-favoured, traditionally figurative bronzes on pedestals. Cheaper materials such as fibreglass and steel meant that sculptors could better experiment with size and scale and encouraged an emergence of public sculpture projects. Along with others such as Anthony Caro and Phillip King, whom Tucker met at St. Martin's, these artists brought sculpture off the plinth, directly placing these geometric, semi-industrial assemblages on the ground, with playful symmetry resonant of architecture, to an overall finish of linear simplicity. Through these unconventional, constructed materials and forms, Tucker was interested in exploring the visceral response evoked by sculpture and how it relates to the figure. He explored an ambiguity of form which continued throughout his later work, remarking that 'the way they relate to the body and your position continually keeps you guessing as to what you're looking at.'

In this exhibition, the series *Subject and Shadow* (1962-2017) is the result of half a century of trying to find the right visual solution. Originally made in 1962 and destroyed because Tucker could not resolve the association of the two parts, the solution came to him last year. Collaborating with the digital department at the foundry Pangolin Editions Tucker was inspired and excited to remake works that he had enjoyed at the time but felt had not reached their full potential.

The exhibition also brings the opportunity to rediscover his works such as the series *Beulah X* (1971-3) and *Cat's Cradle* (1971), the latter which has not been seen since the 1972 RA show *British Sculptors* curated by Bryan Kneale RA. After curating *The Condition of Sculpture* at the Hayward Gallery in 1975, Tucker began to have doubts about minimal sculpture, and he emigrated to the US where his work transitioned to the rougher, more malleable effects of modelled plaster which he then cast in bronze. Alongside powerful largescale drawings and smaller more intimate maquettes, Tucker established a reputation for his impressive forms, achieving various awards in New York and receiving the International Sculpture Center Lifetime Achievement Award in 2010. This exhibition brings coherence to these transformative decades of Tucker's ambiguous figurative sculpture.

The exhibition will run from 25 April until 2 June 2018. A fully illustrated catalogue with an introductory essay by Sam Cornish will be available upon request.

The gallery is open Monday to Saturday, 10am - 6pm

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IMAGE SHEET



Adam, 1994, Bronze, Unique, 94 x 74 cm

Notes to Editor

William Tucker has exhibited widely and is represented in many prestigious public collections worldwide including; Tate Britain, London; The Museum of Modern Art, the Metropolitan Museum and the Solomon R Guggenheim Museum, New York, as well as further afield at the Hakone Open Air Museum in Japan, and the Art Gallery of New South Wales, Sydney, Australia.



Untitled, 2017, Charcoal on paper, Unique