



SCULPTURE
IN THE SIXTIES



NIGEL HALL
Tower
1968, Painted fibreglass
& aluminium
Edition of 3
280 x 97 x 42 cm
Photo: Colin Mills

SCULPTURE IN THE SIXTIES: ONE GIANT LEAP

For the generations that weren't there, and perhaps for those that were, it is easy to look back on the Sixties through rose-tinted John Lennon glasses and think of psychedelic, 'sex, drugs and rock and roll' and all the other sixties clichés as tangible ways to explain the tremendous transformation the world underwent as it continued to recover and readjust itself after World War II.

Looking back it seems almost natural that during a decade in which there were huge developments in every aspect of science and technology, space exploration, politics, human rights, consumerism, nutrition, fashion, music and architecture that art, and in particular sculpture, should also undergo some change. However now that our eyes and senses have become somewhat normalised to bright, abstract sculpture, often badly regurgitated in sterile civic environments, it is easy to overlook exactly how monumental that transformation was. Without investigation one might easily assume that between joints the sculptors of the Sixties serendipitously stumbled upon a new visual language. On the contrary, in sculpture departments across London a revolution was taking place, a complete sculptural lobotomy that not only defined a new visual language but *redefined* what sculpture was and who could make it. It was serious, professional, revolutionary and definitely not easy.

One of Art History's main misdemeanours is of course to present itself in neat little decades and packages, schools of works and 'isms'. Whilst this exhibition focuses on a decade it also aims to explore the transition, to question what fuelled it and to catch a glimpse of the breadth of sculpture being produced during this time. So how *did* sculpture transform itself from the highly textured, figurative 'iron age' sculptures of the Fifties to the smooth, slick constructions of the Sixties?

If the Fifties was a time of rationing and depression the Sixties can be seen as time of economic growth and rebellion. As William Tucker said to me recently 'the war cast a shadow over the Fifties but the Sixties was a time of optimism'.¹ Indeed

many of the artists who came to the fore in the Sixties were young children during the Second World War and absorbed the tension, or as Nigel Hall describes it, the 'inherited fear' of their parents. It is entirely understandable therefore that this young generation would want to leave that all behind. As the writer Jenny Diski describes:

We were ready-made to fulfil a dream that seems to afflict parents in all times and places, that their children should be materially successful and therefore, by definition, happy. So it wasn't until the tough times had turned the corner and we were old enough to spit out the food they set aside for us, to scorn the careers they had to interrupt so that we could have better ones, to refuse to take advantage of the nicely made world they had arranged for us that you could say the Sixties really started...The Sixties when they finally came to each of us were a time of striving for individuality and a nagging urge to rebel against the dead middle of the twentieth century.²

And so it was that many of the Sixties artists felt a greater affiliation to the previous generation, by now sculpture superstars - Henry Moore and Barbara Hepworth, than their immediate counterparts. In particular they aspired to the way they conducted their profession. As Ian Dunlop noted in the important 'New Generation' Whitechapel exhibition of 1965 when he referred to the young sculptors in the show who had worked for Moore:

Moore's invaluable contribution has been to give not only them, but all British sculptors, self-respect. His fame, particularly his international reputation, has shown that no British sculptor need think of himself as provincial. Their work is neither provincial in tone nor foreign in persuasion.³

However we must not forget that it was eight young Fifties sculptors who re-launched British sculpture on to an international stage at the Venice Biennale of 1952 and had pioneered the use of welding in British sculpture which became a signature of the Sixties. Their linearity and what Chadwick referred to as 'welding in space' and Reg Butler as 'knitting with steel' was an important precursor to works of the Sixties having the confidence to migrate off the plinth. Unfortunately these artists had been tainted by Herbert Read's eponymous phrase 'the geometry of fear' and as a result were deemed too close to the War, perceived as too angst-ridden and guilt-inducing for the younger generation to acknowledge openly - they wanted to present something new and untarnished by any associations of War. So if the foundations were laid by those determined Twenties and Fifties artists re-establishing their careers and the art world, often after war service, the young sculptors of the Sixties seized the opportunity to consolidate and build upon it.



(CLOCKWISE FROM TOP LEFT)
Installation views of David Annesley,
William Tucker and Phillip King
at The Alastair MacAlpine Gift
exhibition at The Tate Gallery, 1971
Courtesy of TheTate Archive





Another important factor in the rise and success of the Sixties was that the government's plan to get everyone into education began to work and reap its rewards. There were more art schools in London than there are now and students not only enjoyed generous grants to enable their study but after graduation could rely on part-time teaching positions to help support their early careers. Under the leadership of idealists such as Frank Martin, and teachers such as Anthony Caro, Hubert Dalwood, George Fullard and Bryan Kneale, London sculpture departments began to establish world-wide reputations and international students such as Kim Lim or those that had degrees in completely different subjects like William Tucker and Phillip King added a diverse dimension to the student and teaching staff. In recent correspondence with Tim Scott he noted:

The sculpture schools were dominated by the NDD traditional life class approach, and it took a teacher of Caro's talents to jerk young minds out of sculptural torpor. One must not also forget that at this time seminal works like Gideon Welcker's book 'Contemporary Sculpture in Time and Space' and Brassai's Picasso photos had become available and were eagerly devoured. Of course, the St Martin's phenomenon was largely Caro teaching centred and it was his work which ultimately shone out as revolutionary.⁴

With the huge leaps in technology both on Earth and outer space offering new horizons, and with mass media and publishing in full swing, information crossed oceans and a wealth of travel scholarships meant art students could too. Opportunities to travel to the States were seized with enthusiasm as were trips to Europe. Artists met on both sides of the Atlantic as they had in Paris in the Fifties and shared ideas about what

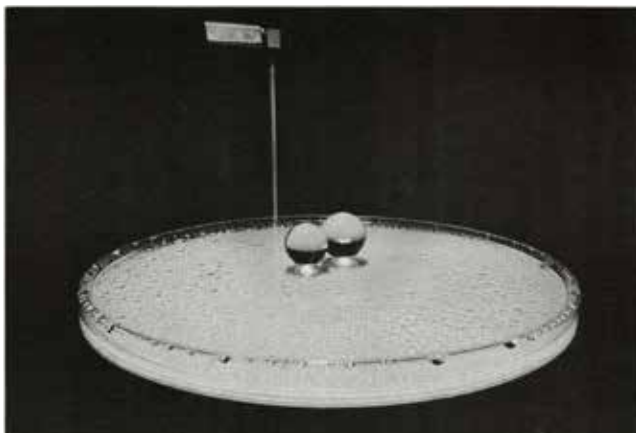
(ABOVE)
Lynn and Frances
Chadwick with *Two
Winged Figures*,
1962. Italsider
steelworks, Italy
Photo: Ugo Mulas

sculpture could be in a unified, global sense, free of any 'school' or particular influence.

America, momentarily heroic (until Vietnam), optimistic and physically unscathed by war was a haven to free thinking and new ground. Many of the artists represented here made the pilgrimage to soak up the atmosphere of the Beat poets and the Jazz musicians and meet the artists responsible for the exciting new visual approach now known as Abstract Expressionism. Alternatively scholarships to Europe were still influential, Phillip King and William Pye travelled to Greece, Bryan Kneale to Rome, but their inspiration came from the classical rather than the contemporary.

Caro's relationship with David Smith is often quoted as a strong influence on the Sixties but Smith also inspired other artists. He gave Phillip King his first, if very brief, welding lesson but also spent six weeks in the same hotel as Lynn Chadwick in Spoleto in 1962 during which Chadwick made his first often forgotten about painted steel piece *Two Figures*, 1962. However for most sculptors exhibiting in this exhibition it was the Abstract Expressionist painters Kenneth Noland, Barnett Newman and Mark Rothko rather than Smith who were most influential along with the 'Situation' group of painters back home. All were using colour in a new and exciting way, to add weight, perspective, emotion and dimension to their painting so it is not surprising that it eventually fed through to sculpture. When it did, Caro used it in such a bold and exceptional way with *Midday*, 1960 painted bright yellow that he is often attributed the accolade of being the first. Bright colour encapsulated the optimism everyone craved and once Pandora's box was open it was difficult to close. It must have been like turning on a colour TV set having always watched black and white. Colour offered not only a completely different way of 'reading' a sculpture but it was also a simple device that gave an optical rather than tactile emphasis and signalled a new chapter of making sculpture. David Annesley's *Big Ring*, Michael Bolus' *Untitled* and Garth Evans *Untitled - Pink Relief* are all works whose power lies in the combination of form and colour. They have a symbiotic relationship - one cannot exist without the other. For many the idea of using a patina produced to replicate thousands of years of aging to suit its material was dead in the water. Colour was in town.

Interestingly the few women sculptors working at the time found more subtle ways to use colour. Kim Lim focused on colour in her print making and preferred to keep to elegant combinations of lightly textured materials and minimal form in her sculpture such as in *Centaur II*. Liliane Lijn on the other hand embraced colour but mainly through its scientific qualities and was more interested in manipulating light through prisms and experimenting with drilling, injecting or sawing Perspex in works such as *Solar Cutting* whilst also using kinetics to add another dimension to the sculptural space as seen in *Silver Ziggurat*, 1969 and *Liquid Reflections*, 1968.



Public institutions also played an important role in supporting exhibitions of young sculptors such as Bryan Robertson at the Whitechapel, Gene Baro at the ICA, the Tate and the Battersea open air exhibitions. Private individuals such as Alastair MacAlpine and the Peter Stuyvesant Foundation supported contemporary sculptors collecting or commissioning their work and did so openly. Galleries that concentrated on contemporary art and supported young artists began to emerge and encourage a primary market in sculpture that did not rely on traditional bronze casting. The public reception of 'modern art' where once it was derided for being too shocking slowly became more acceptable as the younger generation became more liberal and culture gave birth to counter culture. The public's enthusiasm for modern art can be measured by the 500,000 visitors that made their way to the Picasso exhibition at the Tate in 1960 (in comparison 2015's most popular London exhibition was *Ai Wei Wei* at the Royal Academy which received 372,813 visitors).⁵

That is not to say that sculpture in the Sixties didn't have its own vehement critics, even from within the ranks of the artists. In a review of *British Sculpture Out of the Sixties*, held at the ICA in 1970 the performance artist, sculptor and painter Bruce McLean gave a scathing report criticising its distinct lack of 'crimble crumble' a term which he explained:

'What it is in fact, is an attitude, ease, panache, that some people have and some people haven't. The only person in the show getting near to having a touch of the crimble crumble is Tony Caro. It is a sort of ease, style that some people have, cultivate a bit because they know when they've got it, work on it; it has to do with 'craft' tricks,

(ABOVE LEFT)
Lilliane Lijn
Solar Reflections
Multiple, 1968
Perspex, mineral
oil, distilled water
& turntable
85 x 65 cm
Photo: R Whitaker

(ABOVE RIGHT)
Eduardo Paolozzi
Untitled Collage I
1968, Collage
Unique

(OPPOSITE)
Anthony Caro
Table Piece XLII
1967-8, Painted steel
Unique
59.7 x 39.4 x 73.7 cm
Private Collection, UK





*then perpetuating the tricks, never quite letting them become completely boring. Those who possess this talent have the best chance of becoming the International con men who make up the 'Art scene'.*⁶

Amidst this vibrant, if sometimes antagonistic, art scene an equally essential, largely London-centric dialogue blossomed which the generation before had re-established but then relinquished for the countryside. Here they could work with plenty of space and progress their work at their own speed without the pressures of fashion, and the confines of smoggy London. However that is not to say that artists such as Lynn Chadwick, Geoffrey Clarke and Ralph Brown did not continue to experiment with new ways of expression during the Sixties in response to what was happening. Chadwick explored geometric form focusing in particular on the pyramid and new materials such as formica; Clarke continued to develop his pioneering use of casting aluminium from expanded polystyrene and explored simple almost calligraphic plane and form; and Ralph Brown experimented with the abstract representation of the figure devoid of the heavily textured surfaces of his Fifties works to smooth polished bronze or painted aluminium figurative works such as *Odalisque*.

For these artists, and others such as Elisabeth Frink, Reg Butler and Kenneth Armitage who had been so focused on redefining figurative sculpture it was a fundamental transformation for sculpture to become 'of' the figure rather than about it. That is to say that as sculpture migrated off the plinth in to the room during the Sixties it challenged the human response to scale, exploring sequence and its optical rather than tactile priorities, announcing a major step-change over the representation of human form.

(LEFT)
Lynn Chadwick
with formica
Pyramids & Splits,
c.1966. Photo:
David Farrell

(RIGHT)
Ralph Brown
drawing model
with *Odalisque* in
the background
Photo: J Lewinski

(OPPOSITE)
Geoffrey Clarke's
*Two Troughs and
Flat Bar* at Stowe
Hill c.1965



As Phillip King has said the difference was that he discovered 'sculpture could still relate to nature through its impact in human space'.⁷

The healthy London dialogue and frequent opportunities to exhibit during the Sixties fuelled this change and only the Fifties artists who remained in the capital such as William Turnbull and Eduardo Paolozzi seem to have managed to successfully absorb these transitions and develop their work alongside the younger artists without appearing to be desperately trying to 'keep up'.

Technology and materials that were developed during the war such as fibreglass were also an important factor in British sculpture's metamorphosis during the Sixties. Most importantly they allowed the sculptor to experiment quickly and cheaply without making too many costly mistakes with casting. Where Chadwick would weld a 'space frame' in steel rods before filling it with Stolit, laboriously working its surface and then relinquishing it to be cast and interpreted in bronze, many Sixties artists simply focused on the first few steps of the process using ready-made industrial materials, welding, constructing, assembling, designing and occasionally performing. Control was with them and their assistants and they were consciously less reliant on a foundry. If they couldn't teach themselves a process they found a specialist to do it for them. As a result works were usually unique rather than editioned and purchased or destroyed at pace depending on their success.

Two works in this exhibition, William Tucker's *Subject and Shadow* and Phillip King's *Memory Garden 1963*, revisit sculptures from the sixties that no longer exist or are difficult to exhibit. In King's case, *Memory Garden 1963* represents three of his most important pieces of the Sixties *Genghis Khan*, 1963, *Rosebud* 1962 and *Tralala*, 1963 now all in major collections and difficult to lend. William Tucker's *Subject and Shadow* is the result of half a century of trying to find the right visual solution. Originally made in 1963 and destroyed because he couldn't resolve the association of the two parts the solution came to Tucker last year. He says:

Other sculptures I made at the time were based on a shape whose contour I drew actual size on a blackboard. I then divided the shape vertically or horizontally, and from there modeled one section fully dimensionally in plaster which I combined with the other section(s) cut out of steel in a single free-standing unit. In the case of this piece [Subject & Shadow] I could never figure out how to combine the solid and flat elements in one structure, and ended up with the unhappy solution of presenting both elements on the ground side by side - hence the title. The solution came to me last year, to cut a horizontal slice across the curved upper surface of the plaster element, allowing the flat element to be stacked on top of the solid element (or the reverse).⁸

Cheaper materials also meant that sculptors could experiment with size and scale and as a result artists revelled in the ability to leave the confines of the plinth which in turn encouraged a number of public sculpture projects. Weightlessness and poise were also signature developments of the time and Nigel Hall's beautiful suspended *Tower* and Bryan Kneale's *Nikessen* constructed from the slightly sinister steel of a WWII bomb and a gas canister are fabulous examples.

'One Giant Leap' is a tongue-in-cheek perhaps glib reference to Neil Armstrong's famous phrase from the Apollo 11 moon landing of 1969 but it offers a comparison that struck me whilst I researched this show and tried to make sense of how sculpture could transform itself as if the 'space race' was happening in sculpture too.

With the opportunity to speak with and work with the artists who came to the fore in the Sixties naturally beginning to diminish it felt like an important time to put on this exhibition. It has been an honour to speak or correspond with a number of the artists directly so my thanks go to them for their time and support as well as their patience with my probing and often naïve questions.

Having poured over the Sixties catalogues of the time which were illustrated primarily with grainy black and white photographs accompanied by moody portrait shots of the artists, it is a real pleasure to have the sculpture physically in the gallery looking as fresh and awe-inspiring as it must have done over fifty years ago. Indeed I hope the small but varied selection of works in this exhibition helps bring to life that relatively brief moment when a unique combination of factors came together to create an exciting new visual language. When sculptors armed with education and new materials, fuelled by heated dialogue and questions as to the perception, role and purpose of sculpture, buoyed by the freedom to leave realism and the constraints of the plinth behind and resist the commemorative associations of sculpture, instead enjoyed shape, colour and form for its essence, explored the physicality of sculpture and embraced optimism to break new ground. It was an active intent to free the mind from any preconceptions of sculpture, one giant leap, from which there was no turning back.

POLLY BIELECKA
Pangolin London

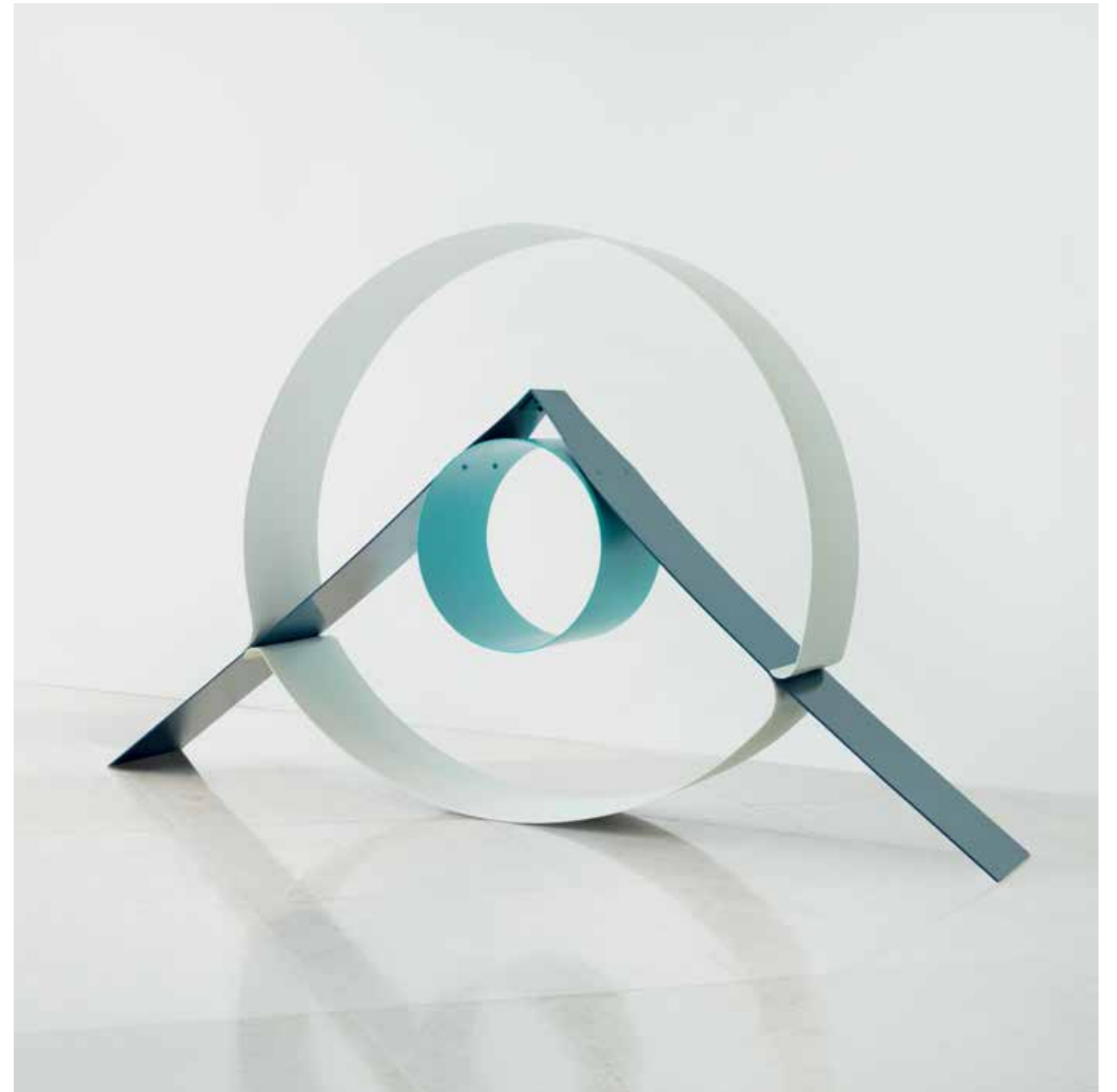
Footnotes can be found on p.76

DAVID ANNESLEY
b.1936

Annesley's sculpture is impressive because of his concerns with force and dynamism. Here he has a lot in common with traditional sculpture, which from time immemorial has been concerned with the problem of how to give life and movement to something essentially dead and static. The only difference between Annesley and his predecessors is that they saw the problem within a figurative and primarily anatomical, setting and Annesley sees it in more mechanical terms. The flexed bicep, as it were, has been replaced by the lever.

IAN DUNLOP

Big Ring
1966
Painted steel
Unique
182 x 268 x 45.7 cm
Private Collection, UK



MICHAEL BOLUS 1934 - 2013

Michael Bolus's sculpture presents a challenge to even the most broadminded amongst us to free our minds from all preconceptions of what we believe sculpture should look like. Bolus's work does not look like any sculpture, however wild and fanciful, that we may have seen before. It is only by ridding ourselves of our habits of classification that we will be able to do it justice...Colour is not seen as an end in itself. And yet that is just how Bolus uses it. It would be virtually impossible to imagine his sheets of aluminium uncoloured: the whole form of the sculpture and its colour is so tied up and bound together as to be indivisible.

IAN DUNLOP

Untitled
1960-61
Painted steel
Unique
76 x 142 x 46 cm
Private Collection, UK



RALPH BROWN 1928-2013

A series of works cast in aluminium, including the aptly titled 'Confluence' represented a major coming together of the forms, fluidity and sensuality of his earlier swimmers, lovers, figures and heads. These offered a resolution of the tension between the sensual and the brutal, the figure and the relief. The bulbous interesting forms in works such as *Brass Torso* 1965-66, *Confluence*, 1966 and *Odalisque* 1967-8 are suggestively erotic but the human body is not explicit. These 'biomorphic writhing anatomies' as Peter Davies has termed them, were in Brown's view 'about the relationship between folded, falling, pouring forms as if figures were half figures, half waves...'

GILLIAN WHITELEY

Odalisque
1967-8
Enamelled aluminium
Edition of 8
62 x 102 x 36 cm





RALPH BROWN
Brass Torso (Wall piece)
1965-6
Brass & bronze
Edition of 8
76 x 49 x 23 cm

SIR ANTHONY CARO 1924 - 2013

My Table Pieces are not models inhabiting a pretence world, but relate to a person like a cup or a jug. Since the edge is basic to the table all the Table Pieces make use of this edge, which itself becomes an integral element of the piece.

ANTHONY CARO

...Caro's art had laid bare the 'skeleton' of sculpture and of fundamental importance to the late sixties was the fact that it was fine tuned to showing process in an elemental way. It was process with completeness discovered in one stroke. It could be said that Caro's special mission was to uncover the syntax, the formal and the unconventional rules that act in an internal and dynamic way to hold up form and shape.

BARRY MARTIN

Table Piece XLII
1967-8
Painted steel
Unique
59.7 x 39.4 x 73.7 cm
Private Collection, UK



LYNN CHADWICK
1914 - 2003

With the 1960's came a new sensibility. The mood was of the abstract and Lynn, not insensitive to it, responded in his own way. With an objective eye he looked again at his sculpture and returned to the building blocks of his previous creations. He reduced these to their most elemental forms and combined them in a spare, elegant and eloquent way, a crystallisation in material form of the simplest visual poetry.

RUNGWE KINGDON

Star V
1966
Bronze
Edition of 8
63 x 33 x 29 cm





LYNN CHADWICK
Transmuter III
1963
Welded iron
Unique
52 x 14 x 11 cm

The winter of 1962-3 was the coldest in Britain for more than 200 years. In December across the south-west the freezing easterly winds heaped snow into 6m (20ft) drifts that remained until March, when the thaw finally set in. At Lypiatt, Chadwick was unable to get materials delivered or have work taken for casting. He burned an old wooden farm wagon, salvaging the iron fittings, from which he fashioned a kind of family of small welded assemblages. This winter project feels like his response to Smith's particular brand of welder's wit and his prolific output at Spoleto.

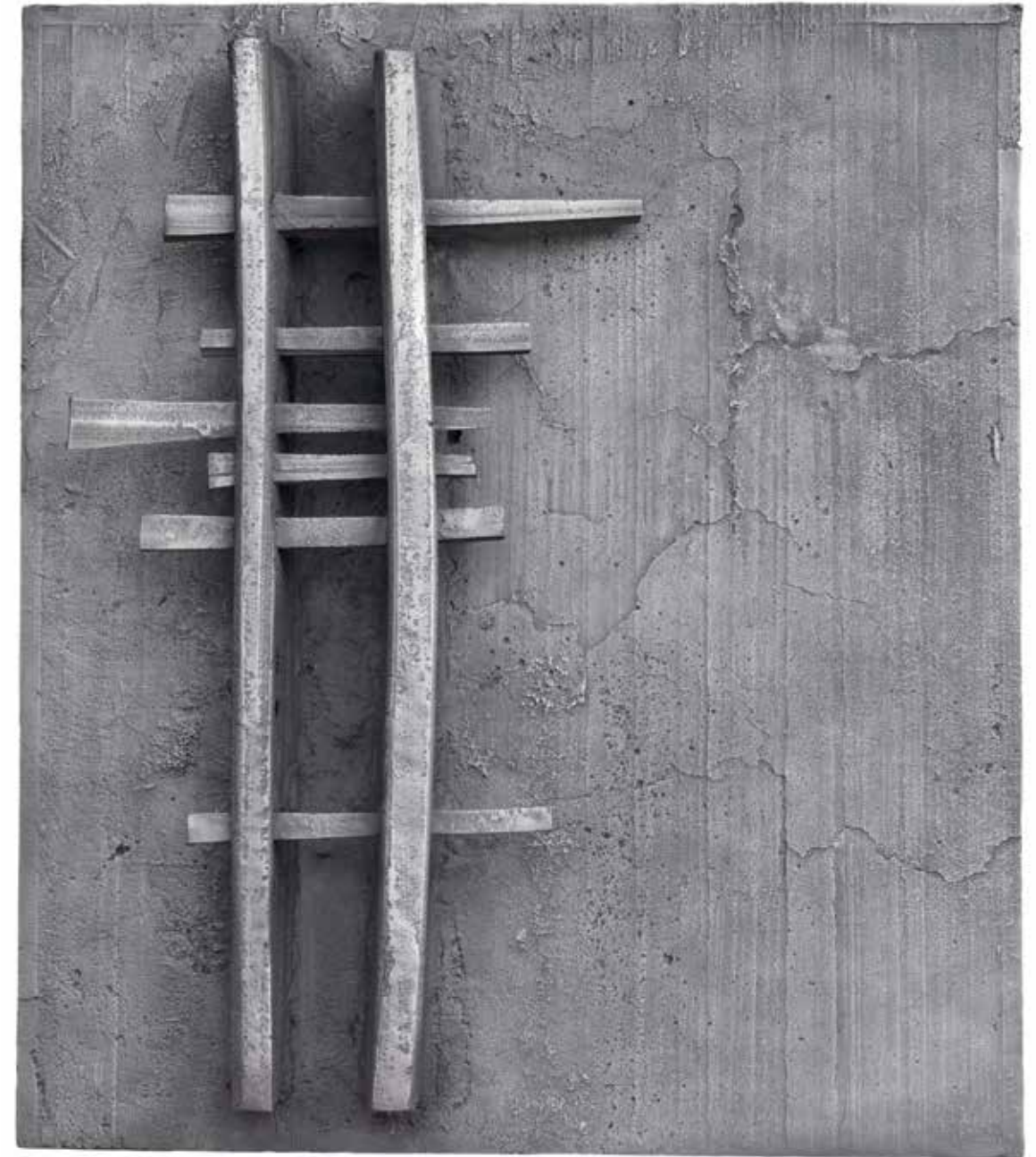
MICHAEL BIRD

GEOFFREY CLARKE
1924 - 2014

Thus evolved Clarke's solo Redfern exhibition of 1965, a body of work inhabiting an inter-world between design and symbol: proximate to contemporary architecture but equally an innovative response to the 'where next' of contemporary sculpture. At the time it was outshone by the more extrovert physicality of painted steel and fibreglass at other venues in London. Yet it retains a quiet, compelling presence; its forms compact, self-possessed, curiously engaging.

JUDITH LEGROVE

Slab & Bar Relief (Maquette)
1964
Aluminium
Unique
146 x 129 x 18 cm





Post Inert Phase II Disc
1968
Aluminium
Edition of 6 (only one cast)
107 x 157 x 71 cm

GARTH EVANS
b.1934

The relief avoided the issue of up, down, or out and along altogether, although the relief did always carry a direction within the rectangle. I was interested in exploring the optical issues inherent in this, pushing the eye out to the corners. That seems to have always been the problem: how to keep the eye moving, the looking unstable somehow. Then there is the question of how the eye moves, slowly, sliding gradually or jumping, point to point.

GARTH EVANS

Untitled - Pink Relief
1963
Wood and hardboard
Unique
114 x 128 x 12.5 cm





GARTH EVANS

Construction

1965-66

Painted wood
& hardboard

Unique

59 x 7.5 x 7 cm

Construction

1965-66

Brazed steel

Unique

10 x 19 x 16 cm

I have often thought that the reason people have, since pre-history, always liked taking mind-altering substances and pursuing extreme behaviours of many sorts, is not so much to do with insight or with forgetfulness but to do with the sheer enjoyment of experiencing the creative and particular ways in which the disrupted system restores balance and re-establishes that consistency...This is, in part, the deep pleasure that arises for me in looking at much of Garth's work, that from a disrupted or enfeebled system, he develops and sustains a process that conjures non-rational or creative products that are, nevertheless, consistent.

RICHARD DEACON



GEORGE FULLARD 1923-1973

First Voyage, a larger box-framed piece, might be a generic voyage, a departure full of hope (suggested by the red hull's resemblance to a smile in the circular orange face of the globe/sunset/sunrise), or it could reference Fullard's voyage from Britain to North Africa in 1943. The wooden cornice moulding jutting out above the ship supports two small bronze casts produced in the Chelsea foundry from stone replicas of ancient Cycladic figurines...they represent the first time Fullard incorporated art objects into a sculpture, as he had previously incorporated toys. The idea of history, as distinct from memory, was much on his mind at this time.

MICHAEL BIRD



First Voyage
1966
Mixed media assemblage
Unique
91 x 91 x 20 cm



GEORGE FULLARD
Phoenix
1960
Metal assemblage
Unique
27.3 x 38 x 28 cm

NIGEL HALL
b.1943

I was interested in silence, and I was interested in levitation. A lot of this also came at the time when space exploration was beginning, so there was a lot of awareness of weightlessness, that 'this way up' wasn't always this way up, if you know what I mean....I think a metaphor for the figure is a hanging vertical, I mean a sense of one's place on the earth and how the vertical is drawn to the earth's core. In nearly all my work, there's either a vertical or a horizontal, or a sense of those orientations. I always feel the figure, or the anticipated presence of the figure, is built into my sculpture.

NIGEL HALL

Tower
1968
Painted fibreglass
& aluminium
Edition of 3
280 x 97 x 42 cm
Private Collection
Photo: Colin Mills



JOHN HOSKIN
1921 - 1990

...in tandem with Caro's shift to working with abstract planar forms, from 1961, Hoskin turned to the construction of abstract sculpture made from flat and curved steel plates. Through a persistent 'untitling' of his sculpture, he demonstrated an attempt to resist not only autobiographical but all references in his work and his welded metalwork aspired to a kind of anonymity.

GILLIAN WHITELEY

Big V
1963
Welded steel
Unique
103 x 75 x 69 cm





JOHN HOSKIN
Concertina Royale
1964
Welded steel
Unique
90 x 19 x 23 cm

PHILLIP KING
b.1934

This very simple method of structuring became important to me, and I was conscious of the need to open the sculpture out away from the object, to go in the direction of openness and move towards thinner volumes. This was when I made *Rosebud*, in 1962...*Rosebud* was really a key piece. The pink I used was colour no longer subservient to the material but something on its own, to do with surface and skin really. Using pink, the most unsculptural colour of the lot, was another form of manifesto – it was the first time a coloured piece, and the use of colour was through the idea of forms and surfaces rather than the idea of colour being in the materials.

PHILLIP KING

Memory Garden 1963
2013-14
Mixed media
Unique
20 x 52.5 x 31.5 cm
Private collection



BRYAN KNEALE
b.1930

Early experiments with wood and plaster did not give him [Kneale] the resistance he desired. The stern, flexibility of steel became that, the primal processes of heat and force appealing to his sensual delight in struggle and concussion, and also resonating with the sound of explosion. The only German bomb dropped on the Isle of Man, tried to nail the rock even deeper into the Irish Sea. Bryan's father hastily cycling over to the crater and returning with a fragment of warm buckled steel... More manipulation was required to match such an incident; the knowledge of forging and machine lathing giving agile stealth to the composed object; increasing the logic of their machined anatomy.

BRIAN CATLING

Nikkessen
1964
Welded steel
Unique
210 x 71 x 51 cm





BRYAN KNEALE
Pendulum
1963
Welded steel
Unique
251 x 152 x 85 cm

LILIANE LIJN
b.1939

...Art is felt. Art radiates energy. The artist creates by assembling atomic structures in such a way as to intensify their radiation. The idea behind the work becomes energy thru the density of the material used...I am not interested in working with my hands but with my mind. Recently most of my works have been made in factories. I work with light, but light manifests itself thru many different media - oil, water, perspex, electricity, metals etc...Usually I am inspired by things I see in nature - a dewdrop on a leaf, reflections from moving water, colour beams glancing off a prism in a store window.

LILIANE LIJN

Solar Cutting
1961/2005
Sawn perspex
Unique
75.3 x 75.3 x 6 cm
Photo: Richard Wilding





LILIANE LIJN
Silver Zigurat
1969
Silver-nickel wire, perspex,
cylinders & turntable
Unique
61 x 23 x 23 cm
Photo: Richard Wilding

KIM LIM
1936 - 1997

Kim Lim's sculptures are essentialized forms, often symmetrical or repetitive, that emphasize contour and surface. They, too, are without notable mass in their vertical or lateral extension; their dematerialization is a function of the exquisite way they take the light.

GENE BARO

Centaur II
1963
Bronze & wood
Unique
147 x 51 x 22 cm





KIM LIM
Shogun
1960-61
Bronze
Edition of 4
44 x 45 x 18 cm

WILLIAM PYE
b.1938

When I made my first trip to Greece in 1960, the first sight of the Parthenon could not have made a greater impression, as did Poseidon in the National Archaeological Museum in Athens, and later in Delphi the *Charioteer* standing in his stillness - another human being from a distant age here with us today. So the piece I call *Charioteer* is directly related to the original bronze sculpture at Delphi. My aim was to capture the most arresting qualities of this great sculpture ... the vertical folds of the chiton that hang around the slender body suggesting a fluted column, in contrast to the more dynamic form expressed in the upper body. It can also suggest a fluted column supporting a Corinthian capital. With its influences both ancient and contemporary this is for me a significant piece.

WILLIAM PYE

Charioteer
1964
Bronze & wood
Edition of 4
164 x 70 x 60 cm





(LEFT)
WILLIAM PYE
Curled Chrome
1966 Silkscreen print
Edition of 30

(RIGHT: CLOCKWISE
FROM TOP RIGHT)

Mikonos, 1966
Edition of 25

Orange Sea, 1966
Edition of 20

Ravine, 1966
Edition of 20

Embrace, 1966
Edition of 20



TIM SCOTT
b.1937

'Quantic of Sakkara', I recall that at the time I was especially interested in Berg and Webern's music having graduated from Stravinsky and Bartok etc., earlier. I think that I had at the back of my mind an idea of simulating something of that sort of compositional rethink feeling into my sculpture to try and lift it onto another plane from the familiar. I suppose it was more to do with mood than any direct correlation between sculpture and music (which would be a nonsense). The maquette was necessary for the tube benders to follow the schema.

TIM SCOTT

Quantic of Sakkara Maquette
1966
Mixed media
Unique
21 x 42 x 30 cm
Private collection, UK



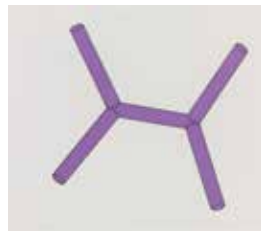
WILLIAM TUCKER
b.1935

... their three-dimensional qualities were developed directly from and were dependent upon the flat action, akin to drawing, of cutting into steel or aluminium. In *Margin I* an abstract outline was drawn on a black-board, next transposed first into flat steel, then into a three-dimensional projection of the kind of volume the outline seemed to imply. Simply bolted together edge to edge and opposite ways up, the flat and volumetric elements demonstrate their likeness and dissimilarities and their calculated step-by-step evolution with almost banal directness; yet they make, from any aspect, a mysterious previously unknowable formal whole that seems almost to have sprung from nowhere.

RICHARD MORPHET

Subject & Shadow
1962-2017
Aluminium and fibreglass
Edition of 3
207 x 64.8 x 50.8 cm





WILLIAM TUCKER
Ten Variations
1968
Collage print
A/P
22 x 27 cm

BRIAN WALL
b.1931

The year 1964 was a seminal one in the development of Wall's sculpture. It was then that he started to make a series of assembled works using a restricted number of forms: the long cylinder, the open square box, and the circle. They were all painted black and their size and simplicity suggested a new confidence and command of his discipline.

CHRIS STEPHENS

I usually paint them black or a very dark colour. painting doesn't make the sculpture any better, but the darkness emphasizes the shapes, makes it easier to concentrate on them.

BRIAN WALL

Untitled
1965
Painted steel
Unique
45.5 x 28 x 42 cm



SCULPTURE IN THE SIXTIES: ONE GIANT LEAP
FOOTNOTES

- 1 William Tucker in conversation 20.2.17
- 2 *The Sixties* by Jenny Diski, Profile Books, 2009
- 3 *The New Generation: 1965*, Whitechapel Gallery, London, 1965. Introduction by Ian Dunlop. p.11
- 4 Tim Scott, Email correspondence, March 2017
5. Figures according to the *Art Newspaper*, 2016
6. Bruce McLean, *Not even crumble crumble*, Studio International. Vol 180. No 926, October 1970
7. Phillip King in conversation, January 2017
8. William Tucker email correspondence, March 2017

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- p. 16 Ian Dunlop on David Annesley, *The New Generation: 1965*, Whitechapel, 1965 p.17-18
- p.18 Ian Dunlop on Michael Bolus, *The New Generation: 1965*, Whitechapel, 1965 p.25
- p.20 Gillian Whiteley, *Social, Savage, Sensual: The Sculpture of Ralph Brown*, Sansom & Company p.37
- p.24 Anthony Caro quoted in *Anthony Caro*, Phaidon, 2014, p.160
- p.24 Barry Martin, *A Silver Jubilee Exhibition of Contemporary British Sculpture*, 1977, p.8
- p.26 Lynn Chadwick: *Out of the Shadows*, Introduction by Rungwe Kingdon, Pangolin, 2009, p.5
- p.29 Lynn Chadwick by Michael Bird, Lund Humphries, 2014, p.119
- p.30 *Geoffrey Clarke: A Decade of Change*, Introduction by Judith LeGrove, Pangolin London, 2013, p.15
- p.34 Garth Evans essay in the catalogue edited by Jon Wood for United Enemies, Henry Moore Institute, 2011
- p.37 *Garth Evans: Beneath The Skin*, Essay by Richard Deacon, Philip Wilson Publishers, 2013, p.45
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- p.42 *Nigel Hall: Sculpture and Works on Paper*, Interview with Andrew Lambirth, Royal Academy Publications, 2008, p.22-25
- p.44 Gillian Whitely on John Hoskin for *Cast in a Different Light*, Gallery Pangolin, 2013
- p.48 Phillip King, 'My Sculpture', Studio International, May 1968
- p.50 *Bryan Kneale: Five Decades*, Introductory Essay by Brian Catling, Pangolin London 2015
- p.54 Liliane Lijn, Leaflet for Liquid Reflections LL1, Unlimited, Bath
- p.58 Gene Baro on Kim Lim; *British Sculpture Out of the Sixties*, ICA, September 1970
- p. 62 William Pye, www.williampye.com
- p.66 Tim Scott, Email correspondence, March 2017
- p.68 Richard Morphet on William Tucker, *The Alistair McAlpine Gift*, The Tate Gallery, 1971, p.92
- p.72 *Brian Wall* by Chris Stephens, London, Momentum, London, 2006, pp 68 & 85
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