



WILLIAM TUCKER

OBJECT FIGURE  
FIGURE OBJECT



*Siren*, 1995  
being patinated at  
Pangolin Editions

## SUPPOSE SUCH A THING SHOULD EXIST: WILLIAM TUCKER AND THE OBJECT

*The object is a proposition - 'Suppose such a thing should exist'*<sup>1</sup>

The newest sculptures in this mini-retrospective at Pangolin London are also the oldest. Last year William Tucker re-made two works from the beginnings of his career as a sculptor. *Subject & Shadow* and *Their Name Is Light* were first conceived in 1962 and have been fundamentally re-imagined. Tucker had seen neither sculpture for over fifty years. *Their Name Is Light* entered a US private collection in the later 1960s and can no longer be traced. He destroyed *Subject & Shadow*, having become dissatisfied with it soon after it was first exhibited at the Rowan Gallery in 1963, unhappy with the way the two pieces – a volumetric plaster element and a plane of steel – stood next to each other. He felt they did not form a cohesive whole, a complete, self-contained independent entity. In the two new versions of *Subject & Shadow*, the two original pieces have been stacked on top of each other, one version with the plane on top, the other with the volume.<sup>2</sup>

Tucker explained the newly unified sculptures to me as having a coherence and singularity paralleling that of the human figure, so often represented upright against the spreading horizontals of the world. Another way to look at the newly established unity is in terms of the 'object', or the 'thing', words that were foundational to his early work, and which resonate through his art up until the present. The object will be my focus here, but 'object' and 'figure' are not mutually exclusive categories for Tucker, as a statement he made in 1962 suggests: 'Any sculpture is a figure in a sense, if it reads as a total, a unity [...] One arrives at thing-quality, the final state, unity.'<sup>3</sup> A decade later, quoting sculptor Sidney Geist, Tucker praised the sculpture of Constantin Brancusi, the most significant influence on his early work: 'His subjects become sculptured objects; they were indeed objects in the first place.'<sup>4</sup> Tucker's writing contains many other examples in which these identities are clarified, separated out, and then merged together. The affect is forceful but suggestive, the product of intuition more than logic: *Sculpture also must have the generality of the world: the identity of the object: the character of the human individual.*<sup>5</sup>

An interest in the object arrives at the start of Tucker's art. Alongside Brancusi, the Ready-mades of Marcel Duchamp made an early impact on his

imagination, as did the writing of the Rainer Maria Rilke and Hannah Arendt. The object became for Tucker both an underlying condition – a sculpture should be a limited entity, bounded, and distinct from its surroundings – and an aspiration, a state to which a sculpture should aspire, a heightened version of its underlying condition. Tucker's attraction to the object is an attraction to fundamentals, an attraction which runs through modernism, as does the belief that the underlying conditions of an art-form are something to aspire to. In his important book *The Language of Sculpture* (1974) Tucker defined early modernism's aspiration toward the object in terms which drew on Rilke's essays on Rodin. They also stand as a summary of Tucker's own most optimistic understanding of the potential of the object, implicitly looking back a decade to his sculptures of the early sixties. Object: *came to denote an ideal condition of self-contained, self-generating apartness for the work of art, with its own rules, its own order, its own materials, independent of its maker, of its audience and of the world in general.*<sup>6</sup>

Rilke and Arendt showed Tucker – or perhaps confirmed his own nascent perceptions – that objects were central to human experience. Sculpture could draw on and express this centrality: 'Modern man increasingly objectifies his environment, and the object-nature of sculpture suggests a role in imaginatively articulating this process.'<sup>7</sup> In 1962, quoting from Arendt's *The Human Condition*, Tucker positioned sculpture as a yet unexplored 'non-world' between people and the world of objects we have created. At this time he conceived of objects as mental as much as physical entities. Sculpture, which he described in 1962 as 'another poetry', was located at the intersection of the mind and the world.<sup>8</sup> His friend, the poet Christopher Salvesen articulated this in introductions to exhibitions by Tucker in 1962 and 1963 (*Their Name Is Light* was taken from the title of one of Salvesen's poems). Salvesen proposed that Tucker's was a 'sculpture of ideas.'

*A piece of sculpture is bound to be a "thing"... [Y]et its only justification is to create form, to bring an idea forward, to make something tangible of those feelings about shape and relationship which lie permanently in the back of the mind.*<sup>9</sup>

Tucker's response to Duchamp's Ready-mades – particularly the urinal, but also the bottle-rack – can be seen in the forms of a number of his early sculptures. *Tunnel* (1960) took the bottle-rack and turned it through ninety degrees from the vertical to the horizontal. His understanding of the Ready-mades, recorded in *The Language of Sculpture*, invert what are widely assumed to be Duchamp's motives. Rather than valuing them for their 'incongruity, as useful objects in an art context', he argues that 'their detachment from the original context... makes them virtually unrecognizable except as sculpture, i.e. in terms of their abstract properties –

(FOREGROUND)  
*Their Name is Light*  
1962-2017  
Resin & Aluminium  
Edition of 3  
71 x 89 x 51 cm

(BACKGROUND)  
*Subject & Shadow II*  
1962-2017  
Resin & Steel  
Edition of 3  
207 x 65 x 51 cm





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

image, proportion, structure and use of material.' Instead of satirical, anti-art provocations, Tucker saw the Ready-mades as inspired, even if unintentional, enlargements of sculpture's potential. Duchamp had recognized the 'completeness, simplicity and order... typical of a great number of useful objects in general circulation in the nineteenth century where function, economy and efficiency had been the only determinants of design (...) It was Duchamp's achievement, in spite of himself, to bring this whole area of form and use of materials into sculpture.'<sup>10</sup>

Tucker's sculptures of the early 60s are formed from the partial elision of overlapping identities. Emerging from between object and figure, between the mental and the physical object, and between the products of 'function, economy and efficiency' and a 'self-contained, self-generating apartness' – they are formally simple but resist being fully understood. Some – although not *Subject & Shadow* or *Their Name Is Light* – have a slightly disturbing eroticism, stemming from their evocation of the body using highly artificial means, its sensuality presented as if in quotation, processed and at a remove. The ideal of the object – its 'self-contained, self-generating apartness' – acts to suppress a latent Surrealism, so that incongruity is channelled through a sculpture's abstract properties, its geometry, symmetry or sequentially arranged forms. A sense of containment and a division between a sculpture and its surroundings is emphasized, either with a shift from volume to plane, or by a truncating of structure, so that a sculpture appears precisely but ambiguously cut-off from the world. Although partly inspired by the products of mass-production (albeit those of a previous century), this is far from the idea of the object that was being contemporaneously formulated within Pop art. Tucker's object is not the object saturated by the illusions of consumer capitalism but the object stripped bare.

As the 1960s progressed the geometrical purity of Tucker's sculptures increased, while a residual relationship to every-day objects was entirely removed. His work of 1966 to 1970 discarded an ambiguous position between the mental and the physical and his sculpture came close to the blank, reductive 'object-hood' of the US minimalists. His work became larger, more emphatically physical, more worldly. The irrational appeal of his earlier sculptures was replaced by a sense that sculpture could be the subject of rational analysis.

These were also years when Tucker began to have doubts about the consequences of the move to sculpture-as-object. His *Essay on Sculpture* (1969) lauds the achievement of a sculpture that 'could be an object among objects, privileged only by its unique configuration, its lack of recognized type of function. Its unity would be its own, not that given by an existing model in reality.' But the general tone is of



disillusionment and he laments that 'among the arts sculpture is peculiarly prone, because of its literal objectness, to a kind of entropy in terms of human habitation and inertia.' Without a properly public realm it could belong sculpture was lost: 'The scale and availability of the new work was public but its content was private. Society had not asked for it, except in the non-world of galleries, museums and circulating exhibitions.'<sup>11</sup> At the beginning of the 1960s 'non-world' had been a tantalizing possibility for a new type of sculpture – as the decade closed it indicated the fear of irrelevancy.

In his *What Sculpture Is* (1974-75) Tucker discussed his disappointment by his first encounter with the Ready-mades in the flesh, at a 1973 exhibition: 'the object is revealed for what it is – wholly commonplace, completely lacking in the uniqueness that is the essence of the individual thing.' Duchamp had ultimately 'inaugurated the reduction of sculpture to mere objects of mass-production.'<sup>12</sup>

The situation was more complex than this reversal suggests. These were precisely the years in which Tucker worked on his important sculpture *Angel* (1973-75). *Angel's* open linear structure is strongly reminiscent of Duchamp's bottle-rack: the ascending repeated struts of the bottle-rack seem to have suggested a way of disciplining the sprawl of the *Beulah* sculptures, made between 1971 and 1973. *Angel* took the *Beulah* sculptures' expressive – even at times sinister, perhaps malevolent – restraint, and set it on the path towards the monumental. Even at a moment of conscious disillusionment with the Ready-mades they clearly exerted a hold on Tucker's imagination. At the same time he re-formulated his ideas on the object, suggesting replacing it with 'the thing'. The object he identified with utility, with mass production and so with obsolescence. It was something distanced, detached, remaining neutrally separate from ourselves. The thing – in contrast – he described as that which bears upon us, whose power cannot be fully separated from its appeal to us. It is grasped – and touch would become central to Tucker's later work – 'literally by the hand: grasped by the eye as a distinct whole, a gestalt; grasped by the mind, through language, naming'. The thing 'has more weighty serious presence' than the object; it is singular: it can 'gain a place in the world *once* only. This presence, present-ness, derives from a unique and separate entry into reality'. Where the object had been connected to the man-made, the thing could draw inspiration from nature; and where Tucker's early object was in part a mental object, he identified the 'thing' with the manifestly, unavoidably physical.

*Now, all sculpture must face scrutiny as thing. The thing unique, self-evident; infinitely exposed, but visually inexhaustible – thus infinitely concealed. Any sculpture today must expect to withstand this scrutiny if it is to stand in itself.*<sup>13</sup>

*Daktyl*  
2016, Bronze  
Edition of 4  
122 x 86 x 144 cm



---

How is the object (or the thing) present in Tucker’s more recent sculpture? That is, within the corporeal, excessive, expressive and often quasi-figurative volumetric sculpture that he began making in the mid-1980s. In the broadest sense the object can be seen in his sculptures’ independence, their wholeness, their striking gestalts, their singularity.

More specifically the move from the early concept of the object to the more forceful concept of the thing – the object that is more than an object – is highly suggestive. *Adam* (1994), *Siren* (1994) and *Daktyl* (2016), could all appear to be straining to be more than themselves, impressing their uniqueness upon the viewer. At the same time – and in partial contradiction – we could see them as inchoate, each a ‘sheer passive inert lump’ engaged in a struggle towards fuller resolution.<sup>14</sup> Thirdly – and more directly in contradiction – we could see the object as a check on these sculptures’ excessiveness, its ‘self-contained, self-generating apartness’ a counter to their restless animation. Tucker has pointed out that in ‘Flaubert, Baudelaire, Rodin, Rilke, exactness of rendering acted as the vehicle for the depiction of extreme states of feeling’. He has also observed that the precise termination of the torso in Brancusi’s *Torment II* (1907), that emphasized geometry against the organic form of the body, lead to an accentuation of ‘the communication of pathos.’<sup>15</sup> A related formal device can be seen in Tucker’s sculpture’s including *Adam*. In this sense the ideal of the object acts paradoxically, disciplining and so making more potent the free-flowing and tumultuous.

As with his early work, Tucker’s sculptures of the 80s and beyond involve the partial elision of over-lapping identities: if they are abstract it is not because they exclude reference, but because their evocations are manifold. From this perspective the reduction of the 1966-1970 sculptures – their extreme purely geometric object-hood – appears anomalous within Tucker’s art. His sculptures from the early 1970s – the *Beulah* sculptures and *Angel* and its successors – refer back to his early concerns while building the foundations of his artistic maturity. *Subject & Shadow* or *Their Name Is Light* are clearly situated in relation to the world of man-made objects, where *Adam*, *Siren*, and *Daktyl* evoke the natural world: the body, mountains, clouds, turbulent seas. Seeing these two groups of sculptures exhibited alongside each other should make clear that the object has provided a thread through a life-time’s work because of the multiplicity its singularity can contain: a single idea whose reverberations have echoed variously across six decades.

SAM CORNISH

FOOTNOTES

<sup>1</sup> ‘Reflections on Sculpture: A commentary by Tim Scott on notes by William Tucker’, Tim Scott: *Sculpture 1961-67*, Whitechapel Gallery, 1967, n.p.

<sup>2</sup> The group of sculptures in the 1963 Rowan Gallery exhibition were originally constructed of reclaimed steel, with the volumetric elements directly modelled in plaster. After the exhibition, for reasons of durability, the plaster elements of the sculptures were moulded and replaced with casts of resin-bonded fibreglass with a plaster filler. The recent versions of *Subject and Shadow* and *Their Name is Light* were again initially modeled in plaster in Tucker’s Massachusetts studio then scanned to Pangolin Editions and digitally refined before being milled in foam and finished in Jesmonite. The flat elements were replaced with new steel or aluminum.

<sup>3</sup> William Tucker, ‘Questionnaire’, First, St Martin’s School of Art, 1962, p. 23

<sup>4</sup> William Tucker, ‘What Sculpture Is: Part Three’, Studio International, January / February, 1975

<sup>5</sup> ‘Reflections on Sculpture’, Whitechapel Gallery, 1967, n.p.

<sup>6</sup> William Tucker, *The Language of Sculpture*, 1974 (Thames & Hudson, 1985), p. 107

<sup>7</sup> William Tucker, ‘An Essay on Sculpture’, Studio International, January 1969, p. 12

<sup>8</sup> William Tucker, ‘Editorial’, First, 1962, p. 4

<sup>9</sup> Christopher Salvesen, introduction to *William Tucker: Exhibition of Sculpture*, Rowan Gallery, 1963; Christopher Salvesen, introduction to *Michael Kidner – Paintings, William Tucker – Sculpture*, Grabowski Gallery, 1962

<sup>10</sup> William Tucker, *The Language of Sculpture*, 1974, Thames & Hudson, London, pp. 188-120

<sup>11</sup> William Tucker, ‘An Essay on Sculpture’, Studio International, January 1969, pp. 11-12

<sup>12</sup> William Tucker, ‘What Sculpture Is: Part Four’, Studio International, January / February, 1975

<sup>13</sup> Ibid.

<sup>14</sup> William Tucker, *The Language of Sculpture*, 1974, Thames & Hudson, London, p. 109

<sup>15</sup> Ibid, p. 111

(FOREGROUND)  
*Beulah XII*  
1973, Steel  
Unique  
28 x 86 x 134 cm

(BACKGROUND)  
*Siren*  
1994, Bronze  
Edition of 4  
94 x 86.3 x 66 cm

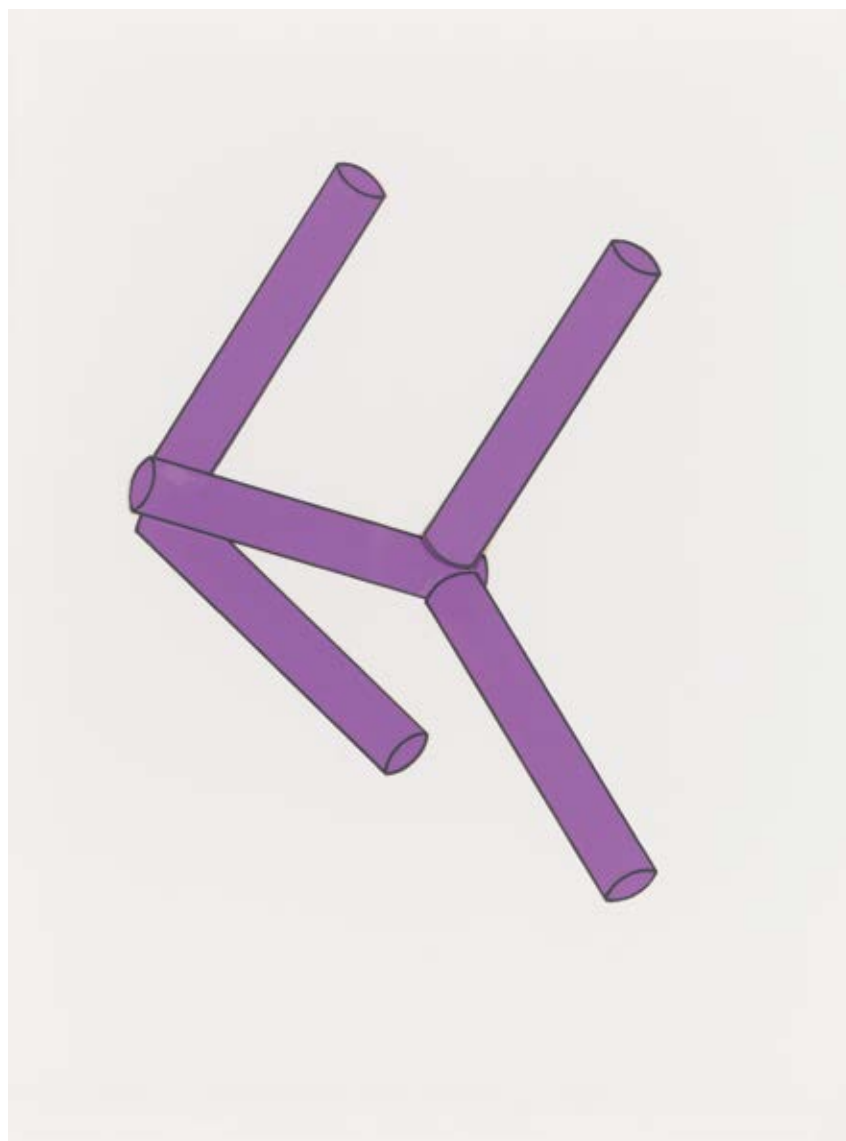




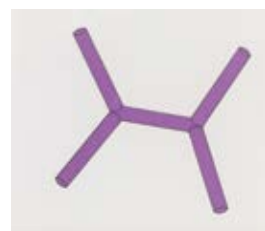
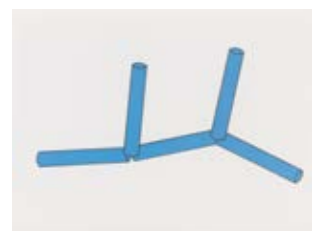
*Their Name is Light*  
1962-2017  
Resin & Aluminium  
Edition of 3  
71 x 89 x 51 cm







*Ten Variations*  
1968, Collage prints  
A/P  
22 x 27 cm (each)



*Ten Variations*  
1968, Collage prints  
A/P  
22 x 27 cm (each)

*Subject & Shadow II*  
1962-2017  
Resin & Steel  
Edition of 3  
207 x 65 x 51 cm





*Beulah X*  
1973, Steel  
Unique  
51 x 315 x 127 cm



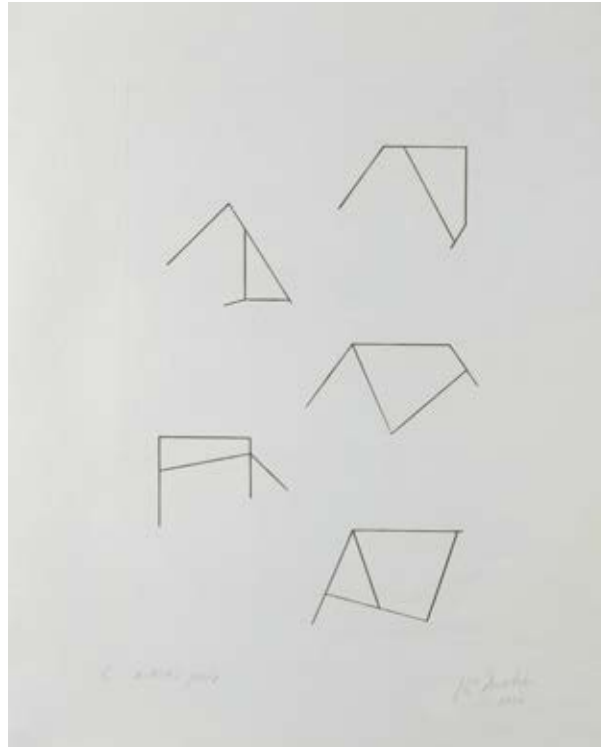
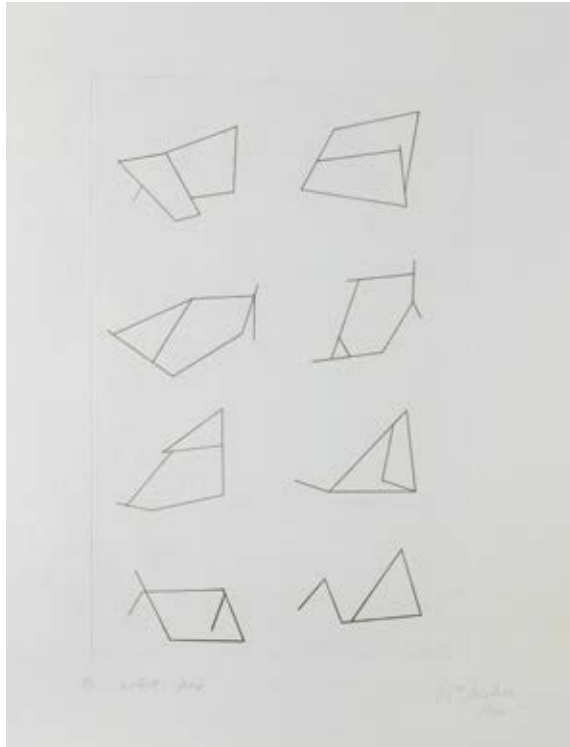


*Beulah XII*  
1973, Steel  
Unique  
28 x 86 x 134 cm





*Cat's Cradle IV*  
1971, Stainless Steel Painted  
Unique  
124 x 244 x 173 cm  
Private Collection  
Jeff & Monica Lowe



(OPPOSITE)  
*Studies for Cat's Cradle*  
 1970, Etching  
 A/P  
 54 x 45 cm

(RIGHT & PREVIOUS)  
*Cat's Cradle IV*  
 1971, Stainless Steel Painted  
 Unique  
 124 x 244 x 173 cm  
 Private Collection  
 Jeff & Monica Lowe



*Adam*  
1994, Bronze  
Edition of 4  
94 x 94 x 74 cm







*Adam*  
1994, Bronze  
Edition of 4  
94 x 94 x 74 cm





(LEFT TO RIGHT)  
*Monoprint I*  
*Monoprint XVIII*  
 1987, Monoprint  
 75 x 57 cm

(OPPOSITE)  
*Monoprint XIX*  
 1987, Monoprint  
 75 x 57 cm







*Siren*  
1994, Bronze  
Edition of 4  
94 x 86 x 66 cm



*Study for Dancer After Degas*  
2003, Charcoal on paper  
Unique  
101 x 82 cm





*Rhea*  
1985, Monotype with charcoal  
Unique  
160 x 119 cm





(LEFT TO RIGHT)  
*Marist, Marist IV, Marist VIII, Marist VI*  
 2012, Monotype with charcoal  
 Unique  
 38 x 28 cm each



*Daktyl*  
2016, Bronze  
Edition of 4  
122 x 86 x 144 cm



*Study for Dancer After Degas*  
2005, Charcoal on paper  
Unique  
101 x 82 cm







*Study for Tauromachy*  
2007, Charcoal on paper  
Unique  
77 x 112 cm

*'(...) his (Tucker's) sculpture has progressed through radically different media, forms and references, yet has always retained the essential ability to confront, confuse and disarm our expectations.'*

Keith Patrick, *William Tucker: Sculpture & Drawing*

WILLIAM TUCKER

1935	Born in Cairo, Egypt (to English parents)
1937	Family returns to England
1955-58	Studies at Oxford University
1959-60	Studies at Central School of Art and Design and St. Martin’s School of Art, London
1962-66	Teaches at Goldsmith’s College, London
1963-74	Teaches at St. Martin’s School of Art, London
1968-70	Receives Gregory Fellowship in Sculpture, Leeds University
1976	Teaches at University of West Ontario, Canada
1977	Teaches at Nova Scotia College of Art and Design, Halifax, Canada
1978-92	Teaches at New York Studio School of Painting and Sculpture, New York
1978-82	Teaches at Columbia University, New York
1980-81	Receives Guggenheim Fellowship
1986	Becomes American Citizen
	Receives National Endowment for the Arts Fellowship
1991	Receives International Sculpture Centre Award for Distinction in Sculpture
1993	Appointed Co-Chairman of the Art Department of Bard College
1995	Receives Rodin-Moore Memorial Prize, Second Fujisankei Biennale, Hakone Open-Air Museum, Japan
1996	Receives commission for large-scale sculpture for Bilbao, Spain
1999	Receives award from New York Studio School, New York
2010	Receives Lifetime Achievement Award from the International Sculpture Centre

SELECTED SOLO EXHIBITIONS

2018	<i>OBJECT/FIGURE FIGURE/OBJECT</i> , Pangolin London, London, UK
2017	<i>William Tucker: Sculpture and Drawings</i> , Danese / Corey, New York, USA
	<i>William Tucker: Charcoal Drawings</i> , Buchmann Gallery, Berlin, Germany
2015	<i>Masa y Figura</i> , Museo de Bellas Artes de Bilbao, Spain
	<i>William Tucker Sculpture</i> , Buchmann Gallery, Berlin, Germany
2014	<i>William Tucker: Unearthing The Figure</i> , Pangolin London, London, UK
	<i>William Tucker Sculpture and Drawing</i> , Buchmann Gallery, Lugano, Switzerland
2013	<i>William Tucker Sculpture</i> , Skulpturenpark Waldfrieden, Wuppertal, Germany
2013	<i>William Tucker Sculpture</i> , Buchmann Gallery, Berlin, Germany
2012	<i>William Tucker Steel and Wood Constructions from the 1970s</i> , The Margulies Collection at the Warehouse, Miami, FL, USA
2010	<i>William Tucker Sculpture and Drawing</i> , Pangolin London, London, UK
2008	<i>Affinities</i> , McKee Gallery, New York, USA
2006-7	<i>William Tucker: Horses</i> , DeCordova Museum and Sculpture Park, Lincoln, MA, USA

2004	<i>William Tucker, Sculpture &amp; Drawings</i> , Gallery Paule Anglim, San Francisco, CA, USA
	<i>William Tucker: Recent Sculpture</i> , McKee Gallery, New York, USA
2003	<i>Drawings by William Tucker</i> , Arts on the Point, Healey Library Gallery, University of Massachusetts, Boston, USA
2002	<i>William Tucker: New Sculpture</i> , McKee Gallery, New York, USA
2001	<i>William Tucker</i> , Tate Gallery, Liverpool, UK
2001	<i>William Tucker</i> , Yorkshire Sculpture Park, Wakefield, UK
1999	<i>William Tucker: Drawings and Sculpture</i> , Davidson College, Davidson, North Carolina, USA
	McKee Gallery, New York, USA
1994-99	<i>The Philosophers, Sculpture and Drawings 1989-1992</i> , Maak Gallery, London, UK
1993	<i>New Drawings</i> , McKee Gallery, New York, USA
1992	David McKee Gallery, New York, USA
1991	<i>William Tucker</i> , The Art Museum, Florida International University, Miami, FL, USA
1989	Gallery Paule Anglim, San Francisco, USA
	<i>Gods: Five Recent Sculptures</i> , Tate Gallery, London, UK
1987	Neuberger Museum, SUNY, Purchase, New York, USA
1985	Pamela Auchincloss Gallery, Santa Barbara, USA
	David McKee Gallery, New York, USA
1984	David McKee Gallery, New York, USA
	L’Isola Gallery, Rome, Italy
1980	David Reids Gallery, Sydney, Australia
	Robert Elkon Gallery, New York, USA

SELECTED GROUP SHOWS

2018	<i>Capita</i> , Danese / Corey, New York, USA
	<i>William Tucker in the ADAA: The Art Show</i> , Danese / Corey, New York, USA
2016	<i>Drawing Conclusions</i> , Works on Paper, Danese / Corey, New York, USA
2014	<i>4 Sculptors</i> (Leonid Lerman, Martin Puryear, Jeanne Silverthorne, William Tucker), McKee Gallery, New York, USA
2014	<i>Crucible 2</i> , Gloucester Cathedral, Gloucestershire, UK
2013	<i>The Mythic Figure</i> Schick Art Gallery, Skidmore College, Saratoga, USA
2012	<i>Making Touch Matter</i> , Museum Education Institute, New York, USA
2012	<i>Sculptors’ Drawings &amp; Works on Paper</i> , Pangolin London, London, UK
2010	<i>Crucible</i> , Gloucester Cathedral, Gloucestershire, UK
2007	<i>British Visions: Modern and Contemporary Sculpture and Words on Paper</i> , Davidson College, Davidson, North Carolina, USA
	<i>Small Bodies</i> , McKee Gallery, New York, USA
2006	<i>Against the Grain: Contemporary Art from the Edward R. Broida</i>

	<i>Collection</i> , The Museum of Modern Art, New York, USA
2004	<i>The 179th Annual: An Invitational Exhibition of Contemporary American Art</i> , National Academy Museum, New York, USA
2002	<i>Sculpture</i> , Robert Steele Gallery, New York, USA
2002	<i>Tra-la-la: British Sculpture in the Sixties</i> , Duveen Galleries, Tate Britain, London, UK
2000-01	<i>Bronze: Contemporary British Sculpture</i> , Holland Park, London
	<i>Sculpture at Goodwood</i> , West Sussex, UK
2000 - 01	<i>The Concealed Space, British Sculpture</i> , Associazione Piemontese Arte, Turin, Italy
2000	<i>American Academy Invitational Exhibition of Painting &amp; Sculpture</i> , The American Academy of Arts and Letters, New York, USA
1999	<i>House of Sculpture</i> , Modern Art Museum of Fort Worth, Texas: travelled to Museo de Arte Contemporaneo, Monterrey, Mexico
1998	<i>The Edward R. Broida Collection</i> , Orlando Museum of Art, Orlando, FL, USA
1997	<i>Currents of Modern Sculpture</i> , Two Sculptors, Inc., New York, USA
	<i>Reconfigurations</i> , Pamela Auchincloss, New York, USA
1996	<i>From Figure to Object: A Century of Sculptors’ Drawings</i> , Frith Street Gallery and Karsten Schubert, London, UK
1995	<i>Twentieth Century American Sculpture at The White House</i> , First Ladies’ Garden, The White House, Washington, D.C., USA
	<i>Critical Mass</i> , Yale University School of Art, New Haven, CT & The MAC, Dallas, USA
	<i>Contemporary British Sculpture: From Henry Moore to the 90’s</i> , Auditoria de Galicia, Santiago, Chile,
1994	<i>ArtPark</i> , The Art Museum, Florida International University, Miami, FL, USA
1994	<i>American Academy Invitational Exhibition of Painting &amp; Sculpture</i> , The American Academy of Arts and Letters, New York, USA
1991	<i>Steel and Wood</i> , Philippe Staib Gallery, New York, USA
1988	<i>From the Southern Cross: A View of World Art c. 1940-1988</i> , Australian Biennale, Art Gallery of New South Wales
1987	<i>New York Beijing: 22 American Artists / Works on Paper</i> , Beijing Art Institute, China
1986	<i>Recent Acquisitions</i> , Museum of Modern Art, New York, USA
	<i>Opening Exhibition</i> , Socrates Sculpture Park, Long Island City,
1975	<i>The Condition of Sculpture</i> , Hayward Gallery, London, UK selected and curated by William Tucker
1972	<i>British Sculptors '72</i> , Royal Academy, London, UK
	<i>British Pavilion</i> , XXXVI Venice Biennale, Venice, Italy
1965	<i>The New Generation</i> , Whitechapel Art Gallery, London, UK
1961	<i>26 Young Sculptors</i> , ICA, London, UK

SELECTED COLLECTIONS

Aberdeen Art Gallery, Scotland, UK  
Art Gallery of New South Wales, Sydney, Australia  
Arts Council of Great Britain, London  
British Council, London, UK  
British Museum, London, UK  
City of Bilbao, Spain  
Contemporary Art Society, London, UK  
Florida International University, Miami, FL  
Solomon R. Guggenheim Museum, New York, USA  
Hakone Open Air Museum, Tokyo, Japan  
Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA  
Louisiana Museum of Modern Art, Humlebaek, Denmark  
Martin Z. Margulies Sculpture Park, Florida International University, Miami, FL, USA  
Metropolitan Museum of Art, New York, USA  
The Museum of Modern Art, New York, USA  
National Gallery of Victoria, Melbourne, Australia  
Rijksmuseum Kroller-Muller, Otterlo, Holland  
Rose Art Museum, Brandeis University, Waltham, MA, USA  
Storm King Art Center, Mountainville, New York, USA  
Peter Stuyvesant Foundation, Newcastle-upon-Tyne, UK  
Tate Gallery, London, UK  
University of California, Los Angeles, USA  
Victoria and Albert Museum, London, UK  
Walker Art Center, Minneapolis, USA

SELECTED PUBLICATIONS

*William Tucker*, Kunstmuseum Winterthur, Switzerland, 2016  
*Tucker: Masa y Figura*, Museo de Bellas Artes de Bilbao, Spain, 2015  
*William Tucker Sculpture & Drawing*, Pangolin London, 2010  
*The Sculpture of William Tucker* by Joy Sleeman, The Henry Moore Foundation,  
Lund Humphries, 2007  
*The Language of Sculpture* by William Tucker, Thames & Hudson, London, 1974



# ACKNOWLEDGEMENTS

Pangolin London would like to take this opportunity to thank William Tucker for all his hard work in bringing this exhibition together.

We would also like to thank Sam Cornish for his insightful essay, Steve Russell Studios for the photography and all the team at Pangolin Editions for their dedication and hard work. We would like to extend our gratitude to David Juda, Jeff & Monica Lowe and Victoria Bell for their support.

Printed to coincide with the exhibition:

*OBJECT/FIGURE, FIGURE/OBJECT*

*William Tucker: Six Decades*

25th April - 2nd June 2018

Pangolin London

Kings Place, 90 York Way, London, N1 9AG

T: 020 7520 1480

[www.pangolinlondon.com](http://www.pangolinlondon.com)

ISBN 978-0-9956213-6-7

Designed by Pangolin London © All rights reserved

Printed in Century Gothic and Corbel

Photography: Steve Russell Studios

Printing: Healeys Printers, Suffolk

© Pangolin London, 2018. All Rights Reserved