

WILLIAM TUCKER
PORTRAITS





The subject of my sculpture has over time become more specific, from the space around the body to the body itself, to the torso and finally to the head.

WILLIAM TUCKER



Philip M
2022, Plaster
Unique
29.5 x 15 x 28 cm

HEADS AND TALES

WILLIAM TUCKER IN CONVERSATION WITH
JON WOOD, JANUARY 2024

JW: Can you start with a few words about how and where this new body of work began?

WT: We live in a pretty remote area of Western Massachusetts. During the lockdown in the first year of the Covid we could feel quite isolated – you might not see another human being for days on end, not even a car would drive by our house.

I had two main projects going on; one was an article on Henri Matisse's first sculpture of the figure, *The Serf*, and the other, in the studio, was a large, reclining head based on Franz Kafka's story *The Hunter Gracchus*. Neither project seemed to be anywhere near resolution. So, in frustration, I decided to take apart this plaster sculpture of a horse's head that had become a huge obstruction in the studio.

The sculpture was called *Day*. I had shown it twice – at the McKee Gallery in New York in 2012 and then in a show of my work at the Fine Art Museum in Bilbao in 2015. Since then, it had been sitting in the studio and always seemed to be in the way. So, I broke it down into three sections. I had the idea that each one of them could become a new individual sculpture.

I started on this process – cutting into them – to start changing them, giving them a different character, and I got really interested in the pieces of plaster with their modelled surfaces that I took out.

Of course, the original horse's head was not solid. The walls were a couple of inches thick and were initially built up with 'Structolite', a kind of slow-setting plaster that's used by masons here in the States for plastering walls. That has been the way I have been working with these big sculptures for a long time now – thirty years or longer.

Physically, I can't work on that scale any more. Just in terms of the physical energy required to do that, and stamina. In any case I found myself with these smallish chunks of plaster; with the surface I modelled on one side and the other side – what would have been on the inside of the sculpture – so it's just plaster over layers of burlap.

JW: What was the charm of these fragments?

WT: I just got really attracted to them and started to put them together and these heads started to appear... and I have been working on them ever since. I built up a kind of vocabulary of chunks and started to assemble them. I may have several heads going at the same time, but the idea is, really, that I would continue to add to them with more plaster or 'Structolite' or just screw them together until they have a certain character and seem to want to become someone. And so, as they get to this stage, I learn who they are going to be and I keep going; in terms of developing the sculpture, and in terms of my feelings and memories about that person.

With their physical characteristics too there must be some element of resemblance. But, of course, if you're dealing with a character from literature, and some of these pieces have come out of stories by Borges, it's entirely up to me what they might look like.

Other heads are of friends or relatives no longer alive, or of writers or other public figures, like the sculptures titled *William* and *Maud*. They are portraits of W.B. Yeats and Maud Gonne and there is some kind of resemblance there... but this is, as it were, my imaginative reconstruction. It is not for me a question of the sculpture looking like him or her. They are imaginary portraits of these individuals, and it is my response to their characters, their histories or their work.

JW: You have said a lot here and thank you for laying out the terrain of this new body of work.

Earlier on you were talking about the exhibition title for this group of works. You said that when some of these sculptures were first shown at Buchmann Gallery in Berlin in 2022, the exhibition was called *Portraits and Masks*. You were saying earlier that you no longer felt so sure about that as an exhibition title and thought perhaps to keep it simply as *Portraits*.

I guess in response to that, and given what you have just said, I have two comments to make. Firstly, that for me *Portraits* brings to mind the literary genre of collections of writings called 'Portraits' or 'Imaginary Portraits' – short, often quite poetic texts, or prose poems, that were about particular people. So, this would very much echo the simple word 'portrait' understood in a very evocative sense, and not in a direct, idea of a resemblance or a likeness. Secondly, the question about the masks is an interesting one. I guess it is whether you still think about them as masks or whether the poetry of that word and idea has lost its resonance since.

WT: I feel perhaps it has... But I'm glad that you think that 'portraits' by itself would work as a title and to learn that 'the imaginary portrait' as a literary genre already



(ABOVE LEFT)
Selection of portraits
photographed in
William Tucker's
studio on top of the
sculpture *Day*



(ABOVE RIGHT)
William Tucker's
studio with *Gracchus*
in the foreground
and *Day* in the
background

exists. I think that's good. I didn't want to repeat the same title anyhow for the show. I wanted to have something different and distinctive.

JW: I think 'portraits' in this context is very powerful. What I also think is strong about it is that it highlights the group dynamic that you have just been referring to; that you think of these things as a cluster of objects that have a togetherness, as if they are in conversation or have a shared, if perhaps brief, moment together as a mini-collection in an exhibition context.

On the making side of things, the idea of you returning to earlier work and conducting acts of sculptural downsizing, cutting them up into sections and then working them into heads is really striking. The poetry of these acts of transformation is very compelling. We might read a recycling into this, as well as a reworking, an editing, a cropping... We find you cutting into objects that have been modelled previously, giving a double modelling/carving dynamic to them also, which is interesting.

WT: Since the late 1980s I've really been conscious of making bodies or parts of bodies, initially torsos, but that stood for the whole thing. So that it was at once a figure. I mean, just physically the size – they're big sculptures so they occupy a lot more space than a figure standing opposite you would. But they were mostly – they originally came from – a part of the figure. It could have been a torso, a flexed arm, or a leg, or a foot. Or, more recently, a hand.

I have been really avoiding the head because I just couldn't deal with it in the same generalised kind of way. And the head is not articulated – that's really the thing of it. Other body parts that I've been working from have all been articulated. There's a flexion at the centre. In the case of the torso, there's this characteristic twist, which is why it's called a torso. Because the head is not articulated. And also, because it's dangerous – you know, that dealing with the head, immediately you're dealing with the face, the features. This is such a primal thing – the recognition of the face. The way that you respond to another human being is through their face and so the way I've been working is – this generalising, lumpy, modelling activity – just has to get more specific with the head.

In the late 1990s, I did a whole series of heads that were initially based on a lump that I'd cut off a previous sculpture, which suggested to me Rodin's *Mask of the Man with the Broken Nose*.

Then I made a series of sculptures (about eight or ten) of heads which I built in plaster and made drawings from. Some of those were shown with the more recent works at Buchmann Gallery. I was really thinking of them as fully three-dimensional objects that happen to be heads, in that they had a side that represented the face, but they were, you know, aggregations of lumps that you could possibly read as features from any view.

I gave those sculptures titles, but more mythological or general titles. There was one that I called *Icarus*. Another was *Maria Luisa*... a head that suggested the queen from Goya's paintings of the royal family. So, there was that reference there. But it was nothing like as specific as the more recent works.

JW: It's interesting to hear you say this, Bill, and talking about the dangerousness and the challenge of the head. I think of that wonderful word 'partial' for sculptors and for the history of sculpture – so a 'partial figure'. You might, as you say, think of torsos, knees, arms, feet, hands, but you wouldn't ever really think of the head as partial, although it is despite having its own identity as a portrait or a bust or of a head or a mask... and so part of the challenge of you're engaging in is to kind of reinvest the head with a *partial figure* quality that has its own sculptural life outside it having to be a portrait... although of course, here it is that as well.

WT: Yes, absolutely.

JW: When you started to talk about the literary associations, and also the familial connections, you said that some were your imaginary portraits of fictional characters, and some were members of family or people you knew who had passed away. So, would you say that there's also a memorial aspect there that you're engaging in?

WT: Yes, because I want to *remember* them. I want them to be remembered by people who didn't know them at all, you know. I was even thinking of '*Memorials*' as a title for this show, but that opened up a whole other kind of reference – and I didn't really want to go there because in the exhibition there will be both once-living people and people imagined from literature inhabiting the same space, part of the same enterprise... I thought that the memorial aspect of it would be a distraction.

JW: Yes, I understand where you're coming from. Can I ask you whether you've felt that urge to make a sculpture through which someone else can be remembered before? Or is this a recent development?

WT: Oh, this is very recent. I mean, this is something that I've only recently thought about because I've got to a stage in my life where I've long ago left behind modernist ideas about figuration and abstraction. In the 1960s the idea of doing something so specific as to represent a particular person would have been it a completely unthinkable. I wouldn't even have considered it then.

I mean, the precedent is really Giacometti. He was someone who I really resisted back then. There was a kind of cult of Giacometti in Britain, especially in the 1950s, which is still there... His sculptures are remarkable, there are heads of Diego or of particular people; but a Giacometti sculpture is, for me, about *perception*. It's about his perception of the sitter. And I don't think that's where I'm coming from now.

JW: Do you think of the present work of being a quiet homage to Giacometti's approach to sculpture?

WT: Not specifically. I mean, I think of Medardo Rosso, for instance, and Rodin, of course. And Matisse – Matisse's heads. I feel a connection with all of them, not specifically with Giacometti. I got interested in Matisse very early on, I suppose more from the abstract side of it, but the more I've learnt about Matisse, the more I've learnt how specific he was in terms of looking at his subject.

JW: And that's something which relates very much to your engagement with Matisse's *The Serf* which has occupied you for a few years now, hasn't it? It has become a kind of obsession.

WT: Yes, it has, and it's not over yet because I still have to complete a footnote about Bevilacqua the model for *The Serf* and Pignatelli the model for Rodin's *John the Baptist* and *Walking Man* twenty years earlier. Were there two models or just one model with two names?



Philip M, John Vincent Michael & Hannah group of plasters photographed in William Tucker's studio.

JW: It is interesting to hear your fascination with these backstories – cases of different identities, of 'portraits' and 'masks' even...

I am also thinking about the forthcoming exhibition at Pangolin and thinking about what you might be offering people here... a conversation between you, the spectator and the sculpture, but also an individual sculpted character who has their own back-story whether it comes from life or literature... And also, as you've already intimated, there are sculptural connections with other artists – with Rodin, Rosso, Giacometti. So, it's quite a complicated cocktail of associations that you're putting out there through a single cast object.

Also, given that these are works that you think about as a group, all those complexities are multiplied in a group context in which we might imagine the invisible threads and interconnections between subjects and sitters, real and imaginary.

WT: Well, I haven't really thought about that so much... I have been writing about Matisse's sculpture, for instance, since the sixties. But always from a formal point of view. These kinds of individual stories are something that I've only recently become interested in and it obviously connects with the sculpture I'm making now.

JW: And we see an interest in stories in your sculpture at the very start?

WT: As a teenager, I made a sculpture, cut out of plexiglass, because I was fascinated at that point with professional boxing. And I was making drawings based on photographs, images, in *Ring Magazine* – the American magazine – and the British equivalent *Boxing News*; and I tried unsuccessfully to get the drawings published in *Boxing News*. There was this one sculpture I made, it was of a boxer called Manuel Ortiz, who was world bantamweight champion in what must have been the late 1940s. I so clearly remember that. I cut it out of plexiglass with a fretsaw so it was completely transparent except I painted on his features and hair and the gloves and shorts and boots.

JW: The other day I was looking at another of your early sculptures, *Warrior*, a clay modelled work from 1957 – a male figure with a distorted and awkward, backwards posture.

WT: That work was inspired by *Warriors* of Henry Moore and Liz Frink. They were both exhibited in this show I saw in Holland Park in 1957. That was the first show of modern sculptures that I really looked at. I was very much taken with that show and when I got back to Oxford where I was a student, I got some clay and some wire, and I built this little figure. I gave it at some point to Paul Barker, a fellow student and later editor of *New Society*. That was really the first sculpture that I made.



JW: It is funny you should mention Frink and Henry Moore, as it actually brought to mind the work of Michael Ayrton. Perhaps in the face and the very pronounced brow and in the awkwardness of the figuration. Not that Ayrton was the only one doing awkward figurations and distorted bodies in the 1950s! I guess given Ayrton's pre-occupation with classical mythology, figures from myth like Icarus and Daedalus, and subjects that you have also been interested in. Is there an early connection here?

WT: Not really. I mean, I have mixed feelings to say the least about Ayrton. He worshipped Picasso. But he used the words 'the meaningless arabesques' of Matisse and I've never forgiven him for it.

JW: And like Picasso, Ayrton was very preoccupied with the figure of the minotaur.

WT: Yes, that's right.

JW: And the labyrinth, of course, and he did that big labyrinth in the States. 'Labyrinth' is the title of that collection of short stories that Borges wrote that includes the figure of Pierre Menard, who was the basis of your *Portrait of Pierre*. Could you say a little bit about your fascination with *Pierre Menard, Author of the Quixote*, that short story by Borges, and its connection to this head.

WT: Well, the point of the story is that this literary character gets the idea that in the twentieth century he will write the absolute definitive *Don Quixote*— doing all the research and everything, using the Spanish of the period. So, he writes... not more than a couple of chapters, I think — at tremendous labour — And he comes up with exactly the same thing! It's such a bizarre conceit. I just love the idea of this completely futile waste of devotion and waste of time.

(ABOVE FROM LEFT)
Maud Gonne
(1866 - 1953)
c.1901, Library
of Congress
Washington DC

William Butler Yeats
(1865 - 1939)
Photo: not known

(RIGHT)
Maud
2023, Bronze
Edition of 6
32.5 x 13 x 22 cm



JW: What do you love about that?

WT: I don't know, but it seems to me to be pretty much what I'm doing. ...I don't think of it as being futile, but I've been putting a good deal of thought and energy into inventing the heads of people who never existed.

JW: It's interesting to hear you say this because earlier you talked about the sculptural character developing over time as you work with the plaster, so as it gradually develops you see who it's going to be or how it takes on character, perhaps a bit like bringing up a child or something. There is also a kind of anthropomorphism here in seeing faces in things and letting your hands be led by that willingness to suspend disbelief and allow figurative form to take shape. Does this reading of things make sense to you?

WT: It makes complete sense — I think anthropomorphism was what the man or woman was doing when he or she picked up a suggestively shaped rock one day 35,000 years ago and started to chip and scrape the Venus of Willendorf out of it. It's what people have always done unless their religion forbade the making of the human image. I'm all for anthropomorphism!

JW: Earlier you mentioned the heads of William and Maude – of W.B. Yeats and Maude Gonne. Perhaps, as we bring our conversation to a close, you might say a bit about your sculptural interest in them?

WT: Yeats, and Maud Gonne especially, were really tall people. My sculptures of them are not physically tall, but I wanted to express that special thing about them in some way by the proportions of the heads, narrow in relation to the height.

JW: Yes, although 'Pierre' – and I'm looking at the measurements here, 35cm tall and 17cm wide, is also very narrow. Then the depth of it from chin to the neck back is about the same as the height, about 34cm. So, the profile of that work is very striking - a lot is given to you as you walk around it.

WT: Yes. I mean, it's only marginally a head at all. If you didn't know it was meant to be a head, you'd have difficulty with... I mean, that's kind of the irony of the piece that inspired the title, you know, that it's barely a head. It's more like a Cycladic head than a shape with any fullness or roundness. In any real sense. But there's definitely the proportions... that idea of Giacometti in the relationship between the profile and the frontal view. Collapsing the two into one was an extraordinary idea of his, I think.

(ABOVE RIGHT)
Pierre
2023, Plaster
Unique
35 x 34 x 11 cm

(RIGHT BELOW)
A Bronze Head #4
2023, Charcoal
& watercolour
on paper
Unique
21 x 29.7 cm

JW: And, on Yeats and Gonne, you mentioned a Yeats' poem that interested you too.

WT: It's one of his last poems, written in 1937, at a moment very like the present. It starts:

'Here at right of the entrance this bronze head
Human, superhuman, a bird's round eye
Everything else withered and mummy-dead.'

And the poem ends:

'Or else I thought her supernatural;
As though a sterner eye looked through her eye
On this foul world in its decline and fall;
On gangling stocks grown great, great stocks run dry,
Ancestral pearls all pitched into a sty,
Heroic reverie mocked by clown and knave,
And wondered what was left for massacre to save.'

This poem affected me a lot. I wrote it out on the first page of a new 9 x 12 drawing book and started work on the next page in charcoal, then in watercolor. Then I closed the book so that the blank page opposite took the impression of the charcoal and the wet paint and then developed that into another drawing. And continued to do that using ink, chalk, pastel, graphite and other materials, working each one separately some over many sessions, some just a single impression. And they're on the theme of the head – they are heads that face you, but I'm not trying to identify an individual, as with the sculptures. It's more to do with the process – random heads emerge from the materials and the process, as I work.

I do them much faster in shorter sessions, but then come back and rework them, and sometimes hardly touch them at all. Sometimes I overwork them by trying to define them, rather than simply accepting what has appeared.

It's not a matter of 'finishing' them, and giving each one a name or a title. Just 'A Bronze Head' and a number.





JW: This seems a fascinating way to bring your drawing into close dialogue with your sculpture.

WT: It's interesting the connection between drawing and sculpture...

As a student at Oxford, I did life drawing, but I never did life modeling. When I started to make sculpture, at the Central School and St Martin's, and for quite a while after that, I hardly did any drawing as such. My *Shuttler* and *Cat's Cradle* sculptures, from about 1970, were really drawings in wood and in steel, though I did make some small drawings and etchings related to them. At that time, I was also making the Beulah sculptures using 2 inch diameter steel tube and a hydraulic tube bender, and I was doing some small related drawings on newspaper, I think it was the Evening Standard, which I tore out and mounted on plain white paper.

Then, when I came to New York I was living in a rented loft on the seventh floor of a building in Soho – the Paula Cooper Gallery was on the ground floor – I was making sculpture in steel at the Utica Steam Engine and Boiler Works, now called Sculpture Space, in upstate New York.

The loft space had to be kept clean, I couldn't make sculpture there, but I found paper on a roll 6 feet wide and 30 feet long which I put up on the one long wall and drew on in charcoal, making actual size, elevation drawings of the sculptures I planned to make when I found the right space. Which I did find, in the Greenpoint section of Brooklyn. The sculptures ended up in permanent materials, on permanent site in Atlanta, Miami and Buenos Aires.

I started to work directly in plaster and my sculpture became less architectural in scale and to relate more to the human body and my drawings did too. I started to

(ABOVE LEFT)
Hannah, John Vincent
& Pierre
Original plasters
photographed in
the artist's studio.

(ABOVE RIGHT)
Sculpture by Medardo
Rosso & Rodin at
Ca' D'oro, Venice
Photo: William Tucker

make monotypes, working in ink or paint directly on the plate, and the image comes out in reverse — it seemed to be like drawing in charcoal and casting in plaster.

I've had three different studios since 1980, each one more remote and further from New York. I've continued to make sculpture in plaster and drawings in charcoal, and occasionally monotypes.

The subject of my sculpture has over time become more specific, from the space around the body to the body itself, to the torso and finally to the head. So it is with drawing. Like my sculpture it has become smaller and more intimate in scale.

Drawing and sculpture are for me no longer a separate and distinct activities. They exist in parallel; they seem to be converging at this moment. Whether one will displace the other, I have no idea.



(RIGHT)
A Bronze Head #10
2023, Charcoal
& watercolour
on paper, Unique
21 x 29.7 cm



(FAR RIGHT)
A Bronze Head #12
2023, Charcoal
& watercolour
on paper, Unique
21 x 29.7 cm





Edwin
2022, Bronze
Edition 3 of 6
28 x 12 x 13 cm



Edwin
2022, Resin
Edition 2 of 6
28 x 12 x 13 cm



Philip M
2022, Bronze
Edition of 6
29.5 x 15 x 28 cm



A Bronze Head #7
2023, Charcoal
& watercolour
on paper; Unique
21 x 29.7 cm

Philip M
2022, Resin
Edition of 6
29.5 x 15 x 28 cm



John Vincent
2022, Bronze
Edition of 6
28.5 x 14 x 21.5 cm





Michael
2022, Resin
Edition of 6
29.5 x 21 x 24 cm



Hannah
2022, Plaster
Unique
29.5 x 21 x 24 cm

A Bronze Head #5
2023, Charcoal
& watercolour
on paper, Unique
21 x 29.7 cm





Ricardo
2023, Bronze
Edition 1 of 6
33 x 18 x 16 cm



Ricardo
2023, Resin
Edition 3 of 6
33 x 18 x 16 cm

A Bronze Head #11
2023, Charcoal
& watercolour
on paper, Unique
21 x 29.7 cm





Maud
2023, Bronze
Edition of 6
32.5 x 13 x 22 cm



Maud
2023, Plaster
Unique
32.5 x 13 x 22 cm

A Bronze Head #4
2023, Charcoal
& watercolour
on paper, Unique
21 x 29.7 cm





Henri
2023, Bronze
Edition 1 of 6
29 x 17 x 18.5 cm



Henri
2023, Resin
Edition 3 of 6
29 x 17 x 18.5 cm



William
2023, Resin
Edition of 6
34 x 16 x 16 cm

John Vincent
2023, Resin
Edition of 6
28.5 x 14 x 21.5 cm



WILLIAM TUCKER

- 1935 Born in Cairo, Egypt (to British 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 Commission for *Victory* at the Parque de la Memoria, Buenos Aires
- 1992 Elected Royal Academician
- 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
- 2017 Receives commission for monumental *Dancer After Degas*, Edinburgh Park

RECENT SOLO EXHIBITIONS

- 2022 William Tucker: Portraits and Masks, Buchmann Gallery, Berlin, Germany
- 2020 William Tucker: Drawings and Wall Reliefs 1970 - 2020, Pangolin London/Kings Place
- 2018 OBJECT/FIGURE FIGURE/OBJECT, Pangolin London, London, UK
- 2017 William Tucker: Sculpture and Drawings, Danese / Corey, New York, USA
- William Tucker: Charcoal Drawings, Buchmann Gallery, Berlin, Germany
- 2015 Masa y Figura, Museo de Bellas Artes de Bilbao, Spain
- William Tucker Sculpture, Buchmann Gallery, Berlin, Germany
- 2014 William Tucker: Unearthing The Figure, Pangolin London, London, UK
- William Tucker Sculpture and Drawing, Buchmann Gallery, Lugano, Switzerland
- 2013 William Tucker Sculpture, Skulpturenpark Waldfrieden, Wuppertal, Germany
- 2013 William Tucker Sculpture, Buchmann Gallery, Berlin, Germany

- 2012 William Tucker Steel and Wood Constructions from the 1970s, The Margulies Collection at the Warehouse, Miami, FL, USA
- 2012 Collection at the Warehouse, Miami, FL, USA
- 2010 William Tucker Sculpture and Drawing, Pangolin London, London, UK
- 2008 Affinities, McKee Gallery, New York, USA
- 2006-7 William Tucker: Horses, DeCordova Museum and Sculpture Park, Lincoln, MA, USA
- 2004 William Tucker, Sculpture & Drawings, Gallery Paule Anglim, San Francisco, CA, USA
- William Tucker: Recent Sculpture, McKee Gallery, New York, USA
- 2003 Drawings by William Tucker, Arts on the Point, Healey Library Gallery, University of Massachusetts, Boston, USA
- 2002 William Tucker: New Sculpture, McKee Gallery, New York, USA
- 2001 William Tucker, Tate Gallery, Liverpool, UK
- 2001 William Tucker, Yorkshire Sculpture Park, Wakefield, UK
- 1999 William Tucker: Drawings and Sculpture, Davidson College, Davidson, North Carolina, USA
- 1994-99 McKee Gallery, New York, USA
- 1993 The Philosophers, Sculpture and Drawings 1989-1992, Maak Gallery, London, UK
- 1992 New Drawings, McKee Gallery, New York, USA
- 1991 David McKee Gallery, New York, USA
- 1989 William Tucker, The Art Museum, Florida International University, Miami, FL, USA
- Gallery Paule Anglim, San Francisco, USA
- 1987 Gods: Five Recent Sculptures, Tate Gallery, London, UK

SELECTED GROUP SHOWS

- 2022 'Head On' Curated by Dieter Schwarz, LGDR Gallery, New York, USA
- 2022 Finding the Image: William Tucker & Kamini Avril, Rhode Island College, Providence, USA
- 2018 Capita, Danese / Corey, New York, USA
- William Tucker in the ADAA: The Art Show, Danese / Corey, New York, USA
- 2016 Drawing Conclusions, Works on Paper, Danese / Corey, New York, USA
- 2014 4 Sculptors (Leonid Lerman, Martin Puryear, Jeanne Silverthorne, William Tucker), McKee Gallery, New York, USA
- 2014 Crucible 2, Gloucester Cathedral, Gloucestershire, UK
- 2013 The Mythic Figure Schick Art Gallery, Skidmore College, Saratoga, USA
- 2012 Making Touch Matter, Museum Education Institute, New York, USA
- 2012 Sculptors' Drawings & Works on Paper, Pangolin London, London, UK
- 2010 Crucible, Gloucester Cathedral, Gloucestershire, UK
- 2007 British Visions: Modern and Contemporary Sculpture and Words on Paper, Davidson College, Davidson, North Carolina, USA

2006 Against the Grain: Contemporary Art from the Edward R. Broida Collection, The Museum of Modern Art, New York, USA

2004 The 179th Annual: An Invitational Exhibition of Contemporary American Art, National Academy Museum, New York, USA

2002 Sculpture, Robert Steele Gallery, New York, USA

2002 Tra-la-la: British Sculpture in the Sixties, Duveen Galleries, Tate Britain, London, UK

2000-01 Bronze: Contemporary British Sculpture, Holland Park, London
Sculpture at Goodwood, West Sussex, UK

2000 - 01 The Concealed Space, British Sculpture, Associazione Piemontese Arte, Turin, Italy

2000 American Academy Invitational Exhibition of Painting & Sculpture, The American Academy of Arts and Letters, New York, USA

1999 House of Sculpture, Modern Art Museum of Fort Worth, Texas: travelled to Museo de Arte Contemporaneo, Monterrey, Mexico

1998 The Edward R. Broida Collection, Orlando Museum of Art, Orlando, FL, USA

1997 Currents of Modern Sculpture, Two Sculptors, Inc., New York, USA
Reconfigurations, Pamela Auchincloss, New York, USA

1996 From Figure to Object: A Century of Sculptors' Drawings, Frith Street Gallery and Karsten Schubert, London, UK

1995 Twentieth Century American Sculpture at The White House, First Ladies' Garden, The White House, Washington, D.C., USA
Critical Mass, Yale University School of Art, New Haven, CT & The MAC, Dallas, USA
Contemporary British Sculpture: From Henry Moore to the 90's, Auditoria de Galicia, Santiago, Chile,

1994 ArtPark, The Art Museum, Florida International University, Miami, FL, USA

1994 American Academy Invitational Exhibition of Painting & Sculpture, The American Academy of Arts and Letters, New York, USA

1991 Steel and Wood, Philippe Staib Gallery, New York, USA

1988 From the Southern Cross: A View of World Art c. 1940-1988, Australian Biennale, Art Gallery of New South Wales

1987 New York Beijing: 22 American Artists / Works on Paper, Beijing Art Institute, China

1986 Recent Acquisitions, Museum of Modern Art, New York, USA
Opening Exhibition, Socrates Sculpture Park, Long Island City,

1975 The Condition of Sculpture, Hayward Gallery, London, UK selected and curated by William Tucker

1972 British Sculptors '72, Royal Academy, London, UK
British Pavilion, XXXVI Venice Biennale, Venice, Italy

1965 The New Generation, Whitechapel Art Gallery, London, UK

1961 26 Young Sculptors, 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

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William Tucker: Portraits

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