

# SCULPTURE IN THE SIXTIES

22 March- 6 May 2017



Nigel Hall , *Tower*, 1968, Painted fibreglass & aluminium

Pangolin London is delighted to announce *Sculpture in the Sixties* an important showcase of outstanding works demonstrating the exciting developments that took place within one of the most important decades in the history of British sculpture. Artists will include Bryan Kneale, Anthony Caro, Phillip King, Liliane Lijn, Nigel Hall and William Tucker.

Reacting against and building upon the huge leaps and bounds British sculpture made in the 1950s with the so called 'Geometry of Fear' artists, the 1960s saw sculpture released from the confines of the plinth where it explored new materials, bright colours and introduced minimalism globally.

PANGOLIN

LONDON

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With Anthony Caro leading the way, a new colourful abstract language began to be forged. Britain in particular played a potent role, with artists such as Phillip King and William Tucker being held in high esteem as key figures in what was soon to be known as the 'New Generation' of sculptors, a phrase coined at the Whitechapel Gallery exhibition of 1965.

Unlike other exhibitions in the past that have exhibited Sixties sculpture and have focused on the 'New Generation' this exhibition at Pangolin London also explores the *transition* of sculptures transformation during this time. *Sculpture in the Sixties* offers a broad scope of work and artists and forms part of Pangolin London's series of museum-quality exhibitions that explore and re-engage with the history of British Sculpture.

An important factor in the rise and success of the Sixties was that the government's plan to get everyone into education began to 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 new dimension to the student and teaching staff and encouraged a healthy dialogue between artists about what sculpture could and should be.

Experimentation with new materials also became a trademark of this new wave of sculpture as traditional bronze casting became too 'establishment'. Huge, brightly coloured abstract forms which appeared to defy the weight of their materials were not only radical and exciting but sparked a change in the behaviour of how people viewed and interacted with sculpture.

*Sculpture had come off the plinth and was now on the floor...there was a lot of crouching going on and I found that very stimulating how people were viewing the work. Their behavior amused me considerably.*

Bruce McLean

*The exhibition will run from March 22nd through till May 6th.*

*A fully illustrated catalogue will be available upon request.*

*Gallery open Monday - Saturday 10am - 6pm*

For further information contact:

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IMAGE SHEET



Michael Bolus, *Untitled*, 1960-61, Painted Steel



Anthony Caro, *Table Piece XLII*, 1967-8  
Painted Steel



Bryan Kneale, *Nikkesen*, 1964, Welded Steel