



**Making It:**

## **Sculpture in Britain 1977-1986**

Education information pack



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# How to use this pack

This pack is designed for use by teachers and other educators including gallery education staff. It provides background information about the *Making It: Sculpture in Britain 1977-1986* exhibition and the exhibiting artists, a description of techniques and processes used to make sculpture and a selection of project ideas around some key themes. Although written primarily to accompany the exhibition, it can also serve as a stand-alone resource on sculpture in the 1970s and 1980s. The project suggestions may form part of a project before, during, or after a visit to see the exhibition. Informed by current National Curriculum requirements and Ofsted guidance, they are targeted primarily at Key Stage 2 and 3 pupils, though could also be adapted for older or younger pupils. Information in the pack will also prove useful for pupils undertaking GCSE and 'A' level projects.

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The pack was commissioned by the Arts Council Collection, Southbank Centre, London, and was researched and written by Fiona Godfrey, Arts & Education Consultant ([www.fionagodfrey.org.uk](http://www.fionagodfrey.org.uk)).

## The Arts Council Collection

For nearly 70 years, the Arts Council Collection has supported artists based in the UK by purchasing their work. Now numbering nearly 8,000 artworks, and including many of the best-known names in 20<sup>th</sup> and 21<sup>st</sup> century British art, it is the most widely circulated of all national collections, reaching beyond museums and galleries into schools, hospitals, universities and libraries. The Collection has been built through the support of the many distinguished artists, curators and writers who have been invited to advise on the purchase of works and it is arguably in this very open and democratic approach to acquisition that the Collection's greatest strength lies.

The Arts Council Collection is managed by the Hayward, Southbank Centre, London, on behalf of Arts Council England and is based at the Hayward in London and at Longside, Yorkshire Sculpture Park.

Visit [www.artscouncilcollection.org.uk](http://www.artscouncilcollection.org.uk) to find out more about us and to search our entire collection online. You can also follow us on twitter @A\_C\_Collection

# Introduction to the exhibition

Sculpture forms a significant part of the 2014 National Curriculum for art. *Making It: Sculpture in Britain 1977–1986* is therefore an important exhibition for teachers and learners, all the more so because it focuses particularly on ways of making and the possibilities offered by different materials and processes.

The exhibition comprises sculptures by forty four different artists, selected from the Arts Council Collection and augmented with major loans from important UK public and private collections. Many are by well-known artists, including examples from when they were beginning their careers or at transitional stages. The largest piece is over four metres long, but there are others which (in terms of sculpture) are small and intimate in nature. A strong theme of the exhibition is the crafting process, including the transformation of found objects and everyday materials. The exhibition includes works cast and carved in traditional materials as well as some that use unconventional and inventive processes. Some works are resolutely abstract, while others create stories and narratives. Some evoke an emotional response through the treatment or juxtaposition of materials.

The exhibition charts a decade that began with a significant moment for British sculpture. The summer of 1977 saw the staging of an exhibition called *A Silver Jubilee Exhibition of Contemporary British Sculpture*. Shown in Battersea Park in London, this was an important exhibition in bringing the development of British sculpture into the public realm. The exhibition was held across two sites; one outdoor and one indoor, marking the start of a dialogue which continued throughout the decade about settings for sculpture - inside, outside, rural and urban.

The exhibition overlaps with a period charted in another Arts Council Collection touring exhibition. *Uncommon Ground: Land Art in Britain 1966 – 1979\** represents a slightly earlier period when there was growing interest in pushing the boundaries of sculpture; taking it outside the gallery and into the landscape; exploring the possibilities of making environment-focused, performance-based, site-specific and ephemeral work. *Making It: Sculpture in Britain 1977-1986* marks a time when artists were bringing sculpture back into the gallery and focusing again on the idea of the self-contained object. Nonetheless, traces of this earlier period of energetic exploration can be seen in the exhibition, particularly in its focus on the act of making, the qualities of the 'hand-made' object and the raw qualities of materials, including reused and recycled objects. These themes offered a counterpoint to the clean, mechanised, abstract concerns that typified the work of minimalist sculptors such as Carl Andre, Donald Judd and Richard Serra.

The title of the exhibition 'Making It' also holds another meaning, about artists gaining recognition and achievement, which certainly held true for these sculptors, in having their work purchased to form part of the Arts Council Collection.

\* Education pack available on the ACC website.

# The exhibition in context

The sculptures included in the exhibition reflect the era in which they were made; a ten year period marked by many shifts and developments, both within the art establishment and in the wider world.

## An era of political turbulence

The period marked by the exhibition was a time of political unrest and transition. With strikes crippling Britain during what came to be known as the Winter of Discontent (1978-9) and inflation rising, disenchantment grew with the Labour government. The following May, Margaret Thatcher led the Conservative Party to victory, promising a new era of wealth based on privatisation and capitalist principles.

## Royalism and the anti-establishment

In 1977, the Queen celebrated her Silver Jubilee year, marking twenty-five years of her reign, with celebratory events across the country. In July 1981 the Royal Wedding of Prince Charles and Lady Diana Spencer took place at St Paul's Cathedral in London. While much of the British public showed huge enthusiasm for these public events, there were also those who were expressing discontentment and challenging the establishment. The Sex Pistols released their notorious album *Never Mind the Bollocks* in 1977, which included the anti-royalist track *God Save the Queen*.

## Multicultural Britain

During the period covered by the exhibition, people were increasingly coming to recognise and accept the multicultural nature of British society. An increasing interest in different ethnicities and cultural traditions was contrasted by expressions of racism and resulting conflicts. 1981 saw the Brixton Riots, when hundreds of black and white youths fought with police and looted and damaged property. There were also riots in Toxteth in Liverpool, London, Birmingham, Preston, Wolverhampton and Hull.

## Technology and the emergence of the digital age

The period was a time of developments in science and engineering. In 1978, Louise Brown, the first 'test-tube baby', was born. New technologies were starting to make their way into people's homes, with the first personal computers (PCs) being developed from 1977. In 1983, compact discs went on sale in the UK for the first time. Mobile phones went on sale in 1984. There were failures of technology too. In 1986 the US space shuttle Challenger exploded seconds after lift-off. 1986 was also the year of the Chernobyl disaster.

## War and anti-war

The decade covered by the exhibition was marked by war and anti-war protest. In 1982, conflict over the sovereignty of the Falkland Islands led to Britain declaring war on Argentina, resulting in over 900 British and Argentinian casualties. At the Greenham Common RAF base in Berkshire, women established a peace camp which continued to exist throughout the 1980s. In 1982, thirty-thousand women held hands around the 6 mile perimeter of the base, in protest against the decision to site American cruise missiles there. During the early 1980s, the CND (Campaign for Nuclear Disarmament) became one of the largest political organisations in Britain.

## Global concerns

Global events were also having an impact in Britain at the time, including world poverty. In 1984 the Band Aid Christmas single *Do They Know Its Christmas?* reached number 1 in the charts, raising money to help Ethiopian refugees of war and famine. It became the bestselling single of the 1980s in the UK and sold over 3.5 million copies. As apartheid tensions increased in South Africa, with violence erupting between police and rioters, anti-apartheid marches and boycotts took place in Britain. The song *Free Nelson Mandela* was released by the band *The Special AKA* in 1984. In 1985 the biggest health campaign ever seen in Britain brought AIDS into the public awareness as a new health terror.

## Attitudes to art

This was a time when there were divided views in the press and media about contemporary art. 1980 saw the screening of *The Shock of the New*, an 8-part BBC TV series which charted the development of modern art since the Impressionists. In 1984 the *Turner Prize* was founded, with the aim of celebrating contemporary art. (It was named after the British artist J.M.W. Turner (1789-1862), whose work was considered controversial by his peers.) A network of commercial galleries was growing at a pace, creating an unprecedented rise in the trading of art as a commodity and an investment, offering new opportunities for artists to become economically successful through their work. However, contemporary art also had its strong critics. In August 1983 a Mr James Gore-Graham was so enraged by David Mach's sculpture *Polaris* that he set it on fire, causing a huge explosion. He subsequently died of the burns he suffered. *Polaris*, made of 3,300 tyres and in the form of a nuclear submarine, was on display on the South Bank, London as part of *The Sculpture Show*.

## Anti-discrimination in art

This was a time when there was growing awareness of institutionalised discrimination in many aspects of society, including in the art world. When the first *British Art Show* opened in 1979, it received much flak for its over-emphasis on white, male artists. The concept of 'identity based art' was emerging; with artists recognising that their work could express different perspectives and challenge discrimination. During the period, a number of exhibitions were staged that explicitly represented those from black, minority and ethnic groups. In the early 1980s, Anish Kapoor and Shirazeh Houshiary (both of whose work is included in the exhibition) were profiled in major exhibitions. Founded in 1982, the *BLK Art Group* was a group of four influential black artists (Keith Piper, Donald Rodney, Eddie Chambers and Marlene Smith) whose work challenged the white Western canon of art history and prevailing practices in the art world. There was also increasing awareness of the under-representation of women in art and efforts to counter this could be seen in a number of women-focused art exhibitions, including for example *The Women's Art Show 1550-1970*, which was held in Nottingham in 1982. In the late 1970s and early 1980s, there was still a strong gender divide in the creative subjects in schools with some still discouraging girls from studying metalwork and woodwork in favour of needlework and domestic science. Sculpture departments in art colleges were only just shifting from a strongly male culture and women were challenging this. Nonetheless, it is not insignificant that only ten of the forty four artists in *Making It* are women. There was also growing awareness during the time of discrimination against those with disabilities and a number of exhibitions sought to challenge this. In 1982, an exhibition *Sculpture for the Blind* was held at the Tate Gallery and in 1985 the Arts Council curated a touring exhibition called *Beyond Appearances: Sculpture for the visually handicapped and sighted to share*.

## Support and exposure for sculpture

The period saw some important developments that supported sculptors and brought new opportunities for sculpture to gain public exposure.

In 1977, *A Silver Jubilee Exhibition of Contemporary British Sculpture* was staged at Battersea Park in London, presenting in the open air the work of forty-nine sculptors working in Britain, with thirty-one works made especially for the exhibition.

Silver Jubilee Exhibition of Contemporary British Sculpture, Battersea Park, London (1977)  
Photo: William Pye



In the same year, the artist Henry Moore founded *The Henry Moore Foundation*, a registered charity dedicated to encouraging public appreciation of the visual arts and to preserve the legacy of Moore's work. The Grizedale Society (now Grizedale Arts) was also founded during this year, with the aim of both conserving sculpture and bringing it into the public realm. Yorkshire Sculpture Park, England's first permanent sculpture park, opened in the same year in the grounds of Bretton Hall College near Wakefield. In 1982, the Henry Moore Centre for the Study of Sculpture was established, and the Queen opened the new sculpture galleries at Leeds City Art Gallery.

There were a number of exhibitions in Britain that highlighted contemporary sculpture, including *New Sculpture: Three Shows* (1978), *Scale for Sculpture* (1978), *Current British Sculpture* (1979), *New Sculpture: A Selection* (1979), *The Human Factor* (1980) and *Nature as Material* (1980). By far the most influential of these was *Objects & Sculpture* (1981), which included the work of eight artists represented in *Making It* - Edward Allington, Margaret Organ, Jean-Luc Vilmouth, Bill Woodrow, Richard Deacon, Antony Gormley, Anish Kapoor and Peter Randall-Page. The second *British Art Show* in 1984 also included many artists shown in the *Making It* exhibition, including Helen Chadwick, Tony Cragg, Michael Craig-Martin, John Davies, Richard Deacon, Gareth Fisher, Barry Flanagan, Antony Gormley, Shirazeh Houshiary, Anish Kapoor, Michael Sandle, Richard Wentworth, Alison Wilding and Bill Woodrow.

## Influences from the international sculpture scene

The exhibition holds echoes of earlier avant-garde art movements and many of the artists represented have acknowledged the influence of international developments on their work. *Fluxus* was an international group active during the 1960s (and still in existence today) that was committed to creating dynamic art that challenged established traditions. *Arte Povera* (literally Poor Art) was a movement that emerged in Italy during the 1960s that focused on the exploration of a wide range of atypical materials for sculpture such as soil, rags and twigs. Artists in the exhibition also show the influence of a group of artists known as the *Nouveau Réalistes* (the New Realists) whose work during the 1960s focused on an honesty in art through the use of real objects, collage and assemblage.

# Artists and works in the exhibition

## Edward Allington (b.1951)

### ***Snail from The Necropolis of Hope, 1983***

Wood, polystyrene, plaster, paint and plastic insects  
60 x 50 x 33cm  
Collection of the artist and The Piper Gallery



Born in Cumbria, Edward Allington studied art at Lancaster College of Art, and then at the Central School of Art and Royal College of Art in London, where he continues to live. His work was shown in two important exhibitions in the early 1980s – *Objects & Sculpture* at the Institute of Contemporary Arts in 1981 and in *The Sculpture Show* at the Hayward Gallery 1983. He is now a professor of sculpture at the Slade School of Art in London.

*Snail from The Necropolis of Hope* (1983) presents an important shift in Allington's journey as a sculptor. For the exhibition *Objects & Sculpture* he created a number of simple abstract forms. By 1983, he had shifted towards making exuberant sculptures comprising natural forms spilling out of other objects, as can be seen in this piece. His work has continued to make reference to the classical cultures of ancient Greece and Rome, to archaeological finds and to architectural designs. The art historian, Norbert Lynton, once wrote of Allington's snail works:

*'The concoctions of Edward Allington are self-evidently funny as well as very clever technically. A vast snail turns out to be a swarm of similar nasties, flies, beetles, centipedes. He takes these creatures from the fun world of toys, dramatizes them, and returns them at least some way into that nightmare world where we opt to house them.'*

For further information see:

[www.tate.org.uk/art/artists/edward-allington-643](http://www.tate.org.uk/art/artists/edward-allington-643)  
[www.sculpture.org.uk/artist/92/edward-allington](http://www.sculpture.org.uk/artist/92/edward-allington)

## Eric Bainbridge (b.1955)

Eric Bainbridge studied art during the 1970s at Newcastle Polytechnic and at the Royal College of Art in London. He rose to prominence in the mid-1980s, exhibiting his work widely, including in two solo shows in New York and London. He is now a Professor of Art at the University of Sunderland.



In 1984, Bainbridge began to make bulky wire and plaster sculptures often comprising multiple parts, their surfaces covered in an ocelot fur fabric skin. *Pelouche 2* is a classic example of Bainbridge's work from this period. A large-scale rearrangement of a human face, *Pelouche 2* embraces many of the key themes of the *Making It* exhibition, particularly those concerning object and image, materiality and making, but also the enduring presence and relevance of animal and human references in the art of this period. The piece also reflects Bainbridge's irreverent sense of humour; making direct reference to *The Rebel*, Tony Hancock's 1961 film about a man who left his office job in a determined quest to become an artist. Bainbridge envisages *Pelouche 2* as the kind of 'masterpiece' the central protagonist would create.



***Pelouche 2*, 1986**

Ocelot fur fabric, wire, rope and plaster  
230 x 160 x 100cm

Courtesy the artist and Workplace Gallery

For further information see: [www.workplacegallery.co.uk/artists/4-eric/biography](http://www.workplacegallery.co.uk/artists/4-eric/biography)

## Phyllida Barlow (b.1944)

### ***Host I*, 1988-9**

Glass, polythene, Sellotape  
23 x 36 x 18.5cm  
Courtesy the artist and Hauser & Wirth



Phyllida Barlow was born in Newcastle upon Tyne and studied art at the Chelsea School of Art and then the Slade School of Art in London in the 1960s, where she began to develop her interest in making sculpture from ordinary materials.

Her use of these materials links her with other artists in the exhibition such as Eric Bainbridge and Margaret Organ, who were interested in challenging the traditions of high-art through their use of materials. Now more often associated with large-scale installations, Barlow undertook a series of small works in the late 1980s, and *Host I*, made from layers of glass, cling film and Sellotape, is one of this series. Her way of making has been described as a kind of 'freezing of process'.

*'They are partially translucent (teasingly partially transparent) and, as their titles suggest, have a strange corporeal identity, as if imaginary body part or abstractions of body gestures. The gestural references are highly important because these objects have themselves been modelled and built up through the circular hand and arm actions of wrapping..... They are 'hot' with 'just done' life, but once done, once 'finished', are then 'cold' concretisations, fossils, records and documents. This does not mean they are failures, rather that they are bursting with memory and (most importantly) that nothing, for Barlow, quite beats the heat: the raw, unformed, messy, unresolved and uncontrolled forms, energies and actions of making.'*

(Taken from **Mark Godfrey, Jon Wood, et al** *Objects For... and Other Things* 2004 Black Dog Publishing)

For further information see [www.royalacademy.org.uk/artist/phyllida-barlow-ra-elect](http://www.royalacademy.org.uk/artist/phyllida-barlow-ra-elect)

## Kate Blacker (b.1955)

### **Mont Ste. Victoire, 1982**

Metal, paint and wood  
258 x 264 x 30cm  
Arts Council Collection, Southbank Centre,  
London, purchased 1983



Kate Blacker was born in Petersfield, Hampshire and studied art in London in the mid-1970s, first at the Central School of Art, London, then at Camberwell School of Art and Crafts, London and finally at the Royal College of Art in London.

*Mont Ste. Victoire* (1982) represents a witty combination of unlikely elements, functioning in a variety of ways and making use of both floor and wall. Its main element, a configuration of metal sheets, seems to float in defiance of gravity. The work is also a sleight of hand that offers a convincing two-dimensional landscape view. One real tree branch represents a screen of trees, with a mountain rising in the background constructed of painted corrugated iron; a 'poor' material, with resolutely urban and contemporary connotations. For a number of years this was Blacker's signature material, whose formal and associative properties she fully explored either painted, as here, or unpainted, but twisted and shaped.

For further information see [www.kateblacker.com](http://www.kateblacker.com)

## Boyle Family

Mark Boyle (1934-2005)

Joan Hills (b.1931)

Sebastian Boyle (b.1962)

Georgia Boyle (b.1963)

### ***Study from the Red Causeway Series, 1976–77***

Mixed media, resin, fibreglass

183 x 183cm

British Council Collection



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Boyle Family is a collaborative family project based in London. Mark Boyle and Joan Hills started working together shortly after they first met in 1958. At that time, both were painting. By the mid-1960s, they were making assemblages of found objects and beginning to stage '*happenings*' in theatres, galleries and public spaces. These combined performance, sculpture, film and photography. In the 1970s, Boyle and Hills also worked with their children, Sebastian and Georgia. Throughout the 1970s, the family exhibited under Mark Boyle's name only. From 1985 onwards they used the collective title 'Boyle Family'.

*Study from the Red Causeway Series* (1976–77) is an accurate representation of a section of pavement on a red cobbled road that led to a partially demolished factory in West London. A series of pieces were made representing sections selected at random. Boyle Family described making the work. '*There were cobbled pavements on either side with a stone kerb. The first study at the top was littered with smashed slate from the roof of the factory. The road was deserted. There was a heatwave. We worked in the sun from sunrise to sunset.*' The piece combines real materials from the site (stones, dust, twigs etc) with paint and resins, reproducing the details of the ground in great detail.

For further information see [www.boylefamily.co.uk](http://www.boylefamily.co.uk)

## Tony Carter (b.1943)

Tony Carter was born in Yorkshire and studied art at the University of Newcastle upon Tyne and then at the University of Reading. He now lives and works in London. He describes himself as a still-life artist of an unconventional kind, in that he mainly works three dimensions. *Point of Balance* (1983-86) is characteristic of Carter's work in its poetic transformation of an everyday object to create new meanings and ideas. Carter himself has said of his work:

*'Objects fascinate me, not because they stimulate the urge to possess but because of their capacity to reflect aspects of our sensory and psychological condition. In part, we are both 'what we see' and 'the way we see'. The relationship between human subject and perceived object is sufficiently complex to dispel the idea of 'innocence', whether that of 'the observer' or 'the observed'. I like to think that the art objects I make both confirm the mystery we are to ourselves as well as exposing in a challenging way some of the vagaries that inform our sense of reality.'*

For further information see

[www.cityandguildsartschool.ac.uk/staff/principal/tony\\_carter](http://www.cityandguildsartschool.ac.uk/staff/principal/tony_carter)



### ***Point of Balance, 1983–86***

Sicilian marble, glass spirit-level unit,  
steel weight and MDF shelf  
41.3 x 91.4 x 22.8cm  
Collection of the artist

## **Helen Chadwick (1953-1996)**

### ***Ego Geometria Sum VIII: The Horse age 11, 1982-83***

Wood and Silver Magic  
57.5 x 101.9 x 61.9cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1983



Helen Chadwick was born in London and studied art at Brighton Polytechnic and then Chelsea School of Art in London. She lived in London until she died aged just 43.

*Ego Geometria Sum VIII: The Horse age 11* (1982-83) is a plywood model of a vaulting horse typical of those found in any school gymnasium, superimposed with images of Chadwick's childhood. Its volume corresponds exactly to her size at eleven years old, in order that *'she could be contained within (it).'* The piece is a work from a larger project entitled *'Ego Geometria Sum'* or *'I am Geometry'*; also sometimes referenced as *'My Personal Museum.'* The project is a reconstruction of Chadwick's personal history, a collection of archaeological relics, each referring to a formative moment or event in

Chadwick's life. The work, for Chadwick, was a means of looking '*back to gain equilibrium by throwing the past off*'.

For further information see [www.tate.org.uk/art/artists/helen-chadwick-2253](http://www.tate.org.uk/art/artists/helen-chadwick-2253)

## Shelagh Cluett (1947-2007)

### ***Mandarin*, 1985**

Beaten aluminium with Hammerite paint  
32 x 62 x 11cm  
The Shelagh Cluett Trust



Shelagh Cluett was born in Hampshire and studied art at Hornsey School of Art and Chelsea School of Art in London, where she was identified as one of an emerging group of exciting new female sculptors. Cluett became the first woman to hold the position of Principal Lecturer in Sculpture at Chelsea College of Art and Design.

She was a respected figure within the British art scene during the late 1970s and early 1980s, noted for her lyrical body of work made from a range of materials including thin steel, brass and copper rods, wire, clay, bitumen, wax and wood. During the mid-1980s, Cluett made a shift away from the linear abstraction of her earlier work. She travelled extensively to the Far East and Asia, drawing inspiration from the art and architecture she encountered, developing an interest in the relationship between physical and spiritual experiences. As a result, her work became increasingly solid and vibrant in colour and lustre. *Mandarin* (1985) is a prime example. Hammered and beaten into shape, its surface glistens with Hammerite paint in a luminous orange hue.

For further information see [www.shelaghcluett.com/shelaghcluett\\_bio.html](http://www.shelaghcluett.com/shelaghcluett_bio.html)

## John Cobb (b.1946)

John Cobb was born in Suffolk. He first studied art at Great Yarmouth, then at Coventry College of Art and at the Royal College of Art in London.



Cobb is one of a number of artists who rose to prominence during the late 1970s for their mastery with wood. This interest was at odds with much sculpture at the time, which was dominated by constructed steel sculpture, championed in Britain by artists such as Sir Anthony Caro during the 1960s and 1970s.

Cobb's wooden constructions reveal a high level of craftsmanship and great technical dexterity as evidenced in complex joints and dowelling. At the heart of Cobb's work lies an interest in imprints and hollows created by something that is no longer there, for example the imprint left by the body on a coat or the indented form left by an animal. During the mid-1970s, he made a series of works based around chairs which hover between abstraction and representation. In these works, lines, planes and voids interweave to suggest a space for the body. Cobb later produced a series of smaller head-sized sculptures, of *Head Case IV* (1978) one example.



***Head Case IV, 1978***

Wood  
22.8 x 35.5 x 48.2cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1980

For further information see [http://issuu.com/powershift/docs/dictionary\\_cs/105](http://issuu.com/powershift/docs/dictionary_cs/105)

## **Stephen Cox (b.1946)**

### ***Portland Wedge III, 1978***

Stone  
24 x 33.3 x 20cm  
Arts Council Collection, Southbank Centre,  
London, purchased 1979



Stephen Cox was born in Bristol. He first studied art at the West of England College of Art before continuing his studies in sculpture at Loughborough School of Art and then the Central School of Art in London. He now divides his time between Italy and Shropshire.

This work (along with *Portland Wedge II*, also in the Arts Council Collection) is one of a group of '*Portland Wedge*' works which the artist notes as significant within the

development of his practice due to their freestanding nature. The wedge shape enabled Cox to give an inherent solidity to relief forms. The work reveals Cox's mastery of direct carving and his interest in conveying on each individual wedge a particular quality or 'rhythm'. There is a sense of purity and lightness conveyed in the work, perhaps influenced by Cox's interest in Early Renaissance art and twentieth century American minimalism. He continues to make work that has a spiritual dimension.

For further information see <http://stephencox.info/>

## Tony Cragg (b.1949)

### *New Stones - Newton's Tones, 1978*

Plastic  
366 x 244cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1979



© DACS 2015

### *George and the Dragon, 1984*

Plastic, wood and aluminium  
110 x 400 x 120cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1985



© DACS 2015

Tony Cragg grew up in Liverpool and attended Wimbledon School of Art and then the Royal College of Art in London. He currently lives in Wuppertal, Germany.

The plastic objects which make up *New Stones - Newton's Tones* (1978) were collected by Cragg in a few hours in May 1978 in the area where the artist lives. *'I didn't sort or select the materials I collected until later when black, white, silver, printed and multi-duplicating objects (like ice-cream spoons) were set aside. All remaining objects were laid out, more or less evenly distributed in a rectangular format 9' x 12', in an approximate sequence of Newton's spectrum: dark red, red, orange, yellow, green, blue, dark blue, violet.'* Laid out on the floor and consisting of many individual items, it invites comparison with floor pieces by Richard Long made of stones collected on walks. Cragg's materials, however, are the product of modern technology. Their selection; transferred and arranged for a gallery context, demonstrates that discarded objects have beauty.

*Postcard Flag (Union Jack)* (1981) is also an image created from an assemblage of brightly coloured, found plastic objects. The piece was made during the year which saw the marriage of Prince Charles and Lady Diana Spencer, when there was a great outpouring of Royalist passion and national pride. Here was an artist who could catch the issue and mood of the moment, highlighting at the same time the problematic and complex relationship between art and politics during the time. The work has an anti-establishment, punky edginess coupled with a suggestion of a yearning for wholeness, togetherness and reconciliation. A compelling and increasingly topical aspect of *Postcard Flag (Union Jack)* lies in its enduring relevance for debates around British national identity.

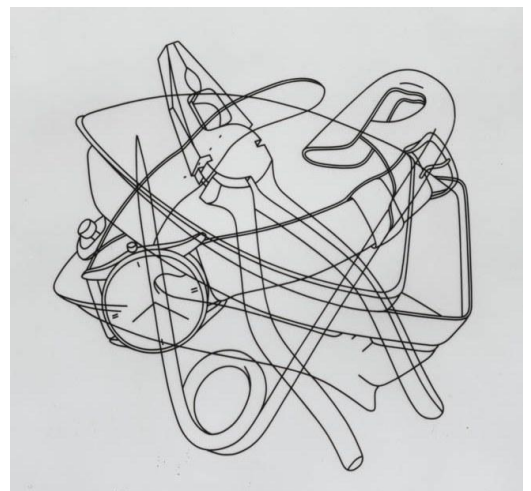
*George and the Dragon* (1984) evokes a story of conflict through the juxtapositioning of different materials. It can be seen as depicting opposition between the industrial and the domestic, between the contemporary and the traditional, and between objects with specific functions and those which serve as linkages, rather than entities in their own right.

For further information see [www.tate.org.uk/art/artists/tony-cragg-953](http://www.tate.org.uk/art/artists/tony-cragg-953)

## Michael Craig-Martin (b.1941)

### ***Picturing: Iron, Watch, Pliers, Safety Pin, 1978***

Graphic tape  
Dimensions variable  
British Council Collection





Michael Craig-Martin was born in Dublin in Ireland. He studied art in America, first at Yale University and then at Yale School of Arts and Architecture. He moved to London in 1966 and this is where he continues to live and work. He taught at Bath Academy of Art from 1966 -1969 and has taught at Goldsmiths College, London since 1973. Craig-Martin has exhibited extensively and has been included in many major group exhibitions.

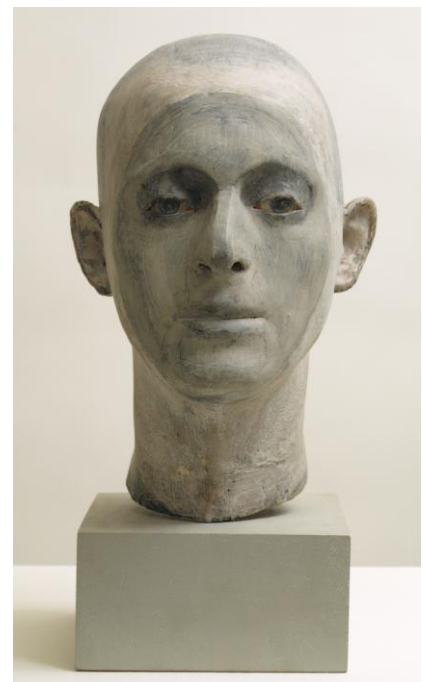
'Object', 'image' and 'material', and the relationships between them, were dominant terms in many discussions about sculpture during the late 1970s and early 1980s, as artists explored the relationship between the two-dimensional imagery and three-dimensional forms. Craig-Martin has always contributed to this debate, representing the ways in which we are pre-programmed to read the 3D qualities of an object (weight, size, solidity and shape) even when depicted in the simplest ways. A flat drawing; created by sticking tape on the wall, *Picturing: Iron, Watch, Pliers, Safety Pin* (1978) is literally remade at each venue.

For further information see <http://www.michaelcraigmartin.co.uk/>

## John Davies (b.1946)

### ***Head of P D, 1976-80***

Resin  
Height 25.5cm  
British Council Collection



John Davies was born in Cheshire. He studied art at Manchester College of Art and sculpture at the Slade School of Art. He now lives and works in London.

Cast in resin, this haunting work represents Davies' contribution to figurative sculpture through his sensitive and expressive handling of the human form. His work is often cited as having a sense of classical timelessness and his figures are described as appearing somewhat distant and cut off from the world. The piece is a life cast of the artist's brother Peter, made when he was thirty-four and Davies was thirty. Looking back on the making of the piece, he says '*The question was, and still is, how to make a face as engaging as a face is. Life casts, I discovered, are not full of life. I was forced to use what I called 'devices'*

- here the black circle/shadow... any means to make the head answer back, have life, not the dead realism of a life cast...'

For further information see:

[visualarts.britishcouncil.org/collection/artists/john-davies-1946](http://visualarts.britishcouncil.org/collection/artists/john-davies-1946)

[www.marlbroughfineart.com/biography-John-Davies-46.html](http://www.marlbroughfineart.com/biography-John-Davies-46.html)

## Richard Deacon (b.1949)

### *The Eye Has It*, 1984

Wood, stainless steel,  
Galvanised steel, brass, cloth  
80 x 344 x 170cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1984



Richard Deacon was born in Bangor, Wales and began his studies in art at the Somerset College of Art in Taunton, before continuing his studies at St Martin's School of Art, London, the Royal College of Art, London and the Chelsea School of Art in London.

Deacon often chooses to make sculpture with two components; sometimes joined and sometimes separate. *The Eye Has It* (1984) is a floor-piece in two parts. An ovoid of riveted steel strips, whose narrow neck is attached to a sewn-up trouser leg, faces a funnel shape constructed of wooden plates nailed to a short galvanised-steel tube. The piece plays with contrasts; between line and volume, open and closed, hard and soft, light and dark. The title of the piece is a play on the well-known parliamentary phrase '*the ayes have it*', and the substitution of eye suggests the superiority of the sense of sight. Tactile and aural senses are also important for Deacon; touch being implicit in the variety of surfaces and sound in the potential resonance of the open form. The two forms can be read as hat and head, egg and sperm, or even microphone and mouth. An odd footnote perhaps, but of relevance to the ambiguous tensions of the sculpture, is the artist's fascination with the image of the dog and gramophone on the HMV label and his speculation as to whether the dog is listening or speaking (barking) into the horn.

For further information see [www.richarddeacon.net](http://www.richarddeacon.net)

## Paul de Monchaux (b.1934)

### ***Monument, 1982***

Purbeck stone  
23.5 x 20 x 15cm  
Southend Museums Service



Paul de Monchaux was born in Canada and first studied art in New York, then at the Slade School of Fine Art in London, where he continues to live. He taught at Goldsmiths College of Art in the early 1960s and then became head of Sculpture and Fine Art at Camberwell School of Art, retiring in 1986.

*Monument* (1982) featured in the *The Sculpture Show* at the Hayward Gallery in 1983, an important survey exhibition of contemporary British sculpture which de Monchaux co-curated. The work also marks an important moment in the artist's practice, illustrating a turning point at which his work became purely abstract. Prior to this work, many of de Monchaux's sculptures referenced still life motifs, conveying a strong sense of vessels and containers.

For further information see <http://www.pauldemonchaux.co.uk/>

## Kenneth Draper (b.1944)

### ***Ascend, 1981***

Aluminium, wood, resin and oil  
48 x 56 x 23cm  
Collection Nick Wadley



Kenneth Draper was born in the mining village of Killamarsh near Sheffield, Yorkshire. He first studied art at Chesterfield College of Art and then at the Kingston College of Art in Surrey and the Royal College of Art in London. He now lives in Menorca in Spain.

Draper describes *Ascend* (1981) as a '*facade of colour built around visual experience*'. The work is constructed of thin sheet metal and four 'legs' (one of metal, three of wood). In *The Sculpture Show* catalogue (1983) Nicholas Wadley writes, that '*all that meets the viewer's eye is the saturated colour of the resin filler with which the piece is modelled in high relief. Arcs of colour physically overlap, casting real shadows and yet there is no clear sense of substance. Conversely, for all its sumptuous colour - full of hints of transparency and luminosity - the actual surface of the resin is dry and opaque*'.

Draper's father was a coal miner, and as a child Draper was fascinated by mines and dark underground spaces. This interest in the abstract qualities of landscape has remained with him, and he has also used drawing to explore sculptural concerns. His pastel drawings of this period are concerned with '*dense space, modified by light and colour contrasts*.'

**Kenneth Draper**

*Enclosures*, 1980  
Oil crayon and paint on paper  
79.2 x 79.2cm  
Arts Council Collection  
(not in exhibition)



For further information see [www.kennethdraper.com](http://www.kennethdraper.com)

## Gareth Fisher (b.1951)

### ***Sprouting Head*, 1983**

Plaster and mixed media  
45.7 x 25.4 x 25.4cm  
Collection of the artist



Gareth Fisher was born in 1951 in Penrith, Cumbria. He studied sculpture at Edinburgh College of Art from 1968 until 1975 including two post-graduate years. He was Professor of Sculpture at Duncan of Jordanstone College of Art in the University of Dundee, where he continues to live.

Made from plaster, found materials and objects *Sprouting Head* (1983) evokes the exotic in its use of colour, pattern and symbolism. Marjorie Allthorpe-Guyton writes of Fisher's work that '*a sense of decay and corruption in the modern world, intrinsic to the poetry of Baudelaire, Huysman and Eliot, is evoked, without rhetoric but astringent wit.*'

For further information see: [twitter.com/garethfisher1](https://twitter.com/garethfisher1)  
[www.garethf.com/biography/](http://www.garethf.com/biography/)

## Barry Flanagan (1941 – 2009)

### ***'- if marble smell of spring -', 1978***

Marble  
20.3 x 51 x 24cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1978



Barry Flanagan was born in Prestatyn, North Wales. He studied architecture at Birmingham College of Art and Crafts and then studied Sculpture at St. Martin's School of Art in London. He taught at St. Martin's School of Art and the Central School of Arts and Crafts between 1967 and 1971. In 1991 he became a Royal Academician and received an OBE.

*'- if marble smell of spring -'* (1978) reveals Barry Flanagan's commitment to the craft of carving. Flanagan's work at this time rejected notions of style or pre-planned concept, but emerged from the carving process itself and with a sense of ease, even carelessness. Making a sculpture meant exercising his skill in a particular craft; refining and widening his skills. The title of the sculpture highlights Flanagan's interest in the awakening of a cold material, suggesting ways in which the stone is enlivened through the process of carving. The piece has indeed been described as '*a concrete poem, a paeon to the nose*' alluding to Flanagan's continuous attempts to bring something organic and sensual to the process of making and viewing sculpture.

For further information see <http://barryflanagan.com/home/>



## John Gibbons (b.1949)

### ***Punjab, 1979***

Lead  
18 x 31 x 27.5cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1980



John Gibbons was born in County Clare, Ireland and first studied art at Limerick School of Art and Crawford Municipal School of Art, Cork before moving to England to study at St Martin's School of Art, London, where he continues to live.

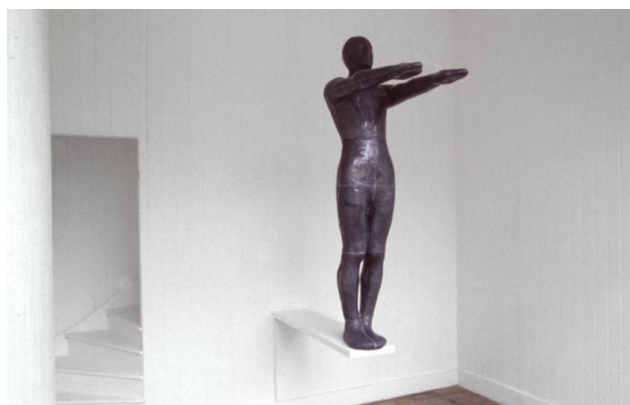
Throughout his career, Gibbons has predominantly worked with steel. However much the steel is beaten and worked, these sculptures show their history of being made from flat sheets. In 1978-9 he produced a series of lead sculptures, a markedly contrasting material. In these pieces, he sought to test the natural properties of lead, as a soft and malleable metal, using folding, rolling and welding techniques to shape his material into envelope or wallet-like forms. For Gibbons, a sculpture begins not so much with a tangible idea but with a vague yet deep notion of '*feeling*' or '*sensation*'. He begins the making process simply by '*doing it*'. *Punjab* (1979) is stylistically compressed and heavy. Devoid of any obvious imagery, its metaphorical content remains aligned to the making process. As much as anything, it is about a hand bending lead and the physicality of folding.

For further information see [www.johngibbons.org.uk](http://www.johngibbons.org.uk)

## Antony Gormley (b.1950)

### ***Untitled (Diving Figure) 1983***

Lead, fibreglass, plaster and air  
192.5 x 51 x 91cm  
Southampton City Art Gallery



Antony Gormley grew up in Yorkshire and now lives and works in London. He studied archaeology, anthropology and art history at Trinity College, Cambridge and then studied art at the Central School of Art and Design London, Goldsmith's College, London and the Slade School of Fine Art, London.

During the years 1977-1986, Gormley's work underwent radical transformation. While his late 1970s work incorporated natural materials and referenced life and growth cycles, the early 1980s saw the emergence of his characteristic figurative work. These are often made using casts of his own body, as seen in well-known pieces such as *Angel of the North* (1998) and *Another Place* (1997), which comprises a number of life-sized figures installed on Crosby beach. *Untitled (Diving Figure)* (1983) plays out this theme in a way that also creates a relationship with, and changes the viewer's perceptions of, the gallery space. It is a piece that encapsulates many of Gormley's ideas and working practices at this time.

For further information see [www.antonygormley.com](http://www.antonygormley.com)

## Nigel Hall (b.1943)

### ***Saw Blade*, 1986**

Patinated brass  
11.3 x 33.7 x 33.1cm  
Collection of the artist



Nigel Hall was born in Bristol and began his art training at the West of England Academy in Bristol, followed by a degree at the Royal College of Art in London, where he also taught. He continues to live in London.

*Saw Blade* (1986) is seemingly part-sculpture and part-instrument. The work reflects Hall's ongoing interest in manipulating materials directly by hand, and in drawing in space to articulate a subtle geometry of interior and exterior forms. Hall has always been interested in light, optical illusion and shade, in volume, mass and line. His works are precisely and carefully made by building, forming and assembling materials to create a variety of shadows, toned surfaces, seductive forms and sharp edges. The music of Miles Davis and time spent in the Mojave Desert, Southern California, during the late 1960s have both been a lasting influence and provided a route into abstract work with spiritual and magical resonances.

For further information see <https://www.royalacademy.org.uk/artist/nigel-hall-ra>

## Shirazeh Houshiary (b.1955)

### ***Listen to the Tale of the Reed No.3, 1982***

Clay and straw on wood  
110.5 x 86 x 130cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1982



Shirazeh Houshiary was born in Shiraz in Iran. She studied at Chelsea School of Art, London and then for a year was Junior Fellow at Cardiff College of Art. Her first solo show was held at Chapter Arts Centre, Cardiff, in 1980. She was nominated for the Turner Prize in 1994.

Houshiary works with a wide range of materials including copper, zinc, steel, brass, tin, mud and straw. *Listen to the Tale of the Reed No. 3* (1982) is one of a group of six works made from wood, plaster, clay and straw during 1982-3. Frequently she makes reference to earth, fire, wind and water and attempts to convey the idea of 'hingga' or 'energy' in her sculpture. Houshiary has often said her intention is to 'go beyond the ordinariness of everyday objects, to raise our perceptions to a higher level of sensitivity.' This entails the recognition firstly that our ordinary experience is built up of fragments and echoes.

For further information see <http://www.shirazehhoushiary.com/>

## Anish Kapoor (b.1954)

### ***The Chant of Blue, 1983***

Mixed media and pigment  
Dimensions variable  
British Council Collection



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Anish Kapoor was born in Mumbai, India and studied at Hornsea College of Art in London and then at Chelsea School of Art in London, where he now lives. Kapoor is known for his piece *Orbit* which was selected as a permanent artwork for the London Olympic Park in 2012. At 115 metres tall, *Orbit* is the tallest sculpture in the UK.



At the core of Anish Kapoor's strange and seductive forms is a contradiction between attraction and repulsion. They draw their power and presence from ambiguities, from the dualism of male and female, material and spiritual, fecund and destructive, geometric and organic. Developed after a visit to India in 1979, early pieces were closely related to external forms of Indian architecture - the ziggurat and dome. Later, as is the case with *The Chant of Blue* (1983) his pieces took on more fleshy shape, evoking figures such as Kali with '*skin like the petal of a blue lotus at night*'. In some ways these pieces are savagely sexual, yet also hard and unsensual, forbidding touch.

For further information see [anishkapoor.com](http://anishkapoor.com)

## George Meyrick (b.1953)

### *Untitled (Dark Green)* 1982

Oil-based eggshell paint on plywood  
40.4 x 39 x 25.5cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1982



George Meyrick was born in London and studied at St Martins School of Art, London, Brighton Polytechnic and Chelsea School of Art, London. He lives in Redruth in Cornwall.

Meyrick uses geometric shapes to make elegant forms that hover between two and three dimensions; often citing the Russian constructivists and American minimalists as early influences on his practice. He paints precise coloured drawings using a mapping pen, filling in the colour so it remains flat and unmarked. He then makes card maquettes which hang from the studio ceiling or sit alongside each other on a deep shelf. Finally his sculptures are constructed out of birch-faced ply and then painted.

For further information see [newlynartgallery.co.uk/georgemeyrick](http://newlynartgallery.co.uk/georgemeyrick)

## David Nash (b.1945)

David Nash was born in Surrey and studied at Kingston School of Art, Surrey, and Chelsea School of Art in London. He spent childhood holidays in North Wales and moved there in 1967, where he has continued to live and work from his studio in Blaenau Ffestiniog.

Nash's work has always been inspired by the natural world. The processes of sawing, cutting and joining are evident in the work and reflect very primitive human activities. Many of his sculptures are made from wood, but *Coal Stove* (1982) was a sculpture that formed part of a series of outdoor projects dating from 1979–1982, in which Nash made hearths using sticks and clay, stone, slate wood, peat, snow and seagrass, highlighting the ambiguous value and function of this fossil fuel at a time when the national mining industry was under threat. Their existence in 'use', with fires lit, was recorded in photographs reproduced in the book *Stoves and Hearths*, published by Duke Street Gallery in 1982. Though linked to these works, *Coal Stove* (1982), which is carved from coal, was not made to be burnt but to be shown indoors, and is on a much smaller scale.



**Coal Stove, 1982**

Coal  
29.5 x 20.5 x 11cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1982

For further information see <http://www.tate.org.uk/art/artists/david-nash-1688>

## Martin Naylor (b.1944)

### ***Rotten with Bogus Learning, 1977***

Wood, wool, metal and varnish on paper  
8 x 118.5 x 35.5cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1977



Martin Naylor was born in Huddersfield in 1944. He studied at Dewsbury and Batley Technical and Art School, at Leeds Art College and at the Royal College of Art in London. He is currently based in South America.

During the 1970s, Martin Naylor gained recognition for a body of work rich in poetic resonance yet open to interpretation. *Rotten with Bogus Learning* (1982) consists of a wooden base carrying a folded piece of black worsted, a book of dark varnished paper and a long black stick. The cover of the closed book carries the title '*Rotten with bogus learning*' and a mysterious description '*her activities became obscured to her*'. The book is exhibited closed but it contains pages painted with rough images and symbols. These, like the inscriptions on the cover, seem to refer to the telling of a story. The scissors and folded cloth are items relating to feminine activity, while the stick suggests a school master's cane

or pointer and perhaps represents the discipline associated with '*bogus learning*'. The association of the scissors with the book could also suggest something more destructive.

For further information see [www.tate.org.uk/art/artists/martin-naylor-2616](http://www.tate.org.uk/art/artists/martin-naylor-2616)

## Paul Neagu (1938 – 2004)

### *Hyphen Prototype*, 1985

Wood and gesso  
25 x 40.5 x 20cm  
Collection Mel Gooding



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Paul Neagu was born in Romania and studied art in Bucharest, before moving to London.

He became interested in how simple sculptural forms could convey complex philosophical themes and in the mid-1970s started making sculptures exploring the idea of the '*hyphen*'. The word '*hyphen*' comes from the Greek '*hyph' hen*', meaning '*under one*' or '*into one*'. The hyphen is a connector, linking elements usually thought of as antithetical or irreconcilable, and these tensions are explored in this piece of work, as in many other examples from this series of sculptures.

For further information see [www.paulneaguhyphen.com](http://www.paulneaguhyphen.com)

## Julian Opie (b.1958)

Julian Opie was born in London and studied there at Goldsmiths School of Art. He continues to live and work in London. He is now a multi-disciplinary artist, with a recognisable style of work in which he uses digital processes to create imagery comprising simplified black lines and flat colours, applied to sculpture and prints, including his well-known portraits of the band *Blur*.

In *Making It* (1983) Opie painted thin steel (a non-traditional material for sculpture at the time) to create everyday objects at an oversized scale. Making these objects, as opposed

to using the real objects, alludes to a continuing interest in his work around presenting common, everyday themes. The title of the exhibition is taken from this piece of work and indeed Opie's sculpture encapsulates many of the themes of the sculptures that have been gathered together for this exhibition.

### ***Making It, 1983***

Oil paint on steel  
261 x 118 x 192.5cm  
Tate: Presented by the Patrons of New  
Art through the Friends of the Tate  
Gallery 1983



© Julian Opie

For further information see [www.julianopie.com](http://www.julianopie.com)

## **Margaret Organ (b.1946)**

### ***Loop, 1978 / 2014***

Paper over wire, with string  
197.5 x 144 x 36cm  
Collection of the artist



Margaret Organ was born in Rochdale, Greater Manchester, and studied at Ravensbourne College of Art and Design, London, Brighton Polytechnic and Chelsea School of Art in London. She now lives in West Sussex.

*Loop* (1978 / 2014) was made at a time when there was still a strong tradition of making sculpture from wood, stone, metal, cement, bronze, fibreglass; involving a lot of heavy work and technical expertise. Making sculpture was predominantly regarded as a masculine pursuit. In contrast, Organ made this piece from light materials, these being wire and paper. She formed a large circle with wire, with string tied to the top and bottom, pulled tight so that the circle became distorted, creating an undulating circular form. She then covered

the wire with paper, building up the form with different kinds of paper so that it gradually grew larger as it reached the point where it met the string. A small part of the wire remains exposed at the top of the circle, so that there is no mystery as to how the piece was made.

Organ sees *Loop* (1978/ 2014) like a visual poem, best approached in an open intuitive way. She describes how she makes art to explore how she relates to the world, in ways that can't always easily be put into words. She says '*Paper, so easily torn and vulnerable, yet strong when built up in layers, helps to create a sense of gentle strength coupled with fluidity. For me, the piece looks newborn and full of vitality. I love the flow of movement. For me it is a lyrical piece. The papery form flows round, curving softly but strongly, sometimes touching the wall, sometimes moving away, creating soft shadows. The string is tense, then relaxes after it joins the wire. Implicit is the idea of the circle of wire as a symbol of the self, which is changed and activated in a new way by contact. So you could draw a parallel with the way the self is changed and grows through relationships.*'

For further information see [www.freewebs.com/maggieorgan](http://www.freewebs.com/maggieorgan)

## Eduardo Paolozzi (1924 – 2005)

### ***Head Looking Up, 1980***

Bronze  
24 x 37.2 x 17.6cm  
Arts Council Collection, Southbank Centre,  
London, gift of the artist 1981



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Eduardo Paolozzi was born in Edinburgh and studied at the Edinburgh College of Art and then the Slade School of Art in London.

Paolozzi is regarded as an important twentieth century artist. He was one of the first sculptors to recognise in his work that manufactured images and impressions were a more prevalent visual stimuli in the environment than nature or even other people. His work, including a remarkable series of prints, rightly earned him his position as one of the pioneers of the '*Pop Art*' movement, drawing attention to the beauty of everyday mechanical shapes and forms in the modern world. The theme of the head preoccupied Paolozzi throughout his career, and this piece is a small scale study for a sculpture commissioned by British Railways for the forecourt of Euston Station in London. It can still be seen there today. As well as referring back to earlier layered sculptures, the stepped shapes on the top

have a practical purpose as they were made to be seen by workers looking down at it from their office blocks.

For further information see

[www.tate.org.uk/art/artists/sir-eduardo-paolozzi-1738](http://www.tate.org.uk/art/artists/sir-eduardo-paolozzi-1738)

[www.eduardo-paolozzi.com](http://www.eduardo-paolozzi.com)

## Cornelia Parker (b.1956)

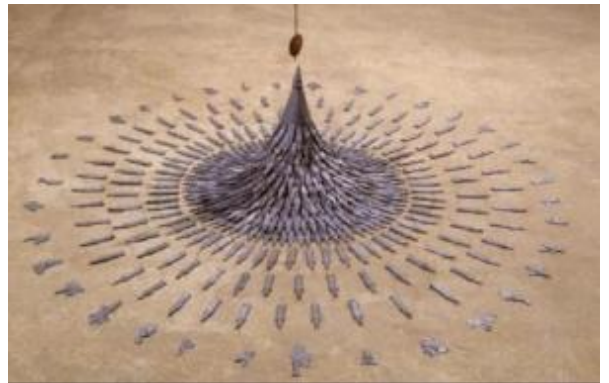
### *Fleeting Monument*, 1985

Lead, wire and brass

76 x 214 x 214cm

Arts Council Collection, Southbank

Centre, London, purchased 1986



Cornelia Parker was born in Cheshire and studied art at Gloucestershire College of Art and Design, Wolverhampton Polytechnic and Reading University. She lives and works in London.

*Fleeting Monument* (1985) is an arrangement made up of lead casts taken from architectural souvenirs including a tiny model of Big Ben. The word '*fleet*' in the title links to both to the idea of an enduring monument (such as Big Ben) being made into something '*fleeting*' (the disposable souvenir) as well as to the idea of a fleet of for example ships or taxis. Parker used lead because of its many associations and uses (poison, heaviness, gravity, baseness, roofing/shelter, plumbing etc.)

Parker works repeatedly with the breaking down and dematerialising of form and her sculptures and installations often comprise numerous small objects hanging in free-fall from wires fixed to the ceiling or arranged in mathematical, decorative patterns. She has worked in a variety of materials, including silver, copper, cast iron and lead.

For further information see [www.tate.org.uk/art/artists/cornelia-parker-2358](http://www.tate.org.uk/art/artists/cornelia-parker-2358)



## Carl Plackman (1943 – 2004)

### ***Any Place to Hang your Hat: Wedlock, 1978***

Mixed media with wood, plaster, slate, cloth,  
glass and strip light  
340 x 350 x 35cm  
Arts Council Collection, Southbank  
Centre, London, gift of the Arnolfini Trust



### ***Untitled* (formerly part of the installation *The Politics of Cain and Abel*), 1981**

Painted bronze  
36.8 x 8.3 x 8.3cm  
Collection of Sam Plackman



Carl Plackman was born in Yorkshire. He studied art at Bath Technical College, the West of England College of Art in Bristol and the Royal College of Art in London.

The piece *Untitled* (1981) is characteristic of Plackman's poetic transformation of everyday objects to offer new ideas. It was formerly part of larger installation called *The Politics of Cain and Abel* (1981) which depicts a scene suggestive of a courtroom. Plackman is preoccupied by myths throughout his work, which he says '*illuminate important aspects of the human predicament.*' The title refers to the Bible story of the same name; one of rivalry, jealousy, murder and judgement, yet the piece also comprising symbols of childhood and innocence. Whilst it appears that this work comprises stacked coloured forms - akin to a child's toy - it is actually made from painted bronze.

*Any Place to Hang Your Hat: Wedlock* (1978) is an earlier piece. It composes a narrative from objects placed against the wall, recalling a family wedding photograph. Its two central seated figures are flanked by a team of hat stand-like vertical supports, united by two horizontal poles, one wood, the other metal. At the time that he made this piece Plackman was very interested in the well-made, minimalist furniture created throughout the late twentieth century by the American religious sect known as the Shakers. He has commented that many of the decisions he made in creating the piece were influenced by this.

For further information see [www.carlplackman.com](http://www.carlplackman.com)

## Nicholas Pope (b.1949)

### ***Fifteen Holes*, 1981**

Elm wood  
Height 92cm  
Pope Collection



Nicholas Pope was born in Australia. He trained at the Bath Academy of Art in the UK. He currently divides his time between Herefordshire and London. In his early career he travelled to Romania to learn Romanian peasant carving, and these experiences had a great influence on his early work. In 1981, the year Pope carved *Fifteen Holes*, he travelled to Africa to work with the Tanzanian Makonde carvers, for creative inspiration and to hone his skills. However, during this visit, he contracted a serious virus that affected his capabilities, and he stopped making work altogether. It was only in 1992 that he began working again, with clay, and his work took a drastically different approach, employing religious signs, symbols and metaphors.

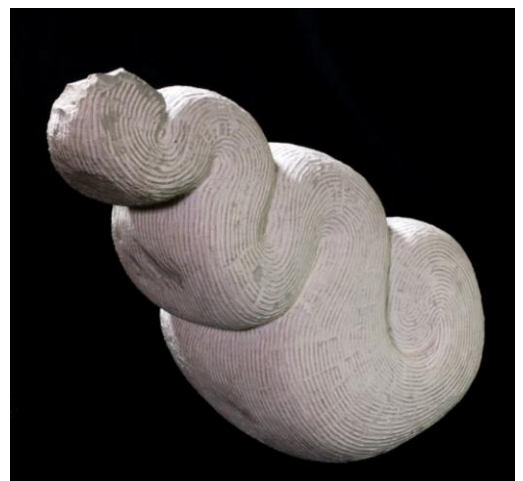
This large installation reflects Pope's desire at the time to interrogate the inherent properties of readily-available materials such as wood and chalk and to explore the possibilities of offered by his technical knowledge of carving. *Fifteen Holes* (1981) reveals this skill, stretching the potential of wood to the limit. Investigating spaces within, between and around, *Fifteen Holes* holds a commanding presence and points to a number of other works in the exhibition from the period that deal with a 'hands on' approach to making and an approach to sculpture that is closer to installation.

For further information see [www.nicholaspope.co.uk](http://www.nicholaspope.co.uk)

## Peter Randall-Page (b.1954)

### ***Gastropod's Dream*, 1985**

White Carrara marble  
54.5 x 64 x 33cm  
The Collection – Art and Archaeology in Lincolnshire





Peter Randall-Page was born in Essex and studied art at Bath Academy of Art. He currently lives and works in Drewsteignton, on Dartmoor in Devon. He held a significant position within the British art scene during the late 1970s and 1980s, receiving widespread recognition for his large-scale sculptures, many of which are public commissions situated in both rural and urban public spaces.

He grew up in the English countryside and has always found the natural world engaging. His work investigates the relationship between outer appearance and internal structure, between surface and volume. *Gastropod's Dream* (1985) reflects this interest in the study of natural forms and organic matter, and the emotive effect of nature on the individual, which became an increasingly dominant theme in his work as his career developed.

For further information see [www.peterrandall-page.com](http://www.peterrandall-page.com)

## Veronica Ryan (b.1956)

### *Territorial*, 1986

Plaster and bronze  
40 x 219.7 x 147.5cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1987



Veronica Ryan was born on the Caribbean island of Monserrat. Her family moved to the UK when she was young and she studied art at St Albans College of Art and Design, Hertfordshire, Bath Academy of Art and the Slade School of Art in London.

*Territorial* (1986) is a softly organic form, made of plaster and bronze. Containment has been a recurring preoccupation in Ryan's work and the piece explores her concern with boundaries and the edges of things; what they exclude or contain, and what they define. The edges of this piece are curled under and hidden from view. For Ryan the territory enclosed by boundaries is also inextricably linked with her own gender and her cultural, historical, personal and psychological identity. The suggestion of over-ripe fruit and decay can also be linked with the evocation of memory brought about by smells and perfumes.

For further information see [www.tate.org.uk/art/artworks/ryan-quoit-montserrat-t07770](http://www.tate.org.uk/art/artworks/ryan-quoit-montserrat-t07770)  
[www.npg.org.uk/collections/search/person/mp59631/veronica-ryan](http://www.npg.org.uk/collections/search/person/mp59631/veronica-ryan)

## Michael Sandle (b.1936)

### ***Mickey Mouse Head with Spikes, 1980***

Bronze  
28 x 43 x 48cm  
Collection of the artist



Michael Sandle was born in Weymouth, Dorset and studied art at the Colchester School of Art and the Slade School of Fine Art in London, where he continues to live.

*Mickey Mouse Head with Spikes* (1980) is a rich and menacing work that employs icons and metaphors to create what the critic Fenella Crichton described as a '*gothic fascination with decay*'. It is reflective of the artist's ongoing investigation into mankind's unending reverence of war and into the interconnected forces of politics, capitalism, conflict and destruction. Mickey Mouse is a particularly powerful icon, and has been repeatedly used in Sandle's work to illustrate what he sees as the mediocrity of the twentieth century (referencing the colloquial term 'Mickey Mouse'). The work holds further resonance in its unlikely union of this appropriated imagery with the traditional and memorializing properties of bronze. Sandle has recalled looking back to European traditions for inspiration in a rejection of the minimalist work of sculptors such as Anthony Caro and Richard Serra. He writes: '*I wanted to be able to communicate in the same way as medieval European sculpture was able to and as to some extent nineteenth-century was able to too, compared with the inability of a great deal of contemporary sculpture to say what I wanted to say, coupled with its affective aridness – after all how many welded RSJs can a man bear to look at in his lifetime?*'

For further information see [www.tate.org.uk/art/artists/michael-sandle-1895](http://www.tate.org.uk/art/artists/michael-sandle-1895)  
[www.royalacademy.org.uk/artist/michael-sandle-ra](http://www.royalacademy.org.uk/artist/michael-sandle-ra)

## Jean-Luc Vilmouth (b.1952)

Jean-Luc Vilmouth was born in France and studied art at the École des Beaux Arts in Paris and the Royal College of Art in London. He lives in Paris.

By cutting eye-holes in a bucket, a scoop, a jug, a plasterer's float and a dustpan, and presenting them with their handles out like noses, five household objects are transformed into a humorous and mysterious confrontation. Each object asks to be looked at '*with fresh*

eyes' and perhaps even to be appreciated for its own visual and aesthetic qualities. Have these objects undergone personality changes with their new power of sight? Or are they masks, which taken out of context, unworn and on show in museums remain potent objects; symbols of power and divinity?

To future generations *Five Heads* (1981) might appear to represent gods worshipped in the twentieth century. Talking about this piece, Vilmouth has said: *'Every society has always produced masks, and so I was interested in trying to make masks, but masks which would be contemporary. I don't want to create a mystical sort of mask because I'm not mystical at all; I like to create something which has a relation to something functional.'*

### ***Five Heads, 1981***

Plastic, enamel, aluminium and wood

195 x 31 x 17cm

Arts Council Collection, Southbank Centre, London, purchased 1982



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DACS, London 2015

For further information see [www.jeanlucvilmouth.com](http://www.jeanlucvilmouth.com)

## **Shelagh Wakely (1932 - 2011)**

### ***Sine Qua Non, 1982***

Brass

4 x 27 x 35cm

Arts Council Collection, Southbank Centre,  
London, purchased 1983



Shelagh Wakely was born in Cambridgeshire and studied art at the Chelsea School of Art and the Royal College of Art, both in London. She gained recognition during the 1990s for her temporary installations using non-sculptural materials such as gold leaf and silk. She made many works for public spaces, such as *Curcuma sul Travertine* (1991), a temporary floor-based installation made from turmeric presented at the British School in Rome.

Both her monumental installations and smaller works were delicate and fragile, imbued with an *'ephemeral magic'*. It is this fragility that is captured by *Sine Qua Non* (1982), handmade from brass wire, and on a much smaller, more domestic scale than her well-known large installations. Her use of line and her quick and intuitive manipulation of materials to create

this elegant work allude to drawing in space. The piece relates to many other objects in the exhibition in its reflection of new practices, which were increasingly investigated by artists at the time, and through its investigation of the everyday, both in terms of material and subject-matter.

For further information see [www.camdenartscentre.org/whats-on/view/wakely](http://www.camdenartscentre.org/whats-on/view/wakely)

## Richard Wentworth (b.1947)

### *Toy*, 1983

Steel  
31 x 41 x 62.5cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1984



Richard Wentworth was born in Samoa, Polynesia and studied art at Hornsey College of Art and the Royal College of Art, both in London.

Wentworth is a well-respected sculptor in Britain, known for his works which play with the usual configurations of everyday objects. *Toy* (1983) is a classic example of his work, in which ordinary objects are brought together and combined in ways which give them new life, and, more importantly, express poetic thoughts in concrete form. *Toy* places an empty sardine tin, with its lid peeled open, within a 'pool' suggested by a plate of steel soldered into the top of an oval tub. An immediate and unavoidable association is of a small boat floating, or sinking in an expanse of water.

For further information see [www.tate.org.uk/art/artists/richard-wentworth-2132](http://www.tate.org.uk/art/artists/richard-wentworth-2132)  
[www.lissongallery.com/artists/richard-wentworth](http://www.lissongallery.com/artists/richard-wentworth)

## Alison Wilding (b.1948)

Alison Wilding was born in Lancashire and studied art at Nottingham College of Art and Design, Nottingham, and then in London at Ravensbourne College of Art and Design and the Royal College of Art. Wilding was shortlisted for the Turner Prize twice, in 1988 and again in 1992. She uses a wide range of different materials to make her work, which have included silk, copper, wood, beeswax, galvanised steel, fossils, rubber and paints. Her sculptures often consist of two separate elements which encourage contrasts and

comparisons between different materials.

This piece is made up of two brass foil rectangular envelopes placed within a roughly circular wall of zinc. The foil envelopes are shaped like ordinary brown paper bags with a serrated edge along the top. These were a reconstruction of the thick paper bags which came from the ironmonger near the Royal College of Art Sculpture School when she was a student. The piece set out Wilding's fundamental concerns with the sensual and textural properties of materials and their location in space and light. The piece also alludes to an additional interest in boundaries and territories.



***Untitled, 1980***

Zinc and brass  
24cm x 131cm x 160.5cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1980

For further information see [www.tate.org.uk/art/artists/alison-wilding-2146](http://www.tate.org.uk/art/artists/alison-wilding-2146)

## **Glynn Williams (b.1939)**

### ***Gateway of Hands, 1984/1991***

Bronze  
27 x 56 x 25cm  
Collection of the artist



Glynn Williams was born in Shropshire and studied art at Wolverhampton College of Art and at the British School of Art in Rome. He currently divides his time between London and Wiltshire.

*Gateway of Hands* (1984/1991) is concerned with messages evoked by the gestures of hands. It is actually a maquette for a much larger piece of sculpture intended for the public domain, which is interesting since the exhibition charts a time when the idea of public art was becoming popular in Britain. The final piece is a 12ft high sculpture in two parts, which was commissioned in 1993 by P&O for the Chelsea Harbour site in London. It can still be seen there today. This work has an interesting history as it was originally a piece carved from Lancaster stone, which was reworked by the artist in the early 1990s for this commission. The hands were sliced into sections, reassembled and then cast into bronze.

For further information see [www.glynnwilliams.co.uk](http://www.glynnwilliams.co.uk)



## Richard Wilson (b.1953)

### ***Say Cheese, 1984***

Aluminium  
190 x 85 x 80cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1984



Richard Wilson was born in London and studied at the London College of Printing, Hornsey College of Art in London and Reading University. He continues to live and work in London.

He began to exhibit work early in his career, during his postgraduate studies at Reading University, taking part in several solo and group exhibitions in the UK and Europe.

He often references figures of speech in the titles of his sculptures, evoking familiarity and the everyday, as demonstrated in this work *Say Cheese* (1984). The three-legged main form resembles a camera tripod, itself a reference to the title, and is constructed from cast aluminium, which was a new sculptural material and an innovative method of working in the 1980s. The industrial overtone of the material and the uneven surface produced was typical of the artist's practice at the time, and was a precursor for his artistic interest in investigating construction and engineering. This subsequently developed into creating large-scale architectural installations and interventions in the gallery and in public spaces, including pieces that disrupt the structure of buildings.

For further information see [www.richardwilsonsculptor.com](http://www.richardwilsonsculptor.com)

## Gary Woodley (b.1953)

Gary Woodley was born in London, where he continues to live and work. He studied at Berkshire College of Art in Reading, and then at Camberwell School of Arts and Crafts and Chelsea School of Art, both in London.

His work was often concerned with changing the relationship between sculpture and its

vertical support. His '*Second Homeomorphic Pair*' (1980), referenced the flat tradition of relief sculpture, but developed this into a more mathematical form of illusion. The nature of the piece was governed by the materials used to make it, which involved manipulating thin ply layers that were folded, twisted and joined, adding glued layers to form a rigid homogenous plywood surface. The piece was one of several works exploring the mathematical concept of homeomorphism – in which two objects share the same topological qualities, i.e. they can be bent or stretched to become one another. Talking about the work, he says '*both of these parts are Möbius surfaces, having one edge and one surface.*'

### ***Second Homeomorphic Pair, 1980***

Wood and cellulose  
127 x 51 x 13cm  
Arts Council Collection, Southbank  
Centre, London, purchased 1982



For further information see:

<http://www.ucl.ac.uk/slade/people/academic/profile/GWOOD52#research-summary>

## **Bill Woodrow (b.1948)**

### ***Bean Can with Spectacles, 1981***

Tin can, acrylic paint  
11.5 x 22 x 16.5cm  
Waddington Custot Galleries, London



© Bill Woodrow.  
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### ***Tattoo, 1983***

Car door, car panel, cloth  
108 x 280 x 244cm  
Collection of the artist



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Bill Woodrow was born in Oxfordshire and studied art at Winchester University and Chelsea School of Art in London. He now lives in Hampshire.

*Bean Can with Spectacles* (1981) is considered a seminal early work. In part a self-portrait of the artist, the piece also alludes to the wider social landscape of the 1980s, to politics, to an increasingly consumerist culture and its commodities, consumables and the luxury goods market and to a developing network of galleries and dealers supporting a growing and increasingly influential art market.

*Tattoo* (1983) is a menacing work which weaves Woodrow's characteristic transformation of everyday materials and consumer objects (the artist as 'scavenger') into new forms to convey narratives. It represents a period in which the work produced by Woodrow began to reflect his surroundings and incorporate religious and cultural icons specific to his geographical location or his personal experiences. This use of signs and symbols was prevalent throughout his work during this period, in this case a yellow cab door is employed to signify New York City.

For further information see <http://billwoodrow.com>



# What is sculpture?

'Sculpture' can be defined as art that takes the form of a three dimensional object or collection of objects that can be viewed from different angles. 'Sculpture' usually describes an art work that can be walked *around*. In contrast to sculpture, 'installation' is generally used to describe a three-dimensional art work that can be walked through, or into.

Though most of the art works in the exhibition would be described as sculpture, the works by **Tony Cragg, Martin Naylor, Cornelia Parker, Carl Plackman, Nicholas Pope** and **Bill Woodrow**, explore the boundaries between sculpture and installation.

## Techniques in sculpture

### Assemblage

Assemblage is a term used to describe sculpture in which objects that have been found or created, are arranged, put together or assembled, but not necessarily joined or manipulated.

Artists in the exhibition using **assemblage** include **Tony Cragg, Martin Naylor, Jean-Luc Vilmouth** and **Richard Wentworth**.

### Carving

Carving involves cutting or chipping away from a solid piece of material, such as stone or wood. A wide variety of types of stone can be carved and incised using traditional hand tools as well as power tools such as angle grinders and drills. Marble is generally recognised to be the hardest stone used by sculptors. Wood is traditionally carved using small hand-tools, though sculptors working on a large scale may also use a chain saw for large-scale shaping and cutting.

Artists in the exhibition using **carving** techniques in their work include **Stephen Cox, Paul de Monchaux, Gareth Fisher, Barry Flanagan, David Nash, Nicholas Pope** and **Peter Randall-Page**.

### Casting

Sculptures that are cast are made from liquid or soft materials that can be poured or pressed into a mould. Moulds are usually created using other sculpture techniques, such as modelling, carving or construction. A model may be created using a basic material such as clay or wood, and then set in plaster, so that when the plaster is removed it creates a mould that can be used to cast the same form in another material. Metals have different melting temperatures and can be heated until molten before being poured into a mould. Resin is the name used to describe any liquid that sets to create a hard transparent material. Glass can be melted at high temperatures and cast. Plaster of Paris comes in powder form and when

mixed with water, it sets in a few minutes. It is used both to make moulds and can also be poured into clay casts.

Artists in the exhibition using **casting** techniques in their work include **Edward Allington, Antony Gormley, Eduardo Paolozzi, Cornelia Parker, Veronica Ryan, Michael Sandle** and **Glynn Williams**.



## Construction

Sculptures are often made from construction techniques in which materials are cut, manipulated and joined in a variety of ways. Metal can be cut using an acetylene torch, which works by applying a direct heat source to melt the metal. Metal is often welded or soldered together. Brazing involves using a blowtorch to heat two edges and melting a rod of another metal (usually brass because it melts at low temperature) along the seam. Arc welding uses electricity to create extremely high temperatures at the points that need to be joined, so they melt and fuse together. Arc welding produces a very clean, strong joint. Wood can be cut using a saw and glued, jointed, screwed together or nailed. It can also be heated in steam (in an enclosed box) which allows it to be bent into curved forms. Plastic may be cut and glued. Wire can be manipulated, twisted and joined.

Many artists in the exhibition have used **construction** techniques in their work, notably **Phyllida Barlow, Tony Carter, John Cobb, Richard Deacon, Nigel Hall, George Meyrick, Paul Neagu, Julian Opie, Richard Wentworth, Gary Woodley** and **Bill Woodrow**.

## Maquettes

Sculptors often create small-scale models of sculptures, before turning these into final pieces. These models are known as 'maquettes'.

An example of a maquette in the exhibition is seen in the piece by **Glynn Williams**.

## Modelling

Modelling is a technique where a soft or malleable material is shaped, manipulated or built up to produce a 3D form. An armature (which is like a skeleton or a frame) is often used, usually created from wire or wood, forming a base on which the modelling material is then applied. Clay is a traditional material for modelling. It dries hard and is fired to produce a durable finish. Papier-mâché is a technique in which torn paper or paper fibre is mixed with glue so that when dry it sets hard. It can be modelled or layered to create 3D forms. An advantage of this material is that when dry it is light in weight.

Artists in the exhibition who used **modelling** techniques to create their work include **Edward Allington, Phyllida Barlow** and **Margaret Organ**.

## Surface treatments

The surface of a material forms an important aspect of a sculpture. Sculptors may treat the surface of materials used by adding colour or decoration in a variety of ways, including for example painting, carving, printing, texturing, polishing or wrapping.

Artists focusing on **surface treatments** in their work include **Kate Blacker, Helen Chadwick, Shelagh Cluett, Kenneth Draper, Gareth Fisher, Anish Kapoor, George Meyrick and Paul Neagu.**

**Kate Blacker**  
*Mont Ste. Victoire (detail), 1982*  
Metal, paint and wood  
258 x 264 x 30cm



# In the gallery - looking at the exhibition

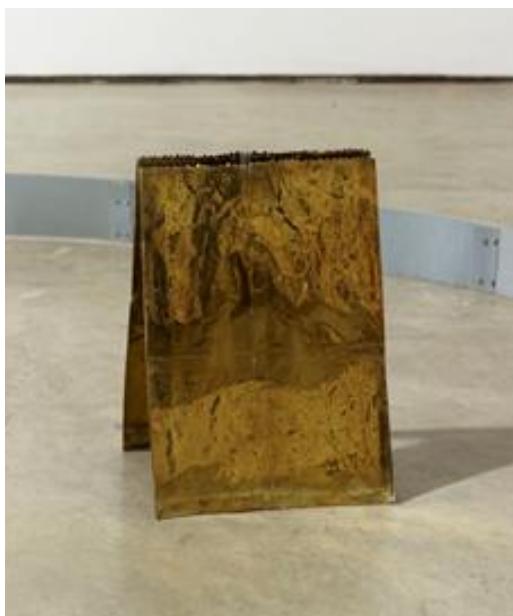
The suggestions below offer ideas for how pupils might be encouraged to engage with the works in the exhibition during a gallery visit or workshop.

- Discuss with pupils their own experiences of making three-dimensional art works. What different materials and processes have they used? What have they particularly enjoyed or found challenging about the different things they've tried?
- Pupils could be encouraged to list all the different materials they recognise in the exhibition. They could also be asked to identify what processes they think were used to create the different sculptures.
- Pupils could be invited to look for other sculptures in the gallery or museum and compare these to the sculptures in the exhibition. They could make comparisons with much older or more contemporary examples of sculpture.
- Use the sentence stem '*I can see...*' to invite pupils to look really carefully at the detail of each of the different sculptures. Challenge pupils to keep finding more and more detail. (This starting point is good for developing the powers of careful observation.)
- Use the sentence stem '*I feel...*' to invite pupils to share their emotional responses to the sculptures in the exhibition. (This starting point is good for encouraging pupils to acknowledge and share the feelings evoked by different art works.)
- Use the sentence stem '*I think...*' to invite pupils to share their ideas and thoughts about the sculptures the exhibition. (This starting point is good for encouraging pupils to express their opinions and ideas about art works and how and why they were made.)
- Use the sentence stem '*I wonder....*' to invite pupils to pose questions about the sculptures in the exhibition. Support pupils by suggesting question words they could use such as '*where...*', '*how...*', '*who...*', '*why...*' etc. (This starting point is good for encouraging curiosity and further research.)

# Exhibition themes and project ideas

This section of the pack outlines some of the themes explored in the *Making It* exhibition and how these might be investigated further through classroom projects. The themes are:

- Sites and spaces
- Material qualities
- The crafted surface
- Transforming the ordinary
- The symbolic object
- Making stories
- Nature and industry
- Interpretations of the human form



**Alison Wilding**  
*Untitled (detail)*, 1980  
Zinc and brass  
24 x 131 x 160.5cm

# Sites and spaces

**Key themes:** gallery, exterior, illusion, interior, installation, public art, site-specific, space, trompe l'oeil

## Ideas to explore

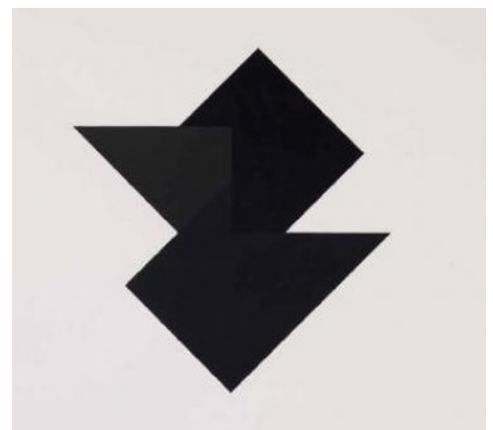
During the time when many of the works in the exhibition were being made, there was growing interest in how and where art could be exhibited. There was an increase in art works intended to be '*site-specific*'; i.e. designed to work in relationship with a particular place or to draw attention to the space in which they were exhibited. There was widespread rejection of the traditional plinth on which sculptures were usually displayed, and sculptures were making their way onto the floors, walls and ceilings of galleries. There was also a growing trend for commissioning art works for public spaces. The tradition of *sculpture* was also blending with the notion of the *installation*, involving sculptures comprised of multiple pieces that could be walked around and through. There was also an interesting dialogue taking place about sculpture for *indoor* and *outdoor* spaces.

These interests are evident in the case of the piece *Untitled (Diving Figure)* (1983) by **Antony Gormley**. Here Gormley embraces both wall and floor and creates a dynamic presentation of the figure, poised as if to dive, suggesting a transformation of the gallery floor into an expanse of water.

Another artist working at the time with the relationship between the art work and the gallery is **George Meyrick**, as is illustrated by his piece *Untitled (Dark Green)* (1982); a wall piece that uses illusion to throw perception into confusion. Throughout his career, he has continued to make pieces that protrude from the gallery walls and fit into corners, playing with illusions of angles, folds and spaces.

Alongside his sculptural pieces, and with a reference to the '*trompe-l'oeil*' tradition in art, he also makes wall-paintings that create the illusion of three dimensions.

**George Meyrick**  
*Drawing*, 1982  
Ink and acrylic on paper  
67 x 74.5cm  
Arts Council Collection  
(not in exhibition)



**Gary Woodley's** piece *Second Homeomorphic Pair* (1980) also plays with the viewpoint of the observer and the relationship between art work and the supporting wall. Other art works that work in conjunction with the gallery walls are **Carl Plackman's** piece *Any Place to Hang Your Hat: Wedlock* (1978) and **Edward Allington's** piece *Snail from The Necropolis*



of *Hope* (1983). This is typical of Allington's inventive and witty approach to display and his exploration of whether the floor or the wall was the best place to display sculpture.

**Cornelia Parker's** piece *Fleeting Monument* (1985) is an example of a floor-based work involving multiple elements, which also makes use of the suspension of objects from the gallery ceiling. This is a theme she has continued to explore in many other works.

**Cornelia Parker**  
*Neither From Nor Towards*, 1992  
Bricks and wire  
250 x 250 x 400cm  
Arts Council Collection  
(not in exhibition)



**Nicholas Pope's** wooden carved piece *Fifteen Holes* (1981) treads the line between sculpture and installation, comprising several large components that can be walked around within the gallery space. **Tony Cragg's** floor work *New Stones - Newton's Tones* (1978) could also be described as an installation, composed of many pieces and installed afresh each time it is seen in a new gallery space, arranged according to a map created by the artist.

## ***Project suggestions***

*Pupils could be invited to consider the intentions of the different artists in the exhibition in terms of where and how they want their work to be displayed. Selecting a piece in the exhibition, they could write an imaginary list of instructions from the artist to the gallery, setting out their requirements.*

*Pupils could be invited to think about what would need to be considered in making sculptures for different places – on a plinth, on the gallery floor or on the wall. They could be invited to think about the implications of making sculpture for outdoors and indoors. What would need to be considered in terms of for example durability of materials, security, safety, scale and impact?*

*Using simple materials, such as junk objects, pupils could be challenged to make a sculptural piece for a specific place; for example a sculpture that bridges two surfaces, that fits into a corner or that follows a wall.*

*Inspired by the work of **George Meyrick**, and with reference to the 'trompe l'oeil' tradition, pupils could be invited to make a painting that creates the illusion of a space or opening, or of something protruding from the wall.*

*Inspired by **Antony Gormley's** *Untitled (Diving Figure)* (1983), pupils could be invited to create ideas for sculptures that would suggest the transformation of the gallery (or classroom) floor or wall into something else.*

# Material qualities

**Key themes:** craft, form, heaviness, lightness, materials, malleability, process

## Ideas to explore

As was typical of many artists at the time, a number of the artists represented in the exhibition have made sculptures that explicitly explore or are shaped by the materials with which they are made. Some pieces focus on exploring the limits or possibilities of the materials used while others play with what is evoked by these qualities.

**Barry Flanagan** and **Nicholas Pope** were both deeply interested in craft skills and how these could dictate the form of a piece of work. Flanagan worked with marble; a traditional sculptural material, to create his piece ‘ - if marble smell of spring - ’ (1978). In this work, he allowed the material and the carving process to dictate his sculptural inventiveness. Nicholas Pope also rooted his work in traditional methods of making and worked with readily available materials used for crafting. His work *Fifteen Holes* (1981) is a demonstration of his abilities in carving and the possibilities of working with wood.

**Alison Wilding** was known at the time for working with very simple forms in order to play with the visual impact of the materials she was using and their contrasting qualities. This can be seen in her piece *Untitled* (1980), where she worked with brass and zinc in a way that drew attention to their specific physical and sensory qualities.

Many of her other works demonstrate her interest in how different materials can work in contrast or tension.

**Alison Wilding**  
*Green Beak*, 1983  
Slate and copper  
58 x 14 x 16cm  
Arts Council Collection  
(not in exhibition)



For his piece *Coal Stove* (1982), **David Nash** also worked with the evocative qualities of a particular material, in this case coal; an unorthodox material for sculpture, yet a material that required only minimal cutting and shaping to achieve a surprisingly effective form. The small size of *Coal Stove* contrasts with the large wooden pieces he was well known for at the time. These were often carved using a chain saw; their surfaces sometimes burnt and blackened.

*Punjab* (1979) by **John Gibbons** is made from lead; a material with solidity and density, yet malleable by hand, to create an object that retains a strong sense of his physical involvement. The softness of lead means that this work straddles the divide between construction and modelling. **Cornelia Parker** also used lead to create her work *Fleeting Monument* (1985). Here she chose this material partly because of its associations with toxicity and its use in everyday situations – e.g. for piping and roofing.

In contrast to the heaviness and density of the materials used by Nash, Parker and Gibbons, **Shelagh Wakely** and **Margaret Organ** were both known for their experiments with the possibilities of working with lighter materials. Wakely was known for her work exploring the qualities of materials such as gold leaf, silk and fine wire, as is in evidence in her piece *Sine Qua Non* (1982), where the usual qualities demanded by a pair of sandals are challenged by the material used to make this pair. For her piece *Loop* (1978/2014) Margaret Organ chose to work with very simple, everyday materials, describing how she found herself drawn to using softer materials (in this case paper, wire and string) which were sympathetic to the ideas she was forming as well as being stimulating to work with.

**Paul Neagu** is another artist who was interested in qualities of particular materials and how he could work with them to create objects with a sense of tension, stretching and latent energy.

## ***Project suggestions***

*Pupils could be invited to identify all the different materials used to make sculptures in the exhibition. They could discuss or write about their particular qualities. They could discuss which materials they feel drawn to and which invite or repel touch or holding.*

*Pupils could discuss the dilemma of touching art works in galleries, particularly in relation to sculpture. They could consider this from different perspectives, including the artist, the owner, and the gallery visitor. What about those with a visual impairment?*

*Pupils could be given a material, such as paper, card or clay and be challenged to experiment with all the different ways they can shape it, pushing it to the limits of how it can be used to create a sculptural form.*

*Pupils could be challenged to create the same simple form (e.g. a sphere) from a variety of different materials, exploring what is made possible, or limited by the different materials they are experimenting with. What are the challenges of working with these different materials? What different processes are required?*

*Inspired by the work of **Shelagh Wakely**, pupils could be asked to take an object and make a sculpture of it in a material unsuited to its function, reflecting on the impact this contrast has on the viewer.*

*Pupils could collect and / or photograph different materials (e.g. paper, clay, sponge, plastic, wood) in order to consider what different associations and feelings these different materials evoke.*

# The crafted surface

**Key themes:** carve, inscribe, materials, paint, process, surface, wrapping

## Ideas to explore

Many artists in the exhibition demonstrate a particular interest in working in different ways with the surface of objects and materials. In some cases, artists are interested in the intrinsic qualities of materials, while with others there is interest in how surfaces can be marked and coated, evoking particular sensory or visual responses in the viewer. Where sculpture traditionally emphasised form and texture, new processes and materials offered up greater possibilities with colour. This was furthered through the widespread affordability of colour camera film, which meant that art was no longer documented solely through black and white photography. Where historically, there was a fixed boundary between painting and sculpture, a key theme in this exhibition is how artists at the time were interested in exploring the boundary between these two art forms,

**Anish Kapoor** is known for his work exploring the impact of different surfaces, which can both invite and repel touch. His piece *The Chant of Blue* (1983) is coated in powdered blue pigment which also dusts the floor around each piece. The deep colour of this pigment is redolent of the pigments used during the Hindu festival of Holi, and of Moroccan and Mexican paints and dyes. In later pieces he has continued to work with different surface treatments, as seen in his 2009 Royal Academy retrospective exhibition, in which he used soft red wax and created a shiny, reflective piece for the outside gallery courtyard.

**Shelagh Cluett** is another artist in this exhibition who developed work in the 1980s that explored the symbolic connotations of surface treatment and colour. Her use of orange metallic industrial paint in her piece *Mandarin* (1985) creates an intense visual experience, a stylistic theme she applied in many other pieces at the time.

**Shelagh Cluett**  
*Burmese nights*, 1984  
Painted aluminium  
Shelagh Cluett Trust Archive



Talking about his piece *Monument* (1982) **Paul de Monchaux** stated '*I'm not really interested in the stone at all*'. Instead, he saw his chosen material acting almost as a neutral platform onto which he could project his interest in the visual qualities of a surface, enlivened through repetitive mark-making and subtle shifts in convex and concave surfaces, creating a play between the sense of interior and exterior spaces.

**Kate Blacker's** piece *Mont Ste. Victoire* (1982) uses surface treatment to explore the boundary between painting and sculpture. The work is clearly a sculptural object, yet also reads as a fragmented painting. It makes reference to the work of French artist Paul Cézanne, who notoriously tried to sculpt his paintings (most famously his images of this very mountain) by combining colours in built-up blocks or wedges, just as Blacker has assembled her painted components.

**Kenneth Draper** demonstrates his interest in the relationship between sculptural and pictorial modes of working in his work *Ascend* (1981). This interplay between two and three dimensions is heightened through his unique and painterly application of brightly-coloured resins to the surfaces of everyday materials.

**Julian Opie** pushes the exploration of the relationship between painting and sculpture even further in his piece *Making It* (1983). His sculpture is actually a 'relief'; sitting somewhere between a sculpture, a painting and a drawing. While the front is painted with bold areas of colour and acts as a canvas for the artist, the reverse remains plain. Nonetheless, it is a traditional sculpture, in that it is intended to be viewed from all angles.

In his piece *Picturing: Iron, Watch, Pliers, Safety Pin* (1978), **Michael Craig-Martin** demonstrates his capacity to work across the domains of painting and sculpture, playing with the relationship between two-dimensional shapes and three-dimensional forms. His piece is the only completely flat drawing in the exhibition, though he creates an illusion of three-dimensionality.

In contrast, *Host I* (1986-89) by **Phyllida Barlow** shows her interest in how a flat material can take on three-dimensional solidity through the act of wrapping. This piece is built up through layer upon layer of cling film and Sellotape. She says: '*Through repetition these layers have gradually accumulated a thing: the surface(s) is the sculpture..... These objects are, in fact, replications of the activity of wrapping; they are what you can get if you do this with your hands with plastic. Pass the parcel for one, on rewind. Wrapping has taken the place of modelling, but as a kind of surrogate process.*'

*Making It* also includes a number of works with holes and hole-like motifs, which have in Britain been associated with the sculpture of Moore, Hepworth and their followers. Amongst them is **Nicholas Pope's** *Fifteen Holes* (1981), which, as the title suggests, is not really about the substance of the wood, but about the nothing in the middle.

## **Project suggestions**

*Pupils could be invited to look at the pieces in the exhibition in terms of surface treatments. Can they list all the ways in which artists have changed the surfaces of their work, e.g. inscribing, polishing, painting, texturing?*

*Taking a simple object, such as a cardboard box, pupils could be invited to explore how they could disguise its original form by applying a surface treatment to it? They could photograph materials or textures close up and use their photographs as a surface covering.*

*Inspired by the work of Phyllida Barlow, pupils could be invited to make a sculptural object by wrapping a small object, for example with mod roc or papier-mâché. How does the form*

*of the object change as layers are built up? They could cut their work in half, to see what it looks like in cross section (Links could be made here with Ancient Egyptian mummies.)*

*Pupils could be invited to look at the objects in the exhibition and identify where they sit on the range between three-dimensional and two-dimensional objects. They could make links with other examples in the museum or gallery, which maybe show a more traditional division between painting and sculpture.*

*Pupils could be invited to choose an object in the exhibition and draw or photograph it from several different viewpoints. How many different angles do they think the object was intended to be viewed from? Is there a 'front' and a 'back'? Is there a viewpoint that would be considered its 'best angle' or not intended to be seen?*

*Working just with card and scissors, and using cutting, folding and joining processes they can invent, pupils could be invited to make a three-dimensional form in which they consider all the different viewpoints the piece could be seen from. Can they make a piece that carries two different meanings, depending on where it's seen from?*



# Transforming the ordinary

**Key themes:** everyday, found objects, recycling, transformation

## Ideas to explore

A key theme that runs through this exhibition is the re-shaping of ordinary objects or materials into something new. Art practice at the time often involved artists as street-wise salvagers or 'skip raiders', amassing collections and creating work through the processes of arrangement, intervention or transformation. In some cases, the artist's intention was to challenge the rarefication of certain materials (such as marble and bronze) that were traditionally used for sculpture. In others, artists sought to reveal a new beauty in materials previously disregarded or taken for granted. Also included here are those artists who create works using shapes, forms or motifs drawn from everyday life.

**Eric Bainbridge** was notable in making sculptures from what he described as '*cultural debris*'; ordinary objects presented afresh to be seen in an aesthetic light. *Pelouche 2* (1986) is covered with cheap imitation fur fabric, and his use of this material nods to a world beyond fine art, one concerned with the kinds of cheaply-manufactured mass-produced knick-knacks of everyday life derided as kitsch or tat. In doing so, Bainbridge stretches our aesthetic presumptions and challenges the traditions of art. He once said, '*I don't see a great deal of difference between a Henry Moore sculpture and a ketchup squeezer.*'

**Phyllida Barlow** has always been interested in the physical experience of handling materials and how basic materials such as cardboard, cement, plaster, polystyrene, timber and paint can be transformed through layering, accumulation and juxtaposition. Her piece *Host I* (1986-89), transforms cling-film and Sellotape into an object with jewel like qualities.

**Tony Cragg** is well-known for his art works that make use of found pieces of coloured plastic to create subtly composed arrangements on the wall or floor, often pictorial. One of the first artists to work consistently with found, discarded and broken materials, his best known approach to the process of transformation takes place by sorting materials into colour spectrums. *New Stones - Newton's Tones* (1978) and *Postcard Flag (Union Jack)* (1981) are two seminal examples of his work during this period.

**Richard Wentworth** is another artist who works with subtle transformations of everyday objects. In the case of *Toy* (1983) he plays with how his interventions and juxtapositions (in this example with a wash tub and a sardine tin) can disturb our expectations, creating a sense of surprise and unease.

In *Bean Can with Spectacles* (1981) **Bill Woodrow** worked with an unexceptional empty tin can that unravels and reforms to create a pair of spectacles. Here, his cutting is rather akin to the delicate act of peeling the skin off an orange in one piece. Woodrow was recognised for his mastery of simple materials and his ability to transform mass-produced, throwaway objects into original new forms, rich in ideas and references, as can be seen in another

piece in the Arts Council Collection *Crow and Carrion* (1981) (not included in the exhibition), which is made from two umbrellas.

**Bill Woodrow**  
*Crow and Carrion*, 1981  
Fabric, metal, plastic  
37 x 100 x 55cm  
Arts Council Collection  
(not in exhibition)



**Boyle Family** are well known for their three-dimensional relief sculptures that record and document with great accuracy unremarkable sections of the ground selected at random, as is the case in *Study from the Red Causeway Series* (1976–77); taken from an industrial London street. These pieces invite us to observe the ground beneath us with greater attention to the aesthetics of colour, texture, pattern and line.

**Julian Opie** is an example of an artist who has always worked with the simple shapes of everyday objects. In common with other artists in the exhibition, Opie was at this time beginning to embrace made, found, recycled and salvaged materials, both domestic and industrial. These materials often incorporated colour, evoking glossy magazines and advertising, which became increasingly omnipresent during the 1970s and 1980s. This allowed Opie to create his own aesthetic language.

## **Projects suggestions**

*Pupils could be invited to consider the value and cost of the different materials used to make the works in the exhibition. They could identify those that cost nothing and consider what processes the artists have used to transform these into something new.*

*Inspired by the work of **Tony Cragg**, pupils could make a pictorial image from discarded plastic objects that they collect, for example bottle tops, old felt tip pens and small toys. As he often does, pupils could sort and arrange their objects according to a colour spectrum.*

*Inspired by the work of **Richard Wentworth**, pupils could be invited to reconfigure discarded objects such as plastic toys by cutting them and joining them using hack saws and glue guns.*

*Inspired by the work of **Bill Woodrow**, pupils could experiment with how they could make one continuous cut into an everyday object such as a cardboard box to transform it into something else.*

*Inspired by **Boyle Family**, pupils could be asked to select a square of ground in the school environment and explore different ways they could represent it, for example using drawing, photography or clay.*

*Pupils could create sculptural objects from junk materials that create shadows of other things. They could explore using coloured acetates to cast different coloured shadows from varying angles and extend into this drawing, painting or photography.*

# Symbolic objects

**Key themes:** amulet, artefact, myth, netsuke, spiritual, symbol, talisman

## Ideas to explore

The exhibition includes many sculptures that deploy symbolic shapes and forms from across times and cultures to evoke associations. Some invite us to create stories by establishing narrative relationships between a number of different component parts, while others return to the tradition of sculpture as a singular, self-contained object. Many artists at the time were making journeys to observe other cultures as inspiration for their work; **Anish Kapoor** to India, **Shelagh Cluett** to the far East and **Nicholas Pope** to Romania and Africa. **Antony Gormley** studied anthropology and also did a lot of travelling that had a direct influence on his work. Some works in the exhibition are small, almost designed to be hand-held, asking the question of what size a sculpture needs to be to be considered as such, rather than treated as a craft object or jewellery.

**Shelagh Cluett** plays with scale in her piece *Mandarin* (1985). Its form is suggestive of a piece of jewellery, or a ritual object, like something that could be worn or hand held, yet this piece is on a much larger scale. It was influenced by her extensive travels to the Far East and Asia, where she drew inspiration from the art and architecture she encountered, developing an interest in the relationship between physical and spiritual experiences. As a result, her work became increasingly solid and vibrant in colour and lustre.

Other artists in the exhibition show an interest in working on a smaller scale than is generally common in sculpture, making objects that offer a more personal, symbolic relationship with their owner or viewer. **Paul De Monchaux** plays with scale in his title of the piece *Monument* (1982). It is made from Purbeck stone, which is often associated with large scale stone carvings, but here the object becomes something that almost begs to be held in the hand. In the case of **David Nash's** work *Coal Stove* (1982), the sculpture's glinting surface and compact form are immediately intriguing. It looks like a torso, but the square recess at its base can be identified as a hearth, and the small hole at the top as a chimney. In the piece he references the conflicting associations that coal carries as a fuel; the harshness of the coal industry contrasted with the sanctuary of hearth and home.

In *Fleeting Monument* (1985), **Cornelia Parker** worked with a symbolic building; London's Big Ben and explored how its grandeur contrasted with the tacky cheapness of the many tiny, mass-produced souvenir versions of it that exist. Her piece plays with notions of the monumental reduced right down in scale. She says '*Souvenirs are bought as monuments, relics of something extraordinary. The Big Ben in the sculpture was the handle of an ornamental bell, sold in thousands around London.*' *By the process of casting hundreds myself, from only one mould, the clock towers become gradually faceless. Through miniaturization and reproduction, a famous cathedral becomes a crude abstraction, a useless ruin of the original.*'

Like Parker, **Michael Sandle** also worked with an iconic symbol in his piece *Mickey Mouse Head with Spikes* (1980); uncomfortably fusing the child-friendly shape of Mickey Mouse's head with other symbolic elements more associated with war and aggression

Made of clay and straw over a wooden armature, **Shirazeh Houshiary's** sculpture *Listen to the Tale of the Reed No.3* (1982) also suggests a strongly symbolic form, though less overt. Her work has loose narrative or dramatic intentions which draw inspiration from Persian poetry, in particular Sufism, but also from European literature.

**Stephen Cox's** piece *Portland Wedge III* (1978) is suggestive of ancient tablets of stone carved with mystical or religious inscriptions; the Rosetta Stone for example, or the stone tablets described in the Bible, reputed to be contained in the Arc of the Covenant, on which were inscribed the ten commandments.

**The Rosetta Stone**  
British Museum  
© Hans Hillewaert



**Paul Neagu** has always explored symbols that illustrate philosophical concepts in his sculptures, and in his piece he investigates the concept of the hyphen; the idea of a simple shape that creates a link or a segue between two disparate elements.

## **Project suggestions**

*Pupils could be asked to look at the sculptures in the exhibition in terms of which works make use of symbolic shapes and forms. They could draw these symbolic shapes and imagine or try to identify what these motifs might represent.*

*Pupils could be invited to think about symbolic objects that are of importance to them, including for example trophies, religious objects, jewellery or personal keepsakes. They could work to incorporate the shapes of these into one personal symbol. They could create a sculptural object, from junk modelling or clay for example, that incorporates this.*

*Pupils could be invited to research the traditions of symbolic objects across different times and cultures, such as Japanese Netsuke, amulets or talismen. Using small-scale materials such as fine wire, beads, clay or other modelling materials, they could create their own personal talisman.*

**Christian Talisman (Breverl)**  
18<sup>th</sup> Century  
Oberhausmuseum (Passau)



*Inspired by the work of **Michael Sandle**, pupils could research symbols, or objects with symbolic associations, that aren't usually found together. They could explore what tensions or narratives arise when contrasting objects are linked together.*

# Making stories

**Key themes:** conflict, drama, history, juxtaposition, literacy, narrative, story, tension

## Ideas to explore

A significant theme in the exhibition is the use of objects to evoke stories and narratives. Where sometimes these are self-evident, in others the viewer is invited to take an active role in making their own deductions.

Narrative associations are evoked by the symbols of the saw, bird and trap in **Nigel Hall's** piece *Saw Blade*, (1986) while **Martin Naylor's** work *Rotten with Bogus Learning* (1977) invites us to make our own imaginative associations with, and connections between, the objects he has assembled.

**Carl Plackman's** piece *Untitled* originally formed part of a large installation *The Politics of Cain and Abel* (1981). This evoked the narrative of a courtroom, yet it involved objects that were more usually associated with childhood pursuits.

**Carl Plackman**  
*The Politics of Cain and Abel* (1981)  
Papier mache, wood, plaster, paper, bronze, paint  
Dimensions variable  
(not in exhibition)



A repeated device in **Bill Woodrow's** work is that of creating a dramatic scenario by placing an animal alongside everyday objects, as in his work *Tattoo* (1983). For Woodrow, the animal is used to entice the viewer into a supposedly familiar scenario. In this case a menacing black panther formed from black fabric appears to pounce on the taxi in attack mode. As he has described it: '*nature seems to be taking revenge on the human world.*'

In *The Eye Has It* (1984), **Richard Deacon** creates narrative possibilities by bringing together disparate objects. There is a tension in the relationship between these that encourages speculation as to what is going on in this charged encounter. Is this some kind of stand-off, a recognition of difference, or is some strange courtship taking place?

**Helen Chadwick's** sculpture *Ego Geometria Sum VIII: The Horse age 11* (1982-83) is autobiographical and refers to memories of her school days; reminiscences which Chadwick recorded in her personal notebooks and described as '*school plays ... milk ... climbing frame, horse, plimsoll bags, navy knickers*'. The piece is part of larger project, in which a series of objects document key events of her life.



**Edward Allington** frequently makes references to symbols and stories from ancient cultures in his work. His piece *Snail from the Necropolis of Hope* (1983), evokes the form of a 'cornucopia' or horn of plenty. However, while the cornucopia is usually depicted overflowing with fruit and flowers, here it seems a mass of dead flies is all we are offered.

**Peter Paul Rubens (1577 1640)**  
*Abundantia with a Cornucopia* (c. 1630) (detail)  
 (Wikipedia)



As the title suggests, *George and the Dragon* (1984) by **Tony Cragg** deploys very simple materials to represent the battle between good and evil. However, as well as evoking this well-known story, Cragg's sculpture also presents the possibility of other conflicts that could be symbolised by the wooden table, milk churn and wicker basket – imprisoned by the serpentine, intestine-like grasp of the pipes.

## ***Project suggestions***

*Pupils could be invited to identify those sculptures in the exhibition in which they feel the artist is evoking a known-story. What familiar tales and characters might they recognise?*

*Pupils could be invited to identify those works in which they feel the artist is alluding to an unknown story. They could devise their own stories and narratives based on sculptures in the exhibition such as the pieces by **Nigel Hall**, **Michael Sandle**, **Bill Woodrow** and **Martin Naylor**.*

*Inspired by the work of **Martin Naylor**, pupils could be invited to select three disparate objects and explore how these could be joined or arranged to create a possible story. Pupils could select objects for each other that could be used as the basis of a story.*

*Inspired by the work of **Helen Chadwick**, pupils could be invited to assemble objects to tell the story of key events in their life.*

*Inspired by the work of **Tony Cragg**, pupils could explore what simple objects could be used to suggest the characters or creatures in a well-known story, and explore how these could be arranged to denote a key moment in the narrative.*

*Pupils could be invited to work from a story or myth, and make a single sculptural object that illustrates aspects of the story. They could do this very simply, for example just through assembling pieces of cut card.*



# The urban and natural worlds

**Key themes:** animal, environment, fauna, flora, industry, manufacture, maths, nature, organic, urban

## Ideas to explore

A contrast can be seen in the exhibition between sculptors who draw upon the natural world for ideas, and those who take their inspiration from more urban and industrial environments. Some artists play with the contrasts between these within single works.

Throughout his career, the artist **David Nash** has made nature central to his work, creating art works from a variety of natural materials. In *Coal Stove* (1982) he uses coal, an unusual natural material for sculpture. Nash often works outside, planting trees and altering the landscape to create living art works, some transient and some requiring years to mature. He is perhaps best known for his large-scale pieces, roughly carved from wood.

**David Nash**  
*Pods in Trough*, 1975  
Wood  
56 x 46 x 121cm  
Arts Council Collection  
(not in exhibition)



The sculpture *Territorial* (1986) by **Veronica Ryan** demonstrates her concern during the mid-eighties with the theme of fruition and decay. The organic forms in her works are suggestive, though not descriptive, of seeds, pods and fruits. **Peter Randall-Page** has always found inspiration in natural forms, particularly in the mathematical patterns and series that appear in nature. His deceptively simple-looking sculptures are large-scale investigations into the microscopic details of natural organisms. He has returned to direct carving of stone, chalk and marble throughout his career, rarely sketching directly from nature, but from memory; creating forms that are suggestive, rather than depictive of snails, pinecones, bones, fossils, pods, and particularly seeds and fruit. These themes can be seen in his piece *Gastropod's Dream* (1985). In *Snail from the Necropolis of Hope* (1983), **Edward Allington** works with the variety inherent in nature. The gold snail shell in this work is at odds with the mass of flies that exude from it, referencing the beauty and ugliness that nature can present.

**Anish Kapoor** is also known for his interest in forms that suggest organic objects. *The Chant of Blue* (1983) comprises four objects that could resemble giant seed pods or fruits, yet here they are coated in a blue pigment which challenges any pretence at edibility, and which creates an unsettling contrast between the natural and artificial.

Other artists who have explored the juxtapositioning of natural and unnatural elements include **Richard Deacon**, who created *The Eye Has It* (1984) by using industrial, rough materials to create two forms that are nonetheless organic in appearance and **Kate Blacker** who made use of corrugated iron to create her landscape piece *Mont Ste. Victoire* (1982).

*Head Looking Up* (1980) by **Eduardo Paolozzi** also plays with the contrast between organic and geometrical forms, as the work comprises a smoother, moulded lower part with a more complex, cut upper section. **Paolozzi** was known for his observations of shapes and forms from the modern, industrial world, including in his intricate prints, a number of which are owned by the Arts Council Collection.

**Eduardo Paolozzi (1924 – 2005)**  
*the Four*, 1975  
Woodcut  
Edition 2/20  
40.1 x 39.5cm  
Arts Council Collection  
(not in exhibition)



An interest in nature is also represented in the exhibition by those artists who were interested in the act of making as an unpredictable, organic process. **Barry Flanagan**, for example was interested in how a sculpture could emerge organically as it was being carved. His work '*if marble smell of spring* -' (1978) was a direct challenge to traditions in sculpture that were dominated by constructivist approaches. (Constructivism was a movement in art that began in Russia in the early twentieth century, which rejected individual expression in art and promoted more mass-produced shapes and forms.) **Phyllida Barlow** also deployed a similar approach to produce *Host I* (1986-9), allowing a form to emerge through the process of wrapping.

## ***Project ideas***

*Pupils could be invited to sort or group the sculptures in the exhibition according to whether they appear to take inspiration from natural or industrial starting points. They could discuss or write about their preferences. They could find other examples in the museum or gallery.*

*Investigating sculptors who work with natural materials, pupils could be invited to collect a range of organic materials and experiment with ways of using these to create sculptures.*

*Inspired by the work of **Peter Randall-Page** and **Eduardo Paolozzi**, pupils could investigate the contrasts between patterns and motifs from natural forms and those taken from urban environments, machines and vehicles. Using drawing, they could explore how one pattern could metamorphose into another. Pupils could make sculptures using these patterns to contrast the organic and the mechanical; either within two different sculptures or integrated into one piece. By cutting, folding and joining pieces of card, pupils could experiment with making sculptural forms that use either natural or industrial shapes and forms.*

# The human form

**Key themes:** absence, body, containment, face, head, human, performance, physical, presence, space

## Ideas to explore

The human form has been of enduring interest to sculptors across times and cultures and the exhibition illustrates how artists at the time were exploring this theme using a wide variety of materials, processes and conceptual starting points. As well as some directly figurative interpretations, the body is also evoked through objects that suggest human activity or recall some aspect of physicality. Inherent in some of the works is a sense of the imprint left by the maker on the work in the process of working, shaping and marking materials. Other works suggest that some kind of performance has taken place, creating a sense of absence, or what is left behind.

**John Davies** is an artist who has always made work concerned with the human form, as can be seen in his ethereal piece *Head of P D* (1976-80). His work is concerned with the body and how we inhabit space. He says '*Often I start with something observed about a person or situation. I am trying to recapture the sense of a particular moment ... I strive to make the figures display the qualities of human beings rather than those of sculpture.*'

**John Davies**  
*Figure with Slats*, 1973-5  
Fibreglass, polyester, cloth and emulsion  
185 x 94 x 33cm  
Arts Council Collection  
(not in exhibition)



**Gareth Fisher** takes a directly figurative approach to the human head in his piece *Sprouting Head* (1983). Eyes shut; the rich colours and surface decoration are suggestive of something musical or creative emanating from an interior world of the imagination.

**Glynn Williams** has consistently worked with the human form as the starting point for his sculptures. In his piece *Gateway of Hands* (1984/1991) he explores the gestural and expressive qualities of hands. In contrast to Williams' realistic modelling, **Eduardo Paolozzi** merely nods at the form of a human head in his piece *Head Looking Up* (1980).

In **Antony Gormley's** piece *Untitled (Diving Figure)* (1983) the human figure carries a sense of latent energy, of a performance poised, permanently 'about to happen'. This contrasts with **Helen Chadwick's** *Ego Geometria Sum VIII: The Horse age 11* (1982-1983)

in which the positioning of hand prints on the surface bears the ghost of a performance long finished. **John Cobb's** piece *Head Case IV* (1978) also works with the notion of absence. His wooden construction, which is ambiguous in its purpose and open to interpretation, nonetheless appears to offer a space that would accurately contain a human head. The work has a helmet-like quality which could be read as protective or punitive. The title '*Head Case*' carries various associations; both physical and psychological; and not always positive.

There are other pieces in which human physicality is very present. The actions of human hands are made explicit in **Phyllida Barlow's** piece *Host I* (1986-89) and *Punjab* (1979) by **John Gibbons**, where in each case the finished piece bears testimony to the very physical processes of wrapping, manipulating and folding. **Veronica Ryan's** piece *Territorial* (1986) also refers to the human body, both in its organic contours and its size, which is based on the reach of her outstretched arms, referring to notions of personal space and boundaries.

In his work *Pelouche 2* (1986) **Eric Bainbridge** works with how the human face has been deconstructed in the world of modern art. References to modern art include the central expansive hole at the centre of the work and an almost surrealist or cubist breaking down of form, heightened by the optical disturbance of the animal print.

Finally **John Luc Vilmouth** plays with our capacity to recognise faces in the simplest of forms in his work *Five Heads* (1981). Here, he deploys the simplest of interventions to transform five household objects into mask-like faces.

## **Project ideas**

*Pupils could identify which sculptures in the exhibition they think take inspiration from the human form. They could sort these on a spectrum from realism to abstraction, discussing how the artists in question have distorted or played with their starting point.*

*Inspired by **Glynn Williams'** work, pupils could explore drawing and modelling hands, in gestures that communicate particular emotions or messages.*

*Inspired by the work of **Jean-Luc Vilmouth**, pupils could be asked to transform an everyday object into a face. Alternatively, they could look for examples in the environment around them of objects in which faces could be identified. They could photograph these.*

*Inspired by **Eric Bainbridge's** work, pupils could explore how they could take the basic elements of the human face and rework these into an abstract design. Using junk modelling and Mod roc for example, they could make abstract pieces that still evoke qualities of the human face or body. They could take inspiration from the kind of artists that Bainbridge references in his work – Barbara Hepworth for example.*

*Inspired by **John Cobb's** work, pupils could explore the idea of negative spaces – the shapes that appear around and in between objects, in this case the human form. They could draw around themselves and work on the space around, rather than within, their figure.*