

THE CONDITION OF SCULPTURE

A selection of recent sculpture by younger
British and foreign artists

Preface

The decision to invite William Tucker to form this exhibition of contemporary sculpture has some history behind it. He had previously proposed what he described as an 'exhibition/congress/convention', to bring to London from Europe and America the best modern sculptors and representative examples of their work. Limitations of time and money made this ambitious scheme unrealizable but the exhibition idea survived and discussion brought into focus the perennial problem of selection.

Various means of dispersing responsibility for selection were considered, but in the end we opted for personal and, in a positive sense, opinionated selection made by a professional sculptor, and we thank Mr. Tucker warmly for the effort and attention he has given to it. The introduction that follows sets out clearly the principles on which he based his choice of work. We have encouraged him to hold fast to the instincts and considerations that have guided his judgement, and also to his underlying desire to assert the continuing vitality of sculpture itself as distinct from the various modes – land art, performance art, conceptual art, etc. – often seen as extensions of it.

Time, money and very particularly space, have prescribed his freedom. Otherwise the exhibition embodies Mr. Tucker's intentions exactly: no one declined the invitation and no one was struck off the list for reasons, say, of distance. It was the selector's decision to exclude older sculptors. This was partly because of greater public familiarity with their work but principally to put the emphasis not on sculptors, even 'important' sculptors, but on the work itself.

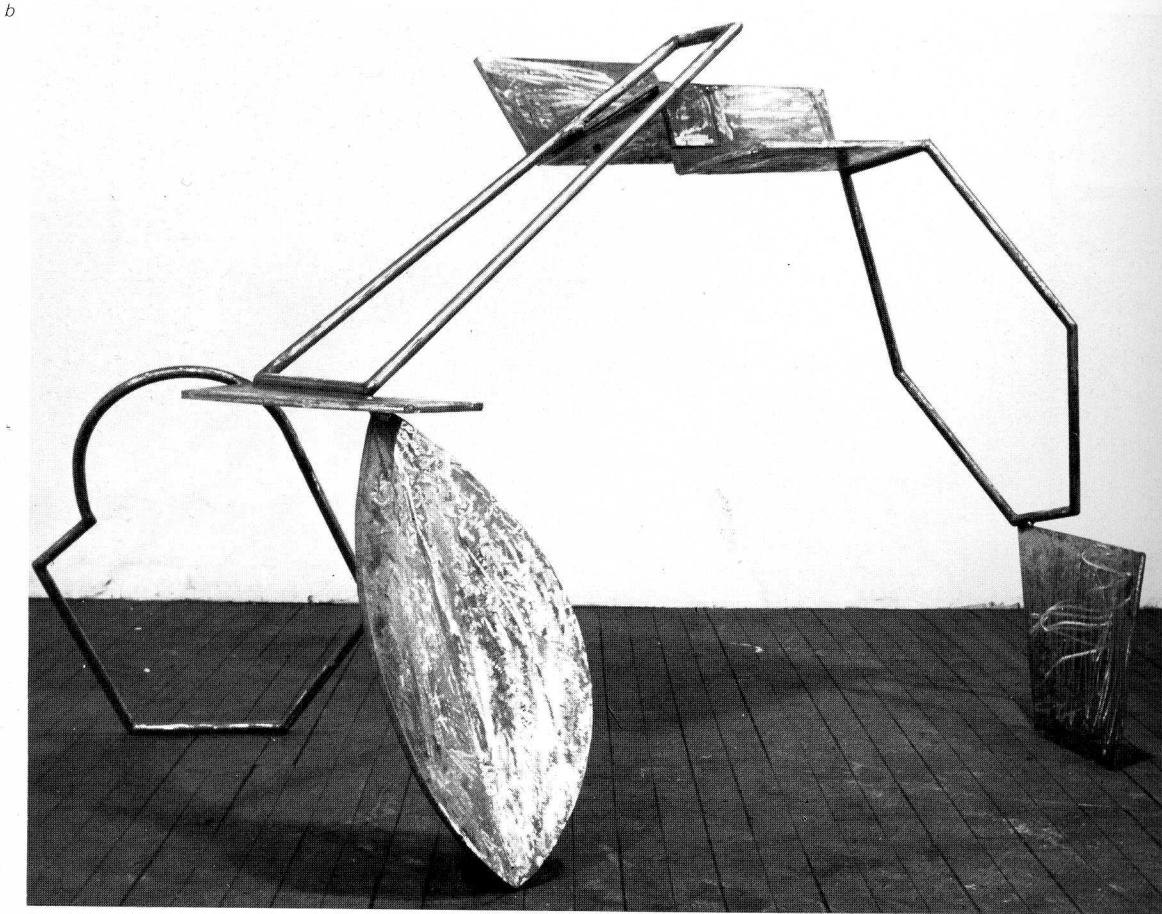
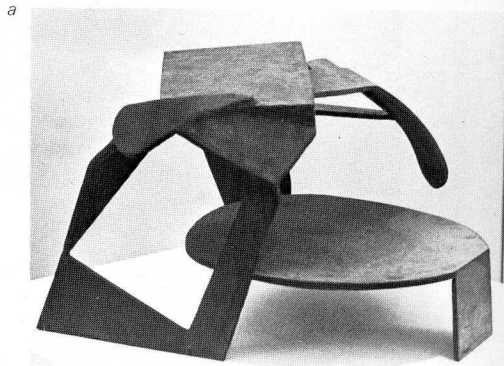
An exhibition representing a point of view is easily attacked by those who do not share it and this one no doubt will be. This would only matter if it kept away people who would otherwise be interested in it. We respect William Tucker's views, if they are partisan, their partiality is founded on serious reflection about the nature and history of sculpture evident both in his own work and in his writing. Above all, we believe that, when the cluster of activities we call art is expanding at a dizzying rate, a re-examination and public testing of principles is essential.

We should like to thank the many artists and other lenders who have contributed to this exhibition. We are also indebted to the many people, here and abroad, who drew our attention to sculptors to be considered for selection and supplied us with information where we needed it.

Robin Campbell
Director of Art

Joanna Drew
Director of Exhibitions

■ **Mix and Mingle** 1973
Steel · 91m × 89m × 56m
Lent by the Chase Manhattan Bank
Art Collection



Air 1975 Painted steel 1·52m × 1·67m × 2·44m Owned by the artist

Peter Reginato Born in 1945, Dallas, Texas



Hannibal 1972 Steel 3.35m x 2.44m x .96m Collection of Storm King Art Center

Mix and Mingle 1973
Steel .91m x .89m x .56m
Lent by the Chase Manhattan Bank Art Collection