

A ONE

Anthony Caro, Phillip King, Richard Long, Hamish Fulton

DAY WALK

Nicholas Pope, Barry Flanagan, Tony Cragg, Bill Woodrow

INTRODUCTION

SAINT MARTIN'S SCHOOL OF ART

In the vibrant London of the nineteen sixties, the trend-setting Saint Martin's School of Art is a breeding ground for young talent, innovation and experimentation in art. The sculpture department in particular is both renowned and notorious for its unorthodox approach to sculptural art. Anthony Caro (1924 - 2013) ranks as one of the most influential teachers and gathers a large group of artists around him, one of whom is Phillip King (1924). Initially assistants to the important sculptor Henry Moore (1898 - 1986), Caro and King go their own way in the nineteen sixties. They leave the figuration and symbolism of traditional sculpture behind them and begin making abstract sculptures, which mainly deal with colour, form and the relationship to space. Moreover, they choose to work with unconventional materials, such as steel, fibreglass, plastic and wood.

A NEW GENERATION

The students taught by Caro and King, in turn, react against the formalism of their teachers. This new generation of artists places more emphasis on the concept, the process and the surroundings. Richard Long (1945) and Hamish Fulton (1946) turn their back on the city and take their long hikes through nature as the starting point for their work. Barry Flanagan (1941 - 2009) becomes fascinated by old crafts and simple materials. Their fellow student Bill Woodrow (1948) starts making work with the everyday objects he finds in the streets of London.

LONDON AND BEYOND

This energy of innovation is not confined to Saint Martin's School of Art, but reaches across London and far beyond. Consequently, Tony Cragg (1949), who attends the Royal College of Art, also becomes interested in found materials

and focuses on the subjective associations they evoke. Nicholas Pope (1949), who continues to live in the English countryside, comes into contact with Barry Flanagan and similarly takes his inspiration from the purity of the material and the traditional working thereof.

A ONE DAY WALK

The exhibition A One Day Walk displays the work of two exceptional generations of British artists that have a strong influence on the development of art in the nineteen sixties and seventies. The exhibition is compiled from the collection presented by Art & Project / Depot VBVR and the collection of the Kröller-Müller Museum.



Steel, paint, 300 x 490 x 271 cm, KM 128.325

ANTHONY CARO

Pompadour 1963

In 1968, Pompadour was placed in the museum's sculpture garden, in an open field against a rhododendron hedge. At that time it was a hotly-discussed experience for which the public visited Otterlo. The title Pompadour derives from the trade name of the paint used: pompadour pink. In this way, Caro emphasizes that in addition to the material – steel sheets and U profiles – the colour also hails from the industrial sector and should not be seen as an artistic addition. With this 'industrial' work, Caro leaves traditional sculpture behind him at one fell swoop. Pompadour has not graced the sculpture garden for years. The materials are no match for the elements. It now stands here, in this rather cramped exhibition space. But Caro would not have minded at all, quite the reverse. He liked to see the work in a small space, so that people are forced to observe it from close by and above all to experience its spatial quality.



Bottles, wood, plastic, metal, 250 cm, KM 127.038

TONY CRAGG

Two Bottles 1982

A picture, an image or a form cannot be expressed with a thousand words, not even with a million. In addition, associated to our perception we have a huge vocabulary of responses even to the smallest and subtlest of things, which are in a sense erotic responses to the world we live in, and that is really what making sculpture and looking at sculpture is all about. Trying to understand the physical world and use it as a language is really a sign of loving respect for the material we exist in and are made from.

From Tony Cragg's notes for a lecture given at UCLA in 1990



TONY CRAGG

Untitled 1983

The generation of artists to which Tony Cragg belongs turns the world of sculptural art upside down in the nineteen sixties and seventies by radically rejecting traditional materials and techniques. From that moment on, a sculpture can be made from any material and in any form. Cragg's response to this: 'Due to the long relationship between man and such materials as earth, water, wood, stone and certain metals they evoke a rich variety of emotional responses and images. The experience of these materials alter, however, as they appear increasingly in synthetic, industrial forms. What does it mean to us on a conscious, or, perhaps more important, unconscious level to live amongst these and many other completely new materials?'

Steel, galvanized metal, wood, ceramics, cardboard, crayons, 205 x 114 x 107 cm, KM 112.282



BARRY FLANAGAN

Plant 3, 10, 11 and 15 1971

Plant 3 and Plants 10, 11 and 15 stand here as though they spontaneously sprung up out of the ground; hefty tubers with a tapering stalk growing from the last three. The Plants are the products of Barry Flanagan's interest in 'malleable' materials. Using a sewing machine, he sews fabric into specific shapes, fills these with sand or plaster and then observes how the combined materials assume their own form and find a 'natural' balance. For Flanagan, this process of creation, directed in part by the character of the materials, is an essential component of his work. Like all of Flanagan's sculptures, the Plants too are the result of precisely directed research, which to the outside world has the appearance of play and coincidence.

Burlap, sand, resin, gift from Art & Project / Depot VBVR, KM 133.351, 133.352, 133.353, 133.354



Earthenware, 6 x 10 cm, gift from Art & Project / Depot VBVR, KM 133.356

BARRY FLANAGAN

Coil pot 5 (150 grms) 1975

Barry Flanagan's Coil pots owe their name to what they are: long, handmoulded strings of clay, rolled up in a spiral to form a pot. The serial number and weight of each pot are an extra reference to the object itself, the process of creation and the materials. From the outset, Flanagan has steered well clear of 'official' sculptor's materials. He likes to turn to the artisan and his craftsmanship, out of a love for the pure handling of the materials. He acquaints himself with the mysteries of clay bole, gesso (a kind of plaster) and the accompanying medieval recipes, with these 'cheeky' coil pots as the result. They are typical of Flanagan's method. He consciously seeks a discrepancy, in this case between the traditional materials and techniques and the unorthodox, entirely personal way that he employs them.



BARRY FLANAGAN

May 2 1976

In May 2, Barry Flanagan examines the boundary between the two- and three-dimensional. He makes the work as flat as possible by tightly clasp the lengths of hessian together at the top, before allowing them to hang freely, with the fabric falling as it will. The different pieces of hessian have been coloured and combined into a balanced composition of colour and surfaces, as if it were a painting. This is further reinforced by the strip of wood at the top of the work, the string by which it hangs on the wall and the suggestive title May 2. But the freedom given to the material, the possibility to shrink or curl up as the fabric dictates, is what makes this work what it is: a snapshot of the ongoing research of a sculptor. Perhaps a snapshot of the results on 2 May 1976.



BARRY FLANAGAN

Shadow catcher 1977-1979

In his work, Barry Flanagan reflects on the natural properties of materials and on time-honoured principles of sculptural art, such as weight/balance, light/shadow, open/closed, three-dimensional/flat, and so on. His sculptures are serious, but also humorous and elegant and attest to a free way of thinking. Shadow catcher hangs on the wall and consists of just a few thin wooden beams and some strips of hessian sacking. The way that both materials are used is 'basic', in keeping with what they are naturally suitable for: wood for supporting and fabric (hessian) for hanging, to shut out or dim the light. With the poetic title Shadow catcher – Flanagan is a devotee of free poetry – the artist shares his research into the endless possibilities of light and shadow with the outside world.



Black and white photograph and text on cardboard, 104 x 124 cm, gift from Art & Project / Depot VBVR, KM 133.382

HAMISH FULTON

A One Day Walk 1974

Hamish Fulton goes for walks. Both short and long, ranging from A One Day Walk to A Complete Walking Journey of 1022 Miles in 47 Days. From England to Alaska. Always alone and always in a 'natural landscape'. The walks are preserved in the form of a photograph, usually in black-and-white, with the distance, the duration and the location of the route in printed text beneath it. This impersonal information is preceded by a short poetic description of that which is shown in the photograph and affected Fulton during his trip. This combination of factuality and personal experience conveys the essence of Fulton's artistic practice: the idea of a perfect harmony between humankind and nature. He sees his walks as a ritual, of which the photographs are a component. 'Being in nature, for me, is direct religion. The natural environment was not built by man and for this reason it is for me deeply mysterious and religious.'



PHILLIP KING

Span 1967

Precision is perhaps the best word to describe the work of Phillip King. He determines how the elements of this sculpture must be placed in relation to each other with pinpoint accuracy. Only then is the carefully considered tension created by which the work as a whole shapes the space in which it stands. The measurements of the elements themselves and their relation to the human body also contribute to this. With its specific dark blue, high-gloss colour, the play of light among the elements becomes an important component of the work and despite the massiveness of Span, King succeeds in focusing the attention mainly on light and the experience of space.

Steel, paint, 228 x 457 x 518 cm, KM 125.432



PHILLIP KING

Reel I 1968

The shapes of Reel I unfurl in the space like the sounds in a piece of music. Some are round, flowing and graceful, others suddenly sharp, angular and straight. With this interplay of lines, Phillip King creates a lively rhythm of movement. For this, the spaces between the shapes are also an important element in the sculpture. Furthermore, the confrontation between the powerful red and bright green increases the tension in the piece as a whole and creates an exceptionally dynamic work. Regardless of the angle from which this sculpture is viewed, new combinations of colour, shape and space constantly reveal themselves.

Steel, aluminium, glassfiber reinforced polyester resin, paint, 156 x 480 x 440 cm, KM 115.163



RICHARD LONG

Wood line 1979

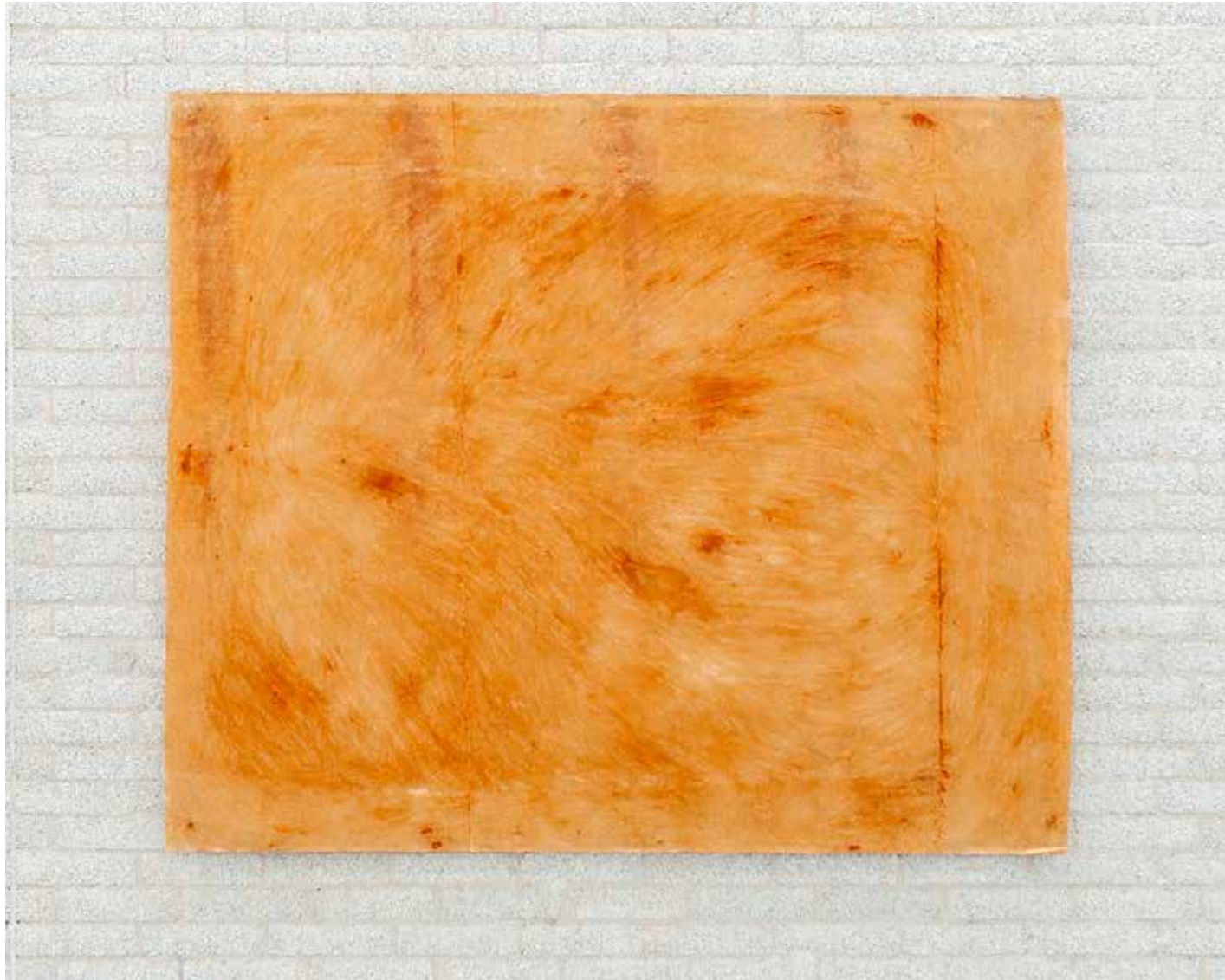
In 1967 Richard Long starts going on lengthy hiking trips through remote regions all over the world. He makes works in situ with the materials to hand. Using stones, branches, water from his flask or the ash from his campfire, he places lines, spirals, circles or crosses in the landscape. All these works soon disappear. Long documents them with photographs, maps and poetic descriptions of his travels. With their simple and transient character, they send a shockwave through the art world. Later he also starts making indoor works, for which he frequently collects material from near his home town of Bristol. In this work, fallen branches lie on the ground in a sharp rectangle. Here, the branches that were randomly spread by nature coincide with the obviously human hand behind their arrangement. Thereby, the work concisely expresses the relationship between humans and nature.

Wood, 980 x 280 cm, lent by Art & Project / Depot VBVR, KM 133.399

Left: Nicolas Pope, *Odd elms*, 1981, elm, 198 x 630 x 210 cm, KM 115.945

Middle: Barry Flanagan, *Dream of marble*, 1975, wood, hornton stone, 102 x 46 cm, KM 113.777

Right: Nicolas Pope, *Red two holes*, 1981, chalk on paper, 195 x 440 cm, KM 100.510



NICHOLAS POPE

Orange ball 1981

In his drawings, Nicholas Pope explores the arrangement of shapes and the suggestion of volumes on a flat surface. This yields shapes that can also be recognized in the sculptures that he makes by intensively working natural materials, such as wood and stone. Even though the shapes serve as points of departure for his three-dimensional work, Pope doesn't regard his drawings as sketches or studies. He sees them as autonomous works in which a shape emerges as a matter of course during the drawing process. So the varying direction of the coloured stripes in Orange ball bring a shape into being, which acquires a strong physical presence due to its large size.

Wax crayon, 195 x 231 cm, gift from Art & Project / Depot VBVR, KM 133.445



NICOLAS POPE

Apostle tree 1991

At the beginning of his career in the mid-nineteen seventies, Nicholas Pope creates large sculptures made of solid, intensively worked materials such as wood and stone. He is interested in the balance and arrangement of shapes and materials. In his abstract drawings in crayon and charcoal, he examines these themes on the flat surface. In the nineteen eighties, however, Pope contracts a serious illness and is unable to work for a long time. When he resumes his artistic practice in the early nineties he chooses to work with lighter materials, such as ceramic, aluminium and textiles. His sculptural vocabulary and the themes that he addresses also change drastically. As a consequence of his illness, religion has become important to him, although he always allows room for doubt and irony. Mary's font demonstrates his nimble approach to Biblical themes, using distinct forms and colours.



Earthenware, glazed, 122 x 116 cm, gift from Art & Project / Depot VBVR, KM 133.454

NICHOLAS POPE

Mary's font 1994

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Porcelain, metal, textile, polystyrene, aluminium foil, 300 x 600 cm, gift from Art & Project / Depot VBVR, KM 133.455

NICHOLAS POPE **The Ten Commandments** **in flowing light 1996-1997**

From the English countryside around Bentley (South Yorkshire), Nicholas Pope follows the new ideas about sculpture that develop at Saint Martin's School of Art in the mid-sixties. Operating from a self-selected position in the margins, he experiments with performance and conceptual art, but ultimately prefers the more craft-based experimental side of the profession, as is evident in the work of Barry Flanagan. He is fascinated by stone, by chiselling and stacking stone into an almost impossible balance. A serious illness in the nineteen eighties leads him to make different work, not as heavy in terms of the materials used and with a religious basis. Well-known Biblical themes, such as the Ten Commandments shown here, appear in fascinating pictorial sculptural shapes, unbound by any tradition. Through their materials, but especially their poetic, critical titles, Pope's works acquire an earthly, material existence: serious, humoristic with an occasional nod to the banal.



Vacuum cleaner, record player, 40 x 50 x 60 cm, gift from Art & Project / Depot VBVR, KM 133.589

BILL WOODROW

Untitled 1980

Fragments of music reverberate from the record player. Graceful violins, swinging trumpets and screeching guitars are drowned out by the piercing monotone hum of the vacuum cleaner: this still life by Bill Woodrow includes sound. It is one of his early works, from the period in which he starts combining found objects. The objects' characteristics and the associations related to their previous use constitute the starting point for the piece. The combination of two objects that initially appear entirely unrelated produces a remarkable disparity that stirs the imagination and evokes a familiar situation. With a simple gesture, Woodrow thus breathes new life into these old, broken appliances.



Tin, plastic, electricity cable, aluminium, 30 x 18 x 15 cm,
gift from Ida en Piet Sanders, Schiedam, KM 130.684

BILL WOODROW

The blue toaster 1982

In the early eighties, Bill Woodrow combs the streets of London collecting everything that others have discarded: a worn-out chair or cupboard, but also a damaged car door, a broken washing machine or a toaster. These found, everyday objects provide the point of departure for the sculptures he creates. Guided by the physical characteristics of the objects, he very skilfully cuts new shapes out of their material. Out of the old object, a new image emerges that enters into dialogue with its host. In this way, Woodrow creates a new, often slightly ironic sculptural vocabulary in which the original connotation of the appliance is transformed and rises again in a new context.



Olive oil tins, 3 parts (part 1: 126 x 133 x 38 cm, part 2: 143 x 135 cm, part 3: 7 x 18 cm), KM 144.649

BILL WOODROW

Albero e ucello 1983

Tree and bird 1983

Out of old olive oil cans, Bill Woodrow cut, stacked and moulded this cheerful yellow tree. He even has olives growing on the improvised branches. However, behind the comical appearance of this albero lies a serious message. The cans are empty shells, discarded after the olive oil is used up. Woodrow brings this waste to life and fashions it into an olive tree: the original source from which the oil was extracted. With this clever form of recycling, Woodrow criticizes the way that humankind treats its environment. The little dead bird at the foot of the tree is an important testimony to that and makes this a work just as fragile as it is powerful.

The logo for Kröller Müller, featuring the name in white text on a red square background with a white arrow pointing downwards.

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