



Phillip King *Pour* 1994 Bronze 28 x 34 x 14 cm

BRITISH SCULPTURE

Anthony Caro
Phillip King
Denis Mitchell
Eduardo Paolozzi
Michael Sandle
Brian Wall

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Private View Wednesday 6 April 6 - 8pm

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With British sculpture very much in the limelight as we near the end of the Royal Academy's controversially broad and inconclusive survey of the medium. Flowers will bring together the work of six key figures in post-War and Contemporary Art: The late Denis Mitchell, with his roots very much in St Ives and greatly influenced by Barbara Hepworth; Brian Wall who was one of Hepworth's assistants in the 1950s; Sir Anthony Caro widely acknowledged as a master of the medium and one of his students and erstwhile President of the Royal Academy, Phillip King; Royal Academician Michael Sandle's monumental, often memorial-themed sculpture and the public presence of Sir Eduardo Paolozzi, best known perhaps for the vast 'Newton' which sits outside the British Library.

Denis Mitchell

Mitchell's flowing structures and aspiring shapes, created in a slow and painstaking process, are timeless. These are highly personal creations, arising from a deeply considered and unhurried evolution. The sleek abstract single forms are inspired by his intimate knowledge of working in and on the Cornish landscape; his ideas came from 'the experiences of life'.

Brian Wall

Wall fully demonstrates how sculpture can define the space it occupies. Minimalism comes to him instinctively – clarity and economy prevail. There has always been a factual quality to his work, and that still applies today. Wall believes in a sculpture that is 'nothing more or nothing less than itself. A sculpture which cannot be read and does not say anything other than what it is.'

Anthony Caro

"My Table pieces are not models inhabiting a pretense world, but relate to a person like a cup or a jug. Since the edge is basic to the table all the Table pieces make use of this edge itself becomes an integral element of the piece."

Anthony Caro in Ian Barker, Anthony Caro, *Quest for the New Sculpture*, 2004, page 161

Phillip King

The arresting quality of his [King's] best work is how playfully it deals with the 'serious' formal concerns of sculpture – weight, mass, balance and poise. Like a kite on string, we feel that its apparently liberated choreography is held in check by gravities pull. His sculptures are always anchored to the ground they occupy, however animated they may be. For King this has been an essential condition of his sculpture for over fifty years. Perhaps his work remains so compelling because there is something deeply human about this condition of pulling at the roots of our earthbound nature – sometimes defiantly, sometimes respectfully, and sometimes playfully.

Barnaby Wright (On the occasion of A Survey through 50 years at Flowers January 2011)

Michael Sandle

Michael Sandle is widely recognised as one of the finest sculptors in the world and one of the few contemporary artists to tackle the most momentous subject of the twentieth century – war. Now in his sixties, he is most famed for the semi-architectural Malta Siege-Bell Memorial at Valletta, perhaps the finest of all World War II commemorations.

The Sculpture of Michael Sandle, John McEwen.

Eduardo Paolozzi

Paolozzi's obsession from this early period with metamorphosing the human figure reasserted itself later on in his career; by 1984 he had created a series of fragmented heads that blended geometry with nature. 'By using the Surrealist technique of the cut he is able to explore expression beyond physiognomy', Robin Spencer (long term acquaintance of Paolozzi)

For further information and images please contact James Ulph on 020 7439 7766 or email james@flowersgalleries.com

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