

Now That's What I Call Sculpture

The 1980s in Retrospect

Thu 19 Nov, 11am—4.30pm
Helen Martin Studio, Warwick Arts Centre



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On the occasion of the Arts Council Collection exhibition *Making It: Sculpture in Britain 1977-1986* this event brings together artists, curators and academics to discuss developments in British sculpture in the late 1970s and 80s. Chaired by Jon Wood (Henry Moore Institute), Lewis Biggs (Folkestone Triennial), Brandon Taylor (Ruskin School of Art) and Mel Gooding (independent), speakers include Fran Lloyd (Kingston University), Antony Hudek (Objectif Exhibitions, Antwerp) and Ian Hunt (Goldsmiths, University of London) with a gallery discussion involving exhibiting artists, including Margaret Organ and Bill Woodrow, moderated by Natalie Rudd (Arts Council Collection) and Fiona Venables (Mead Gallery).

Programme

10.30	Registration and coffee (National Grid Room)
11.00	Jon Wood: Welcome and introductions
11.15	Ian Hunt and Mel Gooding (chair): <i>Reticence and Resistance in New British Sculpture</i> followed by a discussion
12.15	Antony Hudek and Brandon Taylor (chair): <i>Movement and Politics</i> followed by a discussion
13.15	LUNCH
14.00	Fran Lloyd and Lewis Biggs (chair): <i>Revisiting the 1981 Exhibition 'British Sculpture in the Twentieth Century'</i> followed by a discussion
15:00	Exhibition Tour led by Natalie Rudd and Fiona Venables with the artists, Bill Woodrow and Margaret Organ
16:00	Tea /informal discussion
16.30	CLOSE

About the Contributors

Lewis Biggs

Lewis Biggs is a freelance curator, writer and cultural consultant. He is currently curator of the Folkestone Triennial and was previously Chief Executive and Artistic Director of Liverpool Biennial (2000-2011) and Director of Tate Liverpool (1990-2000). He is also a Visiting Professor in Contemporary Art at Liverpool John Moores, Professor of Public Art at Shanghai University, Academy of Art and Design, and Chair of the Institute for Public Art.

Mel Gooding

Mel Gooding is an art critic, writer and exhibition organiser. He has written many catalogue texts and has contributed extensively to the art press, and to magazines and newspapers. His monographs on artists include Bruce McLean (1990), Patrick Heron (1994) and John Hoyland (2006). Other books include *Public: Art; Space* (1998); *Abstract Art (Movements in Modern Art series)*(2001); and *Song of the Earth: European Artists in the Landscape* (2002).

Antony Hudek

Antony Hudek is director of Objectif Exhibitions, Antwerp. Previously, he was curator and deputy director of Raven Row, London, and before that research curator at Tate Liverpool and senior lecturer at Liverpool John Moores University, where he founded and convened the Exhibition Research Centre. Hudek is the co-founding director of Occasional Papers, an independent publisher of books on art and design.

Ian Hunt

Ian Hunt teaches Critical Studies in the Department of Art at Goldsmiths, University of London. He has worked as an art critic and editor since the early 1990s, and is also the author of a book of poems, *Green Light* (Barque Press). His long and as yet unpublished essay on New British Sculpture is called *Beings and Somethings*.

Fran Lloyd

Fran Lloyd is Professor of Art History, Director of the Visual & Material Culture Research Centre and Director for Postgraduate Researchers in the Faculty of Art at Kingston University. Her PhD thesis, *The Emergence of New British Sculpture, 1979-1982*, focused on the cultural and economic conditions that facilitated the construction of the national grouping of artists, trained in British art schools in the 1970s, who entered an international arena in the early 1980s.

Margaret Organ

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. The artist's work was represented, alongside that of Shelagh Cluett and Alison Wilding, in the 1980 exhibition, *Eight Artists: Women at Acme Gallery*, London. Her 1978 sculpture *Loop*, now in *Making It*, was included in *The New Contemporaries* exhibition in 1979 at The Mall, London.

Natalie Rudd

Natalie Rudd is Senior Curator of the Arts Council Collection and the co-curator of *Making It*. She has curated many exhibitions using collections of modern and contemporary British art as a starting point, both in her current role at the Collection and formerly as a curator at Tate Liverpool. Publications include a monograph on the artist, Peter Blake (Tate Publishing, 2003).

Brandon Taylor

Brandon Taylor is Emeritus Professor of History of Art at the University of Southampton, and currently Visiting Tutor in History and Theory of Art at the Ruskin School of Art, University of Oxford. His most recent books are *After Constructivism* (Yale University Press 2014) and *St Ives and British Modernism* (Pallant House Gallery Chichester 2015).

Fiona Venables

Fiona Venables has worked as a curator of contemporary art for over 20 years and has been Deputy Curator at the Mead Gallery since 2012. Previously, she worked in the north west of England at galleries including Tullie House Museum & Art Gallery in Carlisle; Huddersfield Art Gallery and Manchester Art Gallery. Currently, she is working with the artist, Gerard Byrne, on a new commission for presentation at the Mead Gallery in January 2016.

Jon Wood

Jon Wood is Research Curator at the Henry Moore Institute in Leeds. He is also co-editor of the *Sculpture Journal*. Recent publications include *Modern Sculpture Reader* (with Potts and Hulks) (HMI 2007, and Getty 2012), *The Sculpture of Bill Woodrow* (with Julia Kelly) (Lund Humphries, 2013), a new edition of H.S. Ede's *Savage Messiah* (with Barassi and Silber) (2011) and *Articulate Objects: Voice, Sculpture, and Performance* (with Satz) (2009). Recent exhibition catalogues include *1913: The Shape of Time* (2012-13), *United Enemies: The Problem of Sculpture in Britain in the 1960s and 1970s* (2011-12), *Nice Style: The World's First Pose Band* (2011) and *Carl Plackman: Sculpture, Drawing, Writing* (2007).

Bill Woodrow

Bill Woodrow was born in Oxfordshire and studied fine art at Winchester, Saint Martins and Chelsea Schools of Art in London. He now lives in Hampshire. The artist's first major solo exhibition was at the Whitechapel Art Gallery in 1972 and he was a finalist for the Turner Prize in 1986. Two works by the artist: *Bean Can with Spectacles* (1981) and *Tattoo* (1983) are presented in *Making It*.

