



DRIFT 1962, CONCRETE AND WOOD, 152 X 117 X 38 CM

# PHILLIP KING

## A SURVEY THROUGH 50 YEARS

21 JANUARY - 19 FEBRUARY 2011

PRIVATE VIEW THURSDAY 20 JANUARY 6 - 8PM

FLOWERS

82 Kingsland Road  
London E2 8DP

"I want people to stand aghast for a second and hope they'll do it again and again with my best work." (Phillip King, 1962)

Sculpture by Phillip King, from the 1960s to the present day, will be on show at Flowers Kingsland Road gallery from 21 January 2011.

One of the most innovative and highly regarded sculptors working in Britain today, King first came to prominence in the early '60s with works such as Ghengis Khan (1963), which will be a prominent feature of the concurrent Modern British Sculpture show at the Royal Academy of Arts (22 January – 7 April 2011).

"A Survey" will feature plasters and bronzes from the '60s and '70s, as well as new work made for the gallery space and some more recent wall and floor pieces from the last five years.

In the '60s, King declared that sculpture was in the shadow of Abstract Expressionist painting and had to work to catch up. His own contribution was to experiment boldly with colour and materials, as well as geometry, balance and form. In works such as *Drift* (1962), made from painted cement and wood, we see elemental shapes pushed in new directions. King recalls Caro saying that the very first "sculptural act" might have been the lifting of a stone from the horizontal to the vertical. In *Drift* he tests another primitive sculptural act, by leaning one thing against another.

King's now trademark vivid juxtapositions of colour partly derive from his youth spent in the strong North African light: he was born in Tunis. In recent years, he has brought his vibrant palette to bear on a set of works that draw on the functionality of furniture and architecture, yet continue his discussion about art, and particularly sculpture, as being largely defined by its uselessness. For the exhibition at Flowers, he is making a site-specific work that combines wall mounted and freestanding pieces. The result is a sculptural 'environment' that sits somewhere between a room set, or architecture and an installation. Despite the monumental scale of such works, they are not imposing or threatening. We peer into Mirror Box, a floor based piece, whose sharp geometries are offset by a curved edge of aluminum. We want to sit on the petal-like forms of Emergence, or step through the hoops of Darwin. Thus King continues to push the definition of sculpture into new realms, inviting us to explore and interact with him.

### PRESS INFORMATION

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### VISITOR INFORMATION

Open: Tuesday to Saturday, 10am to 6pm

### Biographical Note

Born 1934 in Tunis, Phillip King is an artist of international standing. He represented Britain at the XXXIV Venice Biennale in 1968, and in 1998 was the first British artist since Henry Moore to be honoured with an exhibition at the Forte di Belvedere in Florence. Solo exhibitions include The Whitechapel Art Gallery (1967) and a retrospective at The Hayward Gallery (1981). King was Professor of Sculpture at the Royal College of Art (1980-90) and at the Royal Academy Schools (1990-99). He was elected President of the Royal Academy of Arts (1999-2004) and awarded the CBE in 1974.

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