

Barry Flanagan

Barry Flanagan (1941-2009) born Prestatyn, North Wales, died in Ibiza. He studied architecture at Birmingham College of Art and Crafts and after spells at different colleges was accepted on the Vocational Diploma in Sculpture at St. Martin's School of Art in London in 1964. Flanagan graduated in 1966 and taught at St. Martin's School of Art and the Central School of Arts and Crafts, between 1967 and 1971. In 1991 was elected to the Royal Academy and he received the OBE.

From the outset Flanagan's work has been perceived as radical and independent. He revolutionised sculptural material when in 1965, while still a student, he showed the soft sculpture *aaing j gni aa*, 1965 at Better Books, Charing Cross Road (bought by the Tate Gallery in 1969) works such as this and *4 casb 2 '67*, 1967 changed ideas about the language of sculpture forever. Flanagan was interested in pataphysics, Alfred Jarry's 'science of imaginary solutions' and this ethos is evident in the playfulness of his approach, which allows materials to find their own sculptural form, whether sand, or rope, stone, sheet metal, cloth, clay or bronze. He was included in the exhibition, *Between Poetry and Painting* at the ICA also in 1965 when he contributed a finger poem, this was one of many examples of concrete poetry in the exhibition. His first solo exhibition was held at the Rowan Gallery, London in 1966. Thereafter he exhibited in numerous solo and group exhibitions, in Britain and abroad, including the seminal *When Attitudes Become Form*, Bern, Op Losse Schroeven, Amsterdam both in 1969 and *Information* New York in 1970. His first solo exhibition at Waddington Galleries, London was held in 1980.

Flanagan is perhaps best known for his dynamic, often monumental, bronze hares, which spring into life and were first exhibited in the early eighties. Flanagan fuses the everyday, the imaginary and fantastical to mould clay into animal forms, hares, elephants, dogs and horses - the horse is an archetype of classical sculpture. When asked about the use of the hare motif Barry would describe the magical experience of seeing a hare running on the Sussex Downs. This event prompted the first *Leaping Hare* sculpture which he conceived in 1979. For the Egyptians the hare represented life. In Chinese mythology the hare is the sole inhabitant of the moon and the symbol of immortality. This mercurial image of the hare has come to stand as surrogate for human existence and our relations to the animal world.

His return to bronze with the hare - he had previously cast work in the foundry at Central School of Art with Henry Abercrombie in 1969 - was part of his exploration into different media, from the sand, rope and cloth pieces, which focused on composition and challenged previous ideas of what sculpture might constitute, to the ceramics, stone, marble and sheet metal sculptures of the seventies. Many of his works have humorous titles for example *A Nose in Repose* 1977/78, which is in Tate Gallery's collection. He was involved in happenings and dematerialised practices and collaborated with Yoko Ono in 1966 and later in 1980 with the Marjorie Strider dance company. Like his contemporaries from St. Martin's School of Art, Richard Long, Gilbert & George and Bruce McLean, Flanagan experimented with film. He was included in *Land Art*, Gerry Schum's Video Gallery exhibition with the film, *A hole in the Sea* 1969.

The exhibition *The horses of San Marco* at the Royal Academy of Arts, London, in 1979 made a deep impression on Flanagan. Henry Abercrombie described the exhibition's impact on Flanagan's thinking

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and approach to sculpture, where the sheer tactile physicality of the ancient modeled horses created an aura and majesty. It was the ancientness of the sculptures that demonstrated man's relation with the animal as much as the desire and means to represent it. The varied patinas and gilding also provided substantial material to investigate the properties of bronze and the catalogue included essays on ancient casting methods, gilding in the Greek and Roman eras and an investigation of the foundry techniques used to cast the horses of San Marco as well as analyses of the best ways to preserve the horses. The bronze sculptures of horses each have a distinctly different character for instance the beautiful majestic and powerful Horse, 1983 at Jesus College, Cambridge to the gentle diffidence of Field Day, 1986, also known as the Korus Horse in San Eulalia, Ibiza and the mysterious, mythological qualities of the Unicorn and Oak Tree, 1991.

Flanagan represented Britain at the Venice Biennale in 1982. A major retrospective of his work was held at the Fundacion 'La Caixa' Madrid in 1993, touring to the Musée des Beaux-Arts, Nantes in 1994. Flanagan's bronze hares have also been exhibited in many outdoor spaces, most notably on Park Avenue in New York in 1995-6 and at Grant Park, Chicago in 1996. In 1999, he had a solo exhibition at Galerie Xavier Hufkens in Brussels followed by an exhibition at Tate, Liverpool (2000). In 2002, a major exhibition of his work was shown at the Kunsthalle Recklinghausen, Germany, and toured to the Musée d'Art Moderne et d'Art Contemporain, Nice. In 2006, the Irish Museum of Modern Art in Dublin held a major retrospective of his work, in association with Dublin City Art Gallery The Hugh Lane, which included ten large-scale bronzes installed along O'Connell Street and in Parnell Square. His work is held in public collections worldwide including MoMA New York, Tokyo Metropolitan Art Museum, Centre Georges Pompidou in Paris and Tate in London. In 2011 Tate presented Barry Flanagan Early Works 1965-1982.

Exhibitions

Solo show

2019

Solutions imaginaires, Galerie Lelong & Co., Paris, France

2018

The Hare is Metaphor, Paul Kasmin Gallery, New York City, United States

2017

Petits bronzes, Galerie Lelong & Co., Paris, France

2013

Flying Nessies, Galerie Lelong, Paris, France

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- 2012
Early Works 1965-1982, Tate Britain, London, United Kingdom
Beyond Limits, Chatsworth House, Bakewell, United Kingdom
- 2011
Horses & Company, Galerie Lelong, Paris, France
- 2010
Oeuvres sur papier, Galerie Lelong, Paris, France
Works 1966 - 2008, Waddington Custot Galleries, London, United Kingdom
Homage á Barry Flanagan, Centre d'art contemporain - Ateliers de l'imprimé, Châtelleraut, France
- 2009
Hare Coursed, NewArtCentre, Salisbury, United Kingdom
- 2006
Barry Flanagan, Irish Museum of Modern Art (IMMA), Dublin, Ireland
- 2005
Barry Flanagan, SMAK, Ghent, Belgium
Barry Flanagan, Stedelijk Museum Amsterdam, Amsterdam, Netherlands
- 2004
Barry Flanagan, Galerie Lelong, Paris, France
- 2003
Sculpture et dessin, Musée d'Art Moderne et Contemporain Nice (MAMAC), Nice, France
- 2002
Sculpture and drawing, Kunstaussstellung der Ruhrfestspiele, Recklinghausen, Germany
- 2001
Seeing Round Corners, Waddington Custot Galleries, London, United Kingdom
- 2000
Barry Flanagan, Tate Liverpool, Liverpool, United Kingdom
- 1998
Barry Flanagan: Sculptures and Ceramics, von Bartha Collection, Basel, Switzerland
Barry Flanagan, Waddington Custot Galleries, London, United Kingdom

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- 1997
Barry Flanagan in two dimensions. Drawings and Etchings, Centre d'Art Tecla Sala, L'Hospitalet, Spain
- 1996
Barry Flanagan: Estampes, Musée des Beaux-Arts de Caen, Caen, France
- 1995
Barry Flanagan, RHA Gallery - Royal Hibernian Academy, Dublin, Ireland
Barry Flanagan, University of Iowa Museum of Art, Iowa, United States
- 1994
Works 1966 to 1992, Musée des Beaux-Arts de Nantes, Nantes, France
- 1992
The Names of the Hare: Large bronzes by Barry Flanagan: 1983-1990, Yorkshire Sculpture Park (YSP), Wakefield, United Kingdom
- 1991
Barry Flanagan, Fuji Television Gallery, Tokyo, Japan
- 1990
Barry Flanagan, Waddington Custot Galleries, London, United Kingdom
- 1988
A Visual Invitation: Sculpture 1967-1987, Museum of Contemporary Art Zagreb (MSU), Zagreb, Croatia
A Visual Invitation: Sculpture 1967-1987, Moderna galerija Ljubljana, Ljubljana, Slovenia
- 1987
A Visual Invitation: Sculpture 1967-1987, Museum of Contemporary Art Belgrade (MoCAB), Belgrade, Serbia
- 1986
Barry Flanagan: prints 1970-1983, Tate Britain, London, United Kingdom
- 1985
Barry Flanagan, Waddington Custot Galleries, London, United Kingdom
- 1983
Barry Flanagan, Whitechapel Art Gallery, London, United Kingdom
Sculptures, Centre Pompidou, Paris, France
- 1982
Sculpture, Museen Haus Lange / Haus Esters, Krefeld, Germany

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- 1981
Barry Flanagan: Sculptures in bronze 1980-1981, Waddington Custot Galleries, London, United Kingdom
- 1980
Sculptures in stone 1973-1979, Waddington Custot Galleries, London, United Kingdom
Barry Flanagan, New 57 Gallery, Edinburgh, United Kingdom
- 1979
Barry Flanagan - sculpture 1966 - 1976, Serpentine Gallery, London, United Kingdom
- 1977
Sculpture 1966 - 1976, Stedelijk Museum Amsterdam, Amsterdam, Netherlands
- 1976
Drawings, Ceramics, Etchings and Linocuts from the Loch Ness Series, Hester van Royen Gallery, London, United Kingdom
- 1974
Projects: Barry Flanagan, Museum of Modern Art (MoMA), New York City, United States
Drawing 1966 -1974, Modern Art Oxford, Oxford, United Kingdom
Somethings Etruscan, Rowan Gallery, London, United Kingdom
- 1969
Object sculptures, Museen Haus Lange / Haus Esters, Krefeld, Germany
New Work, Fischbach Gallery, New York City, United States
- Group show
- 2019
Negativer Raum, ZKM | Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
- 2018
The most real thing : contemporary textiles and sculpture, New Art Centre, Salisbury, United Kingdom
- 2016
Conceptual Art in Britain 1964–1979, Tate Britain, London, United Kingdom
- 2013
When Attitudes Become Form: Bern 1969 / Venezia 2013, Fondazione Prada, Venice, Italy
- 2009
British Council Collection: The Third Dimension, Whitechapel Art Gallery, London, United Kingdom

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Visages, Galerie de France, Paris, France

2006

BIG BANG, Centre Pompidou, Paris, France

2003

Sculpture, Carré d'art - Musée d'art contemporain de Nîmes, Nîmes, France

2002

Almost Warm and Fuzzy: Childhood and Contemporary Art, Museum of Contemporary Art Cleveland (MOCA), Cleveland, United States

1997

Surrealism and After: The Gabrielle Keiller Collection, Scottish National Gallery of Modern Art, Edinburgh, United Kingdom

1996

Féminin-masculin: Le sexe de l'art, Centre Pompidou, Paris, France

Op Losse Schroeven : Situaties en Cryptostructuren, Stedelijk Museum Amsterdam, Amsterdam, Netherlands

1995

Fondation Cartier: a Collection, Taipei Fine Arts Museum, Taipei, Taiwan

Here and Now: Twenty-five years of British Sculpture from 1970 to the present, Serpentine Gallery, London, United Kingdom

1989

Pictures for the Sky: Art Kites, The Museum of Modern Art, Gunma, Takasaki, Japan

Pictures for the Sky: Art Kites, The Nagoya City Art Museum, Nagoya, Japan

1988

A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, The National Gallery of Art, Washington, United States

Standing Sculpture, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy

Scultura - Carving from Carrara, Massa and Pietrasanta, Yorkshire Sculpture Park (YSP), Wakefield, United Kingdom

Britannica: Trente Ans de Sculpture, Musée d'art moderne André Malraux (MuMa), Le Havre, France

Pictures for the Sky: Art Kites, The Museum of Modern Art Shiga, Shiga, Japan

1987

British Art in the Twentieth Century: The Modern Movement, Royal Academy of Arts, London, United Kingdom

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A Quiet Revolution: British Sculpture Since 1965, Museum of Contemporary Art Chicago (MCA), Chicago, United States

Vessel, Serpentine Gallery, London, United Kingdom

1986

Entre el Objeto y la Imagen. Escultura Británica Contemporánea, Palacio de Velázquez, Madrid, Spain

1985

The British Art Show: Old Allegiances and New Directions 1979-1984, Royal Scottish Academy, Edinburgh, United Kingdom

Sculptural Alternatives: Aspects of Photography and Sculpture in Britain 1965 to 1982, Tate Britain, London, United Kingdom

Dialog, Moderna Museet, Stockholm, Sweden

1984

Creation - Modern Art And Nature, Scottish National Gallery of Modern Art, Edinburgh, United Kingdom

1983

Zeitgeist, Martin-Gropius-Bau, Berlin, Germany

L'Arte povera, l'art conceptuel et les mythologies individuelles en Europe, Musée d'art contemporain de Montréal, Montreal, Canada

New Art at the Tate Gallery, Tate Britain, London, United Kingdom

53-83: Three Decades of Artists from Inner London Art Schools, Royal Academy of Arts, London, United Kingdom

1982

British Sculpture in the Twentieth Century, Part II: Symbol and Imagination 1951-80, Whitechapel Art Gallery, London, United Kingdom

Art and the Sea, Institute of Contemporary Arts London (ICA), London, United Kingdom

1981

Sculpture for the Blind: An exhibition for the blind and partially sighted, Tate Britain, London, United Kingdom

1978

Critic's Choice, selected by John McEwen, Institute of Contemporary Arts London (ICA), London, United Kingdom

Made by Sculptors, Stedelijk Museum Amsterdam, Amsterdam, Netherlands

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1974

Sculpture Now: Dissolution or Redefinition?, Royal College of Art Galleries, London, United Kingdom

1972

City Sculpture Project, Institute of Contemporary Arts London (ICA), London, United Kingdom

1970

British Sculpture Out of the Sixties, Institute of Contemporary Arts London (ICA), London, United Kingdom

1969

When Attitudes become Form, Museen Haus Lange / Haus Esters, Krefeld, Germany

When Attitudes Become Form, Institute of Contemporary Arts London (ICA), London, United Kingdom

Biennial

1995

46th International Art Exhibition Venice Biennale / Biennale di Venezia, La Biennale di Venezia, Venice, Italy

1982

La Biennale di Venezia : Settore Arti Visive : 1982, La Biennale di Venezia, Venice, Italy
documenta 7, Documenta, Kassel, Germany

1975

IX BIENNALE DE PARIS, Biennale de Paris, Paris, France

1972

documenta 5, Documenta, Kassel, Germany

1970

10th Tokyo Biennale - Between Man and Matter, Tokyo International Biennial, Tokyo, Japan

Public Collection

Kunsthalle Weishaupt, Ulm, Germany

Essl Museum - Kunst der Gegenwart, Klosterneuburg, Austria

Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, Belgium

Museu de Arte Moderna Rio de Janeiro (MAM), Rio de Janeiro, Brazil

The Montreal Museum of Fine Arts, Montreal, Canada

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National Gallery of Canada - Musée des beaux-arts du Canada, Ottawa, Canada
Frederik Meijer Gardens & Sculpture Park, Grand Rapids, United States
AXA Gallery (former Equitable Gallery), New York City, United States
Museum of Modern Art (MoMA), New York City, United States
Nerman Museum of Contemporary Art, Overland Park, United States
Runnymede Sculpture Farm, Woodside, United States
FRAC des Pays de la Loire, Carquefou, France
Musée départemental d'Art ancien et contemporain d'Epinal, Epinal, France
Carré d'art - Musée d'art contemporain de Nîmes, Nîmes, France
Fondation Cartier pour l'art contemporain, Paris, France
Musée d'art moderne et contemporain de Saint-Étienne (MAMC), Saint-Etienne, France
Musée d'Art Moderne et Contemporain (MAMCS), Strasbourg, France
LaM - Lille Métropole musée d'art moderne, d'art contemporain et d'art brut, Villeneuve d'Ascq, France
Institut d'art contemporain Villeurbanne/Rhône-Alpes (IAC), Villeurbanne, France
Dublin City Gallery The Hugh Lane, Dublin, Ireland
Irish Museum of Modern Art (IMMA), Dublin, Ireland
Peggy Guggenheim Collection, Venice, Italy
Fukuoka Art Museum, Fukuoka, Japan
Koriyama City Museum of Art, Koriyama, Japan
Asahi Beer Oyamazaki Villa Museum of Art, Kyoto, Japan
Rijksmuseum Twenthe - Museum voor oude en moderne kunst, Enschede, Netherlands
Berardo Museum, Lisbon, Portugal
Centro de Arte Moderna - CAM - Fundação Calouste Gulbenkian, Lisbon, Portugal
Ulster Museum, Belfast, United Kingdom
National Museum Cardiff, Cardiff, United Kingdom
Leeds Art Gallery, Leeds, United Kingdom
Tate Liverpool, Liverpool, United Kingdom
Royal Academy of Arts, London, United Kingdom
Tate Britain, London, United Kingdom
John Creasey Museum, Salisbury, United Kingdom
Southampton City Art Gallery, Southampton, United Kingdom

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Yorkshire Sculpture Park (YSP), Wakefield, United Kingdom