



Eduardo Paolozzi

Horizon of Expectations

September 3 – October 31, 2015

The British artist Eduardo Paolozzi possessed one of the most original artistic visions of the late 20th century. Surrounded by the scarcity of post WWII ration-bound London, where glimpses of “other worlds” appeared enticingly in the pages of sci-fi magazines and movies, and in the luxurious ad-visions of American magazines, and inspired by the “collagiste” strategies of Dada and Surrealism, Paolozzi invented the first of his richly expressive personal collage techniques for both 2 and 3 dimensional artworks.

From September 3, 2015, North American viewers will have the rare opportunity this side of the Atlantic to view a selection of Paolozzi’s ground-breaking prints and sculptures at C L E A R I N G. The rich visual tapestries of Paolozzi’s print-worlds are exemplified by the vibrant Pop portfolio *Z.E.E.P. (Zero Energy Experimental Pile)* from 1970, and the stately, eloquent sheets of the series *Calcium Light Night*, from 1974-76.

Presiding over these densely-suggestive flat-plane invitations to mental and emotional journeying are a trio of sculptures: *Suwasa*, *Trishula*, and *Kalsan*. Following a commission from Terence Conran for the Wallingford branch, his Habitat design store, these sculptures were initially grouped as part of a play-ground where children could adventure while their parents shopped (in situ there from 1974-1994). They have also been exhibited together at the Economist Plaza in London and at the York Sculpture Park.

Eduardo Paolozzi began his career as a Surrealist in Paris at the end of the 40s after studying at Saint Martin’s, the Slade and University College, London. After returning to the UK and establishing himself in Chelsea, Paolozzi became a founding member of the Independent Group, regarded as the precursor to the British and American Pop Art movements.

Over the course of 6 decades Paolozzi taught extensively (in the UK, Germany and the US) and received numerous public commissions including the Tottenham Court Road tube station in London, the Rheingarten project in Cologne and the great “Newton after Blake” at the British Library.

Paolozzi represented Britain at the Venice Biennale of 1960 (he also contributed to the 1952 British Pavillion) and participated in Documenta II (1959). He had major solo exhibitions at the Museum of Modern Art, New York (1964), and Tate Gallery, London (1971), as well as a retrospective at the Royal Scottish Academy, Edinburgh (1984). In 1999, precipitated by Paolozzi’s promised gift of more than five thousand works and ephemera, the Scottish National Gallery of Modern Art, Edinburgh, opened a permanent installation re-creating Paolozzi’s London studio. A major touring retrospective is being organised by the Whitechapel Gallery, in London for 2016.