



Throw Away The Ladder
An exhibition of works by **Eduardo Paolozzi**
March 23 - April 22, 2018

CLEARING is delighted to present *Throw Away the Ladder* – an exhibition of works of the estate of Eduardo Paolozzi (1924 -2005). The exhibition highlights two major artistic pursuits of Paolozzi's – sculpture and printmaking – by uniting a series of high-polish chrome sculptures from 1967 with two contemporaneous print portfolios. The works present a condensed overview of Paolozzi's radical late-1960s output – a period which is marked by its playfulness, technical mastery and an exhilarating aesthetic language that promoted non-meaning as an adequate portrait of the contemporary world. This is the second exhibition of Eduardo Paolozzi's work at the gallery following *Horizon of Expectations* in 2015. C L E A R I N G is pleased to present this exhibition by a 20th century master whose work remains an important anticipation of the confounding collision between art, life and technology.

An Italian Scot – born in Edinburgh between the two world wars – Paolozzi's work was rooted in Surrealism and anticipated Pop, but his feral imagery and diversity of materials fit neither movement squarely. Embracing collage-making in the late 1940s, the principles of the technique represent a kind of guiding ethos for Paolozzi's adventures in various media, as well as his philosophical ambition to unite the most challenging, mind-expanding cultural voices at the time. Already an established figure by 1967, Paolozzi's received two major awards that year for his work in sculpture: a Purchase Prize – awarded by the International Sculpture Exhibition at the Solomon R. Guggenheim Museum, New York – and the First Prize for Sculpture – awarded by the Carnegie International Exhibition of Contemporary Painting and Sculpture in Pittsburgh.

Sculptures produced during this phase of critical success were a striking departure from the artist's early sculptural forms, (whose organic, unrefined figures clearly showed the artist's hand), and show Paolozzi at his most minimalist. Highly-polished, the sculptures were developed from two-dimensional shapes cut from sheet-steel, and welded into mostly symmetrical, silhouetted objects. The sculptures reference the popular iconography embraced by the artist, which appear here like enlarged chess pieces or giant steel confectioneries. Titles for the works were drawn from international telegraph codes and sound like strange pronouns: *Effez*, *Guemp*, *Daola*, *Nakamunk*, and *Molik* are several examples among the works on view.

In 1967 Paolozzi also debuted a new portfolio of screen prints, *Universal Electronic Vacuum*, at New York's Pace Gallery, which blended Paolozzi's use of popular imagery with computer graphics – a combination that abstracted esoteric and kitsch elements into a suite of ten highly complex, colorful compositions. The larger suite on view, *General Dynamic F.U.N. – Volume II of Moonstrips Empire News* (1965 - 1970), was produced concurrently and is the second installment of an ambitious two-part project begun by Paolozzi in 1965. The fifty works in the suite (employing photolithography and silkscreen) reveal Paolozzi as a master of the print medium and a brilliant, poetical image-maker. The titles are works of art in their own right: *Becoming is Meaning like Nothing is Going* or *Mumbling and Munching to Muzak* reveal Paolozzi reflecting the dizzying 1960s culture that populates this tireless body of work.

Sir Eduardo Paolozzi (1924, Edinburgh - 2005, London) was one of the most important British artists of the twentieth century, considered to be the “godfather of Pop Art”. He represented Britain at the 1960 Venice Biennale.

A touring retrospective of Eduardo Paolozzi is not at the Berlinische Galerie, Berlin, after starting at The Whitechapel Gallery in London last year.

Solo exhibitions of his work were held at the Tate, Royal Academy of Arts, Victoria and Albert Museum and Serpentine Gallery, all in London, as well as at MoMA, New York; Stedelijk Museum, Amsterdam and National Museum of Scotland, Edinburgh. His work has also been featured in numerous group exhibitions, including Documenta II, Kassel, DE; Sao Paulo Biennial, BR; ICA, London, UK; and more recently, at White Cube, London, UK; Le Consortium, Dijon, FR. Eduardo Paolozzi's work is part of the collections of, amongst others, Tate, British Museum and National Portrait Gallery, London, London; MoMA and Guggenheim, New York; Art Institute of Chicago; Dallas Museum of Art; Walker Art Center, Minneapolis; Stedelijk Museum, Amsterdam, Nationalgalerie, Berlin and Pinakothek, Munich.