





George Fullard
Sculpture and Survival

2016

Foreword

We were standing together having a work break and a cup of tea, up to our ankles in the mess and detritus of Fawcett Yard when George in desperation suddenly said 'you know I've got to find a way of continuing to make sculpture which costs me absolutely nothing.' This was expressed with sighing desperation. We were both broke. We had no money for materials. Our future looked both promising and bleak.

George had very kindly asked me to share his working space at the yard on my return from two years of living on a scholarship in Italy. I was grateful to take his spontaneous offer but it was a shock from the light and colour of Italy to come into this monochromatic slum of studio space that was Fawcett Yard. It was already well populated by many impressive and large scale plaster sculptures of George's but there was enough remaining room (patchily dark) for me to set up easels and paints. The junk around was added to by stretchers and frames of mine and much later after I quit the studio space George put many of these frames that I had left in the studio to good use in his new developments of assemblage.

His new way of composing with whatever was around and at hand depended always on his constantly brilliant draughtsmanship and wit. The abandoned frames etc were well used.

My daily friendship with George ceased when the Fawcett Yard premises were taken over by a nearby Catholic School to extend their playground. George then, somehow, crammed his domestic space with the return of the sculptures that he had made in Fawcett Yard and I moved my family to more rural surroundings in Buckinghamshire, with new studio space. But I continued to miss the ever-instinctive wit and optimistic rhythm of our shared time together. And the singing.

Derrick Greaves
2016



George Fullard (left) and Derrick Greaves with
Dwarf Clown, c. 1954.
Photograph by Frank Monaco



Head 1960
Bronze
Edition of 3
37 × 23 × 18.5 cm

Introduction

George Fullard's sculpture is intense, personal, skilful and playful with a very individual use of media and born of a totally unique vision. From my first encounter it had an immediate hold on me. The materiality of the sculptures is never denied, indeed it is the foundation of their expression, the clay heads barely changed from the mangled bags of clay they were wrestled from. Beaten, punched, scratched and torn into forms that are vibrant in themselves, they reveal at certain angles a character, a sense of a real personality, where lip and eye, nostril or brow are all that are needed in conjunction with the 'mass of matter' to suggest the individual.

The freedom suggested by these sculptures is even more evident in the drawings. Fullard's pencil and brush seem to move with great facility and assurance, the instinct for line and shape both childlike and sophisticated. For Fullard, drawing was the quickest way to express an idea or to pursue a chain of thoughts, the easiest way to remember a pose or character and also the simplest means of exploring aspects of his sculptures. He drew constantly and on any paper to hand, sometimes page after page with nuanced changes as his ideas evolved, slowly solidifying into more and more three-dimensional objects. Other drawings might be small fragments, humorous figures or situations, scenes remembered from the street; above all there are portrait heads, mostly of Irena his wife and collaborator, her distinctive profile explored simultaneously with her face head-on, an obsessive, revealing redefinition of character, love and affection.

Images in pencil exploring the ideas behind his sculptures reveal that the assemblages in particular were not the quick, accidental accumulations they may at first glance appear. Quite the opposite, they were all carefully thought through, redefined, explored, changed and reassembled many times, until the delicate balances between material, shape, form, textures and colour were perfected and the connections between ordinary materials, the old doors, furniture, wheels and even sections of plastered wall, were conjured like magic into poetic associations - sculpture.



It is impossible to talk about Fullard without reference to war. He has made some of the most poignant images ever to reference the tragedy of armed conflict. Having been injured in an exploding tank at the battle of Monte Cassino in 1944, Fullard could have been forgiven had he chosen to make work full of bitterness. Instead he reimagined war through the filter of a child's game or a dream and has created perhaps the most poetic sculptures on the subject to date. Children's games often mimic the life of the adults around them and creative play is so very closely allied to art that in the search for a non-literal language to express the universality of conflict, the dream or game is a unique and opposite approach.

In the late works Fullard had the help of technicians at Chelsea School of Art where he was Head of Sculpture. Here he developed the dreamscapes into a new world of imagined journeys across sea and sky. Mostly wall-based, these colourful reliefs create a romantic notion of travel as an end in itself; the journeys of children's adventure stories or songs, nostalgic for an age of steam travel at a pace more suited to dreams and the early films and stories which inspired him.

Thanks to Irena Fullard, who in her tiny Welsh cottage kept all the sculptures as well as every scrap of paper ever worked on by George, the Estate holds the entirety of Fullard's life's work except for those in private or public collections. Gallery Pangolin has been appointed to represent the Estate and as such we are fortunate to have unrestricted access to these extraordinary works for exhibition. This collection of pieces representing each decade of Fullard's oeuvre reveals how original and exciting his vision was. In conjunction with Michael Bird's specially commissioned monograph, we hope it will form the basis for a long overdue reassessment of Fullard's place in 20th Century sculpture.

Rungwe Kingdon
2016

Portrait 1959
Pencil
56 x 38 cm



Baby's Head 1964
Bronze
5 Known Casts
10.5 x 12 x 15 cm



Child With Arms Out
Date Unknown
Ink
50.7 x 40 cm



Storm 1957
Bronze
Edition of 3
49.5 × 22.3 × 12.7 cm



Woman and Child 1957
Ink
56 × 41.5 cm

next page:
Pregnant Woman 1959
Wood Assemblage
Unique
61 × 27 × 13 cm







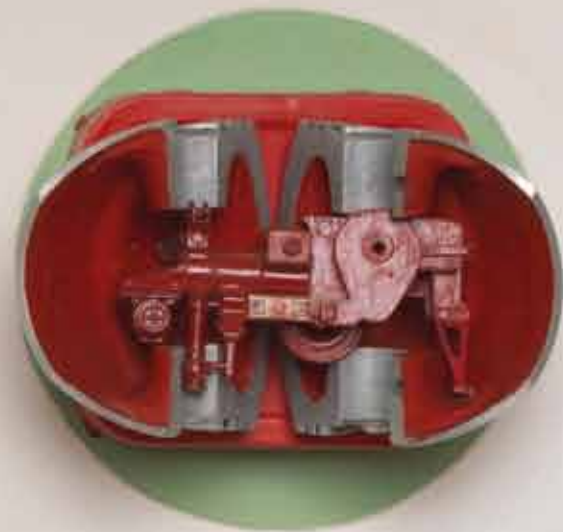
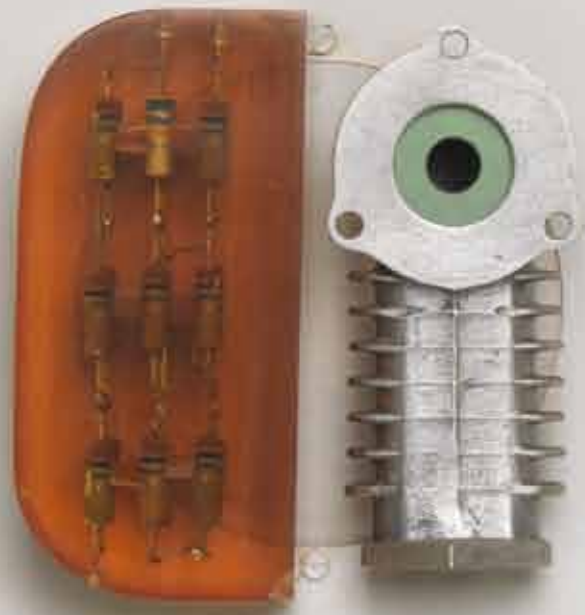
Head 1960
Bronze
One Known Cast
28 × 46.5 × 23.5 cm



Falling Woman (3) 1961
Ciment Fondu
24 × 42 × 14 cm



Falling Woman 1961
Pencil
38 x 56 cm





Flower Piece 1968
Mixed Media Assemblage
Unique
61 × 84 × 23 cm





Girl Stretching 1952
Bronze
Edition of 4
25.5 x 19 x 23 cm



Portrait of Annesley (Andy) Tittensor 1948
Bronze
Edition of 2
35.6 × 22.9 × 25.7 cm





Falling Woman (2) 1961
Ciment Fondu
89 × 175.5 × 46 cm

Dancing Woman
Date Unknown
Ink, Oil and Pastel
76.25 x 56.5 cm





Head 1960
Bronze
Edition of 2
26 × 9.5 × 5 cm





Head 1955
Ink and Wash
43.25 x 22.5 cm



Head 1960
Bronze
Edition of 2
14 x 11 x 9 cm

Waiting Woman
Date Unknown
Pencil
56 x 37.25 cm





First Voyage 1966
Mixed Media Assemblage
Unique
91 × 91 × 20 cm





Head 1960
Bronze
One Known Cast
69 × 84 × 31 cm



Three Women 1958
Bronze
One Known Cast
58.7 × 55.7 × 33 cm



Man and Child
Date Unknown
Wax Crayon, Watercolour and Ink
76 x 56 cm





Head 1960
Bronze
One Known Cast
66 × 32 × 30 cm



Head 1960
Pencil
56 x 37.5 cm

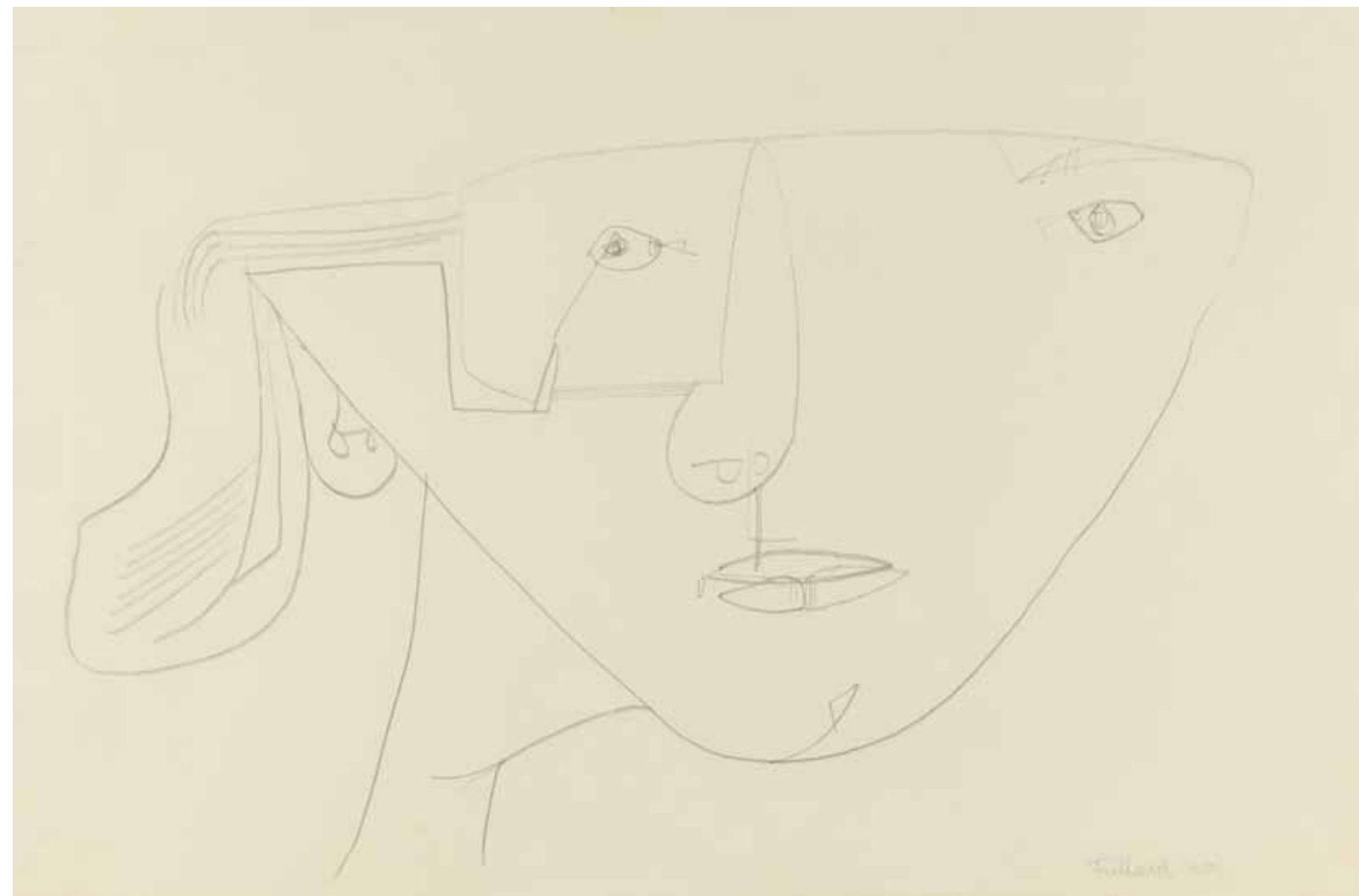


Fuller 1960



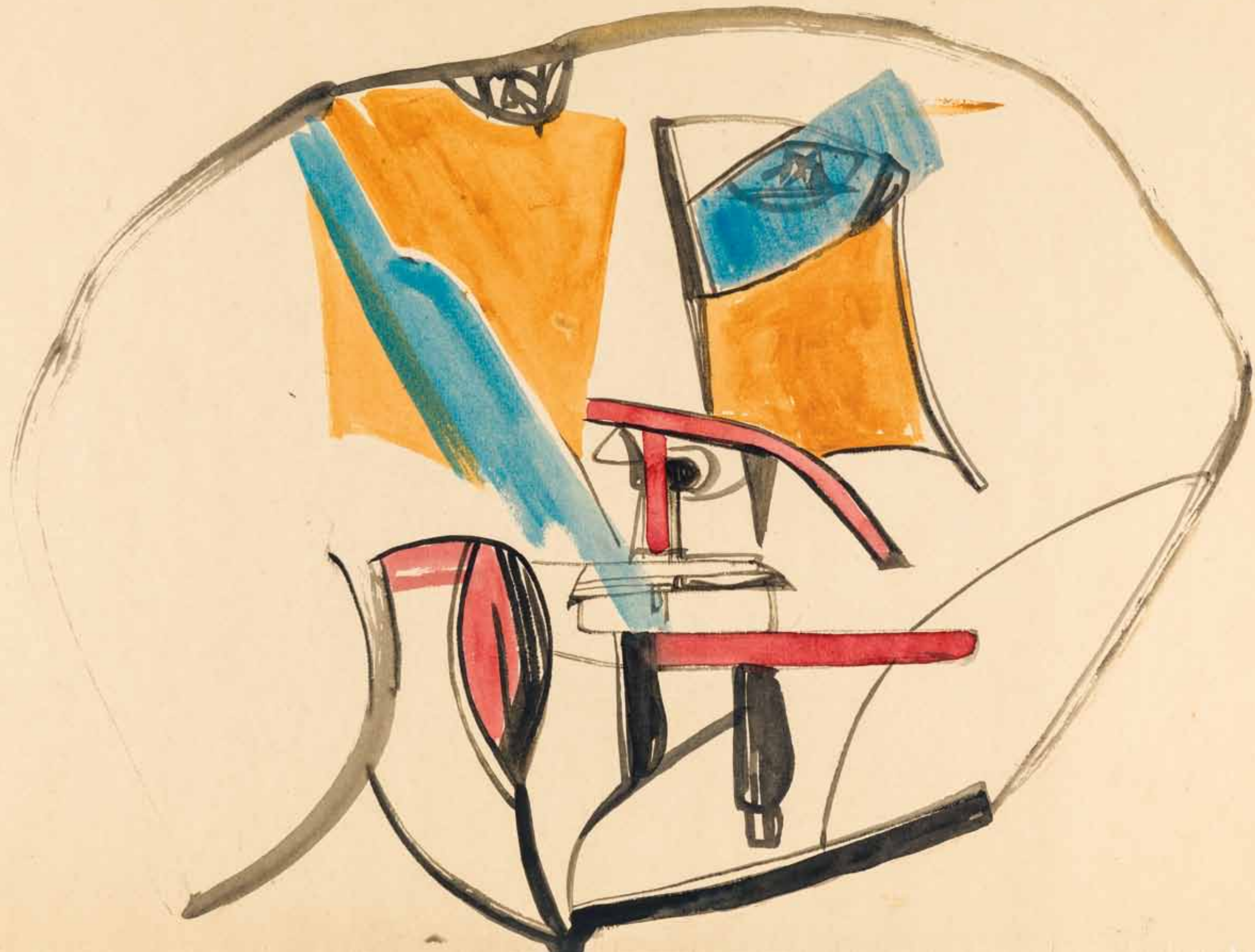
Head 1961
Bronze
One Known Cast
20.3 x 40.4 x 16.5 cm

Head 1960
Pencil
37.75 x 56 cm



Head 1961
Bronze
Edition of 2
24.2 x 19 x 10.2 cm





Abstracted Head
Date Unknown
Gouache
39.5 x 55.5 cm



Head 1961
Bronze
One Known Cast
47.5 x 23.7 x 33 cm





Near and Far 1968
Painted Steel and Wood
Unique
198 × 183 × 15 cm



Head 1960
Bronze
Edition of 3
33 × 30 × 19.5 cm





Woman and Child
Date Unknown
Aluminium
One Known Cast
42 x 23 x 10 cm







The Infant St George 1962–3
Wood and Metal Assemblage
Unique
211.5 × 115.5 × 124.5 cm



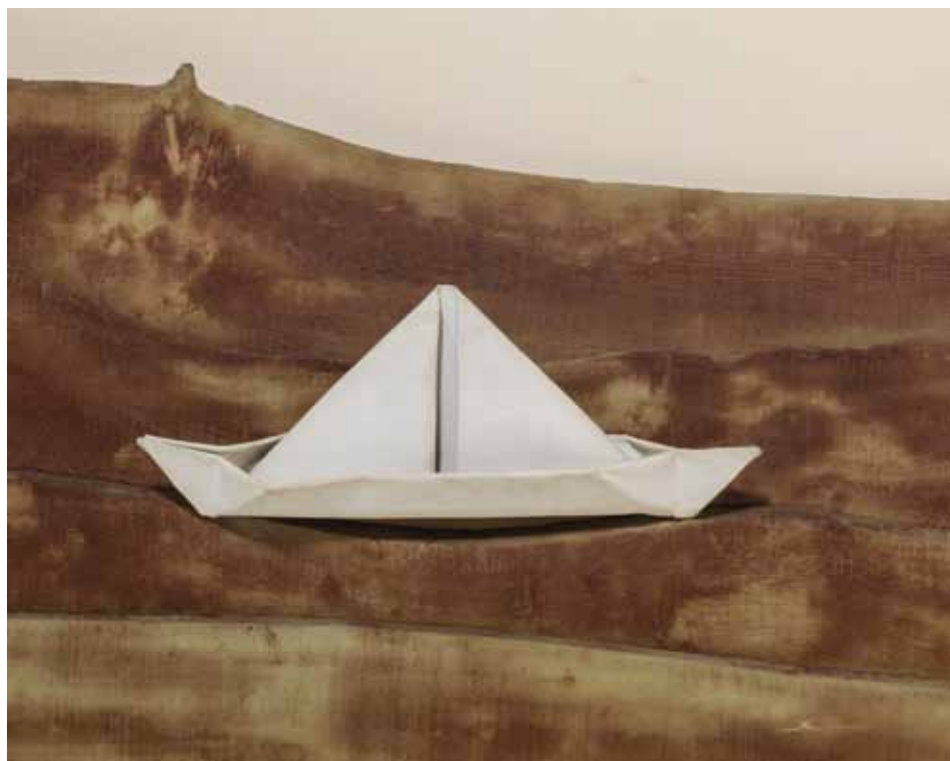


Striding Woman and Child 1959
Bronze
Edition of 2
80 x 31 x 24 cm

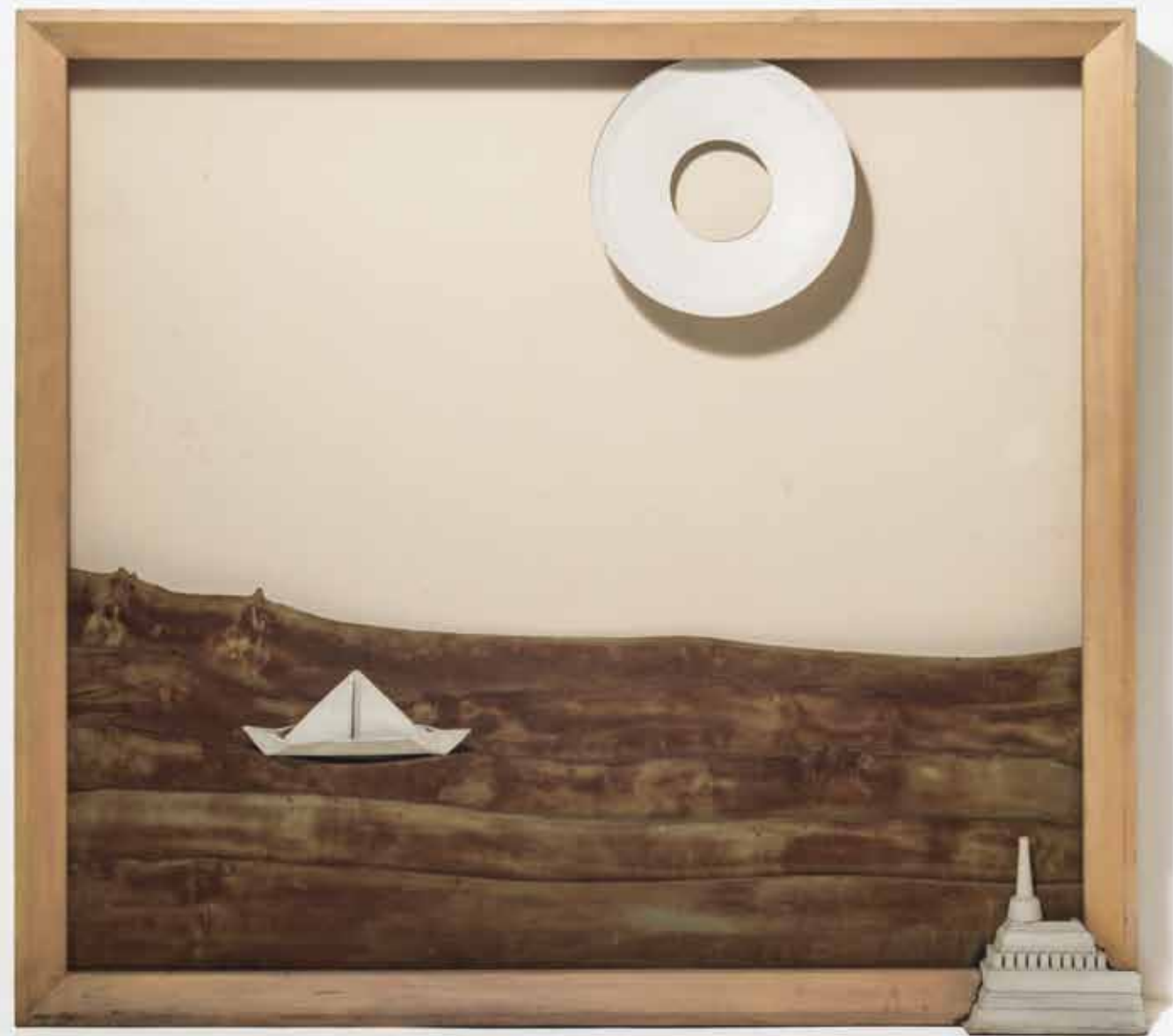


Dancing Woman 1959
Pencil
56 x 38.25 cm





Long Ago 1969
Mixed Media Assemblage
Unique
172 × 188 × 17 cm



Deserted Island 1973
Bronze
Edition of 2
17.7 × 23.7 × 23.7 cm





Lost Patrol 1964
 Mixed Media Assemblage
 Unique
 33.6 × 24.4 × 10.8 cm



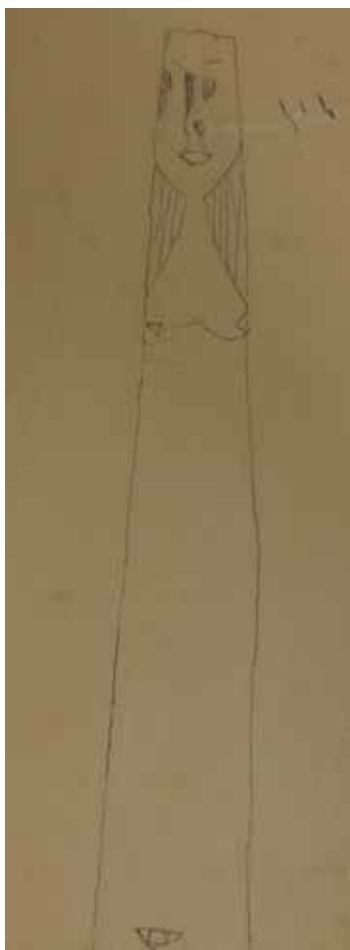


St Francis 1960
Bronze
Unique
28.5 × 33.5 × 2 cm





Phoenix 1960
Metal Assemblage
Unique
27.3 x 38 x 28 cm



Relief With Bronze Figure 1968
Mixed Media Assemblage
Unique
84 × 61 × 23 cm





Brother Sun Sister Moon 1960
Bronze
Unique
26.5 x 35 x 2.5 cm





Reclining Woman 1961
Pencil
56 x 38 cm

Stick Figure 1959
Edition of 2
Bronze
68.5 x 5 x 7 cm

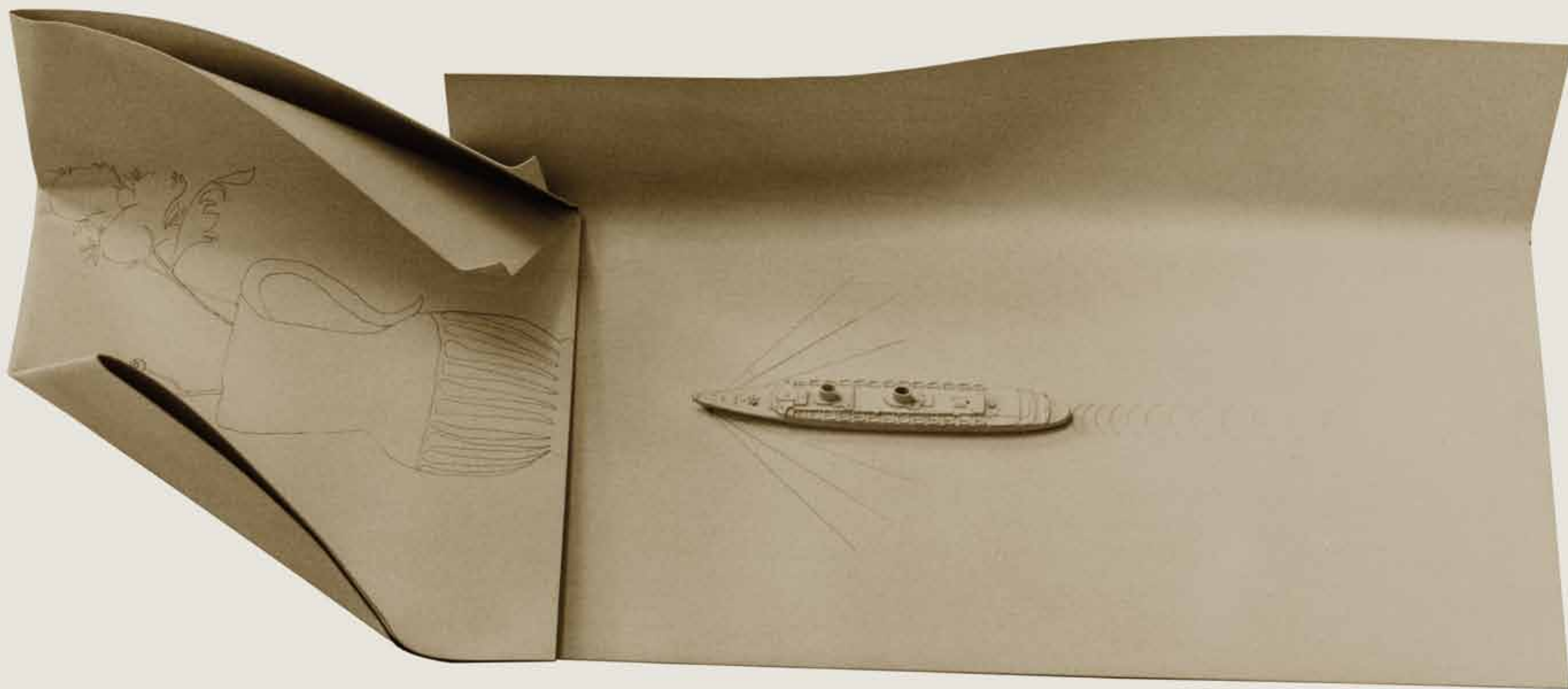


The First War Dream 1964
Mixed Media Assemblage
Unique
19 × 27.9 × 6.9 cm





Valentine 1968
Mixed Media Assemblage
Unique
33 × 22.3 × 7.5 cm



Voyage Home 1968
Mixed Media Assemblage
Unique
41 × 107 × 18 cm



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Head 1959 Pencil 56 x 38.25 cm



