

TONY CRAGG **STACKS**

CONTENTS

Nicholas Logsdail <i>5068 Cragg Main Belt Asteroid</i>	5
Jon Wood <i>Strata, structures, stories: 'Stacking' in Tony Cragg's sculpture</i>	13
Lisson Gallery <i>Stacks</i>	86
List of works	118
Photo credits	123

NICHOLAS LOGSDAIL

5068 CRAGG MAIN BELT ASTEROID

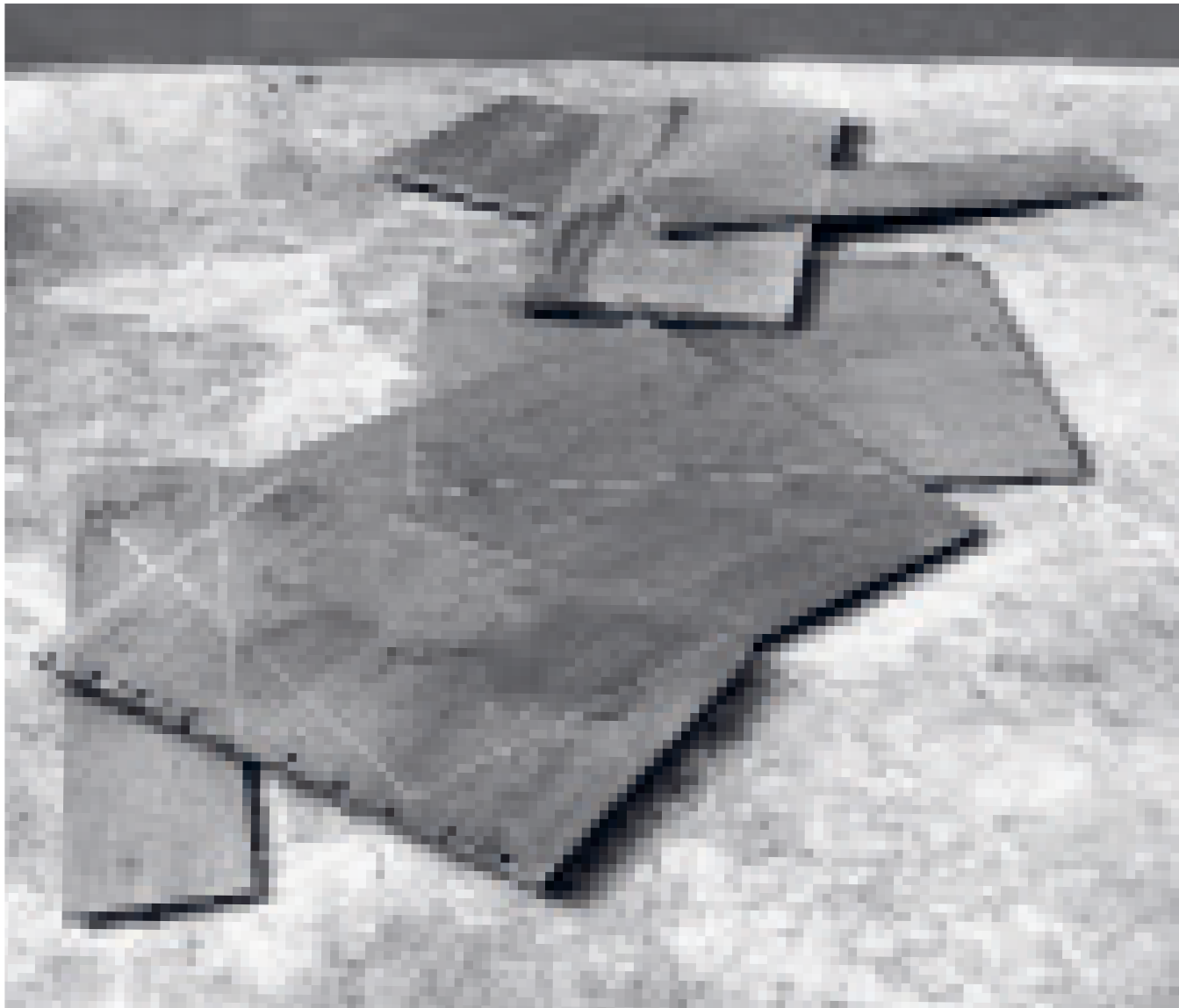
This belt of irregularly shaped bodies including planetoids and asteroids – meaning ‘star-like’ – is in the region of the Solar System located roughly between the orbits of the planets Mars and Jupiter.

I first saw Tony Cragg’s work in a student group show at Brunel University in 1974 and his sculptures stood out. He had stacked a series of found planks on top of each other and, where they overlapped, he had traced the hidden forms on those below in chalk, creating ghost images, as if the work contained the instructions of its own making. There was an information sheet with descriptions and contact details of all the artists and each art school. So I called the number on the press release and explained who I was. “I wondered when you were going to call”, Tony replied and we arranged to meet a few days later. This was the beginning of a long working relationship and we felt we were formulating a new agenda. Indeed, by the early 1980s, Lisson Gallery was showing the next generation of artists who became known as the New British Sculptors. Without the early days with Tony, I wonder if this would have happened with such strength and conviction.

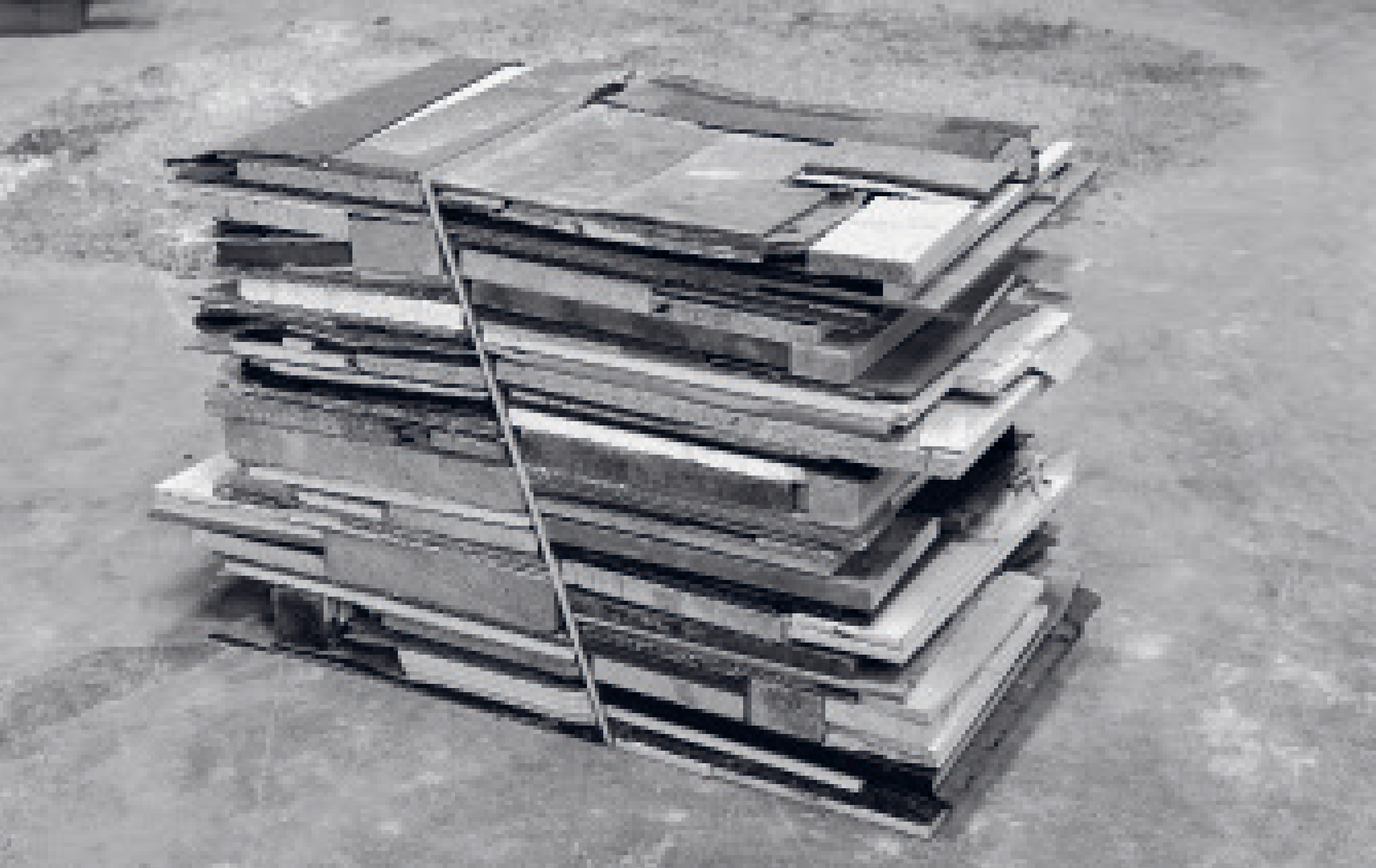
We became close friends and shared more than just an interest in his work. For the the invitation card of his first solo show in 1979, he came across a drawing in Wuppertal, which featured a drawing of geological strata. This was just one example of our common and continuing fascination with paleo-anthropology, evolution theory and the history of the world. By this time, Tony had begun to make works from discarded plastic and believed that archaeologists of the future would dig down a few feet and come to our era only to find the planet covered in a hard layer of the stuff.

The most memorable early group exhibition involving Tony was in 1977 on the eleventh floor of the Fine Arts Building on Hudson Street in New York. Tony was struck by the crumbling state of much of the city and made new work by noisily crushing bits of masonry and brickwork, releasing the materiality and colour of those fragments directly on to the floor – much to the annoyance of the neighbour. It was indeed very physical. Each powdery halo of pulverised stone would intersect with another like craters on the moon, creating poetic, metaphorical circles of manmade forms returned to their original state. This was not so far from his process of piling and stacking and although it represented the dematerialisation of matter – rather than the refutation of the art object – it was also a positive step towards a sense of reality or a new kind of materialism.

The foundations were laid for our long working relationship, which cannot be covered in this short introduction, but the evolution of many of Tony’s current ideas can be traced back to those beginnings, not least the theme of this book and this exhibition. When our Senior Director, Joanna Thornberry, came to us with the idea of presenting a new series of Tony’s works specifically related to this notion of stacking, I was struck by its core relevance to his early pieces. Additionally, the scholarship provided in Jon Wood’s essay helped to coalesce Tony’s ideas and own use of language in this area, providing a compounded and compelling survey of his career to-date, much of which I have been lucky enough to witness in all of its phases over the last 50 years. Tony continues to surprise me even as the years have stacked up and each turbulent decade has given way to the next. He is truly a planetary artist of the physical world.











JON WOOD

STRATA, STRUCTURES, STORIES: 'STACKING' IN TONY CRAGG'S SCULPTURE

However little taste one might have for proposing metaphors as explanations, 'civilization' may be compared without too much inexactness to the thin greenish layer – the living magma and the odd detritus – that forms on the surface of calm water and sometimes solidifies into a crust, until an eddy comes to break it up. All our moral practices and our polite customs, that radiantly coloured cloak that hides the coarseness of our dangerous instincts, all those lovely forms of culture we are so proud of – since it is thanks to them that we can call ourselves 'civilized' – are ready to disappear at the slightest turbulence, to shatter at the slightest impact...allowing our horrifying primitiveness to appear in the interstices, revealed by the fissures, just as hell might be revealed by earthquakes, when these cosmic revolutions burst the fragile skin of the earth's circumference and for a moment lay bare the fire at the centre, whose wicked and violent heat keeps even the stones molten.¹

Michel Leiris, 'Civilization', *Documents* (1929)

This short and dramatic text on 'Civilization', published in Paris ninety years ago in the 'Dictionary' section of the dissident surrealist journal *Documents*, still makes compelling reading today, as the precariousness of human culture is poetically cast as a thin and fragile layer drifting vulnerably on turbulent waters. His text conjures up an image of civilization as both a primordial, bacterial beginning and an apocalyptic ending – as a material culture (in the biological sense) caught up in a constant to-ing and fro-ing, floating backwards and forwards in time and space.

Although Cragg was of a generation for whom Kenneth Clark's *Civilization* was the popular and personal image of the moment, both broadcast on television and

published as a book in 1969 (the year Cragg turned twenty and began his journey as an artist), Cragg's materialist imagination shares much of the spirit and sensibility of the French ethnographer poet's powerful lines.² Over the last fifty years, Cragg's sculpture cultures – always dynamic, restless and caught in transition – have drawn their energies and urgencies from an existential, materialist grasp of the realities of a world in flux, with works that both stand or stretch out defiantly in the face of change whilst also powerfully reflecting it – boldly defying gravity and the grave, and building out and upwards, layer by layer, from the *terra infirma*. This striking characteristic of Cragg's sculptural thinking was also discerned by Germano Celant in 1996 who, focussing on the dynamic minerality and molecular life of much of his work, wrote: 'One of the metaphors on which Cragg's work rests in fact involves the vitreousness and crystallisation that form a unique constellation between the human being and the artificial entity. He suggests a continuity between their elastic, vital flows, delineating their two-fold status between states of stiffness and spontaneity, paralysis and driving mobility, as though the universe inhabited by both were at the point of imminent explosion.'³

Across five decades of making, Cragg has worked gradually, layer by layer, consistently deploying various acts of stratification, compilation, accrual and accumulation in his work, all generally referred to by the artist under the umbrella term 'stacking'. These constructive, physical activities have also been animated by a range of ideas, references and narratives, drawing from geology, biology, chemistry, natural history, psychology and anthropology. At the same time they are also connotative of his and his generation's artistic disavowal

of the boxy, geometrical object-orders – of which ‘stacking’ was one – of American Minimalism, preferring instead to engage in environmental art issues, as well as look across the channel to contemporary sculpture exemplars and their material cultures, in France, Germany and Italy. Joseph Beuys and Mario Merz were preferred to Donald Judd and Carl Andre, although the frissons and the spaces of productive tension between these artists and positions were full of creative potential early on for artists such as Cragg – and stacking can also be read as part of this engagement.

From the student work Cragg made at Wimbledon and the Royal College of Art, his early *Stacks* (1975-82) [pp.25, 27] and early photographs in the late 1970s, through to his plastic fragment works and *Minsters* [pp.15, 48-51] of the mid-1980s, to glass and ceramic stacks of the 1990s [pp.16, 68-73] and *Wirbelsäule* works (also known as *Articulated Columns*) [pp.17, 60, 65] and *Rational Beings* of the 2000s [pp. 19, 57, 66, 74, 75, 83], ‘stacking’ stands as a central *modus operandi* in his practice, active at once as an idea, a form, an activity, a sculptural process, a long-held attitude to language and a gradually consolidated artistic strategy, seated dynamically and generatively at the heart of his artistic world vision and imaginative world-making as an artist.

This essay focusses on ‘stacking’ as a signature approach and sensibility in Cragg’s work, reconsidering how the constant ‘making of bigger things out of smaller things, with one thing on top of another’ (to put it colloquially) has resonated across his art into the present and looking at how it takes its bearings from a range of coordinates, some art historical and others biographical, the details of which have been drawn from conversations conducted with the artist over the last fifteen years.⁴

EARLY LANDSCAPES

Although an abbreviated history of this subject might fairly start with his time as a student at Wimbledon School of Art (1970-73) and then at the Royal College of Art (1973-77), Cragg’s own personal reflections on his youth point to the earlier life of this topic. Cragg’s grandfather was a farmer in Sussex and summer holidays were regularly spent on his farm in Keymer. These childhood days were significant ones, learning directly about the natural world and animal husbandry: the birth of calves, as well as kittens in the middle of hay bales in barns, and learning about the rich flora and fauna of hedgerows within which he and his brothers used to play. These object-environments were larger than life, monumental even, as well as being permeable and able to be frequented – things to play hide and seek in, and within which to take imaginative refuge. Later large works, such as *Hamlet* (2009) [p.18], *Lost in Thought* (2018), and his *Hedge* series (2015) [p.20], while physically impossible to enter, all conjure up emotionally-charged ideas of bodily enclosure, intimate habitation and the feeling of living between the layers.

The vernacular architecture of Sussex also caught his young eye and mind, especially stone stacked walls and local churches, their walls clad with mosaics of flint fragments. These grey stone stacks, inset within red brick, architectural surrounds, bringing flint pebbles from the floor to the wall, from the horizontal to the vertical: their smooth and sharp grey inner resilience turned outwards to face the world and the elements. It is difficult not to think of these flint walls without thinking of the later plastic works from the 1980s – and with them a reminder that Cragg’s works are always multipartite in one way or another, always put together piece by piece, and that stacking can lead to a thin, vertical (or shallow, horizontal) relief-like surface – to a layer as well as to a freestanding block or a column, placed, with its own footprint, on the ground.

Cragg’s father was in the Fleet Air Arm and periods of time spent both in Lossiemouth in Moray in Scotland and in Welwyn Garden City in Hertfordshire were highly impactful on his early fascination with landscape.





Sited on the west coast, the port town of Lossiemouth offered a grey and white winter landscape of sand dunes, snow, medieval ruins, stone cottages, icy, sludgy waters and long shadows. Sand in the summer and snow on sand in the winter. The snow was thick and Cragg recalls the narrow, foot-trodden trenches they used to walk through as children to get from one building to another. He also remembers the sight of fishing trawlers slowly coming into port, so covered in snow and ice that they hardly looked like boats at all.

This was the early 1950s and art had not entered his life, although a few years later in his early teens he began to draw a lot and also turn his hand to painting landscapes. Recalling these early paintings coincides with his memory of his first ever visit to an art gallery, in this case to the Tate Gallery on a school trip. Cragg remembers reflecting upon his own paintings on seeing the fantastical, otherworldly landscapes of the surrealist painter Yves Tanguy, whose *Azure Day* (1937) was on display at the time. He recalled:

'The one painting of mine I remember well was made up of red and blue object tubes that were laid oddly next to each other in a strange desert landscape. There was a school outing to the Tate at one point and I saw the painting of Yves Tanguy there. They looked like the paintings I painted, except mine were probably awfully painted and very bright, whereas Tanguy's had a controlled palette. That said, there was a lot of subtle shading in my paintings. There was no black in them. I don't know how I managed to do it, but I actually worked out how to get greys by mixing up colours in a certain way. There were a lot of odd colour combinations of yellow running to violets with strange grey objects that I painted using white. I remember that they looked like snails in the landscape. They weren't real landscapes: they were imaginary landscapes - and seascapes - that came out of my head.'

If Cragg saw in Tanguy a kindred spirit, making paintings that looked a little like his own, he also saw an artist who made fantastical structures - part skeletal, part-geological - that huddled together in clusters like stalagmites, within mysterious extra-terrestrial landscapes. Looking at Cragg's later *Rational Beings*

and *Hedge* series of the 2000s and 2010s, it is not difficult to see formal correspondences between them and Tanguy's biomorphic surrealist forms. Cragg is not and never was a surrealist, but his constant ambition to find new, imaginary forms beyond those provided by industry and design means that his work touches upon their concerns from time to time. As Celant has observed: 'Cragg from the very start has always had a fascination for the path between the surreal and the metaphysical, where material and objects come to throb with a virtual fire.'⁵







Lossiemouth was a temporary home and his family's subsequent move south to England was a move from the coast to a suburban environment, to Welwyn Garden City in Hertfordshire. It was nevertheless a time of natural discoveries in the local fields and gravel pits, which generated an early curiosity about geology and the making of the surrounding landscape. Cragg recalls one particular moment in 1956 when he was seven, when this was brought powerfully home to him through a single artefact:

'The very first fossil I ever found was when my family moved to Welwyn Garden City. We lived on a council estate that had just been built. To build the estate they'd obviously shovelled all the topsoil off the site and when we actually moved there, there were just gravel roads. There were no pavements and no grass verges and they hadn't planted any trees or put up any fences, so it was a very bare situation. But because of this we'd play everywhere, especially on a big mound of earth that was right next to the house.

My brother Nigel and I used to collect stones from the earth pile to make a path in our own garden. The first thing that he came up with was an Echinoid. It was just there, just on the surface, right by our house. It was quite a mysterious experience...We thought at first it was an ornament that somebody had dropped. We didn't know at all what it was. It's a very, very beautiful thing and it used to float in the water like this...He gave it to me and I kept it. We found several of them over the time we lived there. Every now and then one of these things would crop up as we were digging in the garden.'

COMBINATIONS AND COLLECTIONS

It was with Cragg's years at art school, first at Wimbledon School of Art and then at the Royal College of Art that he had the opportunity to explore fully the possibilities of stacking and other kindred activities as a way of making work. Wimbledon was a time for trying out the visual possibilities of permutations and combinations, as well as an interest in organizing, packing and packaging objects in categories.



This period also produced his playful *Potato Heads* (1970) [above], and his visual researches into permutations, some of which directly involved his own body, were also extended during a particularly productive trip to the Isle of Wight (where the artist Roger Ackling's parents ran a hotel), where Cragg made a number of impromptu pieces and photo-works on the beach as well as his now well-known cardboard box work. Looking back at Cragg's Wimbledon work today we might discern a young artist striving to make sense of the world – its laws and its limits and his place within them – rather than one trying to make art, or art that looked like art. Making work in this systematic, process-orientated way soon became a rigorous and time-consuming daily routine. Cragg recalls:

'One work had five objects in it. It was a strip of canvas, a rod of doweling about six inches long, a cross, a ping-pong ball, a cut-out digital number and so these objects ended up being stacked. It just looked like stuff in a warehouse – loads and loads of stacks of things – and

because you stack them up in order, they started to make three-dimensional piled stacks. It took a hell of a lot of time for me to do that and that's what I did, for most of the time. It actually occupied my days – it made it a long working day to get any amount of these things done.'

Although about the ordering of material objects, stacking was also a disciplined and labour-intensive activity: a logical process that, once started, needed to be carried out to its natural conclusion, fulfilling all the possibilities of the challenge. Stacking was both about repetition and exhaustive task completion. This approach to making work can also be seen in the writing projects Cragg embarked upon, often at home in the evenings, after a day at the studio.

One such writing project involved writing down accumulative versions of the alphabet – A, AB, ABC, ABCD etc... – and highlighting in larger letters combinations of letters that themselves made meaningful words or abbreviations. Such text works reflect an interest in chance and John Cage (a prevalent fascination amongst several of his Wimbledon tutors at the time), but it also reflects a material understanding of language more generally that Cragg has upheld and enjoyed thinking about throughout much of his life and in relation to stacking in particular.

It was, however, at the Royal College of Art, where he also studied for a Master's degree, that Cragg was able to pull together individual ideas, developed work-by-work/context-by-context at Wimbledon, into a fuller and more consolidated approach to making free-standing sculpture. Natural history, not just as a set of texts and concepts but also as a visual model, played an important part in this, as he has recalled recently:

'I studied at the Royal College of Art, in the Sculpture Department, which was on Queen's Gate in South Kensington, right at the back of the Natural History Museum, and sharing the backyard with the Geological Museum, and we were allowed to actually walk around it...I used to spend more time in the Natural History Museum than in my art history lectures. I think that's always been very



important to me. One of the first things I really loved, as a schoolboy, were geological models of things. Again, it was the idea that whatever you're seeing on the surface of the landscape is only the result of what's underneath. You could always see, in the cross-section, where the faults are and where the different layers of materials accumulated, and where different periods and geological eras appear on the surface. So, when I started to make the stacked works, I did have in mind that it was a sort of geological structure.'

With these geological ways of thinking in mind, Cragg set about collecting as much raw material as he could find lying around the studios and their environs, bringing a diversity of salvaged and recycled material objects into his studio. Different days brought different yields, as his resourcefulness took him to local skips, building sites, the dumping back yards of nearby buildings and, somewhat mischievously, other artists' studios. Queen's Gate in South Kensington was undergoing a lot of renovation at this time and the district abounded with skips full of wood, bricks and building materials. He recalls:

'I started just with anything that was around...I would collect big piles of bricks and lots of wood and gather them together and made assemblages of the materials I found, using gravity as the glue - an important thing then and now - and I'd start stacking these things up as far as they could be stacked up before they fell. And one way of stopping them falling over is to lean them up against the wall, so I made piles of bricks leaning against the wall.'

Such self-determining works gradually led to Cragg wanting to make something larger, more installation-orientated and 'monumental' with these materials, although still with a scale calibrated in relation to his own body and its limits choreographed by his own physical movements. This would lead to the first large *Stack* (1975) [p.24-25] Curiously, these came about through practicalities as much as poetics, since Bernard Meadows, then the Head of Sculpture at the Royal College of Art, had earlier insisted that Cragg tidy up the material clutter of his studio, fearing that the place would soon be overrun with rats. Cragg recalls:



'I spent a lot of time making things in the Royal College, which had I felt both a geological and a sub-structure reference. There were strata in them, there was layering, and there was sometimes something almost mineral and crystal-like about them. It almost showed a kind of chemical chain of things... I wanted to make a bigger work – not an installation like a Richard Long cross of pine needles in a room, nor like a Dan Flavin fluorescent light in the room, nor like a Don Judd construction in the middle of the space which refers to the whole space – but a large work that had a kind of mineral reference made with very tough and rough materials, so it would also have a sense of an urban geology. And so, all of these things – Meadows urging me to get my space cleaned up and me pushing the whole thing together – led to the making of these first stacks.'

Stack was thus both a provocative riposte and a determined summation: a material, evidential demonstration of sustained physical labour and an ordered visualisation of artistic thinking – and of thoughts that he had been ruminating on over a prolonged period of time at the college. Stuff was stuffed together, piled up and crammed in: simultaneously disparate and all of a piece. The fact that no adhesive was used in its assembly was important. No glue, nails nor screws: this was a sculpture that stood up – unfixed – on its own mixed material terms. Alongside this work, Cragg also produced a small number of *Stack* collages [p.30] made of strips of paper cut out of magazines and newspapers and placed horizontally one on top of the other. These give a good idea of how Cragg was thinking across materials, objects and images at this time – also thinking in terms of models and diagrams. The overriding field of reference for *Stack* works was geological and to be read as an early 'thinking model' to demonstrate and understand the material world.⁶

Although initially particular to this art school moment, *Stack* would not be a one-off work and Cragg (then in his mid-twenties) would go on to make a good number of stacked pieces from this time onwards into the 1990s, each one different in dimension, composition and orientation. Looking across them we find Cragg's *Stacks* get neater with age, with tidier, more

defined edges and corners. Their vertical surfaces are also straighter and more even, and the object layers that make them up are more tightly packed and compressed and their composition more ordered. They become more geological, you might say, and more cleanly sliced and cross-sectional-looking: turning these vertical sides of the work into active (rather than incidental) new surfaces of the work, as the layered levels became richer, denser and more compressed. They might recall cliffs or sheer sections of rock where the layered formations are legible. In part, Cragg was getting better at making *Stacks*, but there is also a clear aim to make them look more geometrical and ordered, and – although they still drew imaginatively upon the idea of composting, of things developing en masse out of long fermentation – look less random and thrown together. Such qualities also gave them an 'all-the-way-through-ness' and the idea that one level or stratum could be visually followed through and across the dimensions of a stack from one side to another. Their constitutions also had passages of material logic too: what Cragg has described as 'a kind of chemistry and chain linkage' between one material placed on top of another, so that materially developing stories, which evoked their earlier working lives as materials, were suggested from time to time.

This cross-sectional life was an important quality. *Stacks* were packed with different recycled materials in a variety of textures and colours. We find old planks of wood, building rubble, chipboard, bricks, concrete slabs, stone fragments, felt, straw, sections of old carpet, egg boxes, corrugated cardboard, wooden doweling, parts of old mattresses, metafoil etc... Cragg recalls: 'I thought they looked very beautiful... and provided a platform for an experience of a lot of new materials that you wouldn't normally think of as being art materials, including pieces of cut up wooden furniture.' On the ground and of the ground, they responded to the question 'What is inside a stack?' by asking to be read as full, not empty; solid, not void: super-structures that echoed what lay right beneath them. Several have fault lines within them – gaps and material caesurae (such as planks of wood) that rejig the stratification and give them a further geological



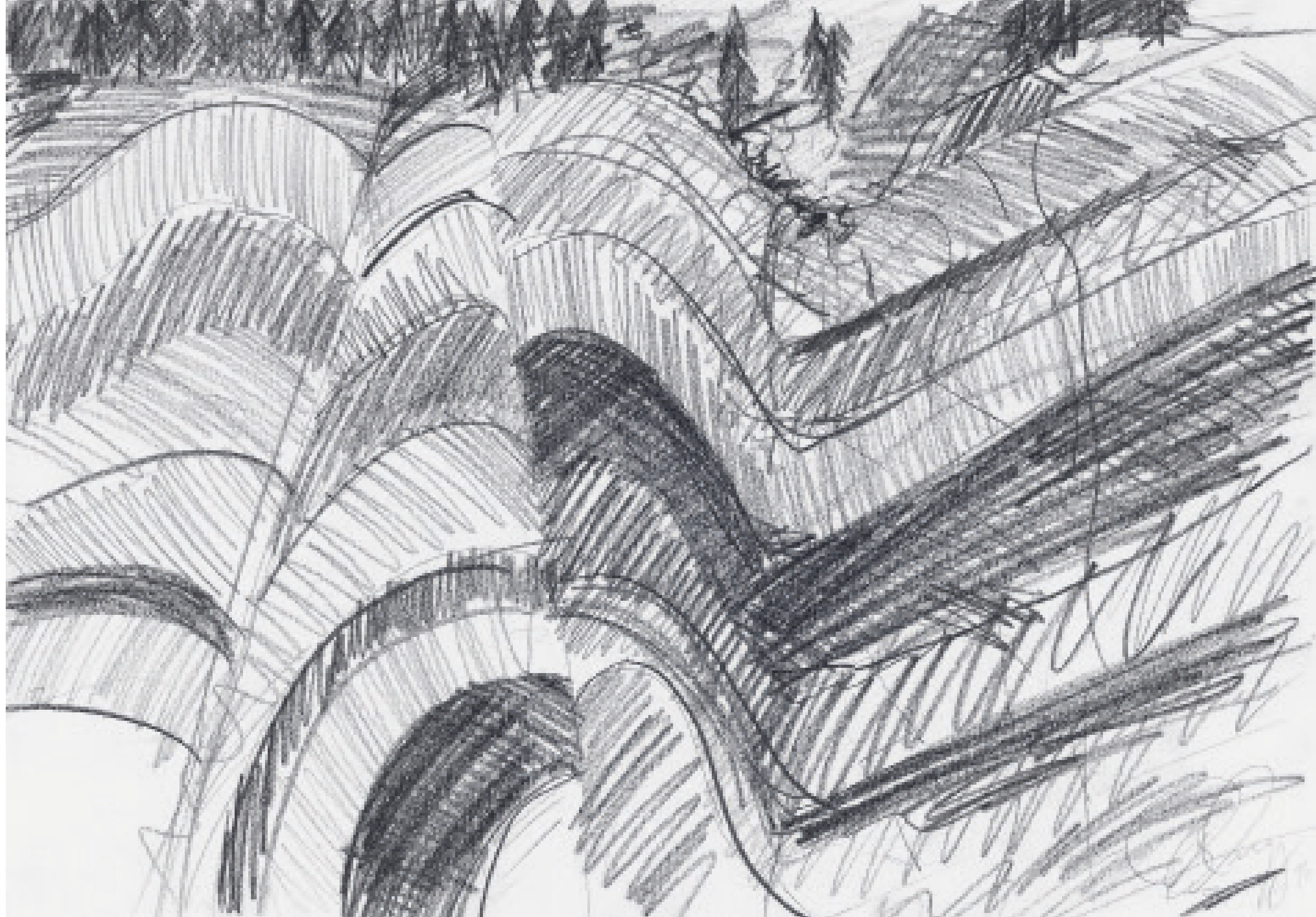
life. A mixture of recycling and geology and physical hand-made endeavour – from collection to installation – Cragg's stacks were his own response to the industrial look and metallic hardness, coldness, luxurious sheen and high production values of American Minimalist sculpture. They were rough and ready and offered an invitational 'compendium of materials' for consideration – many stacks contained samples of his own previous works, buried and recycled within them. This gave them a richly consolidated artistic presence, as works within works, wheels within wheels: dynamic and open, while also subtly knowing and secretive.

If *Stack* had worked as an image of urban geology, then this interest would continue into the 1980s with his floor and wall-bound plastic works. Such concerns, however, were often intermingled with references to rural geology and the natural world. In 1977 he worked on a series of sliced and opened up wooden trunk works [p.36, top] (one of which was shown in the Silver Jubilee Sculpture Exhibition in Battersea that year) and in 1978, when he had his first solo show at the Lisson, he made a subtle and carefully articulated pen and ink drawing of a cross-sectional slice of the landscape of Wuppertal in Germany (where he moved to in 1977) for the preview card [p.36, bottom]. A cross between a geological diagram and an Alfred Wainwright-style landscape sketch, this work compellingly brought together art and natural history, asking, with this diagrammatic slice of life and block of geological fact, that we think harder about the material world not only out of sight, but right under our feet.

[CONTINUED ON P.36]



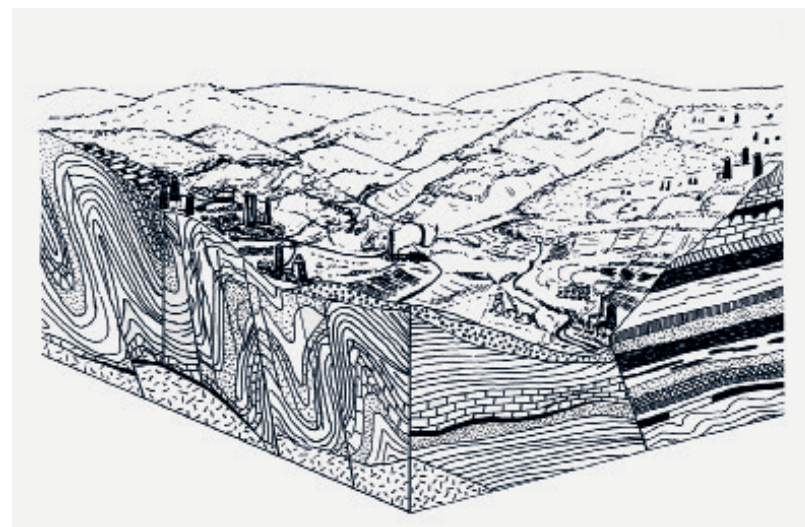




The geological concerns displayed by these early stacked works also set Cragg apart from those other artists working in Britain in the mid-to-late 1970s who were engaged in what Cragg has called 'the stacking ethos' of the time. Many were reacting to the specific objects of American Minimalism, notably the high-profile examples of Donald Judd and Carl Andre, whose *Equivalent VIII* (1966), a two-level, ground-hugging work comprising one hundred and twenty fire bricks, was receiving extensive coverage in the British press in 1976, following its acquisition by the Tate Gallery. Some, like the Romanian-born artist Paul Neagu, whom Cragg had met while a tutor at the Royal College, were making his *Anthropocosmos* bread stacks which incorporated references to the spiritual rituals of the body and combined an architectural and cellular conception of the human body. Meanwhile Piotr Kowalski's *Identity IV* (1974) presented a ziggurat made of bales of straw, at once ancient and modern, while Bruce Lacey cut a wedge out of a room, as one might a slice of cake. David Mach, Nicholas Pope, Carl Plackman (another Royal College tutor), Charles Hewlings (whose *At the Foot of Borobudur* [1976] had been acquired by the Arts Council) and Wendy Taylor (whose *Brick Knot* caught the public attention in 1978) all made work that variously employed stacking in ways that engaged with ideas of collection, micro/macro compilation and organic/architectural construction, while unsettling the tidy, geometrical certainties of Minimalism. Of these, David Mach, stands out in particular in this context, since he was an art student whom Cragg, an art student himself on the Royal College's selection committee, was greatly impressed by, seeing in Mach's work comparable ways of thinking and making, and later recommending his work to Nicholas Logsdail at the Lisson Gallery.⁷

Cragg's stacking in this mid-to-late 1970s context not only coincides with his emergence as an artist and the critical recognition of his exhibited work, but also with his move in 1977 to Germany and, with this, to other contexts and other further ways of making and stacking – with different accents, emphases and urgencies. This first manifests itself through photography and through compelling monochrome images of quarried,

layered landscapes, in *Cement Works I and II* (1978) [p.39], but soon involved his direct, unmediated engagement with the materiality of the ground itself, collecting thousands of pieces of discarded material objects and fragments, and sorting them out in the studio, continuing a recycling routine he had started earlier at Wimbledon and the Royal College of Art.



BALANCING ACTS AND SUPPORT STRUCTURES

What Cragg has often called 'the triumvirate relationship between object, image and material' was emerging in these earlier years and beginning to find its place as a guiding principle in his practice, still today serving as a basic gauge against which his work can be measured.⁸ Cragg's work is also always visibly charged with the challenges that he has set himself, and making new stacked work and developing new approaches to stacking have regularly been assessed and calibrated against such cornerstone thinking. During the 1980s and into the 1990s this took his work from the floor to the wall and back again, while seeing 'stacking' gradually come back into his work – across a rich variety of form types and interconnected bodies of works – as a way of making new and increasingly free-standing sculpture.

Cragg's deep-seated engagement with the relationship between sculpture and language also continued to play an active role in this. Talking recently about his interest in language – in the roots and root systems of words, about where words might come from and where they might go to, he reflected:

'I have always been fascinated by etymologies and their origins in materials and the ways experiences, ideas and words are materialized. Basically, about language as material, about the 'ping-pong' between words and the world and about the quantitative logic and layered knowledge of language. Consider, for example, the syllable "sta" that can be found in so many words, but always refers to a standing or fixed thing. "Stable", "stave", "star", "static", "statue", "understanding", "substance". All forming positions, poles, polis, points that have to be expressed or substantiated materially or abstractly. These, in time, accumulate layers, not just of vertical material, but also of meaning – and thus help to develop histories. We might also talk about "storey" and "story": the storeys of buildings and the stories of life. Telling "histories" as telling "stories" and recounting "tales". I think about "telling" as "narrating" but also about "accounting" or "recounting". You might recount a tale and tell a history, for example, or account for yourself.





Counting and accounting, telling and numbering, adding and accumulating... these words and ideas also introduce time and are part of a broader, bigger idea of history as layering or a layering upwards of deeper experiences. All these ideas come together for me in an intriguing way in the German word Geschichte, meaning history or the accumulative layering of deeper experiences or memories...'

Cragg is here referring to the fact that *schicht* means 'layer' or 'stratum' in geological terms and making the connection, as is often done colloquially, between 'layer' and 'history'. Although there is still dispute among etymologists over the likelihood of an exact connection between the two words, their connectivity still survives in the popular imagination. Through such verbal ruminations, we hear the artist giving words to works, and works to words, highlighting at the same time the intense material/linguistic exchanges that charge his sculptural imagination. Such internal dialogues have undoubtedly been intensified by living outside Britain and having to learn other languages.

Through all this, it comes as no surprise to find that Cragg has always been passionate about poetry, particularly modern American poetry. The material correspondence between sculpture and poetry can also be seen to operate on a compositional level too. Like verse, Cragg's sculpture repeatedly has a layered and lined structure and look. In a sense his sculptures are compilations: vertically built-up – layer by layer, line by line – and, as they are compiled, their surfaces and contours are simultaneously shaped. Volume and surface are thus always in direct relationship. Whether thinking about his early *Stacks* or his more recent *Rational Beings*, and the modes of accumulation and layering that structure them, we might in this way also find the lines and layers of poetry here too. Poems tending line-by-line towards sculptures, sculptures tending layer-by-layer towards poems.

Cragg's stacked sculpture thus brought and brings with it many poetic and linguistic connotations and fields of reference that draw powerfully together the human and/as the non-human, the natural and/as cultural, the geological and/as archaeological and natural



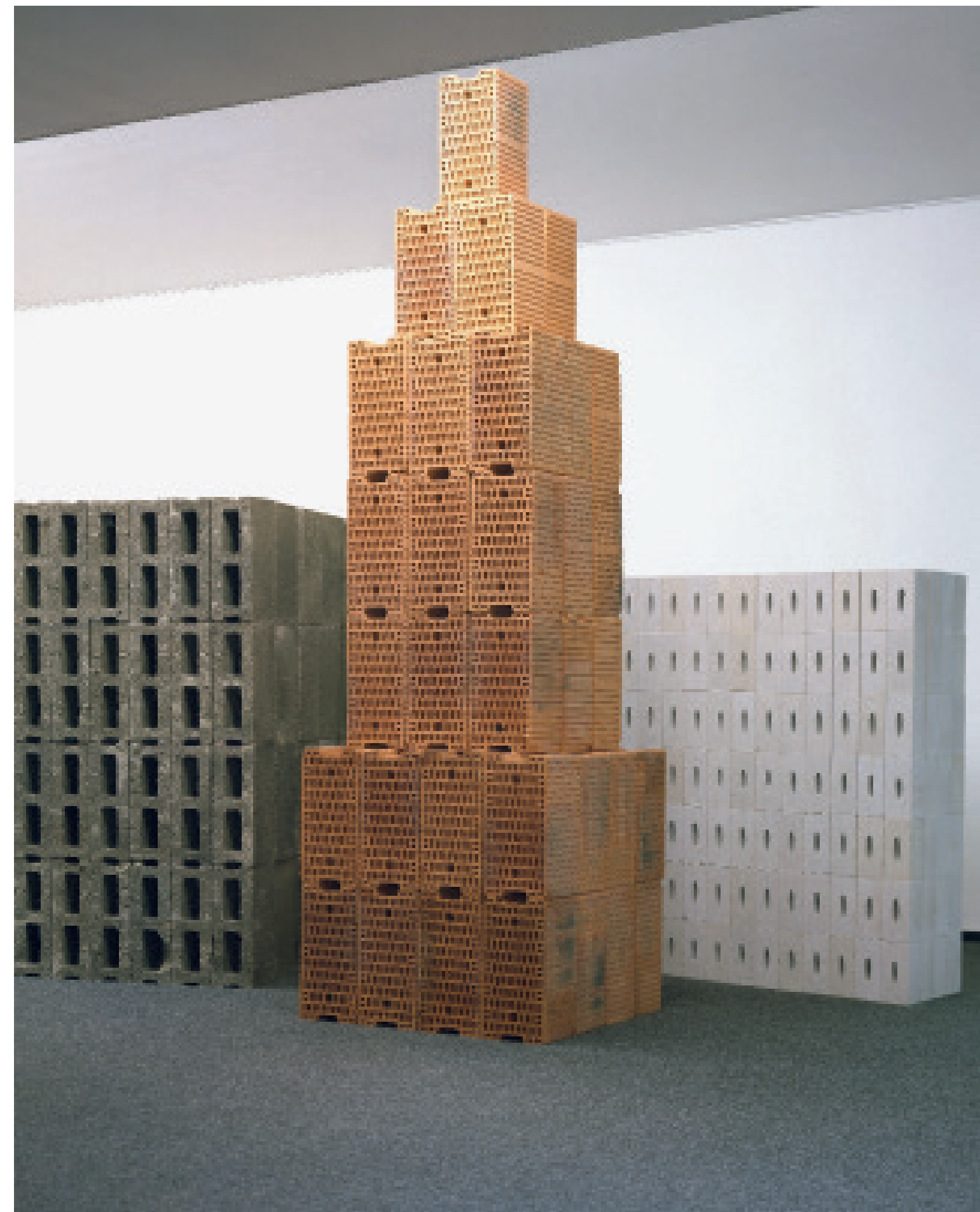
history and/as history. One of his early and ambitious plastic works was *Black and White Stack* (1980) [p.42]. Like the later *Spectrum* (1985) [p.40] it is deep – much more than a single object-layer thick, like *New Stones*, *Newton's Tones* (1979) had been – and because of the volumes of what he has called the 'clumpy, dumpy, lumpy objects' incorporated in this 1980 work, it made sense to place it on the floor, rather than stick it on the wall. In a sense, the constituent parts and volumes of the work – bicycle wheels, tins, brooms, lids, parts of garden furniture and old prams etc. – curated its placement: with more real objects taking up space on floor level and engaging with the viewer directly on the level, rather than working as an image on the wall in more pictorial ways. These sculptures met his viewers' feet as much as their faces, asking them to look for answers below. Such compositions were fertile and foundational, as Thomas McEvelley commented in 1990 looking back on his floor-bound plastic works: 'Civilization's debris becomes sedimented like a seed-bed from which the future will grow.'

Three Modern Buildings (1984) [p.45], *Bacchus Drops* (1985), *Tools* (1986) [p.52 top], *Circles* (1985) [pp.46,47] and *Minster* (1986) [pp.15,48-51], all made when the artist was in his mid-to-late thirties, were further moments in which stacking would return both with a vengeance and in diverse and experimental ways, as a working principle, following on from a period of working with plastic and wooden fragments on the wall. *Bacchus Drops* (1985) is a curious work which deploys a small, standard shelving unit, placing on its distressed wooden shelves a large glass wine flask, a cork and beneath them five red, white and black clusters of plastic, molecular models. It blends Beuysian display technique, science and bodily symbolism in surprising ways, using a simple stacking device (rather than the floor) and the implicit downwards force of gravity to stage the work's object narrative.

Three Modern Buildings is another fascinating mid-1980s work, since on one level it seems to stand for many of the qualities in sculpture – minimalism, fixed geometries, industrial formatting etc. – that Cragg had been keen to reject up to this point – and indeed

since. It comprises three larger objects – each multi-partite – made out of smaller clay and cement blocks. Each has an architectural quality, like large models for buildings, and the central element looks like an approximation of the Empire State Building, comprising clay units composed as 4 x 4, 3 x 3, 2 x 2, 1 x 1, from bottom to top. Together this three-part work is modest and mischievous, riffing playfully off the fire bricks of Carl Andre and using terracotta to humanize ubiquitous modern architecture, gently bringing the industrial formatted unit in touch with the hand-modelled mud hut. We might also discern a playful dig at architecture's own self-belief, bringing it down to size and to ground level, recalibrating it in sculptural and human terms. Cragg's sculpture does this from time to time, engaging in a playful *paragone* point-scoring, in order to highlight sculpture's liberated ability to break rules and regulations, riding roughshod over established academic and artistic pedagogies in bold and exciting ways, and often proudly with the humblest of material means.

[CONTINUED ON P.50]







Despite such works, much of Cragg's sculpture had been horizontal in its basic orientation up to this point, with works wider and deeper than they were tall. Although floor-based ensembles, such as *Loco* (1988) [p.52, bottom] and *In Camera* (1993) do continue to make appearances, this orientation begins to change in the mid-1980s, with works such as *Minster*, moving from the horizontal to the vertical. *Minster* would provide a particularly generative line of sculpture and sculptural thinking that takes the stories of stacking in Cragg's work into the 1990s and 2000s across several bodies of work (or 'signs of life' to use a phrase dear to the artist) that emerge gradually on several fronts and in close, overlapping succession. Such stacking trajectories take Cragg's work from his glass, crockery and ceramic stacked works in the mid-1990s and his *Wirbelsäule* (or *Articulated Column*) works of the later 1990s and through to his broad body of work *Rational Beings*, that includes large early works such as *Flotsam* (1997) [p.66] and *Ever After* (2006, 2010) [pp.74, 75, 77] and then into the present with *Stack* (2018) and *Stack* (2019) [pp.100, 109]. Across all these works, we see a gradual and subtle return to the geological thinking with which his work in the 1970s began, working through strata and also gradually utilising lines of axis and fault lines to generate new and surprising results. Cragg also simultaneously produces a huge amount of work on paper in and around these works [pp.61-64]. These drawings are fascinating since they so often give insight into ideas and forms that are either nascent within a particular sculpture or group of sculptures, or graphic indications of the ways Cragg himself reads and interprets the emotional and intellectual life of the sculptures he is in the course of making. The same can be said of the prints that he produced at this time, if not more so, since so many of these prints provide dramatic visual backdrops and contexts for such forms, articulating their explosive dynamism and potential energy.





The *Minster* body of works, which ran from 1986 to 1992, came out of his slightly earlier *Circles* series that comprised circular discs piled on top of each other and then leant against the wall so they slipped slightly apart, creating a staggered composition between floor and wall. His *Minsters*, on the other hand, were upright, unsupported and composed themselves in accordance with basic laws, as Cragg has recalled:

'They were round things and were all stacked up on top of each other. They were initially not fixed together, so that meant that the most effective way of putting them together was to make sure the axis stayed as straight as possible. And, as everyone's experience of stacking stuff shows, you then try to keep the centre of the top object over the centre of the object below, going straight and with objects more diminutive in size as you go up. Tall structures are built this way and Minster was also constructed according to this simple physical law.'

Cragg's words, and his stacked work more generally, remind us that what is below supports what is above and that this support structures it too. Each on the shoulders of the other. They are 'free-standing', to use a phrase treasured by modern sculptors, but are also 'self-supporting', which brings connotations that resonate powerfully with Cragg's practice more broadly and connect the structure of stacking to the independence and autonomy of his sculptural imagination. Like *Three Modern Buildings*, *Minster* answers the question 'how might a stack end?', while also asking us to think about sculpture in relation to architecture, or as Lewis Biggs has nicely put it, about 'mechanical engineering as cathedral building'. The same symmetrical order is shared by Cragg's anthropomorphic stone *Tools* works (1988) [p.52, top] which also deployed this means of making, asking that we contemplate tools and human beings as one combined, multi-layered team of entities, with tops and bottoms, heads and toes.

The stasis, certainty and solemnity, however, of *Minster* and *Tools* would soon give way to more dynamic and energetic vertical compositions, that replace symmetry with asymmetry and balance with (well-balanced) imbalance. The story of this transition,

like the story of the making of his first *Stack* at the Royal College of Art, is a combination of pragmatics and poetics. Following the moment when a small upper section of *Minster* fell off onto the artist, he decided to fix the sections together to prevent this happening again. At the same time, working in polystyrene on his *Rational Beings*, he discovered through this much lighter sculptural material that he could safely create large stacked works that were compositionally off-kilter and that moved away from the need to have the stability of a central spine or axis. This knowledge led to the beginning of his *Wirbelsäule* works and this renewed interest in asymmetry was accompanied by an exploration of different thicknesses of layer too, as he has recalled:

'With Flotsam and another version of it that I was working on at that time I realized that the circles or circular rings don't have to be parallel to each other, and so I made them have different thicknesses. This made wedge-shaped circles, if you like. And these wedge-shaped circles looked like they were circles that had been squashed, as you would do if you stood on one edge of a tyre or something. And because they did that, they looked and felt compressed and so this compression alluded to a kind of dynamic in the form when they were stacked up.'

Language then, once again, plays a part in helping Cragg to think through this formal quality. He continues:

'The word for spine in German is Wirbelsäule. Säule is a column, vertebral column in English, and Wirbel means eddy or something whirling, but it wasn't until I made those works that I suddenly realized that these compressions are a bit like the spine and its cartilage and discs. The spine relies on compression and decompression and that's how we change the position of our body; backwards, forwards, sideways...'

The thinking behind these works was also born out of this 1990s moment when Cragg was exploring other kinds of dynamically imbalanced balancing acts in his glass and ceramic stacked works. *Trade Winds* (1995) and *Pillars of Salt* (1996) [pp.58,59] were stacked ceramics combining the impression



of imaginary, temple-like buildings, rocky geological landscapes and micro-climates, containing their own turbulent atmospheres. His *Stacked Crockery* (1996) works were a more immediate, off-the-peg way into these effects, creating imaginary micro-architectures out of everyday household crockery bought in bulk. These years were ones in which Cragg was still moving sculpturally across the found and the made, finding transformative potential between them. Glass was a material very much caught up in this transformative process at the time, living in Cragg's work between finding and making. Cragg's earlier use of glass – in the form of green wine bottles, either smashed to smithereens on the floor, as in *10 Green Bottles* (1979), or placed side by side against the wall on three tilted shelves, as in *Untitled (Wine Bottles)* (1981) – had already demonstrated his interest in the edgy, unsettling qualities of glass, whether broken or intact.

Cragg's glass stacks were composed of either transparent glass, as found in works such as *Clear Glass Crystal* (1999) [p.70] or sandblasted glass, as in works such as *Fields of Heaven* (1998) [p.72], which might suggest a stone white, crystalline cathedral or majestic city. After the weighty mixed media and the dank, composted earthiness of his earlier *Stacks*, these new bright and white glass stacks had very different qualities and energies – and an other-worldly elegance with very different space and light characteristics and different impressions of weight and weightlessness. Sandblasting could give the glass elements 'a confectionery-like, sugary effect', while creating what Cragg has described as 'a frozen landscape quality'. Transparent glass was often heavier and needed double strength glass and supporting glass bricks for the shelves. Sometimes these shelves had sharp, jagged edges, which gave an impression of menacing danger. There was also an aqueous quality to some of Cragg's glass stacks, as if made of wave after wave of glass, reminiscent to Cragg at the time of 'the violent waves and disquieting power of Hokusai's *Great Wave* prints'. This is an intriguing observation and comparison and might also point to the watery submarine life of recent works, such as *Atlantis* (2018), in which anthropomorphic waves rise and fall across four elliptical forms.

WAVES, FOLDS AND FAULT LINES

Stacking can come in waves, and water movement, with its complex yet predicable patterns, is an aptly fluid and dynamic sub-subject for his work and it is not surprising to find it referenced by the artist. *Wirbel*, which of course means 'eddy' or 'whirlpool' and other such references, serve to highlight the many ways in which Cragg has continued to develop the basic thinking of his stacked bodies of works in recent years, reactivating fault lines, folding forms into other forms, while exploring the increasing complexities of their multi-axial, stacked and staggered compositions. In doing so, Cragg's recent works have combined bodies with landscapes to create further sculptural confluences and all kinds of three-dimensional mental-material states – combining fluidity with solidity, the material with the immaterial.

The human body has been central to Cragg's work from the beginning and he always seems to be trying to push the limits of sculpture's figurative possibilities, beyond familiar anatomies and reformulated by psychological, emotional thinking. Since around 2000, his vertical *Articulated Columns* have generated a whole host of sculptures that rise up from the ground and are characterised by a concern with hybrid anthropomorphic forms frenetically interacting, while suggesting the spinning, rotational development of psychological and physical states in transition. Many, including works such as *Ever After* and *Wild Relatives*, evoke such moments of change and things that seem caught in the course of becoming. *Wild Relatives* [pp.84, 85], a work prone to exaggeration as much as all the others, shimmers with wave after wave of bronze aftershock. In a sense, this and other works all demonstrate not just collisions between mind and matter, but the generative forces and the decision-making processes that have made them. Cragg uses the possibilities of bronze casting to describe this energy and fluidity as well as the complicated spatial-temporal movements at stake, in which forms extend, stretch, rotate, spin and dance. As well as anthropomorphic, they also seem evocative of dream states, of imaginings made material for the

moment: a column of frenzied profiles, sharing the same stacked and integrated, material unit. These sculptures are not totem poles, nor totemic, but they carry the idea of configuration and of multiple bodies and minds in groups, of tempestuous, union or frenetic togetherness.

Correspondences between anthropomorphic and geological forms have also emerged with heightened fluidity in the last few years in ways that have also witnessed a renewed quasi-geological, strata-constructive approach to form building. In works such as *Luke* (2008) and *Tommy* (2013) [p.82], as in many others in recent years, Cragg is again found to be thinking across materials as much as in and through them. Such large-scale, plywood and hardboard layered sculptures continue again the accumulative construction of sculpture layer by layer, line by line, row by row. Such works might be vertical in composition but they are not arboreal, and the fact that their constitution is stratified, rather than concentric like the rings found in wood, brings that even more powerfully home, as they display their synthetic natures. These wooden sculptures are built from the bottom up and this approach also entails a particular kind of surface making, as Cragg and his studio assistants cut diagonally across the compressed and screwed hardboard ellipses and refine the resulting, slanting surfaces with machine tools.

Drawing is a mediating guide here, as he and the assistants work from large, scaled drawings following the outlines with a combination of precise measurement, intuitive calibration and sense of shape. The surfaces of Cragg's sculptures are smooth and streamlined, with a machine-made but also weather-eroded look that features a nuanced blend of rounded and edged contours. Once these complex carved stacked sculptures are cast in bronze, their stacked, linear logic is buried beneath a shimmering metal skin to create a new, more subtly stacked and streamlined work and with this a different relationship between surface and volume, outside and inside. Such columnar sculptures, especially when seen in their wooden versions, also introduce a fascinating correspondence between a carved object and an eroded rocky landscape. Looking at many of his more elaborate,

recent sculptures, such as his recent *Stacks* of 2018 and 2019, we might read sculpture and rock formation, crafted object and craggy landscape. Wooden versions of these and other recent works bring to mind wooden geological models, such as Thomas Sopwith's hand-carved *Geological Models* (1841). Sopwith, who trained as a cabinet maker, crafted these hand-held, laminated wooden objects to serve as three-dimensional representations of typical geological strata formations, showing their inner life, patterns and movements.

Though general, rather than illustrative of specific sites, they were loosely based on formations found in the mining districts of the North of England and were used as demonstration models in this industrial context. A number of them could be reconfigured and also connected to other models, so that different folds, fault lines and interlocking and denuded strata could be illustrated. Thinking about Cragg's recent works in the light of such wooden geological models might encourage us to think of the compositions of Cragg's sculpture not only trans-materially – as wood as stone (and vice versa) – but also in transition and in flux, orderly and disorderly, like shifting tectonic plates.

Once again, as so often in Cragg's work, collisions and coalitions abound in which geology and biology, culture and nature, the human and the non-human are cast as one and the same. The carved and cast sculptures utilize industrial processes and techniques and subvert them, turning the formatted block or unit into asymmetrical configurations that evoke the organic and non-organic, with stratifications and layers that might bring to mind rock as much as skin, stone as much as bone.

Looking back today, in the context of the Lisson Gallery exhibition, at the place of stacking in Cragg's sculpture, we are reminded of the extraordinary and ongoing power of this form and idea to stand consistently for so much sculpture and sculptural thinking over what is half a century of creative making. From Cragg's early and earthy stacks made at the Royal College, through to his later and larger columnar, spinning stacks in wood, stone, bronze and steel, Cragg's sculpture continues to

surprise and enthrall, offering up a fascinating mixture of order and disorder, balance and imbalance, method and madness, encouraging us to think once more about our place in the world, about what stories are above and about what lies beneath.

1 Michel Leiris 'Civilization', in Michel Leiris, *Brisées: Broken Branches*, (Lydia Davis trans.), North Point Press, San Francisco, 1989, p.19.

2 Kenneth Clark, *Civilization: A Personal View*, John Murray, London, 1969.

3 Germano Celant, 'Tony Cragg: Material and its Shadow', in *Tony Cragg*, Thames and Hudson, London, 1996, pp.9-25.

4 These conversations have been conducted between artist and author – the majority having been formally recorded. The quotations in this essay draw from the interviews, which are mostly unpublished.

5 Germano Celant, 'Tony Cragg: Material and its Shadow', in *Tony Cragg*, Thames and Hudson, London, 1996, pp.9-25.

6 Lynne Cooke, 'Tony Cragg: Thinking Models' (1987), republished in *Tony Cragg: Parts of the World*, Von der Heydt Museum, Wuppertal and Verlag der Buchhandlung Walther König, Cologne, 2016, pp.83-90

7 As Mach himself has recently recalled (email to author, 20 October 2019): 'I well remember Nicholas Logsdail coming in to see my degree show at the Royal College of Art. He offered me an exhibition right away while I was still officially at the college. Tony had been in weeks earlier. We had worked in the same studio at different times in the Sculpture School, in sheds left over from the Crimean War, mobile stables that allowed for entry on horseback. They were fabulous, gone now but just great spaces to work in. I was very impressed by Tony. I was, and still am, a big fan of his work and was seriously influenced not only by his work, but also by his intellectual take on the making of sculpture.'

8 Tony Cragg, 'Statement', Documenta VII, Kassel, 1982.

9 *Schicht* means layer, social class/stratum, (work) shift. An older meaning of the word as 'fate' which may be related to the etymology of *Geschichte* (Deutsches Wörterbuch, Fundstelle: Lfg. 14 (1893), Bd. VIII (1893), Sp. 2633, Z. 30, <https://www.dwds.de/wb/dwb/schicht> (accessed 27/09/19)

10 Thomas McEvilley, 'Tony Cragg: Landscape Artist', in *Tony Cragg: Sculpture 1975-1990*, Thames and Hudson & Newport Harbor Art Museum, 1990, p.110

11 Lewis Biggs, 'Introduction', in *New Thing Breathing: Recent Work by Tony Cragg*, Tate Liverpool, 2000, p.9.

































LISSON GALLERY

STACKS























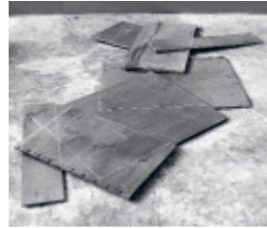








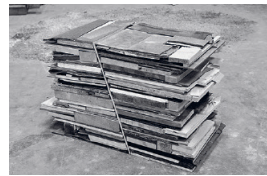
LIST OF WORKS



p.4
Drawing on Boards, 1974
Wood



p.6
White Stones, 1971
Stone



p.8
Untitled, 1975
Hardboard



p.10
Untitled, 1974
Hardboard



p.11
Untitled, 1974
Wood



p.12
Stack, 1980
Various materials
120 x 120 x 120 cm
47 ½ x 47 ½ x 47 ½ in



pp.15, 51
Minster, 1992
Steel
220 x 250 x 200 cm
87 x 98 ½ x 79 in



p.16
Cumulus, 1989
Glass
265 x 120 x 120 cm
104 ½ x 47 ½ x 47 ½ in



p.17
Wirbelsäule, 2000
Plaster
212 x 101 x 101 cm
83 ½ x 40 x 40 in



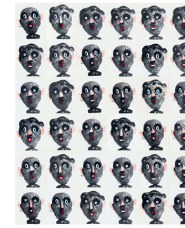
p.18
Hamlet, 2009
Wood
386 x 130 x 100 cm
152 x 51 ½ x 39 ½ in



p.19
Red Figure, 2008
Wood
208 x 210 x 42 cm
82 x 83 x 17 in



p.20
Hedge, 2010
Fibreglass
200 x 380 x 150 cm
79 x 150 x 59 ½ in



p.22
Potato Heads, 1970
Photograph
213 x 183 cm
84 x 72 ½ in



p.23
Stacked Bricks, 1973
Stone
260 x 200 x 30 cm
102 ½ x 79 x 12 in



p.25
Stacks, 1973
Various materials
ca. 120 x 160 x 400;
190 x 200 x 110 cm
47 ½ x 63 x 157 ½;
75 x 79 x 43 ½ in



pp.27, 32
Stack, 1973
Various materials
190 x 200 x 110 cm
75 x 79 x 43 ½ in



p.29
Stack, 1983
Various materials
200 x 200 x 200 cm
79 x 79 x 79 in



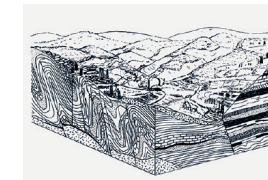
p.30
Stack, 1975
Collage
42 x 59 cm
17 x 23 ½ in



p.34
Untitled, 1994
Pencil on paper
30 x 42 cm
12 x 17 in



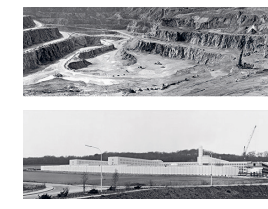
p.36
Sliced Tree Trunk, 1977
Wood
120 x 300 x 110 cm
47 ½ x 118 ½ x 43 ½ in



p.36
Invitation Card, 1979
Print
14.5 x 15.1 cm
6 x 6 in



p.37
Small Landscape, 1983
Photograph
200 x 200 cm
79 x 79 in



p.39
Cement Works, 1979
Photographs
200 x 200 cm
79 x 79 in



p.40
Spectrum, 1985
Plastic
28 x 200 x 300 cm
11 ½ x 79 x 118 ½ in



p.42
Black and White Stack, 1980
 Various materials
 40 x 300 x 200 cm
 16 x 118 ½ x 79 in



p.57
Paradosso, 2014
 Stone
 300 x 121 x 139 cm
 118 ½ x 48 x 55 in



p.66
Flotsam, 1997
 Fibreglass
 305 x 135 x 143 cm
 120 ½ x 53 ½ x 56 ½ in



p.74, 77
Ever After, 2006
 Wood
 324 x 125 x 115 cm
 128 x 49 ½ x 45 ½ in



p.45
Three Modern Buildings, 1984
 Stone
 366 x 397 x 580 cm
 144 ½ x 156 ½ x 228 ½ in



p.58, 59
Pillars of Salt, 1996
 Plaster
 360 x 130 x 130,
 142 x 51 ½ x 51 ½ in;
 280 x 130 x 130 cm,
 110 ½ x 51 ½ x 51 ½ in



p.67
Flotsam, 1999
 Fibreglass
 125 x 100 x 100 cm
 49 ½ x 39 ½ x 39 ½ in



p.75, 77
Ever After, 2010
 Bronze
 324 x 125 x 115 cm
 128 x 49 ½ x 45 ½ in



p.46
Wall Peg, 1985
 Wood, rubber, plastic, stone, metal



p.60, 65
Wirbelsäule, 1996
 Bronze
 435 x 160 x 150 cm
 171 ½ x 63 x 59 ½ in



p.68
Eroded Landscape, 1998
 Glass
 150 x 200 x 130 cm
 59 ½ x 79 x 51 ½ in



p.76
Mental Landscape, 2007
 Jesmonite
 120 x 170 x 120 cm
 47 ½ x 67 x 47 ½ in



p.48
Circles (Minster), 1985
 Steel, wood, rubber
 185 x 300 x 300 cm
 73 x 118 ½ x 118 ½



p.61
Wirbelsäule, 2004
 Lithograph
 52 x 43 cm
 20 ½ x 17 in



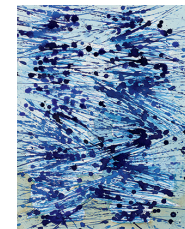
p.69
Bromide Figures 1992
 Glass, shellac
 153 x 172 x 75 cm
 60 ½ x 68 x 30 in



p.78
Caught Dreaming, 2006
 Bronze
 159 x 285 x 153 cm
 63 x 112 ½ x 60 ½ in



p.49
Minster, 1990
 Steel
 Dimensions variable, height: 420 cm
 165 ½ in



p.62
Wirbelsäulen, 2005
 Watercolour on paper
 53 x 41.5 cm
 21 x 16 ½ in



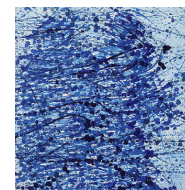
p.70
Clear Glass Stack, 1999
 Glass
 234 x 120 x 125 cm
 92 ½ x 47 ½ x 49 ½ in



p.80
In Frequencies, 2006
 Bronze
 95 x 120 x 115 cm
 37 ½ x 47 ½ x 45 ½ in



p.52
Tools (detail), 1986
 Stone
 100 x 320 x 250 cm
 39 ½ x 126 x 98 ½ in



p.63
Wirbelsäulen, 2005
 Watercolour on paper
 53 x 41 cm
 21 x 16 ½ in



p.71
Eroded Landscape, 1999
 Glass
 234 x 120 x 125 cm
 92 ½ x 47 ½ x 49 ½ in



p.82
Tommy, 2013
 Bronze
 360 x 290 x 220 cm
 142 x 114 ½ x 87 in



p.52
Loco, 1988
 Stone
 160 x 240 x 220 cm
 63 x 94 ½ x 87 in



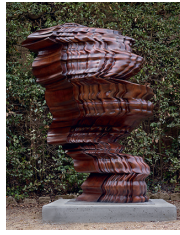
p.64
Untitled, 1998
 Pencil on paper
 52 x 43 cm
 20 ½ x 17 in



p.72
Fields of Heaven, 1998
 Glass
 300 x 300 x 1250 cm
 118 ½ x 118 ½ x 492 ½ in



p.83
Pool, 2012
 Wood
 270 x 195 x 206 cm
 106 ½ x 77 x 81 ½ in



pp.84, 85
Wild Relatives, 2013
Bronze
240 x 143 x 136 cm
94 ½ x 56 ½ x 53 ½ in



pp.88, 91
Over the Earth, 2017
Bronze
100 x 125 x 45 cm
39 ½ x 49 ½ x 18 in



pp.92, 93
Stack, 2018
Bronze
65 x 46 x 42 cm
26 x 18 ½ x 17 in



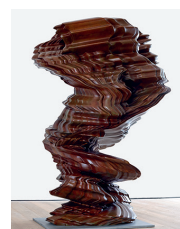
pp.87, 94, 95, 105
Stack, 2018
Bronze
80 x 54 x 49 cm
31 ½ x 21 ½ x 19 ½ in



pp.96, 97, 103
In No Time, 2018
Bronze
140 x 107 x 67 cm
55 ½ x 42 ½ x 26 ½ in



pp.98, 99
Stack, 2018
Bronze
100 x 68 x 54 cm
39 ½ x 27 x 20 in



pp.100, 101, 102
Stack, 2018
Bronze
220 x 135 x 148 cm
87 x 53 ½ x 58 ½ in



pp.104, 106-108
In No Time, 2018
Wood
240 x 186 x 96 cm
94 ½ x 73 ½ x 38 in



pp.86, 104, 109-111, 113
Stack, 2019
Wood
360 x 262 x 181 cm
142 x 103 ½ x 71 ½ in



pp.114, 115, 117
Stack, 2018
Bronze
380 x 263 x 202 cm
150 x 104 x 80 in

PHOTO CREDITS

Graziano Arrici: p.52 (bottom)
Tony Cragg: pp.4, 6-11, 23, 25, 27, 32, 36, 39, 42
Chris Davies: p.29
Charles Duprat: pp.19, 83
Florian Kleinfenn: p.70
Achim Kukulis: p.68
Salvatore Licitra: p.37
Dave Morgan: pp.16, 17
Photocamera Venice: p.66
Fritz Rahmann: p.12
Michael Richter: pp.15, 18, 20, 22, 30, 34, 51, 57, 62-64, 71, 74-82, 84-117
John Riddy: p.69
Friedrich Rosenstiel: p.45
Mussat Sartor: p.72
Jörg Sasse: pp.40, 46, 47
Daniela Steinfeld: p.67
Nic Tenwiggenhorn: p.60
Andrew White: pp.58, 59

First published in 2020 to mark the occasion of
Tony Cragg *Stacks*, Lisson Gallery, London
20 November 2019 – 29 February 2020

Lisson Gallery
27 Bell Street
London NW1 5DA
T +44 (0)20 7724 2739

ISBN 978-0-947830-76-2

Published by Skulpturenpark Walfrieden and Lisson Gallery

Publication © Lisson Gallery, Tony Cragg 2020
Texts © Nicholas Logsdail, Jon Wood 2020
All artworks © Tony Cragg 2020
Commissioning Editor: Joanna Thornberry
Editor: Ossian Ward
Design and production: Christine Kelle
Printed by: Printmanagement Plitt GmbH, Oberhausen

Distributed in the UK and Europe by
Cornerhouse Publications
HOME, 2 Tony Wilson Place
Manchester M15 4FN
cornerhousepublications.org

Distributed in North America by
Artbook | D.A.P.
75 Broad Street, Suite 630
New York, NY 10004
artbook.com

Distributed in Japan by
twelvebooks
#401, 4-24-5 Yoyogi, Shibuya Tokyo
1510053 Japan
twelve-books.com

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

All Rights Reserved. No part of this publication may be reproduced
or transmitted in any form or by any means, electronic or mechanical,
including photocopy, recording or any other information storage and
retrieval system, without prior permission in writing from the publisher.

Lisson Gallery is committed to respecting the intellectual property rights
of others. We have therefore taken all reasonable efforts to ensure
that the reproduction of all contents on these pages is done with the
full consent of the copyright owners. If you are aware of unintentional
omissions, please contact the company directly so that any necessary
corrections may be made for future editions.