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WELCOME FROM THE VICE-CHANCELLOR

Professor Sir Robert Burgess

I AM DELIGHTED to welcome you to the eleventh Annual Sculpture in the Garden exhibition at the University of Leicester. Since 2002 we have organised and hosted this exhibition in the beautiful surroundings of the Harold Martin Botanic Garden and it has proved to be increasingly popular each year. The Garden has been owned by the University since 1947, spans a total area of sixteen acres and is home to many significant plant collections. It has always been a great asset to the University and continues to provide researchers, young people and members of the general public with an enjoyable educational experience.

Over the last eleven years a number of artists have kindly agreed to curate the exhibition and have been invited to provide a theme for each show. This year we have been delighted to welcome the renowned artist Almuth Tebbenhoff, FRBS (Fellow of the Royal British Society of Sculptors) as Curator. Almuth has been a regular contributor to Sculpture in the Garden and has also exhibited internationally,

winning many awards. We have been inspired and delighted with her choice of sculptures and artists.

Taking a radical new approach to the exhibition, Almuth has directly approached artists who she believes reflect her chosen theme “Interesting Times” – a reference to an Ancient Chinese proverb. Working across a diverse range of techniques these artists have responded in very different ways and we hope this approach will stimulate debate and raise awareness of the complex and ever-changing world in which we live. The Curator has thoughtfully selected and placed all the works in sites that not only encourage us to compare and contrast sculptures but also draw attention to particular planting schemes and sightlines within the Garden.

I do hope that the sculptures will inspire you to visit the Garden again at different times of the day, in different weather conditions and through the seasons to see how it changes as we move from summer into autumn. As the

Garden changes colour and plants continue to grow, your perception of the sculptures will also change.

Finally I am very grateful to be able to call upon the expertise of experienced sculptors to curate the exhibition and am very appreciative of the links that have been developed with artists’ studios, the Royal British Society of Sculptors, the Cass Sculpture Foundation, Pangolin’s Gallery, the Yorkshire Sculpture Park and all the individual artists and staff who have made this show possible.

I very much hope that you will enjoy the work that we are delighted to display in the University’s Botanic Garden; a tranquil setting that offers an outstanding open-air gallery that allows visitors to be connected to, and enlightened by, a selection of high quality contemporary work.



FOREWORD

Almuth Tebbenhoff FRBS

BY THE TIME you read this, the sculptures will be in place; and – given skill, hard work and lots of luck – they’ll look wonderful. But, as I write, nothing’s in place, and, being a first-time curator, I’m feeling a little apprehensive. For all that, my worries are lessening by the day: the emerging sculptures intrigue and challenge – thanks to the enthusiasm and ingenuity with which the sculptors have met their brief. And, due to much thought and care the garden will provide a superb setting.

This exhibition brings together a group of sculptors who developed mainly between the 70s and the present; a period that saw consumerism and materialism soar out of control to an extent that is now forcing us to change our attitudes to both our environment and ourselves. This upheaval is reflected in these works: between them they stimulate a wide range of new thoughts and new ways of looking.

I’m most grateful to the University of Leicester for hosting and supporting this event; to the artists for creating and lending their sculptures; to the Cass Sculpture Foundation, Pangolin Gallery and the Yorkshire Sculpture Park for lending some major pieces of work. Many thanks are due to Sarah Praill for designing the catalogue, cards, maps etc, to Dr Thomas Flynn of Kingston University for his succinct catalogue essay, to Steve Russell for the photography, to Neil P. Bayley Contracting for installing the work; to Stella Couloutbanis and Gail Atkinson for wonderful teamwork; and to Helaine Blumenfeld for suggesting to the Vice-Chancellor that I should have the opportunity to put sculptures I admire into such a marvellous place.





INTERESTING TIMES

Tom Flynn

MAY YOU LIVE IN INTERESTING TIMES – The ancient Chinese proverb is traditionally considered a curse rather than a blessing and thus provides a timely and thought-provoking theme for this year’s University of Leicester sculpture display. The participating artists have responded with great imagination, some interpreting the theme to reflect on interesting events or imagery that has influenced their work, others using it as a trigger for more acerbic commentary on the current state of the world in which we live. All, however, have contributed work that is rich in allusion and metaphor, while leaving space for critical interpretation on the part of the viewer.

Few would doubt that we are indeed living in interesting times, although whether the conditions of the present historical moment are *negatively* interesting in the ancient Chinese sense or merely evidence of a significant transition in human affairs will surely depend on one’s philosophical bias. Uncertainty is always interesting. As that other visionary philosopher, Donald Rumsfeld, once remarked, “There are known knowns; and we know there are known unknowns; but there are also unknown unknowns... there are things we do not know we don’t know.” This obscure utterance was surely designed to foreclose moral inquiry, and I quote it here for good reason (how often has Rumsfeld made it into a sculpture catalogue?). It neatly encapsulates the opaque networks of power that in large part have led to our current predicament. With Europe teetering on the brink of an economic abyss, one senses a steady if invisible multiplication of the “things we do not know we don’t know.” Yet was it ever any different?

Sean Henry
Man With Potential Selves (III)
Bronze, steel & all weather paint
Artist’s Proof
2001



One thing we do know is that despite the failure of governments to rein in the more malevolent aspects of late capitalism, and notwithstanding the creeping financialisation of the art market, it is the individual artist who, through his or her gift, still offers the hope of replacing the curse with a blessing. Bankers, politicians and billionaire speculators are often considered the main architects of the present questionable state of affairs, but our own rampant commodity fetishism and the steady descent into the miasma of social networking have also helped create these ‘interesting times’.

Ever sensitive to the *Zeitgeist*, sculptor Almuth Tebbenhoff has curated a selection of works that are wide-ranging in approach and

subject matter. There is great beauty here – often achieved through the transformation of diverse materials and the imaginative exploration of form through skill and craftsmanship. But there is also evidence of a different sort of commitment – a faith in the capacity of sculpture to take us to places in our minds that would not be accessible by other means. Some of these works will soothe and reassure at a time when reassurance might seem in short supply; and many of the works here will pull you up short, prod you and make you think. If there was an overriding curatorial intention – or perhaps aspiration would be a better word – it was that the collective ambience would be sharp-edged and

savoury, idiosyncratic and surprising. In the event it turns out to be all of these and more.

The UK is particularly rich in sculpture parks, albeit of somewhat uneven quality. These rural *kunsthalls* come into their own in the summer months, offering an escape from the urban grind and a chance to see how sculpture interacts with the landscape. It is always a tricky relationship to manage. The annual Leicester exhibition provides an opportunity to make a few emphatic interventions into a quintessentially English garden and the University of Leicester's exhibition team are again to be applauded for their creative and open-minded approach.

The Arts and Crafts atmosphere of the houses and grounds is a tempting prospect for an adventurous curator. James Stockdale Harrison's (1874-1952) four handsome Edwardian houses sit in a landscape of comforting domesticity – neat beds, rolling lawns, and trimmed hedges. It would be easy for the University to adopt an over-protective stance towards the botanic gardens and surrounding estate, but experience shows that the site is robust enough to embrace even the most assertive installations. Some sculptures take to this environment with ease, entering into a harmonious dialogue with the surrounding trees and walkways. Other works are more disobedient, challenging nature's authority with a certain urban brashness. It is the contrasts between these various encounters that make this year's display so memorable.

Brigitte Jurack
Distribution of Wealth
Ceramic
2004





The Harold Martin gardens are a social space. The grounds are open to the public, while the houses, once occupied by members of the Leicester gentry, are now halls of residence for university students. It's hard to imagine a more sympathetic environment in which to study.

Soon after entering the garden you may encounter Mary Bourne's *Gathering Dishes* lying beneath the trees. The gentle concavity of these sandstone discs is just sufficient to contain the ambient vegetation that might fall from the trees above or, (given that this is England), capture the gentle rain that droppeth from the sky upon the place beneath. Poised between the purely sculptural and the practical function of collecting and gathering, Bourne's dishes hint at a mythic event long past – a dryads' *déjeuner sur l'herbe*, perhaps, or some archaic ritual of which these receptacles are the surviving material evidence. The soft buff colour of the Clashach sandstone from which the dishes are made also connotes something of the classical past. One might not have been surprised to unearth them during an archaeological dig on a Greek island. The Clashach quarries on the Moray Firth coast of Scotland (where Bourne lives and works) were offering up their stone in abundance from 1846 until the 1940s – the very period that Stockdale Harrison was designing the houses in these grounds. That is a happy coincidence; it also prompts a deeper contemplation of materials and the cyclical nature of landscape.

Bourne's practice constitutes an ongoing meditation on geological time. Her use of stone allows for a direct connection with the earth and its changing patterns and visual rhythms. The work entitled *Regeneration*, located here not far from her sandstone dishes, is a simple arrangement of burnished black granite 'buds' peeping up from the ground. Small

Mary Bourne
Gathering Dishes
Clashach sandstone
2010

From left to right
Halima Cassell
Crystalline Tower
Bronze
2010

Thistle Head
Brick clay
2010

Fan Construction
Cold cast iron
2005

variations in the size of the stone elements impart a sense of slow organic movement, as if a deep seam of granite were poised to bloom. A symbol of optimistic growth? Or *fleurs du mal*? Bourne herself has commented, “The past may be known and the future in doubt, but the appearance of both can change when viewed through different emotional filters. Uncertainty and challenge belong in our lives as much as the capacity to perceive beauty and experience hope.”

Halima Cassell’s work is concerned with surface patterning in the buildings and objects around us and how, when geometrical designs are cut into natural materials they have the propensity to structurally alter the underlying form. She seeks what she describes as “dynamic tension” in the patterns she creates by manipulating the planes and facets integral to the work. “The stresses that this creates help me to achieve

the maximum impact within the overall design and also to push the boundaries of the material to its limits.”

The relationship between surface and internal structure has been a core preoccupation of sculpture since antiquity and has been rehearsed in the art and artefacts of many cultures. Refracted through the prism of her Anglo-Asian roots (Cassell was born in Pakistan, raised in Manchester and lives in Blackburn, Lancashire), her fascination with architectural geometry, Islamic design and African patterning techniques has inspired a body of work that is rich in historical references and cross-cultural inflections. In the bronze work entitled *Crystalline Tower*, three stacked circular forms have been partially hollowed out and their interior and external surfaces enlivened by fan-shaped incisions. The inside of the concave discs are vaguely suggestive of the vaulted ceilings in Gothic

Below
Halima Cassell
Sacred Conversation
Brick and steel base
2010



cathedrals or folds of drapery, but the work also hints at shapes and patterns normally associated with cell biology or astronomy. Cassell's technical interventions have infused these simple circular forms with a powerful dynamic energy.

A similar approach can be seen in her piece entitled *Full Fathom* in hand-carved, unglazed clay. Here the deep planar cutting results in a surface bristling with complex interlocking surfaces that evoke origami paper-folding or ice crystals under a microscope. The title – and the sense of an internal force about to break and roll – prompts thoughts of a marine swell, or perhaps, (given its snug seating within a stone base) a coral form lying on the seabed.

Much of Cassell's work seems to draw on the structural correspondence between patterns found in science and nature and which are imprinted on our shared cultural imagination. Down through history, we have brought these fractal forms into our built environments and onto the surfaces of the objects with which we surround ourselves. We derive pleasure from the tactile skin of the material world and Cassell's sculpture beckons us towards a bodily interaction with pattern and shape. Her tall pillar called *Fan Construction* in cold cast iron mimics the sort of carved wood column that might support an ancient Eastern temple, its surface patinated by centuries of human touch. Architectural columns are, of course, genealogically related to trees and the crisp fan-shaped panels decorating the surface of this piece rhyme with the bark of an exotic species. Meanwhile, the three brick and steel elements of *Sacred Conversation* borrow a term from art history traditionally used to describe a grouping of figures in a painting or sculpture – often the Virgin and Child flanked by saints. The surface patterning used here – ovolo mouldings, stylised palmettes,

Halima Cassell
Full Fathom
Stoneware clay on stone base
2009





Left and opposite
Ann Christopher
Line From Three Journeys
 Bronze
 1988

and a strange ‘saddle’-like form on the upper surface – although seemingly influenced by familiar ornamental motifs, add up to an idiosyncratic formal grammar of Cassell’s own invention. Another work in brick clay – *Thistle Head* – looks entirely at home here in the botanic gardens. It reminds us of the interconnectedness of art and the natural world identified, most notably, by the German biologist Ernst Haeckel in his great opus of the 1870s: *Kunstformen der Natur* (Art Forms in Nature).

The work of Ann Christopher is grounded in an exacting approach to every aspect of sculpture, from her original embodiment of the idea or concept in material form in the studio, right through to the complex technical processes of the bronze foundry that give the work its final identity. Her meticulous attention to detail results in objects of extraordinary beauty and precision, the inspiration for which is drawn from her visual memory. The work included here – a totemic bronze entitled *Line from Three Journeys* – resulted from three separate visual experiences, which Christopher remembers as, “the curved trunk of a young birch tree in my parents’ garden, the strata and rock pools from a beach on the Isle of Skye, and the powerful shape of the City Corp building – a skyscraper in New York – all visited within a year.” Only on completing the work did she realise that it represented “an amalgamation of my interesting times in those places.” There is also a faint echo of a disintegrating classicism about this work, which inadvertently makes for a wry comment on an ‘interesting’ shift in the global axis in recent times from the hegemony of Mediterranean culture towards the developing world of Asia.

Katherine Gili is represented by three works in the current show – *Angouleme*, *Ripoll* and *Serrata*, all in forged steel. Over her long career Gili



From left to right

Katherine Gili

Ripoll

Forged mild steel

2010 - 2011

Angouleme

Forged mild steel & zinc spray

2006 - 2009

Serrata

Forged mild steel

1994

has demonstrated an unswerving commitment to abstraction. Her work reveals the extent to which sculpture, even in its most non-referential and non-representational form, is always in an important sense *about* the body and the body’s dynamic potentialities. Through the objects she makes she seeks to create “a unique and heightened experience of the physical, fully expressed in three dimensional space.” The three works included here seem suggestive of bodily movement while eschewing the orthodox vocabulary of figurative sculpture. The spaces formed between the turning, twisting members are as critical in creating a sense of volume as the solid struts and flat surfaces from which the work is created. Those spaces go on forever. We’re apt to forget that what connects us so intimately and corporeally to sculpture, whether it be abstract or representational in form, is its three-dimensional occupation of the same space we ourselves inhabit. That is at the core of our deep identification

with sculpture in all its forms. Strangely, although motionless, Gili’s lively compositions seem to writhe in the air. *Serrata* has an acrobatic energy, while *Ripoll* is more than a little reminiscent of the great marble Laocoön — one of the most famous and influential works of antiquity.

The work of Jessica Harrison aims to “reinforce emotional pathways between external sensual communications and internal experiences” and her recent excursion into stone is an important factor in realising that aspiration. The piece entitled *The Fold* draws on her awareness of stone as “a material made up of millions of layers of skin through which run veins, fractures and vibration, a living thing that has grown through immense compression, as susceptible and fragile to the changing environment as we are.” The approach she has taken might be read as a genuflection to her material’s antiquity, endowing this massive slab of Kilkenny limestone with fleshy folds. The result could be a fragment of a colossal antique



statue of a corpulent god or a fossilised mastodon dug from the ice. More importantly Harrison has imparted a sensuality to this material that stems from our immediate identification with its corporeality. It is a profoundly sculptural object that speaks to our most distant ancestry.

For many European citizens, the ‘interesting times’ still unfolding will be regarded as interesting for all the wrong reasons. For Greeks, Spaniards, the Irish, and countless others here in the UK too, the economic downturn is not just mildly discombobulating, but represents the world turned upside down. While Sean Henry’s work has never sought to offer topical political commentary, it takes on a wry new significance in this context. Henry’s interest in ‘realist’ sculpture can be traced back to his discovery, during an extended European study trip, of the polychrome saints that populate churches and cathedrals in Italy, Spain and elsewhere. He subsequently used that knowledge and experience to fashion his own vocabulary of representation which gains much of its power not only from the bodily realism at which he is now highly skilled, but from the psychological intensity he imparts to his figures. It is one thing to make a sculpture that looks like a human figure, but to make that figure appear to be thinking is an altogether different thing. Henry’s sculptures are not realist in the photographic sense; his figures are often marginally larger or smaller than human scale and their surfaces speak of their origins as made things. Yet somehow they emanate something very close to a human presence. *Walking Man* strides forward with a fierce and self-contained sense of purpose, eyes fixed on the path ahead. One would

Jessica Harrison
The Fold
Kilkenny limestone
2010
Courtesy Cass Sculpture Foundation





Sean Henry
Walking Man
Bronze & all weather paint
Edition 4/4
1998

hesitate to interrupt this figure's determined progress along that line. *Man With Potential Selves (III)*, meanwhile, might have hypnotised himself into a parallel, horizontal universe. He floats before us, barefoot, hand casually on hip, seemingly meditating on an alternative reality. He is dressed in artisanal clothes – a donkey jacket and combat trousers, suspended in a dreamlike state, contemplating what? – our interesting times, perhaps?

Even between its annual sculpture displays, the visual pleasures of the botanic gardens are numerous and varied. There is an abundance of rare and exotic plants and trees to be enjoyed here, many of which have sculptural characteristics of their own. Simon Hitchens' work integrates itself into this natural arena with consummate ease. His interest in materials and the relationships between different surfaces and textures can be seen in the work entitled *In the eye of the beholder* – a striking encounter between a limestone monolith and the mirrored surface of a stainless steel screen. The relationship between the two elements is enriched by the colour of the garden vegetation reflected in the screen.

The reflection enriches our visual experience of the work as we move around it and see ourselves and our surroundings incorporated into the work. Through its elegant formal economy, Hitchens' sculpture enhances our emotional response to the shape and texture of materials.

One of the few works to ponder the animal kingdom in this year's exhibition is Brigitte Jurack's *Glizzit*, a small flock of brass-covered decoy pigeons. Today, outside the specialised world of pigeon-fancying and pigeon-training, pigeons are likely to be treated as something of a menace. The feral variety continues to test the patience of municipal authorities wherever these birds appear in any number. Thus it is easy to overlook the



Simon Hitchens
In the eye of the beholder
Limestone & stainless steel
2010



enduring symbolic significance of the pigeon or dove (or, more properly, birds of the family *Columbidae*), from the dove sent out by Noah to the emblem of peace designed by Picasso in 1949 (Picasso's daughter Paloma was named after the Spanish word for dove). Jurack's delightful work restores some of the emblematic value of these birds through the simple expediency of bedizening some plastic decoy models with brass leaf. She quotes from psalm 68 – "When flying in the sunlight, their wings looked like silver and their plumage like gold" – and invites us to imagine this small flock taking to the air above Leicester, lit by the evening sun.

Jurack is also the creator of one of the more oblique comments on the 'Interesting Times' theme of this year's display. We are often told that the world is now run by economists. One of the ways they like to express themselves is through the simplifying graphic language of the pie chart. Jurack's ceramic work entitled *Distribution of Wealth* transposes the economist's power point presentation into sculptural form, presenting us with a pie evenly distributed (reality, needless to say, is rarely so equitable). As she reminds us, it also evokes the colourful

Almuth Tebbenhoff
Open Pillar
 Fabricated, painted steel
 2005

wooden building blocks designed by Friedrich Froebel (1782-1852), which subsequently became a staple of creative play in the kindergarten. Here it takes on a new sculptural significance. "The undulated surface reflects the subtle changes of light in a quiet voice," Jurack explains. "Here the wealth of potentiality depends on levels of daylight, humidity and viewpoint. As such the sculpture mimics the surface of water rather than that of a pie chart."

The curator of this year's Leicester sculpture display, Almuth Tebbenhoff, works across a range of materials and techniques. She is skilled in clay modelling, marble carving and welding in steel. Her own contribution to the exhibition, the painted steel work entitled *Open Pillar*, comprises four vertical, angled steel ribbons, united at their bases by diagonal cross-members. There is a quivering uncertainty to these lines drawn in space. They rise into the air, terminating at a point high above our heads, but the imagination extends them up and on to infinity. It might function here as an apt visual metaphor for our precarious times. Tebbenhoff describes the work as "a container for a most precious substance — 'Nothingness'."





Alena Matejka
Wall of Wind
 White Carrara marble
 2012

It is always exciting at outdoor sculpture exhibitions to come across one or two works that have been hewn from the mountain and worked with human hands into startling new forms. Few things are more visually rewarding than seeing a recalcitrant material like marble yield to the sculptor's creative energy. This year, Alena Matejka's *Wall of Wind* is an example of that process. An imposing slab of Carrara marble has been carved with diagonal bands of cross-woven ribbons to form a lattice-work screen, each intersection pierced to form an irregular aperture. Matejka worked her *Wall of Wind* in the Tuscan town of Pietrasanta where artists have been carving marble since the Renaissance, collaborating with local artisan craftsmen to bring stone from the surrounding quarries before transforming it in the studio. Here Matejka has used a range of drilling and carving techniques to give the stone a pillowy softness that belies its true weight and mass. It recalls the elaborate screens made for Italian churches of the Byzantine Empire that used interlaced strapwork and other forms of decorative abstraction. The unfinished edges of the slab create a sense of it being a fragment from a much larger panel, although how large is left to our imagination.

The work of Eilis O'Connell is also rooted in a keen instinct for sculpture's core preoccupations with shape, volume, mass, the relationship between interior and exterior, and so on. The piece she has contributed here – *Carapace*, in stainless steel and hand-woven stainless steel cable – while visually pleasing from any angle, nevertheless invites us to walk a circle around it in order to comprehend its shape and volume. Even then, however, like a Möbius strip whose one continuous flat surface swings back upon itself through three dimensions, neither end nor beginning are clearly assimilable but rather all of a piece. It's hard to



conceive of a more succinct way of visualising the mystery of human life than this strange, shimmering pod.

One of the most enriching aspects of this year's display is its wealth of unfamiliar materials. Atsuo Okamoto's *Forest Planet 1 & 2* – two bizarre biomorphic objects formed from basalt glacial erratic boulders – seem part rock and part calcified animal organ. From their pierced, pitted surfaces sprout truncated tubular tendrils vaguely suggestive of veins or arteries. Okamoto's principal concern is with the natural integrity of stone and with the relationship of stone to the human and geographic environment. The erratic boulders used here probably originated from ice flows crossing Scotland millions of years ago. Their deep antiquity allows Okamoto to meditate on universal concepts of space and time. His boulders might have landed here from a distant planet. "A star is a perfect, strong shape with its unique personality and simultaneously natural form," he says. "Although solid, the centre connects with its surrounding universe. It is like a sphere yet not a geometric sphere. I work on 'my star' with these shapes in mind."

Keith Rand has carved his own personal sculptural language using wood in combination with paint and other materials. *Witness* – a sinuous, free-standing vertical form in oak, lead and rusted copper on a slate stone base – has a numinous presence, hovering in the threshold zone between a natural form and a made thing. The extraordinary care he bestows upon his materials lends his sculpture a kind of priestly majesty.

Right
Ellis O' Connell
Carapace
Stainless steel & hand woven stainless cable
1999
Courtesy Cass Sculpture Foundation

Overleaf
Atsuo Okamoto
Forest Planet 1 & 2
Basalt glacial erratic boulders
2010
Courtesy Cass Sculpture Foundation







Witness is a welcoming and tactile totem whose verticality prompts us to read it as a body of sorts and yet it retains a contradictory otherness that marks a boundary that cannot be crossed.

Not everything in this year's exhibition immediately announces itself as sculpture, but that will make discovery all the more rewarding. The work submitted by Paul Tecklenberg and Mikey Georgeson is nestling in plain sight. Their *Avian Intelligence* is a series of small bird boxes dispersed around the botanic gardens and whose real purpose will only be discovered on close examination. Georgeson and Tecklenberg have responded to this year's theme with dry wit. The work requires us to suspend the restraint that might normally keep us at a respectful distance from a bird's little wooden house. On peering through the hole we won't spy a nestling tit, but rather a photographic image that overlays views of London with views of Doha, the capital Qatar, currently laying muscular claim to become the cultural capital of the Gulf States. We are already in interesting times, but Qatar's thrusting effort to switch the geopolitical axis will make matters more interesting still.

Keith Rand
Witness
Oak, lead, copper, rust
& slate stone base
2001

**Paul Tecklenberg
and Mikey Georgeson**
Avian Intelligence
Wood, perspex, c-type photographic prints
2012



Recent economic developments have come, for many, like a bolt from the blue, upsetting what seemed like the natural order of things. As human beings we crave equilibrium and the lack of it tends to be interesting in all the wrong ways. Richard Trupp's *The Juggernaut of Nought* provides an emphatic interruption to the bucolic tranquillity of the botanic gardens. Trupp's work is as architectural in its intentions as it is sculptural. His welded steel wedge (he makes these massive things in his studio) draws much of its punctuating power from its relation to the nearby buildings. It is a compelling installation, for while this juggernaut's direction of travel seems clear enough, we can only ponder the forces that might have propelled it here. Just thank your lucky stars you weren't lying on the lawn reading Proust when it landed.

Nick Turvey can always be relied upon to pick up the gauntlet whenever it is thrown with conviction. His response to the brief is arguably the most direct and uncompromising and is all the more stimulating for that. His two installations here – *Everything is under control* and *Doing what has to be done* – draw on the visual rhetoric of stealth and prohibition that seems to define much of what is done in our name. Both works symbolise a dialectic of power and powerlessness, of reassurance and doubt. Turvey's current work is also informed by a concern with a broader creative project that seeks to make 'sculpture' that is immersive and which engages the viewer through social means rather than through more conventional modes of communication. "My question is: how to make reality rather than representation or abstraction, activating physical and social space, in scenarios that include the audience?"

Richard Trupp
The Juggernaut of Nought
Welded steel
2012





Opposite
Nick Turvey
Everything is under control
 Mixed media
 2012
 Shed courtesy Bentley's Garden
 Buildings, of Leicester



Above
Nick Turvey
Doing what has to be done
 Mixed media
 2012
 Shed courtesy of Bentley's Garden
 Buildings, of Leicester

In his bronze *Emperor*, William Tucker draws on the ancient tradition of colossal statues, fragments of which are integral to the object landscape of many cultures, particularly in the Mediterranean (the colossal head of the emperor Constantine, familiar to visitors to the Capitoline Museum in Rome, has intimidated artists since the Renaissance). The extent to which we have absorbed that long tradition into our common visual sensibility is tested in Tucker's work. Some visitors to the botanic gardens will wander past *Emperor* and mistake it as a work of pure abstraction. Others taking the time to encircle it and peruse its contours are more likely to unlock its visual codes. *Cybele* – the ancient Phrygian earth mother, worshipped in antiquity in the form of a sacred stone, looks similarly at home here, reminding us of the chthonic lineage of all sculpture.

The sculpture of David Worthington is rooted in a deep respect for stone. The forms he imparts to his work often evolve from his research into the materials, their regional origin and their mythical and cultural resonances. The work he is showing here – entitled *Black Sun* – is made from a stone called dolorite from Clee Hill near Ludlow in Shropshire. Worthington discovered a certain occult significance to the location (which appears in the Mappa Mundi) and which has generated local legends of witchcraft and magic. Dolorite – known in Shropshire as Dhustone – is the same igneous rock of which the earth's core is formed. On polishing it assumes a dazzling black shine – hence Worthington's title. The notion of a black sun provides another fitting image for an exhibition seeking poetic responses to interesting times.

William Tucker
Emperor
Bronze
2002
Courtesy Gallery Pangolin





BIOGRAPHIES

Mary Bourne BA (Hons) PG Dip

Born in 1963, Mary Bourne is an artist based in the rural North East of Scotland. Trained at Edinburgh College of Art, where she first learned to carve stone, her professional experience has included numerous public commissions, including The Scottish Poetry Library and the Riverside in the City of Nanao, Japan. She is currently working as Lead Artist for two new Academy buildings in Aberdeenshire. Mary has taught at Scottish Art Schools as well as exhibiting in Britain and abroad. She has received a number of prizes and awards and has served on various arts organisations' committees and boards.

Halima Cassell BA MA ARBS

Born in Kashmir, Pakistan; Halima Cassell came to live in England when she was one year old. Studied 3D Design at University of Central Lancashire 1994-7 specialising in ceramics followed by an MA in Design which she completed in 2002; Brian Mercer Stone Carving Residency Italy - 3 months 2011; Tel Hai Ceramic Symposium, Israel - 2 weeks 2010; Residency in Pakistan, 8 weeks 2009; Residency at 20-21 Visual Art Centre 2008, Scunthorpe; Residency in Fuki, Japan - 11 weeks in 2007; Commissions for public, private and corporate clients; Solo and group shows in UK, Sweden, Japan, Belgium, Korea, Holland, Germany, Swaziland, Chicago; Collections: V&A Museum, London; Harris Museum, Preston; Shipley Museum, Gateshead; the Hepworth Museum, Wakefield.

David Worthington

Black Sun
Dhustone dolorite & jaisalmer
sandstone
2008

Ann Christopher RA FRBS

Studied sculpture at West of England College of Art 1966-69, she set up her first studio in 1970, received a Peter Stuyvesant award in 1971 and Arts Council awards in 1973 and 1977. Elected to the Royal Academy in 1980 and Fellow of RBS in 1992. Public and private commissions in UK, France and USA; residencies in France, Uganda and Ireland; works in collections include British Museum, Contemporary Arts Society, Corcoran Art Gallery Washington DC, Gruss & Co New York. Exhibitions in London, New York, Belgium, Italy; her next solo exhibition is at Pangolin London in 2013.

Mikey Georgeson

Multi-dimensional Renaissance man Mikey Georgeson is a writer, singer, performer, painter, college lecturer, and movie maker. He writes prose, song lyrics, and comic strips. He sings and performs as "Vessel" for the art-rock band David Devant and His Spirit Wife as well as a musical performance project called Mr. Solo One of Mikey's paintings, "Dopamine – Molecule of Intuition," bubbled brightly in the recent John Moore's Exhibit at Liverpool's prestigious Walker Art Gallery. He was amongst the select group of performers at Zurich's Cabaret Voltaire representing The English School of Dada on the Wedding day of William and Kate Windsor. He has a solo painting show "Trobe" at the Royal Standard Gallery in Liverpool starting June 2012

Katherine Gili FRBS

Studied at Bath Academy of Art and St Martin's School of Art, taught at Norwich 1972-85, St Martin's 1975-84, became an FRBS 1999. Solo exhibitions include the Serpentine Gallery 1977, Salander O'Reilly Gallery, New York 1981, A Career Survey, Poussin Gallery 2011. Major

mixed shows include The Condition of Sculpture Hayward Gallery 1975, Contemporary British Sculpture at Battersea Park 1977, Hayward Annual 1979, Have You Seen Sculpture from the Body? Tate Gallery 1984, The Royal Academy Summer Shows 1996, 1997, 2009. Her work is represented in public, corporate and private collections in Britain, Spain, Switzerland and the USA.

Jessica Harrison

Born in St Bees in 1982, Jessica Harrison moved to Scotland in 2000 to study sculpture at Edinburgh College of Art, going on to complete an MFA before beginning a practice-based PhD in sculpture, funded by the Arts and Humanities Research Council (AHRC), which she expects to complete in 2012. Recent exhibitions include the project space, Art First, London (2012); 'Industrial Aesthetics', Hunter college, New York (2011); 'HEY', Halle Saint Pierre, Paris (2011); 'ARTfutures', Bloomberg Space, London (2007). Awards include the RSA Kinross Scholarship (2005); John Watson Prize (2005). Jessica's work is part of several public collections including Pallant House Gallery in Chichester, Fingal County Public Art Collection in Ireland, The New Art Gallery Walsall in Walsall, and the Royal Scottish Academy in Edinburgh as well as numerous private collections.

Sean Henry

Born in England in 1965, Sean Henry graduated from Bristol Polytechnic in 1987. He won the Villiers David Prize in 1998 and has had over 20 solo shows between since 1988 - in London, New York, Los Angeles, Stockholm, Munich, Amsterdam and elsewhere. His work can be seen in public collections in the UK, Sweden, Germany and the USA. In 2007 Henry completed

Couple - the UK's first permanent offshore sculpture, located 300 meters off the coast of Northumberland. Recent projects include Conflux at Salisbury Cathedral (2011) which drew over 100,000 visitors during its four month run, and the permanent installation of Standing Man in Stockholm city (2010) and Catafalque in Michigan, USA, at the Frederik Meijer Gardens and Sculpture Park. Scala Publishers published the first monograph of Sean Henry's work in 2008, written by Tom Flynn, which was followed in 2011 by the publication of Conflux: Sean Henry at Salisbury Cathedral. Henry is married with three children and lives and works in Wiltshire, England.

Simon Hitchens FRBS

Graduated in Fine Art in 1990 and has frequently exhibited in solo and group exhibitions since. He was elected a Fellow of the Royal British Society of Sculptors in 1998, won the 2003 Millfield School Sculpture Competition, and was short listed for the 2004 Jerwood Sculpture Prize. In 2004 he won a significant Arts Council grant to make a seminal new sculpture. In 2006 he completed a major public commission for Workington, Cumbria and in 2011 he was awarded Honorary Fellowship of the Chinese National Academy of Sculpture. He is the fourth generation of artist in his family.

Brigitte Jurack MA ARBS

Born in Germany, Brigitte Jurack moved to Glasgow in 1989, following her Meisterschüler at Düsseldorf Kunstakademie. Awarded a post-graduate British Council Scholarship she studied at Glasgow School of Art (1990) and Chelsea College of Art and Design (1991). Henry Moore fellowship (1992), ICI Visual Arts Fellowship (1998), EKWCFellowship (1995), Prince of Wales Bursary, British School in Athens (2011); RBS Fellow since 2005. Solo and group exhibitions in the UK, Germany, Australia, USA, Ukraine, Italy, Turkey and Norway; recent exhibitions 'Democratic Promenade', Bluecoat Gallery, Liverpool (2011), 'Pink Parachute' (2012), Grundy Art Gallery, Blackpool.

Alena Matejka PhD MA

Born 1966, 2005 Ph.D. Alena Matejka studied at the Academy of Arts, Architecture and Design, Prague, Czech Republic. 1997 M.A. in Academy of Arts, Architecture and Design, Prague. In 2003 and 2005 fellowships at The National Glass Centre and The University of Sunderland. 2009 instructor in Pilchuck Glass School in USA. Solo exhibitions in the Czech Republic, Luxembourg, Germany, Holland, Austria and USA. 1996 First Prize at the exhibition of art colleges, MuseoVetrario, Murano, Venice, Italy; in 1997 First Prize: Michael Bang Award, Glasmuseet, Ebeltoft, Denmark and 2000 František Wolf's Annual Award, Czech Republic. Collections: City Council Toyama, Japan, East

Bohemian Museum, Pardubice, Czech Republic, Emaar Collection, Dubai, UAE; Falun Sculpture Park, Sweden; Glas Museet, Ebeltoft, Denmark; Institute for International Research in Glass, Sunderland, U.K.; Landesmuseum, Kassel, Germany; Museum of Decorative Arts, Prague; Kamenice nad Lipou Castle, Czech Republic, Museum of Modern Art, Taipei, Taiwan. Symposiums in Czech Republic, Italy, UAE and Sweden.

Eilis O'Connell RHA

Award winning Irish sculptor Eilis O'Connell maintains her studio practice along with large scale commissioned works. She has worked on over 30 permanent site-specific public projects in the UK and mainland Europe. Recipient of the Rome Fellowship and the PSI new York fellowship, she continues to experiment with new materials using metal in unique ways. She is interested in the behaviour of matter and has collaborated with scientists using the confocal microscope at Trinity College, Dublin to produce a new body of work about the internal complexity of the human body.

Atsuo Okamoto

Born in Hirosima, currently teaches in the School of Art and Design at Joshi University. He has won many awards for his work, in 1997 awarded the 25th Nagano City Open Air Sculpture Prize (Nagano, Japan) ,1999 awarded the TUES Prize (The Utsukushi-ga-

hara Open-Air Museum, Nagano, Japan) and in 2002 awarded the Station Gallery Prize (the Sculptures of Eastern Japan, Tokyo, Japan). Atsuo Okamoto has exhibited widely in group and solo exhibitions in Japan, Australia and across Europe. He is concerned with the natural integrity of stone. For him, the splitting of stone is a form of drawing onto mass. Atsuo is concerned with the relationship of stone to the environment, both human and geographic. His popular 'Turtle Project' involves splitting a stone into many parts and distributing each fragment to a different person who is entrusted to care for it for five years. The original stone is then reassembled, each morsel having absorbed the differences of place and handling.

Keith Rand RSA ARBS

Born in 1956. Keith Rand studied sculpture at Winchester School of Art. In 1984 he joined the Scottish Sculpture Workshop, Aberdeenshire and began to develop his unique sculptural approach to carving and constructing in timber. In 1996 he was elected Associate of the Royal Scottish Academy and in 2005 became an Academician (RSA) He is a member of the Royal Society of British Sculptors. He established a studio near Salisbury in 1999. Recent commissions include; *The Pairing*, NHS, South Petherton Community Hospital, Somerset; *Clarendon Oak*, Private commission, Wiltshire; *The Levels 1 & 11*, The Beacon Centre, Musgrove Park Hospital, Somerset; *The Grain*, Sainsbury's, Edinburgh;

Heartwood, Bournemouth University. His sculpture has been acquired for major collections around the world and he has been awarded many commissions and prizes.

Almuth Tebbenhoff FRBS

Born in Germany; Almuth Tebbenhoff came to live in England in 1968. Studied ceramics at Sir John Cass 1972-5, metal fabrication at South Thames College 1985-6. Pollock Krasner award 1991, British Council travel awards to Moscow, Poland, Germany in 1992,3,4; commissions for the Cass Sculpture Foundation at Goodwood in 1998, 2003; made Fellow of the RBS in 2003; three-months residency marble carving in Italy 2006; solo and group exhibitions in UK, Germany, Austria, Italy, Holland, Poland, USA and Russia; public commissions for University of Leicester library (2008) and Chiswick Park (2008); recent exhibition: *'Two in One'* 2012 at Pangolin London.

Paul Tecklenberg BA MFA

Studied sculpture at Nottingham Trent University 1988-91 and then the Slade 1997-1999. Awarded a British Academy bursary in 1997 and 1998. He has exhibited extensively in the UK but also USA, Italy, Germany, Holland and India. In 2000 he curated *"DIY – 19 variations on a theme of wallpaper"*, a critically acclaimed exhibition that made the Time Out end of year top ten list. His 2006 solo exhibition *"Bodies & Antibodies"* was reviewed in the Guardian and made critics choice; 2007, elected a life member of the long

established London Group; 2009 appointed first artist-in-residence at The Swedenborg Society. Currently teaches photography at the University of East London. He has collaborated with Mikey Georgeson since 2010 and they showed together last year at Dulwich Picture Gallery. This summer they will be exhibiting again at The Courts, Holt, National Trust Gardens and Pitzhanger Manor, Ealing.

Richard Trupp MA ARBS

Born in Birmingham in 1973 is a protégée of Sir Anthony Caro. He further honed his craft on the works of Jake and Dinos Chapman, Marc Quinn, Edwardo Paolozzi and Rebecca Warren. Trupp's own art is grounded in a deep respect for the history of sculpture though he is anything but a traditionalist. Trupp has been strongly influenced by Birmingham, a city that once rejoiced in the sobriquet "the workshop of the world." His work is rarely self contained or limited to its own physical boundaries, but frequently references aspects of the broader environmental context surrounding it. Nominated for the prestigious Jerwood Sculpture Prize, Trupp continues in the Caro vein, pushing sculpture forward. The artist has exhibited in England, Scotland, Canada, Italy and Poland and is currently working on an installation for the Oxford Museum of Natural History. He has an MA Site Specific Sculpture, Wimbledon School of Art and a BA Fine Arts/ Sculpture, Nottingham Trent University, Nottingham.



Nick Turvey MA RCA

Nick Turvey's work provides evidences of a restless intelligence, influenced by his having originally trained as an architect, followed by fifteen years mainly working with film. Then, in 2006, he graduated with an MA from the Royal College of Art in London. Since that time he has exhibited his sculpture internationally, and won a number of large public commissions. In 2008 he received a bursary from the Royal British Society of Sculptors, in 2009 an award from Arts Council England, and in 2010 the Brian Mercer Award for Stonecarving. His most recent solo show was 'Incarnate', at The Print Room, London, in 2011.

William Tucker RA

Born in Cairo, studied history at Oxford University and sculpture at Central and St Martins School of Art in London. He was awarded the Sainsbury Scholarship in 1961 and the Peter Stuyvesant Travel Bursary in 1965. He represented Britain at the Venice Biennale in 1972. Following the publication of 'The Language of Sculpture' in 1974 he was invited to curate 'The Condition of Sculpture' exhibition at the Hayward Gallery, London. Tucker moved to New York in 1978 and continues to live and work in USA. In 2010 he was awarded

the International Sculpture Center's Lifetime Achievement Award. Tucker exhibits widely and his work is held in many major public collections both in UK and USA.

David Worthington PVP RBS MA

David Worthington graduated from Oxford University in 1984 with a degree in Philosophy and Theology. He had two solo shows at the Alexander Reid and Lefevre Gallery in London and was the invited sculptor in 2001 at the Glyndebourne Festival opera. He curated a sculpture exhibition for Glyndebourne in 2011. He has carried out many public and private commissions in Europe and USA; most recently a major piece in Great Queen St., Covent Garden for Henderson Global Investors. In 2002 the Crane Kalman Gallery took him to Miami Basel. In 2001 he completed an MA in Visual Culture at Middlessex University and in 2007 finished an MA in Computer Arts at the University of West London. He was elected a Fellow of the The Royal British Society of Sculptors in 2009, and Vice President in 2010. Currently he is curating an exhibition of 24 artists at the Chelsea Physic Garden in association with John Martin and the Eden Project.

GLOSSARY

ARBS Associate of the Royal British Society of Sculptors

BA (Hons) Bachelor of Arts honour degree

Dip AD Diploma Art & Design

FRBS Fellow of the Royal British Society of Sculptors

MA Master of Arts

MFA Master of Fine Art

PG Dip Post Graduate Diploma

PVP RBS Past Vice President Royal British Society of Sculptors

PhD Doctor of Philosophy

RA Royal Academy

RCA Royal College of Art

RHA Royal Hibernian Academy

RSA Royal Society of Arts

CREDITS

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