

ARK

7th July - 15th October 2017



GALLERY
PANGOLIN



CHESTER
CATHEDRAL

Cathedral Foreword

Welcome to Chester Cathedral's ARK Exhibition. We are delighted that this varied and challenging exhibition is taking place in the Cathedral. Originally a Benedictine monastery, Chester Cathedral has been a place of hospitality and worship since its foundation in 1092. The Cathedral itself is a work of art, the result of generations of craftsmanship commissioned and offered for the glory of God.

Christians believe that God is creator and sustainer of the known universe and all that is in it. As such, God is continuously creative, the ongoing source of transformative renewal. Gothic art and architecture, such as here at Chester, is especially engaged with such a view of divine activity as it seeks to reflect ongoing mixtures of change and permanence. Humanity is privileged to participate in this divine innovation in many ways and to reflect the goodness of the created order. Humans are co-creators with God; we are all involved in the 'making' of things that express our thoughts and identities and which are the products of our minds and hands, reflections of our whole selves.

The ARK Exhibition plays with the multiple ways in which the Cathedral is a place of salvation. An ark is a vessel, often traditionally associated with the story of Noah and the flood as a place of refuge and deliverance for both humanity and the rest of the animal world. The main space of the Cathedral is called the Nave, a word whose roots (like the term 'naval') are suggestive of how the building is a ship of sanctuary, a place of safety and security, of health and wholeness. Vessels of all kinds appear often in works of art with similar metaphorical functions. Intriguingly over the centuries many animals have been woven into the fabric of the cathedral, from mice to monsters. The ARK Exhibition rejoices in making that long-standing tradition especially alive once more.

We hope that the 90 works of art will appeal to a broad audience and that there is something for everyone. New commissions appear alongside established works of art. Several items are on loan from private collections. The accompanying education programme is aimed at involving students of all ages as well as all visitors with an interest in art and sculpture.

The Cathedral building offers an unrivalled local space for sculpture. People may respond in various ways, a contagious smile, a thoughtful deliberation, a stronger reaction. In recognition that the Cathedral is a place of worship there is an interpretation board near the Exhibition exit, which attempts to link some of the sculptures with aspects of the Christian faith. For example, we draw your attention to how the Peacock by Geoffrey Dashwood is placed near the font, echoing the carving on the font's side—because of an ancient legend about the peacock's inability to decay, the peacock was adopted by Christians as symbolic of immortality and those who are baptised take up such immortality.

As a sacred place, Chester Cathedral, houses an exhibition which offers us a glimpse of divine creativity and its human counterparts. We hope as you walk around you are inspired to reflect on the glorious gifts God has given to humanity.

Gordon McPhate, Dean of Chester
Jane Brooke, Vice-Dean





Education Partner's Foreword

Bank of America Merrill Lynch is delighted to be the Education Partner for Chester Cathedral's ARK sculpture exhibition.

Our enduring commitment to cultural projects such as this is borne out of our conviction that the **arts matter**. They help economies to thrive, and individuals to connect with each other across cultures, and they educate and enrich societies. Most importantly, art provides a very powerful means by which people and especially young people, can express, learn about and question the world around them.

Our support will deliver a thriving programme of masterclasses, lectures and workshops for people of all ages, including families, students, school-children as well as those who are vulnerable and harder-to reach.

Public/private partnerships are vital to successful arts programmes. These relationships span the loans of our art collection to museums at no cost; sponsorships of large exhibitions; grants to organisations for education and employability programmes; and the preservation of cultural treasures worldwide, through the Bank of America Merrill Lynch Art Conservation Project.

We hope you enjoy this unique presentation of sculptures by so many well-known artists, in this beautiful and historic setting.

Alex Wilmot-Sitwell
President, Europe, Middle East & Africa
Bank of America Merrill Lynch

Artists

Anthony Abrahams
Kenneth Armitage
David Bailey
Bruce Beasley
Nick Bibby
Hamish Black
Ralph Brown
Jon Buck
Rembrandt Bugatti
Daniel Chadwick
Lynn Chadwick
Ann Christopher
Geoffrey Clarke
Michael Cooper
Terence Coventry
Geoffrey Dashwood
Sophie Dickens
Steve Dilworth
Angus Fairhurst
Abigail Fallis
Sue Freeborough
Elisabeth Frink
George Fullard
Antony Gormley
Steven Gregory
Nigel Hall

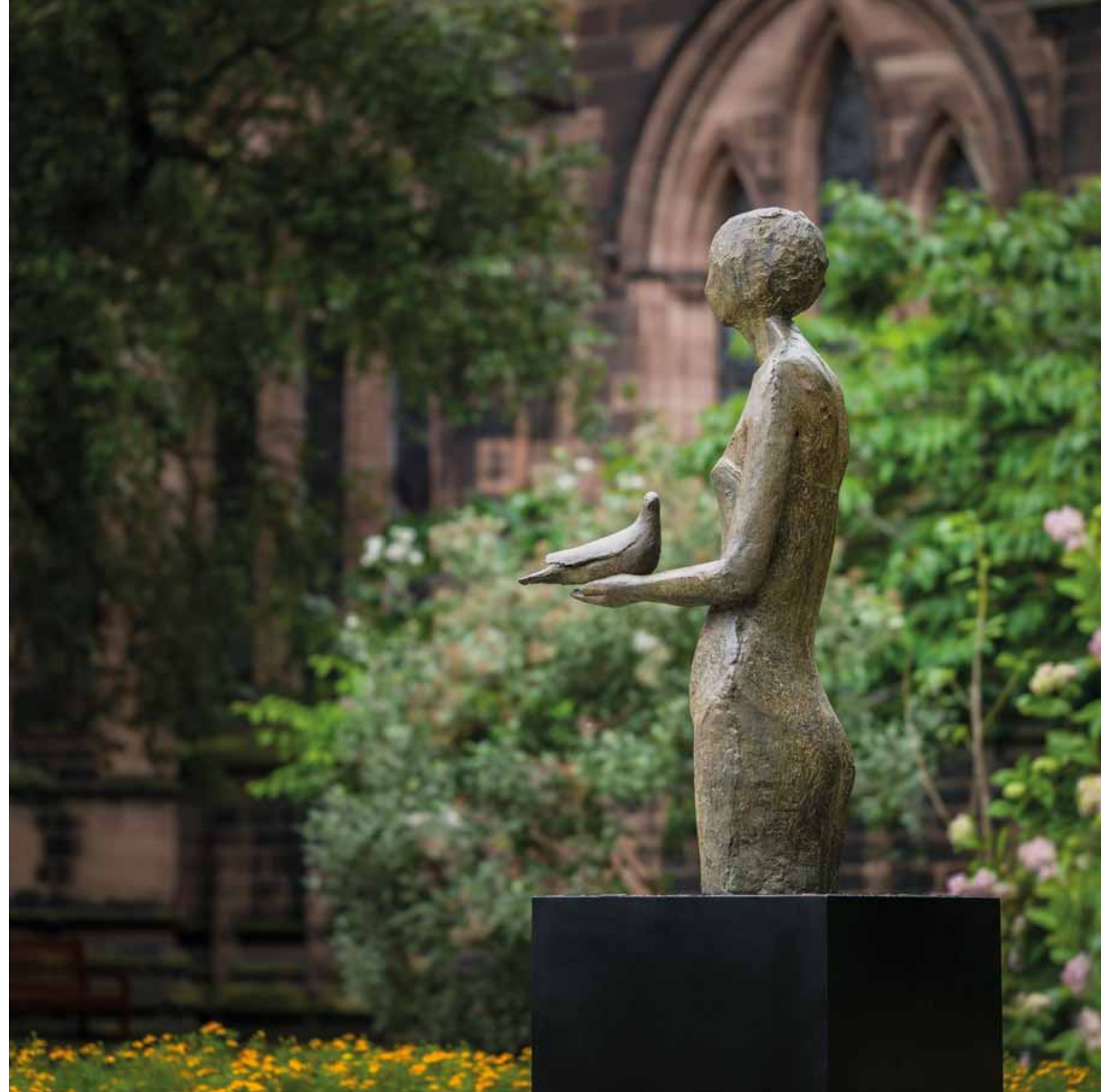
Barbara Hepworth
Damien Hirst
Michael Joo
Jonathan Kenworthy
Phillip King
Jonathan Kingdon
Bryan Kneale
Sarah Lucas
David Mach
Alastair Mackie
Anita Mandl
Edouard Martinet
Charlotte Mayer
Emily Mayer
Bernard Meadows
David Nash
Ellis O'Connell
Eduardo Paolozzi
William Pye
Peter Randall-Page
Joe Rush
Olivier Strebelle
Almuth Tebbenhoff
William Tucker
Deborah van der Beek
Jason Wason

Anthony Abrahams b.1926

....the solemnity, the gravitas, comes from the robust authority of the forms; the irony from the shifting play of the artist's regard, sometimes tender, sometimes sad; and the humour from what seems to be a tolerant understanding of the frailty and transience of human aspirations, a perception of our precarious hold on life...

Edward Phelps

Figure with Bird 1997
Bronze
Edition of 5
99cm high



Kenneth Armitage 1916 - 2002

The balance and movement expressed in Armitage's 'Linked Figures' is combined with a sense of play and the humour of daily life, both recurring elements in his work. The theme of figures linked or joined together is also one which he continued to explore throughout his long career with varying degrees of abstraction:

'Two or three figures would be unified into one mass, and then I could arrange the arms and legs as I wanted, because if you look at a crowd, you do not count the arms and legs, you just see odd arms swinging and the odd leg moving'.

Gallery Pangolin

Linked Figures 1949
Bronze
Edition of 6
28.5cm high



David Bailey b.1938

Bailey's early artistic inspirations came from Picasso and like Picasso, Bailey's sculptures seem to eschew current trends, informed rather by an intuitive conglomeration of tribal art and surrealist humour. This is exemplified in sculptures like Dodo, where the head is formed of a watering can, suspended on spindly legs and claws.

Gallery Pangolin

Dodo 2010
Bronze
Edition of 6
60cm high



Bruce Beasley b.1938

There is a hint of the infinitely slow tectonic processes of natural crystallisation in Beasley's sculptures. In slow motion choreography, a cube grows from its square base into a tapered oblong form; obelisks merge into a series of pyritic clusters, like a ballet for a modern city, of blocks woven together at a nascent point of origin which then grow into one another. Moving up through space into new incarnations, forms are dynamically held in space by the path of their journey and are an integral part of the entity: time, growth, space and movement.

Rungwe Kingdon

Seaborne 1989
Bronze
Edition of 9
35cm high



Bruce Beasley b.1938

Beasley's sculptures originate in digital three-dimensional design software, which allows him to devise his forms without the constraints of gravity. The shapes are later translated into cast bronze but despite this highly technical process the natural world remains his inspiration:

'Nature arrives at this perfect point between change and stillness, between form that is evolving and form that is complete; nature does this most easily and with rare mistakes. Nature remains the ideal guide and the great resource; without it, there is no warmth, no heart and I insist that my work has both.'

Gallery Pangolin

Oceanus 2000
Bronze
Edition of 9
107cm high



Nick Bibby b.1960

'Gyrfalcon': A life-size portrait of this largest of all falcons; a still, quiet, moment, poised and powerful, about to take flight; that fierce glare, savage beak and talons, combined with soft, sleek, lines and a glorious, glowing white patina; power, beauty, and a sense of impending dynamic action!

Nick Bibby

Gyrfalcon 2015
Bronze
Edition of 12
170cm high



Nick Bibby b.1960

Though very different sculptures, I approached both 'The Duel' and 'Gyrfalcon' as I always do, by first studying my chosen subject's respective natural history, behaviour and anatomy. I like to immerse myself, absorbing as much information as I can on a subconscious level, before building anatomically accurate armatures and starting to sculpt. For both, a very clear idea of what I wanted to achieve soon evolved.

With 'The Duel' - No messing about; straight to the action! The titanic clash of two massive, royal, red deer stags, antlers locked together in an all out battle for supremacy. Muscles bulging, sinews straining; sheer power frozen in fiery bronze. Caught at the split second, pivotal moment, as the battle is both won and lost, one stag surging forward, as its rival finally falters.

Nick Bibby

Red Deer Stags 'The Duel' 2015
Bronze
Edition of 12
41cm high



Hamish Black b.1948

I was interested in making sculpture that was limited to three parts; limitation often promotes invention. Each trio comprises of familiar hand-sized objects. The bowls, or rather their negative volumes, have the absent shapes of objects or parts of a house removed. On the surface, bronze fruits and a house complete the trio. These bronzes set the scale against their host. The apple with its curved construction ribs has at its centre a small cubic void. A take on cockney rhyming slang provides the titles, often a triplet of three words with an unspoken third. APPLE + PEARS = STAIRS.

Hamish Black

Apple and Pears 1993
Iron and Bronze
Unique
18cm high

Chateau Maison 1993
Iron and Bronze
Unique
12.5cm high

Paired 1993
Iron and Bronze
Unique
17cm high



Ralph Brown 1928 - 2013

Ralph Brown was asked by the Friends of Jersey Zoo to make a memorial to Jambo, who had died in 1992. It was Ralph's only animal sculpture and is essentially a portrait of one particular and exceptional primate. Ralph freeze-framed videos, studied photos and used detailed measurements taken when Jambo was briefly sedated on transfer to his new enclosure.

Jambo - Swahili for 'Hello' - became a media sensation when he protected a small boy who fell into the gorilla enclosure. He sat over the child and kept inquisitive and excited juvenile family members away until rescuers arrived. Jambo's true importance though is in Lowland Gorilla conservation. Born in Basel Zoo in 1961, the first captive born gorilla to be raised by his mother, he went to Jersey aged eleven. As the 'silverback' there he sired many offspring who were eventually distributed to other conservation projects. Hence 'The Patriarch' of the title.

It took a year for Ralph to complete the work and meanwhile Gerald Durrell had died. Lee Durrell unveiled the bronze and it has proved to be a popular attraction ever since. There can be queues to be photographed with 'Jambo' and children sit on, hug and kiss 'him'. This encourages them to see the real gorillas as they truly are, empathetic and gentle giants.

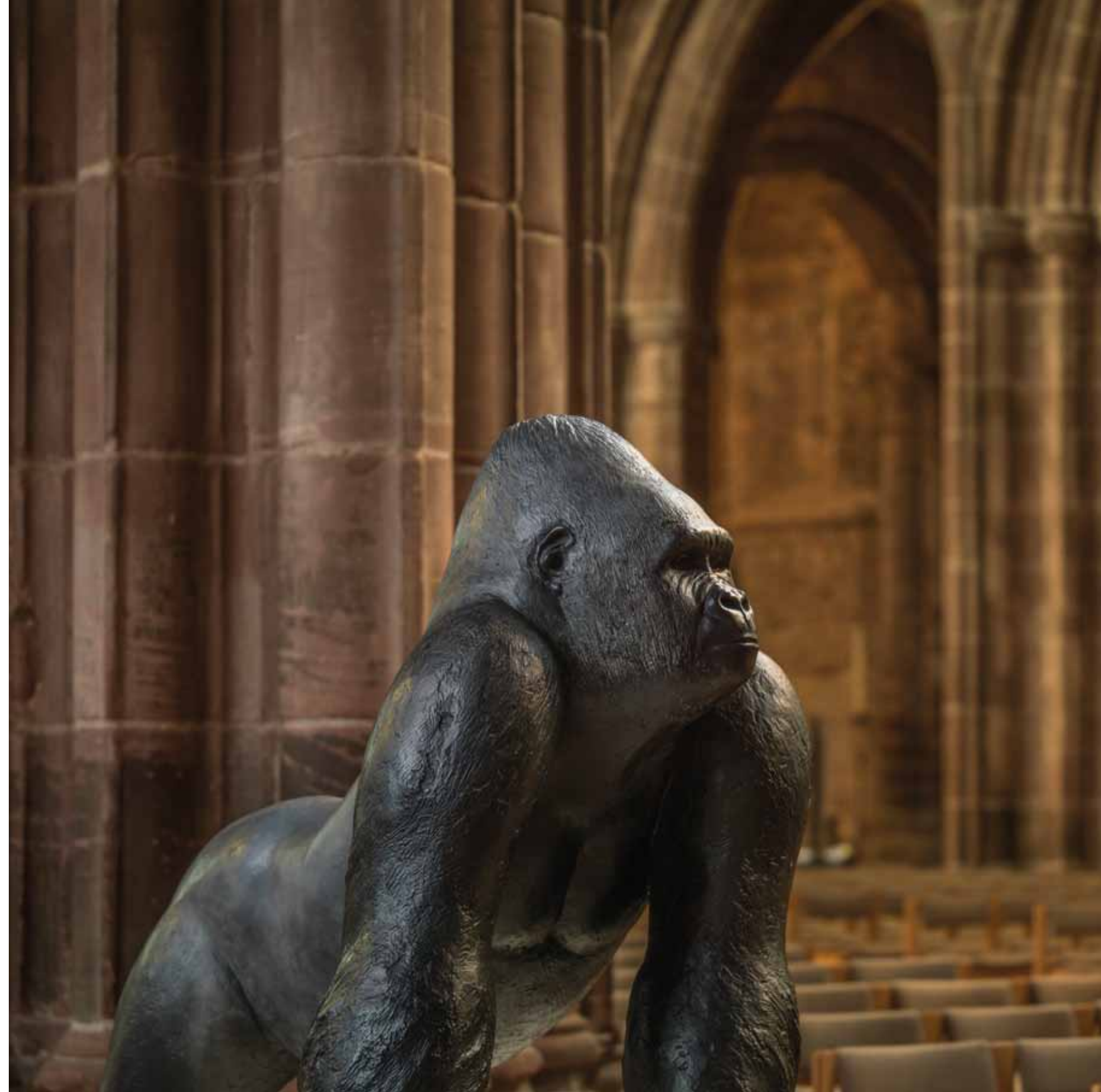
Caroline Brown

The Patriarch. Jambo 1995

Resin

Unique

150cm high





Jon Buck b.1951

In the Book of Genesis, Noah is given guardianship over the whole animal kingdom and is tasked with building an enormous ark to save them from the Great Flood that was to inundate the world. After some one hundred and fifty days afloat he sends out the raven to discover whether the waters are receding. In almost all cultures the black raven is associated with death and destruction and sure enough the raven never returns. Noah then sends out the dove and as the raven's positive counterpart she gratifyingly returns with an olive branch, showing that the flood waters are falling and therefore life will continue.

This sculpture depicts the raven sitting on Noah's head, not necessarily a naturalistic representation but perhaps a brooding presence, a symbol of Noah's pessimism. As Noah lifts his head to the heavens his vision is obscured by the raven's grip over his eyes. We may seem more and more physically divorced from our animal counterparts but they remain alive in our psyches and in lyrical expressions of the human condition.

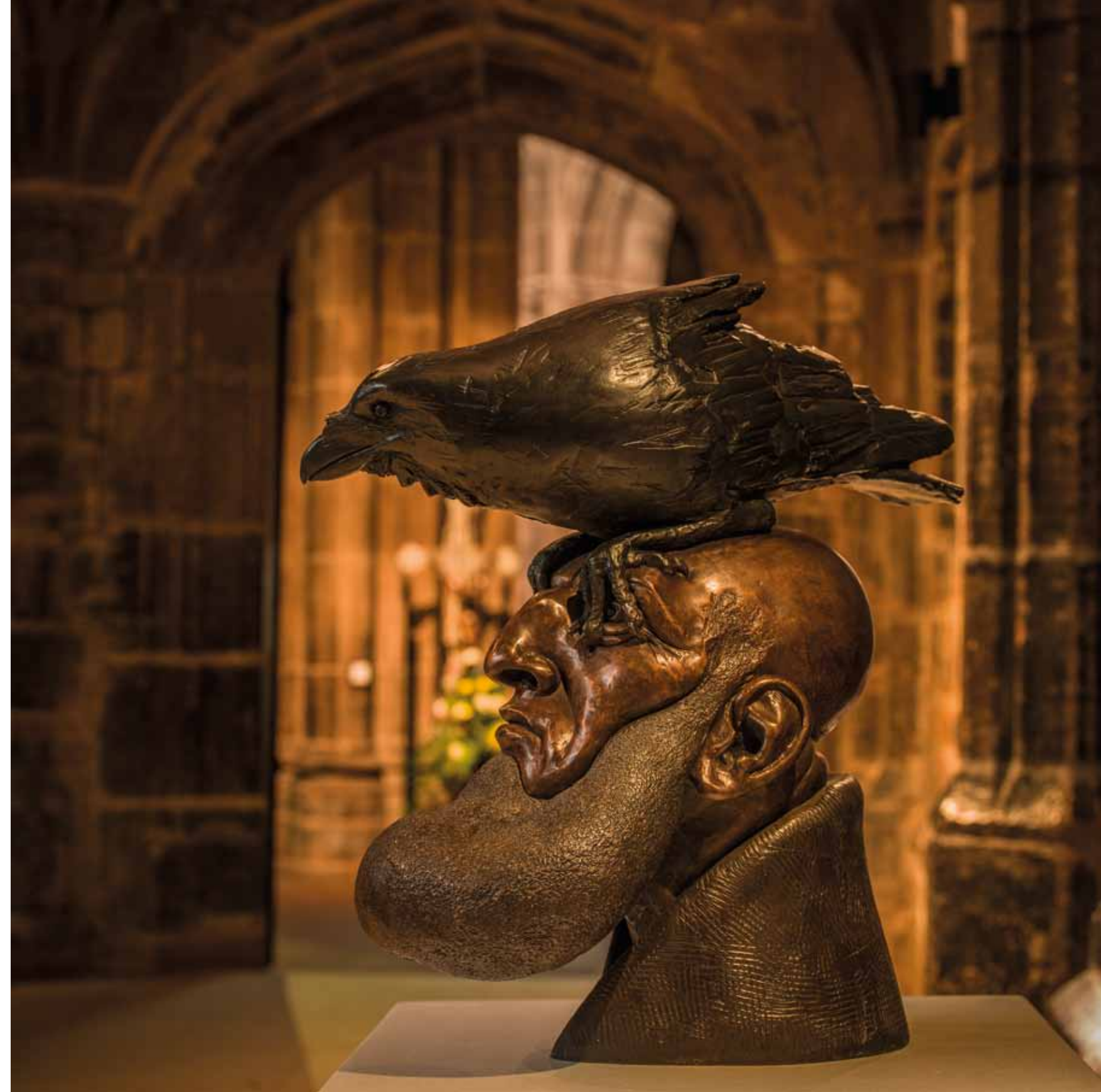
Jon Buck

Noah and the Raven 1988

Bronze

Edition of 5

63cm high



Jon Buck b.1951

Rich and inventive repertoires of aesthetic narratives and designs have decorated the surfaces of bowls and vases since humans first developed the ability to fire clay. Today much of what we understand of preliterate culture is from these types of artefacts, so even contemporary objects of this nature seem to possess an inherent archaeological association and suggest they might be acting as some sort of repository, even a cipher to our collective cultural heritage.

Repository makes these allusions but also plays with other illusory factors. At first glance it can appear to be a conventional, fully three-dimensional vase form but on closer inspection it can be seen to be flattened, becoming almost a two-sided relief. In addition, the pattern of glyphs that at first appears to make up the surface of the vase, could with a little imagination be seen to be what is contained within the interior. Imagine the skin of the vessel torn away to reveal a tightly packed lexicon of symbols, rather as if one peeled a pomegranate to reveal its fleshy seeds. This is a repository of glyphs ripening into a personal visual language, half remembered, half invented.

Jon Buck

Repository 2012
Bronze
Edition of 10
70cm high



Jon Buck b.1951

The biblical myth of Noah's flood tells that Man, as Nature's guardian, is given the responsibility of rescuing and ensuring the survival of all the creatures that inhabit the earth. It is ironic then that an 'ark' is required once again, due to the threat that we ourselves pose to the diversity of the natural world. This is not a futuristic dystopian fantasy; a report by the World Wildlife Fund found that populations of mammals, birds, reptiles, amphibians and fish have declined on average by 52 per cent in the last 40 years and a quarter of all mammals, a fifth of all reptiles and a sixth of all birds are in imminent danger of extinction.

With natural environments fast disappearing and many degraded by human exploitation it would seem that any rescuing ark is, unfortunately, likely to be left 'High and Dry'.

Jon Buck

Ark: High and Dry 2017
Bronze
Edition of 3
212cm high



Rembrandt Bugatti 1884 - 1916

Rembrandt Bugatti was a naturally gifted sculptor who developed his powerful and expressive language from an early age. His subjects were mostly animals which he patiently observed and portrayed with great sensitivity and respect. He is recognised as the first artist to turn from straightforward animalier sculpture to creating actual portraits of individual animals.

Bugatti often worked at Antwerp Zoo studying the animals and he developed a particular rapport with the condors and other large predatory birds. These two sculptures of a male and female condor were a gift to his friend, Francois L'Hoest, Director of the Zoo.

Gallery Pangolin

Male Condor at Rest c.1914
Bronze
Edition of 6
47cm high

Female Condor Shredding Meat c.1914
Bronze
Edition of 6
36cm high



Daniel Chadwick b.1965

‘Whale 2003’ has a flexible backbone of carbon fibre with acrylic elements increasing in size and then decreasing slowly to form an abstract representation of a whale skeleton. The curves of the main spine are formed by the effect of gravity on the structure and the positions of the two suspension points. Despite its twelve-metre length, the sculpture weighs only a couple of pounds.

Daniel Chadwick

Whale 2003
Acrylic
Unique
12 metres long



Lynn Chadwick 1914 - 2003

Inspired by an old-fashioned radiator, the wittily-titled 'Rad Lad' is one of a series of monolithic, tripodal figures Chadwick made during the early 1960's. These block-like forms with their ribbed surfaces clearly demonstrate his unique method of construction: the welding together of metal rods to create an 'exoskeleton', forming the essential structure of a piece and delineating its shape and texture. He then filled this framework with a skin-like, organic surface made from Stolit, a compound of plaster mixed with iron filings. As Chadwick said of his sculptures:

'They're like crabs; they've got their bones on the outside'.

Gallery Pangolin

Rad Lad IV 1962
Bronze
Edition of 8
105cm high



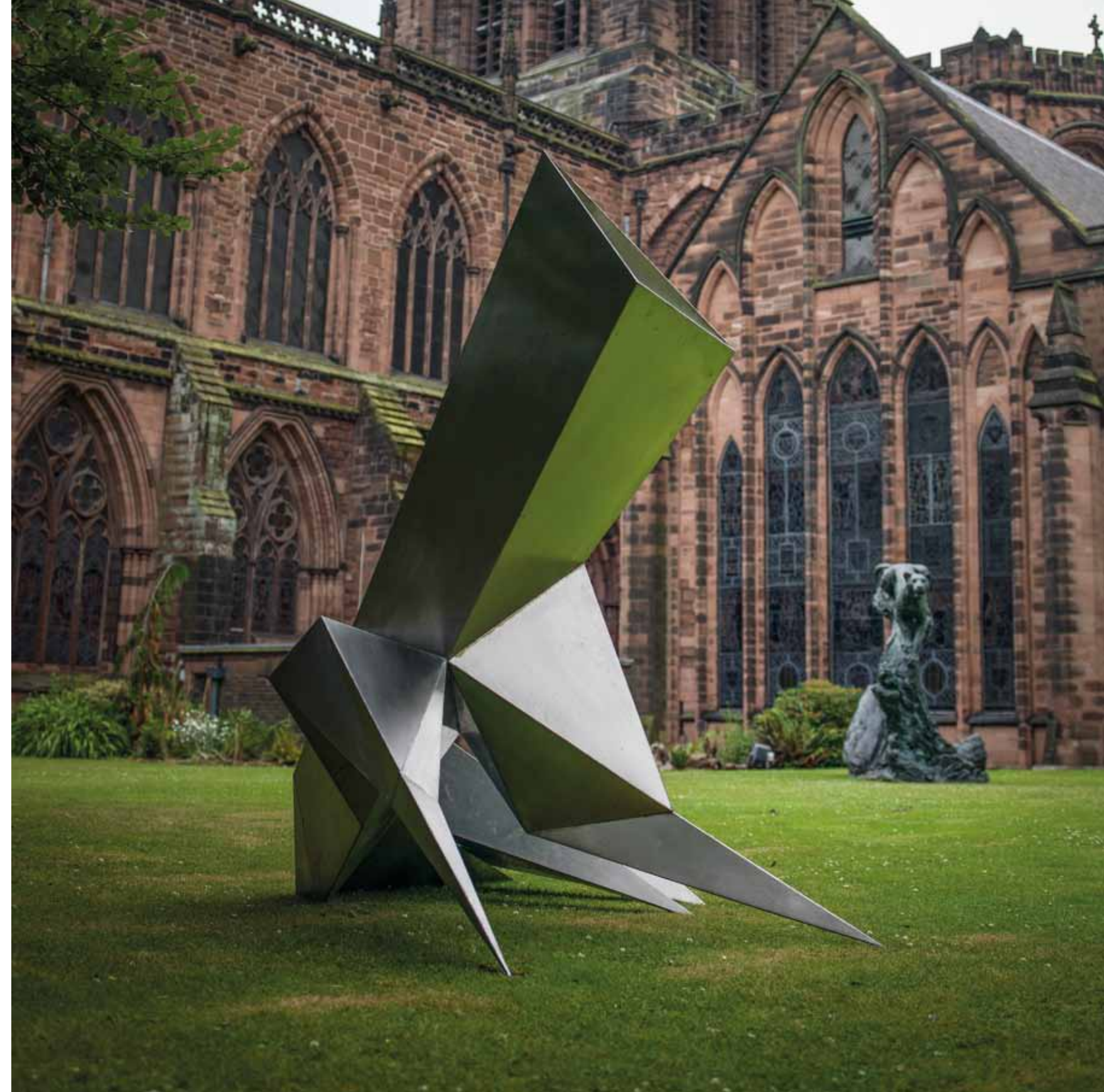
Lynn Chadwick 1914 - 2003

In 1989 Chadwick began working on the series of monumental steel beasts returning to a favourite theme, which had occupied him since the early 50s. The steel constructions marked a move away from the realism of the figures and couples cast in bronze into a purer, almost architectural approach. The origami-like triangular and trapezoidal panels are simultaneously held together by the general form of an animal and fragmented by the play of light and shadow. Each facet appears as if it were separately suspended, reflecting the sculpture's environment from its gleaming surfaces.

However, the natural world and its influence on Chadwick is never far away and each of the beasts possess the vitality of a living creature. Caught in the moment of springing to its feet, 'Rising Beast' captures Chadwick's fascination with making sculpture look inanimate as well as kinetic.

Courtesy Blain Southern

Rising Beast 1989
Welded Stainless Steel
Edition of 6
216cm high



Lynn Chadwick 1914 - 2003

Chadwick's discovery of the sculptural possibilities of stainless steel in the late 1980's sent him back to the theme of lion-like beasts, which recurred periodically throughout his career. This new medium encouraged him to simplify his forms even more radically and to become far more ambitious with scale.

When sited outdoors, the broad planes of polished stainless steel reflect every change of colour and light with striking dynamism. Named after a friend, 'Duttan's Beast' stands poised, architectural and at the same time animate.

Gallery Pangolin

Duttan's Beast 1990
Welded Stainless Steel
Edition of 6
142cm high



Ann Christopher b.1947

It stands to attention quietly watching the world – allowing a glimpse of beyond through a controlled split.
Face-on presenting a solid facade – from its sides a spare thin line is punctured by two projecting straps as if unpeeling from the space between.
It is saying 'I stand here in peaceful silence.'

Ann Christopher

Line of Silence 1991
Bronze
Edition of 5
193cm high

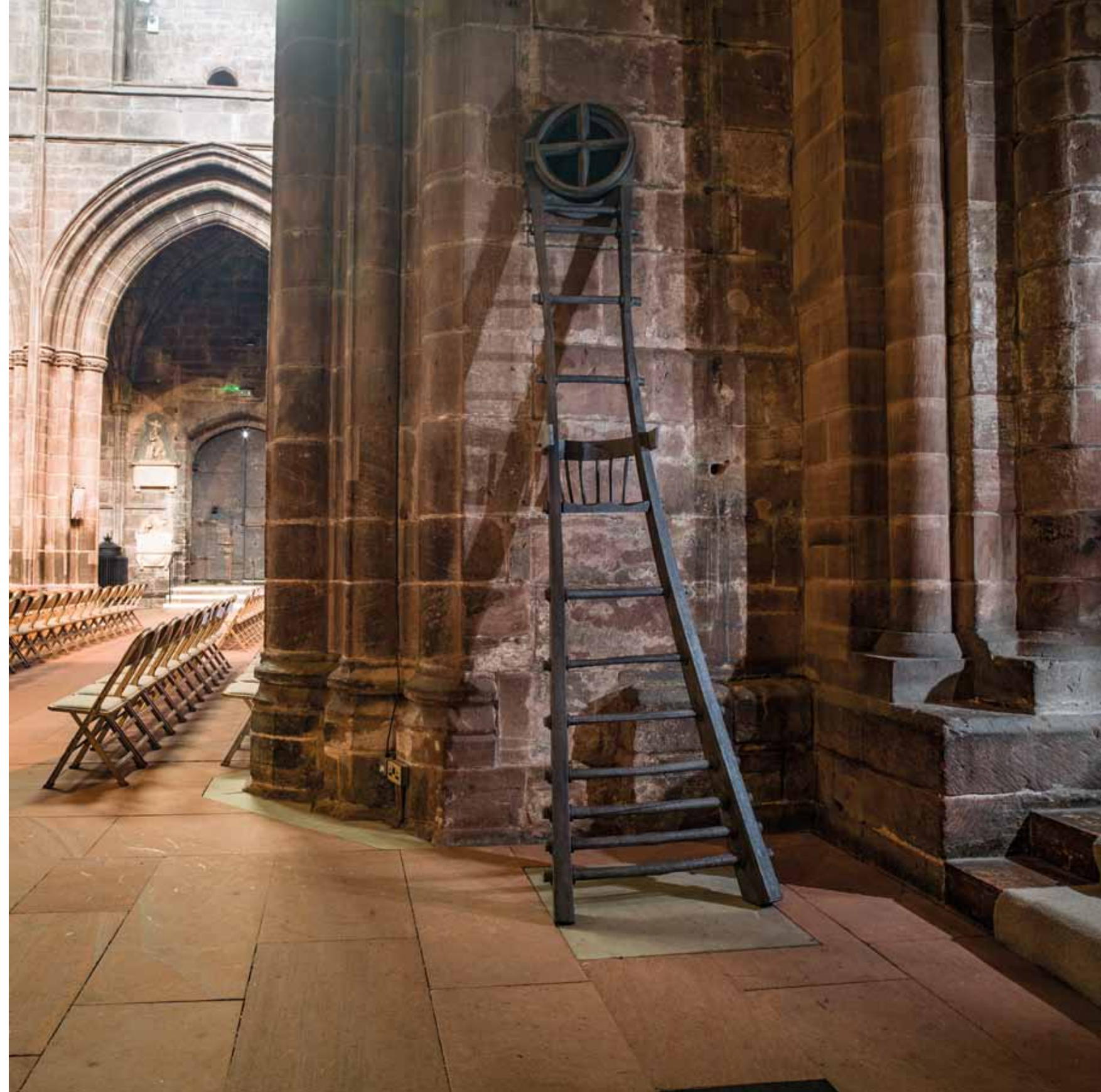


Geoffrey Clarke 1924 - 2014

Geoffrey Clarke was one of a talented group of British sculptors who came to prominence in the early post-war years. Trained at the Royal College of Art, he worked in stained glass, iron, mosaic, enamel and printmaking, and by 1952 was selected as one of the team to make the vast windows for the new Coventry Cathedral. Clarke established his own foundry at his house in Suffolk, where he pioneered a technique of casting aluminium from carved polystyrene, enabling him to fulfil an impressive range of public commissions. Although Clarke was a profoundly spiritual artist, his belief was never unquestioning. *Beyond Materialism* depicts a ladder, symbolising 'effort, progression or the journey', with a chair just above eye level. As Clarke wrote, 'The first steps are easy. Most of us however, at some stage, either get too comfortable or tire on the climb'. The cross in the upper window might be interpreted as Christian, or simply as its frame. Clarke intended his symbol to be universal: a critique of humankind's 'tendency to search for material comfort at the expense of anything of greater significance'.

Judith LeGrove

Beyond Materialism 1976
Aluminium
Unique
336cm high



Michael Cooper b.1944

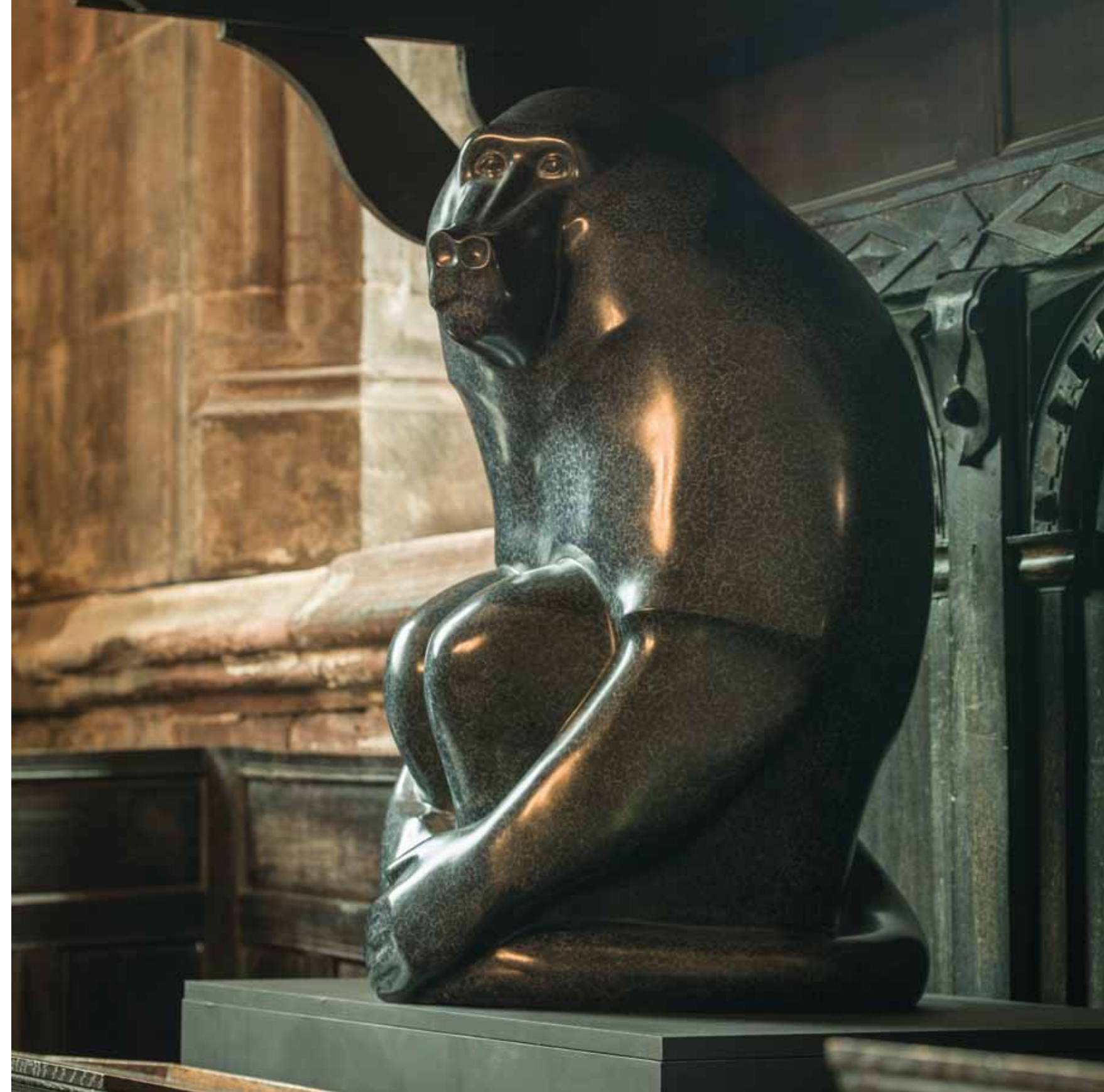
I carved the original Baboon from a block of Kilkenny Blue limestone from which this bronze has been cast by Pangolin Editions. It was commissioned for a garden site which is what dictated its scale.

My inspiration for "Baboon" came from an extraordinary trip to Uganda with Rungwe Kingdon. The primary reason for the trip was a carving workshop in support of the Ruwenzori Sculpture Foundation and to reignite a carving tradition in the north of the country. Local warriors would stalk into our makeshift canvas studio from the hills and park their spears before carving stone with their machetes!

We were also lucky enough to have some days in the bush and that was when I came across troops of baboons and was entranced. This piece is based on an alpha male with a mixture of his empowerment and resignation.

Michael Cooper

Baboon 2010
Bronze
Edition of 9
88cm high



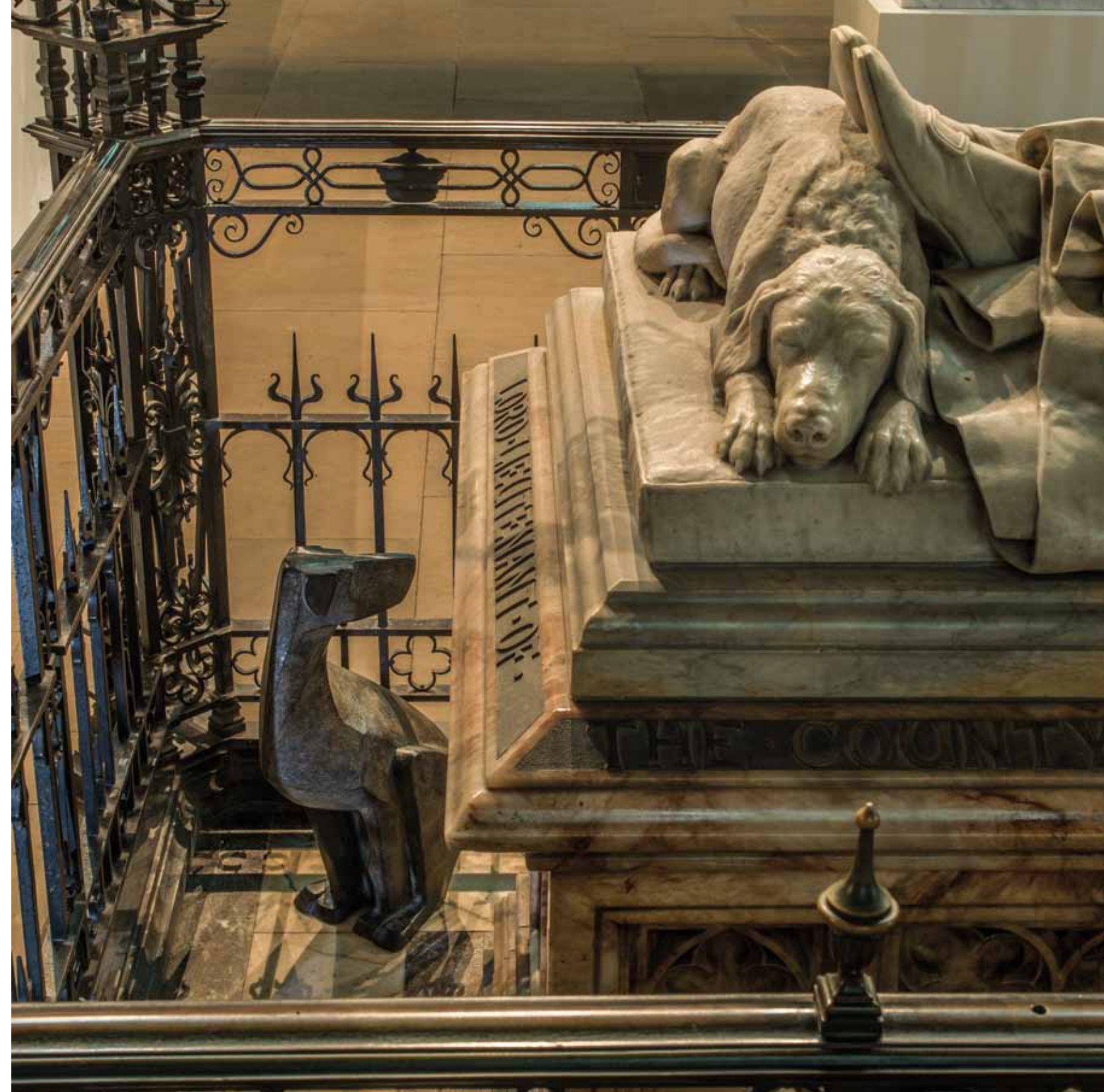
Terence Coventry 1938 - 2017

Expressing his love of country pursuits, the effigy of Hugh Lupus Grosvenor, first Duke of Westminster, is carved with a dog at his feet and four others guarding his Memorial.

Joining them for the duration of 'Ark', Coventry's archetypal 'Hound', poised and alert, expresses the sculptor's own deep understanding of dogs and their association with the countryside.

Gallery Pangolin

Hound II 2000
Bronze
Edition of 7
64cm high



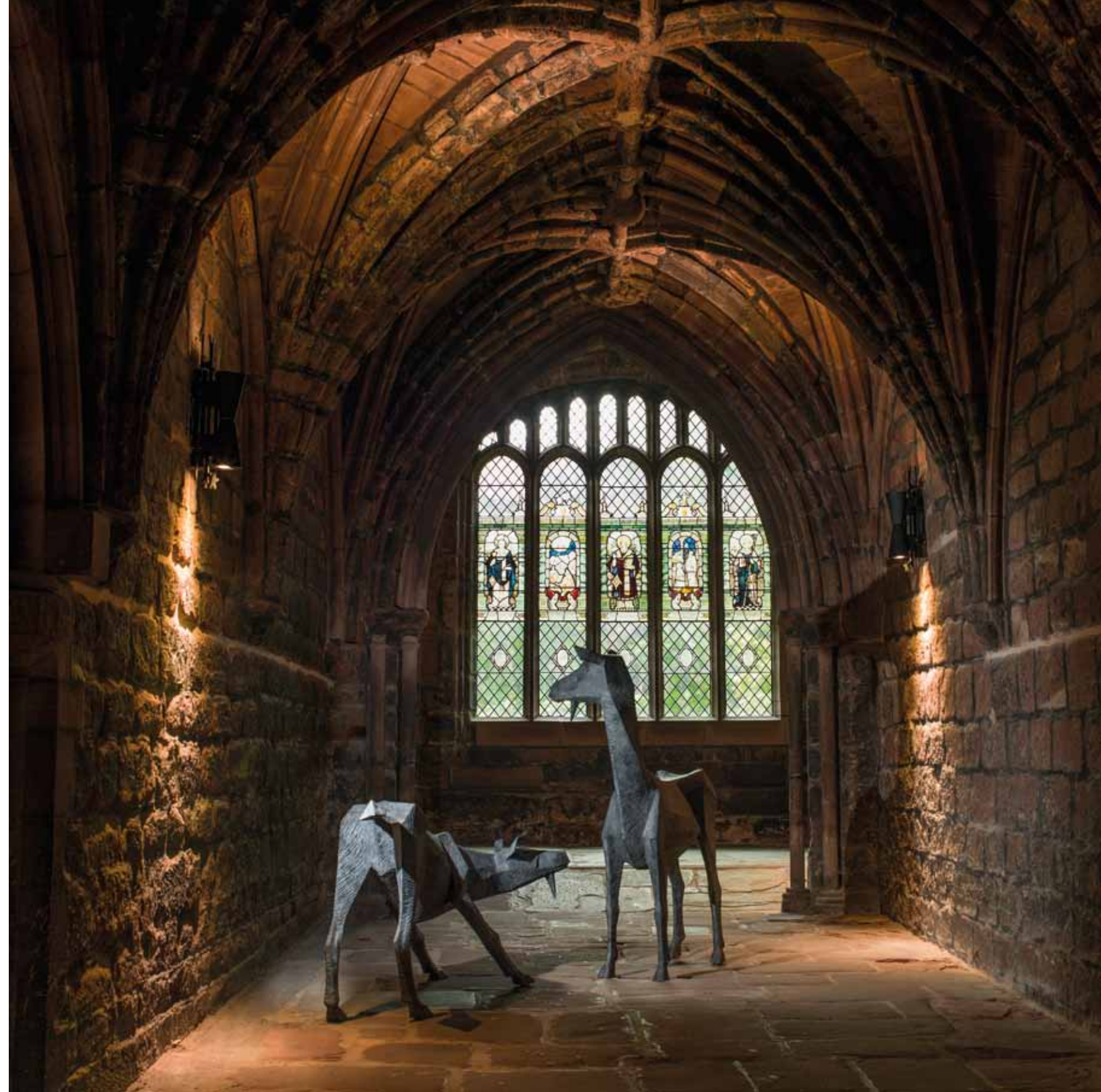
Terence Coventry 1938 - 2017

Clearly observed from life, these two playful goats demonstrate Coventry's ability to capture the very essence of a creature. Very much 'hands on', he made his sculpture, not in a traditional artist's studio but in a workshop akin to that of an engineer or blacksmith. Drawing on his long association with the Cornish landscape and its occupants, he explored familiar animals and birds through his own confident and individual sculptural language. These honest and unpretentious studies celebrate our connections and interdependence with the natural world.

Gallery Pangolin

Goat II 2006
Bronze
Edition of 5
88cm high

Goat I 2004
Bronze
Edition of 5
158cm high



Terence Coventry 1938 - 2017

The Avian form is a recurring theme in Coventry's work and one that he revisited many times after making the first version in 1985. Constantly experimenting with scale and medium as well as the essential form, these archetypal avians epitomise his inventiveness and creative imagination.

Of seeing some of these works for the first time, before knowing that he and Coventry were neighbours, John le Carré wrote: 'Perhaps I had unconsciously recognised, from my own cliff, the same raucous, swirling forms of bird, beast and cloud. Here was a sculptor who knew his characters from life, I had felt. He abstracted from them, he refined them, and he made us smile and nod and say, 'That's right'.'

'Steel Avian Form' has the brooding presence and intelligent alertness of the Corvid family, Coventry's favourite birds and ones he spent many hours patiently observing from his isolated farm on the Cornish clifftops.

Gallery Pangolin

Steel Avian Form 2011
Forged Steel
Unique
51cm high



Terence Coventry 1938 - 2017

I have a habit of working in series so if I zero in on a subject matter I'll often need to work it out in a series of two, three or even four versions in different sizes and then I'll move on to something else. I suppose I'm very restless – always looking. I spend a lot of time walking the dogs and we live in a beautiful place here, right on the edge of the cliffs. When I'm walking I'll often stumble over something stupid because I'm looking at the birds and taking the things in that you see naturally but observing them more precisely.

Terence Coventry

Monumental Steel Cormorant I 2011
Powder Coated Steel
Unique
145cm high



Terence Coventry 1938 - 2017

Monumental Steel Cormorant II 2011
Powder Coated Steel
Unique
125cm high

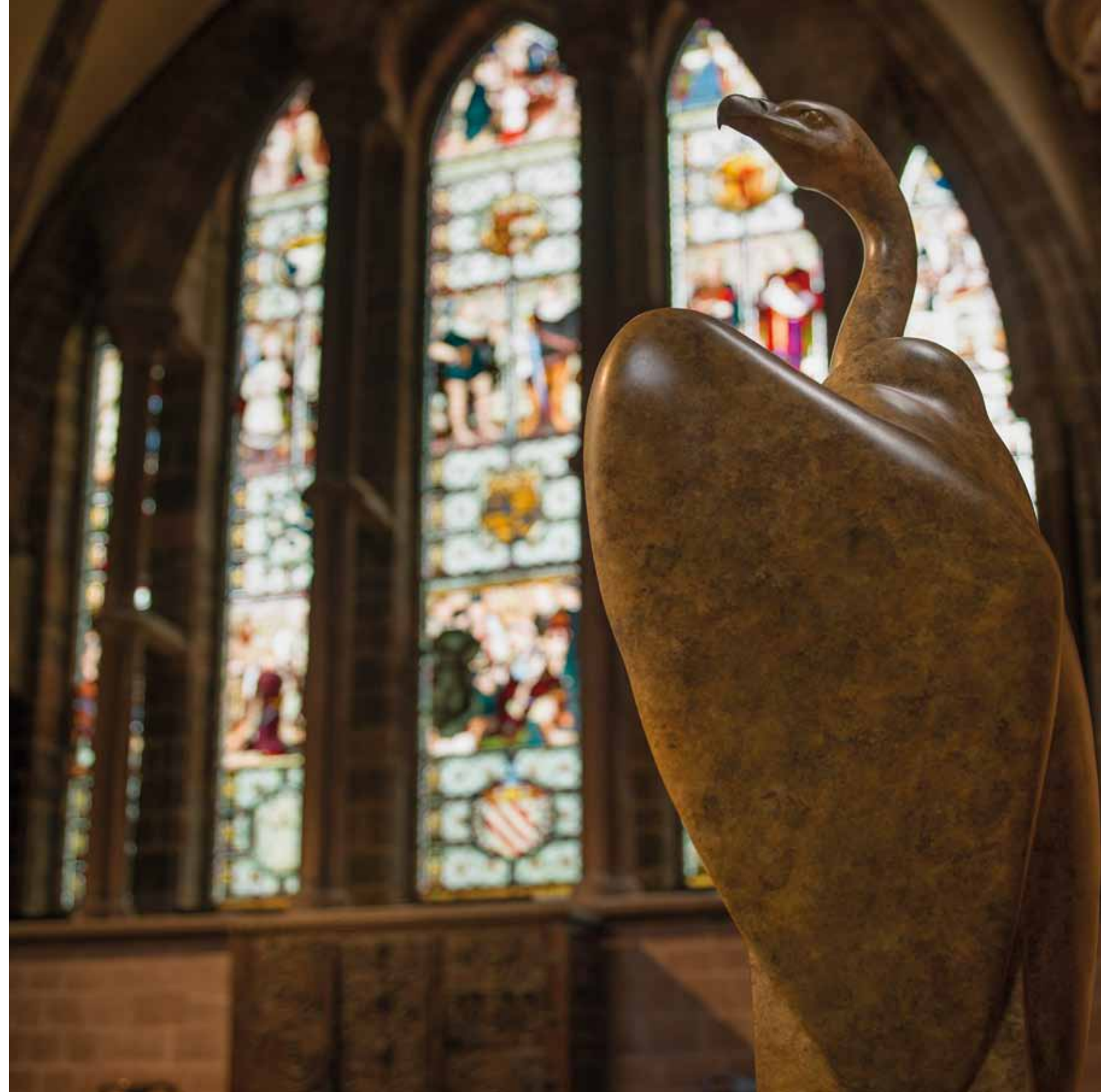


Geoffrey Dashwood b.1947

The strength of Dashwood's sculpture comes from his intimate knowledge of wildlife; his clean graphic lines describe the form with an occasional accent of feather, claw or beak together summing up a bird species. His economical sculptural language treads successfully the thin line between abstraction and realism, creating works like 'Griffon Vulture' which truly express the essence of the bird.

Gallery Pangolin

Griffon Vulture 1998
Bronze
Edition of 12
180cm high



Geoffrey Dashwood b.1947

Birds have been a personal passion since childhood and I am constantly and inextricably drawn back to them for inspiration. They are incredibly diverse in their evolutionary forms and characteristics; they embody the voluptuous curves of wildfowl, the sleekness of raptors and the delicate elegance of waders.

I wish to remain true to the idiosyncrasies of individual species yet I am aware that simplification and abstraction strengthens and clarifies. Anatomy is resolved into forms which communicate essential physiological and psychological properties. The emphasis is thereby placed on the aesthetic rather than the mere descriptive aspects of sculpture. This, to me at least, is a timeless and universal visual language.

Geoffrey Dashwood

Peacock 2002
Bronze
Edition of 12
183cm high



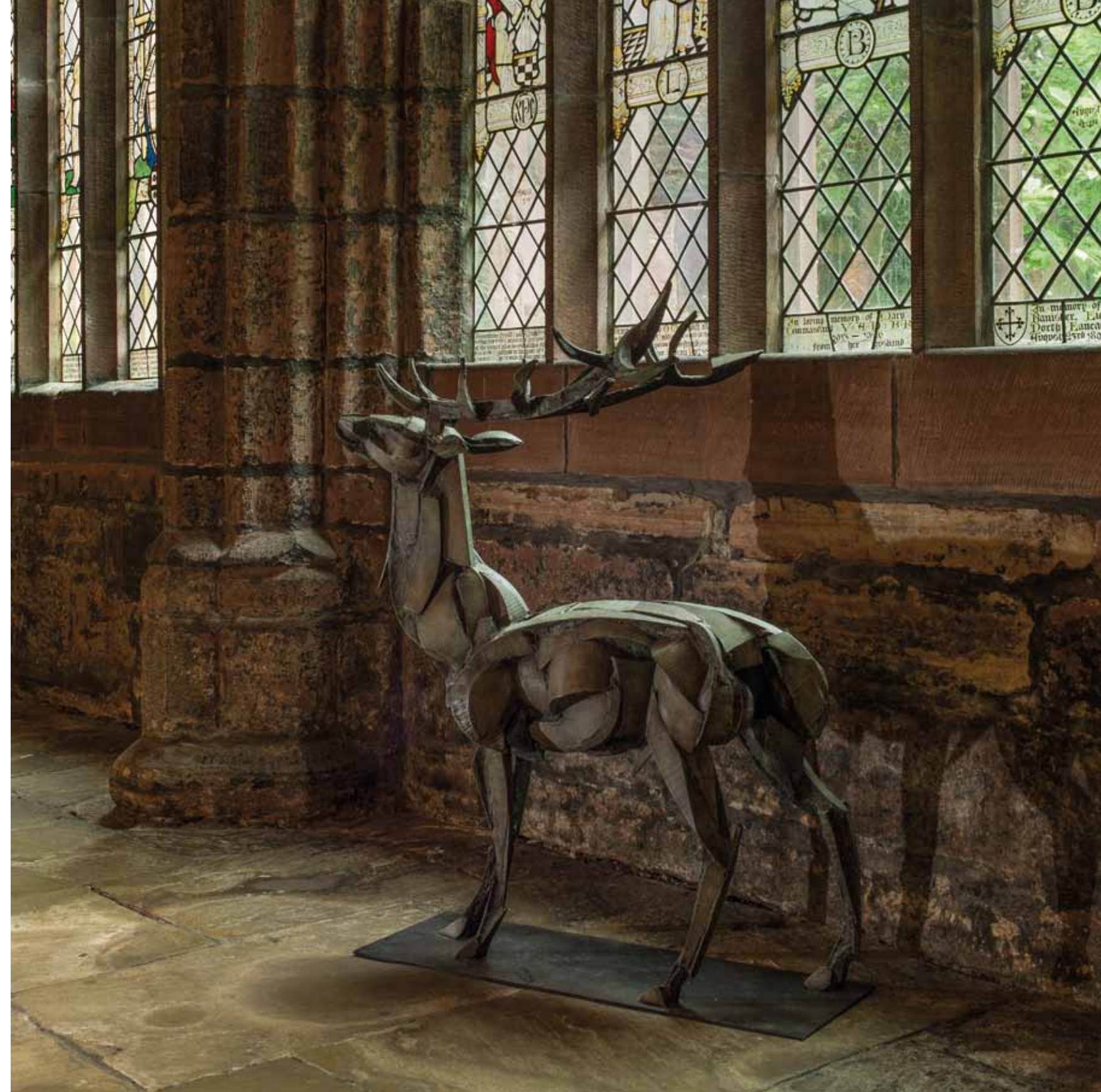
Sophie Dickens b.1966

Dickens is an established British artist with a contemporary take on animal sculpture. Her fluid technique appears effortless but in practice is very complex. She initially creates an armature of welded metal rods then adds layers of chunky wood, hand-cut with a band saw, to conjure bone, muscle and sinew. This approach gives the animals a strong physicality and a surprisingly realistic appearance of movement.

'My technique evolved from the traditional modeller's practice of packing out armatures with pieces of wood before applying clay to the form. I started using curved pieces of wood, creating an interplay of concave and convex surfaces that relate to anatomy and movement.'

Gallery Pangolin

Stag 2015
Wood
Unique
130cm high



Steve Dilworth b.1949

Physically and spiritually all matter has energy, like human perception in a continual state of flux. Steve Dilworth's art begins with that essential charge of material, sensed and known via the nervous system, connected to the natural world, genetic memory and the eternally curious nature of humankind. That vital charge and its transformation are pivotal in the artist's creative process and constitute the 'real strength and power of what sculpture is about' in Dilworthian terms.

Ark is an immediately tactile, exquisitely crafted vessel of transfiguration. 'Loved into existence' by its maker, the elaborate carapace protects the egg and the despised hooded crow inside like a Mother and Child.

Georgina Coburn

Ark 2000
Bronze and Nickel Silver
Unique
114cm high



Steve Dilworth b.1949

The miraculous fusion of pure silver and bronze in 'Porpoise' bring an embryonic form in the process of becoming to life as fluidly as unconscious thought. The sublime metallic curves of tusk and vertebrae emerge from elegantly complex serpentine hollows, folding the object in on itself and expanding like the burgeoning awareness of the viewer. The divine aspect of creation is illuminated as a source of strength and renewal, honouring the mysteries of life and acknowledging forces greater than ourselves.

Georgina Coburn

Porpoise 2004/5
Bronze and Sterling Silver
Edition of 5
42cm high

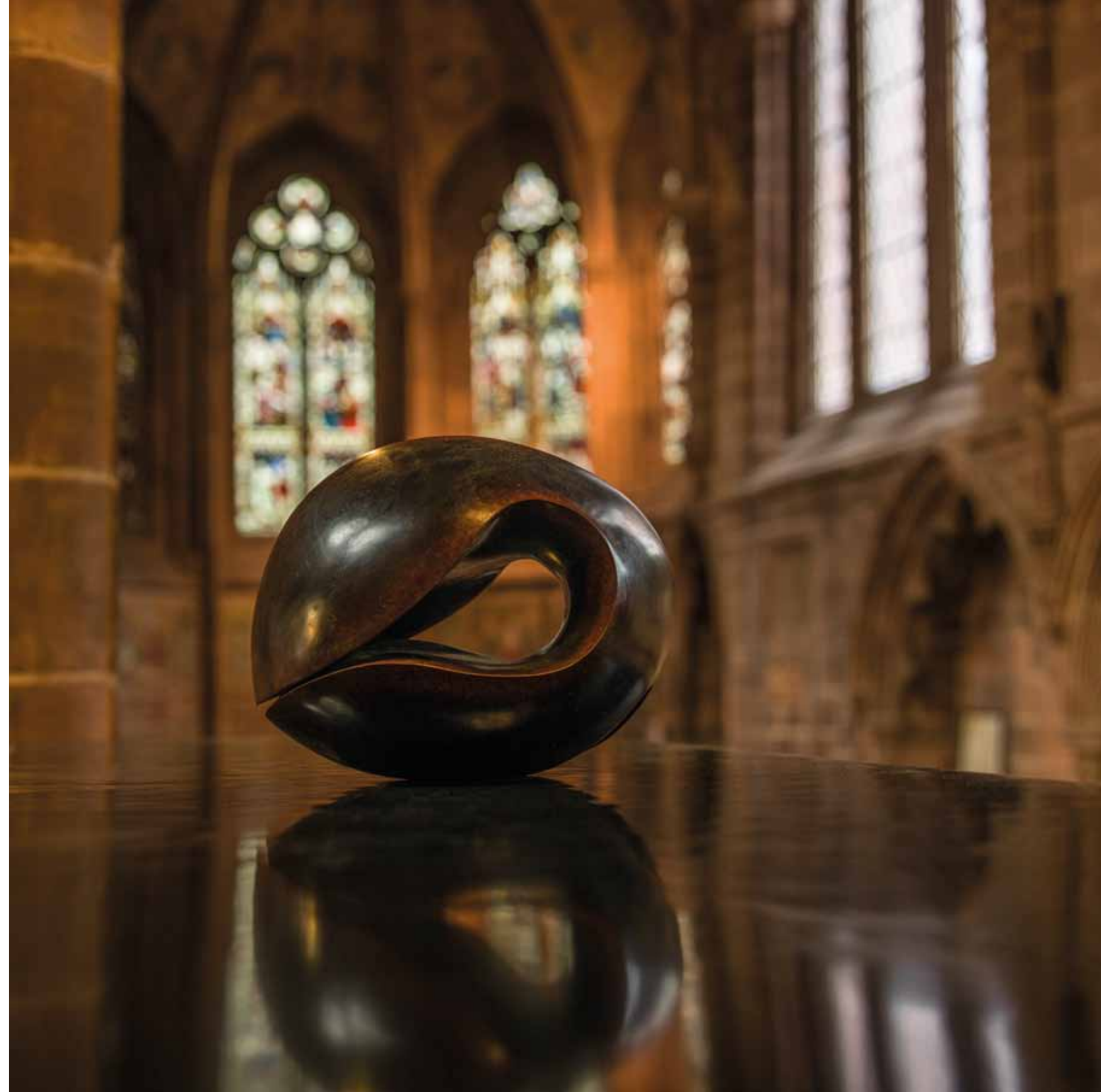


Steve Dilworth b.1949

I've never put the title 'shaman' on myself, but I think that all art is at heart shamanistic. It provides a bridge between the physical and metaphysical. I create objects that I feel are archetypal and connect us on a deep internal level.

Steve Dilworth

Evolution I 2006
Bronze
Edition of 5
24cm high



Steve Dilworth b.1949

Evolution II 2006
Bronze
Edition of 5
33cm high

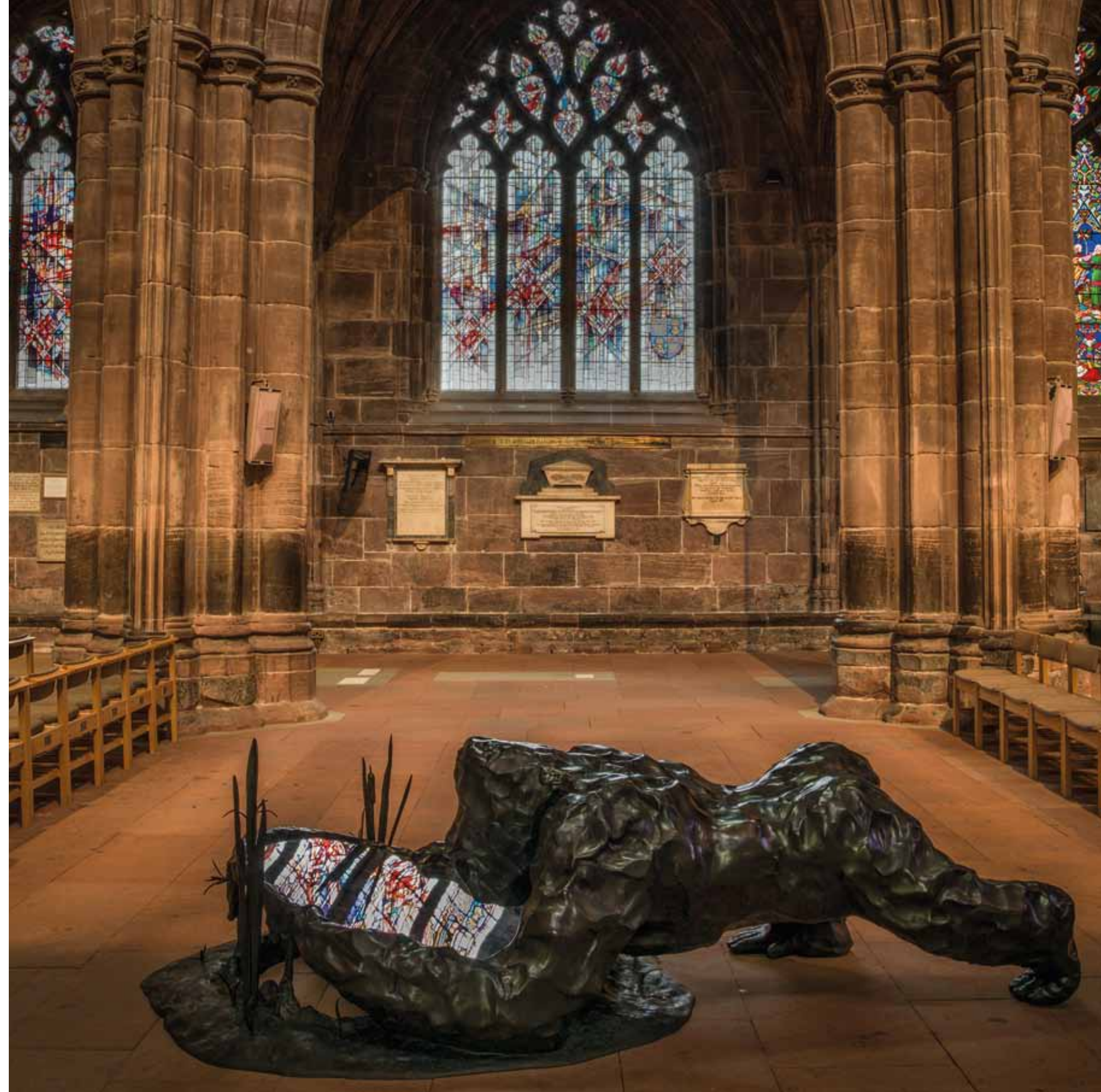


Angus Fairhurst 1966 -2008

'The Birth of Consistency' shows a gorilla – one of the recurring motifs of Fairhurst's work – contemplating itself in a mirrored pool and wrenching the reflective surface towards itself. It is one of a series of works in bronze from the mid-2000's depicting gorillas in a variety of surreal scenarios. Modelled from clay and cast on miniature or life-size scales, Fairhurst's gorillas were the sculptural successors to his anthropomorphic drawings of the 1990's (he once remarked that he "wanted to make a classical sculpture which has the lightness of a cartoon"). Each shows the gorilla in an absurdist and doleful scenario – for instance contemplating its own detached arm, or holding its detached head aloft. Here, the artist alludes to the classical myth of Narcissus, casting the gorilla in the role of the doomed boy who fell in love with his reflection. The title refers to the stage at which the human brain becomes capable of conceptualising visual representations – famously theorised by Jacques Lacan as *le stade du miroir* or the 'mirror stage'. The gorilla is confronting its own image, but also perhaps apprehending its own status as an artwork and a construct. Indeed, the work wears its artifice openly; there is an air of theatricality about the manoeuvrable pond and the uniformly black patina of the gorilla, ponds and rushes. Here and in many works, Fairhurst constructed a kind of 'fake nature' – a celebration of the pastoral and mythological realms that also affectionately pricked their artifice.

Courtesy Sadie Coles HQ

The Birth of Consistency 2004
Bronze and Polished Stainless Steel
Edition of 3
91.4cm high
© The Estate of Angus Fairhurst, courtesy Sadie Coles HQ, London

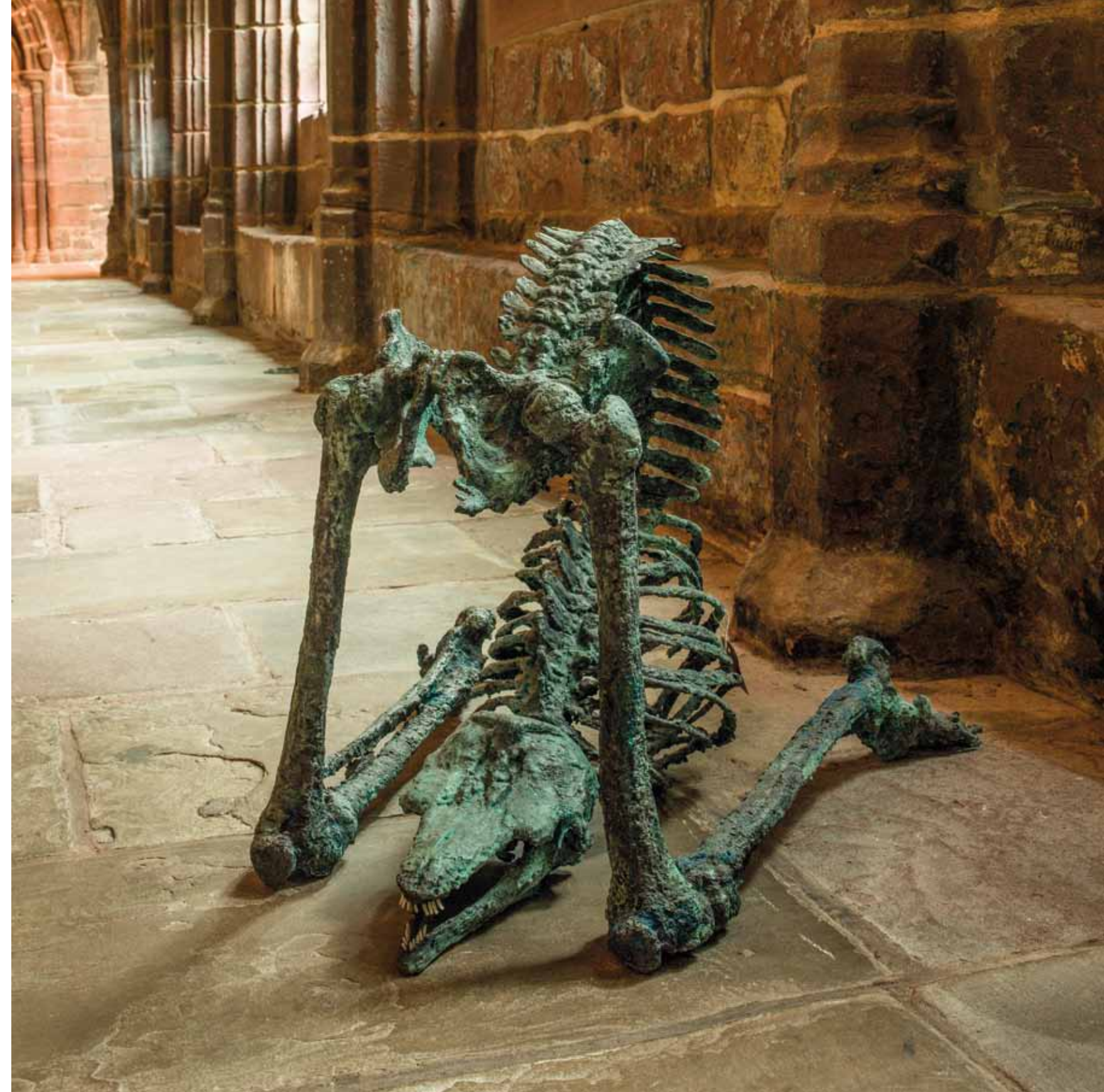


Abigail Fallis b.1968

This strange fish is believed to have come from the Ark of God. Records show that Dagon, a half fish/half man deity was worshipped as far back as the Philistines and Babylonians, and was visually depicted in painting and sculpture in Nineveh, Assyria. Our predecessors worshipped this hybrid idol specifically because they depended on a living from the sea and the Earth. Food for thought indeed.

Abigail Fallis

Dagon 2017
Bronze
Unique
54cm high



Sue Freeborough b.1941

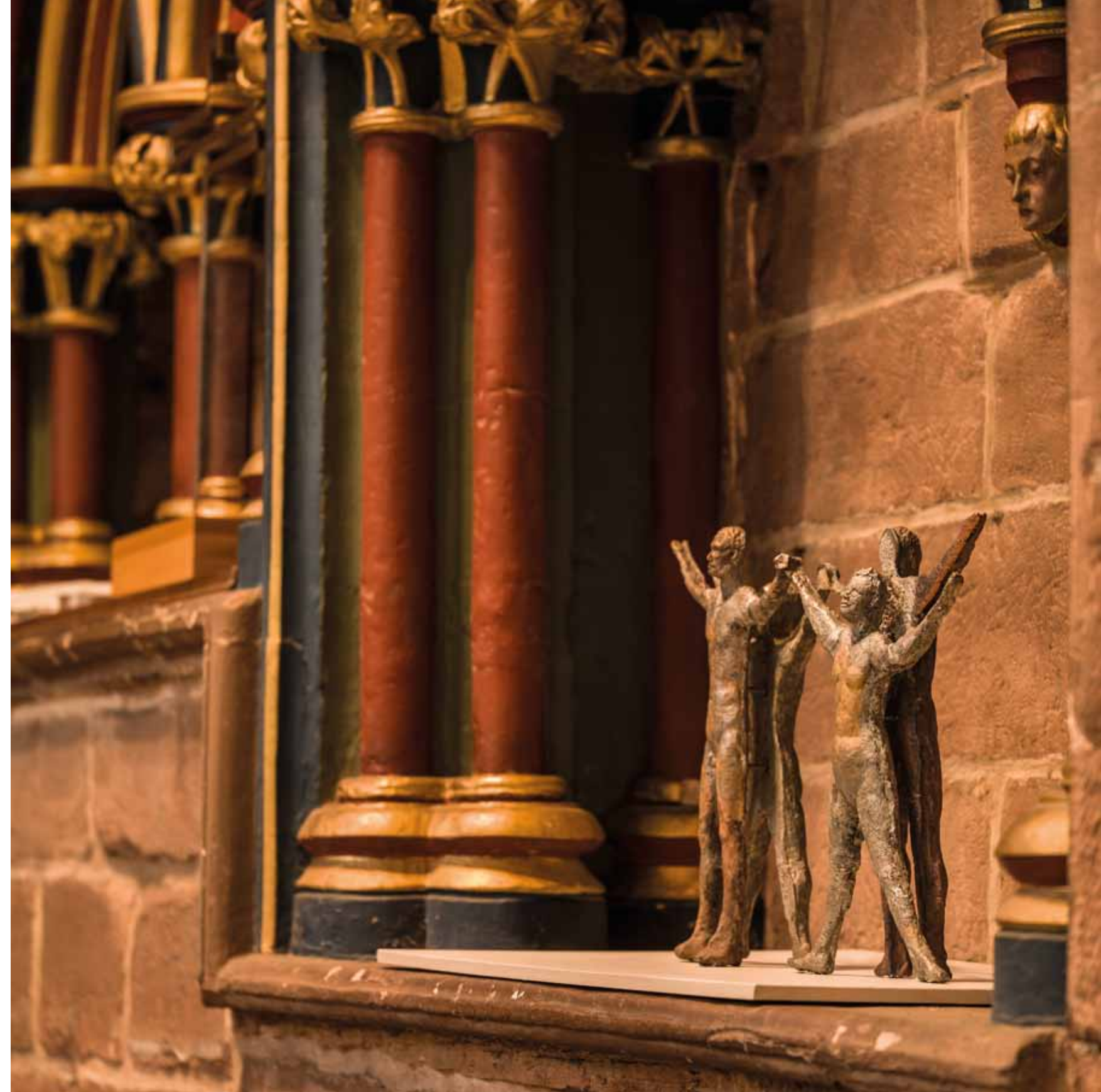
The question of gene dominance, the apparent lottery of sex determination and David Bainbridge's description of the chromosomal dance in his book 'The X in Sex' inspired my experiment with metals.

Would two metals, copper and tin, components of bronze, when poured simultaneously into half moulds, mix between the two dancing figures when reaching the joining point?

My simple experiment showed that copper did flow into tin and tin into copper during the pour giving it a rich mix determined by the melting points of each metal.

Sue Freeborough

Chromosomal Dance 2009
Copper and Tin
Series of 5
41.5cm high



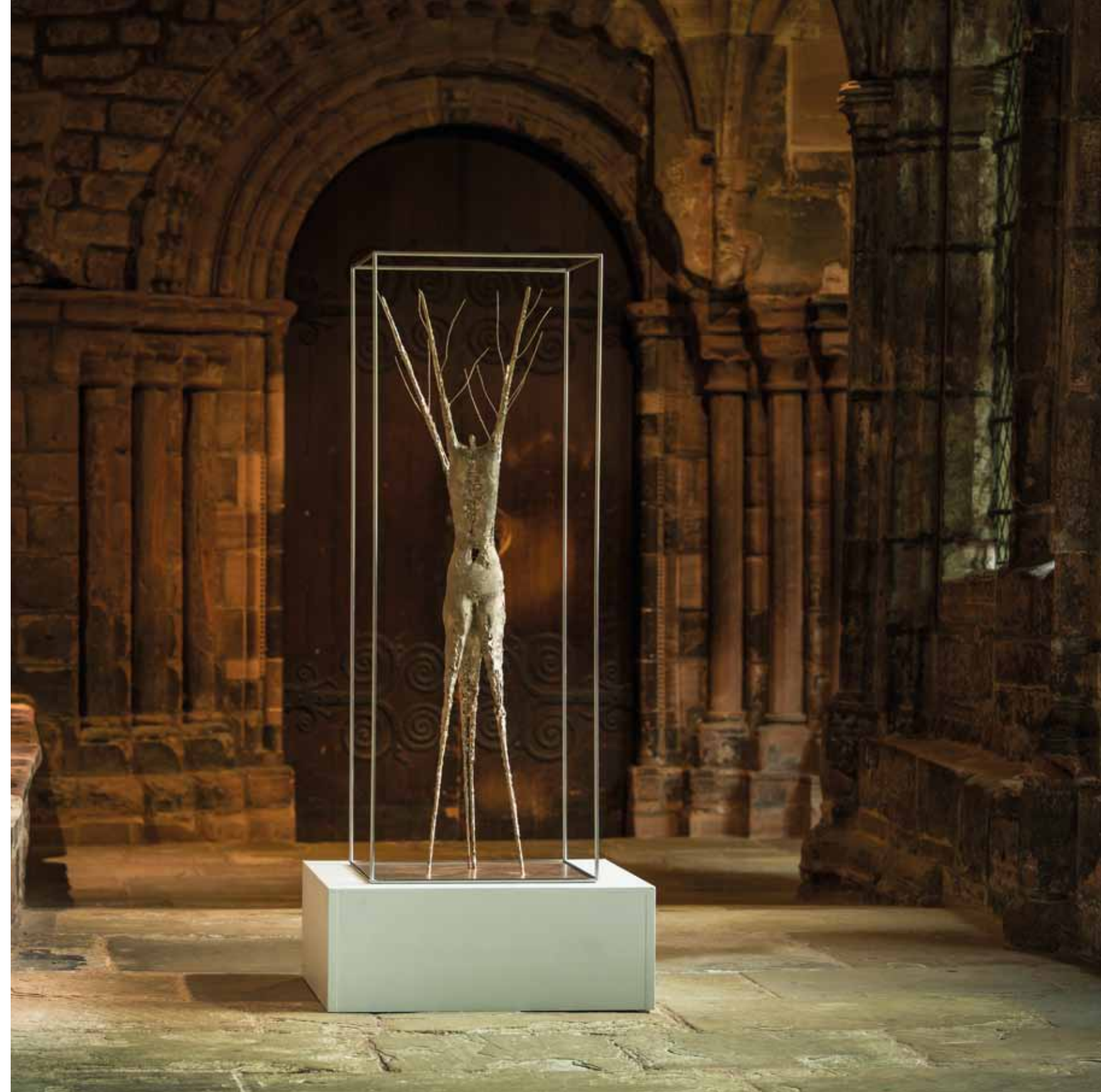
Sue Freeborough b.1941

The word 'becoming' in philosophical terms is stated as being 'the dynamic aspect of being'.

The sculpture 'Becoming' is a symbolic space of being, an ark containing the secret mysteries of human life, of consciousness, reproduction, growth and evolution.

Sue Freeborough

Becoming 2017
Bronze and Stainless Steel
Edition of 5
155cm high



Elisabeth Frink 1930 – 1993

Some of the most important post-war artistic projects were Church commissions, such as those for Coventry Cathedral, which had been destroyed by bombing in 1940. Basil Spence, the architect of the new Cathedral at Coventry, commissioned the young sculptor Elisabeth Frink to produce a lectern. This was her first major commission and she created 'Eagle (lectern)' in 1962.

While she was studying at Chelsea College of Art, Frink had been a student of Bernard Meadows, and she shared with him a preoccupation with the human condition and an interest in the possibilities of sculpting animals. One of her earliest works, 'Bird' 1951, was purchased by the Tate and she continued to sculpt and paint images of birds for decades.

Frink's lectern evolved out of her previous bird works and also studies she made of the birds at London Zoo. To create the feathers, she set kindling sticks into the plaster. Of this sculpture, Basil Spence wrote that Frink... "has designed and carried out a magnificent bird which looks as if it has just settled there after a long flight".

In addition to the cast on show, another cast was purchased by the Washington State Department for President John F. Kennedy's Memorial in Dallas, Texas.

Courtesy The Ingram Collection

Eagle (lectern) 1962
Bronze
Edition of 5
45.7cm high



Elisabeth Frink 1930 – 1993

Elisabeth Frink's interest in animals lay in their emblematic qualities and in their relationship to man. She saw them as part of the same interconnected natural world. From 1967 to 1970, Frink lived in the Cevennes, a heavily wooded and mountainous area in the south of France. Wild boar were common and she would see them making their way down to the river in the moonlight.

Gallery Pangolin

Wild Boar 1975
Bronze
Edition of 6
71cm high



George Fullard 1923 - 1973

By pressing everyday objects such as keys, padlocks, wing-nuts and cogs into soft plaster, Fullard created a modern bestiary in these two inventive works.

Although not a religious man, he was almost certainly inspired by the Canticle of St Francis in which the Saint celebrates all living creatures as well as the air they breathe, the water they drink, the earth, the sun, the moon and the stars. He regarded every one of them as his brothers and sisters. Due to this care for all creation, St. Francis was named Patron Saint of Ecology by Pope John Paul II.

With today's growing concerns about the state of the natural world, these works have a renewed relevance.

Gallery Pangolin

Brother Sun, Sister Moon 1960
Bronze and Wood Frame
Unique
34.5 cm high



George Fullard 1923 - 1973

St. Francis 1960
Bronze and Wood Frame
Unique
34.5 cm high

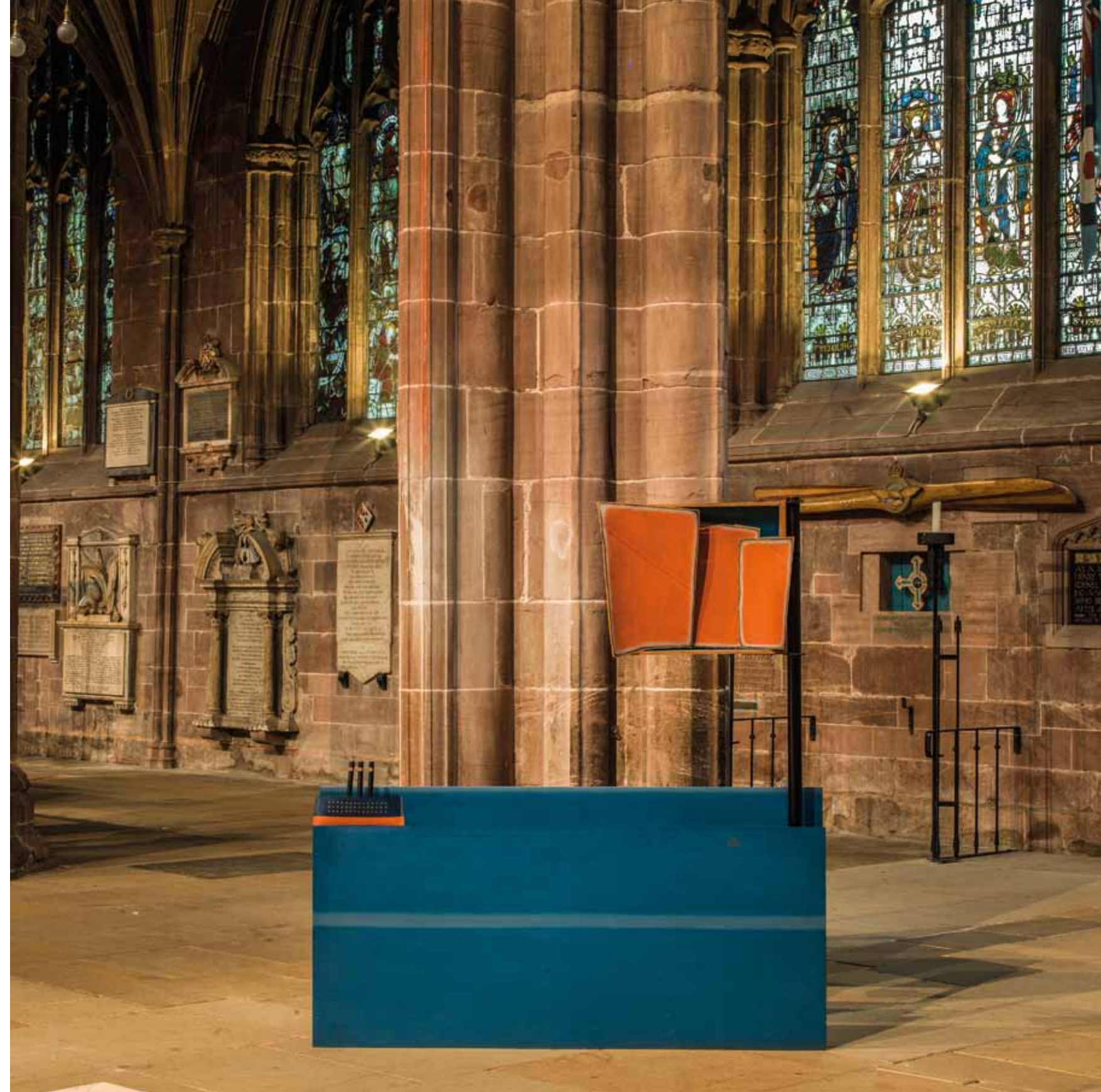


George Fullard 1923 - 1973

Between 1966 and 1971, Fullard made a series of twelve colourful 'sea' pieces, mostly wall-based, which create a romantic notion of travel as an end in itself. Employing the help of specialist technicians at Chelsea School of Art, where he was Head of Sculpture, he used precision-cut sheet steel, aluminium and perspex to develop his earlier 'dreamscapes' into a new world of imagined journeys. With its bright colours, flat planes and mixed-up perspective, 'Near and Far' expresses a nostalgia for the optimism of steam travel, inspired by early films, children's adventure stories and songs.

Gallery Pangolin

Near and Far 1968
Painted Steel and Wood
Unique
198cm high



Antony Gormley b.1950

Life, art, value, feeling, the coldness of facts, how to make a small object heavy – these were some of the thoughts that made me make this thing and show it this way.

Antony Gormley

Home and Away 2002
Sterling Silver & Stainless Steel
Edition of 12
3.5cm high





Steven Gregory b.1952

'I have always felt bones were less morbid and more beautiful, so to decorate them is to commemorate them. Death is a part of life, and must be respected and celebrated.'

The darkest of Gregory's skulls, completely encased in Russian jet and with unnatural piercing scarlet eyes, 'Beyond Suspicion' is a tongue in cheek piece that laughs directly in the face of death. The use of such elemental materials to encase a human skull forces the viewer to confront Gregory's underlining premise: 'that art exists only because death exists'.

Natasha Rosenbaum

Beyond Suspicion 2007
Human Skull, Russian Jet & Ruby
Unique
16cm high
© Steven Gregory, DACS 2017.

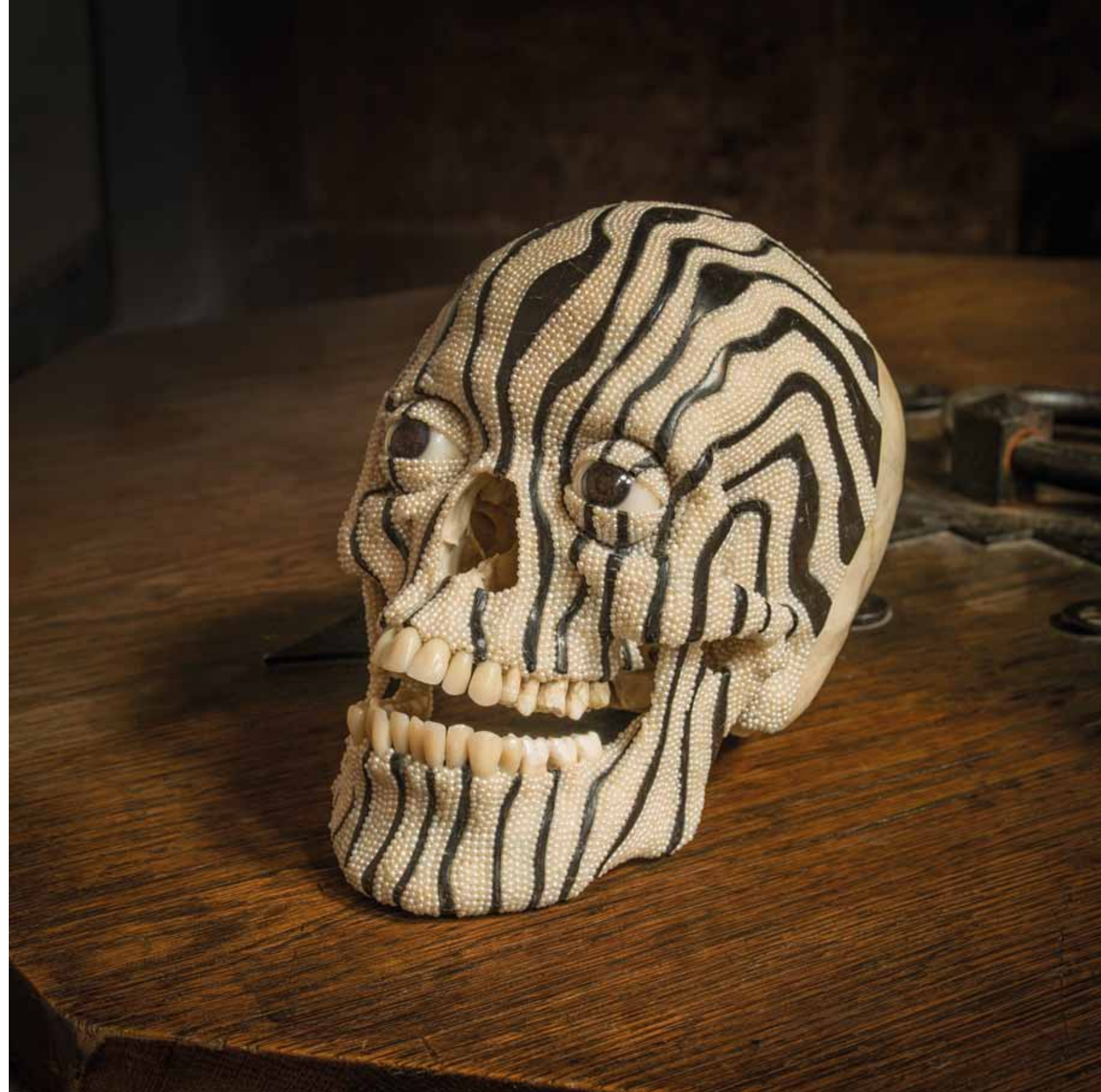


Steven Gregory b.1952

At once animalistic and yet totally otherworldly, 'Midnight Rambler' is according to Gregory 'a flashy character, who is not one to be trusted'. Indeed, the glint of a diamond on his cheekbone suggests a subtle cheekiness, an injection of treasure amongst the otherwise camouflage stripes.

Natasha Rosenbaum

Midnight Rambler 2008
Human Skull, Russian Jet, Pearls & Diamonds
Unique
16cm high
© Steven Gregory, DACS 2017.



Steven Gregory b.1952

'Pearls Before Swine' references a favourite quotation from Matthew 7:6 in Jesus's Sermon on the Mount: 'Do not give what is holy to the dogs; nor cast your pearls before swine, lest they trample them under their feet, and turn and tear you in pieces'.

Gregory takes inspiration from this quote, with this piece effectively flaunting her riches on her face for all to see.

Natasha Rosenbaum

Pearls Before Swine 2008
Human Skull, Pearls & Gold
Unique
16cm high
© Steven Gregory, DACS 2017.



Steven Gregory b.1952

For 'Wham Bam!' Gregory effectively references Mexican wrestling masks, using bold contrasting blues in symmetrical patterns, and with a gaudy gold tooth glinting in place of an incisor. This at once brings to the surface the age-old adage: that we are always wearing a mask, and parades it in front of the viewer as an exhibitionist wrestler would in the ring.

Natasha Rosenbaum

Wham Bam! 2008
Human Skull, Glass Beads & Gold
Unique
16cm high
© Steven Gregory, DACS 2017.



Nigel Hall b.1943

The word 'gravity' in the title refers to the force to which we are all subject and which is an inescapable fact in the making of sculpture. It acknowledges the serious side of life, counterbalanced by levity implying lightness of spirit and joy.

This duality finds expression in the arrangement of ellipses of which this sculpture is composed. From the compacted group that form the weighted, grounded mass to the slender pair that burst upwards like buds in Springtime.

Nigel Hall

Gravity/Levity 2015
Painted Steel
Unique
300cm high



Barbara Hepworth 1903 – 1975

When Hepworth began working in bronze she explored a number of different processes, including the casting of existing carvings. 'Hollow Form with Inner Form' is a composite work assembled from two distinct carved sculptures, the teak 'Single Form' contained by the outer, elm, 'Hollow Form', both 1963-68. The inside of Hollow Form had to be extensively hollowed out due to dry rot, giving it the thin, shell-like form to contain the smaller form, an ongoing theme within Hepworth's work. The use of inherent traits within organic materials is also consistent with Hepworth's earlier practice.

The two combined sculptures were then cast twice in plaster. One cast was used to make the bronze edition of 'Hollow Form with Inner Form', and the other pristine cast was returned to Hepworth's studio and is now displayed at The Hepworth Wakefield as part of The Hepworth Family Gift. Of the two wooden works, 'Hollow Form' was not exhibited and subsequently destroyed, perhaps suggesting that Hepworth did not consider it a completed work in its own right, or that the rot damage was problematic. 'Single Form' was also unexhibited, but was later sold and also cast on its own to create a bronze edition, 'Single Form (Aloe)' 1971.

Eleanor Clayton

Hollow Form with Inner Form 1968

Bronze

Edition of 6

130.5cm high

On Loan from the Hepworth Estate



Damien Hirst b.1965

Damien Hirst's 'False Idol' (2008) is a white calf with golden hooves, encased in a gold vitrine and preserved in formaldehyde. The sculpture is taken from Hirst's iconic 'Natural History' series. Its title refers to the Biblical account of the Israelites' idolatrous worship of a golden calf once Moses had departed for Mount Sinai to receive the Ten Commandments (Exodus 19, 20, 32).

'False Idol' featured in Hirst's 'Beautiful Inside My Head Forever' auction, held at Sotheby's in 2008, which saw the artist take the unprecedented step of bypassing gallery involvement and selling 244 new works directly to buyers. It was shown alongside a giant Charolais bull bearing a golden sun disc, with horns and hooves cast from gold – 'The Golden Calf' (2008). The artist explains that the use of gold in the 'Beautiful Inside My Head Forever' works was connected to "feeling a bit like King Midas." He continues: "Gold's the thing [that], when you open the briefcase in the movies, shines on you and sucks you in. It brings out the worst in you as well as the best. Dies of starvation, Midas, doesn't he."¹ On the relevance of the Exodus story – a popular subject for artists including Filippino Lippi (c.1457–1504) and Nicolas Poussin (1594–1665) – Hirst states: "I think as an artist you do work within your means. The piece becomes about that, about worship of wealth, or unfounded wealth or just false gods – 'what are you gonna believe in?' – and I think we all need to believe in something."²

Courtesy Science Ltd.

¹ Damien Hirst in conversation with Gordon Burn, 'Beautiful Inside My Head Forever' (Sotheby's, 2008), i. 24

² Damien Hirst in a filmed conversation with Tim Marlow ahead of the 'Beautiful' auction (Gloucestershire, 2008)

False Idol, 2008

Glass, gold plated stainless steel, silicone, gold, plastic cable ties, calf and formaldehyde solution with Carrara marble and powder coated stainless steel plinths

Unique

260cm high

© Damien Hirst and Science Ltd. All rights reserved, DACS 2017



Michael Joo b.1966

The title is a reference to George Stubbs' portrait of the zebra (1762 – 1763). The animal was kept in the British royal family's menagerie, after it was gifted to Queen Charlotte. I was struck by the zebra's incongruous English countryside setting in Stubbs' painting. The reflective surface of the work is meant to absorb the external environment of the sculpture, merging it with its anatomy. I would love to exhibit it in a forest. Its association with Stubbs, and all that carries with it, is both a dissection of class and embrace of difference.

Michael Joo

Stubbs (Absorbed) 2009
Bronze
Edition of 3
187cm high



Jonathan Kenworthy b.1943

The concept for 'The Leopard' came from a sketch I had made on one of my earliest safaris in the Serengeti National Park. I had drawn the cat poised, ready to hunt, on an ancient acacia tree in the early evening. In 1983 I was asked to create a sculpture to stand on the corner of Cannon Street in the City of London. I felt that this subject would work well in the small garden setting made to receive the piece. Importantly, in my mind, the tree would elevate the alerted cat and eliminate the need for the municipal convention of a formal plinth. Creating an aesthetic balance for the leopard I included rocks from the Kopjes -which define and punctuate the African Savannah. The bronze was unveiled by the Lord Mayor of London on 21 May 1985.

Jonathan Kenworthy

The Leopard 1984
Bronze
Edition of 3
274cm high



Phillip King b.1934

Ubu's Camel is the first of a series of bronzes that I made between 1989 and 92. I felt the need to return to figuration, having discovered a new modelling technique that would allow me to explore the interface between modelling and carving. It also allowed me to explore a new territory in sculpture, an attitude basic to my practice, and enable me to express more fully the pent-up emotions I had gone through after family loss and a destructive fire in my studio in the preceding years.

The discovery of 'Oasis', a light rigid foam used in flower arrangement was the trigger. This foam is fairly rigid but is easily carved with a knife and even with one's fingers. It's rather like carving a material somewhere between a meringue and butter. It is also very absorbent, hence its use in the flower industry, and absorbs its own volume of water. I discovered that although easily carved, its surface could become quite rigid by soaking it in hot wax which naturally cools to a hard surface without leaving a skin. I became adept at using different forms of wax, some of them extremely hard and others that could be more easily modelled, and I exploited these properties in this series.

I managed to purchase large blocks of this dark green oasis in 6 ft by 4 ft blocks directly from the manufacturers and in the case of 'Ubu's Camel' carved the large hump with a long hand-saw which took about 40 seconds. Having made the hump it did not take long to decide I would make a camel but, rather like the Australian Aboriginal paintings on bark, I wanted to show the inside of the animal and so the head develops immediately into a heart.

Ubu Roi is a famous play by the Dadaist writer and eccentric Alfred Jarry who was a friend of Eric Satie and the Douanier Rousseau and caused a scandal with his play. He is depicted as a brutal despot and a parody of absolute power, pomp and self-belief; 'wearing his heart on his sleeve' is the opposing side of Ubu Roi. His camel is a friendly animal that I placed at the entrance to the largest exhibition of my work to date at the Consortium in Dijon in 2013. You couldn't help but pat its nose as you went by and for me it became a sort of mascot for the whole exhibition, appreciated by adults as well as children.

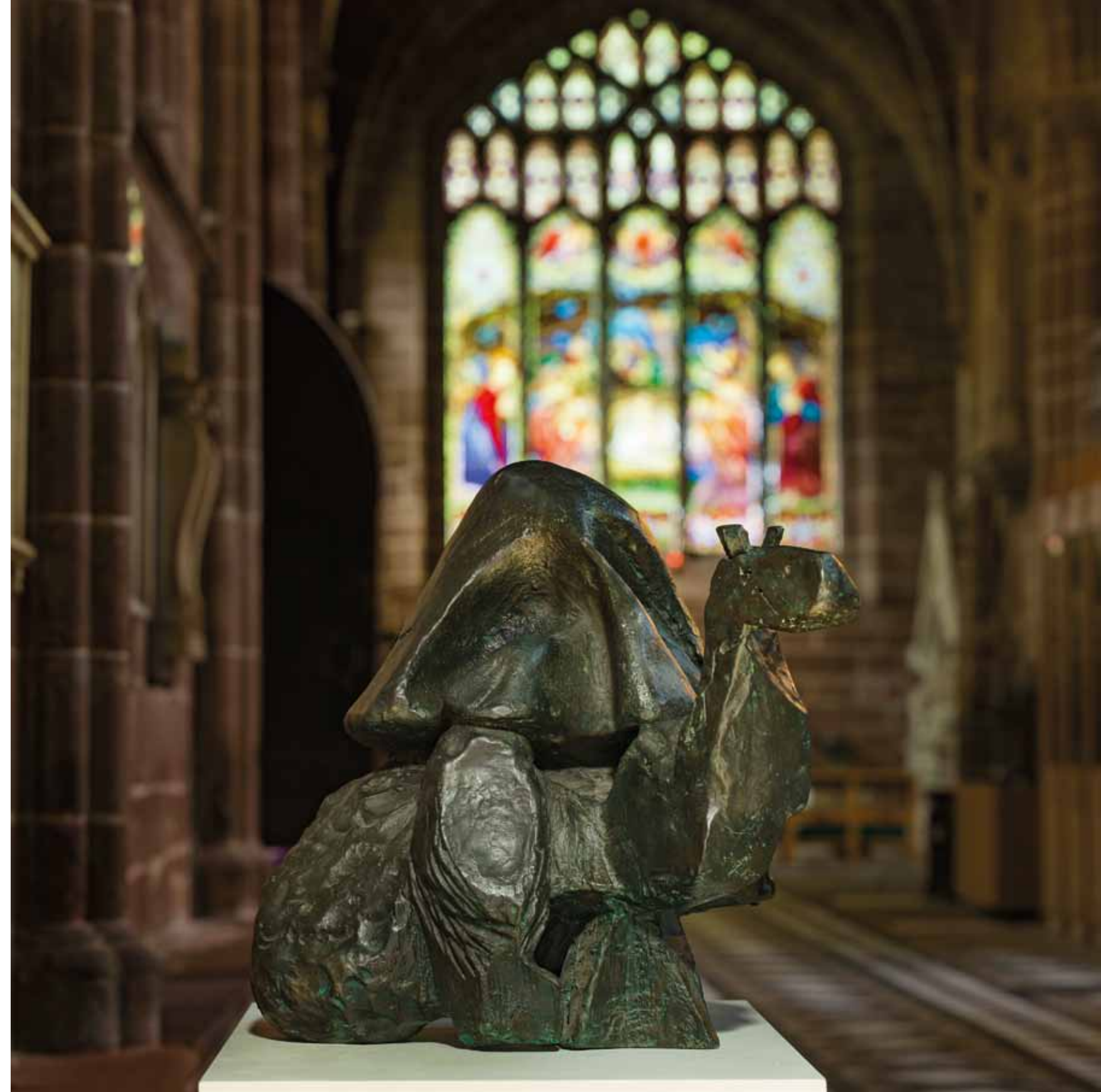
Phillip King

Abu's Camel 1989

Bronze

Edition of 6

55cm high



Jonathan Kingdon b.1935

While putting together 'An Atlas of Evolution in Africa', I tackled one of the most refractory of biological conundrums: what are zebra stripes for? After months and years of observation in many parts of East Africa, and quantitative experiments with painted stripe-panels, I concluded that stripes, for zebras, had become a sort of 'bonding device'. I deduced that stripes had elaborated through a series of evolutionary changes that transformed one-on-one grooming at favourite stations on the croup or withers into an all-over pattern that served to make ANY zebra attractive. An important quality in the progressive socialisation of a famous curmudgeonly mammal.

The most important conclusion to come out of this research was that signals evolve and are made 'in the eye of the beholder'. In this case a neutrally driven susceptibility to stripes has evolved in the eye/brain systems of fellow zebras.

Jonathan Kingdon

Hartmann's Mountain Zebra 1995

Bronze

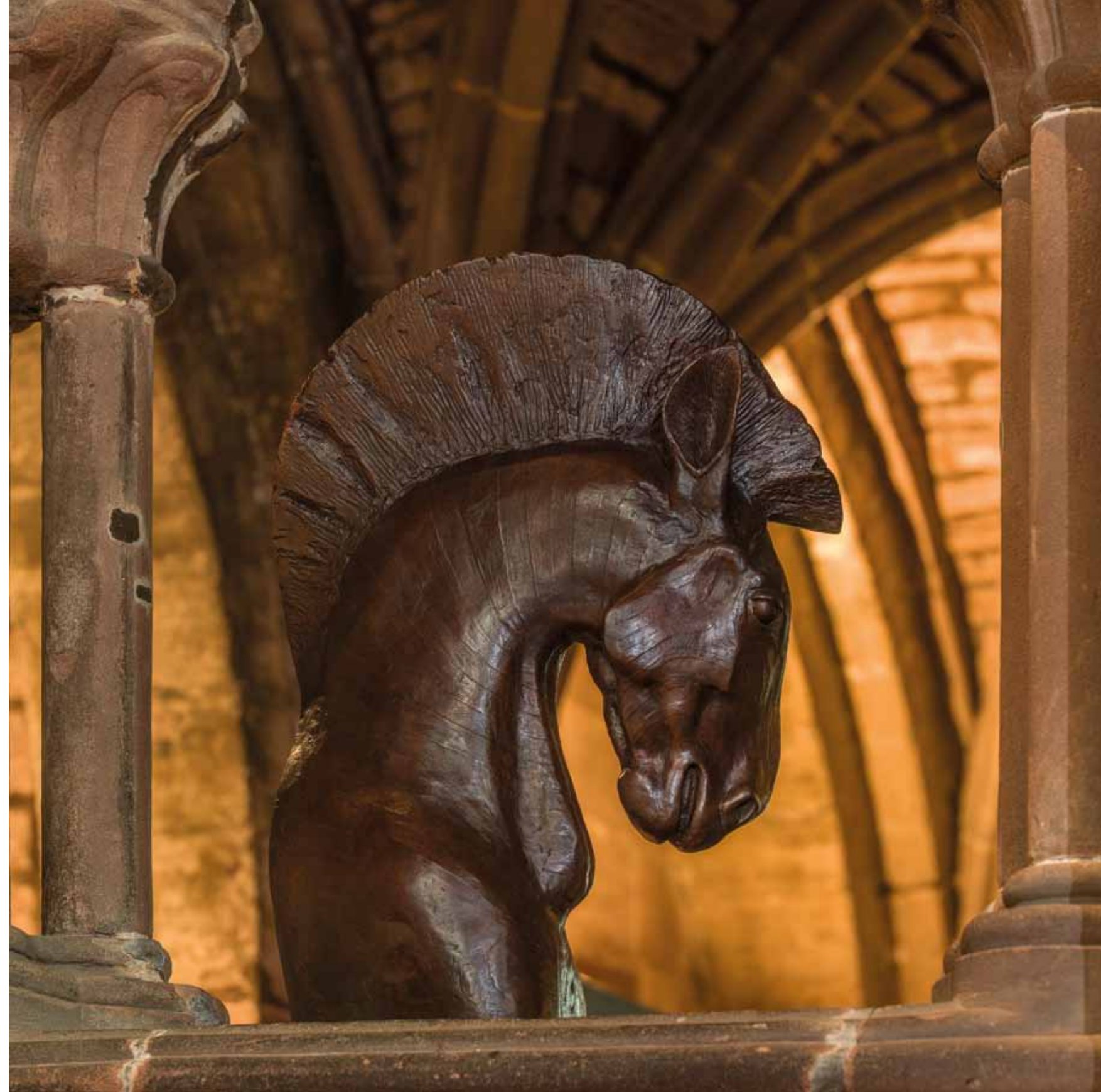
Edition of 10

65cm high



Jonathan Kingdon b.1935

Hartmann's Mountain Zebra 1995
Bronze
Edition of 10
65cm high





Bryan Kneale b.1930

A highly-respected Royal Academician, curator and teacher, Kneale prefers to work directly in metal, cutting and shaping sheet steel, copper or aluminium to create poised and balanced forms. His method of working in metal is instant and direct, allowing him to combine the process of making with the development of the design. For Kneale, making sculpture is a process of self-discovery.

'I think all my work is about the problem of what one sees and what one knows and the attempt to fuse the two and in a special sense disrupt them.'

Deceptively simple, 'Curlew's' highly polished, sail-like forms suggest movement, wind and flight, the uplift of air under a wing.

Gallery Pangolin

Curlew 2012
Stainless Steel
Unique
98cm high

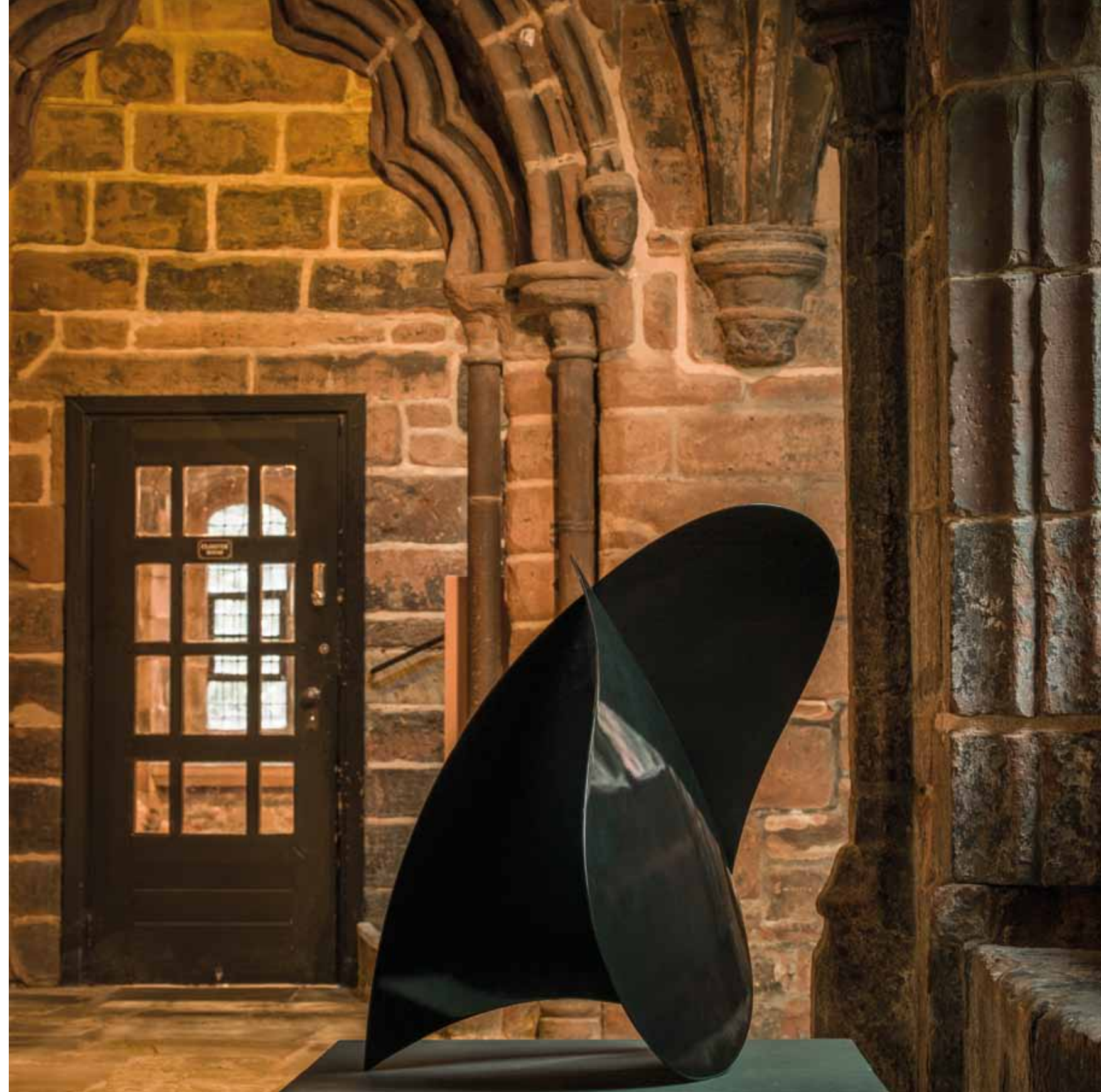


Bryan Kneale b.1930

Typical of Kneale's skilled use of metal and his confident abstraction, 'Plover's' pure and fluid forms perfectly express the grace and beauty of a wading bird.

Gallery Pangolin

Plover 2012
Powder Coated Stainless Steel
Unique
65cm high



Sarah Lucas b.1962

Sarah Lucas's 'Perceval' (2006) takes the form of a life size bronze replica of a shire horse harnessed to a trap bearing two giant concrete marrows. The sculpture reaches back into English history, legend and literature. Its title is drawn from the tale of the Arthurian knight Perceval, variously transmitted through the works of Chrétien de Troyes, Richard Wagner, Lord Alfred Tennyson or T.S Eliot. According to legend, the uncorrupted Perceval was sheltered as a boy by his mother from male society and its chivalric codes, until he caught sight of King Arthur's Knights riding in the forest and joined their company, later joining the quest for the Holy Grail.

Lucas's sculptural reinterpretation of the subject is at the same time based on an ornamental china horse and cart from her childhood, of the variety produced widely in Britain in the 1960s and 1970s. There are subtle lines of continuity between Perceval and Lucas's wider output. Many of her works explore the notion of Englishness, using the iconography of everyday objects (cigarettes, football, Spam, tabloid newspapers) to intimate social mores and codes of behaviour; the model horse and cart of Perceval likewise serves as a metonym for English suburban domesticity in the post-war decades, while its pastoral and mythic resonances invoke the broader sweep of English cultural history.

Courtesy Sadie Coles HQ

Perceval 2006
Bronze, Concrete and Paint
Edition of 5
230cm high
© Sarah Lucas, courtesy Sadie Coles HQ, London



David Mach b.1956

Lately my work has become even more labour intensive than usual. Used to making sculpture with masses of material, tons of magazines and newspapers, collages with hundreds of characters in them and hundreds of thousands of matches and pins, with Vessel, a carved-out vase encrusted with between one and two million nails, I seem to have gone a stage further.

I understand where the desire comes from for me to use this amount of material and I even get my desire to perform a ludicrous number of physical actions to make such a piece exist. What I hadn't accounted for was the violence involved in its manufacture or the heaviness or density created as a result.

After serious amounts of that manufacture and that number of not nails but in fact carpet tacks, the piece is not smooth. The actions to create it are pretty much the same and leave the form scarred and scabbed, stabbed and scraped. The piece looks bruised and battered and has other history it brings along with it. There's its hidden shape to deal with and the question as to how it got there. Is it natural? Is it industrial? Is it part of a larger machine? Did it fall out of the sky and land here? Is it why it looks like that? Perhaps it should have sparks coming off it and be gently smoking just to complete that image. It looks like it has a function or that it holds or contains something precious, maybe dangerous even; something this heavy surely has some kind of protective purpose.

David Mach

Vessel 2017
Wood and carpet tacks
Unique
68cm high



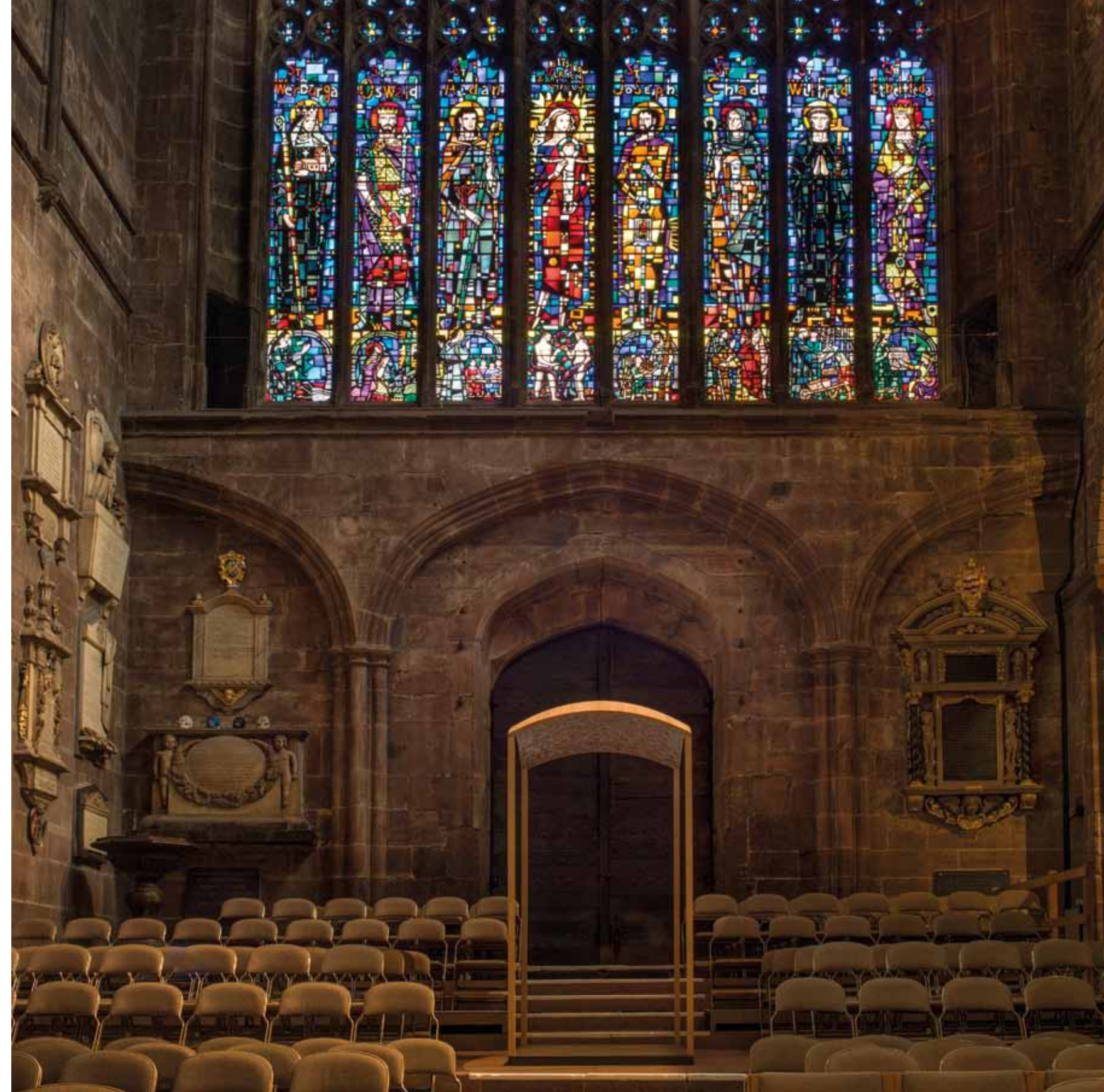
Alastair Mackie b.1977

In October 2013 I walked from where I currently live to the house in which I was raised. Over the twenty-mile journey I picked one leaf from every tree I passed under. 3500 leaves were picked, pressed and dried. Each leaf was processed in to a component and used to create the faceted undersurface of a geodesic style dome-shaped structure.

The work was commissioned by the homelessness charity Crisis for a major exhibition featuring works by leading contemporary artists reflecting on the theme of 'home'.

Alastair Mackie

Canopy 2014
Wood, Leaf, Steel
Unique
250cm high



Anita Mandl b.1926

Anita Mandl's preferred medium is stone, which she carves and then casts into bronze and silver editions. Her subject matter is the animal kingdom; a deep knowledge of animal anatomy and behaviour, stemming from her training as a zoologist, instinctively informs her sculptures which are skilfully pared down to convey the very nature of a species. Their economy of language, their smooth and lustrous surfaces, combined with her humorous appreciation of animal behaviour, together create a very individual expression of her subject matter.

Gallery Pangolin

Aardvarks (Mother and Child) 2002 & 2009
Bronze
Edition of 7
15cm and 12.5 cm high

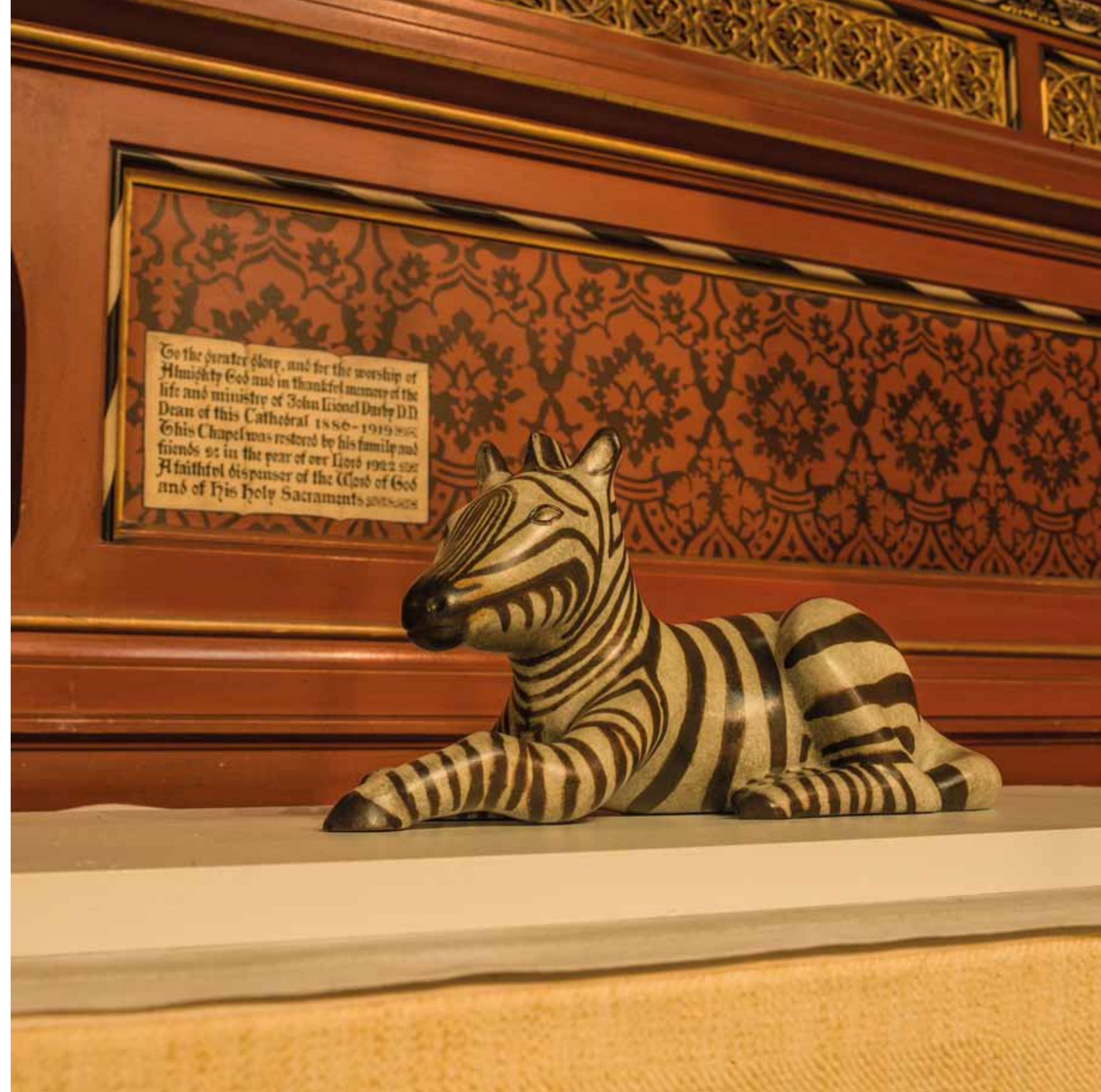


Anita Mandl b.1926

Many of Mandl's stone carvings are also cast into bronze in limited editions. Exemplified in the delicate stripes of 'Zebra Foal', skilful use of multi-coloured patinas beautifully expresses the plumage or pelage of her animal subjects. A deep knowledge of animal anatomy and behaviour informs Mandl's sculptures; their economy of language and their smooth and lustrous surfaces together express the essential characteristics of a species.

Gallery Pangolin

Zebra Foal 2007
Bronze
Edition of 6
14cm high



Edouard Martinet b.1963

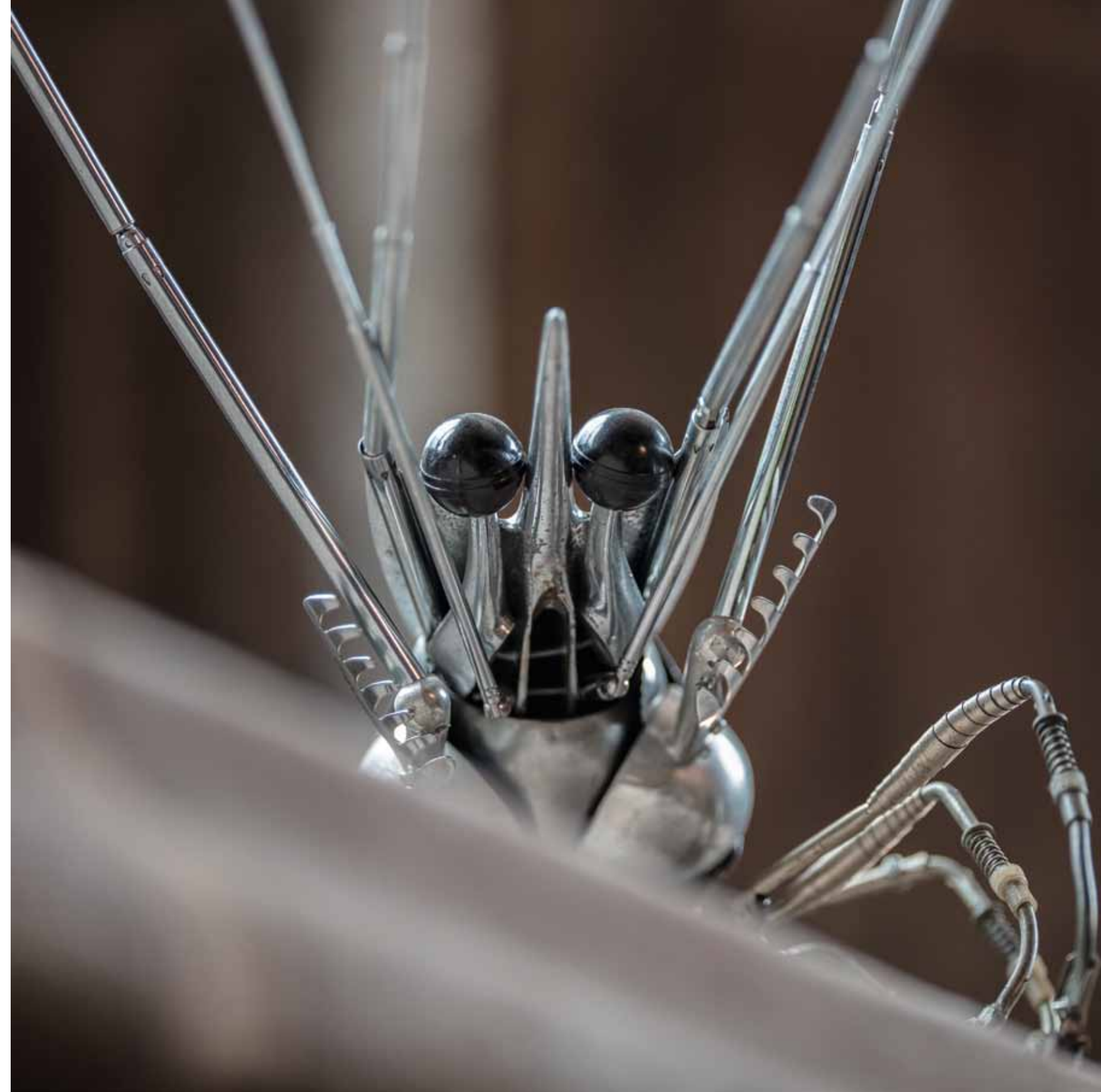
Martinet has a huge store of material, cast-off bits and pieces whose shapes appeal to him. 'I don't always know what I am going to do with them. I use any sorts of bits. Bike parts, utensils, radio parts, car and moped parts, car lights, umbrella ribs, sunglasses. I find them everywhere – boot sales, brocantes, garages, everywhere you can find used objects.'

He works mainly at night and his fabrication process requires relatively few tools – essentially a drilling machine, grindstone, pliers, screwdrivers – because he uses parts that will fit together naturally, only ever screwing piece to piece. And he keeps them in their true found state, which could be almost new, well-worn, or even rusted. 'For some pieces, I have to wait months. I had to wait 15 years to complete the first dragonfly.'

It is perhaps something like patience and tact that gives Martinet's sculptures their fundamental value in terms of form; he certainly knows how to take ostensibly conflicting bits and pieces and sculpt them into something that is figuratively refined, yet also full of surprising inflections of fact. This, ultimately, is where the true resonance of his art lies. His sculptures force a re-imagining of the obvious in which a meticulously finished object glows not only with perfection, but with character and beauty.

Courtesy Sladmore Contemporary

Crayfish 2013
Mixed Media Assemblage
Unique
43cm high



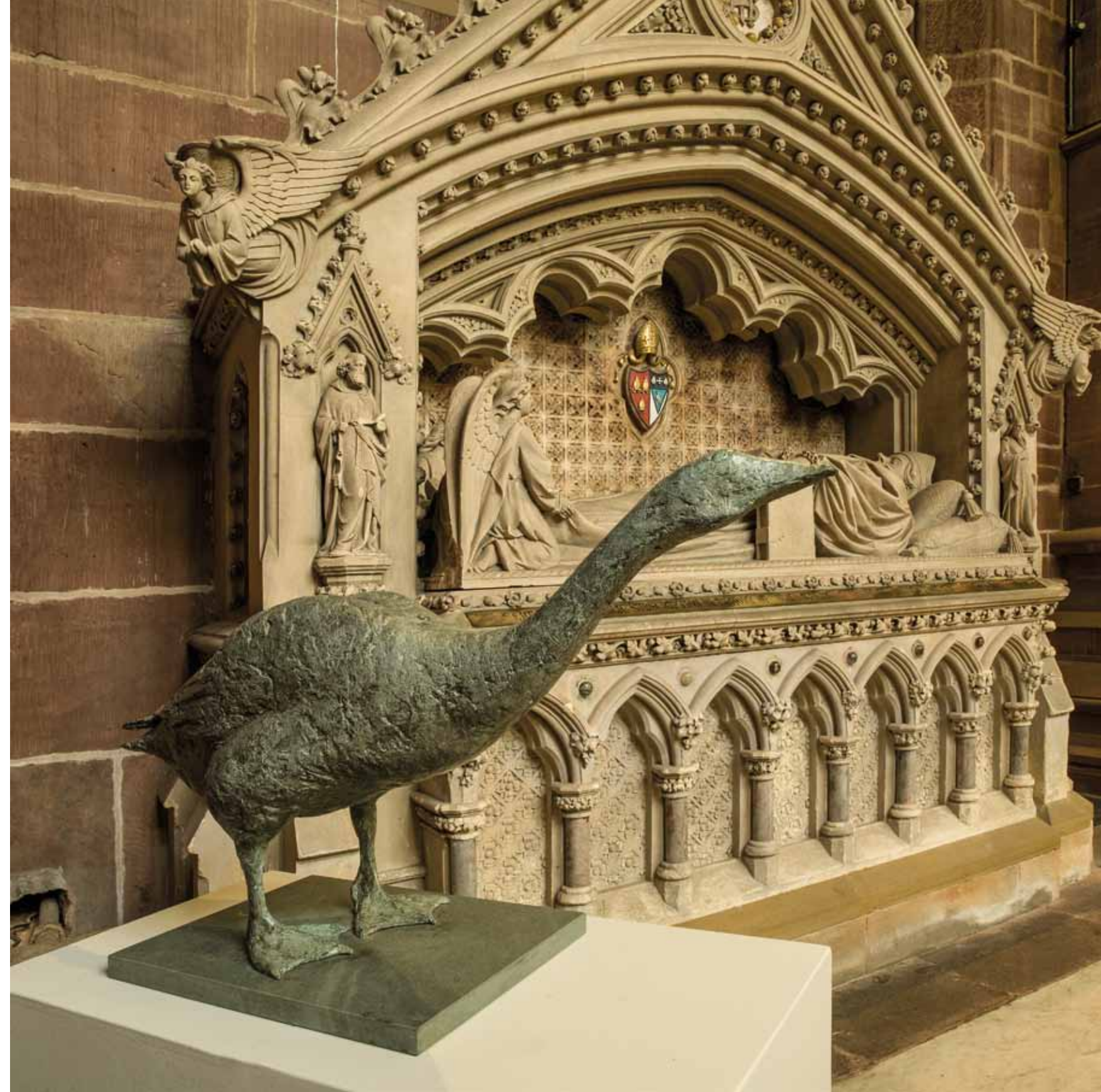
Charlotte Mayer b.1929

At first glance Mayer's naturalistic animal studies seem at odds with her well-known abstract works but all her sculpture is inspired by nature and arises from many hours of patient observation and close interaction with the natural world.

Appropriately placed in St Werburgh's chapel, the goose commemorates one of St Werburgh's miracles, depicted on a misericord here in the Cathedral.

Gallery Pangolin

Goose 1987
Bronze
Edition of 6
56cm high

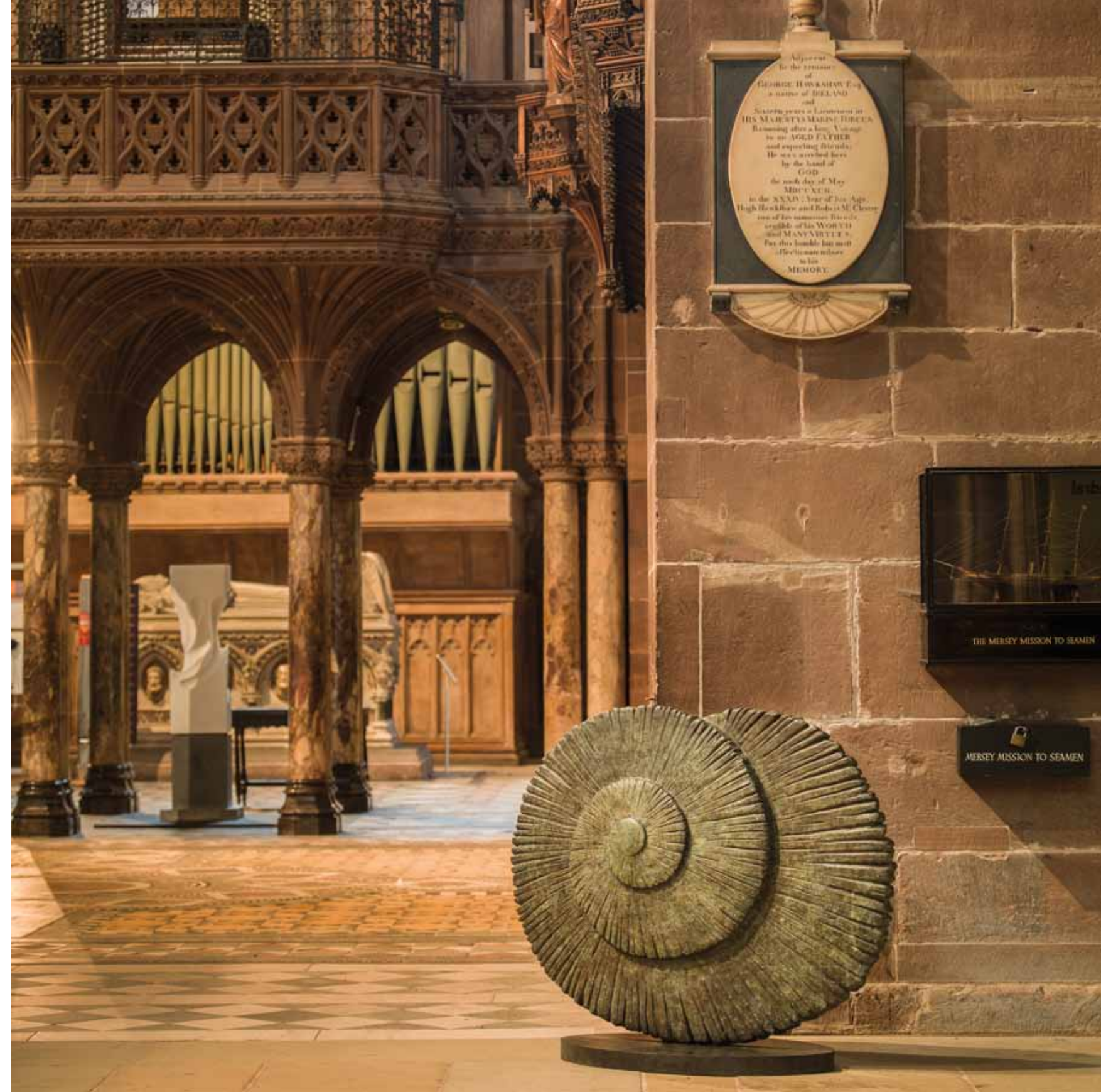


Charlotte Mayer b.1929

I have always considered my 'Journey' series sculptures particularly well-suited to a caring environment. The form of 'Voyager' has no beginning and no end; it moves and yet it is tranquil. Thereby I hope it is a quiet and comforting work of art.

Charlotte Mayer

Voyager 1994
Bronze
Edition of 6
110cm high



Emily Mayer b.1960

My ambition from childhood was to be a taxidermist. It became my first profession and for years I tried to make dead animals look alive. The more years I was in practice, the longer I spent over each piece and the more dissatisfied I became. No matter how skilful I was, in the end the animal was still dead.

I was interested in the inner animal, the beast below the surface, in movement, tensions and energy. I moved away from real animals and explored another way of working.

The majority of my work is constructed from found materials, an attempt to find the essence of the animal from inanimate debris, to seek the movement and animality that taxidermy couldn't fulfil.

When I returned to using real animals in my work I was more interested in focusing on my childhood fascination with the death of animals. Not battling with it but embracing it. The quietness. The stillness. The extraordinary tactile quality of fur and feather.

'Their Death in My Hands' is a self-referential piece: the taxidermist's workbench, the dead cat awaiting resurrection, a cat that defies the conventions of taxidermy but in its deadness is more real than most 'lifelike' taxidermy.

Emily Mayer

Last Resting Place (Their Death in My Hands) 2005
Wood, Resin, Paper, Metal, Hair, Whiskers,
Ceramic Mug with Tools & Brushes
Unique
33.2cm high



Emily Mayer b.1960

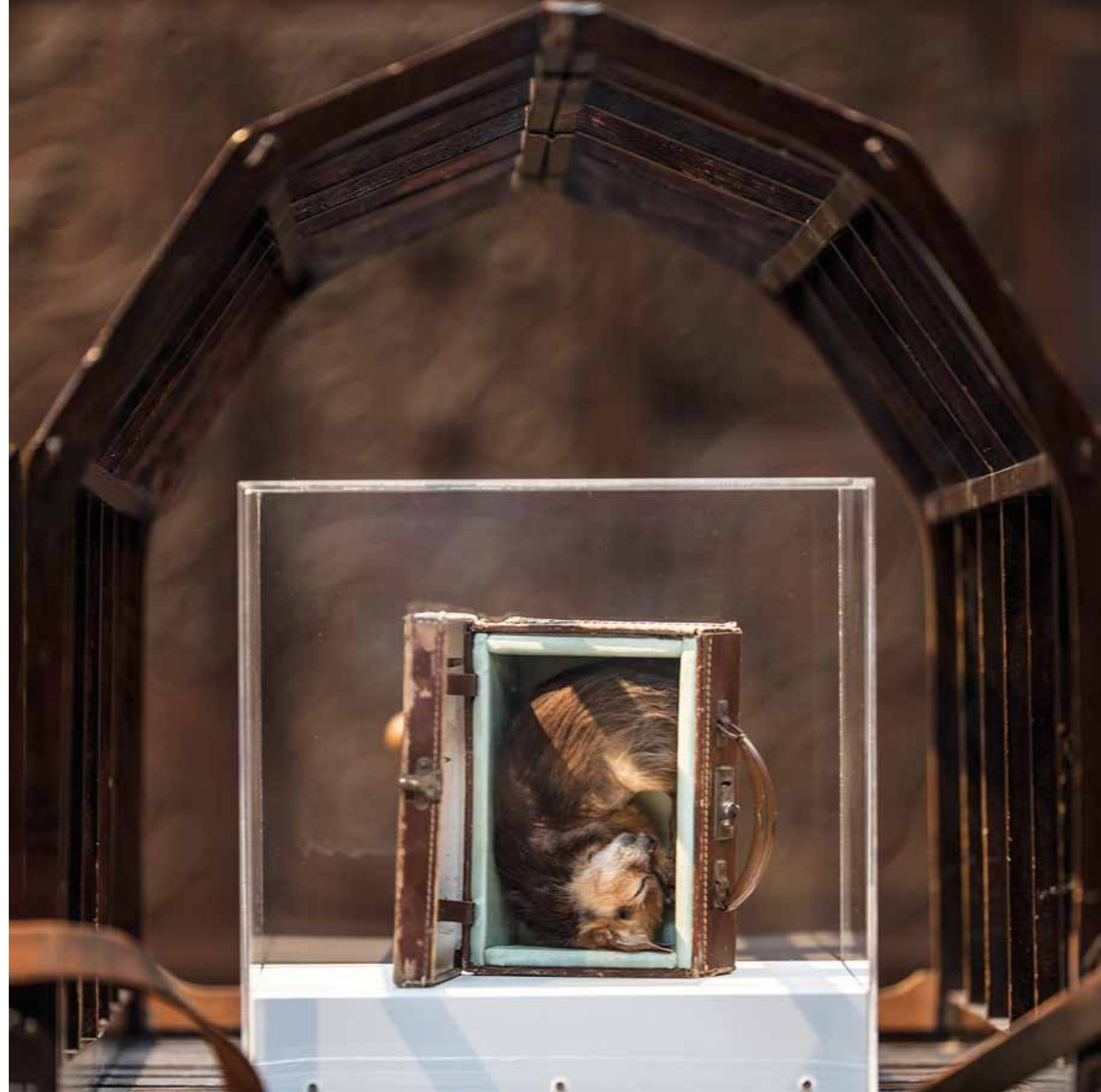
My love of dogs and intrigue with our relationship with them began in childhood and continues to this day. As a taxidermist I was one of very few who would take on pets and on more than one occasion dogs would be delivered to me in a suitcase. On one occasion, the owner – arriving by train without notice and unable to contact me – took a taxi to the nearest vet and left the enigmatic suitcase with instructions to ring me, then departed back to the station. Fortunately it was my vet and I warned them not to open the suitcase. This was one dog that was beyond their care.

The image of a dead dog crammed into a suitcase has never quite left me, an animal so loved and revered the owner is unable to part with it, also echoing the stories often heard (before dogs could get passports) of a dog being smuggled through customs - rather than being left behind or put through quarantine - only to suffocate: literally suffocated by love.

'Final Voyage' refers both to the final trip taken by the hapless, over-loved dog who doesn't survive the journey and to the equally-loved dog who takes his last trip to the taxidermist.

Emily Mayer

Final Voyage - Precious Cargo 2006
Epoxy Resin, Hair & Suitcase
Unique
46.2cm high



Bernard Meadows 1915 – 2005

Bernard Meadows, alongside artists such as Lynn Chadwick and Reg Butler, was one of the outstanding generation of post-war British sculptors who took centre stage at the 1952 Venice Biennale. Meadows exhibited three bronze works in the British Pavilion in Venice - two crabs and a cock. These works - spiky and violent - were described by the art critic Herbert Read as part of 'The Geometry of Fear' - a phrase which came to be associated with their sculptures.

As well as the crab, Meadows' work of the 1950s was primarily focused on birds, in particular the cockerel. The artist commented 'birds can express a whole range of tragic emotion, they have a vulnerability which makes it easy to use them as vehicles for people'.

In 1954 Meadows had been commissioned to create a new sculpture for a school by the Hertfordshire Director of Education. The result was a startling, double life size sculpture of a cockerel, more naturalistic in style than the present work. The success of this venture led Meadows to continue to investigate sculpting animals as vehicles for the human figure. Meadows said that his work was 'all about the human condition. The crabs, and the birds, and the armed figures, the pointing figures, are all about fear ... perhaps not fear, it's vulnerability'.

'Cock (Fountain Figure)' is unique and was commissioned by Crown Woods School, Eltham in 1959, for the fountain in their grounds. For many years it was thought to have been destroyed, until it re-surfaced at auction and was purchased by The Ingram Collection.

Courtesy The Ingram Collection

Cock - (Fountain Figure) 1959
Bronze
Unique
155cm high



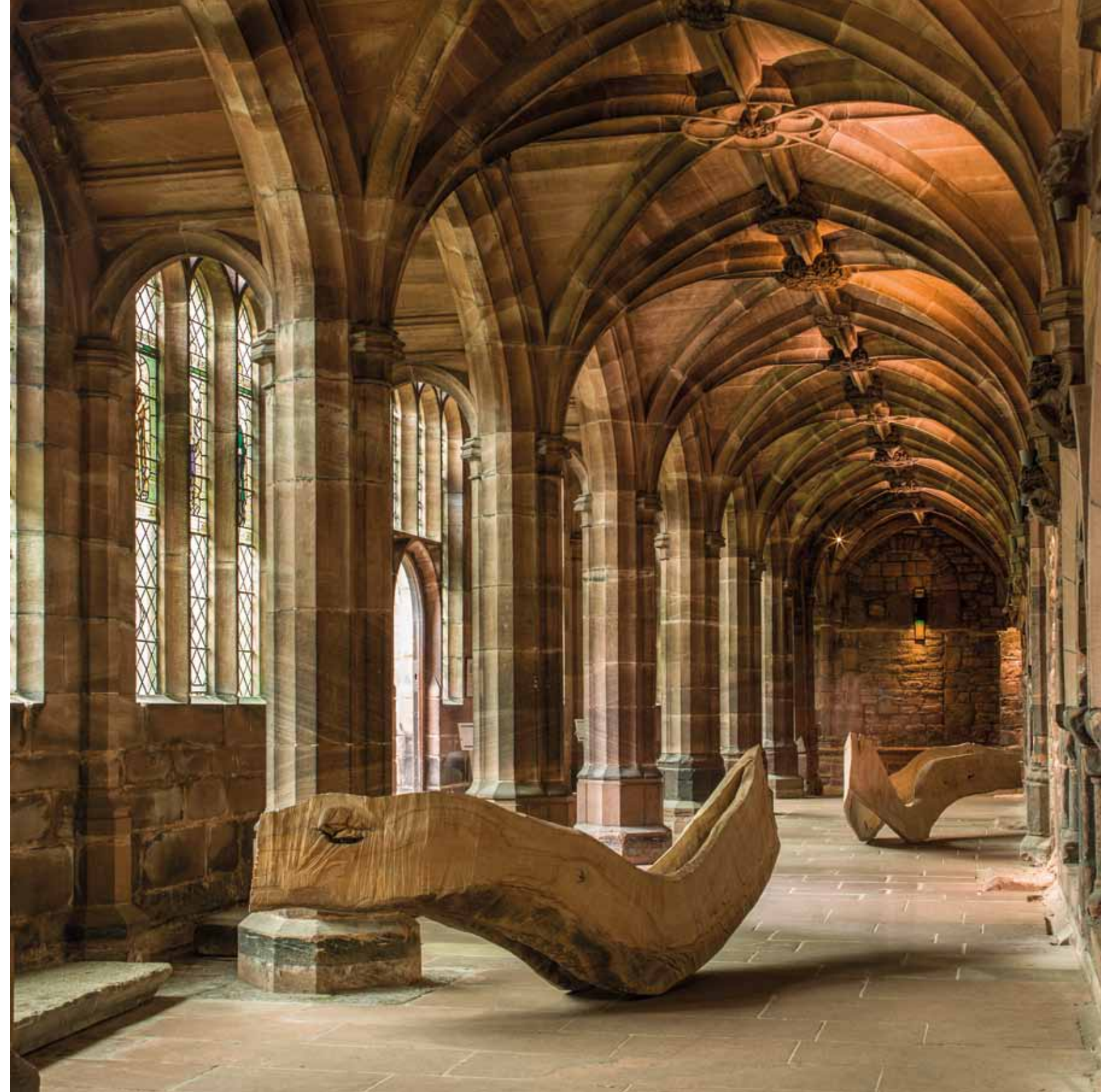
David Nash b.1945

A very large beech in a public park in Bristol had been infected by honey fungus, which devours the roots and makes a tree very unstable. For safety reasons it had to be cut down. The art gallery in the park invited me to make an exhibition for their space with the beech tree. Working in situ I made a group of ten sculptures from the trunk and larger limbs. The site had a lingering scent of honey from the freshly-carved wood which I guess must be the result of the fungus.

The largest limb had a sinuous serpentine curve and was thick enough for me to plunge-cut with a chainsaw to create these two 'Serpentine Vessels'. They both have the same curves, as the narrower one came from the inside of the wider one.

David Nash

Serpentine Vessels 1989
Beech
Unique
104cm and 99cm high



David Nash b.1945

A dome is a form that can be made of many parts, each part loosely varying in dimension but unified by the overall form, a paradox of loose and tight.

The material for the 'Beaver Chew Dome' came from Chicago. In the year 2000 I had a project there for a public commission for the City. The work site was under a five-lane bridge over the river and just down the river was a site that was waiting for development. A family of beaver had taken up residence and had felled a number of cottonwood trees, gnawing through the main trunks. They eat the buds and tender new growth, haul away branches for their lodge and dam, and leave the larger parts of the tree. I collected the gnawed ends, sawed one end of each to make it level and grouped them into a dome. The visible surface is all beaver tooth texture.

David Nash

Beaver Chew Dome 2000
Cottonwood
Unique
60cm high



Eilis O'Connell b.1953

Given the current political climate in Europe and the issue of Brexit, I thought it important to make a sculpture that would be relevant to the idea of shelter and refuge that the theme of the exhibition suggests.

Being safe today is almost a question of geography, politics, and the randomness of where you happened to be born, or where you happened to be at a certain time of day. For some, though, the terms of existence result in a forced migration, the most horrific being the boats crossing the Libyan Sea and the desperate situations people find themselves in.

These stories haunt me and that feeling of being unable to help has filtered into my work, so the focus of this sculpture is the need for physical refuge. Often I make inviting, hollowed-out spaces as part of a sculpture but this one is very different; it's not that inviting, being made of corrugated galvanised steel and polycarbonate sheeting. These are humble everyday materials, often used to make temporary living spaces.

From a distance the sculpture looks like a missile or warhead, objects manufactured for the industry of war. Britain is the second biggest arms dealer in the world, selling weapons to repressive regimes in the Middle East such as Saudi Arabia, corporate profitable production that leads to the destruction of our fellow human beings.

Eilis O'Connell

Capsule for destinies unknown 2017
Galvanised steel, stainless steel, bolts, polycarbonate sheeting
Unique
200cm high



Eduardo Paolozzi 1924 - 2005

Though they feature in some of his collages and in small plasters, Paolozzi didn't often make animals. This plaque was a personal gift to his bronze caster, to whom he said 'You like animals so I made you an animal'.

The image echoes the charming Medieval carving of a similar scene on St Werburgh's shrine.

Gallery Pangolin

A Dog Scratching Itself 1999
Bronze
Unique
24.5cm high



William Pye b.1938

The imperceptible movement of apparently still water
A vessel that assumes lake or ocean
It's surface broken by a chasm
A fault line on the desert
A crevasse in the glacier
A passage to the Underworld
What hidden mysteries lie beneath its tranquil surface
Dance of the Blessed Spirits

William Pye

Coraslot 2008
Bronze
Edition of 6
100cm high



Peter Randall-Page b.1954

‘Fructus’, ‘Corpus’ and ‘Phyllotaxis’ represent three major formal themes which I have explored in my work over many years.

All three allude to organic growth and imply potential energy in three distinct ways:

‘Fructus’ is also rooted in the study of botanical form and growth patterns but here the emphasis is more on the fecundity and sensuality of ripe fruit. Each lobe has a taught skin, like the meniscus on a drop of water, becoming slightly pendulous and more bodily towards the bottom.

‘Phyllotaxis’ is the most mathematically pure of the three, based as it is on a fundamental growth pattern found in many botanical forms, such as the arrangements of seeds in a sunflower head or pine cone and the positioning of leaves on a plant stem to maximise their exposure to light. This kind of geometry is driven by efficiency of packing and has evolved over millions of years of natural selection. It is known as ‘spiral phyllotaxis’ and relates to the Fibonacci sequence and the golden proportion.

‘Corpus’ is altogether more bodily. Based on the idea of an endless coil, the latent energy here is of a different kind – that of a coiled spring or an embryonic snake contained within its yolk sac. The allusion is slightly disturbing: snakes, worms, intestines or the hemispheres of the brain. Unravelling the compressed coil in one’s imagination implies a potentially much larger presence than its physical dimensions.

Peter Randall-Page

Fructus 2009
Kilkenny Limestone
Unique
250cm high

Phyllotaxis 2013
Kilkenny Limestone
Unique
257cm high

Corpus 2009
Kilkenny Limestone
Unique
235cm high





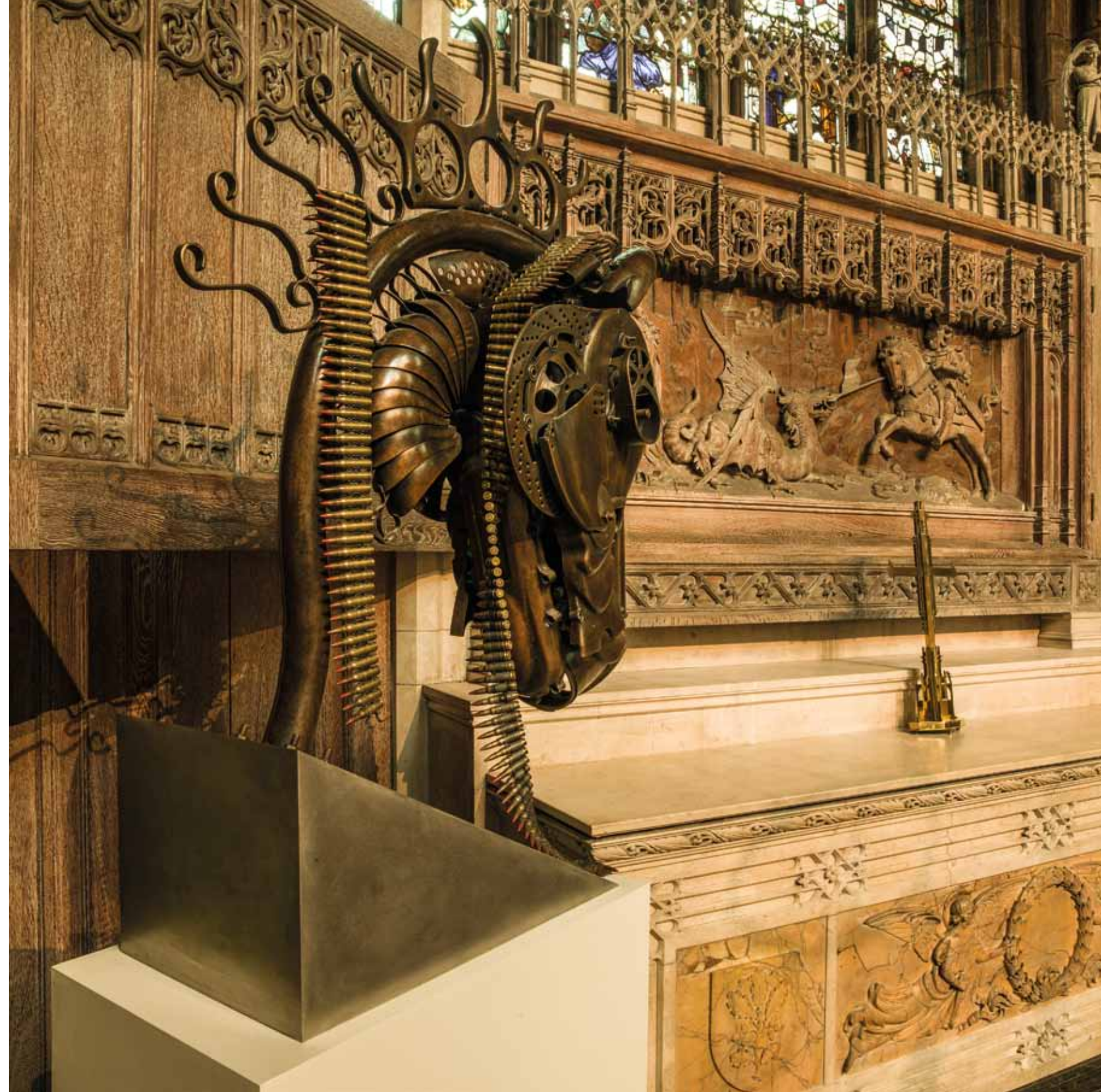
Joe Rush b.1960

This piece is a tribute to 'the horse' and its use in the military, especially in the First World War in Flanders. This was the last time a man went to war with his horse, his servant and his dog; this was the war that changed everything.

The original maquette of this sculpture is made from military waste: the main bulk of the Head is a petrol road compactor, to me this represents the horse's use as a tool; the Muzzle is made from the headstock and light from a military Royal Enfield dispatch motorcycle that saw action in the Suez crises and this represents the horse's use as a messenger; the Neck is made from gravy boats from the officers' mess at Sandhurst and represents the times that the horse has been eaten in tough campaigns; the Mane is made from bullet shells and represents the horse's role as a weapon of war.

Joe Rush

War Horse 2011
Bronze
Edition of 5
130cm high



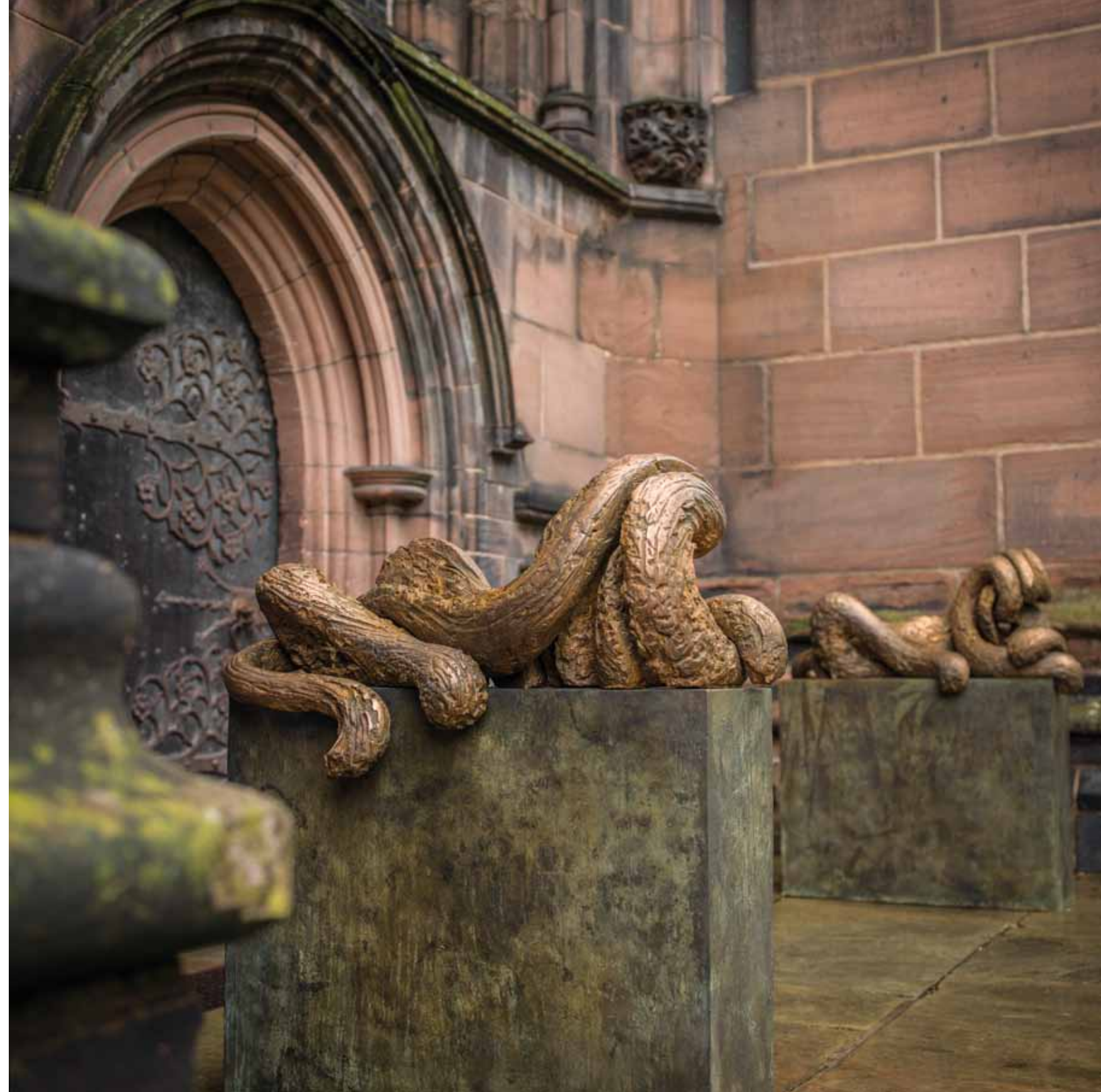
Olivier Strebelle b.1927

Strebelle's mastery of bronze and his profound fascination with organic form are evident in his series, or pride, of lions—male and female, large and small, reclining and roaring.

First imagined for the entrance to the Marriott Marquis Hotel in Atlanta, Georgia, where the 'Lions d'Atlanta' stand guard to this day, he continued to create variations on this subject ('Petits Lions en Argent', 'Lions Rugissants', and 'Comme des Lions') from 1987 to 1999. There is something both playful and majestic inherent in each member of this now large family.

Kate Goff

Comme des Lions 1999
Bronze
Edition of 8
Lion: 109cm high
Lioness: 107cm high



Almuth Tebbenhoff b.1949

Stone contains water. This is a fact I read quite recently. Ever since I started working with stone I wanted to open it up and to let it flow. Faced with such cold, dense, hard material the challenge arises to bring out the opposite qualities. There is the beauty of marble and the more of it I remove, the more surface I make visible. 'Indensity' is an invitation to journey with me into the stone where we discover the colour, the translucency, the veining and crystalline structure of the marble. I wonder about the history, the enormous pressure and the original material that formed it. Stone is such awe-inspiring stuff. I don't want to make something that is alive and soft into a permanent and hard object, I just want to reveal the other side of a permanent hard material.

Almuth Tebbenhoff

Indensity 2014
Marble
Unique
80cm high

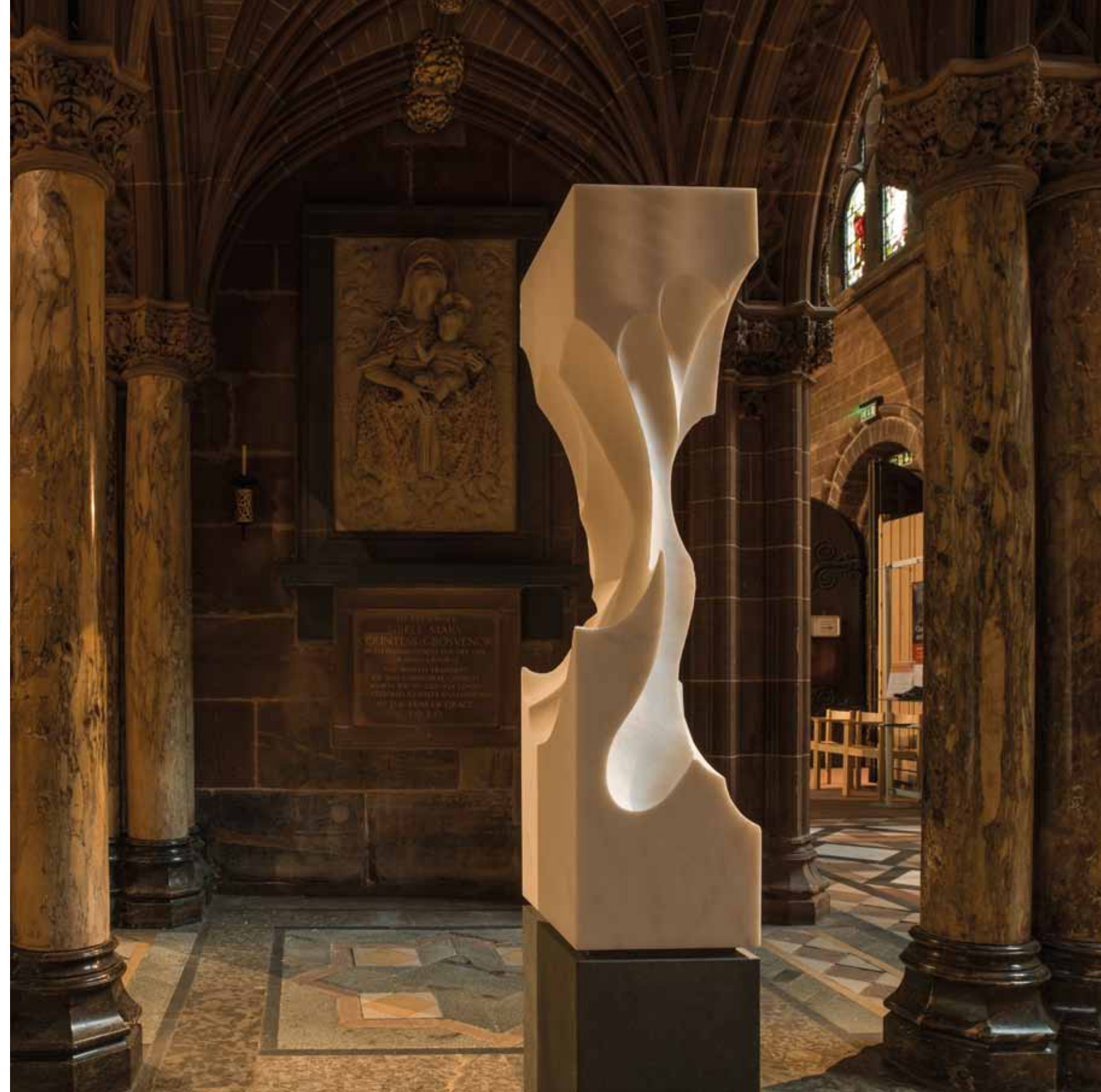


Almuth Tebbenhoff b.1949

'Time Taken' is a large 'scratching post', reminding me that I can never put back what I took off. If I go too far I lose everything. I stopped carving just when I started to think that maybe the centre of the stone might not hold the weight of either end if I continued much further. Now the nagging thought pursues me that I could have gone a bit further still.....

Almuth Tebbenhoff

Time Taken 2016
Marble and Granite
Unique
120 cm high



William Tucker b.1935

Tucker's work has gradually evolved through a surprising range of media, always challenging the viewer's expectations. During his early career, he worked primarily with steel, fibreglass and recycled wood to create abstract geometric figures. When, during the 1980's, he began working in direct plaster, his sculptures gradually became more organic and expressive, often reminiscent of body fragments from an unknown race of giants and with titles making reference to classical literature and mythology.

Revealed as a human hand from certain viewpoints, 'Secret's' craggy and tactile surfaces both suggest and invite touch. Tucker's aim is for his work to be 'sensed internally by the onlooker, through the body, rather than interpreted by the eyes and mind.'

Gallery Pangolin

Secret 2010
Bronze
Edition of 3
133cm high



Deborah van der Beek b.1952

I have a love/hate relationship with cats. Don't we all? They are the supreme confidence tricksters. One moment they have us in the palm of their paws, snuggling into our caressing hand, purring with pleasure. The next they are raiding birds' nests, or playing cruel games with a caught mouse. To watch a cat stalking a bird is to see the elegance of a true professional at work. To catch movement in hard bronze isn't easy. I wanted to make the viewer do a little work, leaving the sculpture more like a quick drawing.

Deborah Van der Beek

Stalking Cat 2014
Bronze
Edition of 9
23cm high

Glaring Cat 2013
Bronze
Edition of 9
36cm high

Cat Catching Bird 2013
Bronze
Edition of 9
58cm high



Jason Wason b.1946

Over the years I have gathered things which I felt needed preserving and protecting. Consequently I have made various forms of container to safeguard them. This bronze is one such piece, as yet empty, awaiting someone else's treasure.

Jason Wason

Reliquary 2011
Bronze
Edition of 5
21cm high



Jason Wason b.1946

Amphorae have been around since the Neolithic period. Vast numbers were shipped around the Mediterranean carrying olive oil and wine. This ancient vessel stands in my mind's eye as having an anthropomorphic quality with its stance and its vestigial arms as handles.

As such, I wanted this bronze amphora to stand quietly, as a silent witness to the ever unfolding drama of the political, cultural and social events that surround us.

Jason Wason

Silent Witness 2011

Bronze

Edition of 5

165cm high

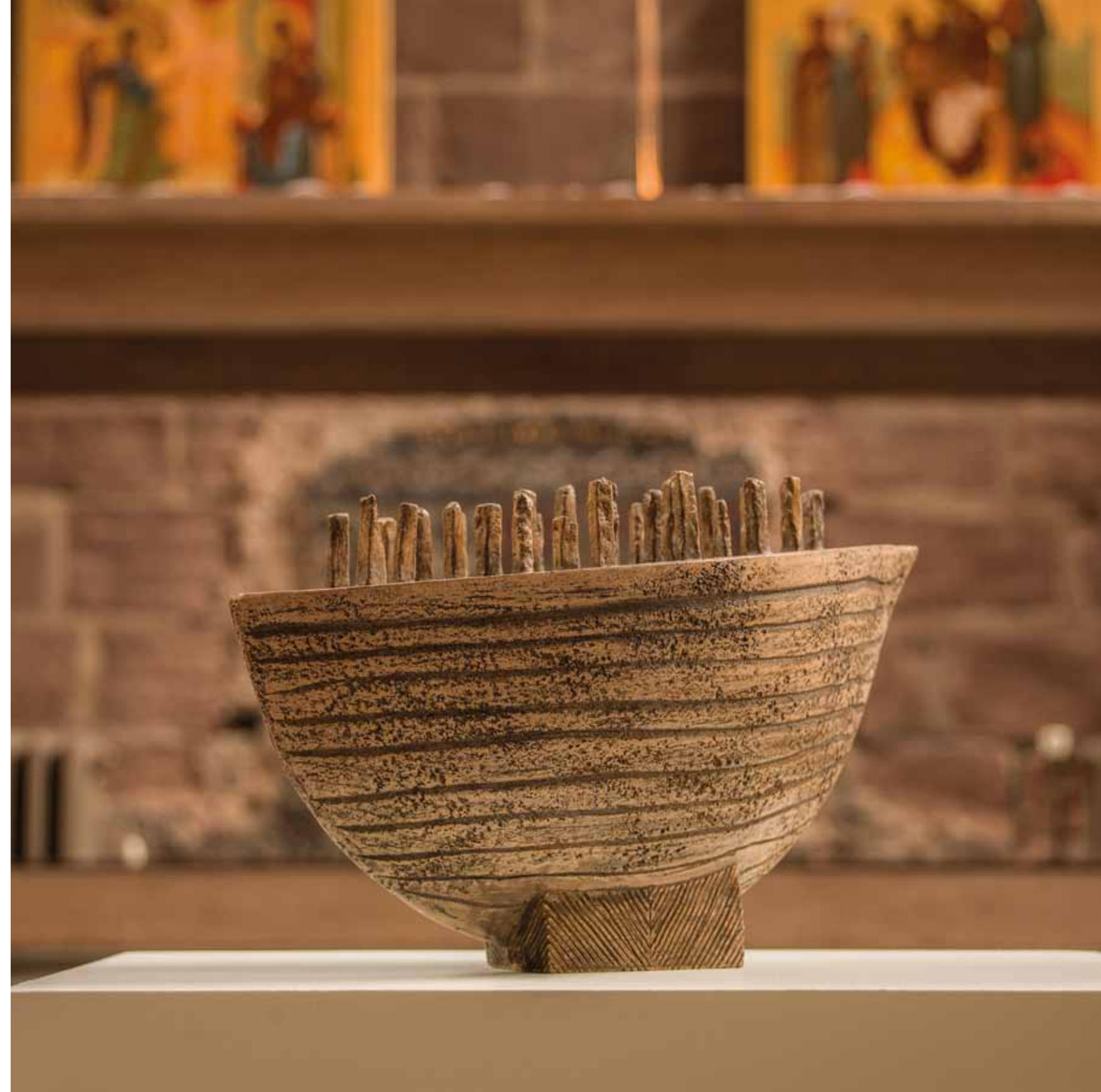


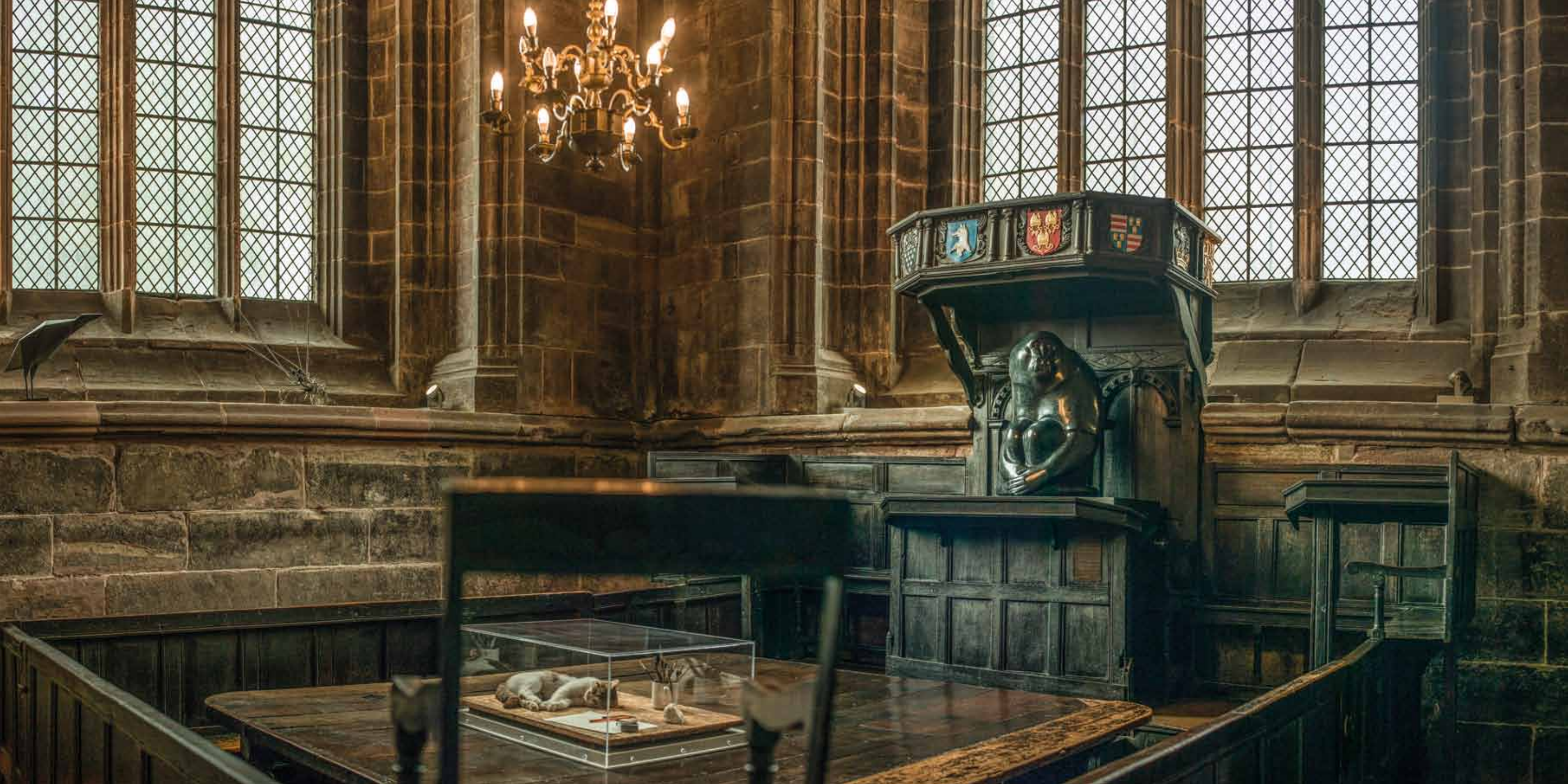
Jason Wason b.1946

The Mediterranean Sea has seen many thousands of displaced people, seeking sanctuary from war-torn homelands. This work offers no solutions whatsoever, but may perhaps suggest a few questions.

Jason Wason

The Crossing 2016
Ceramic
Unique
40cm high







Curators' Afterword

Why Art in the Cathedral?

From the beginning, works of art have been placed in sites that have special importance: the cave, the grave, places of worship and places of significance. Across the ages, everyone from the pauper to the King has flocked to these points of focus, where they have found welcome, solace and inspiration.

In more recent history, cathedrals and churches have been the 'art galleries' of their time, housing magnificent carvings in stone and wood, beautiful stained glass windows, mosaics and frescoes, not to mention their awe-inspiring architecture. Chester Cathedral can boast superb examples of all of these and in our placements of the sculptures in 'Ark' we hope to draw attention to some of its more hidden treasures.

In planning the exhibition layout we spent many hours wandering the cloisters and aisles, and the more we looked the more we discovered: images and symbols in the stone tracery, fascinating details in the brightly-coloured stained glass and the misericords tucked away in the spectacular Medieval Quire. We took great delight in making connections between the work of those early craftsmen and that of more contemporary sculptors.

Art is not only about beauty and sensuality, it can also be honest and outspoken. By bringing Ark to Chester Cathedral we hope visitors will share our delight in its cornucopia of visual imagery and make their own discoveries. In doing so, we know they will connect more meaningfully with the building and with what it holds, both ancient and modern.

Jane Buck
Claude Koenig

Gallery Pangolin

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Published by
Chester Cathedral
12 Abbey Square
Chester
CH1 2HU
www.chestercathedral.com

Curated by Gallery Pangolin
Photography by Steve Russell Studios
Catalogue Printed by Johnsons Printers
© Chester Cathedral 2017

ISBN 9780957041745

Gallery Pangolin wishes to thank:

The Artists
Blain Southern
Hepworth Wakefield
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