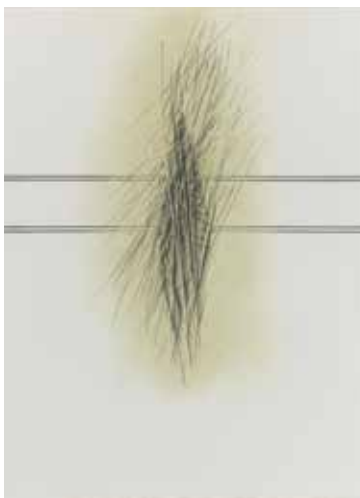


ANN CHRISTOPHER
Broken Time



BROKEN TIME 1, 2, 3 2020
Pastel / crayon / graphite
387 x 293 mm

IN CONVERSATION: WITH ANN CHRISTOPHER RA, FRBS

This is your first solo show at Gallery Pangolin, initially scheduled for 2020 and postponed for a year due to the pandemic; did the delay and circumstances have an effect on your original plan for the exhibition?

In terms of working the answer simply is yes it did. When the exhibition was first proposed I had planned to make a whole load of new sculpture but when lockdown was imposed everything stopped in my life. It was very strange psychologically and it stopped me in my tracks.

With the restrictions on travel and time allowed outside during lockdown, have you found different things were influencing your work?

I desperately missed my trips to London and visiting exhibitions; I'm sure this was the same for all artists and visual people. The isolation did have an effect, I was walking around my village searching for, craving in a sense, visual stimulation and that's where Instagram kind of kicked in because, I was also able to enjoy, in some instances, other people's images; I was feeding off it.

My *Broken Time* drawings only came about by fluke! Hughie O' Donoghue, a fellow RA, proposed that all Royal Academician's do a drawing on the 1st of June, the day we would have had the Summer Exhibition varnishing day. We had to make contact and encourage each other to become part of this project and whilst emailing and phoning friends and colleagues suddenly I realised that this was my life, this was what I was about, it reconnected me with the art world and totally kick started this series of new drawings.

Your exhibition title 'Broken Time' encapsulates lockdown for all of us, was this intentional?

I collect titles, potential titles, whether they be for an exhibition and generally speaking they are for the work. I find them anywhere, something will suddenly resonate and I think that's an interesting combination of words and write them down. *Broken Time* was different, it first came to mind as I started to draw and then kept coming back again and again. I remember thinking it's a bit depressing, sounds a bit miserable then recognised that it's absolutely what it was! It's a section of time that has affected everybody in many different ways and so this series of drawings is what it is, it was made during broken time and it's going to be called *Broken Time*. It seemed appropriate to call the exhibition that because it's really centred on these new drawings.

There are 15 new drawings in this show; do you use your drawings as inspiration when creating your sculptures, if so will these lead to a new body of work?

No not at all, I call them works on paper rather than drawings, as drawing to me is very traditionally pencil and paper. A lot of my works on paper are layered, there are actual physical layers of paper. The *Broken Time* series aren't, but they are made using three different mediums and each mounted within the frame to cast a slight shadow. The fact that I use decal edged paper is part of what I want it to look like; I can't explain why but there's a three dimensional quality which I feel turns it into an object.

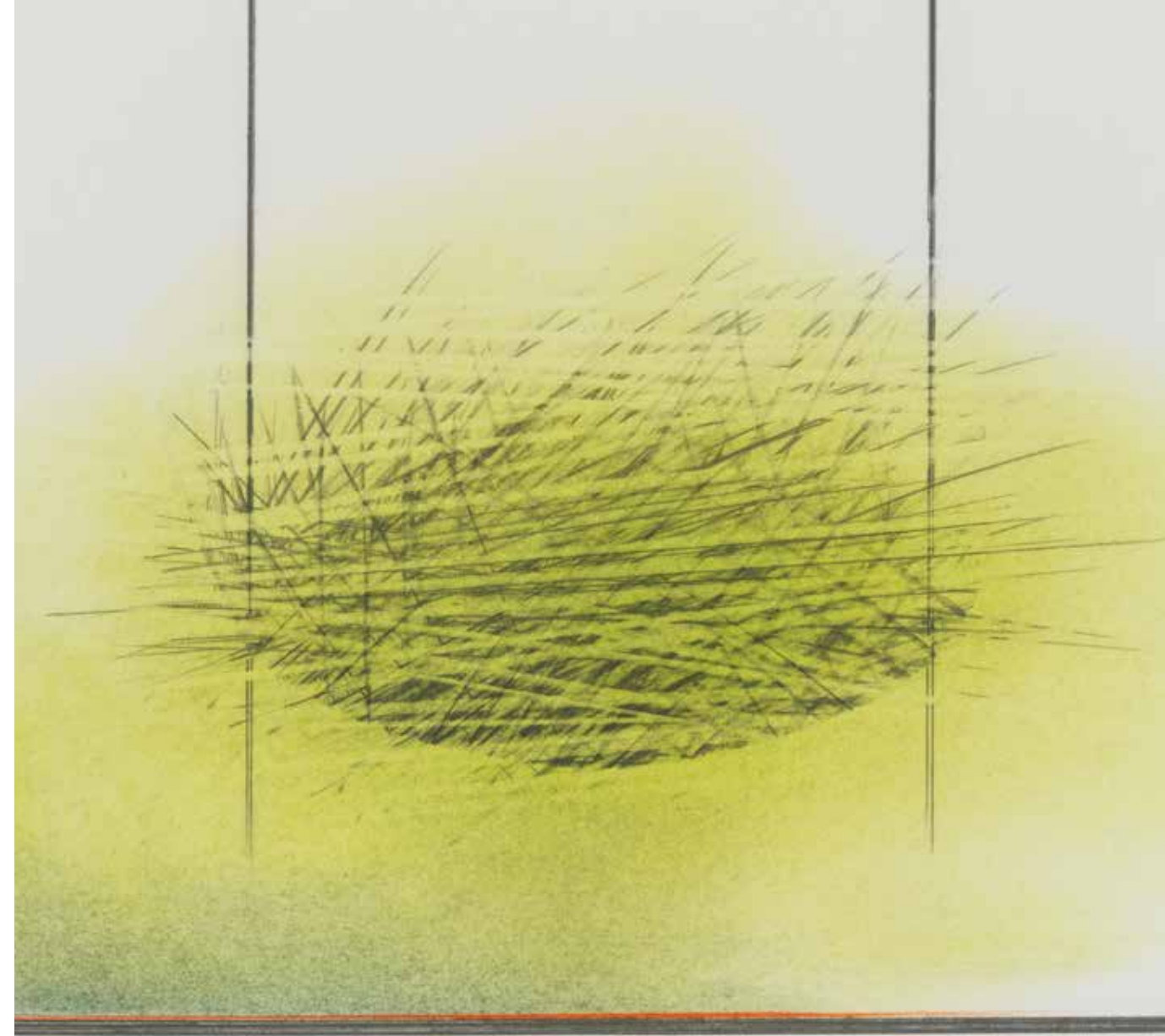
You have previously mentioned this exhibition would look at the last 10 years of your work, what has been the selection process behind your chosen pieces for the show?

I had a block on completing any new sculpture for this exhibition and so my thinking was to choose works that have a connection with the new series of works on paper. Shapes are echoed in the prints, some of them have tiny echoes in some of my sculpture. The majority of the sculptures have never been shown here, one or two of them have, but putting them together in a solo show is very different. It gives a whole new insight of what the work is about whereas if it's displayed on its own it says something completely different; they all connect in a way. To me it was a great opportunity to have a solo show, to bring a body of work together but in a different part of the country and the challenge of exhibiting in a new gallery space.

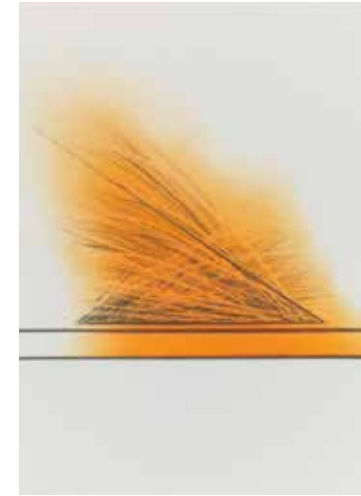
How has the gallery space affected how you have planned the exhibition?

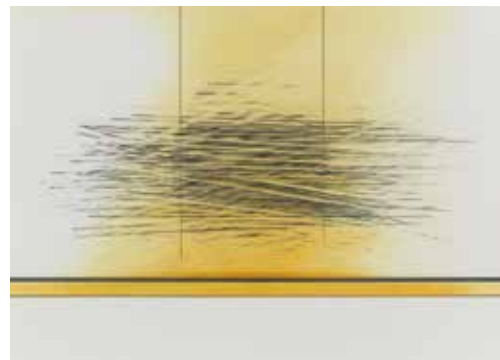
I don't think it's limited me at all. There was one big piece that wouldn't fit in the gallery as it was too tall, so it can't and that's that! I did make a small rustic model at first which has helped me visualise the space; in a funny sort of way I could see it in my head before I made it but as it was a new space to me I needed to get some scale. I have hung numerous rooms in the Summer Exhibitions and find once you get the key positions placed you then fit around. Sometimes things have a feeling about them and are bigger than they really are; the little tiny sculpture *Floating Shadow* will be placed on its own in this show, which may sound bonkers as its only 10.2 cm high but I feel it has a huge personality and demands the space.

People say to me they don't know where they're going to place a sculpture, I tell them, don't worry, just move it around and it will tell you when it's got there, because suddenly it will just look right.

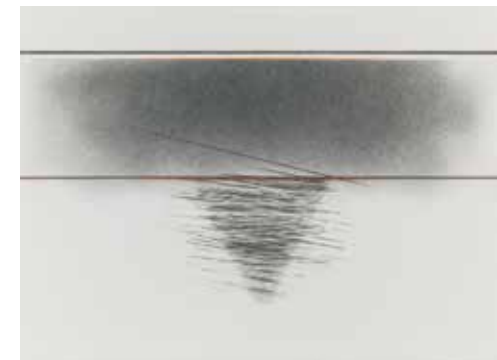
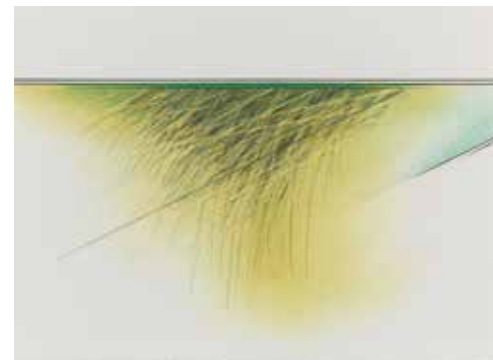


BROKEN TIME 4, 5, 6 2020
Pastel / crayon / graphite
387 x 293 mm

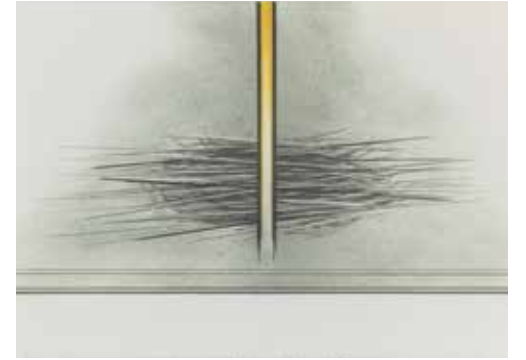
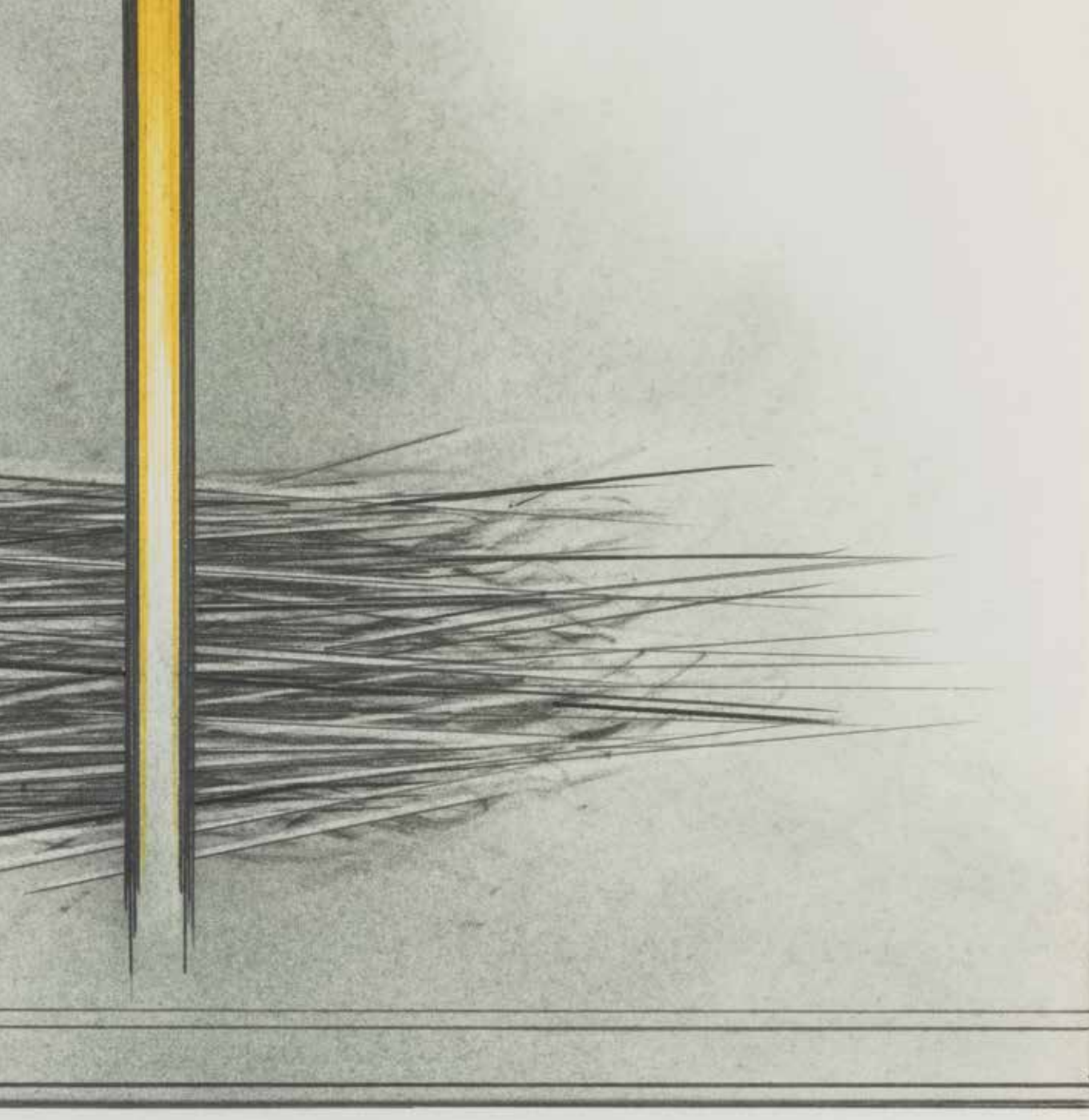




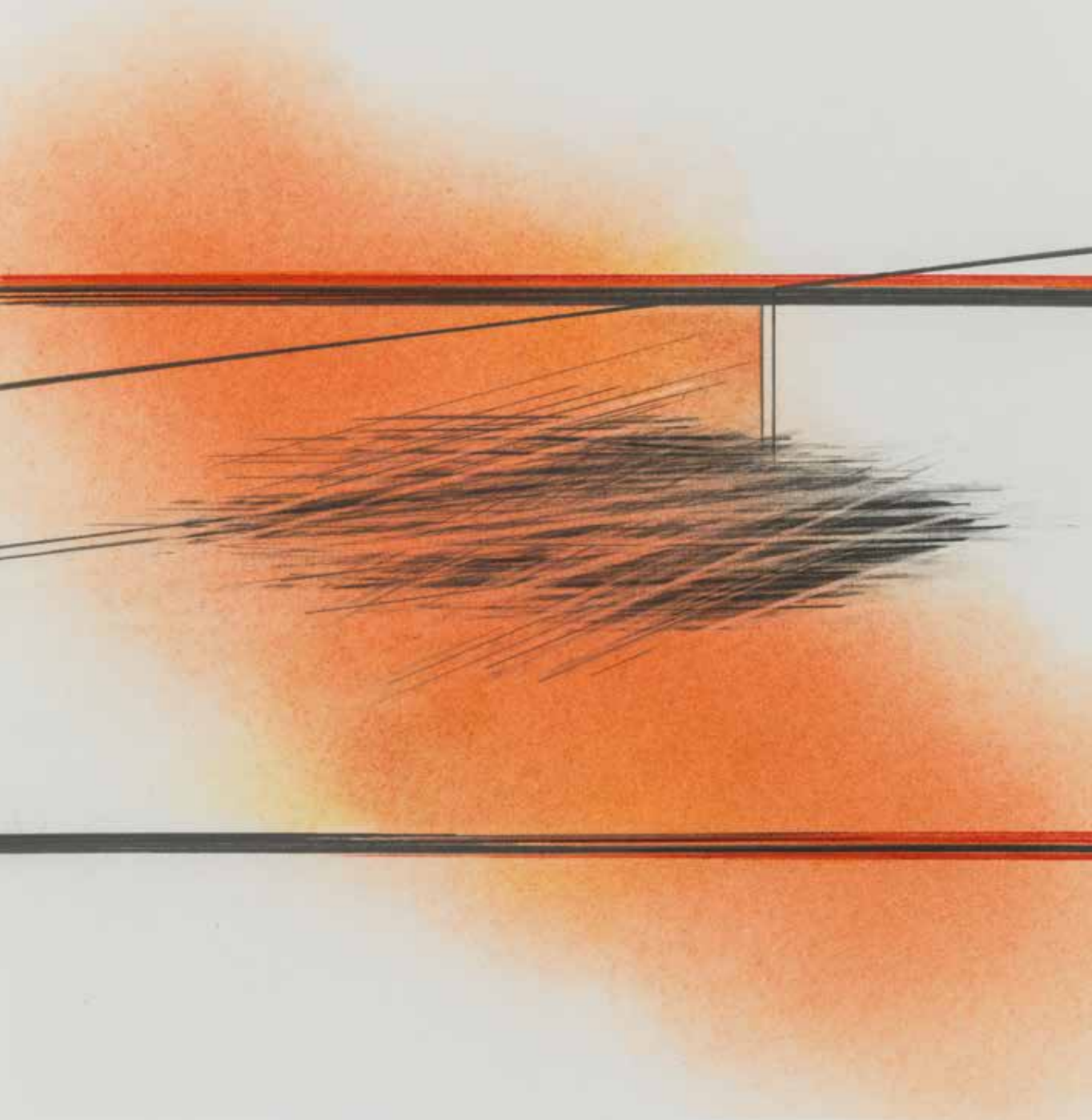
BROKEN TIME 7, 8 2020
Pastel / crayon / graphite
297 x 382 mm



BROKEN TIME 9, 10 2020
Pastel / crayon / graphite
297 x 382 mm



BROKEN TIME 11, 14 2021
Pastel / crayon / graphite
297 x 382 mm



BROKEN TIME 12, 13, 15 2021
Pastel / crayon / graphite
387 x 293 mm



HOLDING LINES 2019
Concrete / bronze / tyre strip / lead
Unique
2400 x 630 x 500 mm





FINDING STONES -1 2019
Bronze
Edition of 5
120 x 393 x 30 mm



FINDING STONES -2 2019
Bronze
Edition of 5
170 x 225 x 16 mm





FINDING STONES -3 2019
Bronze
Edition of 5
105 x 160 x 80 mm



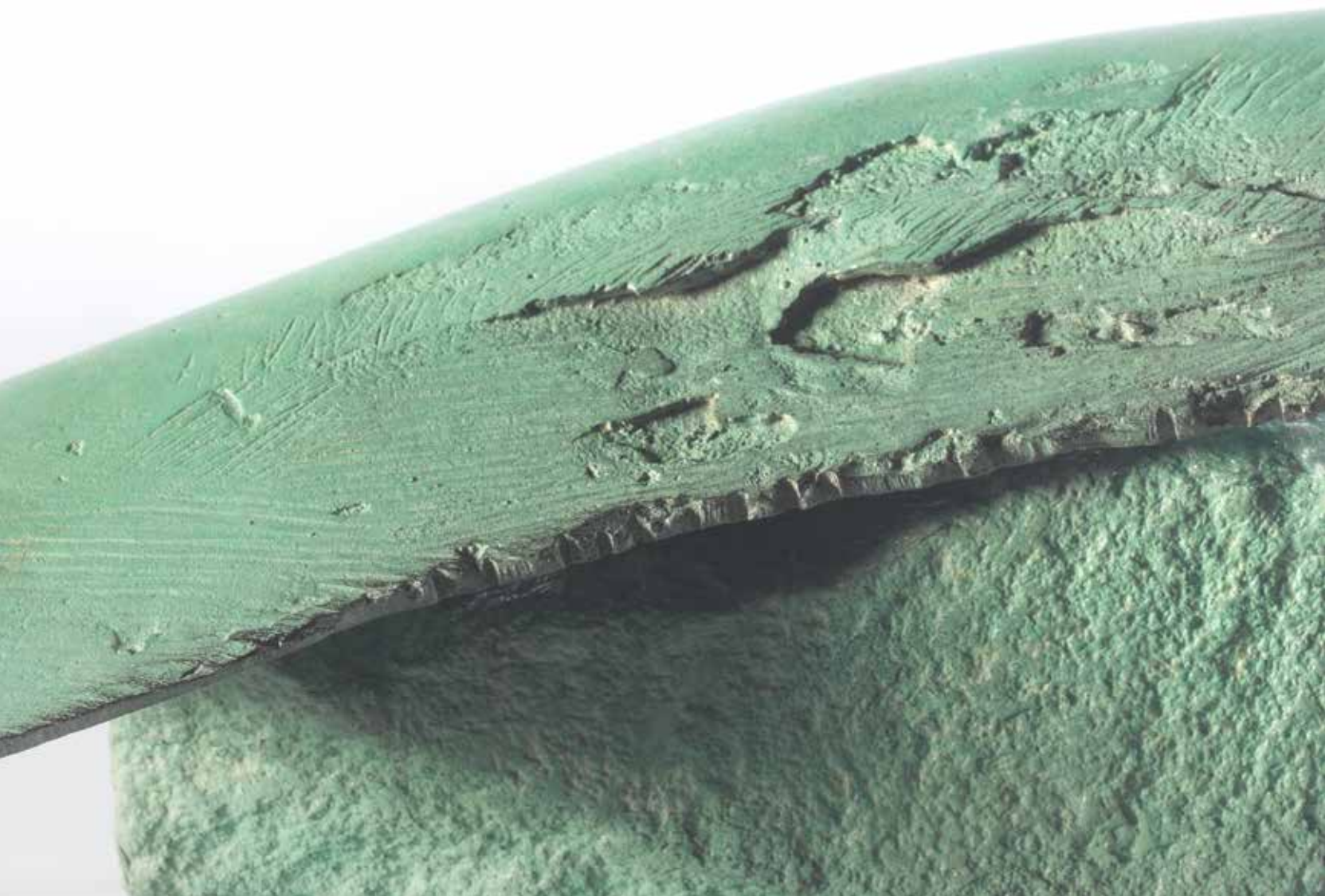


FINDING STONES -4 2019
Bronze
Edition of 5
110 x 215 x 70 mm



FINDING STONES -5 2019
Bronze
Edition of 5
190 x 120 x 25 mm



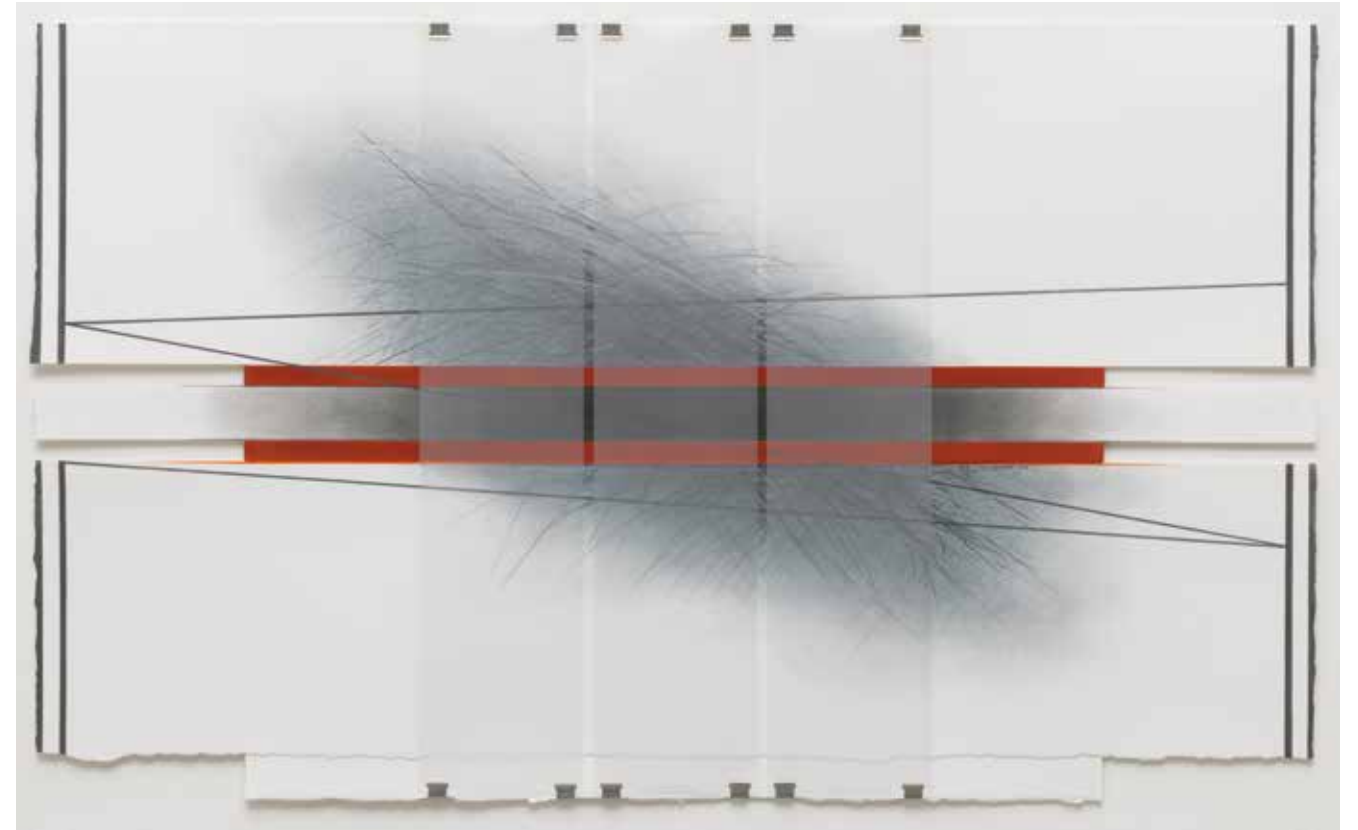


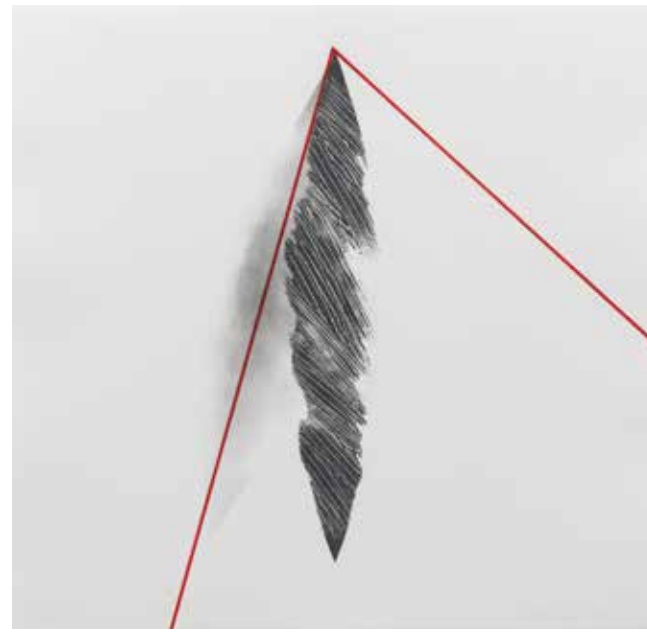
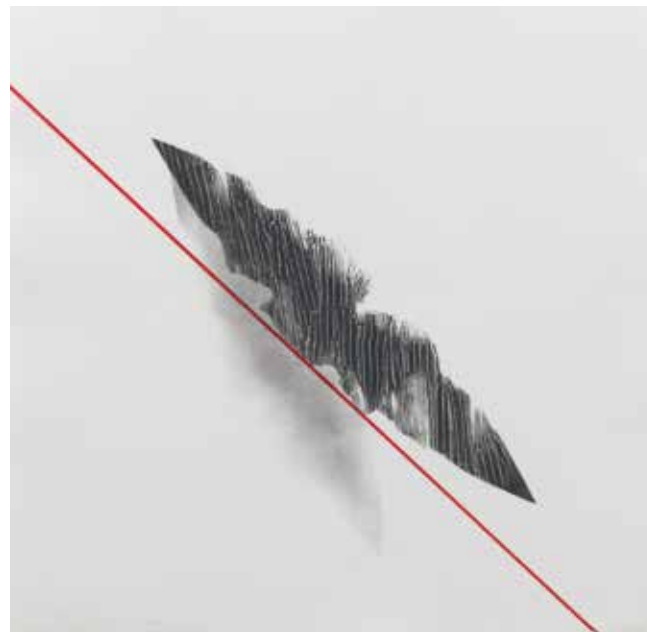
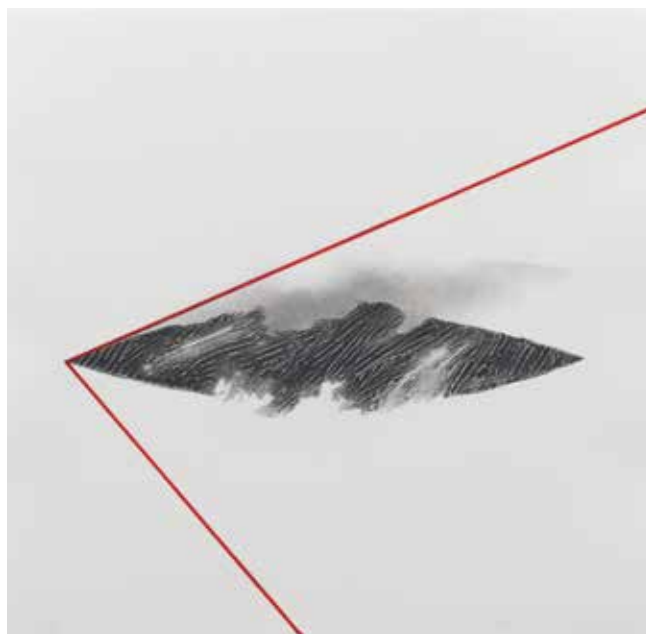
FINDING STONES -6 2019
Bronze
Edition of 5
80 x 230 x 80 mm

FLOATING SHADOW 2019
Sterling Silver
Edition of 9
102 x 95 x 18 mm

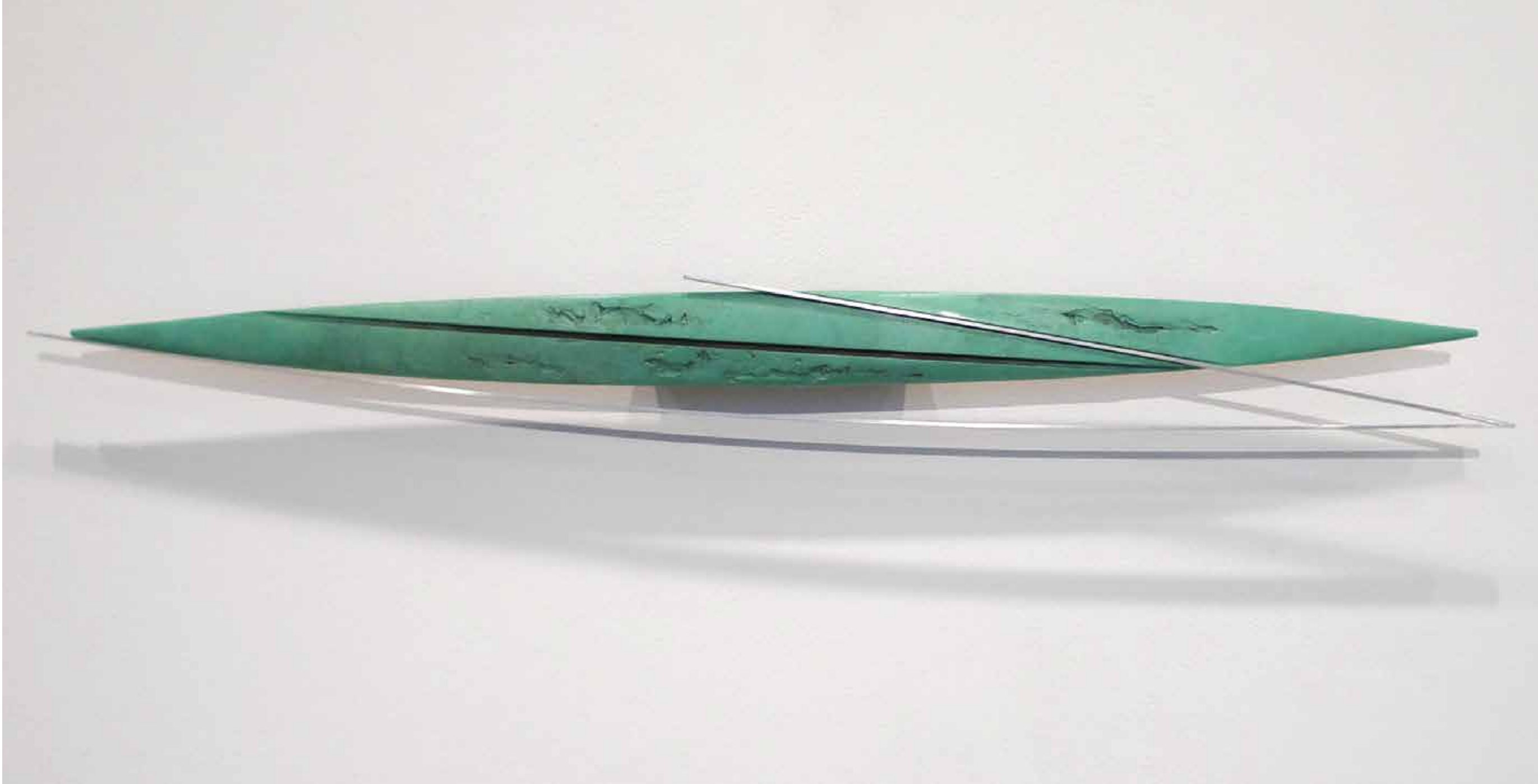


FOLLOWING LINES 7 2019
Pastel / crayon / graphite / polyester film / stainless steel clips
645 x 1010 mm





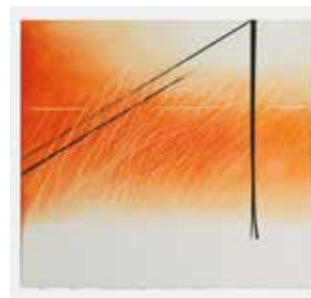
CHANGING SPACES I, 2, 3 2018
Carborundum print hand finished / graphite / pen
Edition of 15
625 x 640 mm



SILENT JOURNEY 2017
Bronze / aluminium
Edition of 6
120 x 1300 x 70 mm



THE LINES OF TIME 10, 15, 17, 18 2016
(from a series of 27)
Pastel / graphite / crayon
290 x 300 mm



THE LINES OF TIME 19, 21, 23, 25 2016
(from a series of 27)
Pastel / graphite / crayon
290 x 300 mm



RESTING LINE 2013
Edition of 9
Bronze / neoprene rings
65 x 350 x 35 mm





HELD MEMORY 2013
Stainless steel
Edition of 9
75 x 290 x 25 mm





FOUND LINE -1 2013
Bronze
Edition of 9
200 x 72 x 30 mm



FOUND LINE -2 2013
Bronze
Edition of 9
134 x 100 x 20 mm

OUTSIDE THE SHADOWS 2013
9, 12, 17 / 21, 10, 4 / 1, 18, 16 (from a series of 22)
Pastel / graphite / crayon / aluminium / clips
265 x 265 mm





RESTLESS SHADOW 2013
Corten
Edition of 3
2600 x 180 x 50 mm





LIGHT SHADOW 2012
Bronze / neoprene
Edition of 9
200 x 90 x 22 mm





FROM THE EDGES OF SILENCE 2012
Bronze
Edition of 7
755 x 120 x 105 mm





BEYOND ALL DISTANCE 2010
Bronze / plastic strip
Edition of 6
995 x 193 x 135 mm



ANN CHRISTOPHER RA FRBS

1947 Born Watford, Hertfordshire
1965/66 Harrow School of Art
1966/69 West of England College of Art - BA Sculpture
1968 Won 1st prize in Harrison-Cowley Sculpture Competition
1971 Prizewinner in Daily Telegraph Magazine, Young Sculptors Competition
 Received Peter Stuyvesant Award
 First exhibited at the Royal Academy, London

1972 Sculpture presented to Daily Telegraph Young Writer of the Year
1973 Received Birds Charity Award
 Arts Council Award, Thornton Bequest

1976 South West Arts Award
1977 Arts Council Grant
 Chantrey Bequest purchase

1980 Elected Associate of the Royal Academy (ARA)
 Contemporary Art Society purchase

1989 Elected Royal Academician (RA)
1992 Elected Fellow of Royal Society of British Sculptors (FRSS)
1994 Awarded RBS Silver Medal for Sculpture of Outstanding Merit
1996 Frampton Award for sculpture in a public place
 Curated 'A *Sculptors Choice*' Royal Academy, London

1997 St Cuthbert's Mill print award
 Otto Beit Medal for Sculpture of Outstanding Merit

2001 First studio residency in France
2005 Quarter leader in *Drawing Quarters* a practice-based Symposium, UWE, Bristol
2009 Senior coordinator Royal Academy Summer Exhibition
2011 Shortlisted for RIBA pylon competition (Ian Ritchie architects' team)
2012 Residency at Ruwenzori Sculpture Foundation, Uganda
 Fellow - Ballinglen Arts Foundation, Co Mayo, Ireland

2015 Residency at Ruwenzori Sculpture Foundation, Uganda
 Published *Drawing Lines* a book of own photographs

2016 Residency at Ballinglen Arts Foundation, Co Mayo
 Royal Academy publication – *Ann Christopher*
2017/18 Residency at Ruwenzori Sculpture Foundation, Uganda
2018 Residency at Ballinglen Arts Foundation, Co. Mayo
2021 Currently lives and works near Bath
 Represented by Pangolin London

RECENT SOLO EXHIBITIONS INCLUDE

2021 BROKEN TIME Gallery Pangolin, Chalford
2019 IF YOU STOP ASKING QUESTIONS - - - Pangolin London, Kings Place, London
 EDGE + LINE Rosenberg & Co, New York, USA

2018 CHANGING SPACES Ballinglen Arts Foundation, Ballycastle, Co. Mayo
2018 Sculpture at Chez Bras Laguiole, France
2016/17 ALL THE CAGES HAVE OPEN DOORS Pangolin London, Kings Place, London
2016 DRAWING – THE LINES OF TIME Fine Rooms, Royal Academy
2014 MARKS ON THE EDGE OF SPACE Rabley Drawing Centre, Marlborough
2013 TO KNOW WITHOUT REMEMBERING Pangolin London, Kings Place, London
2010 MARKS ON THE EDGE OF SPACE Pangolin London, Kings Place, London
2007/08 THE POWER OF PLACE Sir Hugh Casson Room, Royal Academy
2004 STILL LINES Jubilee Park, Canary Wharf, London

RECENT COMMISSIONS INCLUDE

2017/18 THE SHAPE OF TIME 2m bronze for the Rwenzori Sculpture Foundation, Uganda
2017 FOLLOWING THE JOURNEY 5m resin/wood for RA Keepers House Garden
2007 BEYOND THE EDGE 12 x 46 cm bronze sculptures for Parabola Land Ltd
2004 IN THE SKY THERE IS NO EAST OR WEST medal for BAMS
2002 THE EDGE OF LIGHT 2.2m bronze for private site nr Albi, France
2001 SHADOW LINE 48cm bronze for 'New Concepts' Cass Sculpture Foundation, Goodwood
 LINES OF TIME Multiple edition sculpture in stainless steel for Wingfield Arts, Suffolk
2000/01 TOWARDS THE SKY 5.5m corten sculpture at Portmarine, Portishead

SELECTED RECENT GROUP EXHIBITIONS

| | |
|---------|---|
| 2020 | <i>Sculptors Drawings and Works on Paper</i> Pangolin London, Kings Place, London |
| 2019 | <i>Parallel Lines – Drawing and Sculpture</i> The Lightbox, Woking |
| 2017/18 | <i>The Sleeping Procession</i> Cass Sculpture Foundation, Goodwood |
| 2017 | ARK Chester Cathedral (Gallery Pangolin) |
| 2016/17 | <i>Small is Beautiful XXXIV</i> Flowers, Cork Street, London |
| 2016 | <i>Made in Uganda</i> Museum of Uganda, Kampala |
| | <i>Jubilee</i> Gallery Pangolin, Chalford |
| | <i>Lines + Colours</i> Gustavo Bacarisas Gallery, Gibraltar |
| 2015 | <i>Sculptors' Drawings and Prints</i> Gallery Pangolin, Chalford |
| | <i>Sculptors Drawings</i> Keepers House, Royal Academy |
| | <i>Sculpture at St Withiel</i> Lemon St Gallery, St Withiel |
| | <i>Small is beautiful XXXII</i> Flowers, Cork St, London |
| 2014 | <i>Recent Print Acquisitions'</i> exhibition from the Golder-Thompson Gift at Pallant House Gallery, Chichester |
| | <i>Crucible -2</i> Gloucester Cathedral (Gallery Pangolin) |
| | <i>Sculptors' Jewellery</i> Pangolin London, Kings Place, London |
| 2013 | <i>Here, There and Somewhere in Between</i> Hatfield House |
| | <i>Gifted: From the Royal Academy to The Queen</i> Queens Gallery, Buckingham Palace |
| | <i>Small is Beautiful XXXI</i> Flowers Gallery, Kingsland Road, London |
| 2012 | <i>Interesting Times</i> Leicester University Botanical Garden |
| | <i>Sculptors Drawings + Works on Paper</i> Pangolin London + Kings Place Gallery |
| | <i>RA Now</i> Burlington Gardens, Royal Academy |
| 2011 | <i>Sculpture at The Grove</i> Watford |
| | <i>Women Make Sculpture</i> Pangolin London, Kings Place, London |
| | <i>The Force and Form of Memory</i> Cyril Gerber Gallery, Glasgow |
| | <i>Driven to Draw</i> Tennant Gallery, Royal Academy |
| 2010 | <i>Sculptors Prints and Drawings</i> Gallery Pangolin, Chalford |
| | <i>Sculpture Promenade 2010</i> Fitzwilliam Museum, Cambridge |
| | <i>Material Lightness</i> curated by Carol Robertson Flowers Central, London |
| | <i>Scultura Internazionale a Racconigi 2010</i> Racconigi, Italy |

WORKS IN COLLECTIONS

| |
|--|
| ATE International, London |
| Ballinglen Museum of Contemporary Art, Co. Mayo Ireland |
| Bristol Schools Arts Services |
| Bristol University |
| British Museum, London |
| Cass Sculpture Foundation, Goodwood |
| Chantrey Bequest, London |
| City of Bristol Museum & Art Gallery |
| Contemporary Arts Society, London |
| Corcoran Legacy Collection, American University, Washington DC |
| Glynn Vivian Art Gallery, Swansea |
| Granville Holdings Plc, London |
| Grosvenor Square Properties, London |
| Gruss & Co, New York, USA |
| Harrison Weir Collection, London |
| Linklaters, London |
| Evelyn Stefansson Nef, Washington DC, USA |
| Pallant House Gallery, Chichester |
| Parabola Art Collection, Edinburgh |
| Prior's Court School, Newbury |
| Royal Academy, London |
| Royal Collection, Windsor Castle |
| Royal West of England Academy, Bristol |
| Rwenzori Sculpture Foundation, Uganda |
| Salisbury Art Gallery, The John Creasey Museum |
| Sharjar Art Museum, UAE |
| Talboys Bequest, Bristol |
| Victoria Art Gallery, Bath |
| World Wide Business Centers Inc, Philadelphia USA |
| and private collections in Europe and USA |



Design: Gallery Pangolin
Photography: Steve Russell Studios
Printing: Severn

Sculpture measurements are approximately height x width x depth
Framed measurements are height x width

Cover: detail BROKEN TIME 4
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