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'CRUCIBLE'

# 'CRUCIBLE'

1 SEPTEMBER · 30 OCTOBER 2010

 Gallery Pangolin

 Gallery Pangolin

£10

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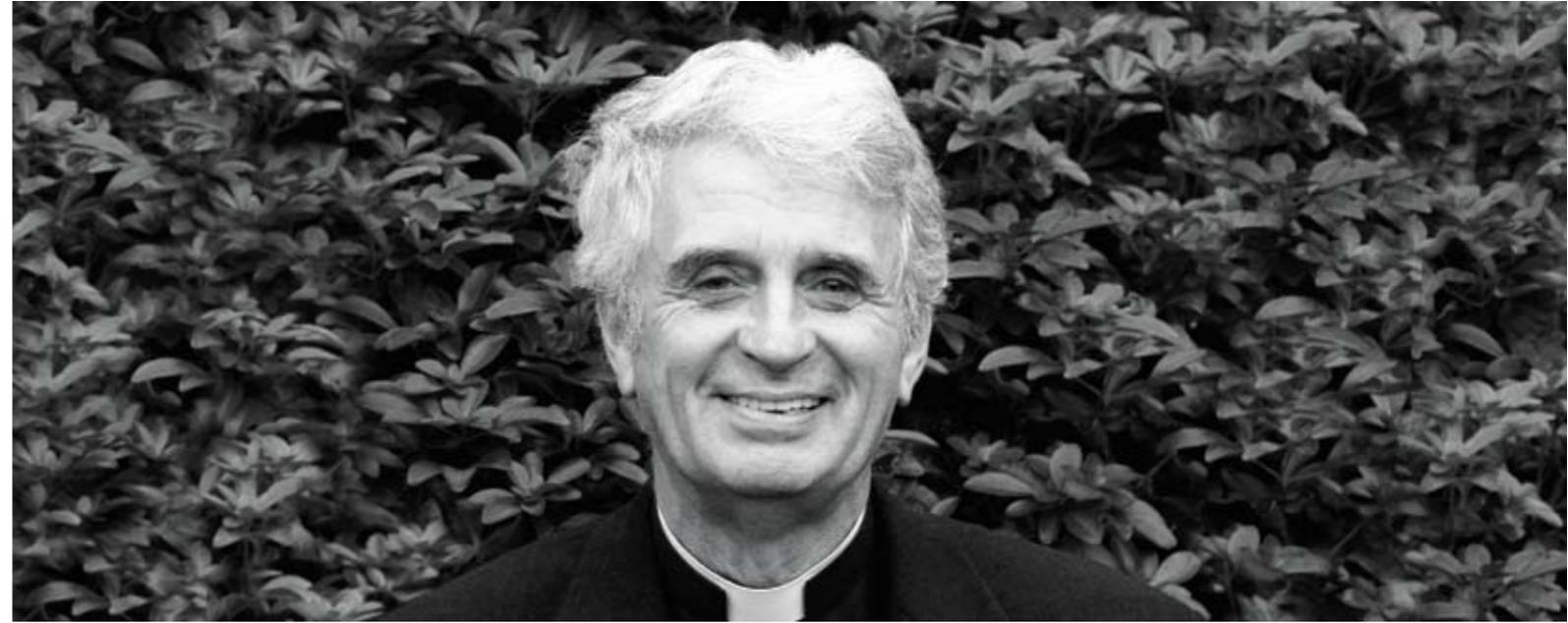
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'CRUCIBLE'

at

Gloucester Cathedral

1 SEPTEMBER - 30 OCTOBER 2010



## “Made in Gloucestershire”

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If anyone were to say to you “Made in Gloucestershire”, I suspect your mind might turn to Gloucestershire Old Spots pork, or Double Gloucester, South Cerney or even “Stinking Bishop” cheese. Or you might think of writers - Dennis Potter, J K Rowling or Laurie Lee - or great music - Holst or Vaughan Williams or the Three Choirs Festival. But not many would immediately say “contemporary sculpture”. But in fact much of the very best of British contemporary sculpture is “made in Gloucestershire” - specifically at the Pangolin Editions foundry near Chalford.

This ground-breaking exhibition celebrates many works from a great variety of sculptors which have been made here and it is set in another great work of art made in Gloucestershire - the Cathedral. The stone used by the mediaeval masons came from Painswick and was worked here in Gloucester. The remarkable conservation and restoration work which keeps this exquisite building in such wonderful condition is worked here at the workshops of the Cathedral. What could be a better setting for works of art made in our county than in the shadow of the awe-inspiring tower which has come to symbolise Gloucestershire to so many people.

At every turn you will find works of art that you may find over-whelming, or stunningly beautiful, or disturbing and mystifying, or inspiring or shocking. But that is what this great building has done for centuries. It has inspired many, it has brought countless pilgrims to their knees and the worship and the music in this setting has been overwhelmingly

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beautiful. But it has also shocked some - and in one period of our history, many works of art - the statues that generations had lived with - were found to be so shocking they were smashed to pieces by angry men. Religion and religious buildings, like great works of art, have by turns shocked and inspired.

## Gloucester Cathedral

The settings of great works of art are often as important as the works themselves. This is why this is a unique opportunity: for it allows sculptures which have not been brought together before to be seen in an amazing place – itself a great mixture of architectural styles and periods.

The building which is now Gloucester Cathedral was for five hundred years St Peter's Abbey. The first Abbot was Abbot Serlo, who had been King William the Conqueror's chaplain. Clearly a man of great energy who built up an important and thriving Benedictine Abbey, Serlo built the abbey in the Romanesque style. An important sculpture from this period is the carved figure on the tomb of William's eldest son, Robert, which is in the South Ambulatory. The catalyst event which transformed the building was the murder of Edward II, whose magnificent tomb in the North Ambulatory is an internationally-known work of sculpture in itself. The Quire became a shrine to Edward, and here English perpendicular architecture was born, when the two Transepts and the magnificent Quire with its fan-vaulting and enormous window were constructed. Later the Cloisters, arguably the finest in Northern Europe, and the Tower were adapted to this new style. Much later, new sculpture was introduced in the eighteenth century



in memorials, the best of which is the memorial to Sarah Morley by Robert Flaxman in the North Aisle. Together all these different styles make Gloucester Cathedral one of the most important ecclesiastical buildings in Britain, and certainly one of the most beautiful.

This exquisite architecture, of which the people of Gloucestershire are rightly so proud, is nevertheless costly to maintain and a programme of conservation and restoration, begun in 1989, continues apace. The latest work of the modern stonemasons can be seen on the outside of the South Aisle. Here the buttresses, the windows and gargoyles are being conserved and restored. Do look closely at the great skill of the masons in carving the canopies and the gargoyles – again important works of sculpture in themselves. At the cathedral, we are especially proud of our team of masons. All the work is done “in-house” as it has been for centuries, and apprentices are trained in our workshop to a very high standard, preserving this ancient skill for generations to come. The money for all this work has to be raised by the Chapter and grants are not easy to obtain, and we are most grateful for your generous giving. If you would like to be a patron of the cathedral, or give regularly or join the Friends of Gloucester Cathedral, do please contact us via our website [www.gloucestercathedral.org.uk](http://www.gloucestercathedral.org.uk).

I very much hope that you enjoy this exhibition and that it opens your eyes to the talent of our contemporary sculptors and the often overlooked talent of the foundry workers who actually make many of these works. And I hope, too, it will open your eyes again to the beauty of the astounding building which is Gloucester Cathedral.

*Nicholas Bury Dean of Gloucester*





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## ANTHONY ABRAHAM'S

Abrahams' carefully poised, enigmatic figures follow a tradition in British sculpture that began in the 1950's with sculptors such as Armitage, Butler, Chadwick, Frink and Meadows. The exaggeration of some features and the repression of others, unified by formal and textural qualities give his sculpture a personal and expressive quality as if Prehistoric fertility symbols had been reborn in the contemporary world. His emblematic figures, caught in playful postures, remind us of ourselves and of those familiar to us.

".....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*

### WALKING

bronze  
edition of 5  
250 cm high

Courtesy Cass Sculpture Foundation. [www.sculpture.org.uk](http://www.sculpture.org.uk)



## KENNETH ARMITAGE RA

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Armitage first came to international prominence in the 1952 British Pavilion at the Venice Biennale where he exhibited alongside his contemporaries Reg Butler, Lynn Chadwick, Bernard Meadows and others who were championed as the 'New Bronze Age' sculptors. Throughout the 50's and 60's he exhibited widely and was collected by all the major museums worldwide.

Inspired by the 'simple things' in and around his life, washing on a line, buildings, aeroplane wings, screens and he incorporated similar structures into figurative sculpture forming his familiar planar forms. The least 'fearful' of the 'geometry of fear' sculptors at Venice in 1952, the simplicity of his work was often imbued with a wry sense of the humour in daily life.

Armitage's later works are fully rounded, welcoming, reaching or walking, symbolic arms and legs. His final sculpture 'Reach for the Stars', a monumental 30 foot tall aspirational work, is both hand and star, supported on an arm that is both human and architectural. The Maquette for this piece perfectly compliments Armitage's original inspiration: "If you reach for the stars you might just reach the rooftops."

### REACH FOR THE STARS maquette

bronze  
unique  
235 cm high



## DAVID BACKHOUSE

"My themes are simple and universal: the interdependence of nature and humanity, and the search for balance and harmony. The sculptures are meditations on the human condition in our time, reflecting loss and tragedy, hope and delight, and above all the tenacity of the human spirit."

### SHROUDED FIGURE I

bronze  
edition of 7  
70 cm high



## DAVID BEHAR-PERAHIA

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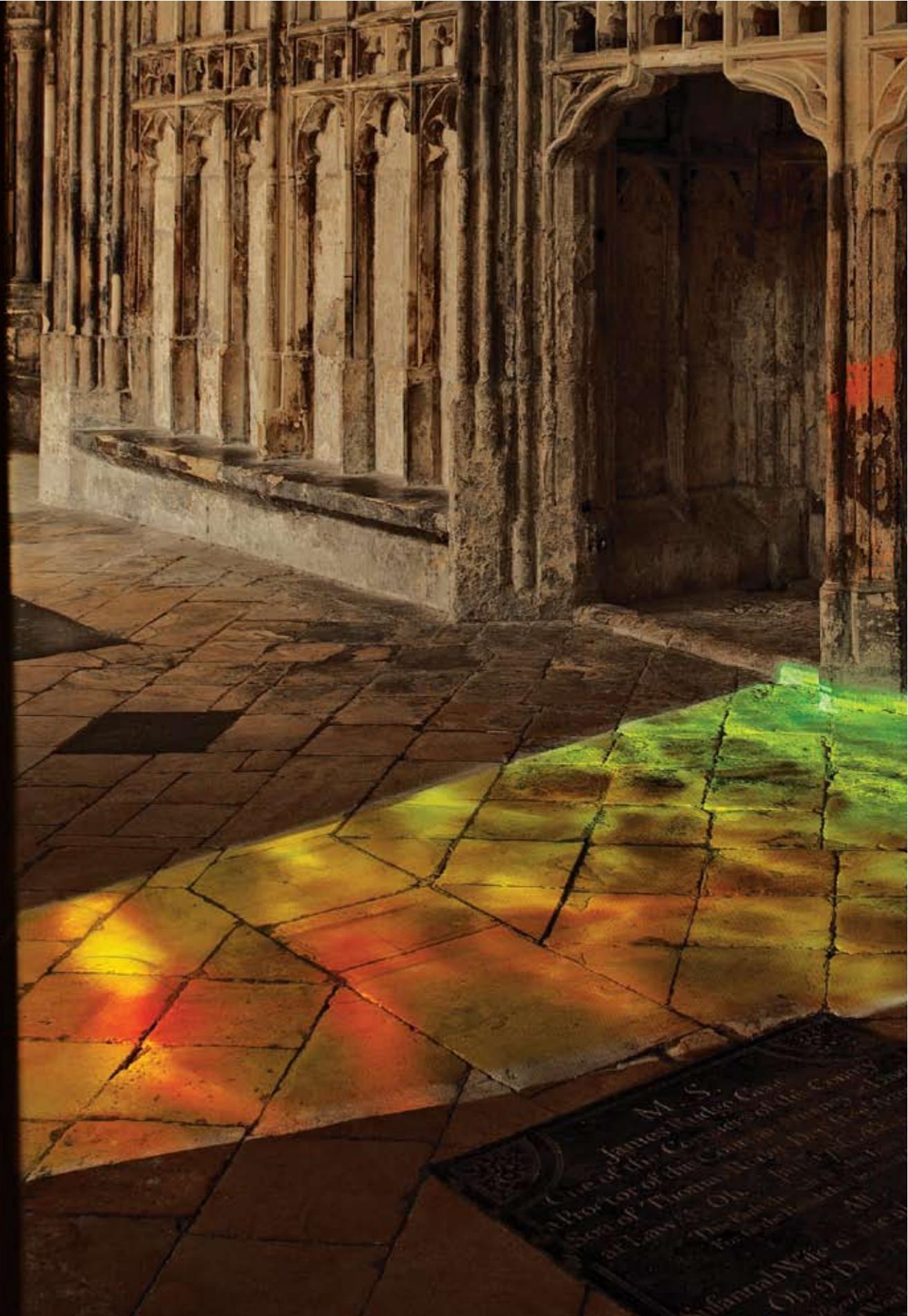
“Sited in the Cathedral cloisters, ‘Dripping’ uses sound and image to echo the everyday activity of the monks, washing and drying their hands before entering the Refectory. This common ritual took place between the Lavatorium, with its strong character of running water, and the alcove, where the towels were placed. This shared a wall with the kitchen fireplace, making the interaction warm and pleasant after an encounter with cold water.

Moving images and sounds poetically reflect the contemplative nature of this mundane activity.”

David Behar-Perahia is currently artist in residence at Gloucester Cathedral.

### DRIPPING

site specific video and sound installation  
unique



## NICK BIBBY

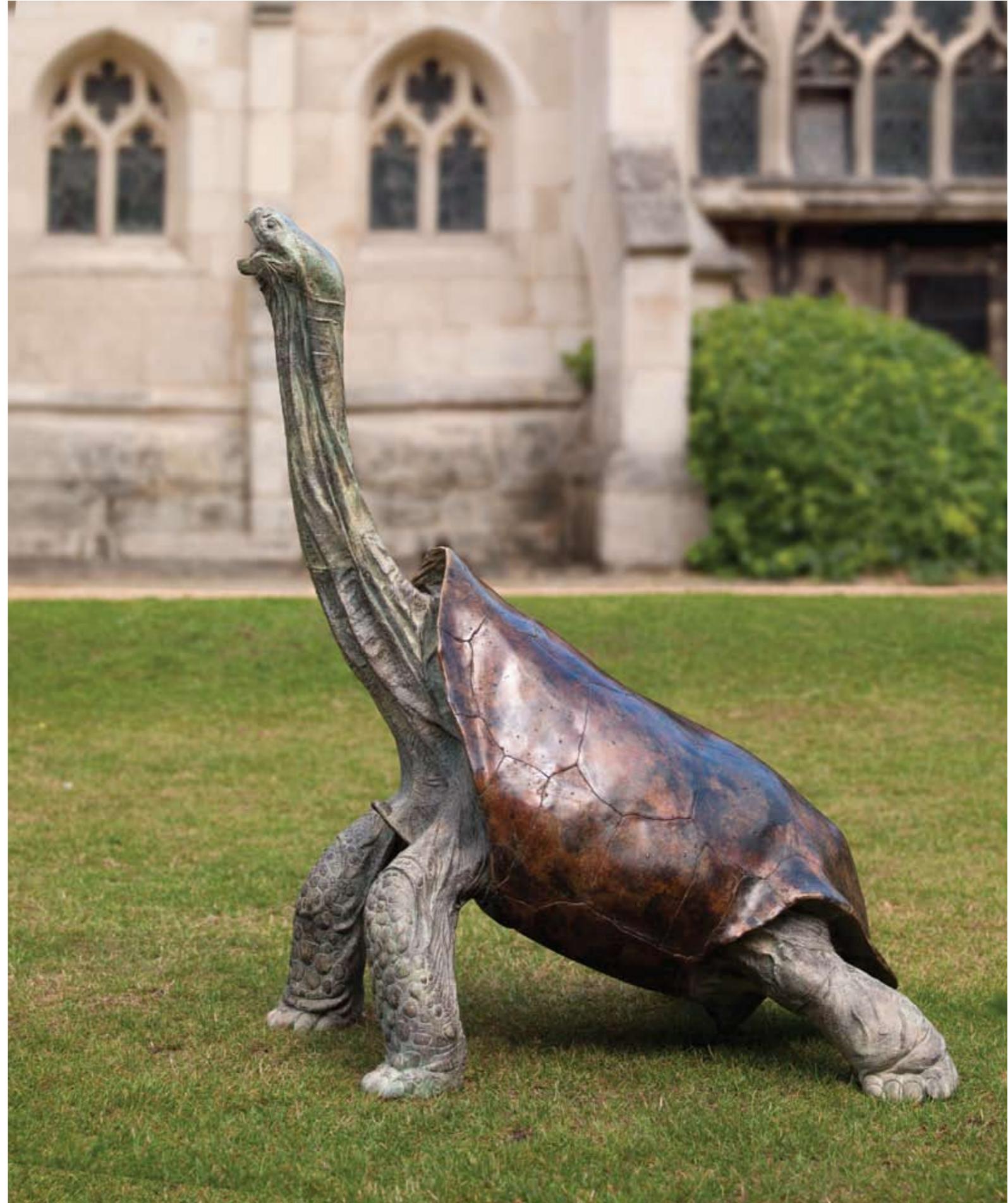
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Created as part of the 'Bones to Bronze: Extinct Species of the Mascarenes' project, the Giant Tortoise stands as a memorial to all the species lost through Man's interference with the delicate balance of Nature.

"Over the three years that I have spent working on this project, I have become increasingly aware of how close we came to actually seeing these wonderful creatures, only a few hundred years at most, less in some cases, an eye blink of geological time. I dream about them sometimes, but when I wake they are all still irretrievably lost."

### RODRIGUES GIANT TORTOISE

bronze  
edition of 10  
122 cm high



## HAMISH BLACK

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"Journeys have to do with movement and truth, offering yourself to experience.

Engaging with art, particularly sculpture, is a singular physical encounter. It requires moving around, a dance between objects, one breathing, both sharing the same space. The initial exchange is unsettling, it's unequal, as the presence of the sculpture is complete.

At walking pace the sculpture can be stretched out, its parts reordered into small steps along your journey."



### ONE WORLD SERIES #2

fabricated steel  
unique  
88 cm high

## HELAINÉ BLUMENFELD

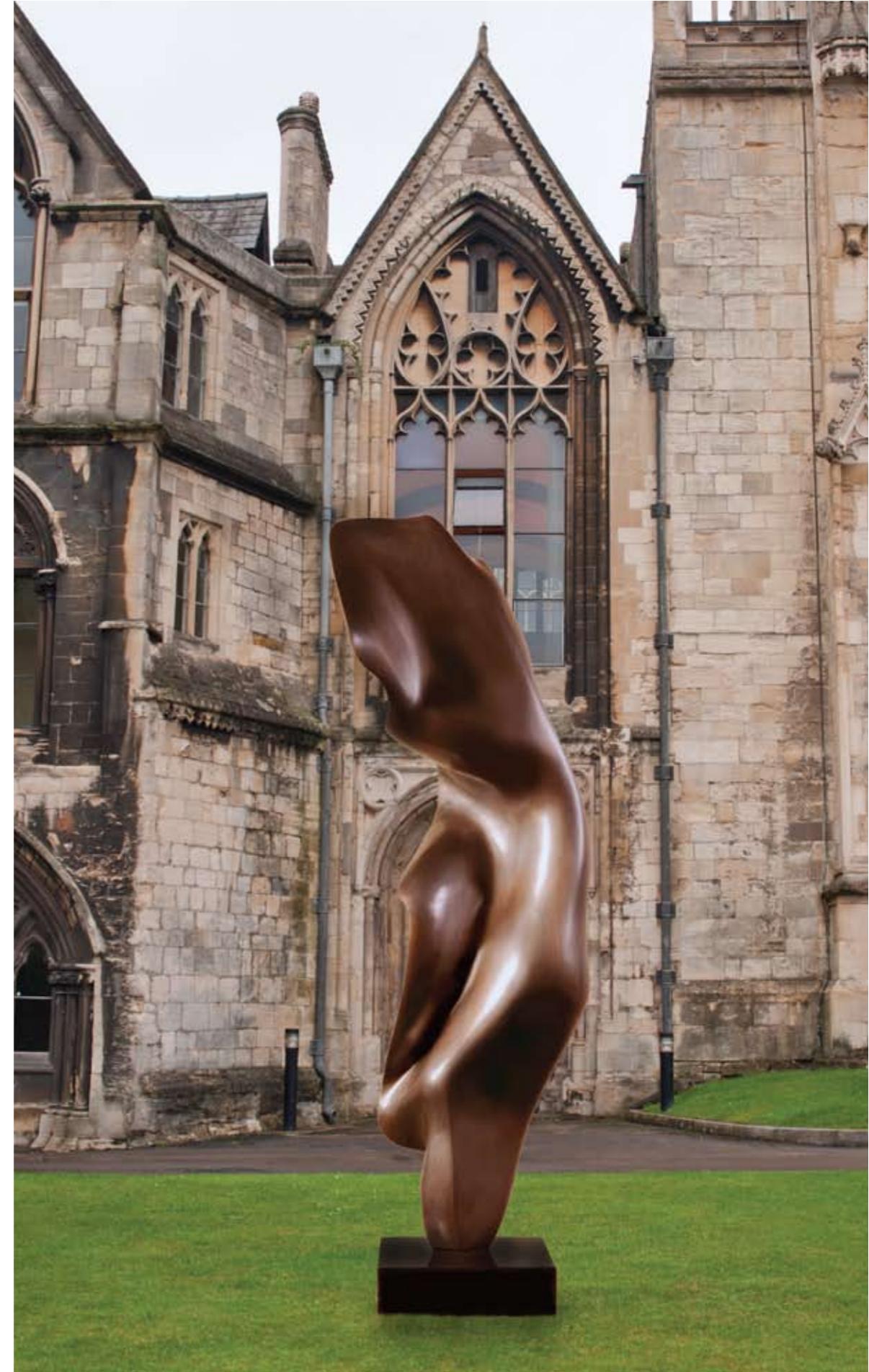
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“‘Flight’ affects the viewer through its movement. I have always sought to convey motion in my sculpture, though not so much physical as emotional motion: how you get from A to B within yourself, how the energy of your emotion carries you somewhere else.

For me, ‘Flight’s’ spiritual qualities have always been of paramount importance. Although this sculpture has as its starting point the human body, I have sought to find its absolute essence, to simplify it to the point where it is almost dematerialised, able to reach upwards and alert us to the existence of a higher realm of being.”

### FLIGHT

bronze  
edition of 3  
310 cm high



## DON BROWN

---

'Yoko XIX' (2007) is one of an ongoing series of sculptural portraits by British artist Don Brown of his wife, Yoko. In this work, Brown has depicted her draped in material and her body is faintly perceptible beneath the undulating folds. Employing a traditional process of clay modelling followed by bronze casting, Brown's art explores questions of representational perfection. His sculptural vocabulary harks back to classical antiquity and the elegance of neoclassical marbles such as Canova's 'The Three Graces' while simultaneously invoking modernist realism. In Brown's distinctive take on classical sculpture, the place of an idealised heroine is taken by the real-life figure in a casual pose.

### YOKO XIX

bronze  
edition of 6  
250 cm high

Courtesy Sadie Coles HQ, London





## CHRISTIE BROWN

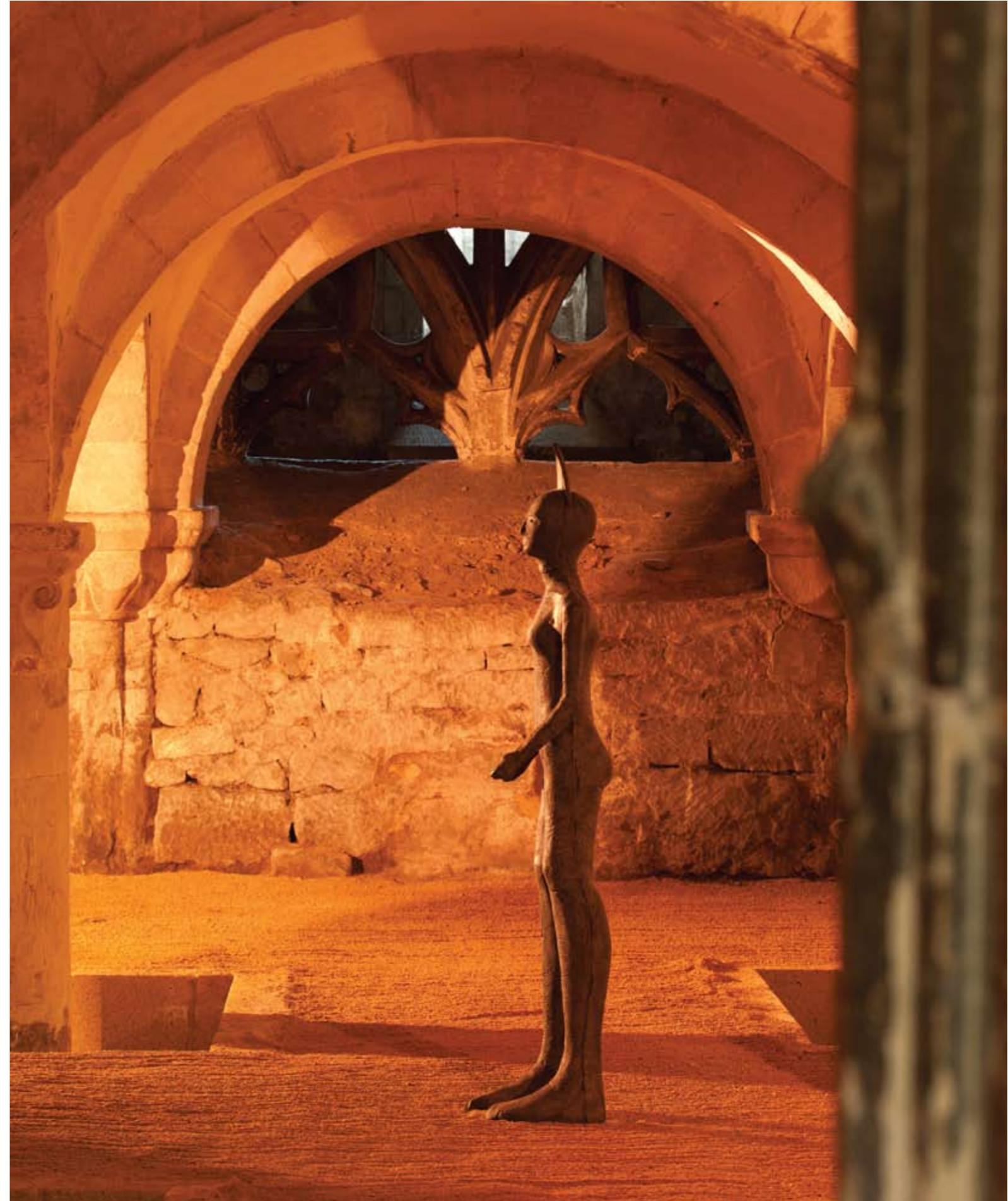
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“In France the evocative phrase “Entre Chien et Loup” is used to describe the twilight hour when the world moves between the tamedness of the day and the wild unknown fears of the night. It seemed therefore an apt metaphor for change and it inspired a series of figures, five made from ceramic and mixed media and one cast in bronze, in which the central female figure begins to sprout animal features as a manifestation of an uneasy encounter with the instinctual.

The bronze figure 'Jackal' is inspired by the Egyptian deity Anubis who supervised the preservation of the body before the transitional journey of the deceased from the earthly life to the afterlife. Much of my work has been inspired by archaic objects in museums, which has led to an interest in the overlap between archaeology and psychoanalysis, where transition and metamorphoses offer the potential for healing through the uncovering of layers of buried knowledge.”

### ENTRE CHIEN ET LOUP: JACKAL

bronze  
edition of 5  
142 cm high



## RALPH BROWN RA

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Ralph Brown's work is imbued with a humanist concern for the pathos of our human condition. In the 60's his work became more figurative, concentrating on smooth, sensuous human forms. His sculpture is instantly arresting and sometimes shocking, its tactile surfaces pulsating with energy.

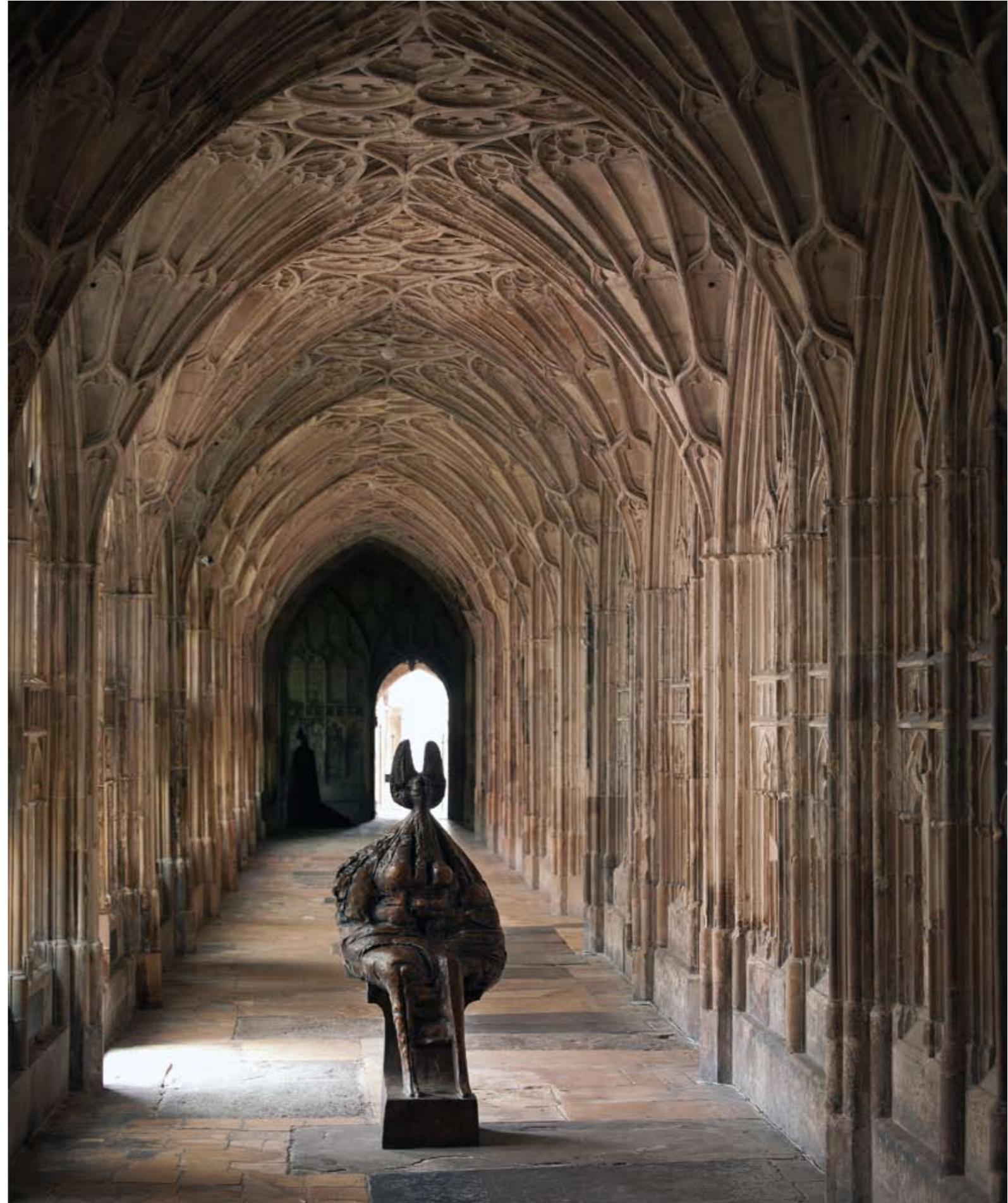
"Brown brings to his 'royal' subject a notion of excess and vulgarity. There is a hint of the burlesque about this monstrous creature which appears, at once, both threatening and benign."

*Gillian Whitely RALPH BROWN AT EIGHTY*

*January 2009*

### SEATED QUEEN

bronze  
edition of 5  
198 cm high



## JON BUCK

---

“From the very earliest time in our lives we are programmed to relate specifically to the faces of others around us. Perhaps in art this accounts for the fact that we feel less uncomfortable with images of the disembodied head than we do with other dismembered parts of the body.

In fact, the isolated head has been revered in many cultures and periods throughout human history and has often been a visual conduit through which societies engaged with some kind of spiritual dimension. Comprising of two heads pared down to a generic minimum, my sculpture recognises this tradition but rather than the comfort of some form of otherness it depicts our reliance on each other – ‘You and Me’. These two heads could represent any of us caught in the endless embrace of life.”



### YOU AND ME

bronze  
edition of 5  
215 cm high

## JOHN SYDNEY CARTER

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"The imagery and main inspiration of my sculpture is centered round my love of the sea, sailing, birds, fish and the east coast where I sail my yawl. 'Le Poisson' is created from old pick axes forming the spine of the sculpture."



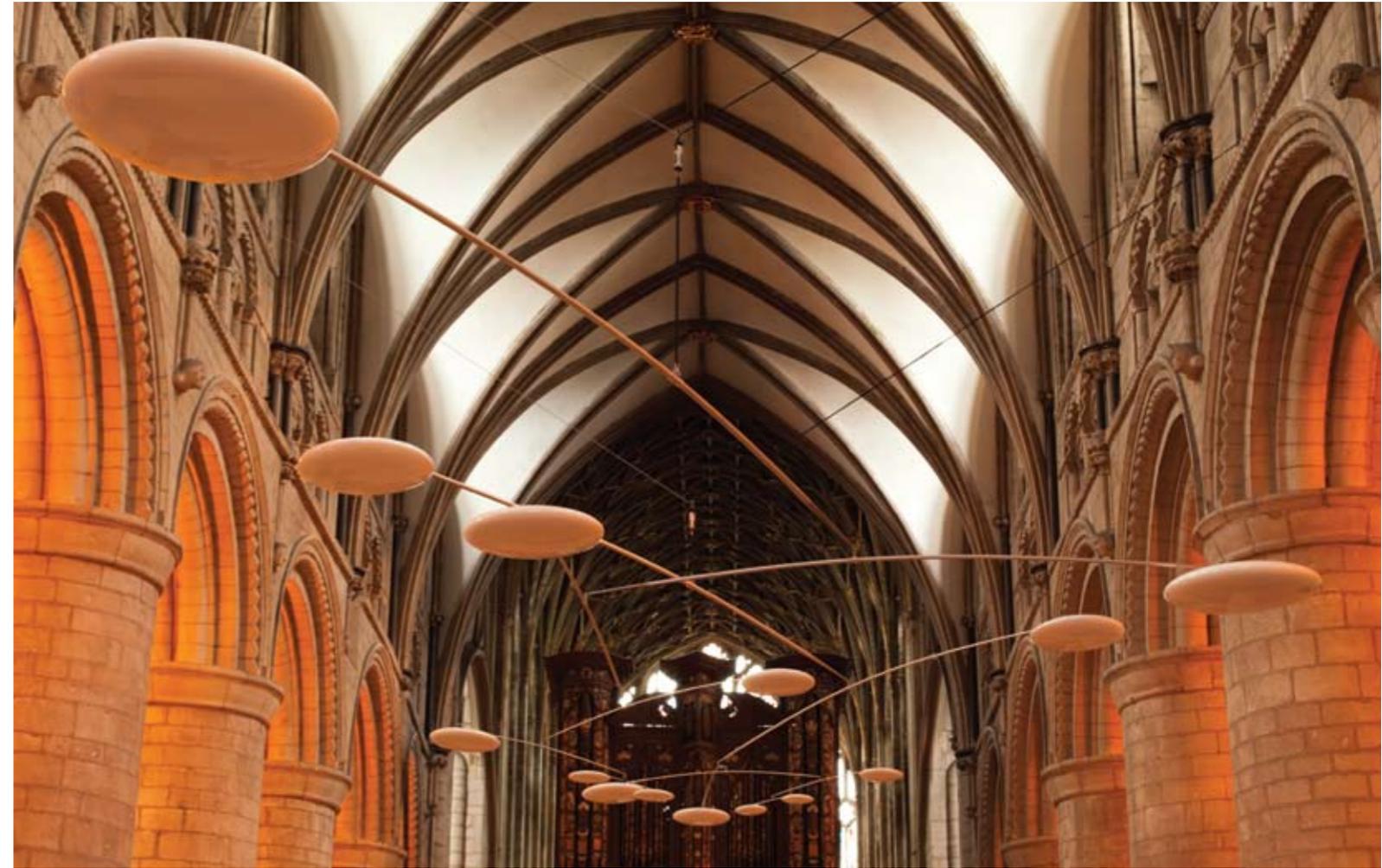
### LE POISSON

painted steel  
unique  
180 cm high

## DANIEL CHADWICK

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“My work is about movement. Almost everything I have made is kinetic. Even the things that don't move are kinetic. I studied engineering which allowed me to solve most of the technical problems associated with moving things and structures. The first things I made were carved shapes made from wood. At first I wasn't sure what to do with them, I put them on the floor, then on the wall. It was only when I suspended them in space that they became exciting. The three-dimensional nature, tricks of balance and movement possibilities of these 'mobiles' gripped me. I have continued to work mainly on mobiles since.”



**GALAXY 4 (WHITE MOBILE I)**

mixed media  
unique  
800 cm diameter

## LYNN CHADWICK RA

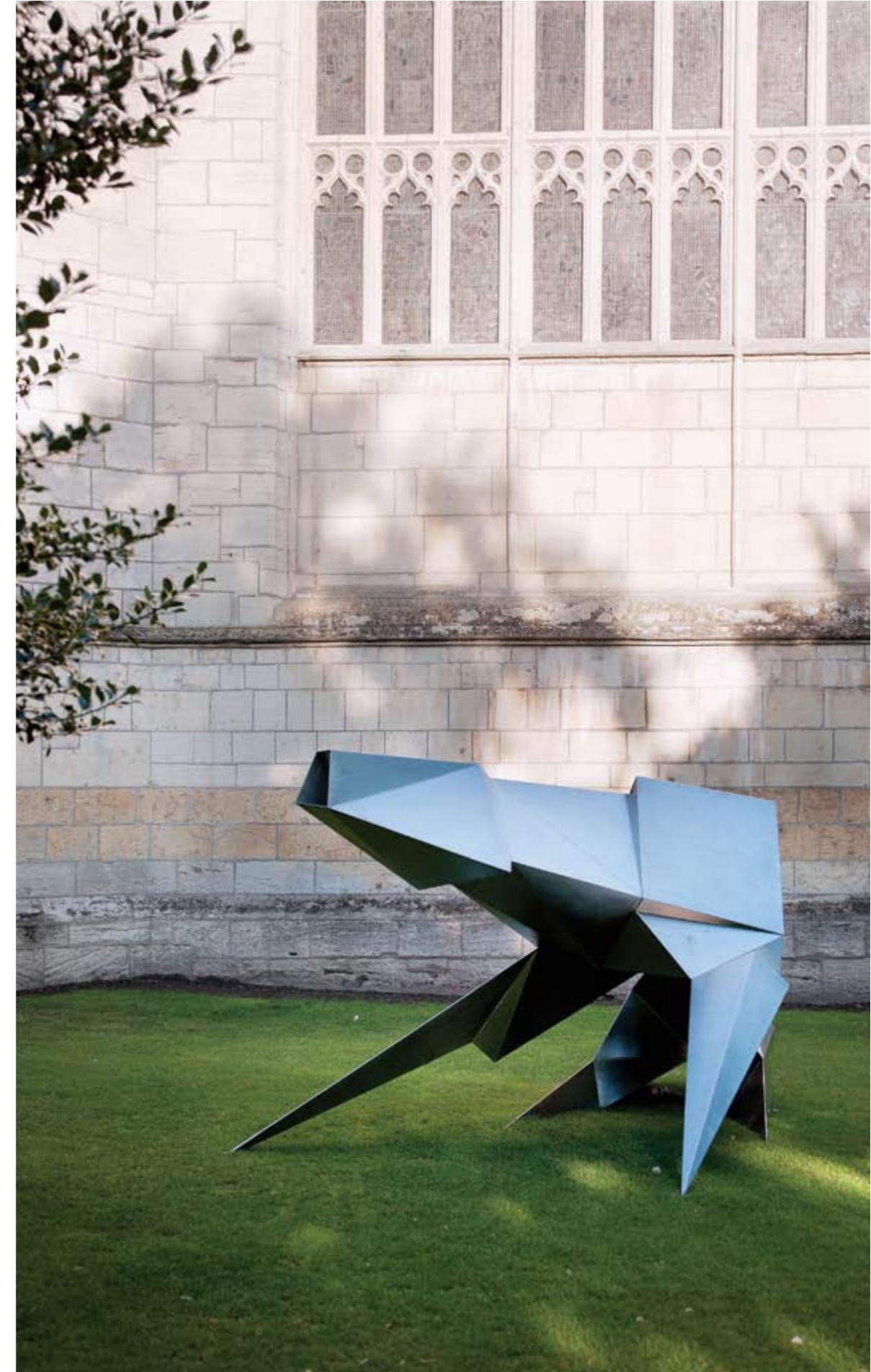
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Lynn Chadwick first came to prominence when he was one of the twelve semi-finalists for the Unknown Political Prisoner International Sculpture Competition in 1953 and he went on to win the International Prize for Sculpture at the 1956 Venice Biennale. Many honours and awards followed and his work is a cornerstone of all major international art collections.

With his unique and singular language, Chadwick evolved a range of his own archetypal figures and beasts. In a new departure in the 1980's, he revisited familiar themes from his earlier work, especially 'the beast', exploring a new medium, welded stainless steel. Like giant origami, these iconic images became sharper, more geometric, throwing back light and contrast and expressing renewed energy and power.

### CROUCHING BEAST II

stainless steel  
edition of 6  
184 cm high



## ANN CHRISTOPHER RA

---

Ann Christopher's sculptures are elegantly poised, restrained and calm, belying a meticulous attention to detail and texture. Complex in their inspiration, their quiet presence is evocative of modern industrial landscape, ancient monoliths and natural rock formations.

"Any form of visual art is an expression of a private vision using a personal language. It is the combination of a shared view translated into this private language that makes sculpture so varied.

My sculptures are about journeys – the emotional journey of my life and the physical places I experience. The practicality of putting this into a solid object is one of allowing your head to lead your hands."

### LINE FROM 3 JOURNEYS

bronze  
edition of 3  
198 cm high



## MICHAEL COOPER

Michael Cooper's sensuous animal and human forms are carved in marble or stone and then cast into bronze. His empathy for his subjects allows his chisel to reveal not only the inner calm and beauty of the stone but also the essence of the animal itself. Cooper's sculptures are dignified, self-assured, independent and respectful. They have a deep and quiet energy perhaps imparted by the long hours of chipping which bring them forth from the stone.

His work brings the third dimension vividly to life through the irresistible urge to feel and caress surface and form and this abstract, almost musical pleasure is essential to the appeal of his sculptures.

### BEAR

bronze  
edition of 5  
200 cm high





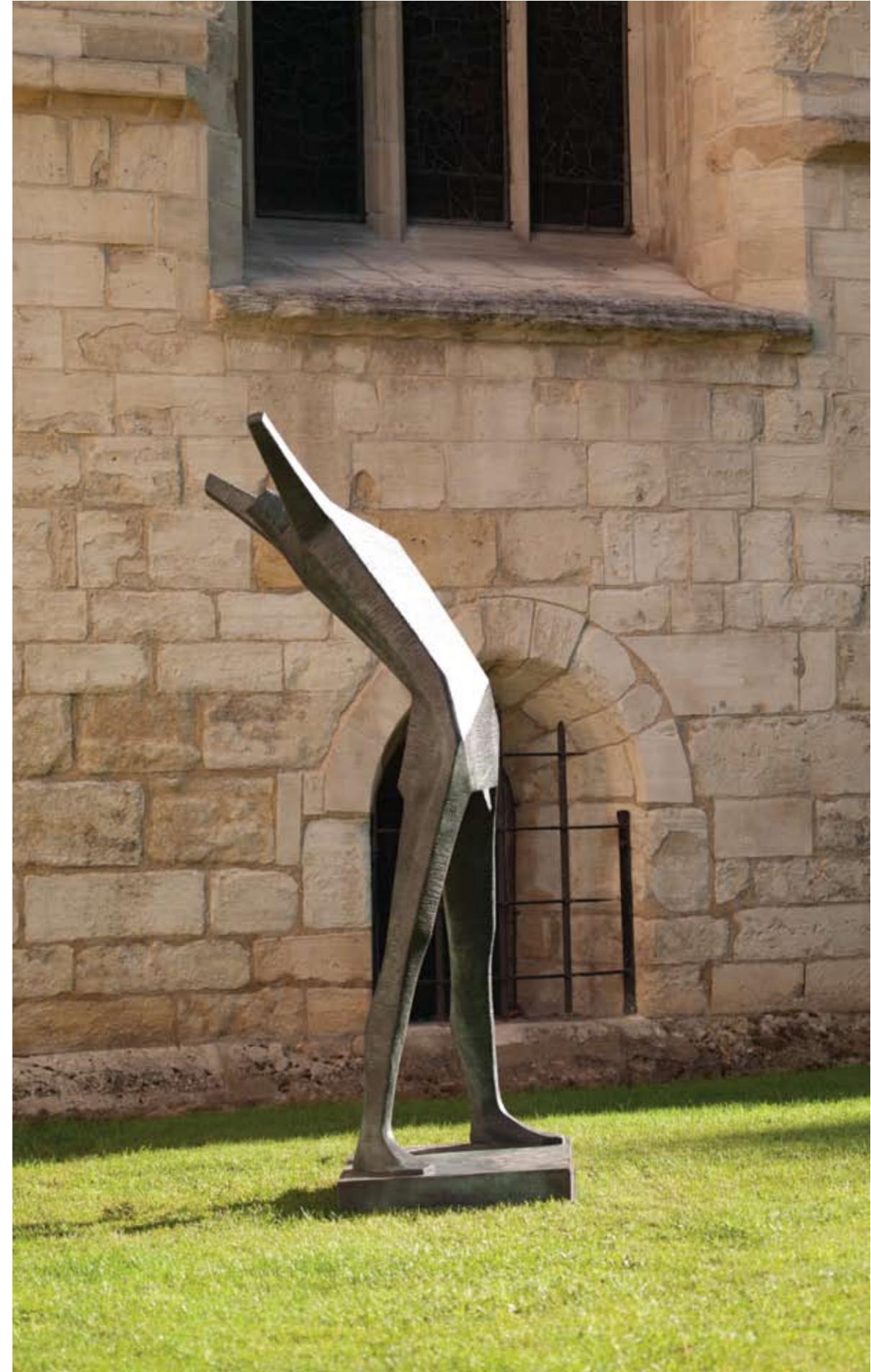
## TERENCE COVENTRY

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The human form has recently resurfaced as a subject in Coventry's work and is arriving in dynamic shape. The 'Vital Man' series is a set of truncated figures stating directly "I am a man" but just below their hewn facets the coiled energy of a spring invigorates them with an exuberant joy, exalting in an independent and self-reliant spirit.

### MONUMENTAL VITAL MAN VI

bronze  
edition of 5  
208 cm high

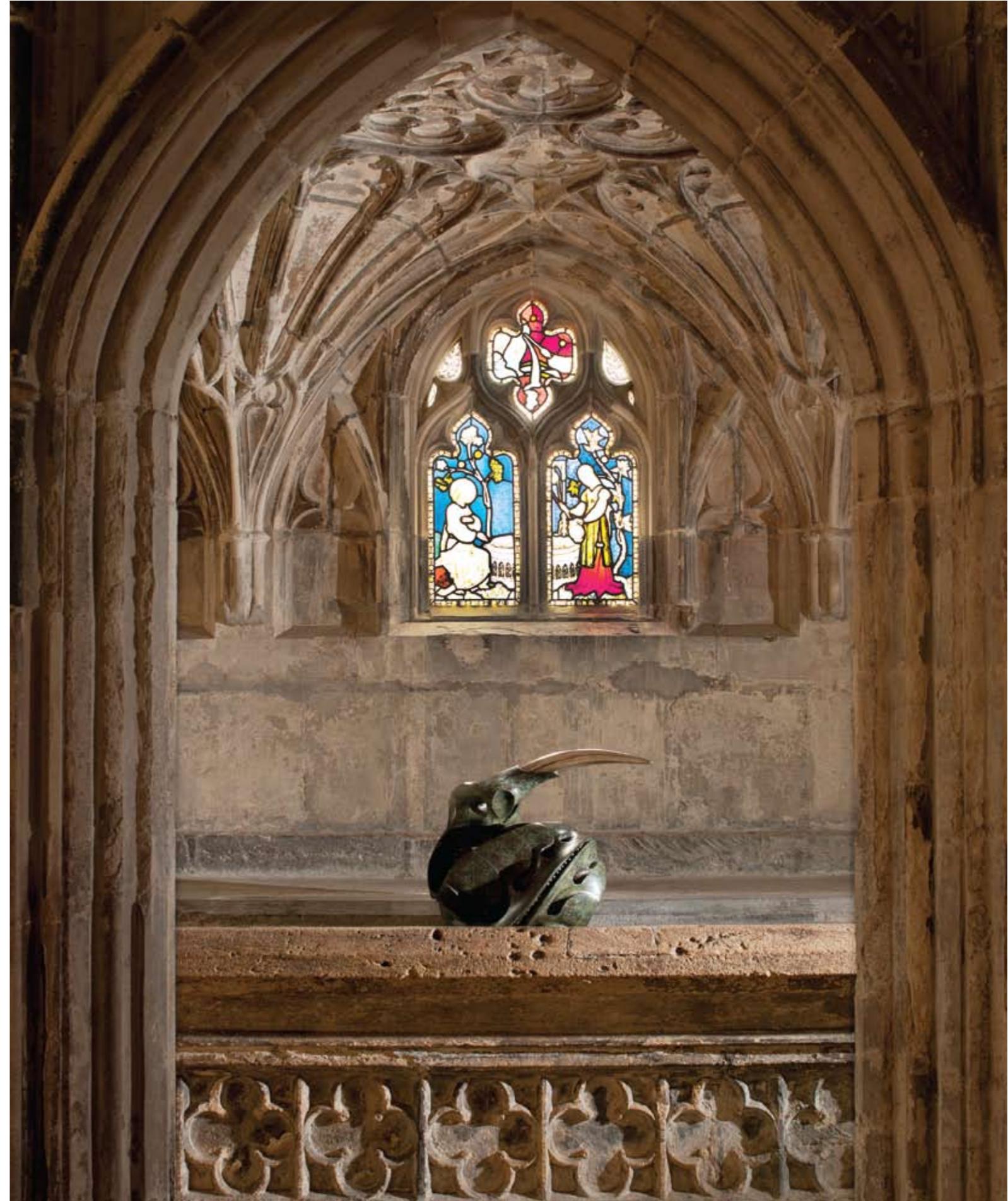


## STEVE DILWORTH

"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. I use materials in which I find some sort of energy - and make things out of them... Taken from a porpoise I found washed up, the vertebrae were individually cast in solid sterling silver. The constructed carapace is in bronze and the tusk in sterling silver."

### EVOLUTION III (PORPOISE)

bronze and sterling silver  
edition of 5  
53 cm high



## ANGUS FAIRHURST

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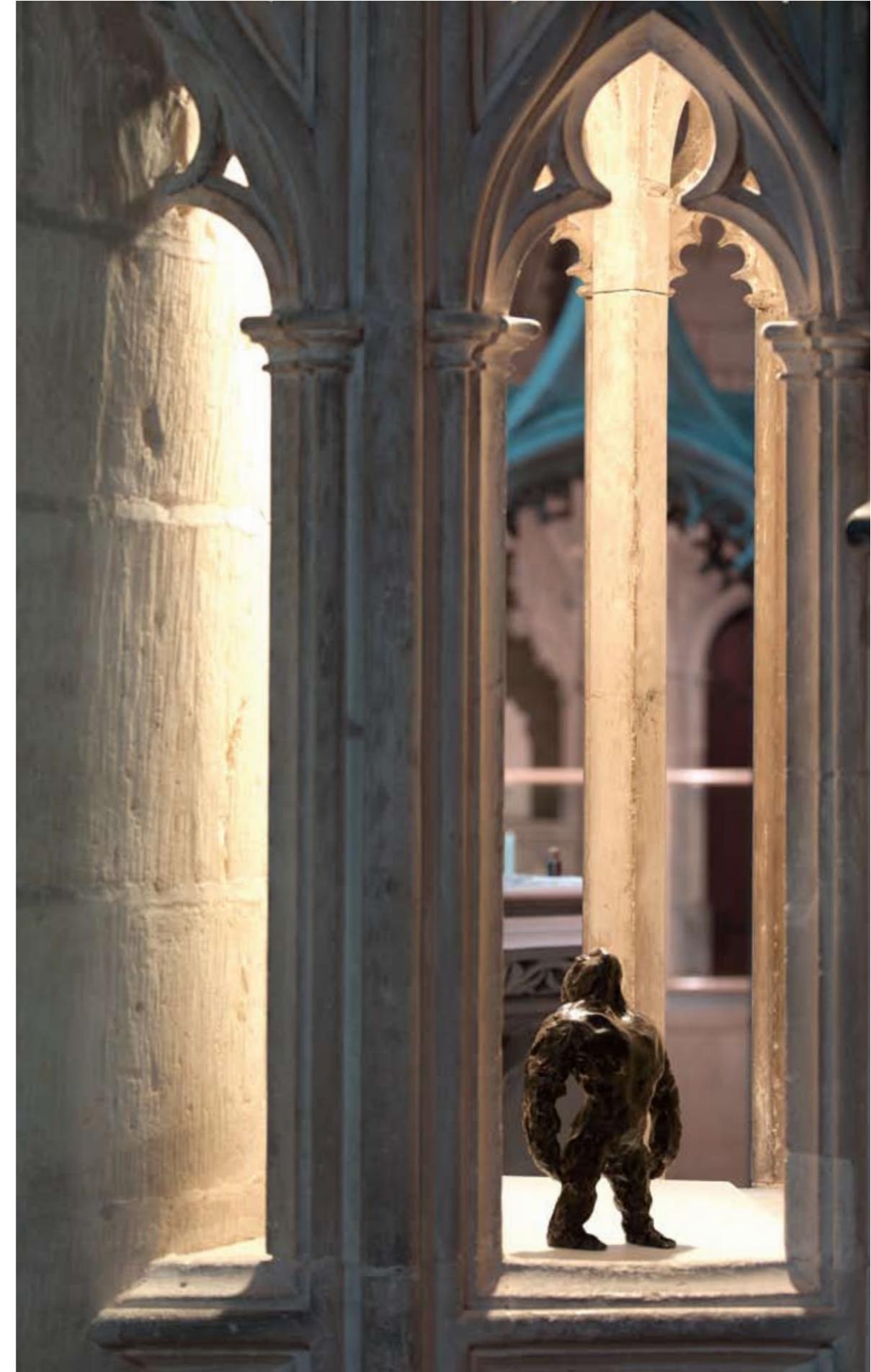
The Gorilla, part cartoon, part naturalistic, has been used by Fairhurst in many media and formats, as a metaphor for a dawning human self-consciousness; that moment where free thought takes over from instinct and where abstraction and its fascination takes over in the mind. 'A Couple of Differences Between Thinking and Feeling (Ape Looking Towards Heaven)' (2002) is the sculptural successor to an early drawing by the artist, one of a series of anthropomorphic images of gorillas in surreal scenarios that he turned into bronze maquettes and giant sculptures.

At once anthropomorphic and darkly inscrutable, the figure of the gorilla fascinated Fairhurst with its potential for both cartoonish humour and melancholy.

### A COUPLE OF DIFFERENCES BETWEEN THINKING AND FEELING (APE LOOKING TOWARDS HEAVEN)

bronze  
edition of 6  
28.5 cm high

Courtesy the Estate of Angus Fairhurst and Sadie Coles HQ, London



## ABIGAIL FALLIS

A skilled metalworker, Fallis has always been concerned with craftsmanship and with transforming surfaces. She experiments widely with a broad range of materials, from papier-mâché to fish skeletons, silver, bronze and neon. She is fundamentally interested in topical issues that affect our daily lives including environmental concerns and our consumerism-led society. These themes are often expressed with a characteristic double-edged sense of humour which intelligently delivers messages of great importance.

"I am an artist whose major interest is in what is happening around me, specifically issues that affect us all...and how they in turn affect one another. I find the surrealist visionaries such as Max Ernst inspiring; he was desperately concerned about the growing divide between man and civilisation, but more than anything the loss of nature...I use whatever comes to hand from my surroundings and try to make sense through my own work. I'm a maker, and it's through this process that a sculptural language develops."



### THE FAST SUPPER

paper mache  
edition of 6  
25-135 cm high

## JORDI RAGA FRANCES

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“‘Unity’ represents a continuous turn inside a block of stone, an endless turn standing by itself. It is based on the idea of the Möbius band.

It’s just a way to talk about the impossibility of separating anything from its contrary, and how the parts constitute an indivisible whole.”

### UNITY

Kilkenny marble  
unique  
100 cm high



## SUE FREEBOROUGH

---

“Skin is a surface of touch,  
To touch with the fingers,  
the lips, the body,  
Giving sense and receiving sense.

Exposing our limits,  
Enabling our separateness  
as well as our sharing.

Words are symbols of sense,  
To touch one's feelings,  
to touch on an idea,  
to touch the soul.

The use of the grid is non-expressive and depersonalises the body, presenting it as a curiosity of mankind. Exposing the whole surface texture of the body on three body-height panels with recognisable and unrecognisable pieces. Parts of a whole yet whole in themselves.

The words on the fourth panel are associated with skin from Jean-Luc Nancy's text 'Corpus' and other sources, randomly paired."

### EXPOSITION

wax, acrylic and transparency film  
unique  
167 cm high



## ANTONY GORMLEY RA

"I wanted to make a work about sculpture, about movement and stability and about the tension between the forces of gravity and centrifuge. Here is a body attached to the earth like a child to a mother, except that here the body is adult and the mother is the earth. I wanted the body completely prone, holding on for dear life, as if in danger of being flung into deep space and through this to evoke the feeling that nothing is fixed (we want fixed points but know that there aren't any). Like an X, the body marks a spot which is nevertheless not fixed. We all know we are on the move: the earth is turning on its own axis at 1670 km/hour and around the sun at 108,000 km/hour; part of a universe that is expanding at a rate difficult to determine. This is the opposite of the proud and heroic standing male statue; a small body totally dependent on a larger one, both lost in space."

### CLOSE V

cast iron  
edition of 3  
27 cm high  
© the artist



## STEVEN GREGORY

Gregory has always had bones and skulls in his studio and has used them in many of his works. Cast in bronze from human arm, leg and backbones, 'Till Death Do Us Part' is at once a loveseat and the lovers themselves. The unique cushions carry a design based on anatomical diagrams of the internal organs and where the chairs join, two skeletal hands clasp each other in endless union, their bony fingers still wearing their wedding bands.

Rather like the ancient carved stone effigies on tombs in the cathedral, where knights and their ladies lie forever together, this piece suggests the everlasting nature of love which can survive even after death.

### TILL DEATH DO US PART, 2007

bronze with Irish linen cushions  
edition of 9  
102 cm high

© Steven Gregory, administered by DACS 2010





## NIGEL HALL RA

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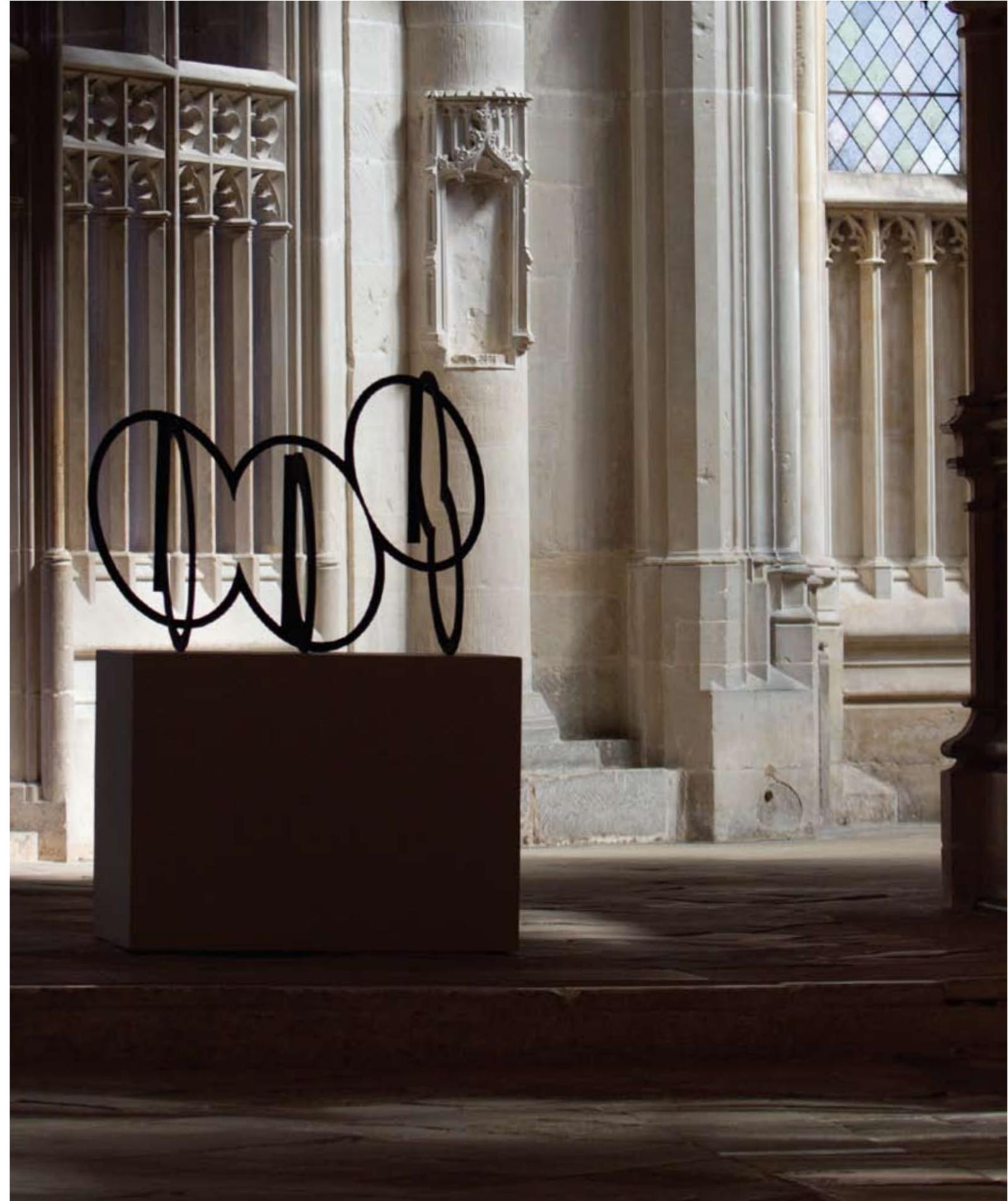
“My work has always been about place. I am fascinated by the way geometry can be discerned in landscape, and my preferred landscapes are mountains or the desert.”

Nigel Hall’s sculpture is primarily concerned with geometry. He works with three-dimensional space, line and mass and explores the way forms can overlap and interweave to create new spaces, shapes and shadows when seen from different viewpoints and in different lights. His intention is to entice the viewer to consider the work from many angles and distances.

Hall translates his experiences of different landscapes into sculptures that interact with their environments and has spoken of the choreography between a piece and its location.

### HAN RIVER II

bronze  
unique  
67.5 cm high



## MARCUS HARVEY

Nike was the Ancient Greek goddess of strength, speed and victory. In Harvey's sculpture, a WWII helmet, oversized and adorned with enormous feathered wings, rests on the barrels of three rifles, a parody of military heroism with classical references.

Much of Harvey's recent work is a commentary on the construction of British social and cultural identity. He appears to be reclaiming British history for a new generation, exploring and celebrating our cultural icons.

### NIKE

bronze  
edition of 3  
239 cm high

Courtesy of White Cube © the artist



## DAMIEN HIRST

“The piece is titled ‘Saint Bartholomew, Exquisite Pain’ and it comes from memories I have of woodcuts and etchings I remember seeing when I was younger. As Saint Bartholomew was a martyr who was skinned alive, he was often used by artists and doctors to show the anatomy of the human body and this is also what I’ve done. He holds his own skin over his arm and he holds a scalpel and a pair of scissors in his hands so that his exposure and his pain are seemingly self-inflicted. It’s beautiful yet tragic and like Saint Sebastian his face shows no pain. I added the scissors because I thought Edward Scissorhands was in a similarly tragic yet difficult position - it has a feel of a Rape of the Innocents about it.”

### ST BARTHOLOMEW, EXQUISITE PAIN

bronze  
edition of 6  
250 cm high

© Damien Hirst. All rights reserved, DACS 2010



## JOHN HUMPHREYS

---

Humphreys' work is both surreal and super real. Challenging conventional perceptions of two and three dimensions hinting at a fourth.

'Pontius Pilate' is a portrait of Eddie Powell. It is one from a series of sculptures based on the crucifixion.



### PONTIUS PILATE

painted resin  
edition of 3  
76 cm high

## STEVE HURST

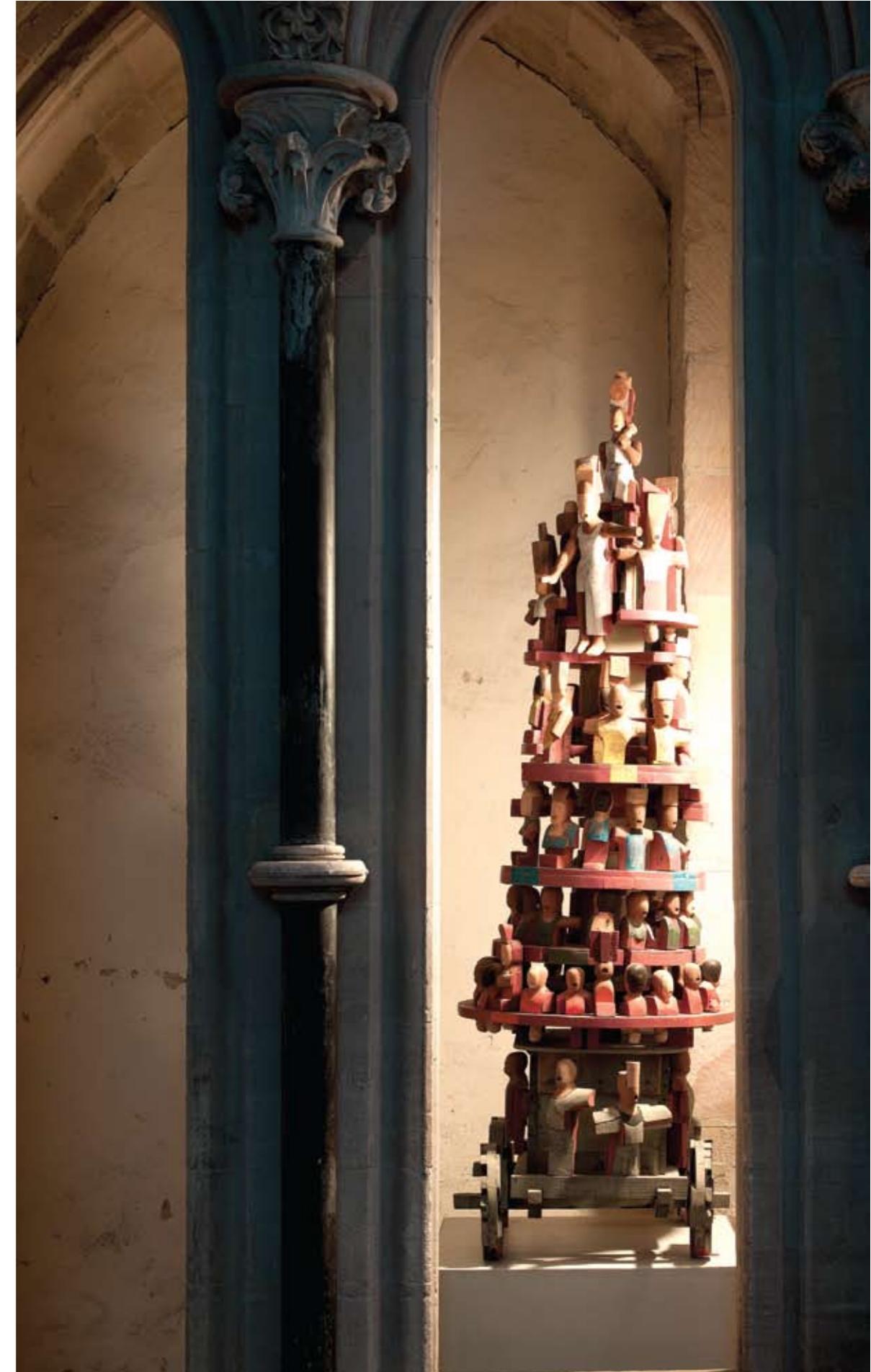
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The culmination of a lifetime's work which has always questioned the political status quo and social injustice; 'Tower of Babel' is one of a trilogy of works commenting on the corruption of political leaders and the futility of war.

At first toy-like and amusing, on closer examination these colourful wooden figures have a poignant undertone of oppression and fear.

### TOWER OF BABEL

painted wood  
unique  
164 cm high



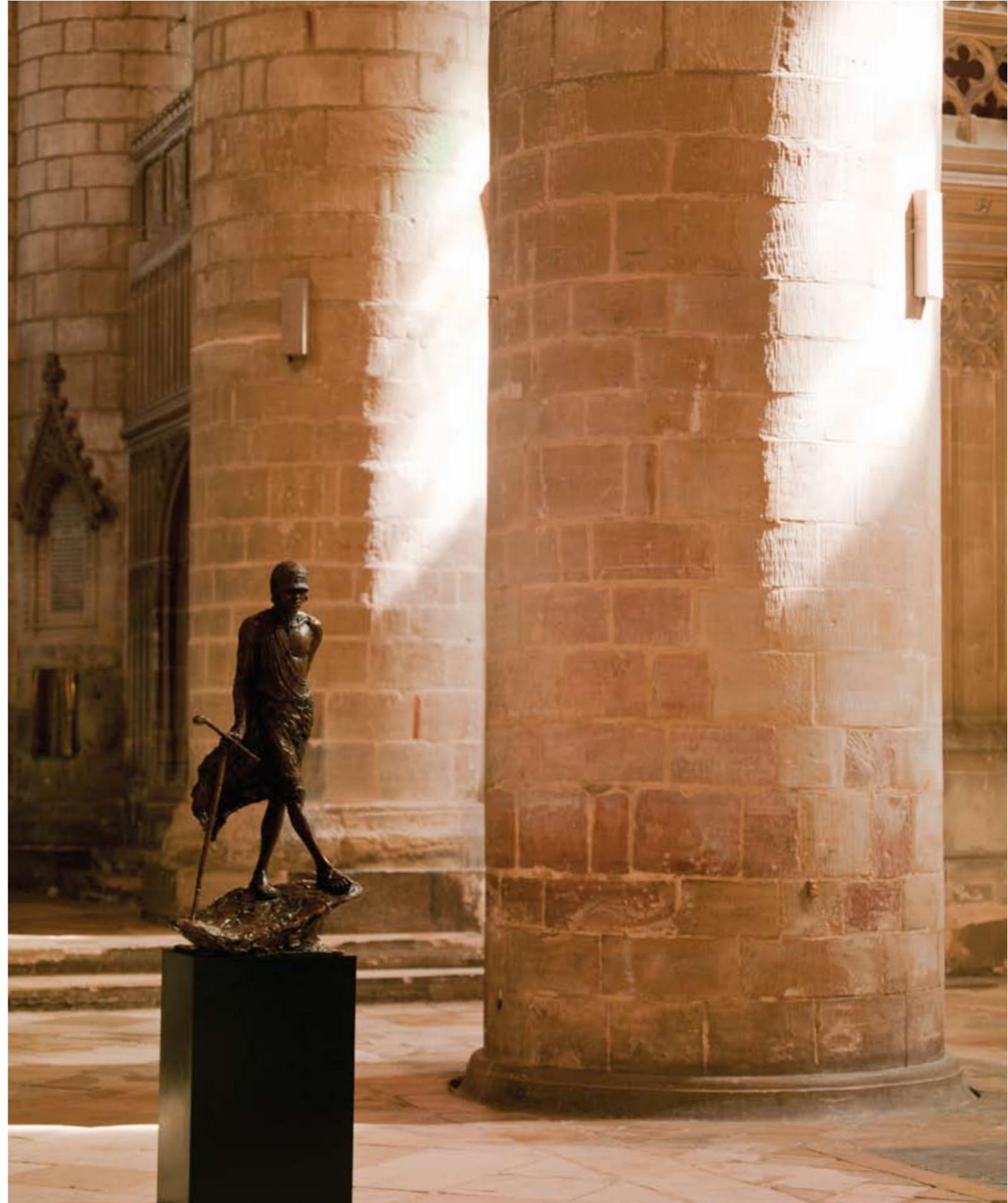
## JONATHAN KENWORTHY

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“Kenya’s Northern frontier is peopled by nomads whose life depends upon an everyday search for grazing and water for their animals. At times these resilient folk seem to find shade within themselves as they guard their precious livestock - standing for hours with an innate dignity and elegance beneath a remorseless sun.”

### THE SAMBURU MORAN (WARRIOR)

bronze  
edition of 5  
129 cm high



## PHILLIP KING PPRA

King's large works are imbued with a dynamic tension and a feeling of lightness. Often playful and always inventive, for him sculpture is the "art of the invisible, it is something hidden beyond what you see." The title 'It's a Swell Day for Stormy Petrels' alludes to ecological upheaval, the gentle stillness of the sea is disrupted by a storm just as Man disturbs the balance of Nature.



IT'S A SWELL DAY FOR STORMY PETRELS

fibreglass resin  
unique  
200 cm high

## BRYAN KNEALE RA

Kneale's chosen material is metal and his sculpture is often welded or constructed. He likens his method of working to drawing in three dimensions. His sculpture is also about elegance and the transformation of metals into beautiful shapes and fluid forms.

"The domes: one copper, one stainless steel, share my intent to give tangible form the world of secret places, of cave, volcanoes, reliquaries in fact.

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."

### CRUCIBLE

copper and brass  
unique  
55 cm high





## SARAH LUCAS

Material is always an important element in Sarah Lucas's sculpture. Made up of two large marrows, one in polished bronze and the other in cast concrete, 'Stanway John' (2008) takes forward the concept of 'Perceval', her life-size bronze draft horse pulling a cart with two giant concrete marrows.

Polished bronze becomes light, throwing back reflections, and the natural contours of the marrow distorting reality. Like a well-worn doorknob, it is associated with the sensuous action of thousands of hands to achieve the bright metallic finish. If the smooth metal is the Ego then the rough cast concrete, a favourite medium for Lucas, is the Id, with the ubiquity of concrete all around us. Furthermore, the contrast between the bronze's refracted light and the concrete's simple earthiness has its roots in the legend of the Holy Grail - also a key influence in 'Perceval' - with its dual elements of a divine totem and male sexuality.

The marrow, familiar, homely and a fixture at summer fetes (prize for the biggest marrow), is charged with smutty, phallic connotations, and constitutes a witty subversion of Brancusi's endless columns or Mademoiselle X - prone, horizontal and fecund.

### STANWAY JOHN

concrete and bronze  
edition of 6  
15.5 cm high

Courtesy Sadie Coles HQ, London

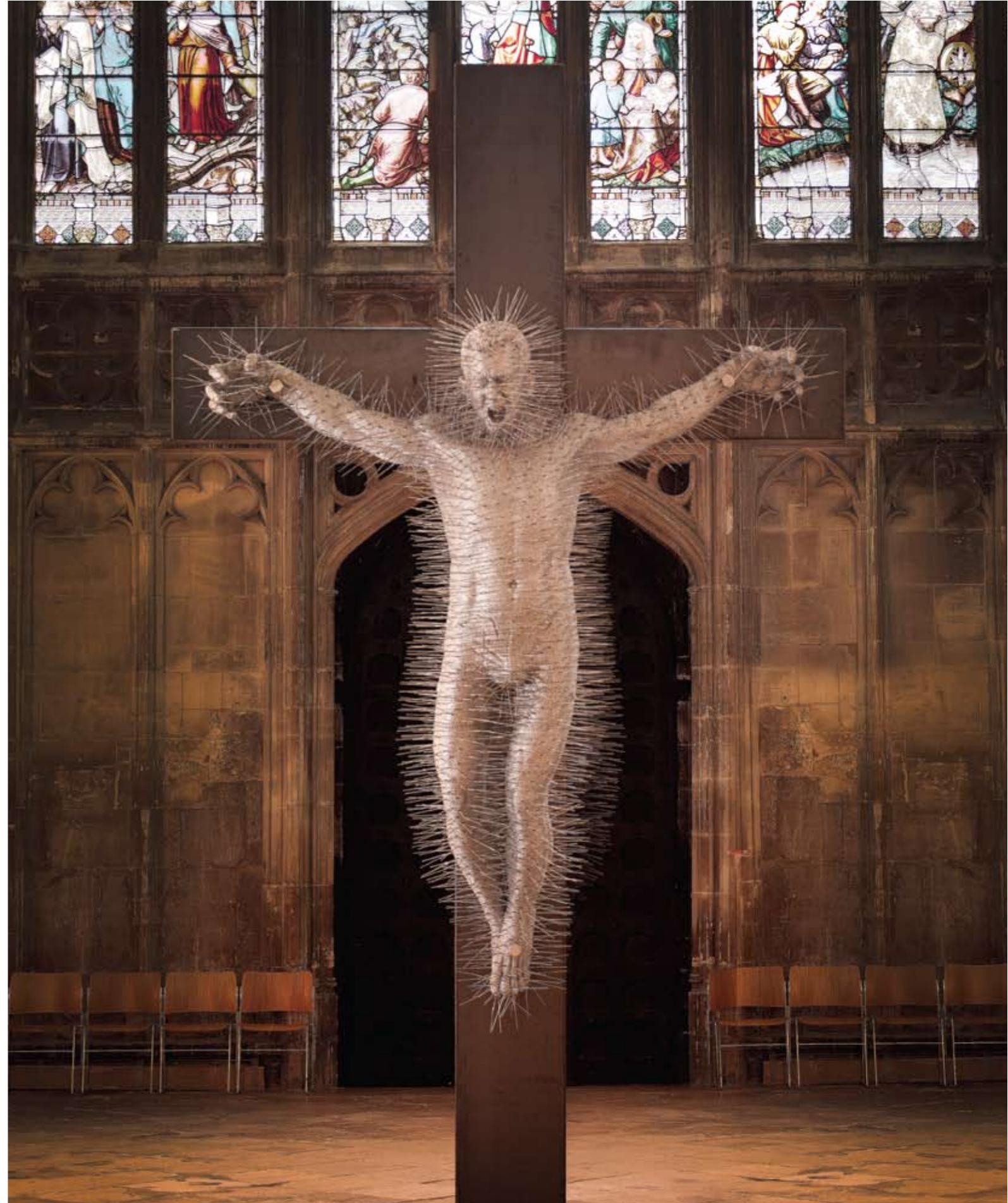


## DAVID MACH RA

"I am currently making a contemporary version of Calvary and a stand-alone crucifixion of Christ using thousands of coat-hangers as my material. These sculptures are part of a massive section of work and exhibition to open in the city art centre in Edinburgh in 2011 to mark the four hundred year anniversary of the King James Bible. These four crucified figures will be part of that show. I have used coat-hangers for many other sculptures, and in this case rather than leave the hooks in their curl we have teased out those hooks to points to make it look as violent as possible. The four figures are in agony and its as if the hooks of the coat-hangers stand straight out like the hairs on the back of your arm or neck they put feelers out into the world expressing themselves and trying to find out what the hell is going on. In that way they act like antennae searching for signals of life. In the single crucifixion of Christ we will try to wire up the hangers so that indeed we will pick up radio waves and the noise of passing satellites and hopefully the languages and talk of the world."

### CALVARY

steel and wire coat hangers  
edition of 2  
600 cm high



## ALASTAIR MACKIE

“In ‘House’ the co-ordinates of a wooden doll’s house kit have been copied, and the structure replicated from sheets made of approximately 300 pulped paper wasp and hornet nests.

After emerging from hibernation during early spring, the young queens set into motion the construction of a colony. Wood fibre is collected from the surrounding area, mixed with saliva, and chewed to a pulp from which the nest is made.

In the autumn, as it becomes colder, the colony dies leaving only the young queens to hibernate underground and the nest empty. Abandoned nests are not reoccupied.”

### HOUSE

wasp & hornet nests, steel and glass  
unique  
235 cm high



## CHARLOTTE MAYER

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“‘Guardian’ stands in an attitude of complete stillness. Clearly, it is waiting.

We do not know why it waits, for whom it waits and for how long it must wait. Like a sentry it remains alert - absolutely alert - and perfectly still.

We sense that it is guarding, or protecting, something – something important, something vital for existence. Short of any indication save that suggested by its stance, its attitude and the direction of its gaze, the subject of its attention remains unknown. But we know instinctively that absolute stillness anticipates action.

The alertness that ‘Guardian’ possesses is present in all sentient beings. Study a crouching cat watching a mouse, a hovering kestrel above the countryside or a spider and a fly. Total stillness provides, above all, the wellspring for immediate action.

‘Guardian’ is a unique piece. Casting it in bronze was a risky business. It involved the so-called ‘burnout’ process whereby the original construction itself was, quite literally, ‘burnt out’ and destroyed by the intense heat of the firing. Even with all the expertise that Pangolin employs, the sculpture that had taken many months to make could have been entirely lost.

However, the spontaneity which resulted from this process was worth the risk.”

### GUARDIAN

bronze  
unique  
145 cm high



## LEONARD MCCOMB RA

'Young Man Standing' was first conceived during the Cold War, particularly around the time of the Cuban Missile Crisis, President Kennedy's assassination in 1963 and the escalation of the Vietnam War.

Concerned by these manifestations of humanity's potential for havoc and destruction, McComb conceived the sculpture as a positive image of Man. He described it as an attempt "to create an image of a whole person, his physical and spiritual life being inseparably fused [and implying] the embedded capacity for powerful and gentle action, both physical and intellectual."

### YOUNG MAN STANDING

bronze  
edition of 8  
177 cm high



## DAVID NASH RA

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“The tree weaves earth, light, water and air into a body. By unravelling these elemental activities they can be followed into different weaves that are bronze or glass or concrete. Bring fire and air to solid bronze and its earth element melts into the fluid ‘water’ element and can be poured into a wooden mould or over a wooden form.”

### ENCASED CROSS 2009

oak and bronze  
unique  
80 cm high



## EILIS O'CONNELL RHA

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"This sculpture began as a very small object called 'Prarie' made in 1997.

Years later, cast in silver as part of the 'Sterling Stuff' exhibition, it ended up as a wall piece, because that way you can get a bird's eye view of what it might look like big. The title 'Prairie' referred to the gently-sloped prairies of Kansas in the middle of the great flatness of midwestern America. I studied in the States and spent a lot of time travelling there.

When I work on small-scale maquettes I am always thinking big. I can get ideas out of my system quicker this way. Small models are left lying around the studio for ages where I see them all the time, in different light conditions, from different angles, and I am constantly accessing them. Eventually they seep into my consciousness as priority works that must be scaled up. There is a long process of judgement before committing to months of work and in this case it was two years, as most of the work was done outside because of the dust.'

'Slope' appears to hover over the ground as there is a hidden base. I think of it as a form that has twisted and morphed up from the core of the earth."

### SLOPE

steel and epoxy resin  
unique  
290 cm high

Supported by Culture Ireland



SIR EDUARDO PAOLOZZI RA

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“Scooped out by the action of the Cyclops’ fires,  
You can hear the clang of hard blows on the anvils,  
The roaring when masses of ore are smelted within  
And a throbbing blast of flame from the furnaces.  
Here is Vulcan’s place.....”

*From Virgil's Aeneid*

VULCAN

bronze  
unique  
800 cm high





## WILLIAM PYE

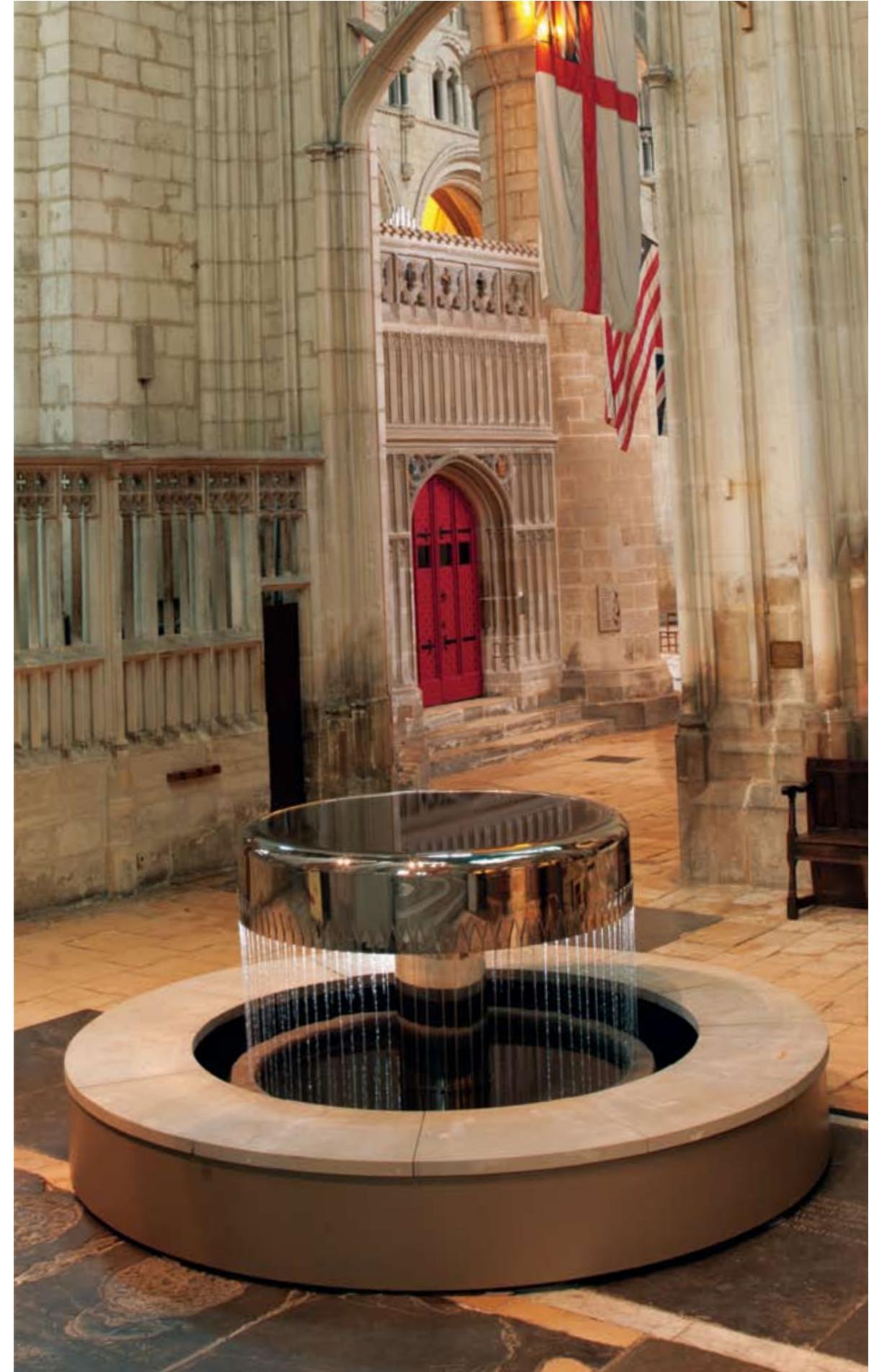
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Pye first introduced water as a major element in his work in the 1980's and is well-known for his many major commissions incorporating the changing reflections, shifting surfaces and rhythmic flow of running water. He has mastered the technical difficulties of this elusive medium to spectacular and stunning effect.

'Meniscus' has been specially created for this exhibition and exploits three distinct and contrasting states: the stillness and calm of the flat reflective surface which moves imperceptibly from a horizontal to a vertical film and the multitude of streams which flow down from this film.

### MENISCUS

stone and stainless steel  
unique  
140 cm high



## MARC QUINN

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“The Artist creates Art by framing a part of reality either literally as in earlier art of the picturesque realistic painting or intellectually as in Duchamp’s representation of a Urinal in a gallery context.

Or as in the case of this sculpture, in real time as a kind of Hybrid of the two. The Artist’s Vision only can Exist within the shared context of the world.”

### THE ARTIST’S EYE (MQ)

bronze  
edition of 4  
200 cm high



## PETER RANDALL-PAGE

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“My work is both a celebration of the natural world and an exploration of its expressive potential - a subjective celebration of the underlying energy behind everything that lives and grows....The process of carving, rather than stone itself, is important to me. Carving, like drawing and modeling, is conducive to a meditative process where decision, action, and appraisal become fused in a fluid working dialogue. In short, the act of carving itself helps me to access my imagination.”

Much of Randall-Page's work is carved in stone and is often deceptively simple. At the core of his artistic practice is a passion for the natural world and its organic geometry. His sculptures contain an inner tension and energy expressed through an individual use of mathematical structure and pattern.

“I have become aware that the forms that nature produces result from a dynamic tension between a tendency towards self-ordering and an equally strong tendency for random variation.”

### LITTLE SEED

granite  
unique  
64 cm high



## JOE RUSH

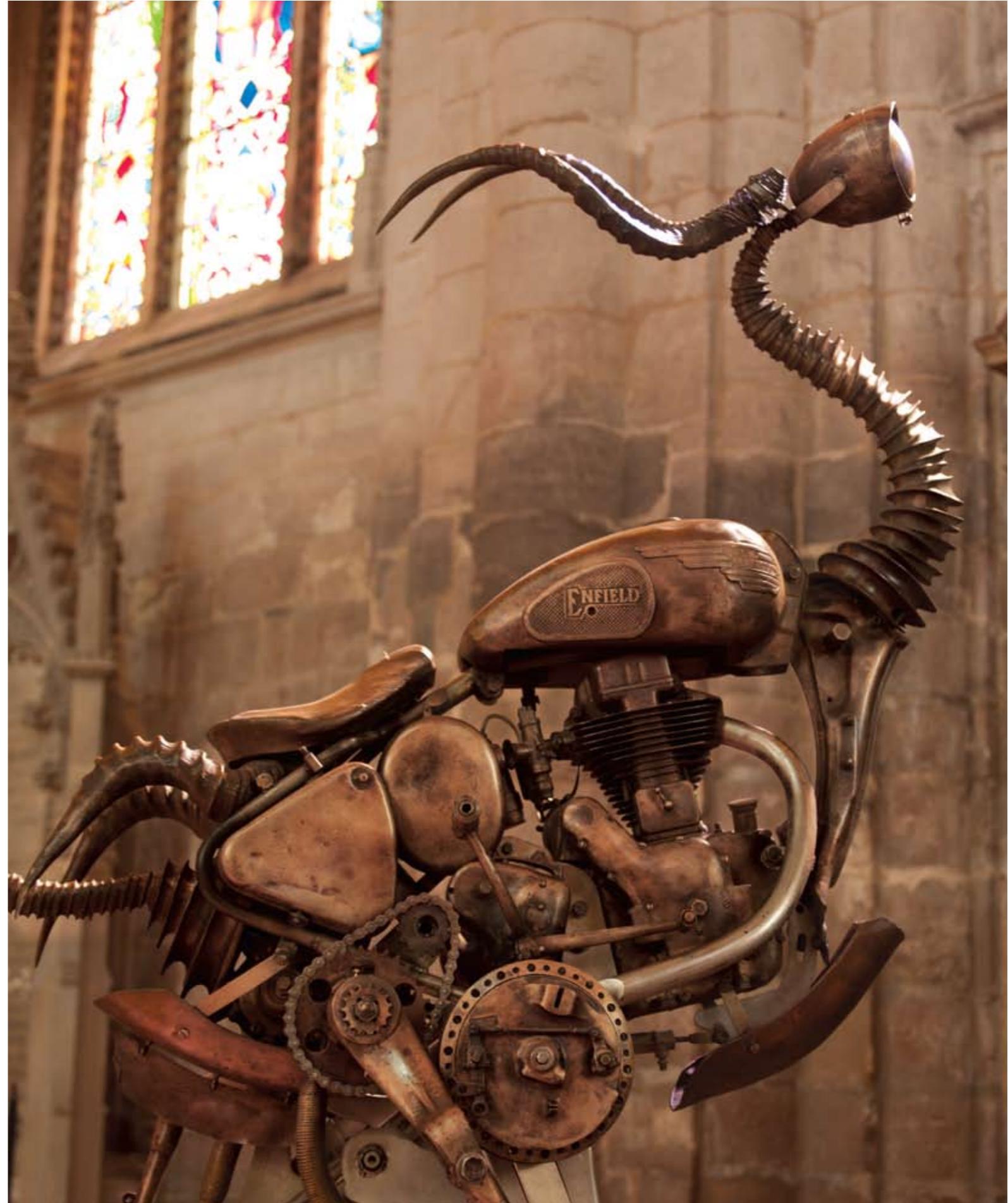
Joe Rush is well-known at Glastonbury Festival for his fantastic animals and machines made from industrial scrap. Motorbike and truck parts, old hoovers, drills, anything he can lay his hands on is welded together to make whatever creature the shapes remind him of.

In 1984 he co-founded the Mutoid Waste Company, a travelling group of artists who turn scrap objects into spectacle through sculpture, music and performance.

More recently Rush has begun to cast his work into bronze and 'Moa/Bike' is an extraordinary example. Created from the detritus of our industrial society and reminiscent of an enormous extinct bird, the piece is witty and fun yet has something to say about our 'throwaway' attitude to waste and perhaps also to Nature.

### MOA/BIKE

bronze  
edition of 3  
220 cm high



## ALMUTH TEBBENHOFF

Inspired by process, Tebbenhoff is fascinated by the way objects of beauty and intrigue can emerge from industrial processes like cutting and welding steel. She often casts in bronze and more recently has started to carve in the marble studios near Carrara. Her work has evolved from earlier, geometric pieces towards freer, more expressive forms, often in bright colours, which investigate her current preoccupation with light, space and the origin of matter.

“The concerns are similar, whichever material I use: balancing opposing forces and creating new harmonies. I find inspiration in the natural world around me and in astronomical space.”

### FIVE STAR

fabricated steel  
unique  
250 cm high



## WILLIAM TUCKER RA

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Over the years Tucker's work has become more organic and expressive, and though it has evolved through a surprising range of media it has always challenged the viewer's expectations. His titles often make reference to classical myth and literature and many of his sculptures are reminiscent of body fragments from an unknown race of giants, inhabitants of a mysterious world.

"I see the role of contemporary sculpture as preserving and protecting the source of mystery, of the unknown."

### MESSENGER

bronze  
edition of 3  
320 cm high



ELIZABETH WHITE

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'Arriving at Alayrac' is an illustration in bronze of moving power:

she stood,  
she walked  
she sailed  
she fought  
she arrived

ARRIVING AT ALAYRAC

painted bronze  
edition of 3  
426 cm high



## GLYNN WILLIAMS

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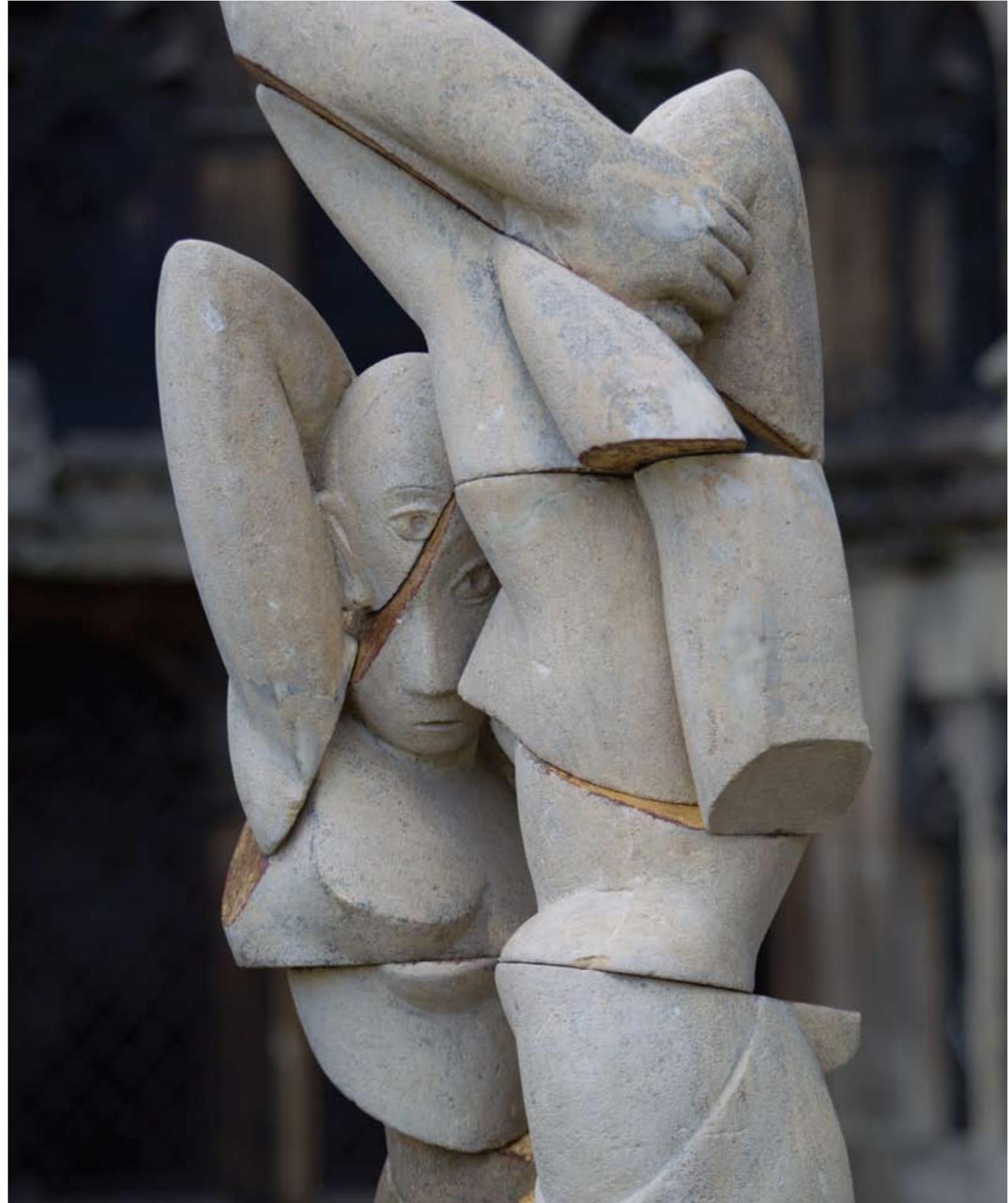
“Up to the point of making the ‘Two Girls’ my figurative sculpture was straying far too close to naturalism (which I see as a deadly trap). As a solution I decided to make a transcription from two of the figures from ‘Les Demoiselles d’ Avignon’ by Picasso.

The amazing thing for me as I carved the sculpture was the emerging elbows and heads sticking up into the air. They were like growing buds, crocuses or chestnuts. Of course Picasso was working at the ‘springtime’ of Modernism and this seemed symbolically more than coincidence. I had never realised this by just looking at the painting; it was with the shaping of the forms in three dimensions where it became clear.

I sliced up the sculpture and re-arranged it in the spirit of Cubism so some of it would appear from all sides rather than a front and a back.”

### TWO GIRLS FROM 1908 (AFTER PICASSO)

Douling stone  
unique  
178 cm high





## Afterword

When the Dean invited us to curate an exhibition of contemporary sculpture in Gloucester Cathedral, we knew such a magnificent setting with its wealth of art and craftsmanship would undeniably be the centrepiece of the show. How then to avoid being overwhelmed by this awe-inspiring and historical space? We made the decision that to be successful we would have to aim as high as possible and choose objects that demanded attention, questioned convention and stimulated ideas.

To this end we have been extremely fortunate in that every sculptor we approached has responded positively, lending us work that in some way or other is an apt complement to this incredible environment. The result is a tremendous endorsement of the sculptural richness of our age and a fitting tribute to the medieval period, justifiably known as the 'great age of sculpture' in British history. The sheer diversity of the seventy-six pieces with their varied form, texture and colour, warrants close scrutiny; many confound, others delight, some may make us laugh and others even induce melancholy.

Sculpture articulates images and ideas in a primarily emotional way, responses that are felt as much as seen. Similarly, the awe that manifests itself within us as we enter the cathedral is an emotional reaction to the beauty, skill and composition of the building as much as it is to its religious significance. Imbued with ancient history and witness to so many great cathartic moments, celebrations, marriages, declarations, baptisms, memorials and funerals, the cathedral

emanates an emotional calm and soaring aspiration. Personal faith finds public expression within the cathedral walls in the many plaques and tablets dedicated to the memory of loved ones. How then would all this work with contemporary sculpture?

Memory, triumph and loss find expression in Marcus Harvey's 'Nike' and Sue Freeborough's 'Memory Vows', whilst as an image of the pathos of the Human condition, 'Clochard' by Ralph Brown is intensely moving. 'You and Me' by Jon Buck celebrates in brilliant orange our interdependence, a joyful union of two individuals in one sensuous form. The power of belief, the enquiry of science and the beauty of sculpture are fused in Damien Hirst's 'St Bartholomew, Exquisite Pain'. Personal achievement or aspiration, echoing the cathedral's tower or soaring arches, are eloquently expressed in Kenneth Armitage's 'Reach for the Stars', Terence Coventry's 'Vital Man VI', and in a more delicate and abstract vein, by Charlotte Mayer's 'Guardian' and Helaine Blumenfeld's 'Flight'.



'Memory Vows'  
SUE FREEBOROUGH



'Clochard' RALPH BROWN

Late twentieth and early twenty-first century sculpture is famously irreverent, bawdy and questioning but as I believe this exhibition clearly articulates, it also has a fascination with belief, faith and the potent ideas religion addresses: life, death, pain, pleasure, denial, excess, our interdependence and individuality; the opposites that question the 'how?' and 'why?' of our existence. Indeed, I believe that were the twelfth-century sculptors, masons and craftsmen who built Gloucester cathedral able to walk through this exhibition, they would marvel and delight at the work of our age much as we do at theirs. Art is one of the human universals: the need to communicate, the need to express oneself. Through the permanence of sculpture we can communicate directly across the centuries and this gives art extraordinary power.

Sculpture need not always be permanent however. Both 'House' by Alastair Mackie, built from the delicate recycled 'paper' of wasp and hornet nests and the balanced mobiles floating over the Nave, made by Daniel Chadwick of acrylic and stainless steel, employ media never dreamed of in earlier ages.

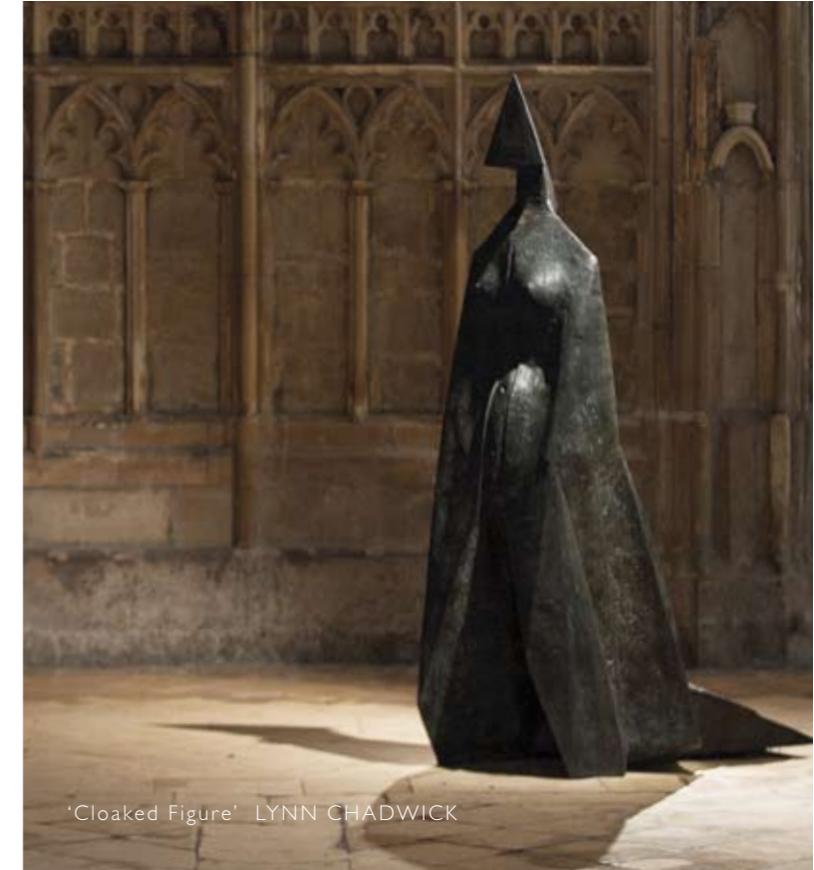
What would the artists of previous centuries have made of abstraction, articulating the mass and material of sculpture into personal and relevant form without obvious reference to Nature or Humanity? Ann Christopher's enigmatic standing forms are etched with ideas of journeys, time and shadows and haunt the imagination with their restrained beauty. Phillip King's bold, architectural arrangement and Bryan Kneale's constructions 'Crucible' and 'The Shrine of Daedalus' explore form and drawing, mass and weight. Both the lyrical 'Han River II' by Nigel Hall and Almuth Tebenhoff's vibrant 'Five Star' elegantly articulate movement through space whereas the wild constructions of Elizabeth White are all visual and closer to painting and assemblage.

The mystery of new life and growth is beautifully hewn in stone by Peter Randall-Page in 'Little Seed' and poignantly captured in 'Evolution I (Porpoise)' by Steve Dilworth, whilst as an image of age and longevity, 'Rodrigues Giant Tortoise' by Nick Bibby is a meticulous and humorous rendition.

The figure is a recurring theme throughout the history of sculpture. For Antony Gormley the body is the space we inhabit, a shell, like the pupa of an insect. For Leonard McComb, the subtle nuance of our fleshy asymmetry is enhanced by the highly-polished and burnished gold surface of 'Young Man Standing'. John Humphreys distorts features to draw attention to the very differences

that illustrate our individuality, bending our minds in trying to revert the image to normality. Don Brown's shrouded portrait of his wife Yoko hints at her character but behind the veil she keeps her mystery. The power of the individual and the dignity of independence find two contrasting expressions in Lynn Chadwick's 'Cloaked Figure' and Jonathan Kenworthy's 'Samburu Moran (Warrior)'. In a slightly cartoon-like form, Angus Fairhurst uses the ape as a 'stand-in' for the person, a person in some sort of primal state, at the dawning of self-realisation. The ape looking to heaven is a fitting subject-matter, sited as it is below the towering cathedral pinnacles.

Humour often lightens a serious subject without distracting from the message: Abigail Fallis's 'Fast Supper' is a witty comment on Leonardo's 'Last Supper' which also conveys her concerns about unsustainable global consumerism. The huge marrow in Sarah Lucas's 'Stanway John', its smutty, phallic form the joke of the village fête, is here given two permanent incarnations, the polished, reflective bronze and the base cast-concrete reflecting the nature of objects and their multiple interpretations.



'Cloaked Figure' LYNN CHADWICK



'Stanway John' SARAH LUCAS

The toy-like sculptures of Steve Hurst, at first funny and straightforward, are like sculptural war-games, stories whittled from wood with an undertone of oppression and fear. Of course death is a rich subject in art and many artists use the skeleton as a means of addressing it with wit and humour. Both Marc Quinn's 'Waiting for Godot' and Steven Gregory's 'Till Death Do Us Part', a lovers' chair constructed of two skeletons linked by a wedding ring, bring levity to a dark reality.

Eduardo Paolozzi's 'Vulcan', the colossal centrepiece of this exhibition, part man, part robot, towering over all, is a universal symbol for craftsmen everywhere. The cathedral is justifiably proud of its masons' workshop where sculptors are trained over long years by master craftsmen in the skills needed to maintain the fabric of the building; new gargoyles replace water-worn previous versions and the long, noble tradition is continued. Craftsmanship is equally important in sculpture. Not only does sculpture need to support itself structurally but its fabrication needs to be in sympathy with its image. Pangolin Editions, our foundry, where the majority of the works on display were cast, runs a similar apprenticeship scheme, training craftsmen and women in the varied disciplines within bronze-casting.



It is to Gloucestershire's advantage that so many artists and craftsmen have gravitated to the county, the birthplace of the Arts and Crafts Movement, and so have provided us with such a rich and varied ongoing artistic tradition. Each generation reclaims these traditions and makes them its own, ensuring that the avant-garde of today becomes the legacy of tomorrow. In the richness of Gloucester's magnificent cathedral, this process is impressively experienced in our exhibition.

Such enormous diversity, such a range of expression, powerfully illustrates the vitality and vibrancy of the sculpture scene. We are incredibly fortunate to have had the enthusiasm of so many sculptors, galleries and collectors who have very generously supported this show by lending their valued works. The exhibition also celebrates the vision of the Dean. He foresaw how wonderful the sculptures would look in the cathedral and was not afraid of contemporary art.

Gloucester Cathedral is very grateful to the following funders and sponsors without whom this exhibition would not have been possible:



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