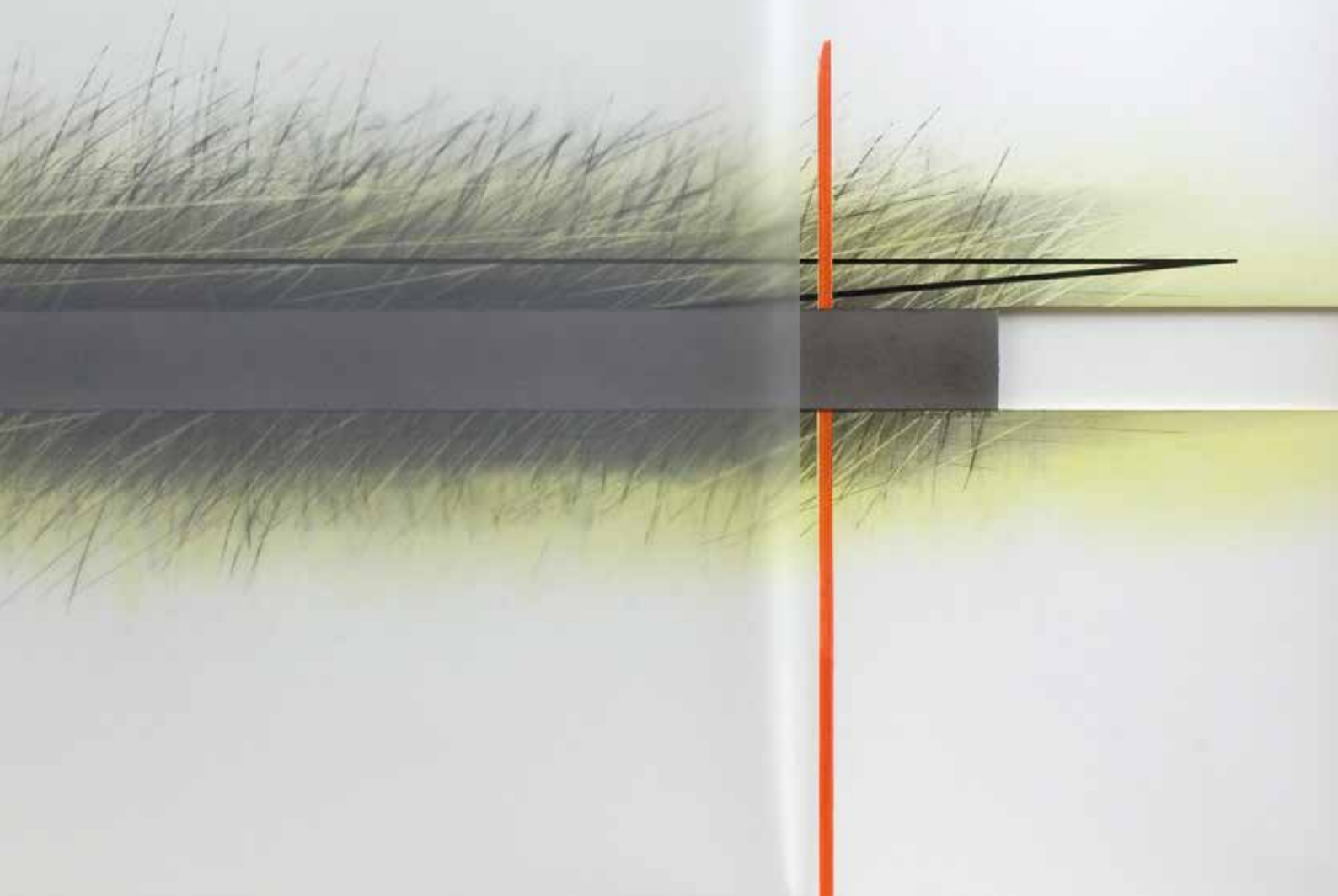


ANN CHRISTOPHER



ALL THE CAGES HAVE OPEN DOORS



Ann Christopher
with *Silent Journey*
in her studio,
September 2016.

IN CONVERSATION: ANN CHRISTOPHER & RUNGWE KINGDON

RK: The title of your show, which is largely a retrospective, is *All The Cages Have Open Doors*. As I don't normally associate your work with having a narrative as such, more elements of many, I wondered if you could tell me a bit more about the title?

AC: The title is about freedom – freedom to make whatever feels right - be it a sculpture or a drawing and to work in whatever medium suggests itself to me at the time – the excitement of exploration when released from constraints.

RK: Metal is clearly very important to your practice. Do the sculptures themselves suggest the material they need to be made in? If it's not the sculpture, what determines your choice?

AC: I have always preferred working in metal and casting into metal gives me the opportunity to continue to refine a sculpture after it is cast – something I sometimes regret as it is hard/heavy work. The sculptures usually do dictate their metal of choice and my ideas of their final colour play a big part in that decision.

RK: Are there any metals you'd like to try that you haven't worked with yet?

AC: Cast iron is a metal I would like to work with.

RK: I'm interested in how you approach scale in your work. Quite a lot of your work is intimate in scale and concentrated in its detail, hand held and tactile, whereas some are huge. Some are maquettes for larger works but what do you find generally determines the scale? Do you find it is the object or form that has inspired the sculpture that dictates the scale?



AC: Unless a sculpture is a commission and a specific size is requested I make what feels right – for example when I am initially working on an idea I will make cardboard shapes in various sizes until one jumps out and I know that is its correct scale. I have a sense of the size it needs to be when the idea starts to form in my mind.

RK: Are the small ones always potentially a maquette for a larger work or do you approach these differently?

AC: If I make a small work it is meant to be small – I rarely enlarge a small work. There are maquettes for large scale commissioned work and to me they are always ‘maquettes’ and the true sculpture is the final large scale one. In any case things change when you work at a large scale.

RK: Your drawing seems to be becoming more and more sculptural and more important to you - is this because you can do them anywhere or because you are particularly enjoying doing them?

AC: Interestingly I never draw and make sculpture at the same time – I have become aware that I make series of drawings when my sculpture is taking a different direction. It is also refreshing to be able to produce a finished piece of work relatively quickly unlike the lengthy casting process. My drawings are as important to me as my sculptures and although

Artist's windowsill,
September 2016.

(detail)
SUSPENDED
REFLECTION
1984, Bronze
Edition of 4
5 x 219 x 20 cm
wall hung



the earlier drawings were very two dimensional my more recent, and this latest series *Following Lines*, are really three-dimensional works on paper.

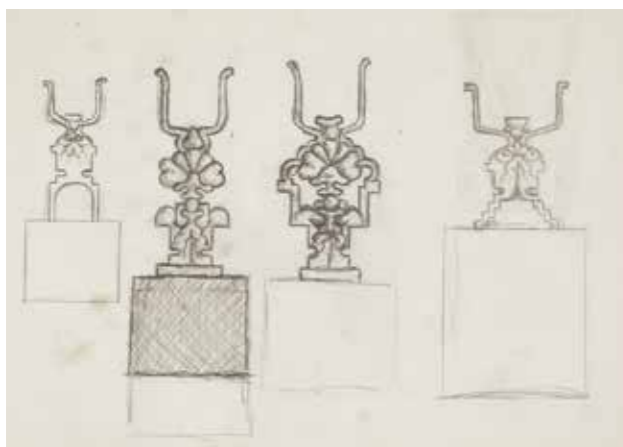
RK: Your early drawings which seem more directly related to landscape have developed into works that seem to merge both your sculpture and drawing practices – would you agree?

AC: A series of very early drawings drew directly from landscape but then I visually carved up the hills, added walls and lines as if I was drawing a sculpture in the landscape. A later series *Shadow Line* related more strongly to sculpture shapes at that time – so I would agree.

RK: You have had a long and intimate collaboration working with your husband and bronze caster Ken Cook. As a fellow bronze caster I would imagine that after so many years there is an instinctive language between you when you are working together. How do you think that working relationship has affected your work?

AC: What it has done is add enormously to my technical expertise and I took on board his mantra that you can cast anything – I would say that working with Ken for so long has enabled me to push the boundaries of casting and patinating bronze, along with his patience.

RK: It is interesting for me having witnessed you coming out to the Ruwenzori sculpture



foundation in Uganda on a couple of residencies to see how you incorporate the landscape around you into your work. A new series of drawings in this exhibition is related to a residency on the West Coast of Ireland and you have also been on residencies to France and Menorca in the past. How important are residencies to your work?

AC: Travel and exploring the new have always been high on my to do list so if I can also work in a new environment that is a big plus. The residency opportunities have become increasingly important as in the majority of cases I am alone and it is this solitude and ability to absorb myself completely in whatever I am doing that is so productive. Time to think without any distractions. This sense of freedom from the usual constraints of life - being outside the cage - hence my title - *All The Cages Have Open Doors*.

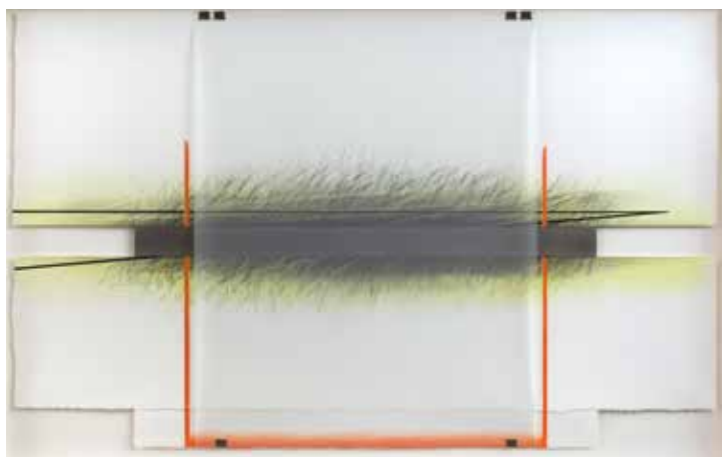
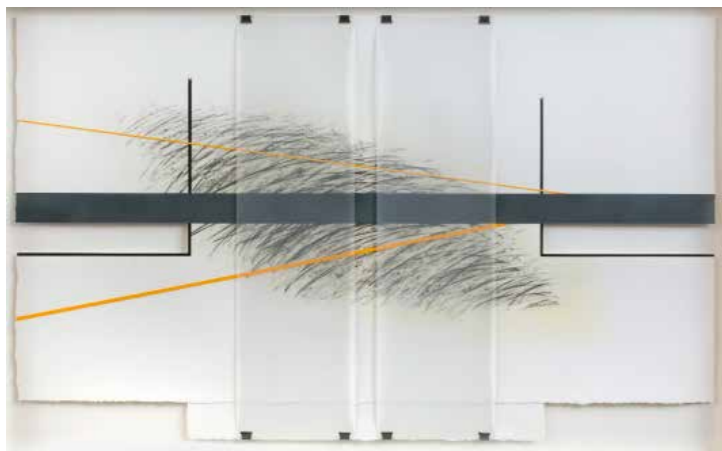
(above left)
Sketches for
Bronze 3, c. 1968

(above right and right)
BRONZE 3
1969, Bronze and slate
Edition of 9
14.5 x 5.7 x 5.4 cm



CATALOGUE





(left above, below
and right)
FOLLOWING LINES 4,5,3
2016, Mixed media
Unique
64.5 x 101 cm

SILENT JOURNEY
2016, Bronze & aluminium
Edition of 6
12 x 130 x 7 cm
(prior to casting)
wall hung





(above left)
FOLLOWING LINES 2
2016, Mixed media
Unique
64.5 x 101 cm

(below left)
FOLLOWING LINES 1
2016, Mixed media
Unique
64.5 x 101 cm



(left detail, right
and far right)
SHADOWS FROM
TIME 1,2 & 3
2014-16, Mixed media
Unique
77.5 x 55.2 cm



EDGE OF MEMORY
2013, Bronze
Edition of 9
20.5 x 56 x 3 cm





BEYOND ALL DISTANCE
2010, Bronze
Edition of 6
99.5 x 19.3 x 13.5 cm





(left to right)
IN PLACE OF LIGHT 2
IN PLACE OF LIGHT 1
LINE OF LIGHT
2001, Stainless Steel
Edition of 9
average height 24cm



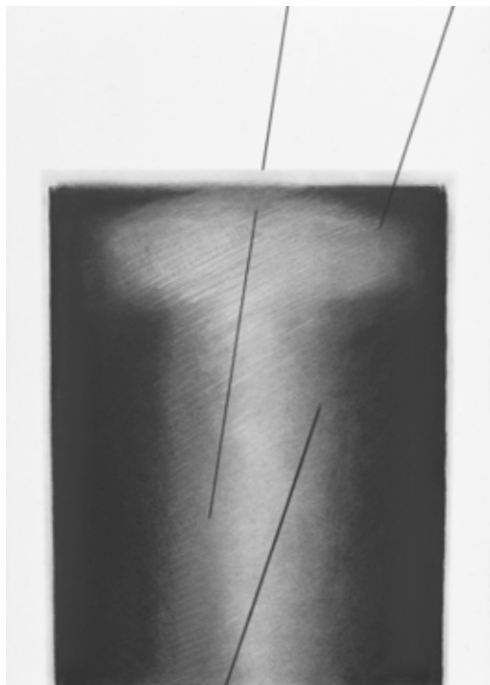


INNER SHADOW
1999, Bronze
Edition of 9
44 x 18.5 x 9 cm



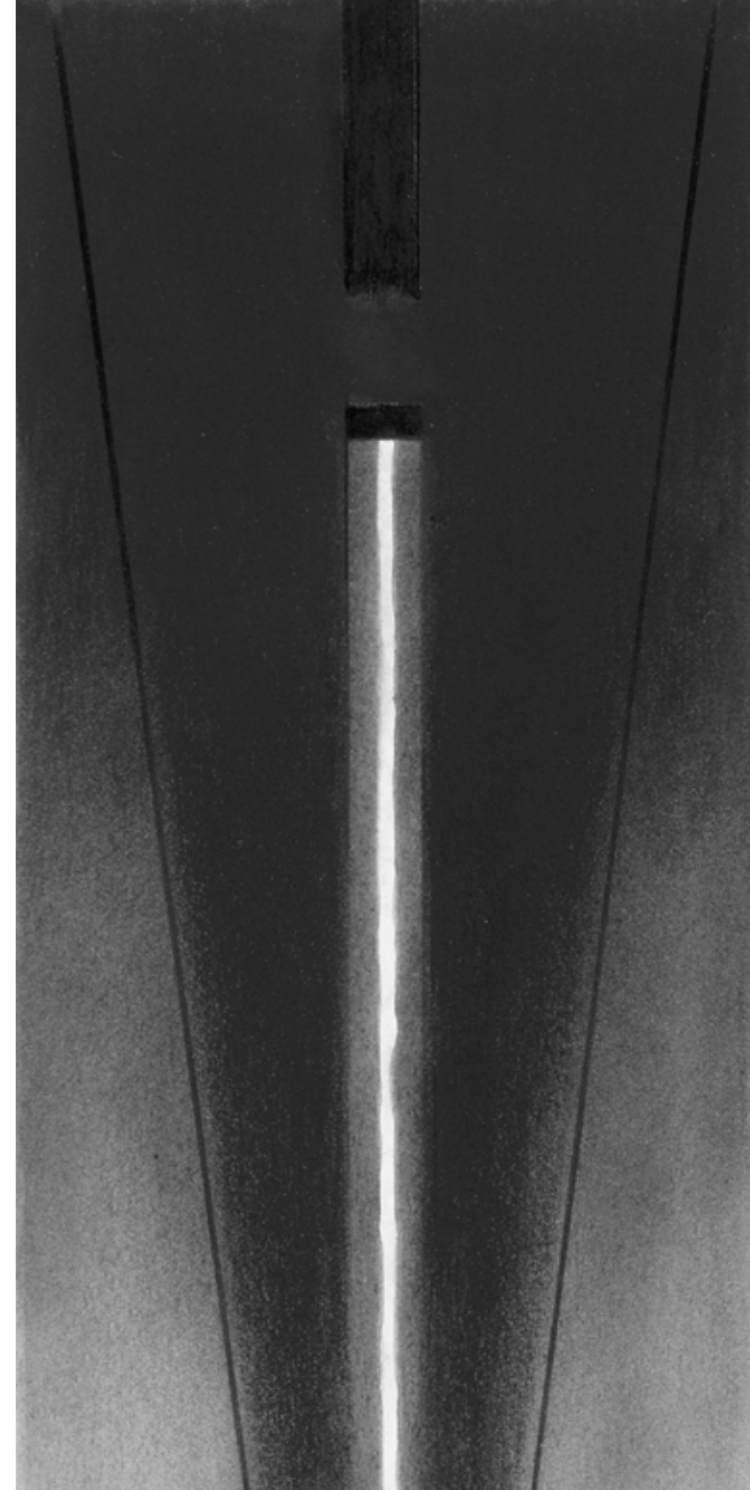


DARK SHADOW 3
1997, Conte and graphite
Unique
48 x 48 cm



(left)
SHADOW LINE 3
1996, Conte, charcoal
and graphite
Unique
51 x 36.5 cm (framed)

(detail right)
SHADOW LINE 10
1996, Conte, charcoal
and graphite
Unique
51 x 36.5 cm (framed)





THE LINES REMAIN
1991, Bronze
Edition of 5
175 x 48 x 26 cm

STANDING LINE
1989, Bronze
Edition of 9
59.5 x 18 x 9.5 cm





EARTH LINE 2
1988, Bronze
Edition of 9
41 x 9 x 7.5 cm



THROUGH THE DARK
1985, Bronze
Edition of 9
28 x 11 x 5 cm



SUSPENDED REFLECTION
1984, Bronze
Edition of 4
5 x 219 x 20 cm
wall hung
(detail pg. 4)





DARK LINE
1982, Bronze
Edition of 3
216 x 43 x 13 cm





BLACK LINE
1982, Bronze
Edition of 9
10 x 33 x 21.5 cm
wall hung

REFLECTION OF A WALL
1978, Bronze
Edition of 9
31 x 32 x 6.5 cm





VENUS PLATFORM 2
1971, Bronze
Edition of 7
30.5 x 36 x 36 cm

ANN CHRISTOPHER

1947 Born Watford, Hertfordshire
 1965/66 Harrow School of Art
 First visit to Greece
 1966/69 West of England College of Art - BA Sculpture
 1968 Won 1st prize in Harrison-Cowley Sculpture Competition
 1969 First exhibition at Mignon Gallery, Bath
 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
 Commission for Bristol Literary Dinners, Publisher of the Year Award
 Arts Council Award, Thornton Bequest
 1976 South West Arts Award
 1977 Arts Council Grant
 Chantrey Bequest purchase
 1979 Commission for Bath City Council
 1980 Elected Associate of the Royal Academy (ARA)
 Contemporary Art Society purchase
 1983 First visit to New York
 1985 Commission for Society of West End Theatre, The Laurence Olivier Awards
 1987 Visit India
 1989 Elected Royal Academician (RA)
 Commission for Grosvenor Square Properties
Ann Christopher 1969-89, Dorchester County Museum and Art Gallery
 1990-01 Three industry awards for ATE International
 1992 Elected Fellow of Royal Society of British Sculptors (FRBS)
 1994 Awarded RBS Silver Medal for Sculpture of Outstanding Merit
 1995-97 External assessor of sculpture at City and Guilds Art School, London
 1996 Frampton Award for sculpture in a public place

1996 Curated *A Sculptors Choice*, Royal Academy, London
 1997 St Cuthbert's Mill print award
 Otto Beit Medal for Sculpture of Outstanding Merit
 First working visit to Menorca
 2001 First studio residency in France
 2003 Visit Iceland
 2004 Medal for British Art Medal Society
 Visit Madagascar
 2005 Visit Uganda with Ruwenzori Sculpture Foundation
 Visit Southern India
 Short listed for the Charles Woollaston Award RA
 2006 Visit China
 Quarter leader in Drawing Quarters a practise based
 Symposium, UWE, Bristol
 2007 Visit Borneo and Kerala, South India
 2009 Senior co-ordinator of RA Summer Exhibition. London
 2011 Selector for 1st Istanbul Summer Exhibition, Istanbul, Turkey
 Shortlisted for RIBA pylon competition (Ian Ritchie architects team)
 2012 Ruwenzori sculpture foundation residency, Uganda
 Ballinglen Fellow, Ballinglen Arts Foundation, Co Mayo, Ireland
 2014 Studio residency in France (also 2011, 2009, 2007, 2005)
 2015 Ruwenzori sculpture foundation residency, Uganda
 2016 Residency at Ballinglen Arts Foundation, Co Mayo
 Three drawings used by NEBT as backdrops for a new ballet

EXHIBITIONS INCLUDE

2016 ** *All the Cages Have Open Doors*, Pangolin London
 ** *Lines and Colours*, Gustavo Bacaris Gallery, Gibraltar
 ** *The Lines of Time*, Tennant Gallery, Royal Academy
 2015 *Sculptors Drawings and Prints*, Gallery Pangolin, Chalford
Sculptors Drawings, The Keepers House, Royal Academy

2015	<i>Small is Beautiful XXXII</i> , Flowers Central, London		<i>4th Triennial Sculpture Exhibition</i> , (invited + selector)
2014	** <i>Marks on the Edge of Space</i> , Rabley Drawing Centre, Marlborough <i>Crucible 2</i> , Sculpture at Gloucester Cathedral <i>Sculptors' Jewellery</i> , Pangolin London		Royal West of England Academy <i>Sterling Stuff</i> , Sigurjon Olafsson Museum, Reykjavik, Iceland
2013	** <i>To Know Without Remembering</i> , Pangolin London <i>Gifted: From the Royal Academy to The Queen</i> , Queens Gallery, Buckingham Palace <i>Here, There and Somewhere in Between</i> , Hatfield House	2002	<i>Sterling Stuff</i> , Gallery Pangolin, Chalford <i>Thinking Big: Concepts for 21st Century British Sculpture</i> , Guggenheim Venice, Italy <i>Five Women Artists</i> , Redfern Gallery, London <i>Artists of Fame and Promise</i> , Bohun Gallery, Henley-on-Thames
2012	RA Now, Burlington Gardens, London <i>Sculptors Drawings and Works on Paper</i> , Pangolin London + Kings Place Gallery <i>Interesting Times</i> , Leicester University Botanical Gardens <i>Sculptors Drawings and Prints</i> , Gallery Pangolin, Chalford <i>The Force and Form of Memory</i> travelling throughout Scotland	2001	<i>Concept Editions</i> , Cass Sculpture Foundation, Goodwood <i>Starting a Collection</i> , Art First, London
2011	<i>Driven to Draw</i> , Tennant Gallery, Royal Academy <i>The Force and Form of Memory</i> , Cyril Gerber Gallery, Glasgow <i>Women Make Sculpture</i> , Pangolin London	2000	Geneva Art Fair, Geneva, Switzerland (Redfern Gallery) <i>Sculpture 2000</i> , Gallery Pangolin at Milton Keynes <i>Sculpture in the Garden</i> , Bohun Gallery, Henley-on-Thames <i>Works on Paper</i> , Redfern Gallery, London
2010	** <i>Marks on the Edge of Space</i> , Pangolin London <i>Crucible</i> , sculpture at Gloucester Cathedral <i>Scultura Internazionale a Racconigi 2010</i> , Racconigi, Italy <i>Material Lightness</i> curated by Carol Robertson, Flowers Central, London <i>Sculpture Promenade</i> , Fitzwilliam Museum, Cambridge	1999	** Solo exhibition, Courcoux & Courcoux, Stockbridge <i>The Shape of the Century</i> , Canary Wharf, London ** <i>Six Academicians</i> , Royal West of England Academy
2009	<i>In the Mix II</i> , Pangolin London	1999	<i>The Shape of the Century</i> , City of Salisbury
2008	<i>Sterling Stuff II</i> , Pangolin London	1998	<i>Summer Exhibition</i> , Courcoux & Courcoux, Stockbridge <i>Small works by Academicians</i> , Royal Academy, London
2007/8	** <i>The Power of Place</i> , Sir Hugh Casson Room, Royal Academy	1997	** Solo exhibition, Redfern Gallery, London <i>Black, White and Colour</i> - works on paper by members of the Royal Academy Sharjar Art Museum UAE (toured Cultural Foundation, Abu Dhabi and Bahrain National Museum)
2006	<i>The Drawing Room</i> , Royal West of England Academy	1996	Adelson Galleries inc. New York <i>Monumental 1996</i> , Foundation Helan-Arts, Bornem, Belgium
2005	<i>Artists of Fame and Promise</i> , Bohun Gallery, Henley-on-Thames		<i>A Sculptor's Choice</i> curated by Ann Christopher, Royal Academy, London
2004	<i>Discerning Eye 2004</i> (invited by Norbert Lynton), Mall Galleries, London <i>Small Sculpture</i> , Redfern Gallery, London ** <i>Still Lines</i> , Jubilee Park, Canary Wharf, London		Annually at Royal Academy Summer Exhibition, London (since 1971) RCA Secret Royal College of Art, London (annually since 1996)
2003	<i>30th Anniversary Exhibition: part II</i> , Bohun Gallery, Henley-on-Thames BLOK, Canterbury Sculpture Festival, Canterbury		** indicates solo exhibition

COMMISSIONS INCLUDE

- 2007/8 BEYOND THE EDGE edition of 12, 46 cm bronze sculptures for Parabola Land Ltd
- 2004 IN THE SKY THERE IS NO EAST OR WEST medal for British Art Medal Society
- 2002 THE EDGE OF LIGHT 2.2 m bronze for a private site nr Albi, France
- 2001 SHADOW LINE 48cm bronze for 'New Concepts' Cass Sculpture Foundation, Goodwood
- LINES OF TIME 19 cm multiple edition sculpture in stainless steel for Wingfield Arts, Suffolk
- 2000/01 TOWARDS THE SKY 5.5 m corten sculpture at Portishead for Crest Nicholson (South West)
- 1999 STILL LINES 2.3 m stone and stainless steel sculpture incorporating water at St Peters Hospital, Bristol for the John Pontin Trust
- 1998 THE SILENCE OF SHADOWS 3.3 m bronze for a private residence, Great Barrington, USA
- 1997 SILENT SHADOW 2.4 m bronze sculpture for Linklaters, sited at 1 Silk St, London
- 1996 CUTTING LINE 4.8 m Corten steel sculpture for Spen Hill Properties sited at Marsh Mills, Plymouth, UK
- 1994 BEYOND SILENCE 2.3 m bronze sculpture for a private site, Washington DC, USA
- 1993 LINE FROM WITHIN 4.6 m bronze sculpture for Royal West of England Academy, sited in Castle Park, Bristol
- 1989 SQUARE LINE 3.2m bronze incorporating water for Grosvenor Square Properties at 224/226 Tower Bridge Road
- 1985/87 THE LAURENCE OLIVIER AWARD for the Society of West End Theatre

WORKS IN COLLECTIONS

- ATE International, London
- Ballinglen Arts Foundation, 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 Art Gallery, Washington DC, USA
- Glynn Vivian Art Gallery, Swansea
- Golder-Thompson Collection, Pallant House Gallery, Chichester
- Granville Holdings Plc, London
- Grosvenor Square Properties, London
- Gruss & Co, New York, USA
- Harrison Weir Collection, London
- Linklaters, London
- Nef-Stefansson, Washington DC, USA
- Prior's Court School, Newbury
- Royal Academy
- Royal West of England Academy
- Salisbury Art Gallery, The John Creasey Museum
- Sharjar Art Museum, UAE
- Talboys Bequest, Bristol
- Victoria Art Gallery, Bath
- World Wide Business Centres Inc, Philadelphia, USA
- Private collections in Europe and USA.

ACKNOWLEDGMENTS

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ANN CHRISTOPHER
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