

PANGGOLIN

LONDON





PANGOLIN LONDON

INTRODUCTION

When I wrote the introduction to our last general catalogue almost six years ago from a small and bland offsite office, the idea of setting up a brand new sculpture gallery in King's Cross seemed remarkably abstract. Not only was the building we were to inhabit still a shell but we were unfamiliar with the location and our audience. It was going to be a monumental leap into the unknown but as Kings Place underwent its rapid transformation from building site to elegant cultural hub it soon became apparent that this would be a perfect home for sculpture.

Since then, we've held over forty exhibitions and established ourselves as one of the leading galleries dedicated to sculpture in the UK. To begin with, our strong affiliation with Pangolin Editions the bronze foundry caused some confusion. "Foundries should stick to what they know" one dismissive dealer told me but to simply show the wares of the foundry was never our intention. Rather the remit has always been to explore sculpture in all its forms and if the foundry's expertise could help reinforce that then so much the better.

Slowly, year on year we've proved our ability to deliver an interesting and dynamic exhibition programme ranging from cutting-edge contemporary to museum-quality historical with artists from the established to the emerging and from monumental surveys such as 'Sculptors' Drawings' to intimate exhibitions. We've had shows that focus on the making process and those that push the boundaries of making not just in bronze but in silver and ceramic and even those that challenge the traditional pigeonholes of 2D and 3D to explore two and a half dimensions.

Our relationship with Pangolin Editions is without doubt an important part of our identity and in many cases it is this affiliation that has given us the unique opportunity to put on exhibitions that would otherwise be impossible. The relationship has allowed us to work particularly closely with many of our artists by offering unprecedented levels of support throughout the development, production and exhibition of their work. The foundry has also played a crucial role in the two year-long sculpture residencies we've run from our studio at Kings Place. Both *Sculptors in Residence*, Abigail Fallis and Briony Marshall enjoyed privileged access to the foundry's expertise and their residencies culminated in two excellent solo sculpture exhibitions that emphasised the continuous need to foster new talent and our commitment to doing it.

As much of contemporary sculpture has its roots in the leaps and bounds sculptors made in the early twentieth century, it is only natural that a number of our exhibitions have also explored this period. *Out of the Shadows* brought to light a remarkable body of sculpture by Lynn Chadwick unseen since the 60s, *Exorcising the Fear* took a fresh look at the young group of sculptors that exhibited together in the highly significant Venice Biennale

Jon Buck's *Dove*
and Ralph Brown's
Turning Woman
by the canal at
Kings Place



(ABOVE)
Installation shot of
Peter Randall-Page's
exhibition *Rock Music
Rock Art*

(LEFT)
Abigail Fallis
working in her
studio at Kings Place
during her residency



of 1952 and have since become household names and *Geoffrey Clarke: A Decade of Change* gave an insight into the exciting new materials and pioneering techniques artists were able to develop in post-war Britain. Alongside this, we've begun to develop a reputation for re-establishing those talented artists who for whatever reason, have recently been overlooked like Ralph Brown, Geoffrey Clarke, John Hoskin and Carl Plackman.

Over the past six years we've experienced the rewards and pitfalls of commissioning works and restoration projects and have become very familiar with all manner of heavy lifting equipment thanks to regular changes to our canal-side sculpture trail. We've also watched the King's Cross area develop almost beyond recognition from shabby red light district to slick, trendy up and coming area. We gladly welcomed the creative buzz that Central St Martins School of Art brought with them when they relocated to Granary Square and we are delighted to be collaborating with students and tutors of the Ceramic Design MA on a changing exhibition of ceramic work in our external sculpture windows.

During this time the UK has also enjoyed a revival of sculpture in a wider sense. There have been two major sculpture-focused blockbusters at the RA with *Modern British Sculpture* and *Bronze*. We've seen new museums like the Hepworth Wakefield open and consolidate Yorkshire's golden triangle as a centre of excellence for sculpture as well the establishment of smaller private sculpture parks such as Jupiter Art Land in Edinburgh. There has been a glut of prestigious sculpture commissions, controversial installations and widespread support of the UK's most unusual public commission the Fourth Plinth. So all in all I can happily report that sculpture is certainly alive and well and we look forward to watching and contributing to its exciting progression over the next six years and beyond.

POLLY BIELECKA
Gallery Director



MARCUS HARVEY
Heroic Bust of Churchill
Sterling silver
Edition of 12
24 cm high
Exhibited in
Sterling Stuff II

EXHIBITION HIGHLIGHTS

We can always expect bright ideas from the Pangolin London gallery
Venue, Spring 2012

STERLING STUFF II
17 November - 18 January 2009

If you fancy owning a Damien Hirst but aren't too keen on a calf in a tank of formaldehyde in your home, then Pangolin London may have the answer. The sculpture gallery - London's newest - has commissioned the country's leading and emerging contemporary sculptors to create an exceptional exhibition of sculptures in sterling silver.

Keith Wildman, *Quintessentially*, Winter 2008

The show is highly diverse, and there are plenty of less showy treasures here. Dorothy Cross's 'Finger Crab' points out a nice visual analogy between claw and digit; Marcus Harvey's punk-haired bust of Churchill is pleasingly irreverent; the rude skull of David Bailey's 'Shoe Tongue' unrolls a ground-level raspberry while simultaneously offering a (different) two-fingered salute to the world.

John Kørner, *Time Out*, January 2009

DAVID BAILEY: SCULPTURE +
8 September - 16 October 2010

The photographer David Bailey has inarguably been responsible for some of the most iconic images ever created. It's no wonder then that an exhibition of his sculptures in bronze at Pangolin is an eagerly-anticipated happening in the art world.

John-Paul Pryor, *Dazed Digital*, September 2010

Kingdon and Koenig encouraged Bailey to make public his private passion with sculpture, offering their gallery space as a platform to host his debut exhibition, David Bailey Sculpture +.

Sean Baker, *i-D Magazine*, Autumn 2010

WOMEN MAKE SCULPTURE
19 May - 18 June 2011

So why are female sculptors still so poorly represented in major shows? Is there something about the medium that appeals more to men? And is the sculpture that women make any different - in its ideas, its execution, the reaction it provokes? A new exhibition, Women Make Sculpture, at the Pangolin London sculpture gallery sets out to answer some of these questions. [Polly] Morgan is one of its featured artists; her piece Communion ...sits on a plinth in the middle of the gallery. There are more established names - Sarah Lucas, a one-time YBA who was the subject of a major solo

show at Tate Liverpool in 2005; Alison Wilding who was nominated for the Turner prize in 1988 and 1992 - as well as younger artists such as Abigail Fallis...It was at Pangolin Editions, a sculpture foundry in Stroud, that the gallery's Director, Polly Bielecka, noticed the disjuncture between the quantity and quality of work being made there by women, and what was being shown in mainstream exhibitions. "Lots of artists use the foundry," Bielecka says, "so you get an overview of what's happening in the sculpture world. It became very apparent that there is an amazing wealth of creativity there from women artists, and it is not being celebrated"...It can only be a matter of time before sculpture by women features more heavily in major galleries and exhibitions - and that the need for all-women shows like Pangolin's disappears. That, surely, is the hope; but for now, a show such as this offers a rare chance to see a wealth of art made by women together in one place. For Morgan, at least "It's about looking at the women making sculpture, because we haven't seen enough of them."

Laura Barnett, *The Guardian* G2, May 2011

TWO AND A HALF DIMENSIONS: CURATED BY MARCUS HARVEY

21 September - 29 October 2011

Pangolin London will open a group exhibition curated by artist and magazine editor Marcus Harvey. 'Two and a half dimensions' is how Marcus Harvey describes the 'gateway' from wall based painting to sculpture. The exhibition brings together paintings whose preoccupation is with three dimensionality and floor-based sculpture.

Pangolin London's September show features a range of artists from Sir Anthony Caro and Harry Thubron to recent graduates, which reflects Harvey's preferred model of looking at a subject by using a cross generational mix of established and emerging practitioners.

Curated Magazine, September 2011

EXORCISING THE FEAR

11 January - 3 March 2012

Nothing to be afraid of now: gallery sheds fresh light on postwar British sculpture ... The excellent Pangolin gallery at Kings Place.....bringing together a small but apposite selection of relevant works.

William Packer, *The Times*, February 2012

Pangolin London has put together a superb tribute called *Exorcising The Fear...* this is museum-quality work.

Paul Levy, *Wall Street Journal*, January 2012

In this cleverly curated exhibition, Rungwe Kingdon and Claude Koenig's team, with the help of a sensitively written catalogue by the gallery's Polly Bielecka, encourages us to view the works in a new light.

House & Garden, January 2012

LYNN CHADWICK
Beast
1953, Welded iron,
copper sheet & glass
Unique
214 cm high
Private collection
Exhibited in
Exorcising The Fear



SCULPTORS' DRAWINGS & WORKS ON PAPER

31 August - 12 October 2012

A display of drawings by 20th-century sculptors is a welcome event, and the multi-levelled, multi-functional Kings Place provides just the right ambience, the building echoing the concept and providing a satisfying mix of enjoyment, surprise and irritation... From Nigel Hall's huge charcoal and acrylic, to Charles Sargeant Jagger's delicate study of a hand, this is a formidable gathering... Sculptors, with their forensic habits of looking, should be glad to have the evidence of their innermost thoughts displayed in such a revealing setting.

Sarah Drury, *The Spectator*, September 2012

Well worth a visit.

Huon Mallalieu, *The Times*, September 2012

'Sculptors' Drawings' demonstrates the very roots of the artistic process. This vast display of works gives an insight into the artists' decisions, intentions and crystallisation of idea – all on paper... The exhibition is not easy to summarise... The eclectic mix of style, details, mediums and dimensions leaves something for everyone's tastes, in an overall enlivening insight into the creative pursuit of sculpture.

Anna Beketov, *Apollo Magazine*, September 2012

A landmark exhibition not to be missed by fans of both drawings and sculpture.

David Moss, *MasterArt*, August 2012

Can you imagine anything more fabulous than three whole floors packed with sculptures, drawings and sketches from artists such as Picasso, Damien Hirst, Polly Morgan and David Bailey? It's for the Sculptors' Drawings and Works on Paper exhibition at the Pangolin Gallery (the biggest ever exhibition of its kind to come to London).

Annabelle Spranklen, *Tatler*, August 2012

This is an illuminating run around the past 100 years of art, from big hitters to newcomers. Picasso said that drawing was for him a habit, like nail-biting. For the rest of us, it is a gift that most would be happy to have.

Claudia Pritchard, *The Independent on Sunday*, September 2012

SCULPTURAL CERAMICS

31 August - 12 October 2012

Innovation in art is frequently the consequence of unanticipated collisions, and this show at Pangolin London serves to remind us of this, offering a striking meeting between two oft-unrelated mediums.

Absolutely Magazine (City and Angel), August 2013

If you thought ceramics is a decidedly un-sexy, antediluvian art form, think again. Pangolin London is out to prove otherwise with an admirable endeavor to demonstrate the intersecting categories of sculpture and ceramics. *Sculptural Ceramics* is an enchanting breath of fresh air.

Amandas Ong, *Frame Magazine*, July 2013



The relatively new Kings Place – offices, auditoria, bars and a nice canal-side location – sits at the top corner of Kings Cross, London. The area is declaring its artistic credentials along with its regeneration. A relocated Central Saint Martins (UAL) sits across the road and new residential buildings, restaurants, and the usual chains are moving in. Pangolin London, which has just shown the exhibition *Sculptural Ceramics*, serves as the aesthetic heart of Kings Place.

Jane Audas, *Ceramic Review*, January/February 2014

GEOFFREY CLARKE: A DECADE OF CHANGE

13 September - 26 October 2013

From the early 1950s until the late 1960s [Geoffrey Clarke] was very prolific, carrying out around fifty architectural commissions. This concentration on architectural works meant that he had fewer gallery shows of work for sale... Perhaps it also explains why he is less well-known today than his contemporaries such as Reg Butler and Lynn Chadwick... A reappraisal is much needed, and this should be prompted by an exhibition at the Pangolin London Gallery this autumn which includes four pieces directly relating to some of his most important architectural commissions.

Catherine Croft, *C20 Magazine*, Issue 3, 2013

(ABOVE)
DAMIEN HIRST
Away from the Flock
1994, Pencil on paper
Exhibited in *Sculptors'*
Drawings and Works
on Paper

MODERN



GEOFFREY CLARKE
Battersea II
1962, Aluminium
Unique
76 x 319 x 137 cm



KENNETH ARMITAGE

1916-2002

Kenneth Armitage's overriding concern was always with humanity and a preoccupation with feelings expressed through the language of the body and the figurative image of man remained central to his work. Inspired by the 'simple things' in life; washing on a line, buildings, aeroplane wings, screens, 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 humour in daily life. Armitage wished to convey a sense of immediacy and playfulness in his work, saying, "I like sculpture to look as if it happened, to express an idea as simply as possible."

Kenneth Armitage was born in Leeds and in 1934 won a scholarship to study at Leeds College of Art as Henry Moore and Barbara Hepworth had before him. In 1937, he continued his studies at the Slade School of Fine Art in London and began to focus particularly on sculpture. This time in London was followed by army service during the Second World War after which he ran the sculpture department at the Bath Academy, Corsham.

When Armitage exhibited alongside his contemporaries Reg Butler, Lynn Chadwick, Bernard Meadows and others at the Venice Biennale in 1952, the group were championed as the 'New Bronze Age' sculptors and their work signalled a new, anti-monumental, expressionist approach to sculpture. However, where others explored new materials and welding, Armitage remained loyal to modelling and casting in bronze.

In 1953, Armitage became the first Gregory Fellow in Sculpture at Leeds University. Throughout the 50's and 60's he exhibited widely and was collected by major international museums. His international status was confirmed in 1956 when he won first prize in an international competition for a war memorial for the town of Krefeld in Germany. Armitage was a visiting professor at the University of Caracas, Venezuela and Boston University, USA and was a visiting tutor at the Royal College of Art. In 1969, he was awarded a CBE and in 1995 was elected a Royal Academician.

Catalogue References: Exorcising the Fear; Sculptors' Drawings; Sculpture in the Home.

Reach for the Stars
Maquette
2001, Bronze
Unique
229 x 70 x 55 cm

RALPH BROWN RA

1928 - 2013

Ralph Brown was born in Leeds, and is the younger contemporary of the eminent group of Yorkshire sculptors that include Barbara Hepworth, Henry Moore and Kenneth Armitage. He studied at Leeds College of Art, where both Moore and Hepworth attended, and the Royal College of Art where he was taught by Frank Dobson, John Skeaping and Leon Underwood.

Like Moore, who befriended him and encouraged him by buying his work, Brown's art is deeply rooted in the figurative tradition. However, whilst his predecessors focused their energies on carving and maintaining 'truth to materials', Brown concentrated on modelling allowing him to interact with his material on a more intimate level. In the introductory catalogue essay for Brown's major retrospective show at Leeds City Art Gallery in 1988 Dennis Farr commented: "So much of Brown's sculpture is his search for equivalents, in formal terms, for sensual experiences."

Brown came to national prominence in the late 1950s with his large-scale bronze group *Meat Porters*, commissioned for Harlow New Town, Essex. Prior to this he won a number of scholarships including a trip to Paris to work in the studio of Ossip Zadkine where he also saw work by Rodin and Germain Richier and met Giacometti. In 1957 he won the Boise Scholarship to Italy and studied Etruscan Sculpture. Brown also worked in Cannes making mosaics for Picasso and was inspired by the work of Marino Marini and Giacomo Manzù.

During the fifties Brown's work attracted much critical acclaim and was shown alongside his contemporaries Armitage, William Turnbull and Eduardo Paolozzi. Throughout the 1960s and 1970s, when abstraction prevailed in British sculpture, Brown remained faithful to the human figure.

Brown was elected a Royal Academician in 1972 and his work can be found in many prestigious public collections including the Tate Collection, Arts Council of Great Britain, Leeds City Art Gallery and many other public collections in Britain and overseas. Pangolin London is delighted to represent the estate of Ralph Brown.

Catalogue References: Sterling Stuff, Ralph Brown at Eighty; Exorcising the Fear; Sculptors' Drawings; Ralph Brown Memorial Exhibition; Sculpture in the Home

Meatporters
1959, Bronze
Edition of 3
216 x 115 x 85cm





(LEFT)
RALPH BROWN
Tragic Group
1953, Bronze
Edition of 8
46 x 52 x 18 cm



(ABOVE)
RALPH BROWN
Seated Queen Maquette
1962-3, Bronze
Edition of 9
51 x 22 x 22 cm



Study for Fetish
1959, Bronze
Edition of 8
36 x 7 x 9 cm

REG BUTLER

1913-1981

Reg Butler studied architecture and later became an Associate of the Royal Institute of British Architects. A Conscientious Objector during the war, he ran an engineering workshop, repairing and making tools and spare parts for agricultural machinery.

In the spring of 1948 he worked as an assistant to his neighbour Henry Moore and later that same year began to make his own metal sculpture. In 1949, Butler held the first of five solo exhibitions at the Hanover Gallery, London and his work was included at the Venice Biennale in 1952. The following year Butler won first prize in the prestigious international competition for the monument to an 'Unknown Political Prisoner'. The original model was destroyed by a Hungarian refugee whilst on display at the Tate in 1953 and unfortunately was never realised at its full envisaged height of 18 m.

Technically skilled, Butler devised his own bronze shell casting method and realised many of his own bronzes, often with the help of his wife Rosemary, at his studio in Hertfordshire.

Throughout his life, Butler's main preoccupation and the focus of his work was the figure which later became exclusively female. His sculptures often incorporate metal frameworks or cages which hold the figure in space, contrasting with the soft vulnerability of the modelling. Many are doll-like or have a fetishistic quality and Butler himself saw his female nudes as being in the same tradition as the Venuses of Willendorf and Lespugue:

The earlier iron women were forged; that is to say hot-shaped on the anvil, shaped not so differently from the way I had formerly worked wood. This gave me images, if not an actual literal nakedness, at least a bareness and austerity: more so than in the case of the later ones which, although partly forged, were extensively welded, made up of minute particles of metal deposited electrically or by oxyacetylene. Somehow vestiges of clothes seemed to occur; I remember referring to the process rather facetiously as 'knitting with steel'.

Butler's work is found in most major public collections worldwide and Tate held a memorial exhibition of his work three years after his death in 1984.

Catalogue References: Exorcising the Fear; Sculptors' Drawings; Sculpture in the Home.

LYNN CHADWICK

1914 - 2003

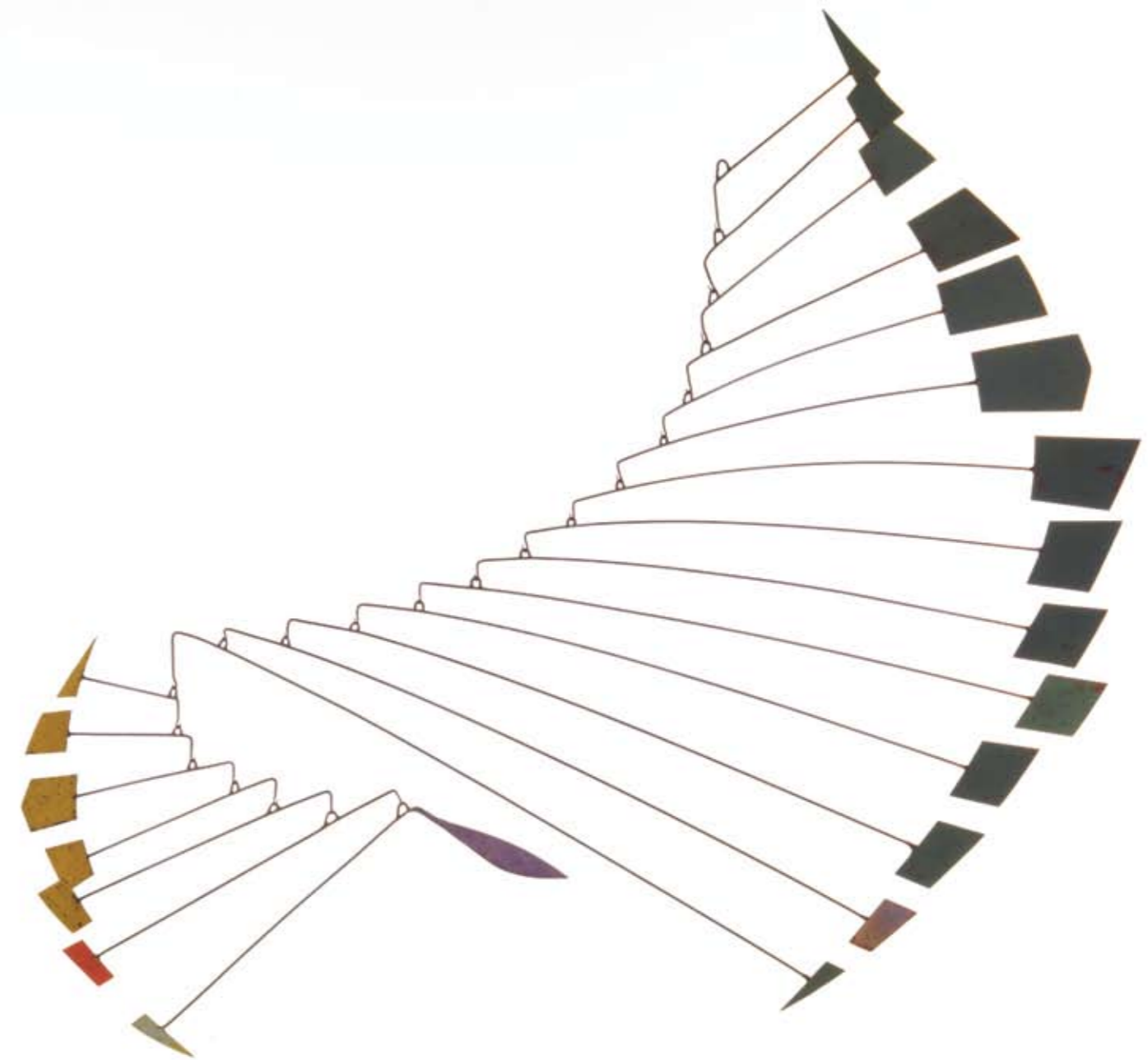
Lynn Chadwick came to sculpture through unconventional means initially working as an architectural draughtsman. He began his sculptural career making mobile constructions for building trade fairs and it was the resulting success of these early mobiles and stables two of which were shown on the South Bank during the Festival of Britain in 1951, that first allowed him to seriously consider becoming a freelance sculptor.

Chadwick's unique approach was based on construction rather than modelling. First, he welded a linear armature or skeleton onto which he applied a skin, building up the surface to a solid form. By beginning with an abstract form or 'space frame' and investing it with an allusive vitality Chadwick's working process is the reverse of most traditional approaches. The results are equally as original and each work has a carefully considered 'attitude' communicated through stance, texture and finish. Speaking of the process of making art Chadwick noted:

It seems to me that art must be the manifestation of some vital force coming from the dark, caught by the imagination and translated by the artist's ability and skill... whatever the final stage, the force behind it is... indivisible.

Chadwick first came to international prominence in 1952 when he was included in the British Council's *New Aspects of British Sculpture* exhibition for the XXVI Venice Biennale alongside Kenneth Armitage, Reg Butler, Bernard Meadows, Geoffrey Clarke, Robert Adam, William Turnbull and Eduardo Paolozzi. The following year he was one of the twelve semi-finalists for the Unknown Political Prisoner International Sculpture Competition and went on to win the International Prize for sculpture at the 1956 Venice Biennale, beating Giacometti. Many honours and awards followed this period and his work was widely collected both privately and by major institutions globally. In 1964, he was awarded a CBE and in 2001 was elected a Royal Academician. A major retrospective of his work was held at Tate Britain, London in 2003.

Catalogue References: Sterling Stuff II, Lynn Chadwick: Out of the Shadows; Lynn Chadwick: The Couple; Exorcising the Fear; Sculptors' Drawings; Sculpture in the Home.



Mobile
1952, Brass rods
& copper shapes
Unique
122 cm diameter



(ABOVE)
LYNN CHADWICK
Standing Figure
1956, Bronze
Edition of 9
31 x 25 x 8 cm



(RIGHT)
LYNN CHADWICK
Study for Sculpture
1962, Monoprint
Unique
50.5 x 40.5 cm

(FAR RIGHT)
LYNN CHADWICK
Watcher XII
1961, Bronze
Edition of 4
121 x 44 x 32 cm



GEOFFREY CLARKE RA

b.1924

Geoffrey Clarke was a pioneer in a golden age of British sculpture and his fearless experimentation with new materials and processes saw him create works that epitomise the vibrancy of the post-war British art scene.

Clarke first stood out whilst studying Stained Glass at the Royal College of Art and this led him to be chosen to work on one of the UK's most important public commissions of the era, the windows of Coventry Cathedral. He attended the same welding course as Lynn Chadwick and Reg Butler but it was his tireless development of casting in aluminium that made his name. Experimenting with polystyrene, a relatively new material in the 50s, Clarke discovered that he could make his models in polystyrene and use them for direct casting. His discovery coincided with a glut of public commissions throughout the country and due to the comparable inexpensiveness of aluminium to bronze, its lighter weight and Clarke's ability to cast it himself, Clarke was able to take full advantage to become one of the most commissioned British sculptors of the twentieth century.

Geoffrey Clarke was born in Derbyshire to parents who encouraged his early artistic instincts. His father was an architect and an etcher with his own press which Clarke was encouraged to use, later becoming a talented printmaker in his own right. After studying at Preston School of Art and Manchester School of Art, Clarke served in the War with the RAF. He returned to his studies at Lancaster and Morecambe School of Arts and Crafts before moving to the Royal College of Art.

Clarke's first solo show was held at Gimpel Fils Gallery, London, in 1952, the same year in which his work was included in the Venice Biennale. In 1965, he had a major retrospective at the Redfern Gallery, London and his work was included in *British Sculpture in the 1960s* exhibition at the Tate Gallery. He was selected for *British Sculptors '72* curated by Bryan Kneale at the Royal Academy of Arts and for *British Sculpture in the Twentieth Century* at the Whitechapel Art Gallery in 1981. His work is held in many prestigious public and private collections around the world and he lives in Suffolk.

Catalogue References: Exorcising the Fear; Sculptors' Drawings; Geoffrey Clarke: A Decade of Change; Sculpture in the Home; .



Man
1954, Iron
Unique
28.5 x 11.5 x 16 cm



(ABOVE LEFT)
GEOFFREY CLARKE
Battersea III
1962, Aluminium
Unique
122 x 395 x 107.5 cm

(BELOW LEFT)
GEOFFREY CLARKE
Battersea II
1962, Aluminium
Unique
76 x 319 x 137 cm

(RIGHT)
GEOFFREY CLARKE
Warrior
1956, Ink on paper
Unique
174 x 90 cm





Head
1960, Bronze
Edition of 3
42 x 24 x 24 cm

GEORGE FULLARD

1923 -1973

George Fullard was born in Sheffield and grew up in a Northern working-class mining family with a background of left-wing politics. He studied at the Sheffield College of Arts and Crafts and went on to the Royal College of Art. He later became a lecturer at the Royal College and at the time of his death was Head of Chelsea School of Art.

During the Second World War he served in the army where he suffered severe injuries and narrowly escaped death when his tank was blown up in the prolonged battle for Monte Cassino. He was left severely wounded and with permanent scars on his head and shoulder. The experience of war became a central theme in his work as is particularly evident in later drawings and assemblages which explore images and ideas from that traumatic period. His drawings and sculpture that focus on themes of walking, falling and running figures allude directly to his experiences and particularly the terrifying *blitzkrieg* on Sheffield in 1940 which he witnessed.

Alongside his expressionist approach to modelling Fullard also used the idiom of assemblage to deal with the topic of war. He preferred to call himself an 'image maker' rather than a sculptor and particularly enjoyed the surprising juxtapositions that resulted from assembling disparate objects saying:

It is that element of the unplanned which seem to have most point for me - the conscious effort of a complex production in order to produce the unforeseen. This is the basis of work - to plan and produce around a conscious 'idea' or subject really in order to permit the entry of the unexpected...

Today Fullard's work can be found in a number of private and public collections, including the Arts Council of Great Britain, Leeds City Art Galleries, Sheffield Galleries and Museums and the Tate Collection, London. Several bronze sculptures are on permanent public display in Sheffield City Centre.

Catalogue References: Exorcising the Fear; Sculptors' Drawings; Sculpture in the Home.

JOHN HOSKIN

1921-1990

Born in Cheltenham of Welsh and Cornish descent, John Hoskin left school at fourteen and worked as a draughtsman in an architect's office until his service in the Army from 1942-7. Returning to the drawing office for a short time, by 1950 Hoskin had started painting, later working on reliefs and constructions and by 1953 had begun to concentrate on making sculpture.

After a period doing various casual labouring jobs to fund his painting and sculpture, Hoskin made associations with a range of other artists including Lynn Chadwick and Bernard Meadows, who he was evidently influenced by. Hoskin started experimenting with metals, producing spindly creatures and insect-like figures with rough textured mild steel reflecting both the jittery Cold War context of the 1950s, whilst also showing the inspiration Hoskin took from his 'Geometry of Fear' mentors.

Hoskin began teaching at Bath Academy, Corsham in 1957. His large figure of 'Exalted Christ' for St Stephen's Church, Bristol, 1958 is perhaps one of his best known commissions and his first one-man exhibition took place at the Lord's Gallery in 1957. His work has been shown in numerous exhibitions at the Tate, The Serpentine Gallery and other major galleries, and his work is held in collections including the Gulbenkian Foundation, The Victoria and Albert Museum, the Tate Collection, the British Council, the Arts Council of Great Britain, Leeds Museums and Galleries, Art Gallery of New South Wales and the National Gallery of South Australia, Adelaide. In 1994 a major 40 year retrospective of Hoskin's work was held at Storey Gallery, Lancaster.

Catalogue References: Exorcising the Fear; Sculptors' Drawings; Sculpture in the Home.



Concertina Royale
1964, Welded mild steel
Unique
90 x 23 x 19 cm



Maquette for Flat Bird
1956, Bronze
Edition of 6
28 x 17 x 11 cm

BERNARD MEADOWS

1915 - 2005

Bernard Meadows studied painting at Norwich School of Art from 1934-6. From 1936-9 and again in 1946-8 Meadows worked as an assistant for Henry Moore, who became a close friend and great mentor to the young artist.

In 1936 at the age of 21, Meadows took part in the first surrealist exhibition in London. The war meant he would not exhibit again until the first Battersea Park open air exhibition during the Festival of Britain in 1951. However, it was in 1952, representing Britain in the Venice Biennale, that Meadows first attracted international attention. Exhibiting among the group of other young British artists that became known as the 'Geometry of Fear' sculptors thanks to Herbert Read's introductory essay, it was arguably Meadows who most fitted the description and whose works most readily expressed the 'images of flight, of ragged claws 'scuttling across silent seas', of excoriated flesh, frustrated sex, the geometry of fear' to which Read referred.

Meadow's first one-man show was held at Gimpel Fils in 1957. He went on to teach at Chelsea School of Art during the 1960s and later became an influential and inspirational professor of sculpture at the RCA, where he taught for twenty years and whose pupils included Elisabeth Frink.

Meadows found in crabs and later birds, a way of escaping the influence of Henry Moore and discovered that he could express extreme violence and represent humanity through his forms without resorting to the human figure. His bird forms are particularly eloquent, falling to earth, shattered or metamorphosing from bird form into gun barrel. Meadows said of his work:

I look upon birds and crabs as human substitutes, they are vehicles, expressing my feelings about human beings. To use non-human figures is for me at the present time less inhibiting; one is less conscious of what has gone before and is more free to take liberties with the form and to make direct statements than with the human figure: nevertheless they are essentially human...

In 1995, the Yorkshire Sculpture Park held an 80th birthday survey of Bernard Meadow's sculpture and works on paper and his work can be found in many prestigious and private collections around the world.

Catalogue References: Exorcising the Fear; Sculptors' Drawings; Sculpture in the Home.

EDUARDO PAOLOZZI

1924-2005

Sir Eduardo Paolozzi, CBE was born in Leith, Edinburgh to Italian parents. He began studying at Edinburgh College of Art in 1943 and went on to attend both the Slade School of Fine Art and University College London from 1944-1947. After his studies, he travelled to Paris where he became acquainted with Alberto Giacometti, Jean Arp, Constantin Brancusi, Georges Braque and Fernand Léger. After Paris, he returned to London where he set up his studio in Chelsea which quickly became inhabited with hundreds of found objects, models, sculptures, materials, magazine cuttings, tools, toys and stacks of books which he integrated into both his graphic and sculptural work.

Paolozzi first came to public attention in the 1950s when he produced a range of striking screenprints and *Art Brut* sculpture. He became a founding member of the Independent Group in 1952, which is widely regarded as the precursor to the mid-1950s British and late 1950s American Pop Art movements.

In his earlier work Paolozzi concentrated on the human form, representing the body often as brutalised and anguished. His sculptures incorporated impressions made by machine and other metal parts into the wax maquettes, which were then cast in bronze. By the early 1960s Paolozzi had developed a new way of creating his sculpture by collaborating with industrial engineering firms and eventually using aluminium.

Paolozzi exhibited widely and was awarded the CBE in 1968 and in 1979 was elected to the Royal Academy. A number of his public works can be seen in London and include the mosaic designs in Tottenham Court Road Tube Station, *Piscator* outside Euston Station and *Newton, After William Blake* in the courtyard of the British Library.

In 1994 Paolozzi donated a large body of his works to The Scottish National Gallery of Modern Art, and in 1999 the Dean Gallery opened to display a remarkable permanent recreation of his studio.

Catalogue References: Exorcising the Fear; Sculptors' Drawings; Sculpture in the Home.

Vulcan
1999, Bronze
Unique
730 cm high



CONTEMPORARY



JON BUCK
Drawn In
Bronze
Edition of 10
48cm high

ANTHONY ABRAHAMMS

b.1926

Born in London, Abrahams first attended the University of Cambridge, where he read English, and went on to study painting at the Anglo-French Art Centre in London. After a successful career in the world of advertising he returned to his artistic practice full time in 1991.

Known for his stylistically distinctive figurative sculptures, Anthony Abrahams' work fuses formal excellence with an emotive representation of the body and painterly flair. Made by initially constructing wood and steel armatures and covering them in plaster, the moulds are then cast into bronze using the lost wax process. This achieves the quality of texture so key to Abrahams work, as chisel marks, scratches and the evidences of construction are preserved on the skins of his subjects.

Anthony Abrahams' work speaks both of human strength and frailty. In *Searching I* and *II*, the half-formed figures can be read as depictions of either growth or disintegration, striving or 'searching', for a bodily autonomy their lack of limbs and other parts prohibit. *Skating* and *Leaning* also explore notions of the corporeal in their study of pose and posture. Abrahams is not interested in monumentalising these simple physical acts but manages to negotiate the most delicate, intimate elements of movement into sacred portraits of human endeavour.

Abrahams work is a celebration of an inner power, confidence and vitality that come with age and there is above all an overpowering sense of determination and beauty in these bodies. Often his dynamic and emotive figures also explore the difficult subject of the inner spirit at conflict with the outer body and confront us with desires that struggle to become resolved with their exterior forms. In the first catalogue of his work, Edward Phelps described Abrahams' outlook as:

"sometimes tender, sometimes sad...a tolerant understanding of the frailty and transience of human aspirations, a perception of our precarious hold on life."

Recently Abrahams has been experimenting in making works in carved marble. Abrahams' work is held in private collections in the UK, USA and Europe and he lives and works in Gloucestershire.

Catalogue References: Sterling Stuff, Anthony Abrahams Sculpture & Graphic Work, Sculptor's Drawings and Works on Paper



ANTHONY ABRAHAMMS
Skating
Bronze
Edition of 9
67 x 58 x 28 cm



DAVID BAILEY

b.1938

David Bailey is internationally recognised for his iconic portrait photography of popular celebrities: Mick Jagger, Kate Moss and the Kray brothers. He began his career in 1959 as a photographic assistant at the John French studio before being contracted as a fashion photographer for *Vogue* magazine in 1960. Ever since, he has worked prolifically within the world of celebrity media and in collaboration with numerous magazines and newspapers including a series of portraits of well-known figures on the British Art scene for *GQ*.

In 2010, Pangolin London exhibited Bailey's sculptures, seen in public for the first time, resulting from a collaboration with Pangolin Editions sculpture foundry. Bailey's dark and rugged sculptures were presented alongside a body of new photographs of animal skulls which illustrated the sculptural intricacies of the skull and the stark contrast between the two mediums of sculpture and photography. Bailey's versatility as an artist is emphasised by his claim:

"I'm not saying I'm a sculptor, I just make images. I don't take photographs, I make them. And now I'm making something else."

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 seen in sculptures such as *Dead Andy* in which the instantly recognisable head of Andy Warhol sprouts from a can of baked beans and *Dodo*, the head formed of a watering can suspended on spindly legs and claws.

Catalogue References: Sterling Stuff, David Bailey: Sculpture +; Sculptors' Drawings & Works on Paper

Dodo
Bronze
Edition of 6
60 cm high

BRUCE BEASLEY

b.1939

Bruce Beasley's intersecting cuboid forms are reminiscent of natural crystalline structures, with sumptuous patinas adding to their organic essence. By breaking out of an expected pattern, his sculpture also has roots in early Modernism, which aimed to reassess the confines of the cube. Spaces are created that can be vigorously experienced, manipulating mass and volume in order to construct the impression of silence or movement. Perhaps surprisingly, 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 solid bronze. Despite this highly technical process the natural world remains Beasley's inspiration explaining:

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 have both.

Today, Beasley is recognized as one of the most noteworthy and innovative sculptors on the American West Coast. He discovered his natural affinity with metal at an early age and won a prize in a national metalworking contest aged 15. His first bronze casts were executed at Dartmouth College before he transferred to the University of California, Berkeley art department in 1959, a time at which Berkeley was seen to be the epicenter of a sculptural revival. He then joined Peter Voulkos, Harold Paris and foundry-man Donald Haskin to build the Garbanzo Works, a foundry in West Berkeley where they created major works in cast bronze and aluminium.

Beasley's monumental work has been exhibited worldwide in solo and group exhibitions, receiving international acclaim. In 2005, his works were shown in a major retrospective at the Oakland Museum of California and in 2012, Pangolin London hosted the first major solo show in Europe by Beasley since his exhibition in 1995 at the Yorkshire Sculpture Park.

Catalogue References: Sterling Stuff, Bruce Beasley, Sculptors's Drawings and Works on Paper.

Ascender II
Bronze
Edition of 9
163 x 125 x 51 cm





(LEFT)
BRUCE BEASLEY
Ally
Bronze
Edition of 9
153 x 74 x 46 cm

(ABOVE)
BRUCE BEASLEY
Oceanus
Bronze
Edition of 9
107 x 51 x 28 cm

JON BUCK

b.1951

Jon Buck has always regarded colour as one of the sensory delights of the human experience. Whilst colour is not traditionally associated with sculpture, Buck has spent much of his career experimenting and exploring its impact and ability to enhance sculpture.

When Buck first began exhibiting in London in the early eighties, his highly coloured resin and glass fibre works led him to be shown together with a group of disparate artists whose highly realistic work coined the term 'superhumanism'. Whilst successful, he soon realised that his materials were inadequate for outdoor works and so began his long and fruitful collaboration with the bronze foundry, Pangolin Editions.

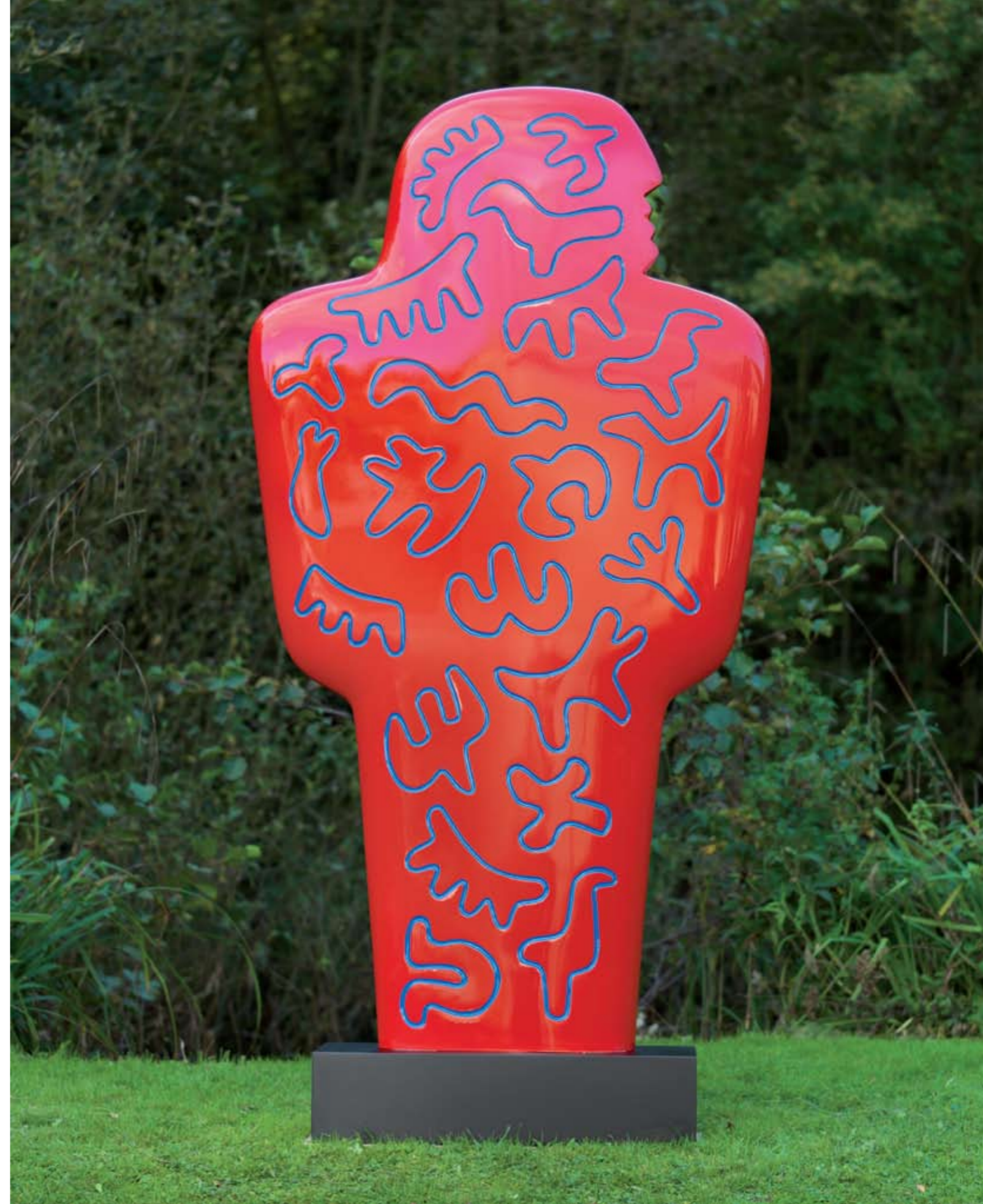
At this time, the palette available to artists in terms of patina was a dull and subdued range of browns and greens and in order to keep the work dynamic Buck had to alter his approach by developing the surfaces of his forms either with small repeated motifs or unusual textures. Working with Rungwe Kingdon at Pangolin Editions, Buck began to experiment with patinas. Together they discovered new vibrant reds, electric blues and soft flesh-coloured pinks as well as investigating the possibilities of incorporating raw pigments to the surfaces and painted lines drawn directly into the form itself. Through this close collaboration Buck gained the confidence to break free from the traditional constraints of bronze casting and has over recent years produced a unique and vibrant body of painted bronzes.

These innovations have also allowed Buck's sculptures to become less naturalistic and to develop a more distilled reality. Among Buck's cast of personal totems the bird holds a particular significance and as Buck himself describes, this can be traced back to his childhood:

The first arresting aesthetic experience that I can recall occurred when I was about eight or nine; it was seeing a bird. I was stopped in my tracks by a jolting flash of intense sulphur-yellow pulsating against a Mayday blue sky and underscored by a verdant swathe of translucent hazel. I had no name for this bird or indeed for the emotion it evoked but I knew then the event had a major significance for me...This encounter led to 'the bird' and art being intrinsically intertwined in my mind ever since and the fact that the guidebook's colour plates did not come close to representing my experience demonstrates the essential gap between perception and reality.

Buck's influences have been many but central to his work has always been his interest in Man's connection to the natural world. In art he has always believed in some sort of visual *lingua franca* and has been fascinated with art outside the Western tradition, in particular African sculpture. In addition, the art of prehistory, outsider art and the drawings of children have all affected his way of thinking about making art. Jon Buck studied at Nottingham and Manchester Art Schools. He has completed numerous public commissions and has exhibited widely. He lives and works in Bath and is represented by Pangolin.

In Man's Nature
Bronze
Edition of 5
240 x 85 x 32.5 cm





Catalogue References: Sterling Stuff, Jon Buck: Behind The Lines; Sculptors' Drawings; Jon Buck - Making A Point: The Point of Making; Jon Buck: Turning Inside Out



(TOP)
JON BUCK
Nightbird
Bronze
Edition of 10
46.5 x 48.5 x 10.5 cm

(RIGHT)
JON BUCK
Flashback
Bronze
Edition of 10
46 x 15 x 52 cm

(LEFT)
JON BUCK
Ship to Shore
Maquette
Bronze
Edition of 10
75 x 36 x 10 cm



ANN CHRISTOPHER RA

b.1947

At first glance Ann Christopher's elegantly understated sculpture seems to be tied to a series of simple formal decisions and aesthetic concerns about shape and surface. However her making process is much more complex and instinctual. Once a basic shape is chosen and a template constructed, often out of material as humble as cardboard, it is built up using resin, giving depth and texture to the form before casting into Christopher's metal of choice and further worked laboriously by hand. Later, precise machine milled linear incisions are made to create a tension with the delicate hand finished surfaces.

Integral to this process of making by instinct is the stimulus and fascination Christopher draws upon from a broad range of visual sources: from soaring skyscrapers and modern architecture to rugged coastlines, plant structures and ancient artefacts. These broad ranging visual enquiries and inspirations bring both a fearless modernity and an intriguing primitivism to her work and draw the natural and man-made world, the past and the present, not into collision, but into seamless harmony.

As her solo exhibition *To Know Without Remembering* explored, an object, photograph, newspaper cutting or simply an image committed to memory can sometimes resurface years later in a sculpture and be traced back. She explains:

"My work is very much a visual diary of my physical and emotional life, an expression of some of the visual experiences stored in my subconscious. Unlike a computer I cannot search and find – the images emerge seemingly at random, it is only once these visual experiences appear in the works that the origins can sometimes be retraced"

Despite their slenderness of form Christopher's work has great strength and presence whilst still inviting peaceful contemplation and she remains dedicated to the artistic principles established in the 60s by artists such as Sir Anthony Caro, that a sculpture can be considered a mysterious monument or an abstract 'presence' without being directly descriptive.

Ann Christopher studied sculpture at the West of England College of Art under the tutelage of Ralph Brown and Robert Clatworthy and was the youngest female sculptor to be elected to the Royal Academy in 1980. Christopher exhibits widely and has completed many public and private commissions around the globe. Her work is held in many public collections including those of the British Museum, City of Bristol Museum and Art Gallery, Contemporary Art Society, Corcoran Art Gallery, USA and The Royal Academy. She lives and works north of Bath and is represented by Pangolin London.

Catalogue References: Ann Christopher: Marks on the Edge of Space; Women Make Sculpture; Sculptors' Drawings; Ann Christopher: To Know Without Remembering

Beyond All Distance
Bronze
Edition of 6
99.5 cm high





ANN CHRISTOPHER
The Edge of Memory
Bronze
Edition of 9
20.5 x 56 x 3 cm



ANN CHRISTOPHER
The Silence of Shadows
Bronze
Edition of 3
330 cm high

MICHAEL COOPER

b. 1944

Born in Dublin, Michael Cooper studied at Heatherley's School of Art between 1969 and 1971, and then under Anthony Grey. Working in a variety of different mediums including marble, stone and bronze it is the nature of the material that lends itself to Cooper's flowing harmonies of surface and so seductively suggests the power and grace of the natural world.

The reductive technique of carving means that mass and gravity are ever present and this is well-suited to the nature of what Cooper depicts. Indeed the essential character of his subjects are allowed to materialise through the slow process of chipping away at blocks of untractable stone. Irresistably tactile, Cooper's surfaces attract the sense of touch as much as the visual caress.

Talking about his making process Cooper says:

I experienced at times a feeling that something had been achieved which was correct and harmonious, almost in spite of myself. It was like a dimension that I could only glimpse. These moments were most apparent when I was working on sculpture. There would be times when some other faculty seemed to be working, allowing me to see other aspects of the work and achieve a result often quite different to what I had planned. As I carved a block of stone, it became possible to harmonise with the material and work in partnership with it rather than in conflict. The physical effort of carving and the concentration required produce a very precise focus, suspending the usual thought process and allowing another part of me to function."

Cooper has exhibited at a wide variety of venues since 1974, including Jersey and London Zoos, the Yorkshire Sculpture Park and the Royal Academy. His ability to depict the sheer force of the animals and figures he sculpts has led to various large scale public and private commissions, including two bears carved in Belgian Fossil marble for Bicester Village, Oxfordshire, and a reclining figure carved in travertine marble for Covent Garden. Cooper is a fellow of the Royal British Society of Sculptors and lives and works in Buckinghamshire.

Catalogue References: Sterling Stuff; Michael Cooper, 2010

Big Bear
Bronze
Edition of 6
193 x 107 x 100 cm



TERENCE COVENTRY

b.1938

Terence Coventry's natural talent was recognised from an early age and he gained early admittance to Stourbridge School of Art where he was taught by Keith Leonard, who had been one of Barbara Hepworth's studio assistants. He went on to study at the Royal College of Art but after his request to change from the painting to sculpture course was refused, Coventry left London to establish a career as a farmer on the South Cornish coast.

Subjugating his natural talent and ability for long hours on a tractor ploughing and harvesting, complete sculptural images repeatedly formed in Coventry's mind. Eventually, these thoughts erupted into three dimensions - unencumbered by fashion or trend - to create sculptures that are intimately personal.

The power behind Coventry's sculpture is his strong affinity with the subjects he creates and his work is rooted in a strong figurative tradition. His sculpture explores the animals familiar to him from his years farming such as birds, bulls, cows and boars, eloquently capturing their ruggedness and gentleness, their movement and behaviour.

Inspired by Marino Marini, Giacomo Manzù and Lynn Chadwick, Coventry works in a range of materials from ferrous concrete and steel to bronze and silver whilst also being a skillful draughtsman and printmaker. Talking about the making processes for his sculpture he says:

A lot of what I do is about solving problems and the more knowledge you have of how you solved the previous problems the more you can apply them to the next ones. With steel in particular it's about being conscious of what the practical possibilities are so that you can try and treat the medium with some sort of respect. Plaster is much more organic, you can manipulate it and make curves, whereas steel is more restrictive so there's an inherent discipline to it. To counter this rigidity, I try to introduce a subtlety of message into the work that gives the viewers eyes a journey through the piece...I don't expect the viewer to be aware of that but I feel very satisfied to get a subliminal structure, even on the plaster works, that leads the eye forward.

Coventry exhibits widely and his sculptures are held in many public and private collections around the globe. He lives and works in Cornwall and is represented by Pangolin.

Catalogue References: Sterling Stuff; Terence Coventry: Sculpture, Prints & Drawings; Terence Coventry, 2011; Sculptors' Drawings; Terence Coventry: Hands On

Man Releasing Bird
Bronze
Edition of 10
54 cm high





(TOP)
TERENCE COVENTRY
*Monumental Steel
Bull*
Powdercoated steel
Unique
244 X 410 X 122 cm



(LEFT)
TERENCE COVENTRY
Hounds
Photographic print
on watercolour
paper, Edition of 30

(RIGHT)
TERENCE COVENTRY
Monumental Rook
Bronze
Edition of 5
180 cm high



STEVE DILWORTH

b.1949

Steve Dilworth was born in Yorkshire, studied at Maidstone College of Art and since 1983, has lived and worked on the remote Isle of Harris, Scotland.

The landscape of eastern Harris is both rugged and beautiful in the extreme, with exposed rock three thousand million years old left by scouring glaciers from the last ice age. The energy and presence of such surroundings are powerfully conveyed in Dilworth's work and he is renowned for using a vast range of natural materials, mostly found on the island. Indeed Dilworth used 'once-living' objects in his work long before it was fashionable in contemporary art

The internal and external parts of his sculptures are considered equally, and many are containers holding other elements, some visible, some not. His ritualised method of construction adds a shamanistic quality to his work. This primitivist element is almost always present although some of his elegant formal carvings owe more to a modernist inspiration.

Dilworth often encases natural objects he has found within his sculptures. The solid remains of animals and birds, beautiful in their own right, impart an energy and life to his sculpture. Even when completely enclosed, like the heart in a living body or the engine in a static vehicle, they empower the sculpture in both conceptual and symbolic ways. Dilworth says:

I want to retrieve that moment of understanding, not by describing but by making. Of course I'll fail, but in that chemistry of making another moment will appear. These objects are drawn from an internal landscape of shifting sands, connections are constantly being discovered.

Many of Dilworth's works belong to permanent collections, such as the Scottish Arts Council Collection and the Knox Collection in Suffolk. He has also undertaken numerous private and public commissions for various institutions including Scotia Pharmaceuticals, Dundee City Council and Cass Sculpture Foundation. His work has been featured in a wide range of publications, television programmes and films, including a joint exhibition and film entitled 'Great Book of Gaelic' and most recently a major solo exhibition entitled *Mortal Remains* at An Lanntair Arts Centre, Stornoway.

Catalogue References: Sterling Stuff; Sculptors' Drawings and Works on Paper

Porpoise
Bronze & sterling silver
Unique
53 x 45 x 45 cm high



ABIGAIL FALLIS

b.1968

Abigail Fallis studied silversmithing and metalwork at Camberwell College of Arts and considers the making process to be a crucial element of her practice. She works with diverse, often recycled, materials including *papier mâché*, everyday objects, fish skeletons, textiles and bronze. Fallis refers to her sculptures as thinking tools and her work is characterised by a quirky sense of humour coupled with a powerful commentary on the environment and our consumerism-led society.

Abigail Fallis was Pangolin London's first Sculptor in Residence and worked for a year from the studio at Kings Place on a new body of work that formed the basis for her solo show *Fallis in Wonderland*. Inspired by Lewis Carroll's classic Victorian novel Fallis talks about the show:

What intrigued me most was Carroll's humour and love of nonsense language and the absurd surrealist distortion we experience through dreams and nightmares so beautifully illustrated by John Tenniel throughout the book. As well as Lewis Carroll's masterpiece I also drew on the Surrealists for visual inspiration. Whilst Lewis Carroll preceded the Dadaists and surrealists of the early 20th century they shared an intimate link between liberating imagination and the mind and using their subconscious dreams and nightmares to create their fantastic works.

Fallis' work first captured the public imagination in the nineties with her commentary on the 'Cool Britannia' movement and a pair of framed hand stitched Union JackY fronts, entitled *Cock-Eyed Jack*. In 2009, a public sculpture by Fallis was installed in Central Square, Newcastle, entitled *DNA DL90*. Standing at a monumental 9-metres high this double helix of shopping trolleys commented on contemporary consumer culture and the implications of scientific discovery.

Fallis has exhibited widely throughout the UK and her work can be found in a number of public and private collections including Parabola Land Ltd, Hix restaurants and Damien Hirst's Murderme Collection. She lives and works in Gloucestershire.

Catalogue References: Sterling Stuff, Fallis in Wonderland; Women Make Sculpture; Sculptors' Drawings

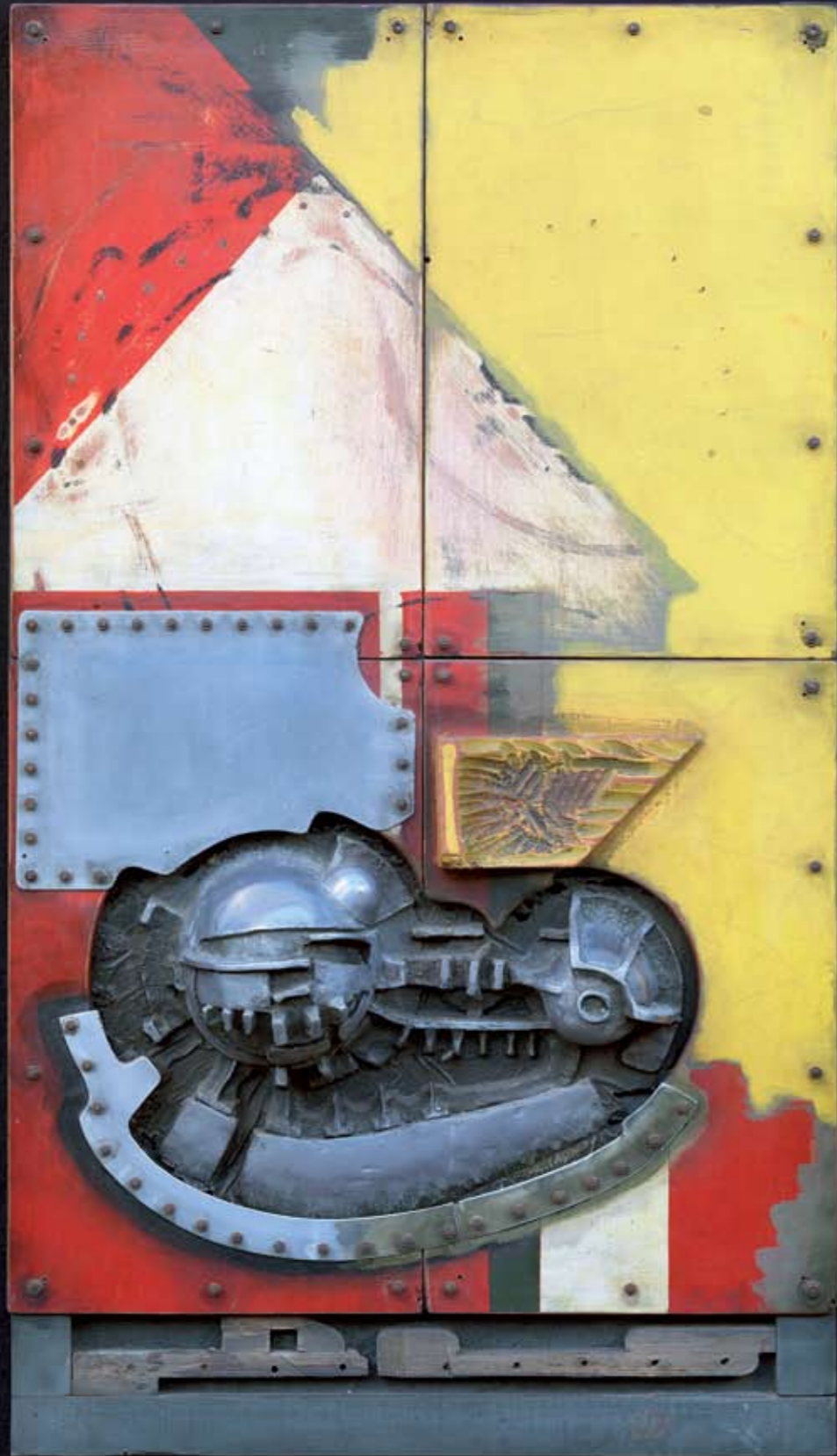
King of Spades
Bronze
Series of 3
117.5 cm high





ABIGAIL FALLIS
Looking Glass
Glass Diamonds, Glass Eyes
& Steel
Unique
120 x 120 x 30 cm

ABIGAIL FALLIS
Earmarked for Survival I & II
Bronze & silver wire
Edition of 6
15 x 19 x 10 cm



29th Division
Aluminium &
painted wood
Unique
107.5 x 61 x 18 cm

STEVE HURST

b.1932

Steve Hurst was born in Cairo and after serving in the army spent several years in the engineering industry. These two aspects of his life retain a strong presence in his work.

Having studied at the Ruskin School of Drawing, the University of Oxford and then at Goldsmiths College (1959-60), Hurst trained in casting under the legendary bronze-founder Alberto Angeloni at the Royal College of Art (1968-69). In 1971, Hurst was invited by George Fullard to run the sculpture foundry at Chelsea School of Art and later became Head of Sculpture at the University of Ulster in Belfast (1979-81). Influenced both by the political situation there and frequent trips to explore the battlefields of the Somme, Hurst returned to Belfast in 1985 to stage a major solo show of work.

Talking about his continued interest in and expression of war Hurst says:

Expressionist art feeds both on the subconscious and on childhood memory. This is not so marked as in Surrealism but it remains a potent force. It is also a demanding force. By the end of the exhibition in Belfast I was exhausted and I wanted to turn away from war as a subject. The horror and indescribable folly of all the European nations, the sacrifice of the best of their men depressed me. I concentrated on a mathematical, abstract form of art. Commercial galleries liked these sculptures as much as they disliked the Somme Series. The sculptures, in chromium plated steel or bronze, sold. I was a success but I was not myself and gradually the war came creeping back.

In 1982, Hurst and his wife Sylvie set up a foundry to cast sculpture in Oxfordshire and began a long and happy association with Pangolin Editions. Hurst then began working as a foundry consultant and training adviser to NGOs in developing countries. While working in Uganda and Eastern Sudan he took a part-time MA in colonial and post-colonial history and has since published a number of military history books.

Hurst's work, whether cast, fabricated, drawn or written, often actively questions common opinion and official history and contrasts it with his own personal experience. The enigmatic sculptures, collages and assemblages that result from these combined interests are instantly recognisable in form yet imbued with a poignant sense of the fragments of human life left behind after futile combat or disaster. Hurst has exhibited widely and in 2013 had a major retrospective exhibition at the In Flanders Fields Museum, Ypres. He lives and works in Oxfordshire.

Catalogue References: Sterling Stuff; Sculptors' Drawings; Steve Hurst 2014



Arreyah
Sterling silver &
stainless steel
Edition of 12
20.5 x 16 x 5.5 cm

BRYAN KNEALE RA

b.1930

Bryan Kneale was born in Douglas, Isle of Man and studied painting at Douglas School of Art before moving to London to attend the Royal Academy Schools, from 1948 to 1952. During this time he received the prestigious Rome Scholarship for painting and whilst living in Italy was greatly influenced by the work of the Futurists and metaphysical painters as well as the Etruscan sculptures at the Villa Giulia. In the early 1960's however, Kneale was inspired by his brother-in-law to try welding and he moved from painting to making sculpture.

Like painting, Kneale enjoyed working with sheet metals because of the immediacy with which he could work. The process allowed him to engage in the final production of the work from the outset rather than going through the process of moulding and casting a work and this enabled his imagination to drive the piece, rather than working towards a desired outcome.

Kneale continues to work with spun steel, bronze and domes of aluminium and brass which he cuts up and realigns to create a wide range of soft, curvaceous wall and floor based pieces which are then burnished, painted or patinated. Many have described Kneale's work as having an element of 'drawing in space' or 'three dimensional drawing'. Another overriding characteristic of Kneale's work is an interest in linkages: the way in which separate forms are conjoined. His work investigates the ways in which separate forms are fused and combined, often creating emphasis on organic structures, such as animal skeletons which also feature in his delicate drawings. In an unpublished Tate interview he said:

'I have always found in all my work it is the connections, the articulation of form which has been of particular importance to me, rather than the development of sculptural mass. The endless invention in nature of bony structures from minute tiny insects and animals to colossal forms of dinosaur bones ... has always fascinated me.'

After a successful solo show at the Whitechapel Gallery in 1966, Kneale became the first abstract sculptor to be elected a Royal Academician. He accepted the honour only on the condition that he be allowed to curate a show of contemporary sculpture which resulted in a groundbreaking survey of some of the period's most exciting sculptors.

Kneale has taught for the majority of his career both at Hornsey College of Art and Design and the Royal Academy Schools however his most significant contribution was to the Royal College of Art where he taught for over thirty years and became Head of Sculpture (1985-90). Kneale has exhibited widely and his work can be found in many prestigious collections around the world including the Tate Collection, London, The Museum of Modern Art, New York and the National Gallery of New Zealand. He lives and works in London.

BRIONY MARSHALL

b.1974

Briony Marshall was awarded Pangolin London's prestigious sculpture residency in 2012 and her first UK solo show, *Life Forming*, was held at the gallery in 2013. By perfect happenstance the exhibition coincided with the 60th anniversary of the discovery of DNA, and Marshall's *DNA: Helix of Life* is emblematic of the great achievements of modern science. Standing at over two metres tall this DNA molecule is constructed from over 600 human figures joined at the hands and feet each representing a different atom in the DNA. Made first in wax and then cast in bronze, the work demonstrates ambitious talent paired with a rather humbled view of society; that we must support each other as individuals to operate as a whole. The integrity of the structure depends on each figure playing its part and is a powerful representation of the interconnectedness of life.

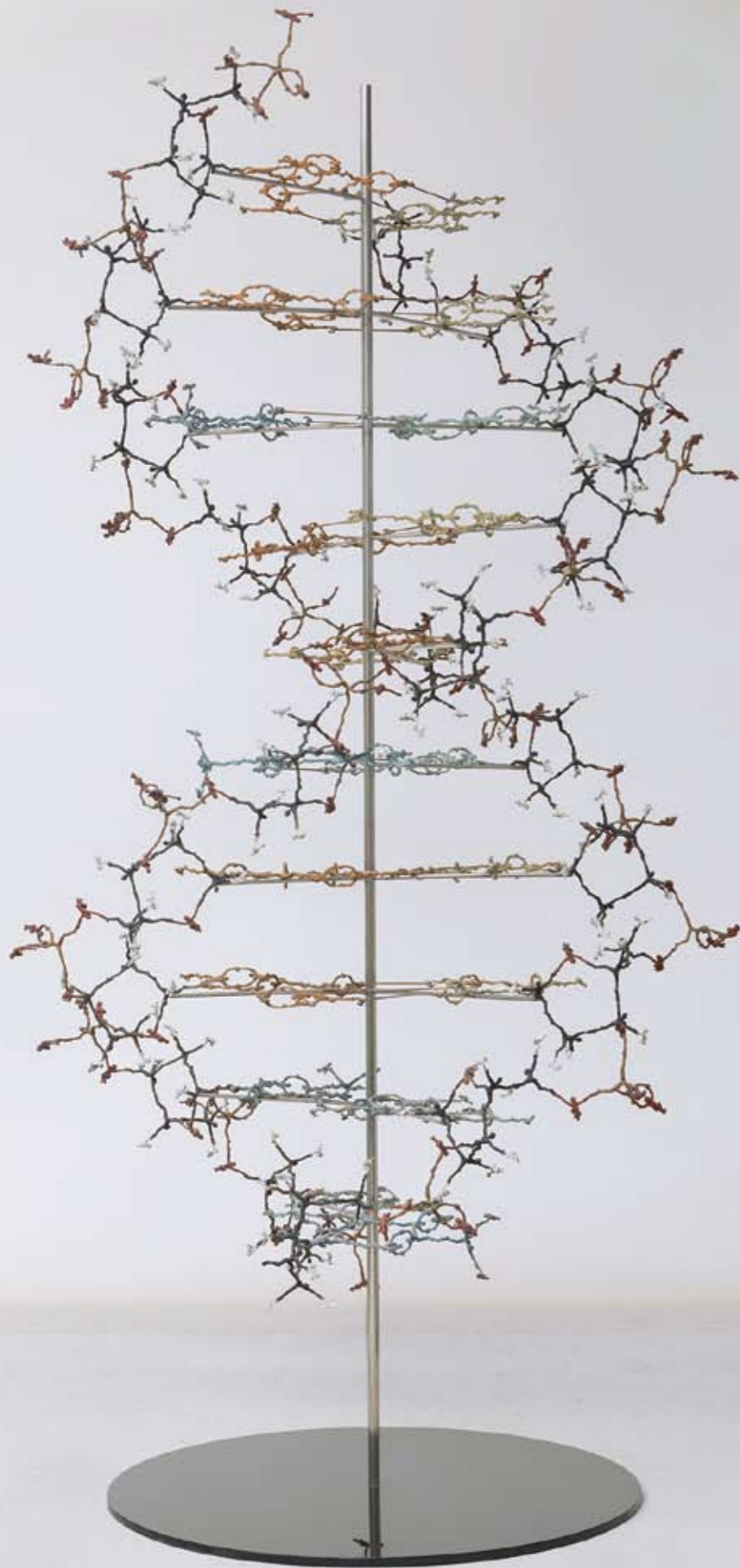
Marshall's fascination in trying to understand the building blocks of life heavily informs her sculptural practice. Chemistry and molecular science are strong themes within her work and she often explores the micro world of molecules through figurative sculptures that draw parallels and illuminate the anthropocentric macro world we inhabit as a society. Her science-inspired works are a humbling and awe-inspiring look at the fragility, beauty and complexity of human life.

Taking a rather unconventional route on her journey to become a sculptor, Briony Marshall first pursued a degree in Biochemistry at Oxford University before following her passion for art. Making the decision to move from laboratory to artist studio, Marshall's science background has greatly influenced her artistic practice and she uses this unique viewpoint to explore the place of the human in the context of scientific doctrine. She lives and works in London.

Catalogue References: Women Make Sculpture; Sculptors' Drawings; Briony Marshall: Life Forming

DNA - Helix of Life
(detail)
Bronze
Edition of 3
185 x 94 x 94 cm





(LEFT)
BRIONY MARSHALL
DNA - Helix of Life
Bronze
Edition of 3
185 x 94 x 94 cm

(ABOVE)
BRIONY MARSHALL
CS 6-10 Maquettes
Bronze
Edition of 5
13.8 x 30 x 3.5 cm

CHARLOTTE MAYER

b.1929

Charlotte Mayer's family came from Prague, moving to England in 1939. She studied at Goldsmith's College at the young age of 16, and then went onto the Royal College of Art, where she was taught by Frank Dobson and John Skeaping who Mayer remembers encouraged his pupils to experiment with natural materials, a technique that she still uses today.

Mayer's early sculpture was primarily figurative and carved from stone. After a visit to New York in 1967 however, Mayer began experimenting with welded steel having been inspired by the scale and architecture of the buildings.

During the 1970s Mayer returned to her interest in the natural world thanks to holidays taken with her family on Dartmoor. Her work developed into beautiful poised, serene forms inspired by pods, leaves, shells and ammonites, with movement becoming a significant characteristic of her work. In her recently published monograph Mayer recalls her first sculptural experience as a young girl carving chestnuts with a small silver penknife with the family's housekeeper in Prague. She says:

This very simple carving was my first real memory of 'sculpture' - by which I mean a form deliberately made. It seems to me now that these two activities reflect the entire religious process and can be symbolised by the spiral. If one shows a drawing of a spiral to someone and asks them which way it moves, most people will say it starts at the centre and moves outwards. This, in essence, is what modelling is about. It is the story of the Creation as in Genesis and in the Upanishads.

Mayer's affinity with the natural world can certainly be seen in her outdoor sculpture where simple curves and subtle plays of light sit in perfect harmony with their natural surroundings. Her sculpture also works well in an architectural setting and she has been commissioned to create work for a number of commercial institutions including BNP Paribas, London. Mayer is represented in a number of other corporate, institutional and private collections in Europe, Japan, Hong Kong and the USA. She lives and works in London.

Catalogue References: Sterling Stuff; Women Make Sculpture; Two in One: Charlotte Mayer & Almuth Tebbenhoff; Sculptors' Drawings; Charlotte Mayer: In Essence

Solar
Bronze
Edition of 8
106 x 60 x 20.5 cm





(ABOVE)
CHARLOTTE MAYER
Sea Scarf
Bronze
Edition of 6
35 cm high



(RIGHT)
CHARLOTTE MAYER
Scintilla
Bronze
Edition of 8
45 cm high

BREON O'CASEY

1928 - 2011

Breon O'Casey was a significant member of the St. Ives school whose leading figures included Barbara Hepworth, Ben Nicholson and Bernard Leach. He began his working career as an assistant to Denis Mitchell and Barbara Hepworth in St. Ives, whilst setting himself up as a painter, jeweller, weaver, and later sculptor. He said of this time:

Ah St Ives! In those days still a working fishing port, with tourism and art only tolerated, but kindly tolerated. The relief of mingling with other crazy artists was enormous. It was literally as if a great weight was lifted from my shoulders. This is exactly how it felt. One must remember the strong antagonism to modern art then, and the nervous energy used up resisting it.

O'Casey's work is characterised by simple forms and lines and a very personal set of imagery. Birds, animals and human figures are pared down to their very essence, giving them a primitive and mystical presence. O'Casey's ability to apply himself so successfully to such a wide range of materials and making processes was an unusual talent and latterly he was afforded the luxury of having small separate studios for each discipline. When it came to painting he described his way of refining subject matter in a way that can be applied to all his media:

I am an abstract painter, closer, in my work, to the older definition of a still-life painter than a landscape painter. A painter, that is, who works best in the confines of his studio, and who sees the world through a collection of pots and pans, apples and oranges (or circles, triangles and squares) rather than the fields, trees and skies. To look outside at the vast vista of unending landscape flowing in all directions, is for me too difficult to try and get down on paper. I shut the door and work in my windowless studio.

Breon O'Casey was born in London the son of Irish dramatist Sean O'Casey, and his Celtic roots remained of importance to him as did his father's artistic leanings and encouragement. He exhibited widely and his work can be found in many permanent collections including the Victoria and Albert Museum, Tate Collection, Kettle's Yard, Cambridge, Leeds City Art Gallery, Museum of Fine Arts, Houston and the Pforzheim Museum, Germany among others. Pangolin London look forward to working with O'Casey's estate to present a major solo show in 2015.

Catalogue References: Sterling Stuff; Sculptors' Drawings; Breon O'Casey, 2015

Large Cockerel
2009, Bronze
Edition of 3
99 x 81.5 cm

CARL PLACKMAN

1943 - 2004

Carl Plackman was one of the most challenging sculptors of his day and a generous and influential teacher, developing his work whilst lecturing at Goldsmiths College, London and other institutions across the UK. Many of the students he taught have since become major names in British contemporary art including Tony Cragg, Damien Hirst, Liam Gillick and Alison Wilding. Talking about his conversations with Plackman during his time at Goldsmith's Hirst remembers:

It didn't really answer any of the complex questions the work raises [Plackman's], as invariably an insight into the man doesn't necessarily shed light on the work of an artist. In fact if anything it made the work more enigmatic, more mysterious. But what it did give me was a belief in the work, a belief that there was a sound logic reverberating around the mini-universes he created, a logic that could be trusted, a logic where seemingly a playful god reigned supreme unencumbered by trivialities and rules such as clear narrative, reason and gravity, rules that are mostly helpful but, as we often forget, can sometimes hold us down too firmly.¹

Carl Plackman studied at the Royal College of Art under the tutelage of Bryan Kneale, Bernard Meadows and Ralph Brown. His work consists of sculpture, drawings, installation and occasionally photographs. In many cases his work is an attempt to examine how people communicate with each other and how objects often get in the way. The work appears to use real objects but more often than not these have been completely remade in a different material that become a decoy or a sham. The work often grew out of his interest in poetry, philosophy, cinema and the origins of language but he also became concerned with the subversiveness of the silent still image.

Solo shows of Carl Plackman have been held at various institutions across the UK, including the Arnolfini, Bristol, Huddersfield Art Gallery, Stanley Picker Gallery, Kingston Upon Thames, Chapter Arts Centre, Cardiff and Chisenhale Gallery, London. His work can be found in a number of prestigious permanent collections including the Tate Collection, Arts Council Collection, The Henry Moore Institute, Victoria and Albert Museum, British Museum, National Museum of Wales and the Art Gallery of New South Wales, Australia.

Catalogue References: Sculptors' Drawings; Carl Plackman 2015

¹ *Carl Plackman: Sculpture, Drawing, Writing*, Huddersfield Art Gallery, 2007, p.78

Fall from Grace
2002, Mixed media
Unique
201 cm high overall





WILLIAM PYE

b. 1938

William Pye was born in London and studied at Wimbledon School of Art (1958-61) and the Royal College of Art (1961-65). Famous for using metal, stone and above all water, he has proved himself a masterful sculptor and engineer.

Having spent a large part of his childhood at his family's country home in Surrey, Pye was endlessly fascinated by the water that abounded throughout the area. He captured on camera the local ponds and pools, reflections in still water and on its rippled surfaces; he dammed streams to make cascades and recorded the way water reacted to his interventions.

Since the 1980s Pye has consistently used water as a major sculptural element in his work, wrestling with the science of hydraulics and celebrating the aesthetic aspects of engineering design. The son of a distinguished mechanical engineer, Pye has always been fascinated by the opportunity to manipulate water. In his quest to push the medium of water to its limit, he has created sculptures of remarkable sophistication and great beauty.

The natural world has always been a fascinating source of inspiration for Pye, his observations of natural forms, combined with his creative use of geometry, lie in the heart of his sculptures. He says:

'...the movement of light, geometric puzzles, engineering perspectives. I'm very much absorbed in trying to infuse into my work the type of sensations one gets, say, on seeing a beautiful bridge.'

Much of Pye's artistic career has been focused on major commissions around the world, including the well-known *Slipstream* and *Jet Stream* water sculptures at Gatwick's North Terminal, the font at Salisbury Cathedral and recently *Vannpaviljong* in Drammen, Oslo. He has also carried out a number of prestigious private commissions for HRH The Prince of Wales at Highgrove and The Duke and Duchess of Northumberland at Alnwick Castle. On a smaller scale are Pye's beautiful small bronze and steel sculptures which whilst connected in many ways to the water works, offer an interesting insight into Pye's making process and love of geometry.

Catalogue References: Sterling Stuff; William Pye: Sculpture; Sculptors' Drawings

Coraslot
Bronze
102 cm high

PETER RANDALL-PAGE

b. 1954

Peter Randall-Page's practice has always been informed and inspired by the study of organic form and the natural world. His beautiful, often deceptively simple, sculpture offers a unique insight into nature's microcosm by gently teasing out and exploring fundamental elements on a macro scale.

By scrutinising the complicated systems and mathematical sequences that are the blueprint of growth and form much of Randall-Page's work focuses on the tension and wonder of the symbiotic relationship between order and randomness.

In 2007, in collaboration with the Ruwenzori Sculpture Foundation and the London Sinfonietta, Peter Randall-Page visited the remote island of Lolui in Lake Victoria to explore the prehistoric rock gongs and the ancient rock art. The rock gong's direct connection with human evolution and the birth of music and art offered Randall-Page the inspiration to create a fresh new body of work that formed the inaugural exhibition at Pangolin London, *Rock Music Rock Art*. Three large painted bronzes were included in this exhibition titled *Theme and Variation* that explored the subtle nuances of pattern and dialogue that arise when a uniform object meets a naturally formed boulder. The title was also a nod to Randall-Page's passion for music and its similar ability to use structural building blocks for a seemingly random collection of notes as in jazz improvisation. He says:

I am very interested in the idea of theme and variation, in natural phenomena as well as in music and visual art. Our universe seems to be driven by the dynamic tension between a ubiquitous tendency for spontaneous pattern formation, mitigated by an equally pervasive tendency for random variation. In fact, the evolutionary process itself can be seen as a result of these polarities. Theme without variation would be stasis and variation without theme is inconceivable chaos.

Peter Randall-Page was born in Essex and studied sculpture at Bath Academy of Art from 1973-77. After college he moved to London and spent a year working with the sculptor Barry Flanagan whose poeticism during a period of strict minimalism greatly appealed and he relished the organic process of carving over the current trend of rapid construction in disparate materials.

Over the past thirty years Randall-Page has gained an international reputation through his sculpture, ceramics, drawings and prints. He has undertaken many large scale commissions and has exhibited widely. His work is held in numerous public and private collections throughout the world including Japan, South Korea, Australia, USA, Ireland, Germany and the Netherlands. Closer to home a selection of his public sculpture can be found in London, Edinburgh, Manchester, Bristol, Cardiff and Newbury and in numerous permanent collections such as the Tate Collection and the British Museum.

Corpus
Kilkenny Limestone
Unique
250 x 160 x 160 cm



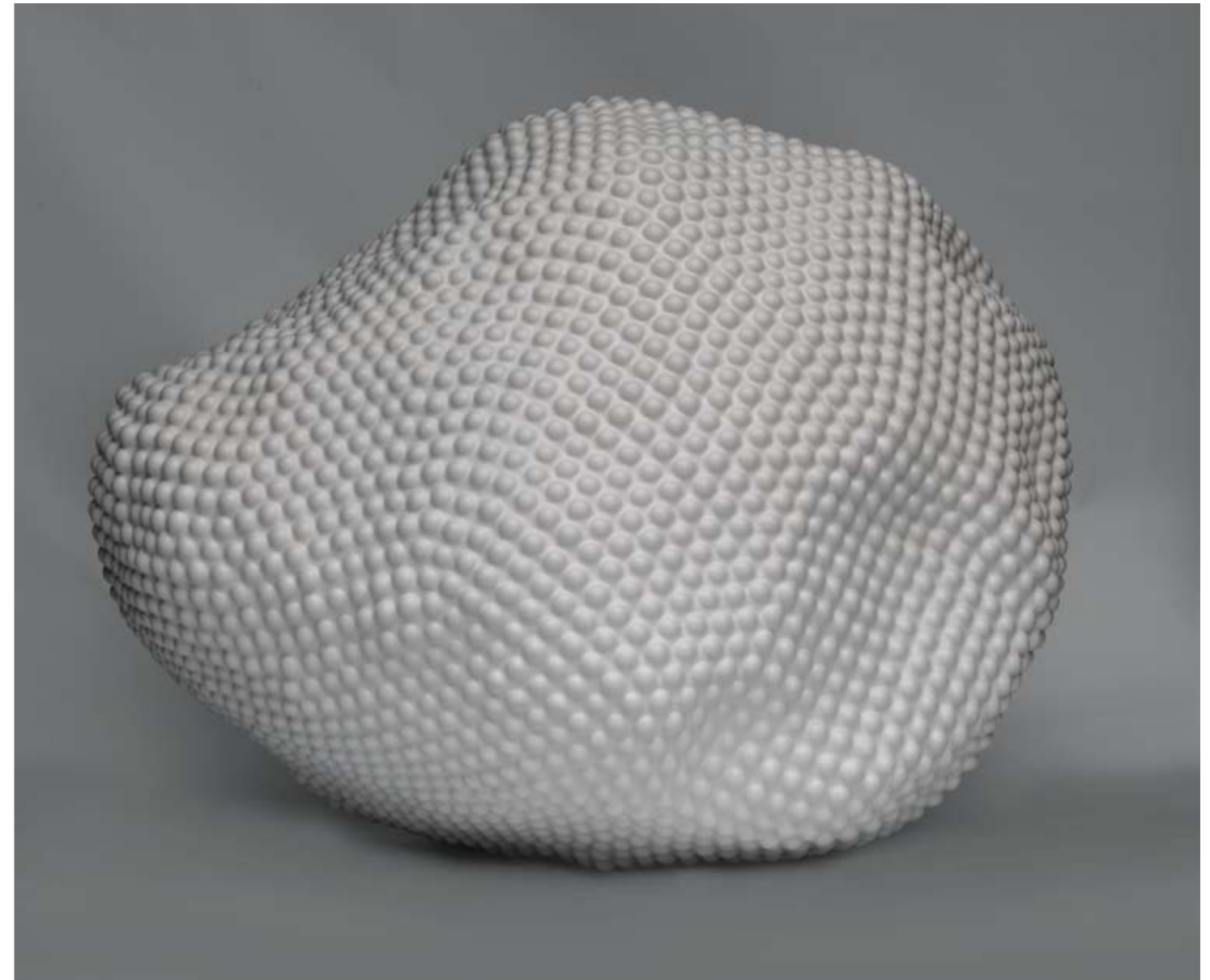


(ABOVE)
 PETER RANDALL-PAGE
Maquette for Seed
 Bronze
 Edition of 12
 24 x 18 x 19 cm



PETER RANDALL-PAGE
Eginga Eriyimba
 Granite & ochre paint
 Lolui Island

(RIGHT)
 PETER RANDALL-PAGE
Theme & Variation II
 Bronze
 Edition of 4
 140 x 170 x 130 cm



Catalogue References: Rock Music Rock Art; Sterling Stuff; Sculptors Drawings; Peter Randall-Page 2014



Blue Form (Wall)
Ceramic with
coloured slip
95 x 65 x 40 cm

MERETE RASMUSSEN

b.1974

Merete Rasmussen works mainly in stoneware and hand builds her pieces using the coiling technique. She enjoys the challenging nature of both the material she works in and the complex structures she builds, which despite their apparent fragility and complicated contours, must hold their own shape. Talking about the wider interests in her work Merete says:

I am interested in the way one defines and comprehends space through physical form. My shapes can represent an idea of a captured movement, as a flowing form stretching or curling around itself, or the idea can derive from repeated natural forms or even complex mathematical constructions. Different form expressions appeal to me and results in my continuous exploration with many different variations: soft but precise curves, sharp edges, concave surfaces shifting to convex; the discovery and strength of an inner or negative space. I am intrigued by the idea of a continuous surface, for example with one connected edge running through an entire form.

Merete Rasmussen was born in Copenhagen and brought up in Sweden. Returning to Denmark to study at the Designskolen Kolding, she was inspired by the iconic designs of fellow Danes, Arne Jacobsen and Verner Panton. During her studies she travelled widely with the sculptural sand dunes of Namibia having a particularly potent effect. Rasmussen has lived and worked in London since graduating in 2005.

Rasmussen has exhibited widely and her work is held in a number of public collections including The Victoria and Albert Museum, The National Museum of Scotland, the Museum of Arts and Design, New York, the National Fund of Contemporary Arts, France, the Crafts Council Collection, UK and the The Fitzwilliam Museum, Cambridge. Pangolin London is delighted to represent Merete Rasmussen in the UK.

Catalogue References: Sculptural Ceramics; Merete Rasmussen 2015



(ABOVE)
MERETE RASMUSSEN
Yellow Form
Ceramic with
coloured slip
70 x 90 x 50 cm



(RIGHT)
MERETE RASMUSSEN
Red Form
Ceramic with
coloured slip
45 x 65 x 60 cm

ALMUTH TEBBENHOFF

b.1949

Almuth Tebbenhoff is inspired by process and particularly enjoys the way objects of beauty and intrigue can emerge from a noisy session cutting and welding steel, or from a quieter but no less messy afternoon pushing and pummelling wet clay.

Born in Fürstenuau in north-west Germany, Tebbenhoff moved to England in 1969 where she studied ceramics at the Sir John Cass School of Art from 1972 to 1975. Following that, she set up a studio in London and for the next six years made studio ceramics while she developed her ideas for sculpture.

In 1981, Almuth established her Southfields studio in a former church hall. At first she worked in clay and wood but in 1986 she started a two-year course in metal fabrication at South Thames College, London. Her early pieces were monochrome - mostly grey - abstract explorations of space and volume through geometric devices. Since the early nineties, Tebbenhoff has been moving towards a freer mode of expression, creating explosive forms in bright colours through a steady evolution of processes, investigating her current themes of light, space and the origins of matter. Recently, after receiving the Fondazione Sem Scholarship, Tebbenhoff has been exploring with working with marble in Pietrasanta, Italy.

Tebbenhoff is a Fellow of the Royal British Society of Sculptors and has exhibited widely in Britain and Europe. In 2009 she created the 'Star of London' award for the BFI Film Festival and in 2013 curated the annual sculpture exhibition at the University of Leicester.

Catalogue References: Sterling Stuff; Women Make Sculpture; Two in One: Charlotte Mayer & Almuth Tebbenhoff; Sculptors' Drawings; Sculptural Ceramics

Yellow
Painted Steel
Unique
195 cm high



WILLIAM TUCKER RA

b.1935

William Tucker was born in Cairo in 1935 and moved to England with his family in 1937. He studied history at Oxford University and during this time attended classes at the Ruskin School of Drawing, along with R B Kitaj, Jonathan Kingdon and John Updike. Between 1958-60 he studied sculpture at St Martin's Schools of Art under the maverick leadership of Frank Martin and Anthony Caro. Fellow students included David Annesley, Phillip King and Michael Bolus, all of whom were included in the influential New Generation exhibition at the Whitechapel Art Gallery, London in 1965.

Tucker's innovative early sculpture presented abstract forms in painted steel or fiberglass and placed directly on the ground. Typically his works of the 1960s consist of repeated geometric elements assembled into abstract configurations, with colour used to articulate outline and volume.

In 1966 Tucker's *Meru* series was included in the seminal exhibition *Primary Structures* at the Jewish Museum in New York and in 1972 Tucker represented Britain at the Venice Biennale. His highly successful book *The Language of Sculpture* was first published in 1974 and evolved from a series of lectures he gave whilst he was Gregory Fellow in Sculpture at the University of Leeds (1968-70).

Moving to New York in 1978, Tucker established his reputation with a series of sculptures directly modeled in plaster and cast into bronze, at first abstract like the steel forms from which they had developed, but increasingly suggestive of the human figure in their massive presence. He has found a unique balance between the figurative and the abstract, with truly powerful results. The way these sculptures stand or rest on the ground, and the way they address the onlooker, the ambiguity of their reference to the human figure brings the possibility of a new kind of figuration in sculpture in which the image emerges from both an inner perception of the body and an outer perception of volume and surface. These works appeal to both touch and sight, suggesting at once part of the body and the whole body, but resisting conclusive definition.

In the late 1970's Tucker taught at Columbia University, and the New York Studio School. He received a Guggenheim Fellowship in 1981 and the National Endowment for the Arts fellowship in 1986. He currently lives and works in Massachusetts, USA and was awarded the Lifetime Achievement Award from the International Sculpture Centre in 2010. He has exhibited widely and his work can be found in many prestigious permanent collections such as Tate Britain, London, The Museum of Modern Art, the Metropolitan Museum and the Solomon R Guggenheim Museum, New York, as well as further afield at the Hakone Open Air Museum in Japan, and the Art Gallery of New South Wales, Sydney, Australia. Pangolin is delighted to represent William Tucker in the UK.

Catalogue References: Sterling Stuff; William Tucker: Sculpture & Drawings; Sculptors' Drawings; William Tucker 2014.

Messenger
Bronze
Edition of 3
320 cm high





(ABOVE)
WILLIAM TUCKER
Vermont C
Charcoal on paper
76 x 56 cm



(RIGHT)
WILLIAM TUCKER
Study for 'Cave'
2004, Bronze
Edition of 6
9.5 x 16.5 x 10.5 cm

JASON WASON

b.1946

The dramatic setting of Jason Wason's studio and home gives an insight into the inspiration behind the power and beauty of his ceramics. Living and working in an isolated farmhouse on high cliffs near St. Just, one of Britain's most westerly points and once home to myriad tin mines, Wason is exposed to the stark beauty of the elements; a beauty which clearly informs his work.

Wason has always retained a strong independence. He is essentially a self-taught artist rather than a product of the art college system and from a young age travelled the world and experienced a multitude of cultures - the Balkans, the middle East and Asia. Indeed it was his skill as a craftsman which supported these travels and he learnt various local practices whilst also exporting local jewellery.

In 1972 Wason settled in Scotland where he set up a co-operative of craftsmen and started working with ceramics. Four years later, he moved to Cornwall and worked at Bernard Leach's St. Ives Pottery as an assistant and consolidated his technical knowledge through batch production.

Initially, Wason made functional pieces but by the late eighties he found he was concentrating on increasingly bigger, more ambitious vessels. They were objects inspired by the great ceremonial wares of the past, and by his deep affinity with nature - broad deep bowls, jars, pouring vessels, disk-like containers and lidded jars - and fused ancient elements of form with the many types of craft he had seen on his travels whilst also retaining the direct, ever-present light, colour and texture of his Cornish home.

Wason's ceramic pieces are much more than functional ceramics, they are works of art with sumptuous metallic oxide finishes that transform and often transcend the original clay body. For his first solo show *Burnt Offerings* at Pangolin London, Wason worked with Pangolin Editions to explore casting in bronze and silver which enabled him to go beyond the traditional limitations of working in ceramic. The extraordinary results were a beautiful compliment to his regular body of work as seen in *Silent Witness*.

Catalogue References: Sterling Stuff; Jason Wason: Burnt Offerings; Sculptors' Drawings; Sculptural Ceramics

Silent Witness
Bronze
Edition of 5
165 x 24 x 24 cm



ABOUT PANGOLIN LONDON

Pangolin London was founded by Rungwe Kingdon, Claude Koenig and Peter Millican in 2007. The gallery's integration into Kings Place was discussed at the design phase of the building with architects Dixon Jones resulting in a beautiful, light, purpose-built gallery, working studio and canal-side sculpture trail.

From the outset the gallery founders made the decision to appoint someone with curatorial experience within a collection setting rather than having a purely commercial eye to set up and direct the gallery and appointed Polly Bielecka (History of Art MA, University of Edinburgh). Sharing their vision, Bielecka has since been instrumental in establishing their fresh approach to displaying sculpture, which blends commercial enterprise with curatorial and historical integrity. Polly Bielecka is assisted in the gallery by Clare Gormley and Tania Moore.

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