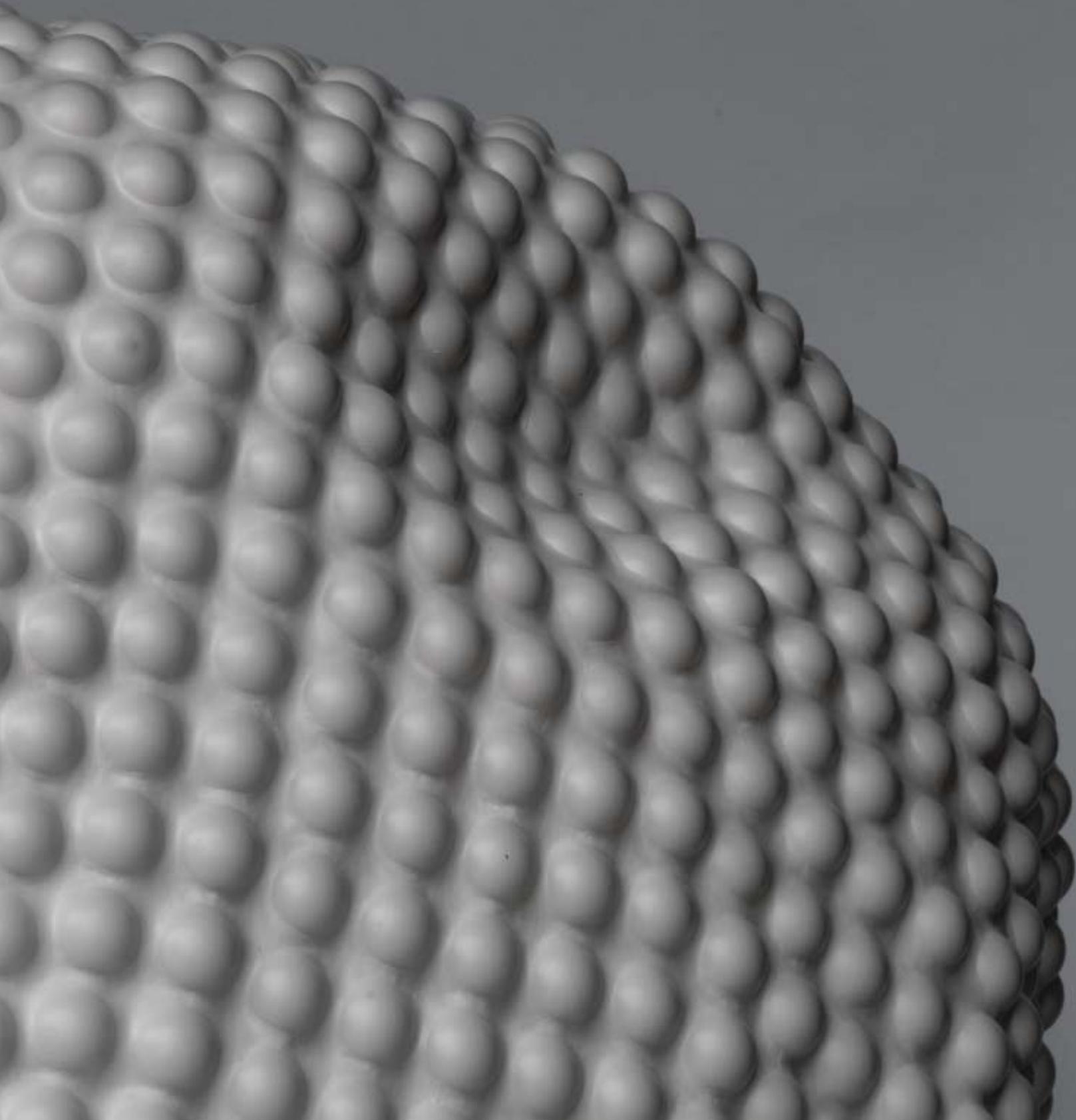
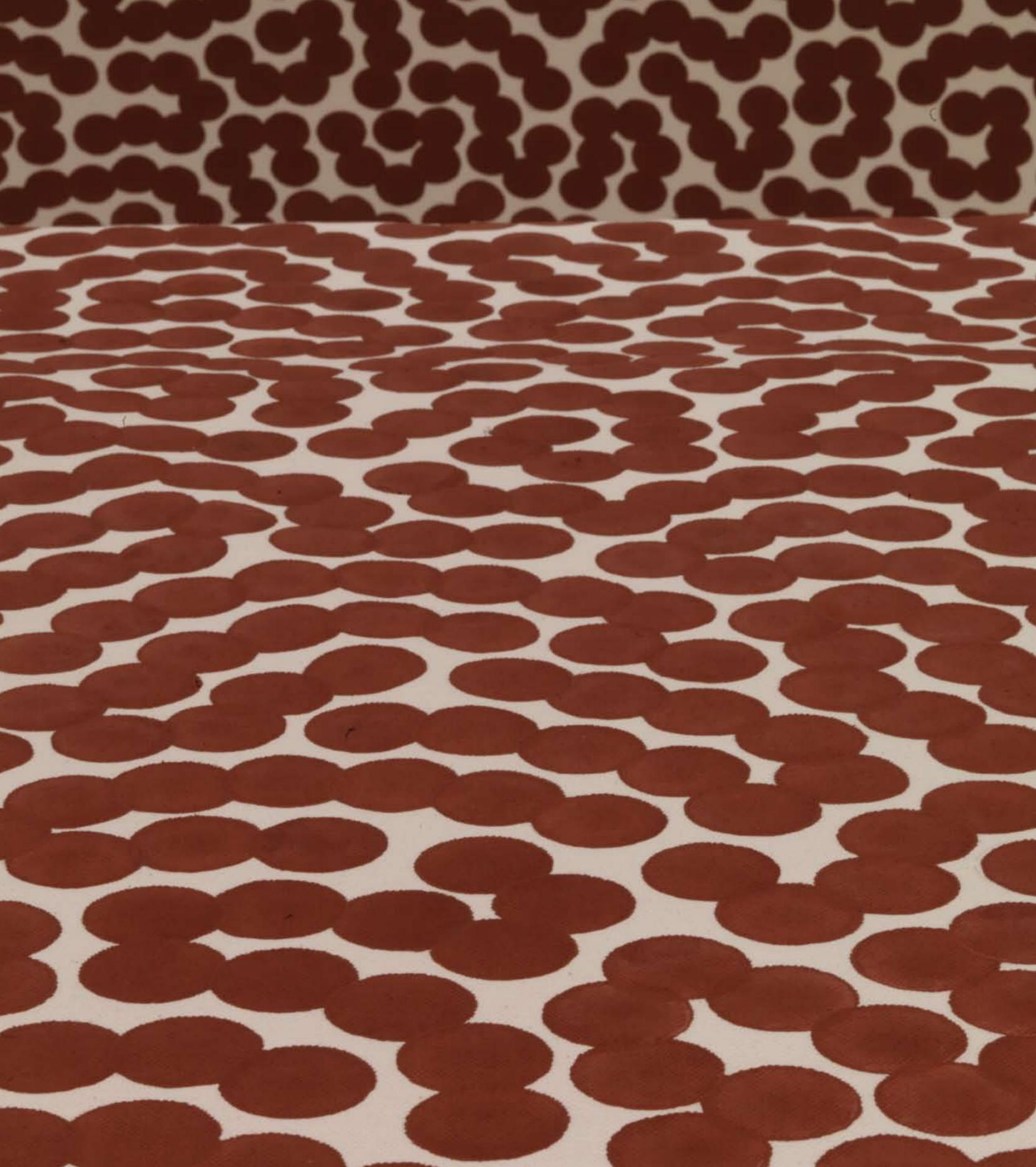


ROCK MUSIC ROCK ART  
PETER RANDALL-PAGE  
NEW WORK





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# FOREWORD

This inaugural exhibition takes its title from the Rock Music Rock Art project which took place in a remote corner of Lake Victoria, Uganda in 2007. It was inspired by the natural phenomena of the ancient rock gongs of Lolui Island. Peter Randall-Page and members of the London Sinfonietta joined together with African artists and musicians to explore the island, its intriguing rock gongs and its forgotten ancient history. The story of the expedition is described in further detail on page 47.

For a long time Peter Randall-Page has been inspired by the study of organic form, its geometry and its subjective impact on our emotions. In this exhibition the three beautiful and almost ethereal bronze pieces in the series *Theme and Variation* mark a new direction for Peter as he explores the dialogue that is created when a naturally shaped form has imposed upon it a uniform and manmade object: in this case hundreds of ping pong balls. This relatively simple concept, like so much in nature, generates many complex undertones and the contrast between organic and inorganic, logic and chance, pattern and irregularity can all be appreciated in these irresistibly tactile and intriguing works.

The bold linocut prints of Lolui Island show Peter's ability to absorb his surroundings and pare down complex detail to simple form and shape whilst still retaining the monumentality of the island's rock formations. The intricate and impressive installation *Counterpoint* on the other hand, is as if the zoom button has gone beyond the simplification of the Lolui landscapes to the level at which we see the genetic or chemical make up of an organism or substance. The combinations of dots resemble the chains of molecules seen through a microscope or in a chemical diagram. However by anchoring these large canvasses with two small, naturally formed and weighty painted rocks Peter grounds the work in three dimensional reality.

Unlike so many exhibitions, that exist merely for a moment in time, *Rock Music Rock Art* has a tangible history thanks to the remarkable journey Peter and his fellow collaborators made to Lolui. Not only does the experience of that extraordinary collaboration in such a unique setting, live on in the art and music that has developed from the project, but *Rock Music Rock Art* also sets a precedent for the future in terms of cultural exchange initiatives. Taking this exhibition of Peter's awe inspiring work as an example of what can be achieved from such a project, Pangolin London hopes that there will be many more such initiatives to come.

Polly Bielecka  
Gallery Director  
Pangolin London



(LEFT)  
Peter Randall-Page  
and Martha,  
September 2008



(LEFT)  
Peter Randall-Page  
in his studio working  
on *Counterpoint*

# NATURA NATURANS

## PETER RANDALL-PAGE AND NATURE'S PATTERN BOOK

Trust an academic to throw in a Latin tag! However, as I hope to show, it could hardly be more appropriate – and it can hardly be translated into English.

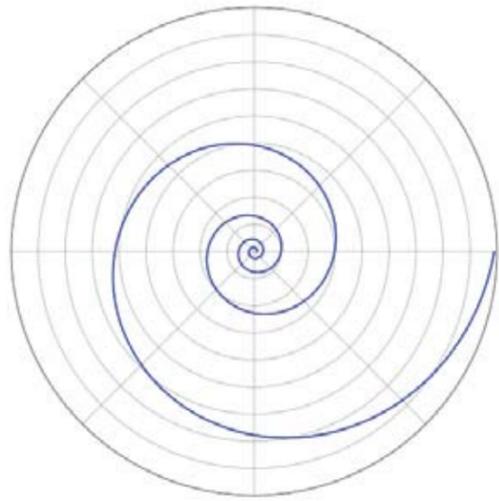
As a young art historian visiting the extraordinary Henry Huntington Art Gallery in San Marino, California, I was suitably impressed by the sumptuous classical villa and its glittering collection. There, in the large hall, was Gainsborough's *Blue Boy*, once one of the world's most expensive and famous paintings. But what really took my breath away was the "Desert Garden" occupying the rolling slopes outside the building. Now over 100 years old, it contains a magnificent array of cacti and succulents, from the hugest of spiked monsters to the most delicate little machines of organic geometry. The forms were stunning. They manifested wondrous shapes, which were at once wholly unexpected to my English eye and yet clearly spoke of a natural engineering that was perfect on its own terms. Above all, there was a sense of a remorseless ordering principle in the mathematics of growth and form – the whorls, the spirals, the curves, the bifurcations, the five- and six-fold symmetries... – and a conjoined sense of the particularities of life, as each individual was varied according to the exigencies of self and setting. Everything was regular yet irregular in that peculiar way that is nature's prerogative.

I left thinking that if I was an artist (or more specifically a sculptor) I would steer well clear of competing with nature. She (he or it) was just too good.

Now, years later, looking at Peter Randall-Page's sculpture, I realise that humility in the face of nature is one thing and cowardice another. Peter boldly takes on nature, but not in terms of the kind of imitation that I was dimly envisaging. He draws the ordering principles of nature into his imagination, reshaping natural materials in terms of his human insight into what lies deep beneath the skin of natural forms.

So, what does *natura naturans* have to do with it? In its literal translation it means "nature naturing" and is set against *natura naturata*, "nature natured" – neither of which really mean much in English. What the former term designates, above all in the mediaeval philosophy of St. Thomas Aquinas, is nature as an immanent formative power, *in action as a process of shaping*, rather than nature as the perceived appearance of the actual forms that have been deposited in the natural world (*natura naturata*). The phrase echoes over the centuries – Coleridge, Strindberg, and the poet Kathleen Raine to name but three. It was seized on by artists who wished to stress that they were working in accordance with natural processes rather than recording appearance as it is on the immediate surface.

In terms of the challenge presented by the Huntington cacti, Goethe perfectly expressed the role of *natura naturans* for the artist: "Ultimately, in the practice of art, we can only vie with nature when we have at least to some extent learned from her the process that she pursues in the formation of her works." In his great work on the metamorphosis of plants, Goethe states famously that "all is leaf", by which he means that the fundamental template of all forms in the vegetative parts of a plant and in its flower is the leaf. This did not presuppose the existence of some kind of ideal or *ur-leaf*, but rather that the basic



formative principle that lay behind all the diverse parts of a plant could be seen as tending towards "leaf" in its varieties of mathematical shape.

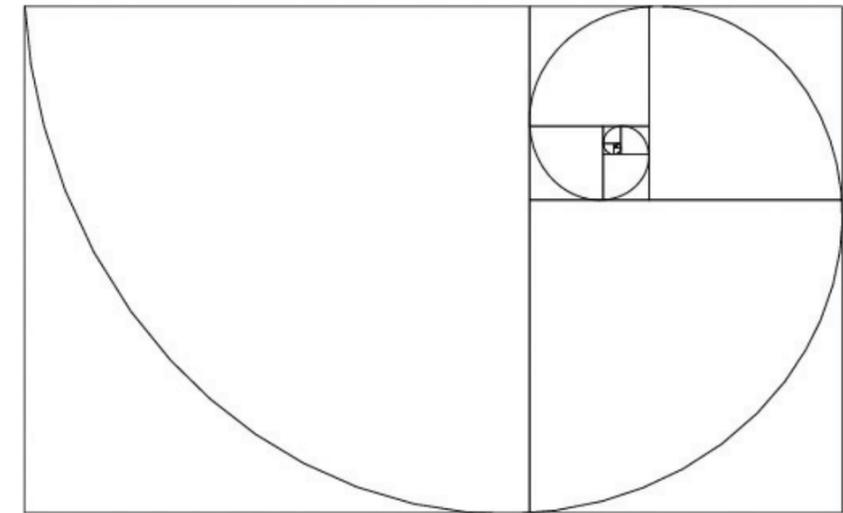
When Peter on his own behalf declares that "Art is ideal in the mathematical sense like nature, not in appearance but in operation", he is keying directly into the tradition of *natura naturans*. In fact, as he acknowledges, he has drawn this formulation from Ananda K. Coomaraswamy's *Transformation of Nature in Art* (1935). The son of a Sri Lankan father and English mother, Coomaraswamy established himself as an authority on the thought and art of India and Sri Lanka, and worked as a curator at the Museum of Fine Arts in Boston. In his book *Transformation*, he sought to bring universal principles of creative insight in Indian art into harmony with Western mediaeval art and thought. In fact the actual quotation adapted by Peter reads in the original, "Asiatic art is ideal in the mathematical sense: like Nature (*natura naturans*), not in appearance (viz. that of *ens naturata*), but in operation".

Coomaraswamy saw the artist as an intermediary who selflessly discloses the inner orders of nature, not least through their immanence in natural materials. Thus, as envisaged by Michelangelo, there was a form to be seen and disclosed from within a block of stone. It is no coincidence that the Sri Lankan author should have been admired in the 1930s by that dogmatic advocate of direct carving, Eric Gill and it is significant that the earliest phase of Coomaraswamy's career should have been spent as a notable geologist in Ceylon and India. Amongst his discoveries was a shale infused with the skeletons of *radiolaria*, those microscopic masterpieces of polygonal geometry that fascinated the biologists Ernst Haeckel and D'Arcy Wentworth Thompson. Haeckel's *Kunstformen der Natur* (1904) and Thompson's *On Growth and Form* (1917) are books that have a huge resonance with Peter's art.

Thompson, in one of the great classics of science writing, not only assembles a wide repertoire of wondrously mathematical forms in nature, including *radiolaria* reproduced directly from Haeckel, but also argues that they are the result of natural process, or "operation" to use Coomaraswamy's word. In sharp contradistinction to most of the biologists of his day, Thompson stresses that:

*Cell and tissue, shell and bone, leaf and flower, are so many portions of matter, and it is in obedience to the laws of physics that their particles have been moved, moulded and*

Fig 1.  
The Equiangular or  
Logarithmic Spiral



*conformed....Their problems of form are in the first instance mathematical problems, and their problems of growth are essentially physical problems.*

Amongst the many classic chapters in Thompson's masterpiece are those devoted to spiral formations, particularly in shells and in "Leaf-Arrangement, or Phyllotaxis". As he says:

*Of true organic spirals we have no lack. We think at once of the beautiful spirals curves of the horns of ruminants, and of the still more varied, if not more beautiful, spirals of molluscan shells. Closely related spirals may be traced in the arrangement of the florets of a sunflower; a true spiral, though not, by the way, so easy of investigation, is presented by the outline of a cordate leaf.*

All these various spirals and curves he sees as the result of the physical properties of growth under specific physico-chemical conditions of expansion and restraint.

The archetypal spiral of growth is the equiangular or logarithmic. Compared to the equable or Archimedean spiral, in which the intervals between the whorls remains constant, the logarithmic spiral constantly expands (fig. 1). This allows, as in the case of a shell, for a steady increase in breadth and volume as well as length. This spiral exhibits a conjunction of mathematical properties. It can be constructed using triangles, squares, hexagons and rectangle whose sides are in the ratio of the "golden" section (fig. 2). The ratio arises when a line is divided such that the ratio of its shorter part to the longer is the same as the longer part to the whole.

Furthermore, if we take the Fibonacci series, which is formed by adding successive numbers to each other - 1, 1, 2, 3, 5, 8, 13, 21, 34.... - the ratio between successive numbers approaches 1.615..... This closely approximates the "divine" or "golden" ratio which is expressed arithmetically as 1:1.618.... It is an "irrational" number - a number that cannot be reduced to precise fractions or finite decimals. For those with a mystical bent, such conjunctions reflect the divine mysteries of the cosmos. For Thompson they were an expression of the physical necessities of growth and form. They were both beautiful and "right" - the result of natural engineering in shells, horns, seed heads etc.. He recognised that they were never expressed recurrently in nature in their pure geometrical forms. Rather each expression subverted the

Fig 2.  
The Logarithmic Spiral  
generated from a rect-  
angle the ratio of the sides  
of which are equivalent to  
the "Golden Section".



Fig. 3  
Peter Randall-Page with  
*Seed* before its  
installation at The Eden  
Project, Cornwall  
Photo: Marc Hill

Fig. 4  
Light micrograph of the  
ciliate protozoan  
*Paramecium*  
Photo: Andrew Syred /  
Science Photo Library

pattern in the direction of the organically individual, according to the unpredictability of all the internal and external physical forces that impinge on growing forms.

These and other patterns inherent in natural processes have provided the constant grist to Peter's mill. This is not to say however that his sculptures are mathematically designed in a literal sense. The underlying mathematical motifs that he has divined in "nature's pattern-book" are realised in particular forms in relation to a series of factors that run parallel to those of nature: the behaviour of the material, its texture, colour and reaction to the carver's tools; the limits of scale at the top and bottom ends; the relationship of parts to whole and surface to volume; the need for the pattern to respond to irregularities in overall form; and, not least, what actually "looks right" in terms of a really "natural form". The relevant mathematics flexibly come and go in the creative dialogues between hand and material, eye and shape. Calculation does not always play the same role nor does it occur at the same point in the process of creating in his works.

*Seed*, the massive granite sculpture recently installed in The Core education building at the Eden Project in Cornwall, provides a good example of how Peter works (fig. 3). The overall egg-shape of *Seed* results from his sense of the instinctive "rightness" of its contours in relation to size, mass and material. A set of nodes, systematically graded in their diameter and protrusion, spiral around the form. He initially worked with a computer expert, intending to project a mathematically generated configuration on to the surface of the stone. However, the method proved not to deliver what was needed and he resorted to the traditional Euclidian tools of straight-edge and compass. As he explains:

*I plotted the pattern of around 1,800 nodes directly onto the surface of the stone using a ruler and compass. I drew two primary spirals traversing the form in opposite directions to represent the two dominant alignments of circles. Using horizontal bands I was then able to divide each circumference into numerical divisions of two consecutive Fibonacci numbers,*





Fig. 5  
*Exhalation*  
2008, granite  
91 cm high



Fig. 6  
*Inhalation*  
2008, granite  
105 cm high



Fig. 7  
*Skin Deep III*  
2008, granite  
105 cm high



Fig. 8  
Chemical waves in a  
Belousov-Zhabotinsky  
(BZ) reagent.  
Photo: Philippe Plailly /  
Science Photo Library

in this case 21 and 34. Joining these points created two families of opposing spirals whose intersection represented the centre of each node.

Increasingly in Peter's recent works the overall shapes and some of the processes have moved in a more irregular direction, in which the balance between mathematical archetype and organic unpredictability has been perceptibly shifted towards the latter. He has started with a series of found boulders, which themselves have been shaped by remorseless processes of rolling, erosion by fluids and abrasion by solids. Each boulder exists within the range of possible forms, given materials and process, and none is precisely identical to any other, though they recognisably belong to the same "family" of things. The overall forms are somewhat different from the shells, bud primordia, pine cones, sunflower seeds etc. that resonate most closely with his previous work.

They now bear close affinity with the simplest of animal forms, like the single-celled paramecium (fig. 4). When Peter then stretches and compresses the patterns of nodules or other regular markings across the surfaces of varied curvature, the primary and generated spirals need accordingly to be distended, squeezed and repacked. Sometimes they dip into crowded hollows; sometimes they swing uninterrupted across expansively curving planes. When the nodules are absolutely of uniform size, as with the ping-pong balls that he has used in Theme & Variation (see pg?), the confrontation of regular and irregular is laid bare.

The relative irregularity and restrained animalistic properties of the newer pieces is exemplified by *Exhalation* and *Inhalation* (figs. 5 and 6). The former is covered by an array of low cylindrical protrusions, like the suckers of an octopus's tentacle or pimples on a table-tennis bat. There is palpable sense of expansion as it actively invades the space it occupies. With *Inhalation* the protrusions are sucked inwards, drawing an outer layer of air into its spongy surface. The conjoined result is a kind of primitive breathing.

Sometimes the marking of the boulders escapes alignment with botanic or zoological forms and process. Rather the designs seem to echo the inorganic world of chemical reactions. In the three stones of the Skin Deep series the surfaces are scored by patterns that exude a basic rationale but resist any obvious regularity. The patterns seem to self-organise as they emanate from the cleavage of the surface to accommodate some kind of interplay between forces of tension and compression. They look rather like rectilinear, Greek-key versions of the BZ reaction, named after Belousov and Zhabotinsky, the scientists who discovered and explored a type of peculiar chemical "collision" that exhibits sustained disequilibrium. BZ reactions generate self-organising patterns of increasing geometrical elaboration. Comparable chemical mechanisms of self organisation in reaction-diffusion systems were explored by the great pioneer of computers, Alan Turing.

A fine overview of such phenomena is provided by Philip Ball's *The Self-Made Tapestry* (1999) in a section entitled "Frozen Waves" within the chapter on "Bodies". The next section is called "Skin Deep", the same title as Peter's series, and looks at the way in which the patterns in feline tails, the stripes of Zebras, the crazy paving of a giraffe's hide, and the outer surfaces of shells can be seen in terms of the activator-inhibitor models of the chemical phenomena. Whereas the scientist will analyse each example of the parallel phenomena in terms of its specific mechanisms – looking to the particular type - Peter openly plays to the general case, inviting us to see the broad resonances rather than a specific illustration, whether of a chemical reaction or animal skin pattern.

The marked boulders that stand on and in front of painted strips of canvas very much relate to such issues of self-organisation in both mass and skin. The splodged patterns, with their space-filling interlockings, recall configurations in animal skins, while simultaneously resembling, especially in the backdrops, clusters of bacteria or chromosomes. But which of

the possibilities is intended? Any one or all of them, is the answer. There is no definite right and wrong in how we integrate his works into our experience of nature.

We are invited to bring our personal experiences to bear. Perhaps we have picked up half open pine cones and marveled at the multiple spirals emanating from their point of attachment to the stem. Maybe we have looked with delight at the mathematical music of the seeding head of a sunflower. Possibly we have appreciated the meticulous packing of seeds in sweet corn or a pomegranate. We might have been astonished by the Rococo fractal exuberance of spirals in a Romanesco cauliflower. Or I might, for my part, excavate distant memories of the Huntington cacti. We bring something of ourselves to each work, even when the memory is latent rather than active. He awakens dormant memories and makes us perceive afresh.

Peter is not saying that we need to look at his sculpture in a particular way or see it as representing some particular item within nature in an abstracted mode. He is fulfilling Goethe's criterion that the artist should learn from the processes by which nature shapes her works, acting as a kind of "second nature in the world" (to quote Leonardo). If we intuitively find resonances that he has not seen, so much the better. He is generously presenting us with visual fields that are at once simple and infinitely rich.

When the young John Constable exclaimed, "There is room enough for a natural painture [mode of painting]", he was seeking an art that evokes the very processes of the landscapes he loved – the passing of clouds, the oozing of water, the clinging of moss, the leafing of twigs, the rippling of corn - rather than merely describing what things look like. In this deep sense, Peter is a "natural artist", working with the very stuff of material and process in nature. And he is inviting us to become "natural spectators".

MARTIN KEMP



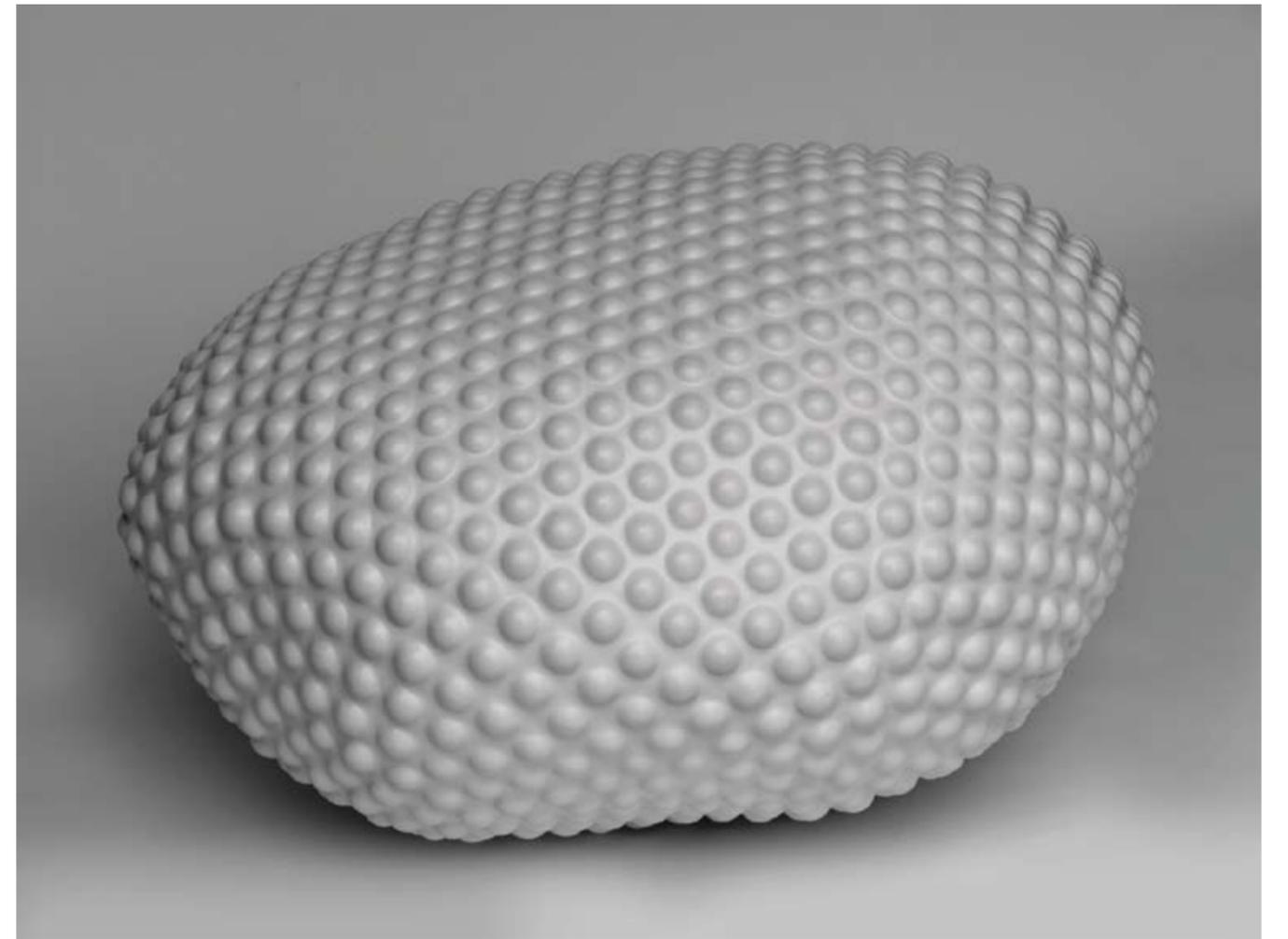
(RIGHT)  
Peter Randall-Page  
in his studio working on  
the canvasses for  
*Counterpoint*



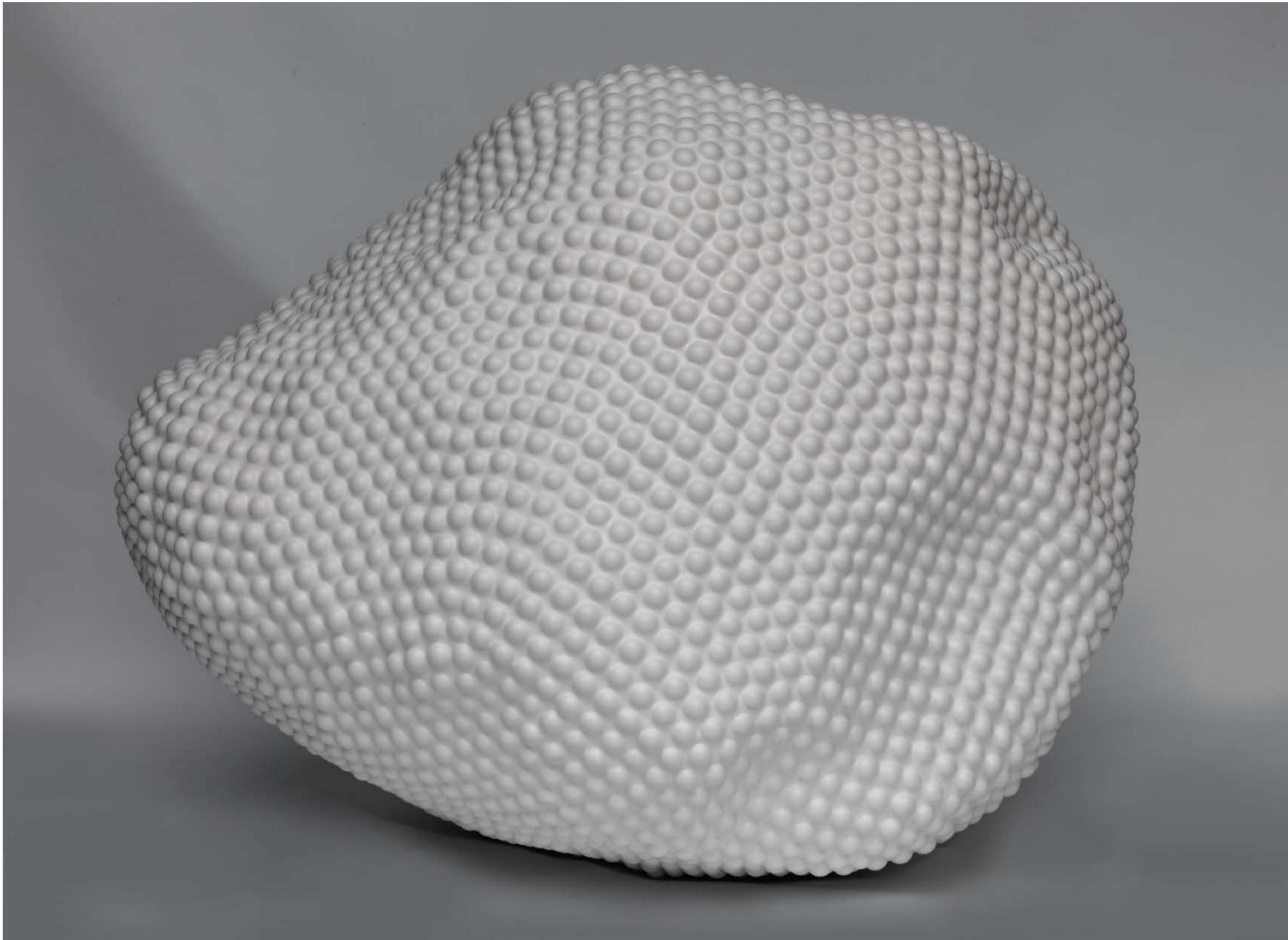
CATALOGUE  
OF WORKS



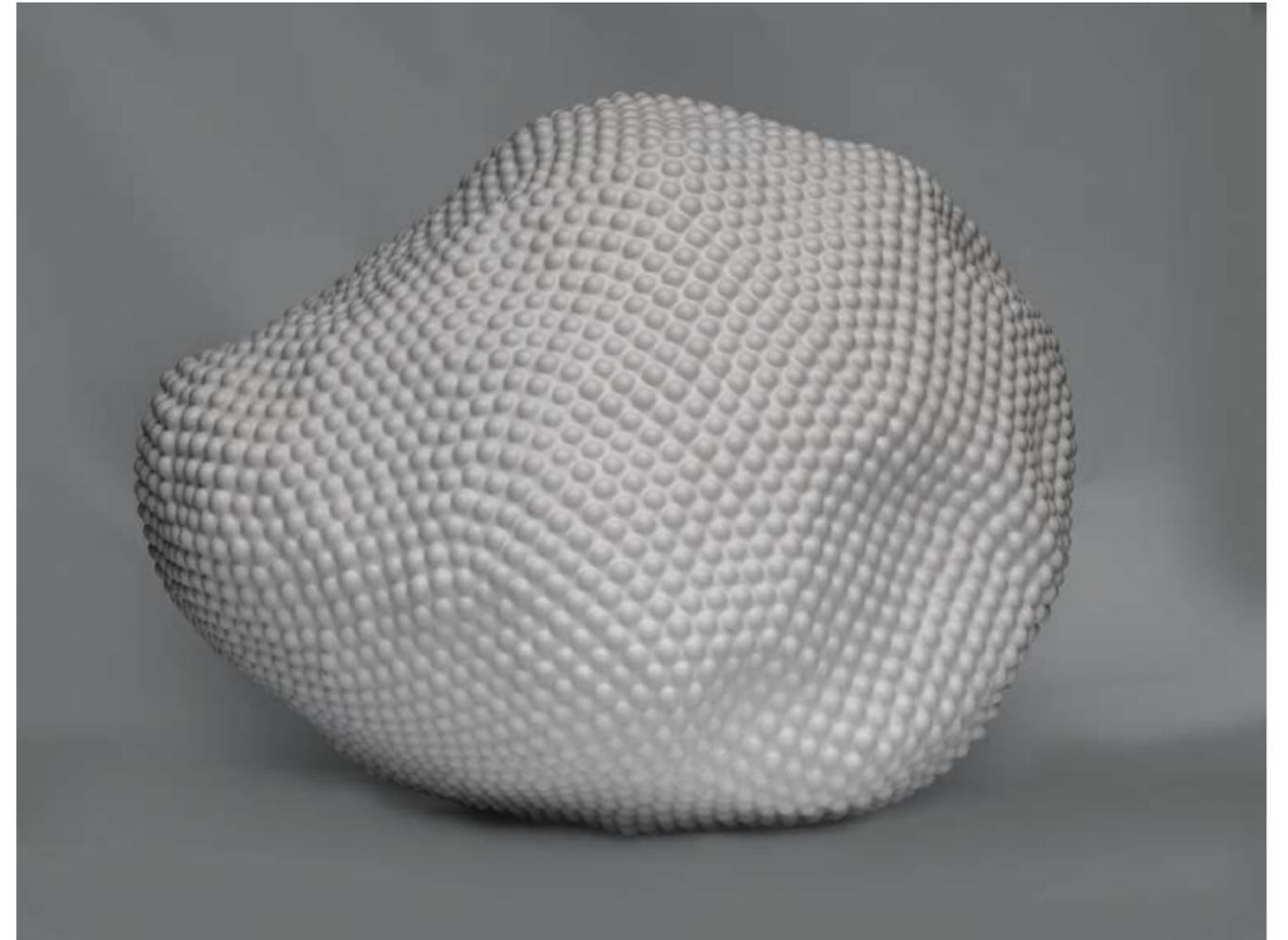
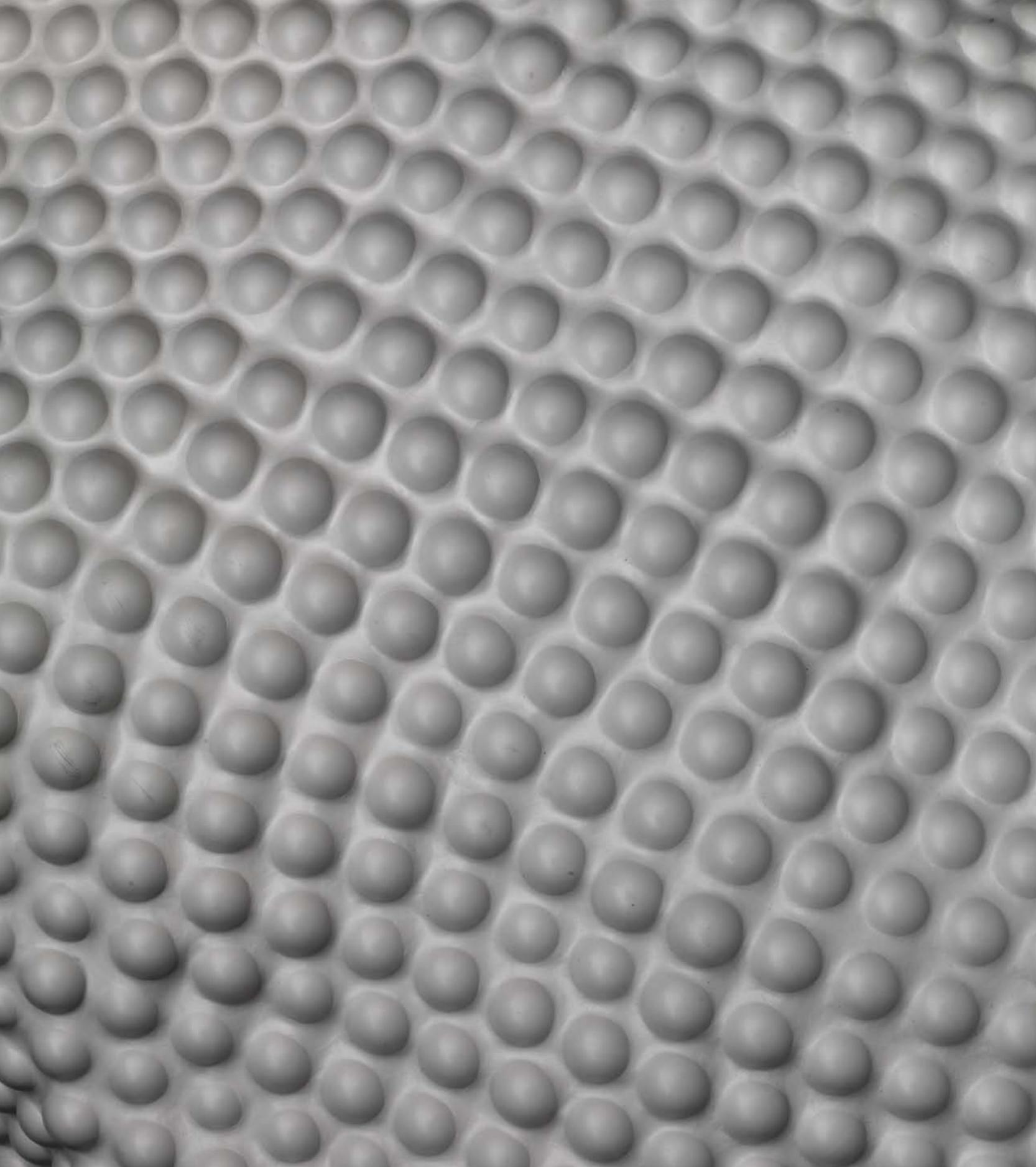
*Theme and Variation I*  
2008  
Bronze  
Edition of 4  
55 (h) x 100 x 85 cm



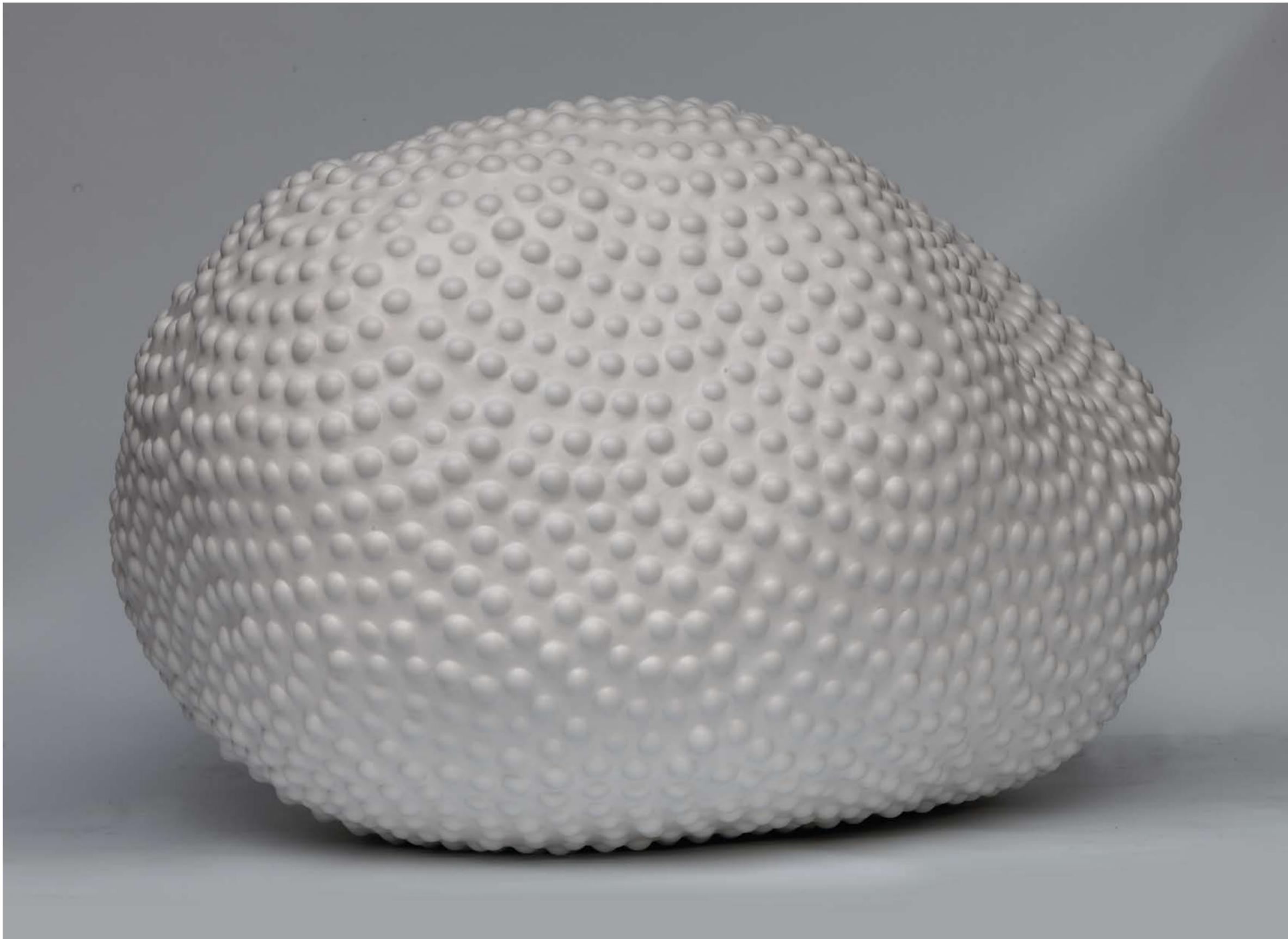
*Theme and Variation I*  
2008  
Bronze  
Edition of 4  
55 (h) x 100 x 85 cm



*Theme and Variation II*  
2008  
Bronze  
Edition of 4  
140 (h) x 170 x 130 cm



*Theme and Variation II*  
2008  
Bronze  
Edition of 4  
140 (h) x 170 x 130 cm



*Theme and Variation III*  
2008  
Bronze  
Edition of 4  
110 (h) x 110 x 140 cm



*Theme and Variation III*  
2008  
Bronze  
Edition of 4  
110 (h) x 110 x 140 cm



(LEFT)  
Model for *Counterpoint*

(RIGHT)  
*Counterpoint* (detail)  
2008  
Canvas and painted  
granite  
400 (h) x 200 m





*Counterpoint* (in progress)  
2008  
Canvas and painted  
granite  
400 (h) x 200 m  
Photos: Hatt Reiss  
& Ben Adams





*Euclidean Egg I*  
2008  
Burnt Sienna on  
handmade paper  
Series of 5  
133 (h) x 95 cm



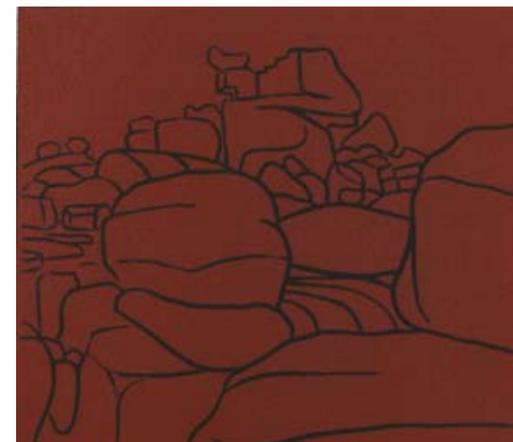
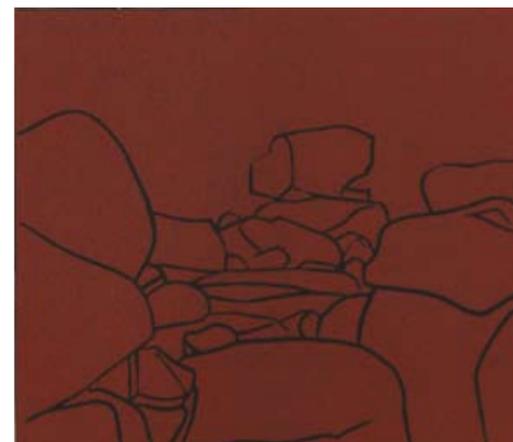
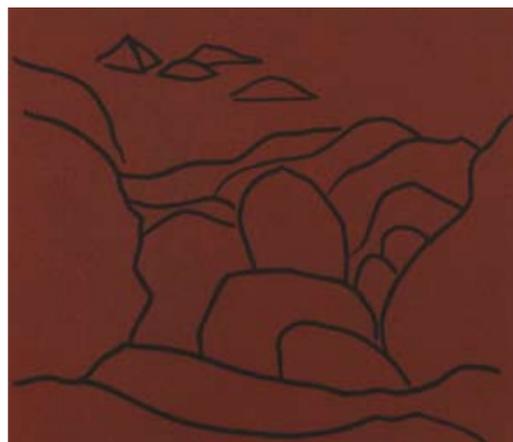
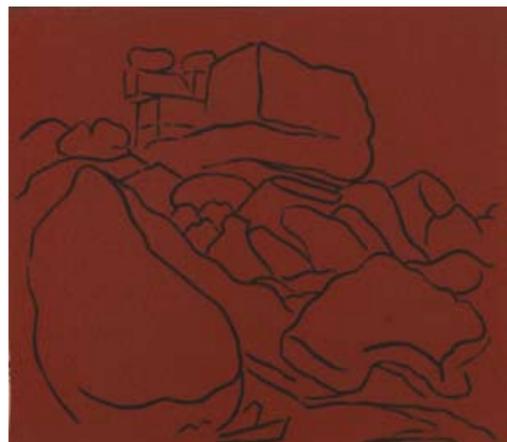
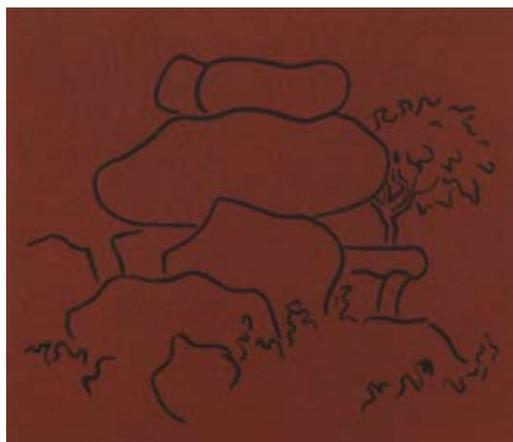
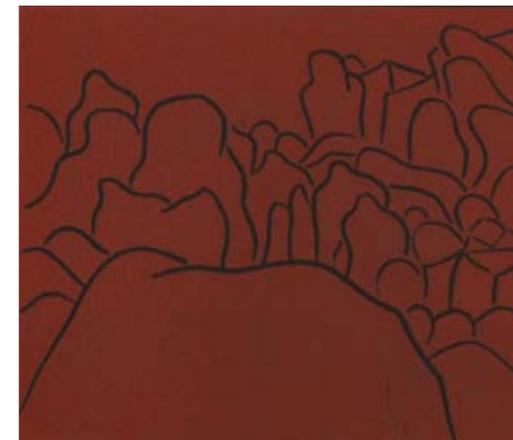
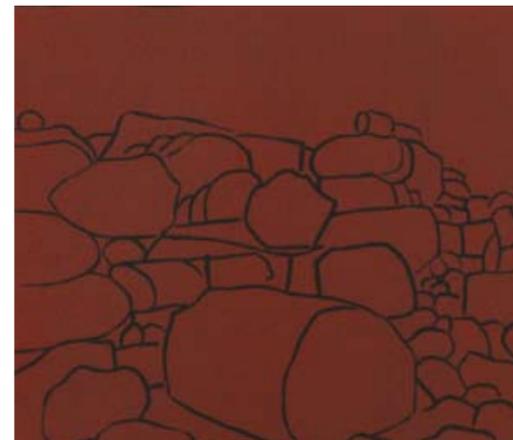
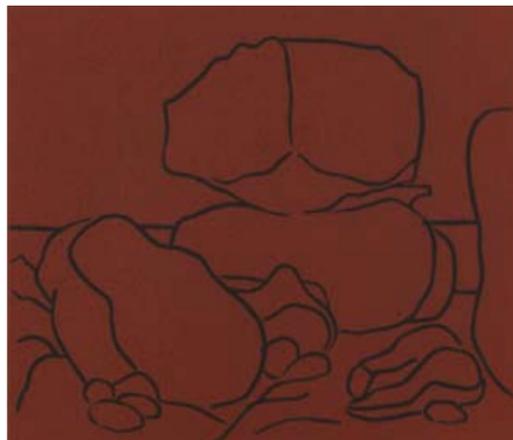
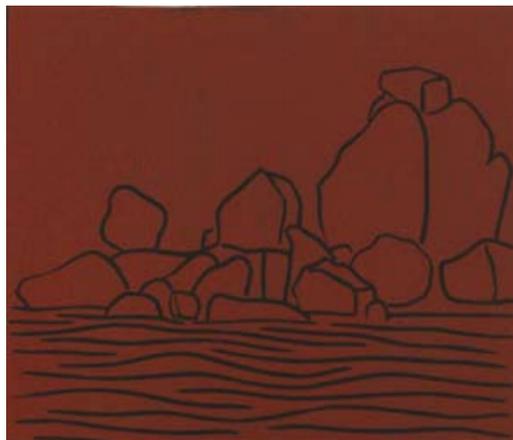
*Euclidean Egg II*  
2008  
Burnt Sienna on  
handmade paper  
Series of 5  
133 (h) x 95 cm

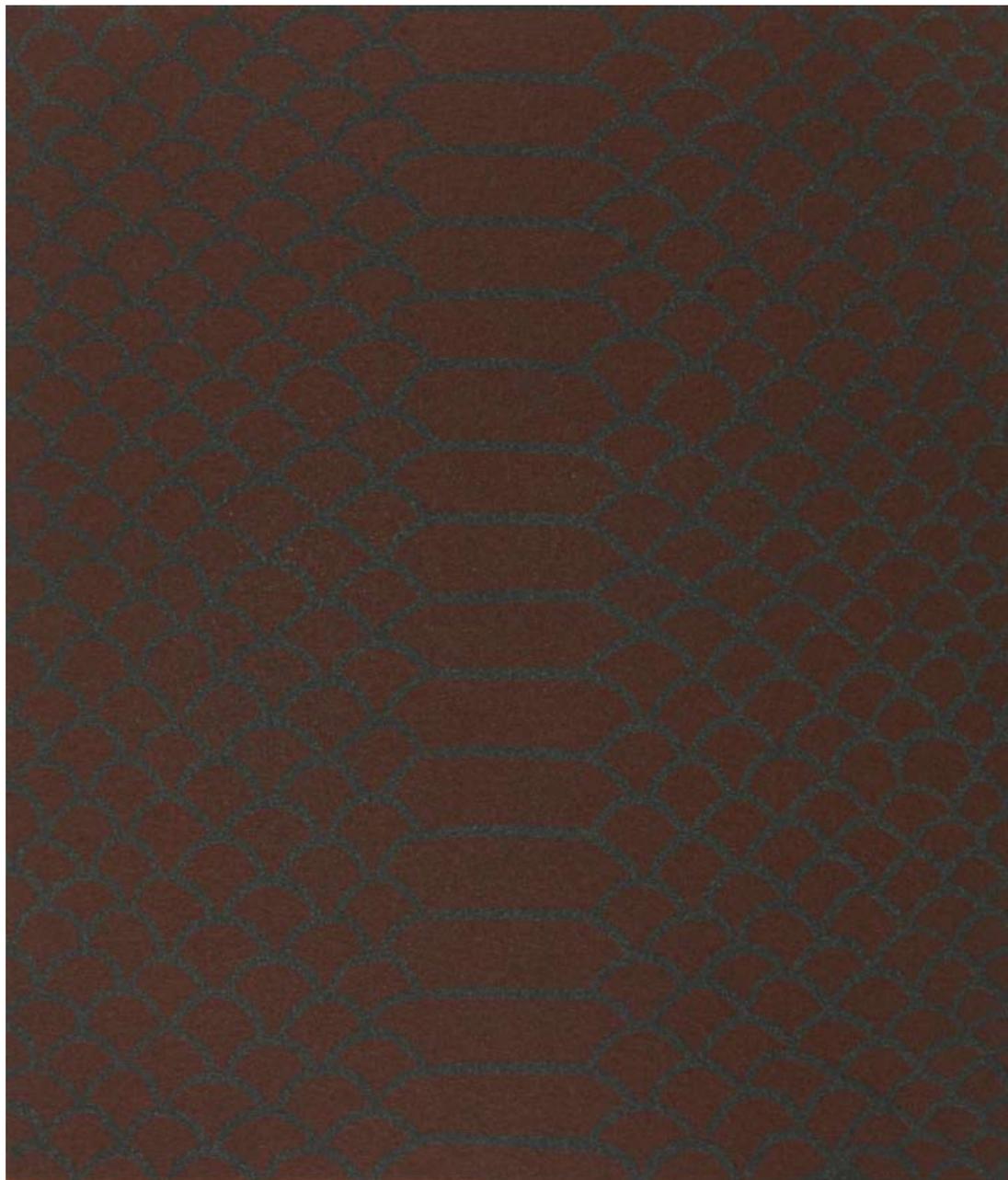


*Lolui III*  
2007  
Linocut  
Edition of 30

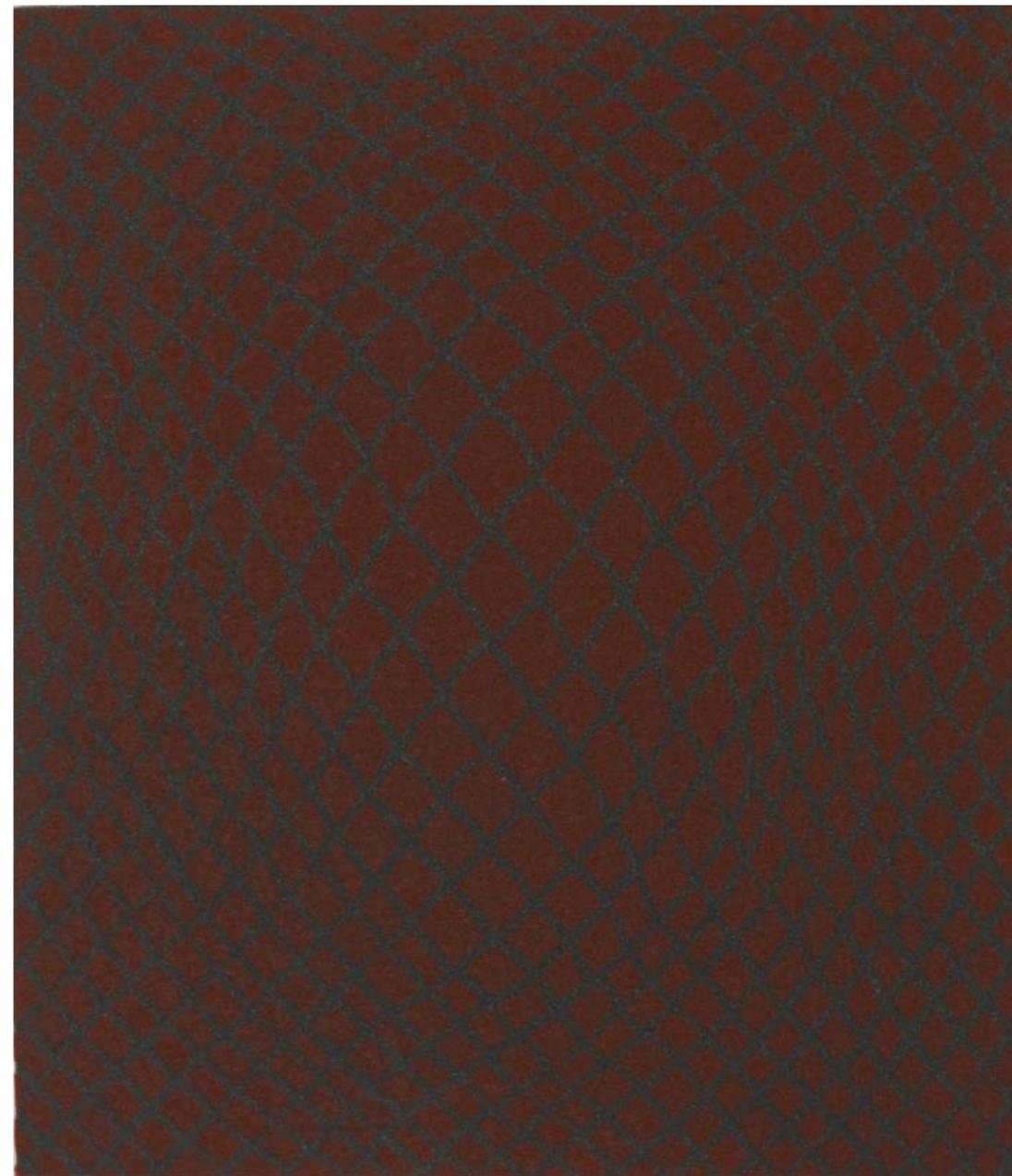


*Lolui VIII*  
2007  
Linocut  
Edition of 30

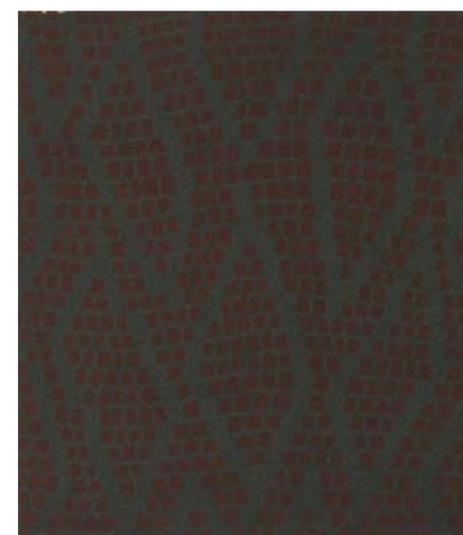
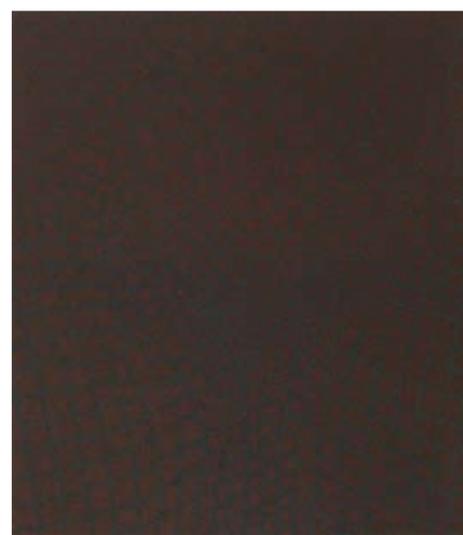
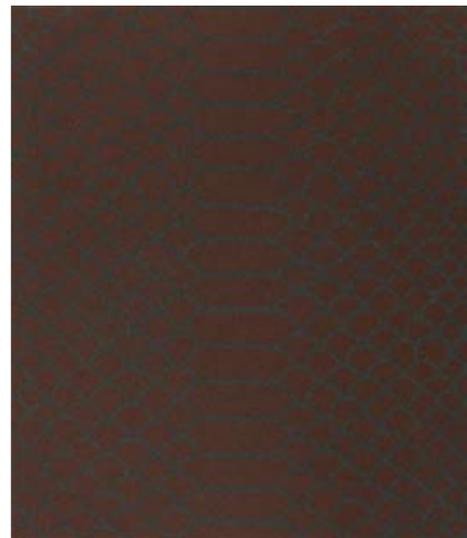




*Lolui XIII*  
2007  
Linocut  
Edition of 30

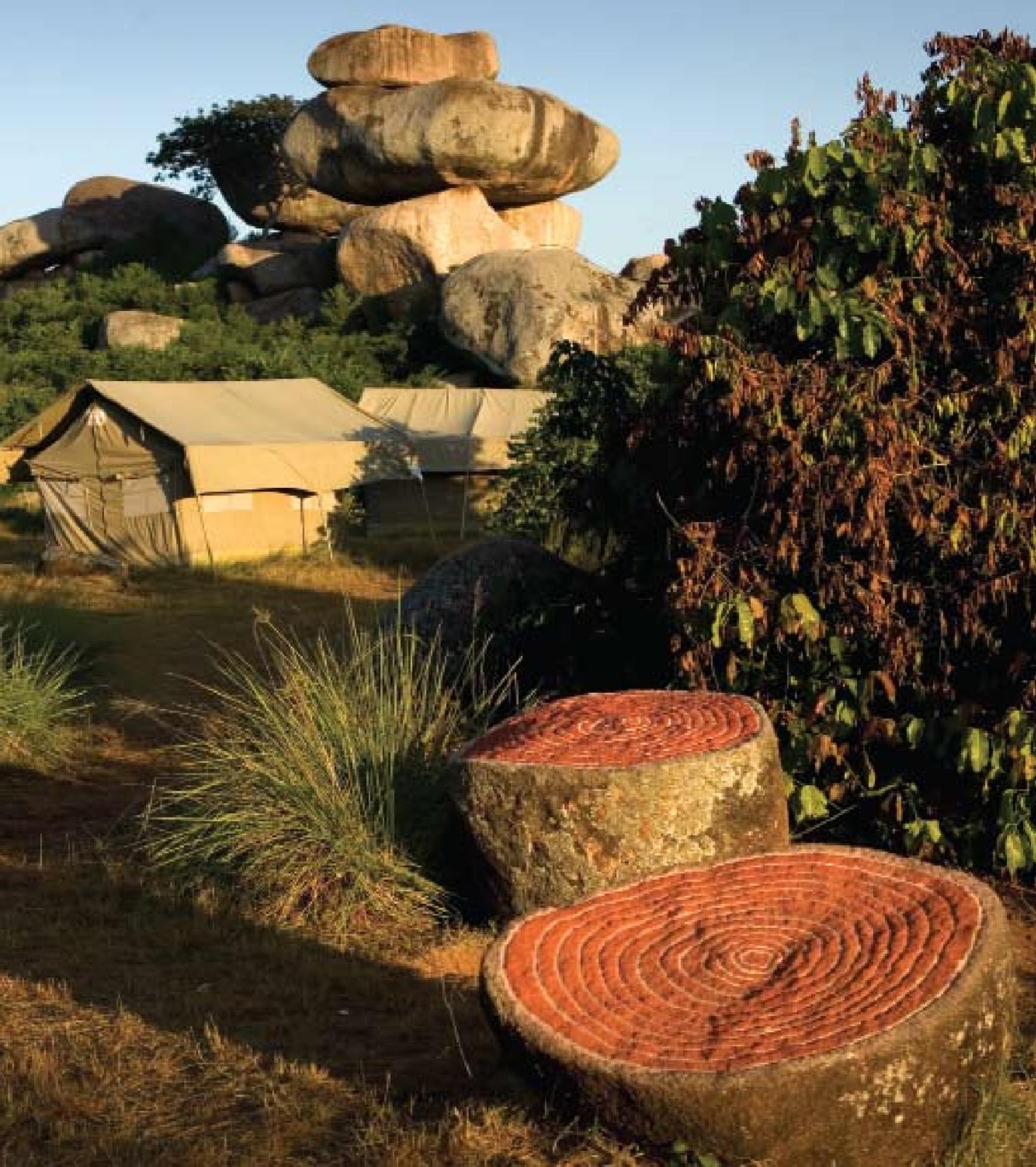


*Lolui XII*  
2007  
Linocut  
Edition of 30



*Lolui XI - XX*  
2007  
Linocuts  
Edition of 30





(LEFT)  
The Rock Music Rock Art  
camp on Lolui Island

## ROCK MUSIC ROCK ART THE PROJECT

Early in 2007, the Ruwenzori Sculpture Foundation organised an expedition to the remote island of Lolui in Lake Victoria, Uganda. Dangerous and inaccessible, beautiful and mysterious, thanks to its neglected ancient history, Lolui made the ideal location for a multi-disciplinary, bi-cultural Arts project that needed to find new yet common ground for all the participants involved.

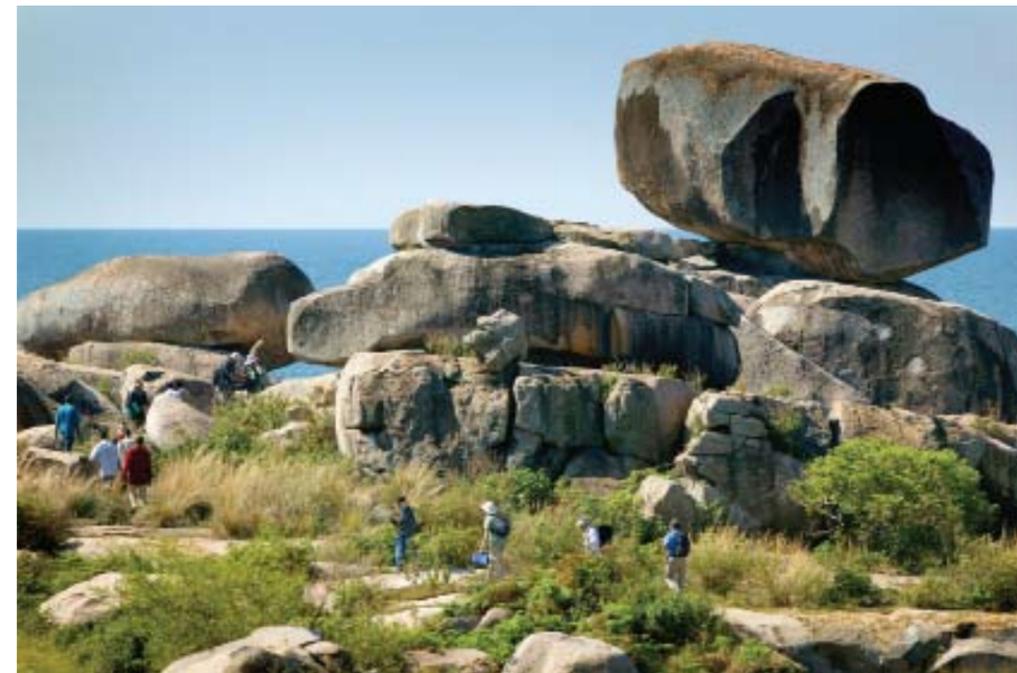
Granite boulder clusters, some the size of tower blocks, bulge above the surface of the island forming a natural sculpture park of beautifully rounded, organically-shaped rocks that instantly bring to mind Peter Randall-Page's raw material. Spiralling maze-like Neolithic ochre paintings found on the rocks reinforced the Foundation's wish to bring Peter to confront and respond to his poetic ancestry, both natural and human. The Ugandan painter and sculptor, Peter Oloya, was also chosen to partner him in a quest to create new monuments to the island and its forgotten cultural inheritance.

Hidden among some of the accretions of tumbled stone lie Prehistoric rock gongs, natural phenomena barely known and probably unplayed since long before 1907 when the island was evacuated due to sleeping sickness. So how did it sound – that original rock music? These rock gongs are a direct connection to our evolution, to the birth of music and art, and provide endless possibilities for fresh, contemporary, creative expression.

The London Sinfonietta, acclaimed for its exciting commissions and daring musical collaborations, was an ideal choice of partner for the project. In contrast, Uganda's vibrant musical traditions were represented by an organisation dedicated to preserving and performing traditional Ugandan songs, dances and music, The Uganda Dance Academy. Throughout the project the two groups united in their goal to awaken the melodies within the sleeping gongs and achieved some astounding results.

It was therefore in February 2007, with support from the British Council, that as a Trustee of Foundation I organised the Rock Music Rock Art field trip. We built a camp on Lolui with work space and accommodation for twenty-eight people under canvas below the towering Tor of Kandege. Many seven-and-a-half-hour canoe trips across Lake Victoria brought all the equipment to the island and within a week the camp was ready for the arrival of sculptors and musicians. None of the artists had visited Lolui before, few had been to Africa; none had seen or played a rock gong; this was a completely clean slate for all involved.

The anticipation onboard the canoes as the rocky outline of the island appeared on the horizon was palpable and as we came in close past the drowned inselbergs still towering above the surface of Lake Victoria, great excitement took hold. This was going to be a real adventure!



(TOP LEFT)  
Gorufa Port

(LEFT)  
The crossing to Lolui

(TOP RIGHT)  
Trekking to Gorofa Point  
Gong

Since the late 1960s, Lolui has gradually been repopulated by people from all over Central East Africa, attracted by the lucrative fishing and possibly the remoteness of the island. Kenyans, Rwandans, Congolese, those from Northern Uganda, Tanzania, Sudan and Ethiopia, many escaping from war, conflict, famine and fear, give Lolui the atmosphere of a frontier town. These pioneering communities have built their villages with whatever is to hand and have organised themselves into a hierarchy based on fishing prowess and political aptitude. Suspicious of our motives at first, their welcome was cautious but music and art soon won their trust. Indeed their interest and enthusiasm led to a constant audience from dawn until late each day with throngs of children, their curiosity insatiable, singing songs and joining in with the musical experiments.

The artists absorbed the atmosphere: the surreal rocky environment, the blue lake, the people, the smells of drying fish and bonfires, the large, sweeping prairies of willowy grass, the birdsong, forest and granite. The sand, made up of pulverised granite crunched underfoot on the trudge to the first gong. With a commanding view over the north of the Island, amid hundreds of tons of bulbous boulders, balanced precariously on three smaller stones, sits the Singla Rock. Deep in the the delicious, cool shade that only a cave can provide, the gong itself waits.

Overhead are red-ochre patterns of spots, handprints and lines, painted in Neolithic times. Intriguingly, a cross, also in red ochre, has attracted the attention of a Christian sect who have now adopted the shady protection of the gong as their church, their candle-wax evidence of new life and use for what must have been an ancient spiritual





site. Deep round depressions, testament to the rock gong's age and use, indicate where this prehistoric instrument rings the finest of its twenty-one notes.

Without hesitating, and as if they had always played the rock gong, the Ugandan musicians exploded it into life. Sharp, hard, staccato, bell-like ring-tones and a fundamental deep base shattered the suspicion that the rock might only produce a dull thud in an instant. Everyone present was amazed by the diversity of sounds that could be played and the team left exhilarated; the walk back to camp seeming more like a triumphal march despite the intense heat of the midday sun.

Back at the camp, an egg-shaped rock that had split almost perfectly into two halves began to attract Peter Randall-Page's attention. The coincidence that several of his early works used split boulders seemed providential and gradually Peter came to feel that he could perhaps make a piece of sculpture here, leave a mark and express his response to this remarkable place and its extraordinary history. Peter reacted to the environment, filling sketchbooks, taking photographs, studying patterns in the skins of reptiles, wings of insects, flowers or fish scales. His interactions with the musicians, fishermen and children were then shared over campfire discussions. History, painting and sculpture flowed between all the participants, irrespective of culture or discipline. Midnight photography, early morning carving and improvisation sessions at dusk were all invigorated by the thrill of new discovery and the shared ambition to create something unique and meaningful.

Beating rock with rock, an action more akin to carving than the notion of playing an instrument, brought forth sounds that everyone acknowledged struck a chord with an archaic or archetypal tune in all of us. Our sense of the universality of the language of art was reinforced by interaction with the local fishermen, whose responses were

(TOP LEFT)  
David Purser, Nigel Osborne, Tim Palmer and Melinda Maxwell.

(TOP RIGHT)  
Egrets

(BOTTOM LEFT)  
Electric storm, Lolui

(BOTTOM RIGHT)  
Peter and Charlotte Randall-Page prepare *Eginja Eriyimba* for carving

(ABOVE)  
Sam Bakkabulindi at Singla Gong

(PREVIOUS SPREAD)  
Peter Randall-Page carving at dawn

profound and complex. Gradually, Peter developed his experiences and emotions into the carving of the split boulder 'Eginja Eriyimba'. Using spiral ochre patterns on the two faces, the concentric ripples echo out from the core; as much the ripples of culture from an ancient start as they are the mystery of sound emanating from solid granite.

That sculpture now stands permanently on Lolui and since Peter's return a fertile new body of work has arisen, inspired by the residency. He has produced series of prints exploring the landscape and patterns of the island that express the delicate balance of natural rhythms. Music and sculpture have continued to be close relatives in his new three-dimensional pieces and share the genetic inheritance of the musical rocks. Keeping the boulder core with its inherent weight, mass, strength and truth, painted or applied rhythmic patterns enhance and elaborate the original form through mathematical geometry. Peter's eloquent language, where Man and Nature harmonise, has created wonderful objects that, like music, tease our senses with form and pattern, rhythm and tone, creating a sensuous beauty of their own.

## RUNGWE KINGDON



(TOP)  
Duet  
Melinda Maxwell and  
Hakim Kiwanuka

(BELOW)  
Enjoying the Trombone  
David Purser and  
Hakim Kiwanuka



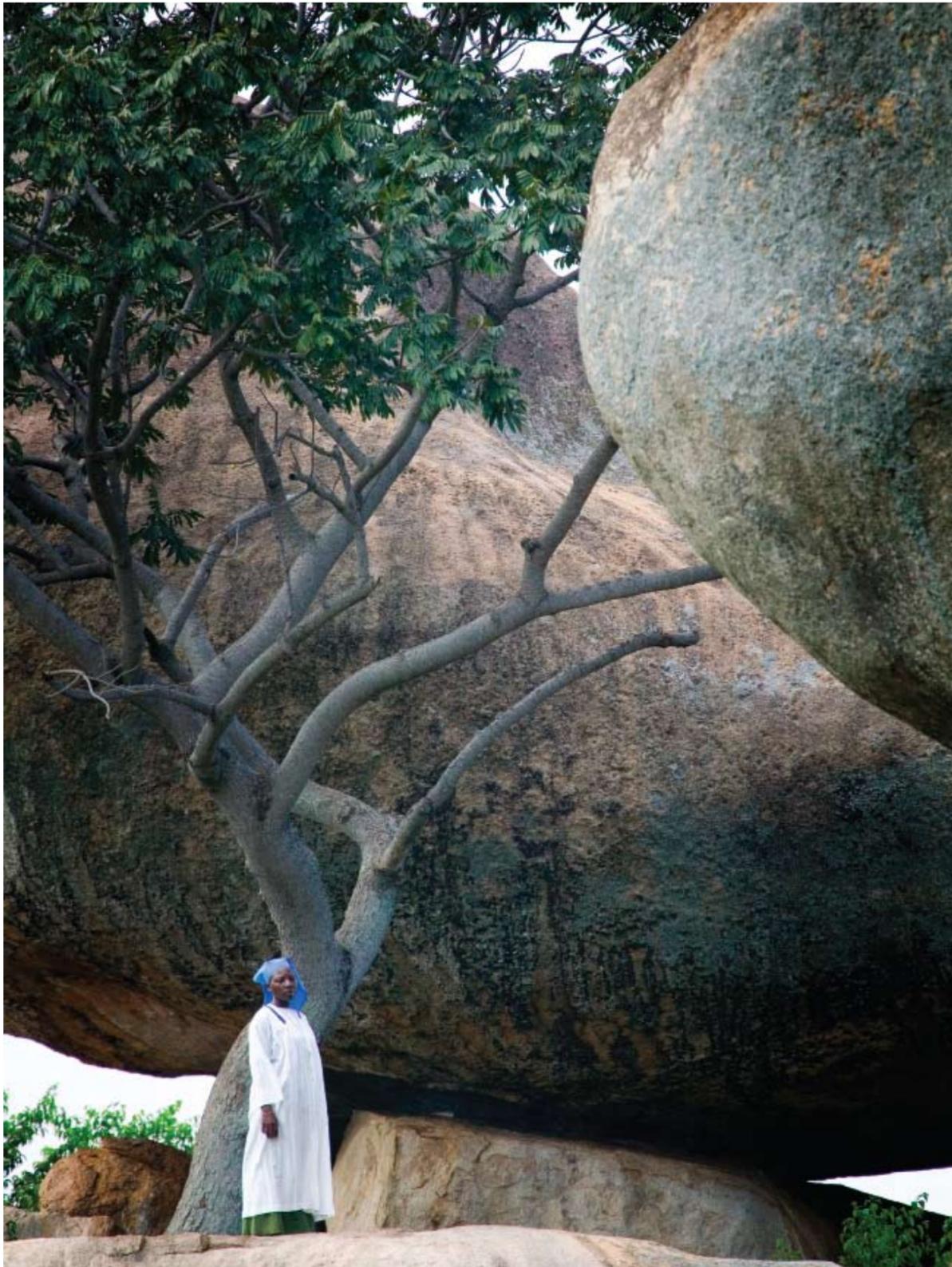
(TOP)  
School children exploring  
*Eginja Eriyimba*



(BELOW)  
Playing at Gorofa Point  
Lower Gong

(OVERLEAF LEFT)  
Kandege Tor

(OVERLEAF RIGHT)  
*Spirit of the Gong*  
Peter Oloya





# BIOGRAPHY

## PETER RANDALL-PAGE BIOGRAPHY

1954 Born, Essex  
 1973-77 Studied at Bath Academy of Art  
 1979 Worked on conservation of 13th-century sculpture at Wells Cathedral  
 1980 Won Winston Churchill Memorial Trust Travelling Fellowship to study marble carving in Italy  
 1986-87 'New Milestones' project with the assistance of Common Ground  
 1982-89 Visiting Lecturer in Sculpture at Brighton Polytechnic  
 1992 Participated in Stone Sculpture Symposium in Yamaguchi Prefecture, Japan  
 1993 Visiting Lecturer in Sculpture at Royal College of Art, London  
 1994 Artist-in-residence at the Tasmanian School of Art, University of Tasmania and Australian lecture tour; aided by British Council travel award  
 1989-96 'Local Distinctiveness' project with assistance of Common Ground  
 1999 Awarded Honorary Doctorate of Arts, University of Plymouth  
 Participant in the architectural ceramics symposium, 'Creating the Yellow Brick Road'  
 1999-05 Associate Research Fellow at Dartington College of Arts  
 2000 Participated in Sculpture Symposium in Oggleshausen, Germany  
 'Womb Tomb' large boulder work enabled by Sculpture at Goodwood  
 2003 Jerwood Sculpture Prize Judge, RWA Sculpture Open Judge  
 'Give and Take' enabled by Sculpture at Goodwood  
 2003-05 Member of the design team for the new education building, Eden Project  
 2004 Invited Artist, Gwangju Biennale, South Korea  
 Selector for the 'Discerning Eye' exhibition, Mall Galleries, London  
 Participant in the Taurenne Dialogues, France.  
 2005-06 External assessor for the new Sculpture MA, Cork Inst of Technology, Eire  
 2006 Winner of the Marsh Award for Public Sculpture ('Give and Take')  
 Invited plenary speaker, Bridges Maths/Art Conference, London  
 2007 Ruwenzori Sculpture Foundation Residency on Lolui Island, Uganda

## SELECTED SOLO EXHIBITIONS

2008 'Stones, Sunlight and Shadows: New Sculpture in the Woods', New Arts Centre, Roche Court, Salisbury, Wilts  
 'Granite Song', Burton Gallery, Bideford, Devon  
 'Sculpture in Lister Park', Bradford, W.Yorks  
 2006 'New Sculpture', Lyveden New Bield, Northants  
 'New Works on Paper', Fermynwoods Contemporary Art, Brigstock,  
 2005-06 'Rocks in my Bed', One Trinity Gardens, Quayside, Newcastle Upon Tyne  
 2003 'Sculpture and Drawings', The Natural History Museum, London; organised in partnership with the Royal Society of British Sculptors  
 2001 'Nature of the Beast', Djanogly Art Gallery, Nottingham; Graves Art Gallery, Sheffield; Towner Art Gallery, Eastbourne

(PREVIOUS SPREAD)  
 Peter Randall-Page  
*Eginja Eriyimba*  
 Granite and ochre paint  
 2007  
 Lolui Island

1998 'Walnut Drawings', Creasey Gallery, Salisbury  
 'Whistling in the Dark', Galerija Tivoli, Ljubljana, Slovenia; Stedelijke Musea, Gouda, Netherlands  
 'New Sculpture and Drawings', Stephen Lacey Gallery, London  
 1996-98 'In Mind of Botany', Royal Botanic Gardens, Kew (1996); Atkinson Gallery, Millfield School, Street (1997); Mead Gallery, Warwick Arts Centre (1998)  
 1994-95 'Works on Paper 1983-94', University Gallery, University of Tasmania; Motor works Gallery, Melbourne Grammar School; Meridian Gallery, Melbourne, Australia  
 1994 'Boulders and Banners', Wenlock Priory, Shropshire; organised by the Visual Arts Trust, Shrewsbury  
 'Boulders and Banners', Reed's Wharf Gallery, London  
 1993 'Sculpture and Drawings', Castlefield Gallery, Manchester  
 1992 'Sculpture and Drawings 1980-1992', Leeds City Art Galleries and Yorkshire Sculpture Park; Royal Botanic Garden Edinburgh; Arnolfini Gallery, Bristol; organised by The Henry Moore Centre for the Study of Sculpture, Leeds  
 1990 'Sculpture and Drawings', Spacex Gallery, Exeter  
 1985 'Sculptures', Anne Berthoud Gallery, London  
 1980 'Sculpture', Gardner Centre Gallery, University of Sussex

## RECENT GROUP EXHIBITIONS

2008 'Important British Artists', Caroline Wiseman Fine Art, Aldeburgh Festival  
 'Stable Studio exhibition', Jerwood Sculpture, Ragley Hall, Warwickshire  
 'Sculpture for the Garden', Leonardslee, West Sussex.  
 2007 Africana, Kampala, Uganda.  
 British Council, Ruwenzori Court, Kampala, then Peoples Space Exhibition Centre, Commonwealth Heads of Government Meeting, Kampala, Uganda  
 Invited artist and South West Region prize winner for Maquette for Seed  
 'The Discerning Eye', Mall Galleries, London,  
 2006 'The Contemporary English Landscape', Waterhouse & Dodd, London  
 'Contemporary Sculpture', Newby Hall Sculpture Park, North Yorkshire  
 'On Form 06', Asthall Manor, Burford, Oxfordshire  
 Summer Exhibition, Royal Academy of Arts, London  
 2005 'Sculptors Drawing', Burghley Sculpture Park, Stamford  
 'Contemporary Sculpture', Newby Hall Sculpture Park, North Yorkshire  
 'Aspects of British Sculpture', Beaux Arts, London  
 'Out of the Melting Pot', Parc Heintz, Dexia BIL, Luxemburg  
 2004 'The Discerning Eye', Mall Galleries, London  
 'Photo-Synthesis', Royal Albert Memorial Museum, Exeter  
 'On Form 04', Asthall Manor, Burford, Oxfordshire  
 'How the Land Lies Burghley', Sculpture Garden, Stamford  
 'International Sculpture Exhibition', Castle of Aglie, Turin, Italy  
 2003 'In Retrospect', Gallery Pangolin, Stroud  
 'Overground', Jubilee Park, Canary Warf, London  
 Newby Hall Sculpture Park, Ripon, North Yorkshire  
 invited artist, RWA open sculpture exhibition, Bristol  
 'Sterling Stuff', Sigurjon Olafsson Museum, Reykjavik, Iceland then Royal Academy, London

2002 'Metamorphing', Science Museum, London  
 'Thinking Big: Concepts for Twenty-First Century British Sculpture', Peggy  
 Guggenheim Collection, Venice, Italy  
 Sterling Stuff, Gallery Pangolin, Stroud  
 150th Autumn Exhibition, Royal West of England Academy, Bristol  
 Sculpture at Kells, Kilkenny, Eire  
 Painters & Sculptors of the South West, Messum's Gallery, London

2001 Invited artist to represent the UK by the British Council, Connecting  
 Worlds: Contemporary Sculpture from the European Union Countries,  
 John F Kennedy Center, Washington USA  
 Urban Arts Garden, Covent Garden Flower Festival, London  
 Newby Hall Sculpture Park, Ripon, North Yorkshire

2000 RWA exhibition, Thelma Hulbert Gallery, Honiton  
 Sculpture at Goodwood, Goodwood, West Sussex  
 Bronze: Contemporary British Sculpture, Holland Park, London  
 The Concealed Space - British Sculpture, Turin, Italy  
 Still Form, Bright Line, Canary Wharf Tower, London  
 Scottish Academy, Edinburgh

#### PUBLIC COLLECTIONS

Arnolfini Collection Trust, Bristol  
 The British Council  
 The British Embassy, Dublin  
 The British Museum  
 Burghley Sculpture Garden  
 Castle Museum and Art Gallery, Nottingham  
 The Contemporary Art Society, London  
 The Creasy Collection of Contemporary Art, Salisbury  
 Derby Arboretum  
 Leeds City Art Galleries  
 Lincoln City Council  
 Milton Keynes Community NHS Trust  
 The National Trust Foundation for Art  
 University of Nottingham  
 Nottinghamshire City Council  
 University of Tasmania  
 Tate Gallery, London  
 Ulster Museum, Belfast  
 Usher Gallery, Lincolnshire County Council  
 University of Warwick, Coventry  
 West Kent College, Tonbridge

#### COMMISSIONS

Bristol City Council  
 John Bunyan Upper School & Community College, Bedford  
 BUPA, London  
 Cambridge,  
 Cardiff University  
 Dartington Hall Trust  
 Devon County Council  
 East Sussex County Council  
 Eden Project  
 Forestry Commission  
 Gwangju Biennale, South Korea  
 Hampshire County Council, with Taylor Woodrow  
 Leicestershire Health Authority  
 London Docklands Development Corporation and Conran Restaurants  
 Lothian Regional Council, LEEL, Edinburgh Old Town Renewal Trust  
 Manchester City Council  
 Millennium Seed Bank, Wakehurst Place, Sussex  
 Millfield School, Somerset  
 The National Trust  
 Newbury Town Council  
 Newcastle City Council, Silverlink Properties  
 Nuffield College, Oxford  
 Oggleshausen, Germany  
 Oxfordshire County Council  
 Prior's Court School for Autistic Children, Thatcham  
 Ruwzori Sculpture Foundation  
 Said Business School, Oxford  
 St George's Hospital, London  
 Southwark Cathedral  
 Teignbridge District Council  
 Uplands Community College, East Sussex  
 The Weld Estate, Dorset  
 Worthing and Southlands Hospitals NHS Trust, West Sussex  
 Yamaguchi Prefecture, Japan

# ACKNOWLEDGEMENTS

Many people have helped to make this exhibition come to fruition.

I would particularly like to thank Ben Adams, Ione Rucquoi, Cornelius Fischer for their incredible tenacity in the studio, also Hatt Reiss and my daughter Florence for their help with painting and Pete Mullins for mould making.

I know that the foundry team at Pangolin Editions have made a supreme effort working against the clock on my behalf and I thank them heartily.

I would also like to thank Jennifer Mullins and Jane Hocking in my office and Polly Bielecka and Georgina Trower at Pangolin London for making everything run so smoothly.

Martin Kemp has written a wonderful and incisive catalogue essay for which I owe him my thanks.

My greatest thanks, however, goes to Rungwe, Claude and the Ruwenzori Sculpture Foundation for their extraordinary generosity. They showed such faith in me, facilitating both the unforgettable expedition to Lolui Island and the show at this magnificent new gallery.

Last but not least, I want to thank my wife Charlotte for her unfailing support and for putting up with me.

Peter Randall-Page  
September 2008

Photography unless otherwise noted: Steve Russell  
Printing: Healeys Printers  
Design: Pangolin London