

SCULPTURE
IN THE
GARDEN



MICHAEL COOPER
Large Snail
2010, Bronze
Edition of 9
92 x 160 x 55 cm

SCULPTURE IN THE GARDEN

Sculpture is a three-dimensional projection of primitive feeling: touch, texture, size and scale, hardness and warmth, evocation and compulsion to move, live, and love. Landscape is strong – it has bones and flesh and skin and hair. It has age and history and a principle behind its evolution.¹

BARBARA HEPWORTH

Sculpture and gardens have enjoyed a symbiotic relationship for millennia and Barbara Hepworth's quote above perhaps gives an insight into why it has been so successful. Sculpture has a remarkable capacity to imbue a sense of place, add focus or create intimacy. It is irresistibly tactile and constantly changes in light and season bringing an exciting dimension to any garden.

Around the globe much of the earliest evidence of sculpture placed in a garden environment relates to works that had a primary symbolic or religious purpose. As many of these early examples have become divorced from their original environments, or only exist as legend such as the Hanging Gardens of Babylon (c.600 BC), the wealth of evidence captured at Pompeii and Herculaneum is crucial to understanding how sculpture was placed in purely domestic environments. Indeed it seems that by AD79 sculpture was widespread in the gardens of wealthy merchants such as at the House of the Vettii. Here sculpture was incorporated not only to create a beautiful environment but as a show of wealth and status, piety and education. It was also used as a deterrent and representations of the fertility god Priapus for example were often placed at garden entrances as a custodian, shown with an enlarged phallus to threaten sexual assault for those considering stealing fruit and produce.

As most gardens are created as places for relaxation and recreation an element of humour is often found in sculpture placed in gardens. This has developed from ancient priapist sculpture through to the introduction of the garden gnome in Europe in the 19th century. Originally found in the gardens of the elite such as Prince Ludvig of Bavaria, they were later taken up in the thousands by the working classes to bring animation and cheeky humour to the meanest of gardens.

Meditation, contemplation and sculpture also go hand in hand in the garden. Early Chinese gardens, scholar's rocks and Japanese zen gardens can be seen as using sculptural form to create a relaxed and tranquil environment. Indeed, the very process of gardening can be seen as a sculptural activity; trimming and pruning to shape, arranging different volumes of shrub, creating vistas and contrast in shape, colour, texture and volume.

In all its glorious variety I believe there is a sculpture to suit any garden regardless of size and location and this exhibition hopes to give the smallest insight into the possibilities. Ann Christopher's tall and elegant *Beyond Silence* and Peter Randall-Page's beautifully carved, granite boulders *Twixt Line and Form* are timeless and reminiscent of standing stones and Pictish carvings. In contrast Jon Buck and Almuth Tebbenhoff's works create a dash of bright

contemporary colour using bold form. The abstract works of Bryan Kneale, Bruce Beasley, Merete Rasmussen, Jeff Lowe and Charlotte Mayer all experiment with releasing or containing space to bring movement or conversely stillness to their surroundings.

In keeping with an enduring yet contemporary tradition, Lynn Chadwick and Anthony Abrahams explore the figure in relation to the landscape and Michael Cooper's *Large Snail* is irresistibly strokeable even to a molluscophobe like myself. The beautiful birds of Terence Coventry and Breon O'Casey have an enduring character and despite a refinement of form capture the essence of our avian friends. Finally, in the edible walled garden area of the exhibition, William Pye's *Triple Spout* lures us with glistening water that has been masterfully manipulated to fall with amazing precision into three holes, drilled in a beautiful slab of granite.

Sculpture in the Garden is the second in the series of exhibitions at Pangolin London that takes a fresh approach to the way we view sculpture in a gallery environment. *Sculpture in the Home* in 2014 brought together domestic sized Modern British sculpture, furniture and textiles and transformed the gallery into three 1950s interiors celebrating the touring exhibitions of the same name first held by the Arts Council in the '40s and '50s.

On an even grander scale of transformation *Sculpture in the Garden*, aims to bring the 'outside in' and inspire the viewer to consider sculpture a valuable addition to the smallest urban roof terrace or the largest country estate. It can be a daunting prospect placing sculpture in your garden so we have included a short guide at the back of this catalogue which we hope will help those of you with practical concerns.

Sculpture in the Garden has been a challenge to put together and my special thanks go to the fantastic local charity Global Generation with whom we have collaborated on this unusual project. They have brought a perfect planting palette and a refreshingly positive attitude in light of our unorthodox ideas.

In Philip Guston's quote below he emphasises the archaic roots of painting and sculpture and their essential place in our post industrial society. Gardening too could easily have been included alongside these two disciplines. The pleasure of creation either directly or indirectly seems to be an innate element of the human psyche and the garden, regardless of size or location, offers us a precious opportunity to explore this creativity, helped along of course, by one or two beautiful sculptures.

Painting and sculpture are very archaic forms. It's the only thing left in our industrial society where an individual alone can make something with not just his own hands, but brains, imagination, heart.²

POLLY BIELECKA
Pangolin London

1. *Barbara Hepworth: Drawings from a Sculptor's Landscape*, London, 1966

2. Transcript of a public forum at Boston University, conducted by Joseph Ablow 1966; as quoted in *Abstract Expressionism Creators and Critics*, edited by Clifford Ross, Abrams Publishers New York 1990. p.66

LYNN CHADWICK
Sitting Couple on a Bench
1990, Bronze
Edition of 9
211 x 194 x 183 cm



SCULPTURE
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GARDEN





(LEFT)
ANTHONY ABRAHAMS
Man with Raised Arm
1998, Bronze
Edition of 5
93 x 40 x 45 cm

(BELOW)
ANTHONY ABRAHAMS
West of Eden
2012, Bronze
Edition of 5
103 x 34 x 30 cm





(LEFT)
BRUCE BEASLEY
Thrust
1993, Bronze
Edition of 9
48 x 41 x 33 cm



(RIGHT)
BRUCE BEASLEY
Ally
1997, Bronze
Edition of 9
153 x 74 x 76 cm



JON BUCK
Ship to Shore Maquette
2009, Bronze
Edition of 10
76 x 40 x 9 cm

JON BUCK
Matrilinear
2015, Bronze
Edition of 5
58 x 38 x 18 cm



LYNN CHADWICK
Sitting Figure
1962, Bronze
Edition of 4
145 x 180 x 90 cm





ANN CHRISTOPHER
Beyond Silence
1994, Bronze
Edition of 3
250 x 59 x 10 cm

ANN CHRISTOPHER
In Place of Silence
2001, Bronze
Edition of 6
124 x 22 x 15 cm





(LEFT)
MICHAEL COOPER
Baboon
2010, Bronze
Edition of 6
88 x 44 x 43 cm

(BELOW)
MICHAEL COOPER
Lovers
2016, Travertine marble
Unique
45 x 40 x 40 cm



TERENCE COVENTRY
Steel Torso
2014, Corten Steel
Unique
117 x 50 x 50 cm



(RIGHT)
TERENCE COVENTRY
Jackdaws on Ridge
2005, Bronze
and Stainless Steel
Edition of 10
39 x 54 x 47 cm

(BELOW)
TERENCE COVENTRY
Cormorant I
2011, Bronze
Edition of 10
47 x 29 x 27 cm





JEFF LOWE
Being-In-Itself
2016, Steel
Unique
84 x 63 x 42 cm

CHARLOTTE MAYER
Turning
2015, Bronze
Edition of 5
100 x 120 x 104 cm





BREON O'CASEY
Cockerel
2009, Bronze
Edition of 5
112 x 102 x 80 cm

BREON O'CASEY
Blue Bird
2002, Bronze
AP for Edition of 5
76 x 95 x 23 cm





PETER RANDALL-PAGE
Twixt Line and Form
2013, Granite
Unique
32-57 cm high

MERETE RASMUSSEN
Convolved Form I
2015, Bronze
Unique
40 x 58 x 26 cm





ALMUTH TEBBENHOFF
Turning Point
2016, Marble
Unique
43 x 48 x 48 cm



WILLIAM TUCKER
Void
2005, Bronze
Edition of 4
68 x 68 x 102 cm

JASON WASON
Silent Witness
2010, Bronze
Edition of 5
165 x 26 x 22 cm



A close-up photograph of a polished bronze sculpture of a bull's head, facing left. The sculpture features large, curved horns and a detailed eye. It is positioned in a garden setting, with a wooden fence and various green plants and flowers in the background. The lighting is soft, highlighting the metallic sheen of the sculpture.

EXHIBITION

2016

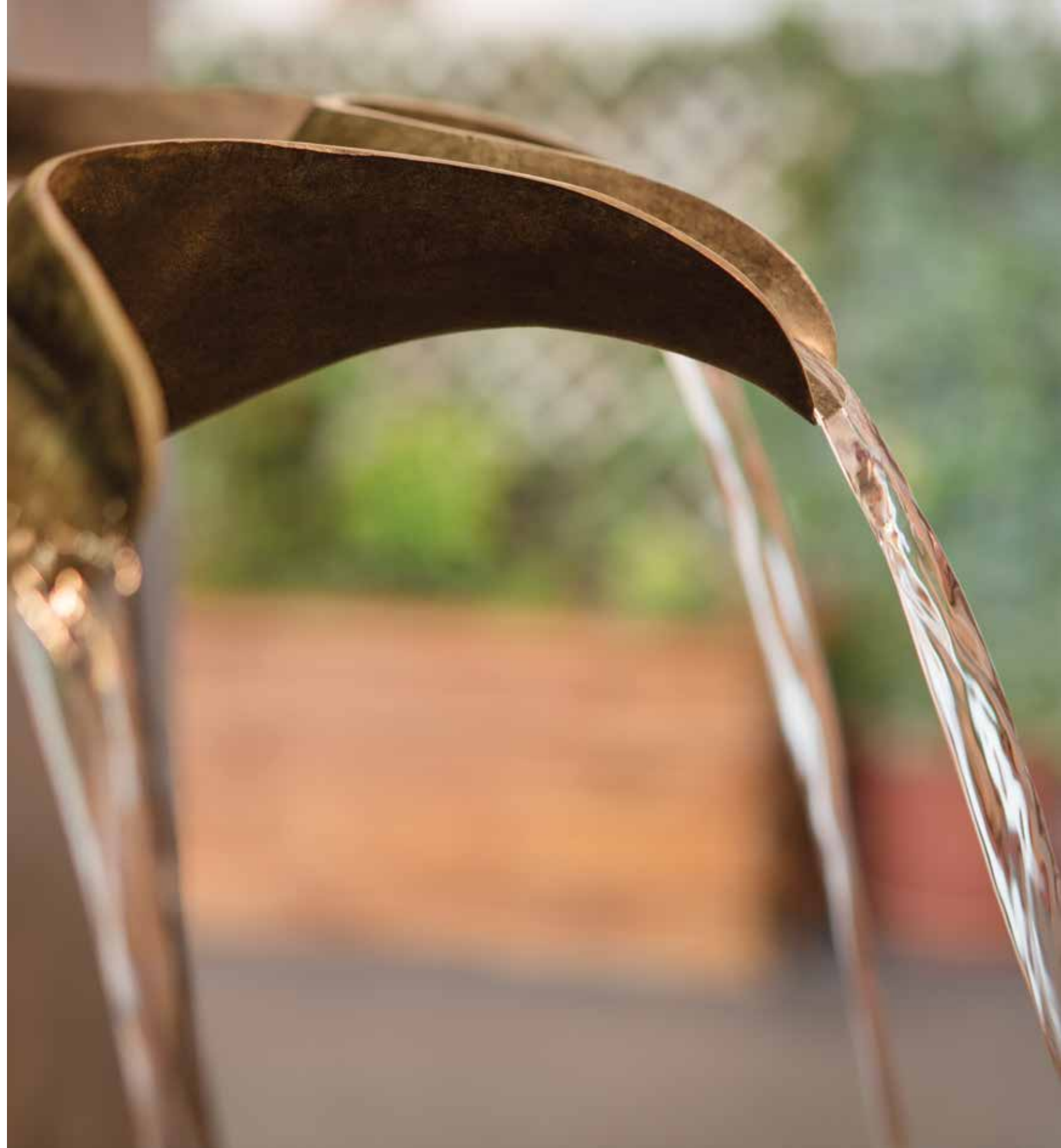


(LEFT)
Installation view of
Sculpture in the Garden
at Pangolin London, 2016



(RIGHT)
ALMUTH TEBBENHOFF
Tree
2005, Painted Steel
Unique
190 x 100 x 110 cm

WILLIAM PYE
Triple Spout
2000, Bronze, granite
& steel
66 x 50 x 29 cm





(LEFT)
BRYAN KNEALE
Polyphemus
2000, Bronze
Coated Steel
Unique
140 X 170 CM

(BELOW)
JEFF LOWE
What-There-Is
2016, Zinc coated steel
Unique
66 X 50 X 29 CM



INSTALLATION GUIDE



A BRIEF GUIDE TO PLACING SCULPTURE OUTDOORS

CHOOSING AN OUTDOOR SCULPTURE

One of the unique pleasures of outdoor sculpture is seeing how different the work looks each day. Try to imagine what the sculpture and the garden might look like in ten years time and consider the practicalities – what is it made of, will it last, how is it constructed, does it require a plinth, how will it be secured and finally if you are concerned about investment research the artist's background.

PLACEMENT

Volume and scale are essential considerations for placing a sculpture outside. Wide open spaces can be difficult as even a monumental sculpture can be dwarfed by open horizons. Try to position with a scale reference, for example figurative sculpture often works well in more intimate spaces whereas big, bold, abstract works tend to require more space. Sculpture can add a focal point or lead the eye to a particular area of the garden you'd like to emphasise. It can lift a dull area or compliment a busy one. If you already have a strong architectural design or a bold planting scheme (that is likely to stay!) choose a work that initiates a conversation and compliments the design both in form, colour and texture. Tip: draw a few sketches of potential locations – it doesn't matter how scruffy they are it's more the mental exercise of having to think about relative scale and by sketching you'll do it almost subconsciously. If you don't like drawing print out a few photos and draw the outline of the work on top.

ORIENTATION

Beware the third dimension! It is all very well planning in two dimensions but you can only really tell what a sculpture will look like once its *in situ*. Orientation of the sculpture either on a plinth or freestanding is crucial so make sure you are there for the installation and can check all the viewpoints before you settle on a final position.

BACK DROP

Whilst sculpture is very good at 'inhabiting a space' a fine delicate piece will be lost against a busy background. When placing a work try to think of the background in all seasons. For example if it's a smaller work on a low plinth is it going to get consumed with shrubs in the spring/summer and would it benefit from being on a taller plinth.

(PREVIOUS PAGE)
GEOFFREY CLARKE
Battersea II
1962, Aluminium
Unique
76 x 319 x 137 cm

(RIGHT)
CHARLOTTE MAYER
Turning
2015, Bronze
Edition of 3
300 cm (h)





PRESENTATION

Plinths, like picture frames, can make or break how your sculpture is viewed so don't underestimate their importance if you need one. The height and volume of a plinth is crucial for making sure you 'read' the sculpture to its best advantage. Again an outline or a rough sketch to scale works wonders. Plinths can be made from a variety of materials from bronze to rough hewn railway sleepers depending on context and budget.

MAINTENANCE

Depending on the material most sculpture placed outdoors will require a little maintenance from time to time. Bronzes for example will require re-waxing to maintain the patination whereas painted surfaces will occasionally need washing down with warm soapy water. Tip: To stop overzealous strimmers damaging your plinth or your sculpture add a border of gravel or stone chippings around the base.

INSTALLATION

We would always recommend that large works are installed by professionals as they will make sure the right lifting equipment is used and will limit the damage that could occur to your sculpture or your garden. Bear in mind access routes, widths, door frames and steps.

(ABOVE)
Charlotte Mayer's
Turning being installed
at Bicester Business
Park, 2016

SECURITY & SAFETY

Security and safety are very important. Bolt down works where possible to their plinths or footings for both security and safety in high winds. Footings are particularly important for heavy works as subsidence can be an issue. Internal tracker devices can be fitted to high value bronzes so do contact the gallery if this is of interest.



CHARLOTTE MAYER
Luna
2009, Bronze
Edition of 8
88 x 88 x 41 cm

ACKNOWLEDGEMENTS

An exhibition of this scale and ambition could not be realised without the help of many. First and foremost we would like to thank all the artists who have participated in this exhibition and in particular Michael Cooper and Julie Griffiths for generously allowing us the use of their garden and the beautiful grounds of the Sir Charles Napier restaurant for photography. Also to local charity Global Generation for their enthusiasm and assistance, to Pangolin Editions and to Steve Russell Studios for the photography that populates these pages.

IMAGE CREDITS

Page 36, Peter Randall Page, *Twixt Line and Form*, 2013, Unique, Granite, Photo: PJ Dove; page 58, Photo: Polly Bielecka; page 59, Charlotte Mayer, *Luna*, 2009, Bronze, Ed. of 8, Photo: James Blaston.

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