



PANCOOLIN

LONDON

STERLING STUFF II

FOREWORD

The universal symbol for silver is Ag from Latin Argentum. *Argent*, French for money is interestingly the same word used for silver. Its ancient symbolic value as currency is probably its most recognisable incarnation. Silver is however, much more versatile. As a metallic element it is found pure in its natural state. It is mostly associated with the fabrication of jewellery, cutlery and decorative table ware and is the most efficient conductor after gold. It has healing and antiseptic properties and is often linked with the moon, femininity and fertility. All cultures have awarded the precious metal a special status but somehow this very preciousness seems to have inhibited its use for sculpture.

The impetus to explore silver in this way was triggered by our great friend and mentor Lynn Chadwick who wanted to see what changes casting in bright silver would bring to his characteristically dark sculptures and he encouraged us to experiment. So striking was the metamorphosis that we pledged to push further the boundaries of our exploration in what seemed a seldom considered medium for contemporary sculpture.

Surely, if we invited a diverse group of artists to play around with the idea of working with a new medium, we were sure to get a very interesting mix of responses and with this in mind 'Sterling Stuff' was born. We planned an exhibition to be held at Gallery Pangolin in Stroud in the autumn of 2002 with a brief only restricted to size and material inviting artists to make an object no bigger than 15cms in silver. The result was an extraordinary outburst of ideas and opened a whole new chapter in our world of casting. We went on to explore further with artists who developed and stretched the boundaries of what was possible and year by year we watched in astonishment as the whole thing grew. In 2007 alone we poured over a ton of silver into moulds of different shapes, weight and sizes. It seems therefore appropriate and timely to return to the theme and show off, this time in our new gallery Pangolin London, what has been achieved along the fabulous journey in the realms of silver casting.

Sterling Stuff II is an exhibition devoted entirely to the exploration of sculpture in silver. Fifty contemporary artists, some experimenting with the metal for the first time, have produced a gem of a show; a cross-section of the sculpture world that is dazzling in its diverse response to the material. Standing as the challenge which brought forth some of the best work from an amazing collection of artists, it is a spectacle of superb craftsmanship, intensely observed realism, sensuous abstraction, poignant conceptualism and wild surrealism.

(LEFT)
Marcus Harvey
*Maquette for Heroic
Bust of Churchill*

CLAUDE KOENIG & RUNGWE KINGDON



STERLING STUFF II

INTRODUCTION

Some years ago, on the island of Mauritius, a little girl was playing with some metal wine-bottle tops when she discovered that they softened when heated. If she warmed them up in a saucepan, they became liquid. The girl poured some of this molten metal into a giant snail shell and waited for it to harden. Then she chipped of the casing. Inside was her first cast object: a perfect copy of the shell.

In Uganda, at roughly the same time, a small boy was growing up on an art school campus surrounded by contemporary African sculptures. Whilst the sculptors experimented in casting their work the boy had the opportunity to learn how they were made and his father explained the method. By the age of eight, he had resolved to become a caster when he grew up.

It seems improbably lucky that these two children would eventually meet as art students in Britain, and that they still shared the same ambition. Luckier still is the fact that they were both taken on as assistants by Lynn Chadwick to cast in his private foundry in Gloucestershire.

Rungwe Kingdon and Claude Koenig eventually became husband and wife. In 1985, they left to start their own foundry, Pangolin Editions, with Chadwick as their first client. Originally there were only the two of them, casting bronzes in the back garden. Now Pangolin is the biggest and best-known foundry in Europe, with 85 staff and over 200 clients for whom they cast every kind of sculpture imaginable and in every type of metal, from the smallest iron egg by David Nash to Damien Hirst's flayed anatomical figures worked in twenty feet of soaring bronze.

But of all the metals used in casting sculpture, none is as rare as silver. Bronze, steel, iron and even gold are more common. Soft, lustrous, with its mirror-bright shine, silver is the whitest and most reflective of all the precious metals. It can take a high degree of detail as well as polish, and its pure, clear beauty can make steel look blue and iron dingy by comparison. Yet there is scarcely a trace of silver in the entire history of Western European sculpture.

Which is one reason why the Pangolin Foundry has chosen to commission fifty sculptors to conceive new works in silver: for the challenge, as well as the adventure. Silver is no easy medium. For all the potential textures, all the available colours and patinas and marvellous surface effects, there is still the need to avoid associations with the Franklin Mint.

Softer than iron, more fickle and expensive than bronze, silver turns faster from molten to solid. It is also very unforgiving. Pieces have had to be scrapped simply because the silver would not tolerate a slight change in temperature. One of Damien Hirst's pregnant figures didn't quite cohere in silver, but he liked the result so much he started a new series.



(RIGHT)
Sue Freeborough
Cardinal Points



Koenig and Kingdon, artist-casters, work so closely with some of their clients ('We are their hands', says Kingdon) that sculptures are sometimes born out of the dialogue. The late Angus Fairhurst, invited to contribute a silver sculpture, called Koenig and asked her to go out and buy a large banana, strip off the peel and cast it. The title of the work, *Undone*, was of course meant to be suggestive, but there is something altogether more forlorn about the finished sculpture. Its delicate seams and fine-grained surface are so flawlessly cast, and in the pale gold of silver straight from the mould, untreated, untarnished, that it doesn't just look exactly like the original fruit but something else too. A new thing: vulnerable, virginal, naked.

Fairhurst's banana is the size of life and there are other works here that comply with the Pangolin commission – no bigger than 15cm in the biggest dimension – without shrinking a larger subject to fit. Alastair Mackie's skeleton on its gleaming funeral bier, reflected over and over, is so fragile as immediately to evoke its own bone-snapped fate. Abigail Fallis's facsimile of a ring-pull fish can, its lid curled back to reveal a numinous red glow inside, is a transformation of base tin into purest silver – but with a comedy punchline. The work is called *Holy Mackerel*.

The idea of small silver sculptures came to Kingdon and Koenig after casting some of Lynn Chadwick's works in silver. Those characteristically angular figures with their geometric spikes and spindles, their faceless heads and triangular torsos, took on a new energy when cast in silver instead of blackened bronze. All the folds and ridges and ribbings of a classic Chadwick now appeared in reverse – oxidised black on the silver surface, like line drawings on white paper, giving a new and more articulate movement to the sculptures.

(ABOVE)
Angus Fairhurst
Undone



And when Chadwick worked on a small scale, as can be seen from the pieces in this show, his figures developed individual identity. No longer instances of what Herbert Read famously called the 'geometry of fear', they became humanised creatures. Kingdon and Koenig's young daughter Irellie even used to dress them up in her dolls' clothes and take them to bed, where they would eventually be found by her parents. These were diminutive characters to chide, clothe and cherish, characters with whom you might have a friendship.

Some of the sculptors in *Sterling Stuff II* make a point of scale. Sue Freeborough's *Cardinal Points* puts Leonardo's ideally proportioned *Vitruvian Man* on rockers and gives him middle-aged spread; a small but affectionate joke. Antony Gormley's *Home and Away* presents a precious silver embryo nestling inside a womb-shaped Petri dish: small but perfectly formed the irresistible subtext.

Others have considered the physical properties of silver – Jon Buck catches its volatility in an abstract form that looks like mercury trying to break free of itself but momentarily frozen. Or they have pondered its ancient associations. Silver for votive hearts and funeral plaques, for christening bracelets and locket; silver for commemoration. That most inventive of Irish artists, Dorothy Cross, casts a crab in silver so patinated that it looks as old as the sea. But then you notice that one of its claws is metamorphosing into a ghostly finger. Surrealism for the 21st century in the form of a strange new Darwinian metaphor.

Some artists rise above the gravity of silver, which turns out to be unexpectedly heavy in the hand, nearly as weighty as bronze. Ann Christopher's narrow silver rulers – margins of light – are etched with cumulus, shadow and gathering storm, skyscapes as compressed as Constable's little studies of

(ABOVE)
Antony Gormley
Home and Away



(ABOVE)
Johanna Thordardottir
Bon Voyage

(BELOW)
Damien Hirst
Sadness

clouds. Nigel Hall, in a wall-mounted work, uses nothing but the oldest and most fundamental grammar of art – the straight line plus the circle – to evoke a far horizon dividing land and sky, a world ribbed with shadow and contained in a disc of dying light. *The Hour of Dusk* is an idea as condensed as a sonnet.

In commissioning the sculptures in *Sterling Stuff II*, Kingdon and Koenig have come up with both a unifying material and a democratic principle for selection. An artist may be super-famous, like Hirst, with his vignette of a hand offering pills spilled from a bottle, or possibly counting them out with suicide in mind (the piece is called *Sadness*). Or the artist may be ripe for discovery, like the Icelandic sculptor Johanna Thordardottir whose work is unlike anything seen in this country and establishes a balance – somehow – between heartbreaking epic and the most refined of modern minimalism, and all in a sculpture not 10 centimetres tall. What unites all these artists, from animal sculptors to conceptualists, known and unknown, is purely the sterling silver.

Being precious metal, each sculpture in an edition has to be individually hallmarked. Each will have its own slightly different characteristics. This is because they are not machine-turned but painstakingly crafted by hand, one at a time, by the men and women at the Pangolin foundry. From clay to rubber, from rubber to wax, from wax to plaster and finally silver, the process is long and complex. The craft of casting is not simply the creation of a facsimile – like a sandcastle, say – but the interpretation, first in wax, which must be modelled, and then metal, of the artist's original.

But Pangolin is more than a foundry. Kingdon and Koenig commission new works, curate exhibitions, maintain their own gallery in Gloucestershire. They run a charitable foundation for sculptors in Uganda. And with the opening of King's Place, its concert halls and creative venues, its newspaper offices and conference centres, they now have the Pangolin Gallery in London.

How apt, with this new venture, that they should present an exhibition of sculptures not just cast but commissioned by Pangolin, and in a medium, moreover, that the foundry pioneers. For although the world may be full of silver objects, precious few of them were works of contemporary art until now.

LAURA CUMMING

STERLING STUFF II
Catalogue



Michael Joo
Fall Break

ANTHONY ABRAHAMS
Ozymandias, King of Kings
Sterling Silver, Basalt and Stainless Steel
Edition of 6
16.5cm high



KENNETH ARMITAGE
Fleeing Figure (Variation)
c.1982, Sterling Silver & enamel paint
Edition of 25
22.7cm high



DAVID BAILEY
Shoe Tongue
Sterling Silver
Edition of 6
41 cm high



GLENYS BARTON
Birth
Sterling Silver
Edition of 6
15 cm high





BRUCE BEASLEY
Arcanum
Sterling Silver
Edition of 12
10 cm high

NICK BIBBY
Shrew
Sterling Silver
Edition of 9
5 cm high



PETUR BJARNSON
Auga
Sterling Silver
Edition of 7
13.5 cm high



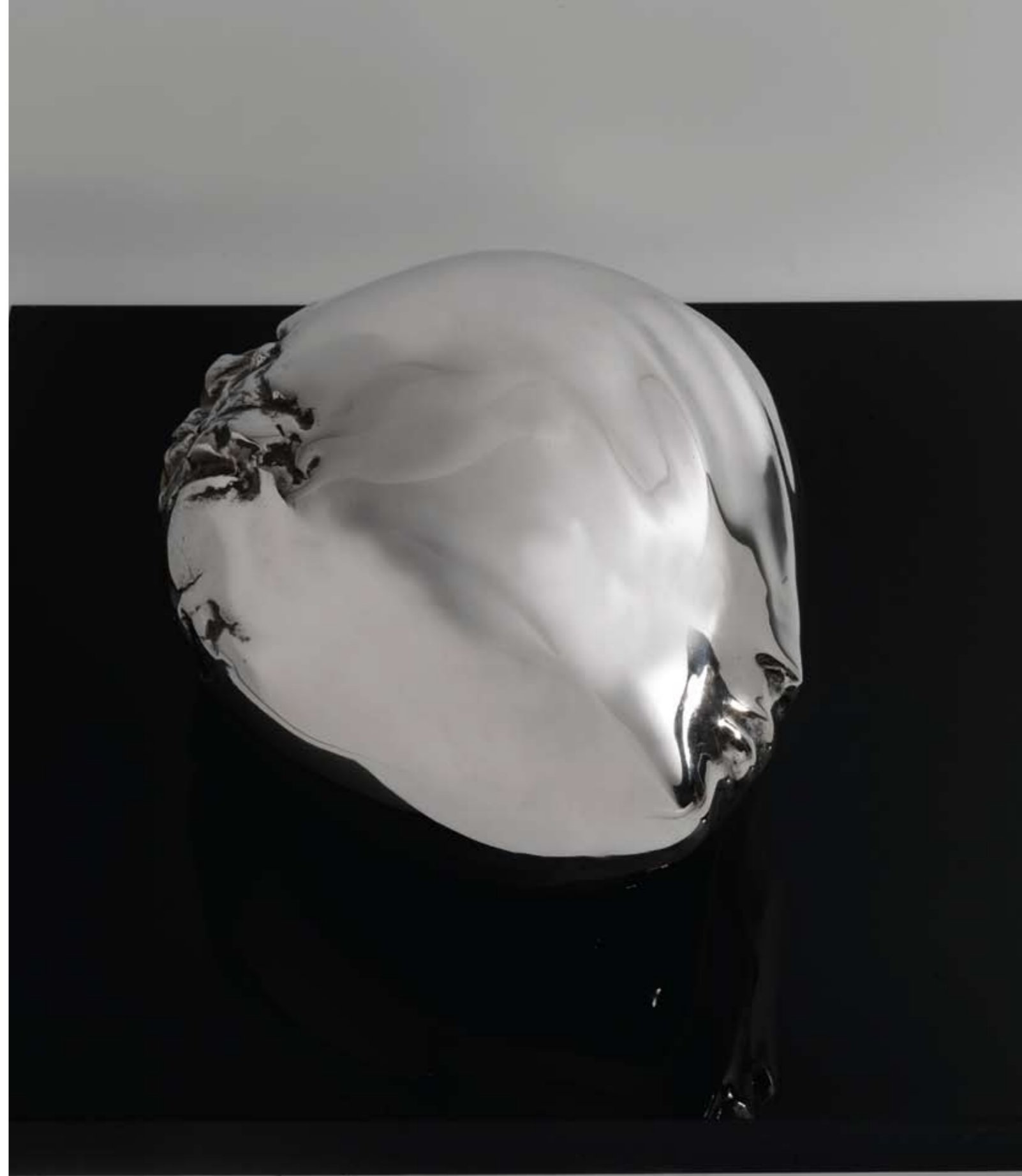
CHRISTIE BROWN
Child of Glass
Sterling Silver
Edition of 6
13 cm high



DON BROWN
Twins
Sterling Silver
Edition of ?
167 cm high



RALPH BROWN
Dream of Water (River Head)
Sterling Silver
Edition of 6
16 cm high



RALPH BROWN
La Velata
Sterling Silver and Slate
Edition of 12
20.5 cm high



JON BUCK
Proteiform
Sterling Silver
Edition of 12
21.5 cm high



JON BUCK
Lexicon
Sterling Silver
Edition of 12
18 cm high



JON BUCK
Early Bird
Sterling Silver
Edition of 12
13.5 cm high



DANIEL CHADWICK
Marry Me
Sterling Silver
Edition of 6
16.5 cm high





DANIEL CHADWICK
Mother and Child
Flocked Sterling Silver
Series of 6
3.5 cm high



LYNN CHADWICK
Sitting Couple
1983, Sterling Silver
Edition of 20
12 cm high

LYNN CHADWICK
Maquette IV Walking Cloaked Figures
1978, Sterling Silver
Edition of 20
9 cm high

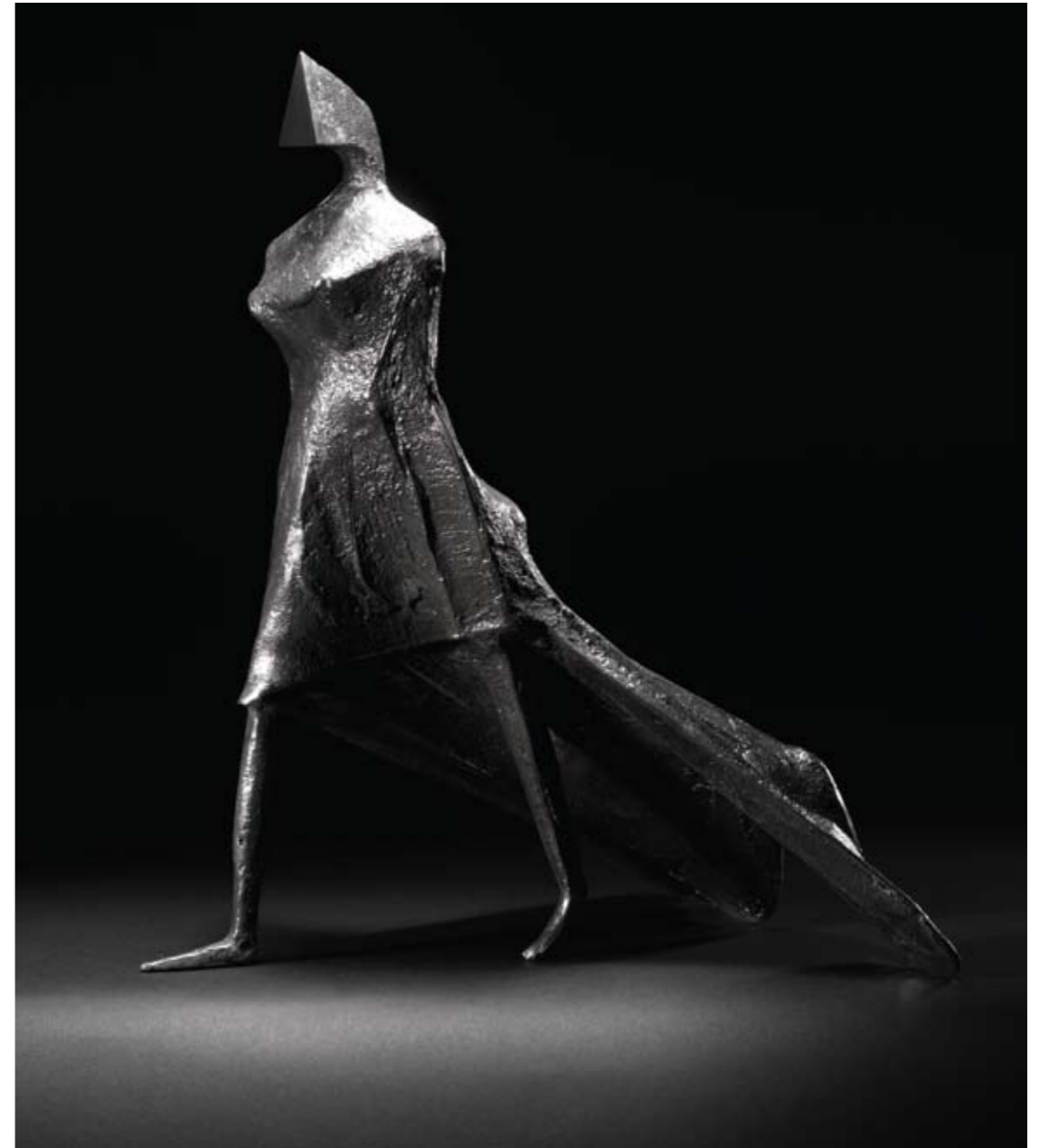


LYNN CHADWICK
Sitting Woman
1989, Sterling Silver
Edition of 20
11 cm high

LYNN CHADWICK
Girl Walking Into Wind
1982, Sterling Silver
Edition of 20
9 cm high



LYNN CHADWICK
Walking Cloaked Figures V
1978, Sterling Silver
Edition of 20
8 cm high



LYNN CHADWICK
Maquette VII Walking Woman
1986, Sterling Silver
Edition of 20
26 cm high



LYNN CHADWICK
Sitting Woman IX
1986, Sterling Silver
Edition of 20
16 cm high



LYNN CHADWICK
Maquette VIII High Wind
1986, Sterling Silver
Edition of 20
18 cm high



ANN CHRISTOPHER
White Light
Sterling Silver
Edition of 9
4 cm high

ANN CHRISTOPHER
Shadow of Light
Sterling Silver
Edition of 9
16.5 cm high





MICHAEL COOPER
Jaguar
Sterling Silver
Edition of 9
4 cm high

TERENCE COVENTRY
Jackdaw
Sterling Silver
Edition of 10
18.5 cm high



TERENCE COVENTRY
Owl
Sterling Silver
Edition of 10
14 cm high



DOROTHY CROSS
Finger Crab
Sterling Silver
Edition of 12
6.5 cm high



JUDITH DEAN
Investment
Sterling Silver
Edition of 20
8 cm high excluding base





STEVE DILWORTH
Deepwater
Sterling Silver with Glass Phial and Water
Edition of 9
8 cm high

ANGUS FAIRHURST
Undone
Sterling Silver
Edition of 9
3 cm high



ABIGAIL FALLIS
Holy Mackerel
Sterling Silver, ruby red neon and mdf
Edition of 6
7.5 cm high



SUE FREEBOROUGH
Cardinal Points
Sterling Silver and Stainless Steel
Edition of 10
16.5 cm high





ANTONY GORMLEY
Home and Away (detail)
Sterling Silver on Stainless Steel
Edition of 12
3.5 cm high

STEVE GREGORY
One and All
Sterling Silver
Unique
16 cm high



NIGEL HALL
The Hour of Dusk
Sterling Silver
Edition of 9
15 cm high



MARCUS HARVEY
Maquette for Heroic Bust of Churchill
Sterling Silver
Edition of 12
24 cm high



NICOLA HICKS
Crouching Minotaur
Sterling Silver
Edition of 12
5 cm high

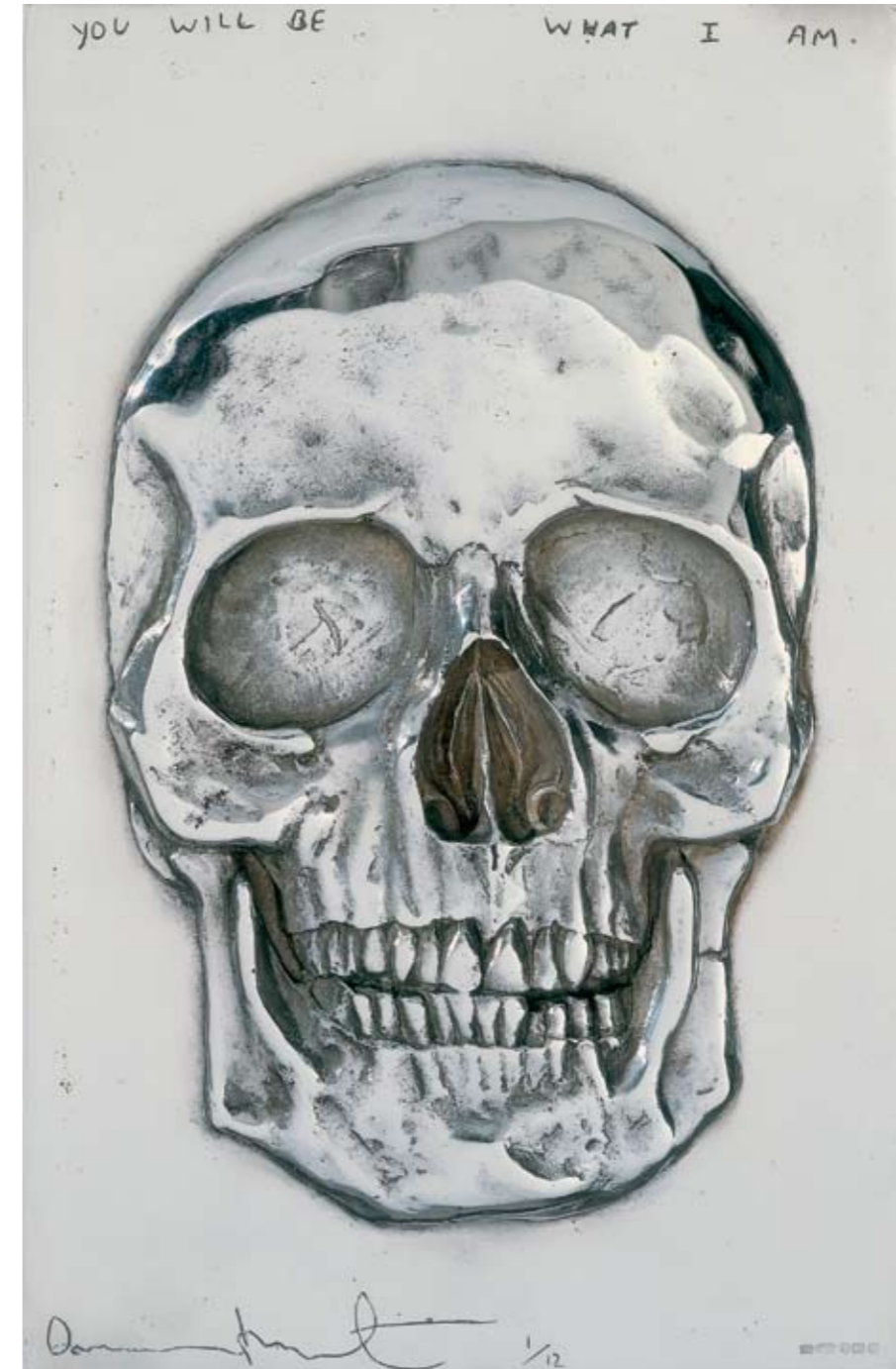
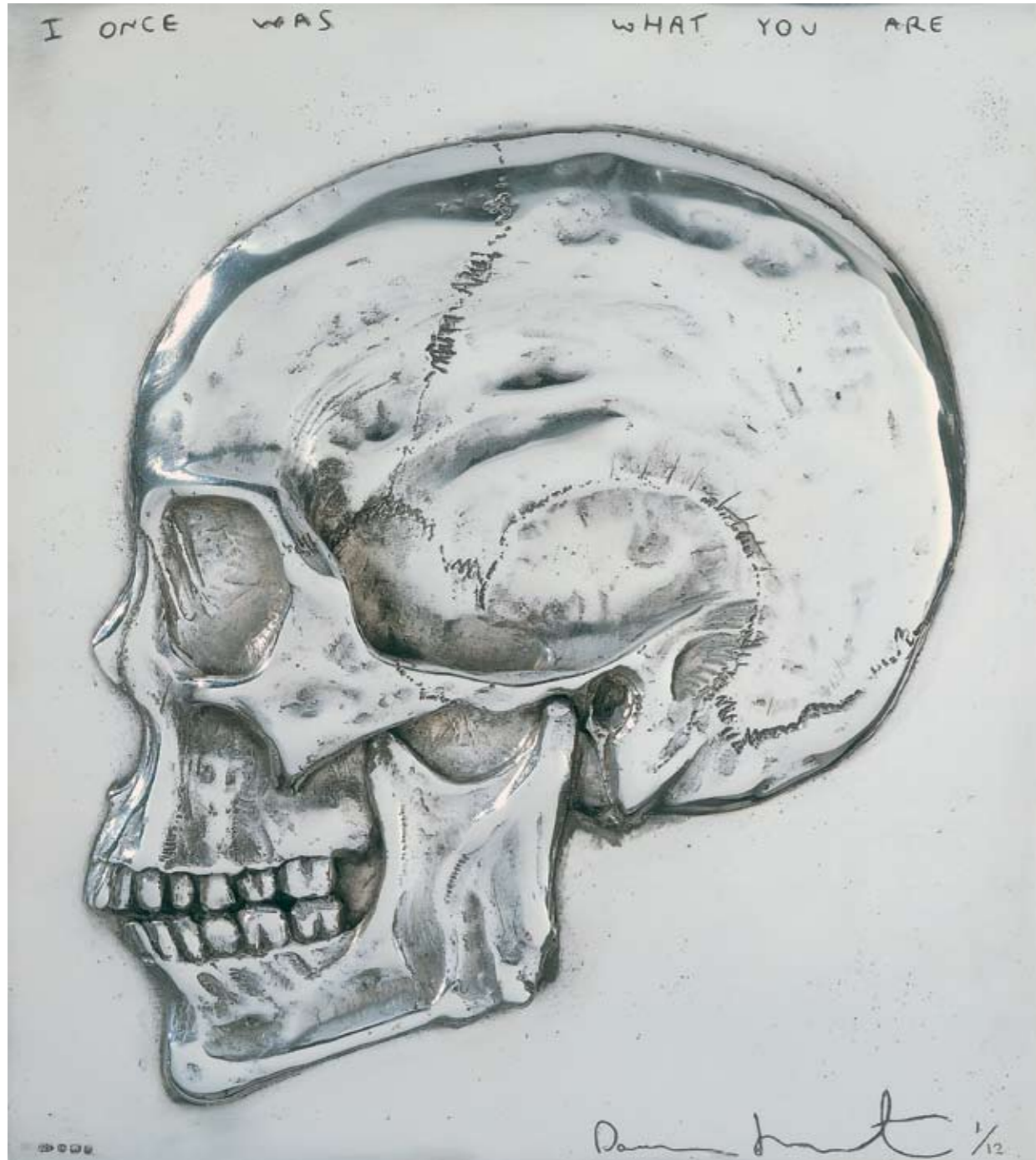


NICOLA HICKS
Minotaur
Sterling Silver
Edition of 12
12.5 cm high





DAMIEN HIRST
Sadness (detail)
Sterling Silver
Edition of 12
7.5 cm high



DAMIEN HIRST
I Once Was What You Are, You Will Be What I Am
Sterling Silver
Edition of 12
? cm high

DAMIEN HIRST
*Grotesque Unicorn:
The Dream is Dead*
Sterling Silver
Edition of 12
252 cm high



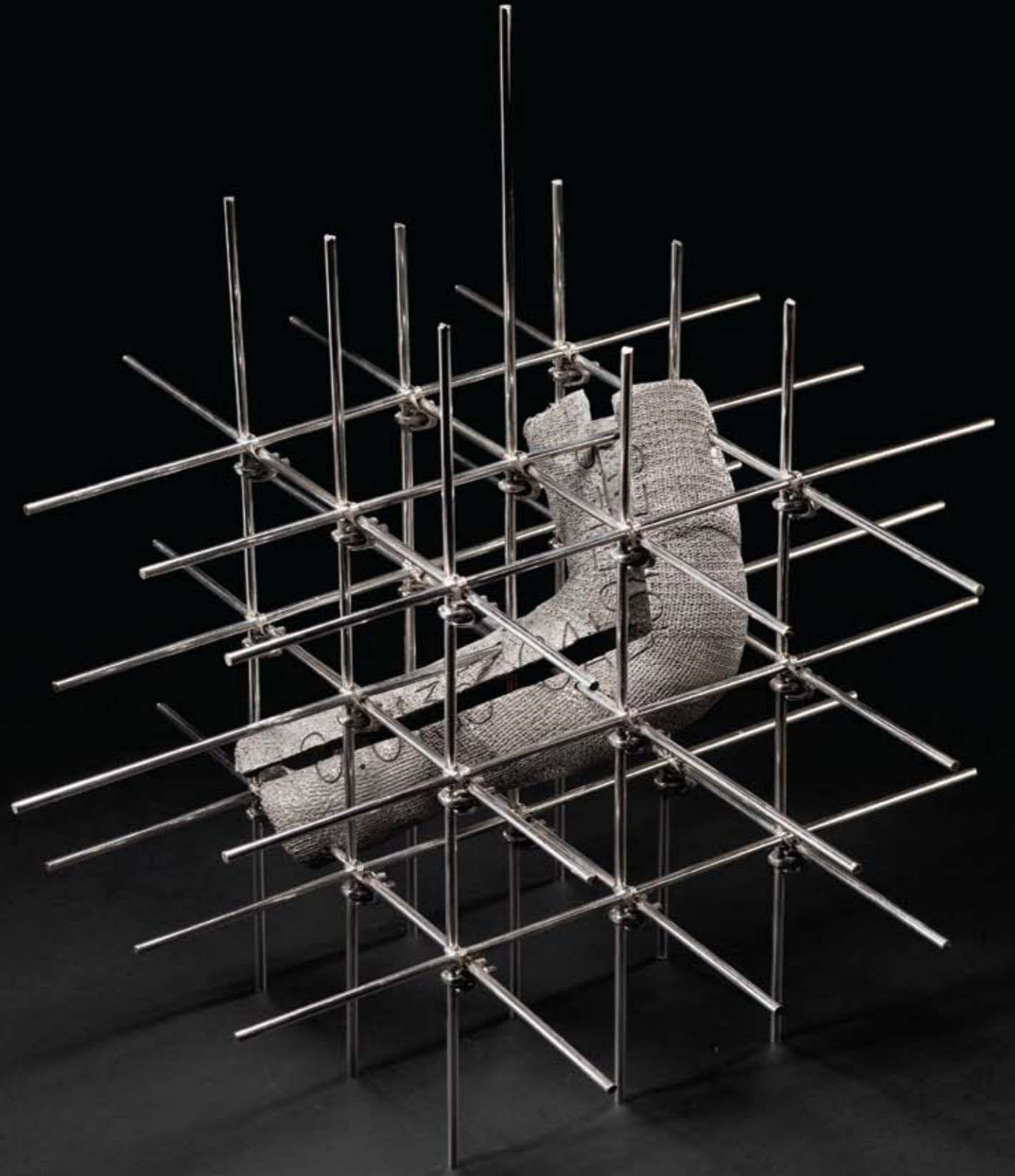
KENNY HUNTER
Little Feller
Sterling Silver
Edition of 7
14.5 cm high



STEVE HURST
Geometric Organic
Sterling Silver
Edition of 10
14 cm high



MICHAEL JOO
Fall Break
Sterling Silver
Edition of ?
50 cm high





JONATHAN KENWORTHY
Walking Silverback
Sterling Silver
Edition of 9
17 cm high

JONATHAN KENWORTHY
Afghan Girl
Sterling Silver
Edition of 5
20 cm high



PHILIP KING
Jerusalem
Sterling Silver
Edition of 8
12 cm high



JONATHAN KINGDON
Pangolin
Sterling Silver
Edition of 10
8 cm high



BRYAN KNEALE
Arreyah
Sterling Silver and Stainless Steel
Edition of 12
20.5 cm high



DAVID MACH
Kong
Sterling Silver
Edition of 8
15.5 cm high



DAVID MACH
If Takes Two
Sterling Silver
Edition of 12
12.5 cm high



ALASTAIR MACKIE
Maquette for Self-portrait
Sterling Silver
Edition of 12
5.5 cm high



JOHN MAINE
Equation
Sterling Silver
Edition of 9
13 cm high



ANITA MANDL
Young Vole
Sterling Silver
Edition of 6
8 cm high



ANITA MANDL
Armadillo
Sterling Silver
Edition of 6
8.5 cm high



CHARLOTTE MAYER
Selene
Sterling Silver and bronze
Edition of 12
15 cm high



DAVID NASH
Silver Egg
Sterling Silver
Edition of 12
12 cm high





BREON O'CASEY
Small Cock
Sterling Silver
Edition of 3
18.5 cm high



BREON O'CASEY
Hollow Cock
Sterling Silver
Edition of 3
15 cm high

EILIS O'CONNELL
Prairie
Sterling Silver
Edition of 8
16.5 cm high

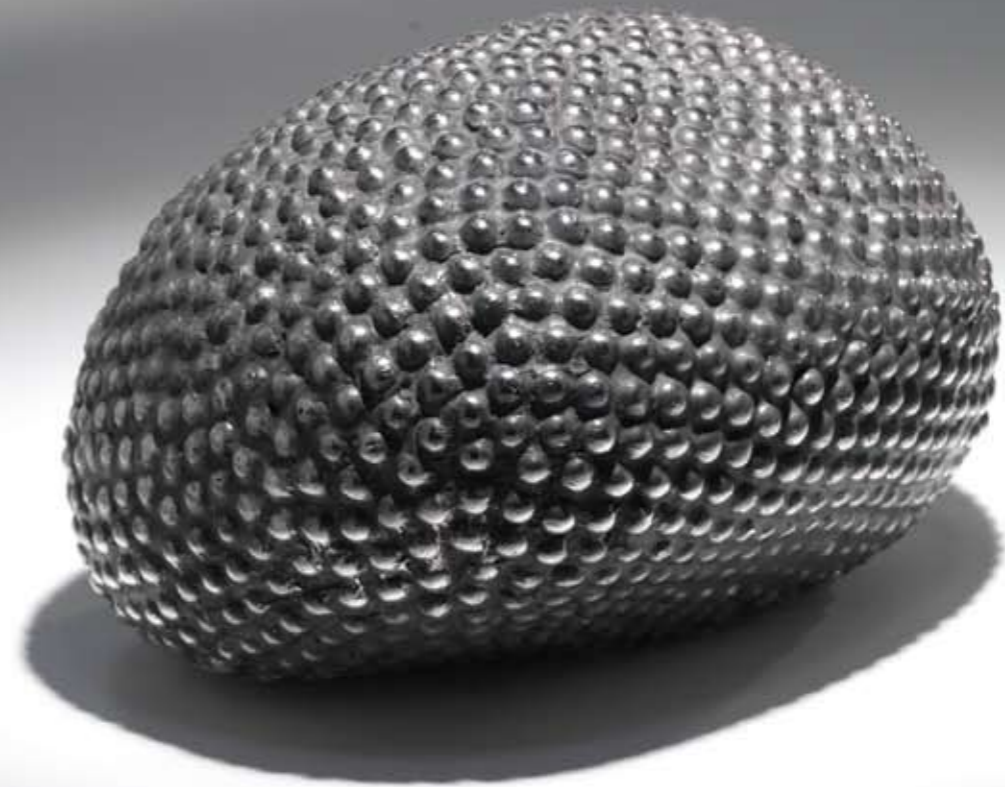


WILLIAM PYE
Cluster
Sterling Silver
Edition of 8
13.5 cm high



PETER RANDALL-PAGE
???

Sterling Silver
Edition of ?
? cm high



PETER RANDALL-PAGE
The Little Nut Tree Seed
Sterling Silver with Lead
Edition of 4
9.5 cm high



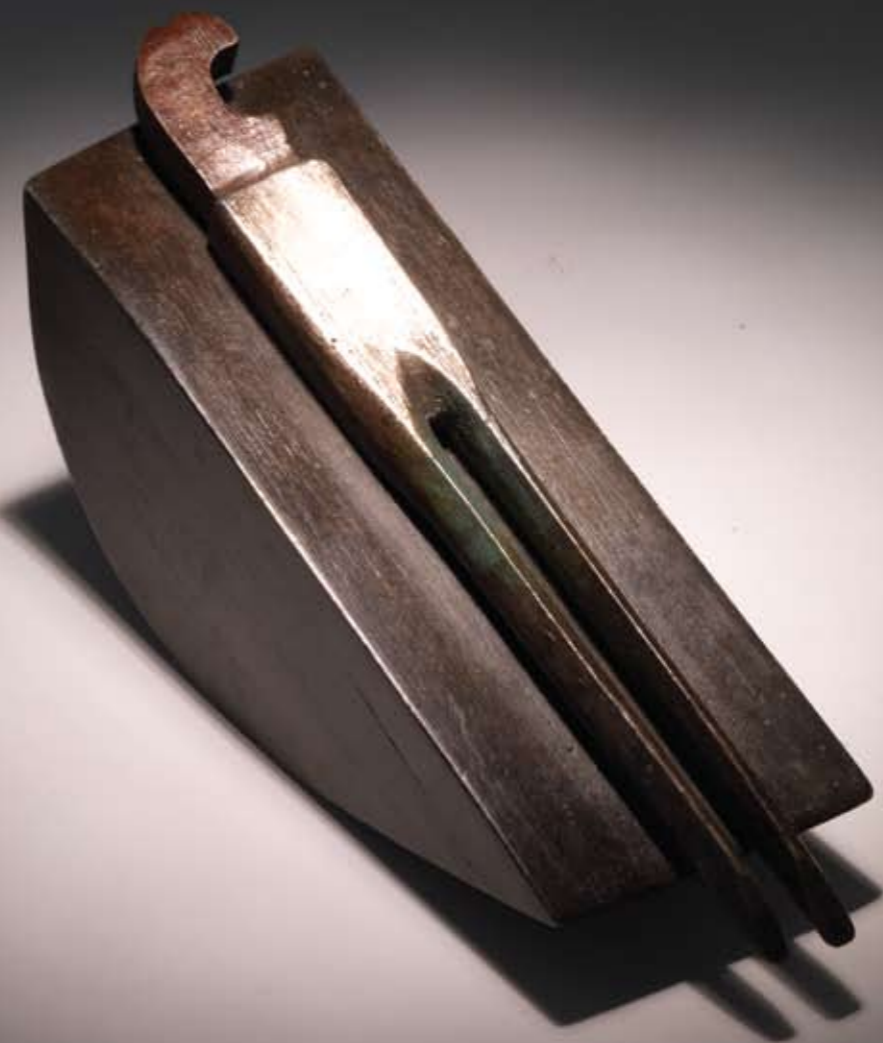
KENNETH ROBERTSON
Radical Dance
Sterling Silver
Edition of 12
6 cm high



ALMUTH TEBBENHOFF
Protector
Sterling Silver
Edition of 5
16.5 cm high



JOHANNA THORDARDOTTIR
Bon Voyage
Sterling Silver
Edition of 10
8 cm high





WILLIAM TUCKER
After Matisse I
Sterling Silver
Edition of 10
7 cm high



WILLIAM TUCKER
After Matisse II
Sterling Silver
Edition of 10
7 cm high

WILLIAM TUCKER
Dancer After Degas
Sterling Silver
Edition of 10
13.5 cm high



JASON WASON
Closer to Home
Sterling Silver
Edition of 2
60 cm high





GLYNN WILLIAMS
Throwaway
Sterling Silver
Series of 6
7 cm high

STERLING STUFF II

ARTISTS & QUOTES



ANTHONY ABRAHAMS
b.1926
Ozymandias, King of Kings
Sterling Silver, Basalt
and Stainless Steel
Edition of 6
16.5cm high

It is sometimes not of first importance if the work is large or small, nor even what the material is or how it is made, but it is certainly essential that there are (even token) figurative associations. Once or twice I have moved away from figurative work only to flee quickly back again, unmoved (so far) by freedom as limitless as outer space, to the familiar subject matter or common language I find essential. On returning last time it seemed only candid and logical to be even more figurative not less.

KENNETH ARMITAGE



KENNETH ARMITAGE
b.1916-2002
Fleeing Figure (Variation)
c.1982. Sterling Silver
& enamel paint
Edition of 25
22.7cm high

I've worked with silver prints all my life and it's been interesting to work with actual silver.

DAVID BAILEY



DAVID BAILEY
b.1938
Shoe Tongue
Sterling Silver
Edition of 6
41 cm high

I love the colour of silver. I never wear gold, and highly polishing it to reflect the figures gave added excitement and depth to the piece... I realise now, in 2008, that this piece also expresses what I had felt as a mother when my son left home around that time. Perhaps its title "Birth" should be changed to "Letting Go". I often find, in hindsight, that the subjects that crop up in the studio unconsciously turn out to mirror the events and emotions of life.

GLENYS BARTON



GLENYS BARTON
b. 1944
Birth
Sterling Silver
Edition of 6
15 cm high



BRUCE BEASLEY
b.1939
Arcanum
Sterling Silver
Edition of 12
10 cm high

*The head entitled 'The Child of Glass' originates from a group of ceramic sculptures entitled *The Cast of Characters* made during the late 1990s. These archetypal figures included a range of troublesome personalities such as *The Ghostly Lover* and *The Stone Mother*. *The Child of Glass* represented an abject and fragile aspect of femininity. Once the head from this series of figures was cast into an edition of bronze, a paradox emerged, a tension between the cold strength of the metal and the fragile warmth of the fired clay. Silver, with its reactive surface and its added aura of preciousness, returned the work closer to its original intention, creating a synthesis between these material dichotomies, a representation that is at once both mysteriously transient and yet reassuringly permanent.*

CHRISTIE BROWN



NICK BIBBY
b.1960
Shrew
Sterling Silver
Edition of 9
5 cm high



PETUR BJARNSON
Auga
Sterling Silver
Edition of 7
13.5 cm high



CHRISTIE BROWN
b.1946
The Child of Glass
Sterling Silver
Edition of 6
13 cm high

*The head entitled *The Child of Glass* g a synthesis between these material dichot*

DON BROWN



DON BROWN
b.1962
Twins
Sterling Silver
Edition of ?
167 cm high



RALPH BROWN
b.1928
Dream of Water (River Head)
Sterling Silver
Edition of 6
16 cm high

?????

JON BUCK



MICHAEL COOPER
b.1944
Jaguar
Sterling Silver
Edition of 9
4 cm high

I've never had a credit card except the one I ordered to make this piece (now cancelled). That was free. Casting it in silver seemed to be a way to add to its value. The signature on the card will either be the wax maker's, the buyer's, or mine: the value of the card will either stay the same in each case, or not.

TERENCE COVENTRY



JON BUCK
b.1951
Lexicon (detail)
Sterling Silver
Edition of 12
21.5 cm high

I love shiny things. Silver provides a soft reflective surface amplifying and altering the form of this landscape piece.

DANIEL CHADWICK



TERENCE COVENTRY
b.1938
Jackdaw
Sterling Silver
Edition of 10
18.5 cm high



DANIEL CHADWICK
b.1965
Marry Me (detail)
Sterling Silver
Edition of 6
16.5 cm high

...I never knew what to do with the arms.. they're a bit awkward. In fact I always thought the Venus de Milo is much better off, because she's got no arms, that's how I looked at it...I'd already worked out a technique for doing something that did not need arms, and a lot of people dont notice that there aren't any arms, that's what I can't understand... I suppose it's because a certain amount of their structure does relate back to the bird forms, and we accept that birds have legs and no arms.

LYNN CHADWICK



DOROTHY CROSS
b.1956
Finger Crab (detail)
Sterling Silver
Edition of 12
6.5 cm high

I've never had a credit card except the one I ordered to make this piece (now cancelled). That was free. Casting it in silver seemed to be a way to add to its value. The signature on the card will either be the wax maker's, the buyer's, or mine: the value of the card will either stay the same in each case, or not.

JUDITH DEAN



LYNN CHADWICK
1914-2003
Girl Walking Into Wind
1982, Sterling Silver
Edition of 20
11 cm high



JUDITH DEAN
b.1965
Investment
Sterling Silver
Edition of 20
? cm high

This silver cast of the inner ear of a great whale contains a glass phial of water collected from the sea bed off the remote island of North Rona in the North Atlantic. Silver, whale and sea water somehow connect in place, history and preciousness and as a result of this work further sculpture has been spawned, not least 'Porpoise' part of the 'Evolution' series. I am told that if you hold the silver inner ear to your own ear and listen very carefully you still can hear the sea.

STEVE DILWORTH



ANN CHRISTOPHER
b.1947
White Light (detail)
Sterling Silver
Edition of 9
4 cm high

Silver is a beautiful, precious, soft material, soft in colour and reality. Highly polished the surfaces can disappear and this is the quality that I have used with my second piece for this exhibition. A tiny, precious wall sculpture with a highly polished edge, it emerges from the wall, catching and reflecting the light – its title - White Light

ANN CHRISTOPHER



STEVE DILWORTH
b.1959
Deepwater
Sterling Silver with
Glass Phial and Water
Edition of 9
8 cm high



ANGUS FAIRHURST
1966 - 2008
Undone
Sterling Silver
Edition of 9
3 cm high

This sculpture follows the first silver sculpture I made in 2002 "Head over Heels" a trout skeleton cast in silver creating a sarcophagus for the skeleton. This time I have chosen a familiar food that almost every person can identify and will probably have in their kitchen, a tin of fish. I chose the mackerel tin because I love it's shape and design especially when the lid is peeled back to reveal the innards, a bit like a tiny coffin for fish, packaged so as not to look too fishy for the diner to consider.

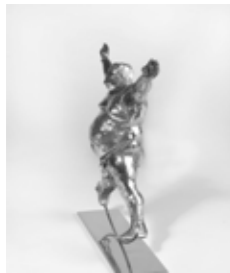
ABIGAIL FALLIS



ABIGAIL FALLIS
b.1969
Holy Mackerel
Sterling Silver, ruby red neon and mdf
Edition of 6
7.5 cm high

Cardinal Points is a sculpture of contradictions...Borrowing humour from Hogarth, geometry from Leonardo da Vinci and a title from Seanmus Heaney's poem, "Vitruviana", Cardinal Points shows perfect geometrical proportions but questions our concepts of beauty. The work shows contradictions in size, form and aesthetics. Casting in sterling silver was the perfect material for showing these ideas as the colour suggests a feeling of lightness in opposition to the heavy form, and gives the work its own rich beauty.

SUE FREEBOROUGH



SUE FREEBOROUGH
b.1941
Cardinal Points
Sterling Silver and Stainless Steel
Edition of 10
16.5 cm high

Life, art, value, feeling, the coldness of facts, how to make a small object heavy – these were some of the thoughts that made me make this thing and show it this way.

ANTONY GORMLEY



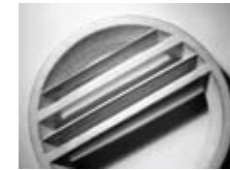
ANTONY GORMLEY
b.1950
Home and Away (detail)
Sterling Silver on Stainless Steel
Edition of 12
3.5 cm high

Having made a number of sculptures using real human skulls variously embellished with precious and semi precious stones the idea behind 'One and All' was to achieve a rather different effect by casting a skull shape covered with a multitude of busy, tiny people in silver. I want to involve the viewer in a miniature and vibrant earth teeming with life, rather than death.

STEVEN GREGORY



STEVE GREGORY
b.1952
One and All
Sterling Silver
Unique
16 cm high



NIGEL HALL
b.1943
The Hour of Dusk (detail)
Sterling Silver
Edition of 9
15 cm high

Using silver to cast a small table top sculpture breaks down the barriers of high and serious art. I don't assign it a monetary presence but more the look of an object that has a function, maybe a coffee pot or a trophy. Something that has a life amongst Toby jugs, small African carvings and the little leaning towers of Pisa I found crowding my Grandparents mantle piece.

MARCUS HARVEY



MARCUS HARVEY
b.1963
Maquette for Heroic Bust of Churchill
Sterling Silver
Edition of 12
24 cm high

Silver is one of the elements, one of the building blocks of our material world. It is a symbol of value and preciousness loaded with association even before you make it into anything. Apart from any of that it represents wealth and stature, shines like the moon and is an incredibly beautiful and seductive material. So when Pangolin asked me if I would make a piece for 'Sterling Stuff' I agreed. Silver used to be mined in Combe Martin where live, Queen Victoria's jewellery was made from silver mined here. In ancient times artists drew with a stick of silver – it has a slightly graphic feel. Textures and edges feel crisper than bronze. It's dreamy, other-worldly but also sensuous and sexy – natural to make sculpture with. I think I may have just begun to tap into its potential. Silver seems to magically throw out more light than it absorbs.

DAMIEN HIRST



NICOLA HICKS
b.1960
Crouching Minotaur (detail)
Sterling Silver
Edition of 12
10.5 cm high

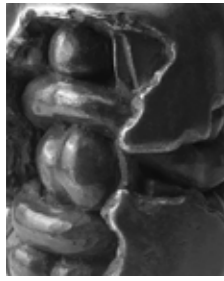


DAMIEN HIRST
b.1965
I Once Was What You Are, You Will Be What I Am
Sterling Silver
Edition of 12
? cm high

This work depicts an Atomic Bomb test carried out in the Nevada desert in 1962, the year I was born. For me the explosion is the ultimate expression of modernity. Normally an event such as this is depicted by photography or film - perfect for capturing and dissecting the anatomy of traumatic rapid change. Sculpture on the other hand traditionally stays well clear of this type of event, preferring to depict the still, reflective moment. I found that it provides not only a
(Kenny Hunter - continued overleaf)



KENNY HUNTER
b.1962
Little Feller
Sterling Silver
Edition of 7
14.5 cm high



STEVE HURST
b.1932
Geometric Organic (detail)
Sterling Silver
Edition of 10
14 cm high

play on the history of the aforementioned events, but seems to draw out an underlying sexual (phallic) symbolism, evidenced in the naming of test bombs such as 'Little Feller', 'Climax', 'Sugar' and 'Easy'.

Rendered in a small scale, three-dimensional, static form this sculpture brings a massive, mutable, historical event into the real world - in as far as I imagine the finished piece in a home, on a table, a book-shelf. A collision of ideas emphasising the dissonance between the domestic and the apocalyptic.

KENNY HUNTER



MICHAEL JOO
b.1966
Fall Break (detail)
Sterling Silver
Edition of ?
50 cm high



JONATHAN KENWORTHY
b.1943
Walking Silverback
Sterling Silver
Edition of 9
17 cm high

The piece is based on an idea I have been working on for a self portrait taken from my actual skeleton; a modern day 'memento mori' created using cutting edge technologies employed in medicine and architecture. The idea is that a CT scan would be used to create a 3D CAD model of a particular part of my skeleton. From this a perfect 1:1 scale replica would be made using solid free form fabrication (rapid prototyping). This would then be cast into bronze.

The project was set into motion, but quickly stopped when I looked in to the dangers involved with CT scanning. The statistics calculated by radiologists were that, in order to get the surface detail I wanted, there would be a 1:2000 chance of picking up terminal cancer! Therefore the project has been put on hold. The piece is a model of the part of the skeleton I planned to replicate.

ALASTAIR MACKIE



PHILIP KING
b.1934
Jerusalem
Sterling Silver
Edition of 8
12 cm high



JONATHAN KINGDON
b.1935
Pangolin
Sterling Silver
Edition of 10
8 cm high



BRYAN KNEALE
b.1930
Arreyah (detail)
Sterling Silver and
Stainless Steel
Edition of 12
20.5 cm high

Sterling silver is often associated with fine objects and high finishes, but it interested me to try to return to the idea of the precious metal as an ore from the earth. Combining raw nature with a sophisticated geometric form was a challenging starting point. The work which emerged from the cast has a visual weight not normally associated with silver. Much of my work is carved in stone, but the opportunity to explore casting led me to push the process beyond direct reproduction of an existing form. In this small piece the original work takes on a new life.

JOHN MAINE



DAVID MACH
b.1956
Kong (detail)
Sterling Silver
Edition of 8
15.5 cm high



ALASTAIR MACKIE
b.1977
Maquette for Self-portrait (detail)
Sterling Silver
Edition of 12
5.5 cm high

As a stone-carver, my approach was unaffected by the prospect of the finished work being cast in silver rather than bronze: the challenge lay in being restricted to the maximum of 6 inches in any plane. I was surprised at how much greater the colour/texture contrast was, in silver, between the Armadillo's polished bulges and the incised recesses. This contrast encouraged me subsequently to carve more 'textured' animals (e.g. crocodile, sea-horses, snails), some on a much larger scale.

The history of Young Vole is unusual – it was part of the "alphabetical" exhibition entitled "From Aardvark to Zebra" and V was missing from my collection. An old carving of an elephant was "recycled" and transformed into a much smaller vole. The form was kept simple, devoid of any contrasting ridges – and it remains to be seen whether casting in silver will provide fresh lessons or surprises

ANITA MANDL



JOHN MAINE
b.1942
Equation (detail)
Sterling Silver
Edition of 9
13 cm high



ANITA MANDL
b.1926
Young Vole
Sterling Silver
Edition of 6
8 cm high



CHARLOTTE MAYER
b.1929
Selene
Sterling Silver and bronze
Edition of 12
15 cm high

Selene, the Greek moon goddess, is poised above us - in constant balance, its crescents waxing and waning as it sheds soft light upon the earth.

This small sculpture has two crescents and they hold an inner space between them. That space defines its form.

The delight of working with silver is in its luminescence which can be heightened or softened, even tarnished, to give expression to the sculptor's theme. In 'Selene' this is an essential part of my sculpture.

CHARLOTTE MAYER



DAVID NASH
b.1945
Silver Egg
Sterling Silver
Edition of 12
12 cm high

'Truth to materials' has always been for me a guiding principle, although I have never been dogmatic or puritanical over my choice of material. The opportunity afforded by Pangolin to work in silver which in normal circumstances would be unaffordable was one I was delighted to accept.

I was immediately curious to find out how silver would compare with stainless steel as a vehicle for my ideas. It obviously had reflective properties but I was taken by the warmth and softness of its colour. Sterling Stuff for me raised the whole question of the overlap of sculpture with silversmithing and jewellery, something that was taken for granted in the Renaissance.

'Cluster' is based upon 'Morphogenesis', a stainless steel water sculpture at Pfizer's offices near Sandwich in Kent.

'KX200' is a miniature version of a large stainless steel work of 1974 near King's Cross, which has undergone a total transformation in 2008.

WILLIAM PYE

PETER RANDALL-PAGE
????



BREON O'CASEY
b.1928
Small Cock (detail)
Sterling Silver
Edition of 3
18.5 cm high



EILIS O'CONNELL
1953
Prairie
Sterling Silver
Edition of 8
16.5 cm high



WILLIAM PYE
b.1938
KX200
2008, Sterling Silver and
Stainless Steel Wire
Edition of 6
28 cm high



PETER RANDALL-PAGE
b.1954
??? (detail)
Sterling Silver
Edition of ?
? cm high

It started off with clusters of spheres that seemed to appear under my hands almost on their own. Small groups at first but gradually getting bigger and bigger. There was something immensely satisfying in that: the potential for life appearing spontaneously.

Next I turned to long strands that I gently squashed together vertically, forming individual bundles. Again they anthropomorphised from clay coils to groups of individual strands that needed each other for stability, embraced, supported and flowed. Ideal little units - if we could only adapt to each other like that, there's no telling how happy we could be.

ALMUTH TEBBENHOFF



KENNETH ROBERTSON
Radical Dance
Sterling Silver
Edition of 12
6 cm high



ALMUTH TEBBENHOFF
b.1949
Protector
Sterling Silver
Edition of 5
16.5 cm high

I had no prior experience working in silver when I was offered the opportunity to participate in Sterling Stuff I. While working on my miniature sculpture in wood the name 'Bon Voyage' came up, with reference to unknown travels, a vessel that travels from one island to the next. That wooden mother mould went on its first voyage when I shipped it to Pangolin. The sculpture cast in silver was beautiful and the craftsmanship exceptional. Pangolin has a remarkable relationship with silver, with modern and original executions, amazing mastery of surface and patina.

I've worked in a variety of materials, but recently I've been focusing on the sculpture on the border of the two- and three dimensional, using wood, paper and oil colours. The approach is abstract with reference to nature where form and colour unite.

JOHANNA THORDARDOTTIR



JOHANNA THORDARDOTTIR
b.1946
Bon Voyage (detail)
Sterling Silver
Edition of 10
8 cm high



WILLIAM TUCKER
b.1935
After Matisse II
Sterling Silver
Edition of 10
7 cm high



JASON WASON
b.1946
Closer to Home (detail)
Sterling Silver
Edition of ?
60 cm high



GLYNN WILLIAMS
b.1939
Throwaway (detail)
Sterling Silver
Series of 6
7 cm high

The piece is called 'Closer to Home'. The idea comes from an installation I made for EXPO Japan 2005, called 'The City of Stones'. It is part of an investigation into the world of Stylites.

As a ceramicist to work with metal is a great adventure. Because this is a new departure for me, it is intriguing, because normally I am in total control of the whole process from conception to the finished piece. However with metal, I can concentrate on just making the original and the real work goes on in the foundry. After the cast is produced, the patination and tonal qualities are discussed, and I can leave the piece in the extremely capable hands of Rungwe Kingdon.

JASON WASON

This was the first time I have used a precious metal and my piece "Throw Away" was a response away from the valuable towards the incidental and valueless, - a piece of screwed up paper, a cast off, something thrown away. On its own like that it could have referred to other art but in an artificial and affected way. I had to do something more to claim it back. Instead of leaving it as a bald statement, out in the cold I brought it back into the spotlight with shadows suggested below it and painted onto it with the patina.

The project was an interesting one but in truth the quality of silver takes the objects away from the earthy traditions of sculptural materials where my work is really situated and starts to feel like the Fin de Siecle salon of 1900. Forgive me but I must say that I prefer Bronze with its versatility and range.

GLYNN WILLIAMS

ACKNOWLEDGEMENTS

Pangolin London would like to extend their thanks to all the Sterling Stuff II artists and their families for their contributions and support of this unique exhibition. Many leaps of faith have been made in not only experimenting with a new material but also in some cases in the casting process in general.

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