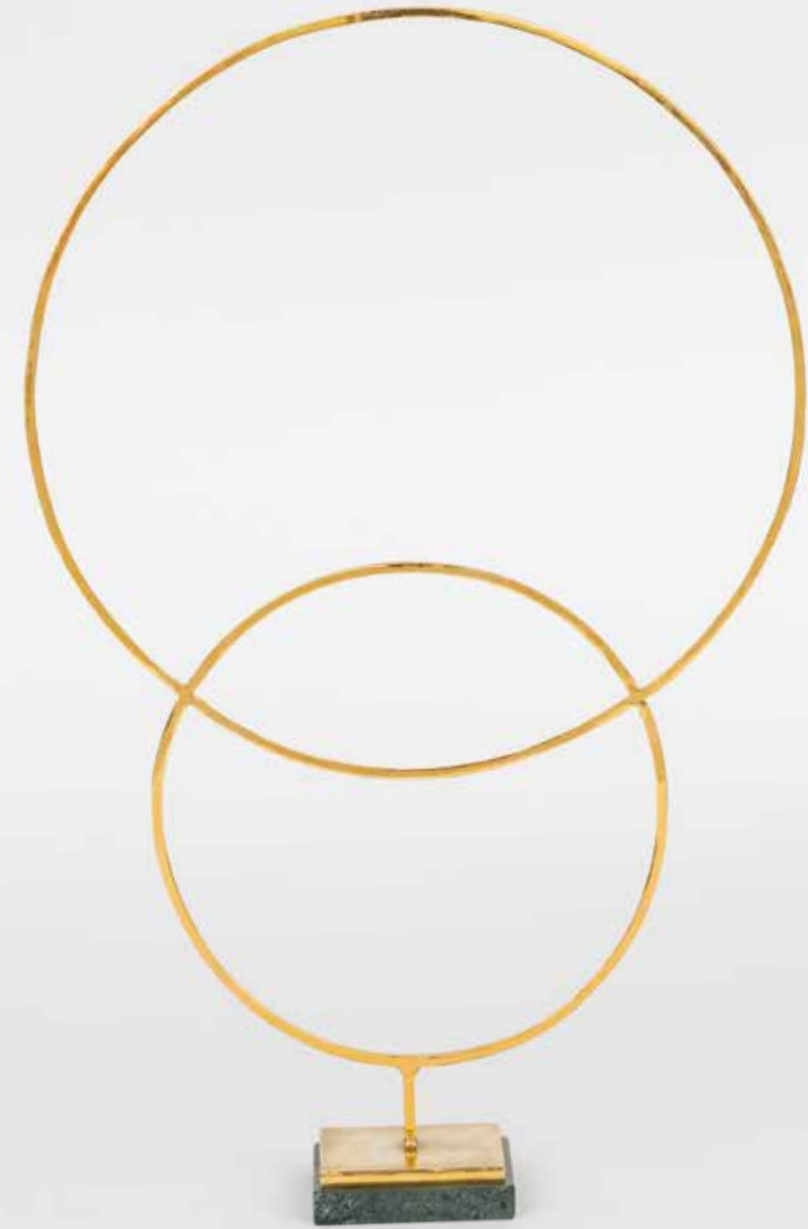


MESSUMS WILTSHIRE



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THE REVELATION OF THE HEAD

THE REVELATION OF THE HEAD

SATURDAY 26 MAY - SUNDAY 8 JULY 2018

‘THE BODY IS BUT A TRIPOD FOR THE HEAD’

MESSUMS WILTSHIRE

THE REVELATION OF THE HEAD



If depictions of the human face enjoy long standing and enduring appeal, Messums Wiltshire is perhaps in as good a position as any to provide additional context.

As well as providing a unique setting for this remarkable exhibition, the location is also the source for a piece of coral, struck from a fossilised reef and carried from Tisbury to Swanscombe in Kent more than 400,000 years ago. It is amongst the earliest known manuports, or objects of significance connected to distant dwellers on these islands and the earliest recognisable - to our eye - depiction of a face.

The journey itself is around 130 miles along chalk ridges which remain popular walking routes today. The person who carried it was not even a Homo sapiens; he or she was pre Neanderthal, and it is only relatively recently that revisionist thinking has begun to give weight to even the presence of aesthetic sensibility in the pre Homo sapiens period at all.

This exhibition therefore starts with the thought of how deeply entrenched our enduring fascination is with that body part that matters most; the one we cannot live without and where all our consciousness, emotions and personality lies.

The head is the central focus of our lives, the hub of all our senses; we feel as though we live life entirely within its fleshy confines, although recent mindfulness studies show that we can be as present throughout the entirety of our body. In the words of the painter Tai-Shan Schierenberg, 'the body is but a tripod for the head' and as such the head acts as an instantly recognisable index for each and every one of our individual personalities. We human beings often prioritise our heads 'above' our bodies, so much so that it has become a common for artists to detach it completely as a subject: a kind of creative decapitation.

The earliest work in this exhibition is the enigmatically smiling portrait of an elite government official from ancient Egypt carved out of diorite marble more than 2,500 years ago. He has a captivating presence; with his finely executed facial features and naturalistic brow he faces us head on with an air of calm confidence.



Egyptian
Head of a Male
26th to early
27th dynasty,
circa 550-500 BCE,
Height 17.5 cm

The sculpture was formed during a period in which artistic interchanges between Greece and Egypt accelerated and the man's smile is evocative of the so-called 'Archaic smile' which was introduced into the repertoire of Greek sculpture during the sixth century BCE. Scholars have suggested that the Greek Archaic smile was appropriated by Greek sculptors who may have come into contact with Egyptian portraits such as this one. By Roman times a new wave of realistic head portraiture emerged which lasted for more than 500 years and had an often overt agenda to dominate and mesmerise.

Any hint of a smile is dispensed with in the portrait of Emperor Antonius Pius created in the 2nd century CE, whose aim was to project the realness and humanity of the great and as it turned out, equable, leader but project him as a virile leader of men, nonetheless.

In contrast to the Greeks and Egyptians who liked to idealise the human form, the Romans were interested in the individual; as one can see in this attempt to describe in stone the emperor's rugged beard, subtly nuanced brow and fleshy chops.

Equally, the sculpture of Juno, dating from the 1st or 2nd century CE pays homage to middle aged women rather than idealising young ones. Exquisitely modelled, her wavy hair restrained by a ribbon, head turned and tilted to the right, she bears a wistful and reflective expression and her face is fuller than Greek models.

The cult of Juno who was wife of Jupiter or Zeus and queen of the Olympian gods was well established in Rome, where she was worshipped as protector of the city's matrons and, more generally of childbirth, making her representative of sovereignty and fertility.



Roman
**Portrait of Emperor
Antonius Pius,**
2nd century CE,
Marble,
Height 35.5cm



Roman
Head of Juno
1st - 2nd century CE
White marble,
Height 38cm



Antonio Canova
Character Head
circa 1780,
Terracotta,
Height 8cm

Of all the sculptors of the 18th century probably the most celebrated is Antonio Canova. Famed for his ability to master facial expressions to create a narrative in sculpted form, the head by him in this exhibition dates from when Canova was in his early twenties and depicts an androgynous figure, with a quizzical, almost comical look. His hair is the unkempt thatch of an adolescent; his expression woebegone. Made of terracotta, this unusual but lively work from an artist now principally remembered for his delicate evocation of female desire in his marble sculpture of *The Three Graces*, it endorses Canova's assertion that: 'clay is the life, plaster the death and marble the resurrection of sculpture.' The subject here looks like a horny handed son of toil and there is something faintly comic about his pained expression; inspired it is believed by that of the figure wrestling with a snake in the celebrated Roman sculpture of Laocoön and his sons.

By the 18th century the vogue for Greek art had returned with renewed vigour, inspired by a rediscovered love for all classical art awoken by the Grand Tour.

One of the most arrestingly beautiful sculptures in this show is a bronze sculpture of Hercules dating from the 18th century based on a Roman - and before that a Greek - prototype. Thought to have been a portrait of Julius Caesar's son, Lucius, it captures a man at that liminal point in his life when women are in the past and men, the future; the downcast eyes accentuating his haunted beauty.



Italian
Bust of Hercules, (After the antique)
Second half of 18th century,
Bronze,
Height 41.5 cm

Gavin Turk
Ragut Kirn
2010,
Varnished clay,
27 x 23 x 22cm



The destruction of a sculpted head, although by chance in this case, is explored by some of the more contemporary artists in this show as a way of expressing fragmented identity. Gavin Turk, Glynn Williams and Laurence Edwards, have all created heads that are spliced, smashed and rebuilt as metaphors for the human struggle. Turk made a series of 72 self portrait heads in clay and then invited members of the public to come and distort them with the result that the sculpture exhibited here was one of many that had a hole gouged out where facial features should be.

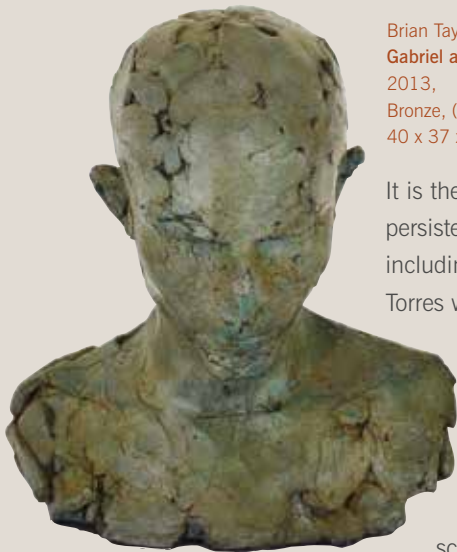
'Somehow we ended up with something that felt close to a self-portrait' says Turk. 'I always get a shock when I look in the mirror because what I feel like on the inside doesn't correlate to what I look like on the outside. My mental image of myself changes daily. For instance, if I've got toothache, I feel like my face is totally swollen and that I am one great big tooth, but I look in the mirror and you wouldn't know. Or, if I've a nervous eye tic, I feel that I am a huge twitching eyeball, but I don't look like that in the mirror.'

The psychic energy of the head is instinctively understood by children, who always make the heads in their drawings and paintings much bigger than the bodies. Equally, the inhabitants of Easter Island hundreds of years ago sculpted enormous heads modelled on one of their tribe to give protection to those living nearby as if the size of the cranium translated into power.

The giant Chthonic Head by one of Britain's most improvisational bronze sculptors, Laurence Edwards, suggests a similarly ancient, almost atavistic being, emerging from the depths of a primeval swamp. Chthonic means from the underworld and, as in much of Laurence's sculpture the feeling of antiquity and heaviness borne of the bronze contrasts with the vigorous, light and playful handling of the clay from which it was cast giving it a sense of kinetic life.

Laurence Edwards
Chthonic Head No 1
2014-18,
Bronze, (edition of 9)
110 x 55 x 65cm





Brian Taylor
Gabriel aged 17
2013,
Bronze, (edition of 10)
40 x 37 x 30cm

It is the ancients from Egypt and Greece who over time seem to have the most persistent influence not only on Edwards but on many sculptors in this show including Kevin Francis Gray, Ellen Christiansen, Christie Symington and Nuria Torres who are all also in their different ways, neo-classicists.

One artist who was wonderfully deft yet daring in his moulding technique and rooted in classical tradition is Brian Taylor, one of Britain's most overlooked masters of form. Taylor, who died in 2013 was trained at the Slade and thereafter studied in Italy before returning to London where he became deputy head of Camberwell art school's sculpture department.

He often frequented the British Museum to look at Archaic, early Greek, Persian and Babylonian work; the influences of which can be clearly read in the sculpture of his son Gabriel aged 17 whose elegant head is is almost pharaonic. The plaques, beads and rolls of clay, are applied with panache yet great precision, creating a brutally honest yet poetic reflection of the subject through their strategic positioning.

Kevin Francis Gray uses a different element of classical portraiture - drapery - in his works, shrouding his subjects in mystery and almost sanctifying them. His *Temporal Sitter* and *Ballerina* have their faces completely veiled, reminiscent of the grieving angels and madonnas found in many baroque or neo-classical churches and carrying with them the weight of history, even though they are actually modelled on those living in the streets near where the artist works in east London.



Kevin Francis Gray
Temporal Sitter Bust
2018,
Carrara marble,
40 x 35 x 35cm

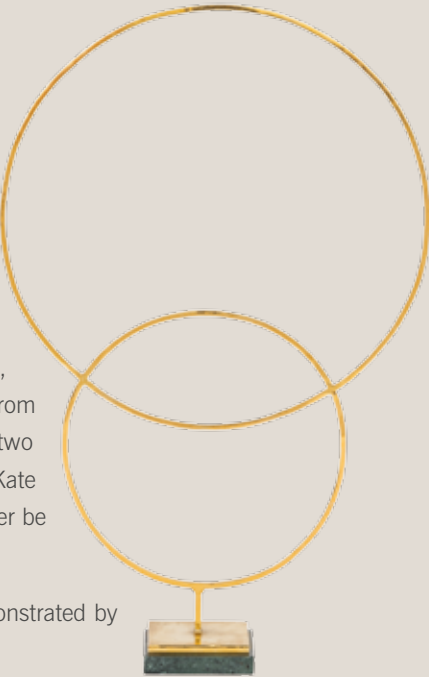
Perhaps the neatest and most reductionist of all the artists inspired by classical art is Keith Coventry, whose sculpture of Kate Moss is formed simply from two golden rings based on the 'golden ratio' the ancient Greeks' used to calculate perfect facial beauty; according to the ancients' algorithm, the distance from the nose to the edge of the eye, divided by the distance from the edge of the eye to the corner of the lips should equal 1.618. The two overlapping circles of gold are a visual haiku that serve to illustrate that Kate Moss fits this classical ideal while questioning the notion that beauty can ever be measured.

As art moves into the digital age, it has held onto its classical roots as demonstrated by Jonathan Yeo's self-portrait made using the latest technology from Google.

Although only one of the sculptures - the head of Christ by David Mach - is overtly religious in this show, the title of it alludes to the passage in the Book of Revelations which talks of the 'beast' with a wounded head whose allure is nonetheless so powerful that it attracts the masses and is eventually cured. The head it refers to could mean the head of state or that of an individual but either way it is what goes on inside our heads and its connection to the world outside through art that allows us to rampage out of control or to live in peace.

Catherine Milner
Curator

Keith Coventry
Supermodel (Kate Moss)
2000,
Steel with gold plate,
68.5 x 43 x 11.5cm



David Mach
L'Homme
2011,
Burned matches,
38 x 28 x 33cm



PORTRAIT OF AN ELITE OFFICIAL

Egypt,
circa 550-500 BCE,
Diorite,
17.5 cm H (28 cm on base)

Provenance:

Collection of Marie-Louise Stern, marquise de Chasseloup-Laubat (1879-1964), France, acquired circa 1950;

Yolande de Chasseloup-Laubat, baronne de Seroux (1907-1998), France;

Francoise de Seroux (1929-2011), France;

Estate of Francoise de Seroux-Prieto.

With its enigmatic expression and piercing gaze, this portrait head of an Egyptian official wields a captivating presence. Conforming to the time-honoured traditions of the Egyptian sculptural canon, the subject is rigid and composed, facing forward with the countenance modeled in subtly merging broad planes. The facial details are also finely executed; the oval-shaped face features a naturalistic brow which coalesces into the narrow bridge of the nose; the almond-shaped eyes, horizontally aligned, exhibit finely-outlined rims; and the thin lips of the mouth are drawn up into a delicate smile, over a slightly protruding chin. The head is covered with a bag wig, which exposes the ears and protrudes slightly over the forehead in a pronounced ridge. These design elements imbue the portrait with a calm, confident demeanour, characteristic of such idealizing images of elite officials who also served as leading priests.

Judging from the manner of the neck break, one can suggest that this official was represented in an upright, striding position with his left leg advanced. The statue may have been placed in the tomb as the physical form in which the spirit (ka) of the departed could reside in order to be nourished, and as an eternal substitute body, should the mummy itself be destroyed. Such a statue would thus help to guarantee the patron's successful and prosperous transition to the afterlife.



Portrait of an Elite Official
26th to early 27th dynasty,
circa 550-500 BCE,
Height 17.5cm

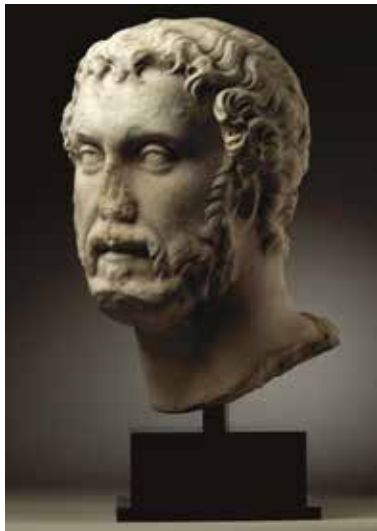
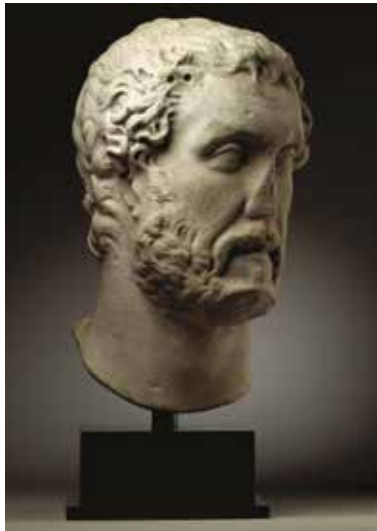


ROMAN PORTRAIT OF EMPEROR
ANTONINUS PIUS

2nd century CE Height: 35.5 cm

The Emperor is portrayed with full beard and characteristic curly hair, brushed forward, three locks falling in a distinctive pattern on his forehead. His expression solemn but relaxed. The head inclined slightly to the sitter's left, drilled pupils indicating his gaze in the same direction.

Born Titus Aelius Hadrianus Antoninus in CE 86 and adopted by Hadrian in 138, succeeding his adoptive father that year, Antoninus Pius (a title he acquired upon becoming Emperor) continued Hadrian's philanthropic tendencies, promoting arts and sciences and favouring the pursuit of rhetoric and philosophy. His long reign (he died of natural causes in 161) was peaceful and his reputation one of clemency and intelligence.



Portrait of Emperor Antoninus Pius,
2nd century CE,
Marble,
Height 35.5cm



HEAD OF JUNO ROMAN 1-2ND CENTURY CE

This head is a fine representation of the ancient goddess known as Juno to the Romans and as Hera to the Ancient Greeks, wife of Jupiter/Zeus and queen of the Olympian gods. Her cult was particularly well established in Rome, where she was worshipped as protector of the city's matrons and, more generally, of childbirth. She is thus both representative of sovereignty and fertility.

The youthful, idealised features and serene expression of our figure are typical of the portrayal of deities in ancient Greece and Rome. Specifically, the hair centrally parted, tied back in soft waves that partly cover the ears and crowned by a demi-lune diadem are characteristic of Juno, as visible in other famous statues of the goddess from antiquity, such as the Hera Ludovisi in the National Museum in Rome.

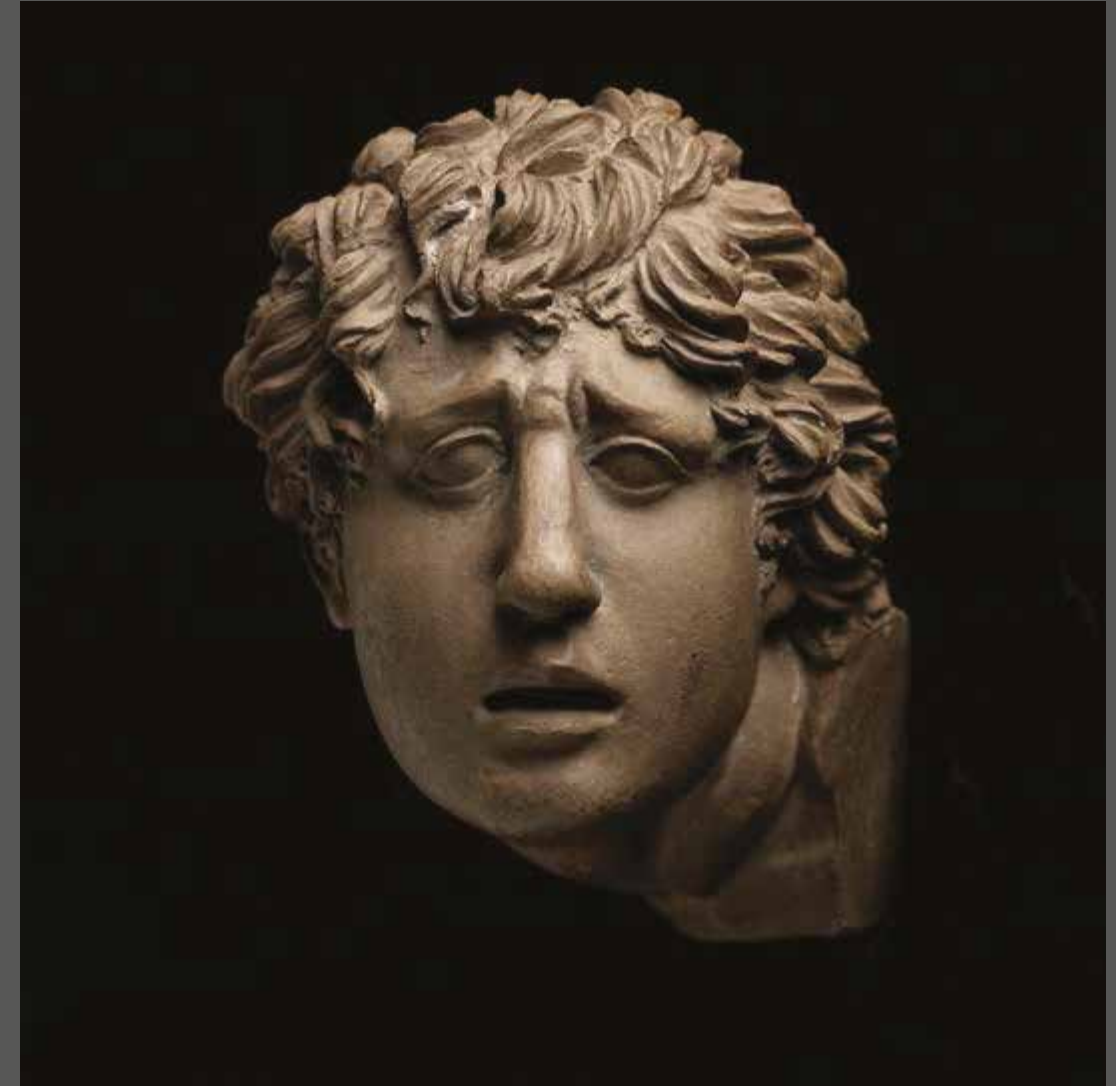
Head of Juno
1st - 2nd century CE
White marble,
Height 38cm



ANTONIO CANOVA (1757-1822)

Canova was an Italian Neoclassical sculpture, most famous for his marble sculpture *The Three Graces* (1814-15) that is in the Victoria and Albert Museum. Often regarded as the greatest of the Neoclassical artists, his work was inspired by the Baroque and the classical revival, but 'avoided the melodramatics of the former, and the cold artificiality of the latter'. Before the age of ten Canova began making models in clay and carving marble and this piece, done when he was in his early twenties is thought to have been inspired by the face of one of the sons of Laocoön in the celebrated sculpture in the Vatican Museum. In 1770 he was apprenticed for two years to the great Venetian sculptor Giuseppe Bernardi. He then began his studies at the Accademia di Belle Arti di Venezia where he won many prizes. Among Canova's other most notable works are: *Psyche Revived by Cupid's Kiss* (1787) and *Napoleon as Mars the Peacemaker* (1802-06).

Character Head
circa 1780,
Terracotta,
Height 8cm



BUST OF HERCULES
SECOND HALF OF 18TH CENTURY

Bronze

41.5 x 58 cm

PROVENANCE

Private collection, United Kingdom

This impressively refined head was cast in the late eighteenth century in Italy and is believed to be a portrait of Lucius Caesar (17 BCE - 2 CE) son of the influential Roman statesman. Its likeness is drawn from an ancient prototype, a Roman bronze bust of Hercules preserved today in the National Archeological Museum in Naples, which in turn derives from a late fifth-century BCE Greek sculpture, attributed to the famed sculptor Polycleitus. Hercules was traditionally a paragon of valour and ingenuity and this work depicts him in the prime of his youth, his exquisite beauty functioning as a mirror of his intellectual and moral virtue. This notion - encapsulated in a combination of the adjectives ‘beautiful’ and ‘virtuous’ - was central to classical aesthetic theory, and underpins the process of idealisation of the human form closely associated with Polycleitus’s work.

Elegantly poised, the youthful Hercules turns his head slightly to one side, his countenance seemingly pensive. The eyebrows are finely outlined, the nose straight and the mouth small and half-open. The hair is quite short at the back, but curlier and denser on the forehead. The bust is cut just below the neck. The high level of finish of its surface and the beautiful uniformity of its patina indicate that this Hercules must have originated in an important commission, presumably for one of the wealthy aristocrats who would have visited the historic sites of Pompeii and Herculaneum as part of their Grand Tour in the 18th century.

A model after the Antique such as our Hercules would have established a direct correlation between its owner and the Roman patriciate. Through the assembly of formidable collections of antiquities, the British effectively presented themselves as ‘new Romans’ and heirs of those great statesmen and military men who had been the glory of the Roman Empire.

Bust of Hercules, (after the antique)
Second half of 18th century,
Bronze,
Height 41.5 cm



ERIC KENNINGTON RA
(1888-1960)

Kennington was an English sculptor, artist and illustrator and one of the most distinguished official War Artists in both World Wars. After his education at the Lambeth School of Art, he exhibited at the Royal Academy in 1908. Although Kennington is perhaps best known for his lively illustrations for T E Lawrence's *Seven Pillars of Wisdom* (1926) his sculpture has since gained considerable notability. Lawrence, the famous archaeologist and writer known as 'Lawrence of Arabia', sat for the modelling of the bust towards the end of 1926. Kennington created the sculptor in three hour-long sittings. There are an additional six bronze casts of this bust - one in the collection of the National Portrait Gallery and another in the collection of the Tate.

T.E. Lawrence
1926-27,
Painted plaster,
Height 42cm



DAME ELISABETH FRINK

(1930-1993)

Frink is one of Britain's most notable 20th century sculptors whose works continue to be, widely exhibited in public and private collections throughout the world. The *Goggle Heads* series that she made in the late 1960s are amongst her most important oeuvre and make a stark contrast with her other sculptures of rolling horses and dogs. They reflect a central concern throughout her work of masculine power. Her father was a professional soldier - a figure she idolised. 'Men were very much part of my early life because of the army. I used to look up to them, and hero-worship them' she said. But in her *Goggle Heads* series she criticised the kinds of bullish army generals of rogue states and totalitarian regimes who hide their identity behind sunglasses and suaveness. Frink studied at the Guildford School of Art in 1947 and at the Chelsea School of Art 1949-53. In 1969 she was awarded a CBE and in 1971 she was elected an Associate of the Royal Academy. During the decade of 1982-1992 she was awarded a DBE, had a solo exhibition at the Royal Academy and was awarded a Companion of Honour.

Goggled Head I
1969,
Bronze,
64.8cm



BRIAN TAYLOR (1935-2013)

Perpetually drawing as a child, even whilst avidly reading his library books, Taylor was encouraged by his school art teacher and a career in the arts seemed likely, if not inevitable. After time spent at Epsom and Ewell School of Art and Crafts Taylor successfully enrolled for the Slade School of Arts' Diploma of Fine Art in 1954. Taylor won myriad prizes as a student; the life-size clay nude Boy from Antigua earned him the Rome Prize - a three-year scholarship to the Italian capital. In 1998 Taylor was elected a member of the Society of Portrait Sculptors and the Royal Society of British Sculptors. His work has only recently begun to be reevaluated.



Michele aged 19
1976,
Bronze, (edition of 10)
28 x 28 x 22cm



Michele, Nefertiti head
circa 1985,
Bronze, (edition of 10)
39 x 29 x 22cm



Boy from Antigua
1958,
Iron,
26 x 16 x 20cm



Gabriel aged 6
2007,
Bronze, (edition of 10)
31 x 25 x 24cm



Belle aged 14
2004,
Bronze, (edition of 10)
36 x 20 x 30cm

Gabriel aged 17
2013,
Bronze, (edition of 10)
40 x 37 x 30cm



GLYNN WILLIAMS b.1939

Once an abstract artist, Williams has worked in the figurative tradition since the late 1970s. His sculptures are representational, but weighted in abstraction, providing them with a surrealist and dislocated understanding of the human form. After attending Wolverhampton College of Art in 1955, Williams worked at the British School in Rome until 1963 and then won the British Prix de Rome scholarship. In 1976, he became Head of the Wimbledon School of Art Sculpture Department, before moving to the Royal College of Art where he was Professor of Sculpture. He is a Fellow of the Royal College of Art, the Royal Society of British Sculptors and the Royal Society of Arts.



Young Priest
Plaster,
1963,
35cm x 21cm

Man from 1925
2005,
Black and white
patinated bronze,
64cm x 42cm



JOHN DAVIES b.1946

Throughout his career, Davies has focused on the human head using a variety of different media. To create his most recent work, Davies models in clay before casting in polychrome polyester and fibreglass, (or sometimes bronze), arranging his figures in carefully chosen choreographed relationships. A leading figurative sculptor of his generation, Davies is represented in major public collections around the world including the Tate Gallery, the British Museum, V&A and Tokushima Museum, Japan. Davies studied painting at Hull and Manchester Colleges of Art 1963-67, followed by two years at the Slade School of Art. John Davies is represented by Marlborough Fine Art.



Lined Head
1992,
Bronze, (unique)
Height 70.5 cm

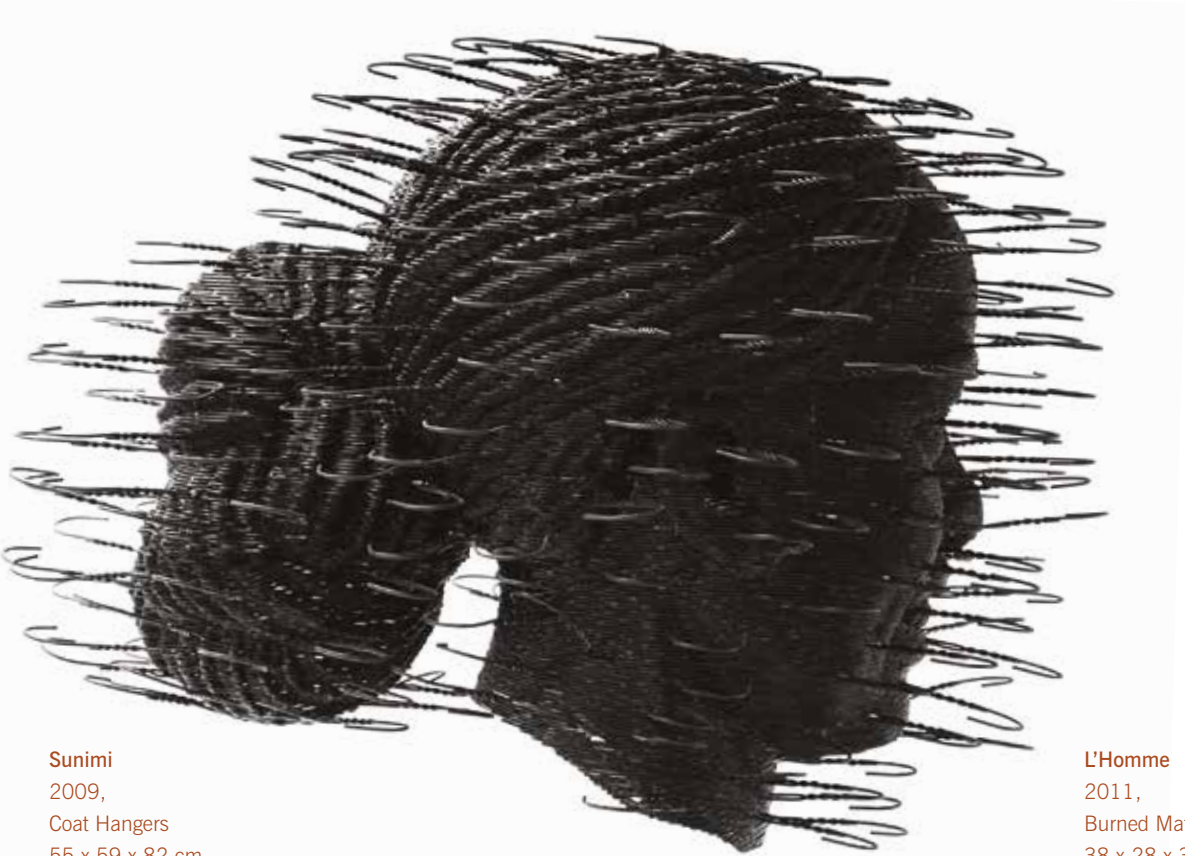
Little Louisa
1994-97,
Painted fibreglass
and resin, (unique)
Height 36.5 cm



DAVID MACH b.1956

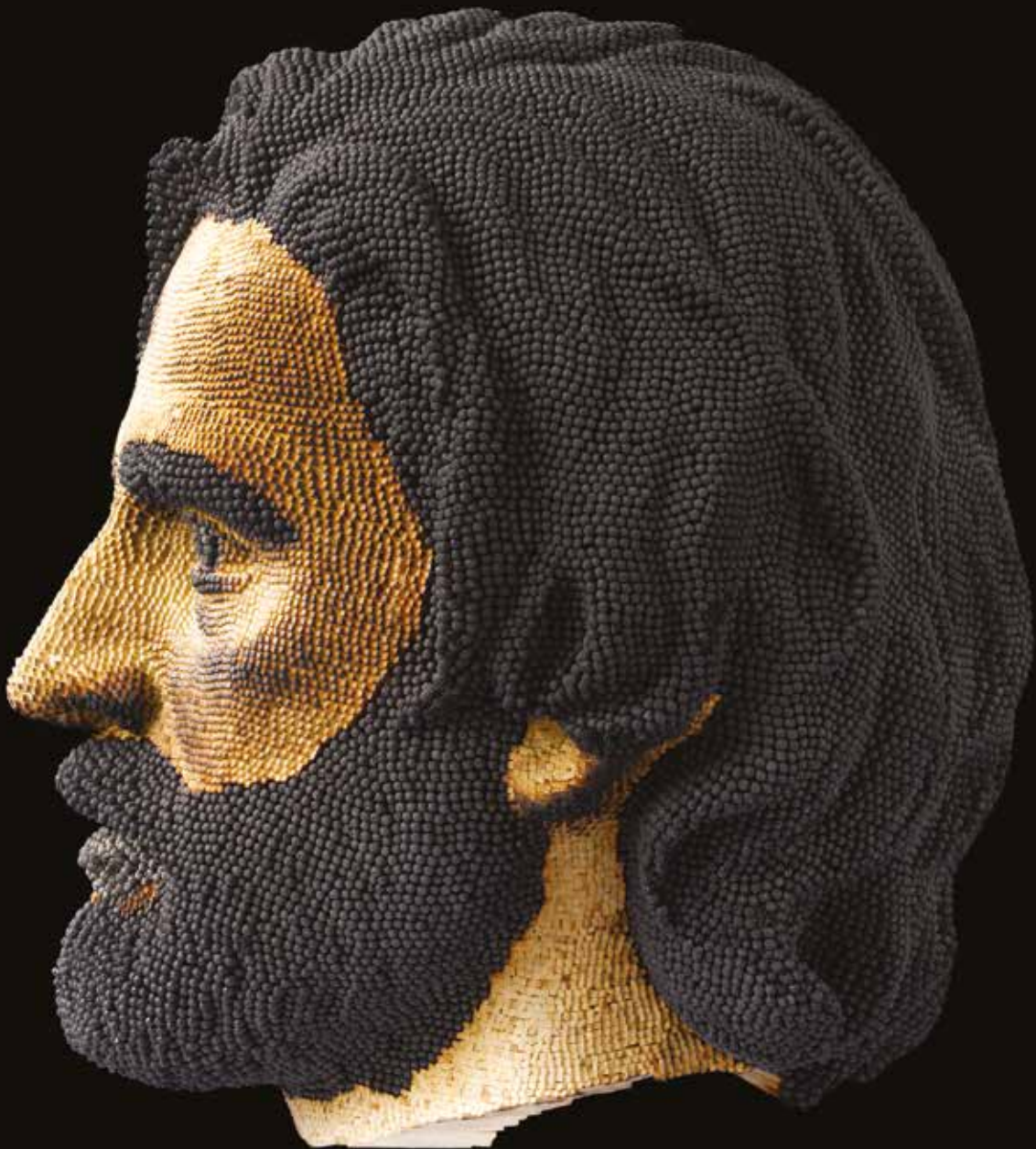
One of the first things Mach turned to at the Sculpture Department of Duncan at Jordanstone College of Art, Dundee was modelling heads. He and his peers would use each other as models and attempt to bring likeness to life in clay. Mach cites coat hangers as an unexpected medium; their

construction creates a camouflage, through which the form of a head can be viewed. The head of a man, L'homme, is made of burned matches. Mach was nominated for a Turner Prize in 1988 and was Elected a Member of the Royal Academy of Arts in 1998. He has had solo exhibitions in London, New York, Venice and Hong Kong.



Sunimi
2009,
Coat Hangers
55 x 59 x 82 cm

L'Homme
2011,
Burned Matches,
38 x 28 x 33cm



LAURENCE EDWARDS b.1967

Born and based in Suffolk, Edwards trained at Canterbury College of Art from 1985-88 and then at the Royal College of Art (1988-90). Edward's primary interests are in the male human form, anatomy and metamorphosis, especially regarding the change undergone by this shape during improvisational moulding and casting techniques. To make his sculptures Edwards first works in clay, these are then transferred into a wax version by way of a latex shell and it is at this point, when most sculptors depart, that he begins again. Edwards has been represented by Messums since 2010, and in 2018 enjoyed a sell out solo show tour in Sydney and Melbourne, Australia organised by Messums Wiltshire.



Grey Head
Bronze, edition of 9,
17 x 10 x 11cm

Chthonic Heads I and II
Bronze, edition of 9,
110 x 55 x 65cm



SEAN HENRY b.1965

Art historian Tom Flynn notes, 'The idea of the heroic, urban, unrecognized, anonymous individual lies at the heart of what Henry does'. Henry trained in ceramics at Farnham and Bristol (1983 - 1987) but from an early age was drawn to sculpture rather than functional objects. He had his first solo exhibition in London in 1988 and was the first sculptor to win the Villiers David Prize in 1998. He has had thirty-two solo shows during his career to date, in more than ten different countries. Career highlights include Couple in 2007, Conflux in 2011 - a solo exhibition of figures held in and around Salisbury Cathedral - and his Tim Berners-Lee portrait for the National Portrait Gallery in 2015. Henry is represented by the Osborne Samuel Gallery in the UK & USA, Galleri Andersson Sandstrom in Sweden, and by Galerie Scheffel in Germany.

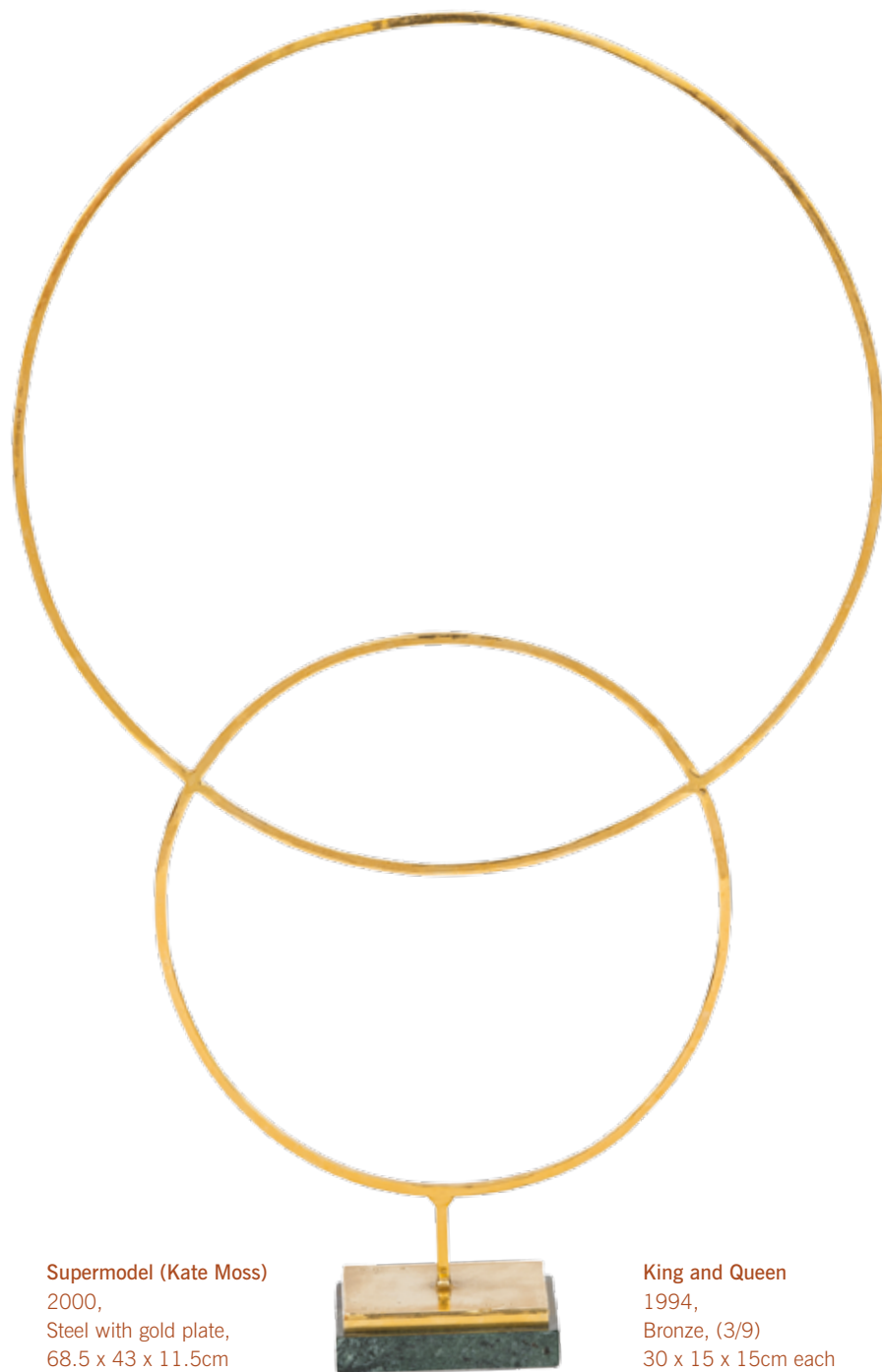


WHITE LIGHT/WHITE HEAT
(You Don't Know How It Feels To Be Me)
2018, (detail),
Ceramic, oil paint and wood,
46 x 22 x 30cm



KEITH COVENTRY b.1958

Coventry is a British artist who works in a diverse range of media encompassing both painting and sculpture. He combines an interest in social issue and urban depravation with humour and a fascination for history of art as well as a further belief in the restorative powers of art. Coventry studied for his BA at Brighton Polytechnic 1978-81 before completing his MA at the Chelsea School of Art in 1983. He was featured in the seminal exhibition *Sensation* at the Royal Academy of Arts in 1997 and in September 2010 his *Spectrum Jesus* painting won the £25,000 John Moores Painting Prize. His sculpture of *The King and Queen* was inspired by the theft in 1995 of the heads of a sculpture by Henry Moore from the Glenkiln estate in Scotland. His one of Kate Moss is inspired by the 'golden ratio' between facial features that defined beauty in ancient Greece. Coventry has works in the collection of Charles Saatchi and has had solo shows at Pace Gallery, London where he is represented, the Lightbox, Surrey and at the Julius Werner Gallery, Berlin.



Supermodel (Kate Moss)
2000,
Steel with gold plate,
68.5 x 43 x 11.5cm

King and Queen
1994,
Bronze, (3/9)
30 x 15 x 15cm each



EMILY YOUNG b.1951

Young is 'Britain's greatest living stone sculptor' according to a Financial Times article in 2013. She studied painting at Chelsea School of Art in 1968 and then Central Saint Martins, before turning to sculpture in the early 1980s. The primary objective of Young's sculpture is to bring the natural beauty and energy of stone to the fore. Consequently, her sculptures have unique characters due to each individual stone's geological history and geographical source, but they are bound, as kin, by their earthly origins. Young is now represented by Bowman Sculpture, London, and has had exhibitions previously at The Fine Art Society, Edinburgh and locally to Messums Wiltshire at Salisbury Cathedral. Young, who lives in northern Italy and sources much of her stones from the quarry at Carrara has permanent installations and/or work in the collections of The Imperial War Museum, The Whitworth Art Gallery Manchester, Paternoster Square in London and La Defense in Paris.



Laran
2015,
Carrara Marble,
40cm

Purbeck Head
2009,
Purbeck Freestone,
49 cm



GAVIN TURK b.1967

One of the leading lights of the Young British Artists generation of artists in the early 1990s Turk came to prominence with his self portrait wax work as a gun slinging Sid Vicious which was bought by Charles Saatchi and subsequently exhibited in the *Sensation* exhibition at the Royal Academy. Turk has pioneered many forms of contemporary British sculpture now taken for granted, including the painted bronze, the waxwork, the recycled art-historical icon and the use of rubbish in art. Turk's installations and sculptures deal with issues of authorship, authenticity and identity. Concerned with the 'myth' of the artist and the 'authorship' of a work, Turk's engagement with this modernist, avant-garde debate stretches back to the ready-mades of Marcel Duchamp. Turk studied at the Royal College of Art from 1989-1991 and at the Chelsea School of Art, (1986-1989). His work is held by the Tate Gallery London, the Victoria and Albert Museum and the Museum of Modern Art in New York.

Ragut Kirn
2010,
Varnished clay,
27 x 23 x 22cm



KEVIN FRANCIS GRAY b.1972

Gray is an internationally renowned figurative sculptor who works predominantly with bronze and marble to create idealised figures draped with fabric, in the style of Neoclassical or Baroque figurative sculptures. Unlike the ephemeral, god-like beauties that one might expect to be the basis of such an oeuvre, Gray instead uses anonymous individuals he encounters near his studio, often people struggling with addiction. Gray studied at the National College of Art & Design in Dublin in 1995, the School of Art Institute in Chicago (1996) and completed his MA in Fine Art at Goldsmiths London in 1999. Represented by Pace Gallery, his work has been shown in London, São Paulo, New York, Berlin and Rome.



Temporal Sitter Bust
2018,
Carrara marble,
40 x 35 x 35cm

Ballerina Bust
2018,
Carrara marble,
43 x 34 x 30cm



JONATHAN YEO b.1970

Yeo's is one of the foremost pioneers of figurative painting in Britain. His bronze sculptural self-portrait entitled *Homage to Paolozzi (Self Portrait)* marked his first foray into sculpture in 2017 and represents an evolution in the tradition of creating self-portraiture, produced by cutting-edge technology. The work became part of a major exhibition 'From Life' at the Royal Academy in London. *Homage* has since marked Yeo's new approach to creating self-portraits, producing work derived from three-dimensional scans in virtual reality rather than looking in a mirror or working from photographs. Yeo, who is entirely self taught, rose to international prominence in his early twenties as a contemporary portraitist, painting Tony Blair, Cara Delevingne, Damien Hirst and Prince Philip. His paintings are included in major permanent collections worldwide including the National Portrait Gallery, The Royal Collection, The Hopper Art Trust and the Bibliotheque National in Paris.

**Maquette for Homage to Paolozzi
(Self Portrait)**

Edition 1/9,
2017,
Bronze
35 x 20 x 20cm



CHRISTY SYMINGTON b.1962

Symington focuses on making figurative, clay sculptures of people hidden in history and brings their presence into our lives as well as highlighting their historically significant legacies. In 2017 Symington's sculpture of Olaudah Equiano was acquisitioned for the permanent collection of the International Slavery Museum, Liverpool. Symington has had solo exhibitions at the Stephen Lawrence Centre and Angel Orensanz Foundation, New York. She has been a Member of the Royal British Society of Sculpture since 2002. Symington has studied sculpture in Paris, New York and London. She completed her MA in Fine Art as Central St Martins in 2001.



Head Inspired by
Jean-Michel Basquiat
1998,
Fired Clay,
50 x 32 x 23cm

Duo edition of
#OlaudahEquiano
in Black and White
#BlackHistoryMonth,
2017
Both 72 x 80 x 40cm



ABIGAIL FALLIS b.1968

Fallis studied silver-smithing and metalwork at Camberwell College of Arts and considers the making process to be a crucial element of her practice. She works with diverse, often recycled materials including papier mâché, fish skeletons, textiles and bronze. Fallis was the Pangolin Gallery in London's first Sculptor in Residence and worked for a year from the studio at King's Place on a new body of work that formed the basis for her solo show Fallis in Wonderland. She has exhibited widely throughout the UK and her work can be found in a number of public and private collections including Damien Hirst's *Murderme* collection.



Queen of Hearts
2010,
Steel and vinyl,
150 x 115 x 80cm



Stainless Head
2010,
Polished steel,
30 x 25 x 21cm

RALPH BROWN (1928-2013)

Brown was a sculptor for nearly sixty years and his work evolved over this period, whilst always remaining true to his obsession with the human figure. In the 60s his work became more figurative, concentrating on smooth, sensuous human forms. His sculpture is imbued with a humanist concern for the pathos of the human condition. Brown studied at Leeds and Hammersmith Art Schools and at the Royal College of Art where he was a visiting tutor at the Sculpture School from 1958 for many years. He was elected to the Royal Academy of Arts in 1968 and became an Academician in 1972. His work is represented with Pangolin Editions and has been widely shown in solo and group exhibitions in the UK, Europe and the United States.

Ralph Brown
Dream of Water,
1985,
Sterling silver,
16 x 26 x 20cm



PETER BURKE b.1944

Burke comments that ‘this group of works is an exploration between people, a sense of place and the earth’. He believes that in this time of awareness - of the fragility of our environment and way of life - it is perhaps a good time to refer back to the basics; to people and our natural resources. The clays he has used in his series of sculptures *Meditations On A Landscape* are all sourced from the West Country, near where he lives in Bradford on Avon. After a student apprenticeship with Rolls Royce Aero Engines, Burke studied sculpture at Bristol Polytechnic in the fine art faculty. He has shown at New Arts Centre, Roche Court and at Southwark Cathedral. Burke has work in public collections including those in Korea, Lisbon and London.



Meditation on a Landscape,
(Wansdyke, Wiltshire,
Alton Barnes)
2011,
Bouded earth,
40 x 30 x 20cm



Meditation on a Landscape,
(Westbury, Wiltshire)
2011,
Bouded earth,
40 x 30 x 20cm



Meditation on a Landscape,
(Ashton, Bristol)
2011,
Bouded earth,
40 x 30 x 20cm



Meditation on a Landscape,
(Sandridge, Wiltshire)
2011,
Bouded earth,
40 x 30 x 20cm



Meditation on a Landscape,
(Greensand, Bradford on
Avon, Wiltshire)
2011,
Bouded earth,
40 x 30 x 20cm



Meditation on a Landscape,
(Golden Valley,
South Gloucester)
2011,
Bouded earth,
40 x 30 x 20cm



STEPHEN PETTIFER b.1972

Pettifer trained in sculpture and stone carving at The City & Guilds of London Art School. He has since worked for English Heritage, The National Trust, Westminster Abbey as well as for sculptor Anish Kapoor. He developed a love for English stoneware of the eighteenth and early-nineteenth centuries. Pettifer founded sculpture company Coade in 2000 in London, which then moved to the grounds of Wilton House in 2005. He has continued to develop as a sculptor in his own right, combining his knowledge of materials with a delicate and acute eye for his subject.



Portrait of Ben Fenske
2015,
Black Stoneware,
55 x 25 x 28cm



ELLEN CHRISTIANSEN b.1965

Christiansen studied at Chelsea and Camberwell Schools of Art after being spotted by a visiting art teacher at the age of thirteen. At Camberwell she was one of the last students to benefit from the teaching of fellow exhibitor Brian Taylor. After graduating she worked with him both as his model and as a collaborator on portraits of his sons and his dog Lily. She is now one of a very few who continue to work using his measuring technique derived from stone carving. She works exclusively from life with animals, the figure and on portraiture, where the rather open-ended process makes for endless discoveries and infinite possibilities. Christiansen has exhibited with the Society of Portrait Sculptors for the last three years and was awarded the Talos Award in 2011. Christiansen also won The Founders' Sculpture Prize in 2014-15.

Elisa
2015,
Bronze,
25 x 30 x 17cm



NURIA TORRES b.1976

Torres is a Spanish artist born in Barcelona. She uses marble and porcelain as her 'language' and finds marble solemn, but flexible, as it allows her to give a sort of 'second skin' to the matter. Porcelain, on the other hand, is versatile and fresh, enabling play with decorative elements. Torres attempts to reinterpret the classicism in her sculptures by adding little touches of reality, emphasising the style and traditional techniques that can be reviewed to capture contemporary aesthetics. During 2012-14 Torres was a resident sculptor in the studio of Fabrizio Carrar Lorenzani in Italy. In 2014-16 she studied under sculptors Manuela Rivero and Mariano Andres Vilella in Barcelona.



**Louise Brongniart
with Mask**
2017,
Porcelain,
17 x 5 x 12.5 x 40cm



Ghost Head
2018, Porcelain,
12 x 14 x 15cm
and
17 x 20 x 19cm

**Louise Brongniart
with Handkerchief**
2016,
Porcelain,
17.5 x 12.5 x 40cm





SCULPTING THE HEAD - LAURENCE EDWARDS

In November 2017 Laurence Edwards won a commission to commemorate the Mining community of Doncaster. At first thought a commemorative sculpture commission whilst potentially worthy and possibly lucrative is not necessarily a goldmine of creative opportunity. What started as routine became a revelation. Struck by how Rodin had spent time sculpting figures amongst the citizens of Calais to create his famous “Burghers of Calais”, Laurence looked differently at the commission and the nature of sculpture as a memorial.

What unfolded was a relationship with a group of people whose lives and stories were themselves testimony to their history and the history of mining in the area. It is at the heart of why we look to and value figurative sculpture today.

As has been seen in this show portraiture is one of the most recognised means for creating lasting records for posterity. What is perhaps less apparent is the relationship between artist and sitter, and the process by which a likeness is assembled. Is it for example analytical representation - an exactitude of measurements - or is it something else?

With a self imposed limit of 2 hours, Laurence interviewed, conversed and sculpted the portrait heads of those people whose lives had been inseparable from the pits at Doncaster. For an artist whose sculpting routine had become one of studio work and solitary consideration, it was an interaction that proved deeply moving and effective. The pressure to

commit to shape and mark, whilst at the same time getting to know the sitter, putting them at ease, and coaxing them to tell their life story has led to works of considerable insight. In Laurence's words, “it became an extraordinary sensation, I realised that all of the experience and memory in my hands from a life time of sculpting had begun to separate itself from my conscious which was attached to the sitter and their extraordinary stories”.

Working in partnership with Doncaster University, each two hour session - they have been going on a rate of two days a month since January - is recorded as a narrative document in its own right. The works created, small palm sized representations of heads modelled in wax have an immediacy about them, a sense of urgency brought on by the constraints of time. They have something else too, they have caught that moment of empathy between viewer and sitter in a strikingly unaffected fashion. They are people to whom we are introduced by their story.

We are comfortable reflecting on history through data, hard facts or photographs. The numbers don't lie and neither does a photograph, yet in a face we can connect immediately with the human condition, we look to read what we hope is their story. We may make entirely the wrong assumptions about that person based on our reading, but in the end it doesn't really matter because we have made a connection on a very human level to another's life. that is itself a revelation. JM



ACKNOWLEDGEMENTS

The concept for this exhibition started before the barn opened and has been in lengthy gestation until this point, not least of which owing to the breath of art that was required to fulfil the concept

We are therefore very grateful to the following galleries who have been kind enough to loan works to this show.

As ever, it is also with due recognition to our team here who do a wonderful job in collating, researching and installing the works: Catherine Milner, Laura Grace Simpkins, Stephanie Rennie, Hannah Davies, Molly Grant, Cigdem Baker and Melissa Stourton. Thank you.

PARTICIPATING GALLERIES

Ariadne Galleries
Bowman Sculpture
Ben Brown Fine Arts
Daniel Katz Gallery
Marlborough Fine Art
Pace Gallery
Pangolin London
Tomasso Brothers Fine Art
Rupert Wace Ancient Art

PARTICIPATING ARTISTS

Ralph Brown	Sean Henry
Peter Burke	Eric Kennington RA
Antonio Canova	David Mach
Ellen Christiansen	Christy Symington
Keith Coventry	Brian Taylor
John Davies	Nuria Torres
Laurence Edwards	Gavin Turk
Abigail Fallis	Glynn Williams
Elisabeth Frink	Jonathan Yeo
Kevin Francis Gray	Emily Young