



MATERIAL WORLD

2022

Anthony Abrahams
Harold Ambellan
Hamish Black
Jon Buck
Halima Cassell
Lynn Chadwick
Ann Christopher
Geoffrey Clarke
Michael Cooper
Terence Coventry
Steve Dilworth
Steven Gregory
Richard Jackson & Sally Fawkes
Sue Freeborough
George Fullard
John Hoskin
John Humphreys
Steve Hurst
Jonathan Kingdon
David Mach
Alastair & Fleur Mackie
Susie MacMurray
Anita Mandl
Charlotte Mayer
Polly Morgan
Eilis O'Connell
Isaac Okwir
Peter Oloya
Eduardo Paolozzi
Peter Randall-Page
Merete Rasmussen
Colin Reid
Angelo Santonicola
Elizabeth Sophia - White
George Taylor
Almuth Tebbenhoff
Harry Thubron
Deborah van der Beek





There was a time when Sculpture could be defined by just a handful of materials: stone, mostly marble, wood and bronze. Other materials that have only been seen as transitional, might have included clay, wax and plaster and that was the sum of it. All of that is now changed and almost anything that isn't 'painting' in the field of visual arts is likely to be classified as sculpture and its material diversity is dizzying.

Novelty has always been held in high regard in the arts and finding new means of expression has often involved finding ways to vivify unusual materials. Indeed the materials themselves arrive laden with meaning and context and as such using an ingredient that already holds connotations through context and history can provide a ready-made conceptual relevance to an artwork.

Making in a material suitable for communicating ideas and for emoting feelings is another challenge. Six thousand years ago the technical process of bronze casting super charged entire cultural traditions across the world. Fresh techniques for manipulating even the most familiar materials can help define an artist's language or even whole genres of work and it is with this in mind that we thought an exploration of this material multiplicity was an exciting theme for a sculpture exhibition.

Although Pangolin started life as a bronze foundry we rapidly found ourselves dealing with a whole plethora of sculptural media and the interactions with other crafts and crafts people has been a fascinating, exciting and rewarding journey.

We hope you will enjoy this wide range of sculpture and the materials chosen by the artists that best express their concepts and feelings.

Rungwe Kingdon



Assemblage

Assemblage in the Western art tradition is seen as being initiated by Picasso with his three dimensional works incorporating numerous found materials. However many traditional societies utilised all manner of disparate materials to create sculptures, some of which were undoubtedly the primary influence of Picasso and his contemporaries.

Folk and Outsider art have always utilised any materials to hand, most of which could also be categorised as assemblage.

Since the 1920's Assemblage has been a fundamental means of creating sculpture as many examples celebrate in this exhibition.



Relief with Bronze Figure, 1968
George Fullard
Mixed Media
Unique
91.5 x 73 x 23 cm





Small Red and Black Vase, 2016
David Mach
Glass Pin Heads
Unique
47 x 19 x 19 cm





The First War Dream, 1964
George Fullard
Mixed Media
Unique
19 x 28 x 7 cm





Bronze

Since the advent of lost wax sculpture casting 6,000 years ago, bronze has become entwined both culturally and technically with human development. "The bronze age" defined as our third great technology after stone flints and pottery is present in most great cultures across the world. The versatility of the process and its near indestructibility allied to its tendency to appear better as it ages, has attracted artists to continue to use it, finding fresh ways to make bronze relevant to contemporary cultures. This means bronze is enjoying a renaissance in sculpture despite the enormous range of materials available for an artists expression.



Cast, 2019
Alastair & Fleur Mackie
Bronze
Unique
58 x 5 x 5 cm





Sitting Boar Maquette, 2004
Terence Coventry
Bronze
Edition of 10
28 x 33 x 18 cm





Yellow Bird, 2014
Jon Buck
Bronze and Wood
Edition of 15
15 x 20 x 7.5 cm



Ceramic

Clay is a fine-grained natural soil material containing minerals and a variable amount of water which gives it its plasticity. It is naturally developed after erosion and can be found near large lakes and marine deposits.

Clay is ideal for unlimited creativity thanks to its plasticity which helps the material to be malleable. It can be used for sculpture on any scale - from small figurines to large works. Any clay can be sculpted. Its colour changes depending on the oxides that it is composed of. If there is more iron, the clay will be red, if there is limestone in its composition then it will be white. With the addition of kaolinite you can get strong and translucent porcelain. In order to fire it, it needs a progressive heat from 25 to 1000 or 1200 degrees Celsius depending on the clay used. It then hardens and can no longer be changed.

Ceramics is one of the world's oldest crafts made by man using fire, before bronze and glass. Many sculptures were made of clay during the Palaeolithic period. Venus of Dolni Vestonice, now in the collections of the Moravian Museum in Brno, is the earliest clay piece that was found alongside other sculptures of animals and more than 2000 small balls of fired clay and dates back to 25 000 BCE.

Nowadays clay is becoming a more acceptable medium for contemporary sculpture and fine art, raising it from being considered only as a material for craft. Major international artists use this material to express their creativity.



Coiled Yellow Green, 2022
Merete Rasmussen
Ceramic with Coloured Slip
Unique
25 x 31 x 25 cm



Small Gorilla, 1964
Jonathan Kingdon
Terracotta
Unique
16 x 15 x 9 cm





Maroon Form, 2022
Merete Rasmussen
Ceramic with Coloured Slip
Unique
22 x 44 x 28 cm





"Nodding to Cycladic or ancient sculptural forms these figures are initially formed in a press mould with clay. Here artefacts are added and the figure is then recast. Each is the same shape but different, a different personality. They are cast in stone, each pair representing a different aspect of human nature. Each is embedded variably with bones, cast bronze, jewellery ancient and modern (the odd real gem stone or gold) relics of war and other artefacts, even plastic."

I Was He & She (Oligarch), 2017
Deborah van der Beek
Ciment Fondu, Cast Bath Stone with Mixed Media
Series of 6
He - 89 x 19 x 21 cm
She - 82 x 19 x 21cm





Glass

From its earliest practitioners, the ancient Egyptians to the Phoenicians, glass making rapidly expanded throughout the Roman Empire.

I once saw a natural glass cone formed where lightning struck a dry sand river melting the sand as the lightning penetrated deep into the riverbed. This and other natural glass like obsidian must have been used long before humanity learned to control the high temperatures needed to melt and form glass out of the silica and ash or nitrate of early glass manufacture.

We are fortunate that Stroud has become a centre for contemporary glass work and we are delighted to be showing two celebrated examples in this exhibition.

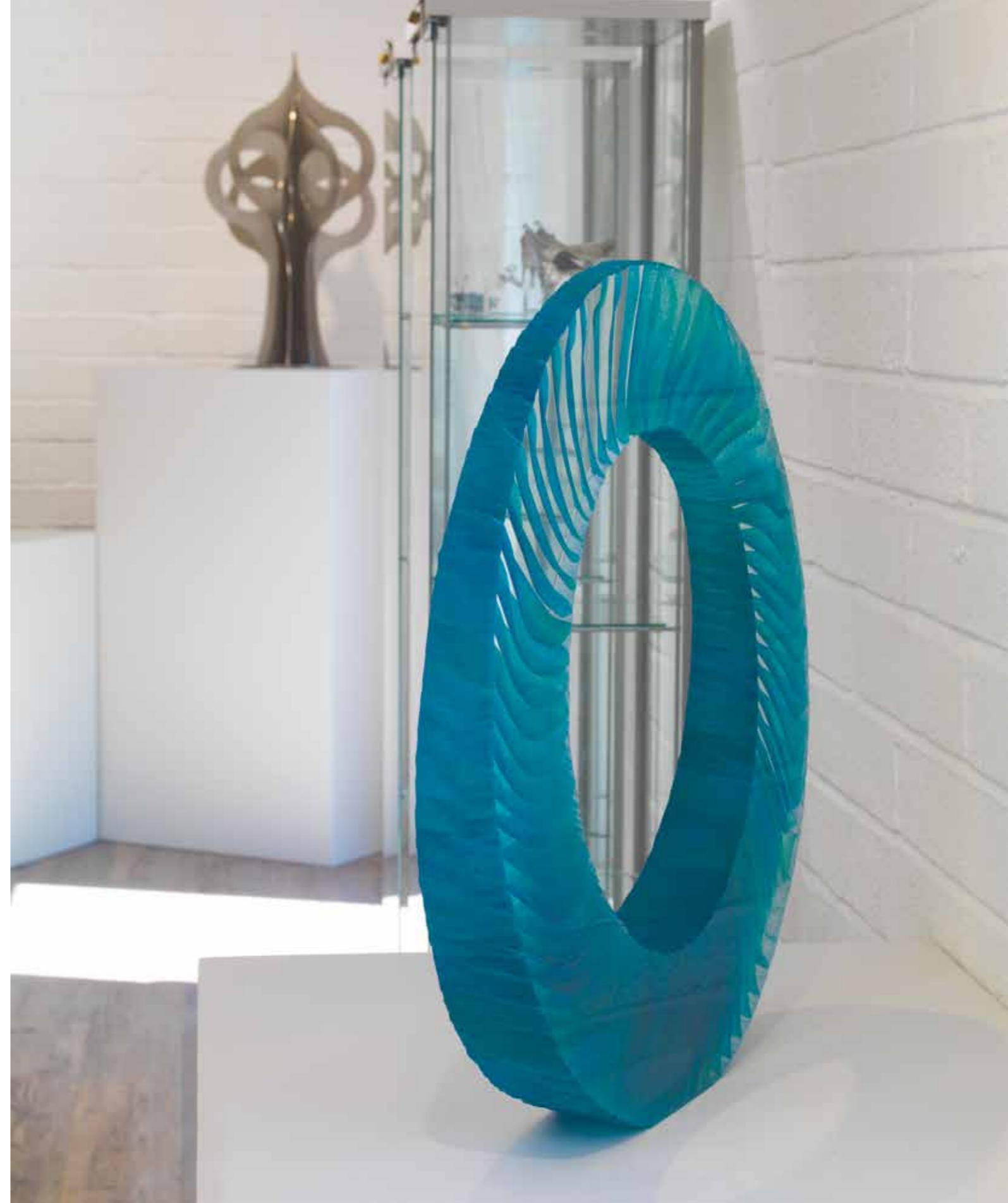


Jackson and Fawkes collaborate in the truest sense of the word with the two of them having input at all stages of the making of a sculpture. Their individual views and ways of expressing themselves bring a synergy to their collaborative artworks that is both challenging and harmonious.

Sentient Exchange, 2015
Richard Jackson and Sally Fawkes
Glass, Mirror, Wood and Paint
Unique
60.5 x 21 x 18.5 cm
Photo on right Richard Jackson



Ring of Aqua, 2016
Colin Reid
Kiln Cast Glass, Carved and Polished
Unique
62.5 x 63 x 8 cm





Man-made Materials

Resins, cement, plastic, carbon fibre, synthetic rubber, nylon, foam, many of which are composed of natural elements but only exist through being recombined often to make equivalents of other natural materials. However several are adaptable to be, cast or carved into three dimensional art objects.

3D printing is a very recent way of creating art that often uses resins or plastic to build forms in an additive way. Many of these materials are abundant and relatively cheap, can be recycled and be coloured in bright hues; few however compete with stone and bronze for longevity and so are often used as temporary or time sensitive installations.



Leonard McComb RA / Tractus, 2004
John Humphreys
Painted (Acrylic) Fibreglass
Edition of 5
79 x 73 x 25 cm



Spaceship 27, 2021
Angelo Santonicola
3D Printed - Polylactic Acid
Artists Copy
32 x 22 x 12 cm





In Search of Light 2, 2008
Ann Christopher
Perspex and Resin
Edition of 4
28 x 9.5 x 12 cm





Curve to Edge, 2012
Ellis O'Connell
Clear Cast Resin
Unique
14.5 x 35 x 12 cm

Oxalis, 2019
Halima Cassell
Cast Jesmonite
Edition of 100
30.5 x 30.5 x 4.5 cm





Natural Materials

Nature's abundance of material and the many shapes it takes is not only inspirational in its material sense but also in the myriad forms of growth and elaboration it has evolved into. Ivory and bone, antler and horn, wood and fibre, feather and fur, wax and resin, shell and leather among many more lend themselves to artistic expression.

Since ancient times symbolic use of organic material has prevailed in the creation of objects and the associations the chosen material gives to the final sculpture are an inherent function of using that material. Not only do these objects come ready laden with associative message but many are beautiful and durable as well as lending themselves to be fashioned into new forms.



Hart, 2021
Susie MacMurray
Antlers, Canvas and Model
Unique
48 x 50 x 50 cm

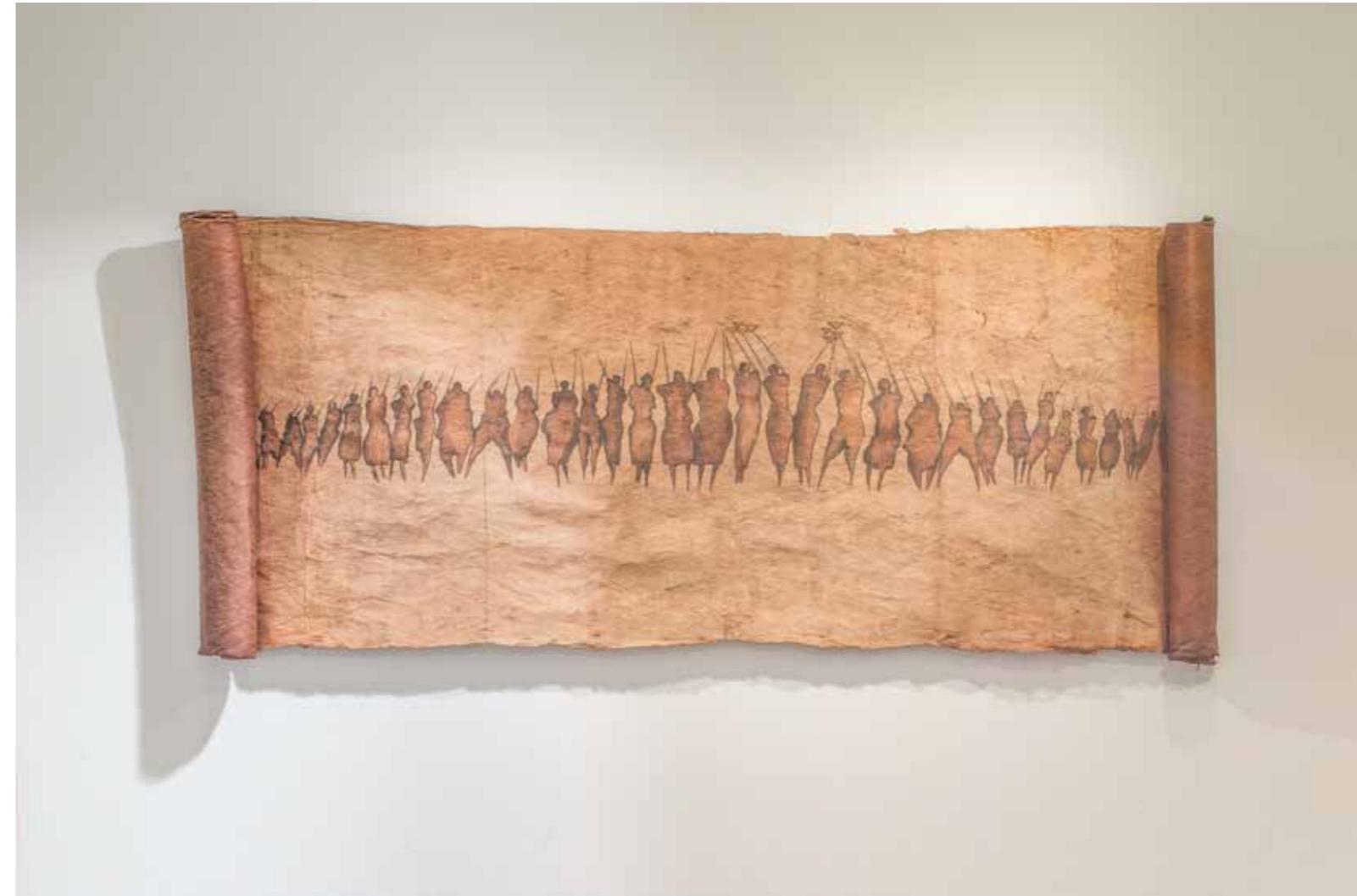




"Tapa is made from the inner bark of the paper Mulberry tree and in Fiji it is called Masi made exclusively by women. It is stripped from the bark, separating the inner bark, and beaten with a wooden mallet then smoked giving a brown colour called masi kuvui and has stencilled decorations. It was traditionally used for rites and ceremonies such as weddings, christenings and funerals and worn by the Chiefs denoting rank and importance in society.

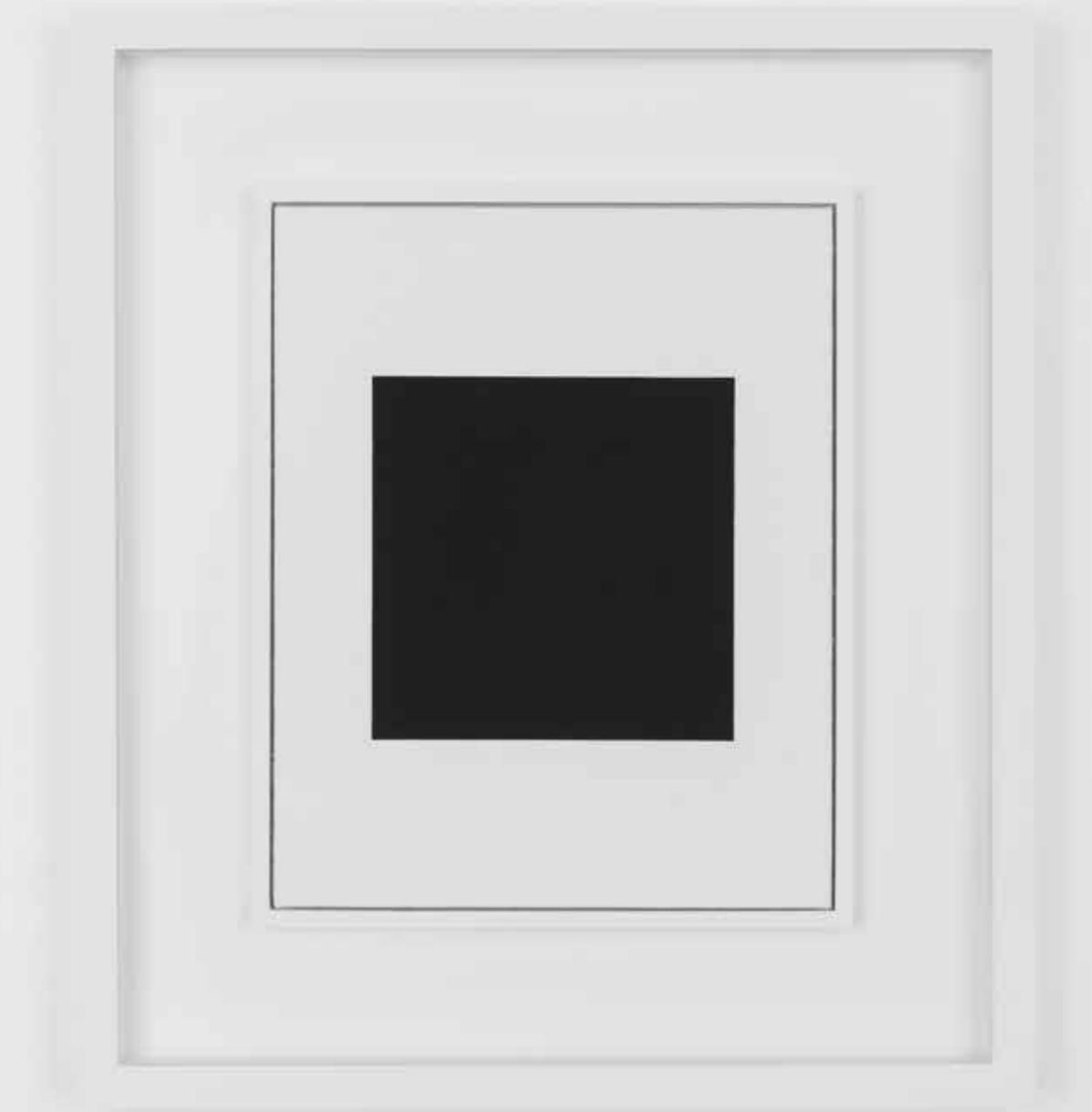
Ron's ancestors came from Vanua Balavu and so her 'Story' tells of a traditional ceremony when her daughter was introduced into the community of the island as a baby, wrapped in bark cloth and passed from one to the other from the boat, never touching the ground, until reaching the Chief where she was accepted into the community and given permanent rights to land on the island."

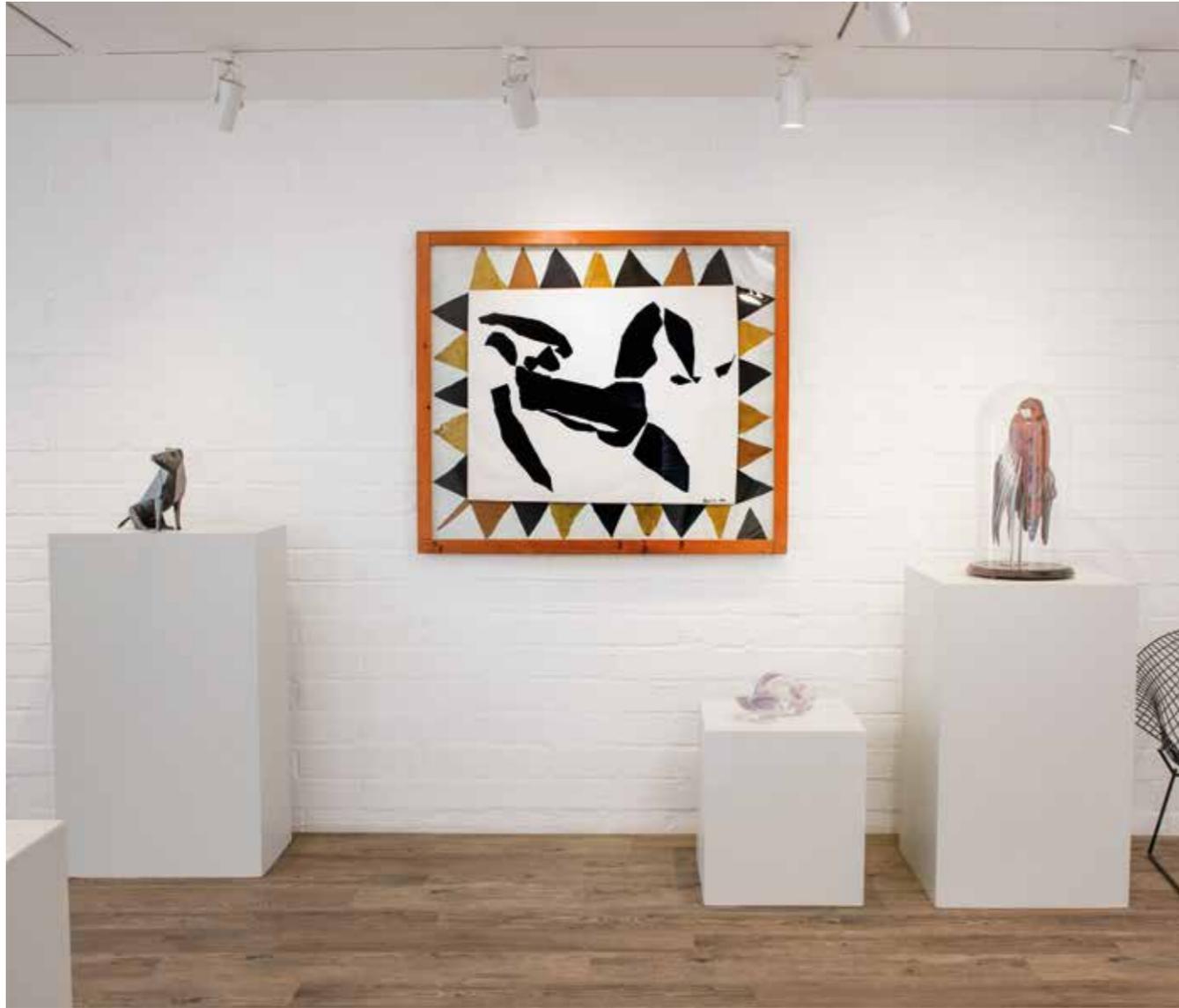
Ron's Story, 2014
Sue Freeborough
Fijian Barkcloth and Ink
Unique
25 x 100 cm



Both parts ('The New Season' and 'Cast' in Bronze) partially came about at the foundry and trace a material / spiritual journey starting in a farmers field in Devon. Fleur and I like the poetry of returning them to exhibit in the place where they morphed from one state to another.

The New Season, 2019
Alastair & Fleur Mackie
Carbon - Ash retrieved from foundry mould, Calico, Wood and Glass
Unique
40 x 36 x 5 cm
Photo the Artist





Reclining Figure 1966
Harry Thubron
Fabric and Mixed Media
Unique
113 x 132 x 4.5 cm





Riehol ~ Sidsailel, 2021
George Taylor
Cockerel Feathers, Resin,
Brass, Gold Leaf and
Walnut Cabinet
Unique
41 x 41 x 7 cm

Rahdar ~ Phakiel, 2021
George Taylor
Cockerel Feathers, Resin,
Brass, Gold Leaf and
Walnut cabinet
Unique
41 x 41 x 7 cm



Paper is so ubiquitous , as a transit material of so much. We all know it just by touch. I used it consistently during my studentships for sculpture. The dematerialised object / sculpture preoccupied me, and the flat industrial sheets and rolls became the backing for large photographic prints, these then glued onto the same size material became the sculptures.

Paper with a print image or text became a focus much later. A print book once cut through resembles a particle like surface. A wonderful self coloured material, and at the time looked like some ink drawings I was doing.

Paper is formed from fibre particles and when lifted from their suspension in water with a fine mesh, then dried and pressed, likened the connection of the ink particle drawings on the surface.

I used tons of scrap paper for a series of large sculptures, among the scrap were maps. East and West Africa from England employs Africa's east and west coastal profiles. The profiles are rotted on a vertical axis and each profile is cut alternately from the map of England.

The sculpture occupies more space than material, it's core and parameter exchange profiles within the coloured zone of the cut map.

East/West Africa
From England
Hamish Black
Paper Map
Unique
23 x 22 x 22 cm





Kestrel, 2017
Steve Dilworth
Kestrel, Wood, Leather, Silver, Iron and Glass Dome
Unique
65 x 32 x 32 cm





2 North A, 2016
Polly Morgan
Hedgehog Skin, Polyurethane, Jesmonite, Silk and Marble
Unique
23cm x 23cm x 13 cm
Photo the artist



Clutch, 2012
Susie MacMurray
Wax, Fish Hooks and Glass Dome
Unique
15.25 x 16 x 16 cm



Squirrel, 1969
Anita Mandl
Lignum Vitae
Unique
27.5 x 16 x 12 cm





Plaster

Plaster has an ancient history, it is a mixture of gypsum, lime and water creating a paste that can be cast, modelled or carved depending on its liquid or solid form.

Used for sculpture since probably before ancient Egyptian times and is actively used to this day. Not only is it used in its own right to make forms, it is a major ingredient in moulding and casting processes for the creation of more permanent materials in sculpture; having both a liquid and solid nature gives it very versatile applications. It can be brushed or poured and later as it solidifies becomes paste-like and can be trowelled or modelled, until it sets solid where upon it can be chiselled, carved, sanded to create a wide range of effects.



Mother and Child, 1958
George Fullard
Painted Plaster
Unique
180 x 70 x 76 cm



Baboon c.1970
Eduardo Paolozzi
Plaster
Edition Unknown
33.5 x 18 x 16 cm





Steel

Steel is made up of 98 - 99% iron, the rest is carbon. Therefore in order to understand steel, we must first look at iron.

The earliest form of iron came from meteors which struck the earth's surface billions of years before humans walked the earth. For over thousands of years humans have worked this metal, before working out a way to draw iron from the earth and eventually using heat to fashion it into steel.

Steel's versatility means it can be welded, machine bent and its surface treated and finished in a multitude of ways making it a popular material for artists to work in. After World War II, bronze casting was out of reach for many artists and steel offered a cheaper alternative. Many used found pieces of steel, enjoying the immediacy of welding rather than traditional casting.

Pangolin artist, Terence Coventry loved to use steel in his work, producing many beautiful, unique pieces of his signature birds and beasts or humans and animals.

Hope, 2006
Charlotte Mayer
Stainless Steel
Edition of 6
80 x 45 x 45cm





Rising Line, 1994
Ann Christopher
Cast Steel
Edition of 7
56 x 22.5 x 7.8 cm





Bouquet, 2016
Almuth Tebbenhoff
Fabricated Steel
Unique
120 x 110 x 5 cm



Figure, 1957
John Hoskin
Welded Steel
Unique
19 x 7 x 6 cm





Bird on Branch, 2012
Terence Coventry
Forged Steel
Unique
54 x 40 x 35 cm





Sterling Silver

The first documentation of silver mining dates to around 3,000 BC in Anatolia, modern day Turkey. As one of the seven metals of antiquity, silver has been an important material to humankind for millennia. Silver - like gold - was treasured by many cultures for its beauty and lustre, and its ancient symbolic value as currency is probably its most recognisable incarnation. This precious metal is, however, much more versatile. Its uses range from money to ornaments, and religious talismans to medicine. Silver has also been used more recently as a conductor of heat and electricity, in photography, and more famously to make jewellery.

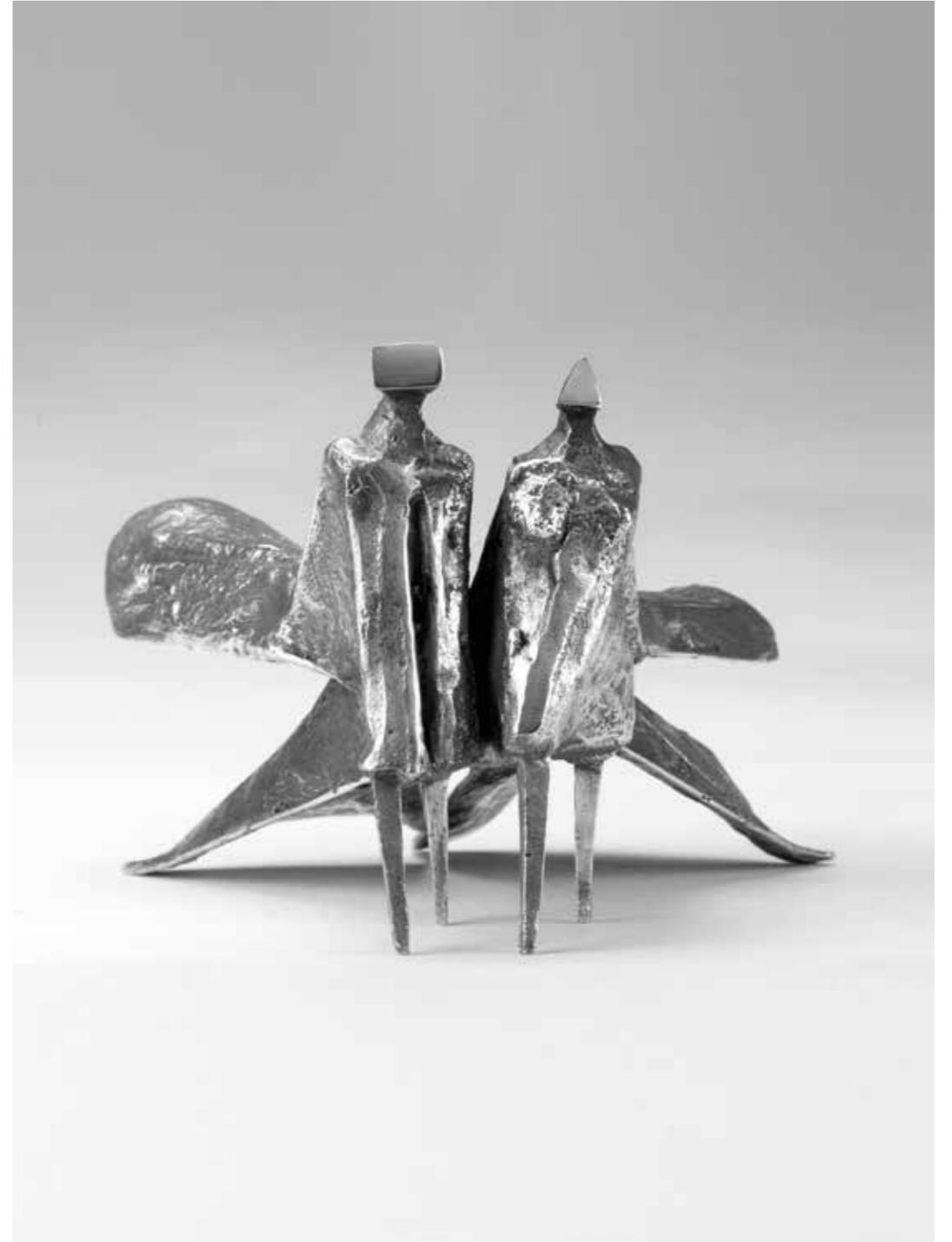
The universal symbol for silver is Ag from Latin Argentum, meaning off-white. Soft, lustrous, with its mirror-bright shine, silver is the whitest and one of the most reflective of all the precious metals.

The impetus to work silver at Pangolin Editions was triggered by Lynn Chadwick as he encouraged the foundry to experiment and explore the changes casting in bright silver would bring to his characteristically dark sculptures. Consequently Pangolin Editions set up a studio for the casting of silver in 2002, and have since then developed a bespoke palette of patinas for silver.

Silver Blade, 2016
Anthony Abrahams
Sterling Silver
Edition of 9
23 x 25 x 15 cm



Maquette IV Walking Cloaked Figures, 1978
Lynn Chadwick
Sterling Silver
Edition of 20
9 x 14 x 14 cm



Prairie, 2002
Ellis O'Connell
Sterling Silver
Edition of 8
16.5 x 7.5 x 13.5 cm





Tooth c.2003
Elizabeth Sophia - White
Sterling Silver
Edition of 9
9.5 x 24 x 10 cm



Ring, 2014
Anthony Abrahams
Sterling Silver, Perspex, Hematite, Turquoise,
Emerald, Ruby and Sapphire
Edition of 20
2.5 x 3.9 x 3.8 cm



Stone

The history of stone art takes us as far back as to the Palaeolithic era. Using rough stone and shaping it into a work of art has been practised by many ancient societies, and the durability of the material has allowed us, thousands of years later, to take a peek into their unique culture and artistic practises.

During the Stone Age, this material was used to make small figurative carvings, which began appearing across Europe from around 30,000 BCE.

The Venus of Willendorf measures just over 10 cm and was discovered in Austria in 1908. Carved of limestone and originally tinted with red ochre, she is believed to have been made between 28,000 and 25,000 BCE, making her one of the world's oldest known sculptures.

A popular choice for sculptors for many centuries, stone is valued for its natural elegance, sturdy nature, and versatility. As it is relatively easy to obtain and carve, it opens up a wide range of possibilities as it can be rough-hewn or delicately polished.

Different types of stone were used in different regions as sculptors utilised materials that were available nearby. A variety of limestone was employed all over Europe, and alabaster was popular in England, northern France, the Netherlands, Germany and Spain. Marble was commonly used in Italy, and exported to northern Europe from about 1550 onwards.

This exhibition features several types of stone sculpture from Bolivian Sodalite to Kilkenny Limestone.

Snail, 2021
Isaac Okwir
Agate
Unique
5 x 9.5 x 3 cm



Sealion, 1999
Anita Mandl
Alabaster
Unique
13.5 x 27 x 17 cm



Gorilla Mountain, 2019
Peter Oloya
Black Volcanic Stone
Unique
10 x 5 x 6.5 cm





Flung Blue, 2019
Ellis O'Connell
Bolivian Sodalite
Edition of 3
71 x 29 x 20 cm



Gecko, 2021
Isaac Okwir
Crystal Quartz
Unique
1.7 x 7 x 5 cm

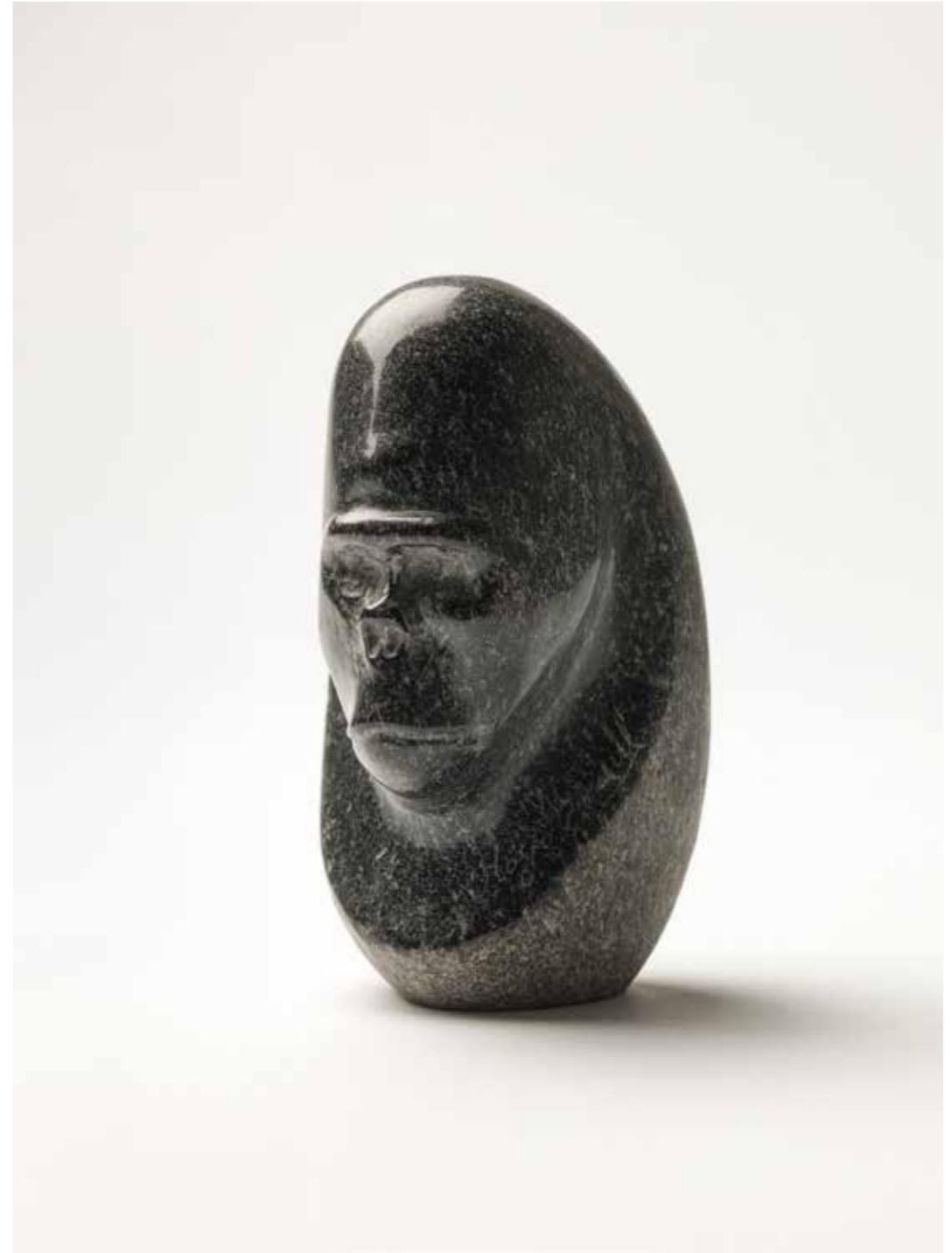




A Little Bit of Infinity Stone IX, 2020
Peter Randall-Page
Granite
Unique
13 x 21.5 x 13 cm



Mountain Gorilla, 2019
Peter Oloya
Granite
Unique
11.5 x 7 x 6 cm



Pangolin, 2019
Isaac Okwir
Granite
Unique
6.5 x 18.5 x 5 cm





Seated Leopard, 2022
Michael Cooper
Kilkenny Limestone
Unique
36.5 x 27 x 20 cm

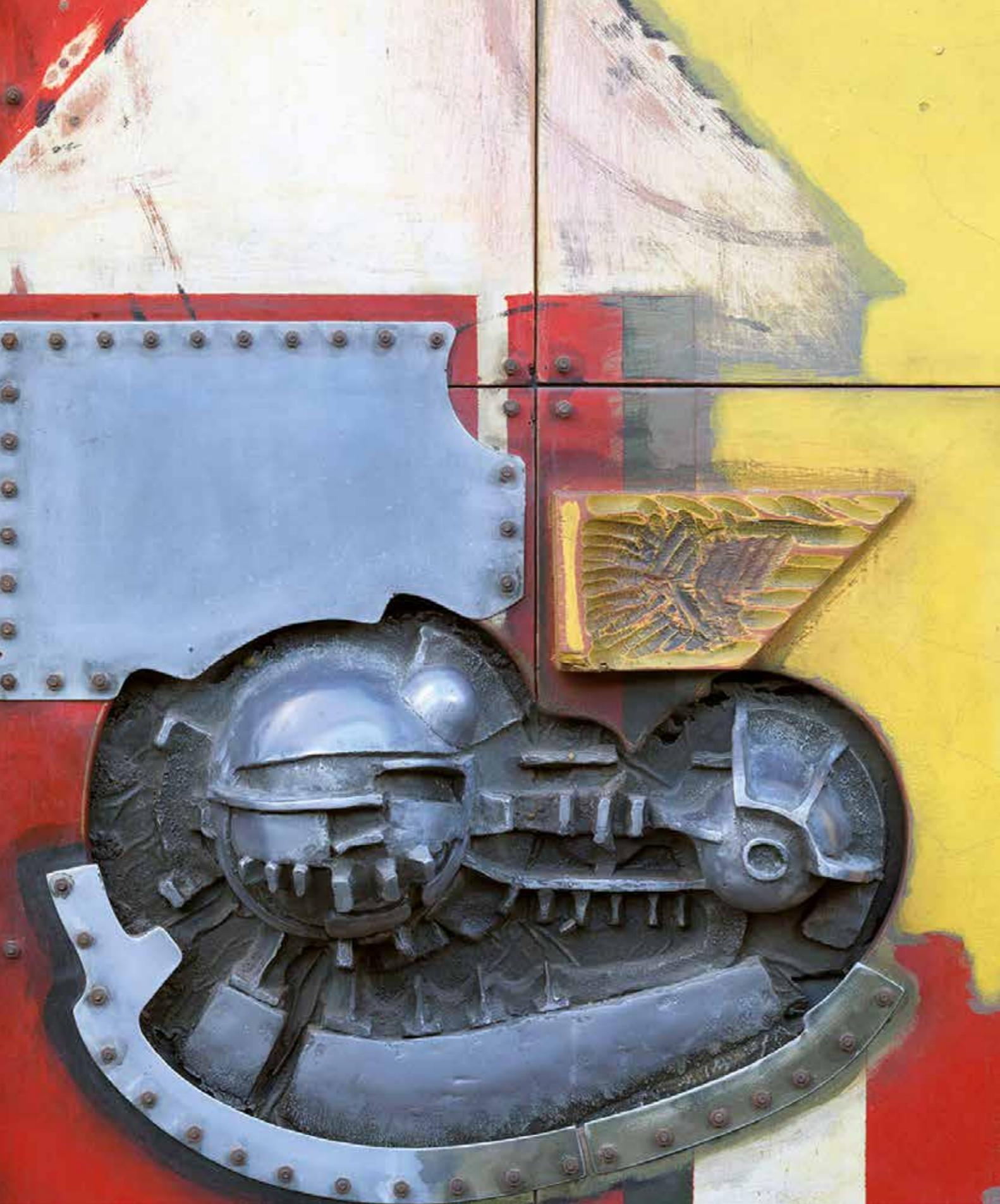




Four Lines, 2018
Peter Randall-Page
Pebble
Unique
13 x 23.5 x 13.5 cm



A Little Bit of Infinity Stone I, 2020
Peter Randall-Page
Serpentine Stone
Unique
10 x 7 x 5 cm



Various Metals

The technology of casting bronze was rapidly applied to the manufacture of a wider range of metal, notably copper, silver and gold.

Later in the iron age the ability to reach temperatures above 1500°C enabled a whole new technology to flourish; all kinds of mechanical devices as well as sophisticated weaponry grew out of the creation of steel from iron.

Since the industrial revolution yet more metals have become useful and for other than their technological functions their cultural use has also proliferated. Lead, aluminium, bismuth, tin, copper, gold and silver are some examples shown in this exhibition.



Screen for the SS Canberra Maquette, 1960
Geoffrey Clarke
Aluminium and Glass
Unique
46 x 58 x 6 cm



Through my research, which began in 1966 (the 50th Anniversary of the Battle of the Somme) the colours magenta and chrome yellow kept hitting me in the face together with the question "Why"?

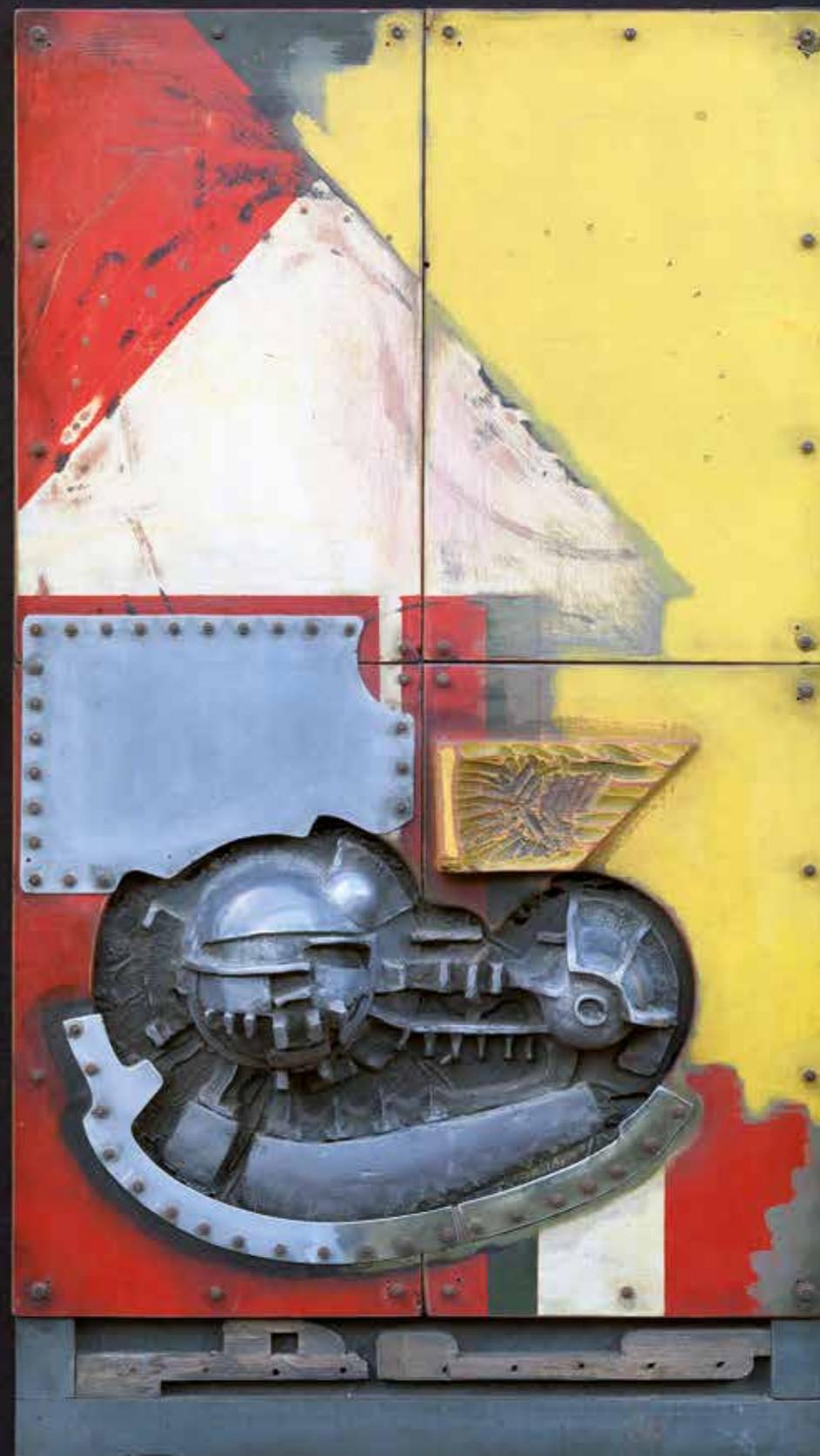
Why were so many killed by the stupidity of so few?

The 29th Division was known as "The Bottle of Bass Division" because of their triangular red and yellow Div' sign. The Colours of the object of my study, the Middlesex Regiment, also red and yellow. So these colours recur through the "Somme Series".

Following the Anniversary I made several visits to the Somme (or to be accurate the Ancre Heights) to make sketches of the visible remains of the battle - trenches, bunkers, numerous holes in the ground. I travelled on a cycle and carried drawing board, paper and pen and pencils. To be plain about it, these visits nearly drove me barmy. Communing with the dead for three days, being alone for several days and not speaking is not a healthy occupation. But it was an experience that stayed with me for life. The immediate result, when I returned to my cramped studio in London, was a series of coloured reliefs, including "The 29th Division" followed by three dimensional sculptures in aluminium. Some of the constituent of the melt may have been from crashed aircraft but also saucepans and kettles. I spent a lot of time interviewing men in their seventies who survived the First Day of the Somme battle - July 1st 1916. (The Middlesex was my Regiment 40 years later so this gave me contact with sources difficult to find for civilians).

As well as visual art the result was a book published by Pen and Sword books "The Public Schools Battalion in the Great War". pub 2007.

29th Division, 1971
Steve Hurst
Aluminium and Painted Wood
Unique
107 x 61 x 5 cm



Crab Claw c.2012
Miscellaneous
Bismuth
Unique
2 x 7 x 3.3 cm





The Killing Series 33 -
Justoverthere, 2017
Steven Gregory
Brass
Unique
8 x 5.5 x 3.5 cm



The Laughing Series 17 -
Boo Boo Be Do, 2017
Steven Gregory
Steel
Unique
7.7 x 4.5 x 5 cm



The Killing Series, 2019
Steven Gregory
Brass
Unique
Various sizes

The Laughing Series, 2018
Steven Gregory
Steel
Unique
Various sizes

Four Legged Form II, 2005
Jon Buck
Copper
Edition of 10
17 x 28 x 4 cm





Winged Figures, 1971
Lynn Chadwick
18 ct Gold
Edition of 12
18 x 18 x 13 cm





Little Knot, 1993
Peter Randall-Page
Iron
Unique
14 x 15 x 13 cm

Diver, date unknown
Harold Ambellan
Lead
Open Edition
9.5 x 2.5 x 2 cm





Underdog, 2009
Jon Buck
Lead and Bronze
Unique
32 x 43 x 30 cm





Hot Tin Cat, 2004
Jon Buck
Tin
Edition of 12
17 x 14.5 x 4 cm



Design: Gallery Pangolin
Printing: Severn
Photography: Steve Russell Studios

Sculpture measurements are: height x width x depth



GALLERY PANGOLIN

9 Chalford Ind Estate Chalford Glos GL6 8NT
T: 01453 889765 E: gallery@pangolin-editions.com
www.gallery-pangolin.com

