

In House: Pangolin Makers
April - May 2013

Chris Baker
Tristan Bryan
Dan Cummings
Stuart Delaney
Sally Eldridge
Leanne Foyle
Kim Francis
Simon Furnell
Tony Hassett
James Hillman
Mark Huggins
Andy Johansen
Sue Kimber
Andy Kinnear
Fleur Mathews
Patrice Mc Kevitt
Robbie McIntosh
Helen Mitchell
Sara Myers
Nóirín Nic Alastair
Kate Parsons
Lorraine Robbins
Cathie Shannon
Pete Tatham
Victoria Underwood

Foreword

We have always known that some of the craftsmen and women employed at Pangolin Editions are also talented artists. Until we put up a poster inviting submissions for this exhibition we had no idea just how many painters, sculptors, potters, jewellers and textile artists we had right here in our midst.

Some are practising artists in their own right, some are occasional players and others simply enjoy ‘making’ for the pleasure of it.

The breadth and scope of their work has amazed and delighted us, with its diverse and adventurous range of media from porcelain to steel, silver to oils and print-making. Many chose to present pieces linked to their daytime craft but others revealed hidden strings to their bows, with inventive use of techniques from macramé to taxidermy!

‘In House’ celebrates the unseen wealth of talent behind the scenes at Pangolin Editions. We are extremely grateful to all the artists for their contributions and hope our visitors gain as much pleasure from the show as we have had in bringing it together.

Claude Koenig
Jane Buck



Chris Baker
Painter & Mould-maker

Based on aerial views of tributaries, this piece has a meandering, scored cut to its surface like that of water eroding through rock and earth.

Tributary
Mild Steel with Gold Leaf
Unique
117cm high





Tristan Bryan
Foundry Manager

Bound Blocks
Bronze with Cotton Binding
Edition of 6
13cm high

This abstract form, created in wood with casting in mind, is a meditation on the interplay between surface, texture, material and space. The piece is intended to be handled, to be without scale, monumental even in miniature. It has multiple sides, many of which could become a base.





Dan Cummings
Silver & Bronze Chaser



Calico Jack
Sterling Silver & Bronze
Edition of 3
3.5cm high



Stuart Delaney
Modeller

Bull
Pencil on Paper
Unique
25.5cm w x 33.5cm h





Sally Eldridge
Gallery Manager

Ceramic Splash
White Earthenware
Unique
5cm high





Leanne Foyle
Wax Maker

Duke
Pencil on Paper
Unique
60cm w x 50cm h





Kim Francis
Modeller

'Mother and Child' resulted from an interest in the spent remains of processes or organisms, from empty cell cases to burnt out matchsticks. The spent matchsticks became the numerous spines on this pair of primitive cells. Independent forms, they share a kind of co-dependent relationship to one another. They may also sing to one another if stroked or plucked.

Mother & Child
Bronze
Unique
34cm high





Simon Furnell
Metalworker

During my final year at University I was inspired by the sociological theory of the 'Iron Cage' and the post-minimalist ideas of Anti Form. 'change' refers to the rationalisation of how an individual perceives, and interacts with, their surroundings through constructing and manipulating.

change
Angle-Iron with Owatrol Oil
Unique
180cm high

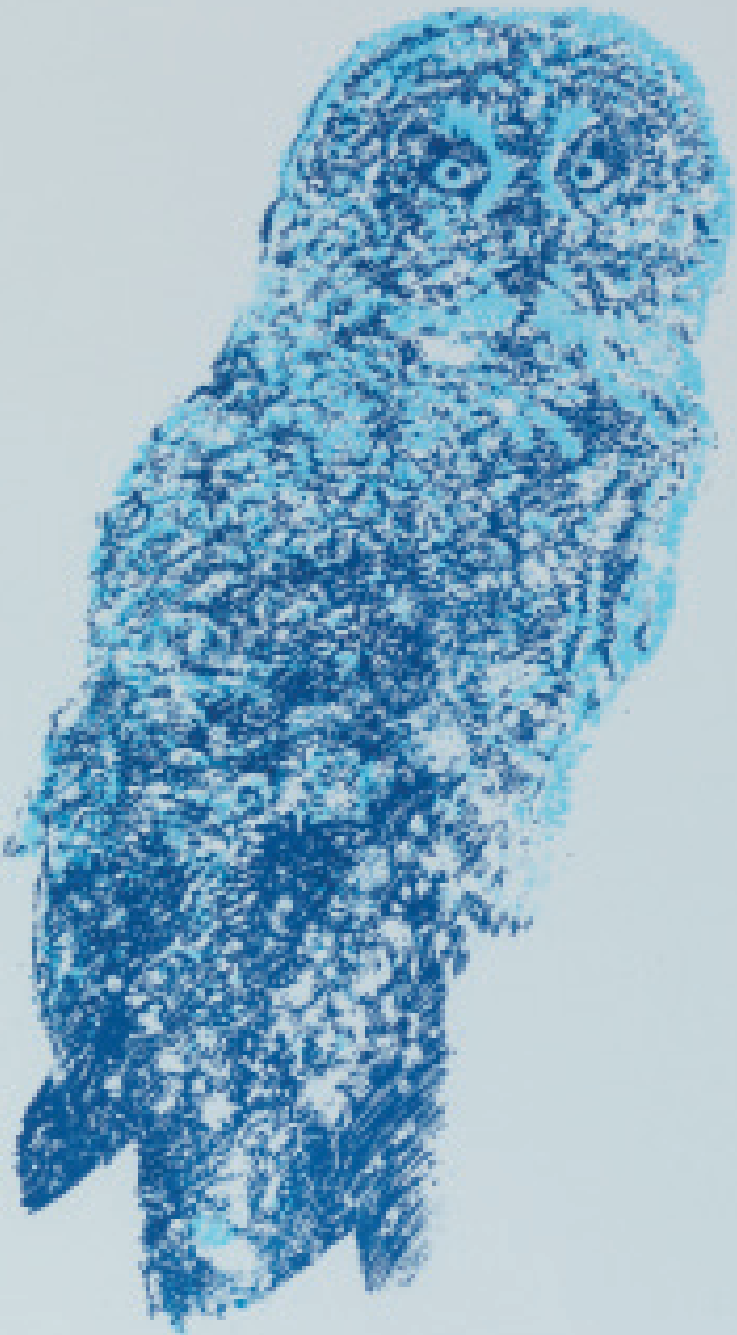
Photo: Kayleigh Furnell





Tony Hassett
Sand & Wax Moulder

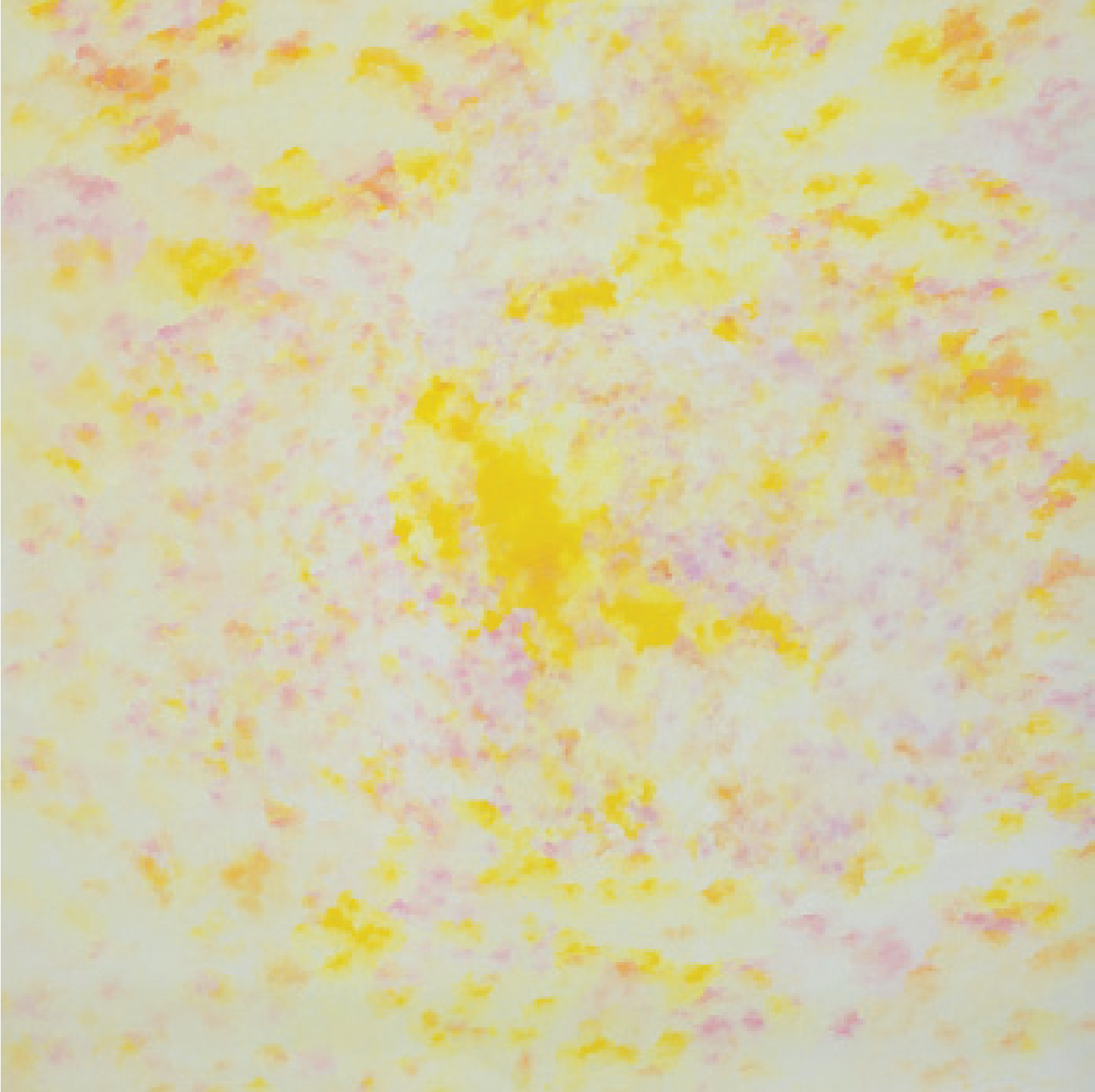
The Watcher
Silkscreen
Edition of 8
52.5cm w x 72.5cm h





James Hillman
Wax Maker & Investor

Holiday (sunfunsexcum)
Oil on Canvas
Unique
250cm w x 250cm h





Mark Huggins
Silversmith

The pieces of the Divine Suite were inspired by walks in the countryside. I noticed the amazing vitality and tenacity of the ivy growing across stone walls, even in the depths of winter and wanted to create the effect of ivy in frost.

Divine

Sterling Silver & Freshwater Pearls
Unique
15cm diameter





Andy Johansen
Lost Wax Investor

Heart
Bronze, Copper & Stainless Steel
Unique
65cm high





Sue Kimber
Wax Maker

Visits to the Jurassic coast undoubtedly inspired this pot: ancient cliff faces showing dramatic contrasting banding in different rock layers, from chalk to sandstone, clay to limestone.

Strata
White Stoneware, Cranks, Earthenware & Porcelain
Unique
36cm high

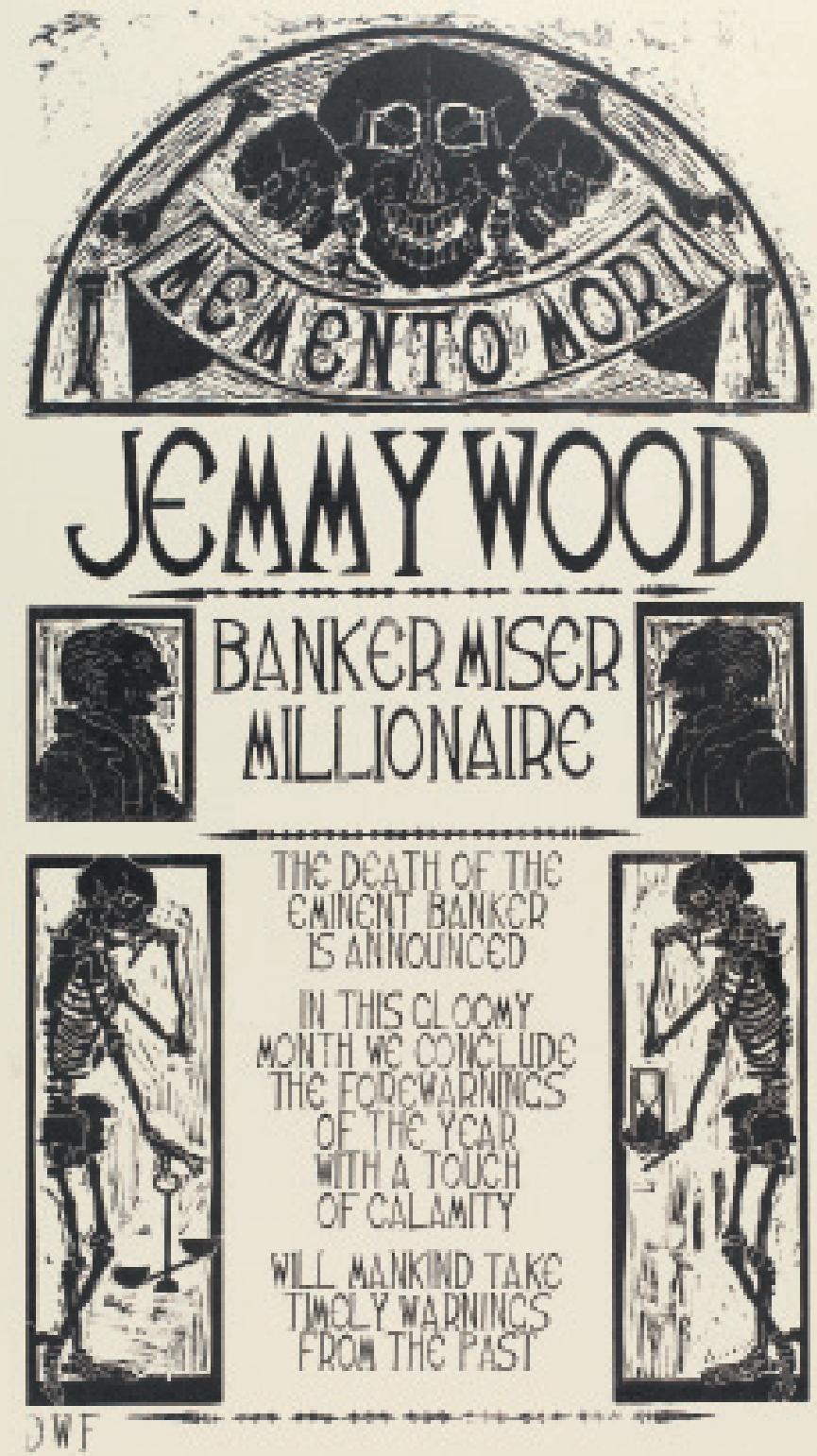




Andy Kinnear
Sand Moulder

Jemmy Wood belongs to a series of prints influenced by 17th century British Broadside printing. Produced efficiently and often with political and satirical content they were the forerunner of the newspaper, and hence modern media. Jemmy Wood, infamous banker of Gloucester, would have fitted well into our fragile contemporary capitalist system.

Jemmy Wood
Woodblock & Letter Press
Edition of 8
46cm w x 80cm h





Fleur Mathews
Wax Maker

With a Hand from Fatima

Silver with Trade, Murano & Czech Glass Beads
Unique
13cm diameter





Patrice Mc Kevitt
Bronze Chaser & Wax Maker

Swarm *detail*
Porcelain
Unique
240cm high approx.

The porcelain 'Swarm' is born out of a meditative process of religiously hand-making each piece so that all are individual forms. It has been inspired by repetition in nature and the relationship between order and chaos. The organic mass is open to the viewer's interpretation.





Robbie McIntosh
Metalworker

The image has been created by the repetition of the phrase 'The work of art in the age of mechanical reproduction.' In the act of repetition the syntactical meaning is lost and the action takes over. From starting with something very mechanical and literal, something spontaneous and organic is created.

**The Work of Art in the Age of Mechanical
Reproduction**

Pencil on Paper
Unique
93cm w x 152cm h





Helen Mitchell
Health and Safety Manager

When I was a child in the late 1960s, I was taken to Walter Potter's Victorian taxidermy museum in Bramber and was fascinated by the glass cases of stuffed animals set in human situations, like the 'Kitten Wedding' or the 'Guinea Pig Cricket Match'. After completing a taxidermy course last year and spending many hours practising, this is my attempt to pay homage to Mr Potter.

Sciuriouser and Sciuriouser... *detail*

Mixed Media

Unique

20cm high





Sara Myers
Modeller

Standing Woman
Bronze on Granite Base
Edition of 12
35cm high





Nóirín Nic Alastair
Lost Wax Investor

'What of thinking? ... it might possibly be the case
if i ceased entirely to think, that i should likewise
cease altogether to exist.

... let us take this piece of wax ... it is hard, cold...
approach the fire...it becomes liquid, it heats,

...and yet the same wax remains.'

Descartes, Meditations.

Conception
From a Triptych 'Art of Making : Making of Art'
Bronze
Edition of 8
5cm high





Kate Parsons
Modeller

This work is part of an installation supported by the Arts Council of England, based on a cross-cultural investigation into death and mortality. The repetition of seven different Kenyan rocks represent the fertility rituals associated with death in Giriama society. Themes of reversal and contrast often connote concepts in my work.

East West - Matter of Interpretation

Herculite

Unique

180cm w x 90cm d approx.





Lorraine Robbins
Modeller & Wax Maker

Is this it?
Pencil & Ink on Paper
Unique
91.5cm w x 60.5cm h

Subscribing to Luce Irigaray's proposed strategy of using memesis to expose the objectification of women, my subject in this drawing is myself. Current concerns are around sexting and use of new media to create and share images and the naive confusion of love with sex. The speed at which images can now be made and distributed, and the permanence of online images is contrasted, in this piece, with the slow, considered and reflective process of the drawing.





Cathie Shannon
Administrator
Ruwenzori Sculpture Foundation

For me, it's about the pleasure of foraging for 'useful' things to make something that retains signs of age and wear, then using digital fabric print to create a related item, in this case the little birds. I have a large collection of odds and ends, ephemera and embellishments and occasionally something quite pleasing will emerge.

A Chime of Wrens
Mixed Media
Unique
39cm high





Pete Tatham
Modeller

Originally created as a memorial to the work of William Wilberforce, this wax copy has been the subject of intrigue, abuse and heroism. The Provenance of Pete mirrors the history and endurance of the human spirit.

The Provenance of Pete

Wax
Unique
78cm high





Victoria Underwood
Wax Maker & Moulder

A wise man was once asked whether he believed that great artists are people who are good with ideas rather than with their hands. 'Of course' he said. 'A man who is great with his hands might as well make macramé.'

**The Physical Possibilities for Craft in the Hands of
Someone Great; or Macramé Shark**

Mixed Media
Unique
65cm high



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