



**JERWOOD SPACE
LONDON**

19 February - 23 March 2003

**FOYLE GALLERY, MAC
(MIDLANDS ART CENTRE)
BIRMINGHAM**

9 - 31 August 2003

For further information
please contact:
Parker Harris Partnership
T: 01372 462190
F: 01372 460032
E: jsp@parkerharris.co.uk

THE JERWOOD PARK

Since the Jerwood Sculpture Park's official opening in 2000, both English Heritage and the Jerwood Foundation have contributed to exciting developments at Witley Court.

Following the Frink Exhibition in the South Park in 2000, positioned around the ruined Italianate Court and an exhibition by new and young sculptors from the West Midlands in the North Park, the Jerwood Foundation put on a temporary exhibition of work by Michael Ayrton in 2001 which was much enjoyed. In June 2002 the first winner of the Jerwood Sculpture Prize, Benedict Carpenter's Universal Object, was unveiled in the North Park.

During 2003 three new sculptures will be installed by Marzia Colonna, Michael Lyons and Peter Hayes. Also in 2003, in association with West Midlands Arts, the Jerwood Foundation is offering a prize of £5,000 plus installation expenses for a small sculpture by a new or young sculptor from the West Midlands.

English Heritage are continually restoring parts of the ruined Court including the amazing Perseus and Andromeda fountain. They are also reinstating the foundations of the Nesfield Garden and they have created a Wilderness Garden.

The unique collaboration of English Heritage and the Jerwood Foundation have combined to provide a setting of beauty and tranquility in the heart of rural Worcestershire where the sculptures do not compete with nature but enhance and extend our understanding and enjoyment of our natural environment.

Rosemary Barnett, Curator.

For further information
please contact:
Jerwood Sculpture Park
Witley Court
Great Witley
Worcestershire
WR6 6JT
T: 01299 896636
www.English-Heritage.org.uk

THE JUDGES

Rosemary Barnett

Jerwood Sculpture Park and the Frink School of Sculpture

Madeleine Bessborough

Director, New Art Centre, Wiltshire

Rick Mather

Architect

Peter Randall-Page

Sculptor

Rachel Withers

Art Critic and Lecturer

THE JERWOOD SCULPTURE AWARDS 2003

When I wrote a foreword for the first Jerwood Sculpture Prize I was apprehensive as to how the initiative would develop. As events have proved, we were able to commission and have installed at our Sculpture Park at Witley Court, Worcestershire an exciting work by a young sculptor, Benedict Carpenter, which confronts, intrigues and entertains the very many visitors to the English Heritage site.

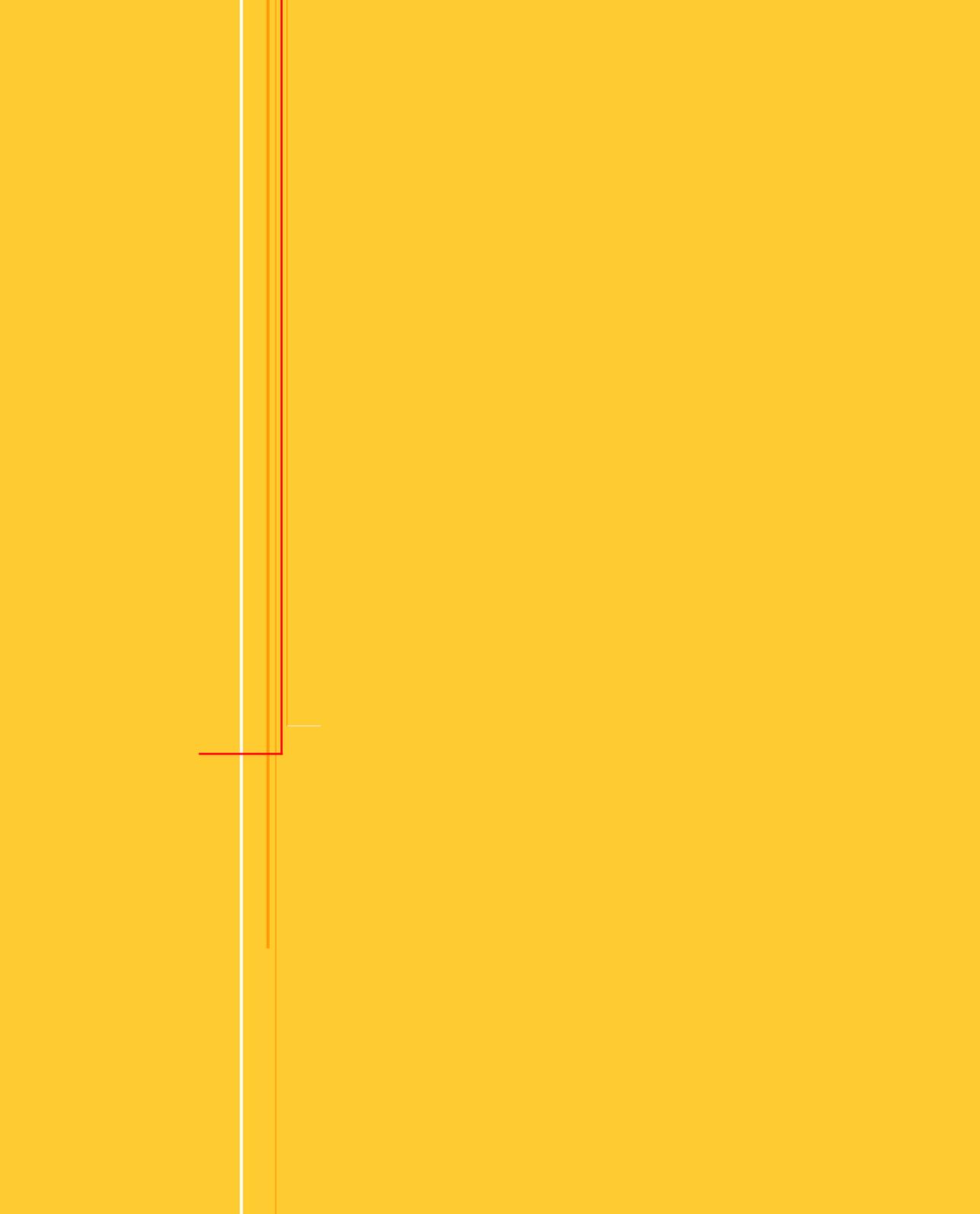
We continue the enhancement of our Sculpture Park and will shortly be installing three new pieces which have been commissioned or purchased for the Sculpture Park. I believe they will increase the visitor's experience and also challenge the eye to see the concepts and creations which the art form offers. The art itself remains paramount over any processes which so often surround and 'glue up' the aesthetic and artistic creations of the artist.

It is our hope that with the Sculpture Prize, and our other wide ranging support for the visual arts, the Jerwood Foundation will continue to make a valuable contribution to the contemporary artistic fabric and we will strive to maintain a scale of values which is recognised and enjoyed by a wide public.

We remain committed to supporting especially the creativity of young artists and the Jerwood Sculpture Prize will, I hope, grow in importance for young sculptors.

My thanks are not only due but given unreservedly to the judges whose names appear in this catalogue, for their most valued contributions to this Prize and to the many sculptors who have submitted their ideas and work.

Alan Grieve
Chairman
Jerwood Charitable Foundation



JERWOOD
sculpture
prize

ALISON GILL

JAMES HOPKINS

GEREON KREBBER

HEW LOCKE

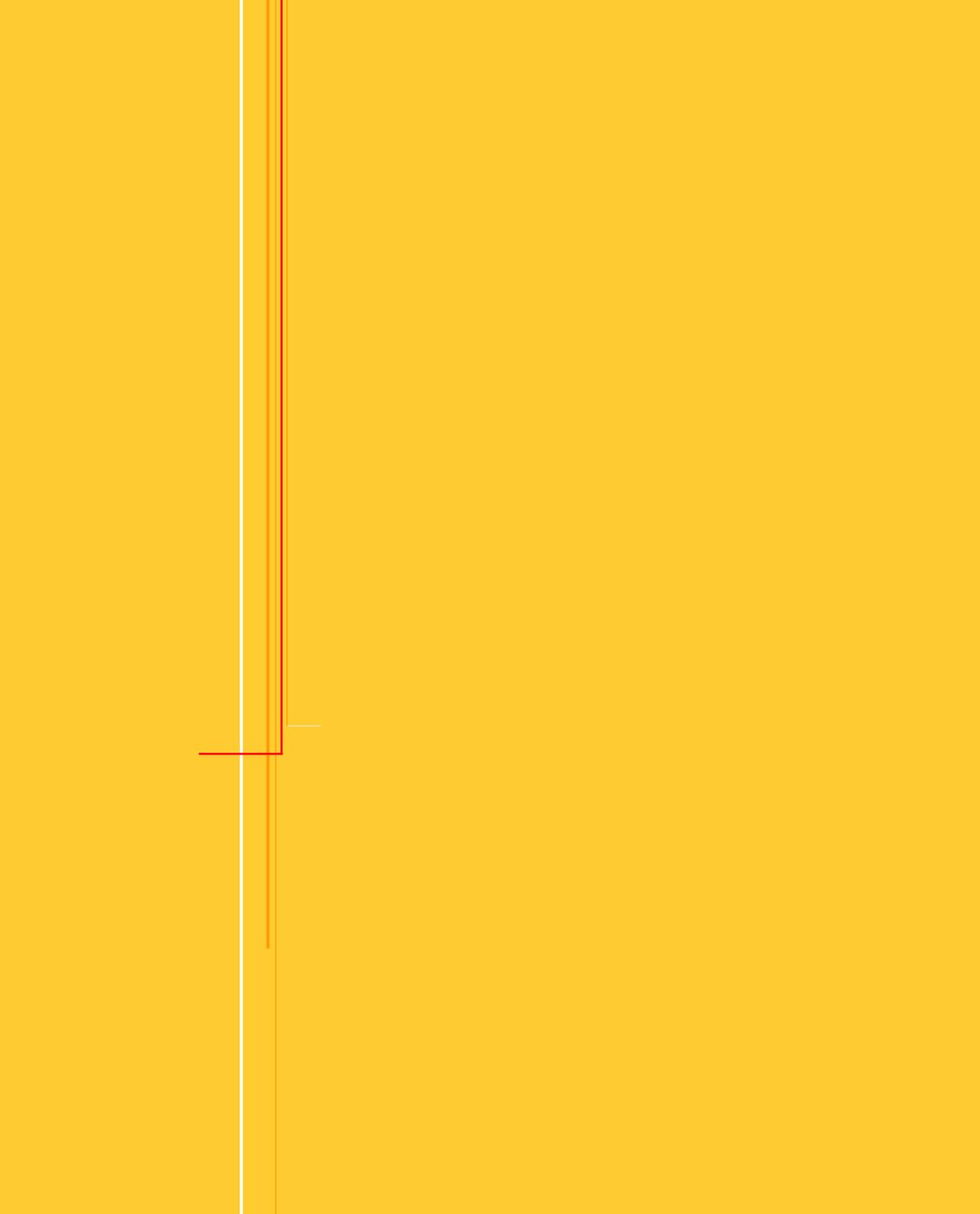
SIMEON NELSON

MICHAEL SHAW

NOAH SHERWOOD

ALLY WALLACE

Text by Peter Murray



ALISON GILL



Born in London in 1966, Alison studied Sculpture at Brighton Polytechnic before completing her MA at the Royal College of Art in 1992. She has been awarded two British Council Grants for individual artists, which resulted in solo shows at the Sabine Wachers Gallery, Brussels and the Taro Nasu Gallery, Tokyo. Alison's work is held in the Arts Council of Great Britain collection and the Saatchi Collection, as well as a number of private collections throughout Europe, the USA and Japan. Alison has also been nominated for the Becks Futures Award 2003.

ALISON GILL

Alison Gill is a conceptual artist who likes to make three dimensional forms. Through the creation of a wide range of work, she explores the world of myths and fairytales; she investigates the subjective values we place, for example, on religious objects and the fragile codes which underpin our understanding and beliefs.

Drawing and photography aid her investigations and are often the starting point for her beautifully conceived work. Gill's intriguingly complex proposal for Witley Court links mathematics, rabbits, rainbows and the landscape with a view to exploiting our subjective response to these themes.

The starting point is the work of one of the great mathematicians of the middle ages, Leonardo di Pisa (1175-1250), commonly known as Leonardo Fibonacci. He was one of the first to introduce the Hindu Arabic numbers into Europe, the number system we use today.

Fibonacci's research led him to investigate the breeding rates of rabbits. The puzzle he posed was, if a newly born pair of rabbits, one male and one female, are put in a field, how many pairs of rabbits will there be in twelve months. The conceptual model he created made a number of assumptions, such as ideal breeding circumstances and mating commencing at the age of one month. The answer was described through the use of a series of numbers: one, two, three, five, eight, thirteen and so on. It created what later became known as the Fibonacci series which illustrated growth by adding each number to its predecessor.

Alison Gill will select a lawn at Witley Court for the installation of the work, consisting of pairs of breeding rabbits. The rabbit modules, cast in glass reinforced plastic pigmented in the colours of the rainbow, will be set into the ground according to the pattern of the Fibonacci series. Spreading across the lawn, this ground-based

sculpture will form a rabbit family tree. The lines of the tree will be delineated by narrow chalk filled trenches.

The associations between this proposed work and its surroundings are endless. The hypothetical model created by Fibonacci relates to many aspects of nature. It can be observed in branching plants, flowers, the optimal packing of seeds, snail shells and pine cones.

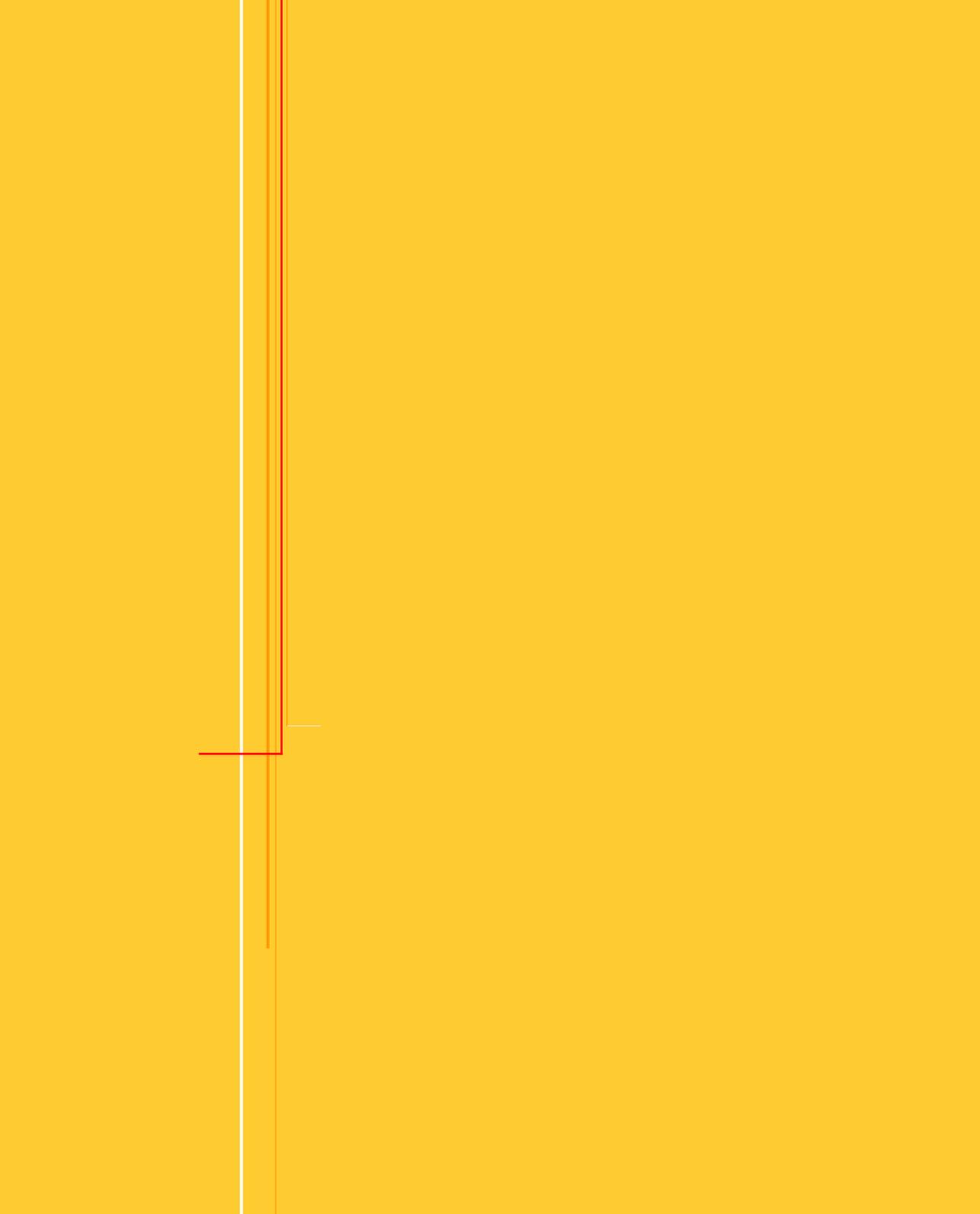
Fibonacci's numbers relate to the Golden Section which has a strong association with human proportions, the classical ideal and the designed landscape. Then, of course, there are rabbits and the pot of gold at the end of the rainbow.

Rabbits can't fail to illicit an emotive response. They are the heroes of Watership Down; they are cuddly pets and sentimental ornaments; they are despised by farmers and others who want to protect their crops. At Witley Court their presence will probably outweigh the visitor numbers and one could only speculate on their response to Alison Gill's Fibonacci Rabbit Generator.

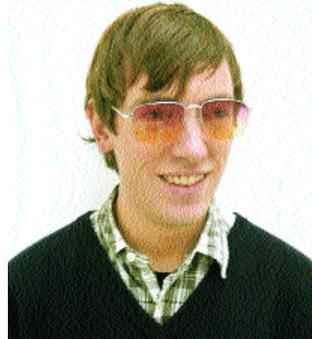
Alison Gill has been involved with exhibitions and projects in Japan, France, Belgium and other countries and brings to this project much thoughtful experience. She also has experience of working in the open air through her involvement with the Newbury Park and Art Landscape project.

Witley Court with its underground rabbit warrens, lawns and changing aesthetics will provide an ideal situation for an artist who wants to create a work that exploits humour and emotion, "linking the mathematics of the Fibonacci series with cultural, historical and biographical references".





JAMES HOPKINS



James was born in Stockport, Cheshire in 1976. He gained a BA (Hons) in Fine Art from Brighton Polytechnic in 1998, before undertaking a Postgraduate Diploma in Fine Art and subsequently an MA in Fine Art from Goldsmiths College, University of London. James has participated in a variety of group exhibitions across London and Europe and was recently nominated as a finalist for the first Observer Student Artist Competition.

JAMES HOPKINS

Traditionally greenhouses were the engine rooms of gardens and large estates. They were the centre of horticultural research, a place of propagation and protection of future generations of trees, plants and shrubs. The shed or greenhouse at the bottom of the garden can hold many secrets. It can be a forbidden place; a place open only to those with 'green fingers' or initiated in the rituals of pollination.

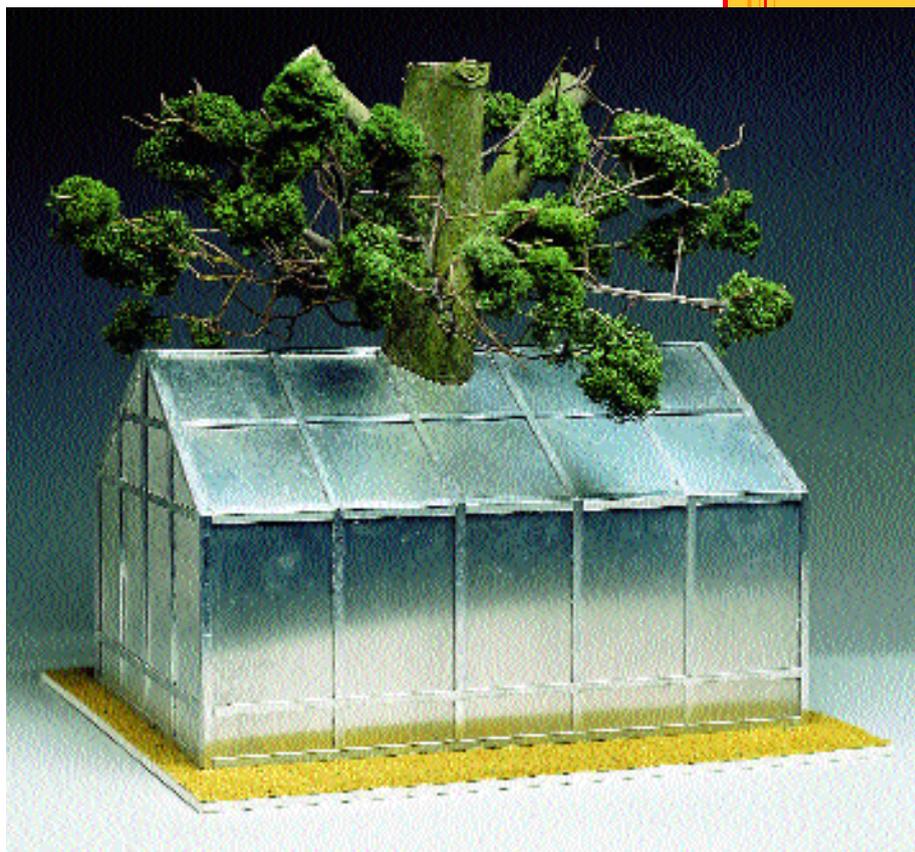
James Hopkins' Jerwood proposal is designed to exploit the mystique of the greenhouse and its symbolic association with landscape. His plan is to place a simple metal greenhouse centre stage, granting the self assembly greenhouse a prominence usually reserved for more elegant, less mundane structures. The greenhouse structure will be modified to enable it to be assembled around the trunk of a mature tree, giving the impression of a huge natural form thrusting through the roof. The contrast of this rendering, "visually alludes to some previous paranormal activity".

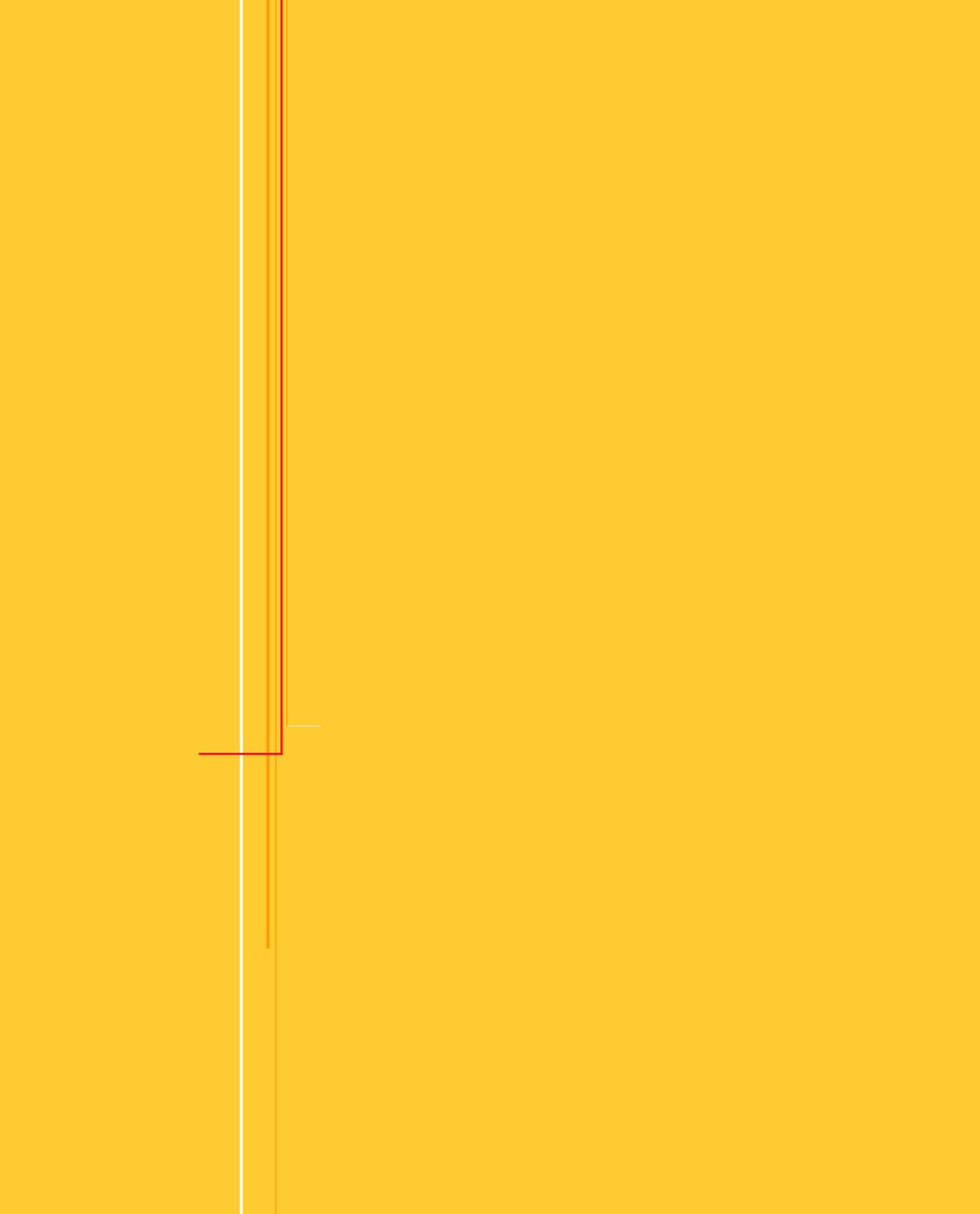
The large tree protruding through the roof of the greenhouse will create an allusive juxtaposition of structure and growth. Has tampering with the cycle of growth forced the tree to shoot through the roof, or has some magical presence resulted in a Jack and the Bean Stalk situation?

At first glance there is a strong narrative; a greenhouse built around a tree, inviting the public to explore the three-dimensional nature of the structure and its relationship to the tree. As visitors attempt to define its purpose, a more threatening, sinister presence will be revealed. It will be a greenhouse without windows and no entrance, creating an hermetically dense, impenetrable structure. Any attempt to gain access will be in vain. There will be no way out and no way in.

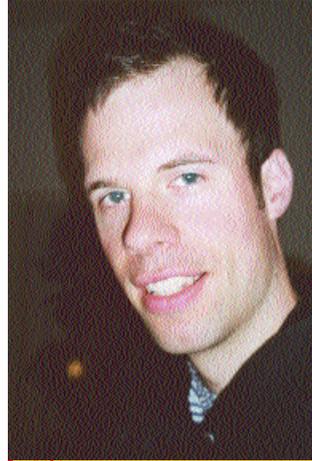
The work of James Hopkins thrives on turning the familiar into the unfamiliar, of creating new contexts for quite mundane and ordinary situations. His work draws on childhood memories of the Wizard of Oz, Alice in Wonderland and other stories that turn the familiar into a surreal, sometimes edgy experience. Having exhibited extensively in this country, Germany and Italy, he now wants to work on a larger scale and extend his ideas into the landscape. The structure will be a simple aluminium greenhouse measuring 8ft x 6ft. The roof will be modified to accommodate the tree trunk and powder coated aluminium sheet metal will be used instead of glass.

The work will be sited to encourage visitors to explore the three-dimensional nature of the installation, to be inquisitive about its strong formal, but physically inaccessible presence. Hopkins wants to create a work that generates a dialogue not only with the landscape, but also with visitors and their perceptions of art, illusion, nature and reality. He wants to provoke people's imagination, encouraging them to ponder over what secrets might be held within.





GEREON KREBBER



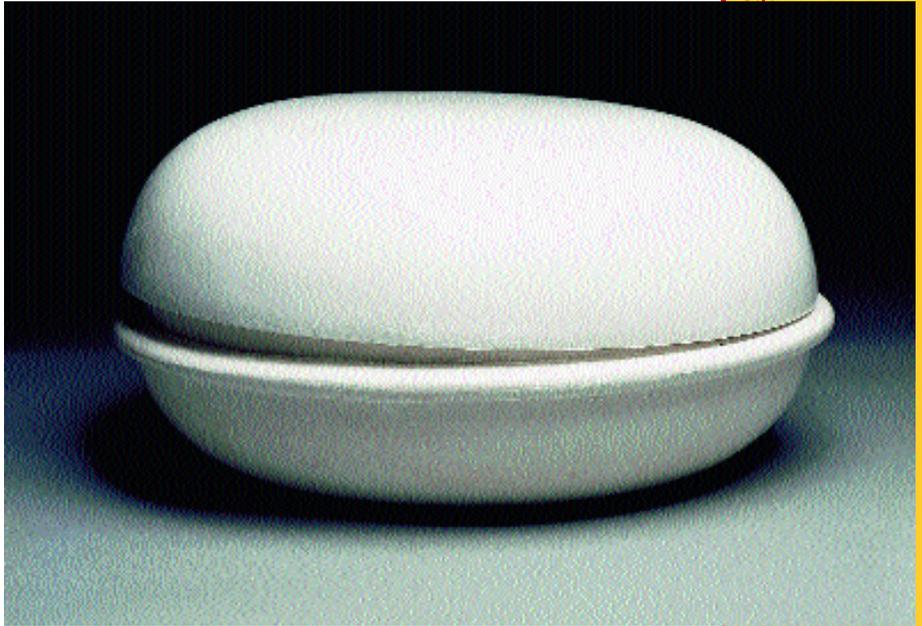
Gereon Krebber was born in Oberhausen, Germany in 1973. He studied for a Diploma at the Art Academy Dusseldorf, before completing an MA in sculpture at the Royal College of Art in 2002. As well as exhibiting widely in Germany and London, Gereon has won many awards for his work. In 2002 he won the Deutsche Bank Pyramid Award and the Remet Art Award, both of which were awarded in London, and 2001 he won the Wilhelm-Zimalong-Preis Award in Germany.

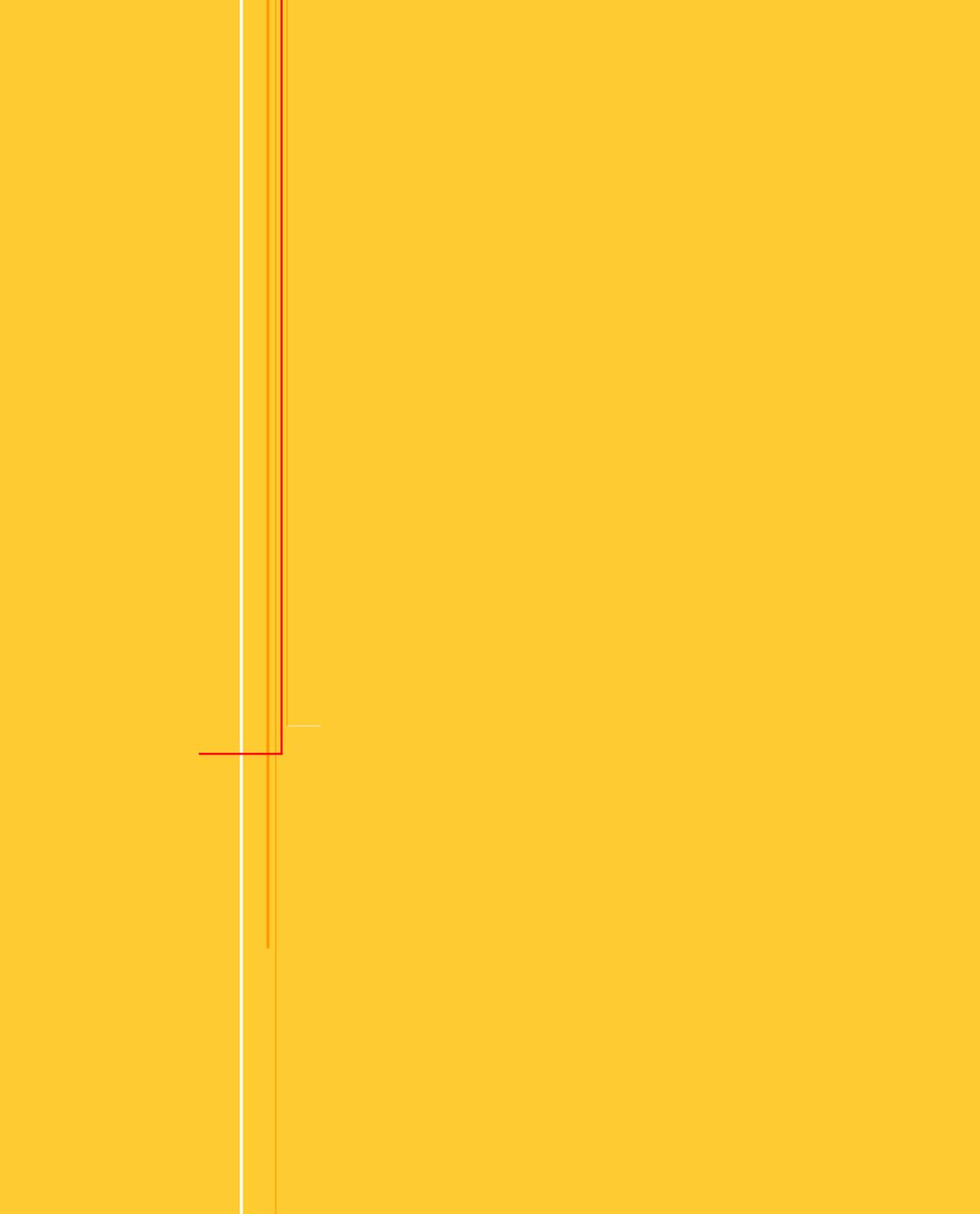
GEREON KREBBER

Everyday objects have a deep fascination for many sculptors. Objects have been selected as ready mades and have been transformed by artists, giving them new life and new meaning, as elements within works of art. Certain industrial objects, utensils and tools are chosen for their shape, form and texture as well as their containment of space. Gereon Krebber has a strong sense of sculpture and an understanding of three-dimensional form. He has a keen interest in creating forms which have associations with industrial objects, as can be seen in *Turbine* (2000) or earlier works such as *Gas* (1999), made from fired clay. His recent work has a smoother, more fluent sense of form, but he is still concerned with creating works whose sculptural presence is strongly reminiscent of 'usual objects', for example *Vase* (2001 –2002) made from aluminium.

Grebber was born in Germany and studied in Düsseldorf. He came to this country to continue his art studies and now lives and works in London. He has contributed to a number of exhibitions and has received several awards for his work in Germany and Britain. His proposal for Jerwood provides him with a new challenge, a chance to create a sculpture to be sited in the landscape. His plan is to build a tin with its top slightly askew. It will be cast in aluminium, a lightweight but very strong material, used extensively in industry. His choice of this versatile material is deliberate, as at first glance Grebber wants this work to look like an everyday object, "we know this material from everyday life".

Tin's are commonplace. They have functions: to contain, to dispense and to be stored in a cupboard or on a shelf. Under Grebber's direction the tin will be transformed into a giant sculpture. To add further ambiguity the one and half meter tin will stand in the landscape, taking on a monumental status. Although the skewed top will become part of the sculptural form, it will still give the appearance of movement: will it be possible to open or close? What does it contain? What is trying to get out? The artist's intention goes well beyond creating a large tin. He is a sculptor who is manipulating form and materials to create a work which challenges the senses and our understanding of scale. Fluidity, mass and perfectly conceived forms are critical to conjure up an emotional response from the public. The "deadpan humour" of the work, the trivial given a strong cultural presence, the comic situation, should illicit a wry smile and at the same time a "shiver", induced by the cool, slightly "unloving character" of the material. Tin has the potential to create an overwhelming presence in the landscape. Through this work Gereon Krebber wants "to model two different emotions" in one form: "opening and closing, grace and stillness are mingled and frozen in an autonomous object".





HEW LOCKE



Hew Locke was born in Edinburgh in 1959. He studied Fine Art at Falmouth School of Art and in 1994 gained an MA in Sculpture from the Royal College of Art. Hew has taken part in a number of group exhibitions as well as having solo shows at the Chisenhale Gallery, London and the Horniman Museum, London. His work is held in both the Saatchi Collection, London, the V&A Drawing Collection, London and also the Peter Norton Foundation Family Collection, Santa Monica. Hew was also awarded the Paul Hamlyn Award and the East International Award in 2000.

HEW LOCKE

Although Andy Warhol's brash images made us aware of new icons and Klaus Oldenburg has helped us re-evaluate the monument in public places, sculpture, particularly public sculpture, was at one time almost exclusively designed to represent power and glory. The subject matter of public monuments reflected the great and the good, warriors, emperors and, of course, royalty.

Hew Locke was born in Guyana and studied art in the U.K. He has produced a strong body of work which draws freely upon his African-Caribbean background and his observations of life in Britain. His most recent work explores the fascination we have with the royal family. In *The Heir* Apparent he has cut silhouettes of royal heads from wood and through a skillful process of building up rich textured surfaces using crochet, feathers, toys, cardboard, fake eyes and sequins, he has imbued the works with a colourful life and royal identity.

During a visit to his native Guyana in 1987, he discovered a fallen statue of Queen Victoria. As a royal symbol of colonial power and empire, this statue had originally been created to stand outside the Law Courts. When Guyana became a Republic in 1971 the statue was removed and dumped in the Botanical Gardens, attracting mud and weeds.

Although Locke's proposal for *Jerwood* has its roots in this specific memory it goes well beyond that. He is searching for a way to work on a larger, a more public scale which will allow him to fuse together his visual memories of diverse cultures, the colourful material he surrounds himself with and popular mythologies of England.

The sculpture will consist of a relief head cut into an 8ft block of resin. The block will be buried into the earth with only the area around the head remaining exposed. Locke wants to create the impression of a colossus, buried by the forces of time with an excavated head peering upwards, into the heavens. His preferred location for this

burial mound is "a secret glade" which will add to "the elegiac feeling of the piece". The siting is important as the artist wants to encourage visitors to approach the work from a distance and from many angles. Sufficient natural light must also be available to illuminate the translucent material, highlighting a multitude of colours held within the form. On closer inspection the exposed form will gradually start to take shape, revealing the profile of a familiar head: the Queen of England.

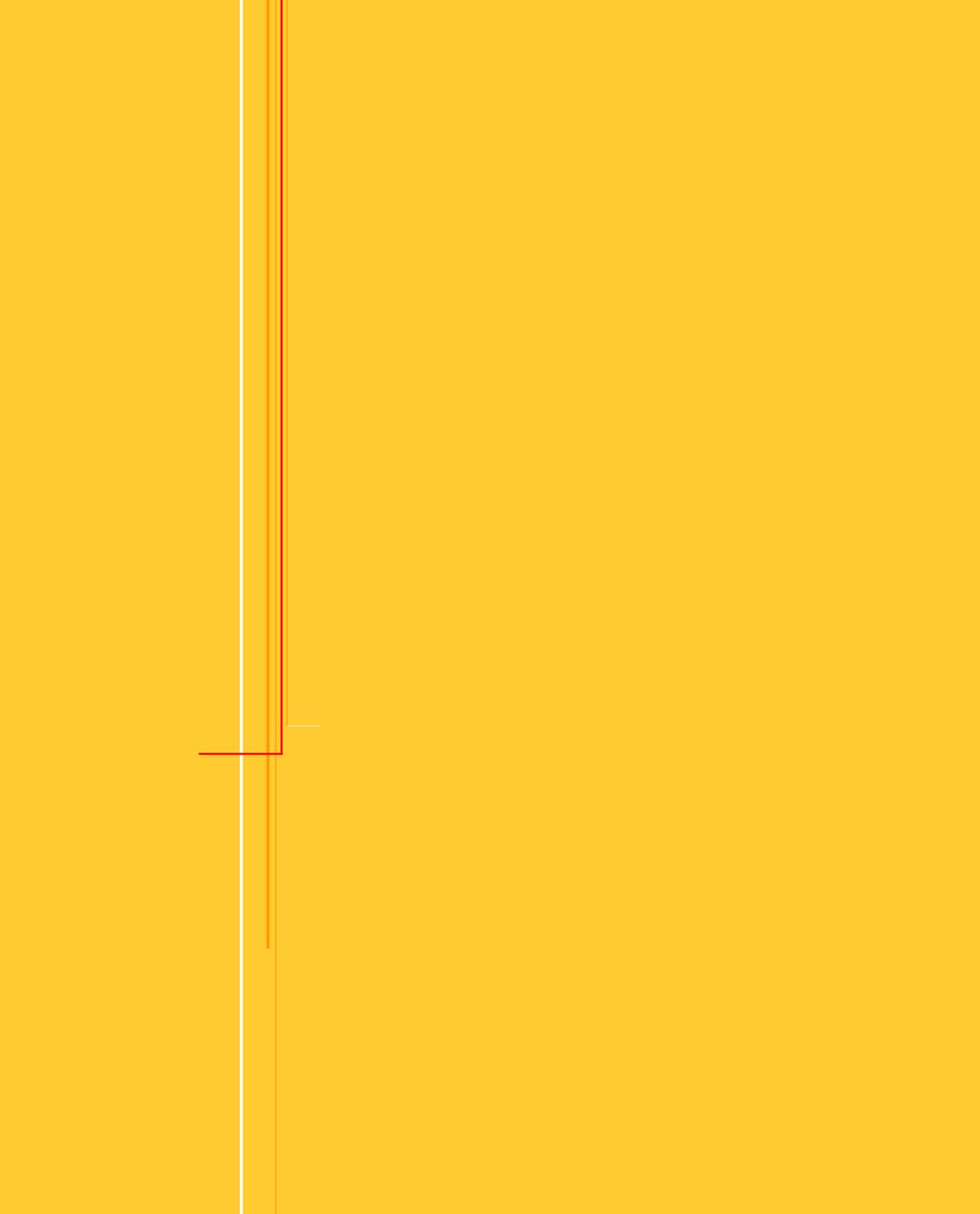
The colours will relate to the extraordinary range of material Hew Locke plans to pack into the resin. The choice will reflect popular culture, royal souvenirs and memorabilia, from Beefeater models to toy soldiers. Numerous royal buttons, including Pearly Kings and Queens, will also be packed into the resin, as will plants, insects, snakes, garlands, animals and flowers, creating an exotic landscape inside the royal countenance.

This is a bold and ambitious proposal. It is an attempt to freeze ephemeral material, collected by Hew Locke, into a sculptural form and to fuse several cultures, popular imagery and different views of art into one, creating a very public sculpture. Although the work will refer to the fetishistic and symbolic aspect of royalty, it will not be a royal portrait but a sculptural object placed in the English landscape.

"The Queen is both symbol and object" and in this instance will be the catalyst for a proposal with many intriguing facets.

Locke's desire to place a work in the English landscape has been influenced by his interpretation of a romantic mythology of England. Planted in a woodland glade, the head will be viewed as a "fairy object – the scene reminiscent of a Richard Dadd painting. Like fairies, the piece will be beautiful, delicate and powerful".





SIMEON NELSON



Simeon Nelson was born in the UK in 1964, he grew up in Australia and obtained a Bachelor of Visual Art from Sydney College of the Arts. Having exhibited in a number of solo and group shows in Australia and Japan, Simeon now lives and works in London. He recently participated in the *London Biennale 2002* at the 291 Gallery, Hackney, London and has been awarded several commissions, including the Westminster Public Art Committee Sculptural Commission for 199 Knightsbridge, London. Simeon is currently a part-time senior lecturer at the Faculty of Art and Design, University of Hertfordshire.

SIMEON NELSON

Although born in Britain, Simeon Nelson studied Fine Art in Sydney. For over a decade or more he has exhibited in Australia and other countries, creating installations which tap into his concerns with growth and nature and how nature is represented and perceived. A key to this examination is the quote he has used by Oscar Wilde:

Nature is no great mother who has borne us. She is our creation. It is our brain that she quickens to life. Things are because we see them, and what we see and how we see it, depends on the arts that have influenced us.

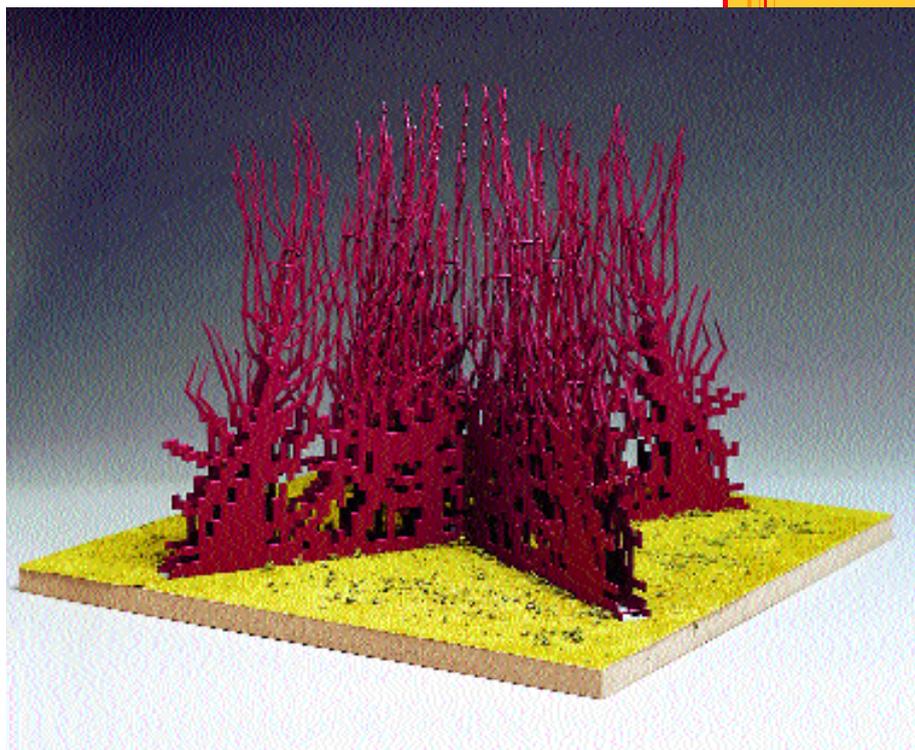
Looking at and observing trees are central to Nelson's practice. Trees are, however, a metaphor for his wider concern with patterns of growth and the similarities between the urban and the natural, the large and the microscopic. His references are wide ranging, contemplating the conceptual links between the growth and life of trees, the root diversity of websites and the "infinitely intricate tracery of the lungs or vascular system of the human body". For Nelson it is all part of an interconnected system; "feedback loops mutating, evolving and re-combing in an endless exchange of energy and information". Harmonising these encyclopaedic interests and thoughts into a sculpture for the landscape is the ambitious task Simeon Nelson has set himself.

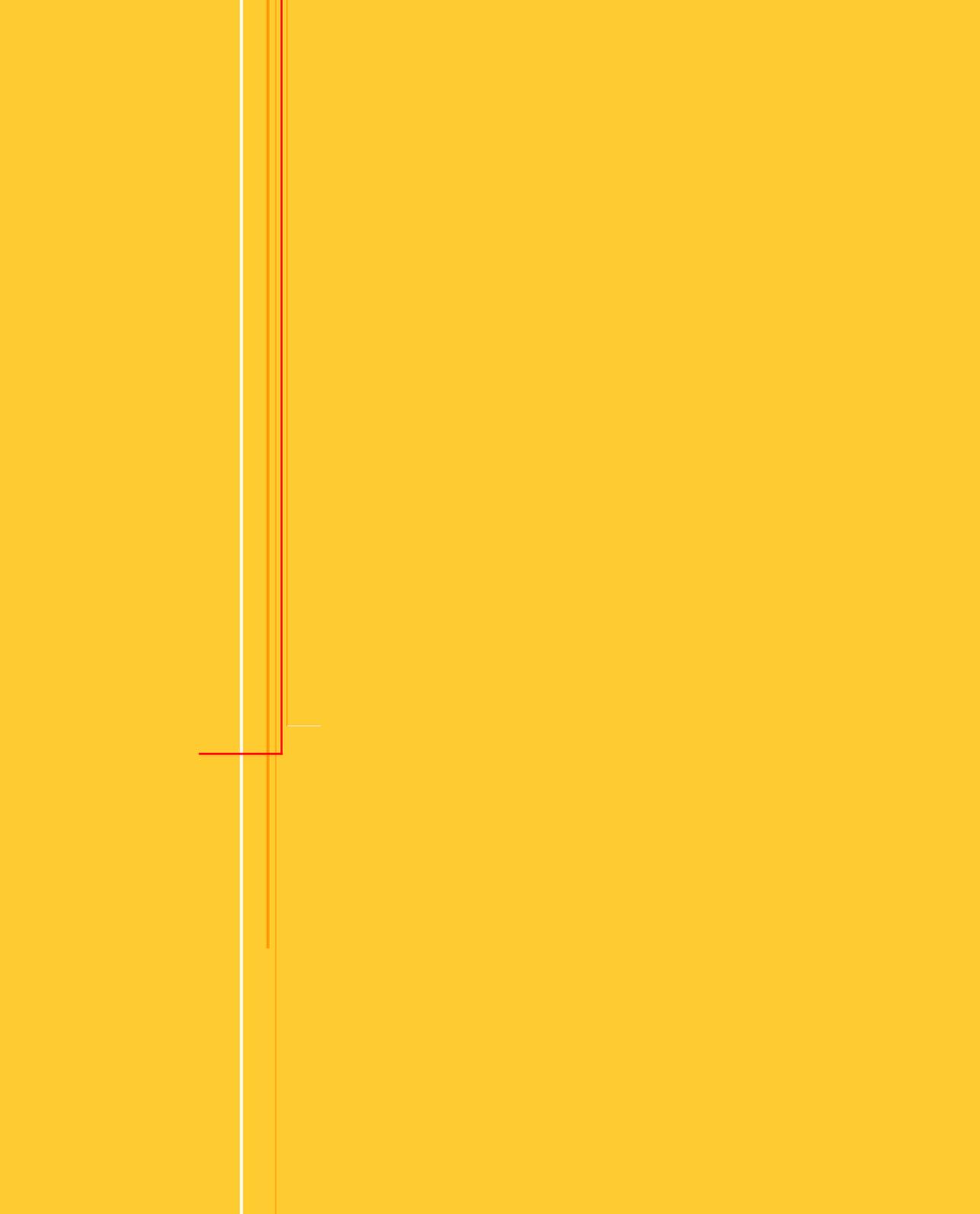
He has work in many collections in Australia and has a good deal of experience of creating sculptures for the landscape. An example is Pollinator (2001), a sculpture he exhibited in Werribee Park, Victoria as part of the Lempire National Sculpture Award exhibition.

The starting point for his Jerwood proposal is a tree: a particular tree the artist has identified, studied and photographed in Hyde Park, London. Nelson has selected a section of one of his digital photographs, depicting the branches of the tree silhouetted against the cold winter sky. This section, which emphasises the stark bareness of winter branches, has been 'vectorised' into a composite, prior to being laser cut from sheet steel. The finished work will be constructed from four identical sections cut from Cor-Ten steel plate. They will then be assembled to form an open rectangle and welded together in the centre ensuring that 'an identical branch pattern protrudes at each quadrant'.

The work is planned as an artificial tree in the landscape. The Cor-Ten steel plate will be sand blasted and allowed to rust, creating a rich patination which will complement and echo the surrounding organic colours. The stark silhouetted branches will demonstrate a symbolic link with surrounding trees but the digitalised base sunk into the ground will emphasise the link with new technology and different forms of growth and pattern making.

Simeon Nelson brings to this project his observations of the wide open spaces of Australia and a thoughtful understanding of the designed landscape through the aesthetic concerns of Capability Brown and others. He wants to exploit the vistas of Witley Court and the park, encouraging visitors to view the work from a distance, and at numerous angles to appreciate the moiré effect created by the overlapping of the silhouetted shapes.





MICHAEL SHAW



Michael Shaw was born in 1973. He obtained a BA(Hons) in Fine Art from Leeds Metropolitan University in 1996 and is currently studying for a PhD in Sculpture at the University of Gloucestershire. As well as having had group and solo shows in Europe and America, Michael has received awards from the Kensington and Chelsea Arts Council, the University of Gloucestershire (Publishing Bursary) and the AHRB Postgraduate Award. Alongside his research for his PhD, Michael currently lectures sculpture part-time at both the University of Gloucestershire and Western College, Western Super Mare.

MICHAEL SHAW

A main aim in my practice is to make work that can somehow embody very real and physical sensations of movement and fragmentation as perceived in the world around me. It has an essential relationship with drawing, as a very direct way of processing understanding of my immediate physical environment. It is a breathing practice, a language of shift and change.

I use materials that are wide ranging and come from a variety of sources, but are nonetheless very particular. In the last large-scale work, 'Thunderhead II', the main structure was made from vigorously deconstructed wire retail crates, intertwined with synthetic ropes, strings and fibres, fluorescent tubes and inflatable toys. Often the objects and materials used are on the brink of being discarded or are found dormant, passive, in a state of redundancy. I want to give some kind of life to them; somehow energise them through acts of transformation.

What this prize would give me is not only the means to realise my work on a large scale in an outdoor environs, but also the opportunity to challenge my current ways of making. It is a way of realising a piece of sculpture while deepening my understanding of the use of materials, in this case, creating a sculpture entirely out of metals. Firstly, I would approach this project by using the same sets of things, but, elements would be centred on objects with very specific to aspects of movement, situation or circumstance in the human condition (such as chairs, shoes, helmets, ladders and vessels- luggage and crockery for example). The drawings express the kind of energy I want the piece to have and also identify what I initially see as four main parts to the piece's construction.

- The luggage section would be the heaviest and most volumetric part of piece, made entirely in bronze. The bags, briefcases and so on would be cast individually from 4-5 moulds; the waxes would be manipulated before being cast in metal. It would be about six-seven foot high and probably made in 3-4 sections.

- The next piece will be in aluminium. Made from casting two large sections of duct grating, (see 'cleft' a small section of grating in photographs). These two sections would be bridged by a ladder-like construction. This would be bolted to the first section and the proceeding constructions.

- More of the ladders would be cast from a master-mould. I will probably make a rubber mould so as to be able to make curved forms (similarly to the grating mould. These would be cast in bronze and would make up a large spatial structure at the centre of the piece.

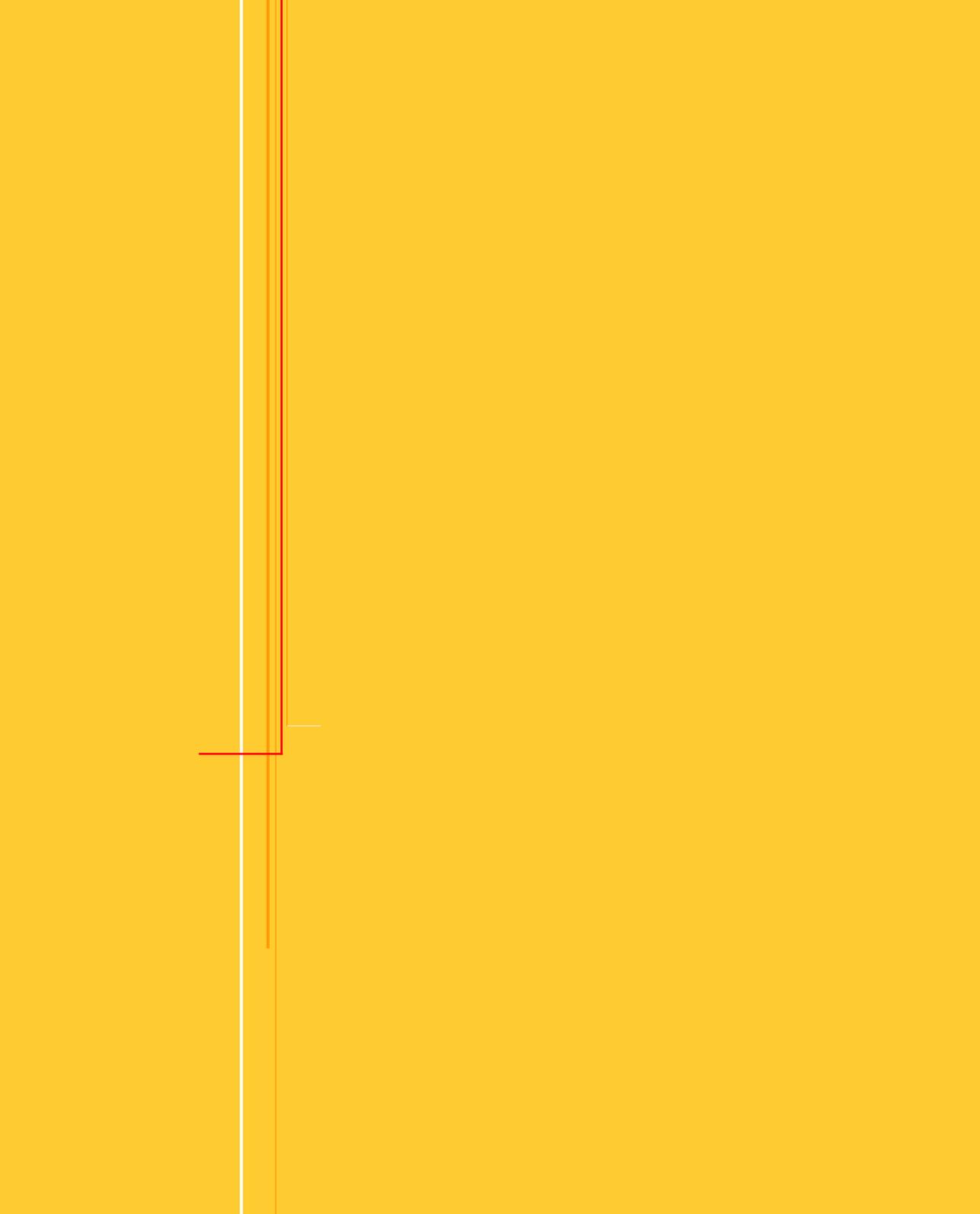
- I would also make a snaking line of cast wood structures that would draw through the sculpture. (This would be made in small shaft-like sections so as to be easily constructed on site.) This would be painted with tough weatherproof paints, cellulose car spray and the like.

There would also be other smaller elements made from casts of other fragments and objects. Some would be painted; other elements would be chromed, or patinated or left as they are. The aim is to give different sensations, different frequencies between finishes and forms between the metal sections whilst also accounting for durability.

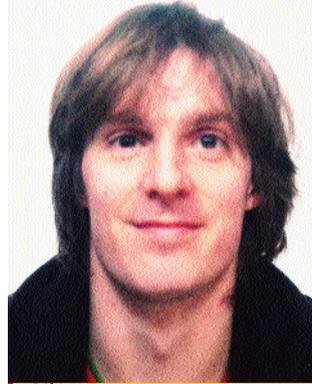
Preliminary Budgeting

The main costs will no doubt be labour costs be it at a foundry or employing people to help with mould making and also a competent metal technician. The cost of casting bronze and aluminium is almost entirely for labour. There will be costs incurred for the different finishes, such as effective weatherproof paints and finishing and chroming techniques. There will also be transportation costs- my hope is that the main sections can be brought to the site one-by-one and constructed at the park. There will be costs for the making of the castable objects i.e.- the suitcases, ladders etc. and the various tools for different processes needed along the way.





NOAH SHERWOOD



Noah Sherwood was born in Montreal, Canada in 1976, but was educated in the UK. He studied Fine Art at Kent Institute of Art and Design before obtaining an MA in Sculpture from the Royal College of Art in 1999. Noah was awarded the Mann Group Portfolio Prize for Drawing in 2001 and the Credit Suisse/First Boston Graduating Student Award in 2002. He has exhibited his work in many group shows in London and across the UK, most recently at *Soap on a Rope*, Atrium Gallery, London.

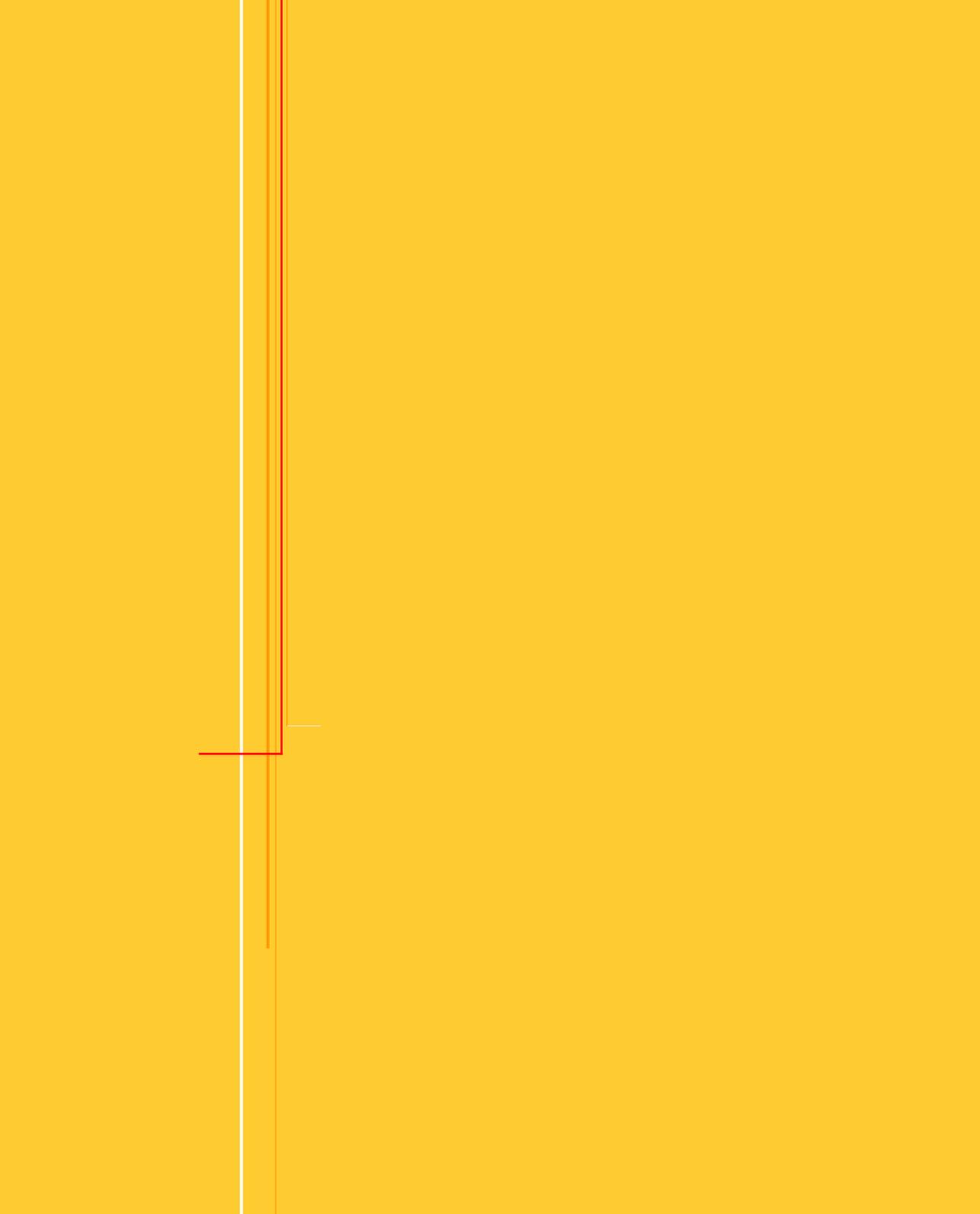
NOAH SHERWOOD

Artists from Kurt Schwitters onwards have shown us that discarded materials can be turned into meaningful objects. Tony Cragg's concern with environment is reflected in his use of manmade materials or, as he put it, "man modified materials". Bill Woodrow's hands have given new life and meaning to old washing machines and other domestic appliances. Noah Sherwood has a fascination for materials which are about to be discarded or made redundant. Through a process of resuscitation he gives them new life, transforming them into dynamic elements within his sculptures. Shifting patterns, shifting existences, change and movement are important concerns, as the artist strives to give form to "the real and physical sensations of his environment".

Drawing is essential to Sherwood's creative development, providing an immediately direct way of perceiving and digesting information and of forming a greater understanding of his personal and physical environment. Through the remarkably deft manipulation of inert, passive materials, he manages in his three-dimensional work to hold onto the energy and vitality of his drawings. Having experienced sculpture in the air, through hanging an expressive structure from the ceiling, in Thunderbird 2, Sherwood now wants to plant a sculpture in the earth. Following notable achievements in this country and abroad he is seeking an opportunity to make a larger, more permanent work. His ambitious proposal for Witley Court builds on his past experiences of manipulating and organising objects into sculptures, for example redundant chairs in Shakers 2002. The Sherwood proposal will attempt to fuse together a range

of everyday objects which are all associated with movement, including chairs, shoes and luggage. The luggage will be cast in bronze from individual moulds, manipulated by the artist prior to casting. The next section will be cast in aluminium. Deconstructed ladders will be cast from a master mould to form a central framework; cast aluminium grating will form part of the mass and a snaking line of wood will be cast and used to draw the whole sculpture together. Finally, tough weatherproof paint will add colour and further life to the dynamic structure. Set against the landscape, what at first may appear to be an amorphous mass, will visually cohere into an expressive form. The juxtaposition of the solid, open, moulded and grill-like textures will create a visual interplay with the natural background. Like a synthetic tree or shrub, the tangled and intertwining shapes will suggest an internal pattern of growth, form and organised chaos. The transformation of some of the readily identified objects will further add to the interest and visual presence of this energetic proposal.





ALLY WALLACE



Ally Wallace was born in Lanark, Scotland in 1960. He studied Painting at Sunderland Polytechnic and subsequently obtained an MA in Site Specific Sculpture from Wimbledon School of Art in 1998. He has participated in group shows in London, Brighton and Newcastle Upon Tyne as well as a number of solo exhibitions in various cities across the country. Ally won the Montgomery Sculpture Trust Prize in 2000 and received a Northern Arts Open Access Award in 2001. He has taken residencies at the Motherwell Heritage Centre, the Burghley Sculpture Garden, Stamford and the Wood End Museum, Scarborough, all resulting in permanently sited works.

ALLY WALLACE

Sculpture in the landscape often conjures up images of form inspired by nature, works which connect to the earth, sculptures which have been conceived to fit discreetly into the organic backdrop of landscape. Alexander Calder's approach was different. His brightly coloured stabiles seemed to embrace and reject the landscape at one and the same time. Similarly, Mark di Suvero's brightly painted constructions, in spite of their unfettered architectural presence, seemed to gain strength and power from the landscape. Ally Wallace also uses bright colours and large forms; his minimalist, modernist approach creates a different set of problems when contemplating work for the landscape. His challenging proposal for Jerwood combines an interest in modernist architecture and the pure essence of colour and in creating large geometric structures which strike a counterbalance with nature.

To date his work has been principally site-specific. Early projects explored the interior space of galleries, warehouses and other architectural settings. The emphasis was on enclosed spaces, defined boundaries and utilising a variety of materials and technologies, including sound and video, to create installations. His first open air venture was in the stately grounds of Burleigh House when he was invited to create a work for their sculpture garden. Wallace constructed a work influenced by modernist architecture. This large construction, due to a hidden support mechanism, appeared to float in the trees. Building on this experience, his latest proposal further extends his desire to produce vibrantly coloured forms sited in a woodland setting. This has its roots in the purity of modernist architecture; there will be no attempt to camouflage the construction. The work will be made from aluminium sheets attached to a metal framed structure, creating a cuboid measuring 20 x 7 x 7 feet. Horizontal stripes of solid bright colour will be painted on all sides of the large box, "to accentuate the shape and length of the sculpture and add to its hard-edged, synthetic quality".

Although the starting point is architecture, the installation will have a strong sculptural presence. It will not be a building; it will be a minimalist three-dimensional structure which links to colour field painting, generating a relationship with the surrounding landscape. The illusion of weightlessness, achieved through hidden legs, will enable the large rectangular form to appear to hover six inches above the ground.

There will be no attempt to integrate the work into the landscape. Physical and visual separation of this sculpture from the natural environment is crucial to the success of the proposal. The bright horizontal stripes of colours and the geometric mass will add to the light, floating nature of a work which has the potential to initiate a fascinating dialogue with nature. Although the uncompromising character of the proposal is essential to create the right context for the work, the siting will enable it to be viewed from different angles and distances, ensuring a shifting interaction between art, nature and the synthetic.

