



Sculpture Al Fresco II

at
GREAT FOSTERS

James Balmforth	Sally Fawkes	Giles Kent
Mark Beattie	Steven Gregory	Jakeline Londono
James Capper	Jung-Ouk Hong	Hyojin Park
Bobby Dowler	Richard Jackson	Robert Phillips
Laurence Edwards	Rick Kirby	Julian Wild

31st May – 31st August 2012
(Private View: Thursday, 31st May, 6 – 8.30pm)
at

Great Fosters Hotel, Stroude Road, Egham, Surrey TW20 9UR

Marcelle Joseph Projects is delighted to present *Sculpture Al Fresco II*, the second annual outdoor sculpture exhibition in the grounds of the renowned Great Fosters Hotel in Surrey, the former royal hunting lodge of King Henry VII dating back to 1550 AD. This show, focussing on recent contemporary sculpture by 15 international artists, represents a unique view of the development of contemporary sculpture today.

Sculpture Al Fresco II takes a fresh approach, placing 22 sculptural works made over the last few years against the backdrop of a 450 year old stately home and one of the finest Arts and Crafts gardens in all of Europe. The landmark sculptures on display will range from the five metre tall thrust of red knotted stainless steel by Julian Wild sited in the grassed amphitheatre at the back of the gardens to the bronze interlocking chairs cast from human skeletons by Steven Gregory (artist mentor to Damien Hirst) placed in the Anne Boleyn Room inside the historic house.

The 2012 edition of *Sculpture al Fresco* will include contemporary sculptures sited throughout the 50 acres of gardens and parkland at Great Fosters as well as sculptures placed throughout the public areas of the

Grade One listed house. Visitors will be invited to wander throughout the house and gardens in order to discover these sculptural masterpieces.

Artists

James Balmforth (born 1980 in Plymouth) is a London-based artist and 2003 graduate of Chelsea College of Art & Design whose work is the physical manifestation of a distilled idea conceived through the long contemplation of the operations of nature. These works speak to us of the ephemeral quality of a world in flux and are built on the basis of pure human ingenuity and the achievements of technology. In works that often employ mechanical apparatuses to accentuate the primacy of relations of rudimentary materials such as stone and ash, Balmforth reveals the simplicity inherent in elaborate concepts, and the hidden complexities of seemingly straightforward ideas. In the last few years, Balmforth's work has been featured in, among others, the Peckham Pavilion at the 53rd Venice Biennale, Cass Sculpture Foundation in Goodwood, New Art Centre Roche Court in Wiltshire, *Event Horizon* at the Royal Academy of Arts, *Bold Tendencies* outdoor sculpture show in Peckham and a solo exhibition at the Hannah Barry Gallery in London. In *Sculpture al Fresco II*, Balmforth's *Conquering the Remainder* work has been placed in a slightly dark corner of the Tudor-period Main Hall of Great Fosters. This sculpture resembling two rusty nails comes alive in this milieu and the spherical balls of plasticised ash protruding from the surface of the steel appear to be growing.

Mark Beattie (born 1987 in Nottingham) is a young London-based artist who has already exhibited his work extensively throughout England despite being an MA student in European Arts Practice at Kingston University. In 2011, Beattie's work was exhibited alongside that of Helaine Blumenfeld, Lynn Chadwick and John Sydney Carter at *A Decade of Sculpture in the Garden* at the Harold Martin Botanic Gardens at Leicester University. Beattie's sculptural practice revolves around the use of steel, making this industrial material appear fluid, malleable and aesthetic. Beattie's largest work to date is exhibited at Great Fosters, a two and a half metre oblong sphere from his *Global Odyssey* series. This work, made from different thicknesses of steel rod and tubing with an aluminium wedge shooting down the middle of the work, has a sporadic look, chaotic but controlled.

James Capper (born 1987 in London) is a London-based sculptor whose work was featured in 2011 in a solo museum exhibition at the ripe age of 24 years old at Modern Art Oxford. After graduating from the Chelsea School of Art & Design and the Royal College of Art in London, Capper won the Jack Goldhill Prize for Sculpture at the Royal Academy Summer Exhibition in 2009 and was shortlisted for the Jerwood Sculpture Prize in the same year. Machines rule Capper's world as his main body of work consists of a fleet of land-marking machinery. He has become known for these operational, vehicular machines that he welds together and operates to mark the land in patterns traced out by the machines as they traverse them. These works are, like the best pieces of mechanical engineering, beautiful precisely because they function. Capper's considerable abilities as a colourist and draughtsman are complementary to this principle. At *Sculpture al Fresco II*, bobbing up and down in the lake at Great Fosters, Capper will exhibit *Sealight*, one of his seafaring machines, initially exhibited on the Thames River in London, that lights up when the sun sets.

Bobby Dowler (born 1983 in London) first began exhibiting his artworks in the gardens of the Peckham squat that he lived at in 2006. He went on to help initiate and exhibit at *Bold Tendencies* outdoor sculpture project in 2007. He was included in *'Let There Be Sculpture!'* exhibition at The New Art Centre, Roche Court in 2010. For *Sculpture Al Fresco II*, Dowler exhibits three playful 1.5 meter in diameter painted spheres in a weird triangle formation. It is as if aliens have carefully placed these mystical objects onto the grounds of Henry VIII's majestic lawns around the lake. These surprising artworks are the outcome of the artist's playful experimentation with what the definition of art might actually today mean. The objects he exhibits for this occasion are made out of fibreglass and paint with steel bases. He is represented by Hannah Barry Gallery.

Laurence Edwards (born 1967 in Suffolk), a sculptor and caster, explores nature and the human figure in his work, using bronze as his sculptural material of choice. Edwards' figurative works absorb the landscape around him in Suffolk, capturing its living inhabitants and creatures within his bronze casts. His works relate to nature in such a primal way that they cannot be seen singly as a study of the human figure. Edwards' sculptures often appear to be half man/half plant as he incorporates nature into his art. Edwards has always cast his sculptures into bronze himself using lost wax, a technique he learned first at the Royal College of Art and later from two Italian casters who had moved to London from Rome and traditional casters based in India and Nepal where Edwards travelled extensively. Edwards' casting process has now become a crucial part of his work, working its way into his thought processes when creating each work of art. Full of emotional energy and striking physicality, Edwards' 2011 *Rush I* work is the first thing you see as you enter the Main Hall of Great Fosters. It is a bronze cast of a man rushing off somewhere or attempting to break free of the mashed up sticks, leaves, grasses, seeds and grit that he has been cast from.

Sally Fawkes (born 1968 in London) is a British artist who casts her delicate metaphoric sculptures from clear optical glass employing transparent volume and an expression for space in such a way as to create jewel-like experiments in geometry. Equal parts sculptor and painter, Fawkes adorns her geometric pieces of kiln-cast glass with delicate carvings, an internal mirrored coating and an exquisite layer of textured paint. Fawkes' approach to form is rooted in the fusion of the organic and the man-made, resulting in strong rhythmical forms that appeal to all senses of the viewer. Striving to reveal a fourth dimension in her works, Fawkes uses mirror in her works, consciously chosen for its globally rich symbolism relating to knowledge. Her works beg to be experienced and explored. At Great Fosters, Fawkes exhibits her *Perceiving Significance* work inside the house, combining glass, mirror, green textured paint, exquisite engravings and a transparent window to the outside world, enabling the viewer to look through the glass and examine his or her own interior landscape. She also exhibits *Singular Moment II*, a new work made specifically for this exhibition and in collaboration with her partner Richard Jackson. This sculpture is sited next to the Japanese bridge in the Arts and Crafts gardens of Great Fosters and actively engages with the architecture of the bridge as well as the fluidity of the Anglo-Saxon moat, through the ever-changing prism of glass.

Steven Gregory (born 1952 in South Africa) is an established London-based South African sculptor who took ten years in the 1960's to finish his BA at St Martin's College of Art in London due to his abhorrence of the highly conceptual art school teaching at the time. Gregory wanted to learn how to actually make things and trained as a stonemason before finally graduating from St Martin's in 1979. Gregory's recent sculptural practice combines human bones with semi-precious stones in a way that manages to be macabre, moving and wryly amusing as well as being brilliantly crafted and beautiful to look at. As the inspiration behind Damien Hirst's diamond skull work, Hirst writes of Gregory, "Steven Gregory has many irons in the fire, a great asset in these visually bombarding morally conflicting times, seemingly effortlessly he creates art that prods and pokes, ignores and strokes and slaps and stuns us into submission." Gregory's visually stunning work on display at Great Fosters entitled *Till Death Do Us Part* is an interlocking set of bronze chairs cast from human bones and cheekily sited in the Anne Boleyn Room of Great Fosters. As Hirst writes in the foreword to *Skulduggery Steven Gregory (2005, Cass Sculpture Foundation)*, "I don't understand death, don't think any of us do, I doubt we ever will, but let's never stop trying."

Jung-Ouk Hong (born 1976 in Seoul, South Korea) is a Korean artist based between Seoul and London who graduated from the Slade School of Fine Art in London in 2009 with a Masters in Fine Art. His work has already been the subject of four solo exhibitions in different galleries in Seoul. Hong was also one of the finalists in the 2009 New Contemporaries show in London as well as in the 2010 Guasch Coranty International Painting Prize in Barcelona, Spain. Although his arts education is in painting, Hong's sculptural practice is definitely three-dimensional although often wall-based with a strong emphasis on geometric formations or as he calls it "*coexistences - not only artificial but also natural, not only emotional but also rational, not only rough but also soft, not only bright but also beamless, not only continuous but also interrupted, not only covered but also uncovered...*". His sculptures explore the extent to which our

imaginations can be colonised by external order. Hong's work at Great Fosters is entitled *In & Out* and looks like a creature from outer space that suddenly finds itself in a new, alien environment. Its shape is reminiscent of a bug, with unusual antennae that probe the unknown space around it, more machine than organic.

Richard Jackson (born in 1959 in London) works with the clarity of glass to give a view of the world. His engagement with glass spans over 25 years studying technique, sculpture, art and design, and working in glass studios in the United States, Denmark and the United Kingdom. Jackson's body of work consolidates concept and technical skill, using forms that are provocative yet harmonious, animated with gestural mark-making and carving. Richard's path from concept to realisation begins with a thought about the human predicament. More often than not a title or a few words wrap themselves around something going through his mind and that starts him off on his artistic journey. For the past 12 years, he has worked alongside his partner Sally Fawkes in a glass studio in Stroud. Their artistic practices were celebrated in a joint exhibition at MAVA (Museo de Arte en Vidrio de Alcorcón) in Spain in 2009. One of Jackson's incredibly powerful masterpieces from this museum exhibition is on display at Great Fosters this summer in the Anne Boleyn Room. One no longer thinks of glass as a delicate and fragile material after experiencing the strength and masculinity of Jackson's gestural carvings on glass.

Giles Kent (born 1967 in the UK) is a British artist and Fellow of the Royal Society of British Sculptors who works exclusively with wood. He has been compared to the likes of David Nash, continuing to push the boundaries of working with wood as a sculptural material. He creates in-situ installations that enhance and elaborate on the natural properties of wood, exploring the premise that the visual qualities of nature lie in its simplicity and repetition. Kent's work complements the natural landscape by responding to lines and shapes found around each particular site. Kent exhibits an oak trunk work at Great Fosters that has several orbs of exquisite carving resembling something that only nature could create. Following Kent's specific instructions on placement of his work in nature, this work has been placed just off the path in a small forested area between the lake and the allée leading back to the amphitheatre, merging his work with the landscape in a seamless fashion.

Rick Kirby's majestic sculptures take human form, focussing on either the face or the female body, and are made of small pieces of steel welded together, often described by the artist as "pixels". Kirby (born 1952 in the UK) has an impressive body of public commissions in the United Kingdom that have been unveiled by the likes of Her Majesty, the Queen, Princess Margaret, the Duke of Kent and the Nobel Laureate, Seamus Heaney. Working with small individual pieces of steel allows Kirby to give nuance, detail and sensuality to his sculptures. It is this juxtaposition of steel in its raw form (cold and industrial) next to the warmth of the human body that is central to Kirby's practice. It is a contrast of extremes, the industrial materials and welding process and the creation of a work of art, which is the expression of something unique and personal. Kirby's one metre tall *Witness*, a mysterious female nude, can be found in the Main Hall of Great Fosters, standing watch over this historic house and observing without giving any indication of her thoughts.

Jakeline Londono (born 1978 in Colombia), a London-based 34-year old Colombian artist and recent MA graduate of the Slade School of Fine Art in London, is interested in the tensions between high art and popular culture in her work, recycling discarded materials such as wood board and mirror glass to form architectural masterpieces that set the scene for performances, film and photography as well as being a sculptural object in their own right. Londono explores the motifs of home and city in her work, embodying notions of absence and presence, belonging and alienation, resilience, durability and ruin. Londono shows her mirror glass *Bucky* (2012) work in one of the secret gardens at Great Fosters, making a site-specific intervention with one of the existing statuary in the gardens of the hotel. Londono will be the first artist in residence at Great Fosters this summer, working one day a week in the Loge in the gardens behind the hotel to create a body of artwork inspired by the history and ambience of this special place.

Hyojin Park (born 1974 in Andong, South Korea) is a Korean artist who recently graduated with an MA in Fine Art from Goldsmith's, University of London. Her work explores the freedom of artistic choice against the backdrop of the societal pressures a young female faces in modern-day Korea. After finishing her fine art education in Seoul in 2002, Park married and had two children before her parents allowed her to go to London to pursue a second Masters degree at Goldsmith's in 2010. Park shows her first outdoor sculpture at *Sculpture al Fresco II*, specially commissioned and fabricated in Korea for this exhibition. At first glance, Park's brightly coloured sculptures appear to be covered in kitsch, Manga-esque forms such as cherries or eyeballs but after a deeper inspection, the form of the object evolves into a large phallus covered with nipples. Park's works are the ultimate exercise in being provocative but naïve all at the same time.

Robert Phillips (born 1984 in High Wycombe) is a London-based artist who graduated with an MFA from the Slade School of Fine Art in 2009. For *Sculpture al Fresco II*, Phillips has made his first outdoor sculpture that has been specially commissioned by Marcelle Joseph Projects. Made from COR-TEN steel, this six-foot tall tower is a study in geometry in the shape of a double helix. Taking inspiration from sci-fi, utopic and dystopic literature and film, Phillips explores the illusion of harmony. At first glance, the work on display appears perfect but as you walk around, you realise that the negative spaces change in shape and size, playing a game with perceptions and suggesting a manipulation of control. Towers, twisting forms, illusionary spaces and stairs form a significant part of the vocabulary that Phillips uses to suggest a corrupted idealised human condition in his sculptural practice.

Julian Wild (born 1973 in the UK) is a structural formalist at heart but pushes the boundaries with each work of art by contorting and manipulating his raw materials (often stainless steel), creating primitive abstract forms and systems and surprising the viewer with the perfect symmetry and finish of his sculptures. His work explores the potential of functional materials and construction systems and the expressive possibilities of a single line or a series of units. At *Sculpture al Fresco II*, Wild shows the five metre tall *Uglifruit (Double Knot)* (2012), jutting out from the base of the grass amphitheatre at the back of the gardens at Great Fosters with the double knotted orange stainless steel tower just visible from the house above the formal Arts and Crafts gardens, creating an interesting juxtaposition between old and new, traditional and contemporary. Wild also exhibits the maquette of this sculpture inside the historic house of Great Fosters, giving insight into Wild's creative process. Unlike most artists, Wild makes the maquette of a work after having created the large-scale work relating to it as he almost always decides on the final shape of a piece during the fabrication of the sculpture. Wild is the current recipient of The Royal Borough of Kensington and Chelsea and Chelsea Arts Club Trust Studio Bursary. As part of this bursary, he will be given a solo show at the Leighton House Museum in 2012. Last summer, his work was featured in a solo show in the Sculpture Garden at Burghley House in Lincolnshire and currently, Wild has a solo exhibition entitled *To Market, To Market* at Bishops Square in Spitalfields, London. In 2005, he was short-listed for the Jerwood Sculpture Prize.

The exhibition will be accompanied by a catalogue of the works on show.

Notes to Editors

Sculpture al Fresco II is curated by Marcelle Joseph, founder and director of Marcelle Joseph Projects. Founded in 2011, Marcelle Joseph Projects is a roving contemporary art projects company devoted to promoting contemporary art in different venues or found spaces across the United Kingdom. The core activity of this commercial venture is to showcase contemporary work of emerging to mid-career international artists who work in a variety of media. Marcelle Joseph Projects will mount four exhibitions in 2012. For more information, go to www.marcellejoseph.com.

Visitor Information

Opening hours: 10am – 6pm daily.

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Directions

By Car:

Travelling south (anti-clockwise) on the M25: Exit the M25 at junction 13. Go straight over the roundabout, as if re-joining the M25. Keep in the left hand lane, signposted A30 Egham.

Travelling north (clockwise) on the M25: Exit the M25 at junction 13. Turn right at the roundabout, as if re-joining the M25 to go south. Keep in the left hand lane, signposted A30 Egham and continue towards Egham town centre. At the end of the slip road under the motorway bridge, turn first left at the large roundabout into The Avenue. Turn left at the mini roundabout (police station on the left) into Vicarage Road. Continue over the railway lines to the roundabout at the end. Turn right at the roundabout into New Wickham Lane and continue over the M25 motorway. Turn left at the next roundabout into Stroude Road and Great Fosters is approx 500 yards on the left handside.

Directions from the A30: From Bagshot to Staines on the A30, turn right at the traffic lights by the Wheatsheaf Pub and Laithwaites into Christchurch Road. Continue over the roundabout and past 2 parades of shops on the right. Turn left at the traffic lights into Stroude Road. Great Fosters is approximately three quarters of a mile on the right hand side.

By Rail: Any rail service to Egham Station. Although the hotel is only 15 minutes walk from the station, we advise you take a taxi. Egham Taxis 01784 433 933; Gemini Cars 01784 471 111; Runnymede Taxi 01784 53 53 53.