



Sculpture
Al Fresco III
at
GREAT FOSTERS

Alex Chinneck	Richard Hudson	Nina Saunders
Sally Fawkes	Richard Jackson	Amy Stephens
Ludovica Gioscia	Rick Kirby	Jonathan Trayte
Brian Griffiths	Robert Montgomery	Jesse Wine
	Annie Morris	

5th June – 26th September 2013
(Private View: Wednesday, 5th June, 6 – 8.30pm)

at

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

Marcelle Joseph Projects is delighted to present *Sculpture al Fresco III*, the third annual summer sculpture exhibition in the house and grounds of Great Fosters in Surrey, the former royal hunting lodge of King Henry VII dating back to 1550 AD. This show seeks to find contemporary sculptors with “singular voices” in the international art world, to present their work against the backdrop of this historic house and one of the finest Arts and Crafts gardens in all of Europe. Each of the thirteen artists in the exhibition has been asked to respond to the unique, rich setting and history of this over 450-year old stately home that has been a country house hotel since the 1930’s.

In the third rendition of this annual exhibition, ten of the thirteen artists have created new site-specific works, including new sculptures by Brian Griffiths, whose work can be found in the Tate Collection, as well as Jesse Wine, a compulsive maker of covetable art-objects out of clay. With humour and a touch of *Alice in Wonderland* fantasy, Griffiths has created a magical outdoor sculpture, taking a found white, rusted cast iron bench and resting identically painted cast resin animals, including a guinea pig and a turtle, on the seat of the bench, safely camouflaged so that nothing can harm them in the wilds of the Great Fosters gardens. Wine has made a white textured female torso, busty, verging on the grotesque and full of irony when sited opposite one of Great Foster’s own garden statuary representing the female form. The landmark sculptures on display range from Alex Chinneck’s four metre tall inverted thatched roof perched on top of its own weather vane to street artist Robert Montgomery’s poetic, wooden, text work that will be

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lit on fire on the opening night of the exhibition. Jonathan Trayte, whose culinary-inspired works look good enough to eat although made from glossy painted bronze or concrete, will engage in his own culinary performance on the private view evening, turning the spit of his newest creation, a Tudor-inspired steel roaster that will feed the guests different joints of meat raised on the Estate Farm of Great Fosters. Inside the house, three luscious bronzes depicting the abstracted female figure made by Richard Hudson sit alongside the more domestic-inclined and fashion-obsessed works of Italian artist Ludovica Gioscia. A comic but unsettling work of Danish artist Nina Saunders, who was featured in both the Danish and Nordic Pavilions of the Venice Biennale in 2009, will be sited in the hotel's Anne Boleyn Room and reference the hotel's history as a hunting lodge. Amy Stephens will present a bold Perspex and powder-coated stainless steel work in her signature Modernist style underneath a natural archway of intertwined apple tree branches while Annie Morris' column of teetering colourful balls remind the viewer of a travelling summertime fair, a precarious balance of playfulness and tears. A new work by Rick Kirby, who has been recently commissioned to make four large sculptures on North Audley Street in London, demonstrates how cold industrial materials, such as small pieces of stainless steel welded together, can be manipulated to enormous emotive effect. A collaborative kiln-casted glass work by Richard Jackson and Sally Fawkes, who work both collaboratively and independently, will allow the viewer to gaze in awe of its mastery of material and in awe of the Tudor architecture that can be seen through this sculpture.

The 2013 edition of *Sculpture al Fresco* includes twenty-two contemporary sculptures sited throughout the fifty acres of gardens and parkland at Great Fosters as well as sculptures placed throughout the public areas of the Grade One listed house. Visitors are invited to wander throughout the house and gardens in order to discover these sculptural masterpieces.

The artists exhibiting their work at *Sculpture al Fresco III* include:

Alex Chinneck (born 1984 in London) is a London based artist and a graduate of the Chelsea College of Art and Design. Chinneck's playful and clever use of everyday materials, such as bricks, concrete and glass, has received much interest and wide attention, including a nomination for the Royal British Society of Sculptors' Bursary Award in 2011. In his practice, he manipulates industrial materials by taking advantage of cutting edge contemporary industrial processes in order to create pieces that challenge our preconceived ideas of the nature of materials. Chinneck doesn't limit himself to the boundaries of the creative disciplines and as a result his sculptures cross the realms of art, design, and architecture. His latest work *Telling the Truth through False Teeth* (2012), presented in association with the Sumarria Lunn Gallery, was a public art project located only a mile from the Olympic Stadium and entailed the fabrication and installation of 312 identically smashed windows to the façade of any existing building in Hackney. His works have been exhibited at the Hannah Barry Gallery, London; Royal British Society of Sculptors, London; Foreman's Sculpture Yard, London; UK Young Artist Award, Derby; and Staffordshire Museum, Staffordshire. He is also co-founder and creative director of The Sculpture House, a new commercial platform for bridging the disciplines of fine art and contemporary design, through an ongoing series of furniture commissions by international artists.

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 draughtsperson, Fawkes adorns her geometric pieces of kiln-cast glass with delicate carvings. 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. For the past 13 years, she has worked alongside her partner Richard Jackson 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. Her works have also been exhibited at Rabley Contemporary Drawing Center, Marlborough; Scottish Gallery, Edinburgh; The Lightbox, Woking; La Galerie Internationale du Verre, Biot; and Newby Hall and Gardens, Ripon, among others.

Ludovica Gioscia (born in 1977 in Rome) lives and works in London after graduating from Slade School of Art in 2004 (MFA) and the Chelsea School of Art & Design in 2000 (BA). The Italian artist works in a broad range of media, including ballpoint pen drawings, photographic collages and mixed media

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MARCELLE JOSEPH

PROJECTS

sculptures incorporating textiles and other design-based elements, but is perhaps best known for making works from her own designed and printed wallpaper, creating bright and vibrant collages and sculptural installations. In her most recent works, such as the installation on the walls of MACRO's lobby in Rome, Gioscia builds up layers of different patterned wallpaper before ripping them in a ritualistic manner, commenting on the compulsive and voracious nature of today's mass consumerism. She has crossed many creative disciplines by collaborating with the dance-inspired gallery, Siobhan Davies Studio, London (2009) and the fashion brand Stella McCartney (2012), creating bespoke handbags for London Fashion Week. Gioscia has exhibited internationally at many renowned institutions such as MACRO, Rome (2012), Fundació Joan Miró, Barcelona (2010) and the Andy Warhol Museum, Pittsburgh for a solo show entitled *The Beheaded Monarchs* (2010). She will have her first solo exhibition in Milan in 2013 at Galleria Riccardo Crespi. In 2013, Gioscia's first monograph was published by Edizioni Olivares.

Brian Griffiths (born in 1968 in Stratford-upon-Avon) is a British artist based in London who uses his cavalier wit and imagination to transform everyday mundane objects, such as tarpaulin, charity shop bric-a-brac and cardboard boxes into the "the stuff kids dream of" – humongous teddy bear heads, monumental sea-faring and space ships, clowns, astronauts and pirates. Graduating from Goldsmith's College in 1996 (MA), Griffiths has developed an inventive but slapdash process of "making" that is critical to his artistic output, bestowing each material he selects with the innate ability to become a new experience or means of escape for the viewer. His work has been featured at solo exhibitions at the Camden Arts Centre, London; Vilma Gold, London; Galeria Luisa Strina, São Paulo; Grimm Gallery, Amsterdam; The Mattress Factory, Pittsburgh; A Foundation, Liverpool; Arnolfini, Bristol; and The Breeder, Athens. Important group exhibitions include *British Modern Remade*, British Arts Council, London (2012), *British Art Show 7: Days of the Comet*, Nottingham Contemporary, Centre for Contemporary Art, Glasgow, Plymouth City Museum and Art Gallery and Hayward Gallery, London (2011); *Rude Britannia: British Comic Art*, Tate Britain, London (2010), *Nothing is Impossible*, The Mattress Factory, Pittsburgh (2010); *GSK Contemporary: Event Horizon*, Royal Academy of Arts, London (2008), and *Life/Live*, Musee d'art Moderne de la Ville de Paris, Paris (1997). In 2011, Griffiths' first monograph was published by Koenig Books. In 2010, Griffiths was nominated for the Fourth Plinth Commission, Trafalgar Square, London. Brian Griffiths is also a tutor at the Royal Academy Schools and a part-time tutor at Camberwell College of Arts and the Royal College of Art.

Richard Hudson (born in 1957 in Yorkshire), a British artist living and working in Madrid, has built up an international reputation as one of the major artists working in sculpture today, being exhibited across Europe, Asia and America. Reminiscent of works by Brancusi (1876-1957), Hudson's trademark sculptures are all about simplified and reduced forms and highly polished surfaces. His incredibly tactile bronze or mirrored stainless steel works pare back their figurative subject matter to its roots, creating abstracted and often erotic, raw forms and leaving the viewer to create his or her own narrative. Hudson's works are featured in some of the biggest private collections in the world and have been part of Sotheby's selling exhibition *Beyond Limits*, Chatsworth House, UK since 2008. His work has been exhibited at F2 Gallery, Beijing; Hamiltons Gallery, London; Goss Gallery, Dallas; and Centro Cultural Andratx, Mallorca. In 2013, he was one of the judges of London's Royal College of Art Sculpture Competition.

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. 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. His work can be found in the public collections of the Victoria & Albert Museum, London; National Museums of Scotland; the Lightbox, Woking; the Ruskin Glass Collection and MAVA, Madrid.

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

MARCELLE JOSEPH

PROJECTS

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 has been awarded major public and private commissions over the last year, including those for the Grosvenor Estate, North Audley Street, London and Fulham Reach, North Bank, London.

Robert Montgomery, the artist vandalising advertising billboards around the world with his poetry, is widely known for his large-scale text-based billboard pieces that appear in the streets and other urban contexts overnight and often illegally. A Scottish artist, based in London since 1999, Montgomery studied at Edinburgh College of Art and then in the core program at the Museum of Fine Arts, Houston. Poetic texts are at the core of his work, and he makes billboard pieces, light pieces (recycled sunlight poems), woodcut pieces and watercolours. Greatly influenced by the writings of Guy Debord, Marxism and Situationist revolutionaries, Montgomery cannot simply be categorised as another street artist. He has exhibited his works at De La Warr Pavilion, Bexhill; Museum of Fine Arts, Houston; the BALTIC, Gateshead; Grand Palais, Paris; Palais de Tokyo, Paris; Galerie Analix-Forever, Geneva; Galerie Nuke, Paris; Neue Berliner Räume, Berlin; Trolley Gallery, London and KK Outlet, London. In 2012, he was the British artist selected for the first biennale in India, the Kochi-Muziris Biennale in Kerala, India, and in 2011, his work was featured in projects collateral to the 12th Istanbul Biennale and the 54th Venice Biennale. Montgomery is also a publisher for Dazed & Confused. In September 2013, Montgomery will have his first solo exhibition in New York at the C24 Gallery. As part of this exhibition, the work on display at Great Fosters will be presented as a burnt relic evidencing the live fire performance on the opening night of *Sculpture al Fresco III*.

Annie Morris (born in 1978 in London) is a British painter and sculptor educated at École Nationale Supérieure des Beaux-Arts in Paris and the Slade School of Fine Art in London. Morris works with a variety of media, such as painted postcards and clothespins, to create paintings and sculptures as well as obsessive ink drawings resting on the border between figuration and abstraction. The subject matter of her work often flows across different media in the same exhibition, leaving the viewer to follow the narrative of the artist's haunting figures from her drawings through to her sculptures. Through her sculptures, Morris explores the relationship between the second and third dimension, resolving her fascination with art as an object. Considered to be one of Britain's most collectible young artists, Morris has created works for Sophie Dahl and Christopher Bailey, the creative director at Burberry. She has had solo exhibitions at international galleries including at Winston Wachter Gallery, New York (2010), Allsopp Contemporary, London (2007), and Lightbox Gallery, LA (2006) as well as taking part in group exhibitions such as *Artist Launch*, 20 Hoxton Square Projects, London (2010), *The Big Rip Off*, Camden Arts Centre, London (2010), and *Nine*, Jeanne Feilich Contemporary, New York (2006).

Nina Saunders is a Danish artist who currently lives and works in London. Born in 1958, Saunders graduated from Central St. Martin's College of Art and Design in 1991. Her sculptures are created from a range of media, including textiles and taxidermy, and have a dual quality of being humourous and contemplative at the same time. Saunders is best known for her sculptural transformations of furniture and textiles with an anthropomorphic quality. A self-taught upholsterer, she unleashes her creativity and quirky ideas in her labour intensive sculptures. As well as having received several public commissions, her works have been widely exhibited in the UK and her home country of Denmark as well as other parts of Europe and can be found in the public collections of many international institutions including the Arts Council Collection, Hayward Gallery, London; Victoria & Albert Museum, London; Moderna Museet, Stockholm; Malmö Konstmuseum, Sweden; Esbjerg Kunstmuseum, Denmark; Horsens Kunstmuseum, Denmark; and Coleccion Berge, Madrid. Saunders was chosen to represent Denmark and the Nordic region in the 53rd Venice Biennale in 2009.

MARCELLE JOSEPH

PROJECTS

Amy Stephens (born 1981 in London), an artist based in London, gained her MA from Chelsea College of Art in 2008. Using industrial processes such as bronze casting and wood planing and often referencing Modernist movements that occurred well before her time, Stephens creates sculptures that have a strong architectural quality, expressing the exploration of form, line, and plane. The minimalistic and fragile geometric shapes of her sculptures blur the line between drawing and sculpture. Labelled as a “one to watch” artist, Stephens’ works have a surreal element that draws from both the architecture surrounding her work during its exhibition and nature. Examples of her earlier work include bronze casts of a birch tree and deer antlers resting on top of brightly-coloured towers of stainless steel. In this way, her works are imbued with a fraught tension between the natural world and Stephens’ own methods of fabrication. Recent solo exhibitions include Minibar Artist Space, Stockholm; Poppy Sebire Gallery, London; Oonagh Young Gallery, Dublin; and Irish Museum of Modern Art, Dublin. Group exhibitions include *Dividing Line*, High House with Sumarria Lunn Gallery, London (2012), *No Soul For Sale - A Festival of Independents*, Tate Modern, London (2010), and *195 Miles*, Project Space Leeds in collaboration with the Whitechapel Gallery, London (2008). Stephens has participated in several residencies in Ireland, Canada and Iceland, including the prestigious Artist’s Residency Programme at the Irish Museum of Modern Art in Dublin (2011). Her work is part of the Zabludowicz Collection, and in 2011, it was shortlisted for the Threadneedle Prize for Painting and Sculpture in London.

Jonathan Trayte (born 1980 in Huddersfield, UK) lives and works in London after graduating with a PG Dip from the Royal Academy Schools, London in 2010 and working his way through university in Canterbury in one of the UK’s first daily farmers’ markets with an onsite food hall and restaurant using only local market produce. Among today’s most promising young talent, Trayte draws from his culinary background, creating beautifully made, often colourful casts of food in bronze, ceramic or concrete that comment on contemporary society’s production, marketing and consumption of food. In *The Couple*, for example, two shiny black and white striped Chinese winter melons lay on top of one another. He is particularly fascinated by the global food packaging industry and its attempt to seduce us, which results in his own work having a highly glossy finish, recreating the industry’s similar attempts to create a seductive appeal. Trayte’s work is held in important collections around the world. His recent solo exhibitions include those at James Fuentes Gallery, New York; Identity Gallery, Hong Kong; Simon Oldfield Gallery, London; and Canterbury Cathedral, UK. Group exhibitions include those at Josh Lilley Gallery, London; *Bloomberg New Contemporaries*, Site Gallery, Sheffield and ICA, London; Poppy Sebire Gallery, London; Franks-Suss Collection, Saatchi Gallery, London; and the Summer Exhibition at the Royal Academy of Arts, London.

Jesse Wine (born 1983 in Chester, UK) gained his BA from Camberwell College of Art, London in 2007 and an MA in Sculpture from the Royal College of Art, London in 2010. After electing to take a pottery course when studying abroad at Hunter College in New York, Wine has never turned back and, in his recent practice, he mainly uses clay to create his fragile, imperfect art-objects. Wine likes this traditional sculptural medium as it allows him to really play with the material to create wonderfully textured objects that come alive. When exhibiting his ceramic works, Wine does not leave their display to chance. Wine insists on creating a stage for his works, such that the viewer is not allowed to look away. This unique combination of the physicality of Wine’s hand-crafted ceramic pieces and his ideas on the display of his work creates a dramatic dialogue in which to understand his work. Recent solo shows include those at Limoncello, London; The Sunday Painter, London; Concrete Café, Hayward Gallery, London; and Franklin Parrasch Gallery, New York. His work has also been exhibited at Peles Empire, London and Wysing Art Centre, Cambridge among others. Earlier this year, Wine participated in an artist’s residency at Fondazione MACC in Sardinia. In October 2013, Wine’s work will be featured in his first solo exhibition in Istanbul.

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

Notes to Editors

Sculpture al Fresco III is curated by Marcelle Joseph, independent curator and consultant and 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

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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 five exhibitions in 2013. Joseph is also the executive editor of *Korean Art: The Power of Now* (Thames & Hudson, 2013). For more information, go to www.marcellejoseph.com or email or call Marcelle on info@marcellejoseph.com or 07971 580 572.

Visitor Information

Opening hours: 10am – 6pm daily.

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.