

THE EDGE



LONDON '23



Hydracada

**ARTISTS
AT
RISK**
a Network Address

***espaciogallery**

 **ROYAL SOCIETY OF
SCULPTORS**

"Welcome to On The Edge, an artist-run group show of mostly London-based members of the Royal Society of Sculptors. We are exhibiting members of the group as well as co-curators of the show. It has been a pleasure and a privilege to work with such a talented, diverse group of artists.

The group first got to know each other through Zoom meetings during the pandemic, and the exhibition comes from discussions on these Zooms, reflecting on questions such as 'at a time when the world is on the edge of uncertainty, with war in the Ukraine and climate change, how and why should we respond as artists?' As the group is mostly based in London, it is difficult for us to respond directly to the current war. We felt privileged that Ukrainian members of the Royal Society of Sculptors, Borys Krylov and Oles Sydoruk, were able to contribute to this exhibition at such a difficult time. We also particularly value the contribution of London based Iranian artist Farnoush Amini at this time."

Tere Chad, Emma Elliott and Caroline Russell

"What does it mean to have a sculptural practice in today's times and in the context of climate change? We are in precarious times with increasing instability around the world and sculptural practice can help to reorientate ourselves through the haptic, a close attention to materials and the spaces around us. In the pandemic, a lot of us lent on making and reengagement with materials, bread dough, clay, soil as a way to counteract the endless screen time. This shows the strength of this tactile way of working in relation to our wellbeing as individuals and society."

Susie Olczak

"Situated as we are in a brittle world of shifting boundaries, where tense states of balance are tested with anxious uncertainty, what can the language of art contribute? Jung suggests that through the use of symbols, our imagination makes our unconscious visible as a way to allow our minds to stop and perceive new possibilities. Sculpturally, if words such as risk, topple, and edge are used as materially discursive modes of making, it can be argued that artists create an alternative playground, where precarity is embraced through image or physically dynamic form to command attention. Thus, by manifesting ideas in poetics, the artist's power to filter or "stir up trouble", reveals a space which the over-rational might obscure, informing alternative readings."

Julie Brixey-Williams

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PROLOGUE

Sculpture can be defined as the expression of spatial thinking. As sculptors, no matter the media, whether it is tangible or intangible, you are always dealing with space. The moment an empty space is intervened with a sculpture or form, this form inevitably generates a counter form as a result. Forms are made by edges that delimit the counter form. As sculptors, and creators of forms, we are constantly shaping and battling with the edges that will form the counter form or void space which is not occupied by the sculpture.

In a metaphysical sense, sculptures are present in time and space as an object with a determined predictable form, that can only inhabit a space by filling in a void delimited by its own edges. The edges that shape a sculpture, therefore, will conform the counter form or empty space that surrounds a sculpture. Therefore, the counter form presents itself as an empty space filled with our uncertainties, or anything unpredictable that remains outside of our control, delimited by the edges of the predictable forms we are able to create.

Edges can be sharp or smooth, tangible or intangible,

providing a border or limit between elements, objects, relationships or feelings. "The sharp edges of life can stimulate us to create. Seeing fractures open up, we lose our balance looking into the abyss. An instinctive, universal sense overtakes us. Sculpting can confront inner turmoil or process crises - we are driven to create in the wake of loss. There is a parallel in the way artists push themselves to the edge through their work. Departing the comfort zone, welcoming the unknown and being unafraid of failure or darkness. In this way artists are constantly discovering, inventing, making mistakes but occasionally striking gold. We fall, but we rebuild ourselves, our art, and our reality in the process." (Nicola Anthony).

Most artists would agree that exhibitions are moments of gathering and celebration where the edge between the artists working in their studios and the general public dissipates. Exhibitions tend to represent the end of a project and the chance of new beginnings, an opportunity to showcase work and to receive feedback. However, this particular exhibition might not be a moment for celebration, as the current times, with the war in Ukraine and Climate Change do not seem to offer much to praise.

Members of the Royal Society of Sculptors based in London have spent almost a year reflecting on the quote from the Ukrainian poet Boris Khersonsky: "Every hut in our beloved country is on the edge. And to be honest, I'm on the edge too. I feel sorry for the ones at the centre, but really I'm especially sorry for the ones in the camp towers, watching the frosty distance..." This quote has given shape to the 'On the Edge' exhibition being held at Espacio Gallery between the 13 – 19 March 2023. The exhibition will also start with an online event including Artists at Risk, a non-profit organisation providing refuge to artists fleeing from war, persecution or terror. After more than 75 years of the end of the Second World War, the outbreak of the War in Ukraine has left us in shock and powerless. When we need to reduce carbon emissions, the energy crisis seems to be taking us back... Can smooth edges keep us creative? Or do we need conflict to progress? We have been reflecting upon the relevance of our sculptural practices in a time when the world is on the edge of uncertainty. Why do we need sculpture now? and how can we imagine a better future through sustaining our practices?

How can we empathise with people living on the edge while living in London? Can this exhibition give visibility to practitioners living on the edge? "While working on my new sculptures during the 10th month of war, I'm not sure if I'm doing the right thing. What if I need to be doing something more helpful? I am one of the few artists who has the privilege to keep creating art, while others are defending our country with weapons. This means that I must do my job with just as much dedication as people on the front line. But when I work, I don't risk my life, so that standard is unachievable, but artists must keep creating always, because the art made today is a part of the future that the Ukrainian people are fighting for." (Borys Krylov)

Tere Chad, Emma Elliott & Caroline Russell
The Curators

STUART LAYCOCK *Review*

War is the ultimate ugliness. We all carry in our head visions of war. For some these are pictures filtered through 24 hour news (where only a limited amount of ugliness is allowed, so as not to scare the viewers too much), for some these are reality experienced and remembered. I will always remember a small boy I encountered in a hospital in Mostar during the Bosnian War who had picked up a grenade and blown off his right hand and peppered his face with shrapnel. He lay in the bed, eyes bandaged, crying out for his father.

Violence has forever been part of the human experience and sadly, perhaps, it forever will be. It would be lovely to think we could remove violence from humanity and perhaps one day we will achieve that. But we are strange creatures, us humans, competitive, ambitious, often aggressive, yet also capable of vast love and kindness. Often the negative and positive side sits uneasily next to each other in the same person. And it is the combination that has made us the dominant creature on this planet and has brought the planet to the edge of environmental disaster. It is also the combination that brings us war and brings those who don't die in it, through war.

Today we are psychologically little different to our

distant ancestors who lived by hunting and gathering what food they could find in the forests and plains. We are, as a species, well adapted for occasional brief moments of anger, fear, aggression in the search for food, warmth and to create the next generation. The world was well adapted to that too.

But the planet is not well adapted to a humanity that destroys and poisons the environment. What none of us are particularly well adapted for, is the relentless, grind of war, in which large groups of strangers try to kill each other, over weeks, months and years. It is bad enough watching it from a distance, and far, far worse, to experience it for real.

I grew up in a world where the threat of nuclear annihilation was real. We managed to avoid that. Now the threat of environmental annihilation is real, will the coming generations manage to avoid that?

The war that has happened in Ukraine is a vast tragedy. It has, of course, been happening since 2014, but the scale of the tragedy became so much worse in 2022, when Putin sent his troops and tanks to invade the core of Ukraine.

We can react to what has happened in many different fashions. We can get angry, we can (and must) send aid, we can offer space in our homes to refugees,

we can help in a wide variety of other ways. But art is a part of humanity as much as violence, and a much better part, so how should the creative part of humanity react to aggression and war?

It is a question that has been with us for at least thousands of years, since people painted pictures of animal hunts on the walls of caves, and Egyptians carved narratives of the wars of their pharaohs.

It is important to try to analyse wars, for historians to find out what happened, and why, and to decide what it all meant.

It is important to bear witness to wars. After being a volunteer aid worker driving medical aid into Bosnia, I wrote *Zone*, a collection of poems. They are not a particularly sophisticated literary product, because I didn't want sophistication. I wanted to bear witness to what I had seen.

It is important to attempt to set war in the wider context of what it means to be a human alive in 2023, in a world of political, moral and environmental uncertainty, a world on the edge.

Sculpture perhaps even more than other arts has a responsibility to respond to environmental crisis and war and their effects. Because a sculpture is a 3-dimensional reality. It is a positive presence in the world.

By contrast, environmental crisis destroys complex natural structures, ecosystems, habitats, wildlife that have evolved over many millennia. And war destroys humanity's 3-dimensional structures. It takes people, buildings, homes, possessions built with care and love and reduces them to random elements. In some sense war and sculpture are the opposite of each other.

It is, therefore, particularly appropriate that the London group of the Royal Society of Sculptors has chosen to respond to the tragedy in Ukraine, and the wider crises that threaten humanity and the Earth, through this exhibition. War is, of course, a major theme for the artists here. Ukrainian sculptor, Oles Sydoruk, with 'Ares' Cold Smile', expresses the ruthless nature of war in an artwork that incorporates actual rocket fragments from the devastated Ukrainian city of Bucha (p. 12).

Stephen Duncan too in 'Every Hut... Is on the Edge (Boris Khersonsky)' explores the nature of physical destruction in Ukraine, but adds an element of hope, making a destroyed building flourish with acanthus leaves (p. 31). Cheryl Gould links the destruction of war to destruction of the environment, in 'Warrior 1 & 2', where the realities of climate destruction are reflected in destruction by climate (p. 33).

Christy Symington too associates war on nature with war on humanity, in her piece 'Tiger Corridor', exploring what has happened to the Caspian Tiger and its reflection in Ukraine (p. 45).

Iranian artist, Farnoush Amini, chooses to concentrate on the human cost, of war and political and cultural turmoil. The 'Infinity of Pain' and suffering that it causes is her theme (p. 13).

Mark Richards' 'You Will Fly Away' is a self-portrait as a veteran with wings and also the mental and physical scars of life and war (p. 42).

In another sense Emma Woffenden looks at how war can both separate and unite people in 'Mother of the Soldier' (p. 51). Some of the artists explore what it means to be part of communities on the edge.

Ukrainian sculptor Borys Krylov, in his piece, 'Resistance', looks at the brutal realities of a world where people can try to change your identity through violence (p. 10).

In 'For the Moment', Nicola Anthony uses the actual words of displaced Ukrainians to talk of insecurity and loss (p. 15).

In 'Refuge', Pauline Antram too investigates the precarious world of the refugee, in which the future can be as daunting as the past (p. 17).

Elspeth Billie Penfold draws inspiration for her work from Andean peoples who have had to resist centuries of occupation and discrimination (p. 19).

The balaclavas of Pussy Riot and their resistance to Putin are referenced in Sandra Lane's 'Balaclava Faces' (p. 37).

Julie Brixey-Williams enters a world of edge-dwellers, decaying boats and marshes in 'When the skies are dark in the long winters' (p. 24).

While, in 'Pamir', Denise Bryan heads for the mountains of Asia and South America (p. 25).

In 'Hope-(f)ish', a video piece based on a live performance, Nayoung Jeon explores the importance of community, and how we are lost without it (p. 36).

Not all communities on the edge are human. Almuth Tebbenhoff's 'In the Slaughterhouse' explores uneasy forebodings in the food chain through coils in a feeding bowl (p. 47).

Environmental crisis is a subject for many of the pieces in the exhibition.

Briony Marshall's 'Remnant P' illustrates the environmental devastation caused by what we throw out, through an artwork made of plastic rubbish and rammed earth (p. 39).

Claire McDermott too investigates litter in her piece,

'A Play, with Light, Wardian case No. 2', in which imaginary plants tackle a landfill (p. 41).

'Where the Jungle meets the Sea... The World is Split in Two', are the work of Emma Elliott & Susie Olczak, videos of performances, working with big questions of humanity and nature, globalisation and community (p. 29 & p. 30).

A monstrous tower of technology threatens the world in Paul Bonomini's 'Deus ex Machina'. Will the world be eliminated or can we save it? (p. 23)

And the nature of both human personal extinction and the extinction of whole species are explored in 'Song of a far memory' by Caro Williams (p. 49).

There is, however, hope too. In Caroline Russell's 'Flying Free', the birds are not extinct, but are, instead, airborne, with purpose and liberty (p. 43).

Both the Ukraine war and the environmental crisis have been major factors in creating the atmosphere of tension, crisis and uncertainty in which we live today. Such feelings are powerfully expressed in the exhibition.

The colours of Ukraine, bright blue and yellow feature prominently in Poppy Whatmore's 'Broken Record Series (I'll Text You)', an exploration of liquid to solid, paint and breeze block impermanence (p. 48).

Swedish artist Johanna Bolton's work, 'Soft Corners', explores how the fear created by Putin's war has overturned domestic certainties (p. 21).

In 'Portable Hope', Tere Chad portrays alpinists clinging precariously to a chain and pearls, a portable treasure of the type refugees often take to new lands (p. 27).

Alexandra Harley enters a world of wire, tension and chaos in her work, 'Jinky Wells' (p. 35).

In 'Capacity', Barbara Beyer shows a boat loaded with an unstable cargo and in danger of capsizing (p. 18).

Art alone cannot end the war in Ukraine, and resolve the many crises affecting the world today, but it can and does express the human spirit's determination to solve crises rather than succumb to them. It can and does launch discussion and analysis and that is always going to be part of the solution. Be part of that discussion and analysis as you explore *On the Edge*.

Stuart Laycock
Historian & Writer

RESISTANCE, Borys Krylov (2022)



Borys Krylov

Borys Krylov is a Ukrainian sculptor whose main body of work consists of monumental sculpture. He graduated from the National Academy of Visual Arts and Architecture in 1999 and became a member of the National Union of Artists of Ukraine in 2009, and the Royal Society of Sculptors in 2010. Krylov, in collaboration with Oles Sydoruk, created many monumental sculptures in Ukraine and other European countries. His greatest works include a monument to Taras Shevchenko in Irpin, Ukraine (2017) and a monument dedicated to the Warrior of Freedom in Kaunas, Lithuania (2018). The medium for most of his works over the years have been bronze and stone.

www.tms.kiev.ua

Oles Sydoruk

Oles Sydoruk is a Ukrainian sculptor whose main work is monumental sculpture. In 1999, he graduated from the National Academy of Fine Arts and Architecture). In 2000, he became a member of the National Union of Artists of Ukraine, and in 2010 - the Royal Society of Sculptors. In 2018, Sydoruk was awarded the order and received the title of honorary resident of the city of Kaunas. In 2021, he was awarded a medal for services to Lithuania. Together with Borys Krylov, Sydoruk created more than thirty monumental sculptures in Ukraine and other European countries. Among his largest works are the monument to Saints Boris and Hleb in the city of Vyshhorod, Ukraine, the monument to Taras Shevchenko in Irpin, Ukraine (2017) and the monument dedicated to the Freedom Fighter in Kaunas, Lithuania (2018), and many others.

www.tms.kiev.ua

Ares' Cold Smile, Oles Sydoruk (2022)



Infinity of Pain, Farnoush Amini (2022)



Farnoush Amini

Farnoush Amini is an Iranian artist whose practice consists of sculpture and installation art. She questions divisions created by politics, religion and culture. She graduated from the Art Academy London in July 2019 and was awarded People's Choice Award in 2018 by "Passion for Freedom" art festival in London. Amini was invited to exhibit at Ujazdowski Museum of Contemporary Arts in Warsaw, Poland in 2021-2022 and was a twice winner of Sheros Revoluciones prize in 2019 & 2020 in London.

Amini's work has been influenced by her lived experience of Iran's revolution, Iraq's invasion, war and suppression of women's rights. She aims to explore material languages, their connection or disconnection and their relativity to her chosen concept. Amini extensively researches these subjects in their wider aspects through documentary footage, articles or photos.

www.farnoushaminiart.com

Nicola Anthony

Nicola Anthony is a sculptor who has created public artworks around the world. Her art focuses on the experience of finding yourself at an emotional, physical, or metaphorical border.

Anthony trained at Central Saint Martins and Loughborough University. In 2019 she won the New Voices of Ireland award, was shortlisted for the Sovereign Art Prize in 2020, and the Sovereign Asian Art Prize in 2021 for her work across Europe and Asia on the subject of the migrant crisis.

Anthony is currently working on a landmark public sculpture commissioned for the Borough of Wokingham, UK. In 2021-22 she was appointed as artist-in-residence at the UK Pavilion in Dubai. One of her most noteworthy sculptures was commissioned for Steven Spielberg's Shoah Foundation, featuring the story of a Holocaust survivor. Select public sculptures are in London Villiers Street, National University of Ireland, USC Shoah Foundation, and Lim Chin Tsong Palace (Myanmar).

www.nicolaanthony.co.uk

For the Moment, Nicola Anthony (2023)



Pauline Antram

Pauline Antram is a multi-disciplinary artist, using materials that work uniquely for her chosen concept. She uses the human form as the central theme to 'hang' her experiences on, drawing inspiration from the natural world, evolution, human transition and metamorphosis. Antram trained at the Royal Academy of Arts, Piccadilly, London (1983) and was awarded two Landseer Prizes. Between 1983-93 she exhibited in several mixed shows including the Mall Gallery, London (1992), The Cafe Gallery, London (1988) and "Chaos" at the Sue Williams Gallery, London (1988). Due to a family tragedy she stopped her practice for a number of years but resumed again taking part in a mixed show "Asylum" at the Town Hall, Norwich (2017) and was shortlisted for the Trinity Buoys Drawing Prize (2022).

"My work has circulated around life-changing events and the passing of time. Recently, the difficulties refugees face and the climate crisis have been my focus."

www.paulineantram.com

Barbara Beyer

Barbara Beyer works with a variety of sculptural materials and processes. During the last 3 years she has primarily worked with clay, freely mixing traditional, unconventional and experimental methods. Barbara studied Fine Art, History of Art and German Literature at Johannes Gutenberg University Mainz in Germany. She joined the Sculpture Class of Prof. Ansgar Nierhoff, before moving to Edinburgh in 1998 where she was a member of the Edinburgh Sculpture Workshop, until she moved to London in 2002. Barbara has extensive experience in public engagement and participatory artwork, taking part in exhibitions, residencies and public commissions in Germany, Switzerland, Norway and the UK. She is a member of the Royal Society of Sculptors and of Rochester Square Ceramic Studios. She was shortlisted for the 2021 Ashurst Emerging Artist Prize, took part in Together We Rise at Chichester Cathedral and was selected to install work inside Wells Cathedral at Wells Contemporary Open 2022.

www.beyerba.wordpress.com

Refuge, Pauline Antram (2019)



Capacity, Barbara Beyer (2022)



Why Count?, Elspeth-Billie-Penfold (2022)



Elspeth Billie Penfold

Elspeth Penfold is a Bolivian/Argentinian artist who has lived and worked in the UK since 1970. Her multi-disciplinary practice incorporates weaving, painting, drawing, walking and writing. Her spinning and knotting work draws on the Incan history and technique of 'Quipu' (knot work) and the Quechua language of the native Andean people. Penfold has a degree in Government and Sociology Latin American studies from Essex University, a degree in fine Art painting from Wimbledon College of Art UAL, a postgraduate degree in Modern Languages from King's College London, and recently completed an MA in Creative Event Management at Falmouth University. Penfold commissions in 2022 include Reclaiming the Narrative, with POW Thanet at Turner Contemporary, Margate; Intertidal Calligraphy with Walk Create, East Kent Mencap, and The Museum of London Archeology in Whitstable; Port at Art Walk Porty, Edinburgh; and Walking with Ghosts, a live art commission with The Imperial War Museum, in Folkestone.

www.elspeth-billie-penfold.com

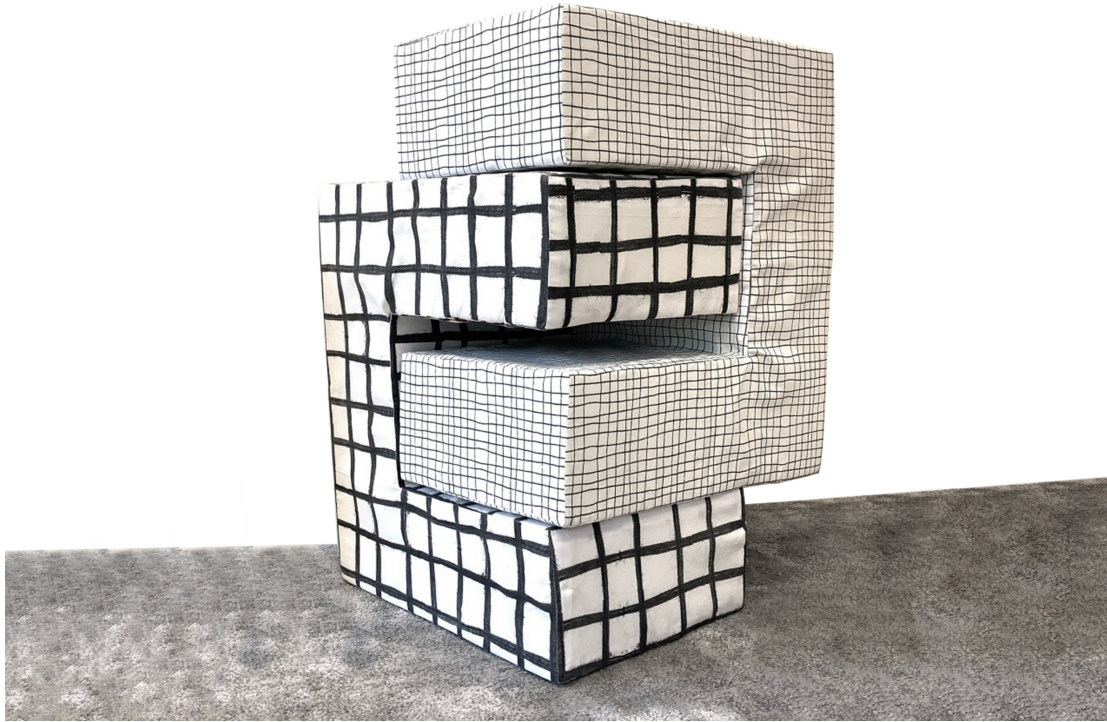
Johanna Bolton

Johanna Bolton is a visual artist working across sculpture, installation, photography and performance. Since graduating from Chelsea College in 2014, she has had a number of residencies and exhibitions in the UK and internationally. Johanna received the 2021 Gilbert Bayes Award for emerging artists from the Royal Society of Sculptors, and became the recipient of a nine-month residency at metal fabricator Benson Sedgwick in 2022.

Previous projects include a residency at Kew Gardens Herbarium, a commission for the Bomberg Archive at London South Bank University and exhibitions at Gerlesborgs Konsthall in Sweden and Edicola Spoleto / MACRO Museum of Contemporary Art in Rome, Italy. Her first solo show was in 2018 at Borough Road Gallery, London. Bolton is interested in the records of human presence and movement left behind in material form. These can take the form of discarded elastic bands, scrunched up paper or the fabric folds in clothes.

www.johannabolton.com

Soft Corners, Johanna Bolton (2022)



Paul Bonomini

Paul Bonomini is a British sculptor. His creative practice is driven and guided by materiality, from the initial stages of encounter, gathering an archive of potential components, to the resulting sculptural compositions that interrogate the relationship between the human body and our physical environment. Bonomini is currently working on a sight specific installation 'Chaos' which both reflects and critiques our relationship to the environment and climate change, at The Old Parcels Office, Scarborough, UK. Other exhibitions include: Deconstructed Cube Form I, which featured in the Time Space Existence exhibition at the 2018 Venice Biennale; 'Remnants' at The Cello Factory (The London Group Presidents Prize), UK. In addition Bonomini is currently working on a collaborative performance piece, repurposing components of 'Remnants' and working with a Japanese Butoh performer.

www.bonominisculptor.com

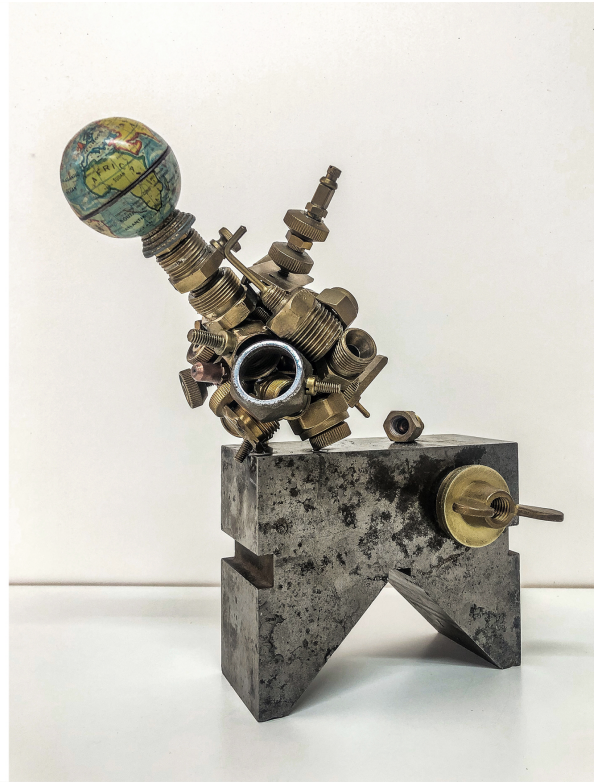
Julie Brixey-Williams

Julie Brixey-Williams is a multi-disciplinary artist who recently completed her PhD at the University of Reading, exploring material relationality with place, using systems operating in R.D Laing's Archway communities. She has been the recipient of several residencies including a Leverhulme-funded residency at the Association of Anaesthetists of GB & Ireland, Cove Park, and The Observatory. Other exhibitions include The Royal Academy Summer Show, London (2019); Vienna Calling, Galerie Art Pool, Vienna (2018); Prescriptions: Artists' Books, University of Kent (2017); Play, Hin Bus Depot, Penang (2017); Love and Peace, National Art Centre, Tokyo (2017); Disco, Michael West Gallery Newport (2003) and the dance-drawing commission, Arabesque, Victoria and Albert Museum, London (2002).

Brixey-Williams works extensively in collaboration as co-founder of collective point and place, and with performer, Libby Worth. Works held in collections include The Yale Center of British Art, Tate Gallery Artists' Publication archive, The AAGBI, and the University of Kent.

www.juliebrixey-williams.co.uk

Deus Ex Machina, Paul Bonomini (2021)



When the skies are dark in the long winters, Julie Brixey-Williams (2017)



Pamir, Denise Bryan (2021)



Denise Bryan

Denise Bryan is a British artist who works across media. She uses sculpture, installation, performance and video to explore experiences of faraway places and cultures. Bryan gained an MA in Sculpture, RCA in 1991. Since then, she has shown both nationally and internationally. She created Silkthreads, a web project and series of exhibitions in museums in Macclesfield, Durham and Babylon, Gallery, Ely. (2004/2007). "Der Spiegelsaal", a large scale work was shown in Berlin, London and Oxford (2014/15). The work was the result of a residency in Berlin (2012). Most recently she has been working on a series of performances "Kora", which have been seen this summer at Fringe Arts Bath Festival and Kensington and Chelsea Art Weeks. The artist is currently working on a PhD at Oxford Brookes University exploring issues arising from her practice representing foreign landscapes and cultures. Bryan's work has been described as "hands on conceptualism".

www.denisebryan.art

Tere Chad

Tere Chad is a Chilean artist (b. 1990), with a general focus on sustainability and promoting Latin American art and culture abroad. Her multidisciplinary practice is inspired by our everchanging reality. She graduated in 2020 with an MA in Sculpture from the Royal College of Art, London, having previously graduated in 2018 with an MA in Art and Science from Central Saint Martins, University of the Arts London. In 2020 Chad was granted a Global Talent Visa, to enable her to continue developing her practice in the UK. Her latest projects include: 'Platinum Jubilee Collection', Civic Gallery, Kensington Town Hall, London (2022); 'Abrazo Entramado' (Woven Hug), a participatory installation at the Cultural Lab LABNL Lab Cultural Ciudadano, Monterrey, Nuevo León, Mexico (2022); 'Neo Norte 3.0' (New North), Myymälä2 Gallery, Helsinki (2021). Her sculptures tend to be very tactile, attempting to reassess our haptic sensitivity and our connection with our natural environment.

www.terechad.com

Portable Hope, Tere Chad (2023)



Emma Elliott

Emma Elliott's central themes look at the impermanence and fragility of the natural world and the transitory nature of human existence. Working across sculpture and video, Elliott explores relationships between the refined and the primitive and the physical and the spiritual. Examining the human condition from up close and from afar, honing in on minute anatomical and psychological details and broadly surveying the influences of our collective past on present behaviour.

With a classical training in painting and figurative sculpture both in the UK and Italy, Elliott's work hangs in the balance between the classic and the contemporary, the devastating and the ridiculous. Elliott has exhibited widely, including U-jazdowski Museum of Contemporary Art, Warsaw, 2021/22, The Summer Exhibition, Royal Society of Sculptors, 2021; the Chiaya Art Award 2019. Elliott has won awards with the Chiaya Art Award, 2021; The Sunny Art Prize, 2019; and Winter Pride, 2014.

www.emmaelliott.com

Susie Olczak

Susie Olczak is a multidisciplinary artist with a focus on sculpture. Her work focuses on the idea of adaptation and asks the viewer to look again at the world. Olczak is currently studying a practice-based PhD at the University of Gloucestershire. She graduated with a BA Honours in Fine Art, Sculpture and Environmental Art from the Glasgow School of Art in 2010 and with an MA in Sculpture at the Royal College of Art in 2019.

In 2016, Olczak was a bursary award winner at the Royal Society of Sculptors. Her work has been shown internationally in Berlin, Japan and the United States. She has exhibited around the United Kingdom, attended residencies in Finland and Panama. In 2019 she showed in the Ingram Collection Purchase Prize Exhibition and in 2020 she completed the Mark Tanner Sculpture Award residency and exhibited the work at Standpoint Gallery.

www.susieolczak.co.uk

Where the Jungle meets the Sea... , Emma Elliott (2022)



...The World is Split in Two, Susie Olczak (2022)



'Every Hut . . . Is On The Edge' (Boris Khersonsky), Stephen Duncan (2022)



Stephen Duncan

Stephen Duncan is a sculptor based in the UK with a studio in Wales. Graduating with a degree in Fine Art from Wimbledon School of Art (University Of The Arts) and postgraduates from the Royal Academy in London and the Accademia di Belle Arti in Rome, he has also held the Rome Award in Sculpture at the British School at Rome. Using casts from large acanthus leaves, his Arcadia, Angels and Prophets series have been exhibited in Italy and the UK, including PricewaterhouseCoopers, Platform For Art, the Milan MIART (Critics Prize), were featured at the Heaven And Earth conference at Tate Modern and installed on many public sites. Duncan has received grants and awards including the Brian Mercer Award in bronze at Fonderia Mariani in Italy and continues to work in studios throughout Europe.

Duncan is also a published poet with awards and prizes and is featured on poetry pf.

www.sculptors.org.uk/artists/stephen-duncan

Cheryl Gould

Cheryl Gould is an English artist working with a variety of sculptural materials expressing her personal views on the strength and frailty of the human condition.

Graduated from Kingston Polytechnic with BA Hons. Fine Art/Sculpture. Awarded the silver trophy for distinction at 1st Malta Biennale, Valletta, 1997. Commissions include: the Holocaust Memorial, Edgware Reform Synagogue, London, 2015.

Exhibitions include: Royal Academy of Arts, London, 1991, 1992, 1994, 1996; Society of Women Artists, London, UK, 1992, 1996, 1997, 1998, 2020, 2021, 2022; Royal Society of Sculptors Summer Show, London, 2021. Solo shows include: 'Cabinet of Curiosities' Chelsea Arts Club, London, 2019; 'Circus' at White Gallery, Harrow Art Centre, Harrow, 2022. She has work in many private collections and the Leicestershire Public Collection for Schools, Loughborough, 1992.

Gould is an experienced tutor specialising in running themed life drawing workshops in person and, since lockdown, online via Zoom. She is the President of Harrow Art Society.

www.cheryl-gould.com

Warrior 1 & 2, Cheryl Gould (2022)



Alexandra Harley

Alexandra Harley is an abstract sculptor using mostly bronze, wood and ceramic. Graduating from Wimbledon, she went onto the Advanced Course at St Martins. Since then, she has exhibited widely in the UK and globally. She is the current sculpture award winner from the Ashurst prize and her practice has also developed through fellowships in Japan (2015), the USA - the VCCA (2013) and ICA (2014) and the prestigious opportunity to spend 3 months in residence at the Mariani Bronze Foundry in Italy as a Brian Mercer Fellow in 2016. She won the EWAAC prize for sculpture in 2013 and the Tassis Foundry Prize (2014).

www.alexandraharley.co.uk

Nayoung Jeong

Nayoung Jeong is an interdisciplinary artist whose work takes form as performance and installation. She received her BFA from California College of the Arts, and MFA at Rhode Island School of Design, then received a PhD at Slade School of Fine Art UCL (University College London). Jeong is currently exploring the concepts of ownership and community by using locally extracted clay. Some of her relevant exhibitions and commissions include: 'Sea & Museum' at Lee Kang-Ha Art Museum, Gwangju, South Korea (2022); 'Ownness' at Floating Project (Collective), Hong Kong (2022); 'Earth and Body – Thinly Connected, Thickly Related' at Jeonnam Museum of Art, Gwangyang, South Korea (2022). Jeong's recent projects include 'The Right to Destroy Them' and 'What the Life (series)' developed through a residency at the Clayarch Kimhae Museum, South Korea (2022). In her practice, Jeong also engages with the community and public arts scene.

www.nayoungjeong.com

Jinky wells, Alexandra Harley (2020)



Hope-(f)ish, Nayoung Jeong (2021)



Balaclava Faces, Sandra Lane (2022)



Sandra Lane

Sandra Lane is a London based artist who works across multiple media including plaster, ceramics, paper and textiles. Recently she has expanded her practice to explore performative elements, making sculpture that is wearable or that can be eaten. Her work explores gender, identity, memory and the absurd, to build installations from multiple hand made forms. Lane graduated from MFA Sculpture at the Slade in 2017 with a distinction and a BA in Fine Art Drawing at Camberwell in 2013 where she received the Camberwell/Acme award. Lane showed her Courgette Shoes in the Royal Academy Summer Exhibition 2022 and jointly curated Blush at ASC Gallery in August 2022. She had a solo show at Small House Gallery in December/January 2022-23.

www.sandra-lane.com

Briony Marshall

Briony Marshall is a London based sculptor who has always found solace and meaning in science. To quote one of her heroines, Rachel Carson: "Those who contemplate the beauty of the earth find reserves of strength that will endure as long as life lasts." Marshall has a mission to bring this beauty and understanding to others through participatory art projects, public art and education projects that fuse Art and Science. Her current focus is Plastic Mountain, an Arts Council funded project which seeks to raise awareness of the problem of plastic to create lasting behaviour change. It will culminate in a temporary public sculpture made of earth and litter created by the local community on a south London pavement. Marshall shows with Pangolin London, was recently shortlisted for the Marsh Award for excellence in Public Sculpture and is a Department Leader at the Art Academy London.

www.briony.com

Remnant P, Briony Marshall (2023)



Claire Mc Dermott

Claire Mc Dermott's multidisciplinary art practice links plants to the contemporary arts through social and environmental interests combined with historic and scientific content. She graduated in 2020 with a Masters in Art and Science from Central Saint Martins and is continuing this research into the physical side of botany with a Master of Research (MRes) in Fine Art and Humanities 2022/3 at the Royal College of Art.

Mc Dermott has exhibited at Tate Exchange, Tate Modern, Watford Museum and UCLH. Her paintings of her microscopic illustrations are held at Cill Rialaig Arts Centre, Ireland and her public sculpture titled the Meeting Tree is installed at Newton Farm Ecology Park, London.

Mc Dermott uses traditional crafts to create sculpture and explore aspects of spent plants and their environment through prints, paintings and photographs. Mc Dermott's also likes to make exploratory drawings free from constraints, creating a fluidity between skill and abstraction.

www.clairemcdermott.co.uk

Mark Richards

Mark Richards uses self-portraiture to make sense of his place in the world around him. With a degree in art history from the University of Manchester and a diploma in sculpture/carving from the City and Guilds of London Art School, Richards has worked as a commissioned figure sculptor for 40 years. He has completed over 300 commissions for sculpture.

Aside from commissioned work, Richards has recently exhibited 'A Film by Mark Richards' and 'Procession' at Together We Rise in Chichester Cathedral (2022). These works chart the transition from anguish to self-possession. From 2012 – 2016, he enjoyed a partnership with Meadow Arts, which resulted in 'Make of me What you Will' (3 day performance), 'In Another Light' (installation in Croft Church, Herefordshire), 'The Decorative Hermit and his Machine for Drawing' (collaboration with David Connor) and 'Never Judge a Book' (Hay Festival).

www.markrichardssculpture.com

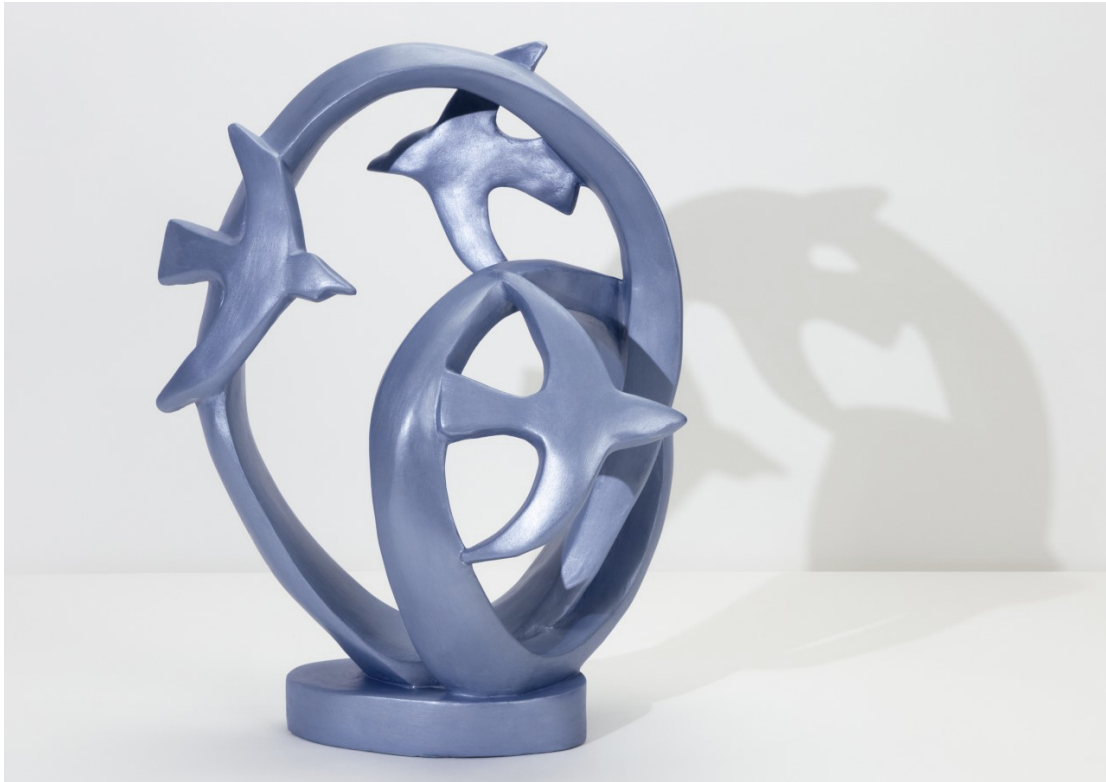
A Play, with Light - Wardian case No 2, Claire Mc Dermott (2022)



You Will Fly Away, Mark Richards (2023)



Flying Free, Caroline Russell (2021)



Caroline Russell

Caroline Russell is a British artist based in London, and has been a professional sculptor since 1993. She works with various materials including clay, plaster, bronze, bronze resin, stone, jesmonite and found objects. Russell graduated from Leeds University and studied sculpture privately under Patricia Finch, FRSS. She has exhibited widely, and undertaken a number of commissions.

Russell says, "Art matters. Artists can make a difference by expressing their views, feelings and emotions, sharing them with others and changing how others perceive the world. Making art helps us to express ourselves, and connect with others. In difficult times, we need that more than ever. I'm so excited to expand the group's connections through this exhibition, and have really enjoyed co-curating the show."

www.russellsculptures.com

Christy Symington

Across the body of her work Christy responds to imbalances, historical underrepresentation, socio-cultural / socio-political disparities and human versus nature tensions. She studied in Paris (1996), then New York Studio School with exchange to the Slade (2001), MA from UAL London (2002), PGCE degree (2006) and residency at Vermont Studio Center. Her sculptures are in Permanent Collections of UK Parliament, Royal Museums Greenwich and International Slavery Museum and was a Board member of Royal Society of Sculptors 2003-07. Six solo exhibitions include Stephen Lawrence Centre Gallery London (2015/16), 'Avril/Symington' Marist College New York (2012), Angel Orensanz Foundation NYC (1999) and over a hundred group exhibitions - Royal Scottish/Cambrian and West of England Academies (2003-22), 'WOMEN MAKING NOISE!' University Women's Club London (2020), Salon d'Automne Paris (2018/19), 'Messums Revelation of the Head' Wiltshire UK (2018), Society of Women Artists London (2017/20), ZSL London Zoo tiger commission (2013), Society of Portrait Sculptors London (2004-07).

www.christysymington.art

Tiger Corridor, Christy Symington (2023)



Almuth Tebbenhoff

Almuth Tebbenhoff has been the Vice President of the Royal Society of Sculptors since 2019. She became a member of the Society in 1996, and a Fellow in 2003.

Tebbenhoff exhibits extensively in group and solo shows in the UK, Germany, Austria, Russia, Poland, USA, Italy. She created public art for St George's Hospital in 2004, Chiswick Park in 2007, Leicester University in 2008, and Hong-Kong and Anguilla in 2015. She was awarded an Hon Doctorate from Leicester University in 2013.

Tebbenhoff studied ceramics at Sir John Cass SoA in London from 1972-5, then set up a ceramic studio in South Kensington. She attended drawing classes and lectures at the RCA by invitation from Paolozzi between 1977 and 1978, was awarded the Krasner-Pollock grant in 1991. Tebbenhoff spent three months on a marble carving scholarship at Studio Sem, Italy in 2006.

www.tebbenhoff.org

Poppy Whatmore

Poppy Whatmore is a London based artist who works with domestic materials, applying them in the context of a sculptural language. She graduated from the Slade School of Fine Art in 2012 and won the Aesthetica Art Prize in 2013. Relevant exhibitions include 'Kintsugi Show' at White Conduit Projects in October-November 2022 curated by Paul Carey-Kent; 'A Body Apart' at APT Gallery, London in 2023; ArtHouse Jersey, Skipton Big Ideas, Jersey, 2021; Dodo Projects, Brighton, 2021; Royal British Sculptors Summer Show, London, 2021; 'The Unfolding Terrace', Brunswick Centre, 2021 following on from a Passengers residency in 2020, London, Brunswick Centre.

www.poppywhatmore.co.uk

In the Slaughterhouse, Almuth Tebbenhoff (2022)



Broken Record Series (I'll Text You), Poppy Whatmore (2022)



Song of a far memory, Caro Williams (2023)



Caro Williams

Caro Williams is an installation and mixed-media artist who works with symbols, sound, language, and place. Much of her work is inspired by poetry and the natural world. 'Song of a far memory' reflects on the fragility of species by focusing on the disappearance of birdsong.

Williams (b. Hong Kong) studied fine art in London and Auckland. She was awarded a postgraduate research scholarship and an MA from AUT Auckland. Williams is a member of the Royal Society of Sculptors (MRSS) and currently lives and works in London. Williams exhibits in galleries and outside environments both nationally and internationally. Recent shows include Wells Art Contemporary (2022) and the Royal Society of Sculptors Summer Exhibition (2022). Williams has received a number of awards, funding and commissions and was the recipient of the Royal Albert Memorial Museum & Art Gallery, Museum at Large Public Art Commission, Exeter (2021) for her mixed media light and sound installation 'Lark Song'.

www.carowilliams.com

Emma Woffenden

Emma Woffenden trained extensively in glass making techniques. Her work evolved using these skills taking a language of glass shapes and technology into other materials. She graduated with an MA at the Royal College of Art in 1993 and was awarded the Arts Foundation Fellowship for Glass 1997 and a Crafts Council grant to establish her workshop. Her work can be seen in many collections including MOMA New York, National Museums Scotland, Victoria and Albert Museum, Shanghai Glass Museum, National Glass Centre, The Wellcome Trust and Ingram Collection. Between 2002-3 her commissioned project 'No Horizon' explored an evolving adaptive site specific installation across three gallery architectures, Fabrica (Brighton), Angel Row (Nottingham) and First Site (Colchester).

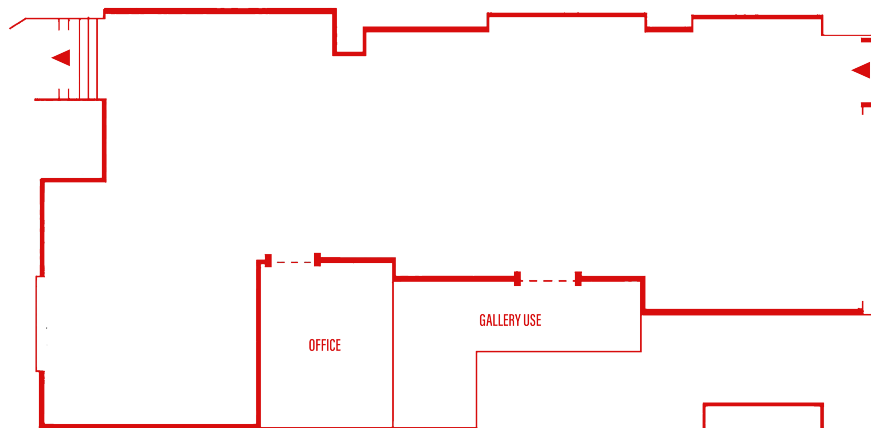
Woffenden recently exhibited in 'A State of Matter' at the Henry Moore Foundation and throughout the pandemic worked digitally as part of a global collective, a female artist initiative called 'The Crown Letter'.

www.emmawoffenden.com

Mother of the soldier, Emma Woffenden (2022)



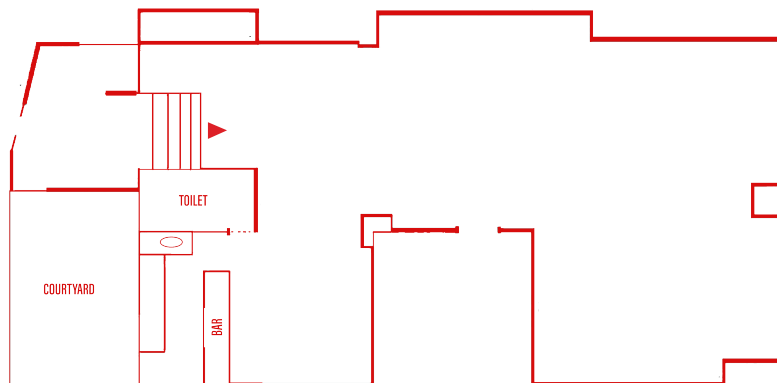
EXHIBITION MAP



*GALLERY 1
GROUND FLOOR*



*GALLERY 2
BASEMENT*



* RESISTANCE (p.10)

It is very important for every nation to maintain its history and culture. Just as a mask covers the face, Russia has been trying to cover Ukrainian culture with its own for hundreds of years. By protecting their culture and identity, Ukrainians maintain their ability to resist Russian aggression.

Borys Krylov

Bronze and steel (2022)

* ARES' COLD SMILE (p.12)

The composition 'Ares' Cold Smile' uses a part of a broken rocket from the city of Bucha, which was terribly affected by the Russian invasion of Putin's war. The faint smile of Ares shows us the audacity of the aggressor's actions. his gaze is directed at our planet with a sense of encroachment.

Oles Sydoruk

Russian rocket fragment found in Bucha and bronze (2022)

* INFINITY OF PAIN (p.13)

On the edge of breakdown is the birthplace of resilience when the fear gives in. This artwork invites us to reflect upon our hidden bleeding which is invisible. Scars are left there to prick you time and time again caused by war within our mind or between nations. The fine line between breaking and tolerance encourages confrontation with discomfort and reflection in apparent emptiness.

Farnoush Amini

Fabric & thorn (2022)

* FOR THE MOMENT (p.15)

These kinetic text sculptures feature words from displaced Ukrainians. The idea of the artwork grew out of the sense of being caught between two places, experiencing disconnect and longing. The text is created using dried paint which the artist cuts into a lace-like text, and is then entangled and suspended.

Nicola Anthony

Glass bell jars and vessels, with gold leaf, kinetic mechanisms, and text (2021)

* REFUGE (p.17)

This mixed media sculpture was created in response to the global refugee crisis and in particular, the dilemma of arriving in a new country and facing a future of uncertainty. The translucency of the figures denotes anonymity, fragility and impermanence. This contrasts with the encompassing wire surrounding, pre-empting the possibility of detention.

Pauline Antram

Wax, plaster and razor wire (2019)

* CAPACITY (p.18)

Barbara Beyer started working on sketches and maquettes of loaded boat shapes early in 2020 sculpturally responding to an almost tangible collective feeling of being overwhelmed by national and global events and developments. The maquettes were made with trepidation and hope in even measure.

Barbara Beyer

Adobe, wood, paint (2023)

* WHY COUNT? (p.19)

A retablo is an Andean expression for portable altars. These were brought by the Spanish to South America. Inside this retablo are pacers that are used by the army to map their positions. They are reminiscent of quipus, an ancient and nuanced form of communication used by Indigenous communities. These have been made in collaboration with members from East Kent Mencap.

Elsbeth Billie Penfold

Textiles, walk and poetry (2022)

* SOFT CORNERS (p.21)

As a Swedish citizen, Putin's aggressions strike close to home. Soft Corners is a reaction to both the Ukraine invasion and the pandemic. When normality cracks and outside threat encroaches on normal life, domestic space turns in on itself, creating a sense of unease and entrapment.

Johanna Bolton

Digitally printed fabric on mattress (2022)

* DEUS EX MACHINA (p.23)

My sculpture places the world atop a precariously balanced Heath Robinson contraption. A turn of the cog one way or t'other will decide our future, and could tip us over, or bring us back from the edge. 'God Out Of The Machine' is a plot device borrowed from ancient Greek theatre.

Paul Bonomini

Steel, brass and found object (2021)

* WHEN THE SKIES ARE DARK IN THE LONG WINTERS* (p.24)

This work is inspired by the Essex marshlands of the artist's youth: a bleak area where weathered boat decay exists amongst sinuous calligraphic creeks, relieved only by shots of delicate flowering pinks. Literally an edge-dweller, straddling the margins of agricultural land, sea marsh, tide and sky this shape-shifting coastline has a history of migration, marginalised allegiances and attracting communities of non-conformist peoples.

Julie Brixey-Williams

Waxed wood, paint, calligraphy paper, fabric (2017)

* The Snow Goose by Paul Gallico

*** PAMIR (p.25)**

This work explores the topography of what the artist refers to as “the high places.” The materials used in the sculpture reflect the fragility of a landscape in environmental crisis and political upheaval.

Denise Bryan

3D Pen filament, muslin, fabric stiffener, fishing line (2021)

*** PORTABLE HOPE (p.27)**

Two alpinists struggling to hold on to a Victorian chain interwoven with beads referencing the traditional ‘namisto’ (Ukrainian necklace). When people leave a place in an emergency, they would normally carry their jewellery or anything meaningful and small. Jewellery is a precious and intimate object, not only easy to carry and hide but might be the last hope to open up opportunities in a new place.

Tere Chad

Ceramics, Victorian chain, precious stones and beads (2022)

*** WHERE THE JUNGLE MEETS THE SEA... (p.29)
...THE WORLD IS SPLIT IN TWO (p. 30)**

Emma Elliott and Susie Olczak began collaborating in the Panamanian jungle. They shot a collection of performances around concepts surrounding ecological decline and the intrinsic human connection to plants.

Two videos that form one in conversation with each other consider the relationship between people and the non human, unique cultural differences, commonalities and how globalisation affects even the most isolated of communities.

Emma Elliott & Susie Olczak

Digital (2022)

*** ‘EVERY HUT... IS ON THE EDGE’ (BORIS KHERSONSKY) (p.31)**

Stephen Duncan used casts from the acanthus leaf to form an image of a shattered building, images from the destruction caused by the Russian invasion of Ukraine. The solitary chimney stack in this sculpture is a pervasive symbol of burnt-out dwellings on the steppe; the acanthus plant a classical symbol of regeneration, that will grow again from the ruins.

Stephen Duncan

Copper leaf, polymer, steel, wood. (2022)

*** WARRIOR 1 & 2 (p.33)**

Warrior 1 was left outside and was so damaged by acidic rain, and climate conditions that it developed a fascinating pitted surface. To preserve the appearance of Warrior 1 against further weathering, it was reproduced as a resin and iron cast. Warrior 2 continues to survive as it only rusts in the rain. The texture of both pieces show how powerful an effect our climate has over everything it touches. Our World is on the edge. Even our rain is damaging.

Cheryl Gould

Warrior I – Weather beaten dissolving cast cement (2000)
Warrior II – Resin and iron filings (2021)

*** JINKY WELLS (p.35)**

Jinky Wells is a unique bronze sculpture cast in the artist's own personal foundry. The patina (by Bronze Age Foundry) uniquely affected the wire, producing a grittier surface. The delicacy of the wire holds two heavier bronze elements precariously aloft creating a tension in the balance.

Alexandra Harley

Bronze, copper coated steel wire. (2020)

*** HOPE - (F)ISH (p.36)**

This video piece is based on a live performance that interrogates the interdependent nature of social relationships. We need each other to experience a feeling of belonging while moving in one direction as a society. The fish has no fins, rendering them as directionless and unable to move on their own.

Nayoung Jeong

Video of live performance (2021)

*** BALACLAVA FACES (p.37)**

The masks are a development of my series of ceramic sculptures called Balaclava Heads that are based on the bright woolly balaclavas with cut out eyes and mouth that Pussy Riot performed in. The disordered lines of the extruded porcelain disrupt expectations of a female face. Masks are often worn by protest movements and in their link to Pussy Riot they are a rejection of Putin and his invasion of Ukraine.

Sandra Lane

Extruded porcelain with ceramic body stain (2022)

* REMNANT P (p.39)

Briony's latest series of sculptures highlight the problem of man-made materials. Made from rammed earth and collected plastic litter, they remind us of geological layers of earth: we are now in the Anthropocene, threatening the beauty and balance of nature with our throw-away culture.

Briony Marshall

Rammed earth and plastic litter (2023)

* A PLAY, WITH LIGHT - WARDIAN CASE No2 (p.41)

Using a sunrise photograph to show the Rayleigh scattering of light and the reflection from a beam of light, McDermott creates a white circle as a symbol of her spent energy while her imaginary plants tackle the problem of landfill.

Claire Mc Dermott

Photograph mounted on curved metal, wire mesh, eye/hook, reclaimed wood and fabric, ribbon, wire, beads and garden solar lights parts (2021)

* YOU WILL FLY AWAY (p.42)

This work is a self-portrait as a veteran, in the form of a puppet. A veteran, lonely and looking into the horizon. The artwork reflects on the consequences of war and the scares they leave in society. 'On the Edge' becomes a permanent stage amongst those who have been to war.

Mark Richards

Mixed media (2023)

* FLYING FREE (p.43)

This sculpture is about the power of art to make a difference to society. Art can act as a messenger, expressing ideas and acting as a catalyst for change. Perhaps the birds are flying around the world, spreading a message of peace and care for the environment, encouraging people to act now to change things, before it's too late.

Caroline Russell

Coloured jesmonite (2021)

* TIGER CORRIDOR (p.45)

Until the Middle Ages the Caspian tiger was present in Ukraine. Military personnel and sportsmen hunted and encroached mercilessly on its habitat and prey. Already on the brink, this inexorably led to localised extinction. Recently Russia invaded Ukraine, meaning borderland, to force isolation and vulnerability. Corridors now link fragmented pockets of tiger populations and prey.

Christy Symington

Semi-permeable membrane, inks, acrylic, gliding (2023)

* **IN THE SLAUGHTERHOUSE** (p.47)

Part of a series of installations for Pangolin London in 2020, recalling the first awareness of the death of an animal (in this instance a pig) in the food chain. Groups of earthenware coils are interconnected and mixed with other bunches of coils in an old aluminium feeding bowl. They make rubbing brick sounds when they are moved in the bowl.

Almuth Tebbenhoff

Fired Earthenware, found aluminium bowl (2020)

* **BROKEN RECORDS SERIES (I'LL TEXT YOU)** (p.48)

In Broken Record Series, bold colours are poured and cured on the backdrop of breeze blocks. Liquid gloss paint is encased within a thick coat of cast gloss paint. Whatmore is interested in the slippage of liquid to solid in sculptural forms, exposing the uncertainty of our age. The colours reference the Ukraine flag - a nation on the edge.

Poppy Whatmore

Gloss Paint, breeze blocks (2022)

* **SONG OF A FAR MEMORY** (p.49)

The starting point for this work was a recording heard on the radio of a man long dead who was remembering the sound of the Huia, an extinct bird, as it had been sung to him in his youth. This piece explores the possibility of creating a visual marker to evoke both a sound and a silence.

Caro Williams

Iridescent plexiglass sound notes, braided fabric lighting cable, embroidery thread (2023)

* **MOTHER OF THE SOLDIER** (p.51)

This work is concerned with the visceral separation of the mother from the soldier. It takes the motif or symbol of the soldier which can be both aggressive or defensive, can represent an energy which is alive, determined, brave, idealistic, violent and links it to another body and a different state.

Emma Woffenden

Jesmonite and blown glass (2023)

* **AT THE EDGE**

Wolves live on the edges of societies. they are immensely important balancers of ecosystems. Feared for their intelligence in their hunting tactics and admired for their pack instinct. However, wolves are rarely seen, yet you can be sure that they will see you.

Anonymous

MDF, paint (2022)

EPILOGUE

Today we should reconsider our past and plan for a future that has never before been so uncertain. The appearance of a global war with nuclear potential makes our life very unstable, and the research and work of contemporary artists fit into this war query. Their recent works invite us to reflect on the perception we have of conflict starting from a personal experience that constantly pushes us towards an insatiable restlessness typical of the human being, such that it fits into our daily relationships and extends to our society of uncertainty (Bauman, 1991).

Since we are currently living in a 'globalized' era where all subjects are increasingly embedded in global 'mediascapes' (Appadurai, 1996), we make up 'transnational' subjectivities. More specifically, during the recent events related to the pandemic and the Ukrainian war the increase of inequalities and disparities between the developed part and the poor of the world is increasingly evident. The consequent rising use of technologies and their impact on the social and ecological system clearly highlighted the differences and contradictions that are representing this globalised world. Globalisation also means division more than unity among various segments of the populations due to an unequal distribution of goods

that causes the main stratifying factor of our postmodern times.

Further to this point, the sociologist Zygmunt Bauman described this century as the one that should be remembered as the Great War of Independence from Space. The time and space compression introduces new freedom from territorial constraints, increased flexibility and mobility that are the most coveted stratifying factors. "In the post-space-war world, there is a new asymmetry emerging between the extraterritorial nature of power and the continuing territoriality of the 'whole life'" (Bauman, 2017). This sentence needs an update since we are currently experiencing a new global crisis; the claimed Third World War. This is involving and approaching social media in an absolutely new way representing for many communication experts: the year zero of social communication in wartime.

This also means that natural and artificial borders of territorial units are changing as well as the consequent needs to have an equal and inclusive cosmopolitan vision to manage the otherness, the fading of national borders – although we are witnessing a raising of nationalisms increased now by the concerns related to the war – and, the osmotic and universal interdependence. What we are still assisting nowadays

is a disparity between who enjoys the new freedom of movement with no restrictions and others – for the most part migrants and asylum seekers barely with a few recognised rights – which are not allowed to stay put because they are devoid of visa or other identification documents. This represents a new socioeconomic stratification where mobility – real or virtual is practically almost the same today – is the centre of this consumer society and immobility is considered in a globalisation context the new poverty. The consequence is that for inhabitants of the first world state borders are levelled down, as they are dismantled for the world's commodities, capital and finances.

Although what we are looking at today is just a progressive 'end of geography' (Virilio, 1997) since distance no longer matters, we are not yet acting to include sociocultural and all-embracing changes. For the inhabitant of the second world, the walls built of immigration controls, of residence laws grow taller and they are increasingly marginalised and forgotten.

In the first world, the arts are progressively becoming easy to access – we could provocatively call them 'domestic' – since we can have a virtual walk through the museum or gallery spaces, and enjoy an exhibition located on the other part of the globe comfortably and

'safely' in our home. "Neither matter nor space nor time is what, up until twenty years ago, it always was. We must be prepared for such profound changes to alter the entire technological aspect of the arts, influencing invention itself as a result, and eventually, it may be, contriving to alter the very concept of art in the most magical fashion" (Valery, 1928).

In artworks produced in the marginalised world, art can be seen as a form of cultural appropriation and struggles to be well received locally, or shared widely abroad. This demonstrates that in any historical period, specific art forms and styles are always relative to their context. They can be perceived differently depending on the audience, the viewer's culture, and understanding of the history of art. This has been referred to as 'the history of a gaze.' This also means that the medium has to be updated because "in all arts there is a physical component that cannot continue to be considered and treated in the same way as before; no longer can it escape the effects of modern knowledge and modern practice" (Valery, 1928).

We are mostly digitally sharing images and opinions, but the debates are missing that visceral connection offered by eye contact, smell, warmth and touch. Also, an artwork is a multisensorial experience. Even in a traditional medium like sculpture, the digital experience

flattens the 'third spatiality', it reduces the world to just the visual impression completely missing the texture, the shadows, the smell and so on in order with the senses. This disembodied perception is the modern way to look at the world and specifically in the case of the arts.

Furthermore, the sense of belonging as part of an art community or a participant in an exhibition or opening event as part of a social experience is incomparable with the most realistic digital experience. What we need to really experience the arts is the 'con-text' of the artwork itself – because the human being needs a container (i.e. museums, galleries, etc.), a frame to contextualise the work that it is none other than artistic textuality. Sculptures or installations require activated viewers at their centre to interact with them. Besides, sculptures become moneo – from the Latin word 'monument' – or rather 'memory' of stories that intertwine common reminiscences with those of the single viewer. Thus, sculptural practice becomes a dialogue between the artists and their audience.

This participatory practice makes sculpture a collaborative space where the artwork and the audience becomes part of the work itself building up a peer-to-peer relationship. Therefore, sculptural practices open up to social and cultural engagement that defines

our current fragmented times and dystopian society.

On the other end, digital platforms are offering the commodity to visit and explore the arts in high resolution giving us the freedom to navigate and have an immersive vision of the artworks. Besides, this is offering to each one the chance to select and curate our own 'imaginary exhibition' (Malraux, 1947) with no physical walls, conceptual barriers or visual borders.

Art provides a democratic site of experimentation for "living in a damaged world" (Gan, Tsing, Swanson, Bubandt, 2017) as Anna Tsing has called it; it is a non-moral form of address that offers a range of discursive, visual, and sensual strategies that are not confined by the regimes of scientific objectivity, political moralism, or sociological health.

The environmental emergency beckons art practice to re-imagine futures beyond the cynical recklessness of a myopic capitalist vision. The role of art therefore becomes exploratory; its position is opened to inquiry in a way that remains open-ended, but nevertheless experimental and activist. Art is not a palliative mode of reconciliation with Nature. Art has to eliminate the contradiction between the concepts of the Anthropocene, art theory, and aesthetics.

It is urgent to bring arts-based resources to bear on scientific discourse to disrupt specialist divisions,

democratise debate, and pose critical questions of political significance to discussions on environmental developments, since the Anthropocene has also become part of an expanding discourse in the arts, humanities, and social sciences.

At this moment, a visual-cultural perspective grounded in the environmental arts and humanities – whether documentary photography or sculptural projects – invites us to appreciate “the aesthetics of the Anthropocene.” This phenomenon, so called by Nicholas Mirzoeff, “emerged as an unintended supplement to imperial aesthetic – it comes to seem natural, right, then beautiful – and thereby anaesthetised the perception of modern industrial pollution” (Mirzoeff, 2014).

The Anthropocene is a universalising and unifying mechanism ceaselessly invoking the largest possible frames, in which art's manifold horizon of representations can easily fade into the background. Sculptural practice is not merely a conversation of what we were or a reaction to what we are, but a proper commitment to what we could be; it is the material formalisation of the possible.

Certainly, the geopolitical world is now a different place and it will be even further. We are physically connected again with the world, but with a better

awareness of the digital enables on breaking the conformist borders of the (art)world.

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PUBLIC EVENTS PROGRAMME

ONLINE PANEL DISCUSSION:

Wednesday 22
February 18 – 19hrs
Guest Speakers:
Artist at Risk
Directors Ivor
Stodolsky & Marita
Muukkonen,
Ukrainian artists
Borys Krylov and
Oles Sydoruk, Phil
Barton Sustainability
First Chair. Facilitated
by Tere Chad.

WALKSHOP:

Saturday 18 March
11 – 13hrs
Art walk facilitated by
Elspeth Billie Penfold
(£10).

PLASTIC MOUNTAIN WORKSHOP:

Saturday 18 March
14 – 17hrs
Suitable for families
facilitated by Briony
Marshall (free).

GUIDED TOUR 1:

Friday 17 March
18 – 20hrs, facilitated
by Tere Chad.

GUIDED TOUR 2:

Sunday 19 March
11 – 13hrs, facilitated
by Denise Bryan.

ON THE EDGE

EVERY HUT IN OUR BELOVED COUNTRY IS

AND TO BE HONEST,
I'M ON THE EDGE, TOO.

**FOR THE ONES IN THE CAMP TOWERS,
WATCHING THE FROSTY DISTANCE...**

**I FEEL SORRY FOR THE ONES AT THE CENTRE
BUT REALLY I'M ESPECIALLY SORRY**

*'On the edge' is a quote from Borys Khersonsky,
Ukrainian poet, who wrote:*