

THE JERWOOD SCULPTURE PRIZE

18 APRIL - 23 MAY 2007

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■ JERWOOD SPACE ■



PARKER HARRIS

THE JERWOOD SCULPTURE PRIZE 2007

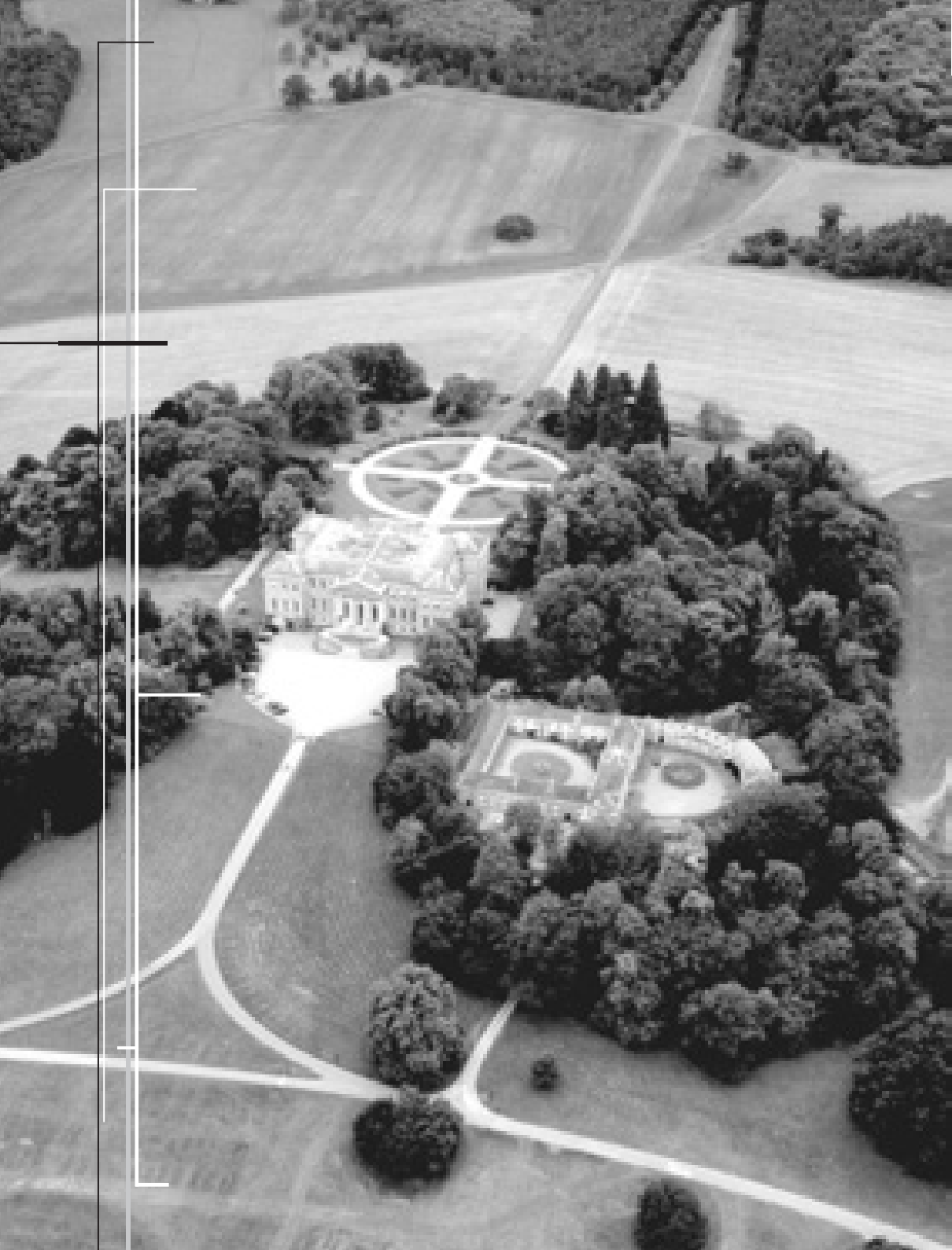
The Jerwood Sculpture Prize is part of the wider initiative of Jerwood Visual Arts, launched at *Frieze* in October 2006. As well as sculpture, Jerwood Visual Arts pulls together our prizes in applied arts with the Crafts Council, drawing with Wimbledon School of Art, photography with Portfolio catalogue and our recently established Jerwood Contemporary Painters. By bringing all Jerwood's awards into a coherent endeavour under one roof at the Jerwood Space, we think we can offer a more mature and more expansive view of the debates, concerns and talents among contemporary artists, particularly younger artists, working within and across these disciplines.

The Jerwood Sculpture Prize, now in its fourth commission, was created not only to identify and celebrate talented sculptors and commission new work for the Jerwood Sculpture Park at Ragley, but also to create a supportive process for the artists who are part of the short list. This year, from the eighty applications initially received, eight artists were short listed and each commissioned to research and write a detailed schedule and create a representative maquette of their planned sculpture. As well as receiving £1,000 to help with the cost, each artist is also offered advice, guidance and support whilst developing their proposal. Ultimately there is only one winner of this £25,000 commissioning prize, but we hope that the process of developing an idea in such complete detail will put most, if not all the artists in a position to take their ideas forward at some stage.

With each year of this initiative we have been delighted by the quality and imagination of the entries, and we are thrilled with the final selection this year. The panel worked smoothly together to reach their decision, and I thank them all for their time, expertise and judgement in their selection. I also thank Rachel Campbell-Johnston for the excellent text she has written to accompany this catalogue. As always, a huge thank you on behalf of the Jerwood Charitable Foundation to Parker Harris for all the work that goes into making this initiative a success, and to the Jerwood Space for hosting us throughout the process.

I congratulate each of the artists short listed for this prize. They each merit support. And we all look forward to working with the winner, whose work will sit alongside previous winners – Benedict Carpenter, Gereon Krebber, Judith Dean – in the magnificent grounds at Ragley.

Roanne Dods
Director, Jerwood Charitable Foundation
March 2007



THE JERWOOD SCULPTURE PARK AT RAGLEY

From its beginning in 1999, the Jerwood Foundation's Sculpture Park has wanted to explore and expose the placing of major sculptures in the natural environment and since 2004 the collection has been sited in the magnificence of Ragley, near Alcester in Warwickshire.

The 400 acre park designed by Lancelot 'Capability' Brown and 27 acre garden provide a unique and spectacular setting for our collection and we are extremely grateful to Lord and Lady Hertford, whose home Ragley is, for their continuing support, enthusiasm and deep personal interest.

Following our first purchase of a Frink, the Jerwood Sculpture Park has grown to include works by other artists of international reputation such as Chadwick, Ayrton, Armitage and Gormley and it will continue to develop with purchases and new commissions from important international artists.

Our latest commission, a vast ceramic work by Chilean sculptor Fernando Casasempere entitled 'Under the Forest', will be installed in a wooded site at Ragley in May 2007 and a second equally important commission is at an advanced stage.

Alongside these pieces we are keen to hold sculptures by the emerging young artists who have won the Jerwood Sculpture Prize and we very much look forward to the winning design from the fourth Prize joining the collection at Ragley next year.

The creation of a sculpture collection in such a setting as Ragley is a major initiative of the Foundation alongside our art collection of paintings and drawings.

Camilla D'Arcy-Irvine
Curator

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THE 2007 JUDGES

Neville Gabie

Sculptor

Karen Grieve

Art Consultant & Collector

Charlotte Mullins

Art Critic & Writer

David Nash

Sculptor

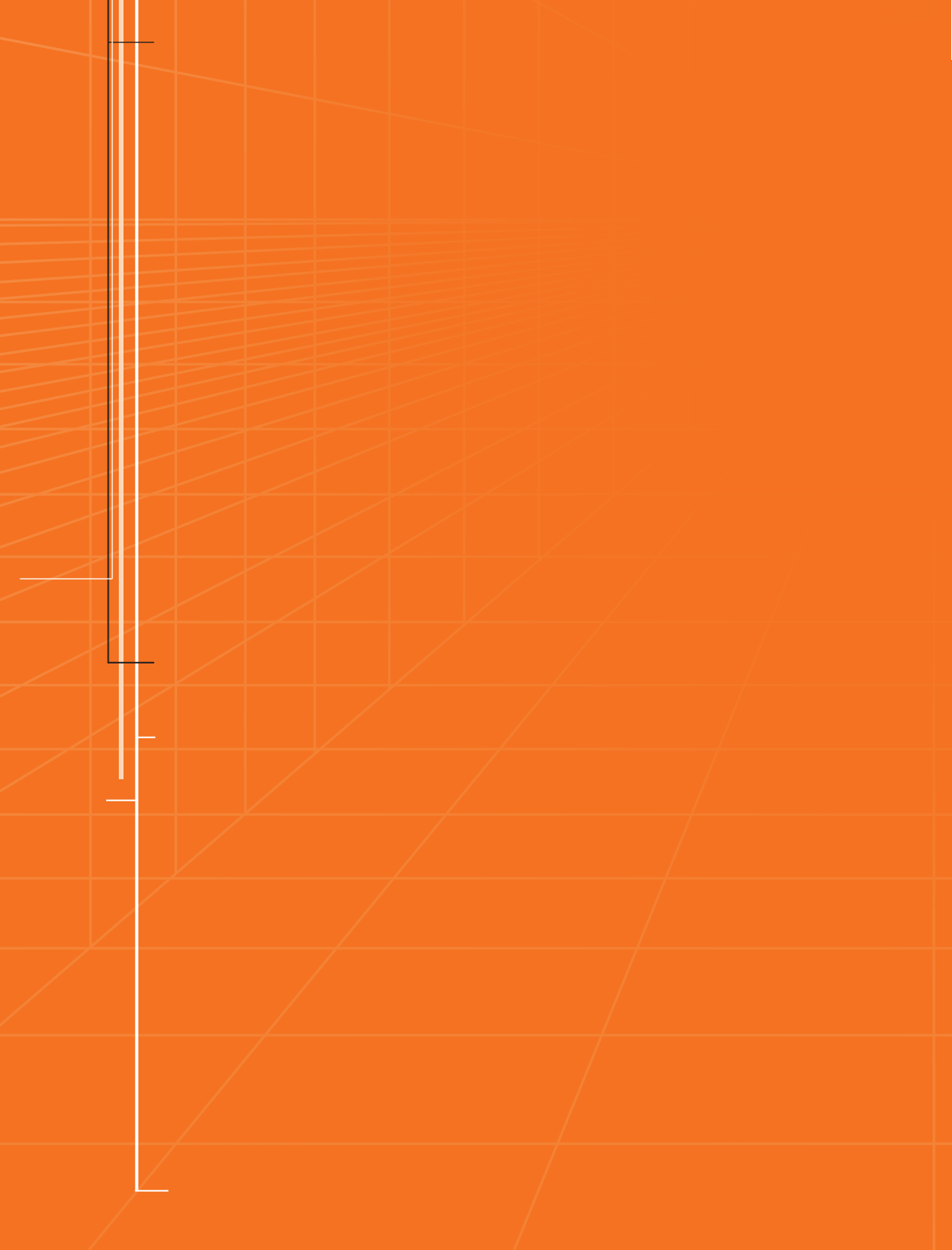
Helen Waters

Curator

JERWOOD **SCULPTURE** PRIZE

**ADAM BURGE
WILLIAM CLIFFORD
DALLAS COLLINS
GRAHAM GUY-ROBINSON
JULIET HAYSOM
JONATHAN PARSONS
NATHANIEL RACKOWE
GRAHAM SEATON**

Text by Rachel Campbell-Johnston
Art Critic, The Times



ADAM BURGE

Adam Burge (b. 1971 in Gloucester) studied BA (Hons) Sculpture, Nottingham Trent University (1991 - 1994) and MA Sculpture at Slade School, UCL (1996 - 1998). Solo exhibitions include *Adam Burge – Recent Sculptures*, Holy Trinity Church, Leeds (2007); *Adam Burge – New Work*, Central Gallery, London (2004); *Adam Burge*, Hammersmith Glass Box, London (2004). Selected group shows include *Exeter Contemporary Open*, Phoenix Art Centre, Exeter (2006) and *Trinity Group Show*, Trinity Church, Leeds (2006). His work is held in a large number of private collections across the UK and he currently teaches sculpture part-time at Colchester Institute. He lives and works in London.

ADAM BURGE

Sculpture plays a leading role on the stage set of the English country house. And Adam Burge is interested in this. He sets out to study its relationship to the artfully constructed and punctiliously manicured grounds of the grand stately home.

For centuries, he suggests, sculptures, and most particularly figurative sculptures, have inhabited the hinterlands between garden and surrounding countryside. They have stood watch like soldiers at a border line. As monuments or symbols, they have become embedded in our collective imagination: imperturbable sentinels maintaining their patient vigil over the slowly shifting patterns of the landscape.

Over the past two years, Burge has been working on a series of sculptural pieces which he has grouped under the title of *Falling Away from the Perfect*. Each of them varies. But what they all share is an obsession with the life and death of the sculpture. Burge shows the classical nude as it collapses from its plinth, its muscular perfection twisting and melting, its limbs tumbling and merging into an amorphous jumble.

And yet, even as they slump exhausted from their centuries of static fixity, they find a fresh energy. Their dissolving forms flow with a sort of ecstatic release. A new sense of impetus re-animates the work. Carving, suggests Burge, comes to feel more like modelling, the cerebral becomes emotional and intellectual assessment is replaced by a visceral response. Objects break free of restrictive parameters, playing with the extravagant, the Baroque, the grotesque. And then the brief freedom passes and the sculpture finds fixity again, as forms once more

coalesce. This is a reflection of our own lives, Burge suggests. We look back on pasts we can no longer access, we sense our own falling away from the ideal.

Inspired by Velazquez's famous portrayal of the great god of war, Mars, as a clapped-out ramshackle hero, dissipated, saggy and run to seed, Burge now proposes to continue his series. Working in clay modelled over a steel armature, he will create a figure to be cast in white concrete (specially mixed with a chemical additive to protect it from water penetration) and set it on a plinth in an overgrown, wooded corner of the Ragley estate. This figure will slump, as if exhausted and utterly incapable, against the trunk of a tree.

To the spectator who stumbles across it, it will look like some marble in a state of advanced weathering, something that is being rediscovered for the first time in many years. It will be hard to ascribe it a meaning, Burge suggests. Rather the visitor will be perplexed by ambiguous possibilities. This work lacks the clarity and perfection of the familiar antique. But nor does it speak a clear contemporary language.

Burge sets out to explore a new boundary in our cultural lineage. From a distance, his sculpture may look like some monumental figure; but the days of the Grand Tour are over. As the visitor approaches more closely, he will find classical expectations usurped by this melancholy - even sinister - mutant. But even as you stand there and wonder, the statue is enacting a process of transfiguration. It adapts the rich language of our sculptural traditions, to speak of the nature of our human condition.

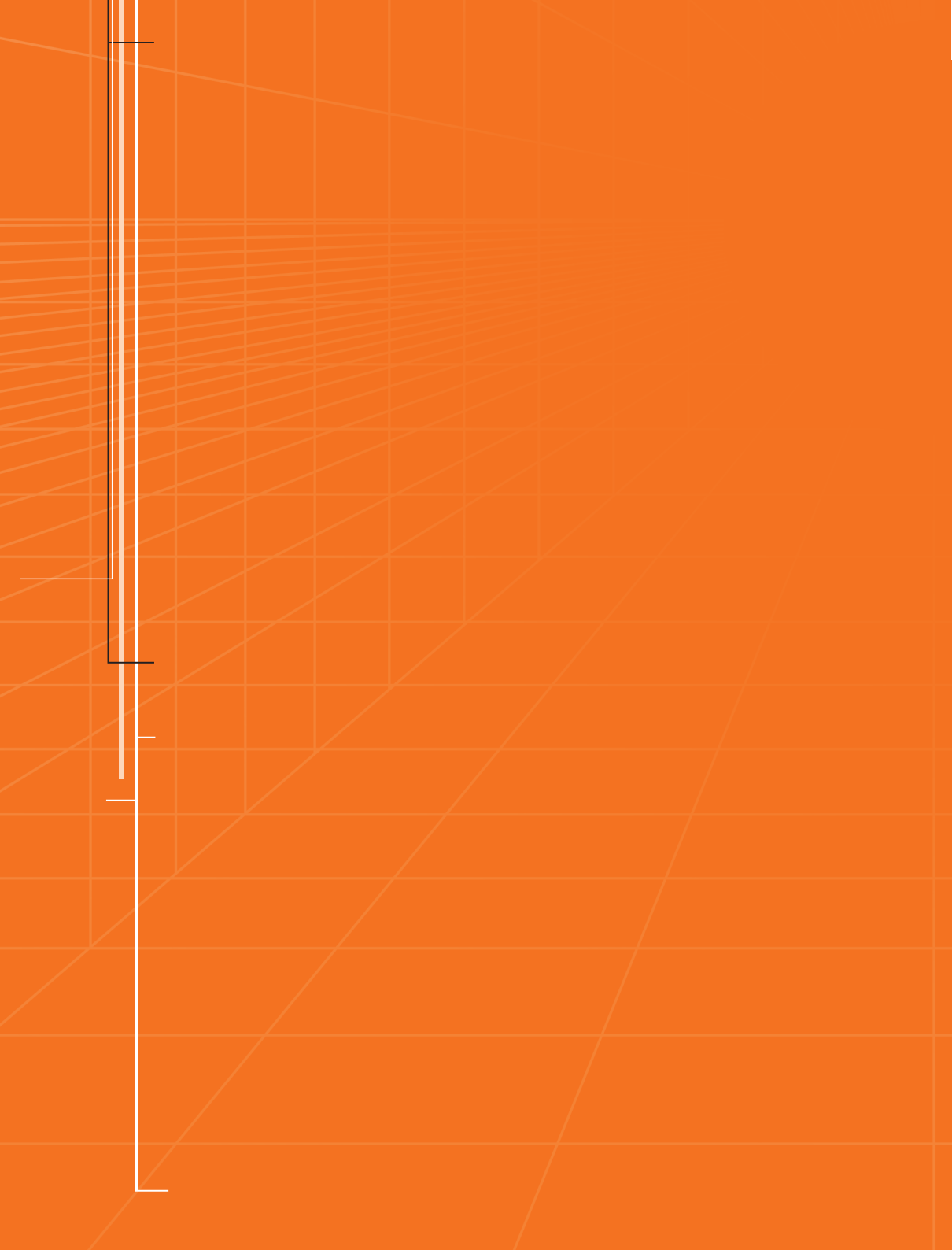


Title: *Falling away from the perfect*

Maquette size: 51 x 45 x 45 cm

Proposed full size: approx. 2.4 x 1.8 x 1.6 m

Scale: 1:5



WILLIAM CLIFFORD

William Clifford (b. 1977 in Croydon, London) studied BA (Hons) Fine Art Sculpture, Wimbledon School of Art (1997 - 2000). Solo exhibitions include *What Sort of Person Will you Be?* (site specific work for Ipswich Art Festival), Christchurch Park, Ipswich (2005); *Causeway*, St Mary-at-the-Quay, Ipswich (2006). Selected group shows include: *One-Offs and Multiples*, ICA Theatre, London (2001); *Art in the Gardens 2001*, Harold Hillier Gardens, Hampshire (2001); *Up the Creek*, Butley Mills Studios, Suffolk (2004); *Discerning Eye*, London (2005); *Makingartwork, The Exhibition*, Endeavour House, Ipswich (2006); *Beyond the Call of Duty*, The Town Hall Galleries, Ipswich (2006). He has also taken part in a number of residencies including a *Franko B Mentoring Scheme*, organised by Artsadmin (2007) and *'The Way I See It'* Residency, Christchurch Mansion, Ipswich, part of the Makingartwork Scheme (2005 - 2006). He currently lives and works in London.

WILLIAM CLIFFORD

When you are thinking in three dimensions, explains William Clifford, you are thinking about positive and negative spaces and the relationship between them. This sort of thinking is fundamental to sculpture. And this, formally speaking, is what his work explores.

Now for the Jerwood commission he proposes to make a piece called *home*. It will look, he suggests, like a three-dimensional architect's drawing. Using well seasoned hardwoods, he will create the timber frame of a typical two-up two-down terrace house.

At the time that Clifford was contemplating this commission he was homeless: shuttling up and down between London and Suffolk, drifting about and bedding down on friends' floors. While most of his peer group were starting to put their feet on the first rung of the property ladder, he had nowhere to call his own. Little wonder, then, that the idea of "the home", of a sense of place and belonging, of security and ownership, began to take on a powerful imaginative resonance.

Clifford prefers site-specific commissions. In the same way that he explores relationships between different spaces, he likes his pieces to respond to the places in which they are set. He is interested in points of intersection: the join between the two walls, the moment at which floor becomes wall or architecture meets artwork or artwork joins up with the world all around it. His previous works, installed anywhere from the Suffolk County Council offices to an old Victorian church, have always

reflected their contexts. They respond to the history, function or atmosphere of their environment.

Clifford would like *home* to be placed in the grounds of Ragley so that, even as visitors are studying its stern geometries, they will also see through them. The open structures will serve as frames for the surrounding scenes. Maybe viewers will look through them towards the Palladian rhythms of the hall's grand façade; or peep at some trivial little architectural folly, or enjoy a patch of landscaping by Capability Brown. The archetypal terraced house of the working classes will find an eloquent counterpoint in the typical country residence of the English aristocrat.

What does "home" really mean, Clifford encourages us to wonder. He hopes his work will open our minds to a few wider social issues. As a nation we seem to be obsessed with purchasing property. We tend to see our houses as tokens of security, stability and status. We cling to the old fashioned utopian dream of the family gathering happily about the flickering hearth. But it is not always so warm and comfortable - and not least in our modern world. The bleaker realities of poverty, abuse and domestic violence are too often locked up inside the four walls of our houses. "Home" is not necessarily a positive concept. Clifford shows us the negative side of this space.

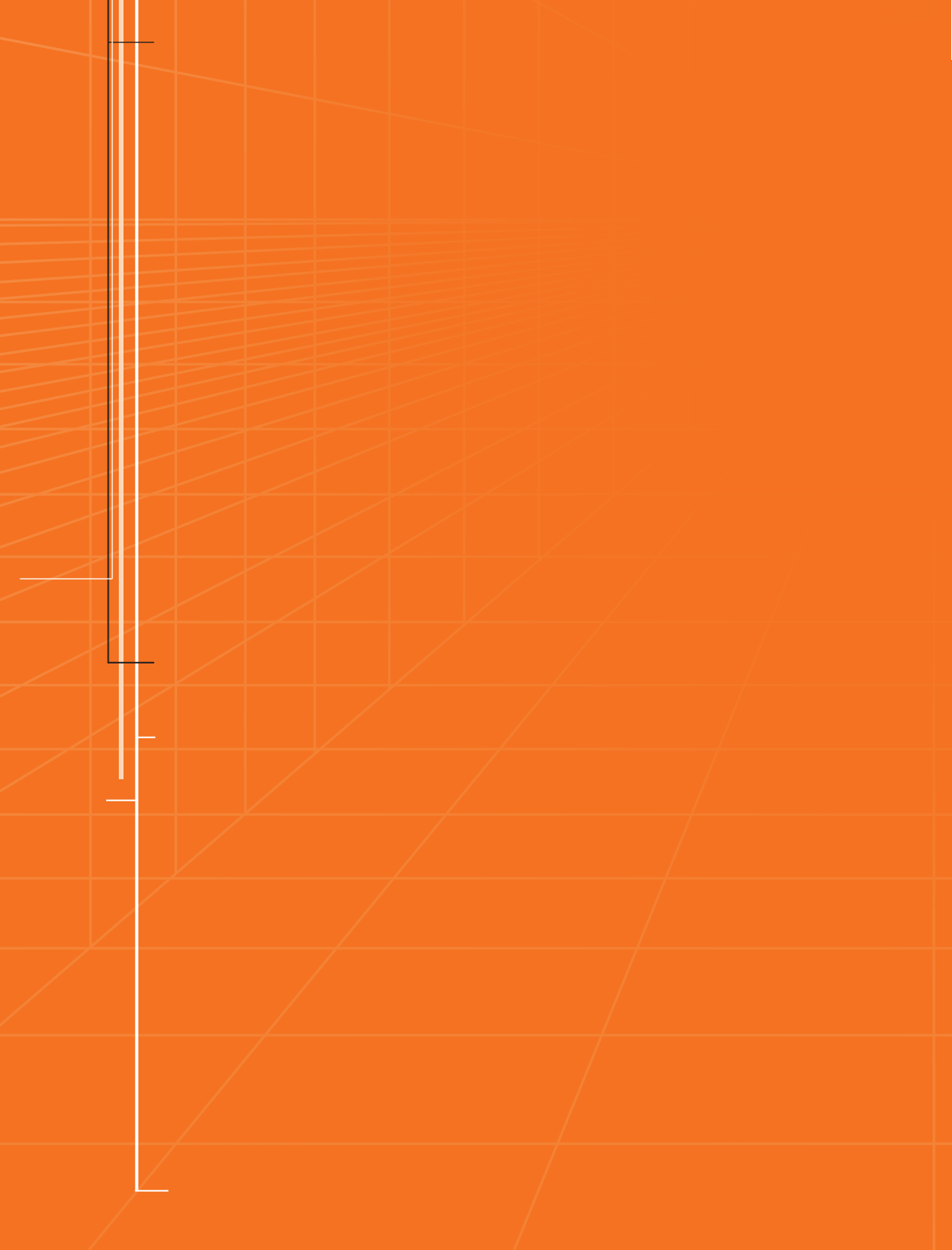


Title: home

Maquette size: 31 x 43 x 20 cm

Proposed full size: 7.5 x 10.5 x 5 m

Scale: 1:25



DALLAS COLLINS

Dallas Collins (b. 1962 in Lichfield, Staffordshire) studied BA (Hons) Sculpture, Norwich School of Art & Design (1996 - 1999) and MA Sculpture & Foundry Art Practice (1999 - 2001). Selected group shows include *Art School, what's it all about?*, Norwich Gallery (1999); *Baked Alaska*, PricewaterhouseCoopers, Atrium Gallery, London (2000); *Differentia*, PM Gallery, London (2002); *Art in the Garden*, Chelsea Physic Garden, London (2002); *Kells*, Kells Priory, Ireland (2002); *Open Sculpture Exhibition*, RWA, Bristol (2003); *Iron Tribe*, New Mexico Highlands University, USA (2005); *Product*, The Cornerhouse, Manchester (2006). He has work permanently sited at The Pride of The Valley Sculpture Park, Farnham, Surrey and has also received a number of awards, scholarships and residencies, including: The Wellcome Trust Award for Science & Art (1999); Hedley Foundation Scholarship (2001); artist in residence, Bristol Royal Children's Hospital, Bristol (2005); sculptor in residence, UWIC, Cardiff (2006). He is currently a Lecturer and Senior Technician at UWIC, Cardiff. He lives and works in Bristol.

DALLAS COLLINS

Dallas Collins is a collector. Over the years he has built up a cabinet of curiosities. It contains a host of eclectic items: anything, he explains, that has happened to catch his eye as he has gone about his daily life. These objects are full of resonances for an artist whose work probes and reflects his personal experiences.

The sculpture he proposes to make for the Jerwood Sculpture Park at Ragley, takes its basic form from one of the many items that he has amassed: an Indian jelly mould which was given to him by a friend. The idea of the mould is something which fascinates Collins. It has inspired his sculptural practice for several years. He is intrigued by the relationship between the strong, protective outer shell and the delicate fragility of the material which it shapes. He sees it almost as an analogy for the human condition. Our interiors are amazingly fragile, Collins suggests. Our minds are astonishingly sensitive machines, unspooling endless images and forms that have no finite shape and are incredibly delicate.

In the past Collins has made maquettes with ceramic slip. He draws on a plaster bat which absorbs the water and leaves him with a form that he can lift off: a shape so fragile it will crumble and break at the touch of a fingertip. But when it is fired it finds a brittle new strength.

Now in his new work he searches for other structures that can convey that feeling of delicacy. He proposes to make the main body of his jelly-mould sculpture in three hinged sections of

cast iron. Its surface will tarnish and rust as it is weathered by the elements. The object will feel less like something that has been constructed than something that has been found and collected. It will feel as if it has its own life.

Collins would like the sculpture to be displayed in different parts of the sculpture park at different times of the year. Spectators will discover a constantly shifting relationship. The work will alter with the changing seasons. In winter the sculpture could be closed, folded in on its hinges to create a secretive, impenetrable structure. But in spring it could be unfurled, opening up like a seed or a flower. The spectator could step into it and be enveloped within its forms. In summer, fully extended, it would become almost a relief, revealing everything.

Through the processes of artistic discovery, Collins suggests, a world of appearance and experience is revealed. As a science fiction fan, he sometimes imagines this sculpture as the equivalent of that box which features in the movie *The Fly* - the one that teleports the professor by scientific magic into another space. Collins likes the idea of the spectator climbing inside something so that, metaphorically speaking, he might be carried away into another world. Through our relationship to an artwork, we are transported into the world of our imaginations, into a land of endlessly fleeting but eternally possible fantasies. We are put in touch with the mind's infinite complexities.

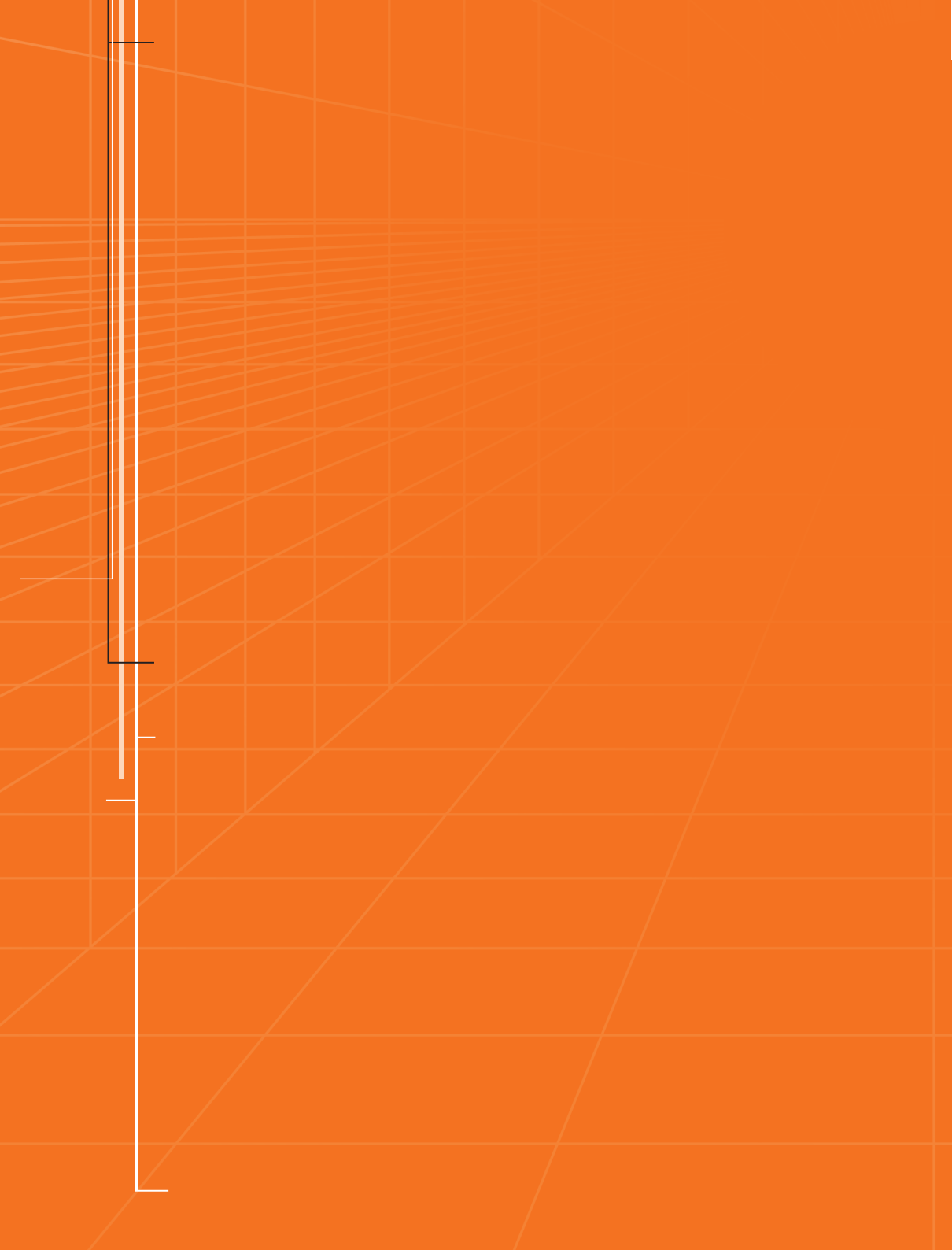


Title: Sweet

Maquette size: 25 x 33 x 33 cm

Proposed full size: approx. 1.7 x 2 x 2 m

Scale: 1:6



GRAHAM **GUY-ROBINSON**

Graham Guy-Robinson (b. 1967 in Brinton on Sea, Essex) studied BA (Hons) Fine Art, University of Central England, Birmingham (1987 - 1990) and MA Fine Art, University of Central England, Birmingham (2003 - 2004). Selected exhibitions include: *Graham Guy-Robinson* Periscope Gallery, Birmingham (2004), *Window Project*, Birmingham (2005). He has received a number of awards and bursaries including the Emma Phipps Most Promising Student Award (1990), AHRB Bursary (2003) and a the Periscope Solo Show Award (2004). He was also short listed for the Bloomberg New Contemporaries in 2005. He lives and works in Sheviock, Cornwall.

GRAHAM GUY-ROBINSON

Which side of the fence are you sitting on? Graham Guy-Robinson leaves you decidedly unsure. His work plays about with the concept of the boundary line.

You are probably familiar with those temporary barriers made of perforated orange plastic - the sort that workmen put up on pavements to prevent passers from falling into holes. Guy-Robinson proposes to replicate one of these fences in stainless steel. Its surfaces would be polished to a shimmering mirror finish.

Installed on an elevated patch of ground in the Jerwood Sculpture Park at Ragley, it might look from a distance like some undulating silhouette, or a glimmering mirage dissolving amid a play of reflections. But as you draw nearer, you are lured into a closer relationship. This piece sets the stage for an increasingly complex encounter. You become part of the sculpture even as you approach to look.

Guy-Robinson is interested in notions of territory. Temporary fencing is a familiar feature in our everyday surroundings. It may be so flimsy we could put a foot through it, but we tend to treat it like some effective barrier. It describes new domains - even if, by the very nature of the material that defines them, these are transient.

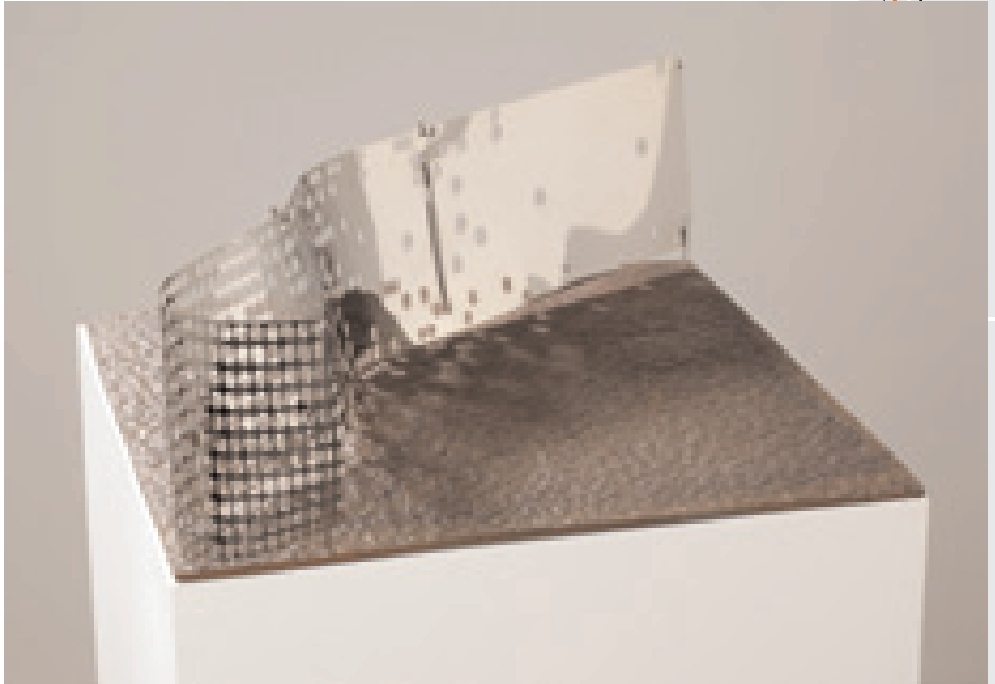
Guy-Robinson wants his work to explore these qualities in a wider sense.

Challenging our preconceptions of outdoor sculpture as solid and monumental, his structure seems to question its very status as an object. Pierced with holes that the spectator can see through, its presence

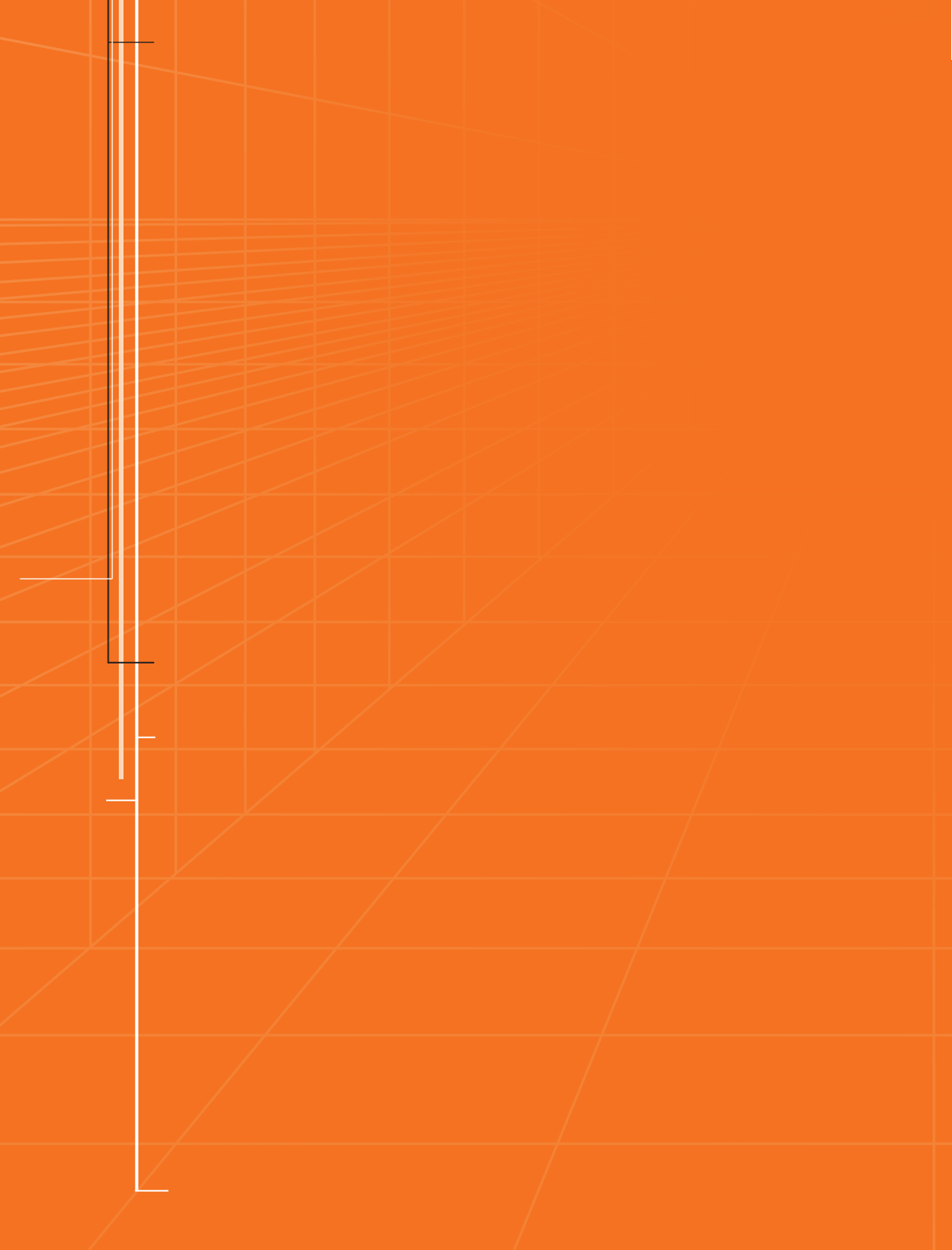
dispersing among reflected patterns, it doesn't actually operate as a fence. Rather it will work, Guy-Robinson suggests, like light falling on dust, making what is always around us visible.

We live in a world defined by political, cultural and social barriers. But what this sculpture sets out to make clear is that these fences are not fixed. They can only exist as a language in so far as they can prove valuable to someone. Guy-Robinson wants you to challenge them, to consider ways of redefining them. Inspired by the French philosopher Gilles Deleuze, he seeks to encourage a reconsideration of familiar bodies of knowledge, to find ways of re-quoting them in order that they might once again feel fresh.

Are you being kept in or kept out? You may well wonder as you approach the rippling line of his sculpture. But the answer is neither. Because it's not the barrier that matters to him, but the constantly shifting dialogue that a barrier, by its very presence, promotes. It's not the physical structure that matters so much as the moment of interruption it creates. This is the moment that opens up possibilities. Guy-Robinson wants us to reconsider our boundaries. He asks us to wonder why they are there. It's not what side of the fence you are sitting on which interests him. It is: how do we make the fences that we sit on?



Title: *Barrier fence (territory)*
Maquette size: 14.3 x 45 x 45 cm
Proposed full size: 1 x 10 x 0.5 m
Scale: 1:7 (detail)



JULIET HAYSOM

Juliet Haysom (b. 1978 in Poole, Dorset) studied BFA, University of Oxford: Ruskin School of Drawing and Fine Art (1998 - 2001) and MPhil Sculpture and Drawing, Royal College of Art, London (2002 - 2004). Selected exhibitions include: *The Great Escape*, Grizedale Arts, Cumbria (2001); *Jerwood Drawing Prize Show*, London, Cheltenham, Glasgow, Cardiff, Poole (2002 - 2003) and Cheltenham, London, Birmingham, Glasgow, Hull, Salford Quays (2005); *Plural 1* (2004), *Plural 2* (2005), *Plural 3* (2005), British School at Rome, Italy; *Spazi Aperti*, Romanian Academy, Rome (2005); *40 Artists - 40 Drawings*, The Drawing Gallery, London (2005); *Salon Connexions*, Contemporary Art Projects, London (2006); *Drawing Inspiration: Contemporary British Drawing*, Abbot Hall Gallery, Kendal (2006); *Lake Baikal*, IMAGE Furini, Arte Contemporanea, Arezzo, Italy (2007). She has received a number of awards including, The Second Year Cunliffe Sculpture Prize, Ruskin School (2000) and The Sainsbury Scholarship in Painting and Sculpture, British School at Rome (2004). She was Artist in Residence at Headington School, Oxford (2005 - 2006) and her drawings are held in collections at the University of Oxford and The British Museum. She currently lives in and works in London.

JULIET HAYSOM

Rome - as any fan of La Dolce Vita knows - is a city of fountains. Fed by a network of underground aquifers, they spring up from every plaza, a source of refreshment and pleasure and sensual delight. These fountains are the inspiration of Juliet Haysom who, on a recent trip to Italy's ancient capital, was once again struck by their wonderful effervescent celebration.

Haysom is particularly intrigued by the ways in which a piece of sculpture can make use of the invisible qualities of a place. She has made works which depend upon levels of the moisture in the atmosphere or the amount of dust which is floating about in the air. And, in the process of researching into the landscape around the Jerwood Sculpture Park at Ragley, Haysom discovered how pronouncedly important was the presence of water is in this particular region. The Ragley estate, she realised as she pored over geological maps, is situated directly above one of England's most significant aquifers - a vast underground bowl scooped out of a bed of highly porous sandstone.

Haysom proposes that this local Sherwood sandstone should provide the base of her sculpture. A block will be sunk into the parkland, flush with the grassy surface. It will be the opening of a borehole which Haysom would like to drill deep into the ground. Tapping into deep aqueous reservoirs, she plans to create not some monumental sculpture but an ephemeral sculptural form made out of the water vapour spurting through a series of narrow jets. This piece would respond to the surrounding environment: to the history of such nearby towns as Malvern, for

instance, whose wells of healing water springing from the same vast aquifer have been attracting visitors for hundreds of years (the town still maintains its tradition of well dressing, apparently, in which the water sources are annually celebrated through grateful adornments); or Leamington Spa which flourished around its saline springs; or Burton-on-Trent whose famous breweries thrived because the hard water of the region was so perfectly suited to the beer making process.

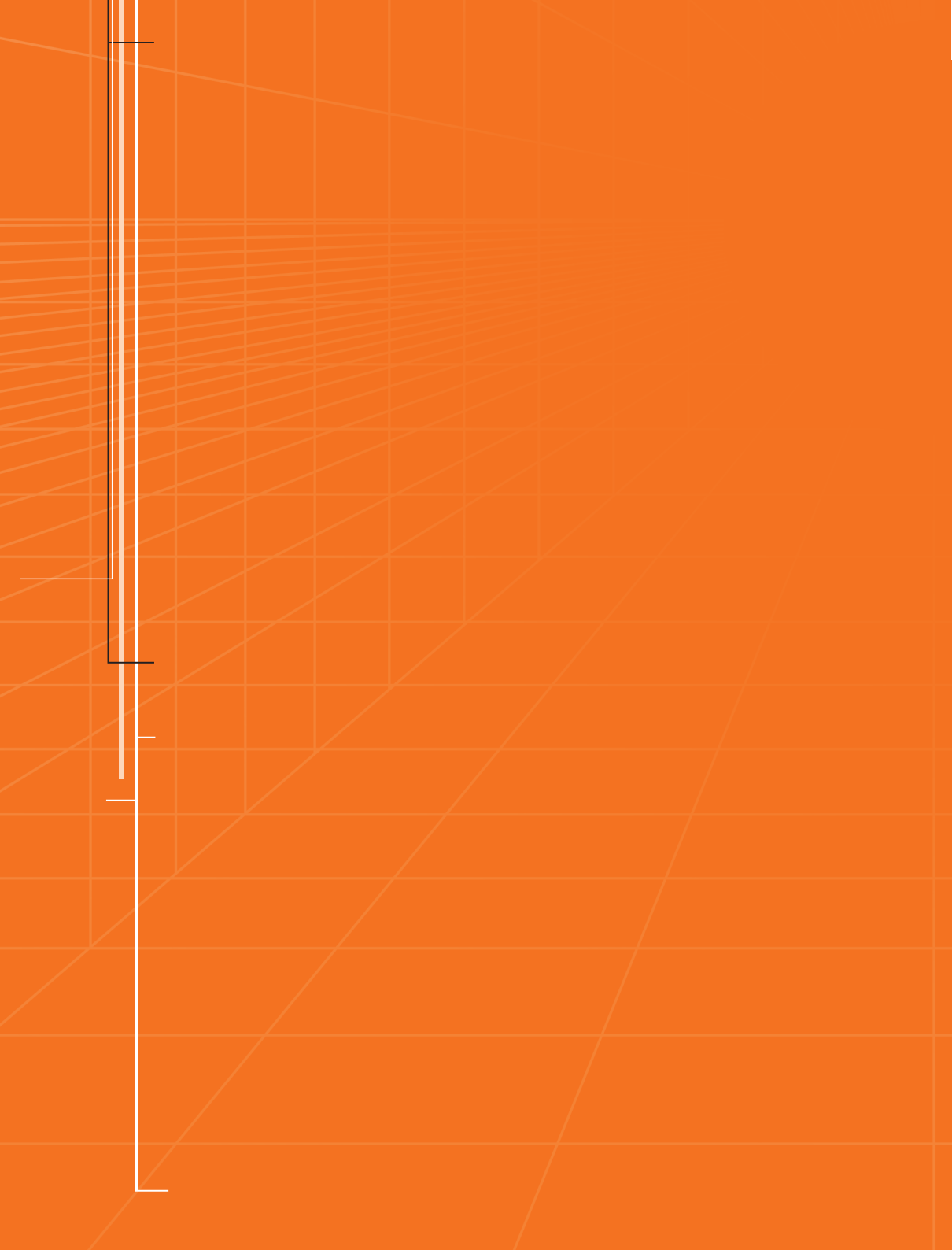
The sculpture would also have a direct and active relationship with its more immediate landscape. The falling vapour, suggests Haysom, would sustain the turf and surrounding plants before vanishing into the atmosphere and ultimately returning to the ground.

But on top of this, this piece has a lyrical beauty. Springing up in a landscape of more conventionally solid structures, it would flourish like some shimmering tree. Dissolving amid passing rainstorms, buffeted and blown by blustering winds, its myriad prismatic rainbows melting in the sunshine, it would be constantly changing with the changing weather.

This fountain could introduce something of the sensual delight of Dolce Vita to the Jerwood Sculpture Park at Ragley.



Title: *Spring*
Maquette size: *45 x 45 x 45 cm*
Proposed full size: *variable*
Scale: *approx. 1:27 (water volume / flow rate)*



JONATHAN PARSONS

Jonathan Parsons (b. 1970, Redhill, Surrey) studied BA (Hons) Fine Art, University of London, Goldsmiths College. Group shows include: *Craft*, Kettle's Yard, Cambridge (1997); *Sensation*, Royal Academy, London and tour (1997 - 1999); *Pictura Britanica: Art From Britain*, Museum of Contemporary Art, Sydney (1998); *British Art Show 5*, Hayward Gallery, London (2000); *Jerwood Drawing Prize*, University of Gloucestershire and tour (2002 - 2003); *Bad Behaviour*, Longside Gallery, Yorkshire Sculpture Park and tour (2003 - 2005); *About Painting II*, Galerie Hollenbach, Stuttgart (2005); *Abstraction*, Kontainer Gallery, Los Angeles (2006); *Grotto*, Studio 1.1, London (2006). Selected solo exhibitions include: *Jonathan Parsons*, Heber-Percy Gallery, Leamington Spa (1994); *Jonathan Parsons*, Richard Salmon, London (1996); *Recent Work*, Richard Salmon, London (1999 - 2000); *System + Structure*, The Lowry, Manchester and tour (2000 - 2001); *Grids*, Richard Salmon, London (2002 - 2003); *Jonathan Parsons* Kontainer Gallery, Los Angeles (2003); *Works on Paper*, Percy Miller Gallery, London (2003); *Graffiti*, Kontainer Gallery, Los Angeles (2005). His work is held in many collections including the Arts Council of England Collection, UK Government Art Collection and the Norwich Castle Museum and Art Gallery. He lives and works in Guildford, Surrey.

JONATHAN PARSONS

Jonathan Parsons explores many aspects of artistic practice. He makes paintings and sculptures, installations and video works. But fundamental to all his pieces is his fascination with the processes of visual communication. Like some inquisitive mechanic dismantling a motor in order to understand it, he takes apart the conventions of our semiotic systems in order to examine the ways in which their meanings are constructed and understood. But then, unlike the mechanic, he does not then rebuild them. Instead, as an artist, he plays with new possibilities.

His previous works have included such sculptures as his "flags": fluttering banners which deconstructed such icons as the Union Jack, for instance. He divorced this from its totemic role as a national emblem by making it monochrome. In a similar way his latticework pieces - dense overlays of squares painted in oil on canvas - evoke new approaches to that fundamental focus of modernism: the grid. Coloured bands that appear to overlap each other, suggesting a certain way of looking, turn out to be an illusion. Ways of reading are constantly interrupted. It might sound like the structure is dissolving. But it's not. The lattice is pulled even more tautly together. An aesthetically loaded semiotic system is woven back together by his highly attuned handiwork.

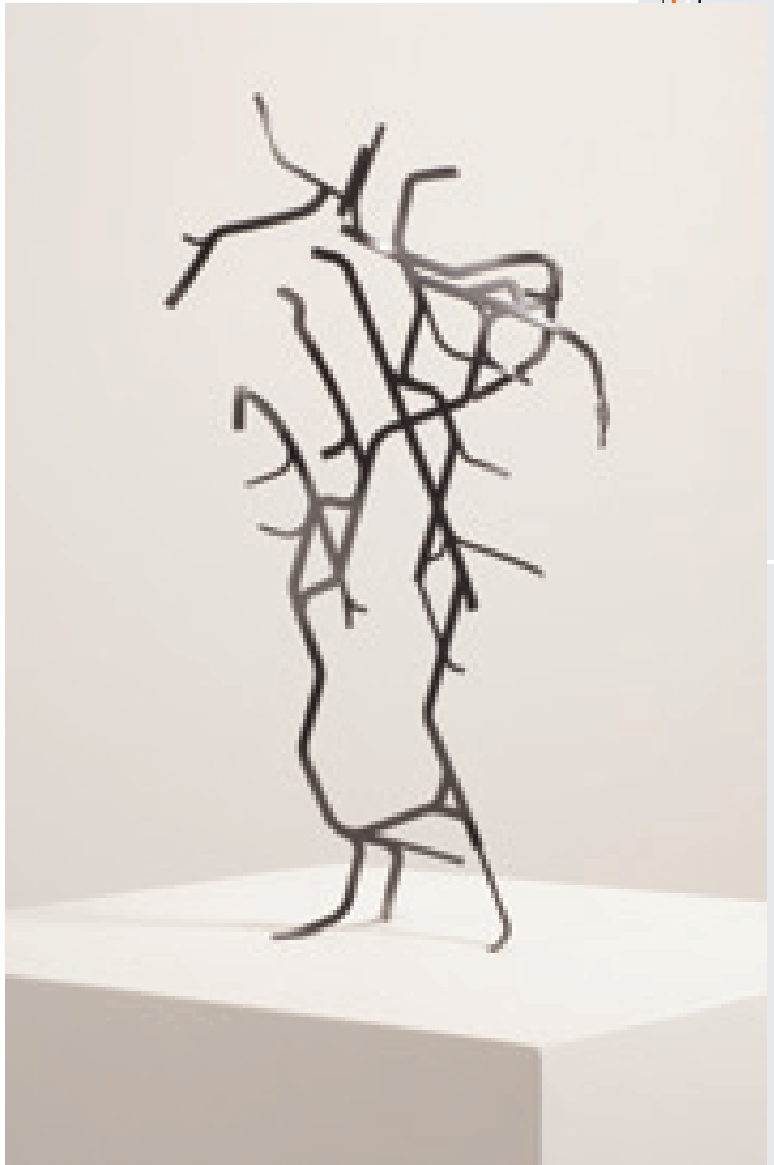
Parson's proposal for the Jerwood Sculpture Prize elaborates on his already established practice of dissecting maps. In the past he took paper maps and cut away everything from them except one particular element which he then presented in

three dimensional, sculptural form. But in *Terminator* he goes one step further.

An intercity rail map from 1991 provides the original source of this sculpture. The routes - all labelled with place names - forms a sort of outline of mainland Britain, a bit like a drawing of the venous system forms a plan of the human form. But Parsons then rotates them, disrupting our familiar view of our country. Instead we are left with a curious branching shape. This is the template for a sculpture made from steel which will look like some strange metal tree.

Parsons is interested in pictures: in making us wonder what they are and what they might mean. Why do we ascribe significance to certain things, he wonders? He asks us to question the ways that we read signs. He challenges us to look once again. But to do this he must jolt us out of conventional ways of seeing. A very important part of perception, he suggests is the familiar model that is embedded in the brain. On receiving certain stimuli, our minds flip onto autopilot. They take their cues from something familiar and then steer us automatically towards the appropriate expectations.

But Parsons fuses the circuit. Disrupting established patterns of interpretation, he leaves us to grope our own way. Who knows what surprising things we might encounter in the process? Parsons encourages us to pay a more alert attention to the visual world.

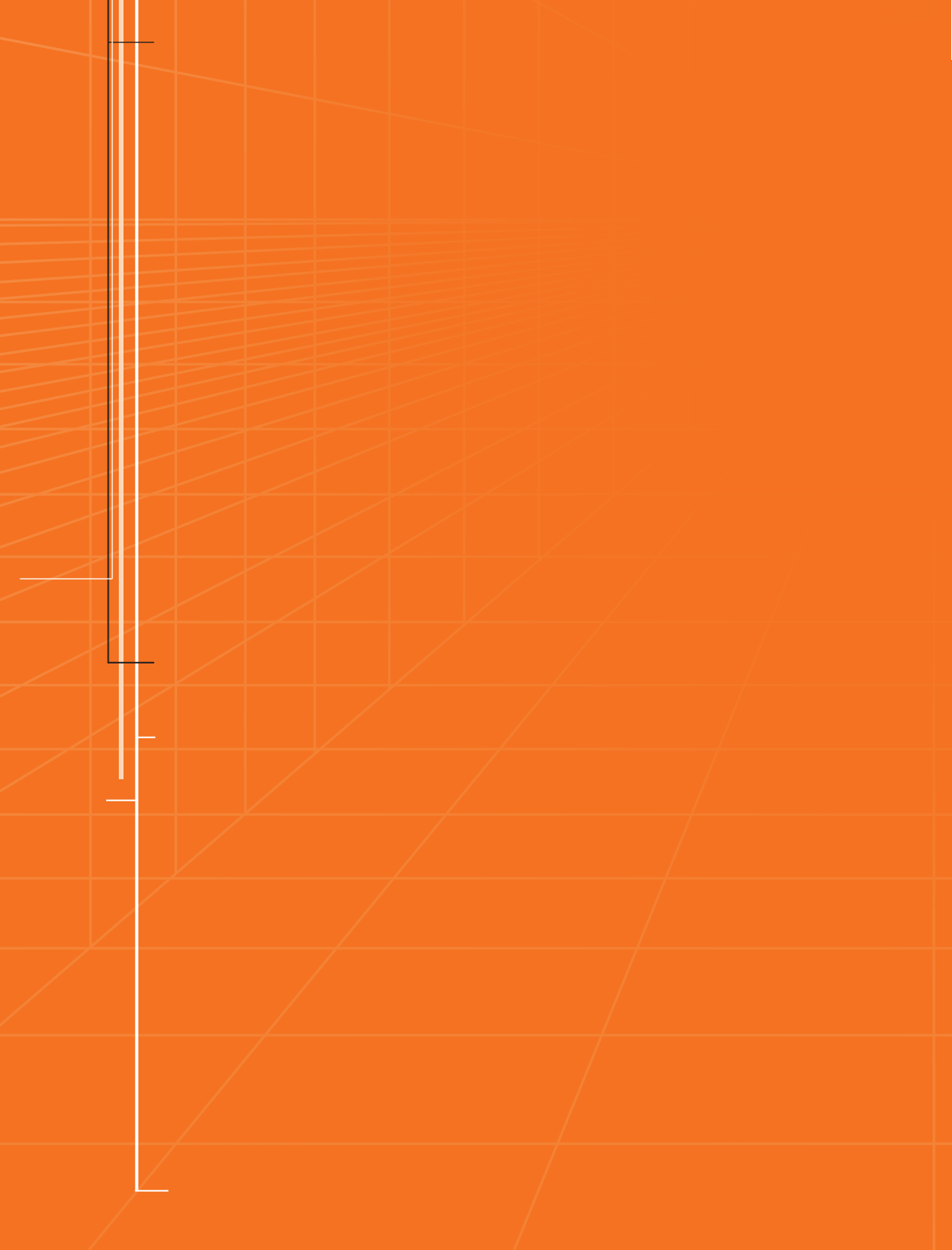


Title: Terminator

Maquette size: 44 x 23 x 23 cm

Proposed full size: approx. 2.5 x 1 x 1 m

Scale: 1:6



NATHANIEL RACKOWE

Nathaniel Rackowe (b. 1974 in Cambridge) studied BA (Hons) Fine Art Sculpture, Sheffield Hallam University (1995 - 1998) and MA Fine Art Sculpture, The Slade School of Fine Art, University College London (1999 - 2001). Group shows include: *Contemporary Sculpture*, New Ashgate Gallery, Farnham, (2001); *New Contemporaries*, Static Gallery, Liverpool and Barbican Centre, London (2002); *I am a Curator*, Chisenhale Gallery, London (2003); *Origin*, Castlefield Gallery, Manchester (2003); *2X2*, Dahl Gallery, Luzern, Switzerland (2004); *Sine Qua Non*, Bishoff/Weiss, London (2005); *Artificial Light*, Anderson Gallery, Richmond, Virginia and Miami Museum of Contemporary Art, USA (2006). Solo exhibitions include: *Nathaniel Rackowe*, Garden Fresh Gallery, Chicago, USA (2004); *Shift*, Bischoff/Weiss, London (2005); *Nathaniel Rackowe*, Almine Rech, Paris (March 2007).

He has created a number of temporary installations including *Captive Light*, Hull Time Based Arts (2005) and *Reveal*, Forest of Dean Sculpture Trail. He also completed the commission *LP4* for Land Securities in 2005, which is permanently sited in Victoria, London. He is represented by Bischoff/Weiss, London and Galerie Almine Rech, Paris. He lives and works in London.

NATHANIEL RACKOWE

The city inspires Nathaniel Rackowe. His experience of urban spaces is the starting point of his work. He is interested by the ways in which the built up environment starts to programme our behaviour.

Rackowe creates installations which insist that the viewer take a specific path through their space. But the work itself never responds or reacts to the presence of its visitor. Unlike so many pieces that make use of complex technology, it is in no way interactive. It will just keep on doing what it does - flashing its lights or waving its kinetic components - regardless of whether it is observed or not.

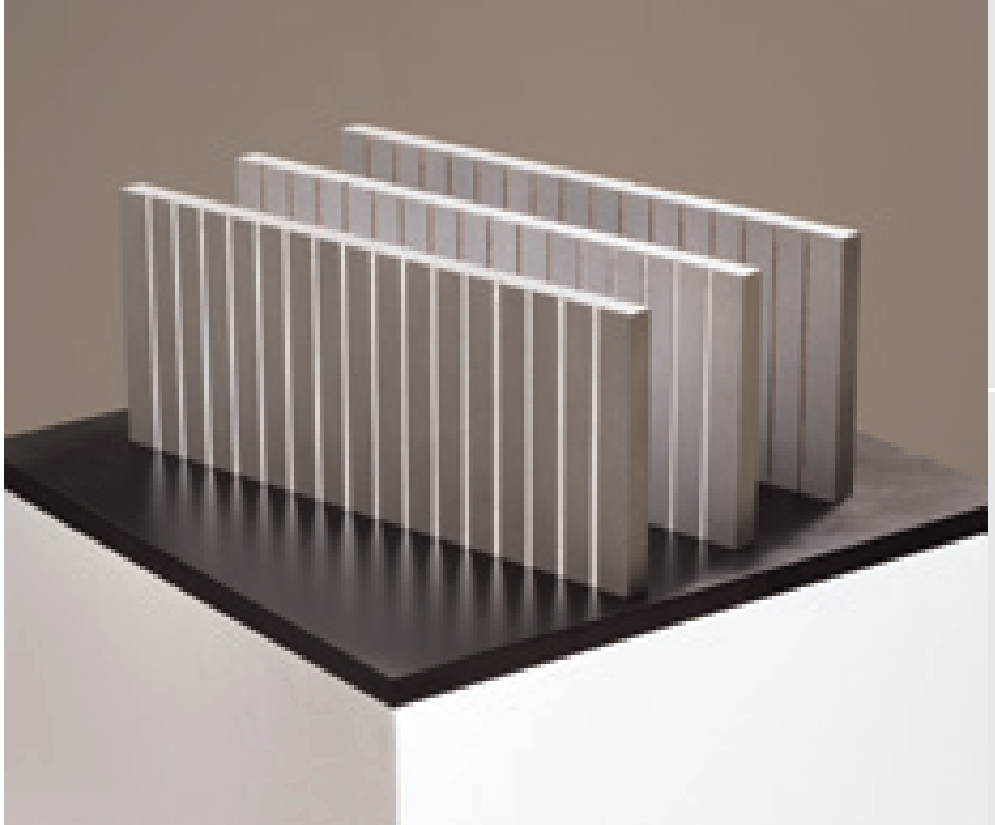
Rackowe's *RL1*, however, will represent a pronounced departure from his normal practice. To create a piece for a sculpture park, the artist must move outside his customarily urban surroundings. It is a challenge he has taken up once before. He was commissioned to make something for display in the Forest of Dean. And he tackled the problem by creating his own rigidly geometric environment. He liked the awkward dissonance of his stern rectilinear structure and the organic forms of the surrounding forest space.

Now, for the Jerwood, he would like to push this disjunction one step further. He proposes to cast three tall rectangular slabs out of concrete and set them, lined up in a row, on a concealed plinth so that they appear to be growing straight up from the ground. The surfaces of these slabs will be scored with grooves along which filaments of electroluminescent wire will be laid. And the first thing to catch the visitor's eye will be their shimmering gleam.

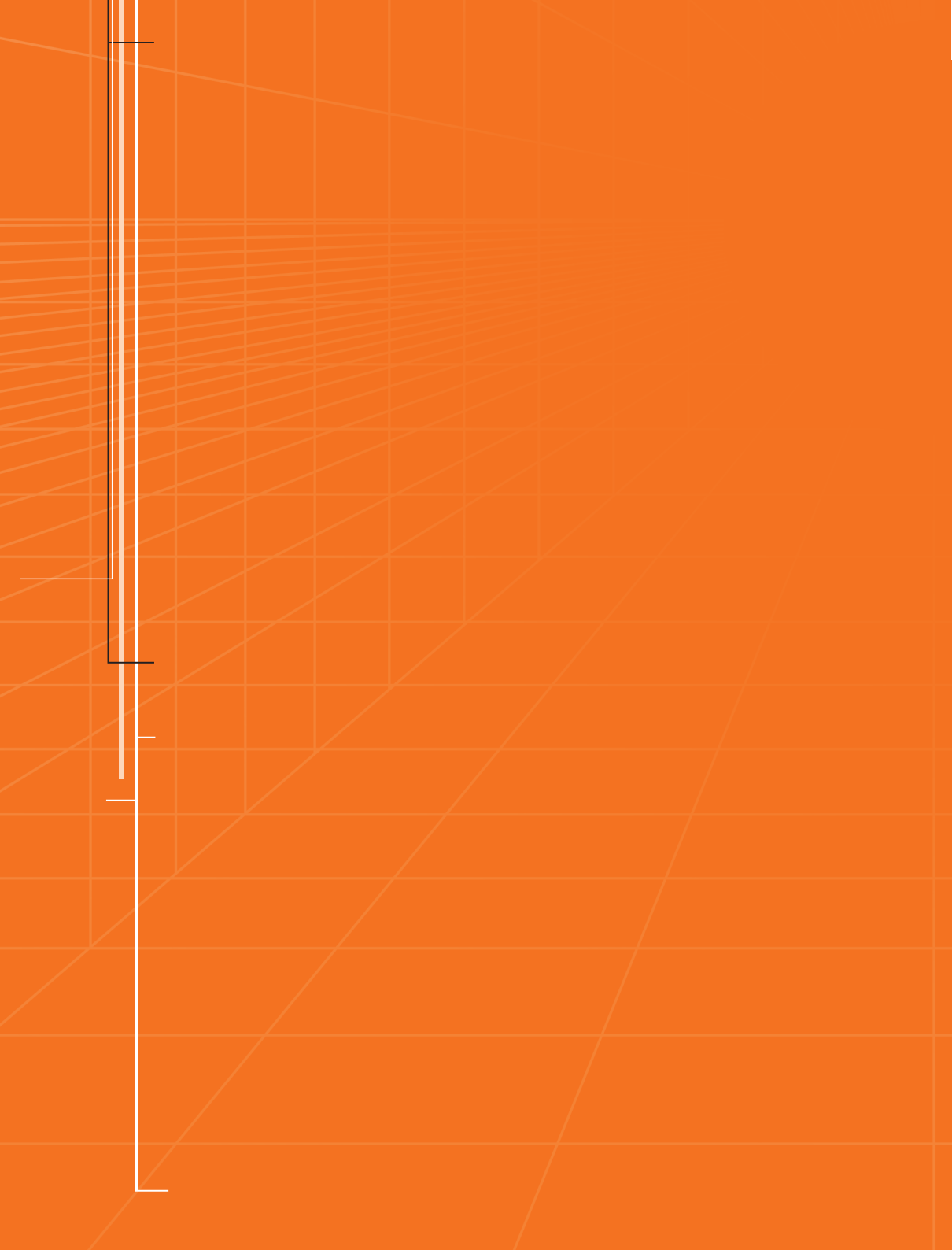
As the spectator draws closer, he will become mesmerised by the shining white lines that seem to slip and slide about on the surface of the concrete: sometimes moving slowly, sometimes speeding up; multiplying and separating, appearing and disappearing, slowly converging before dispersing again. The shadowy corridors between the slabs will only serve further to emphasise this luminous play.

But visitors, Rackowe hopes, will be drawn to move through these corridors. They will be lured out of one space and dropped into another that is completely different. This contrast is important to the artist. He would like his sculpture to be installed in a wild part of the Ragley site; in the woods, for instance, where the opposition between forms that are starkly geometric as skyscrapers, between illuminations that glimmer like neon advertising boards will be all the more striking for being surrounded by the tangled forms of forest trees.

By placing something that instantly conjures an urban environment within what amounts to a quintessentially rural site, Rackowe hopes to dislocate the spectator and, in doing so, to heighten his awareness of the spaces he explores. This is a piece to tone the spectator's perceptions.



Title: *RL1*
Maquette size: 21 x 40 x 17 cm
Proposed full size: 2 x 5 x 1 m
Scale: 1:12



GRAHAM SEATON

Graham Seaton (b. 1959, London) studied BA (Hons) Fine Art, University of East London (1993 - 1996) and MA Site Specific Sculpture, Wimbledon School of Art (1998 - 2000). Selected exhibitions include: *21 Artists*, Slaughter House Gallery London (1998); *Sculpture*, Cannizaro Park, Wimbledon (1999); *Sprawl/1*, Oriel Mostyn Gallery, Llandudno (2000); *NWUK 3*, The Chisenhale Gallery, London (2000); *Avalanche*, Hales Gallery, London (2001); *3x12is9*, Brit Art Gallery, London (2002); *A little Bold & Beautiful*, Ferguson McDonald Gallery, London (2002); *EAST International*, Norwich Gallery, Norwich (2002); *URBAN SPACE AND WHAT TO MAKE OF IT*, Angel Row Gallery, Nottingham (2003). Solo exhibitions and installations include: *Phase Three*, Stuff Gallery, London (2000); *Proposal: Site Specific Installation*, The Queen of Hungary, St Benedict Street, Norwich, (2004); *Configurations: Solo Installation*, Margaret Harvey Gallery, (University of Hertfordshire Galleries), St. Albans, (2004); *Coastal Currents*, *Arts Festival* (series of site specific installations in collaboration with Rex Henry) Farley Bank, Hastings (2005). He has held many visiting artist and lectureships and is currently teaching part time on the Fine Art course at The City Literary Institute, London. He lives and works in Crediton, Devon.

GRAHAM SEATON

Graham Seaton thinks about the sort of stuff that other people throw away. It is an interest that dates back to art college days. While studying for a masters degree in site specific sculpture, he found himself increasingly fascinated by found objects. He became particularly intrigued by the way that neglected, abandoned or discarded items could gain, through the work of the artist, some kind of new currency. And so he started to explore ways in which throwaway objects might find themselves re-invented as pieces of valued public art.

Now, for the Jerwood, he proposes to develop a sculpture which finds its origins in a couple of mass-produced packaging insets: the sort of polystyrene space-fillers that fall out of a box of electrical equipment, perhaps. He intends to replicate these in concrete but on a hugely expanded scale.

The spectator who spots them from a distance will be baffled. How big are they? Seaton often plays with distortions of scale. In one of his past pieces, for instance, he laid out dozens of objects he had collected from skips in a sunken garden so that, to the viewer looking down on them, they felt more like some stretching cityscape. Now, he wants the spectator to be similarly discombobulated by the forms that he sees from afar in the Jerwood Sculpture Park at Ragley. Are they models or buildings? Curiosity lures the visitor on.

Up close, the sculptures stand at about chest height - somewhere in size between a model and a piece of architecture. But what are they?

Proximity hasn't really helped. Seaton - by the simple act of reconfiguring the two packaging components - has created a hybrid which resists identification. These forms could be anything from burial mounds to modernistic housing modules, from nuclear bunkers to newly-landed spaceships. The visitor is encouraged to keep changing his position, to keep shifting his mental as well as his physical perspective, in an effort to make sense of what he sees.

Seaton uses simple materials (such as plaster or cement) for casting his copies of mass-produced objects. But the mental responses that his works evoke are complex and individualistic. And there are no easy answers. These are conceptual works that request us to reconsider the fundamental nature of objects and to question the ways that we habitually perceive them. Seaton blurs the boundary line between the way in which we see a thing from afar, from the outside, and how we perceive it at close-up, from inside our own heads.

It is not just discarded objects that this sculptor wants to find a fresh role for. Seaton sets out to re-cycle a whole way of seeing. He wants to re-present our surroundings in new and suggestive ways. He wants to make the humble, the throwaway and the over-familiar, fresh and remarkable and striking once again.



Title: Composite
Maquette size: 7.5 x 24.7 x 17.5 cm
Proposed full size: 1.2 x 3.7 x 2.8 m
Scale: 1:16

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