

Marc Stanes: 'Naked Sculpture'

Jonathan Cooper, Park Walk Gallery, 20 Park Walk London SW10 0AQ T: 0207 351 0410
15 September – 2 October 2010. Private preview: 14 September, 12pm - 8.30pm
Open Monday – Friday 10am – 6.30pm and Saturday 11am – 4pm.

Jonathan Cooper Park Walk Gallery is pleased to announce 'Naked Sculpture,' a new series of photographs by acclaimed South African based, English photographer Marc Stanes. As official photographer to the Mandela Rhodes Foundation, Stanes also continues to record the life of Nelson Mandela. 'I have always explored details from nature; flowers, rocks, and abstract compositions. In all of these I have tried to explore the sculpture of nature as I see it, whether beautiful or not.' (Marc Stanes 2010) In his new exhibition, Stanes explores the landscape of the human figure with a series of single and group nudes of the male and female form. The 'abstract and organic nature' of the body continues to fascinate the artist in the same as flowers have done before. Drawing on influences from Italian Renaissance, early Byzantine and Roman Sculptural forms, Stanes' representations highlight both the strength and vulnerability of the human figure. 'Whilst photographing, the body presents itself in ways both fascinating and disturbing to the viewer. Working with combinations of nudes, both male and female subjects, there is almost a sculptural ballet on show.' (Marc Stanes 2010) The works are the outcome of many years studying the sculptural forms and painting of the period; from early visits as a child to the National Gallery, where he was left 'open mouthed in wonder' at the works of Raphael and Bronzino, to more recent visits to Turkey and Greece where Stanes was inspired by the statues, friezes and sarcophagi found in their Archeological museums. Stanes continues to work in large format to create, in this instance, silver gelatin prints that capture the texture and tone of the human form. The subjects were taken using mainly natural light, which gives the lines and contours of the bodies their softness.

For further information, see: www.jonathancooper.co.uk

Open Cambridge Weekend 10-12 September 2010

A free weekend of free tours, talks and open access from the University of Cambridge.

Cambridge is home to some spectacular architecture, fantastic art collections and beautiful gardens. Taking place across the weekend of 10-12 September, Open Cambridge – part of Heritage Open Days – gives families, local residents and community groups the opportunity to visit properties that are usually closed to the public or normally charge for admission.

On Friday and Saturday, pre-bookable tours cover topics such as the history, architecture, art and gardens of the University, College and city buildings, whilst College and University departmental libraries will open their doors, allowing you to explore exciting collections and manuscripts. In particular, visitors may be interested in seeing the Jesus College permanent sculpture collection, which includes works by Barry Flanagan, William Turnbull, Sir Edward Paolozzi and others. There is also a Family tour of the New Hall Art Collection at Murray Edwards College, families will be welcome to explore the College's unique collection of modern and contemporary art by women artists including colourful abstract paintings, moody prints and playful sculpture.

This year, a number of city will be taking part in Open Cambridge for the first time. Look out for tours of some of the city's most significant and historic buildings. For a chance to visit several Colleges in one day, you might want to take part in the Bridge the Gap charity walk which takes place on Sunday 12 September.

For further details and to download a programme, visit:

<http://www.admin.cam.ac.uk/opencambridge/>

PMSA Seminar Series 2010

Alan Baxter Gallery, 70 Cowcross Street, London, EC1M 6EJ

The PMSA are hosting a short series of talks at the Alan Baxter Gallery in October. All talks begin at 6pm. The events are free of charge. If you would like to attend on any of the following dates, please book a place by emailing pmsa@btconnect.com

Tuesday 5 October

Benedict Read - 'Public Statues to Public Art - via Statuemanía'

Tuesday 12 October

Catherine Moriarty - 'Connecting histories of public sculpture in Melbourne and London'

Tuesday 19 October

Jolyon Drury - 'Alfred Drury. R.A. 1856-1944. The man, his work and his place in "The New Sculpture" movement'.

Tuesday 26 October

Garry McBride - Chairman, Evans Concrete Products Ltd. (builders of 'Dream' 2009)

New opportunities for training in conservation

The Institute of Conservation (Icon) is pleased to advertise the fifth year of its innovative scheme for broadening access to careers in heritage conservation and diversifying its workforce. Icon offers 12 full-time paid internships starting this September as part of a 6-year scheme supported by the Heritage Lottery Fund. Many of these placements are aimed at new entrants to conservation from arts, sciences, crafts or wider heritage-related backgrounds. Venues include private and public sector conservation workshops across the UK, offering a range of experience including conservation of archives, stone, textiles, stained glass, furniture, frames and leather as well as Collections Care. Closing date is 7th June 2010. Information on all placements and details of eligibility can be found on the Icon website at www.icon.org.uk

Book Launch: Public Sculpture of Herefordshire, Shropshire and Worcestershire by George T. Noszlopy and Fiona Waterhouse

Wednesday 21 July, 18.00 - 20.00 at:

Shrewsbury Museum & Art Gallery, Rowley's House, Barker Street, Shrewsbury, Shropshire, SY1 1QH

This book is the fourth and last part of George Noszlopy's great West Midlands sculpture project, following three former volumes: Birmingham and Sutton Coldfield (1998); Warwickshire, Coventry and Solihull (2003); and Staffordshire and the Black Country (2005). It is the eleventh volume in the Public Monuments and Sculpture Association series, which aims to disseminate research into the commissioning, execution, installation and reception of these important works of art in public spaces – significant parts of our cultural history and heritage. An introductory essay outlines the distinct features of public sculpture in the region and draws the reader's attention to changes in the types of work commissioned over time. It is followed by the main body of the work, a catalogue of public sculpture and monuments dating from medieval times up to 2005. This is arranged alphabetically by town or village within each county. A glossary of terms and short biographies of the artists are provided, as well as a bibliography.

George T. Noszlopy is professor emeritus of art history at the University of Central England. His previous publications include the Birmingham Sculpture Trails. Fiona Waterhouse is a researcher at the University of Central England.

'New Approaches to British Art, 1939-1969'

Friday 4 - Saturday 5 June 2010

Kenneth Clark Lecture Theatre, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN

Although British art has benefited from an extraordinary growth in scholarly studies over the last decade the rich history of the years between 1939 and 1969 remains relatively underexplored. Despite the recent buoyancy of the market, the large audiences for modern art internationally, and the significance of monographic exhibitions devoted to a few select names (Nicholson, Caro, Bacon, Freud), there is still a dearth of published work by younger scholars in this period and little thematic and analytic study in comparison to scholarship on British art of the nineteenth and early twentieth centuries. This conference will stimulate further study of the art of these years and provide a forum in which new work and fresh approaches can be discussed and developed. It has attracted speakers from Europe, Australia and the US and a range of proposals examining transatlantic relations; anthropology and the Independent Group; decolonization and pop; landscape in the nuclear age; art, architecture and photography; artists and critics such as Herbert Read and Adrian Stokes; and the institutional field including exhibitions and the export drive.

Ticket/entry details: £45 (£25 concessions and Courtauld staff and students), includes coffee, tea, lunch, reception.

Please send a cheque made payable to, Courtauld Institute of Art, to: Research Forum Events Coordinator, The Courtauld Institute of Art Research Forum, Somerset House, Strand, London, WC2R 0RN, clearly stating that you wish to book for the 'New Approaches to British Art' conference.

For credit card bookings call 020 7848 2785.

For further information and the programme, see:

http://www.courtauld.ac.uk/researchforum/events/2010/summer/jun4_BritishArt1939-1969.shtml

**Robert H. Smith Renaissance Sculpture in Context Research Seminars 2010
V&A/RCA Course in Design History Renaissance Decorative Arts and Culture**

Tuesday 25 May, 5.00 pm in V&A/RCA Seminar Room A in the Sackler Centre at the Victoria and Albert Museum

Ruskin Tomorrow? The Madonna della Misericordia as a Historical Document

Richard Mackenney, The State University of New York, Binghamton

Tuesday 1 June, 5.00 pm in Seminar Room 2 in the Sackler Centre at the Victoria and Albert Museum

Sculpture as Architecture in Late Renaissance Florence

Michael Cole, University of Pennsylvania

Please allow at least five minutes to get to the seminars from the Museum entrances. All those with a research interest in the field are welcome. Admission to the Museum is free and the event itself is free of charge. Please contact Amy Carmichael on 020 7942 2617

(<mailto:RHSprogramme@vam.ac.uk>) with any questions.

art.public.tourism

21 May 2010 in the Boardroom, Old School Board, Calverley Street, Leeds, LS1 3ED

Artwork is now often used in place marketing, but does public art attract tourists? Do artists share a language with destination managers? How can artists, art managers, destination managers and tourism promoters work together? Is what is good for art also good for tourism? And what kind of publics do art and tourism produce? There are questions to be asked about the role of art as utilitarian objects or live events: should art be useful? What is use in relation to art? What makes art public? And how do we articulate the importance of the extra-ordinary in our experience of public spaces? Should tourism be a concern for artists, or should art be a concern for tourism? In a time of tighter public spending, how should tourism managers be thinking about and working with publics, artists and art? This Workshop will be of interest to professionals working in arts management and regional development ; destination managers at local and regional level; tourism development organisation and consultant; owners and managers of tourism sites as well as artists.

Registration and Fee: The Workshop is open to everyone interested in the outlined themes. The delegate fee for the full day is £75. Booking can be made online at <https://onlinestore.leedsmet.ac.uk/catalogue/productdetails.asp?compid=1&prodid=246&deptid=4&catID=8&hasClicked=1>

For further information, updates and the link to the online registration please go to http://www.tourism-culture.com/workshop_series.html?PAGE=2



The Friends of Burton Fund Raising Dinner

Wednesday 19 May 2010, 7 to 11 pm. Dress: Black tie.
The East India Club, 16 St James's Square, London, SW1Y 4LH

The Friends of Burton are hosting a fund raising dinner in aid of the restoration appeal for Sir Richard Burton's Mausoleum that is now in urgent need of repair. The event will include talks by three eminent speakers, Sir Christopher Ondaatje, Lord Harries of Pentregarth and Lord Wright of Richmond. The cost is £150.00 per head (of which £85.00 is a contribution to charity No 294869). Cheques should be made payable to the Environment Trust of Richmond/Burton and sent

to: 20 Mortlake High Street, London SW14 8JN. Numbers are limited and the remaining tickets are being issued on receipt of payment.

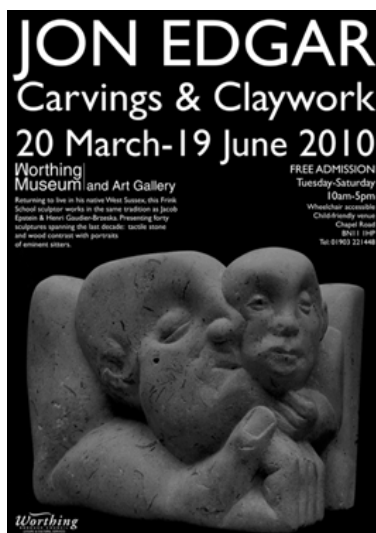
For further information about this project please see: <http://www.burtonappeal.com/>



Jaume Plensa is short-listed for The Walter Hussey Sculpture Commission Chichester Cathedral, Chichester.

Jaume Plensa, winner of the Marsh Award 2009 is one of five renowned sculptors shortlisted for the Hussey Commission at Chichester Cathedral. The winning design is to be installed in the central aerial space within the Cathedral. The resulting artwork will add to the Cathedral's international reputation as a bold patron of contemporary art within an ancient building. The short-listed artists are: Jaume Plensa, (b, Barcelona, Spain 1955),

Dorothy Cross, (b Cork, Ireland 1956), Antony Gormley, (b London, 1950), Ana Maria Pacheco, (b Brazil 1943), Mark Wallinger. (b Chigwell, England, 1959). The commission is timed to mark the centenary of Walter Hussey (1909-1985) who was Dean of Chichester from 1955 to 1977. Referred to by the art historian Kenneth Clark as 'the last great patron of art in the Church of England', Hussey commissioned many of the 20th century artworks for which the Cathedral is now famous, including a stained glass window by Marc Chagall and a high altar tapestry by John Piper. The brief for the new commission asks for a contemporary interpretation of the resurrected Christ and calls for the work to 'inspire a sense of contemplation and engage the imaginations of all who visit the Cathedral... an artwork that expresses new life, transformation and hope'. The chosen location for the new commission is the space above the Arundel screen at the front of the nave, with the intention that the final commissioned artwork will be visible from the West door, whilst still maintaining views through to the East end of the Cathedral. The international short-list of artists has been selected by a panel chaired by Timothy Llewellyn (former Director of The Henry Moore Foundation) from a long-list curated by Vivien Lovell, Director of Modus Operandi. Modus Operandi has been appointed by the Cathedral Chapter to provide artistic direction and guide the commissioning process.



Jon Edgar: Carvings and Claywork

20 March - 19 June 2010. Worthing Museum and Art Gallery, Chapel Road, Worthing, West Sussex, BN11 1HP

Free admission. Tuesday - Saturday, 10.00 - 17.00.

Working within the same tradition as artists like Eric Gill, Jacob Epstein and Henri Gaudier-Brzeska, Jon Edgar is a Frink School trained sculptor, now based in West Sussex. Warm direct carvings in wood and stone contrast with closely observed terracotta portraits of eminent sitters. Jon's influences come from medieval artists as well as the veteran sculptor and teacher Alan Thornhill, whose working methods dispense with the pre-conceived. This exhibition of over 35 tactile works extends beyond the garden to all around the museum and art gallery.

You can learn more about Jon's work on his website: <http://www.jonedgar.co.uk/>

The Charing Cross Road St Martin's School of Art building

The Charing Cross Road St Martin's School of Art building, affectionately remembered by the Year of '55 (along with the wonderful striped primary-colour student scarves), is due for redevelopment now that St Martin's is moving to 'a swanky new building in King's Cross', as reported in the Independent. "You can't stay in out-of-date accommodation", says Sir John Tusa, chairman of the University of the Arts London, under whose auspices St Martins sits. "...[This] will give us more profile and will make us more visible. Central Saint Martins will be a really major art college development and one for the 21st century". Are the powers that be considering the fate of the architectural sculptures that greeted tutors Caro, de Francia, Frink, Paolozzi and Tilson in 1955, not to mention Chris Barber and Monty Sunshine and all the greats that followed - (and of course students whose art was yet to make its mark) - through the doors of St Martin's Charing Cross home? Their presence needs to be preserved ... the sculptures, too, if St Martin's is really to be "one for the 21st century".

More to follow in the PMSA's Christmas Newsletter.

The Marsh Award for Public Sculpture 2010

The deadline for nominations for the Marsh Award for Public Sculpture is 30 April 2010. To nominate a sculpture for the award you need to be a PMSA member, or a member of an affiliated society, or be seconded by a member of any of these groups:

Ancient Monuments Society
Art & Architecture
British Sundial Society
Fountain Society
Historic Gardens Foundation
Landscape and Arts Network
Royal British Society of Sculptors
Society of Portrait Sculptors
Twentieth Century Society
UK National Inventory of War Memorials
War Memorials Trust
The Harlow Arts Trust

Work can be nominated in one of two categories: a piece that has been made and unveiled within eighteen months of the deadline, 30 April 2010 or a restoration of any eligible work that has been carried out and completed within the above time period

Eligibility details, the nomination form and information / images from the Marsh Award 2009 can be found on our Projects page.

Please nominate a sculpture for this prestigious award.

Jane McAdam Freud: 'Atonement'

23 November 2009 - 26 March 2010, 10am - 5pm by appointment (Please phone to arrange)
The London Centre for Psychotherapy, 32 Leighton Road, Kentish Town, London NW5 2QE.
Tel: 020 7482 2002/2282. Private View - Sunday 21 February 2.30 - 6.30pm.

Atonement follows the premise that Sigmund Freud's choice of focus for his professional career was just one of many potential choices for this most versatile of minds. He chose to further examine mental development in the field of psychology that we now call psychoanalysis. He collected ancient sculpture whose stories informed/illustrated many of his theories. The artist was thinking of the fantasy scenario of Freud giving up (sacrificing) the choice of being a sculptor/artist and more conventionally choosing science: the loss he may have incurred in making that choice - not choosing art/sculpture where he could have used this ancient wisdom through a visual medium for example through the making of sculpture rather than the collecting of it. The atonement is Freud's. In this exhibition the artist looks at Freud's 'alternative' life through the device of sculpture.

For more information, contact: info@lcp-psychotherapy.org.uk

For more information about the artist see her website: <http://www.janemcadamfreud.com/>

Jason Wason: Burnt Offerings

13 January - 28 February 2010, Pangolin London, Kings Place, 90 York Way, London, N1 9AG
T: 020 7520 1480, E: gallery@pangolinlondon.com



An exhibition of bronze, silver and ceramic work. From a small and primitive studio perched on a Cornish cliff top, buffeted by blasts of bad weather direct from the Atlantic, Jason Wason produces some of the most beautiful contemporary ceramics of our day. Reminiscent of the primordial landscape in which they have been created, these works combine an ancient and timeless quality with a remarkably modern twist that offers viewers a dialogue across the centuries. Including both ceramic, silver and bronze work this unusual exhibition explores two ancient methods of making with fascinating results.

Open Tuesday - Saturday 10am - 6pm.

Rachel Schwalm: New Sculpture

27 January to 20 February, 2010. Beaux Arts, 22 Cork Street, London, W1S 3NA



Sculptor Rachel Schwalm's work is a collision of two worlds, painting and sculpture, but has its origins in painting and architecture. Her stone canvases tell stories. Like an archaeological dig, the surface reveals itself slowly, to expose traces of what's gone before. For her second solo show with Beaux Arts, Schwalm has chosen to explore materials – alabaster, onyx and Jerusalem limestone – that have been used for thousands of years for making sacred objects, and in the building of churches and cathedrals.

To find out more about the exhibition, go to www.beauxartslondon.co.uk

'Limen'. 2009.

Alabaster and steel 39 x 13 x 9 cm

The Afterlives of Monuments

29 - 30 April 2010. TrAIN/University of the Arts London.
Central Saint Martins College of Art and Design.

This two day conference, including an evening lecture event on Thursday 29 April, brings together leading scholars from within and outside South Asia to create an international forum to debate the status and survivals of key markers in the colonial and post- colonial histories and spaces of South Asia. Speakers consider the 'afterlives' of monuments, variously addressing three key questions relevant globally as well as locally: what makes a monument, under what conditions does it endure and for whom? They address how monuments have been reinvented and transformed for a succession of presents, for changing audiences and diverse communities. As one identifies, 'the memorial can only survive through reinvention'.

Architecture, sculpture, popular culture – monuments are multi-dimensional and multi-media, and speakers are from anthropology, art history, media studies, architecture, the museum world, and contemporary artistic practice. The period considered is from 1850s to the present. South Asian examples and settings are contextualised with a comparator of Ottoman monuments to explore the links between the afterlives of monuments and the aftermaths of empires. The conference aims to engage transnational, cross-cultural histories and interdisciplinary approaches, to scrutinise the

vast diversity of monuments (and conceptions of monuments) in South Asia in the past and the present, and to test whether and to what extent South Asian examples demand not only a challenge to western paradigms but the creation of new conceptual models and theories.

Speakers include Tapati Guha Thakurta, Zeynep Çelik, Gayatri Sinha, Raminder Kaur-Kahlon, Clare Harris and Adam Hardy.

For further information, see <http://www.transnational.org.uk/projects/26-afterlives-of-monuments> .
For ticket prices or to reserve seats, please contact e. broer@chelsea.arts.ac.uk

Glenys Barton Sculpture

Sculpture in the Workplace, Lobby, One Canada Square, Canary Wharf, London.

11 January - 19 March 2010.



Glenys Barton is one of Britain's leading ceramic artists. Her work is based on the human figure and the human head, and is imbued with precision and calm. Using a discreet range of colours – blues, whites, greens, greys – the surfaces range from matt, almost fresco-like finishes, to crackled and glossy planes. Her exhibition includes a frieze of hundreds of small, cameo heads installed along the lift walls on the south side of the Lobby.

Tuesday 2 March at 1.15pm - Glenys Barton talks to curator Ann Elliott about the exhibition. Tickets are free but please call 020 7418 2257 to reserve a place.

Posing Questions: Being and image in Asia and Europe

Brunei Gallery, SOAS, Thornhaugh Street, Russell Square, London, WC1H 0XG.

Tel: 020 7898 4259. Email: gallery@soas.ac.uk

21 January - 27 March 2010. Tuesday – Saturday 10.30 – 17.00, closed Sunday and Monday



In 2008-9, five Japanese venues hosted a touring exhibition, Self & Other: portraits from Asia and Europe, which traced a history of intra- and intercontinental influence on the human image in paintings, sculptures and installations. Breaking visitor records, it was curated by cultural and art historians and initiated a lively interdisciplinary dialogue.

Posing Questions, is the first and only U.K. exhibition of four independent exhibitions designed to compliment the Japanese show. Each will offer a further distinctive take on portraiture to appeal to local audiences and prompt debate.

For further details of the exhibition and events please visit <http://www.soas.ac.uk/gallery/>

'Stone Sculpture Conservation from Park to Parkland, Church to Country House'

Wednesday 3 February 2010, 4.30pm. Hepburn Room (Rm 208), 1st floor, 7 University Gardens, Glasgow.

Lecture by Tom Flemons, of Cliveden Conservation. Part of the University of Glasgow's History of Art Research Seminars. For more information about this and other events on their programme, see: <http://www.gla.ac.uk/departments/historyofart/research/researchseminars/>

The PMSA is searching for a new Chairman

Michael Hintze has unfortunately had to resign as the Chairman of the PMSA. Michael has only been with us for a short time but has been invaluable during this transition period for our organisation. In the past few months he has had to take on several new and important commitments and he feels that he would be unable to devote the time and attention to the PMSA that he would like to. The Trustees hope to appoint Michael's successor as soon as possible. The Executive Committee and the Trustees of the PMSA would like to take this opportunity to thank Michael for all of his help and support this year and wish him every success with his new ventures.

22nd International Sculpture Conference: What is Sculpture in the 21st Century?

7 - 9 April 2010, London

Presented by the International Sculpture Center (ISC) in collaboration with The University of Arts London

Sponsor provided in part by: Chelsea School of Art and Design, Tate, National Gallery, Antony Caro

The ISC's 22nd International Sculpture Conference will explore and consider the potential of sculpture in the 21st century - to provide an opportunity to both celebrate its vitality and diversity, its capacity to challenge, and to examine its current position, function and production.

For further information, see: <http://www.sculpture.org>
