

# **JERWOOD SCULPTURE PRIZE**

**4 MARCH - 9 APRIL 2009**

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■ JERWOOD SPACE ■



## **JERWOOD SCULPTURE PRIZE 2009**

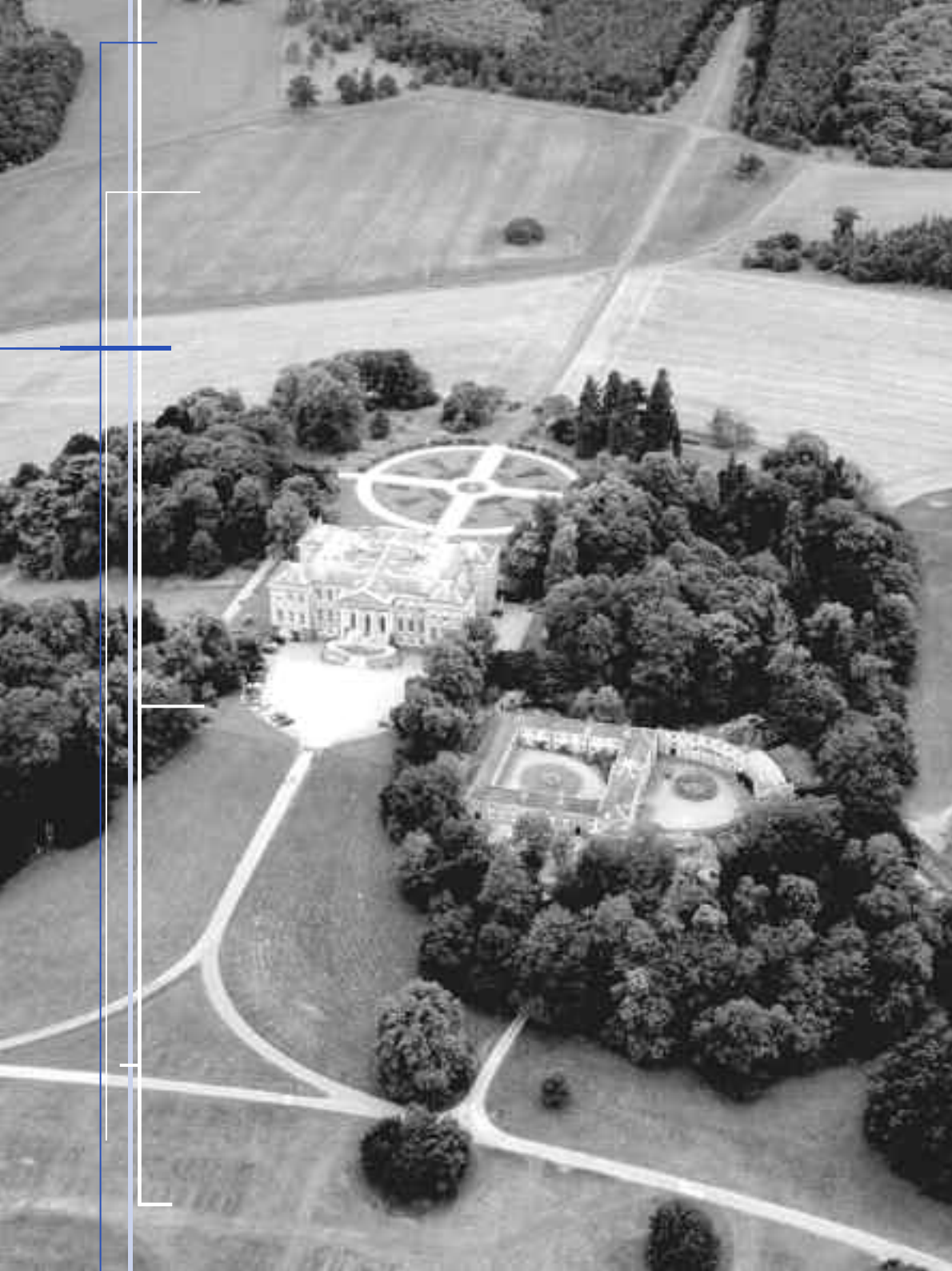
We are enormously proud of the Jerwood Sculpture Prize. All our prizes and awards are carefully conceived to meet a need, celebrate a particular group of artists, reward special skill and promise. Sometime we need to tweak and adapt as we learn what works best for the artists. We make sure that every penny we spend on the project is used to benefit the artists and the art form – whether in the catalogue design, the selection process, the panellists we work with, or to the words we use in our publicity and correspondence.

The Jerwood Sculpture Prize has been fully formed from the beginning. It was created not only to identify and celebrate talented sculptors and commission new work for Jerwood Sculpture at Ragley, but also to create a supportive process for the artists who are part of the short list. This year, from the 120 applications initially received, eight artists were short listed and each commissioned to research and write a detailed schedule and to create a representative maquette of their planned sculpture. As well as receiving £1000 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 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. We have been thrilled at the number of pieces that are commissioned to full completion as a result of the rigour of the process. The importance of the panel – who they are in terms of their

experience, knowledge and responsibility – can never be underestimated. They bring credibility and good judgement, and I thank each of them for the enormous care they have brought to this process. I also thank Helen Waters for the thoughtful text she has written to accompany this catalogue. As always, and this cannot be said enough, a deeply heartfelt 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 through out the process.

I congratulate each of the artists short listed for this prize. They each deserve their place in this award. We all look forward to working with the winner, through the development of their commission to the installation at the magnificent home of the Jerwood Sculpture collection at Ragley.

Roanne Dods  
Director, Jerwood Charitable Foundation  
February 2009



## JERWOOD SCULPTURE AT RAGLEY

2009 is an important year for Jerwood Sculpture as it marks the collection's tenth anniversary. From the first purchase, Elisabeth Frink's *Walking Man*, the collection has grown rapidly and includes works by sculptors of international reputation such as Antony Gormley as well as works by emerging artists.

This year we also celebrate the fifth anniversary of the collection being sited in the magnificent grounds of Ragley Hall, near Alcester in Warwickshire. The 400 acre park landscaped by Lancelot 'Capability' Brown, and the 27 acre garden provide a unique and spectacular setting for the collection and we are extremely grateful to Lord and Lady Hertford, whose home Ragley is, for their continuing support, enthusiasm and deep personal interest in the growing collection.

In April 2009 our most significant commission to date will enter the park, a monumental work by internationally acclaimed artist Peter Randall-Page. Entitled *Green Fuse*, the 6m high granite sculpture will be sited at the summit of The Avenue, Ragley's main axial vista. *Green Fuse* is set to become the centrepiece of the Jerwood Sculpture collection.

Alongside such works we are delighted to hold the winning sculptures by the emerging artists who have won the Jerwood Sculpture Prize, and we greatly look forward to the winning design from the fifth Prize joining the collection at Ragley.

Claire Burns  
Assistant Director, Jerwood Foundation

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## THE 2009 JUDGES

**Phyllida Barlow**

Sculptor

**Charles Darwent**

Art Critic, Independent on Sunday

**Nigel Hall**

Sculptor

**Anna Moszynska**

Writer

**Camilla Trefgarne**

Curator, Jerwood Sculpture

## JERWOOD **SCULPTURE** PRIZE

**JAMES CAPPER**

**THOMAS COX-BISHAM**

**SUSAN FORSYTH**

**ALEX FROST**

**ALAN GOULBOURNE &**

**MARIELLE HOGG**

**WILL NASH**

**MICHAEL VISOCCHI**

**DAVID WORTHINGTON**

Text by Helen Waters

Curator and Writer, Alan Cristea Gallery



## JAMES CAPPER

James Capper (b. 1987 in London) is currently studying for an MA in Sculpture at the Royal College of Art, London.

Prior to this, he completed a BA in Fine Art Sculpture at Chelsea College of Art & Design, London (2005 - 2008).

Solo exhibitions include: *Grapple*, Wieden+Kennedy, London (2008) and *James Capper Drawings for Machines*, Hannah Barry Gallery, London (2008).

Selected group shows include: *Bold Tendencies II*, Hannah Barry Gallery, London (2008); *Bold Tendencies: Outdoors Sculpture*, Summer House, London (2008); *Monumental Painting, Sculpture and Film*, Area 10, Eagle Wharf, London (2007); *Small Painting and Sculpture*, 78 Lyndhurst Way, London (2007); *Colour and Line*, 78 Lyndhurst Way, London (2007); *10 Rooms and a Sculpture Garden*, 78 Lyndhurst Way, London (2006). He currently lives and works in London.

## JAMES CAPPER

James Capper makes sculpture that works hard; machines that move, cut, dig, build and grind. They are things in motion, rather than objects in stasis; mechanical, functional, often ugly or awkward. They aspire to be useful in some way, rather than conventionally beautiful, and in this way challenge traditional notions of art and aesthetics. Capper is inspired by industrial machinery, such as those used in construction, mining and oil drilling. He is interested in steel, its strengths and its limitations.

*Chimera* is the sculpture he proposes for the Jerwood sculpture park. It consists of two machines: one which digs up the earth with a great mechanical hand, the other which follows behind, picking up the soil and debris and sending it through a processing plant. It then gets mixed with water and sand to create a white chalk-like cement, which gets laid back down on the ground, like a runway.

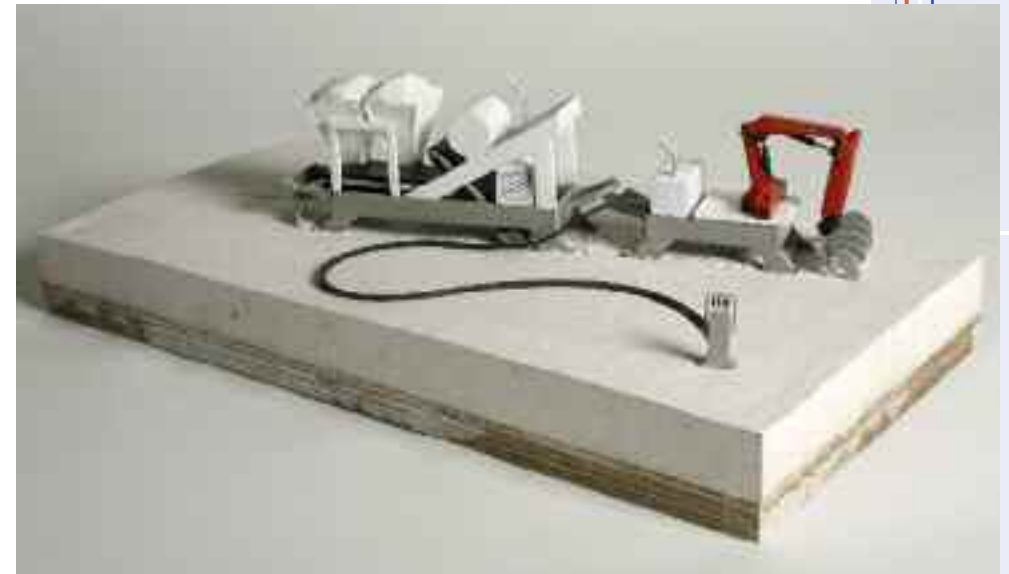
The artist has chosen the name *Chimera* for his sculpture after the scientific process of changing DNA cells by sending a cure into the body via a virus. He views the first part of the sculpture as the virus; it is the destructive part of the machine that digs up the ground in order to progress. With five teeth, it acts like a claw, ripping up the earth. Capper's *Chimera* could also take on the definition of that monstrous creature from mythology made up of the parts of multiple animals. Its hand does not belong to its body, which in turn does not fit with its other, more creative, part. As the artist explains '*Chimera* is a machine that destroys to build.'

This machine is not autonomous though, it is no Frankenstein's monster that thinks

for itself - it moves through the action of the spectator. The audience operates the machine from a control panel and therefore dictates when it stops and starts. This interaction is an important part of the work for the artist.

Eventually the machine will create a path in the landscape that begins and leads nowhere and has no function but to record the memory of the sculpture's journey through time and space. In some ways, it is reminiscent of Richard Long's iconic 1967 work *A Line Made by Walking* where the artist walked up and down in a field in Wiltshire until the flattened turf formed a line, documenting his physical intervention in the landscape. Now, in 2009, a line will be made in a Warwickshire field, this time by mechanical means, but it will be no less a record of man's intervention.

Capper's machines specialise in large-scale mark making and in a sense create a new kind of land art, which shows the means, the process and the final product all in one go. For what ultimately is the artwork: the pathway; the action of building it; or the machine itself? By inventing these interactive sculptures, Capper is perhaps encouraging us to ask questions such as these.



**Title:** *Chimera*

*Maquette size:* 9 cm high x 15 cm wide x 4 cm deep

*Proposed full size:* 4.5 m high x 7.5 m long x 2 m wide

*Scale:* 1:50



## TOM **COX-BISHAM**

Thomas Cox-Bisham (b. 1976 in Southend-on-Sea), studied MFA Sculpture at Slade School of Fine Art London (2001 - 2003) and BA (Hons) Fine Art, Reading University (1995 - 1999). Selected group exhibitions include: *Kuntswerk Bazaar*, Outpost, Norwich (2008); *R.S.V.P.*, Foundling Museum, London (2007); *Drive-Thru*, Three Colts Gallery, London (2006); *Emergency*, Aspex Gallery, Portsmouth (2004); *The Independent*, Liverpool Biennial, Liverpool (2002); *Arte Mare*, Knokke-Heist, Belgium (2002); *Together in Electric Dreams*, Museum of Installation, London (2002). In 2007 he received a Grants for the Arts Award from the Arts Council East. He currently lives and works in London.

## THOMAS COX-BISHAM

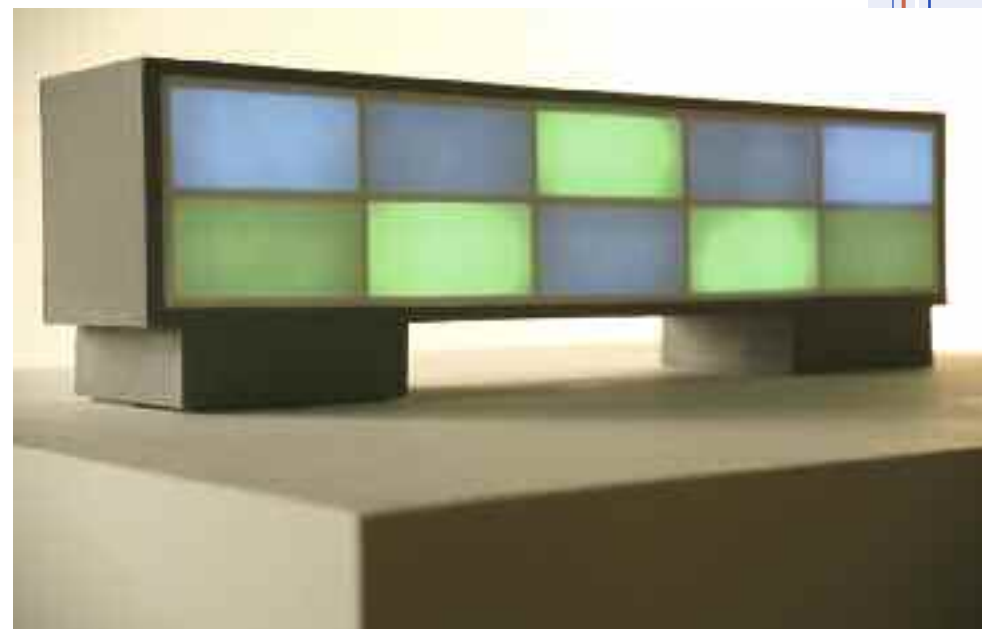
Thomas Cox-Bisham is inspired by his unique experience of the world. He takes everyday objects such as police bikes and transforms them into fairground rides; he turns eighteenth-century plasterwork into jelly moulds; he creates installations from light and colour; he takes us on a journey from the humdrum reality of everyday life to a place of fantasy; of stage and screen. He asks us to use our imagination, as he does, to feel our way round his work.

His idea for the Jerwood Sculpture Prize came to him as he was driving home one evening through forested countryside. Out of the corner of his eye he glimpsed a twinkling light. Although this turned out to be simply another car on a nearby road, his imagination had already begun its own extra-terrestrial journey into the world of science fiction and alien activity.

At Ragley, he intends to recreate this mysterious glow, encountered in films such as *E.T.*, when something 'other' has recently landed on earth. To do this, he will install a series of illuminating panels in the ground, that switch on and off in various sequences in a wooded area of the park. They will be a cross between a 1970s disco floor and the coloured panels in the film *Close Encounters of the Third Kind* that were used to communicate with the extra-terrestrials. Clusters of LEDs will light the panels which will be programmed to run at varying strengths and speeds, creating a rippling and twinkling blue/green light that projects up into the surrounding trees.

The artist could be said to be inspired by Angela Bulloch, whose sound and light sculptures play with the ways in which we construct and interpret different types of information, be it related to art, literature, music or cinema. Cox-Bisham describes his installation as a 'science fiction memory transposed into the real landscape'. He takes an event that we can all recall, something that is strangely familiar and recreates it. We have all seen films such as *E.T.* or *Close Encounters of the Third Kind*, so can recognise the concept immediately. He is interested in the gap between our shared recollection of the fictional and the actual experience.

Although Cox-Bisham will be installing physical objects in the landscape in the form of the panels, his actual artwork will be something more intangible: the atmosphere these objects will create. It is not important for the visitor to know or see the source of the magical light in the trees, but to feel that sense of mystery and wonder at what might or might not be lurking. The artist will set the stage, a scene for which the visitors to the sculpture park will become an audience in the true sense of the word - a group of people gathered together to watch and listen, to experience a happening. In this way he hopes to transform Ragley into an open-air theatre or film set, where anything can and might occur within our collective imagination.



**Title: *Untitled (light in the wood)***

Maquette size: 8.5 cm high x 31 cm wide x 7 cm deep

Proposed full size: 1 m high x 3.2 m wide x 0.5 m deep

Scale: approx 1:12



## SUSAN FORSYTH

Susan Forsyth (b. 1961, in the Republic of Ireland) studied: BA (Hons) Fine Art, Chelsea College of Art, London (2001 - 2006) and MA Fine Art, Kingston University, Surrey (2007 - 2008). Selected group exhibitions include: *Dude Wake Up*, Bargehouse, Oxo Tower Wharf, London (2008); *Blow My Skirt Up*, Chelsea Futurespace Gallery, London (2008); *Snowdrop II*, Kingston Project Space, Surrey (2008) and *Four Propositions*, Kingston Project Space, Surrey (2007). She has worked as an Art Teacher for both children and adults and has also acted as an Art Therapy Tutor. In 2008 Forsyth undertook a Curating Contemporary Art short course, and currently acts as Assistant to the Director of the Chelsea Space Gallery. She lives and works in London.

## SUSAN FORSYTH

Geometry - the study of space and the relationship between points, lines, curves and surfaces - is key in Susan Forsyth's work. Her sculpture usually takes a rectilinear form, balanced on its own or in relation to another. For Forsyth, the surface quality of her forms is vital; if you hear that her influences include pre-Renaissance painting and Byzantine architecture, it will come as no surprise that metallic finishes often feature in her work. Made in metal or cardboard, the materiality of her sculpture is usually concealed – in enamel paint, gold or silver leaf. The relationship between surface texture and form creates an interesting equilibrium, which spills over into the installation of her sculptures. They are often found leaning awkwardly against a wall, poised in a corner or – in the case of multiple works – using each other as necessary supports.

For Ragley, Forsyth proposes making a large irregular quadrilateral in stainless steel, which she will partially gild in 24 carat gold. *Folia* will stand among the trees in the park; looking strangely balanced, meeting the ground on one corner. The sculpture will be triple-gilded like the Albert Memorial in Kensington Gardens, and then lacquered to help protect it from the elements. Its surface will reflect the changing light and climate. Each visitor will therefore have a different experience of the piece, depending on the weather. When the sun is shining, the sculpture will radiate a golden light; when it is wet or inclement, the effect will be subdued, but no less beautiful.

It was Anthony Caro who first came to public attention at his 1963 Whitechapel exhibition with his huge, brightly painted, abstract sculptures, which stood directly on the ground. This was a radical departure from the way sculpture had hitherto been seen, and enabled the viewer to engage with the work in a much more intimate manner. Forsyth continues this tradition with her magnificent balanced forms, which speak to us from the ground up. We enter their space and relate to them in a very physical way. *Folia* has a front and a back, as we do. It faces the world and meets the viewer head on. The lack of three-dimensionality in the sheet of steel is countered by the supports, which enable it to lean precariously. These supports are integral to the work: Forsyth always makes her sculptures from a single sheet of material, never adding or discarding anything. The fact that *Folia* has two lengthwise struts cut from the main sheet dictates the shape of the front section of the sculpture. Instead of a regular rectangle, it becomes an unequal quadrilateral. The title is a comment on both its medium and context: *Folia* is the Latin plural of the word 'leaf', making reference not only to the 24 carat gold leaf used to cover the steel, but also to the leafy setting of the final installation.

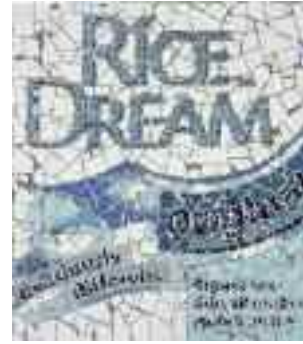


**Title:** *Folia*

*Maquette size:* 50 cm high x 43.5 cm wide x 43.5 cm deep

*Proposed full size:* 3.48 m high x 1.6 m wide x 1.2 m deep

*Scale:* 1: 8



## ALEX FROST

Alex Frost (b. 1973 in London) studied BA (Hons) Fine Art, Staffordshire University, Stoke-on-Trent (1993 – 1995) and MA Fine Art, Glasgow School of Art, Glasgow (1996 - 1998). Solo exhibitions include: *Compassion Fatigue*, Sorcha Dallas, Glasgow (2008); *BBQ*, Artsway, Hampshire (2008); *Adults*, MK Gallery, Milton Keynes and Galerie Sandra Buergel, Berlin (2007); *Format Wars*, Tramway, Glasgow (2007). He has shown in a number of group exhibitions, including: *To bring forth and give*, Glasgow Print Studio, Glasgow (2008); *Friends and Family*, Anton Kern, New York (2008); *Wilkommen to reality!* Galerie Sandra Buergel, Berlin (2008); *Design By Accident*, Flaca, London (2007); *Transmission Members Show*, Transmission Gallery, Glasgow (2006); *The Owl of Minerva*, F A projects, London (2005); *Country Grammar*, G.O.M.A., Glasgow (2004); *Afterlife*, VANE, Newcastle and Chapter, Cardiff (2003); *The Chateau*, Switchspace, Glasgow (2002); *Primarily Structural*, Generator Projects, Dundee (2001); *Good Luck for You*, Transmission Gallery, Glasgow (2000). He has undertaken a number of residencies, including Artsway, Sway, Hampshire (2007) and Centre for Contemporary Arts, Glasgow (2006).

He has received a number of Individual Artist and Small Assistance Awards from the Scottish Arts Council, and in 2004 also received the Hope Scott Trust Grant for research and development of new work. He currently lives and works in Glasgow and is represented by Sorcha Dallas, Glasgow and Galerie Sandra Buergel, Berlin

## ALEX FROST

We live in a world of organic food and healthy living; gluten- and dairy-free products battle with our intolerances and caffeine and wheat are the latest enemies. Alex Frost makes sculptures and drawings that explore current-day bourgeois ideas of taste and fashion. His most recent *Adult* sculptures are a series of works that take as their subject matter objects that typify an idea of middle-class sophistication. In this new age, they stand as a wry commentary on our contemporary lifestyle. Recent works from the series include sculptures inspired by *After Eight* mints, *Ryvita* and decaffeinated *Earl Grey* tea. *Adult (Rice Dream)*, Frost's proposal for the Jerwood Sculpture Prize, is the latest in this series, although it would be the first permanent outdoor sculpture that the artist has made. The mosaic-encrusted form is decorated with the slogan and design of the organic rice milk drink, but does not take its original shape. Rather than the rectangular prism carton, the sculpture takes an irregular prism structure. Its almost cloudlike appearance echoes the image on the box. When placed in the park at Ragley, this grounded form will resonate with the sky above; its cloud/dream motif reflecting the pastoral, outdoor location.

Frost has chosen *Adult (Rice Dream)* carefully for Ragley. He feels it suggests an 'upbeat idealism hinting at self-improvement, which is echoed in Ragley's own sustainable country house status'. The surface design points to a rural setting and yet the implied contents suggest a 'jarring of natural and manufactured elements'.

The sculpture will also be scaled up dramatically to over 2 metres in height,

meaning it will still relate to the visitor's physicality, but will sit somewhat incongruously in the landscape, like an overgrown piece of litter, its contents drunk, its packaging squashed and discarded. And yet its bejewelled quality will mean that it has a precious feel – an object to be kept and treasured, not thrown away.

The process of making for Frost is important and contrasts interestingly with his subject matter. He combines the contemporary world of taste and fashion in pre-packaged food with the laborious, painstakingly handcrafted method of the mosaic. Each small piece of ceramic has to be broken and placed in order to make sense of the whole. Frost has in the past been compared to both a jeweller and an architect. His sculpture hovers somewhere between Gaudi's elaborate buildings and landscaped parks in Barcelona and Andy Warhol's *Brillo* boxes. His subject matter is contemporary 'pop'; his method is old fashioned craft.

Frost has stated about his own work, 'This contemporary world of good manners, restrained taste and self-reflection is paired with the handmade or homespun nature of the materials and processes used; oven-baked polymer clay sculptures, smashed tile mosaics, 'brass rubbings', drawings that emulate needle-point and knitting processes.' It is the combination of serious, involved craft with ironically high-minded issues that makes Frost's work so complex and intriguing.



Title: *Adult (Rice Dream)*

Maquette size: 9 cm high x 21 cm wide x 11.5 cm deep

Proposed full size: 1.26 m high x 2.31 m wide x .99 m deep

Scale: 1: 11



## ALAN GOULBOURNE & MARIELLE HOGG

Alan Goulbourne (b. 1985 in Perth, Scotland) and Marielle Hogg (b. 1987 in High Wycombe, Buckinghamshire), both studied for a BA (Hons) in Fine Art at UWIC, School of Art & Design Cardiff. Marielle specialised in printmaking. Alan participated in *Track+Field*, a group exhibition at Tactile BOSCH, Cardiff (2008) and he has also undertaken a commission for Chapter Arts, Cardiff, *The Chapter Hoarding Commission* (2008). Marielle has exhibited in group and solo shows at Bute Space Gallery, Cardiff (2009); National Art Museum, Beijing, representing International Art students (2009); Cole & Co Gallery, Cardiff (2008 and 2006) and Cow Bridge Art Gallery, Porthcawl (2006).

## ALAN GOULBOURNE & MARIELLE HOGG

Although Goulbourne and Hogg have worked alongside each other for several years, this will be their first collaborative work. Their practices, though disparate in terms of medium, ranging from painting and printmaking to sculpture, are similar in terms of their approach to making and the processes they use. They are both interested in the use of pattern, repetition and chance in their work and that instantaneous moment where a controlled action results in an artwork that has a life of its own. Their proposal *Beehive* goes some way to define this seemingly clashing mix of structure and chaos.

*Beehive* is a sculpture which highlights an important environmental issue today: the decline in the number of bees and the effect this is having on our fragile ecosystem, in terms of pollination and its impact on the food chain. It also examines the social behaviour and physical movement of bees, reflected in the creation of a kinetic sculpture, which can be entered into. *Beehive* will take the form of a wooden house with six sides representing a honeycombed exterior. The artists explain: the visitor 'will enter on the ground floor and proceed up a level to a room which completely enclosed, softly lit and calm. In the room there will be a switch to initiate the sequence of movement that'll form a wave which ebbs and flows along the interior walls towards the spectator.' This movement will be made possible by a grid of pieces of 2x2 (two-by-two) wood facing out from the wall, which are set into an undulating form by a large mould that sits behind them. In turn, the wood has a sprung counter movement that reacts against the forward push of the mould,

itself powered by an electric motor and a system of cogs and pulleys. The result will be a wave-like motion, similar to standing at the edge of an ocean, watching the tide come in; hypnotic and mesmerising.

If each section of 2x2 represents one insect, then the effect will be similar to being caught in the midst of a whole swarm of bees. Swarm intelligence systems are interesting to consider in terms of Goulbourne and Hogg's concern with chaos and organization. They follow very simple rules. There is no centralized control structure dictating how individual animals should behave. Nevertheless, random interactions between these animals lead to the emergence of a global behaviour, which remains unknown to the individual. This applies to shoals of fish, flocks of birds, even herds of wildebeest. In terms of a social order, whether bees or humans are involved, this means that although collectively we may move as a whole, individually we cannot account for our shared actions. Goulbourne and Hogg describe their joint practice as being 'based on reflections of social, cultural, conscious and subconscious observations of nature.' In this sense their swarming *Beehive* serves as a model of how a society behaves. Whether or not it should behave in this way is a question for another day.



**Title:** *Beehive*

*Maquette size:* 60 cm high x 50 cm wide x 50 cm deep

*Proposed full size:* 7.2 m high x 7 m wide x 7 m deep

*Scale:* approx. 1:14



## WILL NASH

Will Nash (b. 1973 in Bangor, North Wales) studied BA Multi Media Fine Art, Middlesex University, London (1994 - 1997), MA Design by Project, Brighton University, Brighton (2004 - 2006). Solo exhibitions include *Our Space Project*, Willingdon Community School, East Sussex (2007); *The Footprint Project*, The Gardner Arts Centre, Brighton (2007); *Aground*, The Cass Foundation Gallery, London (2004); *Semi Gloss*, Glynn Vivian Gallery, Swansea (2001). Selected group exhibitions include: *From Art School to University: Art and Design at Brighton 1859-2009*, University of Brighton Gallery, Brighton (2009); *(Un)realised*, Black Dog Studio, Lewes (2008); *Mapping*, Bury Art Gallery, Bury (2007); *Assemble*, University of Brighton Gallery, Brighton (2006); *ArtSway*, Open Exhibition, Sway (2005); *Imagine*, Canary Wharf, London (2004); *Hands Free*, The Crypt Gallery, Seaford (2002). Public art projects include: *Hands Up* - participatory public art project, Ocklynge Junior School, Eastbourne (2008); *Our Space* - participatory public art project, Willingdon Community School, Eastbourne (2007 - 2008); *Global Footprint Project* (Lead Artist), Gardner Arts Centre, University of Sussex (2007). Nash has received a number of Arts Council Grants Awards for many of the public art projects he has undertaken, and in 2001 also received the Sir Leslie Joseph Young Artist of the Year Award. He currently lives and works in Lewes, East Sussex.

## WILL NASH

Will Nash is an artist who has put the 'public' back into Public Art. He believes that art in the community 'should engage with and involve the people who live with it'. This participatory element will be included in his sculpture for the Jerwood Sculpture Prize where he plans to create an indoor/outdoor space entitled *Ragley Sphere*. This structure, standing over four metres high, will be made from 28 stainless steel curved dishes, whose radii will be the same radius as the sphere itself. The dishes will overlap like scales, but will be fixed together so that they have gaps to let in light and air and an entrance for visitors to walk into. The surface of the steel will be polished but not to a mirror finish, so that it will reflect light and a little of its surroundings, but not enough for the sculpture to disappear into the landscape.

Nash would like the sculpture to be sited in an open area of the park, either on high ground or a slope, so it can be seen at a distance and in relation to the surrounding landscape. This will then contrast with the experience the visitor will get on approaching and entering the sphere, where they will be enclosed and have a more intimate sense of the work.

Like many of Nash's recent sculptures, the *Ragley Sphere* will be rooted in the local community. He intends to use the average heights of a group of visitors to dictate the depth that the sphere will be buried in the ground – and therefore the amount of sculpture we will see above the earth. In this way the visitors will in some way 'own' the work, as they will have helped to make it. Moreover, the measurements will be collected by

local school groups over a period of time, so another community group will also have involvement in the making of the work.

The structure of the sculpture will mean that light, sound and heat will be directed towards its centre. If it is raining, or if the wind is blowing, you will hear these elements from the shelter of the sphere. Sunshine will poke through the gaps, allowing a spattering of light that will move and change on cloudy days. Standing in the sphere will offer a hyper-experience of that day's weather, as well as offering selective vistas of the parkland. Just as James Turrell's *Sky Spaces* encourage us to gaze with wonder at the sky, so Nash's *Ragley Sphere* asks us to listen to the sounds that the sky generates. By using our sense of hearing as well as sight and touch, this sculpture adds an extra dimension to the art experience.

The sphere will be a pavilion; a refuge. As Nash explains, 'This proposal is a result of longstanding interests in geometry, structure and community. The sphere is the basic universal form; our relationship with this form is fundamental to our understanding of the universe. The work is from the place, for the place, a space to be inhabited, for quiet contemplation, for play, for people to gather in.'



**Title:** *Ragley Sphere*

*Maquette size: 39 cm high x 41 cm wide x 41 cm deep*  
*Proposed full size: 4.2 m high x 4.2 m wide x 4.2 m deep*  
*Scale: approx 1:10.3*



## MICHAEL VISOCCHI

Michael Visocchi (b. 1977 in Angus, Scotland) studied BA (Hons) Fine Art, Sculpture at Glasgow School of Art, Scotland (1997 - 2001). Selected group and solo exhibitions include: *Creative Burns*, The Dick Institute, Kilmarnock (2009); *Annual Exhibition*, Royal Scottish Academy, Edinburgh (2008); *The Demarco Foundation Collection*, Muzeul National Brukenthal, Sibiu, Romania (2007); *Invited Artist*, Paisley Art Institute and Brechin Arts Festival (2007); *Beneath Running Skies*, Peacock Visual Arts, Aberdeen (2006); *Festival Connections*, RSA Galleries, Edinburgh (2005); *Annual Group Show*, Transmission Gallery, Glasgow (2004); *Bursary Exhibition*, Royal Society of British Sculptors, London (2003); *Our choice*, Gallery of Modern Art, Glasgow (2002). He has received a number of awards including: Scottish Arts Council Assistance Grant (2005 & 2002); Royal Society of British Sculptors Bursary Award (2003) and the *Benno Shotz Award* for sculpture, RGI (2002). He has undertaken a number of commissions including a Memorial to the Bicentenary of the Abolition of the Transatlantic Slave Trade for The City of London and his work is also held in a number of collections including, the Kelvingrove Art Gallery and Museums, Glasgow; the Italian Cultural Institute; The Demarco Foundation and The Royal Scottish Academy. He was Elected as Academician of the Royal Scottish Academy in 2004 and currently lives and works in Edinburgh.

## MICHAEL VISOCCHI

The 21<sup>st</sup>-century landscape is no longer the rural idyll it once aspired to be. Motorways, concrete bridges and electricity pylons cut across the terrain, reminding us that the urban and the man-made have invaded the countryside; progress has taken over nature. It is these issues that Michael Visocchi often explores in his work.

For his proposal for the Jerwood Sculpture Prize, *Yield*, Visocchi has taken scaled down models of electricity pylons found near Ragley and placed one on top of the other. Constructed in galvanised mild steel, the sculpture will stand as a contemporary monument to modern day technology. Pylons, after all, transmit electricity to our homes and our factories enabling us to have heat, light and power at the flick of a switch.

The pylon as a structure has a history dating back to Ancient Egypt, where it was one of a pair of monumental towers that flanked the entrance to a temple. Visocchi has chosen to reconfigure the two towers and place them not side by side, marking a way into or out of something, but on top of each other, reaching for the sky. In this sense he will create a contemporary folly for Ragley, an edifice that we might well have seen in the grounds there in bygone days.

In *Yield*, the galvanised steel will be covered with a blue/grey plastic coating to resemble the painted finish of the original pylon. The medium thus transforms the structure; it goes from being something functional to something non-functional, non-transmitting; its original meaning is no longer. It will become a true folly and, at eighteen metres in height, will be an impressive presence in the landscape.

By inverting its structure and building a literal tower, Visocchi is encouraging us to reconsider the role of the pylon and its place in the landscape. When travelling across the countryside these great anthropomorphic beasts stride across fields carrying energy to all.

We take their presence for granted – much in the same way as we take their power for granted – something we are reminded not to do in today's time of heightened environmental awareness. As Visocchi states: 'The search to produce and transmit more and more energy is now acknowledged to be directly proportional to negative impacts on global climate. The paradox is, however, that pylons are a necessity for a successful and vital link in servicing communities around the country as we continue to consume more energy to satisfy increasingly complex lifestyles.'

In choosing to take the form of the pylon as his Jerwood sculpture, Visocchi makes us think again, not only about the design of these structures, which so often we do not even notice in the landscape, but about the 21<sup>st</sup>-century issues of climate change, carbon footprints and renewable energy. Will *Yield* one day stand as a monument to a time gone by when a greedy society consumed the world's power and ultimately destroyed the earth?



**Title:** *Yield*

*Maquette size: 50 cm high x 45 cm wide x 45 cm deep*  
*Proposed full size: 18 m high x 12.6 m wide x 7.4 m deep*  
*Scale: approx 1:32*



## DAVID WORTHINGTON

David Worthington (b. 1962 in London) studied BA Philosophy and Theology, LMH Oxford University (1981 - 1984), MA Visual Culture, Middlesex University (2000) and MA Computer Arts Thames Valley University (2005 - 2006). He has much professional experience both in teaching and studio related work, including carving stone pieces for Anish Kapoor from 1997 - 1999. Solo exhibitions include: *David Worthington*, Lefevre Fine Art London (1999, 2001, 2002).

Selected group exhibitions include: *18@108 Kinetic Sculpture*, Royal British Society of Sculptors, London (2009); *Montesque Square*, Sladmore Gallery, London (2008); *On Form 08*, Asthall House, Oxfordshire (2008, 2006, 2004); *Monochrome*, Fine Art Society London (2007); *Spectrum*, Abbey House Gardens, Malmesbury (2007); *Against The Trend*, Crane Kalman Gallery, London (2003); *The Courts*, National Trust Garden, Trowbridge (2002); *Contemporary Art*, Lefevre Fine Art, London (2001); *Post War & Contemporary Art*, The Lefevre Fine Art, London (1999); British Council - public art project, Kobe, Japan (1998); *The Traveling Show*, Odintune Place, Lewes (1997) and *Three Sculptors from Royal Society of British Sculptors*, London School of Business, London (1996). His work is held in a number of collections, including Delancey PLC, London; Work Space Group, London and Trademark Property Fort Worth, Texas USA. He currently lives and works in Bridport, Dorset.

## DAVID WORTHINGTON

David Worthington is an artist, who, over the years, has developed mobile stone sculptures that hang, twist and turn. One day in 1998 he was looking at an earlier work and it just seemed to him that the internal part wanted to move. He bought a small bearing, placed a block of stone that had one cut side onto the bearing and kicked it. It spun. Worthington describes this as a 'eureka moment'.

As a stone carver, Worthington's process is all about subtracting material, rather than adding it. Carving is the only medium in sculpture which works in this way; all others work by starting from nothing and building up an idea, increasing the size and complexity of a piece. Carving involves taking a block of wood or stone and removing matter until the final image is revealed; one slip of the chisel and the whole concept is ruined. For Worthington carving is a need, and stone is a material he believes elicits emotion and contemplation from the spectator.

For the Jerwood Sculpture Prize he proposes carving a large marble form, which, balanced on a hidden steel turntable, can be manually rotated by the visiting public. This interactivity is an important element in his work, as for him, 'sculpture is about the body, and if the audience's bodies can also be part of the process, so much the better'.

Worthington will hand carve the sculpture from a single block of Blanca de Macael, a white marble from Spain, a country he once trained in. The marble has a blue/grey vein running through it, which will highlight the contours of the design. The surface of

the stone will be polished, but not to a high degree. The form of the sculpture is based on the geology of Ragley, which is reminiscent of an isolated mound rising up from a plain.

The finished sculpture, a dome rising to a point, will resemble an alien spacecraft that has landed in the gentrified surroundings of Ragley. It may also be reminiscent of Table Top Mountain in *Close Encounters of the Third Kind*. However, the form also makes reference to its more earthly, historic surroundings – to the ballroom seats that one might have come across in the great house. The audience will thus be able to have a dance in the open air, or if they prefer, sit and rest and admire the view.

*Close Encounter* refers to what is above and below the ground. The material, marble, has also come from the ground. Worthington comments that the rotating stone sculptures illustrate the fact that we live on tectonic plates that are in constant motion. There is something quite magical about enabling these huge, heavy stones to be moved with such ease. As he states, 'A rock shouldn't move. But when a child pushes one of my mobile sculptures I feel they are excited by a subliminal connection to the power of gravity and the constant motion of all things.'



**Title: Close Encounter**

Maquette size: 15.5 cm high x 46 cm wide x 46 cm deep

Proposed full size: 0.7 m high x 2.1 m wide x 2.1 m deep

Scale: 1:4.5

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