

# NewArtCentre.

Roche Court, East Winterslow, Salisbury, Wiltshire SP5 1BG  
Tel: 01980 862244 Daily 11am – 4pm  
Email: [nac@sculpture.uk.com](mailto:nac@sculpture.uk.com)  
[www.sculpture.uk.com](http://www.sculpture.uk.com)

## PRESS RELEASE

### Let There Be Sculpture!

A collaboration with the Hannah Barry Gallery  
31 July – 19 September 2010

This group exhibition at the New Art Centre brings together new works commissioned for the spectacular surroundings of the park at Roche Court. Working with the landscape, architecture and social history of the setting, 11 diverse works illustrate the different strains of sculpture examined by these young artists. The New Art Centre has always supported work by emerging artists, and this collaboration with the Hannah Barry Gallery provides a wonderful opportunity to show sculptures by a new generation of artists, made in response to the unique setting and landscape of Roche Court.

The incidental production by the modern age of beautiful things fascinates **Oliver Griffin**, whose work recontextualises the quotidian object cast aside. Here he reveals the aesthetics of an outboard motor now devoid of utility. **Henry Stringer** presents a three-dimensional homage to Makita, a power tool manufacturer, thereby making an artistic end of an artistic means.

**James Balmforth** probes our attitudes towards utility and value, urging us to distinguish between the two. His steel chair frame, held tenuously together by putty, undermines the possibility of permanence and perfection, proposing instead that we work to maintain that which is flawed but dear to us. **James Capper**'s mechanical contraption blurs the line between engineering and sculpture, probing at the mutual exclusivity of aesthetic value and functionality.

**Awst & Walther** excavate and reconstitute soil so it resembles a gravestone – that permanent monument to impermanence. The conjugation of light and dark in the material and concept encourage the viewer to consider the relationship between life and death, presence and absence. Student of semiotics **Matthew Holroyd** uses semaphore, flags and maritime rope to explore the history of Roche Court, which was originally built for Nelson though he never lived there. **Marcus Kleinfeld**'s sculpture critiques the misuse of power in society. Here he examines this theme with a work inspired by a lamppost seen in a press photograph of the Stockholm hostage-takings in 1978.

Partly inspired by a Rubik sphere, **Bobby Dowler**'s sculpture uses a chance meeting with a found object as the foundation for an expression of his own experience. The work captures the ludic logic of his life and practice, exciting a reaction that is both cerebral and celebratory. **Mohammed Qasim Ashfaq**'s work has an inscrutable quality. The implacable materials and geometric precision of the multi-faceted steel rod, which pierces the ground, lend this immaculate work a sacred, devotional quality.

**Molly Smyth**'s work is characterised by her typically sensitive treatment of space and time in sculpture. Hers is a uniquely sculptural expression of the way in which humans interact with their environment. **Mike Allen and Tim Bouckley** are represented in the show by two fabricated crows. The crows play off their surroundings (there is a rookery nearby) and alter it, injecting from their sinister vantage point a little tension and (on closer inspection) a little comedy. **Practice Architecture** (Paloma Gormley and Lettice Drake) designed 'Bench 1', an amphitheatre made from reclaimed timber. Built by Paloma and Lettice with Henry Stringer, the structure provides an enclosed and intimate setting for discussions whilst allowing views out over the park.

The artists here exhibited offer a varied exploration of what contemporary sculpture can achieve. As the range of material available to artists multiplies, and traditions, cultures and histories continue to be assimilated into its practice, so sculpture will always find new arenas and new forms. These works are not a unified expression of a shared sensibility, rather a demonstration of the boundless prospects for sculpture now and in the future.

**PRESS PREVIEW:** Saturday 31<sup>st</sup> July. Free bus from London departing Tate Britain at 3 pm and leaving Roche Court at 7 pm. Seats are limited. Please contact the New Art Centre to reserve a place

For further information about the exhibition and for images, please contact Stephen Feeke or Sarah Rancans on 01980 862244 or [nac@sculpture.uk.com](mailto:nac@sculpture.uk.com)