

# Tony Cragg

3 May - 22 September

CASTLE HOWARD



## Tony Cragg at Castle Howard

3rd May – 22nd September 2024

An exhibition of contemporary sculpture at Castle Howard is long overdue. Antique sculpture was one of the first elements of the collection here, augmenting the paean to classical ideals which sings from every corner of the place. But now, whether in the grounds or in the house, they are a constituent part of the whole, not subsumed but inseparable. Early in the planning of this exhibition, when it was no more than a suggestion, we went to visit Tony Cragg in Wuppertal, where he took us to visit Waldfrieden Sculpture Park, restored, reinvigorated, and reinvented by him. The resonance of that visit was loud and clear: here was place, centred on a house which is itself a work of art, surrounded by bucolic woodlands inhabited by sculptures, a place which takes a visitor away from the quotidian.

I had become familiar over several years with one particular Tony Cragg piece, *Caldera*, which sits in Makartplatz, Salzburg just outside the hotel where we stay when going to the Salzburg Festival. Each year, its dissolving facets had intrigued me more and more, so the possibility of a show coming here raised goosebumps of hope.

What I saw in Waldfrieden convinced me that, however other-worldly some of the works might seem, they would integrate with the landscape here. There is an organic quality to them, a celebration of form and texture which seems to converse with the natural world. Castle Howard

is filled with conversations, between materials and forms, the natural and the built, the old and the new. It is time for a new voice to enter that conversation, and I could not be happier that it is Tony Cragg whose voice it will be.

Hon. Nicholas Howard

### Exhibition Catalogue

A beautifully illustrated exhibition catalogue, coordinated by curator Dr Jon Wood and including short texts alongside statements by the artist, is available to purchase from Castle Howard's House Gift Shop and Farm Shop.



Sir Tony Cragg and  
Nicholas Howard,  
January 2024

# Welcome to Castle Howard

Paths in Ray Wood meander and are designed for you to wander and get lost.

Routes in Ray Wood can get muddy, and are slippery and uneven.

**SKELF ISLAND**  
Adventure Playground

**Boathouse**  
Take Away  
Coffee Shop  
Ice Cream  
Boathouse  
Kitchen

**OPEN WEEKENDS & SCHOOL HOLIDAYS**

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Great Lake

Site of the  
Temple of Venus

Mausoleum  
(no public access)

New River  
Bridge

Ray Wood

Pyramid

Reservoir

Reservoir Walk

Temple Terrace

Time Capsule

South Lake

Atlas Fountain

Lime Walk

Gardener's House

Walled Garden

Garden Centre

EXIT FROM  
GROUNDS

**House Entrance** ⓘ

**House Gift Shop**

Fitzroy Café

♿️ ♿️ ♿️ ♿️ ♿️ ♿️

**Ticket Office** ⓘ

**Stable Courtyard**

Farm Shop

Take Away

Coffee Shop

Courtyard Café

Gift Shop

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-  Gravel or tarmac paths
-  Grass or soft paths
-  Viewpoint
-  Uphill slope
-  Please be aware steep drop
-  Picnic area
-  Kelly Car drop-off and collection point – please ask a member of staff for details
-  Boat rides on the Great Lake (selected days) – please ask a member of staff for details
-  Trailer with hot drinks and ice cream
-  Information
-  Toilets/accessible toilets
-  Baby change facilities
-  Public transport pick up




# Sculptures in the Grounds

## Accessibility Guide

Some of Tony Cragg's sculptures are only accessible via soft or grassy paths. You can scan the QR code for close-up videos of each artwork, with voiceover by Nicholas Howard.



 Ask the Ticket Office about Tactile Bags, to touch objects made from the same materials as the sculptures.

## 1 Points of View

Stainless steel, 2018

Facial profiles and eroded rocky outlines combine in this metal sculpture, as body shapes merge with geological formations. The two columns are placed side by side, as if dancing or in dialogue, exchanging points of view. The highly polished stainless steel reflects viewers within its surface, bringing us closer into the work.



## 2 Senders

Fibreglass, 2018

Cragg is always aiming to make new and surprising forms that do not already exist in the world. This sculpture, which at 6.5 metres is one of the tallest on display, might suggest a configuration of living parts – something that has grown and been made and yet which is also caught in the process of becoming.

## 3 Masks

Bronze, 2024

This sculpture belongs to a larger body of work that emerged during the recent pandemic. It is a compression of two forms, pushed tightly into each other to create an image of inseparability. Titled *Masks*, this freestanding sculpture is also head and body-like, showing Cragg's interest in multiple and hybrid forms.



## 4 Over the Earth

Fibreglass, 2015

*Over the Earth* has been placed on top of the plinth above the reservoir, where its fluid forms are reflected in the water below. From this elevated position it oversees the landscape around,

while able to be seen from a distance. Figuration and landscape combine. We might read the sculpture as a winged figure, while its rising forms might also suggest cloud formations.

## 5 Versus

Bronze, 2015

Cragg's sculptures often bring opposing forces together within a single whole. *Versus* does this by creating a busy orb of curved, intersecting forms, part-corporeal and part-geological in appearance. This work has been painted bright orange-red, suggestive of the burning fires of the sun. An earlier version of *Versus* was shown under the glass pyramid at the Louvre in Paris in 2011.



## 6 Early Forms St. Gallen

Bronze, 1997

Tony Cragg's *Early Forms* sculptures demonstrate the stretched development of vessels in space, one form transforming gradually into another. *Early Forms St. Gallen* is a large, elongated sculpture from this body of work. It is 5.5 metres long and weighs about 2.5 tonnes. Bronze is an excellent material for capturing the subtlety of the forms of his sculptures with their curvatures, outlines, and fine edges.



## INSIDE THE TEMPLE OF THE FOUR WINDS

## 7 Eroded Landscape

Glass, 1999

Hundreds of glass vessels, each stacked on top of one another, stand on horizontal sheets of glass. The whole ensemble is held together by gravity. Together these layers might read as the geological strata of a landscape, as well as a collection of household objects. Each vessel has been sand-blasted, giving the glass



an opacity. Cragg has often used pre-existing material objects in his sculptures, transforming smaller elements into larger, multi-partite forms.

## 8 Runner

Bronze, 2015

Cragg does not make figurative sculpture, but he is nevertheless interested in the human body and its movements. This large bronze sculpture presents zig-zagging columns of profiles, they are dynamically interlinked, like athletes jostling for position in a race. The stretched asymmetry of the work increases this sense of acceleration.



## 9 Industrial Nature

Aluminium, 2024

This sculpture suggests hybrid forms that are both grown and made by machines – a cluster of petals and propellers. It is not rooted in the soil like a tree, rather it sits lightly on the ground, as if it could take off at a moment's notice. Layers of paint have been sanded down to create the sculpture's textured surface.



## INSIDE THE COLONNADE

## 10 Points of View

Wood, 2015

All Cragg's columnar sculptures are initially constructed in layers of plywood, which have been tightly stacked together then cut down into shape. These wooden objects are then cast in bronze. He often exhibits them in their original wooden form and they are sometimes painted as in this instance. In this form, their connection to the stratification of the landscape is particularly legible.



# Sculptures in the House

The Tony Cragg sculptures in the House are viewable to House and Grounds ticket holders. If you'd like to upgrade your Garden's ticket visit the House Entrance.

## Accessibility Guide

The Tony Cragg sculptures located in the High South are only accessible by stairs. Alternative resources are available within the level access House route. You can also scan the QR code for close-up videos of each artwork, with voiceover by Nicholas Howard.



Ask the Room Guides about Tactile Bags, to touch objects made from the same materials as the sculptures.

## IN THE GREAT HALL

### McCormack

Bronze, 2007

This is the first of three brightly coloured *Early Forms* sculptures installed in the Great Hall. Bold colour helps highlight these compositions and enables the sculptures to stand out from their environment. All these *Early Form* works articulate vessel transformations, describing a looping transition from one form to another. The title of this sculpture is the name of a long-standing member of his studio team.



### Outspan

Bronze, 2008

This shell-like bronze sculpture contains its own partially-closed spaces, quite unlike the tidy cubic space of a box. The artist has long been fascinated by shells, fossils and by the forms of early life. Shells are forms of early vessel and his

*Early Form* sculptures articulate the development of vessels, in fantastical ways.

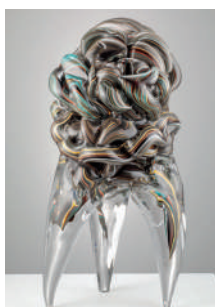
### Red Square

Bronze, 2015

Shape shifts in surprising ways in this red-painted bronze sculpture: an extending, stretching and spinning form. Cragg's sculptures serve to remind us that everything is always moving and changing in the world and that nothing is static. Such sculptures also point to the idea that many other potential objects are contained within the range of existing ones.



## IN THE HIGH SOUTH



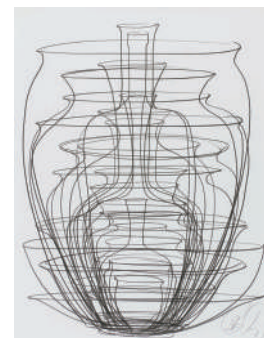
### Glass works

Cragg has used glass as a material for sculpture for several decades. Often, as can be seen in *Eroded Landscape*, presently on display inside the Temple of the Four Winds, he has reworked the surfaces of existing objects, such as vases, jugs and drinking vessels. In more recent years he has turned directly to glass making processes.

The sculptures exhibited in the High South are good examples of such works. All were made in collaboration with glass-makers in Murano in Venice, Italy. Cragg uses glass's fluidity to great effect, echoing the dynamism and transformational qualities that can be found in his other sculptures in wood, bronze, and fibreglass. Its transparency enables him to deploy multiple elements simultaneously within a single form. Glass is also a material that suggests contradictions – hard while evoking softness, and translucent while often incorporating bold colour.

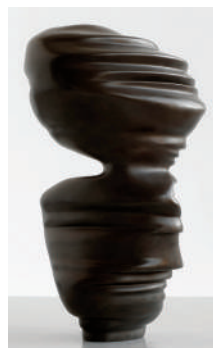
## Works on paper

Drawing has always had a special place in Cragg's work, enabling him to trial sculptural questions and delineate form and line in space. He draws regularly, using many different types of pencils (often within the same drawing). He never uses sketchbooks, always preferring single sheets of paper, moving between several at once.



His drawings are very personal and immediate, charged with motion and emotion. He has sometimes referred to them as 'notes to self', which reveals the private appeal of a drawing. Working in two dimensions on paper gives the artist different kinds of creative possibilities to his sculpture making. It offers a freedom from gravity, materials, and established working processes, and can take him by surprise. These explorations on the page can lead to new ways of imagining forms and often directly to new sculptures.

## IN THE GARDEN HALL



Two Moods

The exhibition continues in the Garden Hall with a group of heads. The works on display here include *Two Moods* (2002) and *Woman's Head* (2015). Together they suggest a gallery of sculptures, displayed in conversation with one another. They might also be viewed in relation to the many antique portrait busts that can be found throughout the rooms and corridors of Castle Howard. Cragg's sculptures, however,

are not portrait busts, rather they are imaginary configurations that articulate the idea of head and mind in movement. Some combine human profiles with a craggy, geological look – a combination that can be found throughout the sculptor's work.



Woman's Head

## IN THE OCTAGON



### Pair

Wood, 2015

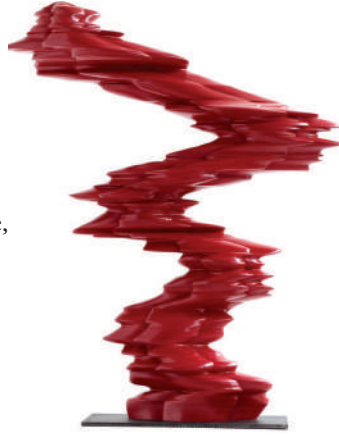
*Pair* is a two-part, unpainted sculpture that reveals the means of its construction: stacked plywood that has been carved and sanded into shape. As with his other columns, forms extend, stretch, rotate, spin and even dance. It is tempting to read *Pair* as a dancing couple, each oscillating figure displaying its own idiosyncratic rhythms and movements.



## Red Figure

Wood, 2023

Like *Runner* outside in the grounds, the forms of this red-painted wooden sculpture are dramatically extended and stretched, suggesting an intense, darting energy. The profiles are frenetic and fleeting. Like many of the sculptures in this exhibition, it is characterised by bold colour, which gives the sculpture an independence.



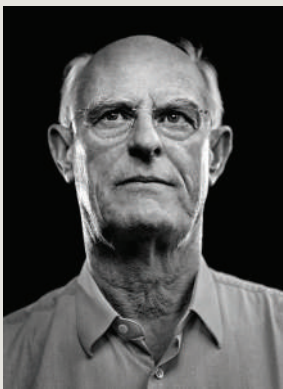
## Tony Cragg at Castle Howard Exhibition Credits

Exhibition Curators: Jon Wood and Greville Worthington

Castle Howard Head Curator: Christopher Ridgway

Cragg Studio Installation Team: John McCormack, Marcus Hettig, Michael Lamich and Michael Richter, with the support of Paul and Darren Wood and the team at Wood Logistics and Lifting Ltd.

## More about the artist



Sir Tony Cragg is an internationally renowned sculptor. He was born in Liverpool in 1949 and in 1977 moved to live and work in Wuppertal Germany, where he has ever since. He first came to widespread critical attention in the 1980s, when he became known as a leading light of the 'New British Sculpture' movement. In 1988, following a major solo exhibition at the Hayward Gallery in 1987, he represented Britain at the Venice Biennale and was awarded the prestigious Turner Prize, showing at Tate Gallery the following year.

Cragg's sculpture has developed in extraordinary ways over the last fifty years. At its heart, we find a highly materialist approach to the world: an artist fascinated by the nature of materials, by internal and external forms, and by the relationships between structure and surface. With an early background in Land Art, he has a deep interest in geology and stratification, informing the language of his sculpture. He works across a variety of materials, including bronze, steel, fibreglass, aluminium and glass, and has a long-standing sculptural interest in microbiology, hybrids and in the spaces between established forms and objects.

His work has been acquired by numerous public collections around the world and he has exhibited in many of the most prestigious museums and art galleries worldwide, including Musée du Louvre, Paris (2011). Most recently, he has shown his work at: Boboli Gardens, Florence (2019); Albertina, Vienna (2022); Museo Novocento, Florence (2022); National Museum of Contemporary Art, Lisbon (2023) and Kunstpalast, Düsseldorf (2024). He has received many awards, including the prestigious Praemium Imperiale Award, Tokyo in 2007, and the Lifetime Achievement in Contemporary Sculpture Award and a Knighthood in 2016. In 2008, he established Waldfrieden, a woodland sculpture park, with three purpose-built exhibition spaces, where he shows the work of many artists.

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