

Circumspice

Spring ~ Summer 2009



See inside

Photo Dave Brothwood

*Newsletter of the Public Monuments and Sculpture Association
No.39*

Circumspice

Spring~Summer

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PMSA NEWS

A matter for rejoicing

PMSA Chair – Margaret Garlake writes,

The PMSA recently completed its long search for a new Chair with the appointment of the financier and philanthropist, Michael Hintze. The dual-nationality Australian-British Hintze (he supports British arts and Aussie cricket) worked with Salomon Bros in the US, Crédit Suisse, First Boston and Goldman Sachs in London before founding CQS (Convertible and Quantitative Strategies LLP) in 1999. The London-based hedge fund, which has gone from strength to strength in recent months, is said to have made over US\$100m in the last year (and accurately predicted the order in which UK banks would fail). With his wife Dorothy, Hintze set up a charitable foundation in 2004; they support around 150 good causes which famously include the complete refurbishment of two much praised sculpture galleries at the V&A, the restoration of frescoes by Michelangelo in the Pauline Chapel in the Vatican, a recent emergency rescue package for Wandsworth Museum and contributions to the restoration of the Old Vic theatre. Currently Hintze is a Trustee of the National Gallery and the Prince of Wales's Foundation for the Built Environment.

The PMSA appealed to Hintze because no other organisation in Britain is uniquely devoted to the care of outdoor sculpture and monuments, historic as well as contemporary. It is in turn delighted to have Michael Hintze's experience, acumen and enthusiasm to steer it towards a more secure and productive future.

Chair (2) For a small financial consideration, the Engineering practice founded by Alan Baxter, Alan Baxter Associates, has allotted space for a PMSA office post – desk, chair, phone etc., at their premises in Cowcross Street, Farringdon. This will become the NRP base for the next English Heritage three-year grant-aided project, about which more anon. This generosity is also extended to groups like the C20 Society, Art & Architecture and Urban Design Group, so

we are in like company; and the PMSA has benefited from the use of their Gallery, too, in the basement at Cowcross Street – notably for the launch of the *Custodians Handbook 2005* and the unveiling of Philip Ward-Jackson's portrait bust by the sculptor Ivan Klapetz, also in 05.

Talking of volumes, PMSA trustees and LUP have agreed to putting the NRP series *Public Sculpture of Britain* on a more formal footing, and we now have a three-year contract; this speaks volumes about mutual trust and hope for the future of the series, which is steadfastly building a reputation as a unique and worthy undertaking that is undoubtedly deserved.

Marsh Awards – unveilings veiled

Spice does not publish reports of new sculptures or restorations that are currently featuring in the Marsh Awards (the deadline was passed on the last day of Spring). This means that a number of intriguing new works are annoyingly out-of-bounds: almost two-dozen in all, a fair comment on the healthy interest in public sculpture, and on the hard work of the organisers, Zuleika Dobson and Michael Paraskos, in encouraging nominations. The short list will be determined shortly, the sculptures visited through the summer months – always a pleasant task – and a winner, or winners, announced in the Autumn.



One that got away is a bronze statue of the composer Gustav Holst (1874-1934) surmounting his Memorial Fountain in the Imperial Gardens at his birthplace, Cheltenham, Gloucestershire. The sculptor is Anthony Stones, FRBS, former President of the Society of British Sculptors, and the founder is Pangolin – both are based in or near the county. The bronze was unveiled for Cheltenham Civic Society by Mark Elder, the Music Director of the Hallé Orchestra, on 4 April this year. Plinth reliefs depict the seven planets of the Holst's Planet Suite, perhaps Holst's best-known work.

A photograph that got away Lord Crathorne, one of the Vice-Presidents and wise advisers to the PMSA, was present at the unveiling of the Marsh Award 08 joint winner, Ian Rank-Broadley's sculptures for the Armed Forces Memorial, on 12th October 2007. He took the striking photograph below. He writes that he served on the panel that chose the team to create the armed services memorial, and that it was principally Ian's sculpture that persuaded him of this. Lord Crathorne's involvement was not known to the Marsh Award panel, nor did he know of the nomination – perhaps, as it turns out, a good thing, even though the last issue of *'Spice'* did miss out on a distinctive image.



photo: James Crathorne

Talking of distinctive images, and recalling last issue's cover, the Worthing Society has presented the PMSA with a magnificent 20"x16" photo-print of one of the heads from the *Desert Quartet* sculpture recently preserved for Worthing by the Worthing Society in a campaign led by the C20 Society and supported by the PMSA. The PMSA members who worked on the campaign were rewarded, too, by the instructive way in which the campaign was conducted, and of course in seeing a successful conclusion.



Photo Chris Lowe

OTHER NEWS

'Points mean Prizes' The Jerwood Sculpture Prize 2009 is awarded to Michael Visocchi, who studied at Glasgow School of Art from 1997-2001 and whose work has appeared in exhibitions and galleries throughout Scotland. His proposal for *Yield* has been awarded the winning commission of £25,000 and will be produced as a large-scale, permanent sculpture for the Jerwood Sculpture Park, to stand in the grounds of Ragley Hall, Warwickshire from Spring 2010. Visocchi's proposal takes the form of the pylon, scaled down and one placed on top of another, constructed in galvanized mild steel, 18m high. Pylons located near Ragley were his inspiration

Visocchi proposal (detail)



Photo: the artist

The sculptor is quoted as saying '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'.

For 2009, the fifth year of this prestigious prize, 120 applications were received. The short-list of eight artists, says the press release, 'was truly representative of the diversity of thinking in contemporary sculpture'.

(Visit www.jerwoodvisualarts.org.)

More prizes As part of the 'revitalization' of Perth City centre in Western Australia, entries for an international competition, SITUATE, are soon to be assessed and short listed. With the

support of the city, the Department of Culture and the Arts has selected as a location Forrest Place, a 1920s pedestrianised square and traditional site of political rallies, cultural displays, children's activities and parades.

Forrest Place



Photo Greg O'Beirne (Wikipedia)

The five short-listed, multidisciplinary teams will then be paid to develop and present proposals for 'an artwork to transform the city landscape and represent a new challenge to public art and its interaction with the built environment in WA' – the prize being AUD\$1 million for the winning team to 'deliver an artwork of this scale and complexity on time and within budget'.

[Information from *art-public.com*.]

Back to the South Bank The last issue reported, a bit late, the proposed rebuilding of the Skylon – that great focal point on the South Bank at the Festival of Britain. Now, again a bit late, we should report the renovation of the Hayward Neon Tower, sited on top of the elevator shaft on the South Bank's Hayward Gallery since 1972. Commissioned by the Arts Council of Great Britain and the Greater London Council, it was designed by Philip Vaughan with electronics engineered by Roger Dainton; a model of the tower was shown at the Hayward Gallery's Kinetics show curated by Professor Norbert Lynton. The renovation will reinvigorate the tower's yellow, blue, red, green and magenta neon strips which are activated by a dimming computer system that utilises changes in wind strength, wind direction and other factors to reflect the ever-changing conditions: in other words, to demonstrate all that is good about outdoor sculpture. *Information from Vertex Productions, founded in California, 1980, by Philip Vaughan, 'designer, sculptor and inventor' (www.vertexproductions.com).*

More colour *Information from the Guardian, July 2008 and other sources* The lighting of the

Trafalgar Square fountains, and the fountains themselves, are under refurbishment – the spot-lighting is to be startlingly upgraded (and leaks stopped, to avoid risk of electrocuting the maintenance workforce). The colour-illumination will salute St Patrick's Day in green and show red on 23 April, a rare nod to St George on his Day. A light Spectacular is

planned for the 2012 Olympic Games. The LED lighting, so extensively used these days, should reduce the carbon footprint, as well as the energy bill, and the cost is estimated at £350,000. The conservator is Adrian Attwood of David Ball Restoration; he headed the team that revitalised Nelson in 2006. The fountains' plumes will also be revitalised, the plan being to reach a height of 80ft in the right conditions, i.e. on a still day where there is no risk of zephyrs bending the waters and drowning the tourists. Conservation work will cover the stonework, also the bronze dolphin sculptures of mermen (Charles Wheeler) and mermaids (W. McMillan). The fountains, remodelled by Lutyens in 1939, were originally installed as a means of crowd control – prettier than riot police, it must be said. Perhaps by ingenious technology the fountains could be manipulated to control rioters – gentler than water-cannon? (which have been mooted recently.)

Livestock The tide of farmyard animal sculptures, dizzily painted and treading the streets of Britain, is rising. Following Liverpool's Superlambanana (which featured a superb PMSA specimen), and the Bath herd of swine – lucky this happened *last* year – we now hear plans for a herd of cattle to hoof it along the pavements and byeways of Falmouth, Truro, the Eden Project and a few surprise locations in Cornwall. The project is being staged by Hall for Cornwall, a leading theatre and concert venue in the county capital, Truro. It a charity with a commitment to education, running weekly term-time theatre and voice workshops. The theatre has a restaurant and coffee shop as well as being a venue for the city's regular flea markets.

From June to September 09, HfC will stage a public art project, Jack's Cows, inspired by this year's panto, *Jack and the Beanstalk* (and presumably by the pigs, lambs, cows, storks, sparrows and other flocks or herds that have gone before in various countries). The custom-ised, life-size fibreglass cows will be decorated by a Cornish artist and sponsored by local people or businesses. At the beginning of September the cows will be herded for a two-day public exhibition before being auctioned to raise funds for HfC's Loved to Bits campaign towards the theatre's running costs and upkeep.

Bath chaps Last year's pigs, first featured in 'Spice, Summer 08, were sold at auction raising at least £200,000 for the benefit of Bath's Two Tunnels Project (see www.twotunnels.org.uk). This being an exercise in public participation, with various Bath businesses joining, our heroine of that report, Holly, attended a workshop set up for children to embellish pig figurines, which they were then able to buy as mementos of a summer of pig-bliss. Will this turn Holly on to painting and plastering, herding, or sculpture – or all three? Or even lion-taming ... yes, Bath is lining its streets with lions in 2010. And yes ... *That's enough pigs, Ed.*



Gilding the piggy



Photos: Uncle Stephen

Archives The PMSA's former membership secretary, Ann Thompson, has been collecting cuttings about public sculpture since she joined the PMSA in its infancy – in 1991 – and as she reminds us, 'in a pub somewhere behind Piccadilly', agreed to take on membership. She has a dozen ring-folders containing the story of public sculpture from that time. Now that she has retired, and is re-arranging her life, so to speak, she has offered this documentation for the PMSA to loan to students or researchers of this period: gratefully receive (contact ian.leith@english-heritage.org.uk).

As a matter of curiosity on the part of your editor, a quick and quite cursory survey has been done of the archive arrangements of societies with a common interest in public art: the results are laid out below.

Objects

ART & ARCHITECTURE Information from the A & A website The Royal College of Art (RCA) houses the A & A archive presented by ex-RCA graduates and 1982 A&A founder members Graham Cooper, former Chair,

and academic Jane Riches. The archive holds all minutes, newsletters and journals, conference and lecture documents, and various ephemeral items, plus a wonderful selection of the imagery, posters, and other design items presented by the membership society over the years. The archive, publicly available to external researchers as well as the RCA cohort, was launched by a small exhibition in the RCA Library. In addition, Tate Gallery and RIBA Libraries now hold a complete set of A & A Journals (issues 1-60) and further sets of journals can be found at the British Library, V&A Library, Westminster Reference Library as well as a range of University and College Libraries throughout London. *Note* The Art & Architecture Journals, either the quirky and distinctive b/w A4 versions edited by the late, great Hans Brill or the following, full-colour versions edited by Jeremy Hunt, give possibly the best account of contemporary public art of any recent publication in Britain. The journal continues under the same Editorship but is no longer associated with A & A. Access to the A&A Archive and exhibition at the RCA Library is by appointment, T: 020 7590 4234 (Neil Parkinson) / E: special-collections@rca.ac.uk / W: artandarchitecture.co.uk.

BRITISH SUNDIAL SOCIETY Continuing audit of sundials [excellent – some with sculpture]; picture library. T: 01622 858 583 / E:

Register.BSS@keme.co.uk / W:

www.sundialsoc.org.uk / Archivist: Mr D A Young, E: davidsun@dauidyoung5.wanadoo.co.uk.

FOUNTAIN SOCIETY A continuing audit of fountains. Carried in past newsletters, also – embryonic – online search facility: www.fountainsoc.org.uk
SUSTRANS Documentation, as yet uncatalogued, on work of some of the many artists so far commissioned for Sustrans's nationwide cycleways as each one is laid out. W: www.sustrans.org.uk.

UK NIWM (Sister-society to PMSA) Continuing audit of war memorials; online database; paper files – access by arrangement. The archive of the Animals in War memorial (Portland stone and bronze, sculptor David Backhouse, Park Lane, London, 2004) was donated to UK NIWM this year. *Note* Some 5,000 memorials have yet to be put online – work in progress. T: 020 7207 9863 / E: memorials@iwm.org.uk / W: www.ukniwm.org.uk.

WAR MEMORIALS TRUST Building a Grants Showcase online, holding records of grants awarded for conservation of war memorials (organised by English Heritage in association with the Wolfson Foundation and WMT). T: 020 7207 9863 / E: / W: www.warmemorials.org.

Sculptors

MEMORIALS BY ARTISTS An invaluable organisation committed to providing the bereaved with the means to create a beautiful and distinctive memorial stone for churchyards or further afield. The service can include sensitive assistance in choice and siting as well as on the current archaic rules for monuments in churchyards. Price depends on service required. The MBA has built a formidable archive of designers and letter-cutters, accessible to the clientele. T: 01728 688934 or 688411 / E:

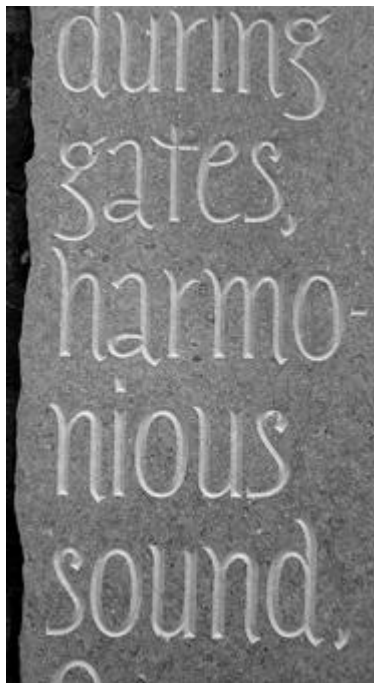
enquiries@memorialsbyartists.co.uk / W:

www.memorialsbyartists.co.uk. *Note* A sister organisation, the Memorial Arts Charity which runs

workshops in lettering, is establishing a unique collection of examples of past work. The launch exhibition can be visited in the gardens and arboretum of West Dean College, Sussex, until November 2009. After it closes, the collection will be distributed to six permanent public sites. Inevitably, it will evolve over time. T: 01728 688933

E: info@memorialartscharity.org.uk

W: www.memorialartscharity.org.uk.



Memorials by Artists

ROYAL SOCIETY BRITISH OF SCULPTORS (RBS)
Archivist Dr Minne maintains and updates paper archive at 108 Old Brompton Road

Online gallery of works by Fellows.

The archive is the Society's repository relating to its non-current activities, meetings, and its past membership of the last hundred years of its existence. It contains a diverse range of records including sculptors' files, committee reports, Minutes, correspondence, important collections of photographs, sketchbooks and paintings, plans, press cuttings, books and catalogues, and a sculpture collection. There are more than 4 cubic metres of textual records and more than 12,000 images.

The past membership's files (more than 500) represent the most attractive source of information but most of the early members – covering a period of forty years from the Society's beginnings – do not have any systematic material. Publications on these members and a photographic survey fill the gaps while biographies complement their files. Other members' files are uneven but contain relevant information.

The most important reference records kept in the archive are probably the Minutes Books which contain details of the Society's involvement with Sculpture in Britain. These are followed by Awards, Competitions, Commissions and Exhibitions Committees' Reports.

The archive is currently being catalogued on the software 'Adlib for archives' with the help of The Goldsmiths Company. An RBS Archive Newsletter launched in autumn 2007 is produced monthly. It

outlines the history of parts of the collection and is designed to keep in touch with authorities and individuals in the art history network. (See RBS – Issue 18 [March 09]). An occasional series of booklets on deceased past members – such as Cecil Thomas, Dora Gordine, Edward Bainbridge Copnall and Christine Gregory – has been produced since 2008 to help establish the significance and value of the RBS Archive. Dr. Emmanuel Minne, Archivist & Historian, RBS. T: 020 7373 8615 / 020 7373 5554 E: archive@rbs.org.uk / W: www.rbs.org.uk.

SOCIETY OF PORTRAIT SCULPTORS [at March 09] Information on history and activities of the Society. It holds every catalogue since 1953 (currently with Dr Peter Cannon-Brookes), some bound minutes going back into the 1980s and everything since the reform of 1995. President Nigel Boonham: 'I have started an exciting long term project filming members at work – two members so far. The full footage will be part of our archive and the edited version will be used to produce a DVD: each will be four half-hour films on four sculptors. I'm trying to get more records from our early days 1953 onward which is proving difficult; if any member comes across any, please contact the SPS'. T: E: W: www.portrait-sculpture.org (The website holds a gallery of contemporary work and individual members).

PARAGRAPHS FROM THE SOUTH-WEST

from Andrea Garrihy

Non-Candidates for PMSA Membership (1-4)

Anish Kapoor (1), quoted in the *Guardian* of 8 November: 'I think we've gone totally public sculpture mad. I hate public sculpture ... Oh God even the phrase makes me feel tired'. However I notice in the *Observer*, 3 May, that he is the star and artistic director of this year's Brighton Festival, with a trail of his own works through the town, until 24 May. [And see REVIEWS, below ...]

No pigs 'ere Offspring, a polished stainless steel sculpture by William Pye which features a gentle cascade of water was unveiled at the junction of Walcot Street and the A4 in Bath on 2 December, supported by Walcot Street Traders, Arts Council Lottery funding and Bath and North East Somerset Council (BANES). It's the first of two planned (for some years now), and the 'first new sculpture in a public open space [in Bath] for a generation'. That particular site was eminently suitable for a public sculpture. The design inspired by the section of a nautilus shell was 'chosen to reflect Bath's rich heritage and association with water'. So, it's a water feature. Or 'urinal' as some jaundiced emailer responded to the council's press release.

The Pigs are gone, having raised an impressive £217,000 for the Sustrans charity, but some public spaces in Bath show sculptures by Sophie Ryder until Sept 1st, with other works exhibited in the Victoria Art Gallery until 10 June.

Human reflections On 23 April, the Portland Square Memorial sculpture by Southwest artist Frana Favata was unveiled on what is now the Plymouth University campus, the site of an underground air raid shelter bombed in WWII, 68 years ago; a memorial to the 76 people killed, the heaviest civilian loss in a single incident in Plymouth. The unveiling was by a survivor, Barbara Mills, and attended by city dignitaries, relatives of the deceased and donors to the £40,000 memorial fund, backed by the Plymouth Herald and the University. The Portland stone sculpture is 10' high, an adult holding a child with both arms raised to the sky. It is reflected in a curved stainless steel panel behind the sculpture so the sculpture can be seen complete but with a distorted reflection. This depicts the distortion of war on all ordinary life, especially civilians and children. The sculptor, who worked on-site from 2007, didn't want to produce something like the military memorials on the Hoe. 'After all, this was a civilian and very human tragedy'. Her sculpture is about the desire to protect the next generation, and the University is about the next generation. (*This stirs memories of an eight-year-old viewing this shattered place from a train passing through to London in 1947; her first-ever sight of a city, and no-one had told her about any war – Ed*).

Arch protest The Heavitree Arch was unveiled in Gordon's Place, Exeter, prompting protests about the cost and lack of consultation; graffiti and vandalism. *Voices of Heavitree* is a glass and metal arch sculpture which is illuminated at night, incorporating aspects of Heavitree's identity, words from the writings of 16th-century Exeter theologian Richard Hooker, the Heavitree yew and memories of residents. Michael Fairfax, who also designed the Exeter Riddle and Exmouth Bollards, designed this in collaboration with poet Ralph Hoyle and blacksmith Peter Osborne. Martyn Beckett of the Heavitree Sculpture Focus Group and another non-candidate for PMSA membership, (2), was shocked at the cost (£175,000; part of a £5 million environment improvement scheme backed by Exeter and Devon Councils and Tesco): 'the poet's fee (£4,000) is particularly staggering, and why should artist interviews cost £1,000?' A councillor said they shouldn't give up just because a group of people decided to have a protest. 'If that were the case we would have no public art at all'. Indeed.

Another councillor, another candidate: Three 16' high willow men installed beside the boating lake in Newquay, Cornwall by Serena de la Haye in 2002 at a cost of £20,000, have lost their heads etc. to vandals and are not going to be restored, but replaced by shrubs instead. Councillor Thompson (3) suggested that if you conducted a

straw poll around Newquay every third person would say it's time the willow men were removed. Doesn't that mean two out of three would keep them and shouldn't he conduct a willow poll? [*They were rather striking – Ed*]

Note To end on a more positive note, or several: on 20 April the 6' high 'Time and Tide Bell' was installed on the seawall at Appledore in North Devon. Beaworthy sculptor, film-maker and composer Marcus Vergette collaborated with an Australian doctor at Melbourne University and a Sheffield foundry to produce this bell which will sound different notes as the sea rises and falls; the tide will move the clapper. The Arts Council provided the £10,000 for this one which Marcus Vergette hopes will be the first of a series all round the British coastline. The first note will sound on 27 May when it is dedicated at the launch of the Appledore Visual Arts Festival.

4) Andrea Garrihy. Your wicked correspondent of the South-west, who hasn't paid her subs yet! Distracted from cheque book by urgent request for these notes! (*Keep 'em coming! – Ed.*)

REVIEWS

Exhibition

The Brighton Festival 2009

Kapoor at Brighton

By **Peter Seddon**, University of Brighton & PMSA
NRP Sussex RAC

As part of his role as guest artistic director of this year's Brighton arts Festival, the sculptor Anish Kapoor is exhibiting examples of his work at a number of venues at Brighton. There is a very useful trail leaflet provided with access maps of these venues. Three examples constitute major 'public' sculptures (if temporary ones) that fall under the remit of PMSA definitions. Two of them are related to the physical spaces of their

Photo Matthew Andrews



C-curve

display. One is in the now dilapidated and derelict space of the abandoned wholesale fruit market in Brighton and is titled *The Dismemberment of Jeanne d'Arc*. Dismemberment here is close to the meaning of disinterment or frag-

mentation rather than a literal dismemberment of her body.

The other piece is the *Sky Mirror* placed in the Pavilion Gardens reflecting the sky and the domes of the Pavilion and the nearby Museum. However the real delight in its relationship to an actual existing monument is the *C-Curve*, another mirror piece, up on the Downs on the edge of Brighton, close to the *Chattri Monument*. This is a memorial in honour of Hindu and Sikh soldiers who died in Brighton from war wounds or even flu during and just after the First World War. At this specially selected site their bodies were cremated in the open air and their souls liberated unto the open skies of Sussex.

The *C-Curve*, first shown in the Louvre, activates via its positioning the sky and landscape, echoing the fate of those soldiers. It requires a gentle but strenuous walk to get to it but it is well worth the effort, engaging as it does the attentions of a large and varied audience; their physicality being playfully reflected in its polished surfaces either upside down or the right way up. This large and open landscape reflected in the mirror, positioned on the brow of the whale backed hills of the Downs just above the monument itself, engages a sense of history and heritage within and beyond the specific communities memorialised here. Quite what will happen to this piece at the festival's end I do not know. I suspect it will be removed to be part of Kapoor's forthcoming retrospective at the Royal Academy in the autumn. One can only hope that some day it might return to grace the landscape and the historical memory of sacrifice by Indian sub-continent soldiers to a very British war.

Books

Tim Skelton and Gerald Gliddon, *Lutyens and the Great War*, Frances Lincoln Publishers, London, 2008, 224 pp., 379 colour and b/w illustrations, £30. ISBN 978-0-712-2878-8

Extract from the review by Paul Atterbury in the current Sculpture Journal (vol.18:1 2009)

The status of Sir Edwin Lutyens (1869–1944) as one of Britain's greatest architects can hardly be challenged and his achievement has been celebrated by numerous books and exhibitions. Yet a major part of his career has tended to be overlooked or rather cursorily dismissed. This is his work as a Principal Architect for the Imperial War Graves Commission, an involvement dating from 1917 to 1939 that, directly or indirectly, resulted in over 200 commissions, a substantial body of work by any standard. At last a book has appeared that addresses for the first time in depth this aspect of Lutyens' life and career.

Lutyens was one of a small group of Principal Architects who, with a much larger group of assistants, designed and produced many hundreds of battlefield cemeteries, each of which is individual and distinct while conforming to a general style. They are all remarkable for their use of materials, for their setting in the landscape and for the way they make possible private mourning and commemoration in a public setting. For the first time, the authors have been able to establish which of these were actually designed by Lutyens and the total, over 130, is far greater than has previously been considered. That alone is a remarkable achievement for any architect.

Thiepval (published in colour)



The architecture of death may seem to sit uncomfortably with an architect best known for his country houses, grand corporate offices and the building of New Delhi, yet Lutyens was probably the greatest master of this particular architectural genre. His understanding of classicism was absolute, to the extent that he was able to push that style to its abstract and symbolic limits, and in the process create from it something that was at the heart of twentieth-century modernism. His most familiar memorial is the Cenotaph in Whitehall, a structure the nation took to its heart as the perfect expression of collective mourning. Lutyens is clearly an architect, yet his mastery of symbolism, shape and materials in the memorial field makes him in many ways a sculptor.

Lutyens was directly responsible for two of the great Memorials to the Missing, grand structures designed to carry forever the names of soldiers who died with no known grave. These were the *Memorial to the Missing of the Somme* at Thiepval and the *Australian National Memorial* at Villers-Bretonneux. Thiepval is simply one of the greatest buildings of the twentieth century, a vast and complicated series of intersecting arches in red brick and white stone that dominates the landscape of the Somme battlefields, its scale determined by the need to display over 70,000 names of the missing.

This is a book born out of enthusiasm and passion: an enthusiasm for the work of Lutyens developed by chance; and a passion driven by a personal need to explore and document that aspect of Lutyens' achievement so often overlooked. The authors, Tim Skelton, a chartered surveyor and photographer, and Gerald Gliddon, an established historian of the First World War, form a perfect partnership. Their work is uncluttered by the conventions and personalities of architectural history, and they have the advantage of finding a new approach to a familiar subject.

Ann Saunders, *Historic Views of London: Photographs from the collection of B. E. C. Howarth-Loomes*, English Heritage, 2008, 230 pp, 230 photographs, £19.99. Hardback

PMSA Deputy Chairman Ian Leith works for the NMR and, with Stephen Croad, chose many hundreds of the images copied via Bernard Howarth-Loomes who d. 2003). The Howarth-Loomes collection is now with National Museums Scotland

For those who wish to locate the first-known images of London this publication is a must: through a series of stereo photographs collected by Bernard Howarth-Loomes we can explore a series of London locations – including early sculpture and commemorative monuments. The originals of these stereo pairs were copied by the National Monuments Record, English Heritage (formerly a part of the Royal Commission on Historical Monuments) and are enticingly expanded from the small original format which made them the earliest cheap views well before the big Victorian commercial photographers like Francis Frith, J. Valentine and G. W. Wilson. Though relatively cheap these often comprise the first known images of many well-known streets.

Here is the new Victoria Embankment showing only the plinth of Cleopatra's Needle, Temple Bar still in situ on Fleet Street, and the statue of King William IV by Samuel Nixon now in Greenwich Park. The statues in Parliament Square are enclosed by heavy iron railings melted long ago and Marochetti's magnificent equestrian of Richard I stands outside what was left of Soane's former Law Courts (now the site of the Cromwell statue outside Westminster Hall). Westminster Abbey still has a churchyard and we get some idea about why the Crystal Palace at Sydenham contained the largest collection of sculpture ever assembled under one roof before it was burnt in 1866 and 1936. Unlike the Great Exhibition and the 1862 Exhibition the Sydenham Palace was a permanent structure which lasted for 80 years and so it accumulated an astounding array of casts and original sculpture: had it

survived it would now rival the Victoria & Albert Museum. These photographs were mostly taken in the 1860s and 1870s which is why the Albert Memorial is without Albert and why the Wellington Arch is surmounted by Wellington (now at Aldershot).

Careful examination will reveal other details but the prevailing mood is of a city just prior to the statuemanía which populated the streets and the architecture from the 1870s onwards: one could easily start a small charity devoted to removing such clutter – but then we would miss the sheer diversity which still requires a proper audit before anyone could ever agree to such drastic changes to the fabric of the city.

Just published



The Statues of London by Claire Bullus and Ronald Asprey, photographs by Dennis Gilbert. Published by Merrell, April 2009, Price £45.

SPORTS SUPPLEMENT

Cover-mother (from front cover)

Your Editor belongs to an email-circle run by Dave Brothwood, who sets us a weekly guessing game about the Cheshire scene. Not living in or visiting this rather pleasant county I'm the duffer of the pack, even though Dave sometimes uses the PMSA database to select the week's puzzle-object which can be a monument, sculpture, folly, building or other man-made landscape feature. We receive an image of the feature (see cover) and have to identify it – Dave is a fab photographer, so no problem there.

Dave supplies 'Week 339 Solution' (Friday, August 29) as follows:- 'Seven of you correctly identified the Mother and Child sculpture at Cheshire Oaks by Alan Wilson of the Sculpture Workshops Henley on Thames, who also just happened to produce the Grandmother and Child sculpture in Blackburn; theirs has the child reaching for a teddy bear not a football but we got the younger lady. Really it should have been buy one get one free'.

Your editor, having recently broken her arm playing football with her grandson, would recommend the teddy-bear.

SUB-EDITOR'S NOTE

For EVENTS please see LISTINGS below.

Unfortunately Jo Darke is unwell, and the Newsletter has been completed under her direction by her husband, Richard Pearce. All mistakes are likely to be his.

Listings Summer 2009

May

- 16th – 6th Sept. **Barry Flanagan: Hare Coursed** Roche Court, Wilts. 01980 862244, www.sculpture.uk.com
- 24th – June 14th **Other Side; Sculpture by Jane McAdam Freud** Harrow and Wembley Progressive Synagogue, 0781 384 9826 www.janemcadamfreud.com
- 29th – 30th August **Gerard Byrne, Dominique Gonzalez-Foerster, Dorit Margreiter** Henry Moore Institute, Leeds, 0113 234 3158 www.henry-moore.ac.uk
- 30th – 30th August **Art in Public Places: archive of the PADT** Henry Moore Institute, Leeds, 0113 234 3158 www.henry-moore.ac.uk
- April to 1st November **Exhibition: Memorial Arts Charity**, West Dean College, Sussex, 01728 688933 www.memorialartscharity.org.uk.

June

- Wednesdays in June **talks: Returning to the Future** Henry Moore Institute, Leeds, 0113 234 3158 www.henry-moore.ac.uk
- 5th – 15th **Olympia International Art and Antiques Show** Olympia, London, www.olympiaartsinternational.com
- 6th onwards **Michael Sandle, Robert H Lee, John Ross, Richard Bailey, David Wheeler, Helmut Bieler-Wendt** Dean Clough Galleries, Halifax, 01422 250250 www.deanclough.com
- 7th **Jane McAdam Freud: discussion** Harrow and Wembley Progressive Synagogue, 0781 384 9826 www.janemcadamfreud.com
- 13th – 24th **Fire and Brimstone** 12 sculptors exploring the drama and sensuality of the casting

- process, Pangolin Gallery, Kings Cross, London, 01453 889765 www.gallery-pangolin.com
- 14th – 15th July **Fresh Air 09** 90 artists, Quenington Old Rectory, Cirencester, 01285 750385 www.freshair2009.com
- 24th **Procuring Art: Competition Art and Architecture**, London, www.artandarchitecture.co.uk

July

- 14th **Study day at Stowe House** World Monuments Fund, 0207 730 5344 www.wmf.org.uk
- 31st Conference: **Building the Future**, Henry Moore Institute, Leeds www.henry-moore.ac.uk

Call for papers

- 1st June International Sculpture Center, NY, USA
- 22nd International Sculpture Conference: **What is sculpture in the 21st century?** www.sculpture.org

30 ft Acrobats, bronze
2000 by Barry Flanagan
at Roche Court



From the Roche Court website