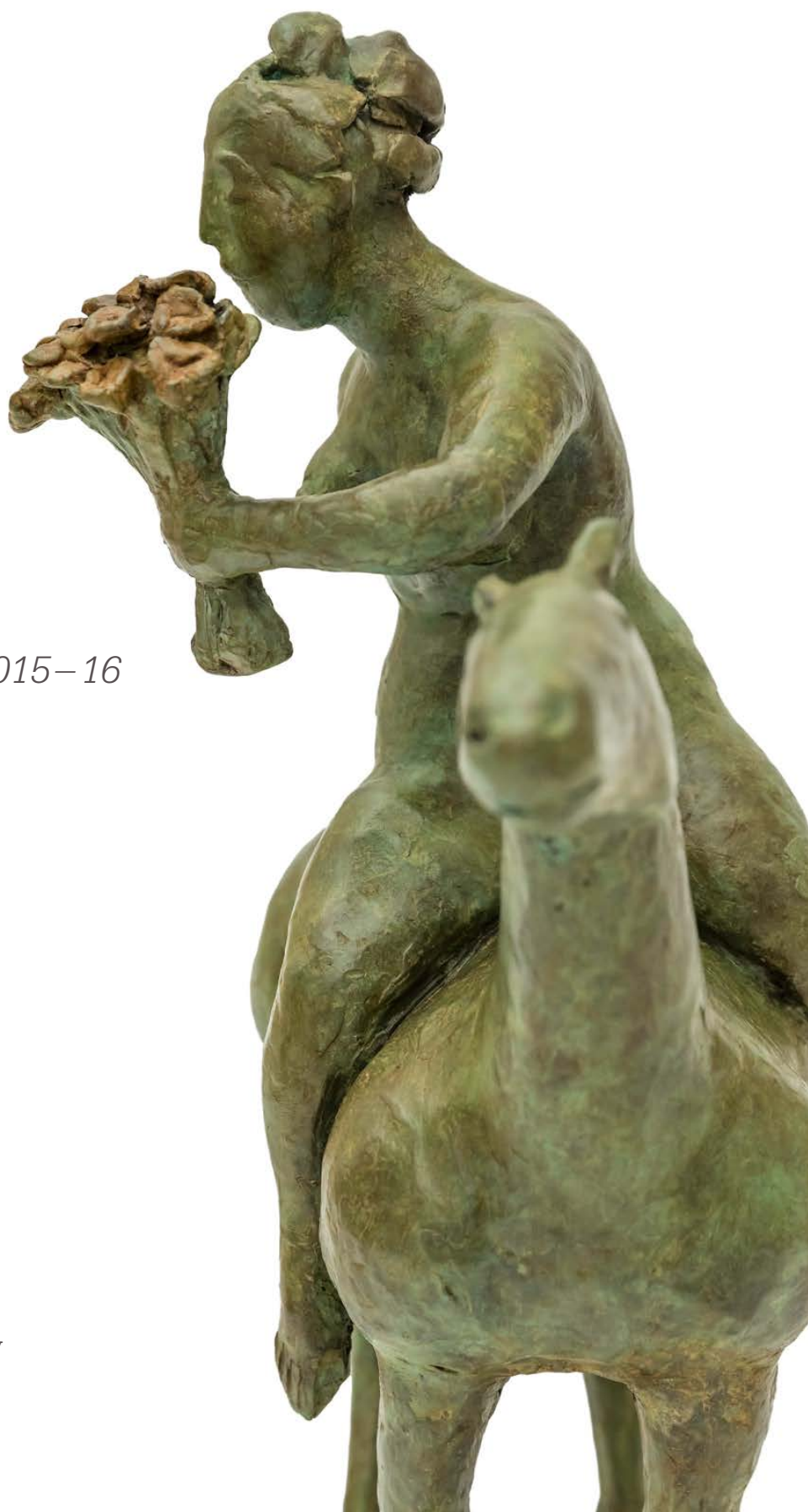


Olivia Musgrave
Recent Editions, 2015–16

John Martin Gallery





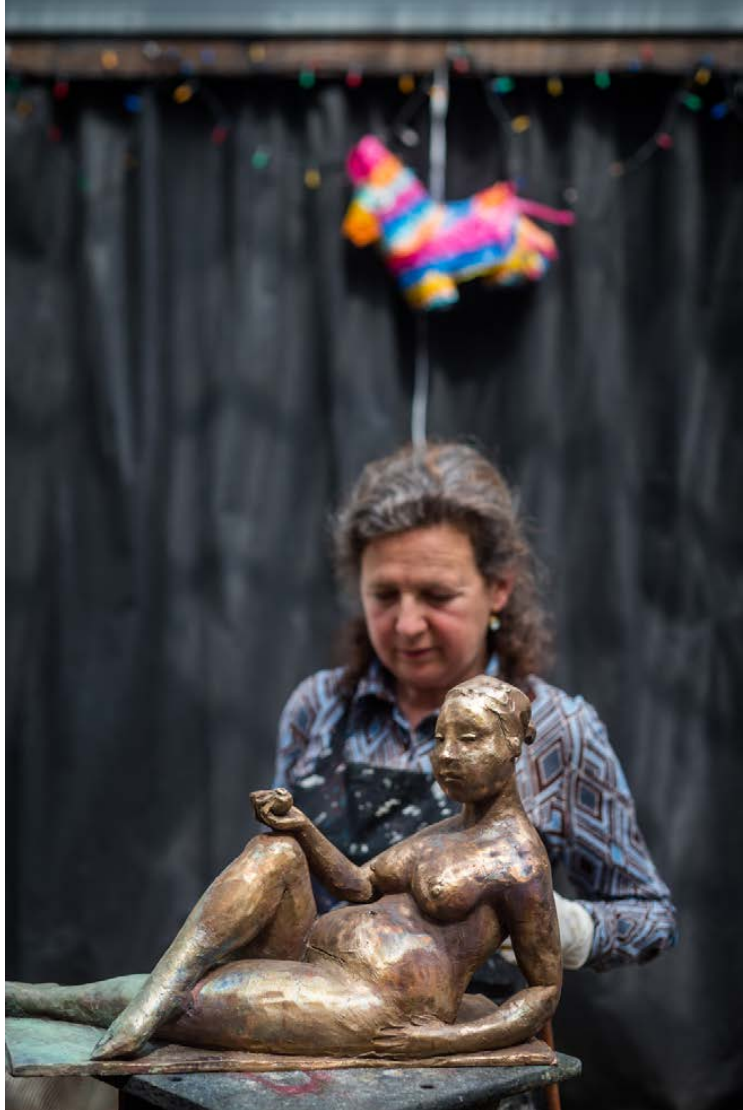
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For all enquiries call Tara Whelan
020 7499 1314 tara@jmlondon.com
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FRONTISPIECE:

Amazon with Roses, (EDITION OF 12)

bronze, 15 x 13¾ x 5 inches, 38 x 34 x 12 cms

ABOVE: *Olivia with Eoin Larkin and Nancy Thomson*
at Bronze Age Foundry, London



Casting in bronze is a process that has remained virtually unchanged for seven thousand years. I realise I have ceased to think about it except as a necessary activity that will, in the end, give me what I had hoped to achieve when I first start working on a sculpture in my studio. From the germ of an idea – the moment of the first small sketch on paper, a poem, photograph or a painting – to the finished, indestructible metal sculpture which, as in Berlioz's opera *Benvenuto Cellini*, rises from the flames.

Traditional sculptors carve or they model, either in clay, plaster or wax. I realise this is a huge generalisation in today's numerous artistic practices but for simplicity and for the purposes of this piece I will refer to these 2 basic methods. Those who carve directly work from the outside towards the centre see their concept emerge in the material in which it was conceived. There are many advantages to this, it gives you direct control of how the light falls on the surface and you can react to the colour of the material, to the grain of wood or stone. It is born in a very direct way from the hands, mind and soul of the sculptor. He chooses his moment to stop, what to polish, how much to reveal. He can be guided and change direction according to what he finds as he goes along. It is a very symbiotic relationship between the sculptor and his material; very different from modelling a piece which starts from the inside and works out. The end result for the modeller is a transformative process, it evolves from the material in which it was originally made, even if it is just fired in a kiln, and it is this aspect of my working process that I examine here. In this process I have to keep in mind that the material in which I work will be destroyed and in its place will appear the bronze, a material that has played no part in the original concept or the thoughts and feelings that went into the making of the piece.

Clay is a wondrous thing. It is pliant, it catches the light in a dramatic, almost promiscuous way and for me there is no better material in which to describe 3-dimensional form. Modelling with clay is a sensuous experience and although it is capricious and requires tender care, it responds to every mood. It is lightness when you wish for lightness and weighty if that is your desire. But what happens to these characteristics when your sculpture must end up in a material totally different from the one in which it started out? With the exception of portraiture I do not consciously alter my modelling to take account of the fact that the light will be absorbed differently on the bronze than it was on the clay or that there will be a certain amount of shrinkage after moulding and casting. Modern moulding ensures every little mark or fingerprint is faithfully reproduced in the bronze, yet there is a certain quality that is different from one material to another. Other hands have taken control, moulded, poured the wax, poured bronze, welded and worked the metal. My involvement at key points along the way is vital but still, for a little while, unless the sculptor actually casts his work himself, control is lost. The sculpture re-emerges, the same, yet different, and then the time comes to work on the patination, a moment I can reclaim the sculpture and make it my own again. At the beginning a certain quality has been felt and created, then lost, and another has taken its place. In the studio, at the beginning of the process I never imagine it in bronze, instead it is the start of a journey which carries me along until the moment I have applied the last coat of wax on the surface.

A sculptor who carves can continue to modify his piece and change it until he is satisfied, but a decision to cast in bronze is a finite thing and so the modeller has to decide on the form of a sculpture at a relatively early stage. Once the process is started, few significant changes can be made and I know I must like something enough to embark on this journey. I will be involved in the wax, make minor surface changes in the metal and do my own patination ensuring that the creative process plays a part at every stage of the work, from sketch to the finished bronze.

— Olivia Musgrave



Amazon Gazing at the Stars, (EDITION OF 3)
bronze, 47 x 50 x 20 inches, 119 x 127 x 51 cms



Amazon Gazing at the Stars, (EDITION OF 3)
bronze, 47 x 50 x 20 inches, 119 x 127 x 51 cms





Amazon with Dog (EDITION OF 9)
bronze, 23¼ x 25 x 9½ inches, 59 x 63 x 24 cms



Europa and the Bull, 2016 (EDITION OF 9)
bronze, 18 x 13 x 7 inches, 46 x 33 x 18 cms



Amazon with Roses, (EDITION OF 12)
bronze, 15 x 13 $\frac{3}{4}$ x 5 inches, 38 x 34 x 12 cms



We Need to Talk 2, 2015 (EDITION OF 9)
bronze, 25 x 20½ x 8½ inches, 63 x 52 x 21 cms



Crossing the Line, (EDITION OF 9) DETAIL NEXT PAGE
bronze, 14 x 22 x 18 inches, 36 x 60 x 45.5 cms





Standing Amazon with Flowers, (EDITION OF 12)
bronze, 16¼ x 11 x 4½ inches, 42 x 28 x 11 cms





I Heard the Siren Sing my Song, (EDITION OF 9)
bronze, 19¾ x 11½ x 8 inches, 50 x 29 x 20 cms



Away, Away Across the Sea, (EDITION OF 12)
bronze, 11 x 15 x 4½ inches, 28 x 38 x 11cms



Persephone With Pomegranate, (EDITION OF 9)
bronze, 13 x 19 x 7½ inches, 33 x 83 x 19cms



Amazon with Bird, 2016 (EDITION OF 9)
bronze, 26 x 18¼ x 9½ inches, 66 x 46 x 24 cms



Two Amazons on Horseback, 2016 (EDITION OF 9)
bronze, 20 x 13 x 7 inches, 51 x 33 x 18 cms



We Need to Talk 1, 2015 (EDITION OF 12)
bronze, 15 x 11½ x 4½ inches, 38 x 29 x 11 cms



Amazon with Dog, Maquette, 2016 (EDITION OF 12)
bronze, 9½ x 10½ x 3½ inches, 24 x 26 x 16 cms



Amazon Queen on Rearing Horse, 2016 (EDITION OF 9)
bronze, 24½ x 21 x 9½ inches, 61 x 53 x 24 cms



Pieta, 2015 (EDITION OF 9)
bronze, 12½ x 14 x 8 inches, 32 x 35 x 20 cms

John Martin Gallery

38 Albemarle Street | info@jmlondon.com | T +44 (0)20 7499 1314
London, W1S 4JG | www.jmlondon.com | Mon-Fri 10-6, Sat 10-1:30