

ART ON THE
ENGLISH
RIVIERA

TAMED

A CONTEMPORARY ART EXHIBITION BY
TORBAY COUNCIL AND DEVON ART FAIR

T|A|C|O 3D

TORRE ABBEY CONTEMPORARY OPEN

TAMED EXHIBITION OPEN 6TH JULY - 30TH AUGUST 2010

TACO 3D EXHIBITION OPEN 10TH JULY - 30TH AUGUST 2010

WELCOME TO TORRE ABBEY

A MEDIEVAL ABBEY

The Abbey is eight hundred years old and was once one of the wealthiest Abbeys in England. The monks who lived here were White Canons, who followed a demanding regime of silence and prayer. Today it is one of the most important and complete examples of its kind in the country. During a massive three-year restoration project, our archaeologists unearthed some stunning finds, which are now on display.



Aerial view of Torre Abbey. Photograph: Steve Turton

AN HISTORIC HOUSE

Passing from owner to owner after the closure of the monasteries, Torre Abbey became home to the Cary family for 268 years. Explore their grand ballroom, elegant dining room and join a tour to hear the fascinating stories of secrets past.

THE SPANISH BARN

The Abbey also boasts another of the English Riviera's most famous buildings, The Spanish Barn – a medieval Tithe Barn originally built to store taxes paid to the Abbey in the form of grain, hay and other farm produce.

The barn's place in the history books was firmly established at the time of the Spanish Armada in 1588, when the Nuestra Senora del Rosario was among the first of the Spanish fleet to come to grief. A total of 397 prisoners were captured by Sir Francis Drake and were held in the barn for a fortnight.

THE REGION'S FINEST COLLECTION OF ART

Torre Abbey houses one of the finest art collections in the region, including many exceptional landscape and maritime paintings and an impressive sculpture collection. A painting by the internationally renowned Pre-Raphaelite artist, William Holman Hunt, is one of many fine works acquired by the Abbey over the years and is currently displayed within the heritage galleries.

MEMORABLE AND DELIGHTFUL GARDENS

The modern Cloister Garden is – a simple footprint of the Abbey's ancient cloisters. The Formal Gardens – beautifully restored with peaceful lawns and romantic floral borders. The Palm House hosts soaring palms and exotic plants. You can also enjoy the Agatha Christie garden which contains some of the pokat plants mentioned in her famous mystery novels.

www.torre-abbey.org.uk

The Mayor Welcomes You to Art on the English Riviera

I have great pleasure in welcoming you to a wonderful Summer of Art on the English Riviera. The beautiful resort towns of Torquay, Paignton and Brixham are gaining a well-deserved reputation amongst art lovers as being an unexpected hotbed of creativity.

Last year's Antony Gormley exhibition kick-started this renaissance, welcoming tens of thousands of people into the Spanish Barn at Torre Abbey to enjoy his impressive *Field for the British Isles*. This year, the Culture Unit at Torbay Council has pulled off another coup by bringing a new blockbuster exhibition to this stunning space.

The centre-piece of *Tamed* is Damien Hirst's *Mother and Child, Divided* (Exhibition Copy) which has kindly been loaned to us by the Tate. Prior to this exhibition, the controversial work has only ever been seen in Tokyo, Oslo, Venice, London – and now the English Riviera. Complementing the Hirst piece are other works loaned from the Arts Council Collection, as well as two stunning new pieces by South Devon artist Heather Jansch.

The *Tamed* exhibition also runs simultaneously with the Torre Abbey Contemporary Open (TACO) 3D exhibition in the main house at Torre Abbey and the glorious gardens.

Neither exhibition would have been possible without the support of a large number of people and organisations including our headline sponsors, Devon Art Fair, who will be bringing yet another wonderful new art event to the Bay in October.

By purchasing this souvenir guide you have helped to support our commitment to bring even more art and culture to our beautiful resort for everyone to enjoy.

I very much hope you enjoy both of the exhibitions and here's to a wonderful Summer of Art on the English Riviera.

Nick Bye
Mayor of Torbay

TACO 3D
TORRE ABBEY CONTEMPORARY OPEN

creativetorbay.com

summer of art & events 2010

1. Art on the English Riviera: Tamed featuring Damien Hirst

6 July – 30 August FREE
Spanish Barn Torre Abbey

2. Kent's Cavern

Devon's prehistoric Caves/Events
and Tours all summer

3. Torquay Museum

Gladiator – Way of the Warrior
23 June – 8 Sept

4. TACO 3D

Torre Abbey Contemporary Open
10 July – 30 August

5. Agatha Christie Festival

12-19 September

6. Brixham Heritage Festival

29 May – 5 June

7. Children's Festival

Paignton Green / 17-20 August

8. Torbay Carnival

25 July – 1 August

9. Brixham Happening

9-10 July

10. Babbacombe Festival

10-20 June

11. Torbay Royal Regatta

20-25 August

12. Seashore Centre / Goodrington Beach

13. Pride Torbay

11-13 June

14. Ocombe Farm Events

Beer festival 3/4 June / Music Festival 28/29 Aug

15. Cockington Court Craft Centre and Country Park

16. Theatres

Palace Theatre / Princess Theatre /
Babbacombe Theatre / Little Theatre

17. Fishstock – Urban fish and music festival

Brixham / 11 Sept

18. Brixham Pirate Day(s)

Thursdays / July - August

19. Torbay Libraries

Events/Reading groups and more!
Torquay / Brixham / Churston / Paignton

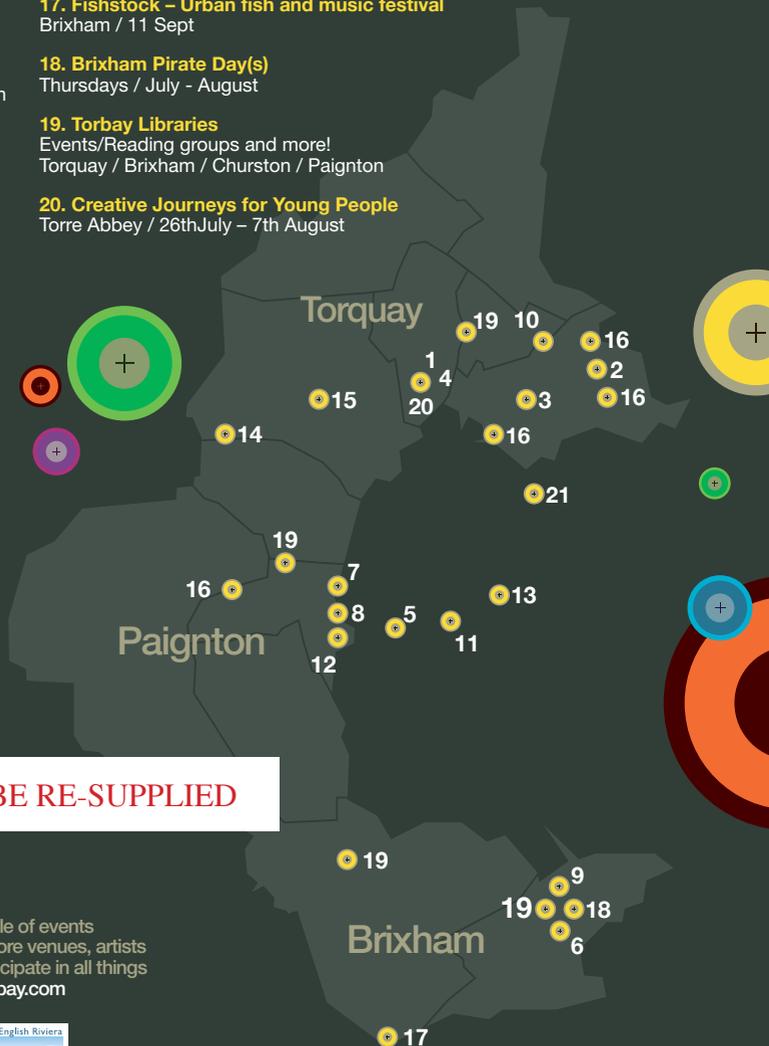
20. Creative Journeys for Young People

Torre Abbey / 26th July – 7th August

TO BE RE-SUPPLIED

These are only a very small sample of events taking place this Summer – for more venues, artists and info on how to generally participate in all things arty and creative, visit creativetorbay.com

A Creative Partnership between:
creativetorbay.com





Enjoy everything from poetry to recycled raft making, monster building, wild food growing, and a film night.



Torbay Council's Culture Unit and the Torbay Cultural Animators Network wish to create events that increase expectations and aspirations.

This means we wish to enable people to experience creativity and to be creative, we want to encourage and develop an audience who will attend exhibitions like the summer of art, actively participate in creative activities, practice and develop creative skills and produce creative work.

To turn this vision into a reality and maximize the legacy of events such as this exhibition, we have actively generated local partnerships that benefit from the exhibition and deliver activities around it. This year (along with partners from the public, private, and voluntary sector) the Culture Unit at Torbay Council has developed activities which we hope you will find enjoyable and creative.

Leading this work are the wonderful Torbay Play Forum and their partners, who have devised and planned workshops in and around this exhibition. Many of these will run in a yurt funded by the Torbay Child Minders, in the grounds of Torre Abbey.

The activities are primarily aimed at our younger visitors, who can join in a variety of FREE creative and playful workshops, whose themes tie in with the exhibitions.

They will enjoy everything from poetry to recycled raft making, monster building, wild food growing, and a film night. Please ask at the exhibition reception desk for more details and booking information.

There are also other activities which are being organised by other partners around Torbay. Again check at the desk for information. If you are interested in finding out more and playing a part in helping to lay down this new cultural landscape, check out the Torbay Cultural Animators Network (TorbayCAN) at creativetorbay.com.

Alongside this event we are repeating the data collection exercise we ran last year. This should allow us to measure the impact of these activities and interventions – another key part of TorbayCAN's work: to record public responses to opportunities to experience culture creativity and art.

Your feedback is really important, if you could take the time to fill in the participating in the arts card and follow up survey we will be able to continue to develop and shape the Bay's cultural offer around your feedback and wishes.

CURATORIAL VISION: **TAMED**



Spanish Barn, Torre Abbey, 2010. Photograph: Dee Martin

Art on the English Riviera was born last year, with Antony Gormley's amazingly successful *Field for the British Isles* exhibition. Now in its second year, the aim of Art on the English Riviera is to take visitors on a journey: to explore together contemporary art and the ideas and questions it raises. This selection of contemporary art has been specifically chosen to discuss our theme for this year's exhibition: tamed. Tamed was chosen to provide an entry point for discussion intending to open up many levels of meaning.

The theme of tamed discusses man's desire and need to have power over nature. This immediately relates to contemporary issues surrounding the environment and mankind's utilization of it, the reality and ethics of which are brought into question. The letters in *Tamed* have been used to represent a sub-set of interlinking ideas:

TAMED
ART
MONEY
ENVIRONMENT
DIVIDED

Art is being used as the vehicle for discussion but itself raises many questions. What constitutes art? Is art even important? This dispute spills over into money: if there is doubt that the work itself deserves to be called 'art', then its 'value' also becomes the subject of controversy. This is nowhere more clearly represented than by the work of Damien Hirst, who is now one of the wealthiest artists in the world. In dealing with such sensitive, and indeed complicated issues, inevitably there is division – this is central to the human condition. This sense of division cuts through the entire exhibition with work that can be considered as tamed: not tamed, natural: man-made, art: non-art, valuable: kitsch.

Mother and Child, Divided speaks to all of the sub-themes contained within *Tamed* but it speaks most eloquently of division. Not only is the work itself physically divided but it provides useful comparison with the rest of the artwork. This is most starkly represented by the opposition created by *Mother and Child, Divided* with Heather Jansch's *Resolute* and *Young Lord*. Hirst has presented animals in a clinical, scientific fashion. Julian Stallabrass states that Hirst's vitrine, or glass tank, pieces show 'high art' meeting 'a deranged and fictional science'. This contrasts with Jansch's construction of her horses out of natural material – driftwood. These beasts remain visibly whole and full of energy. Here, as one point of contrast, we have tamed and untamed, the man-made contrasted with the natural.

The central theme of tamed, man's relationship with the environment, is explored by all these artworks in one way or another. Our contemporary viewpoint, along with our location in Devon, means that we are particularly sensitive to issues such as climate change, sustainability, and intensive farming

methods, to name but a few. It is such issues that, whether or not we have thought about them as individuals, affect us as members of modern-day society.

Further discussion is prompted by the venue itself which creates a direct division between contemporary art and the historic Spanish Barn: the non-traditional and traditional. This opposition stimulates an exchange, as seen in, for example, Richard Long's *Fourteen Stones* and Paul Coldwell's *Bouquet* pieces. The materials used echo the stone work of the Spanish Barn. In addition, a relationship is further created by the ironic juxtaposition of a cow in formaldehyde in a barn used for centuries for agricultural purposes.

The dialogue between old and new is contained within the artworks themselves which re-explore traditional themes: Hirst's *Mother and Child, Divided*, looks at the universal theme of death. This piece acts as a 'memento mori', a Latin phrase which can be translated as 'Remember you must die'. This is a central tenet of the Christian religion which concerns itself with the immortality, or otherwise, of the soul after death. In this light Hirst's title *Mother and Child, Divided* becomes significant, reminding us of the Virgin Mary and Child.

All of these various themes and ideas raised are re-interpreted and presented in light of a contemporary viewpoint, our viewpoint, and left open for us all to discuss.

Amelia Marriette, Curator *Tamed* and TACO 3D

PAUL COLDWELL

(b.1952)

TITLE/YEAR:

Bouquet, 1991

MEDIUM:

Wood, Portland stone, marble,
lead, paper and copper

DIMENSIONS:

74 x 76 x 15cm



Arts Council Collection, Southbank Centre, London © the artist

Paul Coldwell uses everyday objects and materials to create sculptures that embody notions of experience, memory and the passing of time. Such ideas are recorded within the environment.

The physical form and shape of the work seem to present a 'slice' of geological or archaeological evidence. The assembly of the bricks evokes strata, layers of rock or soil that have been laid down by natural forces. The identification of these layers is based on fossil evidence and can help derive a sequence of time and geologic history of the Earth. However Coldwell has tamed the geology. Its construction brings to mind a man-made wall which is particularly suggested by the highly finished top left section. This implies that these

notions of experience and memory, however natural, are in fact constructions and subject to change with each individual.

This reflects the artist's concern that 'at any time, one might have to uproot, move on, and find some place else to be'. The title of this sculpture *Bouquet* suggests that it commemorates a particular occasion or feeling. The permanence of the natural materials is at odds with the momentary celebrations by which we, as humans, mark the passing of our lives. Similarly the solidity of the materials contrasts with the piece's delicate construction. This addresses the divided nature of life: permanence is always in conflict with the fragility of life.

DAMIEN HIRST

(b.1965)

TITLE/YEAR:

Mother and Child, Divided
(Exhibition Copy) 2007

MEDIUM:

Glass and steel tanks, GRP
composites, glass, silicon, cow, calf
and formaldehyde solution

DIMENSIONS: in four parts:

190 x 322.5 x 109cm,
190 x 322.5 x 109cm,
102.5 x 169 x 62.5cm,
102.5 x 169 x 62.5cm



© TATE, LONDON 2010 *Mother & Child, Divided* (Exhibition Copy), 2007. Damien Hirst Heather Jansch, © the artist

This is essentially a cow and a calf, each of which is spliced in two. Each half is encased within its own tank and suspended in acid. They have become fixed in time and place, in the ultimate state of tamed submission.

Hirst's *Mother and Child, Divided* is part of the genre 'still life', and even more specifically the type of still life known as *Vanitas*. This style serves to remind the viewer of the transience and triviality of life. But Hirst's piece takes the idea much further: the animal is no longer merely represented but is here in actuality. Despite the strange beauty of the work, the animals seem little more than specimens. A once live, real animal trapped, both mother and child – this generation and the next: completely tamed and contained.

Here is man's ultimate power over nature depicted in microcosm. Such ideas are also apparent in Neudecker's miniaturized model *Stolen Sunsets*. However, in Hirst's work, life itself has been stolen. These beasts have been divided, not only physically, but from their environment. Their presentation in the Spanish Barn, as opposed to the white cube of the museum gallery, is also unique. By being seen in a barn in Devon, the viewer is being asked to acknowledge that cattle really belong to a larger, ancient agricultural environment. This in turn raises ethical issues surrounding, for example, modern intensive farming methods, and the problems surrounding cheaply produced processed food. Because Hirst's work is part of a larger artistic tradition, as stated above, it further interrogates the notion of what is considered to be 'high art'.

HEATHER JANSCH

(b.1948)

TITLE/YEAR:

Resolute, 2009/10
and *Young Lord*, 2010

MEDIUM:

Driftwood

DIMENSIONS:

Resolute, 230 x 190cm
Young Lord, 160 x 180cm



Heather Jansch is a South Devon artist. She has a passion for creating large-scale sculptures of horses. This year we have two driftwood pieces made specifically to be a part of *Tamed*.

The driftwood that Jansch uses is readily found from the coastline, estuaries and local woodland. *Resolute* and *Young Lord* represent father and son united. This piece presents a direct contrast to Hirst's piece where mother and child are obviously divided. However, like Hirst's piece this sculpture group still represents a tamed animal.

Images of horses and cattle have been painted for over 15,000 years. The Paleolithic cave paintings in Lascaux, Southwestern France, contain nearly

2,000 images of man and beast; nearly all of them are of horses and cattle. The desire to tame, to subdue and to domesticate these animals is both universal and eternal.

Yet, despite this, *Resolute* stands proud alongside the *Young Lord*, suggesting a sense of nobility and power. Here man's respect for the animal is elicited and is in keeping with Jansch's love of horses. This contrasts directly with *Mother and Child, Divided* where death and entrapment become the ultimate statement of tamed submission. Hirst explicitly shows the banality of this animal that has become nothing other than a food source. He himself asks 'What is the difference between a cow and a burger? Not a lot...'

RICHARD LONG

(b.1945)

TITLE/YEAR:

Fourteen Stones, 1977

MEDIUM:

Stone

DIMENSIONS:

Total area: 366 x 366cm



Arts Council Collection, Southbank Centre, © Richard Long. All Rights Reserved, DACS 2010

Richard Long is primarily interested in his relationship with nature and in the materials found in natural settings: 'It is where my human characteristics meet the natural forces and patterns of the world'. Central to these concerns are the walks Long takes in a range of landscapes both in Britain and abroad. Long sometimes makes sculptures in the landscape, but he also exhibits work in gallery spaces that relate to his walks or use natural materials and *Fourteen Stones* is one such sculpture.

This piece immediately connects with the environment through its material, however it has become divided. These stones have been separated from their natural landscape and newly inserted into the Spanish Barn. Such a setting presents an

interesting relationship between the natural and the manmade: the tamed and the untamed. These rugged stones contrast with the tiled floor of the Barn whilst trying to exist in a new ordered form. This is suggested by their arrangement into some sort of primitive pattern. This sculpture is tamed in its organization whilst maintaining the natural identity of the material, not unlike the stones that make up the barn walls and Coldwell's *Bouquet*, which suggests natural layers of rock despite its man-made assembly. Thus *Fourteen Stones* speaks to a more positive, harmonious engagement between man and nature in comparison with the ideas explored by Hirst's *Mother and Child, Divided*, and Neudecker's *Stolen Sunsets*.

MIKE NELSON

(b.1967)

TITLE/YEAR:

Taylor, 1994

MEDIUM:

Metal, canvas, wood
and mixed media

DIMENSIONS:

250 x 336 x 456cm



Arts Council Collection, Southbank Centre, London © the artist

Mike Nelson's *Taylor* is a huge raft. The title refers to the character of Taylor from the *Planet of the Apes*, which was adapted from Pierre Boulle's *Monkey Planet*. Author of *The Bridge over the River Kwai*, Boulle's works explore a pessimistic view of human endeavours and absurdities.

Monkey Planet is a tale about the relationship between men and animals, specifically exploring the theme of oppression. Boulle transferred the basic relationship between the Japanese soldiers and Allied prisoners – the repression of a weaker group by a stronger and its moral effect on both sides – into the distant future. Boulle depicts a world where humankind no longer holds its position as the dominant species, and apes rule over human savages.

The raft itself suggests a quest for survival: divided from home and certainty – not unlike a refugee from earth setting sail for a possible utopia. There may be hope but you are not in a position of power or control. Instead you are at the mercy of the environment and humanity.

This piece has been included because it reverses Hirst's piece: the tamer has become the tamed: man in submission to animal.

MARIELE NEUDECKER

(b.1965)

TITLE/YEAR:

Stolen Sunsets, 1996

MEDIUM:

steel, glass, dye, fibre-glass, enamel,
acrylic, water, salt and varnish

DIMENSIONS:

180 x 65 x 45cm



Arts Council Collection, Southbank Centre, London © the artist. Gift of Charles Saatchi, 1999

Mariele Neudecker is fascinated by our relationship to the earth, by science and nature. *Stolen Sunsets* is based on the Romantic landscape paintings by the German artist Caspar David Friedrich. His primary interest was the contemplation of nature, which requires an emotional response to the natural world.

Neudecker delicately takes Friedrich's fairy-tale landscapes and gently pours them into a miniature tank. The idea of being able to contain nature in this piece represents man's constant desire to tame the environment. This striving to control is all the more significant as it directly inverts the feeling of Friedrich's paintings.

Friedrich's work explored man's insignificance to the infinite power of nature, often conveyed by

the small depiction of figures silhouetted against the dominating landscape. Friedrich himself did not attempt to control the landscape he painted, preferring to 'surrender' himself to his surroundings. This sense of boundlessness is directly contradicted by its containment within a glass tank. Boundaries have been set in place giving the viewer an almost god-like vision in being able to survey this scaled-down mountain range. Whereas Nelson's *Taylor* evoked man's lack of control, here man has the power to tame and conquer the environment.

However, this piece questions such an ability with its title *Stolen Sunsets*. This suggests an act of transgression and brings to mind our own problematic relationship with our environment today.

T|A|C|O

TORRE ABBEY CONTEMPORARY OPEN



...we felt that this was a chance to involve the artistic community and engage with local people...



Curatorial Vision TACO 3D:

In 2008 Torre Abbey re-opened following a £6.5 million refurbishment. To celebrate this, a large contemporary exhibition was organized. The Abbey had been closed for a considerable period and it was felt that this was a chance to involve the artistic community and engage with local people. The exhibition was called *Blank Canvas*: we wanted artists to help fill Torre Abbey with art and colour. While trying to be as inclusive and democratic as possible, the work was judged on its own merits. In 2009 it was re-named Torre Abbey Contemporary Open (TACO) as it was felt this was a more inclusive title.

This year TACO focuses primarily on sculptural pieces (hence TACO 3D), which was done to ensure a dialogue between *Tamed* in the Spanish Barn and TACO in Torre Abbey.

The works of 15 artists have been chosen, 13 of whom are from the South West. We have always been keen to create an opportunity where regional artists can exhibit alongside art that is considered to be of both national and universal interest.

It is hoped that the two exhibitions, TACO and *Tamed*, which share the same central theme will be seen as two vessels launched from the same slipway to unknown but exciting destinations. We hope that on the journey you will turn and discuss the ideas raised with your fellow passengers and that you, above all, enjoy the experience.

Amelia Marriette, Curator *Tamed* and TACO 3D



KEVIN ALEXANDER

Trans-form

Medium: glass

Dimensions: 46 x 36 x 36cm

Alexander notes that 'as we walk our path through life we endeavour to smooth out the jagged bits, the knocks and bumps that we encounter, to allow us a gentler, softer journey.' In this piece he has attempted to reflect this by taming the hard and brittle material – glass. The artist has transformed mathematical, inorganic chemical material into a gently curving organically shaped sculpture. The use of the mirror beneath the form continues the curve beyond where we can see much like life's journey inevitably curves off into paths unknown.



STEVE BADDELEY

Out of Chaos

Medium: spalted beech

Dimensions: 100 x 300 x 100cm

Baddeley was travelling in the South Island of New Zealand. After a quite dangerous river crossing, he began walking on a very remote beach, searching for something of interest. There he found a small vertebra: it became the inspiration for this piece. Such items are either thrown onto the beach by storms or washed out of the mountains during floods hence the title – *Out of Chaos*.

This is an example of a piece that engages with the environment instead of trying to tame it.



STEVE BADDELEY

Tree Ring

Medium: macracara, copper

Dimensions: 160 x 140 x 20cm

This is a good example of an organic, found piece which has been manipulated and altered by the artist. Baddeley describes the process: 'When a disc of wood, or any piece of wood for that matter, shrinks, the outer wood shrinks faster than the heart wood so it has to split. What I have done is cut out the heart to see if the disc would hold together. Some staples scrounged from a reclamation yard and scrap 22mm copper pipe heated, bashed flat, and nailed round the edge helped the process.'



NICHOLAS BELLAMY

Observing from Within

Medium: fired stoneware clay

Dimensions: 65 x 13 x 13cm

Bellamy's work is an open exploration of a lifetime of emotional fluctuations: a journey which the artist likens to the oscillation between dark and light. It is this division that is explored in *Observing from Within*. For Bellamy 'light and its glorious energy surrounds each of our waking moments yet within we shroud in darkness our deepest personal memories.' It is this fragility of life which is reflected in the delicate construction of this sculpture.



ISLA CHANEY

Bricks x 6

Medium: ceramic, metal

Dimensions: 45 x 25 x 25cm

These pieces are concerned with man's attempts to control and enforce order on natural objects. Focusing on the interior architecture these pieces make reference to the unpredictable, although ultimately inevitable, patterns of growth and transformation inherent to all natural phenomena. The organic interior of the bricks is contained and defined by the manmade exterior. The balance between the man-made and the natural that Chaney has captured in this sculpture provokes thought about how such a balance can be achieved in contemporary society. Never has the debate about man and the environment been more topical.



RACHEL CORNISH

View through Time

Medium: film

Thousands of people in different epochs have gazed out of Torre Abbey's windows. *View through Time* captures this experience in a piece which collapses time in the Abbey's history – the various windows become symbolic of the changes throughout time. The silence of the work draws attention to the very private and inner process of gazing through windows; whilst referring obliquely to the Premonstratensian monks who lived and worshipped here and whose order was silent. It is significant that the monks would have been locked in and the community locked out. Division and exclusion are explored here by Cornish's slowly moving images. The windows become portals uniting the interior and the exterior; the past and the present.



ISABEL COULTON

Vicious Circle

Medium: reclaimed saw blades,
brass rivets, board

Dimensions: 95cm x 95cm x 4cm

Coulton's work explores the process of change on many levels. Steel, a man-made material tamed by fire, once represented the industrial empowerment of man. However, in the fast consumption and expansion of modern day society such material can now be found rusted and discarded. The artist has used found, old, saw blades in order to create something new. In doing so she has broken the man-made edge and reassembled the pieces into a circle – taming the violent beauty of the blade anew.



HEATHER JANSCH

Sugar Plum

Medium: bronze (edition of five)
Dimensions: 135 x 130cm

Heather Jansch is the artist that unites *Tamed* and TACO 3D. *Sugar Plum* is a bronze piece, but it looks very similar to her larger driftwood pieces. The use of bronze here is interesting: instead of making use of natural, found materials from the environment, Jansch has used a metal alloy to simulate wood. By using bronze, a material which must be forged and created by force and by human intervention, Jansch has tamed and manipulated the natural world in order to produce an artwork of outstanding beauty. This piece was designed and made by woman and not by Mother Nature.



BETH JENKINS

Release I

Medium: piano components

Dimensions: 99 x 46cm

Originally the piano strings, screws and tuning pegs were tamed by man as components assembled together in the construction of an instrument. The various pieces would have been constrained and taut in their original function. However the artist has deconstructed and re-assembled these pieces. Now freed from the piano, their tension and former function is gone, leaving the piece open to form a new kind of rhythm. This work is about looking at an obsolete object and finding a new way to present it, giving it a second life. The piano was destined for landfill and instead the artist 'wanted to examine what would be lost if it was destroyed.'



JAMES LAKE

Flat Pack Anatomy

Medium: cardboard

Dimensions: 176 x 41 x 40cm

Flat Pack Anatomy was developed out of a project which aimed to teach human anatomy and sculpture in schools. This is the original piece that was used for working with students, who then created their own version of it with the artist. First constructing a skeleton torso, the 'flesh' was built up using cardboard cut from the templates. The pack and template kit underpin a process that develops students ability to problem solve, both linearly and laterally. This piece is about sculpture's accessible and educational nature while also introducing a more theoretical subtext as it balances between the 'high art' of classical sculpture and the 'low art' of mass produced disposable materials.



JAMES LAKE

Sitting Without Purpose

Medium: cardboard

Dimensions: 96 x 128 x 90cm

This is a life size sculpture of a man. Not an athletic hero or esteemed philosopher, but an ordinary man who, as described by the artist, 'comes home from work, at the same time each day, takes a deep breath, turns on the TV and sits in his chair and wonders why.' Our instant recognition and/or identification with this figure become the work's strongest point. The ordinariness of the subject is enhanced by constructing this piece out of cardboard. While a common material, not normally used to create 'serious' sculpture, it is easily recyclable, and has already been recycled, and even elevated, in its use to create this piece.



BILL MITCHELL

From Out of the Trees

Medium: wood, mixed media

Dimensions: 81 x 61 x 61cm

As the title suggests here is an example of nature transformed by man into a functional object. Mitchell describes this process simply: 'seed, sapling, tree, lumberjack, timber merchant, timber yard, planks, carpenter, chair.' But this chair is no longer functional. It has been released from its initial purpose by the artist. The chair hangs freely, supported by four guitar strings, and directly above is a small, rotating mechanism which plucks the guitar strings creating sound and movement. Again notions of what constitutes 'art', and how we classify objects as such, are being brought into question.



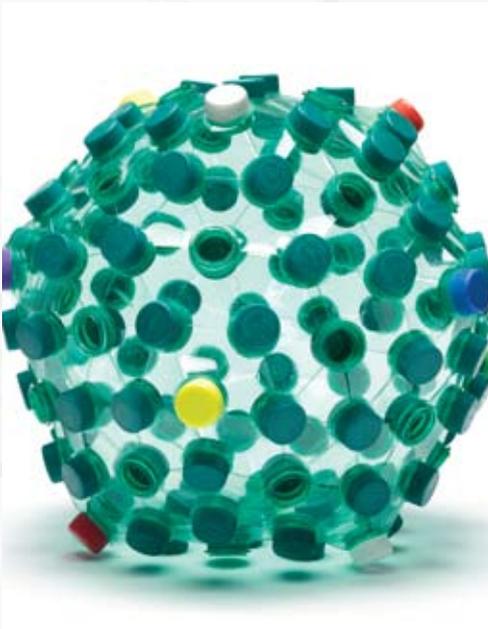
VOLKHARDT MÜLLER

Cell

Medium: paper, intaglio prints, wood, fluorescent light

Dimensions: 300 x 350 x 180cm

This piece was inspired by the basement holding cells at former Exeter Crown Court, Rougemont Castle. Here, awaiting trial, prisoners used primitive implements to etch messages into the paintwork of the cells. Müller dismantled an entire prison cell and printed its walls sheet by sheet by using intaglio on translucent Japanese paper with one of the largest presses in the UK. He then re-assembled the prints into a cell shape. With the strong light source inside, writings become visible from the exterior and it is on the outside that the viewer remains. While a cell originally functioned to entrap man, keeping people in, here we are now being kept out.



KAREN MURAT

Nucleus

Medium: plastic bottles

Dimensions: 35 x 35 x 35cm

In *Nucleus*, the piece has been created using a multitude of small triangular shapes, all cut out from bottles, to become an almost spherical form, dotted on the surface by multi-coloured bottle caps. Again the scientific nature of the work is brought across by its title *Nucleus*. This piece, as its name suggests, is a beginning of a system and *Germ* grows directly out of the same system but explodes into a different shape by using whole bottles. The use of non-traditional materials in the creation of 'art' again may seem unusual and raises further questions when considering the status of 'high art' objects.



KAREN MURAT

Germ

Medium: plastic bottles

Dimensions: 55 x 55 x 55cm

Murat uses simple materials, objects found from everyday life. It is important to the artist that the viewer is still able to recognise these objects even after the process of transforming them into new, aesthetically attractive, objects. For Murat this process is scientific. In *Germ*, the main element, ginger beer bottles, have a rich dark brown, which the artist likens to a medical bottle. Despite the use of man-made objects, these pieces are suggestive of natural elements that science now enables us to see under a microscope. Hence Murat is reminded of 'colour and pattern'; 'snowflakes and bacteria'.



RIK PITMAN

Running Machine

Medium: recovered/recycled materials, wood

Dimensions: 130 x 220 x 120cm

Pitman is particularly concerned with man's use and disposal of natural materials, which includes the resultant evidence of pollution in the environment. His latest work *Running Machine* satirically explores man's relationship with machinery and his insatiable demand for new technology. Within this work Pitman looks to question the ever increasing demand for advancing technology and its casual disposability. Through this route of enquiry Pitman has become acutely aware of the demand on natural resources and man's reluctance to accept the longer term implications this may have on society and our planet. It is such issues which, through his art, he hopes to bring to the attention of a wider audience.



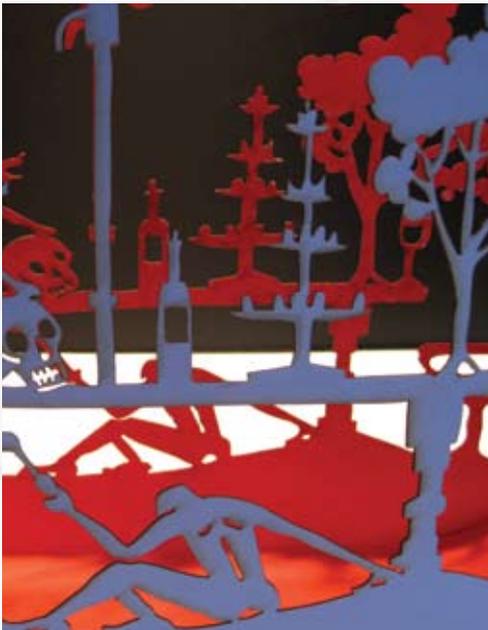
SUZANNE REDSTONE

Lightcatcher

**Medium: stainless steel,
natural/artificial light**

Dimensions: 64 x 174 x 33cm

With this simple curve, both artificial and natural light has become captured. The artist has come up with a simple, yet effective, way of taming the light which she believes 'reveals its magical movements throughout the day and night.' Redstone's practice has focused on revealing light – a basic and huge energy – working with it, catching it and exposing it. It is this engagement with a natural resource – light – which is current in the debate on renewable energy sources. It particularly brings to mind solar energy, which harnesses the light of the sun in order to fuel our ever-evolving technologies.



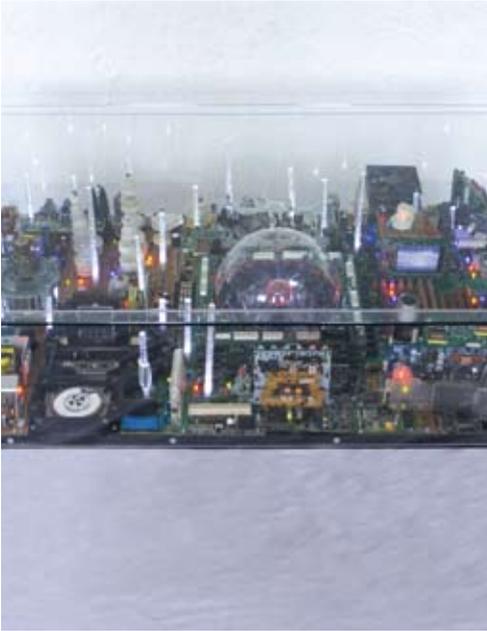
HELEN SNELL

Tree Boats and Other Vessels

**Medium: laser cut card, acrylic paint
Dimensions: All circa 20 x 30 x 7cm**

This series of paper and acrylic vessels explore the theme of survival. The boat can be seen as a life raft piled high with remnants of lost lands, a salvage vessel or Noah's Arc. This links Snell with Nelson's piece in *Tamed*. In both, man is no longer in control. The imagery in Snell's piece reveals that, in our rush to discover new pastures or to escape the exhausted and derelict, we bring with us unwanted passengers, be they stowaways in the form of non-indigenous species, viruses, and voracious technologies, or simply our own inadequacies.

However this negative context is presented in a fun, disarming way that distracts from the artist's critical commentary.



Text by Amelia Marriette and Amy Riches

BEN YATES

Electri-City #3

Medium: recycled computer circuitry and other electronic components

Dimensions: 60 x 120 x 50cm

Yates is interested in using recycled materials, particularly circuit boards and other wasted electronic and mechanical components. These cityscapes conjure an image of a parallel society built from what we throw away. Utopian or dystopian, the *Electri-Cities* remain a feast for the eyes and the mind. As well as being an intriguing artwork, the *Electri-Cities* are encased in acrylic and glass coffee tables, making them practical pieces of furniture. This way of framing the art is interesting as it has been placed within an object associated with home and lounges, not the interior space of a white-walled art gallery.



Large common toad (*Bufo bufo*). Image reproduced with permission Plymouth City Museum and Art Gallery

**SUPPORTING EXHIBITION:
*THINGS IN JARS***

6 JULY – 30 AUGUST: LIVING COASTS

Having worked so successfully with Torre Abbey last year as partners on the Field for the British Isles exhibition, we are once again working with Living Coasts and extending this to include Plymouth City Museum and Art Gallery. This is a rare chance to see at first-hand a fine collection of weird and wonderful preserved specimens, called *Things in Jars*, on loan from Plymouth Museum's extraordinary Spirit Collection.

This will form part of a larger exhibition called *Marine, Myths and Legends* at Living Coasts.

For more information visit
www.livingcoasts.org.uk
or call 0844 474 3366



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projected onto the rocks that will **AMAZE YOU!**

Plus much more...

Watch press and creativetorbay.com for details

creativetorbay.com

The Torre Abbey Summer

Creative Journey

26 July – 7 August 2010

JULY	TIME	WORKSHOPS	AGE
Monday 26	10am-12 noon 2pm-4pm	Wren Music Scratch Orchestra	8-12 yrs
Tuesday 27	10am-12.30pm	Torbay Libraries Poetry workshop	8-12 yrs
Tuesday 27	10am-12.30pm 1.30pm-4pm	Torbay Coast and Coutryside Trust - The Mini Recycled Raft Race for children	4-8 yrs
Thursday 29	All day 10.30am – 3.30pm	Brixham Berzerkers and Merry Kerry the medieval cook – The TAMED Quest	8-12 yrs
Friday 30	10.30am-12.30pm 1.30pm-3.30pm	Have fun with the Play & Childcare Team with its new twist on creative letterboxing around the beautiful grounds of Torre Abbey	5-13 yrs
Saturday 31	All day 10.30am-4.00pm	Torbay's junior Street Wardens do The Giant Recycled Monster build!	4-11 yrs
AUGUST			
Monday 2	10am-12 noon 1pm-3pm	The Geo Quest Workshop	5-11 yrs
Tuesday 3	10am-12.30pm 1.30pm -4pm	Occombe Farm WILD growing/ TAMED food!!	4-11 yrs
Wednesday 4	10am-12.30pm	The Torbay Early Years Advisory Team do TAMED & UNTAMED	0-12 yrs
Thursday 5 – Saturday 7	7pm-9pm	(evenings) The TAMED Film Festival	12-17 yrs
Friday 6	11am-6pm 7pm-9pm	Forkbeard Fantasy - cross-artform multimedia theatre workshop	12 - 17 yrs
Saturday 7	11am-5pm 7pm 7.10pm	Night of the B Movies - BBQ, bands and our very own B movies!	12 - 17 yrs

As part of the summer exhibition: Tamed at Torre Abbey, Torbay Childminders and the Torbay Play Forum, in partnership with arts specialists, are presenting a programme of creative and playful daytime holiday workshops for children and young people. Workshops are FREE of charge and open to groups and interested individuals.

Booking is essential.

Please, contact the
Play Forum office on

01803 850157

or send an email to
jemma@torbayplay.org.uk

For more info on how to participate in all things arty and
creative, visit: **creativetorbay.com**



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