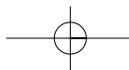
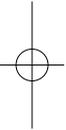


INTRODUCTION



The Judges

Rosamary Barnet

Peter Murray

Glynn Williams

Jonathan Wood

JERWOOD
sculpture
prize

JERWOOD
sculpture

JERWOOD SCULPTURE AWARDS 2001

The creation of a prize for young sculptors is as important to us as I hope it will be for the artists who have submitted their work

Our Jerwood Sculpture Park at Witley Court in Worcestershire is being further enhanced in 2001-2002 by the addition of two commissioned works and a major purchase. To these will be added the work commissioned from this Prize.

It is my hope, and dare I say expectation, that we shall bring into being a sculpture which will not only represent new talent and vision but also a work which will demonstrate lasting values and speak from the heart as well as the head.

In this age of fleeting and fast moving images, from the terrific to the insignificant, there is, I suggest, an onus on those who can create: artists, musicians, and many others, to feed the human spirit and spread the word for enlightenment and uplifting. If these words are too brave for this the first year of a new prize, then we will need to work harder to find our way forward in developing the Prize.

I would like to thank the judges unreservedly for the knowledge, experience and consideration that they bring to this award.

Alan Grieve
Chairman, The Jerwood Foundation
November 2001

JERWOOD
sculpture
prize

Ekkehard Altenburger

Benedict Carpenter

Katy Dexter

Ana Genoves

Elpida Hadzi-Vasileva

Marion Kalmus

Richard Trupp

Tom Woolford



Ekkehard Altenburger

Ekkehard Altenburger was born in Waldshut, Germany in 1966, and studied sculpture in Bremen before attending Edinburgh College of Art and Chelsea College of Art, from which he received his MA in 1999. In addition to previously working as an apprentice stonemason he has produced several video installations and had a solo exhibition at the Goethe Institute in Brazil.

JERWOOD
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Ekkehard Altenburger

When he was seventeen, Ekkehard Altenburger became an apprentice stonemason in his native Germany. The training lasted three years, and equipped him with a great deal of skill in restoring medieval buildings. 'I carved gargoyles and all sorts of things', he remembers, looking back in particular on a lengthy period he spent working on the Cathedral of Schwabisch Gmund. 'I started out wanting to be a craftsman, but after carving my second gargoyle, I thought: "so what? What am I going to do now?"'

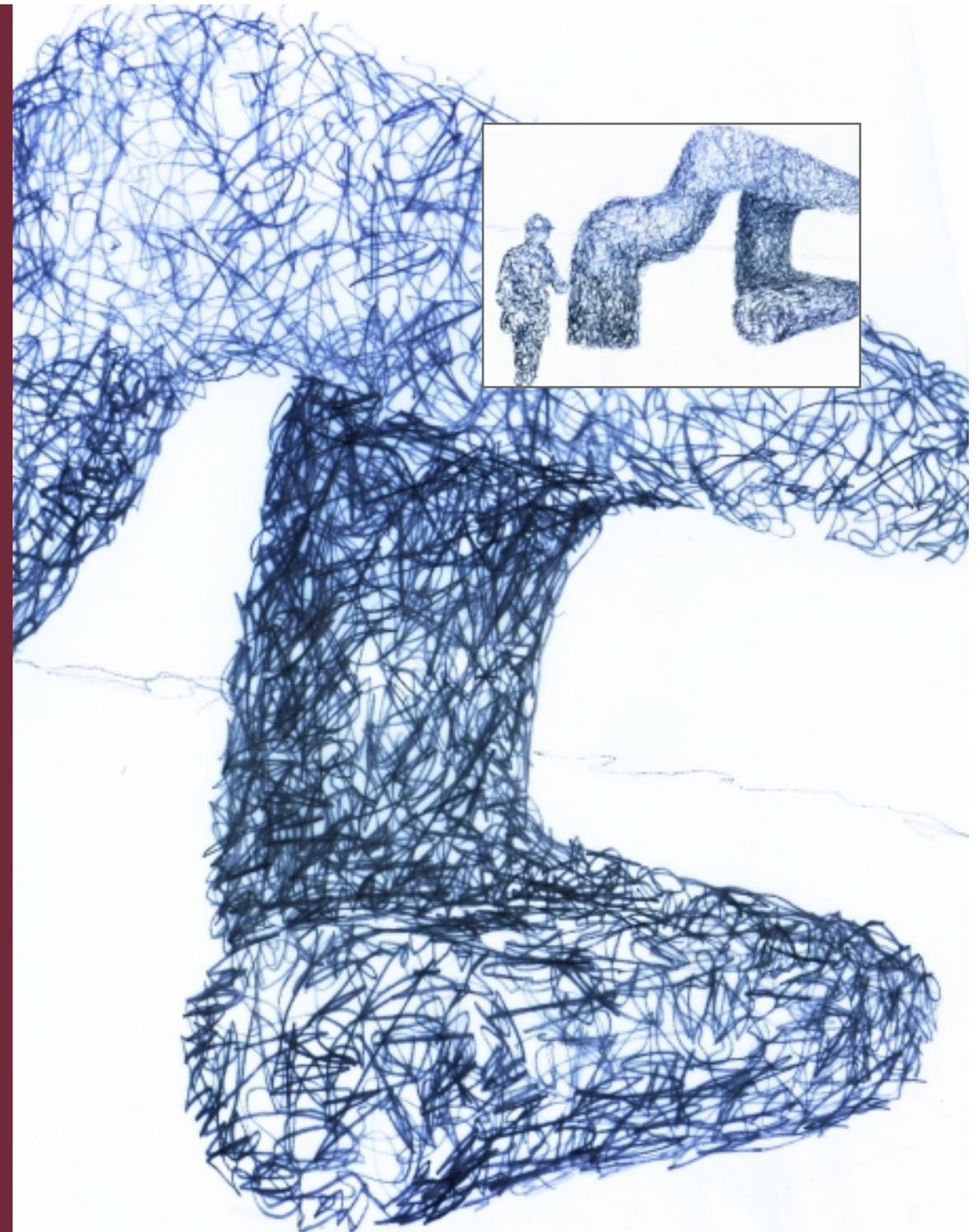
The answer involved transferring his ambitions. Like Ulrich Ruckriem before him, Altenburger gave up his career as a stonemason and became an artist instead. After studying at Edinburgh College of Art, the Hochschule für Kunst in Bremen and the Chelsea College of Art, he now moves with ease between stone carving and the alternative resources of video, performance and photography. Altenburger is versatile and unpredictable. Three years ago, he used his technical prowess as a carver to incise a stone slab with the words 'High Maintenance Life.' Although he lodged it in a pavement at the centre of Cambridge, nobody objected or tried to stop him. 'They thought I was a council official', he says, 'and my slab has been there ever since. I just wanted to question how things progress, to take a step back and look at the system as a whole.'

A similar curiosity has led him to carry out a project at the London Stock Exchange this year, studying the operations of the market with the aid of photographic documentation and video interviews. As a performer, he likes interfering with public spaces, hanging a Tube

sign in the tunnel between stations at Tottenham Court Road. But he admits that 'in my heart I'm a sculptor, and interested in the physical world.'

Altenburger now tries to produce one large carving a year. He recently made 'a big piece in granite' for an international sculpture symposium at Buduso, a quarry town in Sardinia. And for his Jerwood proposal, he wants to carve a monumental sculpture in Kilkenny Limestone, a time-consuming material he first used during his student days in Edinburgh. 'Stone is such an outdated medium', he admits. 'You need a lot of skill, and it always has a smell of tradition.' But he wants to make a 24-ton carving for the grounds of Witley Court, a tubular sculpture that curves in on itself and reaches a maximum height of around ten feet. From a distance it will look 'solid and coherent', a 'controlled and firm' presence with a 'low-polished, silky surface.' Near-to, however, viewers will discover that the entire sculpture has been invaded by 'arbitrary scribbles.' Altenburger plans to sandblast the wriggling holes deep into the object's surface. 'They will be as small as worm holes, but full of energy,' he says. Seen in close-up, the sculpture appears far looser than it did from afar. Once easily recognisable, the form will now seem more scrambled.

Altenburger calls the carving *Virus*, but he does not see the word in a sinister light. 'I think that's what artists are,' he explains. 'They're like worms. They have to dig down and find things out. Artists are sensible to shifts in society, and I'm interested in breaks in the art-work.'





Benedict Carpenter

Benedict Carpenter was born in 1975 and studied sculpture at Chelsea College of Art and the Royal College of Art. In 1999 he completed a public commission in New York State and participated in the Natural Dependency exhibition at the Jerwood Gallery. He is represented by the Henry Peacock Gallery, and will have his first solo show at the gallery in London, in 2001.

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Benedict Carpenter

As a child, Benedict Carpenter thought that he would like to become a marine biologist. He still thinks that the underwater world is 'full of possibilities', and recently spent a day drawing a real lobster. His proposal for the Jerwood Sculpture Prize could in one sense be viewed as a strangely unclassifiable sea-creature.

But Carpenter would never want his sculpture to be pinned down to one meaning. His proposal for the grounds of Witley Court follows on from the work that he displayed at the Jerwood Space two years ago. Based on Rorschach tests, the celebrated ink-blots that triggered a naming process in psychological experiments, they made Carpenter view his work for Witley Court as 'a blank canvas, on which viewers can project their own interpretations.' Carpenter wants this wriggling, swelling, undulating and gesticulating sculpture to generate fertile uncertainty in the onlooker's mind. 'It could be an elephant or an ant' he says, pointing out that he would like it to stimulate an 'intimate exchange.' Much larger than a person yet smaller than a tree, it will ideally involve the spectator in the decisions Carpenter makes as an artist.

Fascinated by the challenge of fitting together individual components in sculpture, he cites precedents as diverse as Lego and Hans Bellmer's alarmingly distorted Surrealist dolls. For Carpenter enjoys playing with a repertoire of forms, and stresses that 'touch is a very important part of the sculptural process. It's not really encouraged now, but I'm very interested in citing a sense of touch through looking'

Although he was excited by his visit to Witley Court, no specific site dominated his attention there: 'I'd like to put my sculpture on a trolley and push it around the grounds for a few days.' The idea of weighing up the merits of different locations chimes with his interest in freewheeling associative responses. Although he wants to make the sculpture in bronze, probably adding a light blue patina before protecting the entire surface with a tough resin, Carpenter has no intention of allowing the finished object to settle into a stable identity. On the contrary: he wants it to have 'a morphing presence', with a 'constantly changing, allusive content.' The sculpture's unfolding identity should, in turn, alter the viewer's response to the surrounding landscape. He hopes that spectators, walking around his work, will find themselves engaging with an ever-altering sense of scale. 'They may feel themselves to be negotiating a shifting landscape, in which trees become veins and arteries, or weeds or towering redwoods.'

But Carpenter also stresses that he wants the sculpture to retain a formidable sense of autonomy. 'It will be an object that can stand for itself, alone' he insists, before admitting that the work probably reflects his interest in horror movies. The Frankenstein-like figure of the transgressor, a 'stand-in for the author or director', preoccupies him as much as the horrifying creature in H.G. Wells's *The Island of Dr Moreau*. For Carpenter, they have the same interests as Bellmer's erotic and fragmented figures. 'If you take a doll apart', he says, 'it becomes analogous to clay – a kind of fingerprint of horror. Being a sculptor is such a perverse activity, but I'm fascinated by it'





Katy Dexter

Katy Dexter was born in 1972 and studied fine art at Falmouth College of Art before completing her MA in Sculpture at the Royal College of Art. She has had numerous exhibitions around the UK and has recently been working as a studio assistant for Rachel Whiteread and Kerry Stewart. Katy Dexter has also been a visiting tutor at Falmouth College of Art and Canterbury Institute of Art & Design.

JERWOOD
sculpture
prize

Katy Dexter

Although she was brought up on a farm in Cheshire, Katy Dexter did not start exploring animal images until recently. When pregnant, she made a lamb from milky silicon rubber. But its endearing quality was countered by an alarming absence of ears and facial features. The sinister aspects of her lamb ensured that the sculpture avoided sentimentality and what Dexter herself wryly describes as 'theme-park' coyness. Over the last couple of years, she has worked as a part time studio assistant for both Rachel Whiteread and Kerry Stewart. The later is also interested in giving ostensibly idyllic themes an ironic twist. But unlike Stewart, Dexter is now profoundly involved with animals. And she is determined to make us aware of how their lives are affected by human interference.

Her current work includes a sequence of heads, reminiscent of lambs or dogs. Their silicon rubber surfaces make them look sore, and Dexter added to their air of vulnerability by placing real plums in their eyes. She hung them on a wall. Ensuring that they took on the status of trophies. While shying away from making an overt political statement, Dexter clearly wants us to think about the reason why anyone might want to display animals' heads in such a macabre way. They are flaunted by owners determined above all, to brandish their hunting prowess.

Dexter wants to install her maquette for the Jerwood Sculpture Prize in a similarly provocative manner. She is casting a pair of real antlers, partly because modelling is 'too problematic' and partly because 'I'd want to work with a taxidermist if I won the Prize'. Instead of remaining upright, however, the antlers will droop. So when they are placed on a wall, these paradoxically limp bronze forms will appear even more forlorn than her lambs' heads.

For the grounds of Witley Court, Dexter would like to use the Jerwood prize money to make a life-sized cast of a real deer. The sculpture would be 'left as bare bronze, with only the eyes polished and maybe coloured.' As a result, the deer's coat wuls look as if it had been rained on and soaked through. In order to accentuate the prevailing mood of melancholy, the deer's antlers would hang down uselessly. In one respect, then, it is an embodiment of defeat. But in another sense, Dexter still wants the deer to retain its nobility. Like Landseer's celebrated Victorian painting *The Monarch of the Glen*, her animal will still be able to hold up its head in an alert manner. 'Nobility is the whole point of a deer', she explains, insisting that 'I don't want it to look as tame as an animal in a park compound'

The polished d eyes should intensify this vigilance. For Dexter points out that, while deer's coats 'have a matt fustiness about them', their eyes 'have a bright light in them, a source of empathy that carries right across a stretch of countryside.' Standing in the grass without a plinth for support, her deer would be eminently approachable and touchable. Dexter travelled to Scotland recently and studied the deer. They kept running away, but her animal 'will be stuck there, and have to take all that patting.' It will, nevertheless, stop well short of cuteness. 'It'll look uncannily real,' she says, 'so there may be something creepy about it.' Besides, its inquisitive and lordly gaze will 'take the viewer out of the sculpture and into the landscape.'



