

ART ADVISORY E-BULLETIN

Summer 2015
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The Cass Sculpture Foundation in Focus

Nestled among beautiful woodland and pastures green in the West Sussex countryside lies the glorious Cass Sculpture Foundation. Established in 1992 by Wilfred and Jeannette Cass, the Foundation occupies 26 acres and is dedicated to showing works by emerging and established artists.

How it began

Inspired by their own collection of works, which included pieces by Elizabeth Frink and Henry Moore, avid collectors Wilfred and Jeannette Cass began thinking about how they could devise their own model for a sculpture foundation.

Following a few years of research and visits to other sculpture parks such as Hakone in Japan, Kröller-Müller in the Netherlands and Louisiana in Denmark, Wilfred and Jeannette Cass launched the Cass Sculpture Foundation.

The enlightened concept

The charitable foundation is dedicated to commissioning new sculpture from emerging and established contemporary artists. The stunning grounds showcase an ever-changing display of 80 large-scale sculptures. To date, over 400 works have been commissioned and exhibited by artists such as Marc Quinn, Andy Goldsworthy, Rachel Whiteread, Gavin Turk and Tony Cragg. All sculptures are available for sale with the proceeds going directly to artists. The Foundation hopes that new commissions will act as an added stimulus for sculptors and potentially send them in unfamiliar directions.

In praise of the patrons

Artist Thomas Heatherwick says, “Cass Sculpture Foundation is brilliant because it takes the risk to support people who haven’t already received recognition, which gives an enormous boost to someone’s confidence at a point when they most need it.”

Sharing the love

If you fancy the idea of strolling around the artworks at sunset, cocktail in hand, listening to the pheasants do their pleasant pheasant thing, get in touch with Jeannette and Wilfred as these visionary patrons not only help finance new works, but they also hire out this stunning location to a select group of people.



Jeannette and Wilfred Cass, Feb.2003, portrait by Anne-Katrin Purkiss

Five Works that Made the Sussex Woodland Sing...

Since its inception in 1992, Cass Sculpture has commissioned over 400 emerging and established contemporary sculptors to create work for its Foundation. 1858 Ltd takes a closer look at 5 works that made waves in the art world.

Marc Quinn, *The Overwhelming World of Desire*, 2003

Marc Quinn’s sculpture *The Overwhelming World of Desire* (2003) sat in the Sussex landscape like an incongruous yet beautiful botanical escalation. The photographic image of an orchid transferred onto a twelve-metre high steel framework sold incredibly quickly and has since been exhibited outside the Tate Britain and the Peggy Guggenheim Museum. Likening the sculpture to a child’s toy, Quinn’s intention was to seduce the viewer, “advertise the wonder of life” and to suggest, “the overwhelming sensuality of the natural world, whose life force is one of pure desire.”

Anthony Caro, *Goodwood Steps*, 1994

Demonstrating his interest in the dialogue between architecture and sculpture, *Goodwood Steps*, was part of a series of works made by Caro. The sculpture, which was shown at Cass in 1994, went onto be exhibited at Chatsworth House.

While working on *Goodwood Steps* Caro said, “I have been fascinated

by the project because it is so architectural. Because of this the piece seems to bear a different relation to us and to the environment from what we normally expect of sculpture. The repetition of the mechanical elements are a counterpoint to the grand view of the landscape – not as in the work of Moore, which was often a reminder of the landscape, but as a contrast to it, much in the way that a mechanical windmill brings a human dimension to the land.”

Eva Rothschild, *Nature and Culture*, 2014

Interested in minimalism and constructivism and the subversion thereof Rothschild says, “The ideal way to look at art is to be permanently confused.”

Incredibly popular while exhibited at Cass, Eva Rothschild’s monumental latticed aluminium sculpture *Nature and Culture*, sold very quickly. The tumultuous web of lines creates a sense of openness but also restriction. We are not locked in and yet we are seduced by its meshwork. The artwork’s opposition to its environment is not purely conceptual. It also offers a form that is elegantly beautiful and persistently present.

Michael Joo, *Doppelganger (Pink Rocinante)*, 2009

Is it a donkey, a goat or a zebra? And who dipped it in bubble gum? American-Korean artist Michael Joo’s candy pink “Rocinante” (an homage to Don Quixote’s ‘decrepit old nag’ of a horse), sat in the pastures of the Sussex landscape, dripping in pink goo, like a creature come to life from Charlie and the Chocolate Factory. Made from bronze and enamel paint, Joo’s zebra explores the meaning of perspective and the curiously subjective nature of identity. Joo, for whom the final aesthetic has as much value as the art-making process, considers identity “as fleeting, the equivalent to living – something always just beyond our grasp, a basis for human motivation informed by dreams and desires.”

Tony Cragg, *Bent of Mind*, 2005

Internationally renowned sculptor, Tony Cragg, whose work *Walks of Life* was recently exhibited in Madison Square Park in New York, had a monumental bronze called *Bent of Mind* on display at Cass in 2005. A fluid vertical form, as if in the process of metamorphosis, this titan black sculpture wrestles with, according to Cragg “man’s relationship with his environment”. As the viewer steps around the sculpture, the forms are in a constant state of flux, contours pulling in opposite directions. There is a tension to the elasticity of the shifting, elliptical outlines. Cragg says of his work, “These are not at all things that people need for any practical purpose in the world. But they do reveal so much for me as I am making them. They offer me a new way to see the world and that is all I am interested in.”



Anthony Caro, *Goodwood Steps*, 1994; Eva Rothschild, *Nature and Culture*, 2014.

Summer Exhibition at Cass Sculpture Foundation

This summer, the Cass Sculpture Foundation is unveiling *Points of View*, four new sculptural works by some of the most exciting contemporary sculptors working today, namely: Mark Handforth, Sara Barker, James Capper and Piotr Lakomy. The works are displayed alongside the existing collection in the Foundation's 26 acres of woodland.

Claire Shea, Curatorial Director of the Foundation says, "*Points of View* examines the varied interests of these contemporary artists in sculpture whilst also providing both formal and conceptual aspects for viewers' consideration."

Here is a short introduction to each of the exhibiting artists:

Mark Handforth, *Two Old Bananas*

There is something brilliantly bonkers about seeing two giant over-ripe bananas leaning on each other in the quaint English countryside. Cast in industrial aluminium, Mark Handforth's *Two Old Bananas* follows Dadaist ideas. Through use of distorted scale and material reinterpretation, Handforth has rendered mundane objects afresh. Born in Hong Kong, raised in England and now based in Miami, Handforth is renowned for making absurdist jokes in sculptural form.

Sara Barker, *warp- and weft-*

Sara Barker creates spindly spatial constructions, using materials such as honeycombed resin, lacquer and paper panels, which cross the boundaries between painting and sculpture and are conceptually intricate. Although often inspired by modernist or late-Victorian literature, for her Cass commission *warp- and weft-* this year, it was the essay on Japanese aesthetics *In Praise of Shadows* by Junichiro Tanizaki, which influenced her most. Just like the essay by Tanizaki, which explores light, shadow and texture, Barker is interested in a medley of forms and textures that demonstrate the relationship between gravity, light and shade.

Piotr Lakomy, *untitled (every step is moving me up)*

Lakomy's *untitled (every step is moving me up)* has a touch of *The Lion, the Witch and the Wardrobe* about it. When seeing this ostensibly minimalist structure boldly present in the landscape, we think what happens once we pass through it? The dimensions relate to the proportions of the human body and the space relies on the participation of the viewer to achieve its effect. Lakomy tends to work with raw industrial materials such as aluminium, insulation and light fittings. *Untitled* is lit internally by three generations of light bulb, at points where the artwork's ceiling gets higher.

James Capper, *Greenhorn*

Visually Capper's sculptural installation *Greenhorn* looks like a deconstructed digger: part insect, part alien, and part hydraulics superhero. *Greenhorn* is the name given to an inexperienced forester. And unlike its human counterpart, Capper's *Greenhorn* takes fallen tree trunks and arranges them in new aesthetic formations. Capper, who is interested in the mechanical process of art creation and as much an engineer as he is a sculptor, wishes to explore and minimise the impact of tree felling.

An exhibition entitled Chance Encounters featuring a major selection of Alex Hoda's work will also be on display this summer.



Piotr Lakomy, *untitled (every step is moving me up)*, 2015

Summer Treat

For a chance to discover art in a whole new way, away from the hustle and bustle of art fairs, away from the quiet hushed tones of gallery spaces, head to the Cass Sculpture Foundation this summer. It's the perfect destination for a day or overnight trip from London. Here's all you need to know.

When to go: The Foundation is open to visitors throughout the summer between 10.30 and 16.30 (last entry). Occasionally private events are held there so to ensure guaranteed entry please email: visitorservices@sculpture.org.uk.

Where to stay: As you will be sauntering across the Goodwood Estate to peruse art, we suggest you book into the very near luxury country hideaway, the Goodwood Hotel. It boasts a health club, a spa and two stunning golf courses. Alternatively, if you're feeling a little more in the mood for a period drama setting head to Amberley Castle, a unique luxury castle with excellent facilities and spectacular grounds.

What picnic to bring: If you intend to go for the quintessential English day out, don't forget your Fortnum and Mason picnic hamper filled with delicious treats. There is not café at the Cass Foundation, hence al fresco dining is greatly encouraged as a way to appreciate both the Sussex landscape and the artwork therein.

Dining in the evening: There are two dining options at the Goodwood Hotel: the private members' clubhouse The Kennels and the hotel's Richmond Arms, which serves award-winning estate rare breed meat, cheeses and ales. However, if neither of these meet your culinary needs and you are in the mood for something a little more low-key, try the Duke of Cumberland Arms. It's a tiny inn on a lolling hill, which won Pub of the Year in 2012 and is loved by various renowned food critics including The Times' Giles Coren.

How to get there: The Cass Sculpture Foundation is located in the heart of West Sussex and forms part of the Goodwood estate. The Foundation is 60 miles from London and 30 miles from both Brighton and Southampton.

By road: When travelling from London follow the A283 from

Guildford until you see signposts for the A272 towards Chichester. For Sat Nav users, the device will take you to the bottom of the gate. Instead of turning left from the main road continue along New Barn Hill. Cass is just up from the Goodwood Hotel.

By rail: The nearest train stations are Chichester and Barnham, both just under 5 miles away from the grounds. Taxis are available from the stations.

By air: Private aerodrome facilities are available via the Goodwood Estate.

<http://www.sculpture.org.uk/>

<http://www.amberleycastle.co.uk/>

<https://www.goodwood.com>



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Art Calendar Highlights

The 80s : Figurative Painting in West Germany **Frankfurt, Städel Museum**

22 July to 18 Oct. 2015

www.staedelmuseum.de/en/exhibitions/80s

Jackson Pollock : Blind Spots

Tate Liverpool

30 June - 18 Oct. 2015

www.tate.org.uk

The Broad, Los Angeles

Opening Sept.20

www.thebroad.org

Etchigo Tsumari Art Triennale 2015

26 July - 13 Sept

www.etchigo-tsumari.jp

Frida Kahlo : Art, Garden, Life

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The New York Botanical Gardens

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Images in the order of which they appear courtesy of: The London Magazine; The National Portrait Gallery; The artists and Cass Sculpture Foundation; Piotr Lakomy and Cass Sculpture Foundation; Jane Wernick Associates; nybg.org

"Text by Anne-Céline Jaeger for 1858 Limited"

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