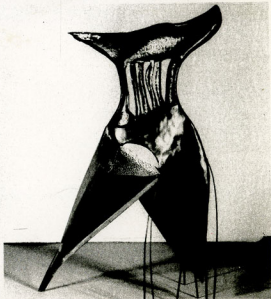


SHELAGH CLUETT

RECENT SCULPTURE

SHELAGH CLUETT Photograph - Mick Marshall





BURMESE NIGHTS Photograph - George Merrick

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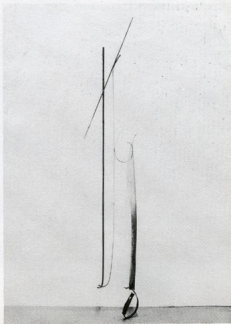
SHELAGH CLUETT RECENT SCULPTURE

MARCH 30TH-APRIL 28TH 1985

FOREWORD

Shelagh Cluett is a young artist who is gaining national recognition for her exciting and sensitive sculptures. This exhibition provides an insight into her recent works which reflect her concerns for natural and spiritual phenomena. I am grateful to Shelagh for her informative introduction and notes about her work, to Nicola Jacobs, Nicola Jacobs Gallery, London, for making this exhibition possible, to Mick Marshall and George Meyrick who provided the photographs and finally to Liz Hayden-Wells for her excellent design of the Catalogue and Poster.

PATRICK DAY
Senior Keeper Visual Arts



LIST OF WORKS

BURMESE NIGHTS 1984

Aluminium and steel and gold leaf

5'6" x 3'9" x 2'9"

The title makes reference to the book by Orwell, and is a reflection on how the Buddhist culture co-exists with the communist state.

ON THE ROAD TO MANDALAY 1984

Aluminium and silver leaf

8' x 2'6" x 2'6"

From Kipling's poem (apparently even Kipling went by train). The experience of climbing Mandalay Hill, and its spiritual significance – but the sculpture still has one toe on the ground.

NOT WAVING 1984

Aluminium and copper

4'6" x 6' x 2'6"

A reference to Stevie Smith's poem NOT WAVING BUT DROWNING – in a very tentative state of balance where wave and boat become one.

CLOSE TO THE EDGE 1984

Aluminium

4'6" x 3'6" x 5'

A sailing term implying the possibility of imminent danger – again the two elements become one and hold themselves in check.

TANGALLE III 1984

Aluminium

5' x 3' x 2'6"

*Kindly loaned by the Contemporary Art Society
Named after a village in Sri Lanka's southern tip, where turtles come ashore to lay their eggs. There is no land mass between TANGALLE and the Antarctic.*

TSUNAMI I 1982

Aluminium and steel

7'8" x 1'8" x 1'

Tsunami is a tidal wave caused by a hurricane.

TAIGA I 1982

Aluminium and steel

7'10" x 3'6" x 1'5"

Forest line between the Tundra and the Steppes.

TANTALUS I 1983

Lead and copper

9" x 5"

WOULD THAT WE COULD 1984

Aluminium, brass, gold and silver leaf

9" x 7"

SMALL WORKS

NO DUSK 1984

Aluminium

12" x 4"

ON THE UP 1984

Aluminium

8" x 6"

LIGHT OF MY LIFE 1984

Aluminium and copper

12" x 4"

I MUST GO DOWN TO THE SEA AGAIN 1984

Aluminium

17½" x 12½"



LIGHT OF MY LIFE Photograph - George Meyrick

BIOGRAPHY

1947 Born Dorset, England
1966-67 St. Martin's School of Art
1967-68 Hammersmith College of Art
1968-71 Hornsey College of Art
1971-72 Chelsea School of Art

Awards

1972 Sainsbury Award
1979 Greater London Arts Association (major award)

One Person Exhibitions

1982 Nicola Jacobs Gallery, London
1984 Nicola Jacobs Gallery, London
1985 Herbert Art Gallery and Museum, Coventry

Selected Group Exhibitions

1972 "Platform 72", Museum of Modern Art, Oxford
1974 '7 + 4' Richard Demarco Gallery, Edinburgh
1977 Cleveland International Drawing Biennale, Cleveland
1978 '12 Sculptors', West Surrey
1979 '52 Wapping Artists', Wapping Studios, London
'New Sculpture' Ikon Gallery, Birmingham
'The First Exhibition', Nicola Jacobs Gallery, London

1983 '9 Artists for Wapping', Ferens Art Gallery, Hull (touring)
'Off The Wall', Spacex Gallery, Exeter
'Why Sculpture', West Surrey College of Art, Surrey
'Summer Show', Dienst Beelende Kunst Den Bos, Kruithuis, Holland
'Summer Exhibition', Nicola Jacobs Gallery, London
'Nocturn', Siegel Contemporary Art, New York
1984 'A Private View', Ecole Regionale des Trois Arts, Nantes, France
'Summer Exhibition', Nicola Jacobs Gallery, London
'Industrial Sponsors Selection', Warwick Arts Trust

Selected Biography

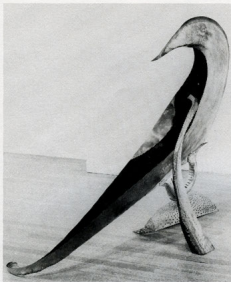
Dominique Fourcade : 'Kunst 1 Dag 1', catalogue introduction 1980
Fenella Crichton : 'Eight Artists : Women 1980', catalogue introduction
Dominique Fourcade : 'Shelagh Cluett, Nicola Jacobs Gallery', catalogue introduction 1982
Barbara Ann Taylor : 'New Luminaries and Old', Harpers and Queen Magazine, April 1982
Waldemar Januszczak : 'Galleries Briefing', The

- 1980**
'Four Artists', Nicola Jacobs Gallery, London
'Works on Paper', Nicola Jacobs Gallery, London
'Sculpture and Painting', Canterbury College of Art, Kent
'Wapping Artists', Wapping Studios, London
'Summer Exhibition', Nicola Jacobs Gallery, London
'Kunst Idag 1', Ordtopgaard, Copenhagen, Denmark
'Eight Women Artists', Acme Gallery, London
'Sculpture', Nicola Jacobs Gallery, London
- 1981**
'Eight Women Artists', Gardner Arts Centre, Sussex University, Sussex
'30 Ex-I.L.E.A.', Whitechapel Art Gallery, London
'Tolly Cobbold Eastern Arts 3rd National Exhibition, Fitzwilliam Museum, Cambridge (touring)
'Artists for Nuclear Disarmament', Acme Gallery, London
'Wapping Artists', Wapping Studios, London
'Summer Exhibition', Nicola Jacobs Gallery, London
- 1982**
'Camden Artists', Camden Arts Centre, London
'Wapping Artists', Wapping Studio, London
'Paris Biennale', Paris, France
'Musée de Beaux Arts', Tourcoing, France
'The Alternative Tate Show', Paton Gallery, London

- Guardian, 14 April 1982
William Packer : 'Mixed Blessings', The Financial Times, 20 April 1982
Sarah Kent : 'Shelagh Cluett', Time Out, 29 April 1982
Christopher Yetton : 'Summer Show, Kruthuis', catalogue introduction July 1983

Public Collections

- Contemporary Art Society
Unilever PLC



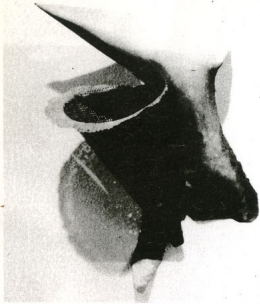
NOT WAVING Photograph – George Meyrick

THE SCULPTURE-MAKING PROCESS

The sculptures evolve through the direct manipulation of the metal. At the outset I know the ideas that I want the work to express, but I do not know exactly what it will look like, what form it will take. The process of making, the materials, forms, surfaces, colours are the vocabulary used to structure the ideas.

I normally begin by hammering out a form in sheet metal, most often aluminium, so it is quick and immediate to work. The hammering and necessary annealing to keep the metal workable cause shifts and contortions and the work begins to take shape. There are often many false starts, detours and discarded elements.

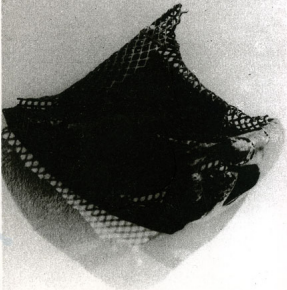
Colour is applied at the beginning of the work; it is inseparable from the form and surface. I usually know the colour of a sculpture before any other aspect. The sculptures are made using traditional means of construction. There is no mystery in their assembly, but rather the means of joining should inform the work. I want the sculpture to surprise me, to reach a stage where it exists in its own right and makes demands of me as the artist.



ON THE UP Photograph - George Meyrick

**HERBERT ART GALLERY
JORDAN WELL • COVENTRY**

MARCH 30TH-APRIL 28TH 1985



WOULD THAT WE COULD Photograph - George Mayrick