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PRESS RELEASE

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Breaking the Mould: Sculpture by Women Since 1945

- **Lakeside to open new exhibition in its Djanogly Gallery presenting the Arts Council Collection's first extensive survey on post-war sculpture by women.**
- **Opens at Lakeside on Saturday 18 September.**

Spanning more than seventy years and exploring the work of fifty sculptors, *Breaking the Mould* provides a radical recalibration, addressing the many accounts of British sculpture that have marginalised women or airbrushed their work out of the art historical canon altogether.

The touring exhibition will open at Lakeside Arts' Djanogly Gallery on Saturday 18 September to Sunday 9 January before continuing its widespread UK tour. Visitors to the exhibition will have the chance to view over fifty works ranging from sculpture to installation in a wide-ranging list of materials including hair, ceramic, paper, flowers and salt. Participating artists include: **Rana Begum, Helen Chadwick, Sokari Douglas Camp, Elisabeth Frink, Anthea Hamilton, Barbara Hepworth, Karin Jonzen, Perminder Kaur, Sarah Lucas and Eva Rothschild.**

All of the works in this exhibition have been selected from the Arts Council Collection, managed by the Southbank Centre, which holds more than 250 sculptures by over 150 women. In this exhibition, the works selected highlight the Collection's long-term commitment to women working in sculpture and the strength and diversity of a wide range of practices. Many of the represented artists have challenged ingrained notions of sculpture as a 'male occupation' by embracing new materials, subjects and approaches.

The first work by a sculptor purchased for the Collection was a drawing by **Barbara Hepworth**, *Reconstruction* (1947), which is included in the exhibition alongside her wooden sculpture *Icon* (1957). Visitors will also see several works that are on public display for the first time since they were acquired, these include **Katie Cuddon's** *A Problem of Departure* (2013), a ceramic sculpture of a pillow clasped between dimpled thighs; as well as **Rose Finn-Kelcey's** *God's Bog* (2001), a toilet cast in Jesmonite curling delicately like a seashell.

Those visiting the exhibition will work their way around Lakeside's Djanogly Gallery through three thematic sections: *Figured, Formed and Found*. The broad themes enable a range of shared concerns to emerge across time, space and material. A number of the accompanying labels have been written by a range of contributors including fellow artists, curators and community groups. These voices highlight the need for sustained collective action to broaden representation within the field of sculpture.

Deborah Smith, Director of the Arts Council Collection, says: "*Breaking the Mould celebrates the Collection's unique relationship with sculpture made by women. This is the largest survey of its kind to date, it demonstrates the breadth and depth of works in our collection and our ongoing commitment to reflecting diversity within our acquisitions and programmes.*"

Breaking the Mould has been initiated in response to ***Women Working in Sculpture from 1960 to the Present Day: Towards a New Lexicon***, a research project led by Catherine George (University of Coventry) and Hilary Gresty (independent).

Those interested in visiting the celebrated *Breaking the Mould* exhibition can also enjoy a fully-illustrated publication produced by Hayward Publishing, featuring an essay on the subject by Natalie Rudd, Senior Curator of the Arts Council Collection, and curator of the exhibition. It includes complementary texts from artists, writers and curators exploring the practices and presenting fresh critical thinking on the subject. The book also features a timeline, highlighting key events and developments over the last seventy years.

For more information about the exhibition and to plan a visit to Lakeside, please visit Lakeside's website: lakesidearts.org.uk/BreakingTheMould

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Lakeside Arts Website: lakesidearts.org.uk

Lakeside Arts Facebook, Twitter and Instagram: @LakesideArts

More information is available from Lakeside Arts' Marketing and Digital Assistant, Bea Lowry: beatrice.lowry@nottingham.ac.uk / 07713 873 639

Notes to Editors:

Lakeside Arts is the University of Nottingham's public arts centre presenting a programme of visual arts and museum exhibitions, theatre, dance, children and families' productions, workshops as well as a learning programme for everyone. Its venues include the Djanogly Recital Hall which stages concerts by internationally renowned soloists and chamber ensembles; the Djanogly Gallery; the University Museum which has a permanent collection of archaeology covering a period of some 250,000 years; and the Djanogly Theatre presenting UK and international touring work as well as producing and co-producing new theatre and dance. lakesidearts.org.uk

Images:

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Lakeside Arts, University Park, Nottingham, NG7 2RD



NUD CYCLADIC 7, 2010 by Sarah Lucas



Leg Chair (Jane Birkin), 2011 by Anthea Hamilton

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Loop, 1978/2014 by Margaret Organ



God's Bog, 2001 by Rose Finn-Kelcey

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