

About the artists and contributors

Neil Ayling graduated with an MA in Sculpture from the Royal College of Art in 2010.

Solo exhibitions include a Frieze Week off-site project at the Berloni Gallery, London (2015), 'Composite Order' at the Berloni Gallery (2014) and 'Flection' at EB & Flow – now the Berloni Gallery – (2011). Recent group exhibitions include 'Mind Out', APT Gallery, London (2016); the RBS Bursary Award Show (2014); 'Summer Mixer' at the Joshua Liner Gallery, New York (2013); 'Objectify' at the High House Gallery, Oxford (2013); and 'The Thing is the Thing' at the ASC Gallery, London (2011). Ayling unveiled a permanent public sculpture in King's Cross entitled *Vert* (2013). He received the Royal British Sculptor Bursary Prize (2014) and the Broomhill Sculpture Prize (2014) and participated in the Triangle Artists' Workshop, New York (2015).

Olivia Bax graduated from Byam Shaw School of Art in 2010 and completed an MFA in Sculpture from the Slade School of Fine Art in 2016. Recent group exhibitions include 'UK/raine' at the Saatchi Gallery, London (2015/16); 'Ellipse' at the A3 Gallery, Moscow (2014); 'Signs of the City' at the Drawing Room (in association with UBM), London (2013). Solo exhibitions include 'Unfurled' at The Foundry Gallery, London (2012); and 'Structural Shift' at ArtMoorHouse, London (2011). Bax was awarded a full fellowship residency at Vermont Studio Center, USA, in 2013 following her participation in the Triangle Artists' Workshop in Brooklyn, New York, in 2012. In 2015 she was the recipient of a British Council residency to the University of Dhaka, Bangladesh.

Willard Boepple grew up in Berkeley, California. He studied at the Skowhegan School of Painting and Sculpture, New York (1963), the University of California, Berkeley (1963–4), Rhode Island School of Design (1967) and The City College of the City University of New York (1968). After teaching at Bennington College and the School of the Museum of Fine Arts in Boston, he returned to New York, where he has lived for over thirty years. He has exhibited widely here and abroad, at galleries including Acquavella Galleries, New York; the André Emmerich Gallery, New York; Tricia Collins Contemporary Art, New York; and Broadbent Gallery, London. His work belongs to such noted institutions as the Metropolitan Museum of Art, New York; the Museum of Fine Arts, Boston; the Storm King Art Center, New York; and The Fitzwilliam Museum, Cambridge, UK. Boepple served as chairman of the Triangle Artists' Workshop for twenty years, an artist residency program that he helped replicate in Africa and the Caribbean.

Sir Anthony Caro (1924–2013) studied sculpture at the Royal Academy Schools and worked as assistant to Sir Charles Wheeler and Henry Moore. He came to public attention with a show at the Whitechapel Gallery in 1963. Caro taught at Saint Martin's School of Art in London (1953–81). Major exhibitions include retrospectives at the Museum of Modern Art, New York (1975); Trajan's Market, Rome (1992); the Museum of Contemporary Art, Tokyo (1995); Tate Britain, London (2005); and three museums in Pas-de-Calais, France (2008), to accompany the opening of his *Chapel of Light* at Eglise de Saint-Jean-Baptiste, Bourbourg. He has been awarded many prizes, including the Praemium Imperiale for Sculpture in Tokyo in 1992 and the Lifetime Achievement Award for Sculpture in 1997. He holds many honorary degrees from universities in the UK, USA and Europe. He was knighted in 1987 and received the Order of Merit in May 2000. Retrospective exhibitions include Museo Correr, Venice, (2013); and Yorkshire Sculpture Park, Leeds Art Gallery and The Hepworth Wakefield (2015).

Shaun Cassidy studied sculpture at Norwich School of Art and finished his graduate studies in sculpture at the University of Alberta, Canada. Cassidy's sculptures have been exhibited extensively throughout the USA including at Socrates Sculpture Park, New York; Franconia Sculpture Park, Minnesota; the Forum for Contemporary Art (now the Contemporary Art Museum), St Louis; the Columbia Museum of Art, South Carolina; and at the deCordova Sculpture Park and Museum, Boston. Cassidy has been awarded residencies at over ten venues including the McDowell Colony, Peterborough, New Hampshire; Djerassi Resident Artists Program, Woodside, California; the McColl Center for Visual Art (now the McColl Center for Art and Innovation), Charlotte, North Carolina; and Sculpture Space, New York. His work has been reviewed and featured in *Art in America*, *New Art Examiner*, *The Wall Street Journal* and *The New York Times*. Cassidy serves on the Board of the McColl Center for Art and Innovation and is a lead artist for the Innovation Institute. He is a professor of sculpture in the Department of Fine Art at Winthrop University, Rock Hill, South Carolina.

Sam Cornish is a writer on abstract art and a curator. Recent projects include a book and exhibition on the artists who worked at the Stockwell Depot; a monograph and exhibition on the New-Zealand-born, London-based sculptor John Panting; and the editorship of a two-volume survey of the paintings of Gary Wragg. He organised the symposium 'Collaborating with Caro' and is currently working on the John Hoyland *catalogue raisonné* and a monograph on the sculptor Tim Scott. From 2012 to 2014 he was editor of www.abstractcritical.com.

Professor K. Patricia Cross is a scholar of educational research and emerita professor of higher education at the University of California, Berkeley. She studied BS Mathematics, MA Psychology and PhD Social Psychology at the University of Illinois. Throughout her career she has explored adult education and higher learning, discussing methodology and pedagogy in terms of remediation and advancement in the university system. Publications include: with Elizabeth F. Barkley and Claire Howell Major, *Collaborative Learning Techniques: A Handbook for College Faculty*, (San Francisco: Jossey-Bass, 2005); with Mimi Harris Steadman, *Classroom Research: Implementing the Scholarship of Teaching*, (San Francisco: Jossey-Bass, 1996).

Beth Cullen-Kerridge studied at Liverpool John Moores University and the Royal College of Art. She honed her craft working in foundries and has produced works for Eduardo Paolozzi, Elisabeth Frink and Alberto Giacometti. For eight years she worked closely with Mike Bolus as a studio assistant for Sir Anthony Caro, on large-scale projects for the likes of Sir Norman Foster, Richard Rodgers, and the Tate, as well as working on shows at the Venice Biennale and the Marlborough Gallery, New York, and the Eglise de Saint-Jean-Baptiste, Bourbourg, France. She continues to make and exhibit work internationally.

Patrick Cunningham was raised on a farm in Ireland, and early in life learned practical skills from his father. On moving to England, he worked for a short time as a hod carrier before becoming a welder at Aeromet in London. He began working for Caro in 1968, leaving only once (for approximately a year), to return and continue working at Barford Studios to the present day.

Ian Dawson is a London-based artist and head of sculpture at Winchester School of Art, University of Southampton. He studied at the Royal College of Art and first came to prominence in the 1990s with a series of large-scale melted plastic sculptures that celebrated creativity through the destructive act. He is the author of *Making Contemporary Sculpture* (Marlborough: The Crowood Press, 2012). His practice remains intensely experimental, involving different processes and diverse materials. Dawson has exhibited internationally, and his work is held in both public and private collections worldwide including the Saatchi Collection, London; the ABN Amro Collection, Amsterdam; the SEI Collection, USA and UK; the Ti Group, London; and Skadden, Arps, Meagher & Flom, New York.

Jenny Dunseath is a London-based artist and senior lecturer in fine art sculpture at Bath School of Art and Design, Bath Spa University. After graduating from the Royal Academy of Arts she worked as an assistant in the Caro studio, and it is this first-hand insight that triggered this project's interest in master/pupil relations, practical pedagogy and legacy. She continues to make and exhibit work internationally. Exhibitions include The Royal Academy of Arts, Bloomberg New Contemporaries, Cornerhouse, Korean Cultural Centre, Gana gallery Seoul, Flat Time House, OUTPOST and Spike Island. Awards include the Royal Society of British Sculptors bursary award and Red Mansion Art Prize, Beijing.

William Fausset studied sculpture at the University of Leeds and the Slade School of Fine Art, University College London. He has worked as technical assistant at the Henry Moore Institute and the University of Hertfordshire. He has run sculpture workshops at Norwich University of the Arts, has been a visiting lecturer of sculpture at the University of Leeds, and is head of workshops at the Architectural Association School of Architecture, London. He continues to make and exhibit work.

André Fauteux is a Canadian-born artist who studied at Upper Canada College and Central Technician School, Toronto. He has exhibited internationally, including 'The Condition of Sculpture' at the Hayward Gallery, London (1975), and is held in collections by the Art Gallery of Ontario, Canada's National Gallery, and the Art Gallery of Hamilton in Ontario, among many others. Fauteux also has a permanent installation of a sculpture in Barcelona, Spain, and has won numerous Canada Council Awards as well as the Canada Council Art Bank.

John Gibbons studied at Limerick School of Art, Crawford Municipal School of Art and Saint Martin's School of Art. He was a studio assistant to Anthony Caro and Oscar Nemon. He is a member of Aosdána and fellow of the Royal British Society of Sculptors, and emeritus professor at Winchester School of Art, University of Southampton. Gibbons's work is in numerous public and private collections around the world, including: Tate, London; Arts Council England; Edmonton Art Gallery, Alberta; the Calouste Gulbenkian Museum, Lisbon; the Museum of Contemporary Art, Barcelona; the Czech Museum of Fine Arts, Prague; Crawford Art Gallery, Cork; Jesus College, University of Cambridge; Syracuse University, New York; and the University of Limerick.

Jonathan Gildersleeves is a practicing artist based in South East London. A masters graduate in drawing from Wimbledon School of Art, he teaches at Central Saint Martins and West Dean College, specialising in drawing and sculpture. He co-founded the artist collective The Drawing Factory, continues to exhibit throughout the UK and has been artist-in-residence at Wimbledon College of Art and Construction Gallery, London.

Jon Isherwood is professor of sculpture at Bennington College, Vermont. He studied at Leeds College of Art, Canterbury College of Art, and Syracuse University, New York. His work has been widely exhibited in public museums and private galleries around the USA, Canada, Europe and China. He is the recipient of a Jerome Foundation Fellowship, Pollock-Krasner Foundation grant, and an honorary doctorate from the University of New York at Plattsburgh. His sculpture has recently been exhibited at the National Archaeological Museum, Florence; the National Museum, Beijing; The deCordova Sculpture Park and Museum, Boston; and Belgrave Square, London. He has had more than 20 solo exhibitions, including Reeves Contemporary, New York; John Davis Gallery, New York; The C. Grimaldis Gallery, Baltimore; and Pyramid Hill Sculpture Park and Museum, Hamilton, Ohio. He has been featured in many group exhibitions, including the Peggy Guggenheim Museum, Venice; the McNay Art Museum, San Antonio, Texas; Derby Museum and Art Gallery; and Kunsthalle Mannheim, Germany. He has lectured at numerous colleges and universities in the USA and Europe, and is the founder of the Digital Stone Project.

Hywel Livingstone is a practicing artist based in Cheltenham. He studied sculpture at Winchester School of Art in 2003 and gained an MA in Art History at the University of Bristol. He was awarded the Royal Society of British Sculptors Bursary Award in 2003. Livingstone has had residencies in Holland Park School, London, and Franconia Sculpture Park, Minnesota. Recent exhibitions include a solo show at Line Gallery, Stroud (2016); Oriel Davies Open, Newtown, Wales (2014); and The London Group Open at Menier Gallery, London (2009).

Tim Marlow joined the Royal Academy of Arts in 2014 as artistic director. His remit includes the RA's exhibition programme and collection, as well as learning, architecture and publishing. Prior to this, Marlow was director of exhibitions at White Cube (2003–14). Over the past decade he has played a major role in White Cube's evolution into one of the pre-eminent contemporary art galleries in the world, with new spaces in São Paulo, Hong Kong and London. He has also worked with many of the most important and influential artists of our time, including Jake and Dinos Chapman, Chuck Close, Tracey Emin RA, Gilbert and George, Antony Gormley RA, Damien Hirst, Gary Hume RA, Anselm Kiefer Hon RA, Julie Mehretu and Doris Salcedo. Marlow is an award-winning radio and television broadcaster who has presented over one hundred documentaries on British television. He was the founder editor of *Tate Magazine* and is the author of numerous books and catalogues. He has lectured, chaired and participated in panel discussions on art and culture in more than forty countries.

Guy Martin was brought up on a converted motor torpedo boat moored at Hayling Island. He studied at Portsmouth School of Art and Saint Martin's School of Art. He was a studio assistant to Caro from 1966, and in 1984 he established a contemporary furniture design practice. From 1988–94 he was principal design tutor at Parnham College in Dorset, during which period he developed a strong interest in environmental concerns, which underpinned his design philosophy. He applied this to making interior domestic furniture and garden buildings. In recent years he has returned to making sculpture and drawings.

Gavin Morris studied sculpture at Winchester School of Art and completed an MA at the Royal College of Art. After working in Caro's studio, he worked at Mike Smith Studio and went on to teach sets, props and scenic construction at the Central School of Speech and Drama. He now teaches art, design and photography at a secondary school in Devon and continues to make and exhibit work.

Tim Peacock studied sculpture at Winchester School of Art. After working for Caro, he proceeded to run the sculpture workshops at Byam Shaw School of Art, and later taught adult and children's short courses. He went on to help set up KCL Fine Arts in London, managing the studio for the Greek artist Kalliopi Lemos.

Dr Michael Petry studied at Rice University, Houston (BA), London Guildhall University (MA), and has a Doctor in Arts from Middlesex University. Petry is an artist, author and director of the Museum of Contemporary Art (MOCA) London, and guest curator for Futurecity. He co-founded the Museum of Installation, was guest curator at the Kunsthakademiet, Oslo, research fellow at the University of Wolverhampton and curator of the Royal Academy Schools Gallery. Petry co-authored *Installation Art* with Nicholas de Oliveira, Nicola Oxley and Michael Archer (London: Thames & Hudson, 1994), and *Installation Art in the New Millennium* with Nicholas de Oliveira and Nicola Oxley (London: Thames & Hudson, 2003), and authored *Abstract Eroticism* (New York: Academy Editions, 1996) and *A Thing of Beauty is...* (New York: Academy Editions, 1997). *The Touch of the Oracle* (with Adrian George and Katherine Plake Hough, London: MOCA London, 2012) is a recent survey of his work. Petry's book, *The Art of Not Making: The New Artist Artisan Relationship* (London: Thames & Hudson) was published in hardback in 2011 and paperback in 2012. His current book (and travelling exhibition) *Nature Morte: Contemporary Artists Reinvigorate the Still-Life Tradition* (London: Thames & Hudson, 2013) was published in four hardback editions. Petry's libretto for *A Prussian Requiem* had its world premiere in March 2016 at the Royal Festival Hall, where it was performed by the Philharmonic Orchestra and Choir, commemorating the dead of the First World War.

John Wallbank is a London-based artist. He received an MA from Edinburgh School of Art in 2000 and an MFA from the Slade School of Fine Art, London. He won the Mark Tanner Sculpture Prize in 2010 and was awarded a six-month residency at the Triangle Artists' Association, New York, in 2013. Recent solo exhibitions include 'Diptych' at Arcade Fine Arts, London (2015); Hub, Antwerp (2015); Arcade Fine Arts, London (2014); Islington Mill Studio, Salford (2012); 'Masticate' at Arcade Fine Arts, London (2011); and 'Hazard All' at Studio 1.1, London (2010). His work is in the Saatchi and Zabludowicz collections. He is currently represented by Arcade Fine Arts, London.

Karen Wilkin is a New-York-based curator and critic. Educated at Barnard College and Columbia University, she is the author of monographs on Anthony Caro, Willard Boepple, Stuart Davis, Helen Frankenthaler, Hans Hofmann, Giorgio Morandi, Kenneth Noland, David Smith and Isaac Witkin, and has organised exhibitions of their work internationally. She is contributing editor for art for *The Hudson Review*, a regular contributor to *The New Criterion* and *The Wall Street Journal*, and teaches in the New York Studio School's MFA program. Recent projects include the touring exhibition 'American Vanguards: John Graham, Stuart Davis, Arshile Gorky, Willem de Kooning and their Circle, 1927–42' for the Addison Gallery of American Art, Andover, Massachusetts (named best exhibition of 2012 by *The Boston Globe*) and 'Hans Hofmann: Magnum Opus' for the Museum Pfalzgalerie Kaiserslautern, Germany. Ms Wilkin is preparing a retrospective of Hofmann's works on paper for the Museum of Contemporary Art, Jacksonville, Florida, and the Portland Art Museum, Maine.

Dr Mark Wilsher is an artist and regular writer for *Art Monthly*. He is a lecturer at Norwich University of the Arts on undergraduate and postgraduate courses. He has had solo exhibitions at OUTPOST, Norwich; the Henry Moore Institute, Leeds; CHELSEA Space, London; and has participated in exhibitions at the Institute of Contemporary Arts, London; Picture This, Spike Island, Bristol; the Arnolfini, Bristol; Wysing Arts Centre, Cambridge; Leeds City Art Gallery; and EAST International, Norwich. From 2003–5 he was curator at the Tablet Gallery in Notting Hill, and curated projects for Camberwell College of Art from 2005–7. Recent projects include a solo exhibition looking at the negotiation of visual culture and the mass reproduction of fine art at The Minories Galleries, Colchester (2015); a sculpture project with the Department of Philosophy at the University of East Anglia, Norwich; and researching representations of contemporary art in the mainstream media.

James Wolfe is based in Northport, Maine. He has had solo exhibitions at galleries in Germany and Canada, and in the USA at the André Emmerich Gallery, New York; Meredith Long & Company, New York; the Baumgartner Gallery, Washington DC; Marion Meyer Contemporary Art, Laguna Beach, California; the Rubiner Gallery, Bloomfield, Michigan; Turtle Gallery, Deer Isle, Maine; and the New York Studio School of Drawing, Painting and Sculpture. His sculpture has also been shown in solo exhibitions at the James A. Michener Art Museum, Doylestown, Pennsylvania, and the Civic Center Plaza, Palo Alto, California. His work is included in many public and corporate collections including the Whitney Museum of American Art, New York; Hirshhorn Museum and Sculpture Garden, Washington DC; the Museum of Fine Arts, Houston; the Museum of Fine Arts, Boston; the Storm King Art Center, New York; and the Creative Arts Guild, Dalton, Georgia. He has received awards from the National Endowment for the Arts and the Saint-Gaudens Foundation.