



PLASTER!

An exhibition on the infinite possibilities of a misunderstood medium

**Stuart Lochhead Sculpture at Frieze Masters
Wednesday 13th – Sunday 17th October 2021**

Stuart Lochhead Sculpture will celebrate the medium of plaster at this year's Frieze Masters as part of the fair's new curated section, *Stand Out. PLASTER!*, featuring sculptures by Auguste Rodin, Jean-Joseph Carriès, Théodore Géricault, Arnold Böcklin, Germaine Richier, Mária Bartusová and Rachel Whiteread amongst others, challenges our views of plaster and aims to refocus our attention and understanding of the medium within the world of sculpture.

Plaster as a material for creating sculpture has been used since antiquity. Throughout the centuries it was the medium for an artist's first creative ideas. It could not only serve as a model to transfer those ideas into marble or bronze but also as a way to faithfully copy and preserve them. Without plaster, the ideas of the antique world would never have been disseminated so widely from the Renaissance onwards and notably by the great art academies of Europe. Many works of sculpture presented at the official Salon in Paris were first exhibited in plaster.

In the foreword for the catalogue Penelope Curtis comments, *Plaster is a fascinating but misunderstood material. Its very versatility allows it to do such different kinds of things that it*

has a kind of split personality... Plaster is misunderstood by the market, but not by the artist, for whom it has always been (and still remains) an absolutely central material.

Plaster is not always white; its natural appearance can be concealed by tinting to resemble bronze and terracotta or be polychromed and even gilded. For Auguste Rodin plaster was a preferred means of expression – his virtuoso handling of the material held infinite possibilities. Yet, almost paradoxically, a medium so close to the artist's hand has often been incorrectly regarded as secondary in a sculptor's oeuvre. *Caryatid Carrying an Urn* derives from one of the master models held in Rodin's studio and relates to a series of four other plasters in the collection of the Musée Rodin in Paris. The sculpture's material composition is blatantly displayed in the piece-mould seams that are visible across the work's surface, and through their prominent display, the artist invites the viewer to reflect on the process of artistic creation as much as on its final outcome, the artwork itself.

Towards the end of the nineteenth century, artists were conducting unprecedented experiments with the colouring of sculpture. Such experimentations resonated with the debate on the polychromy of ancient marbles; Arnold Böcklin claimed to have always known that ancient marbles were coloured, and applied this principle to his three-dimensional output, which includes nine painted sculptures. *Shield with the Head of Medusa* is not only the best-known sculpture produced by the artist, but also a key image of the Symbolist movement. The sculpture provides unique psychological depth to the rendition of Medusa in its striking rendering enhanced by the artist's ability to blend the paint on the surface of the sculpture.

Stuart Lochhead Sculpture was opened in 2018 and displays the best in all media from antiquity to the 20th century. Stuart handles the work of some of the most celebrated artists whilst also championing less known but equally fascinating sculptors.

Notes to Editors

Title	<i>PLASTER!</i> An exhibition on the infinite possibilities of a misunderstood medium
Exhibition Dates	Wednesday 13 th – Sunday 17 th October 2021
Location	Frieze Masters
Permanent Gallery	Stuart Lochhead Sculpture, Upper Floor, 35 Bury Street London SW1Y 6AU https://www.stuartlochhead.art/ 020 3950 2377

Selected Exhibits

Rachel Whiteread (b. 1963)

SIT, 2007-2008

Plaster, pigment and steel (seven units and one chair)

75 x 40 x 45 cm

Arnold Böcklin (1827-1901)

Shield with the Head of Medusa

Polychrome plaster and papier-mâché

Diameter: 60.5 cm

Conceived in 1885 and modelled around 1887

Auguste Rodin (1840-1917)

Caryatid Carrying an Urn

Plaster

43.5 x 32 x 30 cm

Conceived before 1885-6, this plaster executed in 1886

Hans Stoltenberg Lerche (1867-1920)

Un Pas en Avant (One Step Forward)

Plaster

23 x 8 x 9 cm

Conceived in 1898 and likely cast before 1900

Mária Bartusová (1936-1996)

Untitled, 1985

Plaster

48 x 56 x 20.5 cm

Stuart Lochhead

Having graduated from the Courtauld Institute of Art in 1994, Stuart has been working in the field of sculpture handling some of the greatest works to come to the market and enriching the collections of the most distinguished collectors and museums.

Stuart has curated a multitude of exhibitions in London and New York. He worked alongside the Ashmolean Museum, Oxford; the Fitzwilliam Museum, Cambridge and the Rijksmuseum,

Amsterdam on loan shows of their collections of Renaissance and Baroque bronzes and supervised the accompanying catalogues. He was instrumental in creating London Sculpture Week, a commercial gallery initiative now a part of London Art Week. He was a trustee of the Public Sculpture and Monuments Association for 10 years and sat on the Editorial Board of the Sculpture Journal. He was Chair of the Courtauld Association for 7 years. The Courtauld is an institution he is a passionate supporter of. He currently sits as a member of the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest.

In recent years, Stuart has sold an important bust of Georges Marechal by Girardon to Château de Versailles, a rare sculpture by Rodin to the Philadelphia Museum of Art, and a portrait mask of Victor Hugo to the Musée d'Orsay.

All enquiries, high res images and further information:

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