

MUNDANE OBJECTS LIKE KNIVES AND FORKS, BARBED WIRE, PINS AND PAINTBRUSHES COME WITH THEIR OWN READYMADE HISTORIES AND ASSOCIATIONS WHICH CAN BE UNRAVELLED AND ANALYSED IF REARRANGED, DISTORTED OR REALIGNED TO GIVE THEM NEW MEANING AS SCULPTURE.



ANN  
CARRINGTON

POM  
POM  
POMPADOUR

11TH MARCH -  
8TH APRIL 2015

PAUL SMITH  
NO. 9 ALBEMARLE STREET  
LONDON

*Paul Smith*

THE USE OF DISCARDED, FOUND AND MULTIPLES OF OBJECTS IS A FUNDAMENTAL ELEMENT OF CARRINGTON'S PRACTICE. ALL OBJECTS ARE SATURATED WITH CULTURAL MEANING, WHICH, AS AN ARTIST SHE SEEKS TO EXPLORE, UNRAVEL AND INVESTIGATE.

# ANN CARRINGTON

## VIPER'S BUGLOSS

Spoon / flower bouquet on wall

Viper's Bugloss is a modern day memento mori (Latin for 'remember you will die'). Inspired by Dutch still lives of the 16th and 17th Century where the pictures team with precious objects testifying to the pleasures of life and the flow of time, such as a pocket watch, a pewter mug, a vase of flowers, a set table. In Viper's Bugloss the flowers are constructed from silver plated spoons, pewter tankards, silver vases and plates - the contents of a 16th century Dutch still life reassembled in another dimension and time. Viper's Bugloss is the name of a poisonous flower.



## WING WO WAVE

Boat made from pearls

This sculpture is inspired by Wing Wo Wave City, an industrial estate in the Zhuijiang Province of China, which manufactures every kind of conceivable pearl adornment in colossal quantities. It is about pearls and the discrepancy between their perceived status of being timeless status symbols of refined taste and wealth (with exotic overtones) and the often very unromantic reality. Wing Wo Wave is a Chinese sailing Junk believing the dream, cruising on a tangled never ending sea of wedding tiaras, chokers and earrings.



## POM POM POMPADOUR II

Headdress from metal feathers

A frothy effervescent feathered showgirl headdress. An exercise in taking unwieldy, awkward lumpen industrial materials and transforming them into their polar opposite - something light, breezy, exotic, flouncy even - something so light you might consider balancing on your head to dance the can can in. Iron nails welded together to make frou frou pom poms, flouncy feathers from lumpen lead and flourishes of Rococco ribbon from drainage pipes. Inspired by native Indian headdresses and the court of Louis XV.



## RUPTUREWORT

Barbed wire roses

All objects come with their own readymade histories and associations that can be unravelled and explored by rearranging, distorting or realigning them to give the objects new meaning as sculpture. Riotous scribbled coils of thorny barbed wire are teased, tamed and pummelled to produce blossoms fulfilling the sculptural destiny of barbed wire.



## THE VAPOURERS

Butterflies made from artist's palettes

The tools of a painter - brush palette and paint (usually employed in the art of 3D illusion) - assembled to make a sculpture, a butterfly sculpture. In place of paint is molten metal arranged like the metallic wings of the Vapourer butterfly. It's about being an artist, fitting between painting and sculpture, a bit all over the place.



## MUNTJAC

Antlers made from knives

Muntjac antlers mounted like trophies from a hunt, sculpted from antler and bone handled knives. A knife is a man made implement for stabbing, cutting and spearing. Likewise, an antler is a Muntjac's tool for puncturing wounding and lancing. This sculpture creates an aesthetically complete circle, having explored the essence of seemingly mundane pieces of cutlery by expanding them into their spear like predatory associations.



## POTS OF MONEY

Ceramic pot made from money

This is a sculpture about accumulating and collecting - an urn made from oversized coins - Mercury dimes, Kennedy half dollars, Marianne Francs, Euros and coins from the Royal Mint. It is a metaphor for our deeply ingrained need to accumulate and hoard, to safeguard the future to survive the next winter or siege and to show off. This pot is named after the world's most collectable and expensive coin - the Brasher Doubloon. Ceramic with silver glaze.



## LIBERTY DOLLAR

Dollar beaten from pewter

Part of a series of 'drawings' of artist's' favourite coins which have been enlarged to the size of dustbin lids for closer examination. The images are punched into pewter and tin using a hammer and roundel, a method used to make ancient coins. The kaleidoscopic patterns and lines which make up the coins are transient and dance with the light - inspired by the swirling interlaced guilloché security patterns found on bank notes and watermarks.



## PIECES OF EIGHT

Wall artwork featuring lots of coins

A celebration of beautiful coins. Each coin enlarged to the size of a biscuit tin, cast from bronze and melted down coins. Limited edition of 6.



Ann Carrington studied at The Royal College of Art graduating in 1987 with an M.A. in sculpture. In 1988 she received The Herbert Read Award, followed by the Commonwealth Fellowship for Sculpture in 1992. Two major Arts Council of Great Britain awards followed in 1994 and 1997. In 2008 she was the winner of a national competition to produce a permanent artwork for Margate sea front.

In 2010 Ann was invited by the United Nations to help raise awareness of current issues through her artwork - her first art work for The UN was presented at the UN Human Trafficking conference in Luxor, Egypt in December, 2010. She has exhibited worldwide and fulfilled many private and public commissions including the large scale public artwork - Manhattan Mettle - which was unveiled at The W Hotel, Hoboken, USA. in 2011.

Ann was commissioned to make The Royal Jubilee Banner for the Queen in celebration of her diamond Jubilee. The Royal Jubilee banner hung from the stern of the Royal Barge 'The Spirit of Chartwell' as it made its journey up the River Thames from Battersea to London Bridge on the historic occasion of the Thames Diamond Jubilee procession 3rd June, 2012.

In 2014 Ann produced commissions for Waldorf Astoria and The Chiltern Firehouse. Future exhibitions include a solo show at The Royal College of Art in October, 2016.