



*Loss of object and bondage to it* Fig. 2, 2015 – Bermondsey Square

## FRANCES RICHARDSON



Frances Richardson was born in 1965, Leeds, UK and received her M.A. in Fine Art Sculpture from the Royal College of Art, London in 2006. Previous to this, she studied for a B.A. (Hons) Fine Art at Norwich School of Art and Design, Norwich. She exhibits both nationally and internationally and her solo exhibitions include: *Not even nothing can be free of ghosts*, Cross Lane Projects, Kendal, Cumbria and Standpoint Gallery, London 2018, *In Times Of Brutal Instability*, Chiara Williams Contemporary Art, London Art Fair 2018, *Loss of object and bondage to it* Fig.2, Bermondsey Square Sculpture Commission, Vitrine Gallery, London 2015, and *Ideas In The Making: Drawing Structure*, Trinity Contemporary, London 2011.

In 2017, Richardson was awarded the Mark Tanner Sculpture Award and Chiara Williams Contemporary Art Solo Award and was nominated for the Max Mara Art Prize for Women 2015–17 in collaboration with Whitechapel Gallery.

### IN HER OWN WORDS

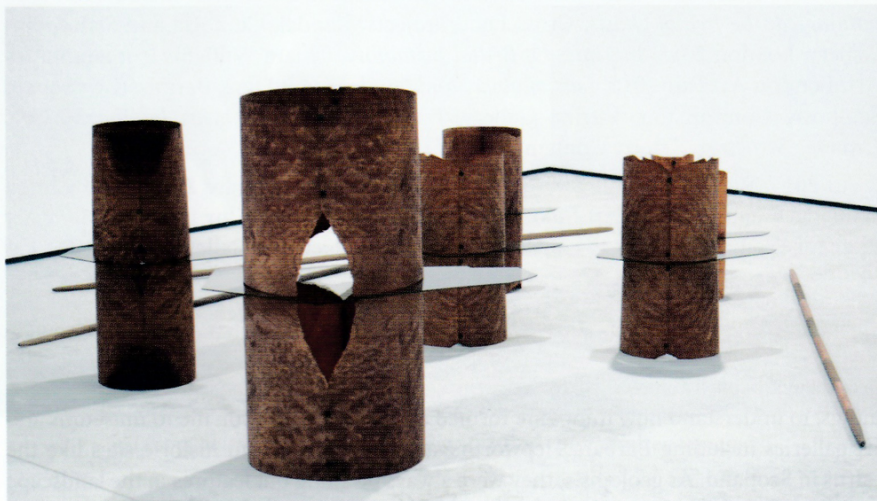
I've always been interested in making things. My parents encouraged me to observe things, to understand how things are formed and made. They took me to museums and art galleries including Barbara Hepworth's studio in St Ives and historic sites like the cairns in Scotland. As geologists, they were always pointing out features in the landscape

that would give clues to the structures and material of the ground below. At home I made my own clothes. At school I took wood- and metal-working classes along with technical drawing. But I didn't really think of making things as "sculpture" until on a Foundation Course at Jacob Kramer Leeds College of Art. At that time there was an exhibition of Anthony Caro's sculptures at the Leeds City Art Gallery – it kind of set something off. In the catalogue text by Tim Hilton I marked just one sentence, a quote from Caro's essay, 'Some Thoughts After Visiting Florence...': "Art thrives on the discrepancies between its territory and the real world, and it exploits the tensions between these frontiers".

After the Foundation Course, I graduated from Norwich School of Art in Fine Art Sculpture B.A. (Hons), then thanks to a Commonwealth Foundation Fellowship I travelled to Nigeria and spent a year there, being trained as a Yoruba carver under Master Carver Segun Faleye. I was fortunate to be admitted into another culture, but there was no point in just copying it. You have to learn to sing your own song. The main thing I learnt was how to be myself.

Commenting on this, Derek Horton wrote: "This unique experience is manifest, not in the form or style of the work, but in her sensitivity to materials, her concentrated attention to symbolism and her understanding of the unifying interrelationship of manufacture, nature and philosophy." – review of the exhibition *Not even nothing can be free of ghosts*, Corridor8.

I make large works that operate within specific architectural spaces, and also small works, hand-held size. I like works to be explicit, so you can see the material and how it has been made and at the same time to transcend this, to activate a cognitive embodied understanding, a feeling. I want the object to play on the boundary of the real and the imagined.



*Not all temporary objects can be avoided* 2018

*i-Beam to walk through*, 2011



*Loss of object and bondage to it* 2014 – Lubomorov-Easton, Deptford. Photo: Nancy Elser