

Looking for the Physical

Sculpture and Drawings by Katherine Gili

10 November – 13 December 2016

Felix & Spear, Modern British and Contemporary Art

71 St Mary's Road, Ealing, London W5 5RG

www.felixandspear.com T: 020 8566 1574



'This is the first time any drawings have been shown alongside my sculpture. They do not correspond in time, the sculptures are selected from works made over a period of twenty plus years since 1989, and the drawings were done in two years from 1994 at a time when circumstances made it difficult to get into the studio regularly to work on sculpture.'

'They are explorations in their own right, the result of intense looking and drawing from my own hands. I was not thinking about a direct relationship to any sculpture I might make, in fact trying to make sculpture directly from a drawing I find totally frustrating and impossible. But I was looking for something particular in the physical relationships of each articulation which perhaps has found its way in some new form into my sculpture.'

Katherine Gili 2016

"Looking is a marvellous thing of which we know but little. Through it we are turned absolutely towards the outside, but when we are most of all so, things happen in us that have waited longingly to be observed; and while they reach completion in us their significance grows up in the object outside." Rainer Maria Rilke – letters to his wife Clara, 1907.

Many artists have in the past placed great emphasis on looking as a fundamental part of their endeavour and a few have refined this thinking in terms of getting close to nature; or more precisely; to reality. It is easy to slip past these aphorisms and take them as read or even irrelevant. It is easy to see ourselves as separate from reality but; we are inescapably part of the reality we think we look upon. It flows through us and we flow through it and what one looks for; how one looks and what one makes of what is seen; is termed "imagination" and that process is not linear.

In looking; Katherine Gili is not trying to make a record of or a visual translation of what she has seen but is training herself to recognise, internalise and empathise with those forces which exist in the physical world, which of course we can feel but cannot see. This is not a contradiction for although we know of, tensions, compressions and torsions as well as gravity, these on their own would remain as scientific observations were it not for the fact of their capacity to enervate and articulate matter. The point at which sculpture departs from its commonalities with other visual art forms is in its potential to create an illusion of these forces acting in combination through a material. The sculptor; suitably attuned and having absorbed both, consciously and subconsciously, the emotional knowledge physical experience conveys, seeks then to battle with a material, with its properties and limitations, to bring something about. The result is the synthesis and expression of unique three-dimensional structure.

Robert Persey 2016



LLOBREGAT



MULLED



NAIANT



QUICKSAP



QUINARY



SPLIT-ALIATA



SQUINNY



TURNSOLE



UMBELS



BRINDLE



1



2



3



4



5



6



7



8



9





11



12



13



15



16



17



18



19



20



Katherine Gili was born in Oxford in 1948; graduated from Bath Academy of Art in 1970 and then studied for two years at St Martin's School of Art. She subsequently taught at a number of art schools; most notably St Martin's and Norwich between 1972 and 1985.

Her sculpture was exhibited for the first time in 1973 and well over a hundred times since. Gili's career is marked by solo shows in London and New York and by contributions to seminal survey exhibitions at major venues such as the Hayward Gallery. In recent years she has regularly shown in the Royal Academy Summer Exhibitions and notably in 2013 her sculpture "Ripoll" won the Sculpture Prize.

Katherine Gili's work is represented in the Arts Council Collection and other public and corporate collections in the UK, Switzerland and the USA. Lord Foster selected one of her pieces to stand alongside the Cranfield University Institute of Technology Library which was designed by Foster Associates in 1992.

Her sculptures can also be found in many private collections in Britain, Spain and the USA.

Solo exhibitions

Summer Show 2; Serpentine Gallery 1977

Salander O'Reilly Gallery, New York 1981

Katherine Gili - A Career Survey; Poussin Gallery 2011

Artist of the Day; Flowers Central 2014

Looking for the Physical, Sculpture and Drawings by Katherine Gili, Felix & Spear, London 2016

Selected mixed exhibitions

The Condition of Sculpture; Hayward Gallery, an international exhibition selected by William Tucker, 1975

Silver Jubilee Exhibition of Contemporary British Sculpture; Battersea Park 1977

Annual Stockwell Depot Exhibitions of Painting and Sculpture; 1974-79

Hayward Annual; 1979

Have You Seen Sculpture from the Body? Tate Gallery 1984

Escultura Nueva Reino Unido; Centro Cultural del Conde Duque, Madrid 1988

Moving Into View: a major display of the Arts Council Collection; South Bank Centre selected by William Packer, 1993

British Abstract Art, Part 2, Sculpture; Flowers East Gallery, London 1995

British Figurative Art, Part 2, Sculpture; Flowers East Gallery, London. 1998

Steel; Canary Wharf, London. 2006

The Royal Academy Summer Shows 1996, 1997, 2009, 2013-16

Awards

Elephant Trust 1994

Elected Fellow of the Royal British Society of Sculptors 1999

Jack Goldhill Award for Sculpture, Royal Academy 2013

Selected Public Collections

Arts Council of Great Britain

City of Lugano Switzerland

Cartwright Hall, Bradford

General Electric Corporation, USA

Henry Moore Institute

Private collections

The Leo and Eileen Herzel Collection USA.

Several collections in Britain and Spain

Sculptures

Llobregat – H 54 x 56 x 74 cm, forged and welded mild steel, zinc sprayed, patinated and waxed, 1989-90

Mulled – H 45 x 48 x 38 cm, forged and welded mild steel, patinated and waxed, 2014

Naiant – H 29.5 x 26 x 56 cm, forged and welded mild steel, patinated and waxed, 2015

Quicksap – H 46 x 29 x 40 cm, forged and welded mild steel, patinated and waxed, 2016

Quinary – H 62.5 x 63 x 71 cm, forged and welded mild steel, zinc sprayed, patinated and waxed, 2014

Split – **Aliata** – H 35 cm, bronze from wax original, edition 2/3, 1991-92

Squinny – H 15 x 27 x 20 cm, forged and welded mild steel, waxed, 2007

Turnsole – H 39 x 48 x 54 cm, forged and welded mild steel, patinated and waxed, 2016

Umbels – H 30 x 28 x 32 cm, forged and welded mild steel, patinated and waxed, 2016

Brindle – H 21 x 28 x 20 cm, forged and welded mild steel, waxed, 2007

Hand drawings

1 - 39 x 33 cm, pencil, 1996

2 - 35 x 41 cm, pencil, 1994

3 - 35 x 41 cm pencil, 1994

4 - 33.5 x 39 cm, pencil, 1994

5 - 33 x 39 cm, pencil, 1994

6 - 43 x 48.7 cm, mixed media, 1996

7 - 41 x 34 cm, pencil, 1994

8 - 39 x 32.5 cm, pencil, 1994

9 - 41 x 34 cm, pencil, 1994

10 - 45 x 42 cm, pencil, 1996

11 - 41 x 34 cm, pencil, 1994

12 - 34.5 x 42 cm, mixed media, 1995-96

13 - 34 x 36.7 cm, mixed media, 1996

14 – Withdrawn

15 - 40.5 x 36.5 cm Pencil, 1995

16 - 56.5 x 50.5 cm, pencil, 1996

17 - 43 x 42 cm, pencil, 1996

18 - 36.5 x 36 cm mixed media 1996

19 - 34.5 x 40 cm, pencil, 1996

20 - 38 x 44.5 cm, pencil, 1996

21 - 38 x 32 cm mixed media 1995-96

An exhibition of Sculpture and Drawings by Katherine Gili

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