



DORICH HOUSE MUSEUM

Studio Home of Dora Gordine & Richard Hare

CATHIE PILKINGTON | LIFE ROOM: WORKING FROM HOME

2 June – 28 July 2018

Studio Residency Notes

Please see the Collection Display Guide for individuals listing on Cathie Pilkington's works displayed at Dorich House Museum. There is a separate handout available for visitors specifically on the work in the Modelling Studio.

PLASTER STUDIO

Ground Floor

Dora Gordine and Cathie Pilkington both use similar processes in the production of their figurative sculptures, although the final products are used very differently. This sameness and difference is explored here in the Plaster Studio. Pilkington carefully places her busts and heads in amongst Gordine's plaster casts. This introduces a new presence in the house with shared sympathies but a different agenda.

Whilst Gordine's heads are intended as naturalistic portraits, Pilkington is interested in the tension between subject and object – her heads do not pretend to be real. Instead of naturalism, she makes reference to other kinds of figurative objects in culture like dolls heads and shop display dummies, seen in Pilkington's work *Black Doll* (2018). Pilkington also uses ideas from found images in works such as *Photo* (2013) or other historical art references. Her heads are often painted introducing another level of illusion. There is an element of 'blurriness' or an out of focus component to these faces – they fluctuate between two and three-dimensional objects.

MODELLING STUDIO

First Floor

Working from Home (2018)

Gordine carefully designed her studio as her ideal modeling and drawing environment. Pilkington asserts her own presence, for the period of the residency, by building her installation *Working from Home* (2018). This is a pegboard and timber shelving unit based on much of her own studio furniture. It has several functions; whilst it operates as a formal sculptural 'work' and visual spectacle of 'stuff' it also displays made and found objects that reference the process of making sculpture. Unlike Gordine, Pilkington's doll like sculptures are assembled from parts rather than modelled as one continuous form. There are several clues to the assembly process in this work. On the other side of the wall, Pilkington has built a temporary studio and will be working in the space throughout June and July (Tuesday, Wednesday and Thursday).

Dummies in the Landscape (2018)

This large work on the stage is a good example of how Pilkington's work grows from the traditional use of clay modeling and casting into an expansive site-specific contemporary figurative work. The work has been intentionally installed on the stage, co-opting Gordine's dynamic male figure plaster relief *Power* (1960) into the work. The stage was a space in the studio that Gordine often posed her models on. The two 'dummies' are serene and ambivalent, they sit amongst a landscape constructed from blankets and studio furniture – the same materials that their soft/hard body parts have been assembled from.

Degas Dolls 1-5 (2017)

Degas Dolls (2017) were made in direct response to Edgar Degas small wax sculptures of dancers, overwriting their voyeuristic naturalism with re-imagined psychic distortions of form. These sculpted 'dollies' revel in their simultaneous beauty and strangeness with two-faced heads, impossible anatomies and receptive blankness. This is another example of both artists shared interests and starting points taken to very different conclusions. Pilkington's 'dollies' are constructed from a combination of modeled clay and fabric body parts. They are cast in resin and painted.

Domestic Furniture

Pilkington adopts this original unit from Gordine's home and studio producing a formal arrangement of both artists work which deliberately merge in colour, subject matter and periodicity.

Works on Paper

Pilkington has arranged her own works on paper alongside a selection of Gordine's drawing to create a wall of dance.

THE GALLERY

First Floor

In stark contrast to the maximalism of the studio space, the bronze sculpture *Twinkle* (2014) is installed in Dora Gordine's Gallery of patinated bronzes. *Twinkle* is a of ghost of sculpture, as much a painted picture of a doll as a physical object. Her closed eyes suggest a purely inward presence, like a sleepwalker but the way the figure has been built – its richly patterned fabric legs pull us back from narrative play to the physicality of stuff, making and casting – material transformation. Situated amongst Gordine's ample women and Goddesses, *Twinkle* is a vulnerable and determined subject /object.

THE APARTMENT

Second Floor

Several works have been installed in the domestic spaces on the second floor. These reflect on different aspects of the house; its uses, history and aim to engage the viewer in surprising ways. Ideas on inanimate and animate figurative objects are explored in *Curio* (2003-14). A girl like object sits at a dressing table surrounded by a vast collection of ceramics.



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