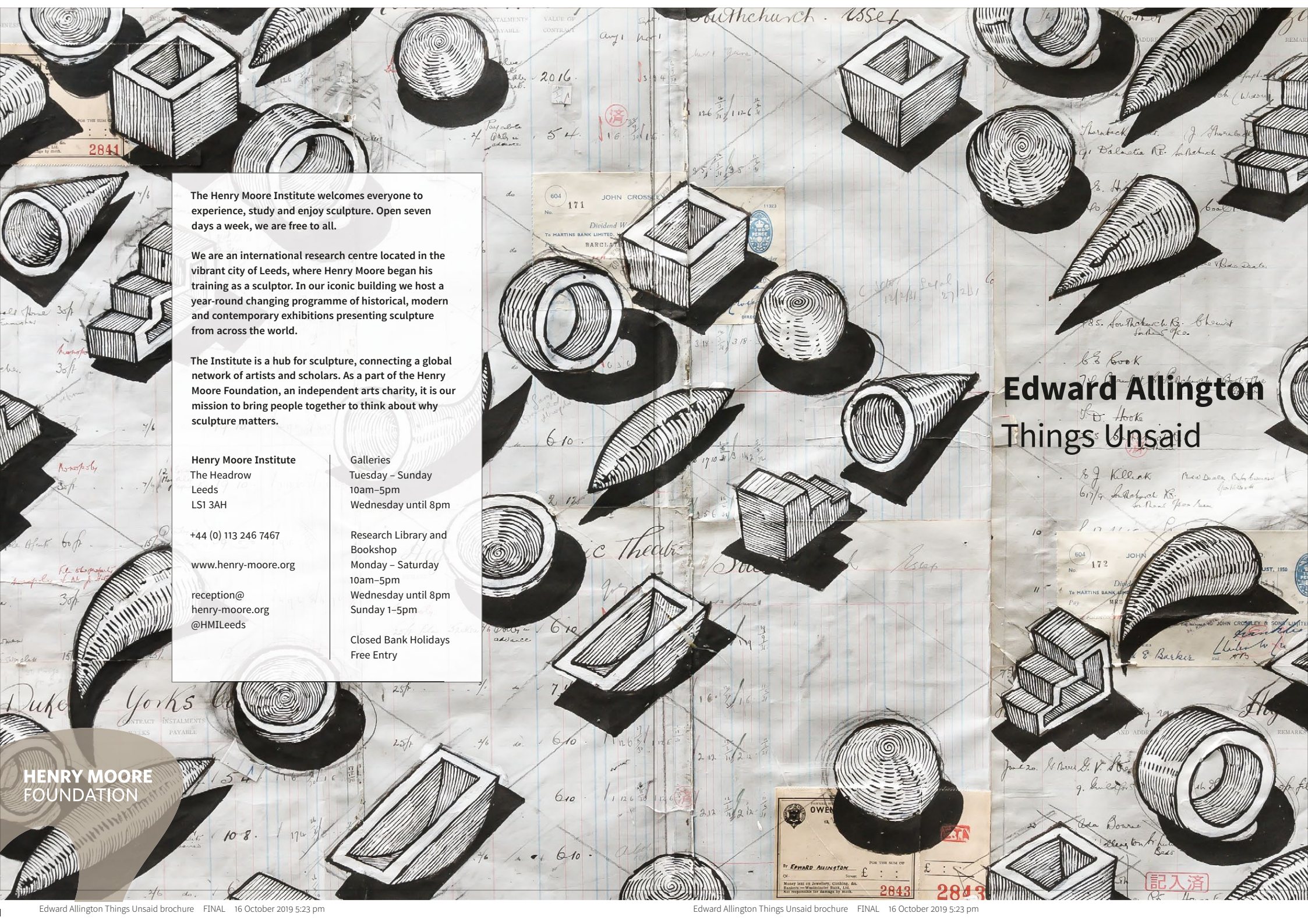


Edward Allington: things unsaid. [Exhibition]

WINTER, J. (ed).

2020





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Edward Allington Things Unsaid



Edward Allington in his Robinson Road studio, London c. 1983

Sculpture is looking at real things by making real things.
It is making poetry with solid objects.¹

As a sculptor, writer and educator Edward Allington (1951–2017) made a body of work that was part of a sea change in British sculpture from the 1980s onwards. He was one of a generation of artists who came to prominence following the group exhibitions *Objects and Sculpture* at Arnolfini, Bristol and the Institute of Contemporary Arts, London in 1981 and *The Sculpture Show* at the Hayward Gallery, London in 1983. Like many of his contemporaries, including Tony Cragg (b. 1949), Richard Deacon (b. 1949), Shirazeh Houshiary (b. 1955), Anish Kapoor (b. 1954), Richard Wentworth (b. 1947) and Bill Woodrow (b. 1948), Allington was searching for ways to move beyond the dominant aesthetics of formalism and a perceived impasse in minimal and conceptual practices at the end of the 1970s. With a fascination for mass-produced objects, changing aesthetic and cultural values, and the kitsch reproduction of classical and decorative forms, Allington made visible the shifting status of sculpture in relation to our commodified and constructed world. While his work is most usually associated with a new generation of British artists, drawing together this body of his work has also revealed the breadth of his concerns, his critical interest in the 'expanded field of sculpture' and a relationship to contemporaries across the world, such as Jean-Luc Vilmouth (1952–2015, France), Katharina Fritsch (b. 1956, Germany), Thomas Schütte (b. 1954, Germany) and Alan McCollum (b. 1944, USA).

Allington's approach to sculpture was extraordinarily diverse, using a range of materials and production processes. Conceptually his practice reveals a deep, critical engagement with memory as expressed through the continued presence of classical forms in everyday life, be they philosophical concepts of beauty and form, restored fragments and reconstructions of classical Greek sites, or the 'kitsch' reproductions of antiquity.

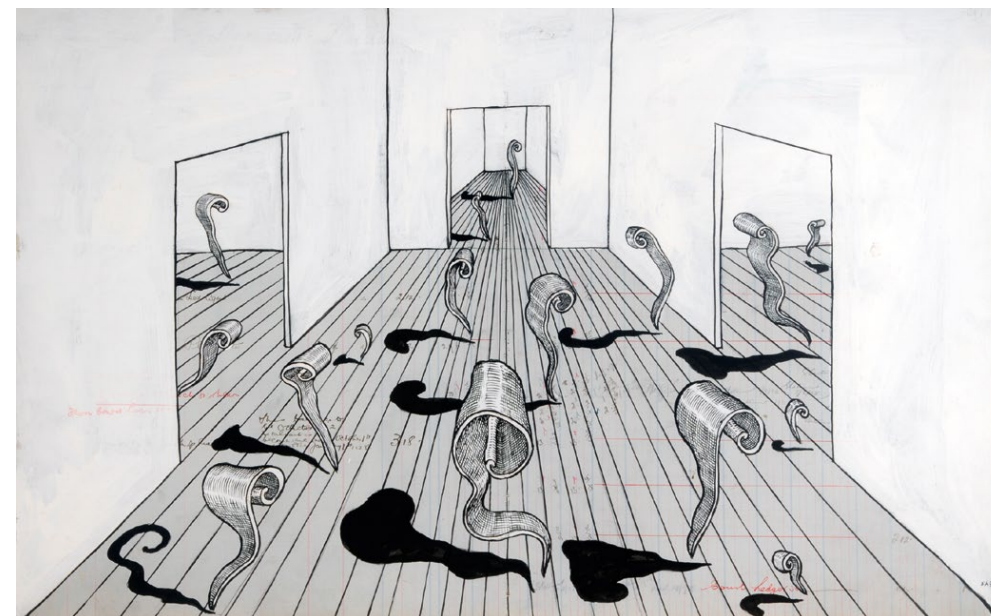
His practice is an art not merely of illusion, but also of disillusion. Anti-idealistic, it accepts and makes visible western culture in all its paradox. The works selected for this exhibition also reveal his abiding interest in classical motifs, however “this obsession is ambivalent, mediated by a firmly twentieth-century perspective on the concept of “culture” and the “cultured””²

As the artist stated:

If someone asked me what my work was about and I had to answer in one sentence, I’d say it was about memory. That is why I find the Classical, as it is found in the modern world, fascinating... By choosing something in the modern world that is made in a Classical image, then it becomes apparent that Classicism is that which is remembered. It keeps being remembered and copied, in the same way that people reiterate stories and develop collective memories – all of which are warped versions of some original occurrence. This is precisely what Classicism is. Strange ideas are reproduced endlessly in it and people speculate on what they mean: it is a folk story retold and retold.³

The exhibition spans all of the Henry Moore Institute’s gallery spaces as well as Leeds Art Gallery’s Upper Sculpture Study Gallery. It includes sculptures alongside drawings, photographic works, documentation of site projects and archive materials that help situate the work.

In terms of a sculptural tradition, Allington’s abiding interest is in the relationship between conceptual and material or the imaginative and physical world. This is central to debates concerning the conditions of sculpture that reach back to classical mythologies – a dialogue around nature and culture, Apollonian and Dionysian, these oppositions spotlight the rational, ordered, and self-disciplined aspects of human nature in opposition with the sensual, spontaneous and emotional aspects of human life. In the early twentieth century these critical concerns



Edward Allington, *Things Unsaid* 1990, pen, ink and emulsion on ledger paper

were central to those artists working in what the art historian Rosalind Krauss described as the 'expanded field of sculpture' and investigate the relationship between physical and conceptual space, with key touchstones for Allington being the sculpture of, amongst others, Alberto Giacometti (1901–66), Marcel Broodthaers (1924–76), Piero Manzoni (1933–63) and Yves Klein (1928–62).

The title of the exhibition, *Things Unsaid*, is taken directly from a drawing on ledger paper by the artist (see p. 5); a work that explores the relationship between two- and three-dimensional space (real and depicted objects). It reminds us that we know much more than can be spoken or mediated. The floating decorative forms, suspended within a series of imagined rooms, ask the viewer to think about their experience of sculpture within the gallery context and experiences beyond representation. In common with other drawings, the image of the sculpture is present in their absence, appearing as shadow outlines. For Allington, the drawings and sculpture stand in the same relationship as mind to body, only completed when both aspects of experience are brought together.

Alongside a number of significant drawings, the exhibition begins with seminal works; a small group of *Cornucopias* and *Ideal Standard Forms*. The latter was first exhibited in *Objects and Sculpture* in 1981, and was made in Allington's studio in King Street, Exeter in 1980. Nine geometric objects formed in plaster. They reveal an abiding interest in theories of form that reach back to Plato (c. 429–c. 347 BC), whose 'ideal forms' are abstract, perfect, unchanging concepts that transcend time and space. In Allington's sculpture, each sphere, cone, cube and ellipsoid are moulds of an original handcrafted object. They are not elevated on plinths, but presented directly on the floor. As such, they may trigger conversations concerning our relationship between visual and sense perception, our notions of perfection and imperfection and make visible the paradox of authenticity and mass-production. As Allington stated:

I pictured the truth as Plato presented it, as the difference between a blueprint and an engineered product. The engineered drawing, immaculate and perfect, is the Concept. Then there is the Form, which is never as immaculate as the drawings no matter how wonderfully engineered it is.⁴

Throughout Allington's practice one detects a search for how sculpture is continually being redefined and how experiences in the world are always situated or conditional. His practice explores the way cultural values are constantly 'moving and matching the complexity of the world'.⁵

Allington was exemplary in communicating his perspectives through writing and teaching: 'There are artists who write as well as make art, and there are those who do not. I believe in writing as I believe in teaching; as part of the broader spectrum of sculptural practice'.⁶ This document has been produced as a response to these ideas, to extend and accompany the exhibition. The approach we have taken is not intended, therefore, to offer a retrospective account of the artist's work or mediate the act of looking. As Allington stated:

I think it is very wrong for an artist to be didactic about the works saying well this work is going to say this kind of thing to these people... I think that is really very stupid and very patronising. I think that anybody has the capabilities to look at anything and make up their own minds about it.⁷

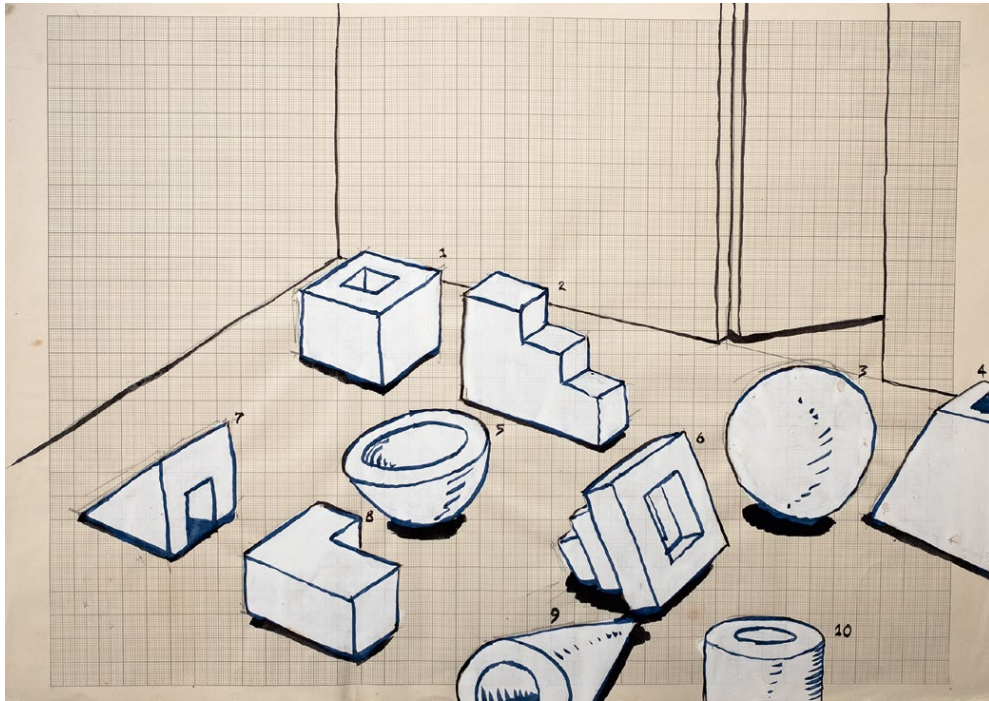
As such, we hope that this document may create a discursive space to approach the exhibition that accords with the words authored by the artist. The quotes selected relate to the work exhibited across the galleries and reveal the polemical character of Allington's sculpture, drawing and site projects. As a prompt the material may trigger diverse conversation around aesthetic and production values, truth and falsehood, history and memory, visual and sensory perception, and how sculpture is located and dislocated as it is experienced in different situations.

I had a studio in Exeter on the top floor of an old factory building, in King Street I think it was. Half of the windows were white-washed and the light poured through them like milk. I was working in plaster. The beauty of plaster is that it is like white darkness: its powdery surface just seems to eat the light. The work I made in that studio has proved crucial to my future. It is as if everything I have made since 1973, that lemon year, was turned around, converted in the milky light, and irrevocably changed from a conceptual to a sculptural activity. The problem which held me in thrall was this: to what extent could things exist in light without colour? Is it possible to make a solid version of a conceptual form, and still have it fall short of actually being that form; to have a clear identity, but only just? For works of art are more than just things, and yet some object is needed to make them exist... Of the scraped plaster works made in that studio, the most significant was a set of nine shapes. I called them *Ideal Standard Forms*.⁸

I worked using a kind of reduction or removal. I would pour and smear plaster over clay shapes, then dig the clay out so that I was left with crude moulds. And then I scraped, cleaning away all the traces of the original, hoping in this way to achieve forms which were somehow beyond memory, which has a sense of something erased.⁹



Edward Allington, *Ideal Standard Forms*
1980, plaster



Edward Allington, *Untitled* 1980, pencil, ink and emulsion on graph paper

I usually make drawings at the same time as I am making a piece. When I started to draw in a sort of quasi-illusionistic manner I was very keen to re-establish the picture plane, the idea of the surface of the paper. First of all I used to draw on things like graph paper and things like that, but felt that this was very unsatisfactory and then I found some ledger paper and it provided several things at once. The first thing is usually all ledger paper is very good quality paper, made of virgin pulp. The second, it has all this information on it which makes the picture plane very clear.¹⁰



Edward Allington, *Round Room* 1986, pen, ink and emulsion on ledger paper

... sometimes the information on the paper gives me ideas as to how the drawing might develop. But the main reason is because these are records of everyday life. I want there to be a contradiction between my illusionistic style of drawing and the paper. If you want to read the writing on the paper, you have to ignore the drawing, and if you want to read the drawing, you have to ignore the writing.¹¹



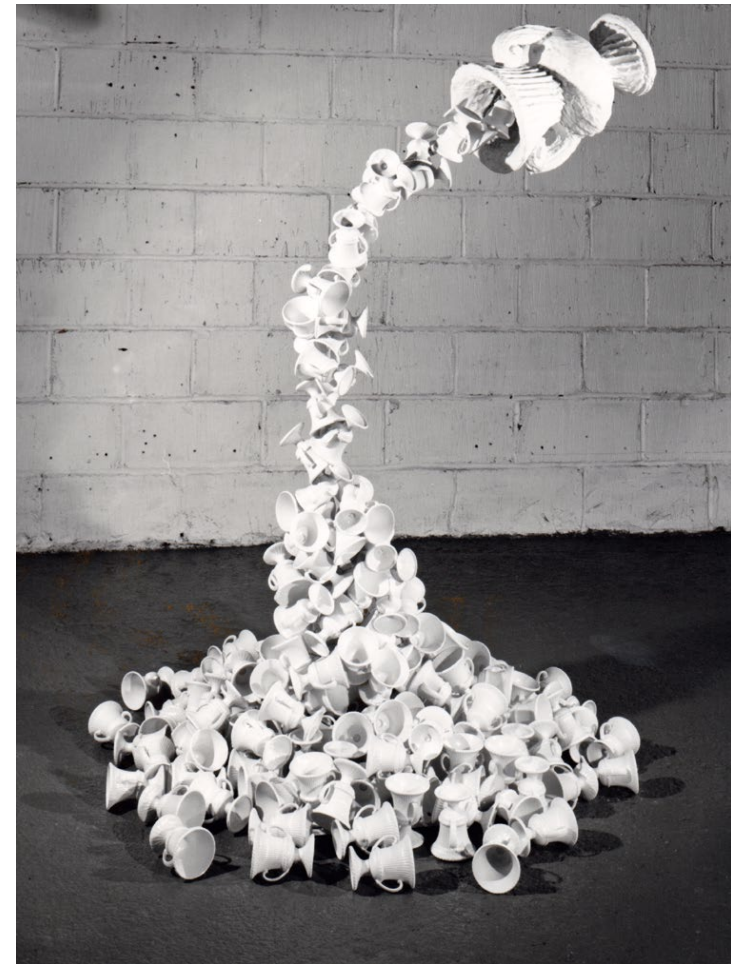
Edward Allington, *Suitcase Spill, Japanese Journey* 2004, suitcase, plastic noodles, sushi, seafood

I suppose the thing that really puzzles me is that I can never really work out where things belong in the world. Where do they belong? What kind of lives do things have?

The fascinating thing about sculpture now. Us sculptors, we make things and generally speaking they travel around and the context changes...That's what I really like about sculpture. You make this thing and maybe the structure of it is really banal but what you do with it, changes things completely.¹²

Since childhood I had cherished an image of Ancient Greece. During the summer of 1970 I finally visited Athens to stand at last where Theseus reigned as King and where Pericles had constructed the magnificent Acropolis which has been such an inspiration to western architecture since the Renaissance. I was shocked to discover this ideal of mine had been subjected to so many abominations. The pride of Ancient Greece was available as the design on a tea-towel or in a plastic snow storm. The building, devoid of the original bright colouring, blanched like the dead bones of a once iridescent animal was

largely false. Those parts which had been so lovingly stolen by Lord Elgin were replaced by fibreglass replicas. It was at this time that my future pathway as an artist became clear. I would find ways through my work to assimilate the many absurdities of our age, whereby I might create works so ironic even voluptuous and beautiful that they would echo the cultural paradox of the reality of today.¹³



Edward Allington, *One Unforgiving Minute* 1984-5, wood, steel, plastic vases, painted plaster



Maybe this thing that we call kitsch and deride, perhaps actually contains something that's still valuable, that is very difficult for us to come to terms with, because of the repulsiveness of them or how overt it is.¹⁴

Before coming to Japan I had imagined this factory as a production line with machines mechanically reproducing standardised items automatically. This is not how it is. We walk past tables where people are pouring plastic and wax into moulds; past more tables where they sit painting the casts by hand. This isn't a factory; it's a craft workshop – albeit a large one. I feel like a detective whose hunch has paid off... Today we tend to think of craft in terms of obsolete or revived crafts: pseudo-traditions such as weaving or hand-made pottery... But the craftsmen and women I am watching now show great pride in their work, which is understandable as these are skills learned through a long apprenticeship.¹⁵

← Edward Allington, *Fruit of Oblivion* 1982
plastic grapes, painted terracotta, steel



Edward Allington, *Hypnos* 1988-9
corroded steel, bronze, brocade

I am fascinated by things classical, but the reason for that is that I find it very intriguing that we still make and live amongst this stuff. I think that most people who see things classical and then think of neoclassicism – it involves a kind of nostalgia – there’s an image that this artist (or whoever is doing it) believes that there was once a golden age... and I think that that is absolute rubbish... I am interested in all these false worlds that are, that we imagine existed once.¹⁶



Edward Allington, *Industrieller Zeitspiegel I* 1989
aluminium sheet, fluorescent light, carpet felt, MDF, armoured cable

Classicism has, and still is, used to symbolise authority or affluence. One of the reasons that its elements are so universally recognised is its use in both propaganda and architecture during colonialism. A period which is difficult not to view as piracy on an unprecedented scale, where the wealth of the world was plundered to finance the age of machines we now live in. My desire to make machine-like temples is obviously related to this.¹⁷

The classical orders contain symbols we continue to recognise and respond to, symbols from the very beginnings of our civilisation, yet these are symbols we can no longer interpret or articulate with certainty. However, these same orders have and continue to generate new cultural forms.

It is this continuity, this capacity for transformation and the ability to represent the whole with a fragment, that is the praxis of the classical orders.¹⁸

The engraving that accompanies Hogarth's *Analysis of Beauty*

...depicts a sculptor's yard which is supposedly filled with all things beautiful. They are also stacked up like an architectural salvage yard. You imagine all the possible things the objects could be attached to, or how the fragments might be completed.¹⁹

→ Edward Allington, *Architectural Fragment (Third Column)* 1986
wood, polystyrene, plaster, paint, plastic bricks

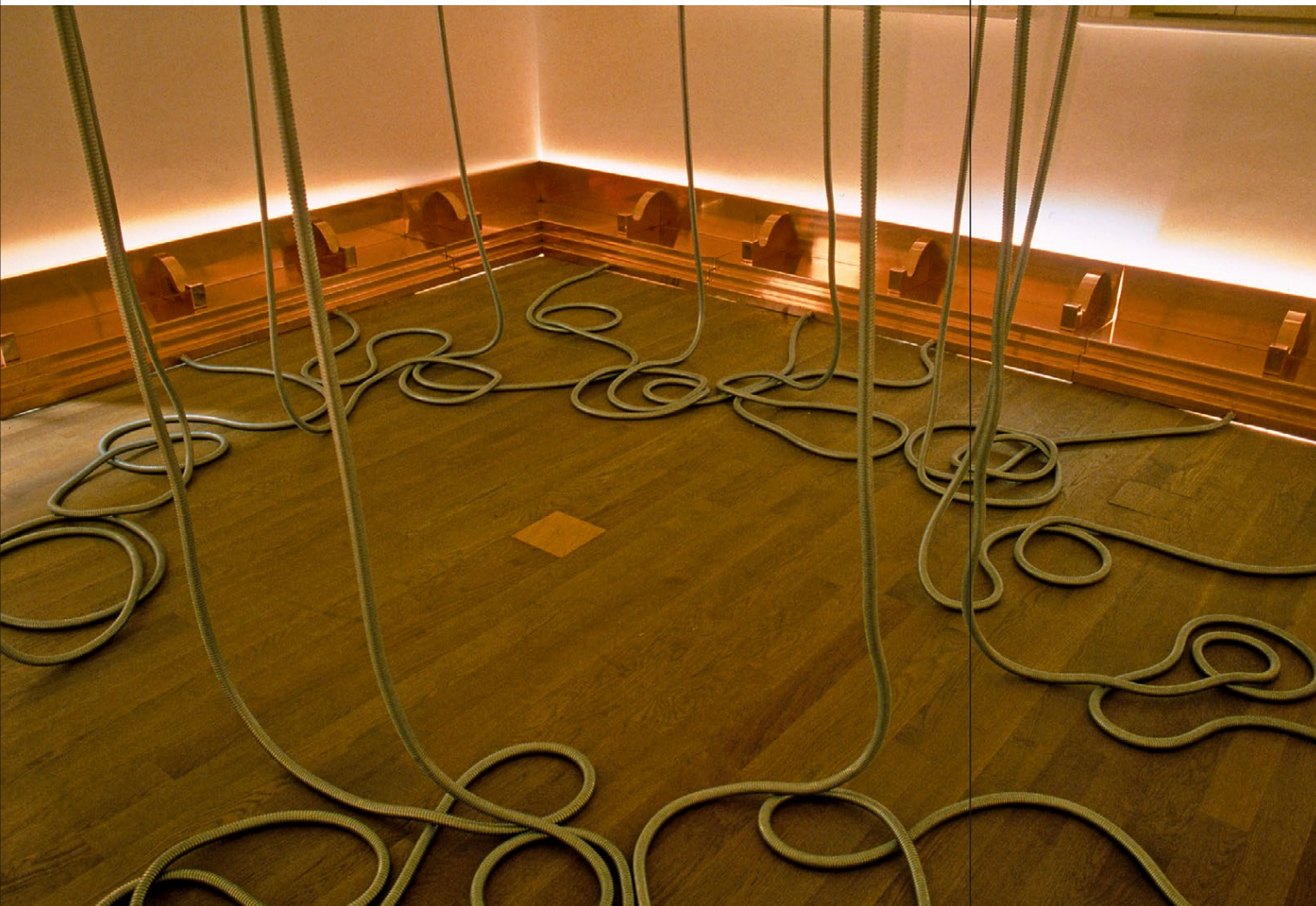




Edward Allington, *One of Many Fragments* 1988, painted wood, plaster mouldings



Edward Allington, *Unsupported Support* 1987, painted wood, zinc pressings



Edward Allington, *Fallen Cornice* 1993, copper sheet, MDF, fluorescent lights, armoured cables

... my fragment, metal not stone, will be a cornice, that part of a classical building which stands close to the sky, and which when inside sits next to the ceiling, a word which is in its origins simply a trope of the word sky. And there will be the third part which is symmetry, but an inverted symmetry, my cornice will sit on the floor and the ceiling/sky, the source of light, well I will just have to bring the light down as well. For my cornice is a parasite on the room. Like all sculpture which inhabits these beautiful rooms however briefly, it is a world within a world within a world.

This room I'm thinking about has a beautiful ceiling: modern, pierced and punctuated with light fittings – gorgeous plastic coated things – and I love that too. These fittings are the ends of miles of wire which hide, writhing, behind the skin of the building. For this room is also a machine; a machine for looking at things in. It's one of those beautiful rooms you find in catalogue photographs. For a while my inverted cornice will live in the corners of this beautiful room, fitted to it. Then I will take it away like a carpet, like a memory, and there will be photographs to remember it by, like a ruined map.²⁰

One of my beliefs about sculpture is that it isn't dependent upon being unique. Recently I saw an exhibition on the ancient Greek sculptor Polykleitos in Frankfurt. There are no, as I've read, known sculptures made by Polykleitos in existence. There's no such thing. But there are lots of copies of works after Polykleitos. So this whole exhibition, I mean it really told you a lot about how we look at art now. First of all this chap was getting his one man show, some 3,000 years too late, and yet it was possible to get an idea of Polykleitos and what he was about by looking at all this other stuff.²¹

Sculptures proliferate, reproduce, are replicated with and without the artist's approval, with and without the direct involvement of the artist's hand. Indeed it can be said that a large part of the pleasure, the sheer beauty, of sculpture lies not within what Lucy Lippard has described as its classical sense – 'Sculpture in the classical sense, is like architecture, necessarily stable (statue, as in stasis and stuff quo)' – but in its very instability, its almost sexual ability to reproduce.²²



Edward Allington, *Perfect Pericles* 1974, postcards, ink, plastic film on board

The taxi, yellow, decrepit and large, lurches over the potholes and steam vents of New York's streets. It's uncomfortable in the back where I'm sitting with a strange resin object cradled in my lap...

This thing on my knees is an object whose exact status is very hard to establish. Roughly speaking, it can be called a sculpture – though only by proxy. You might say it's a replica: that's the word on the small fact sheet that came with it, but I can't help feeling that this description is more generous than it should be for a resin cast of the *Medici Venus* in imitation-marble finish... I paid over \$300 for it at the shop in the Metropolitan Museum of Art. The fact sheet has the stamp on it to prove it.

Museums are our temples to authenticity. They house the real, the actual objects that signify our cultural truths. They employ people – all those experts – to make sure that these treasures are, and remain, authentic. But this thing jumping about on my lap as the taxi goes over the potholes is a fake... Does it contain any kind of truth though? Is it capable of transmitting any of the awe we are asked to feel when in the presence of the object that formed its matrix – the object from which the mould was taken to spawn so many plastic copies? The problem in this particular case is acute. My fact sheet clearly states that it's a copy (in resin) of a Roman copy (in stone) of a presumed Greek original (in bronze), presumed lost. In other words, a copy of a copy from something which doesn't exist... my *Venus* may well be a kind of fake – but then so was its original if the fact sheet has it right. And it's surely more: a legacy rendered solid, as it were, one that concentrates in itself complex and contradictory histories...

I've arrived... This place is nothing like I'd expected. It's a glass-fronted shop overrun with children. There are tables in the centre of the shop covered in plaster casts, each one being given a multi-coloured going-over by a be-smocked infant...

Why am I so happy? Well, in amongst all the vivid and incomplete casts turning technicolour before my very eyes, I've noticed some miniature versions of the *Nike of Samothrace*. This interests me enormously as I'm more or less certain where they originated from – God knows how many moulds ago. You see, the Louvre produces casts exactly this size, reductions of the massive antique figure in its collection. I express interest; we talk



Edward Allington, *Victory Boxed* 1987, painted wood, ninety-nine plaster figures

numbers, we talk money. A deal is made for a hundred-plus spares. In this Coney Island paradise I have found the material for a new work. Soon they will arrive in my studio, and what will I do with them when they get there? I will use them to body forth a work of art of course. We move on to my *Medici Venus*, where again we rapidly agree on the number of casts, a date for delivery and a very agreeable price.

Back into the taxi and back towards New York, with me feeling very happy, not only do I have my *Venus* to go, but I'm pretty certain he'll make a mould for himself as well. My *Medici Venus*, Metropolitan Museum beauty, resin table-top delight, reproduced and reproduced again and again, an endless love object. *Venus ad infinitum*.²³



Edward Allington with Edward Woodman, *Decorative Forms Over the World*
 1986–2017/ongoing, Temple of Poseidon, Cape Sounio, Lavria, Greece 2014,
 silver gelatin black and white photographic print

One of the things that I have been trying to do, is concerned with the problem, where do things actually exist? If there is an object, how is it located in reality? It seems to me that we have all sorts of systems of belief, where certain kinds of things belong in particular places... At the time, I found I was travelling all over the place and that there was a certain strangeness to that, in that one might be staying in different hotels which would all feel very similar, whilst at the same time being different in a certain detail. Initially I didn't really know how to use these experiences. I thought first I might carry an object around with me and photograph it everywhere I went instead of photographing myself... As I worked through the drawing, I wanted to develop the form in the way you develop engravings, this seemed interesting as a process, as if engraving were a precursor to photography. So I thought, if I made a drawing of an object, this *trompe-l'oeil* drawing would be both practical, but also would relate to the situation of being photographed.²⁴



Edward Allington, *Resting Form*, St Martin-in-the-Fields, London 1987



Edward Allington, *Lichttempel*, Heizkraftwerk, Römerbrücke, Saarbrücken, Germany 1987–90

→ Edward Allington, *Cast Iron Doric*, Behördenzentrum, Fulda, Germany 1994



List of works

All works the Estate of Edward Allington unless stated otherwise.

Edward Allington
Decorative Forms Over the World (× 5)
1996
Paint on MDF
Dimensions variable

Gallery 1

Edward Allington
We Are Time
1986

Pen, ink and emulsion on ledger paper
32 × 39.5 cm

Edward Allington
Upright and Feeling Form
1986

Pen, ink and emulsion on ledger paper
32.6 × 40.4 cm

Edward Allington
Round Room
1986

Pen, ink and emulsion on ledger paper
32.6 × 40.4 cm

Edward Allington
An Analysis of Beauty 2
1985

Pen, ink and emulsion on ledger paper
83 × 130 cm

Edward Allington
An Analysis of Beauty 3
1985

Pen, ink and emulsion on ledger paper
83 × 130 cm

Edward Allington
An Analysis of Beauty 4
1985

Pen, ink and emulsion on ledger paper
83 × 130 cm

Edward Allington
Things Unsaid
1990

Pen, ink and emulsion on ledger paper
49.5 × 77 cm
Leeds Museums and Galleries (Leeds Art Gallery)

Edward Allington
Imaginary Projection of Ideal Over Natural Forms
1979

Black and white photograph with white paint
26.5 × 39 cm

Edward Allington
The World of Forms in England c. 1980

Pencil, ink and emulsion on map
27.9 × 22.5 cm

Edward Allington
Untitled
1980

Pencil, ink and emulsion on graph paper
29.5 × 41.7 cm

Edward Allington
Untitled
Date unknown

Pencil, ink and emulsion on ledger paper
63 × 90 cm

Edward Allington
Ideal Standard Forms
1980

Plaster
47.5 × 300 × 228 cm
Tate: purchased 1988
T05214

Edward Allington
One Unforgiving Minute
1984–5

Wood, steel, plastic vases, painted plaster
168 × 137 × 107 cm

Edward Allington
Fruit of Oblivion
1982

Plastic grapes, painted terracotta, steel

127 × 64 × 72 cm
Leeds Museums and Galleries (Leeds Art Gallery)

Edward Allington
The Silent Song of the Shell
1983
Plaster, paint, plastic grapes, lemons, steel
140 × 100 × 100 cm

Gallery 2

Edward Allington
Hypnos
1988–9
Corroded steel, bronze, brocade
160 × 200 × 200 cm

Edward Allington
Architectural Fragment (Third Column)
1986

Wood, polystyrene, plaster, paint, plastic bricks
244 × 183 × 183 cm

Edward Allington
Unsupported Support
1987

Painted wood, zinc pressings
138 × 127 × 55 cm

Edward Allington
Industrieller Zeitspiegel I
1989

Aluminium sheet, fluorescent light, carpet felt, MDF, armoured cable
187 × 325 × 256 cm

Edward Allington
One of Many Fragments
1988

Painted wood, plaster mouldings
87 × 103 × 51.5 cm

Edward Allington
We Are Time
edition of 3
1985

Bronze
25.5 × 33 × 20.3 cm

Edward Allington
Heraclitus DXLIYA
1992

Pen, ink and emulsion on ledger paper, on canvas
183 × 122 × 6 cm

Edward Allington
Sculpture et Gravure I
1990

Pen, ink and emulsion on ledger paper on canvas
183 × 266 × 6 cm

Gallery 3

Edward Allington
Victory Boxed
1987
Painted wood, ninety-nine plaster figures
92 × 215 × 256.6 cm

Edward Allington
Perfect Pericles
1974

Postcards, ink, plastic film on board
43.7 × 38.6 cm

Edward Allington
Aphrodite Debased in Blue
1986

Stuccoed wood, paint, sixteen marbelene figurines
25.4 × 71.1 × 33 cm

Gallery 4

Edward Allington
Fallen Cornice
1993

Copper sheet, MDF, fluorescent lights, armoured cables
465 × 430 cm
Leeds Museums and Galleries (Leeds Art Gallery)

Upper Sculpture Study Gallery

Edward Allington
Industrieller Zeitspiegel III
1990
Aluminium sheet, MDF, fluorescent tube, armoured cable
62.7 × 75 × 80.7 cm

Edward Allington
Lichttemple, Saarbrücken
1987–90
Project archive material

Edward Allington
Decorative Forms Over the World, Fontevraud, 01
1986
Cibachrome photographic print
30.5 × 47 cm

Edward Allington
Decorative Forms Over the World, Fontevraud, 03
1986
Cibachrome photographic print
30.5 × 47 cm

Edward Allington
Decorative Forms Over the World, Heathrow Airport
date unknown
Cibachrome photographic print
47 × 51 cm

Edward Allington
Resting Form, St Martin-in-the Fields, London
1987
Silver gelatin black and white photographic print
51 × 47 cm
Photo: Edward Woodman

Edward Allington
Decorative Form
c. 1986
Paint on card
Collection of Edward Woodman

Edward Allington
Decorative Forms Over the World
Various dates
Paper based archive material

Edward Allington
Decorative Forms Over the World
1986–2017
Archive slides, digital copy

Edward Allington
Sea Light I
1998

Pen, ink and emulsion on ledger paper
43.7 × 55 cm

Edward Allington
Sea Light II
1998

Pen, ink and emulsion on ledger paper
43.7 × 55 cm

Edward Allington
Sea Light III
1998

Pen, ink and emulsion on ledger paper
43.7 × 55 cm

Edward Allington
Cast Iron Doric, Fulda
1994
Project archive material

Edward Allington
Suitcase Spill, Japanese Journey
2004
Suitcase, plastic noodles, sushi, seafood
51 × 75 × 61 cm

Selected site projects

1986–ongoing
Edward Allington with Edward Woodman
Decorative Forms Over the World
Silver gelatin black and white photographic prints
Exhibition copy
30.5 × 47 / 47 × 51 cm
Photos Edward Woodman

1987
Resting Form,
St Martin-in-the Fields, London. TSWA 3D
organised by Television South West and South West Arts

1987–90
Lichttempel,
Das Kunstproject
Heizkraftwerk, Römerbrücke, Saarbrücken, Germany
curated by Kasper König with Bernard Müller and PAS Frankfurt

1994
Cast Iron Doric,
Behördenzentrum, Fulda, Germany

References

- 1 Edward Allington, *A Method for Sorting Cows*, 1997, p. 11.
- 2 J. Ford, *In Pursuit of Savage Luxury*, Midland Group, Nottingham, 1984, p. 6.
- 3 Edward Allington interviewed by James Roberts, *City of the Eye*, Théâtre le Rex, Paris, 1993, n.p.
- 4 Edward Allington in conversation with Stuart Morgan (1983), *In Pursuit of Savage Luxury*, Midland Group, Nottingham, 1984, p. 26.
- 5 Edward Allington, *A Method for Sorting Cows*, 1997, p. 12.
- 6 Edward Allington, *A Method for Sorting Cows*, 1997, p. 3.
- 7 Edward Allington, *A Sculptor at Work* (film), 1993.
- 8 Edward Allington, *Some Notes on Lost Sculptures*, 1997, p. 18.
- 9 *Ibid*, p. 20.
- 10 Edward Allington, *A Sculptor at Work* (film), 1993.
- 11 'Artist Edward Allington on how he draws', *The Guardian*, 19 September 2009.
- 12 Edward Allington, *A Sculptor at Work* (film), 1993.
- 13 Edward Allington, artist statement: *Sculpture*, Lisson Gallery, London, 1984, n.p.
- 14 Edward Allington, *Just What Is It?* (film), 1988.
- 15 Edward Allington, *I Feel Better Than James Brown*, 1997, p. 44.
- 16 Edward Allington, *A Sculptor at Work* (film), 1993.
- 17 Edward Allington, *MONUMENT: To be seen through telescopes or while turning*, 1993, n.p.
- 18 Edward Allington, *MONUMENT: To be seen through telescopes or while turning*, 1993, n.p.
- 19 Edward Allington interviewed by James Roberts, *City of the Eye*, Théâtre le Rex, Paris, 1993, n.p.
- 20 Edward Allington, 'It's In The Corners That You'll Find It', *Cella: Celda*: Henry Moore Institute, Leeds, 1993, n.p.
- 21 Edward Allington, *A Sculptor at Work* (film), 1993.
- 22 Edward Allington, *Reproduction in Sculpture: Dilution or Increase?*, Henry Moore Institute, Leeds, 1994, p. 1.
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- p. 22 installation view during the exhibition *Cella: Celda* at the Henry Moore Institute 10 November 1993 – 2 February 1994, photo Susan Crowe, courtesy the Henry Moore Foundation, the Estate of Edward Allington and Susan Crowe

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We thank and dedicate this exhibition to the memory of Edward Allington, whose praxis, generosity and approach to work and life were integral to our curatorial decisions.

Judith Winter
Thalia Allington-Wood

Judith Winter is an independent curator, writer and lecturer in Critical and Contextual Studies at Gray's School of Art. Her current research focuses on ways of working that traverse disciplinary boundaries, art as experience (art school pedagogy) and contemporary curatorial practices.

She studied sculpture at Central St Martins School of Art and Sculpture Studies at the University of Leeds. It was here that she met Edward Allington, working with the artist on gallery and off-site projects. He was a significant influence and mentor and opened up opportunities to work as a curator and writer.

Thalia Allington-Wood is a writer and lecturer in the Department of Art History at Oxford Brookes University and University College London. Her research considers the reception and materiality of early modern art, canon formation, and what has been termed the 'visual historiography' of sculpture.

She read English Literature at the University of Manchester and completed her MA and PhD in Art History at University College London. Prior to completing her doctorate Thalia worked in museum education and research at London's Design Museum and the Victoria and Albert Museum.

She is the daughter of Edward Allington and manages his artistic estate with her brother Harry.

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→ Edward Allington, *Untitled*, date unknown, pen, ink and emulsion on ledger paper