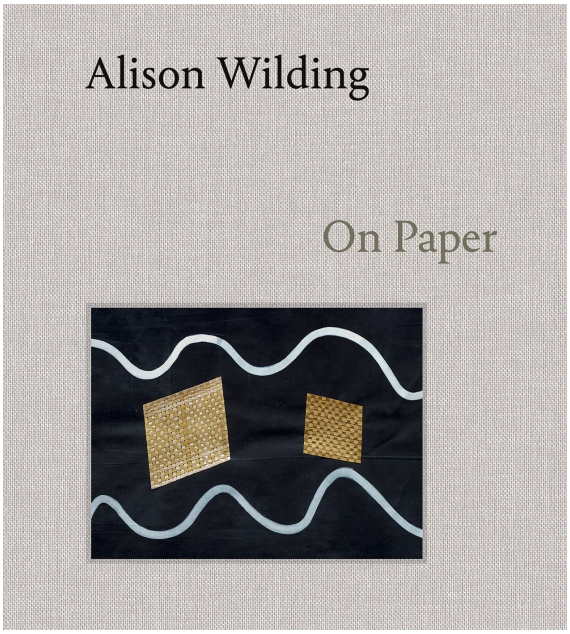
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Alison Wilding: On Paper

Penelope Curtis

Contributions by Anna Lovatt

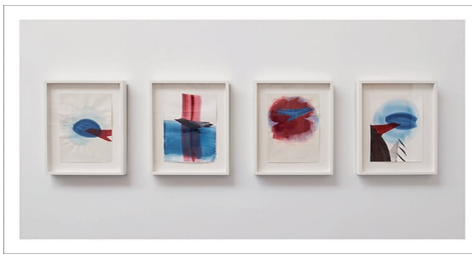
Contributions by Rosie Cooper

ISBN	9781909932814
Publisher	Ridinghouse
Binding	Hardback
Territory	World excluding USA & Canada
Size	270 mm x 240 mm
Pages	304 Pages
Illustrations	300 colour
Price	£45.00

- Alison Wilding OBE, RA (b. 1948) is one of Britain's foremost sculptors, tracing the trajectory of her artistic evolution, this original publication provides the first survey of Wilding's output on paper
- Lavishly illustrated throughout, featuring essays by Professor Anna Lovatt whose research focuses on the role of drawing in Conceptual Art and renowned curator and art historian Penelope Curtis, and an in-conversation with the artist by Rosie Cooper, Director of the Wysing Arts Centre

Best-known for her ambitious sculptural works, this volume explores how Alison Wilding's compelling drawing and extensive use of collage have been integral to her development for five decades. Whilst sharing affiliations with Wilding's three-dimensional work, the artist's drawings – often in series – expand upon her investigation of surface by using a distinctive formal language. The works are characterised by a strong interplay between representation and metaphor, incorporating a range of materials – from ink to silicone fluid – to visualise and test ideas of mass and depth. Alongside essays by Anna Lovatt and Penelope Curtis, and an in-conversation with the artist by Rosie Cooper, this full-colour survey of over 300 illustrations offers the opportunity to track subtle correspondences in forms and concepts between historic and recent series of works. This publication was conceived by gallerist and Ridinghouse founder Karsten Schubert.

Penelope Curtis is a curator and art historian and the former director of Tate Britain in London and the Calouste Gulbenkian Museum in Lisbon. Curtis has written widely on 20th-Century British sculpture, on European art and architecture of the inter-war years, and on many contemporary sculptors. She is author of *Sculpture 1900–1945: After Rodin* (OUP, 1999) and *Patio and Pavilion: The Place of Sculpture in Modern Architecture* (Ridinghouse, 2007). **Anna Lovatt** is an Associate Professor at Meadows School of the Arts, and the author of *Drawing Degree Zero: The Line from Minimal to Conceptual Art* (Penn State University Press, 2019). Lovatt's research focuses on art of the 1960s onward, particularly the role of drawing and diagramming in Conceptual Art, Land Art and Minimalism. **Rosie Cooper** is the director of the Wysing Arts Centre, Cambridgeshire, she was previously Head of Exhibitions at De La Warr Pavilion, Bexhill-on-Sea, and Head of programmes at Liverpool Biennial.






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