

VOGUE

ARTIST-IN-RESIDENCE



Romancing the Stone

In combining elements as diametrically opposed as a heavy block of stone and a whisper-thin photograph, the analogue and the digital, sculptor Nick Hornby plays with abstract artistic ideas first formed centuries ago. But, he says, in developing a more intimate grasp on his practice, he's become cognisant to the importance of dispelling the false myth of the 'lone artist' figure. Whether it's in co-authoring a work with another artist, collaborating with models like Jazelle Zanaughti or gathering a team to move a large piece of marble from one place to another, collaboration is inherently native to the process of sculpture.

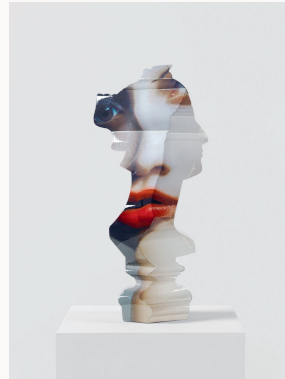
Photography Benjamin Mallek



Nick Hornby at work in his London studio. (From the last page to see Hornby's original work for *Vogue* Singapore inspired by the issue's theme of perspective.)

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Scan the QR code to see the making of the sculpture.

Nick Hornby's sculpture, created just for *Vogue Singapore*, started life as an image by photographer Louie Banks. Then, he reimagined it in a new form, liquifying it and throwing it up on multiple sides of a marble bust. Now, it's been transposed back to the glossy page, within the bounds of our magazine, once more. For this issue of *Vogue*, Hornby brings his unique perspective to combusting preconceived notions of stone, paper and the idea of the artist himself in a work that, when viewed from different angles, takes on various forms.

Photography Ben Westoby

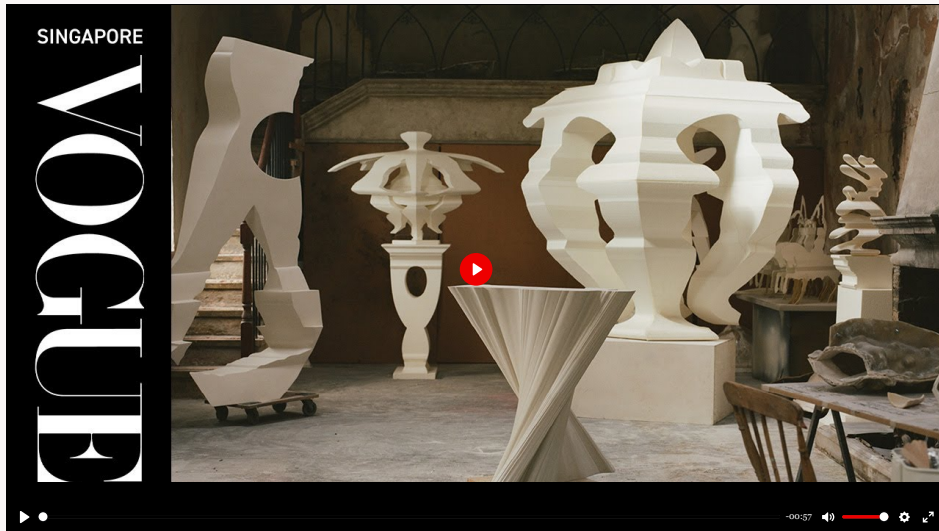
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FASHION BEAUTY LIFESTYLE WATCHES & JEWELLERY VIDEO SHOP EN VOGUE

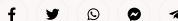


INTERIORS

“Images... can be explosive”: Vogue artist-in-residence Nick Hornby sculpts a new perspective

BY AMANDA MCDUGALL
4 MAY 2021

Nick Hornby, a British artist who uses digital technology to create his dynamic sculptures, has always been fascinated by how art and history intersect. Recently, he's also gained a fresh appreciation for intimacy and collaboration. He sat down with *Vogue* Singapore to talk about his inspiration and process, and how they've changed in the last year



Nick Hornby's sculpture, created just for *Vogue* Singapore, started life as a picture of the model [Jazzelle Zanaughiti](#), taken by photographer Louie Banks. Together, the team “liquified” the image. Hornby took a sculpture he'd carved out of marble, a bust silhouette that transforms itself as you walk around it and take it in from different angles, and “dipped” it into this image. The resultant work of art is something entirely different, something that wouldn't have materialised at the end without each step—and collaborator—in the process.

Hornby has exhibited all over the world, in the United Kingdom, the United States, Switzerland, Greece, and India. He's known primarily as a sculptor who works with marble, resin, and bronze—and incorporates computer programmes into his process. He channels ideas that come from the history of art into his work. It's only recently that he's delved into his own personal history for inspiration, plumbing the depths of his autobiography for inspiration. The photo-sculptures he's created this year have been a direct product of that, whether they be abstract shapes or mantelpiece busts.

In his Notting Hill studio in London, which is a breeze-block warehouse that has the quiet, reverent air of a church, he worked with a team to create an image from an idea, and an object from an image. His is a breathless, whirlwind artistic process. Here, he pauses for just a moment or two to speak with *Vogue* Singapore about history, the pandemic, and the power of opening yourself up to multiple viewpoints.

Vogue Recommends

INTERIORS
Vogue artist-in-residence Eduardo Enrique asks: “What is a fashion painting?”
BY AMANDA MCDUGALL

ENTERTAINMENT
What is the sound of touch? Composer and musician Weish tells us how she grew a garden of sound
BY AMANDA MCDUGALL

RUNWAY
“Couture is changing and my brand is proof of that”. Meet Charles de Vilmorin, the gen Z breakout star of couture season
BY ALEX KESSLER

LIFESTYLE
3 Singaporean illustrators on putting their anxieties and hopes on social media—through strange, existential, deeply human cartoons
BY AMANDA MCDUGALL