

NICK HORNBY

SELECTED PRESS

sculpture

A PUBLICATION OF THE INTERNATIONAL SCULPTURE CENTER

object lessons

Nick Hornby

▶ *Demeter's Doll (Cindy)* joins Modernism with digital screen culture. The object was carved from the memory of a Hans Arp sculpture, before being dipped into a liquefied image of Cindy Crawford that I took from a 1997 swimwear calendar. The combination invites parallels between a swimsuit on a supermodel and a surface on a sculpture—each form is idealized, and in each case, there is a mediating layer which both is and is not there. Like the watery form, swimwear points toward liquidity, something that fascinates me, both in concept and process.

Marble sculptures carved from a solid block are made by striking the surface with a chisel—my sculptures are physical creations, but they are also made in a digital realm, with the stroke of my fingers on a trackpad or the manipulation of images on liquid crystal displays. It is a different kind of touch, and liquidity lurks in every part of the process. These dipped sculptures bring that full circle: the form and surface meet again when I immerse them through a suspended liquid surface.

Cindy Crawford epitomizes a particular type of 1990s female empowerment. I had these images on my wall as a boy—a queer boy. Demeter was a fertility goddess, so bringing her and Cindy together, 1960s sculpture with 1990s supermodel, joined behind a glossy reflective surface, speaks to a history of things that have fascinated and resisted me too. ■



Demeter's Doll (Cindy), 2020.
Resin, ink, and lacquer,
80 x 30 x 20 cm.

COURTESY THE ARTIST

CITIZENS of HUMANITY

British Sculptor Nick Hornby lets us into his London-based studio and discusses his greatest influences, art in the age of social media, and how the pandemic has impacted his work

Art often reflects society and the times, how is what's going on now impacting or influencing your work?

"This is actually a really pertinent question..... Until this year, my work had actively avoided the present day – assuming an ahistorical position and criss-crossing art histories. But this year has been different: Covid-19 reduced my world to the smallness of my apartment. For the first time, I became profoundly lonely and craved touch. Just before lockdown, I discovered a method of dipping objects into liquifying images – where the image wraps around the object covering every detail. The process is intimate, tactile, fragile and almost magical – and it seemed to almost mirror the touching and swiping our iPhones – the facetimes, zooms and tinder encounters. What unfolded from this has been a huge body of work – 32 sculptural portraits born from iPhone encounters (basically when things slipped into DMs)."

In the age of social media and the way content is taken in does that present challenges for you in sharing your work?

"Sculpture is a physical experience. Size and weight are important. It is the opposite of cinema, in whose dark space you forget about your body. With sculpture the opposite happens – you connect with your materiality – your feet your feet planted on the floor, the pores of your skin, your dry lips. Its challenging to relay that physical experiences – but a mixture of images and video and text captions can get you some of the way there."

Do you think its [social media is] positive for the arts in general?

"Instagram is an extraordinary phenomenon. I have met so many artists, curators and writers, I've made friends and even lovers via Instagram. Whilst it might favour bright and colourful poppy images or frothy selfies over more contemplative ideas... despite this I love it. A prime example is the Artist Support Pledge (#artistsupportpledge), an initiative set up by Matthew Burrows – to encouraged artists to sell their work via Instagram. I read has now generated over £70m in sales... a fascinating democratising of an otherwise too closed system – and a lifeline to so many artists. And I believe its how you [Citizens of Humanity] found me? And we embarked on this wonderful dialogue. You've introduced me to fellow artists, poets - who have in turn triggered other new conversations."



Who are some of your greatest influences? Mentors?

"I really like to mix-it-up.... my influences are broad ranging, from luxury yacht design, 16th Century Choral music, Victorian industry – to wetsuits, spacesuits, ballet, artists, curators, poets, flowers, pebbles, Michelangelo, Hepworth and Moore, Matisse, Rodin, Picasso, Arthur Fleischmann, Video Art, New Media Art, Isidore (unclassifiable) Simon (ex-boyfriend), Felipe (ex-boyfriend), Indie Choudhury (the curator I worked with at Tate), Brooke Lynn McGowan (writer), Alex Massouras (Artist), Oliver beer (Artist), Barthes, Derrida, David Roberts (collector), Mervyn Davies (collector), the public."

Historically art has movements, abstract expressionists, pop, neo pop etc... what do you think your generation of artists mark will be on art history?

"I think my generation's mark on history will actually be to question the movements themselves! I think they tend to reduce complicated ideas into simplified stories – and mainly stories of white men. I hope my generation will be remembered for opening things up – the grand narratives of modernism are over, but so too are the equally dogmatic narratives of post-modernism. Rather than manifestos that dictate art as one thing or another, we are happy to include anything. Paint on canvas or digital coding - figuration or abstraction, live action art or commodifiable art objects – all can be equally relevant. Authorship is fine and re-mixing is fine. I feel all the dogmas no longer matter. I feel very optimistic."

What has been your greatest lesson to date?

That meaning isn't fixed. That its contingent. To give a simple example, in sculpture, placing one thing next to another changes its potential reading. But more widely - this notion has vast impact on a much broader approach – it means that my belief, or my position might be wrong and however informed I might be, I will never know the whole truth (outside of my own limitations). This is both terrifying but also extremely exciting as it opens up extraordinary creative potential.

Any sound advice you've received that has shaped your career?

Yes – in 2016, a friend (Iris) visited my studio and pointed out that whilst I'd done a great job of setting out the intellectual concepts and philosophical enquiry of my practice – she didn't know anything about me. And she wanted to know my story. It took several years and a global pandemic – but this advice was the seed that grew into this recent very personal and autobiographical series and my current solo exhibition at Mostyn "Zygotes and Confessions."

– Zygotes and Confessions Mostyn, Llandudno, 14 November to 18 April



Nick Hornby: Zygotes and Confessions

Mostyn, Llandudno, 14 November to 18 April

In 2008, the artist Nick Hornby hosted an event with the writer Nick Hornby. The apparent humour of turning the Hornby pair into human homonyms, however, concealed deeper connections with the artist's sculptural practice. Bringing together two Nick Hornbys, who in turn of en discussed other Nick Hornbys, was a gesture which pluralised and destabilised ideas of authorship and subjectivity. The fixity of those notions is something persistently challenged by Hornby's sculptures, which of en accentuate distance

from the artist's hand through an emphasis on the quotation of other artists' work and which also manifest a clear relationship with digital design. Hornby unifies these ideas in his work by applying an immaculate finish so that his sculptures can appear almost machine-made. Mediation, for instance through processes such as mould-making and complicated fabrication, is not alien to sculpture but that distance tends to be offset by the conspicuously direct traces of marks in sculpture – the strike of the chisel or residual finger-marks left in shaped wax or clay – and the physical presence of sculpture itself.

The exhibition 'Zygotes and Confessions' at Mostyn announces these themes of Hornby's practice in its title. Here, the 'zygote' – a bundle of cells resulting from fertilisation – signals Hornby's preoccupation with hybridity, while 'confessions' is concerned with how subjectivity is perceived and the notion of artists' presences in their work. Such ideas play out through the exhibition over three broad categories of sculpture: portrait busts, mantelpiece dogs and abstract modernist forms borrowed from artists like Hans Arp. Each group wears a skin of glossy photographic imagery. Over Hornby's busts are images by photographer and drag queen Louie Banks, over the dogs appears BDSM imagery and on the abstract forms are found images – of en startlingly cropped – of swimwear. This reference to sex is Hornby's concession to subjectivity, revealing the personal desires of the artist, playfully relocated onto a pompous bust, a twee mantelpiece ornament or a canonic piece of abstraction.

The sculptures all share photographic surfaces, an unfamiliar incursion of photography onto three-dimensional forms, and adopt its reflective sheen, too. A dance between flatness and three-dimensions has previously informed Hornby's method of pairing recognisable sculptures so that they only become 'recognisable' from one viewing aspect, making them behave as two-dimensional images as well as three-dimensional forms. Whereas cubists captured the shifting encounter of the eye with the material world, Hornby inverts the unity of the sculptural form so that it 'breaks' when it is experienced as an image.

The introduction of photography at the gallery extends Hornby's back-and-forth between two and three dimensions, but where before this aspect was camouflaged, here it is conspicuous. And this time, the splicing of flat images onto material volume is fundamentally distorting, a quality which gives Hornby's recent sculptures a different subject from his previous works: the screen.



Nick Hornby, *Tear (Simon)*, 2020

Hornby has superimposed the photography on the sculptures by a process of dipping, submerging the sculpture through a liquid image which melts around the volume of the sculpture. There is something inescapably digital about this, both in the sense that it serves as a physical, real-life filter or Photoshop-like manipulation, and in the fluidity of the image it generates. The screens of phones and computers on which images circulate are liquid – the 'L' in LCD. The pandemic has therefore only heightened the relevance of this quality: looping the space between online experience and that of the physical world so that it becomes one of equivalence.

The arrangement of the sculptures here, occupying the gallery evenly on plinths of various heights, is reminiscent of the tiered audience in a theatre, which again lends them a sense of being viewed from a specific vantage point. Interestingly, Hornby had originally planned to invite the audience to touch the sculptures. Although this was ultimately not possible (fear of fomites in a pandemic), the idea serves the series well, allowing the works to take on a tactility closer to that of fingers swiping a screen, where touch is built into the form but also configured as something imaginary. Similarly, Hornby's sculptures bring photographic image and sculptural volume together: part tactile, part at a remove, the imperfections of actual human skin sealed beneath an impeccable reflective glossy surface.

Alexander Massouras is an artist and writer based in Cambridge

Art Monthly no. 443, February 2021

studio international

Published 26/01/2021

Share:  

Nick Hornby – interview: ‘Liquefied photography is magical and mysterious’

Nick Hornby talks about his shift from art history to personal histories, and combining analogue and digital processes to create photo-sculptural objects

by ANNA McNAY

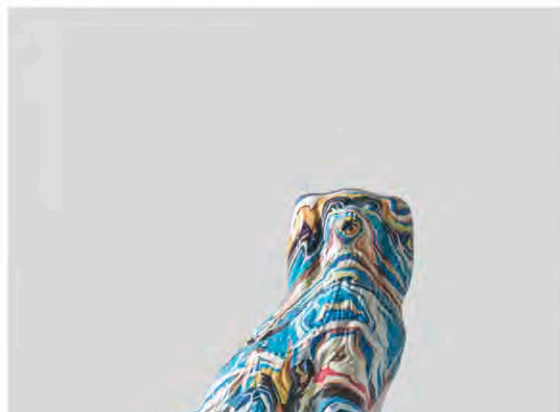


Nick Hornby (b1980, London) is known for making monochrome sculpture in marble or bronze, often combining art history with digital processes. For his first solo institutional exhibition, he has turned his gaze inward and made a new series of autobiographical sculptures. The gallery is filled with a large array of objects set on plinths that include portrait busts, modernist abstractions and “mantelpiece dogs.”

In conversation with Studio International, via Zoom, Hornby explains why this combination is not as strange as it might, at first, sound, before going on to elucidate his process and talk about what makes his new work so personal.

Anna McNay: Your exhibition at MOSTYN – currently shut due to Covid 19 – comprises three different series of photo-sculptural objects: meta-cubist busts derived from the 19th-century marble busts in the V&A’s Hintze Galleries; Victorian dogs, otherwise known as “mantelpiece dogs”; and globular objects inspired by Parisian modernism. Could you explain a little about the ideas behind each of these series?

Nick Hornby: It’s funny that you should start here – setting out these three categories, because although they clearly do divide like that, one of the original drives behind this show was actually to try to homogenise all those objects: I had the idea that on first inspection they could seem quite similar in some ways, or at least that they could look like there were all born of the same moment. All of the objects have been re-skinned with a highly glossy photographic surface. I was interested in the idea of levelling different value systems. The dogs speak through their history to a number of different socio-economic values, the globular objects reference modernism and therefore their value is critical (as well as economic), and the busts are works of mine from ten years ago – so they bring the baggage of personal value.



sculpture

A PUBLICATION OF THE INTERNATIONAL SCULPTURE CENTER

A Conversation with Nick Hornby

January 19, 2021 by sculpturemag



Nick Hornby, "Zygotes and Confessions," 2020. Video: Courtesy MOSTYN

SM: What was the impetus for the new series?

NH: My practice over the last decade has been a very slow and systematic inquiry into authorship—the critique of authorship, methods of eliminating the personal subjective, and questions of digital reproduction. It led me to cool, calculated Boolean operations and slick high-production sculptures. This year—in the middle of lockdown, with the tenth anniversary of my mother's death, and when I watched my father's Alzheimer's reach a point he forgot his name and who I was—I split up with my life-partner and turned 40. I decided that I didn't need to critique authorship or eliminate the personal subjective anymore. In fact, I wanted touch, contact, and altogether more earnest connections with my work.

SM: Was the new technique of liquified photography a solution to a technical problem or just something you came up with?

It's an incredible process – we print onto a water-soluble film, that when placed on water dissolves leaving only the ink floating. I didn't invent this process—I simply appropriated and augmented an industrial technique, upscaling it for larger objects and subverting its imagery. It is extraordinary for me to suddenly be able to work with images so directly. Although my sculptures are referential, and in fact composed from images, the results often appear to be quite abstract. Images on the other hand are so legible—so laden, so impregnated and drenched in meaning. For me, directly using images felt like bringing a nuclear bomb to a knife fight.

SM: What is the substrate?

NH: The objects are simple resin fibreglass casts. They need to be light enough to handle during the application process, where a lot can go wrong. Some of the forms are digitally cut, others carved free hand and others (the dogs) are found.

SM: Why these three types of objects: dogs, portrait busts, and abstract objects?

NH: I'm interested in category errors—how you compare things which are seeming immiscible. It's easy to compare 23% with 73%, but how do you compare a meteorite with a vintage Porsche? The processes of digital manufacture, hand-made and ready-made, stand in for different and arguably contradictory sculptural propositions. Equally, the show is about figuration—each object type is in a different state of abstraction: the dogs are clearly dogs but abstracted through caricature, the busts are quasi cubist—legible from certain angles—and the abstract objects are abstract (if at times very bodily, like torsos etc). The show is about looking and being looked at. The heads have angular Picasso-like eyes staring out, the abstract objects have erotic body parts, and the dogs are a traditional Victorian ornament typically displayed at home on a mantelpiece above a fire looking out into the room. I was fascinated by the homogenising effect of the glossy images. Could I tie these disparate forms together to give the appearance of design, coherence, intentionality, and a single author?

SM: Do you think differently at all when making figurative works, as opposed to your earlier work?

NH: As far as I'm concerned, I have always made figurative work (or referential work). The figure maybe the outline of an abstract sculpture—but the work still points towards something that exists. I tend to think figuration / abstraction is a false binary—nothing can ever be completely one or the other. Which I suppose means that in both the older work and this new work I treat my materials very similarly, trying to triangulate meaning and open new ideas.

SM: Can you say something about the relationship between the photographic images and the shapes of the objects to which they are melded?

NH: There is a different rationale for each group: the heads, the abstractions and the dogs. The heads are derived from 19th Century portrait busts that are on display at the V&A in London. Those forms are overlaid with portraits by a photographer Louie Banks including models, queer and trans people. The abstract bodily shapes have images of boys in lycra and speedos and the dogs have images of "pup play", a queer BDSM subculture that dresses up as dogs.

SM: Did you take the photographs? (I think you said they were taken by a well-known photographer, but perhaps you can elaborate a bit.)

NH: Apart from the collaboration with Louie Banks, yes, I took all the photographs.



Nick Hornby, "Zygotes and Confessions," 2020. Resin, ink, and lacquer. 30 x 30 x 30 cm. Photo: Courtesy the artist



Nick Hornby, "Zygotes and Confessions," 2020. Resin, ink, and lacquer. 30 x 30 x 30 cm. Photo: Courtesy the artist

SM: Do you draw? And did you draw out the shapes before working on them in CAD?

NH: My "drawing" stage (the moment of experimentation) is pre-image, normally at the point of words and ideas. I then draw in CAD, but by this point I'm modelling what I have designed in my head. Once the concept is set, the making is very pleasurable. Yes, I draw everything in CAD – because that's the tool I'm most adept with. It allows me to try different iterations, to explore juxtapositions very quickly and to shift scale.

SM: Thoughts about the relationship between images and objects today, in a time of image overabundance?

NH: Images are overabundant, but luckily galleries and museums still provide some space to edit out and let images speak. As I mentioned earlier—for a sculptor whose explicit references are buried beneath abstraction—introducing an image, so clear and so knowable, is like dropping a nuclear bomb.

SM: You mentioned you wanted people to be able to touch the works: do you feel that the tactile, the physical, is especially important at a time when images are so dematerialized.

NH: yes – I've made objects that are strokable but underneath the glossy lacquer might be the image of semi naked person, and I love the slight awkwardness that might yield at the moment you realize what your touching. Yes, touch is very important—but it also doesn't have to be literal: we say a kind gesture might be "touching."

– Daniel Kunitz, Editor in Chief, Sculpture magazine. January 19, 2021

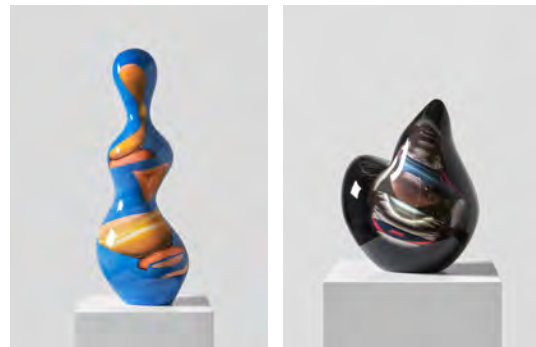


SOHO HOUSE & CO

Artist Nick Hornby on the right time for a confession

The London member and sculptor opens up about the deeply personal works that make up his first major institutional exhibition currently on show at MOSTYN in Wales.

By Osman Can Yerebakan Images courtesy of Nick Hornby Wednesday 28 December, 2020



In a year marked by turbulence, May was particularly formative for the artist Nick Hornby. Ending a seven-year relationship, witnessing his ailing father no longer remember who he is, and the 10th anniversary of his mother's death crammed into 31 days – all while he turned 40. Compounded by lockdown with its mantras of distancing and hand-washing, Hornby decided to let his guard down – and the result is a show that documents a need for human touch and intimacy. In the weeks and months that followed – Hornby developed glossy sculptures covered in images of iPhone encounters. Autobiography had never been his subject until this year and his first major institutional exhibition, *Zygotes and Confessions*, at MOSTYN in Llandudno, Wales. The new work on display – seventeen marble and resin sculptures wrapped in distorted images of bodies – is deeply personal, a testimony of grief, break-up and leaving behind another decade as the artist turned forty. The confluence of life events and their anniversaries during the pandemic, turned the artist's attention to the tactility of sculpture and its conflicting relationship to touch, as he tells me from his Notting Hill studio.

'Titillating' is how Hornby describes injecting other protagonists into art history's canonised silhouettes. Think of the bulbousness of a Henry Moore, dipped into the sensuality of a nude selfie. The sculptures possess a 'hermetically sealed' mystery about their fruition, but Hornby is as open about his process as he is with his journey of conceiving them. Rigorous stages of the 'magical process' include transferring the image onto water in the form of dissolvable ink before pressing the blank sculpture into that floating image. 'I'm taking an industrial technique used in commercial reliefs and adapting it into sculpture's three dimensionality,' he says, citing a memory of curiosity about the faux-mahogany dashboard in his dad's car.

Hornby's toying with the canon and means of production spills into his questioning of his past as well. 'I was raised as a Catholic, which affected how I expressed my identity,' he says. He was the closeted boy having his rugby-player classmates pose for clay sculptures at his all-boys' school. 'I had to use their athletic physiques to create both male and female figures,' he remembers. And each week, he was required to attend confession – to atone for his moral sins. It has taken him until now to develop a subversive response to this education. The result is a new series of voluptuously abstract sculptures that include men who have entered his life over the past few months. Look for the liquid crystal intimacy of an iPhone encounter, with its pixelated physicality, across the surfaces of his lacquered sculptures.

'I don't know what you see in them,' says Hornby mischievously. Among them are sleek marble blobs, frozen with fluid possibilities – crisply round, and both weightless and hefty. Their bulging and protruding surfaces host different men, each fragmented by the sculptures' poetic fluctuations, a la Futurist Boccioni or Modernist Brâncuși. A blue speedo is seen covering a man's buttocks and crotch. Interlocking hands at the end of tattooed arms. Unlike their 2D originals, the images appear wavy and solvent, almost yearning for a touch. 'First their shine, then their shape,' says Hornby, when referring to the order his sculptures expose themselves to the viewer. In the end, it depends on where you're standing – literally and figuratively.

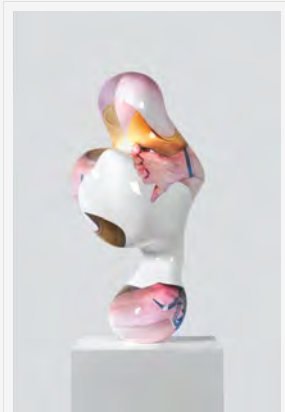
If it wasn't for the pandemic, Hornby's intention was to invite visitors to touch the works. You might be compelled to touch the smooth shiny surface – but in doing so – you would also be touching the man's buttock or arm.

Soho House is a spot where he can be seen working on his computer. 'I may be inspired by someone curiously approaching me to see what I am working on,' he says. Hornby is somewhat against the romantic presumption of the artist working isolated at his studio, which, in his case, is a massive space converted from a former set for the pilot episode of MTV's *The Real World*. 'I cannot think of a better environment than a site where they produced the zygote of something,' he laughs. He finds his visitors intrigued by the faux fire escape or crusty walls that he inherited from the studio's former life. 'That moment before something fluid is complete and sealed... there isn't a better metaphor for my work.'

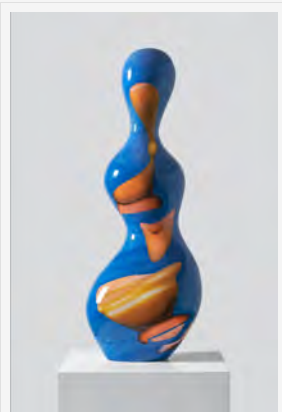
IN HIS FIRST MAJOR INSTITUTIONAL EXHIBITION, NICK HORNBY TAKES ON QUEER IDENTITY AND SCREEN-BASED INTIMACY WITH A SERIES OF RADICAL PHOTO-SCULPTURAL FORMS.

By Mark Westall • 10 November 2020

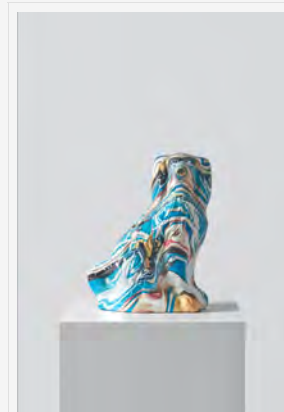
Share — [🐦](#) [📧](#) [📷](#)



Resting Leaf (Zoe) 2020 Resin, ink, lacquer 77.5 x 48 x 27 cm Unique
©Nick Hornby Courtesy the artists Photo: Ben Westoby



Torso Fruit (Cindy) or *Demeter's Doll (Cindy)* 2020 Resin, ink, lacquer
80 x 29 x 20 cm Unique ©Nick Hornby Courtesy the artists Photo: Ben Westoby



Dear Dashed Dash 2020 Resin, ink, lacquer 36 x 28 x 15 cm Unique
©Nick Hornby Courtesy the artists Photo: Ben Westoby

The artist Nick Hornby has been tackling the notion of the hybrid for over a decade. He brings high-tech processes to figuration, pulling historical, material forms into the era of screen culture. His inventions defy conventional distinctions: they are neither two-dimensional nor three-dimensional and exhibit instead what Hornby terms 'meta-cubism', a pluralistic approach to perception where neither image nor form is king.

The introduction of gender in these works mirrors Hornby's use of form—the nucleus of life referenced in the title, the zygote, is something which has not yet taken on a distinct sexual identity. With that new subject comes a personal intimacy which Hornby's work has previously resisted: as 'confessions' in the exhibition title reveals, these forms carry allusions to autobiography. In turn this links back to screens and our complicated relationship with them: 'The transition from formal to very personal comes quickly, at the click of a button', Hornby says of cyber interactions, 'suddenly, the boundaries shift completely'. This flickering between and blurring of identities is exactly what Hornby expresses through his sculpture, in forms that ebb and flow as we watch, bringing another dimension to the genre of portraiture.

The screen offers a carefully manipulated version of the world around us but it is also something controlled by touch. These sculptures, similarly, are set apart from the artist's hand through a sequence of digital and industrial processes, but retain touch through their final, dipping process. There, the sculpture is submerged in a tank of colour-streaked, liquefied image; then lifted out, resplendent in its new skin. As Hornby says, 'I've taken these images from my liquid crystal displays (LCDs) and literally dipped sculptures through them, using an industrial hydrographic method to create an analogue version of Photoshop'.

For all the logic of the connections between the form of his sculptures and their new subject, Hornby's work is also playfully evasive. This amplifies their fluidity: ideas of autobiography are complicated by collaboration, and nine of these new sculptures were made with the photographer Louie Banks, celebrated for his fashion shoots with transgender models and drag queens. From a distance, the high gloss finish of his creations—morphing portrait busts and 'mantlepiece dogs'—have a compelling tactility. Close-up, explicit details provide an unexpected twist. These are shimmering, chameleon-like hybrids, shifting from sculpture to photograph and back again, all the while seductive and elusive.

The exhibition, curated by MOSTYN Director, Alfredo Cramerotti, is Hornby's first solo exhibition in a public institution in the UK. A monograph on Nick Hornby, edited by Matt Price, will be published by Anomie in 2021.

Zygotes and Confessions MOSTYN, Wales UK 14th November 2020—18th April 2021 mostyn.org/nick-hornby-zygotes-and-confessions

About the artist

Nick Hornby (b. 1980) is a British artist living and working in London. Hornby studied at Slade School of Art and Chelsea College of Art. His work has been exhibited at Tate Britain, Southbank Centre London, Leighton House London, CASS Sculpture Foundation, Glyndebourne, Fitzwilliam Museum Cambridge, Museum of Arts and Design New York and Poznan Biennale, Poland. Residencies include Outset (Israel), Eyebeam (New York), and awards include the UAL Sculpture Prize. His work has been reviewed in the New York Times, Frieze, Artforum, The Art Newspaper, The FT, and featured in Architectural Digest and Sculpture Magazine.

S L I M I

Nick Hornby,
artist

Nick Hornby (b. 1980) is a British artist living and working in London. Hornby studied at Slade School of Art and Chelsea College of Art. His work has been exhibited at Tate Britain, Southbank Centre London, Leighton House London, CASS Sculpture Foundation, Glyndebourne, Fitzwilliam Museum Cambridge, Museum of Arts and Design New York and Poznan Biennale, Poland. Residencies include Outset (Israel), Eyebeam (New York), and awards include the UAL Sculpture Prize. His work has been reviewed in the New York Times, Frieze, Artforum, The Art Newspaper, The FT, and featured in Architectural Digest and Sculpture Magazine.

182

Caption

Nick Hornby



183

Tell us about you as an artist? I'm a sculptor and I live and work in London. I started the making for large scale work in bronze, steel and marble that combines the digital with the traditional.

How did you start? I studied at Slade School of Art and Chelsea College of Art, learning sculpture, then after the apprenticeship, then went, then worked in various capacities, where the making of large, ornate and digital sculptures, hybrid hand crafted sculpture of marble, steel, in bronze are common general models, representing design, observation and discovery. On the world we live in, we look, simply, 'Sculpture'.

Describe your art in the physical language of historical and digital sculpture? I studied sculpture at Slade School of Art and Chelsea College of Art, learning sculpture, then went, then worked in various capacities, where the making of large, ornate and digital sculptures, hybrid hand crafted sculpture of marble, steel, in bronze are common general models, representing design, observation and discovery. On the world we live in, we look, simply, 'Sculpture'.

What are you working on at the moment? I'm currently working on a commission of digital and sculpture. The work started out through a collaboration with the incredible photographer and digital artist, David Laundy. We created a series of new and interesting projects that combine the digital and the physical. The work is a series of new and interesting projects that combine the digital and the physical. The work is a series of new and interesting projects that combine the digital and the physical.

series of social diversity and gender representation. The making of large, ornate and digital sculptures, hybrid hand crafted sculpture of marble, steel, in bronze are common general models, representing design, observation and discovery. On the world we live in, we look, simply, 'Sculpture'.

What inspires you as an artist? My work is very inspired by the history of the making of large, ornate and digital sculptures, hybrid hand crafted sculpture of marble, steel, in bronze are common general models, representing design, observation and discovery. On the world we live in, we look, simply, 'Sculpture'.

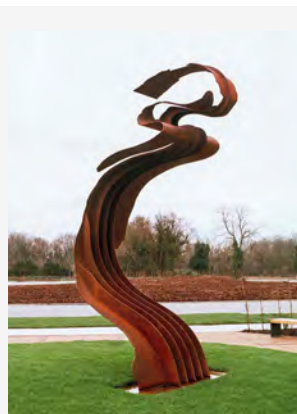
What's your future plan and what about your dream? I'm currently working on a commission of digital and sculpture. The work started out through a collaboration with the incredible photographer and digital artist, David Laundy. We created a series of new and interesting projects that combine the digital and the physical. The work is a series of new and interesting projects that combine the digital and the physical.

What's your future plan and what about your dream? I'm currently working on a commission of digital and sculpture. The work started out through a collaboration with the incredible photographer and digital artist, David Laundy. We created a series of new and interesting projects that combine the digital and the physical. The work is a series of new and interesting projects that combine the digital and the physical.

Nick Hornby

Caption

183



184

Caption

Nick Hornby



COUNTRY & TOWN HOUSE



ARTIST'S STUDIO

NICK HORNBY

Caiti Grove talks crises and collaborations with the structuralist sculptor

‘When I was 20 I had a crisis,’ Nick Hornby tells me, sitting on the fire escape to his Notting Hill studio. ‘I was taking portraits in Morocco. But I found myself wrestling with the politics of representation. What does it really mean for me – a white, middle-class gay man – to photograph a person of colour?’ This question became the core driver of his practice: how does our own identity determine how we perceive things?

After he graduated from the Slade School of Fine Art, his first two major commissions were to collaborate with young people at Tate Britain and then at the Southbank Centre. In the latter, he collaborated with six young people, hybridising one drawing from each participant into a single 14 foot sculpture. The work revealed each of their designs, depending on where the viewer was standing. This led him to ask: what if the same exercise was repeated using iconic works from the canon of art history?

Fast-forward ten years to Hornby's first public commission, *Twofold*. From one angle it embodies a Kandinsky abstract, from another Michelangelo's *David*. Five metres tall, it stands like a curling steel ribbon outside a new university science department in the town of Harlow, Essex. It was commissioned as the town's 100th sculpture, joining the likes of Rodin, Henry Moore and Barbara Hepworth.

So why all the collaboration and citation of other works? ‘I'm obsessed with structuralism,’ he explains. ‘The idea that the author is not the final purveyor of truth. It fits my own

crisis of the personal subjective.’ Hornby decided a constructive way to approach subjectivity in sculpture was by exploring both his and others’ identities through collaboration.

Opening this November, *Zygotes and Confessions* is his solo exhibition at Mostyn gallery in Wales, and includes his first autobiographical series. In his Notting Hill studio – ‘a little idyll akin to a 17th-century chapel,’ as Hornby describes it – the works stand on plinths under a double-height ceiling. They are three-foot high globules of viscous-looking resin, lacquered with images of men in Speedos and women's swimming costumes. The exhibition explores gender, sexuality, identity and body politics, taking on sculptural traditions in art history, whether through busts, 19th-century ornaments or 20th-century abstraction.

‘From my first show at the Southbank until lockdown this year,’ he says, ‘my work was quite academic, austere, calculated, theoretical.’ I disagree – I think it is timeless and elegant, and poses questions about art and history, authorship and legacy. This new work feels unmistakably now: rooted in a curious and non-binary moment of history, little represented in modern art. ‘It's been quite a weird year and I just started to feel that now was the time to do something different, to explore ideas I hadn't quite dared to before,’ Hornby explains. And hooray for that.

Zygotes and Confessions, at Mostyn, Llandudno, Wales.
14 November to 18 April 2021. ■

November/December 2020 | COUNTRYANDTOWNHOUSE.CO.UK | 103

BBC RADIO London





INDEPENDENT

THURSDAY 13 AUGUST 2020

Business/ The Start-Up



The company bringing art to walls around the world

Andy Martin speaks to Artiq founder Patrick McCrae about jazzing up offices and helping creatives make a living





**The best art to enjoy outdoors,
from David Shrigley in Folkestone
to Barbara Hepworth in Salisbury**

Traditional galleries are unlikely to welcome visitors for some time yet, but there is plenty of interesting and challenging art to be seen in the open around the UK.

Arts

Art comes alive in the great outdoors

Traditional galleries are unlikely to welcome visitors for some while yet, but there is plenty of interesting and challenging art to be seen in the open around the UK, writes **Hettie Judah**

[illegible]

Folkworks, Kent
Stefan Brüggemann and
Folkstone Artworks

This Kent, London, art installation has kept its foot locked with contemporary art. The artists have over 20 exhibitions permanently on view, including the July 2010 Fun Fun by Lakeland Festival, a lampwork designed from memory by David Shrigley.

Test your orienteering skills while pondering what to place on newly empty public plinths

100

Simulation "OE" by a global
type and walking routes can
be started online.
kxatom.org.uk

and Zoniel: A
Act of Wonder
January and February artist
and Zoniel give us a look

... ..



Heavy Moore and Garden

Hooking state-level 72-hour free trial on grounds in a July. Shows are in 70 states. heavy-moore.org

Birthing Bloom, Bristol, Cardiff Edinburgh, 30

Your Space or

This online database helped local artists share their art, with the most helpful. This Love Normal?

Featured in Manchester For Living First Aid. World's first in the field. "Partnership in Promote" campaign. New York City. Focus on Ben Elton.com



The 1990s work—Nick Florsby's *Standing*—arrived late last year: Standing five metres tall, the cringing, elegant, whip-like form of this dark sculpture

sculptures from Macgregor's artist studio, and a display of his work, including a drawing by Kandinsky, which reveal themselves from different angles as you circle it. All but 10 of the Harko sculptures are installed outdoors, and the town has just plotted them on an interactive map, so you

[illegible]

Journal of Management Education 36(10) 1039-1054

[illegible]

The murder has become a

become a flashpoint for debates around police corruption

[illegible]

Journal of Management Education 33(10)

your
planet,
if you
are
with
us then
they

...ing
...ing of
...ing
...ing

[illegible][illegible]

Harlow Sculpture Town

Harlow New Town in Essex has been acquiring and installing contemporary works of sculpture since 1953. The 100th work – Nick Hornby's *Twofold* – arrived late last year. Standing five metres tall, the curling, elegant, whiplash form of this steel sculpture hides lines from Michelangelo's *David* and a drawing by Kandinsky, which reveal themselves from different angles as you circle it. All but 10 of the Harlow sculptures are installed outdoors, and the town has just plotted them on an interactive map, so you can test your orienteering skills while pondering what we might now wish to place on Britain's newly empty public plinths.

sculpturetown.uk

Definitive, Monumental and Progressive: An Interview with Sculptor Nick Hornby

The sculptures of Nick Hornby are intimidating, impressive and mighty. Creating monumental pieces which are transformative of any space, it is hard not to recognise his work. A fellow of the Royal Society of Sculptors since 2014, Nick Hornby is certainly at an advantageous position in the contemporary art world. The Norman Rea Gallery were fortunate enough for him to share some of his knowledge with us.

NRG: Why have you chosen sculpture?

NH: I have a stronger response to objects than images or words. Interpretation is the combination of text and then something else – perhaps “gut” or phenomenological feeling. A Rothko doesn’t move me to tears, but Donatello’s Mary Magdalene does. That physical feeling you get with objects – a small glass marble, a cathedral arch, a Giacometti or a Richard Serra. Humans are physical, subject to gravity, breakable. We have skin, nails, cartilage. We touch door handles, steering wheels, pillows, other people. Objects can be incredible – and when they are imbued with meaning...the combination is very powerful.

NRG: Is there anything significant about its process that attracted you to it over other mediums?

NH: Yes – I’ve always really enjoyed the periods of “mindless” process – mixing, sanding, polishing. Reducing your world down to the microscopic scratches of a surface can be a wonderful holiday from the complexity of life. That said – most of my practice now is more post-production... and working with other people – foundries, metal workshops etc.

NRG: What has your journey with sculpture been like?

NH: When I was a child I was unusually interested with sculpture – Moore, Hepworth, Michelangelo, Rodin. On my undergraduate at the Slade I shifted entirely to video and New Media. Afterwards I didn’t have a studio and spent my time reading critical theory. When I came to do my MA a few years later at Chelsea – something clicked and these three things came together: traditional sculpture, narrative and semiotics. I now make objects that are composed of signs and whose meaning unfolds over time.

NRG: Has your background determined your role as an artist? Are you trying to represent yourself through your sculpture or are you universalising particular issues you find poignant?

NH: This is a very complex question that I could approach from many angles – theoretical or personal. Some have said that my work appears to “not include me” – my subject has been the art historical canon, and my sculpture have the appearance of mechanised production. This was because I have been trying to fashion a pseudo-scientific enquiry into questions of authorship and interpretation – and I needed (the veneer) of objectivity so that my “results” wouldn’t be tainted by my touch, my bias, my faults. But unconsciously there is an expression of “hiding” perhaps. Recently I’ve had a change of heart – and I’m becoming increasingly happy to make more personal work.... Which will become apparent in my upcoming solo show at Mostyn. It will be full of touch, bias and faults!

NRG: Working with digital software, how does that help you create the work you are after?

NH: I’ve always enjoyed both physical making as well as technology. On my undergrad – as I mentioned – I got interested in New Media – and embraced tech – learning basic coding, HTML, Java, MAX MSP, web design, Flash, then video and animation. Where painters might enjoy the uniqueness of a canvas – I love the idea of digital reproduction – the ability to iterate and explore parameters. 3D software is incredible – I can go from concept, to sketch to a virtual gallery in moments. It makes collaboration easy – as I can send files to engineers, fabricators, curators.

NRG: What does your creative process look like?

NH: My studio is mainly a site for production than creativity... the works are conceived before I start the making process – and I tend not to modify a work during its fabrication. I want to test the idea, not the process. Another part of my process is discussion – I bounce ideas off my technicians, close artist friends, and curators. Practically speaking – some of the work is made in my studio, but I also work with foundries and fabricators in the UK and internationally.

NRG: You appear to have done an eclectic set of masks. Is there anything that you specifically resonate with doing art surrounding themes of identity?

NH: Although masks – as you say – deal with identity.... My mask series is part of a body of work that explored Cubism and how it was historicised. Twentieth century art historians made links between Cubism and African masks – which are now seen as deeply problematic. My masks are made through a simple manipulations of Matisse’s cut-outs – which are arguably the height of modernism.... They take the end point of Modernism and reverse engineer back to its mythic origin. My practice always tries to explore the idea of authorship, the original, the origin.

NRG: I particularly like Vanity Working on a Weak Head Produces Every Sort of Mischief (Jane Austen). Can you talk about the thought and process behind that?

NH: Thank you! This is part of a series (much of my work is serial) derived from nineteenth Century Marble busts that are on display in the Hintze Galleries at the V&A. The series is named Patrons, Muses and Professionals. Each work hybridizes three distinct portraits, one individual representing each of the titular archetypes. These heads simultaneously embrace and invert the dynamics of portraiture.

NRG: Your sculptures have been exhibited globally and are stationed both in cities and landscapes. Where is it you like to see them most?

NH: I find all spaces equally interesting.

NRG: What are you currently working on? Have you got any upcoming projects?

NH: A fair bit in the pipe line... I’m currently working on my first solo museum show at Mostyn in Wales, as well as my first Monograph published by Anomie press and also starting to work on my second monograph which is scheduled for 2025. Alongside – a group show at Asprey in London, a shortlist for a large public commission in London and a number of private commissions for collectors which include a site in Verbier in the Alps, and Fire Island just outside New York city. And alongside – fabricating works that have been sold.

NRG: Throughout your years of working with sculpture, what would you say is the most invaluable thing you have learnt?

NH: To say thank you. In my practice there are so many people I engage with and work with – from fabricators who you can rely on to friends who you can pick up the phone can call. And to engage – with other artists, makers, curators, collectors... For me – dialogue brings out my best work. Other clichéd truisms... “when in doubt – make it!” as it’s the only way to find out.

Written by Emily Quli
Norman Rea Gallery, April 2020

The Telegraph

🏠 > Culture > Art > Architecture

Roundabouts and concrete cows: how Britain's new towns embraced public art



As Harlow unveils its 100th work, Christopher Howse surveys our new towns' public art

Arts

As I stood by Lynn Chadwick's 10ft three-legged bronze sculpture *Trigon*, in the Broad Walk of Harlow's shopping precinct, a cheery woman said: "What do you think of that, then?" I threw the question back at her, and she replied: "I'm no expert. It's unusual. That's the closest I'm going to come to saying I like it."

Since its transformation under the New Towns Act of 1946, Harlow, in Essex, has bought sculpture through its idealistic and widely admired Art Trust. I had come to see its 100th commission,

Twofold, which is curious. From one angle it shows part of the outline of Michelangelo's *David* (1504), and from another it exemplifies a curve drawn by Wassily Kandinsky in his *Diagram 17* (1923). I wouldn't have got the - Kandinsky reference without -prompting, but then it is obvious.

Twofold is made of steel, with the even rust-coloured surface of corten (corrosive-resistant steel with tensile strength) and 17ft tall, the same as *David*. The sculptor Nick Hornby (an admirer of the better-known novelist of the same name) was momentarily annoyed that the work's surroundings were still a bit of a building site, but he soon enthused about his materials, saying that the work is sheared from a 36ft sheet of corten by a laser cut less than a millimetre wide, "like a stiletto".

Another of Hornby's works, *Muse Offcut #1* (2017), stands on the grass at Glyndebourne. In Harlow the juxtapositions are rather different: "Rodin's *Eve* is near TK Maxx," Hornby laughed. His own piece stands at Maypole Boulevard, in an open-sided courtyard of the new science park, which the council hopes will improve Harlow's employment profile.

Wallpaper*

ART | 2 HOURS AGO

BY JESSICA KLINGELFUSS

The outdoor art installations defining public spaces

Harlow Science Park
Essex, UK

One's perception of Nick Hornby's sculpture literally depends on perspective: using computer algorithms, he cross-pollinates distinctive, often contrasting forms to mesmerising effect. His largest work to date, a 5m tall, Corten steel piece, resembles Michelangelo's *David* from one angle, and a line from a 1925 Kandinsky drawing when seen from another. The combination of the most recognisable of Renaissance artworks with an excerpt from one of the past century's greatest abstract artists is visually arresting as well as thought-provoking – speaking to the entwinement of figuration and abstraction, old and (somewhat) new. It also takes an impressive feat of engineering to steady the gravity-defying form. Titled *Twofold*, the sculpture was commissioned for the city of Harlow, a new town in Essex with a robust public art collection that has often flown under the radar. Joining the work of Rodin, Hepworth and Chadwick among others, *Twofold* is a testament to the imagination and finesse of one of contemporary Britain's most thrilling sculptural talents.

nickhornby.com. Image courtesy of Nick Hornby Studio. Writer: TF Chan



VOGUE

22 NOVEMBER 2019

The Vogue Edit: What We're Loving This Week

Ben Evans, art associate



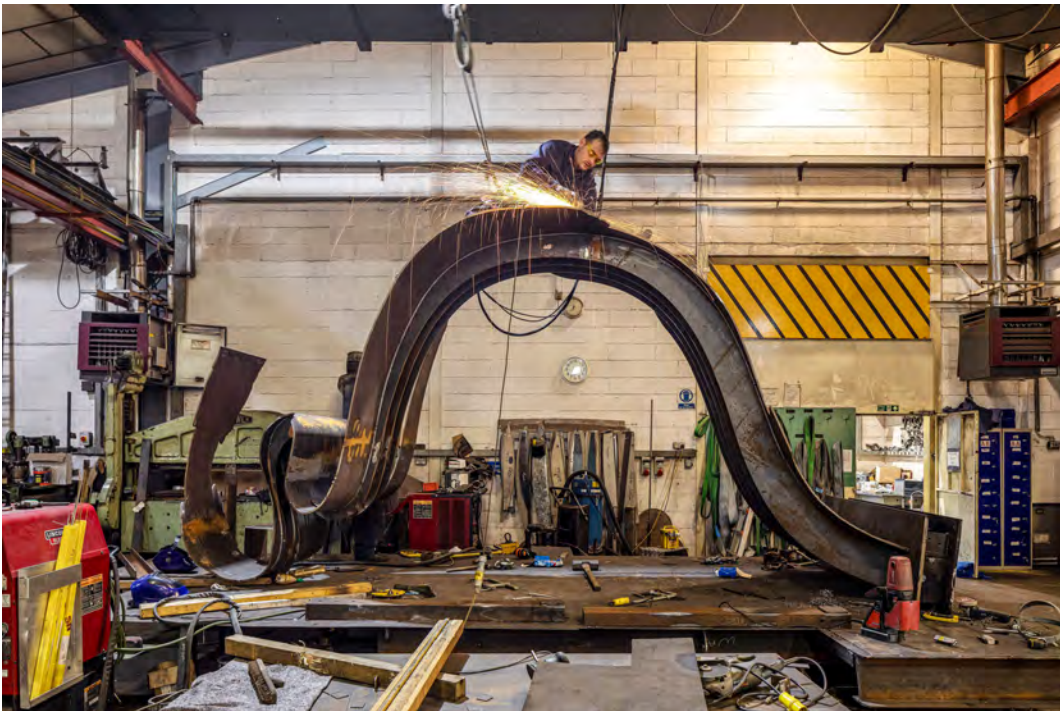
VISITING

I've never actually been to Essex's Harlow Art Trust before, but I now have the perfect excuse to go and experience the sculpture trail of Chadwicks, Moores and Hepworths in the shape of a new work (the Trust's 100th) by Nick Hornby. Named Twofold, it is imposing, beautiful, and true to the artist.

sculpture

A PUBLICATION OF THE INTERNATIONAL SCULPTURE CENTER

Nick Hornby in Harlow, U.K.



Nick Hornby's largest sculpture to date is unveiled this month in Harlow, U.K. The town's historical collection includes works by Auguste Rodin, Barbara Hepworth, Henry Moore, and Elizabeth Frink, among many others, so is a fitting environment for an artist whose subject is frequently the canon and its construction. For this commission, Hornby has crossed one of the most canonic of figurative sculptures, Michelangelo's David, with a curving line from a 1925 Kandinsky drawing. In one rotation, David is visible; in another, it is Kandinsky's flamboyantly abstract squiggle.

When installed, the sculpture will stand five meters tall. Being three-dimensional and viewable in the round, the form that results from this meeting of Renaissance sculpture with high Modernist abstraction is more often than not unrecognizable. The experience of looking at it is strangely reminiscent of early analytic Cubist paintings. There, a still life or portrait is built up from fragmentary shards, which hint at the composite nature of perception—memory stitching together smaller segments of focus, often from slightly different angles. Hornby's sculptures reverse this to the extent that their moment of recognition is singular rather than composite. But like Cubism, they emphasize the role of memory in perception, and like Cubism they have an innate hybridity—in a Cubist collage the newspaper is both the object and its representation, and Hornby's sculptures similarly play with status as both image and object. Hornby's work is also a reminder that figuration haunts abstraction, and that all figuration is abstract.

Games with perception have recently assumed new relevance; in an era of alternative facts and deep fake videos, artists are recapturing this method of calling attention to the paradoxes and contrivances of representation. Lydia Okumura has been doing this since the 1970s, arranging lines and blocks of tone on walls and floors so that from a particular place they appear three-dimensional, activating the fictions of lines which represent space, like contours on maps, or architectural plans. Darren Harvey-Regan approaches the idea differently, intricately linking sculpture with photography in work like "The Erratics," by presenting a point where the camera's singular view explains otherwise abstruse forms. These experiments are fundamentally pictorial to the extent that they use a two-dimensional picture plane to elucidate three dimensions.

Nick Hornby uses technology to push this conversation around perception entirely into a sculptural space; where Harvey-Regan and Okumura have at one end flatness and at the other end three dimensions, Hornby's concerns seem always three-dimensional. His variables are instead the tension between abstraction and figuration, or between the old and the new. That contest plays out both in the work he responds to and in the technologies he uses, which combine canonic materials like marble or bronze with contemporary tools. His approach draws from the Boolean framework that underpins digital systems: commands like "and," "or," and "not" serve as the architecture of programming and data-searching, but are used by Hornby to intersect known forms.

The Harlow sculpture started as an imaginary comparison between art at two poles of representation, whose forms Hornby digitally crossed and modeled as a solid, five-meter-tall object. The tension between their two idioms is neatly repeated in the sculpture's process, which combined laser-cutting and rolling. The sharp cutting of a beam of light, and manipulation by vast weight, have a distance between them as significant as the distance between Michelangelo and Kandinsky. Hornby has joined these historical artists via a digital process and the material qualities of Cor-ten steel to create a nuanced monument to the pliability and reproducibility of sculpture.

The new sculpture will be on view at Harlow Science Park starting November 9, 2019.

HOUSE & GARDEN

art scene

by EMILY TOBIN

Artists in their studio NICK HORNBY

Continuing her series, Emily Tobin visits the sculptor in his Notting Hill studio, where he works with marble, resin and bronze

PHOTOGRAPH JOSHUA MONAGHAN



Nick Hornby's studio has all the trappings of a deconsecrated chapel or, perhaps, a neo-gothic house. Ogee arches adorn the balustrades of the two mezzanine levels, there is a fireplace in the centre with a vast stone lintel and the plaster walls reveal sections of exposed brickwork. 'I think it's rather pertinent,' says Nick – because, in fact, the entire space is artificial, created at the whim of one of his predecessors. 'It is a breeze-block warehouse, clad in a theatrical stage and performing as a gothic, church-like space,' he explains.

The studio is hidden behind large wooden doors in Notting Hill, the area of west London in which Nick has spent almost all of his 39 years. 'It's a really cosmopolitan neighbourhood. We have the community that runs the carnival, the oldest Sikh place of worship in London, David Hockney used to live nearby and Bridget Riley isn't far away.' The borough also exhibits a huge range of architectural vernaculars: 'They tried many styles for social housing, so there's low-rise, mid-rise and high-rise, some mock Georgian terraces and some Egyptian-looking façades.'

Nick grew up in a neo-gothic Victorian house. 'There was antique furniture, heavy old doors and all the ornamentation was made up of incredible S-shaped scrolls and geometry,' he recalls. 'The piano legs were dodecagons – 12-sided structures that held this large weight and seemed to defy gravity.' These early decorative motifs now reoccur in Nick's work: he creates sculptures that tread the line between figuration and abstraction, sourcing silhouettes from art history to produce forms that shift and distort as the viewer moves around them. While Nick uses cutting-edge technology to design his three-dimensional works, they are handcrafted in bronze, marble or resin.

When I visit, he is working on a piece that took its starting point from the 19th-century German Romantic artist Caspar David Friedrich's painting *Wanderer Above the Sea of Fog*. He has reworked the figure of the wanderer and intersected it with a line from a Wassily Kandinsky drawing, combining these two seemingly polarised elements to create something entirely new.

Nick's studio is populated by these sleek, rippling forms, which change identity depending on the angle they are viewed from. They are mercurial by nature. 'My sculptures perform as modernist pieces,' he explains. 'They're designed using 21st-century technology disguised as 20th-century objects.'

From this month (July 13–October 27), one of Nick's works will be on show as part of the annual *Open 21* exhibition at Mostyn, Llandudno, the largest publicly funded contemporary art gallery in Wales. nickhornby.com | mostyn.org ▷

HOUSEANDGARDEN.CO.UK AUGUST 2019 000

MONOCLE

OFFICES/GLOBAL

Business and pleasure

They shouldn't be mixed, right? Wrong. But what can we do to make offices more appealing without making them full of bean bags and silly slides? These HQs have the balance right.

By *Louis Harnett O'Meara*
Illustrations *Christophe Jacques*

What makes an office a great place to work? Many would say technology but such things can go too far. Take the example set by one accountancy firm, which shall remain nameless. Its shiny building requires you to download an app that tracks you from the minute you arrive, taking note of everything from the car you drive to the coffee you drink. The app even allocates a new seat after every meeting, according to what conditions it thinks would be best for you to work in. We'd rather

select our own seat – ideally somewhere quiet with natural light and a little space.

This list highlights the company headquarters that have elements that – we think – actually improve working life. Firms that look after your family with an on-site creche, choose chairs you would want to sit on or understand the importance of lunch. These are the companies that genuinely bring quality of life into the office. Now, where do we sign? — (M)



10

Art for all Pinsent Masons, *London*

If your workplace is looking a bit bare, how about adding something thought-provoking to get staff talking? Lawyers at Pinsent Masons have recently been able to enjoy pieces by Henry Moore and Eduardo Paolozzi in their offices. The global firm also sponsors resident artists: sculptor Nick Hornby worked his magic on the company's London site for a year. More offices could do with that sort of creative injection.

H

H INSIDE ABOUT MESSAGE FILM
FASHION SHOWS CONTACT



IN THE EYE OF THE BEHOLDER

In the design-led arts, the search for beauty unfolds as a constant dialogue between the creator, the created and the receiver.

By RADHINA ALMEIDA COUTINHO

Photography LUKE GILFORD & ERICK FAULKNER

In the world of fashion, architecture, spatial engineering, jewelry and textile design, photography, painting or sculpture, the creation of beauty hovers between one hailed as a worthy pursuit or a fool's chase of a mercurial idea.

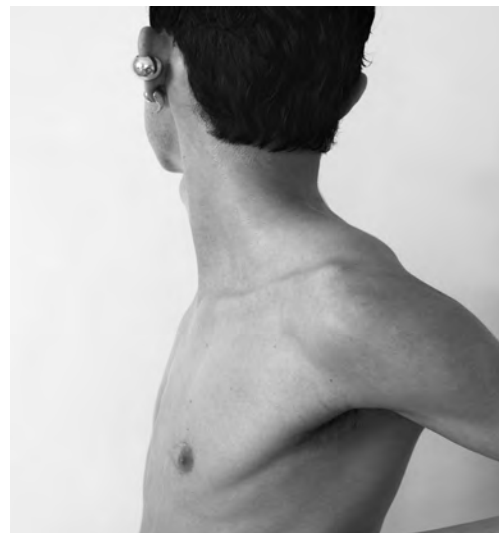
Defining beauty is elusive, but it has never stopped people from trying. The classical ideals of beauty have often been celebrated, but they've been just as regularly rejected by proponents of the avant-garde and other counter culture movements through the ages. In the 21st century, the pursuit of beauty has truly evolved into the ultimate expression of individualism. But what does this mean to artists expressing their vision through their work? And what does it mean for those who need to strike that delicate balance between broad appeal and the allure of what speaks specifically to each person?

MATCHESFASHION.COM'S new retail, broadcast and experiential hub, 5 Carlos Place, which opened late last year and is set in an elegant Queen Anne-style townhouse in Mayfair, aims to encapsulate those myriads of expressions under one roof.

Chief Executive Officer of MATCHESFASHION.COM Ulric Jerome, Peter and Philip Joseph, Creative Directors of architectural and interior design firm P Joseph, Nick Hornby, the artist behind the extruded hanging sculpture of Michelangelo's David suspended within the house's central stairwell, and Alan Crocetti, whose unconventional unisex jewelry collection is but one example of the individualistic designs one might find at 5 Carlos Place, share their musings on the concepts of beauty and masculinity and their views on sensory expression within an evolving retail experience.

Fashion, architecture, sculpture and art are all disciplines that revolve in some way around how different individuals express and perceive beauty. What makes something beautiful to you?

HORNBY: It so depends on context – a line, a pause, a shape, an idea. But I think beauty is an incredibly controversial idea. The Greeks were obsessed with it, and it was entangled with goodness, but in the last 100 years, traditional beauty was turned on its head - rejected and problematized, along with ideals, subjectivity and absolutes.





THE ART NEWSPAPER

Sculptor Nick Hornby is on the right side of the law at Pinsent Masons

THE ART NEWSPAPER

21st January 2019 17:42 GMT



MORE



A selection of work from Hornby's show at Pinsent Masons including Zuza Mengham's *Soma* (2018)

The London-based sculptor Nick Hornby is the latest artist-in-residence at an unlikely location—the London headquarters of the esteemed law firm Pinsent Masons. Hornby began his residency in February last year, bringing lawyers to his studio and organising displays in and around the office. His latest venture at the company involves curating a show entitled *Abstract vs Figure 1952-2019*, featuring works by artists including Oliver Beer and Henry Moore (until 22 February). David Isaac, partner and Head of Pinsent Masons' art committee says: "Nick's frequent visits to the office, his enthusiasm to engage with staff and openness to share his knowledge have led to real enthusiasm for Nick's work as well as sculpture in general." Hornby also ingeniously draws analogies between law and art, saying: "A skilful cross-examination spirals around concentric nodes before reaching a precise end... this is perhaps quite similar to how a sculptor triangulates his ideas across a material, a subject and a concept."

[More Blog](#)

[Topics](#)

[Sculpture](#)

[Henry Moore](#)



MORE

THE TIMES

LAW | ARTS FEATURE

Artists on the right side of the law

Pinsent Masons' residencies inspire close ties between the professions while a talk remembers the past and an exhibition provokes thought for the future

Edward Fennell

February 1 2019,
12:01am,
The Times

Books

Art



A
on
coaches

Share



Save



The private view of the sculpture exhibition *Abstract vs Figure 1952-2019* in a large reception area at the City firm Pinsent Masons last night marked the culmination of the year-long residency of the sculptor Nick Hornby.

Drawing on his extensive contacts and his own output, Hornby has put together an impressive small scale exhibition including works by key modernist sculptors such as Arthur Fleischmann, Henry Moore and Eduardo Paolozzi together with a number of contemporary artists.

The firm's artist in residence scheme was launched in 2012. "To date we've had four artists engage with the firm, each working in a different medium," explains Maggie O'Regan of InSitu, the consultancy that co-ordinates the firm's art exhibitions.

The programme kicked off with Paul Catherall, a printmaker well-known for his images of London. The residency allowed him to have access to the views from the Pinsent Masons building and incorporate them into his subject matter.

Next in residency was photographer Rachel Louise Brown, who is currently photography director at *Harper's Bazaar* and *Town & Country*. She produced unconventional

portraits of staff, and was followed by filmmaker Rory Waudby-Tolley, who collaborated with the firm to make a playful nine-minute animated documentary called *Art for Lawyers*. The work won the audience vote in the British section of the London International Animation Festival.

David Isaac, the partner who chairs the firm's art committee and also holds a role at University of the Arts London, emphasises that during their residency artists should become a familiar sight around the office.

"Nick's frequent visits to the office, his enthusiasm to engage with staff and openness to share his knowledge have led to real enthusiasm for his work as well as sculpture in general," Mr Isaac said. "His energy and willingness to share his knowledge and insights have really been appreciated by all those who have been on his tours and studio

visits. We have all learnt from working with Nick and have also had a lot of fun along the way."

Hornby also seems to have enjoyed the experience. "In the last 12 months I have discovered many commonalities between art and law," he says. "Each have their own unique and strange vocabularies and both require acute observation and an incredible attention to detail.

"It has been very humbling to spend so much time with this down to earth, but brilliant community."

• *Abstract vs Figure 1952-2019* is open to the public and continues until February 22 at Pinsent Masons, 30 Crown Place, London EC2A 4ES.



LAW DIARY

JANUARY 31 2019, 12:01AM, THE TIMES

Handy work



Share    Save 

The foyer of **Pinsent Masons** will be taken over tonight by a private view of an exhibition that would sit comfortably in a mid-scale gallery in Mayfair. The show, *Abstract vs Figure 1952-2019*, has been put together by the firm's artist-in-residence, the sculptor Nick Hornby, and the consultant Maggie O'Regan. Artists on display include Henry Moore, Arthur Fleischmann, Eduardo Paolozzi, Oliver Beer, Alex Massouras, Zuza Mengham and Hornby himself. The driving force behind this is David Isaac, CBE, the Pinsent partner who also holds roles at the University of the Arts London,

Stonewall, and the Equality and Human Rights Commission. His responsibilities as chairman of the firm's art committee remain key. "The clients love what we exhibit — it provides talking points and shows that we think a bit differently about things," he says. "While not everyone likes what we show it stimulates dialogue." So at least staff have something to discuss beyond Brexit.

Books

Art

Brexit

UK politics

Share    Save 

© Times Newspapers Limited 2019.

Registered in England No. 894646. Registered office: 1 London Bridge Street, SE1 9GF.

Privacy & cookie policy Licensing Cookie settings Sitemap Topics Commissioning terms
Terms and conditions

L'OFFICIEL

Nick Hornby



Ha esposto le sue sculture di marmo, resina e bronzo alla Tate Modern di Londra, all'Eyebeam e al Museum of Art and Design di New York. 38 anni, inglese, è riconosciuto internazionalmente per l'utilizzo delle tecnologie più all'avanguardia combinate con tecniche tradizionali d'artigiana - to nel creare opere tridimensionali: software in grado di dar vita a figure che sembrano prendere le sembianze di capolavori del passato nel momento in cui lo spettatore ci gira intorno. Un modo per investigare modi alternativi di osser - vare la storia dell'arte. «L'eleganza, nel vestire, come nella scultura, ha a che fare con un'im - magine di equilibrio; mi fa pensare all'opera di Brancusi "Bird in Space", o a un pattinatore sul ghiaccio. O ancora al "Cappello a cilindro" ("Top Hat"), il film in cui Ginger Rogers danza vestita di piume bianche assieme a Fred Astaire». Quando è all'opera indossa guanti, scarponi - in sottofondo musica a palla -. «Ma il mio lavoro è fatto di diverse fasi; meeting, test fotografici con modelli, rendering al computer, presenta - zioni e feste. E vesto diversi "costumi" per ogni occasione». La camicia diventa il simbolo della fine della giornata, «del termine dell'impegno fisico», come lo definisce Nick Hornby. «Mi ricor - da quando cantavo nel coro, da bambino, e tutti indossavamo le camicie con i colletti inamidati».



Camicia di cotone armaturato Xacus

A sinistra e nella pagina accanto. Giacca camicia in heavy Cavalry Twill di cotone con tasche Xacus.
Assistente fotografo: Louis Hudson . Grooming: Jessica Mejia - Stella Creative Artists . Casting: Jessica Martinelli

Harpers BAZAAR ARABIA



[...] Intricately framed artworks align the wall curated by House of Voltaire while specially commissioned sculptures by British artist Nick Hornby dot the many floors with their poignant abstract forms. His multifaceted and optically illusive sculptures illuminate 5 Carlos Place with his vibrant presence. “Everything I have made over the last 10 years has been pure citation,” says Hornby. “They pose the question authorship.” He points to each sculpture explaining how that appropriates a Barbara Hepworth and that a Constance Brancusi and so forth. “The objects are rendered digitally and then produced mechanically,” he says, a creation manner nodding to the e-tailer’s digital conceptualisation. “While on the one hand I am saying they are open to pure citation, on the other hand I am saying that they are open to oblivion.”

– Rebecca Anne Proctor, Editor in Chief

116 Harpers Bazaar Arabia Interiors Winter 2018



SUBSCRIBE NOW
Get the Magazine

WEB-EXCLUSIVE HOME TOUR

Step Inside a San Francisco Tudor with an Aesthetic as Cinematic as Its Own Backstory

For a distinctive Presidio Heights mansion with a walled garden, designer Hillary Thomas turns back a century of neglect and falls in love in the process

Posted January 9, 2018



The kitchen dining area, a favorite of the family's beloved Bernese Mountain Dog, Bodhi, features a custom built-in banquette designed by Thomas and antique chairs upholstered in Raoul fabric. The sculpture, *Muse—Vanity Working on a Weak Head Produces Every Sort of Mischief* (2013) by Nick Hornby, is from Travis Hansson Fine Art. The 2012 paintings over the dining area, *Chica Boom #2* and *Chica Boom #6* by Gonzalo Fuenmayor, we found at the Dolby Chadwick Gallery. The paintings are flanked by vintage sconces from Urban Electric.

FOLLOW US    

CONDÉ NAST

© 2018 Condé Nast. All rights reserved.

ELEPHANT

9 Apr
2018

5 QUESTIONS

Nick Hornby on Magic and Method

“I’m not a digital native—I started my undergraduate at the exact point that analogue was transitioning to digital.” Nick Hornby discusses synthetic works, objectivity and truth. Words by Robert Shore



Nick Hornby, *Vanity Working on a Weak Head Produces Every Sort of Mischief (Jane Austen) Version VII*, 2016 © James Gifford-Mead

whitewall

SCULPTOR NICK HORNBY IN CONVERSATION WITH COMPOSER NICO MUHLY

Nick Hornby and Nico Muhly met in 1999, in the Garden of Cosmic Speculation at Portrack House in Scotland. The garden was conceived by Maggie Keswick and Charles Jencks (who are also rumored to have coined the term “postmodern”). Almost twenty years on, Hornby and Muhly have a conversation about performativity and the landscape. Hornby currently has an exhibition of sculpture in the gardens of Glyndebourne Opera House in Lewes, and Muhly’s *Marnie* operan, based on the famous Hitchcock film of the same name, gets its world premiere at the English National Opera in London in November.

NICO MUHLY: Unlike many world-famous opera houses, Glyndebourne is equally well known for its position in the natural world that surrounds it. There is also a codified sense of ritual around attending a show there.

NICK HORNBY: Nico, I agree. But first I’m distracted by the word “natural.” Glyndebourne isn’t “natural”—picnicking in black-tie isn’t an everyday affair (I normally picnic in jeans and spill mustard down my shirt). Glyndebourne is leisure that’s hard work. But this is no bad

thing. I’m a sculptor and I love hard work . . . these objects take months and months of design, and cutting and sanding.

My first time to the opera at Glyndebourne was the opening night of this year’s festival. In the run-up I was pretty resistant to dressing up (I was worried about the mustard), but when it came down to it I was extremely pleased—I became a participant in the ritual and as a result embraced the unrealness of the opera more. Do you like music when it’s aloft on a plinth, separate from reality, or in the landscape? I feel your work has moments of familiarity mixed with things more out-of-this-world.

NM: It’s something I’m constantly aware of inasmuch as I write music that’s designed for concert halls and opera houses and “traditional” things of this nature, but then also have recently been doing these sort of site-specific installation things (such as a piece designed to exist in a darkened room in which the only object is the *Wilton Diptych*). Then, also, I write a lot of church music, which, of course, has its own rituals (and is, itself, a form of ritual). Your work there is public in one sense but private in another—the demographics of the place are specific, and the way to get there is not as simple as the fourth plinth in Central London.



Portrait by Ana Cuba.



Portrait by Nick Ballon.

CULTURED

HISTORY LESSONS

Young artist Nick Hornby reconsiders master works to create contemporary sculptures on a grand scale.

**BY MAXWELL WILLIAMS PORTRAIT BY NICK BALLON
PRODUCED BY MICHAEL REYNOLDS**

“I have an ambivalent and ambiguous relationship to David,” says London-based artist Nick Hornby. “I think most people do. It’s completely amazing, but it’s also quite cheesy.”

Given the amount of art history infused in the sculptor’s work, it’s surprising to hear him talk about the venerated Renaissance work in these terms. His solo exhibition on the grounds of the Glyndebourne opera house is rife with interpretations of Rodin and Brancusi, and, of course, nods to Michelangelo’s heroic *David*. In fact, the show, which runs until next spring, is called “Sculpture (1504 – 2017)” —1504 being the year *David* was completed.

The works, which are placed inside and out of the opera house, are grand in scale and scope. One outdoor piece, for instance, is a totemic bronze that reveals Rodin’s *The Age of Bronze* (1875) figure from one angle and a Brancusian abstraction from another. Another, *God Bird Drone*, reveals the silhouette of *David* from a single point if you were to fly above it.

And then there’s the work that recently appeared in a group show called “The Curators’ Eggs” at Paul Kasmin Gallery this summer, which is part of a series derived from Matisse’s cutouts, which Hornby hopes will materialize into a stand-alone show.

Still, Hornby maintains a healthy skepticism about the historical narrative of the works he’s drawing from. And that suspicion comes from firsthand experience. When he was a younger artist, Hornby spent long hours drawing in the Victoria & Albert Museum’s Cast Courts—a room filled with plaster versions of historical sculptures. He was eventually shortlisted for a commission at the V&A because of his reputation for taking various sculptures and putting them together. Though he didn’t get the commission, it nevertheless solidified his line of inquiry into historical coalescence. But it didn’t salve his frustration with the entire historical through-line.

In fact, seeing famous moments boiled down to one or two people and artworks, such as Picasso with Cubism or Pollock with Abstract Expressionism, has reinforced Hornby’s uneasiness about art history.

“A lot of this is about my struggle with grand narratives,” he says. “Of course, it’s a fairy tale... The grand narratives single out individuals who are hailed as geniuses. I question the author. I think meaning is contingent on context. But, on the other hand, Picasso was a fantastic artist. So was Rodin and Michelangelo and Barbara Hepworth and Louise Bourgeois.”



12 Artists in Summer Group Shows Who Deserve Solo Shows

By Alexander Forbes, Alexxa Gotthardt and Scott Indrisek Aug 2nd, 2017 8:00 am

SELECTED BY ALEXANDER FORBES

Nick Hornby

B. 1980. LIVES AND WORKS IN LONDON.

SEEN AT: "THE CURATORS' EGGS," PAUL KASMIN GALLERY, 293 10TH AVENUE, NEW YORK, JUL. 12–AUG. 18, 2017.



Installation view of Nick Hornby, *Untitled Mask*, 2017, in "The Curators' Eggs" at Paul Kasmin Gallery, New York. Image courtesy of the artist.

Hornby's untitled sculpture, a highlight of this 13-artist show, might remind you of a fragment of an ornately carved walnut table, albeit one that's scaled for a giant. Look closer, and a mask may begin to appear amid the negative space at the piece's front. Walk around to the sculpture's side and, suddenly, the silhouette of a woman in a deep backbend emerges.

This visual puzzle is a multi-layered art-historical reference. The woman is a three-dimensional rendering of Henri Matisse's cut-out *Acrobat* (1952). When Hornby doubled the rendering and arranged the two figures to meet at their respective midpoints, he found that the result looked, from the front, surprisingly similar to the mask in Picasso's *Les Femmes d'Alger* (1907).

"The concept comes from a story about the beginning of Modernism 100 years ago, when Picasso visited Matisse for tea," he's said, noting that the retelling isn't *entirely* historically accurate. "Matisse had been collecting African masks and antiquity when Picasso found a Fang mask hanging on a wall and instantly fell in love with it. He was transfixed. Matisse let him take it home and two weeks later—inspired by this mask—Picasso painted *Les Femmes d'Alger* (1907), thus inventing Cubism and changing the course of visual art forever."

Another version of this untitled work is installed through August 27 in "Sculpture (1504-2017)," part of the Glyndebourne Festival in East Sussex, England. It's joined by nine companions that also pull extensively from the work of major sculptors. One riffs on Michelangelo's *David*; others use stone that was quarried from the same Italian hills as that iconic masterpiece. But equal to his reverence for art history and interest in reconfiguring it—whether in marble or via code—is Hornby's desire to counter what he calls its "fairy tale—a reductive narrative from a Eurocentric male perspective."

DOCUMENT

Nick Hornby: Grand Narratives and Little Anecdotes

BY THOMAS ROM



British sculptor Nick Hornby returns to New York with “*The Curators’ Eggs*” at Paul Kasmin’s summer exhibition. Having recently installed the prestigious commission of the Glyndebourne Opera House in the U.K., the artist speaks with art adviser Thomas Rom for *Document* about his new work and art history.

THOMAS ROM—We met in Miami in 2011. I remember being struck by how mature your sculptural language was for a recent graduate: pristine white abstract forms cast in synthetic marble.

News

Farmers face poor harvests after record dry spell

Ben Webster Environment Editor

The past ten months were the driest July to April for southern England since records began more than a century ago.

April was "exceptionally dry" with some parts of southern England and eastern Scotland receiving less than a fifth of average rainfall, according to the Centre for Ecology and Hydrology (CEH), which has records dating back to 1910. Farmers could face poor harvests and aquatic wildlife will suffer because of low river flows and dry soils this summer, it added.

Water companies said that the

ground was so hard that much of the rain in recent days and downpours forecast for today might not reach aquifers and reservoirs, some of which were much lower than normal.

The CEH said that "extensive water restrictions are unlikely this year", although there could be problems in some areas depending on rainfall in the coming months.

The report comes after the Environment Agency downplayed concerns of drought, saying that the country was not experiencing critically low supplies. Nevertheless, Affinity Water, based in southeast England, has issued advice to

customers about conserving water before the summer.

A spokesman for the industry body Water UK said: "Water companies are working with the Environment Agency, businesses and farmers to minimise any potential impacts to people and the environment should the dry weather continue."

The National Farmers' Union (NFU) is advising members how to use water wisely to prevent crops from being damaged by the dry weather. Paul Hammett, NFU water resources specialist, said: "Farmers can and do act early to improve their prospects of cop-

ing with prolonged dry periods by using water-saving devices like effective use of irrigation equipment, science-based soil and water management, and irrigation best practice."

Surface water flooding could affect some roads in London and East Anglia in the rush hour this evening, after the Met Office forecast up to 30mm of rain in a three-hour period.

A Met Office spokeswoman added: "Showery conditions are expected to continue into the start of next week for many before becoming more settled with fewer showers from mid-week." **Weather, page 57**

Gene-defect mother wins right to sue

Frances Gibb Legal Editor

A woman has won the right to sue doctors who failed to tell her that her father had a hereditary brain disease before she gave birth to her own child.

She discovered afterwards that she also had the gene for Huntington's disease. Her daughter, now seven, has a 50 per cent chance of having inherited the incurable degenerative disease.

The woman, in her 40s, maintains that she would never have given birth had she known about her father's condition. He did not want to tell her because he feared that she would kill herself or have an abortion.

In a landmark challenge, she will seek to sue her father's clinicians at three NHS trusts for negligence in failing to inform her. A judge in the lower courts had previously struck out her case, saying that the clinicians owed her no "reasonably arguable duty of care".

The case will involve judges redefining the confidential relationship between doctors and patients, after the Court of Appeal judgment.

The woman, who is protected by an anonymity order, has said previously: "I live every day knowing I'm gene positive. My young child also has a 50-50 chance of inheriting the disease and will have to live with this legacy. It will be her decision at 18 whether she wants to be tested but given the choice, I would never have inflicted this on her."

The woman's father displayed signs of aggression and, several years ago, shot and killed her mother. He had Huntington's disease diagnosed two years after being convicted of manslaughter. When doctors asked permission to tell his daughter, who was pregnant, about his diagnosis, he refused.

Social media spreads fear, says Charles

The Prince of Wales emphasised the need for "cultural connectivity" as he described how fears of difference were being "stoked and spread through social media".

The prince was speaking at the opening of the new building of the Oxford Centre for Islamic Studies (Ocis), of which he has been patron since 1993. He called for calm reflection and open dialogue across faiths.

"There has perhaps never been a greater need for cultural connectivity," he said. "In the world in which we now live, with fears about 'the other' — whether that be Sunni, Shia, Jew, Christian, Yazidi, Hindu or Buddhist — stoked and spread through social media, and amplified by those who would seek to suppress understanding, rather than promote it, there is an urgent need for calm reflection and a genuinely sustained, empathetic and open dialogue across boundaries of faith, ethnicity and culture."

He added: "We need to rediscover and explore what unites rather than what divides us. And that involves a recognition that we have all learnt from each other and should continue to do so. No one culture contains the complete truth."

The Ocis, a recognised independent centre of Oxford University, promotes the academic study of Islam.



Looking sharp The Present is Just a Point will be among the works by the sculptor Nick Hornby at the Glyndebourne Festival, which features several art exhibitions

Police accused of perjury over 'machete and bomb' terror case

Fiona Hamilton
Crime and Security Editor
Duncan Gardham

A police worker in charge of an undercover terrorism investigation was accused yesterday of perjuring himself after it emerged that he met his team in secret while they were giving evidence in the case.

Simon Hussey, who ran the undercover team, was accused of holding meetings at a hotel in central London after the start of the Old Bailey trial of four men accused of plotting a machete and pipe-bomb attack.

The suspects, who called themselves the Three Musketeers, are accused of having a meat cleaver with the word "kafir" (infidel) etched into the blade. Weapons were found in their car by undercover police officers, the court has been told.

Mr Hussey's evidence was halted three weeks ago while forensic examiners went through his phone and that of three other members of his team. He

had told the court that he had not met or communicated with one of the officers, called "Vincent", while he was giving evidence.

The defence yesterday accused him of perjuring himself because Mr Hussey and his team had driven to London together from Birmingham, exchanged texts and had breakfast at their hotel.

The team of undercover officers had already held meetings to prepare for the trial at the Hilton motorway service station on the M6, the jury was told.

Mr Hussey told the court yesterday that they never spoke about the case while Vincent was giving evidence. He said: "I don't characterise [staying in the] same hotel as [a] meeting. We would have seen and acknowledged each other."

"I answered it at the time in total honesty on the basis I have not contacted Vincent in relation to this case. There's no hiding that we travelled together and stayed in the same hotel. We did not discuss the case."

Defence lawyers claim that the group



Khobaib Hussain, top left, Mohibur Rahman and Naveed Ali, left, claim undercover officers planted weapons found in their car

was framed by undercover officers who they say planted the weapons during a covert operation in Birmingham on August 26 last year.

The court heard yesterday that Vincent told Mr Hussey that he would put on an "Oscar performance" in the witness box. He wrote in a text message that other members of his team

thought that he was an "old school dinosaur" but said that he was not too old to "twirl" the suspects and "put them away for a long time".

In the deleted message from March 24, two days after the trial opened, Vincent wrote: "That was useful today... but once again it made me realise again... I wouldn't have wanted anyone else on the end of the phone. The situation we find ourselves in with [the British security service] is not ideal (understatement) either way I'm even more determined to put in an Oscar performance when I get in that box."

Steve Kamlash QC, for the defence, said that "twirling" meant "making it something that isn't".

"That's what your boys did in this case; they spun these boys, these defendants," he said. Mr Hussey denied it.

Naveed Ali, 29, Khobaib Hussain, 25, and Mohibur Rahman, 32, are accused of plotting with Tahir Aziz, 38. All four deny preparing acts of terrorism.

The trial continues.

In The Frame

Search


[HOME](#) [NEWS](#) [ART MARKET](#) [COMMENT](#) [SPECIAL REPORTS](#) [FAIRS](#) [FEATURES](#) [SHOWS & EVENTS](#) [SISTER PAPERS](#) [ARCHIVE](#) [JOBS](#)
[NEWS](#) > [Museums](#) [Conservation](#) [In The Frame](#) [Obituary](#)

IN THE FRAME

Hornby's art historical smorgasbord at Glyndebourne

by THE ART NEWSPAPER | 20 July 2017



TOPICS

In the frame

Nick Hornby, *Age of Bronze folded to Bird in Space #1* (2017)

- Print
- Email
- Facebook
- Twitter

MORE

Visitors to the Glyndebourne Festival in Lewes, East Sussex, will find a raft of sculptures that draw on works by Old and Modern masters. UK artist Nick Hornby's new and recent works, on show in the verdant grounds of the opera house, include "fragments inspired by historic art, including works by Michelangelo and Matisse", a press statement says (Sculpture 1504-2017, until 27 August). A steel silhouette of a standing man—*Age of Bronze folded to Bird in Space #1* (2017)—looks to Rodin and Brancusi while Hornby puts his own spin on Michelangelo's David with the work *The Present is Just a Point* (2013), on view in Glyndebourne's Organ Room (David has never been so elongated). Hornby says: "The pieces are about art history and narratives, but also, form and engineering." The artist is also making a splash in the US with his most intricate creation yet, a piece carved in walnut—*Untitled Mask* (2017)—which is on show at Paul Kasmin gallery (*The Curators' Eggs*, until 18 August). "It points to a fabled meeting in 1907 between Matisse and Picasso in which a collection of African masks inspired the invention of Cubism only weeks later," Hornby tells us.

SERVICES

[Subscribe](#)
[Subscribe to our newsletter](#)

CONTACT

[Contact us](#)
[Advertise](#)

ABOUT

[Company](#)
[Sister Papers](#)

SOCIAL

Facebook
 Twitter

NICK HORNBY

SCULPTURE IN 2017



INTERVIEW Kat Koch

PHOTOGRAPHY Filipe Phitzgerard
FASHION Sophie Emmett

59

In time: the work of Nick Hornby

It has been long held that the making of any work of art represents the collapsed, condensed and often fragmentary retelling of the entire history of art. The premise of this idea is that the making of any work is only possible because of the experiments, failures and successes of past makers. Every work of art constitutes the marshaling of accumulated knowledge – from across time and place — into the intellectual and material mechanisms that give rise to a new art object that is likewise situated in the simultaneously particular and universal conditions of time and space.

The work of sculptor Nick Hornby (b. 1980 UK) offers much for those interested in the entwined realm of ideas, their tangible realization and the role that the art historical past can assume in the making of art in the present. For while it would be right to say that all art objects are about the expression of ideas and the materialization of thinking, it is, arguably, the character and quality of the relationship of concept to execution – the realization of semiotic form – that differentiates one work or body of work from another. With Hornby, there are always two concerns that frame what he does in his practice. The first is his longstanding questioning of the legacies of western art and the contributions they can make to current day art making. The second is the productive tension that can result from using or referencing historical works of art as the basis for new endeavors. For Hornby, the unavoidable presence of history in contemporary consciousness and studio practice – the knowledge of makers and works of significance – necessarily raises questions about precedent and indebtedness, the implications of homage, the parameters of sampling and the conditions of postmodern creativity. Hornby is an artist whose practice might well be characterized as one where historical awareness is the ever-provoking mechanism for the explorations of forms – complex, unexpected, owing – Hornby's work seeks to respond to the ideological and aesthetic conditions of the society in which he exists, and where the benefits born from the mixing of genres and artistic precedents are obvious.

Hornby's installation of work at Glyndebourne in May 2017 constitutes an opportunity for the artist to work as curator and install a body of work that is a distillation of his focused and timely practice. Titled *Sculpture (1504-2017)*, the nine pieces of work on display in the house and on the grounds – produced between 2013 and 2017 – effectively summarize what functions as his extended investigation of the pertinence of a tangible history in the critical ideation and realization of work. Importantly, however, Hornby's deferential and informed historicism is, without question, radical and compelling. Hornby's practice turns on his understanding of the role of the trace in history and how the acknowledgement of the work of eminent practitioners – perching on shoulders, nodding to the canon and being open to possible lessons – can give rise to new works defined by their conceptual rigor and gravity.

For the viewer, Hornby's referencing of works such as Michelangelo's *David* (1504), Rodin's *Age of Bronze* (1870-1875), Matisse's paper cut outs (1951-1952) and Picasso's *Les Femmes d'Alger (O. J.)* (1907) invites rewarding consideration of the temporality, both informed and speculative. This is work that through its openly acknowledged reconfiguration of the past bridges temporal divides – changed ideas about art, changed cultures of making and changed conditions in the contexts of production that always mark the passage of time – and which exist as testaments to how the what is deemed the contemporary is ever beneficially beholden to the past.

Michael J Prokopow Ph.D. is a faculty member at OCAD University in Toronto, Ontario, Canada. He teaches material culture, art history, critical theory and curatorial practice.

PYLOT

Fashion Art Beauty Buy PYLOT Open Call Exhibition



Is your art only for those familiar with art history? Does it require an understanding of previous works?

In short, no. In fact, quite the opposite. I don't want to be elitist. I'm not choosing Bird in Space and Rodin for the audience to then spot their particular meaning within the canon, but more because anyone, without any art historical knowledge would see the difference between something which is figurative and something that is abstract.

I think I could sit someone down who knows nothing about any of the art historical references, and just ask them some questions. If I'm making a hybrid that juxtaposes two extreme different modes of representation and abstraction and figuration, I think people can get them.



Nick Hornby Sculpture (1504-2017)

Sculptures: Nick Hornby
Words: Joe Hewitt

A wonderland of bourgeois play, *Gründungsopera*, opera house offers a modern messa for the traditional art form. Here, vaulted, social architecture extends from Jacobean brick and a riddle of ornate gardens is pulled into soft focus by heat and champagne. It's a pleasure to wander, like stepping beyond the penthouse of Ballard's *Higley's*. Past suited farmers, and jaws of merry-makers, black ties, Pimm's, feed hampers, and ruddled, sunburnt men hitching at tarten trousers.

It is the opening night of *La traviata* and the start of Glyndebourne Festival 2017. I am here to meet Nick Hornby, a British sculptor whose works, collectively titled *Sculpture (1504-2017)*, are exhibited throughout the house and gardens as part of the festival. Having spent time working and presenting in LA and New York, this is his first solo exhibition in the UK since 2010.

find Nick in the teepee. Before we get started, he's waylaid by two women asking about pricings on behalf of concerned parties. He's courteous, socially adroit, efficient. He seems familiar with this environment, although asks if I'm any good at tying bow ties. Later in the day, one of the staff asks me, "Who were you with earlier?"

"Nick Hornby, the artist", I replied.

"Ah! I thought so," he said. "I wish I'd known. I would have liked to ask him a question."

I saved myself from playing surrogate. As Nick and I toured his works, I'd become increasingly doubtful of my own certainty of phrase, and unsure whether to blame the tricks of Glyndebourne, the heat, or Hornby himself. His works ask for precision description, and yet resist a single frame.

"My interest is in decoding things, deconstructing things," he began, "and trying to understand the construction of meaning." Created from bronze, marble, or resin, each sculpture can be seen as a meeting point of digital technology, art history, abstraction and figuration. For each piece, a subject or fragment of historic art – works by Michelangelo, Rodin, Brancusi and Matisse – has been digitally modelled to produce perspectives both recognisable and abstract. In these surroundings, the work could be seen as games for education in the canon: sport the Rodin, find the Brancusi. Perhaps a reflection of the stereotypes of opera, to be penetrated only by the elite?

After Nyne

Exclusively for After Nyne, the Artist Talks About the Work In This Stunning Exhibition

The bust in the Rose Garden is the re purposing of a leaf from a Matisse cut-out. His cutouts have this double poignancy - the incredibly joyous colour and bright pictures all made in his last couple of years when he was often very sick - working from his bedroom. He said he could "bring the outside in" - filling his room with cuttings of extraordinary leaves and pomegranates.

Hunting for a face amongst Matisse's leaves makes me think of Wittgenstein's duck-rabbit. My gesture of this simple extrusion and intersection seems to have done so many things to Matisse's leaf; from one angle a Pinocchio-esque huge nose, but also a baroque extravagance with countless folds, and a Fleur-de-lis-eque feeling. I think the resultant object is one of my most open and ambiguous yet.

"God Bird Drone" was first commissioned for a site in New York - a busy intersection. This re-make for Glyndebourne feels very different - the "google" pointer is somehow more sinister in this old English garden and Jacobean house.

My two reference points for sculpture in the landscape are Versailles and the Yorkshire Sculpture Park. With the former, sculptures are situated with precision at the intersection of geometric rationales and plans. With the latter, the undulating modern figures and hills are almost indistinguishable. Glyndebourne is a curious mix - with the avenues and head rows seamlessly blending into the field of sheep.

—
NICK HORNBY'S SCULPTURE
(1504-2017) WILL BE OPEN TO ALL 2017
GLYNDEBOURNE FESTIVAL TICKET HOLDERS
THROUGHOUT THE FESTIVAL.
NICKHORNBY.COM
—



frieze

Nick Hornby

Churner and Churner

As the five-century arc of its title would suggest, Nick Hornby's exhibition at Churner and Churner, 'Sculpture, 1504–2013,' made no bones about its ambition, even by means of a few, discreet works. Cast in marble resin composite and rippling like taut, cream-coloured muscle, its central sculpture, *The Present Is Just a Point* (2013), swelled to fill the gallery space with a prodigious V-shaped vector, unfurling upward from the eponymous point of its title. Seemingly precarious in its perch upon that sharp roost, the sculpture drew support from both a large supporting rock and an internal aluminium rod. If the work's marmoreal solemnity and prodigious scale call to mind some ancient monument, its form – by turns geometric and undulating, calcified and biomorphic – conjures up a decidedly modern presence. Soaring, sleek and aerodynamic, it resonates with some of Luca Buvoli's sculptural vectors in resin, which play upon the early 20th century futurist obsession with flight.

The *Present Is Just a Point*, however, conceals at its top the decidedly un-futurist form of Michelangelo's *David* (1501–04), whose profile is traced by the lines issuing from the piece's pointed base, sanded and polished to subtle gradations. The likeness appears only gradually, overshadowed upon first glance by the sculpture's brash, outsized abstraction. The lumpy, unformed slab supporting the sculpture likewise recalls the rough-hewn texture of Michelangelo's *Slave* sculptures – though, in light of the title's '1504' book-end, it is *David* whose precedent looms most urgently. Hornby's initial idea for the work was sparked by a visit to London's Victoria and Albert Museum, with its extensive collection of plaster casts, ranging from Trajan's column to Renaissance and Baroque masterpieces. Anything but a further cast, the work invokes the tradition of plaster modelling only to warp its expectations.

The exhibition was completed by a few other notable pieces, including the bronze sculpture, *My Nose Grows Now* (2013) suspended in the centre of a box-like steel frame. A human profile appears here flattened, distended and grooved into an almost anamorphic vision; from certain angles it resembles an architectural entablature, while from others it seems like something glimpsed streaking by in a blur. Both the cage and the figure's prodigious nose stir up Alberto Giacometti's precedent, though not to the extent of snuffing out Hornby's originality. The contrast between the frame's static propriety and a human likeness warped (by speed? by lyrical license?) into near-abstract form is arresting in its own right.

Striking, too, were the series of large, digital photographic prints, *Back Towards Flat* (2013), which take as their raw material Henri Matisse's suite of bronze reliefs called *The Back* (1909–30). The original bronze series depicts a woman as seen from behind, and simplifies an expressive contrapposto to an increasingly squat trunk of a body, cleaved by a plunging braid. Hornby's images have further pared back Matisse's figure to near-abstract form, shorn even of a head, and reduced – in the final frame – to a bisected torso, perched still upon its shallow ledge. The similarity to Matisse's original bronzes provides an alibi for Hornby's posthumous intervention, one that takes the master's example seriously. Several of Hornby's sculptural works from recent years bring literary allusion into three dimensions, whether the bronze *The Horizon Comes* (Ted Hughes) (2011) or *Vanity working on a weak head produces every sort of mischief* (Jane Austen) (2011). This recent body of work seems more predominantly concerned with a rigorous approach to subtractive form, and a play between corporeal figuration and genoetric abstraction. The results so far have been outstanding.

Ara H. Merjian

About this review

Published on 17/03/14

By Ara H. Merjian



Nick Hornby, *The Present Is Just a Point*, 2013, marble resin, composite and aluminium, 2.6 × 2 × 1.2 m

[Back to the main site](#)

The New York Times

[HOME PAGE](#) [TODAY'S PAPER](#) [VIDEO](#) [MOST POPULAR](#) [U.S. Edition](#)
[Log In](#) [Register Now](#) [Help](#)

The New York Times

Art & Design

Search All NYTimes.com

[WORLD](#) [U.S.](#) [N.Y. / REGION](#) [BUSINESS](#) [TECHNOLOGY](#) [SCIENCE](#) [HEALTH](#) [SPORTS](#) [OPINION](#) [ARTS](#) [STYLE](#) [TRAVEL](#) [JOBS](#) [REAL ESTATE](#) [AUTOS](#)
[ART & DESIGN](#) [BOOKS](#) [DANCE](#) [MOVIES](#) [MUSIC](#) [TELEVISION](#) [THEATER](#) [VIDEO GAMES](#) [EVENTS](#) [INTERNATIONAL ARTS](#)

ART IN REVIEW

Nick Hornby: 'Sculpture (1504-2013)'

 By KAREN ROSENBERG
 Published: October 17, 2013
Churner and Churner

Connect With Us on Twitter

 Follow
 @nytimesarts for
 arts and
 entertainment
 news.

 Arts Twitter List: Critics, Reporters
 and Editors

Arts & Entertainment Guide

 A sortable calendar of noteworthy
 cultural events in the New York
 region, selected by Times critics.

[Go to Event Listings »](#)

 205 10th Avenue, between 22nd and
 23rd Streets,

Chelsea

Through Nov. 2

Nick Hornby's small solo show in Chelsea — just four new works, three sculptures and a set of photographs — is a concise look at a sweeping trend in contemporary sculpture. Mr. Hornby, who also has a piece in the Museum of Art and Design's new survey "Out of Hand: Materializing the Postdigital," is among the many young artists who take advantage of computer modeling.

[FACEBOOK](#)
[TWITTER](#)
[GOOGLE+](#)
[SAVE](#)
[E-MAIL](#)
[SHARE](#)
[PRINT](#)
[REPRINTS](#)


In the show's centerpiece, "The Present Is Just a Point," he uses digital imaging to extrude the profile of Michelangelo's David, as if he were squeezing the sculpture through a mold.

He then casts this obviously computer-generated form in marble resin composite and stands it on its pointy end next to a more traditionally modeled boulder, as if it were a giant ice cream cone missing its scoop.

A set of digitally manipulated photographs titled "Back Towards Flat," meanwhile, continues the gradual flattening of sculptural volume in Matisse's serial bronze reliefs "The Backs." Picking up where Matisse left off, with a squarish female nude bisected by a long ponytail that trails past her buttocks, Mr. Hornby teases the two halves of the figure apart and further dehumanizes them so that we're left with two abstract pillars. Lovers of Matisse know that he struggled to decide when a work was finished, so there's a kind of impertinence behind Mr. Hornby's tribute.

These works are quietly stimulating, unlike many other examples of digitally reworked masterpieces. Then again, maybe that is a function of their modest setting, in one of Chelsea's smaller galleries; you have to wonder what would happen if Mr. Hornby had the budget and space of, say, Matthew Day Jackson at Hauser & Wirth.

A version of this review appears in print on October 18, 2013, on page C25 of the New York edition with the headline: Nick Hornby: 'Sculpture (1504-2013)'.

Wall Street International

Monday, 28 October 2013

AGENDA - United States, Arts

Nick Hornby. Sculpture (1504-2013)

19 September - 2 November 2013 at Churner and Churner Gallery, New York.



Nick Hornby, *Sculpture (1504-2013)*, Installation view

Churner and Churner is pleased to present the first solo U.S. exhibition of British sculptor Nick Hornby. "Sculpture (1504-2013)" brings together three new works by the artist, each of which circumnavigate his enquiry into citation and abstraction.

In *The Present Is Just a Point*, Michelangelo's David has been extruded to a single point. Standing 9-ft tall and made from half a ton of 150-micron marble dust, the apotheosis of human perfection is reduced to zero, the impeccable curves and relaxed contrapposto of David stretched to their endpoint. The horizontal extrusion is stood erect balancing on its tip, supported by a boulder in the same way historic figures are braced by adjacent rocks or conveniently placed tree trunks. In an inversion of the process of carving (removing) to a gesture of modeling (adding), Hornby commissioned a traditional stone carver from Carrara, Italy, to come to London and model a rock in terracotta at his studio.

David's face appears in a second work, this time mirrored upon itself at a degree angle to make a new compound face. The result is an anamorphosis, the face skewed so severely that it is recognizable only from an acute angle. This Pinocchio-esque head is suspended in a bronze cage, much like that of Giacometti's *Nose*. In both the resin and bronze versions, the profile becomes an unsettling moment of aggression, not quite the gun-shaped sculpture of Giacometti, but a startling disfiguration of beauty.

Finally, Hornby departs from his more typical gleaming white curves with nine photographs. Hornby has digitally manipulated Matisse's *The Backs* (1909-31) in order to extrapolate hypothetical future iterations beyond Matisse's works, themselves a progression further and further into abstraction as the modeling of flesh gave way to geometric forms. In Hornby's simplification, the relationship between figure and ground, already at stake in Matisse's production, falls away, and the compromised forms collapse not into difference but repetition. Unlike the exclamation point of *The Present Is Just a Point*, the grammatical comparison here would be the ellipses, a subtle fade to black. The trickster makes this world.

Nick Hornby is a British artist living and working in London, England. He has exhibited in the UK, the US, Switzerland, Greece, and India, including Tate Britain, Southbank Centre, Fitzwilliam Museum, United Kingdom; Eyebeam, New York; and The Hub, Athens Greece. His most recent exhibition, with Sinta Tantra, was at One Canary Wharf in 2013. Hornby was a 2011 artist in residence at Eyebeam, New York. Other residencies include the ICIA (Mumbai), and the Fleischmann Foundation (Slovakia). He has been awarded several Prizes including the Clifford Chance Sculpture Prize, RBKC Artists' Professional Development Bursary, the Deidre Hubbard Sculpture Award, and the BlindArt Prize; and he was shortlisted for the inaugural Spitalfields Sculpture Prize and the Mark Tanner Sculpture Prize. His work has been featured on Artforum.com, Wired, Conde Nast Traveler, and Out, among others. He has a special commission permanently sited at the Andaz 5th Avenue, New York, and the Poznan-Lawica Airport, Poland, as part of the 2012 Third Mediations Biennale. Hornby's work will be on view at the Museum of Art and Design, New York, in the exhibition "Out of Hand: Materializing the Post-Digital," from October 14, 2013 through July 6, 2014.

Churner and Churner Gallery

205 10th Ave at 22nd Street
New York (NY) 10011 United States
Tel. +1 (212) 6752750
info@churnerandchurner.com
www.churnerandchurner.com

ARTnews

TRENDS OCTOBER 2013



Brancusi & Brain Waves: 3-D Printing Goes to the Museum

BY Stephanie Strasnick POSTED 10/07/13

An exhibition at the Museum of Arts & Design showcases how 3-D printing is growing up--and getting personal

Tweet 142
 Like 335
 +1 8
 Email 92
 ShareThis 1303

“How comfortable is the term ‘comfort’?” asks [Ron Labaco](#), a curator at the [Museum of Arts and Design in New York](#). His question is in reference to the 2010 creation *Brain Wave Sofa* by [Lucas Maassen](#) and [Dries Verbruggen](#) from the Belgian design team [Unfold](#). For the piece, Maassen used an electroencephalogram (EEG) to monitor his brain waves while he closed his eyes and thought of the word “comfort.” Software translated the data into a three-dimensional image, and the designers programmed a computerized milling machine, called a CNC mill, to carve a foam replica of that image to use as the foundation for the couch.

Brain Wave Sofa is one of more than 100 pieces featured in “[Out of Hand: Materializing the Postdigital](#).” Opening at MAD on October 16, the exhibition showcases works of art, fashion, furniture, and architecture that have been constructed with 3-D printing and CNC milling devices.

Some of the most dynamic pieces allow visitors to experience firsthand how these technologies work. For [François Brument](#)’s *Vase #44* (2009), museumgoers are encouraged to speak into a microphone that uses a special algorithm to translate a voice into an image of a vase. The height, width, and texture of the vase are determined by the speaker’s volume and the duration of speech. [Tim Knapen](#) collaborated with [Unfold](#) to create a virtual pottery wheel for the interactive piece *l’Artisan Électronique* (2010). Sensors enable participants to manipulate a simulated mound of clay on the spinning wheel, and then a ceramic 3-D printer will generate their creations.

Richard Dupont’s *Untitled (5)*, 2008, pigmented polyurethane resin.

COURTESY CHERYL GOLD.

Even though these high-tech artworks are incredibly contemporary, several pieces derive from 19th- and 20th-century art history. For [Nick Hornby](#)’s 2010 *I never wanted to weigh more heavily on a man than a bird* ([Coco Chanel](#)), the British artist used a computer-controlled hotwire to combine [Brancusi](#)’s *Bird in Space* and [Rodin](#)’s *The Walking Man* into one sculptural mash-up. And for the sculpture *Perfect Forms*—begun in 2010 and exhibited for the first time in this show—[Barry X Ball](#) employed 3-D scanning and sculpting techniques to create a highly refined mirror image of [Umberto Boccioni](#)’s *Unique Forms of Continuity in Space*.

By including such a wide range of objects, Labaco hopes to demonstrate that 3-D scanners, 3-D printers, and CNC mills have become more accessible to the general public. “This technology, which seems so futuristic, has actually been in use in the last decade,” he says. “It’s all around.”



< 1 / 5 > FULLSCREEN

THE HORIZON COMES IN CHINESE BLUE, HAGUE BLUE, ARCHIVE, RAILINGS, CORNFORTH, BUBBLICIOUS AND FIREFLY RED
2013

Marble resin composite, paint
300 x 240.9 x 75.1 cm

© Nick Hornby & Sinta Tantra

NICK HORNBY AND SINTA TANTRA ACTIVATE ONE CANADA SQUARE IN LONDON

British sculptor **Nick Hornby** (not to be confused with the author) and Indonesian colorist **Sinta Tantra**'s collaborative exhibition, "Sculpture At Work," is currently on view through **March 15** at **One Canada Square** in Canary Wharf – a major business district and public space in Tower Hamlets, London. No stranger to contemporary art, Canary Wharf has a decade-long history of commissioning award-winning art programs and installation, including a 300-meter bridge designed by Tantra in 2012. Hornby and Tantra, who met at the Slade School of Art over ten years ago, were already considering a collaboration when they were approached by Ann Elliott, chief curator at Canary Wharf. Despite the differences in how they make art – Hornby with monochromatic sculptures and Tantra with vibrantly colored murals and installations – One Canada Square became the ideal setting for a series of collaborative sculptures that activate an otherwise muted, utilitarian building.

Whitewall recently spoke with Hornby to learn more about his collaborative process with Tantra and upcoming projects.

WHITEWALL: When you met Tantra at Slade School of Art, did you ever imagine a future collaboration?

NICK HORNBY: Sinta did painting and I sat on the fence between sculpture and fine-art media. In school, we didn't often cross paths and I've tended to be a little suspicious of collaborative practices and never for a second thought I would become one.

WW: Your use of color and form is very different from Tantra's, but you both are attentive to symmetry, pattern, and geometry.

NH: I agree, but it's hard to pin down. From an art historical perspective our mediums, subject matters, and references are wildly different. Sinta explores her identity as an Indonesian woman through color, pattern, and pop culture references, whereas I reference modernist sculpture, classical architecture, and platonic solids. But peculiarly, I think we do share an aesthetic sensibility.

WW: What was the collaborative process like between the two of you?

NH: It was fantastic. I trust and respect Sinta enormously, but to begin with, we spoke different languages—and often smiled at each other in blank confusion. Then in an almost Neanderthal way, we developed a vocabulary of crude words and art references: doing a "Matisse Snail," or a "Malevich Floater."

WW: The objects in "Sculpture At Work" are very vibrant. How did you two decide on color choices and designs to complement Canary Wharf's monochromatic environment?

NH: Since we were working on top of pre-existing sculptures, we decided to work with Sinta's pre-existing palette. Our goal, in terms of color and design balances, was not to present a solution per se, but to make objects that pose some of the various questions that have arisen throughout studio research—surface, illusionistic space, and pattern. In the future, we hope to start from zero and co-author both object and image with shared rationale.

WW: You and Tantra have both made public art installations. Did this enhance the process?

NH: I think very much so. Artists who make work in the public domain have to be organized about everything from producing swaths of documents and scale drawings, to guaranteeing artworks against decay. We started in our usual manner – emailing each other designs – but as our vocabulary was limiting, we needed to work directly

on the objects in the round. So, we produced the work ourselves in-house, in a rather ad-hoc, low fi way of doing, making mistakes, and re-doing.

WW: Cesar Pelli, the designer of One Canada Square based the design of the building on the similarly industrial World Financial Center, which was also the tallest building in the U.K. until 2010. With this in mind, how did you design a plan for such a distinctive building?

NH: Initially we looked at the site's history, current use, formal qualities, but decided not to make work linked to any of its narratives. That said, we did make one piece as a literal intervention into the fabric of the building. Vast columns clad in marble that house the lift shafts support the entire tower. In collaboration with the photographer Sylvain Deleu, we made an enormous 50 foot photographic Trompe L'oeil of a Chevron protruding from the wall.

WW: *The present is just a point* (2012), your shortlisted proposal for the Victoria and Albert Museum, appears to be a new direction for your work, the sculpture points down from the ceiling and deals with a metaphysical subject more so than your public installations. What was your process in designing this proposal? Is it a hint at the direction of upcoming work?

NH: That extremely simple gesture was the solution to an extremely complicated brief. The cast courts at the V&A contain over 700 years of texture, ideas, and histories, all on display in one room. I wanted the sculpture to engage with the narrative of the cast collection, but also to deal with the physical specificity of the location, a tall gallery with a glass roof. This sculpture did both, and also worked in a wonderfully interactive way with the audience. After seeing this enormous and dramatic white object, you are drawn to walk underneath the point where you look up and see the iconic outline of Michelangelo's *David* framed by the sky. *David* represents the apotheosis of the grand narrative of human perfectibility, all moving to a single point. This object simply extended that idea into physical space. It plunged *David* through a digital algorithm, and reduces him to a pinpoint.

In the future, I would like to try to pare things down. I'm still trying to find that knife edge between the raw and the cooked.

Born in 1980, Nick Hornby often works in pure monochromes. Masters such as Rodin, Brancusi, and Calder influences him. His interpretive design process involves elaborate line drawings and digital models, which enable him to deconstruct the master sculptures he references. His work raises awareness about authorship while combining historical and contemporary approaches to address the handmade and technological and the original with the interpreted.

He has exhibited internationally at prestigious institutions such as Tate Britain in London and The Hub in Athens. His awards include the Clifford Chance Sculpture Prize, the Deidre Hubbard Sculpture Award, and the Blind Art Prize. In 2009, he was shortlisted for the first Spitalfields Sculpture prize and the Mark Tanner Sculpture Prize. Additionally, his work has been featured in Artforum and Dazed and Confused, and ES magazine has described him as "The New Gormley."

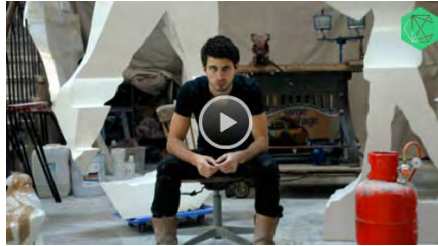
He lives and works in London.

ART | BY ASHLEY MCNELIS | FEBRUARY 7TH, 2013

Nick Hornby: Uniquely Referential (VIDEO)

Posted: 04/ 4/2012 7:26 am

Nick Hornby is intelligent. When interviewing the young British artist one gets the sense that his words are not only considered, but important, picking up on everything, and resulting in our interview resembling more of a linguistic dance than a simple exchange. He is unmistakably informed about the world and his craft, having attended both Slade and Chelsea College of Art. His knowledge of theory and art history are specifically what currently define his work -- stark white futuristic sculptures that, upon closer inspection, are actually hybrids of various existing artistic references. Crane.tv visited Nick's monastic studio to find out more about this most modern artwork.



Upon first inspection of Nick Hornby's sculptures they appear to be entirely abstract. But take a turn around the figure and, as if by magic, images or as Nick puts it, "quotations", will reveal themselves. In the pure blankness of his unusual white material -- something that gives the impression of marble but is in fact as light as a feather -- one can find Rodin, Brancusi, Frink or any other image he has decided to capture. The result is uncanny -- an object that conveys nothing and everything simultaneously.



The creative process is in itself complex and specifically tailored to add to the final effect. Hornby traces and scans the works that he has chosen to reference in the piece. These are then translated into 3D. He explains, "there's no deterioration from the objective quotation that happens when I take the initial image ... Once the algorithm is

made it is a 3D file which is then cut out by a rather amazing company that carves the hulls of super yachts".



The point of all this, he tells us, is to "remove the personal subjective" as much as possible. The further removed the sculpture is from the artist himself, the purer the experience of the viewer. This idea is not new. It is echoed in art and literary criticism, depending on which theoretical school of thought you belong to. In his 1967 essay, *The Death of the Author*, Roland Barthes said that,

"to give a text an author is to impose a limit on that text". By applying such stringent methods of separation in the creation of his work, Hornby is attempting to remove its limitations.



In many ways he is giving more to his audience. His pieces, though they may seem at first to be cold and alien, are actually highly linked to humanity. Though he would never want to identify a specific artistic intention he did comment briefly on the purpose of the work saying that viewers may see a link between themselves

and the sculpture. When they question the ideas and references behind the sculpture, then perhaps see that it is "an ad mixture of multiple ideas", they then might think to themselves that maybe they themselves "are an ad mixture of multiple ideas."

The application of superior technology and use of material in an artistic field; the display of years of art history on a seemingly blank figure; the artist's destruction of self and emphasis on wonder and curiosity within the viewer; the fact that this is just one phase of work in a career! These prolific factors make it clear that the artist Nick Hornby is much more than just intelligent, he is a true innovator and an exciting talent to watch grow.

Text by Angelica Pursley

Edition: US

[Sign in](#)[Mobile](#)[About us](#)[Subscribe](#)This site uses cookies. By continuing to browse the site you are agreeing to our use of cookies. [Find out more here](#)

the guardian

Your search terms...

Fashion



Search

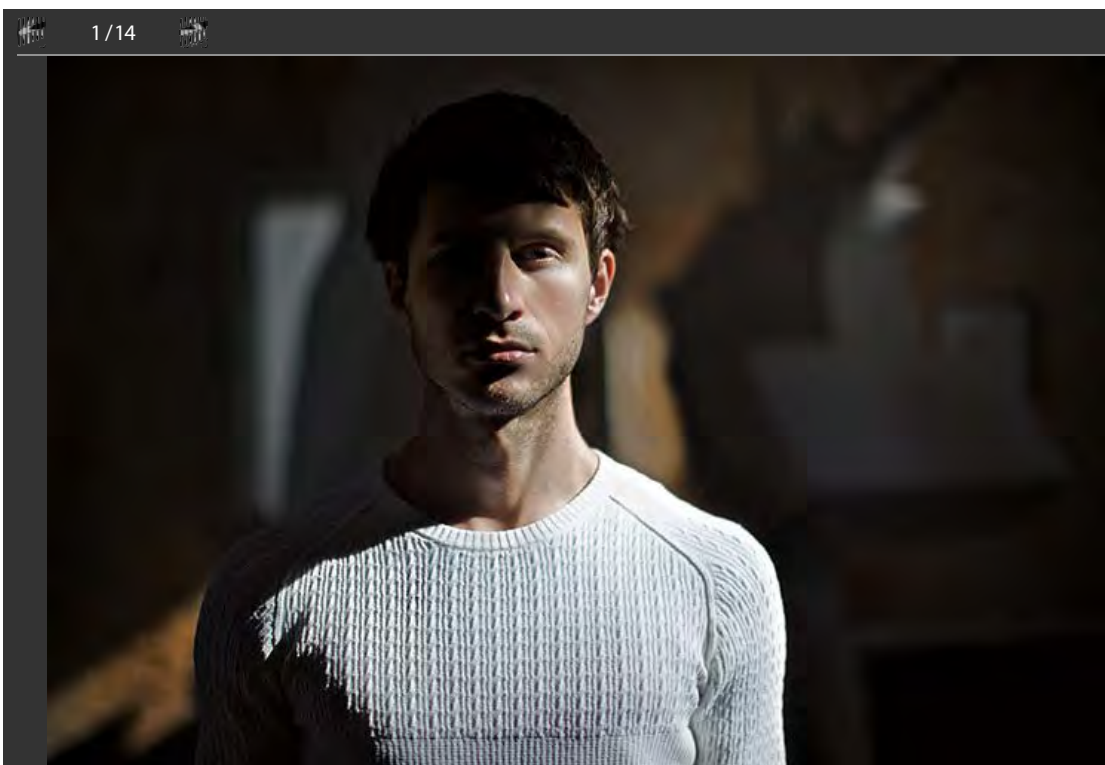
[News](#) | [US](#) | [World](#) | [Sports](#) | [Comment](#) | [Culture](#) | [Business](#) | [Environment](#) | [Science](#) | [Travel](#) | [Tech](#) | [Media](#) | [Life & style](#) | [Apps](#) | [Data](#)[Life & style](#) > [Fashion](#)

Fashion: men at work

A new London showcase for men's fashion is on now – so what better way to celebrate than by seeing the UK's cool creatives modelling British-based labels?

[Share](#) 14[Tweet](#) 36[+1](#) 0[Email](#)

Photographs by [Paul Gore](#). Styling and words by [Simon Chilvers](#)
[guardian.co.uk](#), Friday 15 June 2012 11.00 EDT



Nick Hornby, sculptor
How much does your job dictate what you wear?
In my studio I can get covered in dust and mess. In theory I have work clothes and non-work clothes. In practice, everything gets a bit messy.
Jumper, £495, by [Pringle](#)

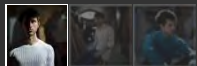
Paul Gore

Fashion
Men's fashion

Life and style

More galleries

London Collections: Men (1)
To celebrate London Collections: Men, Guardian fashion asked designers to supply us with one image which summed up their collection, and tell us what makes London so great right now



// aaj press

ART & PUBLIC SPACE, COMMISSIONS, COMMISSIONS & PROJECTS, SCULPTURE

Nick Hornby: Old Shapes, New Brutality. Poznań-Lawica Airport, Poland

POSTED BY BROOKLYNNMCG · NOVEMBER 22, 2012 · [LEAVE A COMMENT](#)

FILED UNDER NICK HORNBY, OLD SHAPES NEW BRUTALITY, POZNAN, POZNAŃ-LAWICA AIRPORT



British artist Nick Hornby's *Old Shapes, New Brutality* is a new monumental sculpture commissioned for the *Mediations Biennale* 2012 in Poznań, Poland. Sited at the new Poznań-Lawica Airport, it is inspired by the architecture of Poznań – in particular, three buildings from the city – the renaissance town hall, a neo-classical church and a modernist circular tower.

Brutality and beauty, hunger and hybridity: in British artist Nick Hornby's recent commission for the Mediations Biennale in Poznań, Poland, the forgiving forms of a renaissance town hall, a neo-classical church, and a modernist circular tower collide in an irreverence and an abstraction of architecture. An overwhelmingly circular structure, augmented by vestigial porticos and by the interstitial scarring of a process of mapping form upon form, *Old Shapes, New Brutality* (2012), composed in brilliant white and adorned with a self-referential blue stripe, stands auspiciously sited at the entrance to the Poznań Airport, itself the vision of architect and project co-commissioner Peter Barelkowski. Hornby's work, conceived during a research residency at the Eyebeam Center in New York City, explores a candid drive on the part of the artist to utilize form as hypothesis, employing a three dimensional manifestation of the Boolean operation (the convergence of data sets, often represented in a binary, whose initial propositional logic is meant to result in a yes or a no—an outcropping of decision theory). Yet architecture does not respond to true or false. A façade, though it may predict power or culture, the very manifestation of the icon, provides no parlance to right or wrong, save in Alberti's postulations or DaVinci's proportional demands. What is produced, even proposed, by this monumental sculptural challenge to perception and horizon is a dissolving, in the pursuit of process, of any presumed necessity of a pre-thought image. What results is at once accidental and intended, citational and authored, meta-modernist and the very act of deconstruction—the formal darling of iteration and chance.

ART & PUBLIC SPACE

[Art & Public Space](#)

ARCHITECTURE & DESIGN

[Architecture & Design](#)

COMMISSIONS & PROJECTS

[Commissions & Projects](#)

EXHIBITIONS & EVENTS

[Exhibitions & Events](#)

NEW BOOKS

[Books Reviews: November 2011](#)

AAJPRESS

[RSS - Posts](#)

EMAIL SUBSCRIPTION

Enter your email address to subscribe to this blog and receive notifications of new posts by email.

Join 526 other followers

Sign me up!

LINKS

[AAJ Press](#)[AAJ Press on facebook](#)[Art & Architecture](#)[Art on the Underground](#)[Art-Public](#)[artconnexion](#)[Artichoke](#)[Arts Catalyst](#)[Artsadmin](#)[Bienal del Chaco](#)[C-Lab](#)[Cittadellarte – Fondazione Pistoletto](#)[CultureCritic](#)[Cultureshock Media](#)[David Barrie](#)[ENPAP](#)



Art re-orders the world. In Hornby's previous work, also applying an investigative structure, the artist utilized the self-same citation mode in the name of invention. Through computer modeling and later hand rendering, Hornby melded the silhouettes of busts from the Victoria and Albert Museum, demanded a Barbara Hepworth commune with Rodin's *Man walking*, and even created an archival record between the common Victorian table leg, an automobile axle, and the sculptural remains of the cinema classic *Star Wars*. Such is the assault on the icon which is Hornby's oeuvre: a method of violent de-contextualization conflating the artifacts of absorbent kitsch and high modernity, or high modernity and low-classicism, whereby nothing is sacred—hybridity always produces transgression, even horror, in the production of forms as yet or previously unknown. However, Hornby's recombinant efforts violating the DNA of visual culture are never horrific, but rather always err on the side of beauty, an uncanny elegance, whose very brutality exists at the limits of the referential. His is an art which manifests the promises Robert Morris proclaimed in 1969; an art that is, *Of disorientation and shift, of violent discontinuity and mutability, of the willingness for confusion even in the service of discovering new perpetual modes*—this is the verbal applied to seeming static form.

And yet, Hornby's present work, *Old Shapes, New Brutality*, surpasses even Morris's pledge. In terms of a process he calls meta-modernity, the artist comments "After a year of doing it with sculptures (modern or historic) I made a turn to architecture", in a simple statement which is anything but. For if architecture implies the production of peopled places, ever sullied by a humanity which would inhabit them, so does Hornby's interruption of architectural space by sculptural practice advance the fetishization of a post-human perspective, of dissolution, of void. Like the gaping emptiness which occupies the center of the work itself, this work at once heralds absence and calls forth a hunger for new forms demanding to be filled. It is for the viewer to decide what to consume.

Brooke Lynn McGowan, 2012





Walking in our mind

Southbank Center, London © Nick Hornby 2009. Image courtesy of the artist.

featuring
Nick Hornby

Nick Hornby is a British artist living and working in London. He is most known for his large white sculptures which have been exhibited in Tate Britain, Southbank Centre, Fitzwilliam Museum, and internationally in New York, Greece and India. You can see work permanently sited in the main reception of Andaz 5th Avenue, New York, and Sony BMG HQ in London.

Nick's work straddles hi-tech and traditional carving techniques. He makes multifaceted works by hybridising references and carving out their overlapping shapes. He has just completed a research post at

Eyebeam centre for Art and Technology in New York to stretch his investigations into the realm of Architecture. If previously he had been mixing Rodin, Brancusi, and Moore, imagine now carving out the White House with the cross-section of the Guggenheim, the floor plan of Downing Street, Falling Water, the Villa Savoye, or McDonalds Golden Arches; nothing sacred or out of bounds. Look forward to seeing these architectonic sculptures in the Polish Biennale 2012, and later at One Canada Square, Canary Wharf, London in 2013.



Nick Hornby, *Atom v. Super Subject*, 2010, at Alexia Goethe Gallery, London



Nick Hornby, *Transition from Thinking to Dreaming*, 2009, at Alexia Goethe Gallery, London



Nick Hornby, *If I held you any closer I would be on the other side*, 2010, at Andaz 5th Avenue hotel, New York



Nick Hornby, *If I held you any closer I would be on the other side*, 2010, at Andaz 5th Avenue hotel, New York



Nick Hornby, *Untitled 727*



Nick Hornby, *13* [an iteration of his 727 sculpture], 2008, at the Chelsea Parade Ground

SCULPTURE AS NARRATIVE by Simon Todd

The young British artist **Nick Hornby** (b. 1980) was recently touted as "one to watch" by the *Evening Standard*, and so naturally I hastened along to take a look. He's definitely on the go, having enjoyed a sellout solo show at **Alexia Goethe Gallery** in London, and landed a large commission for the deluxe **Andaz 5th Avenue** hotel in New York City that has just opened to the public. He was also recently nominated for the inaugural **£45,000 Spitalfields Sculpture Prize**, and has three large works in a sculpture survey that the British Council opens in Athens on Oct. 1, 2010.

New Yorkers can also visit "Patrons, Muses and Professionals," a series of sculptures on view at **Eyebeam** in Chelsea, Sept. 23-Oct. 16, 2010. At our meeting, Hornby looks serious, is dressed in black and is carrying a large coffee with his laptop.

Simon Todd: You've exhibited in Tate Britain, at the Fitzwilliam Museum, and a Dover Street gallery. Why now a boutique hotel in Manhattan?

Nick Hornby: The Andaz 5th Avenue is quite a magical hotel -- slightly Wizard of Oz. For example, in the lobby they've eliminated the front desk and instead you're greeted by two guys carrying iPads to seamlessly check you in. The space is very open and dissected by vertical shutters and pathways. To some extent my sculpture mirrors the interior -- it's a seemingly complicated shape, a 12-sided dodecagon. As you walk around it you start to see glimpses of things you recognize. Faces, outlines, shapes snap into view.

ST: What is it that you see?

NH: The sculpture is multifaceted. It contains the outline of six iconic silhouettes taken from the surrounding area -- for example, it includes the bowed head of the Gertrude Stein statue in Bryant Park, Barnett Newman's *Broken Obelisk* from MoMA, the huge urns from the steps of the New York Public Library across the street, and a star from the American flag.

I love the idea of single objects filling in for an array of other objects -- Swiss Army knives, computers, department stores, filing systems, catalogues, poems. I like to read digests and summaries. When I was at school I was taught to read a book and condense it to notes, condense those notes to a handful of sentences, and then to just words, and finally just the book's title.

ST: What's the sculpture's title?

NH: *If I held you any closer I would be on the other side*

ST: Do you want the viewer to be able to recognize your source material?

NH: I'm trying to find that place between the raw and the cooked -- to make each object appear to have its own rationale, but also be unstable enough to unfold and reveal its origins.

ST: For your MA show you built a life-sized lateral section of a 727 airplane, a kind of circular sculptural object, which blew over in the wind two hours before the opening. (Since then, it's been refabricated and installed at Sony HQ in London.) But was the original event part of a plan to implicate the viewer in the role of "gossip-monger"?

NH: I'm interested in sculptures as devices to tell stories. It is important to draw people in and capture their imagination. The 727 was standing in the morning, and gone by the time the exhibition opened to the public. Only a photograph taken at dusk remained, and the rumor. We do have a tendency to fill in gaps and create meaning. The sculpture of the 727 in its absence is more powerful than as an object alone. As a composite of six different things, the Andaz sculpture becomes a puzzle to be solved. At the core of my practice is an interest in interpretation and how artworks are read.



Nick Hornby carrying *Tell Tale Heart* through the canals, 2008, for the London Festival of Architecture



Nick Hornby carrying *Tell Tale Heart* through the canals, 2008, for the London Festival of Architecture



Nick Hornby, *Tell Tale Heart*, 2008, at the London Festival of Architecture



Nick Hornby, *Walking in Our Mind*, 2009, at Southbank Centre, London



Nick Hornby, 2010

ST: Another work of yours that no longer exists is an enormous sculpture of a castle that was part of the 2008 London Festival of Architecture. It was bought by David Roberts Foundation but rotted and is now gone forever. Isn't that problematic?

NH: It was designed to decompose -- that was part of the narrative! For six months it floated in a pond in a mini-nature reserve in the heart of an urban development. That nature reserve was created by water from the canals that were instrumental in industrializing Britain and creating the manmade landscape that now entraps the park. The castle wasn't a monument, but a way to tell stories.

My works are about entrenched narrative. The newer works are cast in a synthetic marble so they don't rot. It is literally marble frozen in time, as in the classical material from Italy ground to a dust and suspended in resin.

ST: You've described the works themselves as "synthetic" and also as "genetic-hybrids." In September's *Frieze* magazine, Jörg Heiser talks of "super-hybridity." Is that an accurate description of your work?

NH: Not necessarily. Maybe this work is the result of new technologies, the internet, "facebooking," digital consumption, but I think in my case it's more autobiographical. My questioning of authorship is more to do with trying to pinpoint what I inherit, what I accumulate, and what I can create. I mix and unmix, trying to isolate raw ideas, atoms, ingredients, and cook up new things.

ST: Your works are handmade, and their surfaces scratched and dusty, but the objects are almost sci-fi. You employ computers and robots to generate the pieces. This seems to be a surreal contradiction.

NH: Absolutely. I'm interested in the legibility of traditional labor versus the opacity of mechanical or electronic labor. We can understand the blows of a chisel on a Michelangelo sculpture, but can't quite imagine what happens behind the Google logo.

ST: What follows this trip to New York?

NH: I'm engaged in designing a sculpture for a space that doesn't yet exist -- only knowing the space via conversations and abstract ideas. I'm working on another future architecture project still under development. First I'm headed to Athens for a group exhibition, "Props, Events & Encounters" at the Hub.

ST: It seems apt for you to visit Greece, the authentic origin of your synthetic marble.

NH: Yes, the classical figure on a stone plinth, rather than my meta-sculpture on a computer cube.

SIMON TODD is Artnet's UK representative.

[PLAYCREATE]

It's a Brancusi... and a Frink

See multiple works of art in one with Nick Hornby's contemporary sculpture mashups

Nick Hornby's work might look familiar. But that's very much the point. Each segment of his casts reveals an iconic piece of modern sculpture – “a quotation”, says Hornby (pictured below alongside *The Horizon Comes*). As the viewer circles the works, the recognisable fragments dissolve and create a new form. “All that matters is what the viewer gets from it,” says Hornby. “The dream is someone recognises and says it looks like a Rodin. But yesterday someone said one piece looked like an elephant.”

Hornby, 30, starts each piece with a very specific reference, either photographs he takes at the V&A's cast gallery or a page from Herbert Read's 1964 opus, *Modern Sculpture*. He traces

these images on a computer and creates a CAD render – “a very long process of forcing things together which don't necessarily fit”. The composite of three cut-outs produces a six-sided shape; each source reveals two perspectives. The components are carved from an expanded rectilinear polystyrene block with a hot wire, “almost like an instant classical sculpture”, explains Hornby. He then rebuilds the pieces with an internal structure, before casting the final, assembled sculpture in traditional plaster.

Expect more perspectives when he exhibits at Leighton House Museum in west London from July 24, exploring the history of artists' studios in the area. **TC**

Flamingo, Alex Calder The Cock, Constantin Brancusi Horse and Rider, Elisabeth Frink



CRITICS' PICKS

CURRENT PAST

New York

- David Goldblatt
- "A Relative Expanse"
- Tamar Halpern
- Liz Magic Laser
- Scott Teplin
- "Resurrectine"
- Thomas Struth
- "Solid-State"
- Dirk Braeckman and Bill Henson
- Eirik Johnson
- Risham Syed

Los Angeles

- "Las Vegas Studio: Images from the Archives of Robert Venturi and Denise Scott Brown"
- Alice Neel

San Francisco

- Ewan Gibbs

Chicago

- Jessica Labatte

Houston

- Emilie Halpern and Eric Zimmerman
- "An Exhibition of Proposals for a Socialist Colony"

Portland

- Natascha Snellman

San Diego

- Ruben Ochoa

London

- "Unto This Last"
- Nick Hornby

Paris

- Polixeni Papapetrou
- Will Cotton

Berlin

- Elizabeth Peyton
- Florian Pumhösl
- "Rethinking Location"
- Arturo Herrera

Zurich

- Luis Camnitzer

Brussels

- Angel Vergara Santiago

Copenhagen

- Kasper Akhøj

Helsinki

- "New British Painting"

Madrid

- Pierre Huyghe

Stockholm

- Tony Matelli

Beijing

- "Rem(a)inders"

Tokyo

- "Roppongi Crossing 2010: Can There Be Art?"

London

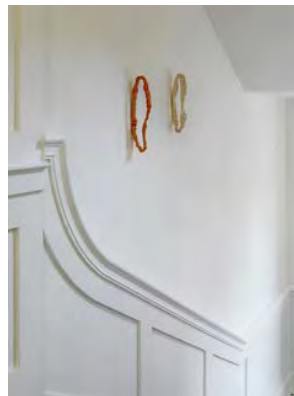
"Unto This Last"

RAVEN ROW
56 Artillery Lane,
May 20–July 25

This exhibition takes its title from an impassioned essay by the great nineteenth-century art critic John Ruskin that considered the social effects of capitalism. Ruskin's seminal text helped to spawn the Arts and Crafts movement in Britain, which advocated the primacy and democratization of design and craft.

"Unto This Last" does not illustrate Ruskin's or the Arts and Crafts movement's philosophy so much as point to the increasing prevalence of contemporary artists who ally craft-related techniques and disciplines to Conceptual and post-Minimal orthodoxies. The eight participating artists are of different generations, operate in varied contexts, and have achieved disparate levels of exposure, and the highlights are many.

Alice Channer has a particular interest in abstracting fashion prints or clothing—here, elastic waistbands are cast in aluminum to suggest smoke rings. Meanwhile, Isabelle Cornaro creates sculptural still lifes that are made with a technique used by French Renaissance ceramicist Bernard Palissy for his brightly hued plates with animal reliefs. Though unglazed and uncolored, Cornaro's gray plaster tableaux share the strange, even macabre qualities of Palissy's work. For her ongoing series "Common Knowledge," 2007–, Sarah Browne subverts a widespread hobby of wealthy nineteenth-century women by pressing flowers in philosophical or sociological books and including each book's title at the foot of each image. One of the show's chief delights is the way the artworks correspond with flourishes in the cornices, fireplaces, and decorative moldings of this gallery's whitewashed eighteenth-century spaces.



Alice Channer, *Inhale*, 2010, two powder-coated cast aluminum waistbands, each 12 x 8".

— Ben Luke

PERMALINK | TALKBACK (0 COMMENTS) | E-MAIL | PRINT

Nick Hornby

ALEXIA GOETHE GALLERY
7 Dover Street
May 21–July 9

The young British artist Nick Hornby produces alchemical structures: lanky, white, marble-dusted sculptures. He blends familiar art-historical echoes from Rodin, Calder, Newman, Hepworth, and Moore. "Atom vs. Super Subject," the title of his latest exhibition, reveals a battle wherein individual fragments seem to both succumb to monumentality and resist absorption into the whole.

Plundering the canon, Hornby's formal amalgamations reflect on modernism. He deploys the metaphor of food, as if following a recipe passed down through generations, but approaches it like modern fusion, altering expectations. Beginning with an assemblage of familiar forms, he arrives at a new, seemingly futuristic articulation.

To create the works seen here, Hornby used a fabrication method typically used to construct luxury yachts: a precision cutting technique that achieves curves and distinctive, bold forms. Crisp yet organic, and vibrating at the edges, these tactile surfaces shimmer. The sculptures are in a state of flux: Circumnavigate one and different angles reveal emergent references. The spectator is drawn into a web of sensual and alluring visual play, resulting in visceral pleasure or giddiness in this phenomenological experience. Here, Hornby affirms that it is the viewer who completes the work by approaching and encircling it, perhaps while recalling a memory. It is thus a game of art history but also an unraveling of our inner balance. Hornby's confluence of perspectives defines him, as do his education and the art history he has learned. The show is to be unfolded like a sexy centerfold, but the revelation of cognitive dissonance is disquieting.



Nick Hornby, *The Broken Man*, 2010, marble resin composite, 118 x 68 x 25".

— Kathleen Madden

PERMALINK | TALKBACK (0 COMMENTS) | E-MAIL | PRINT

NICK HORNBY

Talented sculptor Nick Hornby talks to Dazed Digital about his new Alexia Goethe exhibition, site-specificity and autobiography.

Text by [Becky Hunter](#) | Published 28 May 2010



© Holly Falconer, 2010

In 2009, [Nick Hornby](#) produced a bold series of interventions at Tate Britain in response to the 'Altermodern' triennial, then worked with the SE1 United community group to contribute the sculpture 'Walking in Our Mind' to the Royal Festival Hall, complementing the Hayward's major summer show, 'Walking in my Mind'. Nick has recently worked in New York, Bratislava and Mumbai, and is the recipient of the RBKC Artists' Professional Development Bursary. His latest solo show, 'Atom Vs Super Subject' opened last week at [Alexia Goethe Gallery](#)....

Dazed Digital: Talk us through the concept for 'Atom Vs Super Subject'.

Nick Hornby: 'We are the hollow men/We are the stuffed men/Leaning together' (T. S. Elliot, *The Hollow Men*). If previous shows were about convoluted narrative-processes (using a car to carve Victorian table legs, or a castle floating along the canal past the zoo), then this one is about cooking: finding a place between the raw and the cooked. Initially, I'd say the show is about origins and reproductions, quotations and recapitulations... But it's not really about text or ideas; it's about form, that insanely old-fashioned idea of how we feel when next to a sculpture.

DD: What else are you doing?

Nick Hornby: I'm working with fantastic people: Leighton House, initiated by Liane Lang, and curated by Brooke Lynn McGowan, and [Eyebeam](#) in New York curated by a polyglot of an artist [Joe Winter](#).

DD: Working in multiple media, are you restless at heart or a 'medium is the message' artist?

Nick Hornby: I'm uncomfortably self-aware of the interplay between my-self and my practice. Am I restless at heart? Yes. But I'd like to be thorough and rigorous, setting questions, following them through. In terms of 'medium that fits the message', yes, but I'm also a little suspicious of artists hopping onto media without spending time with them. I hugely respect traditional skills but I don't want to allow specialization to threaten new ideas. I like (while being aware of its cliché status) the mode of working: research / hunter-gatherer / formulate question / determine frame / test question / make / test-make / generate further questions, etc.

DD: You've worked with the Arthur Fleischmann Museum (Bratislava) and the Institute of Contemporary Indian Art (Mumbai). How do travel, language and location figure in your practice?

Nick Hornby: Ah funny - in this context your word 'travel' echoes of Altermodern. I don't think I'm that. My work is deeply autobiographical. The period in Bratislava came about because of a close personal friendship with Joy Fleischmann who for the last 15 years has been an inspiration in her passion her late husband's work. My trip to India was short but profound - my great grandfather was a civil engineer in India, and then my mother's father was a tea-planter in south India and my mother grew up in the Anamalai Hills. So I have a complex relationship to colonial Britain, intellectually at odds with my autobiography.

DD: What's your new studio like?

Nick Hornby: I hate to use these words - but it's a "pop-up" studio. I've worked as an events porter - we would set up huge meals and parties, for film premieres, in a matter of hours, then take everything away that same night, leaving little trace. Likewise, I find the temporary studio really liberating.

DD: Site-Specificity: you've developed works for a New York hotel; Tate Britain's permanent galleries; Spitalfields sculpture shortlist; Salford Quays shortlist...

Nick Hornby: Hmm. You've made it sound like a coherent list! I am very interested in Site, particularly in terms of the work's reception context, whether institution, public domain or luxury hotel. All spheres open up very different questions - and provide different opportunities. Public Art is very dangerous territory, subject to so many limitations, bad reputations and brief requirements. I'd like to have a go at it myself. I imagine I will fall into the same traps that other artists do, but I'd like to try to get my head around it. Bump.

'Atom Vs Super Subject', Alexia Goethe Gallery, 21 May – 9 July, 2010.

EMAIL NEWSLETTER

Receive weekly updates on the best of Dazed Digital.

Enter your email address

MOST VIEWED ARTICLES

DIRECTIONS LONDON

MAVERICK UNMASKED

The first major survey in the UK of internationally acclaimed design maverick Ron Arad is now on show at Barbican Art Gallery. *Ron Arad: Restless* explores three decades of Arad's designs from his early post-punk approach of assembling products from ready-made parts to his exclusive and highly polished sculptural furnishings. Familiar, mass-produced pieces, such as the now classic Tom Vac chair, feature alongside bold architectural designs in a dramatic exhibition that utilises cutting-edge LED display technology on show until May 16. Visit barbican.org.uk.



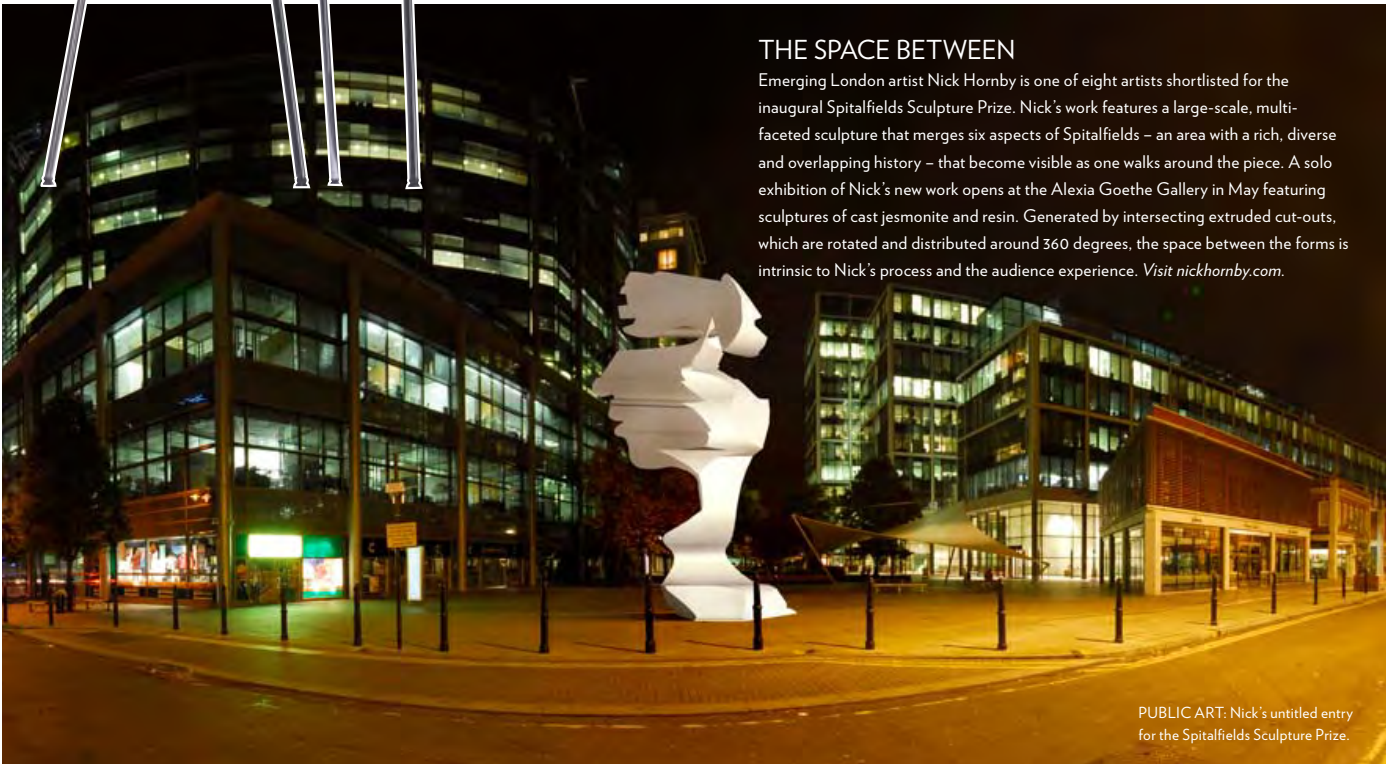
Photos courtesy Ron Arad Architects

DESIGN LEGEND: Ron Arad and (left) his Tom Vac chair.



THE SPACE BETWEEN

Emerging London artist Nick Hornby is one of eight artists shortlisted for the inaugural Spitalfields Sculpture Prize. Nick's work features a large-scale, multi-faceted sculpture that merges six aspects of Spitalfields – an area with a rich, diverse and overlapping history – that become visible as one walks around the piece. A solo exhibition of Nick's new work opens at the Alexia Goethe Gallery in May featuring sculptures of cast jesmonite and resin. Generated by intersecting extruded cut-outs, which are rotated and distributed around 360 degrees, the space between the forms is intrinsic to Nick's process and the audience experience. Visit nickhornby.com.



PUBLIC ART: Nick's untitled entry for the Spitalfields Sculpture Prize.

Introducing

A new Gormley

About a sculptor: Nick Hornby's career hits fever pitch

The 29-year-old sculptor's first inspirations were Lego blocks and a Hornby (no relation) train set that 'nearly electrocuted' him. Nick grew up in Shepherd's Bush with a mother who was a model and actress, and a circuit judge father. In 2008, he won the Clifford Chance Sculpture Award.

How did you start out?

After my MA show I won the sculpture award and £3,000 cash. Then a fat lawyer sat on one of my sculptures and broke it so I got another £3,000, which paid for my first six months of projects. Now I actually sell stuff.

Who to? I recently sold my pink castle sculpture to David Roberts, a major contemporary art collector. It'll be having my first solo show in 2010 at the Alexa Goethe gallery in Dover Street.

What inspires you? Jacob Epstein's *Rush of Green* sculpture in Knightsbridge was inspiring until they removed it to build a tower block. At the moment I love Tony Cragg, Rodin and Brancusi.

How much do your pieces cost? I sell at different levels. Recently one sold for £8,000.

Charles Saatchi or Nicholas Serota? Serota. The Tate is the most monumental thing and I really believe in it as an institution.

Four things you'd never exhibit? My paintings, my drawings and things that look sloppy (unless they're supposed to) and my big nose (that's why I wear my glasses half way down my face).

What would you do for your art? I've already made a life-size slice of a Boeing 727, and transported my pink castle on a barge from the Trellick Tower to Camley Street Natural Park in King's Cross. Basically, I'd do anything.

Any relation to Nick Hornby the novelist? No, but he gets rung up by friends who are surprised that he is doing a 'performance with a cello and a car' in a gallery in Deptford, and equally I get invited to dinner at The Ivy and to speak at book festivals in Zurich.

What's next? A sculpture at the South Bank this summer inspired by the Hayward Gallery's *Walking in my Mind* Exhibition. Expect something big.

Deborah Feldman

Left: Nick Hornby in his studio in Holland Park. Below: drawing of his award-winning *Helix* Sculpture (2007)



A bromance at The Wolseley: Damian Lewis and Dominic West drinking tea together before being hugged by Richard E Grant

Sam Perry, Nick Hornby 2007, after Arthur Fleischmann (1896-1990)

On The Up

London's got... talent

Our capital is the most vibrant and fertile cultural kindergarten on earth, and there's a new generation gagging to prove it. **Simone Baird** asks three talented judges – Lauren Laverne, Noel Clarke and Jonny Woo – to introduce their brightest young sparks, while **Time Out critics** unearth the best of the new breed, many of whom you can check out at this weekend's On The Up Festival at the Vortex (see page 30). Portraits **Phil Fisk** and **Andy Fallon**



Art



In New York and Paris it's begrudgingly conceded that London has one of the best young art scenes anywhere, thanks mainly to our strong college system. And as the market for art seems to outstrip every hedge fund going, the possibilities for prodigies to have their work shown (first at end-of-degree shows and then in commercial galleries) as a prelude to building a decent career seem better than ever. *Ossian Ward*

Nick Hornby, 28, sculptor

Nick Hornby sculpts the impossible, from a life-size slice of a 727 shown at Selfridges to his pink Disney castle currently floating in King's Cross. 'Anticipation' is at the Ultralounge of Selfridges until Sunday and 'Tell Tale Heart' is in Camley Street Natural Park.

Tom Price, 35, conceptual designer

A Brixton boy who graduated from the Royal College of Art's product-design course, he now creates chairs from plumbing pipes, and lampshades from 3D scans of a lightbulb's emissions. His designs can be seen in 'Personal Freedom Centre' at Hales Gallery in October.

Bettina Buck, 34, recycler of raw objects

A German sculptor of everyday materials such as latex and carpet, which become uncanny figures and otherworldly objects. Bettina Buck's first London show, 'Flexing Brown', is at Rokeby until August 31.

Art Nick Hornby



Nick Hornby, sculptor

'Ever since my MA at Chelsea College of Art things have been great but exhausting. I've explored skyscrapers and Selfridges basement as well as mini nature reserves. I've been asking friends to lug things about and I even persuaded Nick Hornby (the author) to do an artist's talk with me. We'd been emailing since his publicist rather angrily rang up a gallery I was performing in to ask what they were playing at, and I've been invited and uninvited to various glamorous meals at The Ivy ever since.'

July 31 – August 6 2008 www.timeout.com/london 15



I grew up...

...with the impression that Hornby was not a common surname. There were no Hornbys at my school, nor at college. Twiggy's real name is Leslie Hornby, but not a lot of people know that, and there were no other famous Hornbys. Later, when I became a teacher, and met hundreds of kids, there was not a Hornby amongst them.

And then, for some baffling reason, a few years ago it seemed to change. I met a student from, I think, Edinburgh University, who told me that she was at college with a Hornby – a Nick Hornby. I chuckled merrily and signed a book for him, but this Nick Hornby has since gone on to be a documentary film-maker, and even this profession, wildly dissimilar from my own, has caused confusion. This Nick Hornby made a film about something terrifyingly serious – possibly Serbian war-crimes – which was broadcast on TV, and the London Evening Standard previewed the programme by noting that “Nick Hornby (About A Boy) directs.” I am sure that this sudden leap in tone and subject-matter intrigued a great many people.

And then it started to get really confusing. A friend emailed me to say that he wouldn't be able to come to my reading in Deptford, South-East London – a reading I knew nothing about. He directed me to a website advertising the event, which did indeed say that I would be appearing at a venue there, and reading from new work. I contacted the people responsible, and told them that I knew nothing about the event; they told me that it was Nick Hornby the artist who would be reading. (I still haven't found out what he was reading, this artist, or why.)

Since then, Nick Hornby the artist and I have been in touch via email, partly because Carey Mulligan, the star of ‘An Education’, is one of his best friends. And in June we are going to appear together, in conversation, at an event hosted by the law firm Clifford Chance. Nick Hornby the artist, it turns out, is talented, as well as young, and Clifford Chance have invested in his work. Sooner or later he will become more famous than me, and people will ask me in shops whether I'm him, and it will kill me. But I'm looking forward to meeting him properly. I shall tell you how it goes.

Nick Hornby told me, incidentally, that at a wedding recently he met another Nick Hornby. “Ah,” I said. “The director.” “No,” said Nick Hornby the artist. “He's an architect.” Nick Hornby the architect is married, apparently, to Amanda – the name of my wife.

But why is all this happening, after all these years? Can I at least claim to have started something? I don't suppose I can.

This entry was posted on Friday, May 16th, 2008 at 1:54 pm

(c) NICK HORNBY 2021