

# Brian Catling

## The Henry Moore Fellow

The fellowship has given me a breath of unhindered time, a space not just to continue working in but to experiment in other forms, and take larger risks inside the ideas.

The studio has always been a secret place set at distinct distance to my teaching commitments, here both the activities are fused. This produced early teething problems but is now clearly digested and functions as a stimulus.

I am working with ideas of decay and interaction, using potent and sometimes awkward combinations of materials: salt, poured lead, sewn leather, paper and forged steel. All of the recent sculpture has been partially installed, in that each time it is shown, 50% of it is remade. This transient and unstable way of making is set against the worked, crafted, obsessive detail of the constructed element. It's these inconsistencies and frictions that give the work its emotional colour.

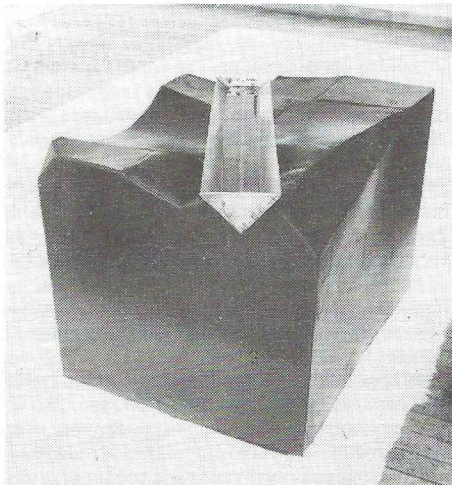
I have always been haunted by objects that possess their own light; things and situations that cast peripheral illumination on known ideas, causing them to be reviewed in a different configuration. I want to take the enigmatic apart and reinvent it through my language, without confusion, without losing any of its potency or numinosity.

Most of the work at Norwich School of Art deals in sculptural fundamentals; this can make my work and notions look either threatening or incidental, so I have dealt only with students' individual imaginations, leaving any pragmatic or evangelical options to others. Controversy is part of my function as the fellow but it is secondary to the production of a healthy and dynamic dialogue. Making the work and projecting the excitement and power of that activity is essential.

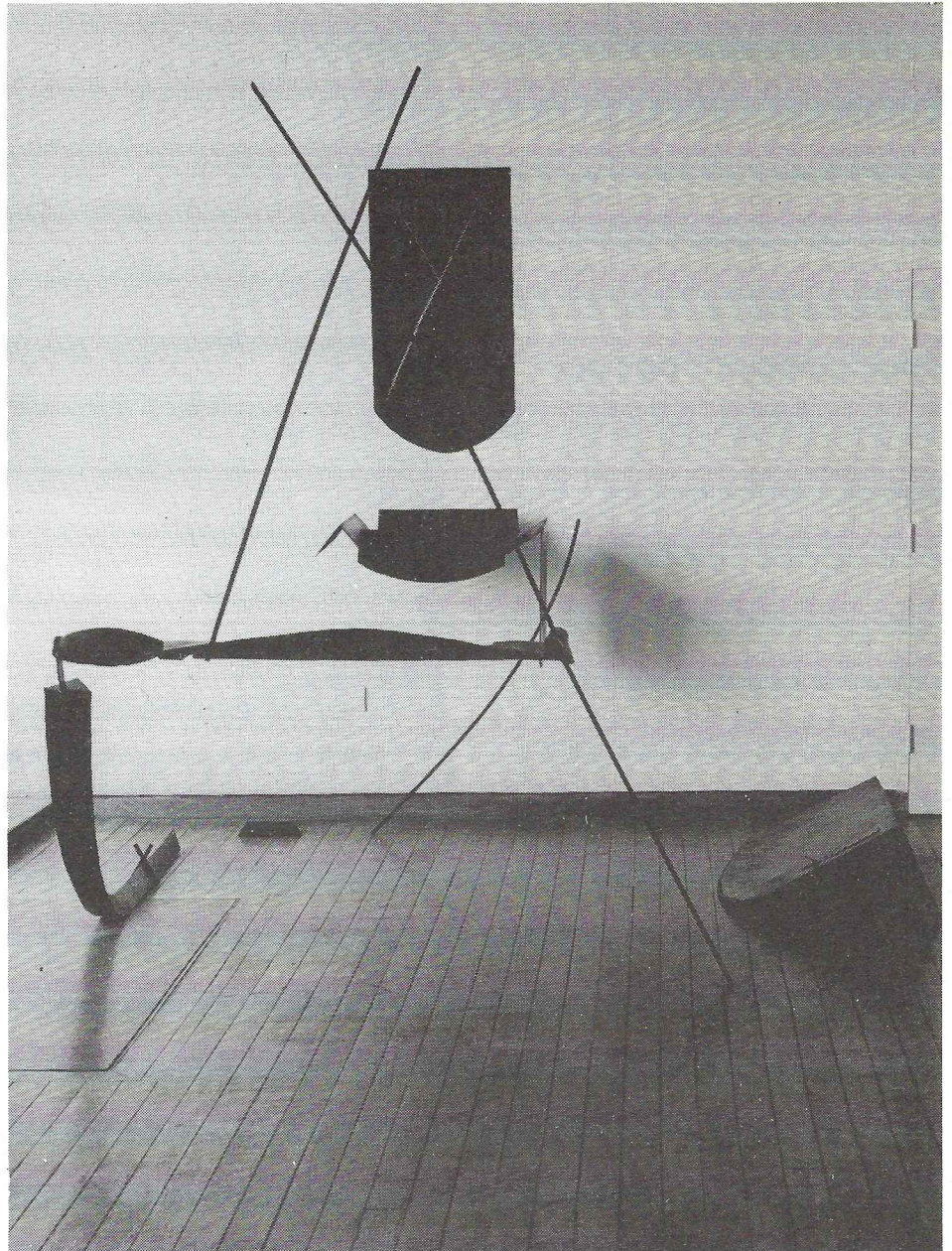
My contact with the students works on many levels. I am asked to give one lecture a term, this is the most formal and nervous of our meetings. Whenever I finish a piece of work or series of drawings I invite students throughout the college for an open discussion. Thirdly and perhaps the most important is the day to day contact where work in progress is seen; the failures and success along a given path, the innovational and perverse thinking must be seen, rather than just the finished work, with its corners of cause and effect highly polished. For me the erratic lurchings are as important as the rational distillations, they both need to be understood and developed.

I am now midway in the fellowship, hoping to match the development of my work to the ambition of the college and the generosity of the Moore Foundation.

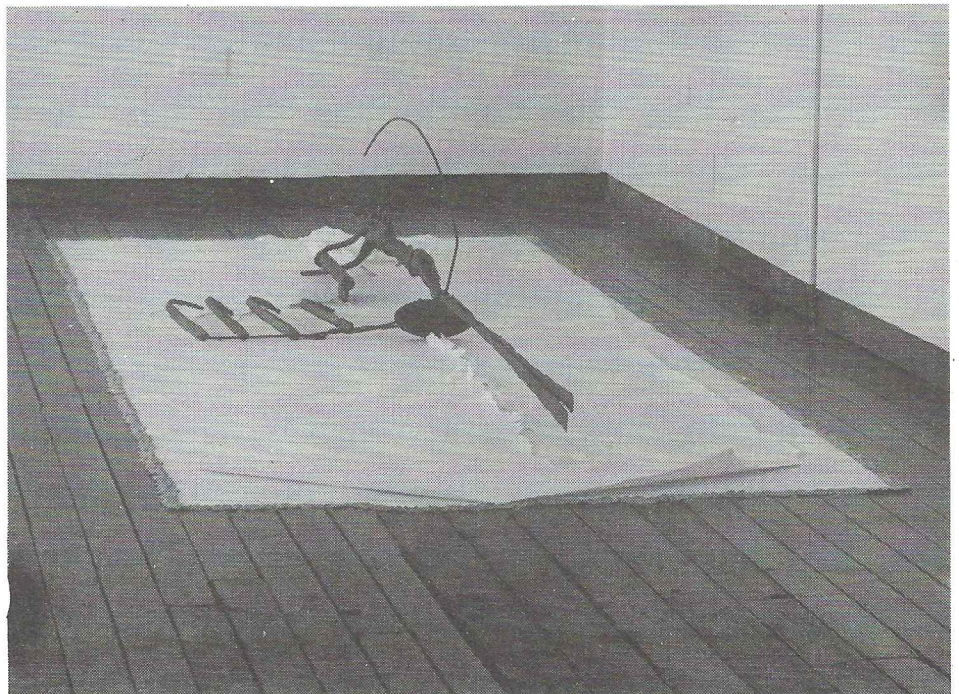
**Brian Catling is the first Henry Moore Fellow at Norwich School of Art, beginning in January, 1983 the Fellowship lasts for three years and is worth £6000 a year.**



**Map One** salt, steel, leather, water



**Study of St. Jerome** 1982



**Paleograph** sand blasted steel, paper, clay, 11' x 5'