

RICHARD HUDSON



M I C H A E L
G O E D H U I S



Richard Hudson





This page and overleaf:
LOVE ME, 2017
Polished mirrored steel; h: 800 cm
The Donum Estate Sculpture Park, Napa, California



Richard Hudson

Richard Hudson's sculptures have a complex relationship with a number of major Modernist traditions in art, some of them native to Britain, others somewhat less so. There is, for example, his self-acknowledged relationship to eminent British predecessors – specifically to the work of Moore and Hepworth. There is in addition, equally clearly acknowledged, his link to the work of Jean Arp, a major figure in the European Surrealist Movement.

Less obvious, but more and more evident the longer one looks at his work, is his relationship to the British Romantic Movement – to the constantly shifting forms that one finds in the late work of J M W Turner. As one looks at his sculptures, they continuously change. This is particularly true of the bulk of the sculptures present in this book. They often change in two quite different ways. The first agent of change is the sinuosity of the forms themselves. They present entirely different profiles as one moves around them. Their three-dimensionality is dynamic, not static. More directly dramatic is the effect of the mirror surfaces of a majority of the pieces. This means that they take their external surroundings into themselves, then throw the image of these surroundings back to the spectator in drastically altered forms.

As the spectator moves in relation to the sculpture he or she is looking at, these images will also shift – they are constantly in motion.

Since the majority of the sculptures are on a fairly large scale, made to be seen outside, this means that there is a complex play of images – sky, surrounding nature, transformed versions of the person who looks, and of any other people, near or further off, who may also be present.

A paradox here is that we habitually think of major sculptures as offering images of permanence, not only here today, but reliably present tomorrow, and many years into the future. These solid forms offered to us by Richard Hudson certainly seem to promise that kind of permanence, but they also, paradoxically, offer reminders of our own ephemerality. As soon as we turn away, this particular set of shifting images will depart, and be replaced by another complex set in which we ourselves have no role to play.

It therefore seems doubly apposite that some of the sculptures have directly symbolic forms. One is a gigantic tear drop. One is a huge emblematic heart. Another is a column of heart shapes. Yet another resembles a serpent coiled upon itself, and another is a giant frog, sticking out its tongue to capture a fly. The resemblances are insistent only in very varying degrees. In some instances, the reference is obvious. In others you can't be quite certain that you've seized it. It slips away from you, just as you slip away from the shining reflective surface.

Hudson's sculptures are indeed sometimes monumental, but they are monuments to mutability, and to the ephemerality of our own presence in the universe of physical things. As a depressing French proverb has it *'Tout passe, tout lasse, tout casse et tout se remplace.'* – 'Everything passes, everything wearies, everything breaks and everything is replaced.'

Yet strangely, the mutability is in this case endlessly fascinating. One is always tempted to go back and look again.

LOVE ME, 2008

Polished bronze; H: 200 cm

Sotheby's *Beyond Limits* Exhibition at Chatsworth





TEAR, 2007
Polished bronze, h: 48 cm

TEAR, 2018
Polished mirrored steel, h: 120 cm

Overleaf:
TEAR, 2016
Polished mirrored steel, h: 300 cm
Sotheby's *Beyond Limits* Exhibition at Chatsworth







Installation of *Tear* at Plaza 33, outside Madison Square Gardens, New York. December 2017





LOVE ME TOTEM, 2016
Polished mirrored steel, H: 150cm





ENVELOPE, 2015
White marble, h: 120 cm
Swarovski Collection



ENVELOPE, 2016
White marble, h: 50cm



THE KNOT, 2016
White marble, h: 38 cm



THE KNOT, 2016
Polished mirrored steel, h: 48 cm



WAVE, 2014
Polished mirrored steel, h: 80 cm



An infinitude of curves

Smoothly curved surfaces are comprised of an infinitude of curves from which the instantaneous act of perception selects a single one as the outline. During the act of creation, a sculptor such as Richard Hudson must call to mind the full infinity of possibilities of how future observers, whether in a home or beside a hilltop, will encounter them. The sculptures engender a precise geometry, but not the one of triangles, squares and rectangles. Instead it is a geometry of curves. It is an escape from the tyranny of the rectilinear that dominates our built environment, produced as it is by Homo Faber in the quest for practicality. It is in this clash of geometries that any book about sculpture collides with its fundamental paradox: the geometry of curvature can only be experienced by encounter, by walking around the sculptures, possibly even touching them. The flat rectangular pages before you here stand at odds with the altogether more visceral act of experiencing the sculptures in situ. In the presence of a sculpture, the curves of the outlines change with each movement. Each walk is an encounter with a different infinity of curves of the sculptor's creation. No book such as this can ever capture that fullness

The sculptures of Richard Hudson stand at the juncture of the beautiful and the sublime. In the classic 1757 publication *A Philosophical Treatise*, the thinker Edmund Burke defined the qualities of beauty to include smoothness, with parts 'not angular, but melted into each other'. Like Hogarth's *Analysis of Beauty* of two years earlier, Burke identified curves as being one

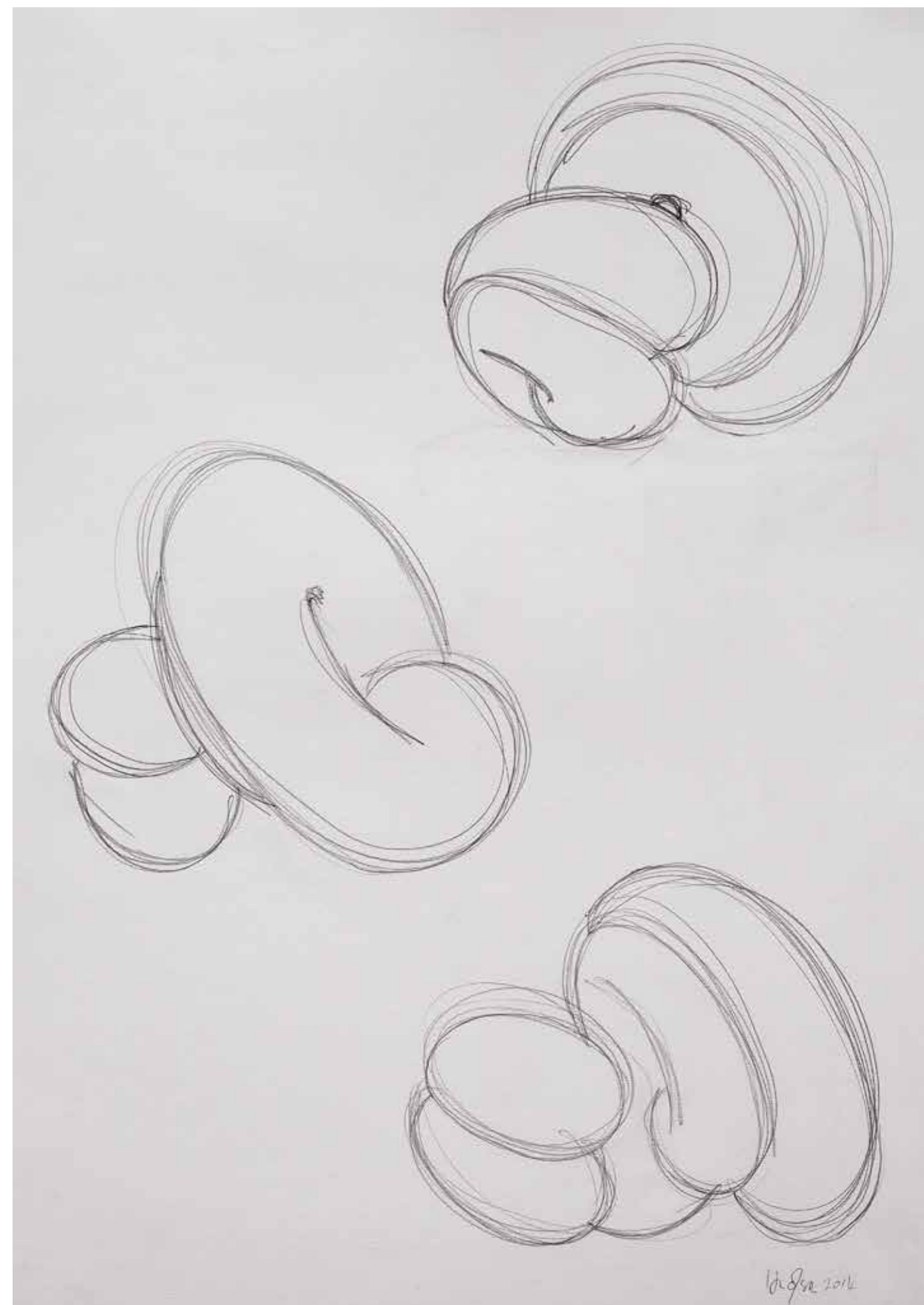
of the constituents of beauty. Beyond Hogarth though, Burke added a requirement for 'variety'. For Burke, there was no single S-shaped Line of Beauty, the Serpentine Line that Hogarth had proposed as the embodiment of all things beautiful. No, for Burke the keys to beauty were held by an infinitude of curves. Such curves 'vary their direction every moment...they change under the eye by a deviation...for whose beginning or end you will find it difficult to ascertain a point'. Though written over 250 years ago, these words will resonate with anyone who has encountered a Richard Hudson sculpture in situ. The curves that Burke alludes to are not pieces of bent wire, as they were for Hogarth, but instead are the shapes on the retinas of viewers when looking at a gently curved bodyscape or landscape. Many of Richard's larger works are additions to curved landscapes. Like Burke, they are a rejection of Hogarth's serpent – for indeed, who would build a theory of beauty on the shape of a snake? – preferring instead the undoubted power and beauty of the curves of the human form. These are abstracted, iconised and imagined but they are undeniably human. And they transcend the Burkean dichotomy, where beautiful means necessarily small, for many of Richard's sculptures are both beautiful and monumental. They are sublime but they are not terrifying. Again, no book can capture how these effects of scale impinge on the viewer. I thus recommend that you put aside these pages: the sculptures of Richard Hudson are objects to be encountered, to be experienced.

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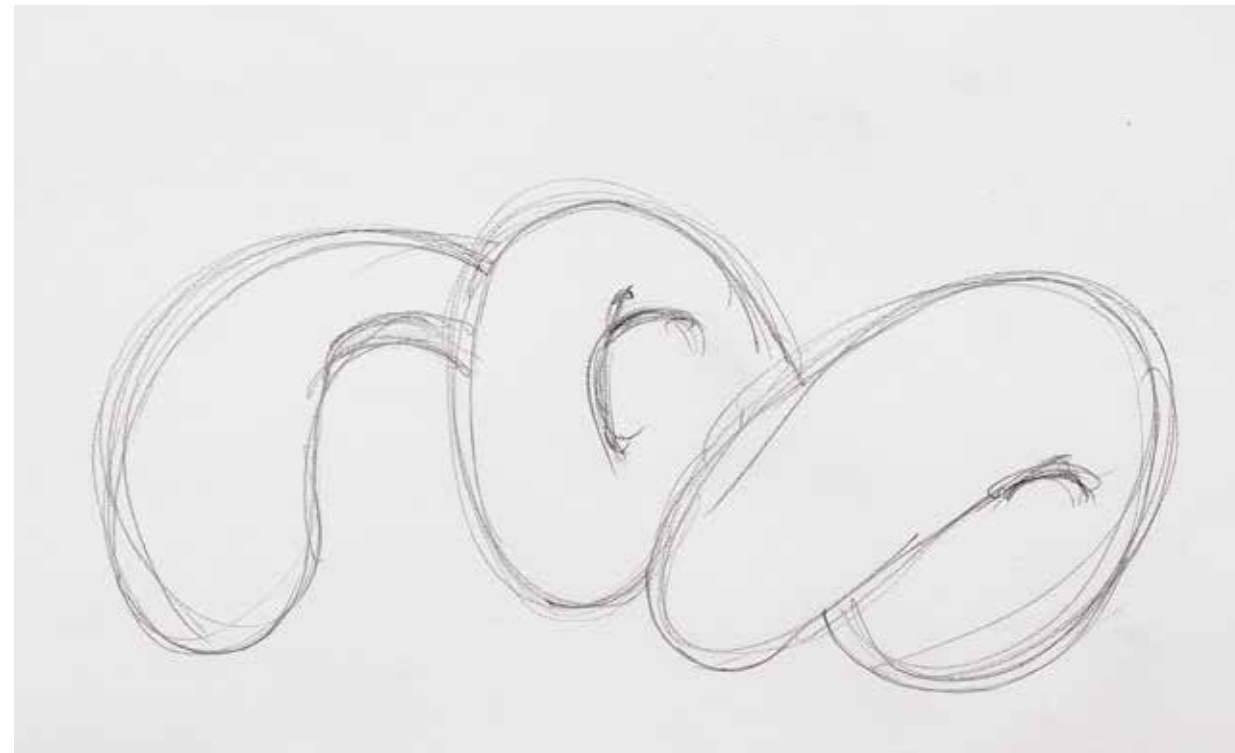
EVE, 2010

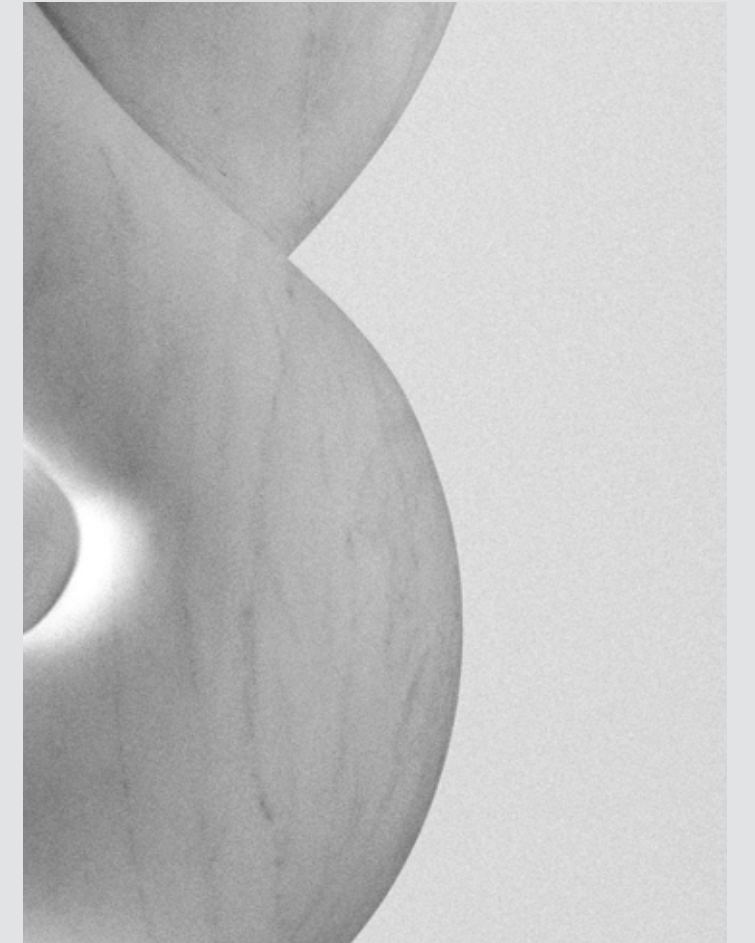
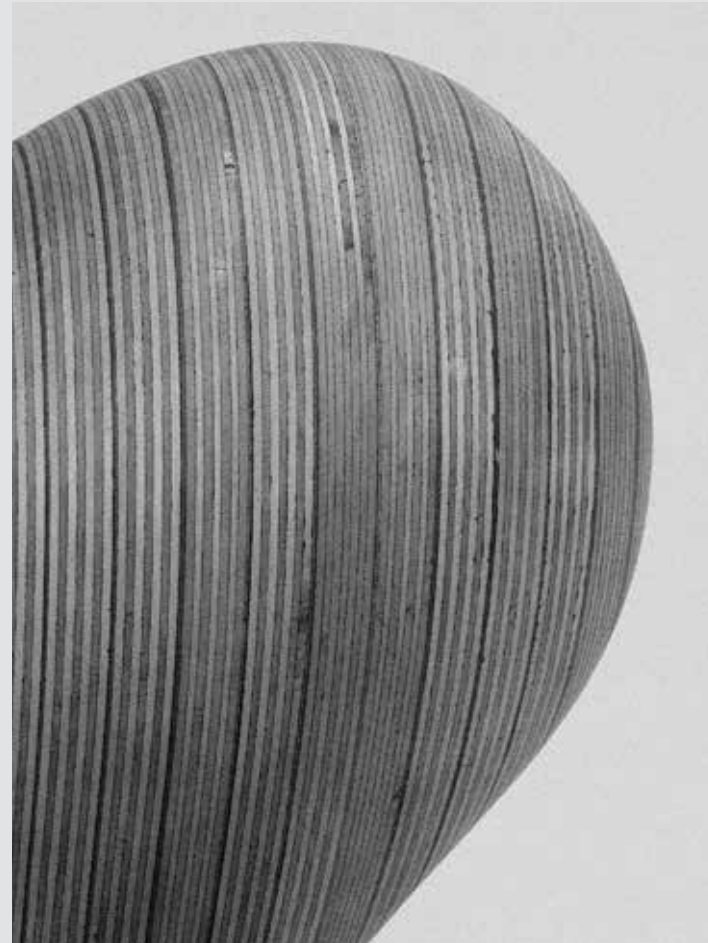
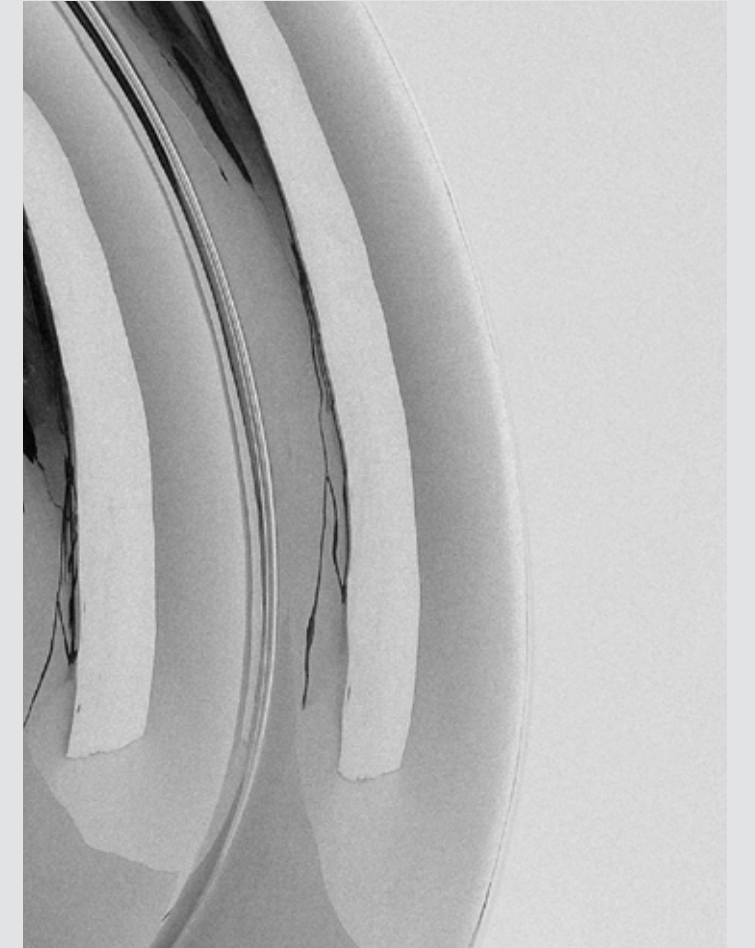
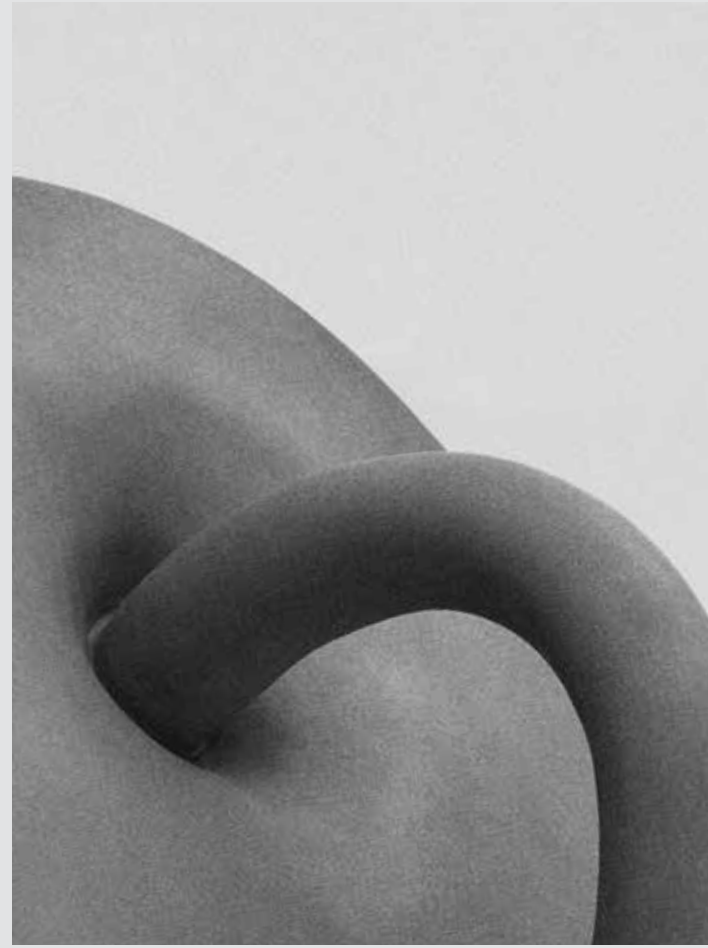
Polished mirrored steel; H: 250 cm

Sotheby's *Beyond Limits* Exhibition at Chatsworth











TWICE, 2016
White Marble, h: 50cm (*back*)



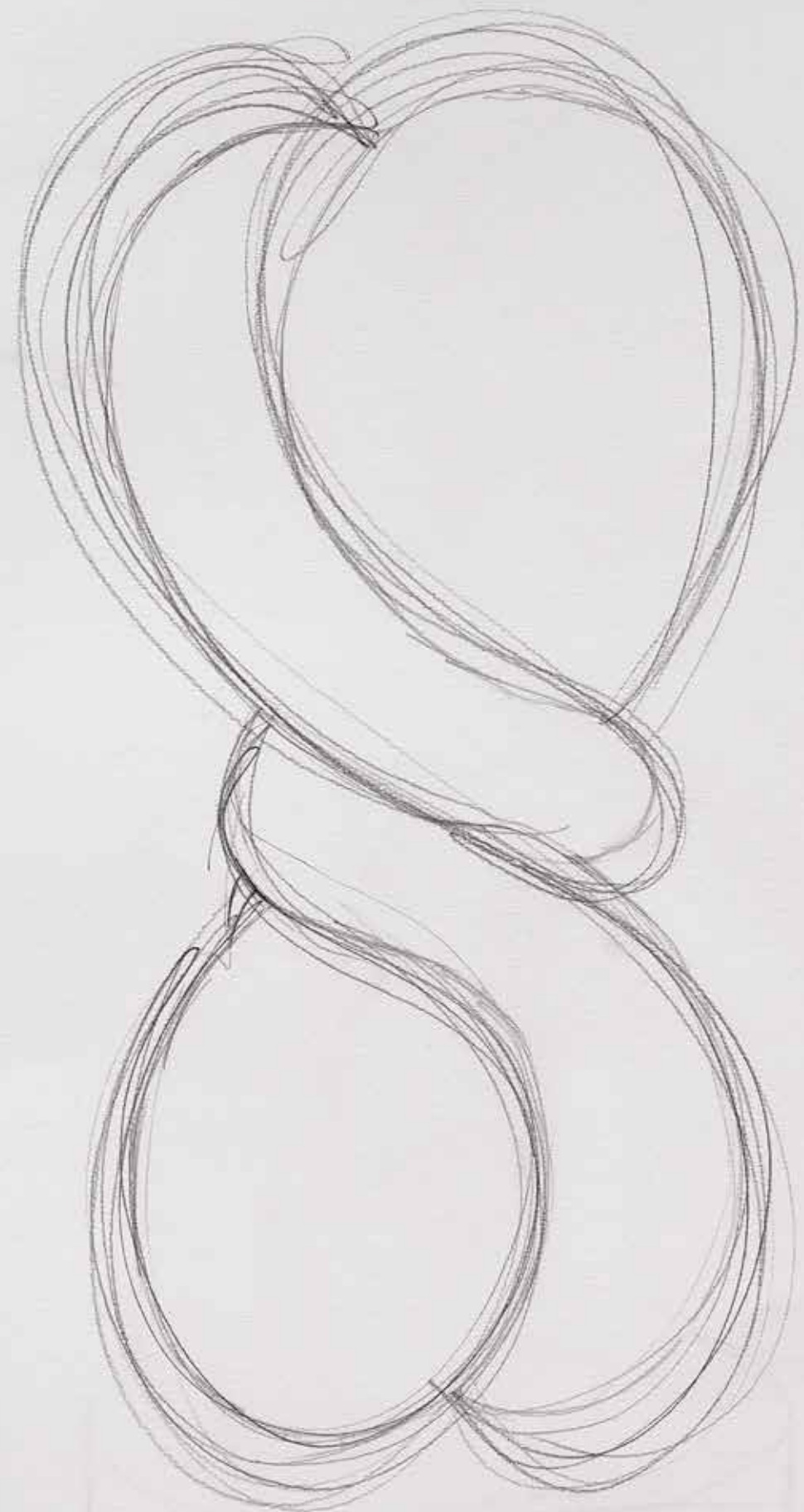
TWICE, 2016
White Marble, h: 50cm (*front*)



THE NOTE, 2018
Maquette, h: 84cm



Overleaf, left
TWISTED, 2016
Polished mirrored steel, h: 110 cm



11/19/2017





TWICE, 2018
Polished mirrored steel, H: 250 cm



TWICE, 2016
Polished mirrored steel, H: 80 cm







TORSO 1
Plywood, h: 100 cm



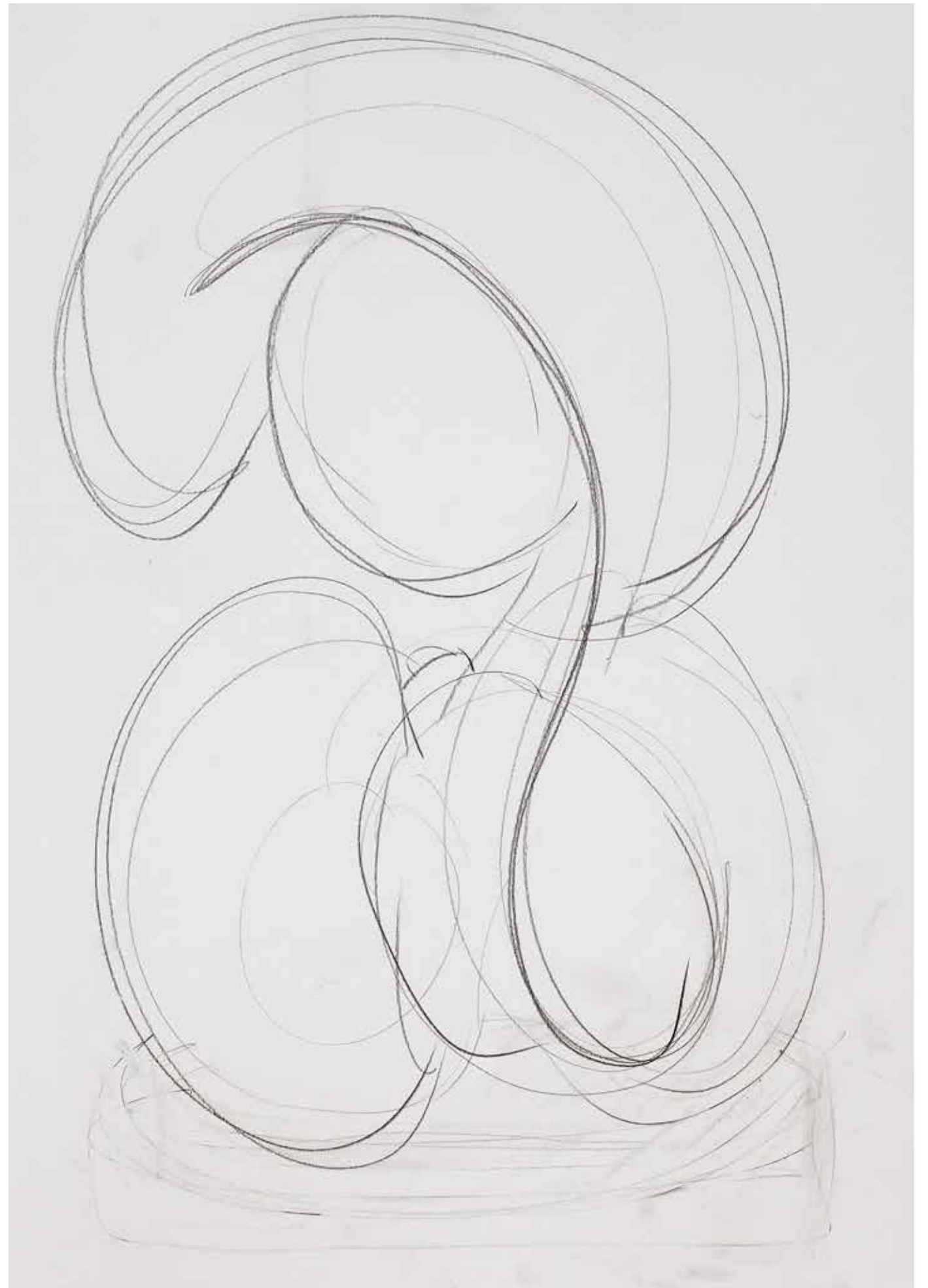
EMBRACE
Bronze patina, h: 85cm

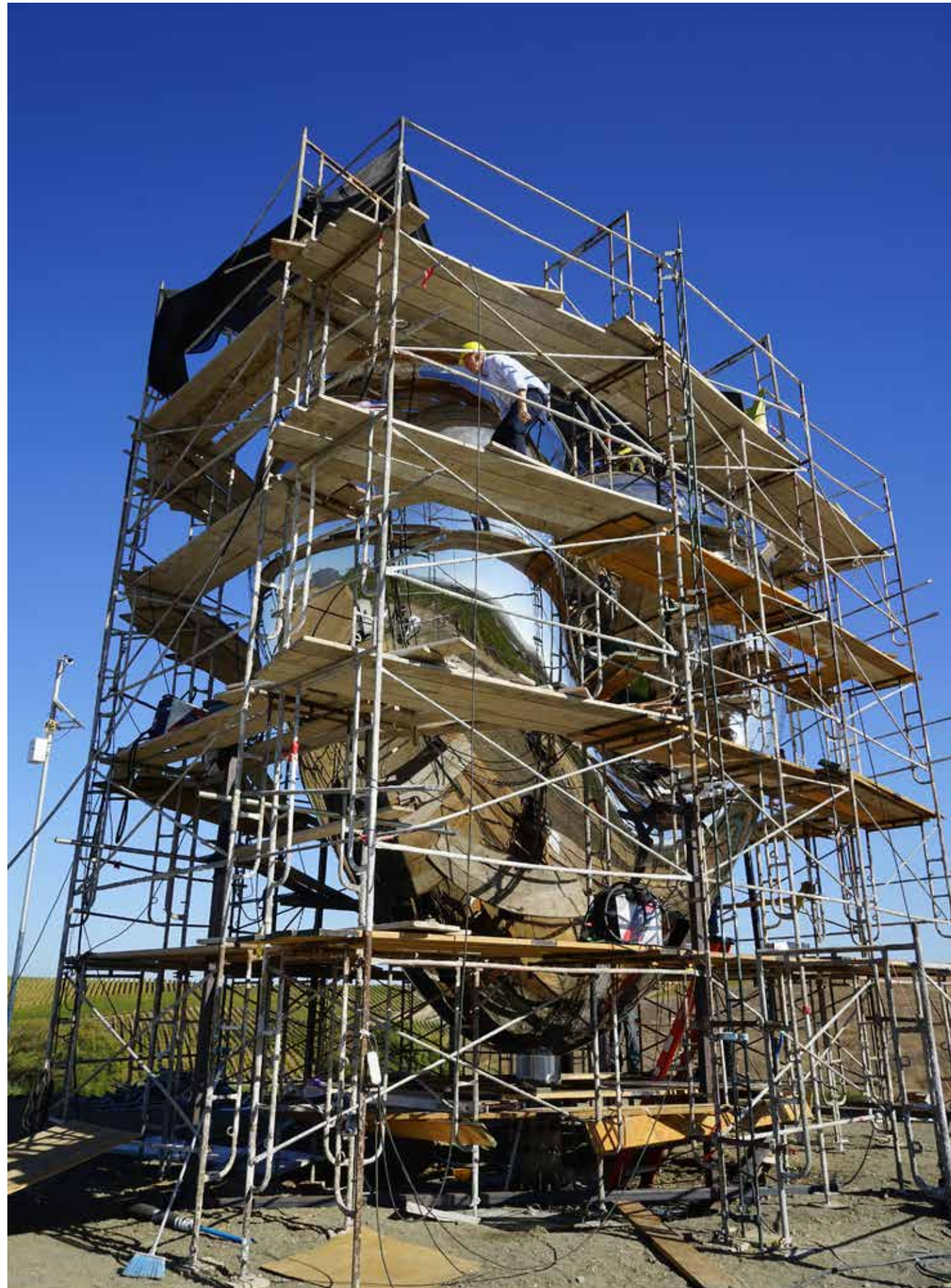


EVE
Bronze patina, h: 50cm



SEED
Bronze patina, h: 90 cm





MOLLIE DENT-BROCKLEHURST

Love me

When making this work I was taking this emblematic symbol, and morphing it to represent both the creation of the universe through a black hole, and the creation of life at the moment of conception.

Richard Hudson

Richard first made this work as a maquette in 2008. It was selected and shown at Sotheby's *Beyond Limits* exhibition at Chatsworth later that year as a two-metre tall bronze.

As with some of his other works, Richard has taken the shape of an iconic symbol and created a work both representative of that form and uniquely his own. The outline of the work is clearly heart shaped but in its centre is a deep cavity with a responding mound on the other side. This creates a series of beautifully curved lines swirling around its form.

In 2016 he was commissioned to create an eight-metre tall version of this work for the Donum Winery and Sculpture Park at California. In order to realise the work in such a scale he decided to work in stainless steel, a material he had become increasingly drawn to as its reflective nature created such a magical interplay with the curves of his work. Working with an engineer, he designed a steel 'Christmas tree' to support the structure. The surface of the work was made in many parts and then assembled and polished on site over a period of two months.

The result was extraordinary. Poised almost impossibly on its end, this giant sculpture sits high upon a hill overlooking the vineyards. However instead of looking like a vast metal form, the work floats weightlessly against the horizon; its mirrored surface reflecting the ever changing sky and landscape around it.



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THE ARTIST WOULD LIKE TO THANK:

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Selected exhibitions & public commissions (*)

- 2018
* *Tear* (250cm) in polished mirrored steel commissioned for Canary Wharf, London
* *Knot* (200cm) in polished mirrored steel commissioned for Canary Wharf, London
* *Love Me* (500cm) in polished mirrored steel commissioned for Emaar Properties, Dubai
- 2017
* *Tear* (300cm) in polished mirrored steel commissioned for Plaza 33, Penn Station, Madison Square Gardens, New York, USA
* *Love Me* (800cm) in polished mirrored steel commissioned for the Donum Winery Estate Sculpture Park, Napa Valley, California, USA
- 2016
* *Big Moma* (180cm) in bronze patina commissioned for the Donum Winery Estate Sculpture Park, Napa Valley, California, USA
The Armory, Leila Heller Gallery, NYC, USA
Dallas Art Fair, Leila Heller Gallery, Dallas, USA
* *Beyond Limits*, Sotheby's, Chatsworth, UK
Solo Show, Leila Heller Gallery, Dubai, UAE
* *Abu Dhabi Art*, Leila Heller Gallery, UAE
- 2015
Maastricht, Van de Weghe Gallery, NYC
Hong Kong Basel, Van de Weghe Gallery, NYC
* *Masterpiece*, Leila Heller Gallery, NYC
Port Tonic Art Centre., Contemporary Art Show, St. Tropez, France
- 2014
* *Eve* (250cm) in polished mirrored steel commissioned for a Royal Caribbean International Cruise Ship launched in 2015
ARCO, Leila Heller Gallery NYC, Spain
Art Madrid, Ansorena Gallery Madrid, Spain
Art 14, F2 Gallery, UK
The Armory, Leila Heller Gallery NYC, USA
The Leila Heller Gallery NYC, USA
Sao Paulo Art Fair, Lemos de Sa Gallery, Brazil
Brazilia Art Fair, Lemos de Sa Gallery, Brazil
* *Masterpiece*, The Leila Heller Gallery, NYC, USA
Art Rio, Lemos de Sa Gallery, Brazil
- 2013
* *Marilyn Monroe* (250cm) in polished mirrored steel was commissioned for the Ekeberg Sculpture Park in Oslo, inauguration in 2013:
* *Monumental Sculptures Al Fresco* at Great Fosters, UK
ArtRio, Lemos de Sa Gallery, Brazil
Art International Istanbul, Leila Heller Gallery, NYC
* *Ekebergparken Sculpture Park*, Oslo, Norway
Abu Dhabi Art, Leila Heller Gallery, NYC
Judge for the Royal College of Art Cowley Award for Sculpture
- 2012
Art Stage Singapore, F2 Gallery, Singapore
Hong Kong Contemporary Art Fair, F2 Gallery, Hong Kong
Art Miami, Olyvia Fine Art, USA
- 2011
* *Beyond Limits*, Sotheby's Chatsworth, UK
Hong Kong Contemporary Art Fair, F2 Gallery, Hong Kong

- * *Monumental Sculptures Al Fresco* at Great Fosters, UK
Rarity Gallery, Mykonos, Greece
- 2010
* *Beyond Limits*, Sotheby's Chatsworth, UK
* *Monumental Sculptures Miami Basel*, Gary Nader Gallery, USA
Estampa, Madrid, Spain
- 2009
* *Beyond Limits*, Sotheby's Chatsworth, UK
* *F2 Gallery*, Beijing, China
Art Miami, Olyvia Fine Art, USA
- 2008
* *Beyond Limits*, Sotheby's Chatsworth, UK
Art Miami, Olyvia Fine Art, USA
F2 Gallery, Beijing, China
- 2007
International Asia Art Fair, F2 Gallery, HK
F2 Gallery, Hong Kong Contemporary Art Fair, Hong Kong
F2 Gallery, Beijing, China
- 2006
Fabien Fryns Fine Art, Malaga, Spain
* *City of Leeds*, Public Exhibition, UK
- 2005
* *Ayuntamiento de la Villa de Fuenlabrada*, Madrid, Spain
Hamiltons Gallery, London, UK
Goss Gallery, Dallas, USA
Sculpture nominated for 2012 Olympics, Madrid, Spain
- 2004
Palm Beach Art Fair (Fabien Fryns Fine Art), Florida, USA
* *Exhibition Monumental Sculptures*, Malaga, Spain
Fabien Fryns Fine Art, Malaga, Spain
* *Museum Palau de la Musica de Valencia*, Public Exhibition, Spain
- 2003
Estampa (Galerie di Arte Kreisler), Madrid, Spain
Fiera di Arte Contemporanea (Fabien Fryns Fine Art) Milan, Italy
- 2002
* *Aire*, Centro Cultural Andratx, Mallorca, Spain
- 2001
Artexpo, Galeria Joan Oliver Maneu, Barcelona, Spain
* *Esbaluard Museum of Modern Art*, Mallorca, Spain
- 2000
Art Obert, Festival Hibritart, Mallorca, Spain
Espai Galeria d'Art, Mallorca, Spain
- 1999
Espai Galeria d'Art, Mallorca, Spain
- 1998
Galeria Joan Oliver 'Manue', Palma de Mallorca, Spain
- Selected private collections**
- Dr Beltran Collection
Baron Bentink-Thyssen Collection
Gisep Biert Collection
Dona Pilar de Borbon Collection
David Coultard Collection
Nigel & Lucy Doughty Collection
Michael Douglas & Catherine Zeta Jones Collection

- Esbaluard Museum of Modern Art, Mallorca
Edward & Maryam Eisler Collection
Ekeberg Sculpture Park, Oslo, Norway
Espirito Santo Collection
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Lily Safra Collection
Claudia Schiffer Collection
Don Pedro Serra Collection
Sir Jackie Stewart Collection
Helmut & Dana Swarovski Collection
Nadia Swarovski Collection

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- Lyne Green, 'Richard Hudson Sculptures The Unholy Likeness of Being', *MYNT* issue n°2, Spring 2007, pp. 132-135
- María Irene Beneyto and Luis María Caruncho, 'Metamorfosis', *Equipamientos Culturales*, Issue n°24, March 2006, pp. 89-91
- www.ekebergparken.com/en/art/richard-hudson



MICHAEL GOEDHUIS

61 Cadogan Square · London SW1X 0HZ
T + 44 (0) 20 7823 1395
london@michaelgoedhuis.com
www.michaelgoedhuis.com