

***Sculpting Lives* podcast transcript**

Series 2, Episode 5: Cathie Pilkington

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Cathie Pilkington: You could have never imagined that figurative sculpture would be such a hot topic, would you, a few years ago.

Anna McNay: She took a bit of Picasso and a bit of Henry Moore and the doll and the bronze and fabric and oil paint and modernist body parts, and just sort of mixed it all together in her magic cauldron.

Cathie Pilkington: The thing about sculpture is that it's always about life and death. It can't ever be just decorative and if it is, then it's not sculpture.

Jo Baring: Hello and welcome to *Sculpting Lives*, a podcast with me, Jo Baring-

Sarah Turner: And me, Sarah Turner.

Jo Baring: Now today's episode is about the sculptor Cathie Pilkington.

Sarah Turner: So, we started off at the Royal Academy, just off Piccadilly in London to go and interview Cathie at the Keeper's House there. So we've turned off Piccadilly and we are in the courtyard of the Royal Academy. It's quite busy.

Jo Baring: It's so busy. It's lovely to see it so busy. There's people queuing up for coffee, which smells delicious. Lots of people queuing up to get in to see the exhibitions. It's great to see London and the art scene buzzing again, but we've come here to interview Cathie Pilkington. Now, Cathie was the first female professor of sculpture at the Royal Academy and she's got a new role at the RA now, which is Keeper. So tell us, Sarah, why have we chosen Cathie?

Sarah Turner: Well, Cathie, as a contemporary sculptor, is someone who's also intervening with the kind of weight of history, the traditions of sculpture and sculptural practise. She really takes that on through her exhibitions, through her teaching and the installation. These worlds, she creates through her sculpture. So we want to talk to her really about what it is like to intervene in those histories now. Particularly because she uses the figurative tradition, she really works with the female nude and the body in her practise. So should we go and find Cathie?

- Jo Baring: Let's go and find her.
- Sarah Turner: So we're here in the original Keeper's studio at the Royal Academy with Cathie. Cathie, it's wonderful to be here with you. We just wanted to start off by talking about your work in terms of the weight of historical tradition of sculpture. So as a contemporary sculptor, how do you begin to navigate that?
- Cathie Pilkington: Well, I think I don't begin by looking at history. I begin by looking inside. Everything I've ever done has come from an urgent need to make something and to make something physically. So I've never really been interested in making pictures that go on a wall. The thing that really drives me is making objects that live in the real world and that's what I love about sculpture. Initially sculptures that I might have come across weren't called sculptures. They were called ornaments or toys and that was my way into the world of objects. Yes. Fairly straightforward really and yet it's not.
- Sarah Turner: So for our listeners who might not be familiar with your work, can you give us a sense of how we encounter your work?
- Cathie Pilkington: So the works, wherever you encounter the works, whether it be in the studio or whether it be in store or in a gallery space, it's always an accumulation of stuff. There's lots and lots of different materials. There's lots of different figurative objects. There are soft fabrics. There's furniture. Sometimes, there's clothes' rails. There's mirrors. So there's a kind of feeling of a Brick-a-Brack store, a kind of Emporium, but they're also very precisely put together. When I'm actually installing them, I bring all of this stuff from the studio. It could be the finished work, which is very, very highly worked modelled cast, and then painted. So very sort of invested in. Which might then be placed very casually or undercut in some way.
- Cathie Pilkington: The value of all of that investment could be kind of sabotaged by the way that it's installed and that's intentional. So these objects come alongside things that could be talking about the process of the making. So I don't draw a line between the finished and made objects and the process. There's no hierarchy. The way that the things are dealt with, it's a democratic kind of use. Once the things are made and brought in to the space, everything is treated in the same way as a material and as a formal thing and the made things actually become like found objects. So the idea of the found object then, is wherever you take it and place it, you can kind of change its meaning depending on the context.

- Sarah Turner: Is that context that's space particularly important for you? Because I know you've had some exhibitions recently that have interacted with either the museum space at Pallant house and the history of the collection or here at the RA the life room.
- Sarah Turner: It seems to be that you're putting your objects in your practise, in conversation with some bigger institutional on histories as well.
- Cathie Pilkington: Yeah. That's very true because what I really enjoy is going into a place and intervening in that situation. So the situation is like the found object. So I think one of your questions was about how do you deal with gender? Well, it's not that I set out to deal with gender, but when I go into a situation and I see what's there. And so for instance, Pallant house. I was invited... The absolutely wonderful project that I could actually work with the collection and instal works in four rooms in the house, in the historical rooms. Then I got to look in the collection and lo and behold, there was a dearth of women because it's a mid-century British collection, essentially. So from there you say, how do I deal with this? How do I deal with this? I don't deal with these things overtly, they're kind of integrated. They're part of something. They're folded into the content.
- Jo Baring: One of the most high profile exhibitions that Cathie has had recently was at Pallant House Gallery in 2018 to 2019. It's an exhibition called Working from Home. We went to Pallant House to speak to the director there, Simon Martin, about how Cathie approached that intervention, a contemporary intervention into his historical building, but also a historical collection.
- Simon Martin: We had so much positive feedback about this incredibly immersive, almost psychological approach to displaying artworks. And I think what Cathie also did was to cut across historic periods. So not only by using pieces of historic furniture, but mixing drawings from the second world war by Henry Moore with works by other contemporary artists, with jurors, with Rembrandt and with other Renaissance prints and drawings. And so you get this extraordinary series of connections across periods and genres in a way which is really very unusual. And I think the other thing that Cathie sought to do, and very successfully drew out, was more of a balance between genders in the display. Of course, one of the great problems for museums is so many museum collections, when you look at the gender balance, are 80, 90% male and the number of women artists is generally very low.
- Simon Martin: Actually this is something we were very conscious of at Pallant House Gallery. Over the years, we have managed to increase the number of women artists to about 20% of the collection, which is of course far

from 50%, but actually better than quite a lot of institutions. Cathie, in her installation where we didn't have works by women artists, actually sought to put a lot of people such as Paula Rego and Eileen Agar and Emma Stepien and various other Royal academicians as well.

Simon Martin: But she also selected photographs of women artists. We have a very good collection of photographs by Lord Snowden, which he gave us a number of years ago after an exhibition of his private view photographs. and Cathie selected a lot of the photographs of women artists and incorporated those in the installation as well. Their presence was there in the exhibition. At times, you had these wonderful juxtapositions. So, for example, Barbara Hepworth on the Cornish coast, always looking like some kind of raven and with a flash of red hairband. Then alongside Cathie's sculpture, where she'd wrapped the head in exactly the same scarlet fabric, so that your eye was led between works so that you could see these connections and understand some of these patterns.

Cathie Pilkington: I think it's been a long journey to this point where I feel that the sort of expanded field of my practise really knows what it's doing and what it's about. And a lot of what it's about is uncertainty, questions and doubt, which is the core of contemporary sculpture, actually questioning conventions, questioning the status of the object. And how do you make objects? How do you make a space for an object in the world that can be viewed that doesn't have a frame around it or isn't on a plinth? How do you find its context and its value?

Cathie Pilkington: So if I go back to needing to make objects, I have a passionate attachment to making things using traditional methodologies, modelling in clay. Parts of most of your practise look really traditional. Then those figures or objects are really... They're similar to the centre of the spoke of a wheel. Everything else kind of comes out of that central activity because that central activity is something that I love, but also presents all of these problems. And when I say problems, I don't mean that they're negative. They're like questions, frustrations, and issues that I have to kind of tussle with. I can't settle with. And so I go about asking questions and having an inner monologue about those things and those things then connect to the history of sculpture, blah, blah, blah.

Sarah Turner: And there are certain themes and objects, which you work again and again with, and the doll would be one of those objects that kind of makes this re-appearance in various installations and various exhibitions. So can you tell us more about how you are working with, particularly, the figure of the doll?

Cathie Pilkington: Yeah, so really using the doll is the kind of strategy to deal with the problems of figuration. So, it means that I'm moving away from naturalism. I can use some naturalism, but I can use invention, formal invention. And also, you are touching on different registers, different cultural registers. So you're talking about low culture and high culture. If you blend a sort of classical ideas with a limb of a doll and also psychological registers-

Sarah Turner: That relates in a way to childhood, doesn't it? Thinking about perhaps an object that is present throughout different parts of your life or anyone's life in a way these figures that remain with us and how sculpture is a way of thinking through some of the role that objects play in our relationships.

Cathie Pilkington: Yeah. Objects in civilization, if you go back to the Ice Age and you look at kind of powerful fertility, the Venus of Willendorf, if you kind of start with that and look at some of the things that I'm dealing with, in some instances, there's no distance at all between them, but there's all of this sort of conversation of art history that has been constructed. And if you want to tap into those kind of big fundamental questions with objects, because I think that's what objects do you. The thing about sculpture is that it's always about life and death. It can't ever be just decorative. And if it is, then it's not sculpture. It has to deal with the fact that an inanimate object is being made and it's pretending to have a life or we project life onto it.

Sarah Turner: One of the really interesting things we talked to Cathie about was the importance of making and materials for her work. She says herself, in some ways, she's a very traditional sculptor. She's really interested in those core concerns about manufacture. It was absolutely fantastic to go with her, to the Foundry where her bronze works are made and this was quite an intense experience, as you will hear.

Jo Baring: You might need to turn the volume down a bit. We went to the Foundry, we spoke to Chloe Hughes, who's a Foundry manager there, but also we saw some Cathie's work in the Foundry. Her Pieta, the bed, which was made for Pallant House was there and it was just extraordinary to see work at that stage of production.

Sarah Turner: So we're looking at one of Cathie's works on the floor of the metal room.

Cathie Pilkington: It's a couple of pieces, well, part of them anyway. So it's quite brutal at this stage. Your work, that spin carefully modelled a spin-

Jo Baring: It's just on the floor.

Cathie Pilkington: Well, it's actually carefully placed on the floor. It looks like the surface of the moon in here. Doesn't it? When you first come, it's similar to a mad Alladin's cave and stuff. It's halfway through its metal process. So the runners and rises have been cut off and now it's going to the next stage, which will be chasing back to the original metal surface and then finding all the limbs. If you can see here.

Sarah Turner: Is she from the bed?

Cathie Pilkington: Yeah. So this is from the Pieta Four in Pallant House. She's the long legged doll.

Sarah Turner: Look at that texture.

Cathie Pilkington: You can see that all the texture of the fabrics-

Sarah Turner: It's there.

Cathie Pilkington: Yeah.

Jo Baring: That's hugely skilled to do that, isn't it, to be able to pick that up? And That's a crucial part of it.

Chloe Hughes: That's basically the first... Before you even start the process, we think about how much texture is on it. So the mould is so crucial to pick up that detail. The first layer of rubber we put on is the finest and it seeps into every single detail.

Jo Baring: I mean, it looks like material, doesn't it? I mean, you can see it. It's incredible.

Cathie Pilkington: That is what should happen when you're casting something, whatever material you cast it in and that is to do with the silicon rubber on the surface. It's the first thing that you do, that you check, but yeah. Anything can happen in the bronze and you could lose it for you. So why do you think there aren't any women working in the metal shop?

Speaker 6: Why have I ended up having to answer that I've no idea why they're aren't any women in the metal shop [crosstalk 00:15:49].

Sarah Turner: Cathie's picking on you

Cathie Pilkington: I'm just canvassing for opinions.

Speaker 6: We do have one, but she's in Japan. So there is.

Chloe Hughes: There is one female in [inaudible 00:16:06]. There is one female in each work station.

Sarah Turner: Is that so? One female in the workshop in the workshop.

Chloe Hughes: In each workshop.

Sarah Turner: In each workshop.

Cathie Pilkington: Artists are sensitive and instiller beings and then they come in here and it's very [crosstalk 00:16:15] exposing. It's exposing, you're bringing your work and it's out of context. It's half the way through. It's often in a very vulnerable state, you bring it in as a clay and it could get knocked and you are trusting someone else to take it.

Sarah Turner: Yeah.

Cathie Pilkington: So it's quite emotionally complex, actually. You have to kind of get used to it.

Jo Baring: A recent exhibition that Cathie's had was at Karsten Schubert Gallery in London. And Sarah, the title of the exhibition, that she deliberately chose, just shows how actively she is engaging with the histories of sculpture.

Sarah Turner: Yeah. The title is Estin Thalassa which is taken from one of the first works, one of the first carved works, that this sculptor, Eric Gill, made. So that is a very conscious intervention with the histories of sculpture and working through those complex legacies of Gill and his practise. And she's really intervening in that. And so we spoke to the writer and Anna McNay about that exhibition and about how Cathie is dealing with histories.

Anna McNay: I think the thing about a Cathie Pilkington installation really is that she takes over the space absolutely, entirely. Typically, they will be small, domestic spaces so she tends not to... She has obviously shown in the RA, but I say, for example, in Pallant House Gallery, she showed in the old part of the building and the Karsten Schubert that you mentioned was in two small rooms of an old Soho townhouse. And she will fill every last nook and cranny. So you'll go in and with that one, you almost went in and weren't sure if you'd quite come in because you hit a kind of... I think it was a drawing rack that she'd hung fabric over and these were actual works that she'd painted. But I think she described it to me as she'd hung them all as if they were just more laundry that she had thrown aside over the drying racks.

Anna McNay: Then, there are things on the walls. There are things on the floors. She puts tape that she has from the studio or on the floor, partly to sort of demarcate what actually is something not to be trodden on and guide the visitor around. There were deflated footballs, which she'd been collecting and decided she wanted to include. And they were just for holding while she was installing the rest, got put in one of the fire grates. Then she decided actually that's quite nice. So they remained there, but they also kind of spilled into some of the other works between layers of fabric. So everything kind of spills from one work to another. You're never quite sure... She says she's never quite sure herself either where one work starts and finishes or where the next begins. It's all kind of one huge experience of uncertainty.

Sarah Turner: You talk about things spilling out everywhere and a sense of not knowing where an exhibit starts or where it ends. For a viewer coming in, what would you suggest are the main themes that she's engaging with in her work?

Anna McNay: I think art as a theme, she sort of questions what is art and what should be art? And where's the differentiation between an art object and a found object? So for example, again, the deflated footballs or what's the differentiation between high art and low art and in the Carson Schubert show, she had a very tiny little sculpture called Estin Thalassa, which was also the title of the show. She's described that as a figure giving birth to itself, which was almost a metaphor she said for the creativity and art. Democracy, not in the political sense, but in the sense of making things accessible to A) to wider audience, but also to a wider range of artists. So she's very much within the white male patriarchal sculptural history. Yes, she's kind of dug her place in there. She told me she spends a lot of time, both as a Royal Academy academician and also as the keeper of the Royal Academy, asking herself that very question, where does she fit in within that tradition, that patriarchal male tradition.

Anna McNay: I don't know whether she's come up with an answer or gave you an answer. I think, just in a way, the fact how she disrupts it more than anything. This isn't me being derogatory about her work, but she's spoken about the messiness and the unfinished-ness and the sort of leakiness and object-ness. I think that's what she's sort of inserting and taking bits of what interests her and putting them together. So for example, she was talking about her interest in polychrome sculpture and how that then led to Reclining Doll, which I think was 2013, for where she took a bit of Picasso and a bit of Henry Moore and the doll and the bronze and fabric and oil paints and modernist body parts and just sort of mixed it all together in her magic cauldron and produced this amazing work, which very much takes from the cannon

of art history, but creates something new that needs looking at in a very different way.

Jo Baring: So actually way back when, before the pandemic, the summer, I think of 2019, we recorded with Cathie in the Royal Academy, in an exhibition space where she was preparing for this exhibition that she had co-curated with Allison Wilding called Ancestors. Can you tell us a bit, Sarah, about that exhibition and what it was?

Sarah Turner: Well, it was really using the collections of the Royal Academy and asking questions about where women were and are in the histories of that institution and their absence in both the collections and in the lists of artists who've been elected to the Royal Academy, until very recently.

Jo Baring: That's right. So we asked Cathie how she began to approach an exhibition like that, that's exploring those histories.

Cathie Pilkington: I was really drawn to this incredible collection of classical busts and busts in general and the idea that if you're just looking at the sculptor members, you're not just looking at the whole collection, you're just looking at sculpture. Then there are no women at all until 1973 when Elizabeth Frink was the first female members. So from 1768 to 1973, there were no women sculptors at all.

Jo Baring: Elected as Royal academicians.

Cathie Pilkington: That's right. Yeah. [crosstalk 00:22:56]. There're all kinds of painters and there's print makers and engravers. So Gertrude Hermes, she made quite a lot of sculpture. So I started to look and was really drawn into this group of very important looking men and started to look at them straight away as one thing, which is something that I do a lot in my installation. So I bring lots of disparate things and build an installation, one work from elements. I was obviously eager to find the women.

Jo Baring: Yeah.

Cathie Pilkington: And women.

Jo Baring: Did you have to look very hard?

Cathie Pilkington: I had to look very hard. The women that do appear, so here you've got Arthur George Walker, RA in 1912 has made Bust of a Woman. It doesn't even have a name. And Then you've got the young Diana. So you've got women or girls turning up as mythic figures in images. So

you've got very privileged women who were able to make sculptors. You've got women turning up as mythic figures, and you've also got-

Speaker 14: Nameless women.

Cathie Pilkington: Nameless women. You've got daughters of the artist that turns up as well. And I think... Is it queen Victoria's daughter?

Speaker 14: Yes. She was Princess Louise.

Cathie Pilkington: That's right. Princess Louise made an amazing portrait.

Speaker 14: She was a sculptor. Was she? Yeah. She trained as a sculptor. Yeah. She was educated in that and trained as a sculptor.

Jo Baring: Okay. So you're going to put all those together?

Cathie Pilkington: Yeah. So importantly, they're all going to be together in here. And there's also some photographic materials, which is amazing of the artists in their studios, making ensembles, smoking pipes with their jumpers tucked into their trousers. Just Wonderful, another age of sculpture, that's just wonderful to see it. Quite jealous of that, the simplicity of what that practise was then. That it was about naturalism and about materials and a finished object. There's a kind of straightforwardness to that that is really lovely to look at and reflect upon given the state of sculpture now, which is all about doubting and questioning everything. [crosstalk 00:25:07] Yeah. So the title is The Ancestors. So, without really setting out to make a feminist methodology, it's just integral in there.

Sarah Turner: It's interesting playing with that form at the portrait busts, which is so often commissioned as a Memorial or in Memoriam. The sculpture does have that function.

Cathie Pilkington: No, that's really, really important, isn't it, yeah.

Sarah Turner: So kind of playing with that and questioning that, and again, who is commemorated, who is memorialised, especially in public space. It is often the great men, the heroes.

Cathie Pilkington: Which makes you think about Gillian Wearing doesn't it?

Sarah Turner: Absolutely. Yeah. Occupying space and questioning again how history is made through sculptural statements.

Jo Baring: What I love listening to you and watching you talk is that you are also kind of smiling and you are engaged. I think there's a certain

mischievousness as well, isn't there, when you are going into a [crosstalk 00:26:08] space? So you're asking big, serious questions, but you're also being a bit naughty and subverting it, which I love. You have described yourself as a Poltergeist, haven't you, in that respect?

Cathie Pilkington: Yeah. Yeah. Yeah. And they're very cheeky, aren't they? No, absolutely. I love that idea of being slightly shamanistic and odd and repetitive and subjective. Yeah. Just being a bit naughty. Yeah. Causing a bit of trouble.

Sarah Turner: Difficult.

Cathie Pilkington: I know. I don't, yeah. I think I'm getting a bit of a reputation for being a bit difficult.

Jo Baring: Nothing wrong with that.

Cathie Pilkington: It's because things need to remain open and discussions need to remain open. And I find a lot of institutional kind of framing seems to shut things down. There's a lot of tape around stuff and I want to turn things over and have a look. Why is it like that? And where did that come from and how do I fit with this? Honestly, I'm not out to cause trouble, but I find that-

Sarah Turner: You don't fit as well. Maybe that there is important to acknowledge I think, isn't it, again, when you say things, become institutionalised, bureaucracy, there's certain kinds of red tape and processes, but again, perhaps the way that artists think and work, doesn't quite fit in that. There's a sort of productive role in that.

Cathie Pilkington: There's a productive tension. Yeah. Which that's why this place is so important. The artists, if you look at the chart of the Royal academy, the artists are on the outside of that structure and the art school is there to, and the students are there to have that sort of tension with the establishment. And I always come down to the idea that traditional, modern and contemporary art could kind of be taught as three different subjects. They've got completely different agendas. And contemporary art, the centre of it is to be that questioning thing, that questions, everything about those convents and this place is great because all of those things go on under the same roof. that's really exciting.

Sarah Turner: They sort of butter up against each other.

Cathie Pilkington: They butter up against each other and I think my practise does that because I really don't want to let go of traditional making and I love all

of that. I love Dega. I'm actually quoting things that... It's almost like how dare you make work about Dega.

Jo Baring: Yeah. So, so for our listeners, tell us what we're looking at, Cathie in your studio now in the kitchen studio.

Cathie Pilkington: So we're looking at a couple of figures that came out of my installation in the life room a few years ago, which was called Life Room: Anatomy of a Doll. And it was an intervention into the history, really a response, a bit of a provocation really, into the history of the life room and the things that you expect to go on there, historically, the kind of men that you would expect to be teaching there. And the classical cast on the wall.

Jo Baring: The students conventionally would be drawing through the live nude model.

Cathie Pilkington: And being taught anatomy.

Jo Baring: But it's just interesting to think of you kind of quoting Dega here in the studio.

Cathie Pilkington: Yeah. But that's kind of mischievous cause it's going back to maybe the first art experiences I had in a level art where I grew up. The things that you were looking at and saying, actually, I want to talk about those things now here at the Royal Academy, in this position. So that is, is mischievous and so each one of the dolls that I've made, their versions, they're based on his waxes. And I absolutely love those waxes because they're talking about process, they're not finished. You can see the studio armature and the process, and there's something. So you're really close to the artist. You are not distanced. And that's what I'm really interested in that you could kind of be in the studio.

Cathie Pilkington: And I love the fact that that work was never meant to be cast. He said it was preparatory work in his studio for his drawings and paintings. And he wasn't trained as a sculptor, so they were cobbled together. And when they were x-rayed, they were made of cork and string and all sorts of really bad armatures underneath, they're all falling over. I mean, absolutely brilliant.

Sarah Turner: Yeah. Kind of conglomeration of weird stuff from the studio.

Jo Baring: Yeah. Yeah.

Sarah Turner: You talk as well about your experience of being a student, but also thinking about the role that you have now as a keeper and interacting

with a new generation of students, and I'm interested how that has impacted on your practise as well.

Cathie Pilkington: The really important thing about the students at the Royal Academy schools is that they're having this incredibly in depth experience because we give them the time, we give them three years to really deepen their practise. And they're in a very small community as well. And we're very rigorous about the way they are selected. So it's very competitive because one of the reasons for that is that the places are free. And that's one of the most amazing things about the Royal Academy, that able to do this, especially now with the way things are in this country with our education.

Cathie Pilkington: So you're very aware of the importance, the heaviness of the decisions that you're making, because it's a life changing experience for the students that selected. And within that three years, they can really be very uncompromised about the way that they're thinking and because they're surrounded with each other and also the visiting artists that we're able to get in, the kind of conversation the criticality that goes on, is amazing. So it's very inspiring to be around people who are not, I guess, a time in their lives where they can be really uncompromised. They're not thinking, that would be good to really think about this, but that's too risky.

Cathie Pilkington: I don't have time or money to take that risk. They're encouraged to take those risks. And that makes me feel really sort of ambitious, critically, in that way. It encourages you to keep really open and risk taking and not just think about the practicalities, which are considerable when your a sculptor, if you make work in certain ways and that in itself, I mean, at the moment, a lot of the conversations are about why would you make sculpture environmentally? Why would you? So there's all this wonderful open questioning going on. It's very, very challenging actually. And yeah, it's really good.

Sarah Turner: And I guess it's like the place of sculpture in the world, the politics and the monument that's come to such of the fore in an incredible way over the last year or so. And that again, must have an impact on the conversations about what's the relevance of the category of sculpture [crosstalk 00:33:09] is relevant today as well. I think as well though, that's got energy around it, as well as lots of problems and challenges.

Cathie Pilkington: Yeah, no, absolutely. Yeah. I think that you could have never imagined that figurative sculpture would be such a hot topic. Could you, a few years ago, amazing with the toppling of the monuments and suddenly everyone's highs are on these things that were just completely ignored and overlooked. Very significant time for figurative sculpture.

Sarah Turner: Thank you to all the contributors to this episode, particularly the sculptor, Cathie Pilkington, but also Simon Martin, Anna McNay, and Chloe Hughes to find out more about the works we've discussed in this episode, visit at [Sculpting Lives](#), our Instagram page.

Jo Baring: Join us next time for the final episode of [Sculpting Lives](#), where we are going to be tackling public sculpture head on.

Sarah Turner: This podcast series was written and presented by Jo Baring and Sarah Victoria Turner. It was supported by the Paul Mellon Centre, the studies in British art, produced by Claire Lynch with research assistance from Chloe Mahome.