

1: "Bird", Dame Elisabeth Frink, | Tate

Elisabeth Frink was born in November at her paternal grandparents home The Grange in Great Thurlow, a village and civil parish in the St Edmundsbury district of Suffolk, England. Her parents were Ralph Cuyler Frink and Jean Elisabeth (née Conway-Gordon).

Elisabeth Frink, Head, , Bronze, H: Dying King , Bronze, Edition 1 of 3, H In the fashion-ridden cliques of art history, Frink is seen as working in too realistic an idiom to be considered in any way avant-garde, and her work is typically excluded from survey exhibitions and written histories. For the arbiters of taste her sin of figuration is compounded by widespread popularity. This is a terrible kind of snobbery, and by distorting the values of creativity and originality, it does the art world much harm. Frink was a true original, as anyone looking with an unbiased eye at her work can quickly see. This year marks the 25th anniversary of her death. As time passes, the originality of her achievement becomes more and more pronounced, and her status as the most consistently inventive and visionary figurative sculptor of post-war Britain becomes increasingly assured. As she herself said: Since her death, her Estate has been largely kept together and resourcefully overseen by the son from her first marriage, Lin Jammet, himself an artist. Last summer, Jammet died unexpectedly, but not before he had put his affairs in order, settling the bulk of the Frink Estate on museums and public galleries. For the art market, this move has had serious repercussions: With so much Frink safely in public collections, the sculptures, paintings and drawings remaining in the private sector will inevitably attain a new scarcity value. Her main subject was the human figure, sometimes focusing on just the head, but she was also adept at evoking animals and birds, as can be seen here in the very early Cat from It is back in the wild, in a primeval confrontation, baring its teeth and yowling at its enemies. This was what interested Frink, not a curled up ball of fur purring by the fire. Her early head sculptures also address the condition of being in extremis. Features are pared back to the bone. These are some of her most abstract representations, such as the minatory and rock-like Head of , reminiscent of some ancient serpent, or Carapace II of , with its scarred and flayed surface, jaw clamped shut in final desperation. The parallel interests in birds and humans led to a development of a hybrid Birdman, around , represented in the standing armless figure here, with its references to the French aviator Leo Valentin who plunged to his death when he damaged one of his wooden wings. Horizontal Birdman continues to explore this theme, which was further investigated in the Alcock and Brown Memorial, both Alcock and Brown were of course the first airmen to make a non-stop transatlantic flight in Much of her work was an expression of anxiety, whether private and personal, or apparent in a wider application to the post-war human condition. The flying figure was no mere convenient symbol: Falling through space was a constant fear. She was haunted by conscious and unconscious associations, memories and dreams which locked together to form a vision of a flying man. These sculptures derive from the long-legged forms of flamingoes seen in the distance, juxtaposed with something less bird-like and more menacing " people on horseback, or perhaps an umbrella pine distorted by the heat haze. These hybrid figures, part bird part animal or vegetable, have the indisputable presence of a dinosaur but the modernity of a present-day thug. Here is a being like a pair of animated bolt-cutters, grimly but elegantly dangerous, stalking concentratedly across a horizon; but turn it sideways and its flat shape will virtually disappear, as if nothing more than a cut-out cardboard toy, not a real creature at all. The title Mirage gives the clue: The distillation of form and idea into one unified expression is also an emblematic interpretation: The broken surface textures enhance the manifest tactility of the work and add to its direct emotional charge. Drama is held in check by repose, peace in turn is balanced by threat. Elisabeth Frink made sculpture in the grand tradition of Western European figuration, with the human body at the very centre of her art. She was inspired by a respect for life, made all the more precious by her piercing awareness of death. Tragically, she died aged only 62, but we have the legacy of her sculpture, paintings, drawings and prints. This will live on and continue to inspire and intrigue us. Andrew Lambirth Andrew Lambirth, In The Grand Tradition The sculpture of Elisabeth Frink has achieved a posthumous stature that is entirely deserved, and her popularity today stands at a new peak. This is not just because her work offers a reinterpretation of naturalism that is entirely sui generis and original, but

because its character "for all the passionate engagement and emotional complexity of its consummation" is essentially tragic. Frink investigated this polarity by celebrating the male form in scarred broken textures and smooth tactile surfaces. Frink was neither idealistic nor expressly realistic in her approach, preferring an emblematic interpretation of figures and animals which sprang from a search for archetypes rather than a description of individuals. A closer examination of key works might be revealing here. The genesis of some of her early figures, such as *Birdman c*, *Horizontal Birdman* or *Warrior*, may be traced with some confidence. Frink had photos from *Paris Match* stuck up in her studio of the ill-fated attempt of Frenchman Leo Valentin to fly like a bird. As her biographer Stephen Gardiner writes: The image of a flying man was certainly a poignant one. From bird-man to bird is but a short step or hop, but Frink retreated further from expressive naturalism in a series of sculptures entitled *Mirages*. These are abstractions of things seen: flamingos amongst others in the heat-hazy distance of the Camargue in the south of France. Any of those make this extraordinary stalking shape that shimmers across. Her work was perhaps never as abstract again. For art to achieve its full potential, it must go beyond its origins and transcend its raw material. Her treatment of men at war and men in space did not allow for the more sensuous approach to sculptural form so actively present in her later work. As she said in *These big bronze warriors* were extremely well-preserved, painted in rusty reds and green, with coloured eyes, shields, helmets and beards. Frink heard about the Riace men two or three years before she started making her own versions, and the idea of them had had time to percolate through her mind and find new realisation in her imagination. Close up, attention is focused on the white of the face, but from a distance the whole head is accentuated. *Desert Quartet*, by contrast, was inspired by the Tunisian desert, the white patination standing for the glare of the sand. The eyes are bleakly staring: The mouths appear seamless, as if the lips were sewn together, and this imposed silence gives the heads an added air of menace, as well as an intensification of the need to communicate. The effect is of containment, of pent-up energy seeking release. Historically this pagan image made of leaves appears as a decorative sculpture in churches, hidden away in a ceiling corner or on a carved bench-end. There is lawlessness in the *Green Man*, a freedom from restraint. He is one of the old gods, always with us and beyond our control, like the wild man of the woods. Frink responded to the traditional foliate figure by making a head that wears green leaves like a laurel crown, but is also branded on the cheek with further greenery. The artist seems to be reminding us of the importance of our roots in the land and the seasons. The camera shows the transformation of men into birds *Birdman, c*. Abstract forms based on animal heads *Head, p*. Walls and windows are covered with drawings: Her repertoire of imaginative rather than realistic images was fully developed by her early twenties, and defined by several factors. Studies under the guidance of Trevor Tennant at Guildford School of Art and then Bernard Meadows and Willi Soukop at Chelsea, along with her formative interest in Rodin and Giacometti, shaped her approach to sculpture. Her military and Catholic family background and her marriage in to Irish-French architect Michel Jammet, their discussions and journeys around Ireland were also influential in terms of her iconography. The photographs and film of Frink from this period are beguiling in their paradoxes. People who met her were attracted to this young woman who was working within the shadows of war, conflict and vulnerability and yet oozed femininity and charmed everyone with her warm and vibrant personality. Her reputation in Europe and America was established during her twenties. She received sculpture commissions for postwar rebuilding schemes including: Her work was now regularly shown in gallery and public exhibitions. During the sixties, working in Chelsea among a coterie of artists and writers, she was caught up in the new mood of confidence that was spreading throughout Europe and America. Increasingly this popular optimism was aligned to more abstract and graphic styles, however she remained committed to the concept of expressive figurative forms and sensitive to the tangle of modern life. She continued to work through a series of semi-abstract heads with scarred surfaces *Carapace II, p*. A series of abstract bird forms, *Mirage II, p*. Through these works and *Man p*. In London these sculptures received major critical acclaim. Horse forms *Chinese Horse II, rolling p*. Following a visit to Australia in the early s, she began to introduce colour to her bronze surfaces. By now she was balancing the contained mass of her sculptures with extensive surface carving, creating repetitive rhythmic marks that emphasise as in the *Desert Quartet I-IV p*. After Elisabeth Frink died in , her son Lin Jammet kept as an archive many of the bronzes, plasters, drawings, original prints, along with thousands of

photographs and items of ephemera from her former studios and homes. An Anthology, Macdonald, London, , p. A Portrait, Bloomsbury, London, , p. You see her own touch, from start to finish. Only at the very end of her life, when she was weakened by cancer, did she enlist help with her colossal Risen Christ for Liverpool Anglican Cathedral, and then she used a young architect, not a sculptor. Personal expression used to be the sine qua non of artists, from Rembrandt to Picasso. Everything depended on the stroke of genius, the individual gesture that revealed the inner truth. The personal touch in art has become so unusual now that it is perhaps helpful to explain what one is actually looking at when faced with a sculpture by Frink. Surfaces are essential to her work. A word of warning here: They depend for their meaning on their tactile quality. Frink was a perfectionist; she knew exactly how she wanted her work to look. You might think this is too obvious to state. Art, after all, is a form of visual communication and all artists, surely, need to be fully in control of the visual messages they send.

2: Elisabeth Frink | artnet | Page 3

*The art of Elisabeth Frink; [Elisabeth Frink] on www.enganchecubano.com *FREE* shipping on qualifying offers. frontispiece, [14] page introduction, with black & white photographs and lithographs.*

3: Elisabeth Frink - Fine Art Consultancy London UK

Elisabeth Frink was a British sculptor and printmaker known for her preoccupation with naturalistic forms and subject matter. View Elisabeth Frink's 2, artworks on artnet. Find an in-depth biography, exhibitions, original artworks for sale, the latest news, and sold auction prices.

4: Elisabeth Frink on ArtStack - art online

Frink was born in Suffolk and educated at a convent school in Exmouth. She studied at Guildford School of Art () before moving to the Chelsea School of Art for four years.

5: Artist in focus: Elisabeth Frink | Art UK

Find the latest shows, biography, and artworks for sale by Elisabeth Frink.

6: Elisabeth Frink () - Prints - Original Prints

Frink was born in Suffolk and educated at a convent school in Exmouth. She studied at Guildford School of Art () before moving to the Chelsea School of Art for four years. A precocious student, at the age of just 22 Frink exhibited works at the Beaux Arts Gallery and her sculpture Bird was purchased.

7: Bronze age woman: why Elisabeth Frink's expressionist figures are back in favour

Looking again at Elisabeth Frink Many accounts of Modern British sculpture make no mention of the work of Elisabeth Frink (). In the fashion-ridden cliques of art history, Frink is seen as working in too realistic an idiom to be considered in any way avant-garde, and her work is typically excluded from survey exhibitions and written histories.

8: Elisabeth Frink Prints | Source and Buy | www.enganchecubano.com

Elisabeth Frink was a British sculptor and printmaker known for her preoccupation with naturalistic forms and subject matter. With a lifelong interest in the work of Alberto Giacometti, her range of subject matter included men, birds, dogs, cats, horses, and religious figures.

9: Elisabeth Frink "Beaux Arts Bath"

The sculpture of Elisabeth Frink () ranges from male figures and disembodied heads to horses, eagles and other animals. Some are brutal and some frightening - conveying the physical power of the subject and evoking an emotional response in the viewer.

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