

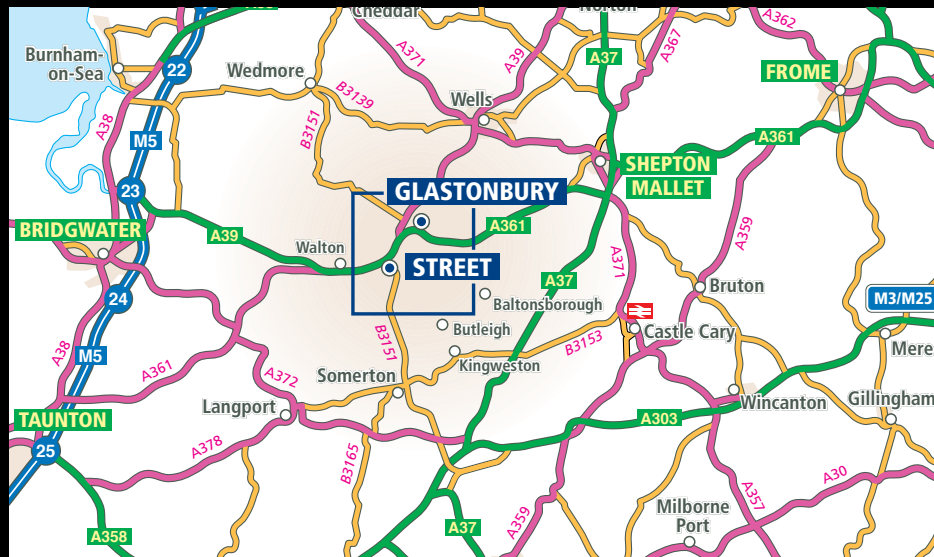
### The Atkinson Gallery at Millfield

As part of our commitment to the Arts, Millfield School is lucky to have its very own gallery on site. The Atkinson Gallery was opened in 1992 by Shirley Atkinson, wife of CRM Atkinson CBE, who was Headmaster and Principal at Millfield from 1970 to 1990.

The Atkinson Gallery is nationally recognised and holds major contemporary exhibitions which are open to both our students and the general public. It aims to support young aspiring artists and bring high calibre, international art to the South West region.

### Travelling to Millfield and the Atkinson Gallery by road:

From the M5 leave the motorway at junction 23 and join the A39 eastwards. From the M3 leave the motorway at junction 8 and join the A303 westwards and then the B3151 for Millfield.



# MILLFIELD

Millfield School, Street, Somerset, BA16 0YD | Tel: +44 (0)1458 442291

# Duncan Elliott Time's Ceilidh

### Some past exhibitors:

Andy Warhol  
Sir Anthony Caro  
Lynn Chadwick  
Gillian Ayres  
Don McCullin  
Marc Quinn  
Elisabeth Frink  
Albert Irvin  
Sophie Ryder  
Peter Randall-Page  
Doug Cocker  
Glynn Williams  
Anthony Green  
Tom Wood  
Basil Beattie  
Clyde Hopkins  
Terry Frost

1 September - 18 October 2014

**Atkinson GALLERY**





Sculpture in its earliest form sought to animate, to allow us to perceive movement in stone. In classical tradition the quality of a sculpture was judged on the creation and fluidity of movement. The Parthenon friezes continue to be celebrated for the freedom evident in their depictions of the human form and movement.

During the Renaissance Michaelangelo returned to the classical tradition, he sought perfection in sculpture born from its materials and famously said that: "In every block of marble I see a statue as plain as though it stood before me, shaped and perfect in attitude and action. I have only to hew away the rough walls that imprison the lovely apparition to reveal it to the other eyes as mine see it."

Duncan Elliott found his connection with stone and the tradition of sculpture during a childhood spent in the Mendips. He returns to the classical tradition from a modernist standpoint, starting to pin together found fragments of stone as though restoring a classical sculpture. For Duncan it seemed that it had taken Marcel Duchamp's insight to conceive the value of the found

object readymade, allowing everyday objects to embody the value of art. In this instance readymades were not mass produced man-made objects, but like Japanese suiseki, the natural fractal forms of stone shaped by erosion and orogeny. It is the Pu of the Tao, the un-carved block, the stone which the builder rejected, that forms the cornerstone of his approach.

Duncan's practice is a constant process of discovery, seeking out stones and making connections. It forces him, as a sculptor, to resolve spatial puzzles. Precluding multiples and repetition, the method relies on the range of responses to the material he finds; unearthed, raw, naturally formed, found pieces of limestone. He is not pressurised into the perfection of marble. Individual pieces, unique, flawed, holding together, embody the movement of their journey.

This meeting of Land Art and Classicism allows the sculptor to play a more earthy version of Hermann Hesse's, Nobel Prize winning, 'Glass Bead Game'. His work perceives, evokes and draws from not only mankind's 35,000 year expression through form, but also from the epic time-scale of geomorphology.







A Mendip childhood filled with river clay and rocks set Duncan on the path where nature informed his art. With the encouragement of Jeremy Baines the wonderful Teacher of Art at Clifton College, Duncan headed to Art school at Bath and then Leeds with an open mind, experimenting around the disciplines. With a term to go however, feeling that he hadn't achieved his own degree goals he returned to the Mendips and began to work with the local limestone.

While the YBAs were emerging in England, Duncan was travelling around America on a motorbike, working in the scene painting industry in Los Angeles, pavement drawing images of Jesse Jackson at the Democratic Convention, settling in Marble Hill, Georgia to develop his stone carving skills. Ten years of travelling led him to the mountains of Crete where those skills came in to play, making monumental marble sculpture for the Greeks.

Those three years in Crete however re-kindled his fascination with natural limestone forms. In a landscape steeped in myth and history and strewn with stone, he was finally able to ground his wanderlust. Inspired by the ruins of the earliest European civilisation that surrounded him,



a group of pieces came together that convinced him to return to the West Country to work and find an audience.

In 2008 Duncan Elliott was commissioned to create a five metre figure for Liverpool in its year as the European Capital of Culture. This work led to another,

"Wild Arab", which embodies the resolution of a challenge that Classical Sculpture had been unable to achieve, a life-size free-standing stone horse.

In 2013, as a Guest Artist at Bristol's Festival of Stone, Duncan sited twenty seven sculptures at the city's cultural institutions.

The dynamic space of Millfield's Atkinson Gallery enables the pieces to come together on a larger scale than ever before, allowing you to move through the time-scale the work embodies and reawaken your own connection with stone.





*“While most school children learn about art from books and slide projections or the occasional trip to a museum, Millfield pupils have the real thing on the premises.”*

The Independent



Millfield’s arts landscape is enhanced by a unique sculpture collection within our 100 acres of parkland with its magnificent outlook towards Glastonbury Tor and the Mendip Hills. Featuring large scale permanent works from artists such as Marcus Vergette, Glynn Williams and Peter Randall-Page the collection uses the landscape to enrich the artistic and aesthetic backdrop for visitors.

Most recent winners include Richard Jack’s Family Patterns, a mild steel construction with a nod towards Cubism located outside the entrance to the School reception. Also in 2006 the Music Centre commissioned Stephen Hitchin’s Symphony, a relief piece of Ancaster Stone which sweeps across a large expanse of curving wall like a series of musical notes.

As well as the varied work of our Sculptors in Residence, the Sculpture Tour has hosted major exhibitions from international sculptors, including Sir Anthony Caro, Peter Randall Page and Sophie Ryder.

Visitors can collect a Sculpture Tour map and visitor’s badge from the Atkinson Gallery during opening hours.

The Annual Millfield Sculpture Commission ran between 1989-2008, and was an open competition for artists from across the UK and Europe to work as Sculptor in Residence for six to eight weeks. The finished commission would then form part of the Millfield sculpture collection.

The 2007 autumn term saw a special stone War Memorial Commission by Chris Peterson to remember former Millfield students who lost their lives in war, while in 2008 a purchased sculpture, Stepping Out, by Sarah Moore & Jan Roe was installed in a fine elevated position near the dining hall.

