

# Festival 2021

20 May — 29 August





*Makonde* (2017) is a sculpture about materiality. Cast and enlarged from the shattered fragments of carved clay, Cassell has ensured their permanence in this sculpture. Placed near Henry Moore's *Draped Reclining Woman* (1957–58), with its glossy patina and abstract forms, it's hard not to read it as a homage to one of the 20th century's greatest sculptors.

Overlooking the lake is *Hurricane* (2020), carved in pale jesmonite. A work about the dynamic movement of the air, you can sense Cassell's urgency in its making, of a need to bring the work into being. Its arcing forms give it a haptic quality and Cassell encourages everyone to run their hand over its surface. In the summer light, it will dazzle and gleam.

Commenting on her practice, Cassell states: 'When I started my work in 1995, people who saw it thought it was made by a man. It was through the strength, look and authority of the form, and its heavily carved contours and surfaces. The real importance for me was the perceived strength of the work itself, and that it was me – a slightly built Asian girl – who made it. I like the idea of being strong through my work.' Halima Cassell is in every sense a force of nature. ©

Nerissa Taysom is Glyndebourne's Art curator.

More information is available at [glyndebourneshop.com](http://glyndebourneshop.com) and you can follow our art programme throughout the year on Instagram @artatglyndebourne

(2020) presents Count Walter and the duchess Federica, dressed elaborately, facing Luisa and Rodolfo, stripped of their social trappings – uninhibited, dancing and free. The composition speaks to their estrangement – on one side, the Count's castle, pink and dangerous; on the other, the vast sea, barely cooling its shores.

The monumental scale of these woodcuts allows Hammick to present entire narratives in one visual schema, a device he derives from Renaissance predella panels and Japanese ukiyo-e prints. In *Underworld (An Escape)* (2020), predicated on Beethoven's *Fidelio*, he repeats the silhouette of Leonore across the composition, as if her resolve is strengthened as she descends into the prison world of glass and wood. Seeking to rescue Florestan, she is a beacon of hope against the pervading darkness. Liberty and life are inextricably linked.

Hammick demonstrates what it is to bring a charged energy into the world. He reminds us that despite everything, music and art bring empathy, love, beauty, wonder and hope.

**W**ELCOMING you back to the gardens are sculptures by Halima Cassell MBE, her first major exhibition since being recognised for her outstanding Services to Art in the New Year's Honours List.

Cassell has a distinctive syntax, integrating biomorphic forms and complex surface patterns. She states, 'There's a natural connection between people and pattern. Many patterns derive from natural forms, and you can see an interconnection between plant formations and architecture.' It's this composite approach that's made her sculptures so popular and collectable. Cassell's recent solo exhibition, *Electica – global inspirations* (2019) at Manchester Art Gallery opened to critical acclaim and her work is now represented in many collections, including the V&A, Walker Art Gallery and

'I like the idea of being strong through my work.'

Museum, Liverpool and The Hepworth Wakefield.

Born in Kashmir, Cassell grew up in Lancashire. After training in 3D Design, she switched to Ceramics after discovering that unglazed, semi-hard clay could be cut and carved into three-dimensional forms. This unusual method allowed Cassell to make work reductively, taking clay away rather than building with it. Although clay remains her first principle, she has now embraced the possibilities of other materials. At Glyndebourne this includes sculptures in iron, marble, jesmonite and concrete, including four site-specific works for the gardens.

*Memento Mori* (2021) is a pair of striking, teardrop iron sculptures. Marked by deeply recessed ribs and curved apertures, these structures look like magnified seed pods, unfurling and ripe. Cassell intends the works to be walked through and the title recalls that death comes to everything living.

Halima in her Shropshire studio working on *Hurricane*, 2020

