

Richard Deacon

Richard Deacon was born in Bangor, Wales, in 1949. He studied at Somerset College of Art, Taunton (1968), St Martin's School of Art, London (1970 -73) and the Royal College of Art (1974-77) where he gained an MA in Environmental Media. Working both on a domestic and monumental scale, Richard Deacon combines the essence of human form with elements of engineering in his precisely made structures of wood, metal and occasionally, plastics. Metals are riveted together in sweeping shapes which refer to both inner and outer parts of the anatomy, and wood is laminated, bent and twisted into unlikely ribbons and smoothed to solid perfection in more volumetric states. Public commissions in many countries have given Richard Deacon opportunities to work on an immense scale. Moor 1990 at Victoria Park in Plymouth sits high next to a bridge, and is 247 metres long. He also makes works for a particular occasion, for example objects which are used in contemporary dance performances. In 1993 he collaborated with Hervé Robbe in Factory, designing the sets and, with Dominique Fabrigue, the costumes. The dance was performed at La Ferme du Buisson, Paris, before touring France. Deacon's use of performance in his work has undergone change throughout his career. He actively participated in his earlier works but eventually found his physical presence became unnecessary. His work evolves with his thinking, in that he does not establish a set of rules or problems to be solved through a predetermined pattern - the ideas rove with the making process.



When the Landmasses First Appeared has two distinct elements: the zinc-coated steel frame, and the laminated wooden ribbon which snakes around and through it. The fluid wandering line of the wood contrasts with the rigid metal enclosure, both in form and in material character. Deacon has made the wood rich in texture, with glue like honey oozing between the laminates, whilst the cool, hard steel is static and remorseless. The freely drawn ribbon is to some extent contained by the metal enclosure, even though the rhythms inherent in the wooden structure suggest a desire to escape.

Damien Hurst

Damien Hirst was born in Bristol in 1965. He was brought up, and went to school, in Leeds and did a foundation course at Leeds School of Art. He then moved to London where he was accepted onto the BA Fine Art course at Goldsmiths College, which he completed in 1989. In 1988, while still a student, Hirst organized **Freeze**, an exhibition of his own and fellow students' work in a Docklands warehouse. Since then he has produced a body of work which, admired from the start by collectors and curators, has also proved extraordinarily provocative. He has also organized a succession of exhibitions which have helped to define a generation. The central, though not exclusive, thrust of Hirst's work has been an exploration of mortality, a traditional theme which Hirst has updated and extended with wit, verve, originality and force. He is best known for a series of works in which dead animals are presented as memento mori in forms ironically appropriated from the museum of natural history rather than of art. Their titles suggest a range of readings and reveal the thoughtfulness of his approach. *The Physical Impossibility of Death in the Mind of Someone Living* presented a fourteen foot tiger shark and attracted widespread comment.

