

# BEAUX ARTS LONDON

PRESS RELEASE



5 OCTOBER - 5 NOVEMBER **FRINK**

Now nearly 20 years since her death, Elisabeth Frink's artistic reputation has gone from strength to strength. Her domineering heads, evasive running men and affectionately observed horses have become a widely recognised force in the annals of 20<sup>th</sup> Century British art. Having exhibited these works since the early 1970s, this year Beaux Arts will show some of her lesser known (but equally arresting) sculptures.

These days Frink can still be observed on film, plunging her un-gloved hands into a sack of plaster, mixing and slapping it onto an armature to begin making a shape which until then, existed only in her head. This spontaneous and almost primal way of working continued right through the creative processes which would invariably end up with chisels and mallets with which to hack at the hardened plaster to give its texture.

This technique is most obvious in the wide-eyed *Desert Quartet* heads. Like *Risen Christ* on top of Liverpool Cathedral (a maquette of which will feature in the show), *Desert Quartet* heads were completed shortly before her death when Frink knew she only had very little time. The prominent and regular chisel marks fragment the light, making them appear effervescent and insubstantial, almost shimmering despite their size and weight.

Frink's work not only fills the walls of some of the world's most important art collections, among them the Courtauld, Tate and New York's Museum of Modern Art. Her outstanding sculptures grace some of England's most beautiful cathedrals, Coventry, Liverpool and Salisbury, amongst many.