



Claire Morgan: Periphery

10 November 2008 – 10 January 2009

James Hockey & Foyer Galleries, UCA Farnham

Opened by Julie Lomax,

Head of Visual Arts, Arts Council England, London

Friday 14 November 2008, 6-8pm

claire morgan
periphery

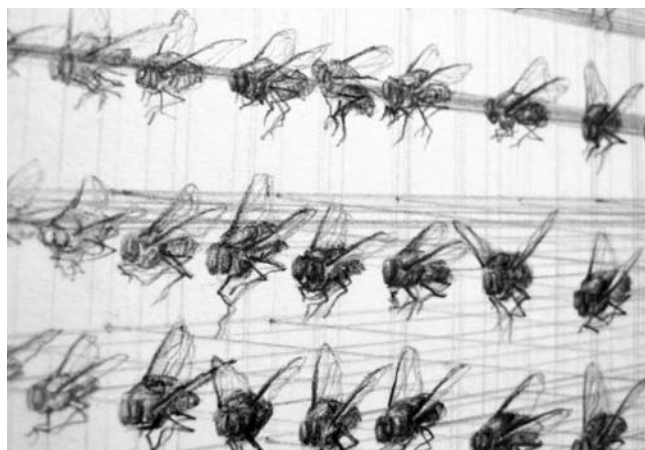
Introduction

This publication marks Claire Morgan's solo exhibition 'Periphery' at the James Hockley & Foyer Galleries, UCA Farnham. 'Periphery' is a significant exhibition and provides a unique opportunity to engage with major new works by the artist.

Claire Morgan's work demonstrates an extraordinary understanding of material, form and space. The work has been exhibited in many different spaces and I have been privileged to experience it in an intimate domestic setting to a disused office space, and a white cube gallery. In all cases the work always commands attention but has a light ethereal quality that allows the space to breathe and reveal itself. Her works are large-scale, sculptural installations that combine the lightest and heaviest of matter. From a flutter of disused plastic or tiny aphids held by fine wire or acrylic thread, to lead and the metaphorical heavy weight of a dead body, a fox or a rabbit. They are feats of amazing technical expertise that delicately suspend material in fragile animation that is neither still nor kinetic. The intriguing narrative is subtle but seeks to convey uncomfortable messages on the way we live.

On first reading, Claire's work quite literally embodies nature morte both through the formal juxtaposition of everyday objects, and the fact that it is crafted from dead insects, animals and the waste of everyday living. In 'Machine Says No' Claire elevates the mundane, a discarded plastic bag, and the reviled, a dead rat, into a work that has a delicate, almost breathtaking beauty in its choreography but also reveals a darker narrative indicating the death of nature at human hands.

At a recent exhibition I asked Claire how she acquires the dead insects that she uses in her work and her answer was by trapping them. 'Head over Heels' took on a new context as I conjured up the image of flies and aphids lured into the studio only to die and be reborn in an artwork, a formation of silent witnesses or ghostly centurions to be remade over again in the white space of the gallery.



Preparatory drawing for Interference

The new works are more playful. 'Fantastic Mr Fox' has the fox, a 21st Century symbol for our troubled wasteful cities, interacting within his suspended environment, as if curious and enquiring of his fate or indeed peeking underneath the cube, scavenging for non-existent food.

Claire Morgan's work has the ability to captivate a wide audience, to elicit engagement from the sensuous response of wonder and amazement at its beauty, appreciation of the rigorous conceptual framework in which each piece is realised, and narrative depth. This exhibition is timely and I am delighted that the University for the Creative Arts is supporting Claire with an important solo exhibition with the opportunity to show new works to a different audience. I hope you enjoy the work as much as I do.

I would like to thank Claire Morgan, the artist, for the dedication and commitment she has shown to this project, to the curator of the exhibition, Christine Kapteijn and all who have made the exhibition possible.

Julie Lomax

Head of Visual Arts, Arts Council England, London

13 October 2008

QUALIFICATIONS

2000-2003

First Class, BA (Hons) Fine Art (Sculpture),
University of Northumbria

1999-2000

Distinction, Foundation Studies in Art and
Design, University of Ulster

SOLO EXHIBITIONS

2008

Gone With The Wind, Laing Gallery, Newcastle

Chasing Rainbows, Selfridges
(Orchard Street windows), London

Fluid, ROLLO Contemporary Art, London

The Fall, curated by Adventure Ecology, London

2007

If you go down to the woods today,
The Hospital, London

Head in the Clouds, Wooda Farm, Cornwall

2006

Crowdpleaser, Persistence Works Studios,
Sheffield (see residencies)

2005

Hunter Gatherer, OMAC, Belfast

2004

"All that is solid...", Grosvenor Chapel,
Mayfair, London

Emotional response, Lagan Lookout, Belfast

GROUP EXHIBITIONS

2008

Landscape, 18 @ 108, Royal British Society
of Sculptors, London

EchO wanted, Galerie Karsten Greve, Paris

DNA @ Form Art and Design Fair, London

Domestico, Ierimonti Gallery, Milan

Jerwood Drawing Prize 2007, touring to various
venues nationally

2007

Radiance 07, Glasgow's International Festival
of Light, Glasgow

Die Green, Live Pretty?, curated by Adventure
Ecology, hosted by Pia Getty, London

Miniartexil 2007, Church of San Francesco,
Arte & Arte, Como, Italy

Jerwood Drawing Prize 2007, Jerwood Space,
London, touring nationally

Studio Conversation: Claire Morgan and Christine Kapteijn

CK: Anyone seeing your work experiences a great sense of creativity and mathematical vigour... rigour (both laugh). Are you aware of this?

CM: Yeah, it's really mathematical. Everything is completely planned before I ever start drawing or painting. I use it as a means of moving towards the bits that aren't mathematical, that are more chaotic. While the work is mathematical there are always mistakes. I could make it much more accurate if I used a computer. But technology takes away the challenge. I like the act of making, the most complex realisation of the idea and, in terms of time, the most awkward possible. (laughs)

CK: Why is craft important. Does the challenge lie in realising the work or in overcoming things that might go wrong?

CM: Both. I want to test myself but, at the same time, I know that something is going to happen that I hadn't planned. The work ends up as the balance between what I manage and what I don't manage to control. I always make a diagram (brings out a diagram).

CK: It looks like a knitting pattern gone wrong (both giggle). All these rows of numbers, lines, and codes. You need to find the key to read it. It has the beauty and mystery of a mathematical formula. Have you developed a particular notation system and is it a private language?

CM: Yeah, it's colour coded so that I understand it. It looks really weird to other people. When I started I liked suspending things from threads, it was all quite organic. Then I started making it a bit more geometric. It's so complicated now that I couldn't make it without sitting down and calculating it all first. The geometric part is fixed completely, as I plan it to be. I usually have to put the piece up in its entirety and then re-adjust the bits that make up the organic presence. It is that contrast between the geometric, which is completely planned ahead, and how the fluid and chaotic parts fit into that structure.

CK: Does the contrast between structure or permanence and chaos or disruption characterise your work?



CM: Part of my interest is exploring the fact that they are all part of the one entity: one moves into the other. They may be opposites but it has to be opposite ends of the same scale.

CK: What draws you to the crafting process, why make it so rigorous, so repetitive, does it provide comfort?

CM: I'm always testing myself practically; I'm a making person, rather than a thinking person. I don't make very simple spontaneous things. I dislike describing it as a meditative experience - because it's not something I am necessarily aiming for. But it does have that 'switch-off' while you're making. I find it quite hard to start pieces, but once I get into them and by the end of the process I switch off and don't think as much, which is really (laughs)

CK: Comforting?

CM: Yeah, that's probably part of it. I consider that craft which involves really, really time consuming processes to make something enormous and imposing to be at a different level. From the responses I have had that's what people find strong in it: they can see fragility combined with intensive labour. The second you finish it, you know the next thing that will happen is that it's gone. It isn't necessarily something I find easy about the work. Because it's quite upsetting to know that it's going to be trashed soon.

Waste and The Natural World, The Gallery @ Adventure Ecology, London
2006

Your Gallery @ The Guardian, The Guardian Newsroom Gallery in association with the Saatchi Gallery, London

Unnatural Selection, Shrewsbury Museum and Art Gallery, Shropshire

Inside Out at Cragside, Northumberland, works commissioned by National Trust

Premio Fondazione Arnaldo Pomodoro, Competition for Young Sculptors, Fondazione Pomodoro, Milan
2005

Out There, (CAN.05), Sainsbury Centre for Visual Arts, Norwich (see residencies)

Sculpture at Hebden Bridge, Hardcastle Craggs, Yorkshire (see residencies)

Bolwick Arts 3, Bolwick Hall, Norfolk (see residencies)
2004

RBS Bursary 2004, RBS Gallery, 108 Centre, London

Exposure, Hatton Gallery, Newcastle upon Tyne
2003

Shrewsbury Sotheby's Exhibition, Shrewsbury Art gallery, Shropshire

40nine, University of Northumbria

Fine Art Degree Show, Newcastle upon Tyne
2002

Konturen, Kloster Bentlage, Rheine, Germany

AWARDS, BURSARIES AND RELATED ACHIEVEMENTS
2008

Arts Foundation Fellowship Awards 2008 - shortlisted
2007

COURVOISIER® The Future 500 rising stars - ranked top 10 Art & Design in The Observer

Jerwood Drawing Prize 2007 - shortlisted

Wooda Arts Award, Wooda Farm, Cornwall
www.woodafarm.co.uk
2006

Your Gallery @ The Guardian, voted into an exhibition of the top 10 artists on www.saatchi-gallery.co.uk/yourgallery

Premio Fondazione Arnaldo Pomodoro, first prize of 10,000 Euro for 'Red or Dead'

CK: Your work is exceptional in that sense. You mentioned the visual enormity but it could be blown away by a gust of wind. On the other hand, there are elements in the work which are really well preserved, like the fox you are using ('Fantastic Mr Fox' 2008), and the rabbits ('Animal Magnetism' 2008). Is your use of taxidermy about preservation?

CM: Yeah, strange, my work is moving in the opposite direction to how it started out. I've used animals for quite a long time, but never used to taxidermy them. They used to be rotting, and the fruit I used was rotting ('All That Is Solid' 2005). All these elements had extremely short life spans. But I have become more interested in illustrating change, rather than showing it as evidence.

Somebody described the most recent works as 'freeze frames'. You can study chaos or decay by stopping and investigating it. I just did a piece ('Fluid' 2008) with taxidermy and fresh strawberries. The strawberries were decaying and the crow, which looked as if it was flying through them, stayed intact the whole time; so at the start the strawberries look really, really inviting and attractive while the crow is quite grotesque. At the end of it the strawberries are all covered with mould, while the crow is all nice, shiny and black. The relationship has been turned round. I am interested in how you can use taxidermy to show that.

CK: It's quite a skill, isn't it taxidermy? It's not easy.

CM: Yeah, I started practising taxidermy recently and am still experimenting with the potential.

It comes back to the craft of my practice. With suspending things, I've got to a stage where – it's not that I find it easy, it's still labour intensive – but mentally it's quite easy: calculating where things go and then making. I don't want the work to become too repetition orientated. That's too simple for me. I like making myself do things that I am not capable of, or that I think I'm not capable of. I've become more interested in the visual concept, rather than the physical nature of the materials. Taxidermy is quite challenging. I don't like dead things and I don't eat meat.

CK: Does it make the whole piece more permanent?

CM: Yeah, it is still by no means permanent, but a lot more so than it used to be. It just seems to have developed into an organic direction. I didn't start doing taxidermy with the intention of achieving a specific goal, it just happened. I have always worked with organic materials and I have started using ones with a slightly longer life span. I had ideas for works with animals in them which I wouldn't have been able to realise unless I used a taxidermied animal. It's been a means to an end and I find it really hard, it's a quite consuming process.



Captive, 2008

Although the work is delicate I always try and have some element within it that really imposes. Introducing taxidermy into the work does that; quite often animals are in the throes of some quite violent movement. Like in the piece I made with the owl ('Captive' 2008). It's just in the midst of crash landing in quite a horrible posture, quite harsh. But, at the same time, the elements within the work are extremely beautiful. I like to get a balance. I find people who are not familiar with art seem to respond in quite a defensive way to work that's overtly aggressive. I am quite interested in putting horrible things in front of people within the context of something that looks very pretty and delicate, so that they approach it in a different way: they don't immediately put up a barrier and draw a certain conclusion about it.

- Arts Council England, North East, Grants for the Arts
- 2004
- Roy Noakes Award, selected by Royal British Society of Sculptors
- Royal British Society of Sculptors, Annual Bursary Award
- Arts Council England, Grants for the Arts
- Arts Council England, North East, Graduate Placement Scheme Bursary
- 2003
- Lisburn Arts Advisory Committee, Grants for Individual Artists
- Short-listed for the Shrewsbury Sotheby's Prize & winner of the Peoples Choice Prize
- FELLOWSHIPS AND RESIDENCIES
- 2007
- Artist in Residence at Adventure Ecology (online)
- Wooda Arts Award, February – March, Wooda Farm, Cornwall (see awards)
- 2006
- Eight week 'Art and the Public Realm' residency at Persistence Works, Sheffield
- Artist in Residence, Belfast Print Workshop, Northern Ireland
- 2005
- Sculpture at Hebden Bridge, Yorkshire
- Out There, Sainsbury Centre for Visual Arts, Norwich
- Bolwick arts 3, a site-specific art residency at Bolwick Hall, Norfolk
- 2004
- ACE Graduate Placement with Nexus, Art in Transport
- 2003
- Fine Art Fellowship, Northumbria University, School of Art
- 2002
- Konturen, a 10-day international workshop, based in Bentlage, Germany
- COMMISSIONS
- 2008
- Installations based on my designs were created for Selfridge's atrium spaces over Christmas
- 2008
- Spoonima, Sheffield Millenium Galleries

CK: Exactly, you allow people to absorb it at their own pace without feeling discomfited by the dilemma they are faced with.

CM: Yeah, I sneakily (giggles) put nasty or difficult things into the work. People quite often voice concerns about the nastier bits of the work but not in an aggressive way. My craft probably makes people quite open to the work. They can see the human presence in it through the labour and appreciate the commitment rather than wondering why you're confronting them with an issue.

CK: Did you take lessons in taxidermy?

CM: No, I taught myself by looking at books and looking on the internet and stuff.

CK: To what degree are you trying to achieve what a taxidermist does. Do you want it to be perfect or are you satisfied with achieving a particular state?

CM: Well the stuff I have done up until now has been different from traditional taxidermy in that it was suspended. Also, it looked in the process of dying or just about to die or being dead. The fox is the first taxidermied piece I wanted to make for this exhibition ('Fantastic Mr Fox' 2008). It will make it the strongest piece I have done with animals in it. I am very interested in how it is going to look: the fox interacting with the plastic bags and all this rotting stuff that's going to be suspended just above the floor underneath it.

CK: Oh, will there be stuff rotting?

CM: Yeah, (both laugh). Nothing too nasty. The food will be decaying and the taxidermied fox will be the only part of the piece that is solid, permanent. The cuboid it interacts with will look really impermanent; it is just made up of all these different little bits. It's not real in some way because none of the bits are connected. There's nothing there: it's hollow, it's just an illusion. It will be like a fox foraging in rubbish.

CK: Is security an important aspect of your exploration, that it's not real, it is illusory?

CM: Yeah, I find it really difficult to explain this side. I guess in terms of life I might use people's approach to organised religion as an example of how we unintentionally attempt to reduce our proximity to chaos. People choose to believe in something because it makes them feel better about the fact that nothing is safe, secure or reliable. It makes them feel comfortable at not having to deal with the idea that things are not permanent, which is obviously a very scary prospect. That probably comes through in my work. While I'm not necessarily trying to say something specific, it's not a bad thing if people read that into the work.

I have no desire to create statements of fact or overt criticisms of anything. But I am simply interested in exploring the similarities between my and other people's shared responses to the inevitability of chaos and the defence mechanisms we try to set up. It's probably a personal thing as well, me feeling uncomfortable about the idea that everything is impermanent and trying to come to terms with it.

In a weird way, it's similar to me choosing to do taxidermy because I really think the idea of it is quite rank. I didn't like it and had to force myself to do it, to get over it, because there was no reason why I should be scared to do that when the animal is already dead. It's just a material and you should be able to deal with that. The ideas behind my work are a way of getting over more mental rather than physical aspects.

CK: That makes very much sense actually. Your work communicates very well that it is not about particular issues but about an exploration of issues that touch us all.

CM: It's trying to explore things, how I feel about them and how I should feel about them.

CK: Yeah, that's why people respond strongly to it because they recognise that. It's not something you can define in one term or another. We all struggle with it: how to create a sense of security around us, while knowing it to be illusory. But you still want to hold onto something.

CM: I won't find the answer to that. Otherwise I would have nothing to base my sculptures on anymore, (both laugh out loud).

Christine Kapteijn was talking to Claire Morgan at her studio on 19 August, 2008.

temporary commission
Re(a)d, HLC, Telford
Various for private collections
2007
Vital Signs, Cardiff University Optometry Dept
Plus commissions for private collections
2006
A New Moon, toured to Bristol Broadmeads
Rising Tide for Temporary Address, Blyth, Northumberland
2005
A New Moon, large-scale light installation for Canterbury Council
Shift, a temporary installation for Tynemouth Station, Tyne and Wear
2004
Leave, a temporary piece for Westonbirt Festival of the Garden 2004
Parallel, commissioned for Art in the Market
SELECTED PUBLICATIONS
Jenwood Drawing Prize 2007, Wimbledon College of Art 2007 (cat)
Filare II Tempo, miniartexilcomo 2007, Arte & Arte 2007 (cat)
Eight Weeks, Yorkshire ArtSpace Residency Programme, Yass 2007
Die Green Live Pretty?, Arts Co and Pia Getty 2007 (cat)
Crowdpleaser, Art Editions North, Cornerhouse 2007
Premio Fondazione Arnaldo Pomodoro, 2006 (cat)
Inside Out at Cragside, National Trust 2006 (cat)
Sparks, Insite Arts 2006
Out There, Sainsbury Centre for Visual Arts 2005 (cat)
RBS Bursary Awards 2004, RBS 2004 (cat)
Official Festival Guide, Westonbirt Festival of the Garden 2004
Threshold, Climate Change Shropshire 2004
COLLECTIONS
Installations and works on paper are in private collections in the UK, France, Switzerland, Italy and Australia, including Museum of Old and New Art, Tazmania, and the Sylvie Fleming Collection.

Claire Morgan: The Sculpture of Liminal Time

Claire Morgan's delicate sculptural installations manage to achieve that very rarest of things – an alteration of our vision onto the world. Her work presents us with a disturbing liminal point in time where the open flow of natural life has been arrested and closed down into a moment of suspended dead time. Petrified animals populate this liminal threshold, haunting the periphery of our own familiar world with a measureless physical presence and stillness. These avatars from the closed realm of nature are brought into the visibility of our world and are coaxed into speaking our language.



Water on the Brain, 2006

Morgan's powerful work has the capacity to solicit a necessary confrontation with our established ways of being towards and thinking about the very source of our cultural dwelling – the earth and nature. This engagement with nature is staged through a careful consideration of natural rhythms and cycles, and a rigorous handling of familiar organic material. By means of an almost taxonomic suspension of both natural and artificial matter, the work presents an ambitious appeal for an urgent renegotiation of our relationship to the earth. The chaos of nature becomes subject to an almost parodic sense of surgical control, constraint, balance and geometric form, serving to dramatically display man's increasingly disastrous calculative efforts to dominate and utilise the earth on which they dwell through reason, technology and culture. In the midst of such utilitarian calculation and control over the natural environment Morgan forces us to question again our most basic and fundamental orientation towards the very source of our life and being. By freezing the ongoing flow of life Morgan is forcing us to open our vision to a state of emergency, and address the question of our origins in the desperate hope of averting a catastrophe to come.

Morgan's sculptural material is ordinary, familiar and everyday, but is transfigured through the rigour of formal composition into becoming resonant with a mysterious melancholic power that allows it to be unfamiliar to us again. The significance of Morgan's transfiguration of

material is crucial in understanding the capacity of her work to address vital questions of our relation to the earth. At the peripheral zone between incommensurable realms these sculptures stage a dramatic and conflictual encounter between culture and nature. The question is how the work works, how to begin to understand its melancholic resonance, its capacity to arrest and unsettle our sense of the familiar, and posit a necessary renegotiation of the relationship between culture and nature. One way of approaching an understanding is to consider the two different types of matter present in the sculptures and to contemplate the two different realms associated with these materials. In her sculptures there is material which belongs to the Earth (birds and animals, leaves, seeds, fruit), and others which belong to the cultural realm, which are man-made and artificial (plastic debris and nylon). Through these different materials Morgan is able to stage a conflicting encounter between two realms, between earth and natural realm and man's economic and cultural world.



Machine Says No (detail), 2007

There is a productive quality associated with this conflict when it is staged in a work of art. Surely it is the strife between incommensurable realms which allows the work of art to become a privileged symbolic realm for opening contemplation of the truth and our place in Being. As the philosopher Martin Heidegger once wrote, it is art which initially allows the natural things of the earth to 'enter into their distinctive shapes and thus come to appear as what they are.' Art is the way in which we initially negotiate our understanding of and relationship to the mysteries of nature on the earth. The artwork is an object which opens up a cultural world to us, which manifests cultural meaning in its composition and form thereby rendering ourselves visible to ourselves in the midst of our ordinary and familiar ways of being-in-the-world. The realm of nature is brought into view through the material which is being used in setting up the composed world of the artwork, be it stone, wood, bone or pigment.



Perch (Crowdpleaser), 2006

The artwork causes the different materials of the earth to come forth into the open region of its world, where it is subject to an approximate understanding, where a relationship to the earth and nature is in the process of being formulated and articulated. However, as Heidegger recognised, the earth is never actually fully revealed in such instances, it is merely brought into visibility in its essential non-visibility, in its ongoing mystery and concealment. What is significant is precisely how the artwork originally negotiates and sets forth a relationship to the natural realm which is incommensurable to human world of meaning and culture. The artwork appears to instantiate a strange liminal time of the in-between, characterised by ambiguity, openness, and indeterminacy. The earth and nature remain impenetrable and the most successful and significant artworks are precisely those that seek to preserve that impenetrability, making it present and visible in an artwork as an essentially mysterious, indeterminate and concealed realm.

Morgan's work contains precisely such an attempt to bring forth and render visible the closed realm of nature. Here, liminality is presented as a state of transition. Our normative state of being is arrested and interrupted – such a situation can lead to the opening of our vision and the generation of new perspectives. However, in her work this realm is shown as being systematically threatened, and the sculptures present an implicit critique of the contemporary world. Here the human world is presented as having gone catastrophically awry with regard to its relation to the natural world. The artificial plastic and nylon material present in the artwork (which are utilised to construct and elaborate their precisely assembled forms in space) cannot but evoke the sterile and poisoning interventions of man upon the earth, both in a real and metaphorical sense; these are substances which cannot decompose and be transformed within the rhythms of natural time being used to reify and immobilise the flow of nature. These artificial materials are used by Morgan to surgically suspend, surround and capture the natural materials of the earth, to halt their descent. Her sculptures carefully and deliberately measure this natural matter into constrained and petrified

cubes, rectangles and oblongs. Our disastrous cultural relationship to nature and the earth in all its fragmentary glory is dramatically emphasised and parodied by this almost machinic and serial formation of organic matter within the sculptures. Petrified animals are arranged in delicate lines of flight, tumbling in a geometrical descent upon the meticulously assembled pieces of transparent nylon thread. These strangely frozen animal bodies stand at the periphery of painstakingly constructed geometric clouds of consumerist detritus and function as melancholic spectral messengers. They appear trapped, seized, manipulated and controlled. Yet the natural material continues to convey a powerful sense of mystery despite such calculated constraint and formal immobility. Indeed, paradoxically Morgan's rigorous and surgical treatment of this material serves only to set forth the mysterious weight of the presence of nature into the visible and affective realm that much more powerfully.



Gone with the Wind, 2008

Beyond the established everyday nature of contemporary existence, where the earth has become stratified and arrogantly exploited by calculative technology, Morgan's work, like Beuys' work before her, demonstrates that there is still something else that happens. The possibility of social renewal and a healing of our fractured relationship to nature are offered by this work, despite the horror of a seemingly inevitable and impending catastrophe. In the midst of our world her work arrests the contemporary time of impending catastrophe and opens a liminal time of possibility and renewal. The time opened by her work allows for renewed questioning, understanding, and contemplation to occur. It is perhaps only such a liminal time that can enable and allow us the necessary passage back to those beings that we ourselves are not, and access to the being that we ourselves are, and might yet become. This is art which offers us the hope of a passage back to the origin of things.

Darren Ambrose, October 2008



Preparatory drawings for works exhibited in the James Hockey & Foyer Galleries (top to bottom): **Cats & Dogs** (detail); **Fantastic Mr Fox** (detail); **Animal Magnetism** (detail).

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Acknowledgments

A large scale and complex installation such as 'Periphery' can only be realised through team effort. To do justice to the riches of meaning at the heart of Claire Morgan's art depends on a network of parallel connections culminating in a major show. It is exceptional to encounter an artist whose powers of visual expression transcend levels of familiarity: whose work speaks to all. First and foremost I would like to thank Claire Morgan for putting her confidence in the James Hockey & Foyer Galleries to present the next stage in the development of her oeuvre.

Public exhibition spaces are operated by professionals. Exhibitions of quality result from a commitment to the potential of the visual arts for connecting with existing and future audiences, to their research, education and community excellence and to the reputation of the institution: the University for the Creative Arts. I thank the following colleagues for allowing such connections to give direction to their professional energies: Ian Nicoll, Galleries Officer; Lee Broughall, Galleries Administrator; Martina Spence, Freelance Fundraiser; Carl Gent and Abby Martin, both undergraduates in Fine Art at UCA. Thanks to all those who assisted Claire Morgan at her studio: Nicholas Grünke, Emma Williams, Leona Matuszczak, Jock Mooney, Zoha Zokaei, Flora Whitley, Merlin Monk, Katie SurrIDGE, Callum Hill, Sophie Brabenec, Joe Addison, Jessamy Dipper, Billy Anderson-Barnes, Kevin Morgan and Nicky Delaney.

Similarly, the publication contains diverse and eloquent contributions to mediating Claire's work. Thanks are due to: Darren Ambrose for his text, as sensitively calibrated as the work itself; Nicci Hewett who absorbed similar sensitivity into the design of this exhibition's guide; colleagues in the Marketing Department for promotional support: Angela Chadwick and Helen Anderson. Thanks also to Debbie Tomlinson, for a highly skilled transcription of the studio conversation.

Artistic progress cannot occur without the endorsement of funders. Thanks are due to the arts and education organisation 'engage' for discerning the potential of Claire's work to benefit the art curriculum in schools and for funding the training and participation of the following art teachers: Gloria Stock (Weydon School); Ali Cook (South Farnham School); David Walker, Dora Nichifor and Stephen Bollard (All Hallows Catholic School).

By no means last, I feel honoured to have been entrusted with the personal commitment to Claire Morgan's 'Periphery' by Julie Lomax, Head of Visual Arts, Arts Council England, London. The perspicacity of her Introduction illuminates this project.

Christine Kapteijn MA (RCA) MBA
Curator, 19 October 2008