



Orphic Orator - 'lava cast' 2010

Ivan Daggett - *fine artist*

My practice as a fine artist is in creating images with materials, mostly sculptural, with an attraction towards expressing an archetypal way of seeing the world. Myth has been an important reference throughout my work, my understanding being that they contain layers and patterns of meaning called *archai* which create a fabric that underlies the culture of societies throughout the world, as much now as in the earliest recordings of history.

The following documentation focuses on two solo exhibitions at The Courtyard Arts Gallery in Hertford where I have shown work as a sculpture, drawing and video installation, marking for me an important new phase of work. The first in spring 2010 called 'Never Forget - an Orphic Oration', after the Greek myth of Orpheus and Eurydice, including a first attempt at video. The second in autumn 2013 called 'The Turning Point', exploring ideas related to the Eleusinian mysteries from early Greek culture. The following verse was influenced by Rainer Maria Rilke's Sonnets to Orpheus.

Orphic Oration - *Never Before*

*Never before has there been heard a song orated like this -
Its beauty can, will, shatter all song.*

*When you listen and know what you are hearing,
Its intoxication will annihilate consciousness,
You can, will, fall broken.*

October 2009

Never Forget - *an Orphic Oration*

Courtyard Arts Centre Gallery, Hertford 5th - 17th April 2010

'Orpheus's love Eurydice is bitten by a serpent and dies; in his grief he pleads to the gods of the underworld for her life. Orpheus wish is granted on the condition that whilst leaving the underworld he must not look back else she would remain there forever. On the verge of leaving he forgets.'

Four sets of images were made for the exhibition: standing Orphic Orator figures, seed forms for Eubouleusian Field, veiled drawings titled Unknown Men, and a video called Eurydician Decent.

Orphic Orator (gold cast) 2010: solid cast plaster from silicon rubber mold from original clay model, painted with burnt umber oil paint and finished with imitation variegated gold leaf.

Approx. H97 x W34 x D20 cm.





Orphic Orator (iron cast)
2010: hollow cast
terracotta plaster mix with
iron from silicon rubber
mold from original clay
model, broken from mold,
oxidised and assembled
with coving plaster. *Approx.*
H97 x W34 x D20 cm.

Top picture: exhibition
photo with Eurydician
Descent video projection



Orphic Orator (first cast) 2010: hollow cast plaster from silicon rubber mold from original clay model, broken from mold and assembled with coving plaster. *Approx. H97 x W34 x D20 cm.*

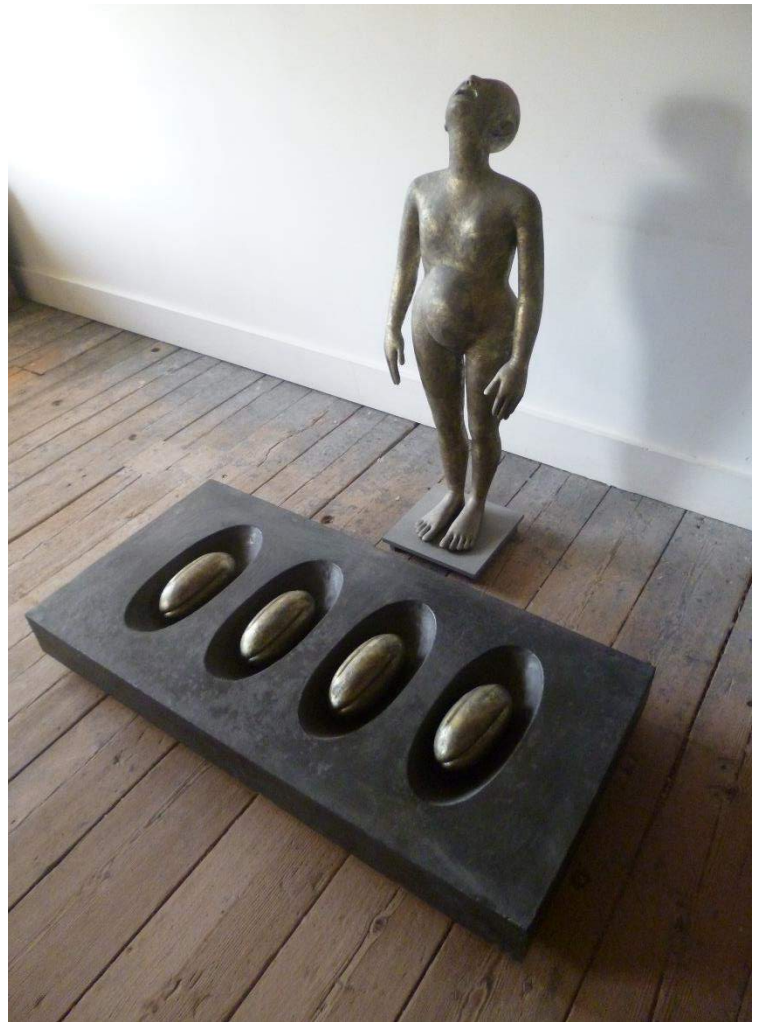


Orphic Orator (lava cast) 2010: hollow cast plaster with graphite and cement dye mix from silicon rubber mold from original clay model, broken from mold and assembled with coving plaster. *Approx. H97 x W34 x D20 cm.*

Eubouleusian Field, 2010: Seeds - hollow cast plaster, graphite powder and cement dye mix and acrylic gilding with variegated imitation gold leaf. *Approx. H9 x W9 x D20 cm (each)*. Base - solid cast plaster, carved and painted (emulsion base, graphite and cement dye sealed with fixative). *Approx. H12 x W112 x D54 cm*.

In the Eleusinian myths Eubouleus is described as a human form of Hades, the god of the underworld. The name means 'good adviser'; he was a divinity of ploughing and the planting of the grain seed, who first instructed man in agriculture.

Top photo: Eubouleusian Field with Orphic Orator Gold cast.





Eurydician Decent, 2010:
Video projection.

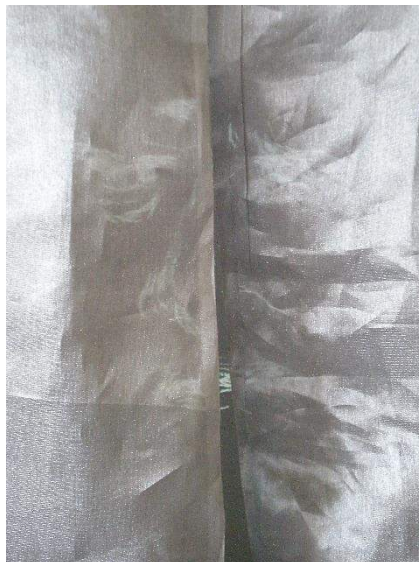
The theme of Eurydice descending to a *below place* characterises the video sequence. The actor is filmed in a car park stairway in Harlow Essex in January 2010.





Unknown Men, 2010: 4 MDF screens with box frames - painted, black silk organza veil. *Approx. H120 x W60 x D10 cm (each)*. Drawings - conte pastel on pastel paper. *Approx. H21 x W30 cm (each)*. Kneeling cushions.

The faces behind the veils on the screens reflect emotions akin to Orpheus's grief. Inspired by religious confessionals - these screens are meant for the purpose of empathy with the faces of the unknown men.



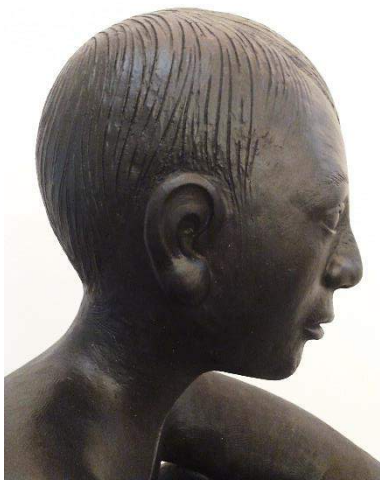
The Turning Point

Courtyard Arts Centre Gallery, Hertford 15th October - 9th November 2013

This exhibition explored ideas related to the Eleusinian mysteries from early Greek culture in connection with a film from the Global Oneness Project, which was shown on two audience participation evenings during the exhibition called The Turning Tree event.

The Eleusinian mysteries represented the myth of the abduction of Persephone from her mother Demeter by the god of the underworld Hades, in a cycle with three phases, the "descent" (loss), the "search" and the "ascent", with the main theme of the "ascent" of Persephone and the reunion with her mother.

Human nature, both individually and collectively, often inwardly bears periods of barren cold and seeming lifelessness, similar to the way Nature does in order for new phases of life and germination to happen. Our recognition of and conscious participation in this cyclical nature in relation to our present ecological crisis has the potential to affect what happens. 1D April 2013



Eubouleus, 2013: (1/6 editions) - *first artists study from mold*. Plaster cast from silicone rubber mold of original clay model, painted with aerosol blackboard paint. Approx. H45 x W34 x D48 cm.



Eubouleus is historically described as a human form of Hades, the god of the underworld; a divinity of ploughing and the planting of the grain seed who first instructed man in agriculture. His name was associated with the word *bôlos*, a clod of earth, and *bôlostropheô*, to turn up clods in ploughing. His depiction in Greek art as a torchbearer suggests that his role was to lead the way back from the underworld (ascent). By seeing him as a metaphor for the turning point of new life Eubouleus becomes a personification of a cycle of nature; he watches over a domain of incubating new life waiting for a period of darkness and wintering to turn, thus leading the way back (ascent). In connection with Eubouleus's name, the Greek word Gaia (Greek goddess or personification of Earth).



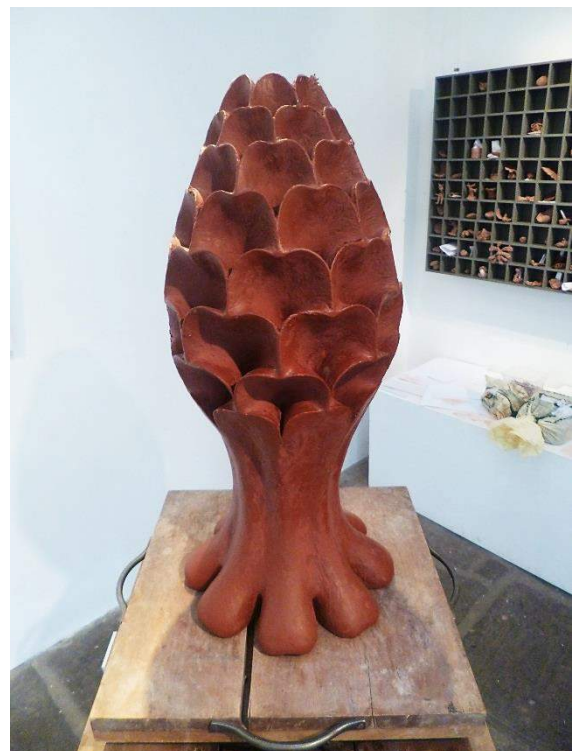
Eubouleusian Council, 2013: Carved Portland limestone base. *Approx. H8 x W55 x D38 cm.* Plaster cast forms from silicone rubber mold of original clay model, *colour* - painted with earth red ochre pigment and gum Arabic. *Approx. H13 x W10 x D6.5 cm (each).*



Turning Tree, 2013: single plaster cast from plaster waste mold of original clay model and painted with earth red ochre pigment and gum Arabic. H x D x W Rotation is an adapted carving turntable with handles. *Approx. H66 x W27 x D27 cm.*



The Tree is a universal symbol with many meanings. It has been a recurring theme in my own work and this is the first time I have presented it in a participatory context; circumambulating an image is an activity that occurs in different cultures, as is the connection of the seasons with the cardinal directions. The activity also simulates a *Turning Point* within the wider context of the theme - the rotation of the earth through the seasons, and our relationship to it.



The Turning Tree event

Each of the evenings (24th October and 1st November 2013) followed the same format - the idea as an experimental art event was related to the theme in the exhibition to promote a notion of interconnectedness through watching a short film from the Global Oneness Project and participating in The Turning Tree. Activities on offer consisted of watching the project film, discussing and reflecting on what was seen, writing a seed thought in the form of a wish or prayer for the earth, modelling a clay seed form around it, taking it through the seasons of the cardinal directions around The Turning Tree and placing it in the incubation display area. The clay wishing seeds are to be put in the ground in a place in nature, like a seed, as a symbolic act.

'The Global Oneness Project is exploring how the simple notion of interconnectedness can be lived in our increasingly complex world. We're travelling the world interviewing people and organizations that show the diverse ways oneness is expressed in the fields of sustainability, conflict resolution, spirituality, art, agriculture, economics, indigenous culture, and social justice.'



Close up of incubation display with clay wishing seeds made by participating audience, 2013: Display case - painted MDF, wishing seeds - terracotta clay, paper and pencil.



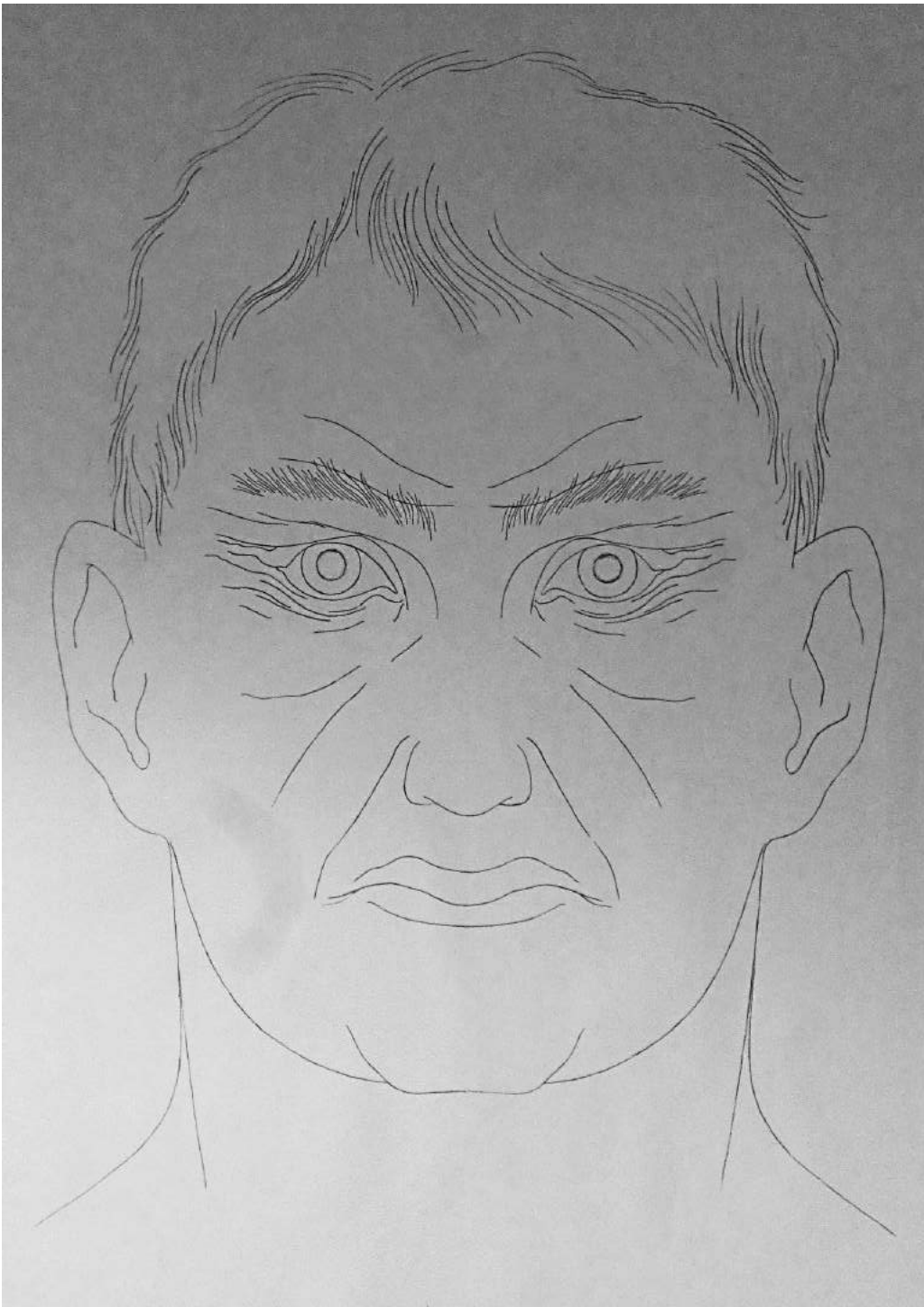
Area in exhibition for materials for Turning Tree event and incubation display with wishing seeds made by participating audience, 2013:
Display case - painted MDF.
Approx. H96 x W137 x D10 cm.
Wishing seeds - terracotta clay, paper and pencil.
Below: close up of wishing seeds





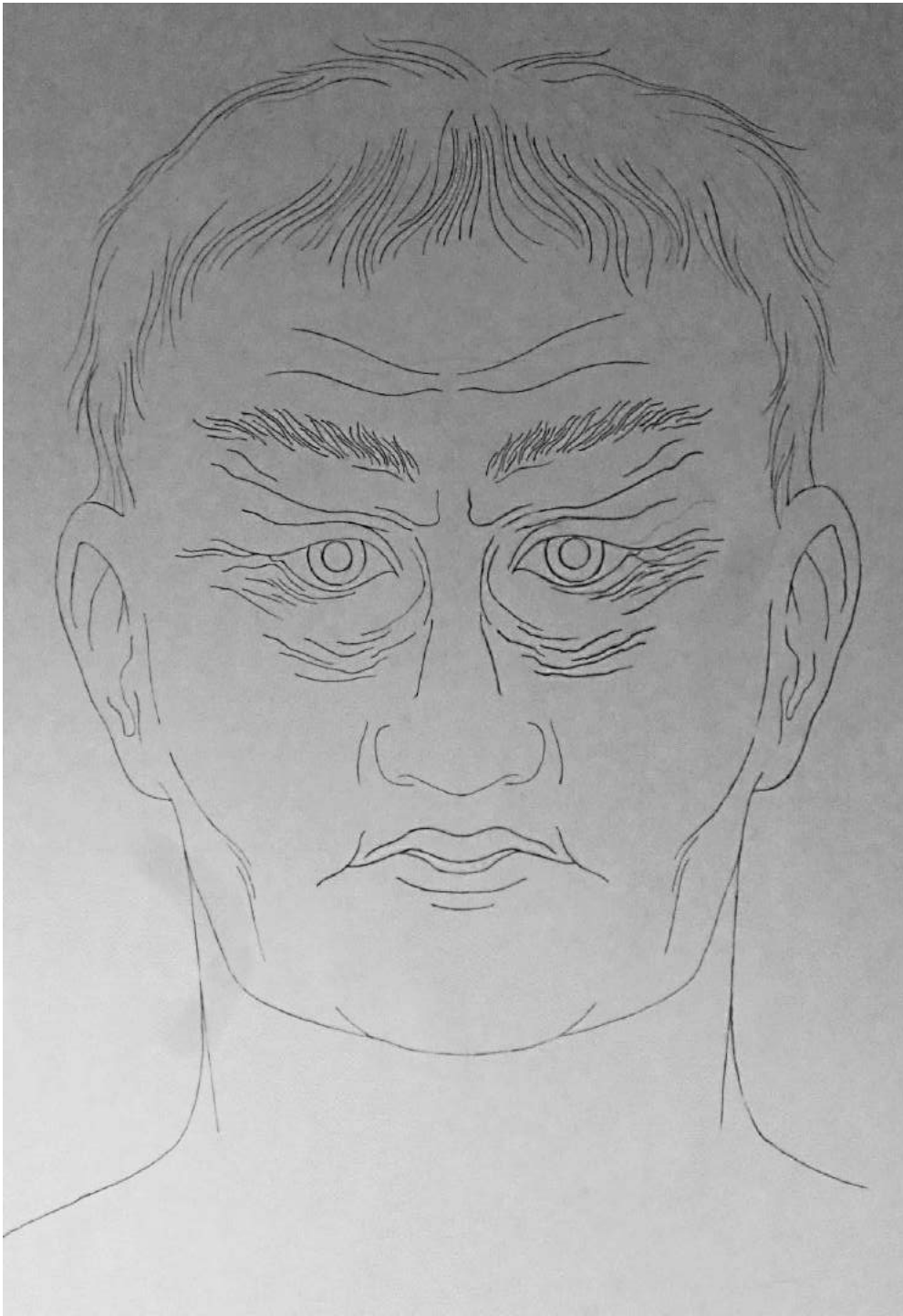
The Turning Tree, 2013: video - filmed in a meadow in Wareside, Hertfordshire between Mead and Easeneye Wood at four times of the year. Walked around the tree when filming to create the effect of the tree turning.





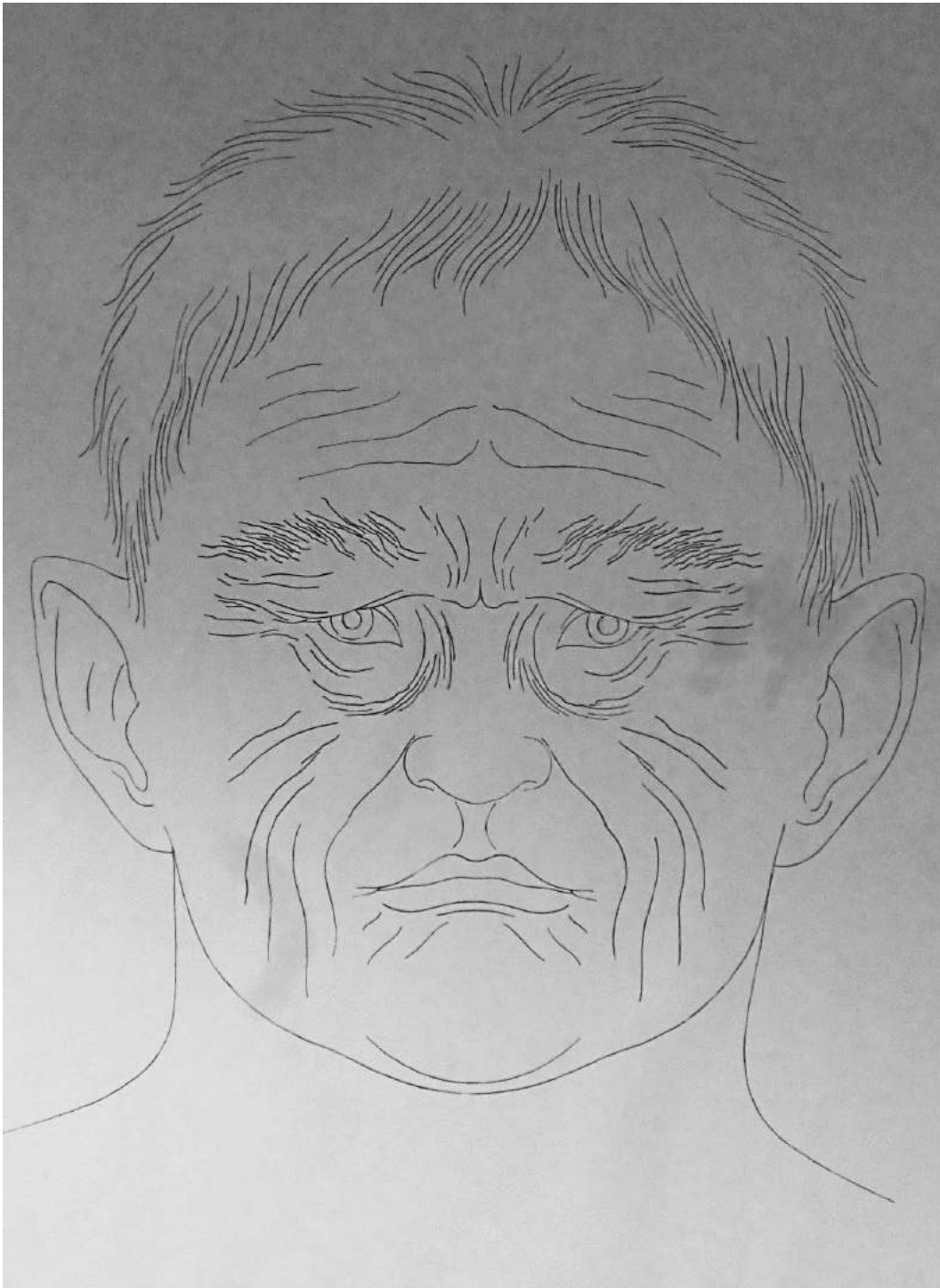
Unknown Man I, 2013: Pencil on paper. *Approx. H84 x W60 cm.*

These drawing are of Hades, their title comes from having up in the studio a series of late eighteenth century photographs catalogued as 'unknown men'. The feeling of their classification seemed to fit with looking for a way to represent another aspect of the Eubouleus theme.

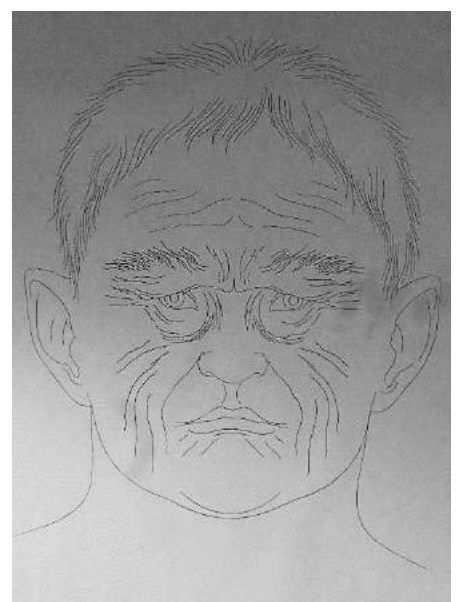
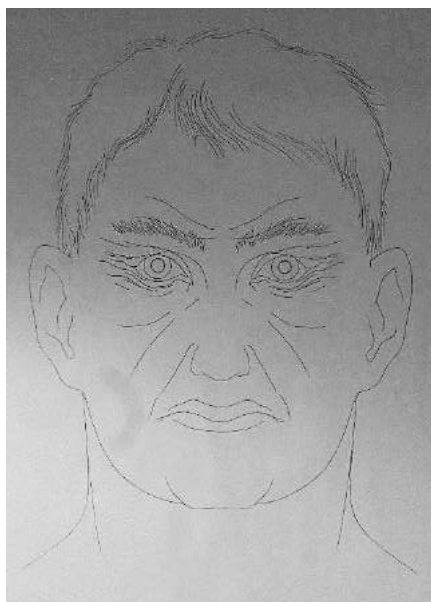


Unknown Man II, 2013: Pencil on paper. *Approx. H84 x W60 cm.*

Unknown Man III, 2013:
Pencil on paper. *Approx.*
H84 x W60 cm.



Below: format of
drawings in exhibition



Studio practice:

Experience in wood and stone carving, clay modelling, mold making, plaster casting and drawing and currently developing video skills. Also teach sculpture classes and on-going art and imagination project. Work is shown through regionally and nationally selected exhibitions and hire galleries.

Public sculpture production management experience:

Production manager for three steel and one bronze cast sculpture designed by four Harlow College student sculpture competition winners, in collaboration with Barratt Homes development in Harlow and the Anglia Ruskin University Centre at Harlow College, 2008 - 2011.

Research and post graduate studies:

1998 - 2000 Vision Fast and Rites of Passage Training, School of Lost Borders, U.S.A. & U.K.

2001 - 2003 Private tuition Noel Cobb, Archetypal and Cultural Psychology and the Arts, London

2004 - 2006 PGC Transpersonal Arts and Practice, University College Chichester, Sussex

Selected exhibitions:

- July/September 1996 Group Exhibition, Addison Wesley Longman, Harlow, Essex
- September 1997 Group Exhibition, Radical Trading Post, Ferneux Pelham, Hertfordshire
- November 1997/January 1998 On The Border, Group Exhibition selected by Mark Wallinger and Griff Rhys Jones, First Site, Colchester, Essex
- September/November 1998 Faith, Group Exhibition, Fisherton Mill, Salisbury, Wiltshire
- November/ December 1999 Group Exhibition, Cusp Gallery, Burghley House, Stamford, Lincolnshire
- April 1999/ May 2000 New Exhibits, Hannah Peschar Sculpture Garden, Ockley, Surrey
- July/September 2001 Sculpture for St. Swithin's Day, Red House Museum and Gardens, Christchurch, Dorset
- July 2003/May 2004 Drawn from Nature, Group Exhibition, Beatrice Royal Contemporary Art, Eastleigh, Hampshire, in conjunction with Exbury Gardens, Southampton, Hampshire
- May 2003 3D, Group Exhibition, Noble Art Gallery, Cambridge, Cambridgeshire
- May 2003 Art in the Garden 3, Beatrice Royal Contemporary Art in conjunction with Exbury Gardens, Southampton, Hampshire
- April/November 2006 New collections, Church Street Gallery, Saffron Walden, Essex
- April 2010 Never Forget, solo exhibition, Courtyard Arts Centre, Hertford, Hertfordshire
- October/November 2013 The Turning Point, solo exhibition, Courtyard Arts Centre, Hertford, Hertfordshire

Teaching:

- Harlow College, Essex 1989 - present 0.7 Senior Tutor in Art and Design
- Private teaching, Studio 2 Parndon Mill, Harlow, 2009 - present, sculpture classes and workshops
- University of Hertfordshire 2005 - 2006 Part Time Tutor Easter and Summer Schools
- Langley College, Berkshire 1993 - 1995 Part Time Lecturer in Art and Design

Further Education Sector 16 - 19 age group - A Level Art, BTEC First, Extended Diploma and Foundation Diploma in Art and Design, Adult Education OC and NCFE. Joint programme leader for A Level, full (and previously part time) Foundation Diploma and Extended Diploma in Art and Design.

Qualifications:

- BTEC National Diploma General Art and Design - Harlow College 1983 - 1985
- BA Honours Degree Fine Art Sculpture - Exeter College of Art and Design 1985 - 1988
- City and Guilds 7301 & 7306 Teacher Training Diploma - Harlow College 1991 - 1992
- PGC Transpersonal Arts and Practice - University College Chichester 2004 - 2006
- DTLLS teaching qualification - ARU at Epping Forest College 2007 - 2009

Background:

Born in Harlow June 1964, family moved to Cyprus in December 1964 (father serving in RAF), returning in 1969 for primary and junior schooling. Following secondary and tertiary education moved to Exeter to study Fine Art Sculpture. Returned to Harlow in 1988 for teacher training and set up studio practice. Since developed fine art and teaching practice - currently 0.7 Senior Tutor at Harlow College.

Contact:

Mobile: 07985 965818

Email: ivandaggett@yahoo.com

Studio address: Studio 2, Parndon Mill, Harlow, Essex, CM20 2HP

Home address: 71 Great Brays, Harlow Essex, CM18 6DW