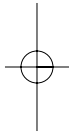
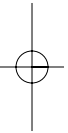
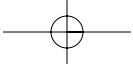
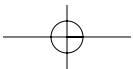


Dawn Rowland FRBS
SCULPTOR





Front cover: *My Sister...Myself*, limestone, 62 x 112 x 42cms.



Dawn Rowland FRBS
Sculptor



Dawn with *the Warrior Dreams...* Private collection, London.

Dawn Rowland FRBS

Dawn Rowland has worked as a sculptor in London, San Francisco and, since 1975, in the Manchester area. Her sculptures are primarily in stone but she also works in bronze, wood, terracotta and plaster. She has been interviewed twice on BBC's *Woman's Hour*, once in 2004 regarding her poignant and monumental sculpture commissioned by Nicola Horlick, and also in 1988 as a result of having three carvings exhibited at the Royal Academy Summer Exhibition. She was presented to the Queen in 1993 at the opening of *Chelsea Harbour Sculpture, 1993*.

Elected a member of the Royal British Society of Sculptors in 1991, Dawn was made a Fellow of the Society in 1994. She was elected onto Council in 1993 and served until 1999, later being re-elected in 2006. Her sculptures and drawings are in private collections throughout Europe, Japan, the United States, Australia and Canada.



An Emotional Year, 1995, alabaster, 56 x 87 x 25cms.



Mother and Daughter, 1991, soapstone, 61 x 38 x 21cms.
Private Collection.

MEMBERSHIP OF PROFESSIONAL SOCIETIES

- Royal British Society of Sculptors
Member since 1991 · Fellow since 1994 · Council Member 1993-1999, 2006 – present
- Manchester Academy of Fine Arts
Member since 1977 · Council Member 1980-1999
- Manchester Academy of Fine Arts Annual Open Exhibition
Selection Committee: 2000, 1997, 1996, 1995, 1993, 1992, 1991, 1989, 1988, 1984, 1982
Hanging Committee: 2000, 1998, 1997, 1996, 1995, 1993, 1992, 1991, 1990, 1989, 1988, 1987, 1983
- National Artists Association
Member since 1985

AWARDS

- 2004 The Joe Davies Award – Manchester Academy of Fine Arts
- 1993 The Addleshaw Sons & Latham Award – Manchester Academy of Fine Arts
- 1986 The National Westminster Bank Award – Manchester Academy of Fine Arts
- 1985 The Coopers & Lybrand Award – Manchester Academy of Fine Arts Exhibition

EXHIBITIONS

Solo and International Exhibitions

- 2007 Wendy J. Levy Contemporary Art Ltd. Manchester – Home and Garden Exhibition (solo exhibition)
- 2005 Wendy J. Levy Contemporary Art Ltd. Manchester – Home and Garden Exhibition (solo exhibition)
- 2000 Retrospective exhibition with Davies and Tooth at The Air Gallery, Dover Street, London (solo)
Royal College of Physicians (solo)
- 1999 English Snowcarving Team – Breckonridge, Colorada
- 1993-94 Konishi Gallery, Kyoto Japan (solo)
- 1993 Chelsea Harbour 93 (International Mixed Exhibition)
- 1986 The Ginnel Gallery, Manchester (solo)
- 1984 Salford Art Gallery (solo)
- 1983 Pitcairn Galleries, Knutsford Cheshire (solo)

Numerous Mixed Exhibitions (a few of which are included here)

Wendy J. Levy Contemporary Art Ltd. Manchester

Catto Gallery, London

Davies & Tooth at Air Gallery, London

Royal Academy Summer Exhibitions, London

Newby Hall Sculpture Park, Yorkshire

Hannah Peschar Sculpture Garden

Renishaw Sculpture Garden

Chichester Festival, Chichester

Royal College of Arts, 20th Century Fine Arts Fair London

Woodlands Art Gallery, Blackheath, London

The Fine Arts Society, Bond Street, London (Twin Images)

The Ben Uri Gallery, London

The Blackheath Gallery, Blackheath, London

The Royal Glasgow Institute of Fine Arts,
McLennan Galleries, Glasgow

Pangolin Gallery, Chalford

Royal British Society of Sculptors, mixed exhibitions

The Grundy Art Gallery, Blackpool

The Casson Gallery, London

Manchester Academy of Fine Arts Exhibitions

The Gallery, Manchester

The London Business School, Regents Park, London

Quenington Sculpture Garden

Nene College

The Simmonds Gallery, London

Portico Library & Gallery Manchester

International Art Fair Olympia, London

Pitcairn Galleries, Knutsford

The Cavendish Gallery, Manchester

Salford Art Gallery

Bury Art Gallery

Saddleworth Art Gallery

Bolton Art Festival

The Ginnel Gallery, Manchester

Howarth Art Gallery

'Tactile' Sculpture Exhibition for the blind

Stockport Art Gallery

LARGEST COMMISSION TO DATE

Three tonne limestone sculpture *Georgie*, 2004, to
commemorate the daughter of Nicola and Tim Horlick.



My Sister... Myself, 2003, bronze, 56 x 118 x 30cms.



Boxed in, marble, 2002, 30 x 30 x 20cms.

PRESS AND MEDIA

- BBC Woman's Hour (2004) interview with Nicola Horlick regarding commission. Voted one of top 5 interviews of the year.
- Impossible to ignore the works of Dawn Rowland
The Sunday Times
- a very accomplished stone carving by Dawn Rowland called *The Warrior Dreams*.
The Times review of Royal Academy Summer Exhibition
- The figures of head, face and hands were engraved in the marble. While it seems that she is inspired by the sculpture culture in Africa, the charming point of her sculpture is the powerful expression of the poetical sentiment which should be considered as the root of existence of human being. The affection between parents and child, the horrors of war, love and sadness could be felt as dream and poetry hiding behind these works...
Kyoto Sinbun Newspaper of Kyoto – translation from the original
- the small alabaster works *Mother and Child* are exceptional in more senses than one. And the 'Adam and Eves' are angular in contrast to the smooth, beautifully rounded majority of Dawn Rowland's meticulously polished works...has a vivid imagination and like the excellent artist she is, she leaves us to use ours.
The Manchester Evening News
- to the polished gems of Dawn Rowland, one of the North-West's finest and most imaginative sculptors
The Manchester Evening News
- Her images, carved with strength, rhythm and harmony, have a kind of grandeur, focusing on themes such as love, togetherness and birth. Highly charged with emotion, they reflect her profound response to the human condition.
The Jewish Chronicle
- has so brilliantly combined artistic imagination with consummate craftsmanship qualities also evident in the three carvings (alabaster, soapstone and ancaster stone) by the Bramhall artist Dawn Rowland, one of the north-west leading sculptors
The Manchester Evening News
- BBC Woman's Hour (1988) regarding RA Summer Exhibition

PUBLICATIONS

A Colourful Canvas – Twelve Women Artists in the North West, Judy Rose and Wendy J Levy.

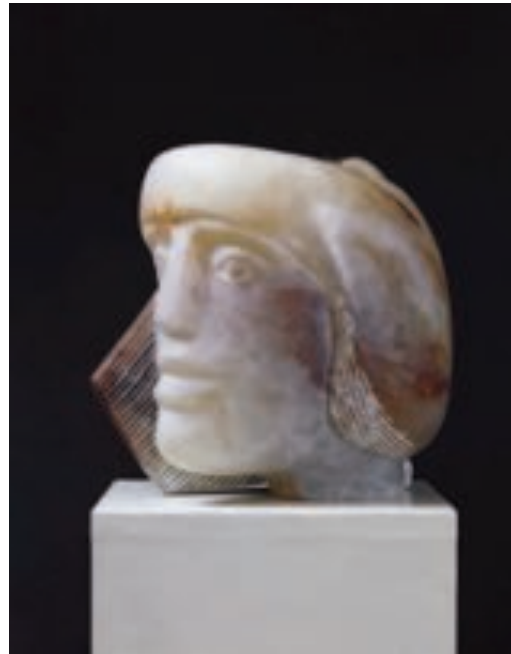
Published 2006 by Wendy J Levy Contemporary Art Ltd.

Bronze Sculpture Casting and Patination...Mud Fire Metal. Steve Hurst. Published 2005 by Schiffer Publishing.

Chelsea Harbour Sculpture 93. Published 1993 for The Royal British Society of Sculptors.



Mother and Child, 1999, alabaster, 33 x 31 x 26cms.
Private collection.



Head, 2000, alabaster, 26 x 31 x 18cms.

Dawn Rowland's work is predominantly based on the human form, especially heads and hands which she finds most expressive.

Her preferred materials are limestone, alabaster, marble and soapstone, sometimes having selected pieces cast in bronze

She has always been, and continues to be, exhilarated by the exciting process of working with a piece of stone and watching her emotions gradually emerge as a tangible image. Dawn's intuitive understanding of her own emotions has been fundamental to the production of her sculptures. Dawn often works on a series, with a number of variations and sequences, exploring a range of emotions until the theme comes to its natural conclusion.

Letting Go worked in Indiana limestone... explores the feelings that arise when a child leaves home. The mother's hands are raised to gently push the child forward towards a new life – to let go – but are still there to cushion and protect if necessary. The child's head is wrapped with a blindfold, covering the child's eyes; this blindfold is often used by Dawn to denote the unseeing innocence of childhood as the young ones venture out into an unknown world.



Letting Go, back view.



Letting Go, front view, 1996, Indiana limestone, 122 x 69 x 46cms.



The Warrior Dreams...His Mother Waits, 1996, bronze, 51 x 54 x 26cms.
Edition of 6, 2 in private collections in UK and USA.



The Warrior Dreams...His Mother Waits,
reverse view.

The Warrior Dreams' series deals with the ultimate in 'letting go'; that of a mother who has nurtured and taken care of her son through his childhood years and then has to deal with the trauma of him going off to war. In most of this series the 'dreamer' is blindfolded.

The Warrior Dreams...His Mother Waits was originally carved in soapstone in 1987 and was later cast in bronze in 1996 (as shown). It depicts a blindfolded young warrior; in his hand is a staff, denoting war, whilst the forefinger of his hand is resting apprehensively in his mouth. It is a powerful and moving sculpture that symbolises youth, innocence and vulnerability. His mother's face is carved on the reverse of the sculpture, and there is another emotional element which came out of the stone by chance, as Dawn explains

As I was working on this piece of sculpture there was a piece of stone at the top which I would normally have just lopped off. Yet something inside me told me that I must not do this. At the time it wasn't apparent why I had to leave it there. Eventually I realised what it was for – it became the hand that joined the mother to her son.



The Final Dream, 1988,
Ancaster limestone,
56 x 51 x 26cms.



The Final Dream, back view

The Final Dream, 1988, Ancaster Limestone.

With his hand over his eyes, the warrior can be seen dreaming his last dream as a warrior. His wrapped dream could be one of hope or despair – each viewer must decide for himself.



My Sister... Myself, 2006, black marble, 60 x 118 x 30cms.

Many of Dawn's sculptures use double images; *My Sister...Myself* falls within the double image category and was based on Dawn's magnificent 'Femme de Rocher' series of 'knife-edge' sculptures, with sharply carved profiles that exude a strength and power associated with ancient sculptures. The contrast of rough and smooth textures and the subtle colours that come to light through the polished surface add various elements of interest.



Sisters, 1994, Ancaster limestone, 33 x 56 x 28cms.

Sisters, 1994, carved in Ancaster Limestone, is another double image sculpture, featuring two serene faces, one upright, the other horizontal, tenderly held together by a hand.



Sisters, 2000, Richefont limestone, 31 x 61 x 16cms.

Sisters, 2000, in Richefont limestone, shows two faces side-by-side. One is wearing a broad, textured blindfold over a beautifully smooth face; the other is wide eyed, with layers of braiding pulled across her face. They are the same, but different, and each is possibly dependent on the other.



Embrace, 2000, Anstrude Clair limestone,
143 x 79 x 49cms.

Embrace, 2000. In this large piece of work, the family members are entwined and joined together by hands which tenderly embrace and weave through the sculpture.



Embrace, second view.



Despair, 1982, carved from alabaster and cast in bronze in 2000. The angular face of *Despair* has sharp contours that suggest introspection and suffering.

Despair, 2000, bronze, 148 x 33 x 23cms.

Fragile Emotions, 1993, soapstone. The cracked relief on its surface literally shows the fragility of our emotions and relationships but the hand is there again for protection and comfort.



Fragile Emotions, 1993, soapstone, 46 x 31 x 26cms.



Georgie, 2004, Supai limestone,
143 x 91 x 78cms.
Collection of Nicola Horlick.



Georgie, details.

In 2000, a meeting with Nicola Horlick led to a huge and important commission for Dawn. Tragically, Nicola's eldest daughter, Georgie, died of leukaemia in 1998 when she was only twelve years old. Nicola wanted a sculpture as a lasting memorial and a celebration of Georgie's life. Having seen the emotional and sensitive qualities of Dawn's work at a gallery in London, Nicola realised that this would be the right person to produce the sculpture she wanted.

The three tonne sculpture shows Georgie with her wonderful long hair, wound round her parents' hands at the back of the piece.

Extracts from *A Colourful Canvas – Twelve Women Artists in the North West* by Judy Rose and Wendy J Levy.

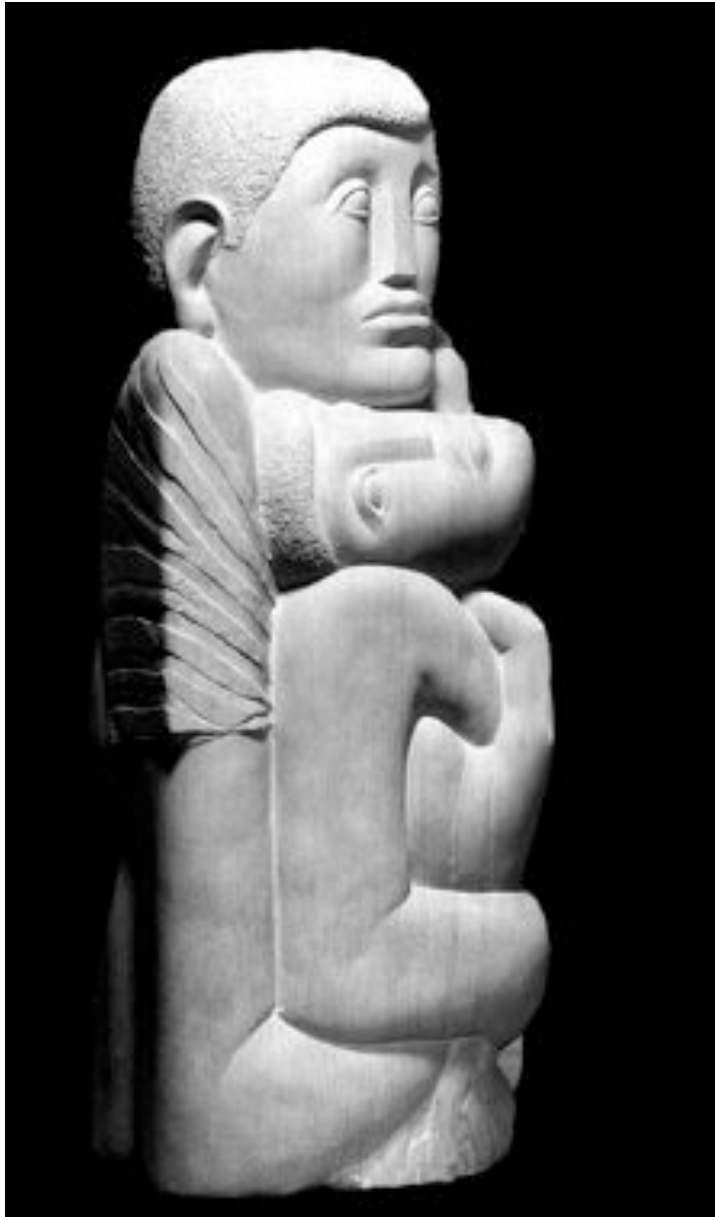
Published in hardback by Wendy J Levy
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PHOTOGRAPHERS

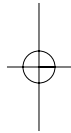
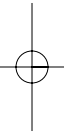
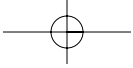
Ian Tilton
Steve Russell
Matthew Hollow
Nigel Hillier
Charlie Staniland

DESIGN

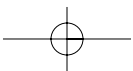
Stephen Morris www.stephen-morris.co.uk



Father and Son, 1990, limestone, 138cms tall.
Collection of Jeffrey Archer.



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front: *My Sister...Myself*, 2003, limestone, 62 x 112 x 42cms

back: *Femme de Rocher*, 1994, bronze, 51 x 64 x 26cms