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Anna Dickinson
Sentient / Forms
von Bartha, Copenhagen
August 1–October 19, 2024

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Whether it's the bold texture of pieces like *Arterial 2*, 2024, tempting you to reach out to touch it, or the subtle, diffused delicate color of *Large Glass with Rods*, 2024, giving you just a glimpse without fully revealing its underlying structures, the materiality of Anna Dickinson's sculptures invites further exploration.

For Dickinson's first solo exhibition in Denmark, eleven new pieces are dispersed across the plane of an angular, asymmetrical two-level structure taking up most of the main gallery space. Like a gathering of UFOs or alien, conscious beings on a foreign planet, the sculptures by the London-based artist invite curiosity and wonder, luring in their viewer for a closer examination of their delicate interactions of forms and materials. Additionally, two wall-based works of stainless steel fold across the gallery walls, distorting the scene before them while mirroring inquiring viewers.

While Dickinson has been creating vessel-like objects for more than 45 years, the new works exhibited in her solo exhibition *Sentient / Forms* mark a continuation yet further development of her known formal sculptural language. Moving on considerably from the traditional conception of the vessel as a hollow container, the artist populates the internal spaces of her new works with complex structures of smaller tubes and solid forms. As evident in *Large Glass with Tubes*, 2024, the juxtaposition of various elements held together by the thickness of a solid sphere creates new, unforeseen dynamisms, exceeding any mere associations to the vessel. Other works such as *Brass Tubes*, *Topaz Glass with Rods*, or *Large Glass with Rods*, all from 2024, are informed by a recent operation the artist had, when coils were planted in her brain going through an artery in her leg. The artistic response to this experience is less a sentimental one than a fascination with engineering, be it in medicine, communications technology, or other highly complex systems.

The outcome, however, is very personal, rooted deeply in the artist's understanding and knowledge about the materials she works with, and so the sculptures on display reveal her appreciation and sentience for different states of aggregation as well as form. Each work is a testament to the time Dickinson has spent considering and perfecting the use and meaning of both opacity and transparency within the glass, drawing on additional materials to further explore these implications. Dickinson's work has always involved change and exploration, whether within concepts or materials. Her fascination with combining different materials to create exciting juxtapositions that resonate and generate the unexpected can be traced back to her early works, which combine found and often modified objects with cast glass.

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In 1985, she graduated from the Royal College of Art with an MA in Glass, having previously obtained a BA in Three-Dimensional Design from Middlesex University. Dickinson pours years of expertise and dedicated technical skills into her creations. She applies the same tenacity to her longtime devotion to riding dressage and likens the repetitive training required for a seemingly effortless performance to the hours and hours spent perfecting her sculptures: “The more I ride, the more I work with glass, I see these similarities. The hours and hours of grinding the glass to make it look perfect.” she explains in the film, produced by Nowness in collaboration with von Bartha, presenting viewers with insights into the practice of the artist from her studio in London. The film is shown in the gallery alongside the exhibited works and is available online [here](#).

Anna Dickinson, born 1961, lives and works in London.

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