

## Marius Kwint: 300-word statement for mock REF 2018

### Output 2 -

*Transformation*: an Exhibition by Annie Cattrell. Curated by Marius Kwint and held at the Ruskin Gallery, Cambridge School of Art, Anglia Ruskin University, 21<sup>st</sup> April – 20<sup>th</sup> May 2017, with the support of the Henry Moore Foundation, De Montfort University, Siobhan Davies Dance and the University of Portsmouth.

*Transformation* was an exhibition of new work by the distinguished sculptor Annie Cattrell, inspired by Gian Lorenzo Bernini's 1622-5 baroque masterpiece, *Apollo and Daphne*. Marius Kwint co-conceived and curated the project throughout. This free exhibition and accompanying symposium were part of the public engagement programme leading up to the completion of a major kinetic artwork by Cattrell on the exterior of Anglia Ruskin University's new Science Building.

Cattrell, a Fellow of the Royal Scottish Academy, is well known for her metaphorically resonant works that explore flux, transience and latent form, often based on collaboration with scientists and harnessing new technologies in research and production. The *Transformation* project was methodologically innovative for Cattrell because of its clear art-historical reference-point, multi-artist team, and use of video, dance and motion capture. Bernini's marble depiction of a moment of metamorphosis from Ovid, when the fleeing nymph Daphne is transformed into a laurel bush, had inspired Cattrell ever since she first visited it in the Borghese Gallery during a fellowship at the British School of Rome in 2000. Kwint's subsequent conversations with Cattrell in the course of curatorial and writing engagements prompted him to lead a successful grant application to the Henry Moore Foundation, with support from Siobhan Davies Dance, for a new commission by Cattrell based on this source.

Production began with a trip to Rome in December 2016 with dance artists Andrea Buckley and Charlie Morrissey, and videographer Frances Scott, to study the sculpture in depth in situ, with input from resident art historian and curator Marina Wallace. In response, and in dialogue with Cattrell and other team-members, the dance artists devised a series of performances in the garden of the Villa Il Cardinale, which were filmed and edited expressly for the multi-screen video facilities in the Ruskin Gallery. They then reprised their performances in the Motion Capture Studio at the University of Portsmouth and Cattrell abstracted the data of their movements for sculptures that were 3D printed. In addition to these works, the *Transformation* exhibition also featured audio and photographic accounts of the research process, coverage of Cattrell's previous work, and displays about the forthcoming kinetic artwork for the Science Building.

[Body 359 words]