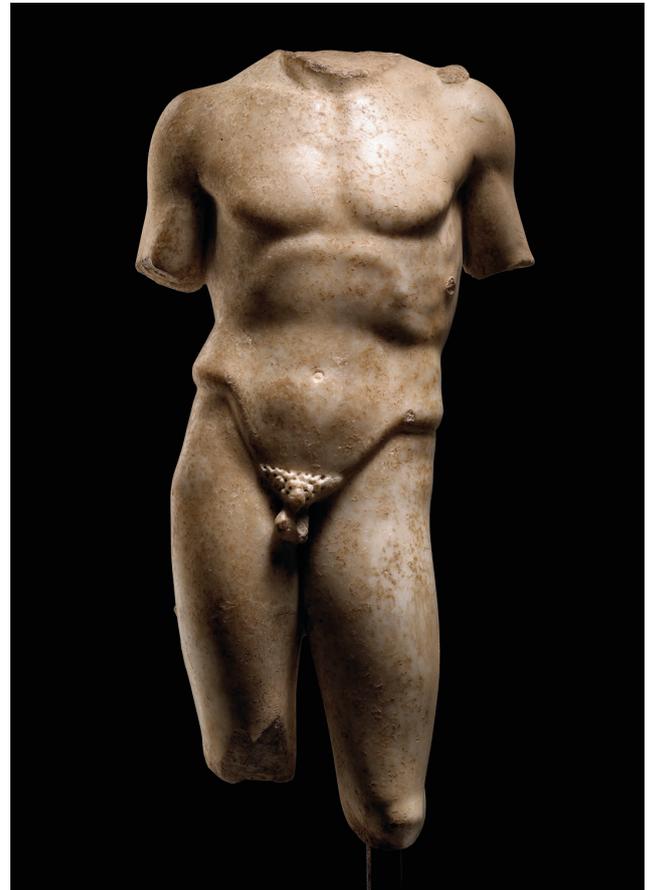


**PRESS RELEASE**



Emily Young, Green Lake Head, 2018, Onyx



Roman, Figure of an Athlete, circa 1st century A.D., Marble

**Emily Young: Carving in Time**

13th October - 12th November 2021

TOMASSO

Marquis House, 67 Jermyn Street, St James's, London, SW1Y 6NY, United Kingdom

This Frieze month, TOMASSO and Willoughby Gerrish are delighted to present a curated exhibition of works by Emily Young alongside sculpture from the Classical to the Neoclassical.

## Carving in Time, 2021

The first physical cultural traces of our hominin ancestors can be found in tools made of worked stone. Evidence of these worked stone tools date back some 3.3 million years. They were unearthed from the shores of Lake Turkana in Kenya.

Since then, over those millions of years, humankind's cultures and our relationship with the planet can be most clearly seen through the enduring material of stone. Any organic traces of manufactured objects soon disappear as they degrade back into nature. Both in terms of objects and later, architecture, we can achieve some understanding of ancient cultures, or, at the very least, some connection. The stories that have survived from more recent stone remains are not so different from our more thoughtful contemporary preoccupations: our survival, and our origins – and the desire to understand the source of the power/s that the universe we see around us.



Roman, Head of an Amazon, After the Antique, 17th century, Bigio Morato



Emily Young, Dawn Light , 2020, Golden Onyx

In the 1800s geologists were able to push back the plausible dates of the age of the planet by millions of years by observing the fossil record, preserved in natural stone. This allowed Darwin for instance to formulate his breakthrough theory of evolution, as the new time frame was so much deeper than previously understood. (Bishop Usher in the 1700s had worked out that the world was created in 4004 B.C. according to biblical texts). Thus the history of the Earth, and soon afterwards our knowledge of the age of our solar system, (4.5 billion years) our galaxy (13.4 billion), and ultimately our universe, (13.8 billion years) has been revealed through studying the rocks beneath our feet.

In Greece, around three and a half thousand years ago, the European project of evidence based science and logic began. The natural world became the subject of study, as did the nature of our humanity. Philosophy, logic and mathematics flourished. The first anatomically correct sculptures of humans and animals were born in this period. To understand a thing was to have some power over it. The study of the natural world, definitions of classes of entities based on observation and evidence, of types of thinking, of modes of being, of philosophies as ethical and reasonable life choices, all these were born then. The works carved in stone were probably the most skilled ever to be produced. In other parts of the world similar exceptional ways of thinking were manifested in stone, Buddhist sculptures for instance.

A stone carver can put into the working of the stone their thoughts, questions, dreams. Those carvers from history, across the globe, with skill and poetic justification, live on with us now, telling us elements of their thoughts, questions and dreams. Carved stone manifests the purposes of art, of poetry, in cultures around the world throughout human history. Stone endures. It can hold beauty for us.



Emily Young, Janus Cloud, 2020, Onyx

## About Emily Young

Emily Young (b.1951) is 'Britain's greatest living stone sculptor' (Financial Times). She was born in London in 1951 into a family which included writers, artists, politicians, naturalists and explorers. Her grandmother was the sculptor Kathleen Scott, a colleague of Auguste Rodin, and her uncle Peter Scott, started the WWF in 1961.

As a young woman, she worked primarily as a painter, studying briefly at Chelsea School of Art and Central Saint Martins in London, and Stonybrook University, New York. She left London in the late 60s, and spent the next years travelling widely, studying art and culture.

In the early 1980s she started carving in stone, preferring to use discarded materials from abandoned quarries. The primary objective of her sculpture turns out to be to bring humankind and the living planet into a consciously closer conjunction. Our relationship has been clouded over time by millennia of fantasies about the nature of power and human privilege over nature.



Contemplative Head, 2018, Alabaster

To experience the natural beauty, geological history and subtle energy of material stone, including its unique capacity to embody human creativity over long periods of time, is a part of the changing story of human consciousness, and the understanding of our nature, in time and space.

We can imagine our history both backwards to the creation of our universe and forwards into the future of a vast unknowable universe.

Her approach allows the viewer to comprehend a commonality across deep time, geography and cultures. Her preoccupation is our troubled relationship with the planet. In her combination of traditional carving skills allied with technology where necessary, she produces timeless works which marry the contemporary with the ancient, manifesting a unique, serious and poetic presence. They are, each one, a call to thoughtfulness, looking to the future.

Young's work is in public and private collections throughout the world. She has exhibited at many prestigious museums including: The Getty, California; The Imperial War Museum London; The Whitworth, Manchester; The Meijer Sculpture Gardens, Grand Rapids, and in 2018, The Victoria and Albert Museum, London.



Roman, Vase and Cover, circa 1770, Breccia di Civitavecchia

## **About Tomasso**

Tomasso was founded in Leeds, Yorkshire, in 1993, by brothers Dino and Raffaello Tomasso. Today, they head the gallery alongside the next generation of the Tomasso family. They specialise in European Sculpture, Master Paintings and Ancient Art, and are recognised internationally for their particular expertise in European Renaissance bronzes.

Dino and Raffaello have promoted and supported, through loans and exhibitions, major international institutions and significant sales have been made to some of the world's most prestigious museums, including the Bode Museum, Berlin; The Liechtenstein Collection, and the Kunsthistorisches Museum, Vienna; the Metropolitan Museum of Art, New York; the Yale Center for British Art and the Art Institute of Chicago.

Their first London gallery opened in 2010. Today, they operate from Bardon Hall in Leeds and from Marquis House, on London's Jermyn Street, located at the heart of St James's, for centuries the home of some of the world's leading art galleries. In 2014, Emanuela Tarizzo (Courtauld Institute of Art BA 2009, MA 2010) joined the team and is now Gallery Director in London.

In over 25 years, Dino and Raffaello have made major rediscoveries in the fields of European Sculpture, Master Paintings, and Ancient Greek and Roman Sculpture, collected in Tomasso Brothers' anniversary publication XXV.

Dino and Raffaello continuously support British and international museums and cultural institutions through sponsorship and the loans of artworks, such as for the seminal Hans von Aachen: Court Artist in Europe exhibition at Prague Castle in 2010. In 2012, they contributed to the realisation of the landmark exhibition Bronze at the Royal Academy of Arts in London. More recently, they sponsored the exhibitions Blood and Tears: Albrecht Bouts and the Image of the Passion at the Suermondt-Ludwig Museum in Aachen, Lost Treasures of Strawberry Hill at the Strawberry Hill House Trust in London, SOLD! The Great British Antiques Story at the Bowes Museum in County Durham, and Bertoldo at the Frick Collection in New York.

The gallery has been part of work placement schemes for Art History undergraduates at the University of Leeds and the University of Leicester, where Dino and Raffaello have also made donations towards a History of Art Scholarship.

They are regular exhibitors at TEFAF Maastricht, and periodically hold exhibitions in their London gallery and in New York City.

## About Willoughby Gerrish

Willoughby Gerrish is an independent art dealer and consultant, specialising in artworks from the Impressionist, Modern and Post-War periods, with a specific focus on sculpture. He also deals in a select group of established contemporary artists.

With two decades of experience in the London art world, Willoughby Gerrish started his career at The Fine Art Society on Bond Street; rising to the position of Specialist. During this time he also ran The Crate Gallery in Notting Hill, exhibiting a program of emerging contemporary artists. In 2015 he joined Bowman Gallery as Director, where he was Head of Modern and Contemporary Sculpture. Willoughby formed his eponymous company in 2019, with a focus on museum-quality artists - backed up by a discreet, professional and knowledgeable approach.

Willoughby Gerrish holds a regular stock of paintings, sculptures, drawings available to view by appointment at our Jermyn Street and North Yorkshire premises, Willoughby Gerrish also has a selection of work available to view online.

Willoughby Gerrish also exhibit at major art fairs including: The Eye of the Collector and Masterpiece, both in London. In 2020, the company announced its representation for the estates of Gerald Laing (1936–2011), Michael Lyons (1943–2019) and Austin Wright (1911–1997) and will continue to offer a wide ranging program in promotion of each artist's careers. For over fifteen years Willoughby Gerrish has enjoyed a close relationship with the artist Emily Young arranging multiple public exhibitions and museum projects. Willoughby Gerrish is the director of Thirsk Hall Sculpture Park in North Yorkshire, where a series of exhibitions are held in the open air of 20th century and Contemporary sculptors

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### Press Enquiries

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### Opening Hours

13th October - 12th November 2021  
Monday – Friday, 10am – 6pm  
Closed Saturday – Sunday.