



Andrew Logan: The Joy of Sculpture

25 September – 11 December 2021

The Joy of Sculpture spans 50 years of practice from one of Britain's most iconic artists, Andrew Logan.

As a sculptor, painter, performer and jewellery artist – Andrew is known for challenging convention, mixing media and playing with artistic values. The Joy of Sculpture presents a broad selection of work – from large-scale sculptures, mirror portraits, jewellery, and archive displays from his infamous Alternative Miss World competitions. Featuring new creations and those never shown before, The Joy of Sculpture is the first exhibition in recent times to unite all areas of Logan's practice in a single location.

Andrew's artwork reflects his unrelenting, and infectious, passion, joy and energy. Smashed glass and found objects are transformed, becoming flamboyant, colourful and glittering objects, in all shapes and sizes. The objects in appearance may look haphazardly put together and ephemeral; but Logan is methodical in his approach, informed from his education studying architecture and through years of practice honing his skills.

In our foyer space, Bonington Vitines will house archive material from Andrew's celebrated Alternative Miss World competition. The infamous pageant, inspired by the Crufts dog show, was started in 1972 and hosted by Logan – who acts as both host and hostess. Contestants and judges over the years have included David Hockney, Ruby Wax, Leigh Bowery, Grayson Perry, and Zandra Rhodes.

Each day, The Arum Lily Record Player sculpture at the rear of the gallery will play a record from Andrew's personal collection between 1-1.30pm.

Accompanying The Joy of Sculpture will be a programme of public events, as well as a commissioned essay by Lynda Morris, curator, writer and acquaintance of Andrew.

This exhibition has been curated by Joshua Lockwood-Moran, Assistant Curator at Bonington Gallery.

#thejoyofsculpture



Arum Lily Record Player, 1970. Courtesy Julian Lister

Sir Andrew Logan

by Professor Lynda Morris

The first exhibition I worked on at the Institute of Contemporary Arts (ICA), when I started working at the box office in Autumn 1969, was Jasia Reichardt's Ten Sitting Rooms. There were two special projects I remember clearly, one by Bruce Lacey and the other by Andrew Logan. Bruce cut a slice of cake out of the table that continued through the whole of his room. Andrew Logan was a wonderful handsome presence that ran throughout the project.

I was working at the ICA until June 1971. At the opening of Ed Keinholz's Ten Sitting Rooms exhibition, Antony Armstrong Jones chatted me up in Barney's Beanery. With his arm round my bare shoulders I dared to ask Nigel Greenwood if I could talk to him about a part-time job at his Gallery in Sloane Gardens? Andrew Logan and friends

were frequent visitors to the Gallery. Nigel and his sister Judy were invited to the First Alternative Miss World in 1972 and all the subsequent events.

I remember going to a number of Alternative Miss World events over the years at the Round House and Odeon Leicester Square. This led to the idea of collecting all the film and photographic records from between 1972 to 2002 to celebrate 30 years of Andrew Logan's work. I arranged to go and discuss the idea with Andrew at his house across the road from a pub in the back streets of Bermondsey. This was long before White Cube moved into the area.

Andrew entertained me in the beautiful up stairs sitting room with all the works of art from his different projects, including the life size white winged horse. But it was a downstairs room crammed with grey four drawer filing cabinets that fascinated me. Those filing cabinets contained a photographic record of the last 30 years of Andrew Logan's Alternative Miss Worlds.

Andrew worked with me to sift the history embedded in his archive. We worked to select the best photographs, identified the subjects, their

names and their pseudonyms and ordered them by date. I visited him almost weekly over four or five months, it was a great joy. We formed a collection of 89 photographs over the 30 years from 1972 and 2002. That became the basis of the dispatch Paul Kuzemczak and Andrew designed as the mailing for the exhibition Alternative Miss World Filmshow, 2002, in Norwich.

Andrew arrived in Norwich with a pair of grand red velvet curtains, with golden braid to drape over the windows. Andrew in his maroon velvet suit waited outside the gallery for people to arrive. There was a golden ribbon across the entrance. Andrew had brought his giant mirrored scissors and he made everyone wait outside before he cut the golden ribbon, enabling everyone to enter the exhibition. There is a lovely photograph of Andrew with three Norwich ladies of a similar age, all smiles and arm in arm.

Bruce Lacey lived near Wymondham and he brought his robot Miss R.O.S.A. B.O.S.O.M to the opening. He ordered his electronic device to kiss anyone, and everyone in the room.

Andrew Logan's Alternative Miss World became an important symbol of a fundamental change taking place in our culture. Men wore makeup, and fancy dress, a man in the nude became fun. Grayson Perry, long locks flowing was a waitress, and Leigh Bowery, breasts and all was in the nude.

I remember seeing film and photographs of Andrew showing the Norwich Dispatch in discussion for future projects at the Roundhouse and the Odeon Leicester Square. I went to the Leicester Square Miss World with the young German art historian Stefan Kalmar, whose student thesis at Goldsmiths I had struggled to save from failure. At the time he was the partner of Michael Clark.

Andrew Logan dressed in a series of grand costumes, as half man, half woman. I remember going to the Roundhouse for one of the Alternative Miss World events sitting up in the balcony remembering the four Rolling Stones Concerts I had attended a couple of years earlier; two at Greens Playhouse in Glasgow and two at the Roundhouse in London. Brian and the boys who were the ICA

technicians had by this time become the permanent crew for the Rolling Stones.

From 1975 onwards Andrew's costumes became increasingly bizarre as his costumes divided half-female and half-male, half-regal and half-military. All the Alternative stars aligned themselves with the vast Miss World Contests held at Clapham Common in 1978. In 1981 Miss World took place in the Grand Hall at Olympia just as the Falklands War was gathering pace. It was won by Miss Aldershot accompanied by the entire BBC Choir and the Massed Band of the Irish Guards.

The politics continued. At Brixton Academy in 1985 Bruce Lacey's robot Miss R.O.S.A. B.O.S.O.M won and Grayson Perry, with long locks flowing appeared as a waitress with flowing locks and a nude in tow. Andrew was stunning in 1991 at the Business Design Centre in Islington but in my opinion, was slightly overshadowed by David Cabaret as Tretchikoff's Green Lady.

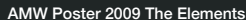
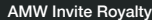
In 1995 Andrew held the Fireball in collaboration with the ICA at Clapham Junction. The judges included Zandra Rhodes, Jasia Reichardt and Brian Eno.

The first sense of CCCP Russian influence opening up in the West is in the photographs of this year.

Between 1972 and 1998 Andrew Logan's Alternative Miss World Filmshow brought his vision out of the closet and into full view as both the present and the future of modern culture. Which is why this reminder of the exhibition I put together in 2002, continues to celebrate the Master and Mistress works of this artist who opened our culture up to what it is now.

I am therefore delighted to request that we support the proposal that Andrew Logan deserves a Knighthood for his services to the important role he has played in our culture. It is long over due.

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Andrew Logan Museum of Sculpture.**

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