

A close-up photograph of a green-painted metal object, possibly a gun barrel or a similar industrial component. The green paint is textured and shows some wear. A row of dark, circular rivets or bolts runs along the right side of the object. On the left, a dark, textured metal plate is attached, featuring a large, semi-circular cutout. The background is a plain, light-colored surface.

LR VANDY:
HIDDEN



These Women, nos. 9, 16, ed. of 20, 2019.
Jesmonite/Bronze,
ca. 21 x 10 x 10 cm.



LR VANDY:
HIDDEN

LR VANDY: HIDDEN



Black Copper, 2019.
Wood and metal,
27 x 20 x 18 cm.

It was Hassan Hajjaj who first introduced me to LR Vandy when I was still at the British Museum, and it was our mutual friend Zak Ové who introduced Elisabeth and Chili to Vandy's work. I am very proud to have worked closely with all three artists – and with October Gallery over many years.

I remember showing Vandy around the African Galleries at the BM and seeing her excitement at the inclusion of work by so many modern and contemporary artists. She also marvelled at the *minkisi* (sing. *nkisi*) figures from Kongo, bristling with iron nails and blades of all shapes and sizes which had been struck into the wooden sculptures by the *nganga* or spirit healer to release their

power on the behalf of his clients who would come to him with a variety of maladies and complaints. One of these sculptures in particular caught her eye. It was devoted to addressing the problems relating to different aspects of the lives of female clients, including witchcraft, which were brought to the attention of the *nganga*.

Figures of this type are known as *Kozo* and often take the form of a double-headed dog, two tongues lolling, who carries a kind of birthday cake of magical substances on his back, complete with iron 'candles.' The collision between iron and wood, cold and hot, culture and nature, man and woman which takes place when these figures are activated is perfectly summed up by an expression which I later heard Vandy use in the context of some of her own work: 'aggressive protection'.

It is hard to describe the feeling when I see a work of art for the first time which simultaneously appeals on an aesthetic, spiritual and emotional level – as well as, in a curious way, to my sense of humour. Something

is switched on which connects to a well of memories and experiences, some of which are my own, others seeming to come from a collective unconscious that stretches into the deep past. That is how I felt when I saw El Anatsui's *Man's Cloth* and *Woman's Cloth*, the first of his liquor bottle top sculptures, hanging together on the wall of October Gallery.

That is also how I felt when Vandy showed me the first few of her *Hull* series. The upturned hulls of model boats, some cast in fibreglass, some metal plated, some carved in wood, hulls of diverse colours and textures, but all suggesting a human face split by a keel/nose, sometimes long and graceful, sometimes short and stubby. They reminded me in some ways of the anthropomorphic petrol drum masks of another great artist associated with October Gallery, Romuald Hazoumè.

In common with all fine works of art, Vandy's *Hulls* spark reminders of other artworks, but also of historical and contemporary events. Unlike the *minkisi* figures of the Kingdom of Kongo, with their irregular patterns created by various types of blade sunk into the wooden base sculpture, Vandy's *Hulls* are pierced with meticulously and painstakingly arranged patterns of inserts, whether they be fishing floats, acupuncture needles, air gun darts, aluminium rivets, votive miracle charms (*milagros*) or brass upholstery pins.

Sometimes a *Hull*, already suggesting the transport of commodities, also begins to suggest the famous print, a cutaway diagram of the British ship, *Brookes*, which was used by the abolitionists of the late eighteenth century to convey the horrors of the Transatlantic Slave Trade. This print displays stylised images of enslaved Africans stowed in its hold in serried ranks – an image which today is understandably seen as highly offensive, even if originally created with the best of intentions.

One *Hull* by Vandy entitled *European*, which I ended up acquiring for the British Museum, had a particular resonance. In common with a number of sculptures in the current exhibition, its hull was pierced by



Pomp and Circumstance, 2019.
Fibreglass, metal and horse hair,
180 x 60 x 35 cm.



Railway no. 1,
2019.
Charred wood
and brass,
100 x 160 x
10 cm.

hundreds of colourful 'waggler' coarse fishing floats made in China. Apart from the symbolism of fishing, which conjures a myriad images for me as a vegetarian fisherman, and the ancient connection between Africa and China, *European* also suggested the horrifying inversion of the Transatlantic Slave Trade of the past which is taking place right now in the Mediterranean.

Instead of being forcibly removed from Africa in the Triangular Trade, thousands of migrants from Africa and the Middle East are today risking their

lives to get into Europe at the hands of unscrupulous traders who cram them into small, unseaworthy boats. So in *European*, together with the different inserts which appear in several other works in the *Hull* series, the fishing floats seem to me to suggest migrants clinging to the upturned hull of one of these boats somewhere in the Mediterranean.

Another series of Vandy's sculptures, entitled *Railway*, pursues the theme of the transportation of commodities, human or otherwise, though this time by rail. There's a story behind some of the materials she has used for these powerful sculptures, with their sections of model railway track, disconnected and leading in different directions on a charred landscape of wooden sleepers. Although the story is highly personal, it is also in many ways relevant to the themes of the exhibition, *Hidden*.

When my brother John and I were young boys, my Dad would lay out his 'O' Gauge model railway track on the battered orange lino of our play room. There was an inner and an outer oval of track linked by two sets of points – one each for John and me to control. Onto the track Dad would place two huge model steam trains fired by methylated spirit burners, and when steam was up he would dim the lights and let them loose in opposite directions. 'Change!' he would shout to me just before there was a collision, then 'Change!' to John to set the two giants on a collision course again. Faster and faster the engines sped round the track – 'Change!'... 'Change!'... 'Change!' – until finally one of the bends was too much and an engine left the rails

and tipped onto its side, sending blazing meths across the scorched orange lino, and leaving the remaining victorious engine the freedom of the track.

Then, of course, John and I grew older and the orange lino became hidden beneath red carpet, the engines disappeared into the attic, concealed in their russet red cardboard boxes, and the railway track was dismantled and stowed away in the garage, out of sight. Later Dad sold the engines to supplement his income as a teacher in the local Girls Secondary Modern, and when he



These Women,
no. 8, ed. of 20,
2019.
Jesmonite/Bronze,
ca. 21 x 10 x 10 cm.

passed away a few years ago I came across the old model railway track while I was clearing the house – and I remembered how Vandy had told me of her interest in creating sculptures using this material. I rang her and she came down within the hour and took the lot.

During the age of European exploration, boats had carried people, often enslaved, as well as diseases and armed men to many parts of the world to create wealth for the few at the expense of the many. As the colonial period dawned, so railways became another way of controlling and pacifying the diverse peoples of the world whom the Europeans encountered. Firms such as Bassett-Lowke in the UK and Märklin in Germany made models of boats and trains so that the sons of colonial officials and military men could play at Empire building. These are some of the hidden histories which Vandy uses in her

work, at least two examples of which (*Calais 01, 02*) incorporate both *Hull* and *Railway* in a single sculpture.

Vandy's fascination with the design qualities inherent in engineering and manufacture of all sorts, as well as the sociological impacts and hidden human histories they represent, are carried into her series entitled *These Women*. Here the cogs and discs, the tubular pistons and shafts hidden within the sleek hulls of boats and beneath the smart, liveried outer casings of railway locomotives appear in the stylised bodies of human beings. These are lovely tactile works, inviting you to pick them up and caress them in ways Vandy's hulls most certainly forbid. They are also made with a knowing smile, as if they are the playful progeny of Vandy's 210 cm high *Superhero Cog Woman*, though at the same time there is a serious nod to that most complex and mysterious of all machinery, the human body, in particular the female human body.

Vandy is constantly experimenting with new forms and materials in her work, some of which she comes across by happy accident – in the case of her *Landscapes* a happy culinary accident which, she explains, was 'a domestic discovery I made through making soda bread with the addition of treacle.' The resulting two portrait screens, showing what Vandy goes on to describe as 'five looped pieces of moving wall paper, each approximately 2-3 minutes long, one forward, one in reverse,' feels and looks like a cross between the most delicious black sauce or cake filling and one of the oil industry's many ecological disasters.

There's also something about *Landscapes* which seems to have kinship with Leonardo's famous studies of the properties of water. In fact, *These Women* and *Superhero Cog Woman* also remind me of Leonardo's fascination with design and invention – whether it be for siege defences, flying machines or mirror grinders – which went hand in hand with his understanding of the construction and beauty of the human body. In fact, Vandy could usefully be described as a 'Renaissance Woman,' a polymath whose work exhibits a range of skills applied to a variety of subject matter. It is an approach which, together with a skill in life drawing and in drawing generally, has long been unfashionable in an art world ruled by one-trick ponies whose tired gimmicks have been embraced by those who should know better. Change is going to come, and artists like LR Vandy will be in the vanguard of that movement.

© Dr Chris Spring, Artist, Writer and Curator,
formerly of the African Galleries at the British Museum



Porcupine, 2015.
Fibreglass with porcupine quills,
110 x 55 x 10 cm.
Private Collection

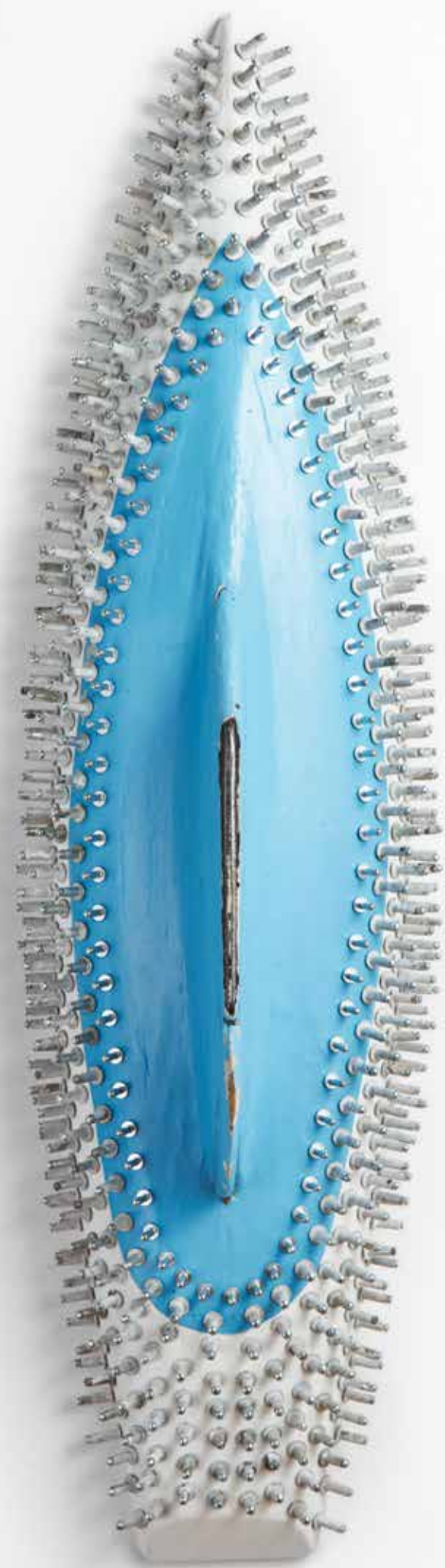


Black, Green and Copper, 2019.
Fibreglass, metal and wood,
300 x 35 x 42 cm.



Above: **Claret and Brass**, 2019.
Wood and metal,
52 x 13 x 16 cm.

Left: **Guardian**, 2019 .
Fibreglass, metal and wood,
125 x 33 x 13 cm.
Private Collection



Blue and White Rivet, 2018.
Wood and metal,
75 x 20 x 13 cm.

NEW SONGS

*I thirst...
for a song that goes to the soul of things*

*Cantos Nuevos: Federico Garcia Lorca **

Gerard Houghton: Lisa, it's been less than a year since we showed part of your *Hull* series at the 1-54 Contemporary African Art Fair in Somerset House. Not only did your work astound many people, but also every single one of the works sold. How did you process what happened?

LR Vandy: Obviously, it was a fantastic experience for me. It was like a huge adrenaline shot and I was so buzzed by what happened that, for a while, my whole body just wouldn't calm down. It felt like I was flying along, leaning forwards at an impossible angle, and it took a lot of effort to calm down and get back into my own skin. The strength of my reaction surprised me. Most days I work alone in the studio and much of what I'm doing can be quite repetitive: sanding, polishing, drilling countless holes, making at least that number of tiny objects to fit into each hole. Suddenly, at Somerset House, I had to engage with a never-ending stream of people who were telling me how fantastic, how outrageous, or how inspirational my artwork was. I felt as if they were talking about something – or someone – else, which was a bit disorienting. The quiet calm of my studio and the hubbub of Somerset House felt like two opposite poles, with me somehow caught in between. It was a lot to digest over a few short days.

GH: How did the *Hull* series come about in the first place?

LRV: Well, everyone's familiar with the popular idea of voodoo dolls from films like *Hellraiser*. I've been looking at African art for a long time, and knew the Kongo origins of these figures, and I'd already made a few pieces using pins. To me it felt important to own the popular cliché, and use humour to subvert and move it forward. One of those pieces, *Comms Officer*, combined an aircraft avionics control-box, pins and a gender-fluid doll to play with ideas about a black communications network. I'm always on the lookout for curious objects like that control-box, which at first glance are difficult to tell quite what they're for. I

spend a lot of time at antique fairs or rummaging through thrift shops, looking for odds and ends of a certain quality. I found this model boat at a car boot sale, and on flipping it over I immediately saw the 'face,' so I bought it. It sat in my studio for the longest time, while I just circled around it. Then suddenly, it all came together with these multi-coloured, fishing floats called 'wagglers.' I don't even remember where I found them. But prompted by those earlier 'pin' pieces I had a sudden, clear vision of the boat's 'face' surrounded by an aura of coloured floats.

That very first piece, *Yellow Wagglers*, was displayed at Somerset House, and it reveals how the confidence required to craft such a piece owed a lot to my foray into the jewellery world.

GH: What exactly do you mean by your 'foray into the jewellery world?'

LRV: After finishing school in Chichester, I did an Arts foundation course at Worthing so I could go on to a Graphics Degree in London. I only applied to Central Saint Martins, Chelsea and Camberwell, which were all top-ranked colleges, because I didn't want to go anywhere else. If you're a woman they try to steer you towards studying textiles or design, which wasn't me. Because my father was an engineer, I was always fascinated by the way machines worked, and was more interested in printing presses and the mechanical processes of making images. Luckily, Camberwell, whose printmaking



Comms Officer,
2013.
Wood, metal
and plastic,
30 x 30 x 20 cm.

department had a great reputation, accepted me, and I got to do lots of etching and printing. That gave me a Camberwell Arts degree, which, in those days, meant I was pretty much unemployable! But I kept on making things by myself using thin sheet metal at first. Always on the lookout for inspiration, I began frequenting libraries, then the V&A and eventually the British Museum – which is such a marvellous resource. I'd spend whole days in there and at times it felt like I lived there.

GH: But I'm still not seeing your path from printmaking to jewellery.

LRV: Well, I really think I work best in three dimensions. At that time, most of my friends were in the world of fashion and they thought I was making pewter jewellery. To me it wasn't jewellery at all; I was making sculpture. But, just maybe... if you were to put a pin on the back of it... someone might wear it... perhaps...? So that was how I entered the fashion world, and pretty soon I was designing stuff for Bruce Oldfield and John Galliano and my 'jewellery collections' were selling at Liberty's, Bloomingdales and other high-end shops. It was a lot of fun. I wasn't making huge amounts, but I had my own studio and soon became quite busy. Then, someone asked me if I'd like to make jewellery for a film called *Labyrinth*, with David Bowie. Yes, please! I went to Pinewood Studios and created all the jewellery for that film. Being a fantasy film, everything was made from all kinds of strange objects creatively assembled together. That project gave me both lots of experience and the funds to set up a real studio, where I returned to using soft metals, pewter copper and so on, to create larger objects like clock faces and mirror frames. Before very long, they were also being sold at Paul Smith and other shops.

GH: I knew that you studied at Camberwell and the Royal College, but I didn't realise how involved your backstory was. What led you from success in the jewellery world to the RCA?

LRV: That came about because I was keen to scale up and wanted to make larger things. So, I began doing evening classes in welding and forging because I needed to learn more about structures and materials. It was the early nineties, the time of the crash, so I applied to the Royal College of Art looking for a course that would teach me the greatest number of skills, and Furniture Design seemed the obvious choice. To get in, I had to convince them I was

serious, so I knocked together a sketchbook or two of 'furniture drawings' to submit! Actually, they were good teachers at the RCA, and I think they understood that I had something to offer, but that I needed to understand strategic things like systems and the processes of making functional objects. The course itself was torture, but it was really useful for me. After the Royal College, I got sucked back into the film world again, designing on-set furniture for a television series, which brought me in ridiculous amounts of money. So I started yet another career, which led to work on commercials and films, and eventually I rose through the ranks to become an Art Director. I was Art Director for the MTV Live Music Awards, which was a major TV show, with twenty-metre stages and twenty live shows in sequence. I'd first draw up each set to specification then oversee construction, so it was quite complex work. In between I did my own gigs or commercials, 'propping' them or perhaps drawing them up for shooting in studio. Of course, there could be lean patches between gigs, but it was an extraordinary living. I was quite happy until, one day, it just didn't satisfy me anymore. The problem with the career path I'd followed was that I hadn't sufficiently chosen things I wanted to do for myself.

GH: I think anyone doing half of what you've done would be proud of such a career.

LRV: Yes! But I hadn't been in control, it had all just happened to me, and I'd simply grabbed onto one chance after another. Anyway, I had this friend, Zak Ové, who I'd known since the eighties, when I had a studio in Camden. Sometimes we'd do commercials together, but Zak always talked about leaving film behind for what he called 'more serious stuff' – by which he meant his art. Zak's dad had not only been an important filmmaker, but also an artist, a photographer and a writer, so Zak had all that in him. He was always saying things like, 'You should be doing serious stuff too, Lisa!' I wouldn't see him for ages, and when next we met he'd show me his new artwork. Or he'd drop into my studio and look over what I was up to, before starting up again, 'You're an artist, Lisa, never been anything else!' One of Zak's favourites was, 'There aren't enough women working in the arts, Lisa!', which he knew always got my attention. Though quite small at first, I started producing new things, and as my interest waned in the Art Director's world it gave me a lifeline. Zak's promptings were both telling and timely, and one day, I realised how right he was. I *did* need to follow my own intuition and decide what I was going to do for myself. At my age, that was a tough call. But, I'm really lucky to be surrounded by good people, who all supported my decision to concentrate on my art. Since then, I've invested everything in my latest studio, and worked solidly by myself – with a lot of help from my friends! Fingers crossed, it's just beginning to bear fruit!



*Lisa aged 22, soon after finishing
at Camberwell College of Arts.*
Hong Kong.

* *Cantos Nuevos* from *Libro de poemas*, Federico Garcia Lorca, Spain, 1921



GH: Your very first 'hull-masks' came about when, in an inspired moment, you combined a chance discovery with something completely other. I suppose such *Eureka* moments don't happen every time. Do you now follow some strategic plan when creating new works?

LRV: Well you forgot one essential ingredient – time. First, I spend time circling around the hulls I buy. I need to get to know the vessels in order to see the kinds of creatures they might become. Some models are so meticulously built, with planking and complete sets of rigging, that to take them apart kills me. So I keep them around for a while also out of respect. Before starting out,



I need to feel excited about the possibilities for the piece. I set myself strict limits and only add one attachment to each hull, otherwise I'd just be decorating, and that doesn't interest me at all. Sometimes the attachments like the waggler floats or porcupine needles are readymades in the Duchampian sense. Other attachments I construct myself, like a hand-made piece of jewellery. I might take an air-gun pellet and drill tiny holes in the base before soldering a pin or rivet into it. I'll make hundreds of these tiny assemblages with their own strange aesthetic, each like a miniature Brancusi. What I'm trying to do is to create a tension between the two elements, but it's a tension in which both must participate. So I need a clear notion of where the work is heading before I start. Some of these keels are expensive to buy, being custom-made by known designers. Before you start drilling any holes you have to visualise where you're going or you'll mess up. A bad hole, from a wrong decision or a slip of concentration, causes endless trouble. The hole must be filled, then colours matched and often there's some kind of patination that's hard to reproduce. It can ruin the entire piece. Usually, I also patinate the additions themselves so that both the hull and the augmentations sit more closely together. Something old with lots of new stuff hanging on it is never going to work. If the metal is too new or shiny, I might wash things

Above:
Olive Green, 2019
Wood and metal,
44 x 8 x 12 cm.

Left:
Pale Blue and Pink,
2019.
Wood, metal and
plastic,
90 x 27 x 25 cm.

in an oxidising fluid to take that brightness down a shade or two. The aim is to get the juxtaposed materials to marry together so they look as though they've always been in that relationship. If they look like two things forced into proximity, you haven't integrated them into a single entity and you might need to start all over again. But, when a finely keeled yellow racing hull marries with multi-coloured, iridescent, plastic floats, you've achieved something. When that happens, you know it immediately, because the work begins to *sing*!

GH: I love the idea of these masks 'singing' to you. It suggests some immanent presence inhabiting the artwork itself. I'd love to hear more about what the pieces sing to you?

LRV: Well I didn't mean it too literally, but what's really interesting to me is the way these old boats, once overturned, develop new aspects and start to sing new songs. More and more, I really do feel that as I work on them something gradually reveals itself, or that something else appears. Some, though not all, develop a talismanic presence; that is they become guardian figures. Many people, often – though not exclusively – women, seem to feel this and frequently comment on it. Of course, they can be quite confrontational too, but that's part of their power and goes with the domain. Each hull possesses certain intrinsic characteristics, which the additional augmentations alter but seldom override. Since ships have always been considered female entities, I read them as such. *Olive Green* and *Red Dart* both have this apotropaic quality though it's differently expressed. *Olive Green* radiates an aura of quiet protection whereas *Red Dart* relates more to self-protection. *Top Brass*, which I so enjoyed working on, while sombre, has a sense of real *gravitas* about her, a special combination that to me suggests a dignified nobility. Often, as I'm working on a particular piece, certain words, feelings and thoughts surface spontaneously, prompting me towards the final manifestation. Recently, as *Black Dart* came fully into focus, I became aware of the subliminal echo, 'Make pretty our pain!' floating around in my head.

Red Dart, 2019.
Metal and plastic,
40 x 16 x 15 cm.

GH: It fascinates me how in joining disparate things to forge an unpredictable unity you manage to suggest so



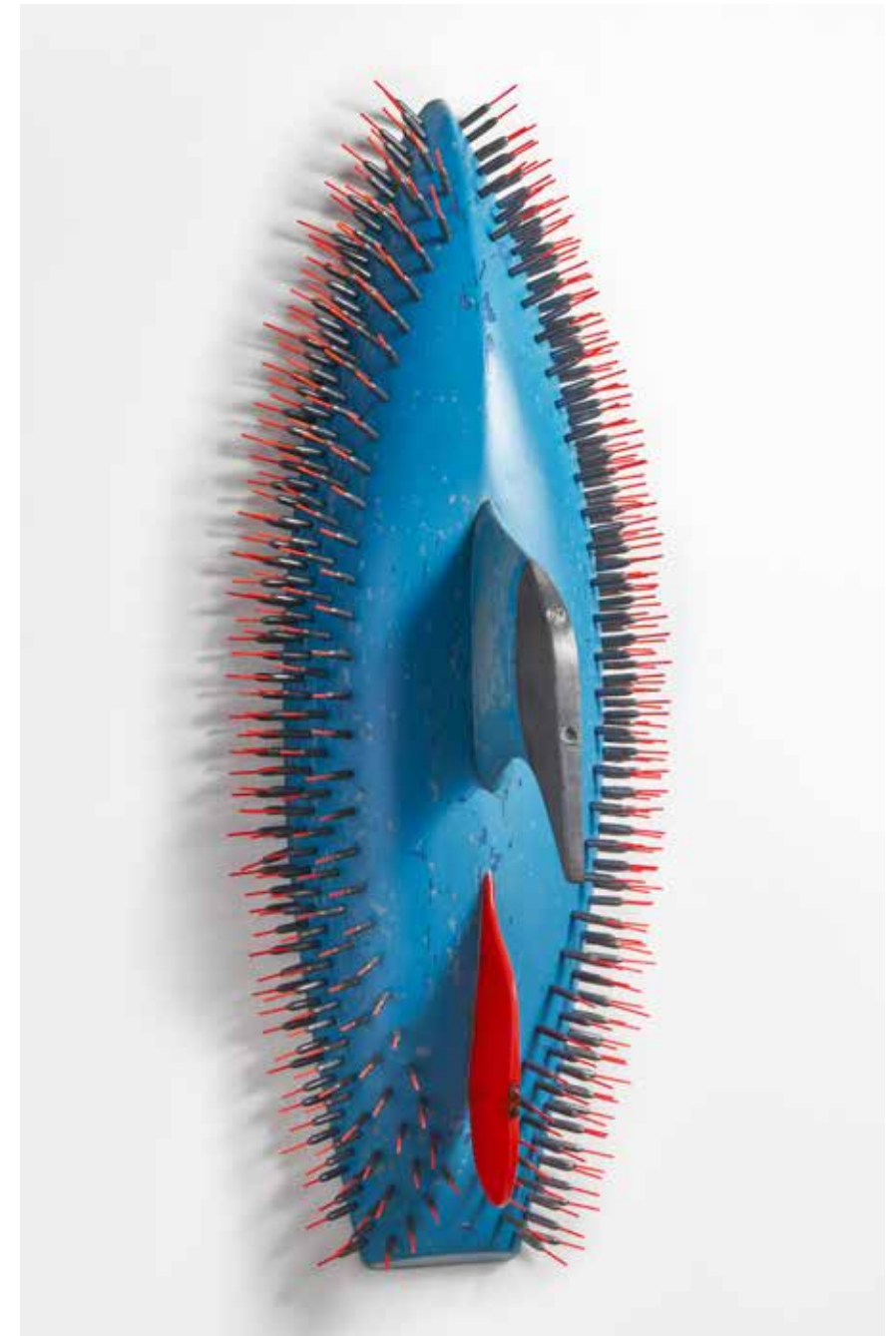
many other complex layers underneath. It's essentially a straightforward, one-to-one relationship yet the array of associations produced is anything but simple.

LRV: I'm thinking about a whole range of things as each work develops. I think about the materials used, which have their own inherent symbolic associations. If I use copper, brass or pewter, I'm immediately in the world of mining, smelting and forging. The ships these objects

Black Carp, 2016.
Wood and acrylic,
140 x 27 x 45 cm.



Claret Chiney Bumps, 2019.
Wood and metal,
60 x 15 x 13 cm.



Blue Sinker, 2019.
Wood and metal,
80 x 30 x 25 cm.

model suggest the nautical world of travel, cargoes, curvaceous feminine vessels, speed, size, distance and so on, and all that's still just the primary surface level. The same is true of the railway track pieces that invoke romantic notions of the age of steam, engineering, travel and a transport revolution. But there are other hidden aspects to railway systems. People were enslaved and died in the building of those railway networks. Where to begin? Think of Irish navvies tunnelling through the Pennine rock; or indentured Chinese labourers on the Western Pacific; or European railways and the Jews; or POW-constructed railways built for the Japanese in Thailand. Those nautical tales of trade routes developed by the Imperial powers are entirely based on the grim networks of hidden trade involving the Middle Passage. None of these are romantic stories. In reusing these model tracks and overturning these vessels to show the hidden underbelly of things, I want that full range of associations to resurface so it can be re-examined.

GH: How did you arrive at the title for this exhibition, and does *Hidden* have anything to do with the idea of *Invisible* in Ralph Ellison's novel.

LRV: To some extent they're similar, but 'invisible' – in Ellison's writing – is inextricably linked to the world and word of 'man.' Growing up as a black girl in a very white English world, my own experience was different, and so the terms of reference must change as well. The boats are obviously feminine and the bottom of each boat, the very structure that makes her float, isn't invisible so

much as hidden from sight. The domestic world of baking bread, referenced in my film, is another world hidden to most men. Each work in this exhibition refers to these hidden parts of the world, and even language itself is another way that things become hidden. The twenty-one figurative sculptures, *These Women*, try to open up other areas for examination. I avoided calling the series *The Women* because that title could stand alone, without needing anything more to complete it. However, *These Women* is unstable and requires at least a verb to help complete the sense. 'These women are /do /sing /etc.' Even then, something is missing. Only with 'These women are noble,' 'These women are industrious,' 'These

women sing new songs,' do the statements sufficiently describe the subject. The series is based on the technical drawings and mechanical objects called patterns. When I see something perfectly designed to perform a particular function, it speaks to me about a special kind of beauty. I've always loved images of machine patterns, which are these mini-architectural marvels from the age of iron and steam, and so I based these feminine figures on those ideal mechanical forms. This calls into question most people's notions of femininity. But I wanted to use these functional shapes to create feminine forms that speak about how real women actually function in our society. These women, like the ships, are industrious and powerful, and without their critical contributions the social machine breaks down. But, that contribution itself is hidden and unseen. In some sense I've always been an outsider in this society, and much of who I am and what I've become has been hidden from sight. I'm six feet tall and black, yet I can stand at a bar in London and not be seen? I must be hidden somehow. That's why turning these hulls over so that the hidden parts can be directly observed –



Three examples of machine part patterns, made in wood and metal.



and seen for what they are – is such a positive act.

GH: Today, many notable African contemporary artists – El Anatsui, Romuald Hazoumè and Gérard Quenum spring to mind – ingeniously transform discarded materials. Do you think your work intersects with theirs, and might that denote some intrinsically 'African' line of transmission running through it?

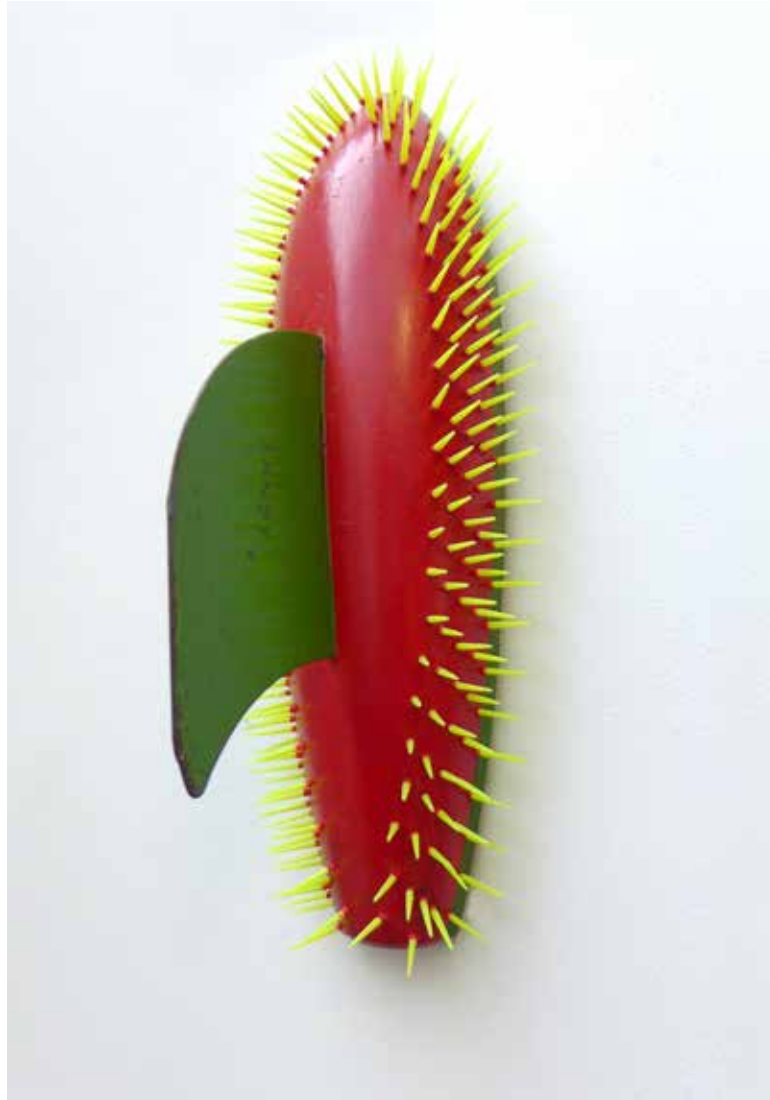
LRV: Well, I know all the artists you mention from the BM collection, and it worries me that you've dropped me right in the middle of the heavyweight class! I would say that these artists' sophisticated use of materials speaks volumes about where they're based and how they incorporate local resources to communicate with international audiences. For many years now, I've been looking at different sources of African art and it's become deeply embedded in me. But, I don't regard my own work as a product of my African heritage, so any resemblances are definitely down to nurture, not nature! In this exhibition, I'm showing four different categories of work, only two of which incorporate objects that originally were used for different

purposes: the model boats and the train tracks. *These Women* are sculptures based on a completely different process. The figures are first painstakingly created in wood before being cast in bronze or other materials. The film, based on a chance observation I noticed one day while baking, uses another medium, to give a different perspective on what my art is about. It's a black and white film reverie: miscegenation, under the microscope, in real-time. I certainly don't consider the boats I buy to be discarded pieces of junk. Some are traded in a competitive racing market and can be quite expensive. I buy them for their hidden potential. But I'm very conscious that the boats I acquire are made by and for the very people who would exclude me from their middle England world. When I'm working with them, carefully trying to explore and expose qualities hidden deep within, I don't imagine I'm 'recycling' or 'repurposing' them. For me it's a conscious act of *reclamation*, and it's not just about old sailing boats. My work is about reclaiming much more than just that.

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These Women, nos. 1, 6, 9, 12, 13, 17, 18, 19, 20, ed. of 20, 2019. Jesmonite/Bronze, ca. 21 x 10 x 10 cm.



Red and Yellow, 2019.
Wood, metal and plastic,
37 x 15 x 15 cm.



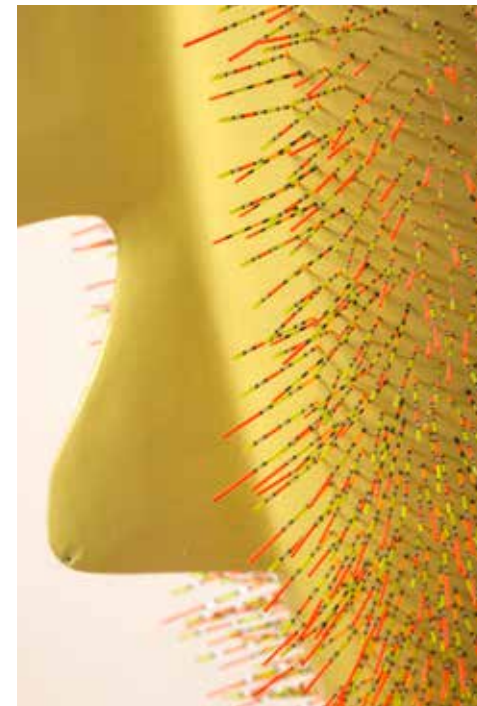
Black Dart, 2019.
Fibreglass, metal and plastic,
235 x 52 x 44 cm.



Top Brass, 2019.
Wood and metal,
100 x 22 x 15 cm.

Top left: Crimson and Black, 2019.
Fibre glass, wood and plastic,
80 x 35 x 22 cm.
Private Collection

Left: Copper, Pink and Black, 2019.
Wood and metal,
50 x 14 x 11 cm.



Yellow Waggle, 2015.
Fibreglass, plastic and wood,
120 x 40 x 35 cm.
Africa First Collection, Israel





Railway, no. I, 2019.
Charred wood and brass,
100 x 160 x 10 cm.



These Women, nos. 1 – 21, 2019, ed. of 20.
Jesmonite/Bronze,
ca. 21 x 10 x 10 cm each.



These Women, nos. 2, 9, 12, 2019.
ed. of 20.
Bronze,
ca. 21 x 10 x 10 cm each.



Superhero Cog Woman, 2019, ed. of 7.
Jesmonite,
210 x 140 x 140 cm.



Landscapes (Film still), 2019.
Video, 8 minute loop.



LR Vandy
b. 1958, Great Britain
LR Vandy (British of Nigerian/Irish descent) studied Graphic Design & Printmaking at Camberwell College of Arts before completing her Master's Degree in Furniture Design at the Royal College of Art.

Solo Exhibitions
2019
Lisa Vandy: Hidden, October Gallery, London, UK

Group Exhibitions
2019
Investec Cape Town Art Fair, with October Gallery, Cape Town, South Africa
1-54 New York, Industria, with October Gallery, New York, USA

2018
1:54 Contemporary African Art Fair, Somerset House, London, UK with October Gallery, London, UK

2013
Bayjoo and Vandy, Londonecastle Project Space, London, UK

Her work is in the permanent collection of The British Museum, London, UK, Africa First Collection, Israel and numerous private collections.



LR VANDY: HIDDEN

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