

MICHAEL PETRY
IN THE REALM OF THE GODS





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THE HOLBURNE MUSEUM, BATH
20 OCTOBER 2017 - 25 FEBRUARY 2018

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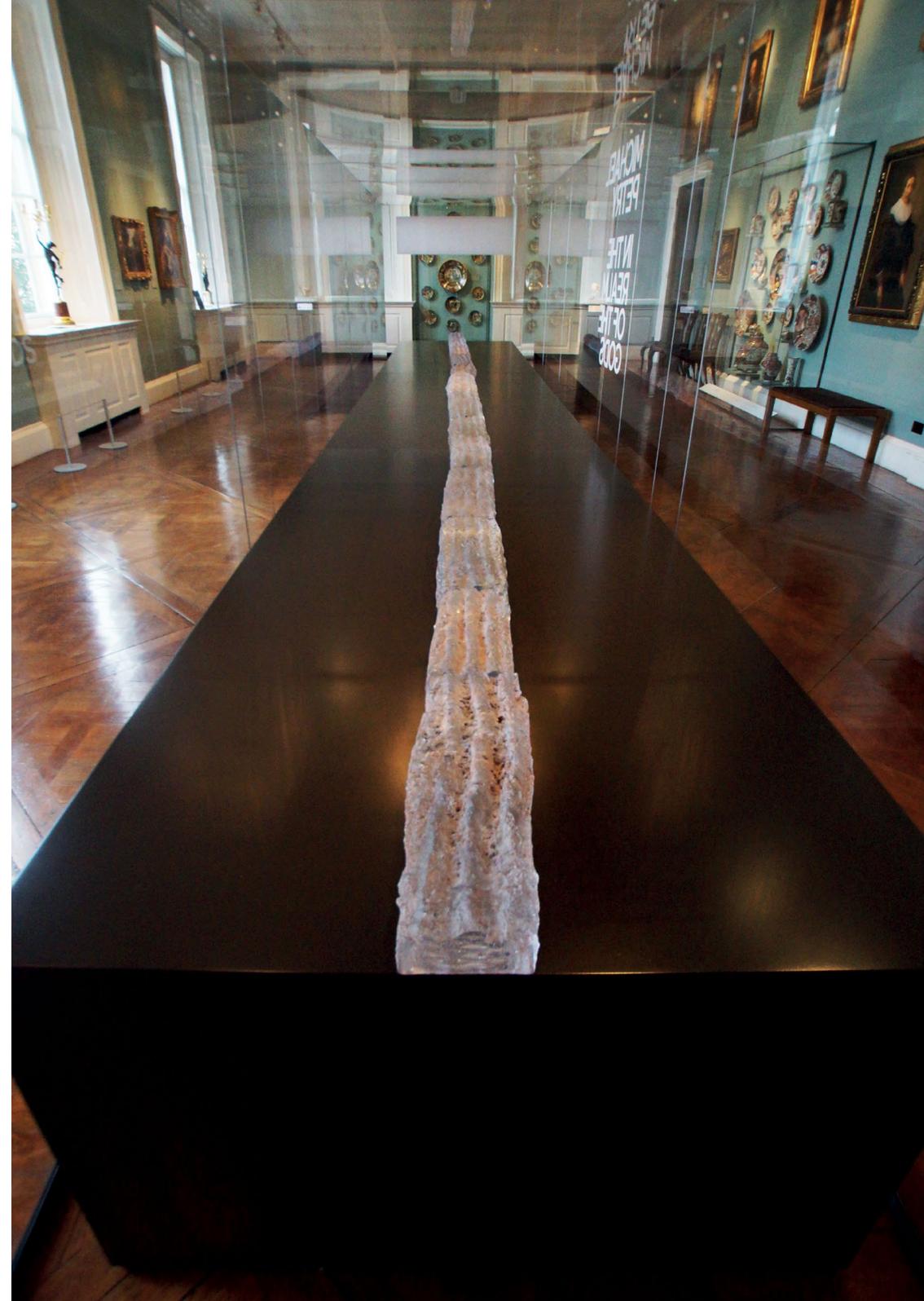
Michael Petry has made a new feature installation for the Holburne Museum and placed two works in relation to historic works in their collection.

The main installation is called *A Line Lives in the Past and the Future* and consists of a large glass ley line (approximately 8 metres) that runs down the centre of the Ballroom Gallery. The work looks as if it is a Neolithic find and is made up of 16 large sand cast pieces of glass. Each unique piece was made by Petry using his hands to dig out the form in the sand before molten glass was poured into the void. Ley Lines have an historic and metaphysical importance in Great Britain, yet the phrase only came into common usage in 1921 when Alfred Watkins coined it to describe the relatively straight lines found between Neolithic sites. Watkins proposed that ley lines were geographic formations with mystic (Druidic) connections. The city of Bath is said to have many ley lines running through it including the most famous – between the Royal Crescent and the Circus, which many believe to represent the Sun and the Moon. Seen from the side, Petry's ley line looks like a three dimensional landscape.

The glass hot work was been made in conjunction with the staff and students at the Plymouth College of Art as part of their professional development. The glass cold work has been done by Fiaz Elson.

The works that Petry integrated into the collection include his *Libation to Virgo (Aphrodite)*, a new work made of silvered porcelain stars hung on the gallery walls. The work is suspended above Antonio Susini's sculpture *Crouching Venus* (c 1600) one of the highlights of their collection. Petry's sculpture is in the form of the Greek idea of the stars at night that form the constellation depicting the goddess of Love. This libation or offering to the gods is from a series of works that are made from either porcelain or bronze stars each forming a different classical constellation.

The final work exhibited is one of Petry's performance works from his *MAP Unit* series. These works are exactly the artist's height, and made from real pearls strung on silk cord by jewellers to the Crown. The work can be worn as a performance (called *Wearing Michael Petry's Pearl Necklace*) or as a measuring unit, as hung at The Holburne. His *MAP Units* measure the world according to his own dimensions, in his own likeness, as each viewer does the same.



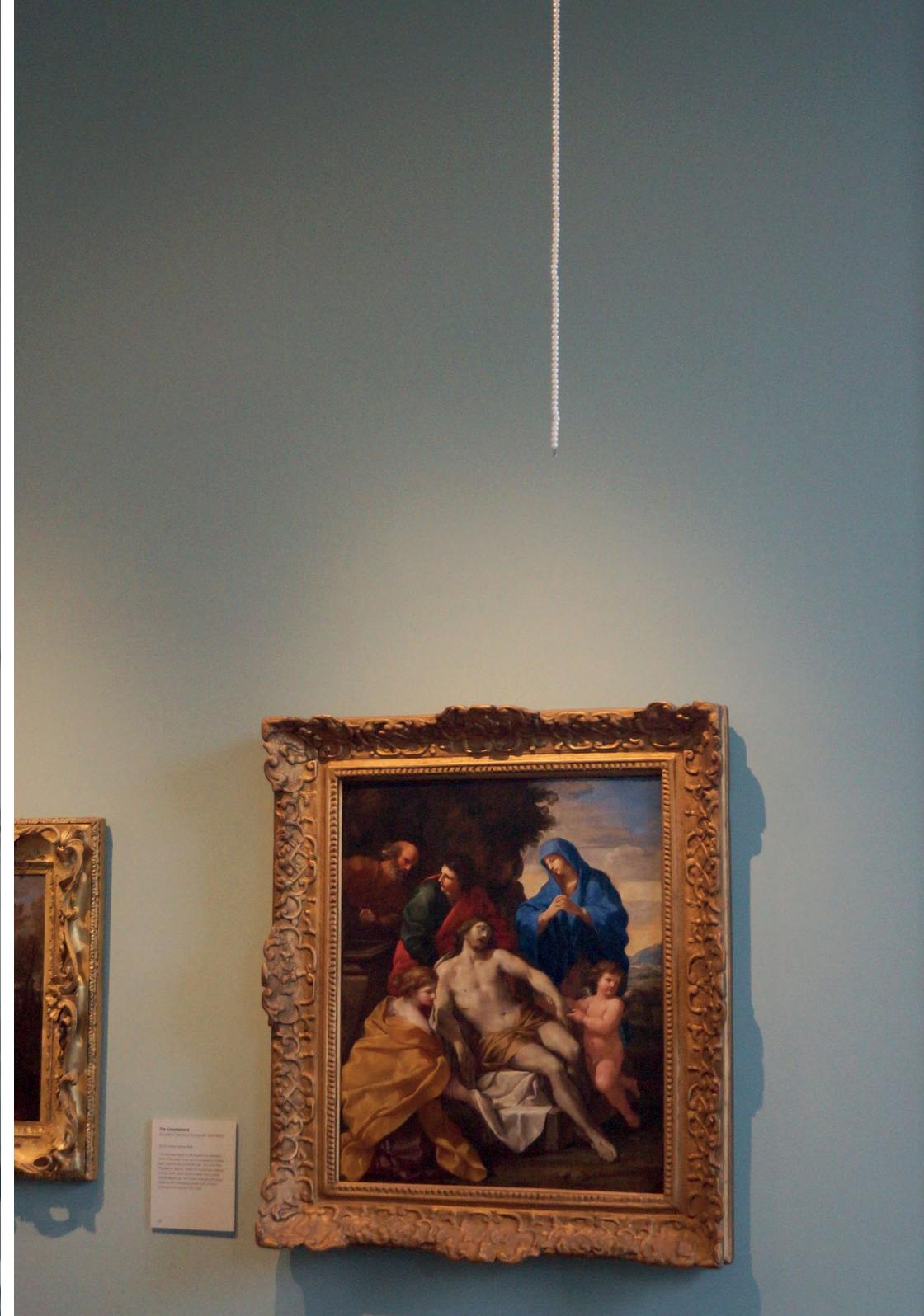




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FEATURED PIECES:

Cover: detail of one segment of *A Line Lives in the Past and the Future*, 2017,
25' x 75' x 3', cast glass.

Inside cover: detail of one segment of *A Line Lives in the Past and the Future*.

Page 3: end view of *A Line Lives in the Past and the Future*.

Page 4/5: detail of segments abutting.

Page 6/7: full view of *A Line Lives in the Past and the Future*.

Page 8: installation view of *Libation to Virgo (Aphrodite)*.

Page 9: bronze sculpture of *Crouching Venus* by Antonio Susini (c. 1600).

Page 10: *Libation to Virgo (Aphrodite)* a constellation of 10 silver porcelain stars.

Page 11: detail of one star.

Page 12: Pearl *MAP Unit* suspended in the gallery. The necklace is exactly the size of the artist, 5'11".

Page 13: *MAP Unit* seen above *The Entombment* by Romanelli, (c. 1638). Pearls represent virginity and were one of Mary's totems in historic painting.

Page 14: *MAP Unit* seen from the other side in relation to a 'Bourdaloue', a lady's chamber pot converted to a plant holder with later gilt dragon mounts. The pot was made at the Meissen Porcelain factory (c. 1735). Inside the pot is the inscription "Aux Plaisirs des Dames" (for the lady's pleasure).

Page 15: detail of the pearls that make up the *MAP Unit*.

All photos courtesy of Michael Petry

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