

JEAN-LUC BARONI

in collaboration with

The British Art Medal Society

Works in Bronze and Other Media  
by Contemporary Medallists

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## Prices list (£)

1	600	31	700	59	500
2	500	32	750	60	350
3	450	33	650	61	700
4	180	34	350	62	1,000
5	180	35	350	63	1,000
6	consult the gallery	36	300	64	600
7	200	37	250	65	600
8	300	38	300	66	450
9	450	39	200	67	450
10	300	40	110	68	480
11	450	41	100	69	1,000
12	300	42	2,400	70	850
13	350	43	750	71	200
14	200	44	450	72	180
15	420	45	195	73	395
16	500	46	450	74	285
17	420	47	950	75	225
18	360	48	3,500	76	260
19	250	49	3,000	77	350
20	250	50	575	78	350
21	150	51	890	79	350
22	575	52	675	80	350
23	450	53	850	81	150
24	590	54	540	82	150
25	600	55	540	83	150
26	400	56 Bronze	420	84	95
27	400	56 Silver plated	520	85	175
28	400	56 Silver	1,750	86	115
29	400	57	360		
30	600	58	850		

# Works in Bronze and Other Media by Contemporary Medallists

12 May – 19 June 2015

Private view: 12 May 2015

JEAN-LUC BARONI

7-8 Mason's Yard  
Duke Street, St James's  
London SW1Y 6BU

## Acknowledgements

The British Art Medal Society (BAMS) is grateful to Jean-Luc Baroni for suggesting this exhibition and for hosting it in his London gallery; also for generously agreeing to award prizes for three of the medals. The British Art Medal Society was founded in 1982 to encourage and develop the practice and study of medallic art, and exhibitions such as this provide the society with a sure way of furthering its aims.

We are also grateful to Rick Scorza for helping to make the exhibition a reality. The exhibition has been curated by Linda Crook, artist and medallist, and Janet Larkin, Secretary of BAMS, and our thanks also go to them. Finally, we are grateful to the artists for contributing such compelling works.

Philip Attwood  
President, British Art Medal Society

I am grateful to Rick Scorza for introducing me to the fascinating world of medals, and for being one of the initiators of this exhibition. I am equally grateful to Philip Attwood, and to Linda Crook and Janet Larkin for curating the exhibition. I also wish to thank the British Art Medal Society for endorsing my proposal to surrender all proceeds to the artists.

My gratitude goes too to Sir Mark Jones for joining the panel of judges who will grant the prize to the three best medals. Now Master of St Cross College at Oxford, he was successively Director of the National Museums of Scotland and the Victoria and Albert Museum, and before that Curator of Medals at the British Museum, and has published widely on historical and contemporary medals.

Last but not least, my thanks also go to the artists for accepting to show their work in my gallery, and for contributing to making this exhibition so interesting by showing such a wide variety of medals.

Jean-Luc Baroni

This exhibition has been organised by

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in collaboration with

The British Art Medal Society

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## Art Medals in the 21<sup>st</sup> century

What are the elements of a medal? They are often presented as a round plane, two faced, with an edge and using relief. The relief can be low, high or even break into the third dimension by various degrees.

The medal as a reward for being a winner or displaying valour is well recognized and understood. It is a concept that has pervaded many cultures across the world. So how does an art medal differ? Firstly it has a separate and surprisingly long history of its own. This is often cited as having crystalized with the commissioning of a new form of artwork from the Renaissance artist Pisanello in the mid-15<sup>th</sup> century. Partly inspired by ancient Greek and Roman coins that were then prized and collected, his work would impress by the stature of its commissioner, the skill of its maker and its beauty, whilst disseminating the fame and likeness of its subject. Metal casting's potential for creating duplicates and the hand-held scale made this an art form that in many ways sat with prints, having the potential to reach a wide audience in a pre-photographic era. Our continuing awareness of the coins that inspired these works still inspires an art form, which has grown and developed in its own right.

It is an art form that pleases, intrigues and baffles artists, collectors, critics and curators alike. Its role as a signal of learning and connoisseurship remains, as do its functions as a marker of an event or a bespoke celebration of an individual's achievements. It can also convey those serious, playful, philosophic, visual concerns that artists often pursue, sometimes involving its very form in complex multilayered activity or cerebral engagement. It can provide an interesting format for an artist to work through the concerns of their own art practice.

In the UK the healthy state of the art medal is in no small measure due to the work of the British Art Medal Society, whose commissioning activity, annual programmes of talks, student and other projects, bi-annual journal *The Medal* and website have championed the art medal for over thirty years. Along with the Fédération Internationale de la Médaille d'Art (FIDEM), this creates a network that is available to anyone whose interest has been piqued.

Modern art medals are commissioned by cultural and scientific establishments, educational institutions and private individuals. They are housed in private collections and museum holdings. The work of the BAMS student medal project is exhibited annually. And medals are sometimes included in artists' group and solo shows. Exhibitions such as *Medals of Dishonour* at the British Museum in 2009, which combined historic and contemporary work, open the field to potential new audiences.

The work in this exhibition has been made by the artists especially for the occasion, and offers the opportunity to own and engage with fascinating sculptural artwork. The artists represented cover a spectrum of age, experience and interests. Many have been involved with the art medal for several decades. They have made work that is in private and public collections, have run workshops for adults and children, introducing them to the format, and also have extensive experience of other art forms. They have made work that will please, delight and challenge.

Enjoy...

Irene Gunston  
UK Delegate to Fidem

# CATALOGUE

# Philip Booth (1949-)

## 1 *In Otake Gorge*, 2015

Bronze, two part medal, diam. 8.5 cm, d. 1.2 cm when put together. Edition: 1/25

This work is developed from drawings done in Otake Gorge in central Japan. It is a two part medal with different approaches to the original subject made evident in the treatment of each of the four surfaces.

Of the two inner faces, inner face one gives a reasonably figurative expression of the subject, quite close to the original drawing, though with some hints of developed or abstracted forms. The other inner face carries a haiku that points towards the intentions of the work. The outer faces each show a much more abstracted or internalised treatment of the original subject. The front face has piercings that enable a partial view of the inner face carrying the figurative image and so brings the figurative into the abstract and vice versa.

## 2 *String Theorem*

Bronze, diam. 9.6 cm, d. 0.7 cm. Edition: 1/25

## 3 *On Coming First*

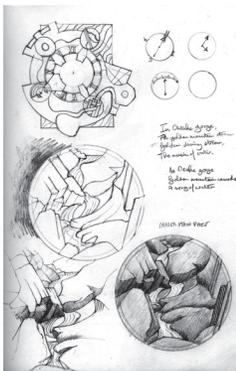
Bronze, two part medal, diam. 5.4 cm, d. 4 cm when put together. Edition: 1/25

## 4 *Preparatory drawing showing the final workings for the figurative image of Otake Gorge for the inner surface of the medal.*

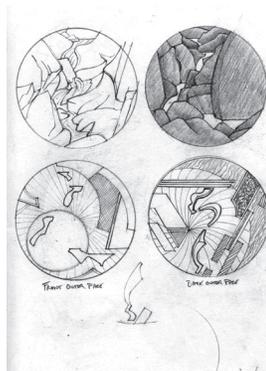
Graphite on paper, 297 x 210 mm

## 5 *Preparatory drawing showing the final workings for the outer surfaces (obverse and reverse) of the medal when closed.*

Graphite on paper, 297 x 210 mm



4



5



1 (outer face obverse)



1 (inner face obverse)



1 (outer face reverse)

## Emma Broughton (1970-)

### 6 *Plague*, 2015

Clay model for a bronze medal, diam. 10 cm.

On one side of the medal there is a locust in the foreground modelled in deep bas relief, in the background pyramids. The swarm of locusts was the eighth of the biblical plagues of Egypt. They destroyed everything in their wake.

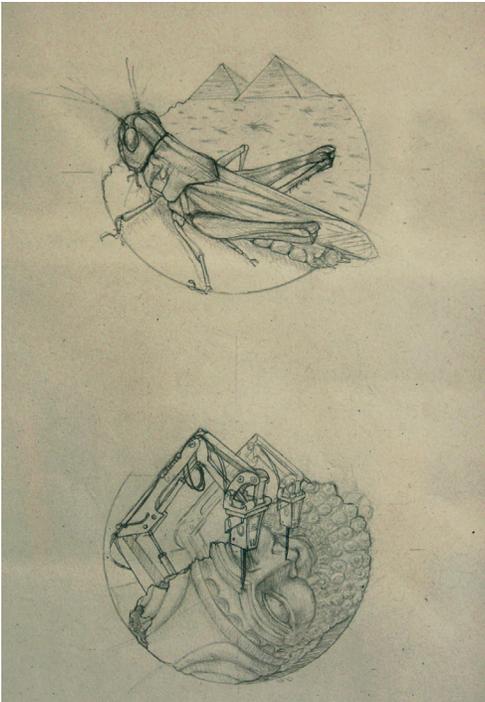
On the other side, the broken head of a carved Assyrian winged bull is shown with the arms of two industrial drills which are in the process of destroying its features. In contrast this side is modelled in low relief.

### 7 *Illustration of 'Plague' medal*

Pencil on paper, 290 x 210 mm

### 8 *Locust studies*

Pencil on paper, 290 x 415 mm



7



8 (detail)



6 (obverse)



6 (reverse)

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## Abigail Burt (1989-)

### 9 *The Ladder of Life*, 2014

Bronze, 6.5 x 8.3 cm, d. 0.8 cm. Edition: A/P of 12

'*The Ladder of Life*' reflects the moment of realisation that our path through life is not a straight climb to an end. Playing with the notion of climbing the ladder to achieve your goals, the ladder winds its way around and through the medal. The text around the edge reads '*The Ladder of Life. Not Quite what I Expected!*'

### 10 *Learning the Ways of the Jungle*, 2012

Brass, diam. 6,1 cm, d. 8 cm. Edition: 2/2

Learning the Ways of the Jungle depicts a figure amid a forest on the obverse, and the same figure amid an abstract architectural setting on the reverse, inspired by Sofia. This reflects the moment of finding oneself in a new city, and feeling the overwhelming sense of needing to adapt.

### 11 *Walking the Tightrope of Life*, 2013

Bronze, 4.4 x 12 cm, d. 0.5 cm. Edition: 1/25

A sole figure walks along the thread, trying her best to keep her balance on the '*Tightrope of Life*'.

### 12 *Youth, On the Edge of the Present*, 2014

Bronze. Edition 1/25

'*Youth, On the Edge of the Present*' is part of a series of medals that explore the theme of being balanced in the fleeting moment of time between the past and the future; '*The Edge of the Present*'.

A single person bikes around the edge of the medal, in the split second between their past and their future.

The models were made from wood sourced in the English countryside, and slate found in the Welsh hills.

### 13 *Rosie Walking*, 2012

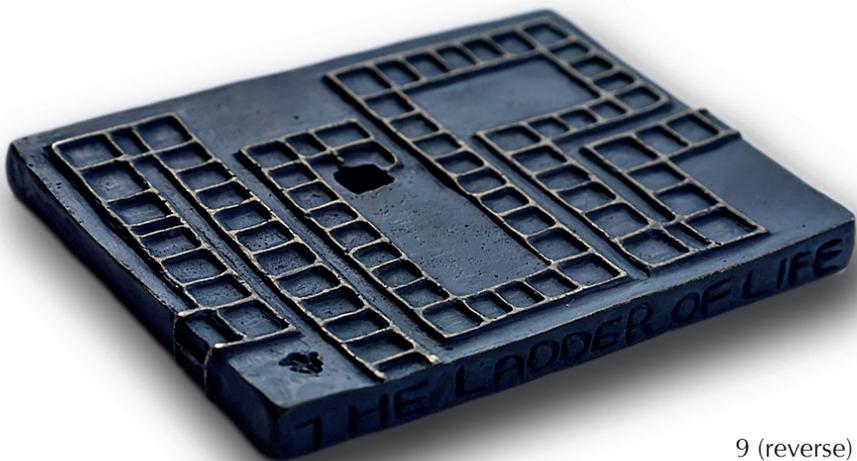
Chine Cole Etching, artist proof, 320 x 250 mm

### 14 *Shoreline figures*, 2012

Aquatint etching, 710 x 500 mm. Edition: 1/25



9 (obverse)



9 (reverse)

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## Linda Crook (1946-)

### 15 *Fish Wife*, 2015

Bronze, 7.5 x 4.7 cm. Edition: 1/25

*Fish Wife* explores the oddity of the English language. Is the woman married to the fish? And if things go wrong - *'Is that a dagger I see behind me?'* Perhaps she is just doing her job.

### 16 *Ariadne*, 2015

Bronze, 5 x 10.5 cm. Edition: 1/25

Ariadne has the string to lead Theseus out of the labyrinth. There is a mystery: a labyrinth is not a maze - there is only one way in and out. Why the string?

I asked a friend, who said, *'a connection with the world:*

*I die*

*I am lost*

*bewildered*

*wandering*

*mistaken*

*But I can return. I know the way back if I draw the cord.'*

Ariadne's story shows the fragile connection between life and death.

### 17 *Aviator Avatar*, 2015

Bronze, 7 x 7 cm: 1/25

People have always been fascinated by birds and flight. How close can we get to the experience and the mystery of how it feels to be able to fly? Maybe only in dreams.

### 18 *Fish Wife*

Ink on paper, 150 x 200 mm





15 (obverse)



15 (reverse)

## Sophie Dickens (1966-)

- 19 *'It is Easier for a Camel to Pass through the Eye of a Needle than for a Rich Man to Enter the Kingdom of Heaven'*, 2014

Bronze, diam. 10 cm. Edition: 1/25

*'It is easier for a camel to pass through the eye of a needle than for a rich man to enter the kingdom of heaven'* (Matthew 19:23-26) is a wonderful aphorism that I have often pondered on. It is great to google, and can be found in both the Quran and New Testament, and in the Talmud although the camel is replaced by an elephant. The cross-pollinating imagery reflects each time on the impossible, that can be made possible through divine intervention. Other interpretations include the *'eye of the needle'* being a very low, narrow pedestrian gate in Jerusalem, or that the Greek word for camel - *'camelos'*, is a misprint of the word *'kamilos'*, meaning rope. Visually, I am sure that the original storytellers would have gone for the larger mammals to enhance their explanations to illiterate listeners, rather than these more mundane suggestions.

I have used distance to shrink the camel allowing it, in theory, to pass through the eye of the needle if the perspective values were removed. The reverse is the written aphorism that encourages the holder of the medal to move it around in order to make sense of what appears to be an almost decorative surface pattern.

- 20 *The Early Bird Catches The Worm*, 2014

Bronze, diam. 10 cm. Edition: 1/25

This medal illustrates a popular English proverb that demonstrates how the first person to arrive will have the best chance of success. The early bird is pulling the unwilling worm out of the ground, stretching it tight as the last little bit, seen on the reverse, is squeezed out through the worm hole.

- 21 *'It is Easier for a Camel to Pass through the Eye of a Needle than for a Rich Man to Enter the Kingdom of Heaven'*, 2014

Pencil on paper, 185 x 185 mm





19 (obverse)



19 (reverse)

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## Ron Dutton (1935-)

22 *Trellis Tangle*, 2013

11 x 11 cm. Edition: 10

23 *Trellis Blue Haze*, 2013

10 x 9.5 cm. Edition: 10

24 *Spirals of Memory*, 2015

12.5 x 11.2 cm. Edition: 10

25 *Treasury of Memories*, 2013

11 x 11 cm. Edition: 10

All works are constructions of cast patinated brass with elements of patinated copper and coloured wire.



23



24



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## Robert Elderton (1948-)

**26** *Mod/Rocker*, 2000

Bronze, 7.6 x 7.2 cm. Edition: 3/10

Inspired by the rivalry of the Mods and Rockers during the early sixties with their favoured method of transport.

**27** *Marinella (My Granddaughter)*, 2014

Single sided medal, silver, diam. 7 cm. Edition: 3/10

**28** *Too Many Angels*, 2011

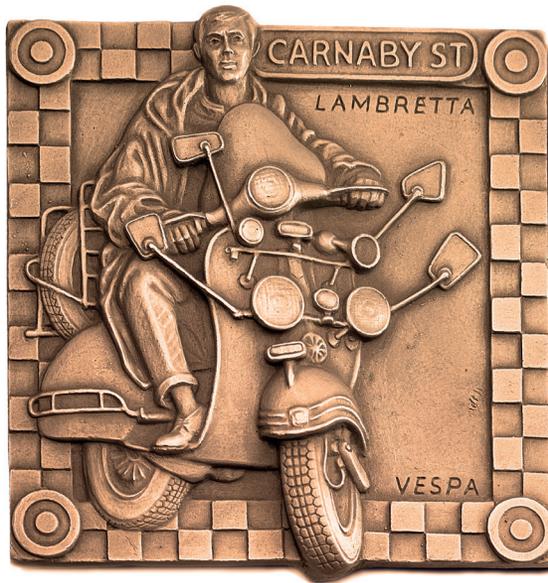
Bronze, 11.2 x 8.2 cm. Edition: 3/10

Inspired by the song 'Too Many Angels' by Dave Cousins, Chas Cronk - Strawbs.

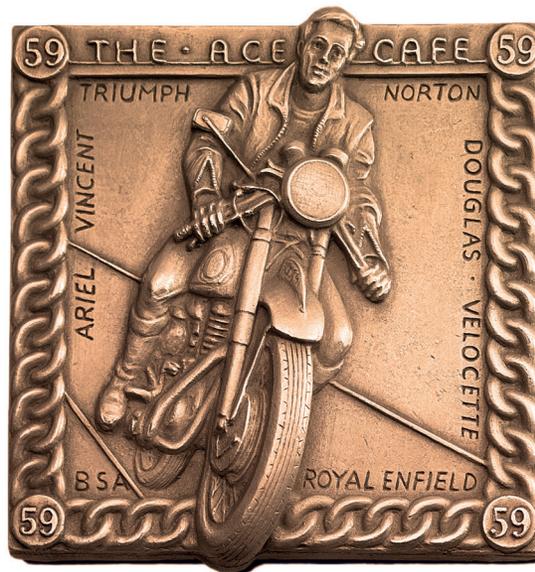
**29** *Lennonardo*, 2010

Bronze, diam. 9.2 mm. Edition: 3/10

Inspired by Fiona Adam's leaping images of the Beatles used on the EP cover for 'Twist and Shout'.



26 (obverse)



26 (reverse)

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## Marian Fountain (1960-)

**30** *Dog Dreamings*, 2013

Bronze, diam. 9 cm. Edition: 1/40

A dearly-loved dog sleeps by the fire, we imagine her dreams by her twitching ears.

**31** *Holding tight and letting go*, 2015

Bronze, h. 14 x 8 cm, d. 1 cm. Edition: 1/40

On the same theme of a sculpture called '*Big Hug*', this medal speaks of the generosity that can trickle out to others as a natural continuation of intimate and continual support.

**32** *Holding tight and letting go 2*, 2015

Bronze, h. 14 x 8 cm, d. 1 cm. Edition: 1/40

On the same theme of a sculpture called '*Big Hug*', this medal speaks of the generosity that can trickle out to others as a natural continuation of intimate support, thereby weaving the tissue of community and cultural vibrations.

**33** *Two*, 2015

Bronze, 7 x 9.5 cm, d. 1cm. Edition: 1/40

A commemoration of grandparents lost in WWII (commission)

**34** *Letting Go 1*

Drawing, 205 x 145 mm

**35** *Letting Go 2*

Drawing, 20.5 x 14.5 mm



30 (obverse)



30 (reverse)

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## Irene Gunston (1960-)

### 36 *Things Washed Up In The Sea*, 2015

Bronze, diam. 13.5 cm. Edition: 1/4

Things we find at the edges-  
Old Rope, Shells, Detritus, Treasure.  
Things that resonate-  
Nymphs, Swimmers, the Ampersand, Tattoos.

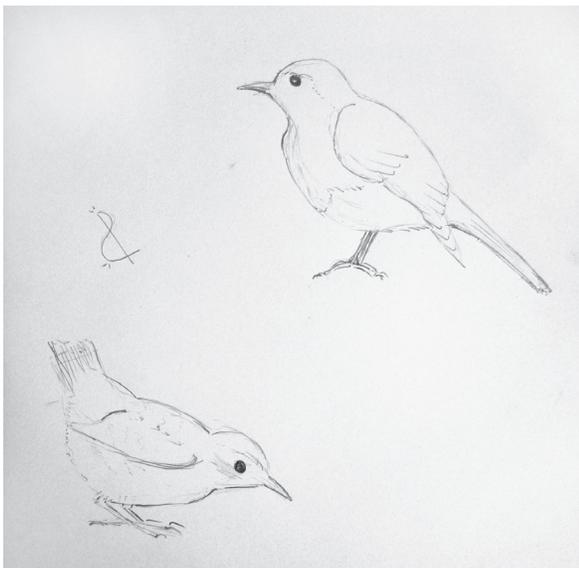
### 37 *The Wren and the Robin*, 2015

Bronze, diam. 9.5 cm. Edition: 2/4

Historically seen as one species. Presenting two sides of one being.  
Attributes – Height seeking, inquisitive, sociable, territorial, ground hugging,  
shy, softly moving and sonorous.

### 38 *The Wren and the Robin*, 2015

Pencil on plain smooth white paper, 215 x 210 mm





36 (obverse)



36 (reverse)

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## Sam Halstead (1984-)

### 39 *The Ship of Fools*, 2015

Bronze, 9 x 5 cm, d. 2 cm. Edition: 1/25

The ship of fools is an allegory originating from Plato. The allegory depicts a vessel without a pilot populated by human inhabitants who are deranged, frivolous, or oblivious, seemingly ignorant of their course. The concept makes up the framework of the 15<sup>th</sup> century book '*Ship of Fools*' (1494) by Sebastian Brant, which served as the inspiration for Hieronymus Bosch's famous painting of the same name.

### 40 *Janus*, 2015

Pewter, 5 x 5 cm, d. 3 cm. Edition: 1/20

### 41 *The Sleepers*, 2014

Etching, 200 x 250 mm. Artist proof



39 (obverse)



39 (reverse)

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## Heidi Hinder (1976-)

### 42 *Quiet Coastline*, 2012

Silver (hallmarked on medal edge), diam. 8.8 cm. Edition: 1/3

'*Quiet Coastline*' plays with persistence of vision. The obverse and reverse imagery merge when the medal is rotated quickly in the hand.

### 43 *Quiet Coastline*, 2012

Bronze, diam. 8.8 cm. Edition: 2/10

'*Quiet Coastline*' plays with persistence of vision. The obverse and reverse imagery merge when the medal is rotated quickly in the hand.

### 44 *New Territory*, 2012

Silver (hallmarked on medal edge), diam. 4.5 cm. Edition: 1/5

'*New Territory*' reveals the topography of the lunar surface in miniature, making it possible to hold the moon in your hand.

### 45 *Super Moon*

C-type print, 127 x 127 mm. Edition: 1/5

This original photograph has been integral to the design process for '*New Territory*', as the image was extruded to reveal the detailed topography of the lunar surface.





42 (obverse)



42 (reverse)

## Kate Harrison (1949-)

### 46 *Barnes Dance*, 2004

Bronze, diam. 6 cm. Edition: 6/30

The medal shows my love of dance, the body in movement and interaction.

### 47 *Sink or Swim*, 2010

Bronze, diam. 8.8 cm. Edition: 3/20

The medal shows my love of dance, the body in movement and interaction.

### 48 *Alvin Ailey American Dance Theatre*, 2009

Pencil, caran d'ache, ink on paper, 590 mm x 417 mm

This drawing reflects my long-standing love of contemporary dance and a pure joy of the figure in movement. It also celebrates my admiration for Alvin Ailey, a dancer and choreographer, who founded the Alvin Ailey Dance Theatre at the Brooklyn Academy of Music. Contemporary dance has directly influenced my medals on show in the exhibition

### 49 *The Performing Arts – Contemporary Dance*, 2012

Pencil, caran d'ache, ink on paper, 530 mm x 420 mm

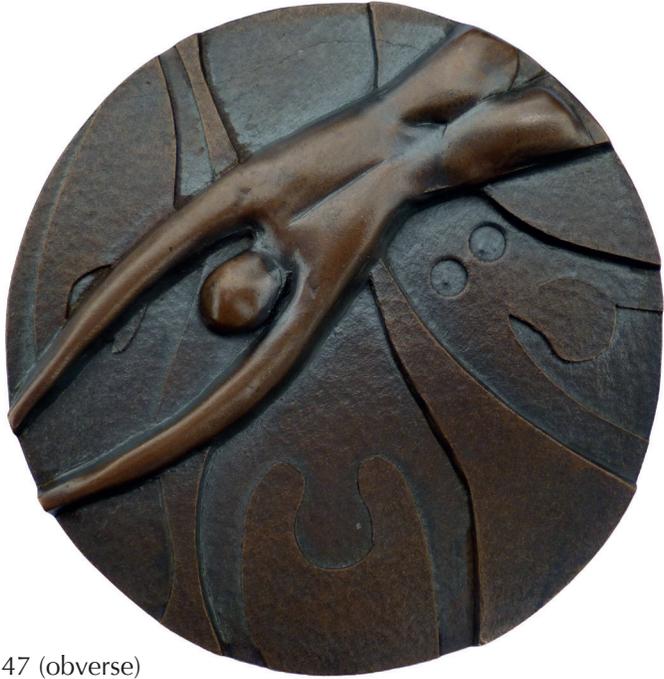
This drawing reflects my long-standing love of contemporary dance. It is a theme that I regularly return to in my research and general designing and production of medals. I hope that it conveys a vigour and pure joy of the art form and a celebration of the creativity and expressive ability of the artists involved.



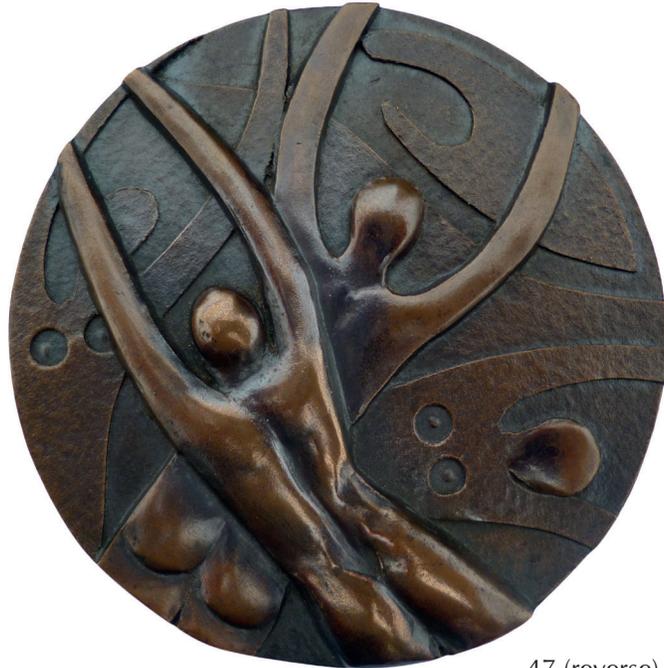
48



49



47 (obverse)



47 (reverse)

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## Kate Ive (1986-)

### 50 ...on a plate II, 2014

Concrete plate, copper honeybee, copper spoon, 11 x 14 cm. Edition: 1/6

'...on a plate II' is an on-going series of works looking at man's impact on the natural world. It addresses our need to consume and overpower our environment. I have armour plated (copperplate) the little honeybee entombing and protecting it. (All bees died naturally). The choice of concrete for the plate references speedy urban growth whilst the spoon is electroformed from beekeeper's foundation wax sheets that the honeybees fill with honey in the hive.

### 51 Argo, 2015

Bronze cast by the artist, diam. 11 cm. Edition: 1/12

The standing medal 'Argo' explores our desire to capture natural living things in order to make them decorative ornaments to enhance our personal space. The outside of the shell is engraved with fishing ships trawling for spoils. The inside shows the Nautilus' secret desire to actively redress the balance, dreaming it is more like its 'legendary' ship-devouring cousin, the Giant Squid. 'Argo' explores the medallic format of having an obverse and reverse as a handheld sculptural medal that is engraved and cast bronze.

### 52 Sand Castle, 2015

Bronze cast by the artist, diam. 7 cm

This piece draws upon my childhood wish of opening a shell and finding a tiny home inside, like the children's toy 'Polly Pocket'. The inside depicts a little inhabited space with the use of perspective and a chair. The empty chair is significant as it adds to the mystery of the owner of such a space.

### 53 Wrecked is the ship of Pearl!, 2015

Engraved Nautilus shell with pigment, 12.5 x 9.5 cm. Edition: original artwork

This unconventional medal, similarly to 'Argo', seeks to empower the Nautilus giving a fairly passive sea creature the chance to defend itself. The shell itself is engraved referencing scrimshaw, man's overfishing of whales and the incident of the ship 'Essex' being sunk by a sperm whale taking revenge on the whalers (1820). Working directly on the fragile shell itself explores the boundaries of medallic art.

### 54 Antarctica's Discovery, 2015

Silverpoint on white ground, 200 x 200 mm

### 55 Nautilus, 2015

Silverpoint on white ground, 160 x 160 mm



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## Kyosun Jung (1984-)

### 56 *Ivory Exploitation*, 2014

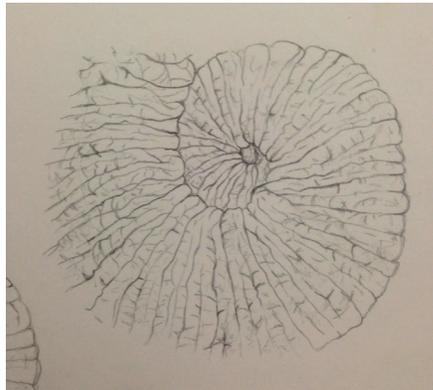
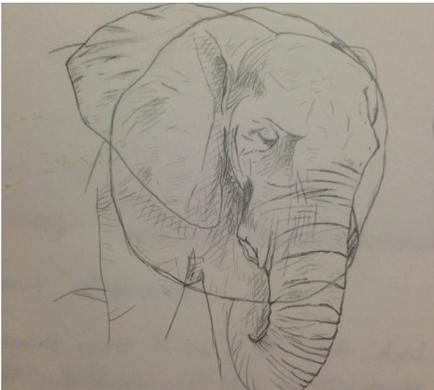
Silver plated bronze, diam. 10 cm. Edition: 4/25

In the years following the 1989 ivory trade ban the population of elephants increased in Kenya from around 14,000 in 1985 to more than 23,000 in 2006, even though poaching was still occurring. Now we need to make the world wake up and take action to stop this renewed onslaught against the elephant.

I first modelled the medal in milliput, the obverse figure is without tusks and shows a sad elephant's face. The reverse shows the trunk of an elephant embellished with the following text. *'Thousands of elephants die each year so that their tusks can be carved into religious objects. Can the slaughter be stopped?'*

### 57 *Water Shortage*, 2015

Bronze, 10 x 8 cm. Edition: 1/25



Preparatory drawings for the medal *Ivory Exploitation*



## Nicola Moss (1960-)

### 58 *Walking Companion* (obverse)

*Ambulatura Animus\** (reverse), 2015

Bronze, 6 x 8 cm. Edition: 1/25

Five years ago I was walking my dog Jess along a familiar path through the woods near my home. I wasn't thinking of anything at the time, just happily walking the dog in the woods, when I became aware of a subtle misty sensation moving within, then moving out to my right parallel to me and my path in the woods. I was seeing a beautiful ring of white deer walking in union with a lion at the centre. The herd was sizeable perhaps a hundred or so. The lion and white deer appeared life size. The antlers of the stags were golden with sunlight and were the hindmost in the ring, but for one stag, who was on the far side of the ring looking across the lion to me, his stance was classic and memorable. My husband Simon returned later the same week from an architectural conference in Crete, carrying a gift for me, a small bronze cast stag in such a stance, a magical affirmation of mystery or just a coincidence? *'Which ever is more profitable for you'* a teacher once told his students.

\**Ambulatura Animus* / walking soul

### 59 *Hart and Sole*, 2014

Bronze, diam. 5.5 cm. Edition: 1/12

*Hart and Sole* is a pocket-sized medal that is seriously whimsical as two old lovers offer their heart and soul to each other.

### 60 *Lion Hart*, 2010

Monoprint, ink on paper, 290 x 220 mm





58 (obverse)



58 (reverse)

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## Jane McAdam Freud (1958-)

### 61 *Face Up*, 2014

Series: *British Turnover*

Bronze, 8 x 9 cm, d. 0.5 cm. Edition: 1/10

These medals look at ideas about objects and their orientation. The title of this series of medals or what I term '*pick up pieces*' is *British Turnover*, a fun sounding phrase, alluding to the orientation of coins in Britain being turned on their vertical axis to view (rather than turned horizontally which is the case in S. Korea and some other countries).

### 62 *PortSideView*, 2015

Series: *British Turnover*

Electro galvanized mild steel wire, 7.5 x 7.5 cm, d. 1.3 cm. Unique piece

In displaying the medal one side must face up, face the viewer. *PortSideView* showing a profile on both sides will be a question of deciding which direction the profile faces, i.e. to the left or to the right. Interestingly, there is no numismatic term for this. What is the directional significance? Does direction signify future/past, forward/backward or is it all in the hands of the sculptor who is directed by the visual reference material, i.e. the photo she or he works from which faces one way or another?

### 63 *Nature's Tender*, 2015

Series: *British Turnover*

Electro galvanized mild steel wire, pinecone, diam. 9 cm, d. 2 cm unique piece

With '*Nature's Tender*' from the series '*British Turnover*', I consider the notion of display and the act of turning the coin or medal as part of displaying the work-from the hand for example.

Playing with abstract ideas of the concept of '*turning*', I turn over ideas in my head, about '*currency*' or what we sometimes call '*tender*'. The seed of nature could be seen to be nature's currency, much like money is our currency.

The work displays an ambiguous housing of a pinecone, tenderly held and at the same time, trapped in its nest-like form made from twisted steel wire.

### 64 *In Out Dialogue*, 2015

Drawing, pencil on paper, 420 x 290 mm

### 65 *Top Bottom Dialogue*, 2015

Drawing, pencil on paper, 420 x 290 mm



62 (obverse)



62 (reverse)

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## Jo Naden (1951-)

The ontological nature of my practice sees sculptures and drawings distilled from a research base. Scale varies from the hand-held to larger sculpture in public spaces. I am inspired by the natural world of forces and phenomena, flora and fauna within the context of our collective past.

### 66 *A Year and A Day, I*, 2011

*Holly: leaf and landscape* (obverse)

*Holly: berry* (reverse)

Bronze lost-wax, diam. 10 cm, d. 3 cm. Edition: 1/20

Holly is the first in the series of five medals, being key perhaps to the ecological aspects of the poem; the obverse side referencing the ancient holly forest of the Long Mynd, while the reverse acknowledges botanical fourfold organization, and how this is reflected within Celtic orientation.

### 67 *A Year and A Day, IV*, 2011

*Herne the Hunter: Sun* (obverse)

*Goddess: Moon* (reverse)

Bronze lost-wax, diam. 10 cm, d. 3 cm. Edition: 1/20

The fourth in a series of five medals collectively titled '*A Year and A Day*', inspired by the C14 poem, '*Sir Gawain and the Green Knight*' as translated by Simon Armitage; a story of challenge, where the world within could be said to manifest in the outer world. The poem draws on huge territories where myth and folklore abound within cyclical time.

The intention of the medals is not to illustrate but to weave glimpses of insight into the journey of the poem.

The obverse aspect references the mythical hunts of the forest, Herne the Hunter and the earlier Cerrunos, the horned Celtic God associated with the Sun, while the reverse acknowledges the triple aspects of the Goddess within the faces of the Moon and recalls the horse Goddess, Epona.

### 68 *Holly, the Blackbird Tree*, 2011

Charcoal/conté crayon on paper, 280 x 540 mm

Plants and animals meld within our sensory experience.



67 (obverse)



67 (reverse)

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## Claire Poulter, (1988-)

### 69 *The Ermine Hunt*, 2014

Brass, 10 x 10 cm, d. 2 cm. Unique piece

Text on reverse reads

Around the edge:

*'The Ermine hunt'* from a 1494 pen and ink drawing of a medal refreshed in 2014.

Centre:

*'circular alloy milled scratched  
scuppered through from the hide in the  
flat of a fantastic wild narrative that runs  
dark in deep / keeps the hairs glistening  
slick and gleaming hold in your head  
high forgive severe principles  
together again forever at last'*

The medal design was based on a Leonardo da Vinci drawing (possibly intended for a medal). It has been suggested that it relates to a legend that a hunter who wanted to catch an ermine would need to dirty the entrance to the ermine burrow, for the ermine would rather let himself be captured than soil his own fur in hiding. The ermine exclaims *'Better dead than dishonored'* in Latin, and the recipient may have been a knight of the court.

I carved the design in plaster before 3D scanning the relief and working on the scan digitally. The digital scan was then engraved into brass and I created an inscription for the reverse.

At the time, my thoughts were of medals as an adornment; the ambiguity and contradiction that might occur when desiring to *'wear another's fur'*. Parallel to this, the theory of Batesian mimicry in animals as well as the use of mimesis in the production of contemporary art. I was delighted to use both traditional methods and digital tools to create this.

### 70 *Globus Medal*

Perspex Medal, 15 x 15 cm, d. 2 cm. Unique piece

### 71 *Sketch for The Ermine Hunt*, 2015

Giclee print. Edition of 10 + 2 artist proof

### 72 *Illustration for Globus*

Giclee print. Edition of 10 + 2 artist proof



69 (obverse)



69 (reverse)

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## Natasha Ratcliffe (1982-)

### 73 *Find Some Air*, 2013

Bronze and enamel paint, 8.1 x 7.9 cm, d. 1 cm. Edition: 1/20

'*Find Some Air*' is a medal born of reflections on the digital age that has evolved and is still evolving. I see the double-edged sword; it is a wealth of knowledge and inspiration, also a camouflaged devourer of time and half-truths. The www's effect is staggering, from business, to news, to social, it is now unfathomable in size and importance.

On the obverse the figure is crushed into the boundaries of the circuit board medal. Like an oversized hamster in a wheel, uncomfortable in his stance. The reverse of the medal is the hand reaching out for space, beyond the obvious boundaries, a new plain. It is intended to be playful, not with answers or strict opinions, but offer a question about technology, the apparent freedom that it gives, and what that might cost.

### 74 *Think*, 2013

Bronze, 6.5 x 5.8 cm, d. 11cm. Edition: 1/20

This is one of a series of 3 mask medals inspired by tribal sculpture, ceremonial masks, and a pinch of the human fascination with faces and personality. Masks can represent the difference between an outer and inner, they can conceal, or act, or celebrate.

The obverse is a quick organic push of material, the reverse more considered, engraved, linear and decorative, deliberate opposites. There are two sides to masks, the viewed and the hidden, not seen at the same time. Appearances can deceive, behind something clumsy can be detail, and behind control, chaos.

### 75 *Money Money Money*, 2011

Bronze, diam. 4 cm, d. 0.4 cm. Edition: 1/20

Money Money Money, glinting in the earthly sun, and the shine of a lustful iris. Singing of dreams in the sweetest notes, Inconsistent in value, Inconceivably varied in worth, The power to seduce, and hide the world in its silent shadow.

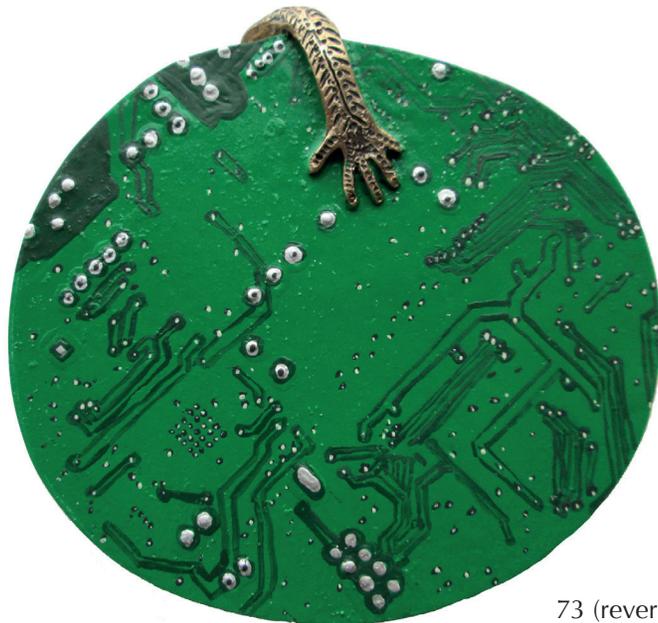
### 76 *The World Waits for No Man*, 2011

Bronze, diam. 5.1 cm, d. 0.4 cm. Edition: 1/20

Made directly after the Fukushima Daiichi nuclear disaster, this medal is a grounding reminder of the power of nature over the things that we build and create. There are things in life which can't be controlled, bought, or surpassed. We will always build and evolve, as humans and as society, but we must be mindful that it can all be lost, and find the strength to live in flux with the uncontrollable power of natural chaos. The obverse of the medal is an imagined city, with a towering trunk that grows beyond the height of the city, around the edge, onto the reverse, where the hand of nature is like tree branches, fingers outstretched with an explosion of growth.



73 (obverse)



73 (reverse)

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## Danuta Solowiej (1962-)

77 *Once Upon a Time I*, 2014

Stoneware, oxides and string, diam. 9 cm. Unique piece

78 *Once Upon a Time II*, 2014

Stoneware, oxides and string, diam. 8 cm. Unique piece

79 *Once Upon a Time III*, 2014

Stoneware, oxides and string, diam. 8.5 cm. Unique piece

80 *Once Upon a Time IV*, 2014

Stoneware, oxides and string, diam. 7.5 cm. Unique piece

'Once Upon a Time' is a series of medals inspired by seals, early bookbinding, old folios, rustling of pages, faded pigments, amulets, talismans, astrolabes, horizontal clocks... The medals are neither abstract nor figurative, the story is yet untold but there is a promise, traces of information and clues of what is contained between the obverse and the reverse.

81 *Composition I*, 2012

Monoprint, 150 x 150 mm

82 *Composition II*, 2012

Monoprint, 150 x 150 mm

The monoprints explore the same trail of thoughts.





77 (obverse)



77 (reverse)

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## Phoebe Stannard (1987-)

### 83 *In Utero*

Etched Zinc, 7 x 6.2 cm, d. 0.3 cm. Unique piece

### 84 *In Utero*

Etching, 285 mm x 230 mm. Edition: 6

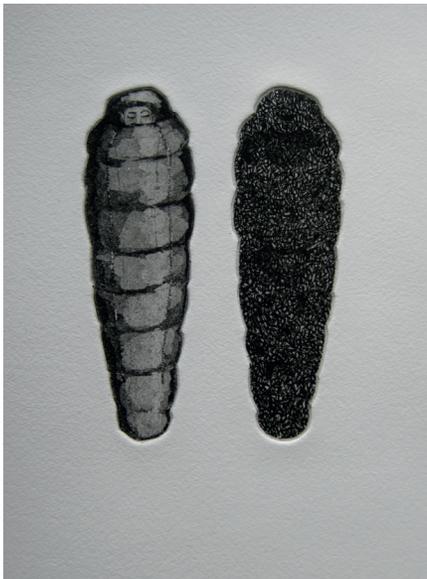
### 85 *Grass Mattress*

Etched Zinc, 14.3 x 4.5 cm, d. 0.3 cm. Unique piece

### 86 *Grass Mattress*

Etching, 340 mm x 245 mm. Edition: 6

Recent medals, made using etching techniques, bring together a synthesis of her working practice, creating a bridge between the printed page and an art medal. *'In Utero'* examines the relationship and separation between a mother and the foetus during pregnancy and is born from Phoebe's fascination of the extraordinary natural process of creating a new human life. *'Grass Mattress'* looks at the cocooning nature of a sleeping bag, and yet the inevitable discomfort of sleeping under the stars, always looking for that perfect grass mattress where stones are not welcome.





85 (obverse)



85 (reverse)

Printed in Florence by ViolArt  
May 2015



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