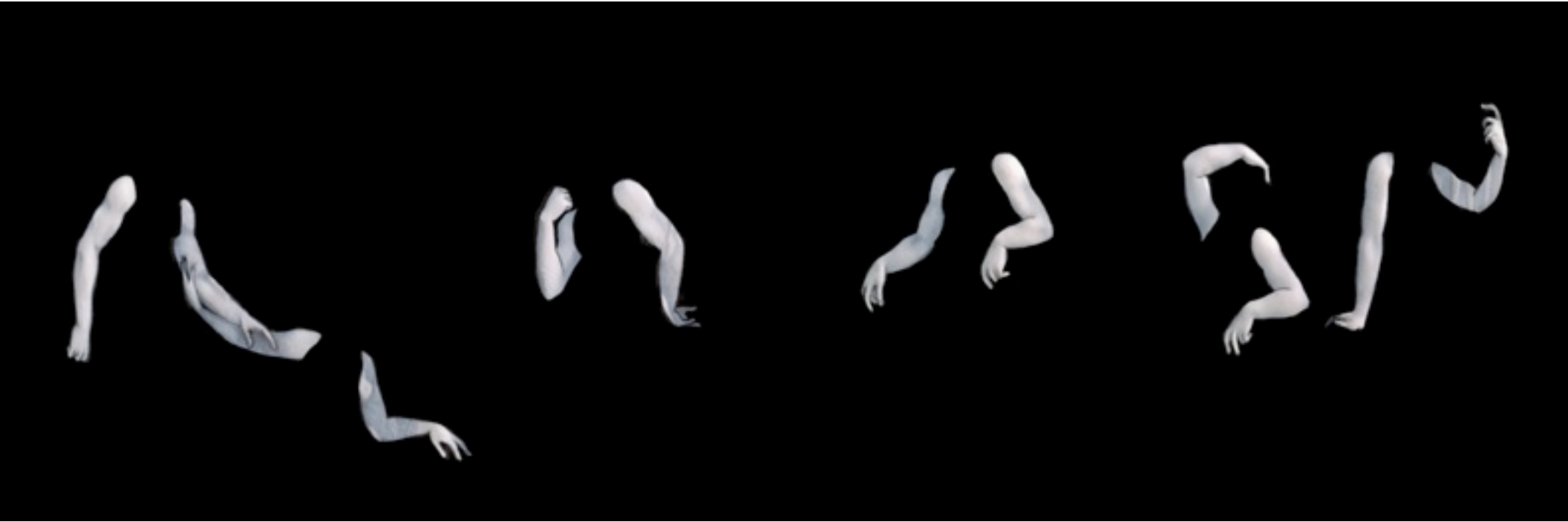


SARAH DANAYS' ARMS of THE PORTLAND VASE

for The Harley Gallery, Nottinghamshire, England / Sculpture Installation and Residency 18 June – 14 August 2016



Sarah Danays is a Los Angeles based sculptor and photographer whose work is inspired by gesture and antiquities – notably broke ones. To mark the opening of the new gallery to house the Portland Collection, Danays chose to celebrate the Harley family’s most famous purchase: the Portland Vase. Standing just 24.8cms / 9.8 inches tall, the deep blue vase with white relief frieze is considered the world’s finest complete example of Roman cameo glass and estimated to have been made during the reign of Emperor Augustus, 27 BC – AD 14. Purchased by the Duchess of Portland in 1784, it has been on permanent display at the British Museum since 1810.



To create the template for the 89 x 381 x 178cms / 35 x 150 x 70” sculpture installation, the artist enlarged the architectural frieze of the vase by x 7.1, to find it matched the vertical proportions of the Greek Parthenon’s bas-relief frieze – a 100.33 / 39.5” high continuous ribbon of imagery set around the exterior of the inner temple. By stripping away all but the arms of the six characters depicted on the Portland Vase, Danays’ paired-down reconstruction was able to reveal a palpable gestural standoff within the group.

The twelve arms, enlarged to approximately three-quarter life-size, and hand carved in the round from Italian white alabaster (referencing Nottingham’s history of Medieval alabaster mining and sculpture), made no attempt to be anatomically correct. Instead they exaggerated the already remarkable proportions employed by the vase’s original maker/s to achieve animation, form and depth on a gently convex surface. These mysterious limbs – seen against deep blue walls and held in the same positions as they appear on the vase by a minimal mounting system – enabled a re-examination of the vase’s secret. In its two thousand year history no conclusive interpretation has been given to the meaning of the vase: its characters; their surroundings; its maker/s purpose and method of manufacture.

To achieve the two-and-a-half year project, Danays enlisted the help of two esteemed Classicists: Dr Susan Walker and Professor Anthony Corbeill¹. Work began in the artist’s LA studio in 2013, with the last two arms completed live on site at The Harley Gallery.

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¹See Acknowledgements and Special Thanks

The Barberini Vase and The Grand Tour

The first mention of the Vase was in 1633 by the French scholar Nicolas de Peiresc, who had seen it while visiting Rome thirty years earlier. At that time the vase was in the collection of Cardinal Francesco Maria Bourbon de Monte. On his death in 1626 the Vase passed to his relative Alessandro del Monte, who sold it to Cardinal Antonio Barberini². When in 1642 a catalogue of the Barberini family's palace and collection in Rome was published, the vase became a muse to artists, writers and scholars and its fame spread throughout Europe. As did debate over the vases's manufacture; provenance, function and meaning. Originally thought to be an agate carving, it is now considered one of the world's finest examples of Roman cameo glass, but all else remains speculation, including where it was found.



In an account of the significant tombs of the Etruscans and Romans published in 1697 Pietro Santi Bartoli stated that in 1582 the vase had been taken from the sarcophagus of Alexander Severus (AD 222 – 35), held within a sepulchral chamber under the Monte del Grano, Rome. Because of this it was believed that the vase had been made to hold the emperor's ashes. However, due to the techniques of its manufacture, the vase is widely considered by scholars to have been made around the time of the birth of Christ, during the reign of the first Roman emperor Octavian / Augustus (27 BC – AD 14). More recently, in 2003, it was claimed by Dr Jerome Eisenberg to have been made in Renaissance Italy.

Since the c17 over fifty scholarly theories have been put forward for the meaning of the depicted scene. From purely mythological and allegorical interpretations, to the vase as a historical record of real events. Dr Paul Robert's³ favored interpretation by Painter and Whitehouse is that Side A shows Augustus, first Emperor of Rome and founder of Rome's Golden Age, with Side B depicting the fall of Troy; while Dr Susan Walker argues that the two sides are a complete narrative telling the story of Antony's abandonment of Octavia for Cleopatra.

The study of classical literature, philosophy and art has always been a staple of the educated, and artists and scholars (like de Peiresc) had been traveling in Europe, especially Italy, since the c16 to see in person what they'd read of in books. Richard Lassells' book 'Voyage to Italy' published in 1670 introduced the term 'Grand Tour', and by the c18 traveling (freedom) and the pursuit of knowledge (the Enlightenment) was expected of every aristocratic and monied gentleman, and synonymous with wealth, culture and education.

² Image: the Barberini Vase, now known as the Portland Vase, has paired blue glass handles, stands 24 cms high; has a diameter of 17.7 cms; a mouth of 9.1 cms. It is believed that the original form was an amphora, accounting for the later separate base disc of 12.2 cms, and a third again high. The picture shows Side A of the vase

³ Dr Roberts is the British Museum's Senior Curator, Department of Greece and Rome; Head of the Roman collections and co-author of Roman Cameo Glass in the British Museum (BMP 2010). Dr Walker formerly Keeper of Antiquities at the Ashmolean Museum, Oxford; Deputy Keeper, Department of Greek and Roman Antiquities, British Museum and author of The Portland Vase (BMP 2004/12). Painter and Whitehouse's History of the Portland Vase appeared in Journal of Glass Studies, vol 32, 1990

Georgian England was a time of unprecedented prosperity, fueled by thriving international trade between its colonies; a stable government and financial institutions, and the beginning of the Industrial Revolution (and with it the rise of the middle class). No gentlemen – or, by the c19, lady – was considered to have completed their education unless having witnessed the key cities of The Grand Tour and brought back antiquities from their travels (inflaming the craze for collecting back home). Essential Italian stops were Venice, Florence⁴ – where Tours often took a detour west towards the Tuscan coast, taking in Bagni di Lucca – Rome and Naples for Pompei and Vesuvius. A Grand Tour could last between one and eight years, following differing routes.



Despite the prosperity of England, and the considerable money, patronage and commissions that the wealthy traveler brought to Italy at this time, many aristocratic Italian families fell into debt and ruin attempting to maintain their palaces and collections. Even with the fame of the vase and library, and the constant flow of distinguished Grand Tour visitors, the Barberini family were forced to sell pieces from their museum. Before his death in 1644 Pope Urban VIII, formerly Cardinal Maffeo Barberini, had forbidden the export of the family's antiquities from Italy. But by 1770 the Barberini collection was significantly diminished.

This export ban did not deter James Byres, an educated Scotsman living in Italy who, by 1782, had purchased the vase from Princess Cordelia Barberini-Colonna (the date and price are not recorded). As a guide and agent to aristocratic collectors, Byres had a clear understanding of the vases's manufacture and value, not least as inspiration for English artists⁵ and craftsmen, scientists and industrialists. Josiah Wedgwood, active in the Midlands Enlightenment, and believer in scientific progress, re-energized the family's business when he successfully perfected his jasperware replica of the vase (1786–90).

It was not Byres who brought the vase to England, but Sir William Hamilton, envoy of King George III to the Bourbon court of Naples between 1764 – 1800. A passionate collector of art and antiques and knowledgeable, genteel host to Grand Tour visitors, the piece joined his significant collection of vases on a bond of £1,000 to Byres (his collection was later recorded in four volumes – the first books to have color plates). By 1783 the vase was on display at Hamilton's London house.



⁴ Image: William Beckford's c18 Grand Tour route. The map shows the break at Florence to travel west to the Tuscan coast, taking in Livorno, Pisa, Lucca and Bagni di Lucca - popular for its thermal springs and the world's first casino, frequented by families like the Barberinis, attempting to regain their fortunes

⁵ Image: William Blake, the Portland Vase, engraving for Erasmus Darwin's *The Botanic Garden, part 1 The Economy of Vegetation*, 1791



The Duchess of Portland, the Vase and the British Museum

Born in 1715, Lady Margaret Cavendish Holles Harley⁶ was the only surviving child of Edward Harley, second Earl of Oxford, the avid bibliophile and collector, and Lady Henrietta Cavendish Holles – rumored the richest woman in England. Margaret inherited her father's passion for collecting, a pursuit encouraged by the wealth and good nature of her husband William Bentinck, the second Duke of Portland, who she married in 1734. Together they had six children and lived between the family's London town house and country estate at Bulstrode Park in Buckinghamshire.

As a member of the Blue Stockings Society⁷, the Duchess' tastes and interests were those of the Enlightenment. The understanding of nature and natural laws through rational observation and classification were carried out in harmonious, scholarly productivity at Bulstrode. Here, through a network of suppliers of natural history objects – sailors, ships naturalists' and travelers – she amassed a collection more numerous and diverse than any other collector of the day, including Hans Sloane (whose collection later formed the basis of the British Museum), and before him those of John Evelyn (the older and younger), and also that of John Tradescant. The

celebrated Portland Museum was visited by royalty, esteemed botanists, writers and artists and was a favorite of her friends King George III and Queen Charlotte, their family and entourage.

In building her collections and planting the gardens of her estate the Duchess was a progressive and generous employer, hiring the expert services of the parson-naturalist Reverend John Lightfoot and many others. She was also a patron to numerous artists, including the noted German flower painter Georg Dionysis Ehret whose drawings and paintings were to inspire her life-long friend Mrs Delany's⁸ paper 'mosaick' flowers and plants (the two women shared a passion for botany and conchology).

The Duchess was also a financier of several botanist explorers, including Joseph Banks who joined Captain Cook's first voyage of 1768 – just two years previously she had briefly employed Daniel Solander, the Swedish second-botanist on the expedition.

⁶ Image: Lady Margaret Cavendish Holles Harley, Duchess of Portland painted by Thomas Hudson in 1744. Her ambitious philosophical projects to classify "every unknown species in the world" and find patterns in nature were never completed writes Rebecca Scott in her book 'Duchess of Curiosities', Pineapple Press 2006

⁷ The Blue Stockings Society was a c18 group of women who fostered an intellectual, supportive community, inviting distinguished gentlemen speakers to their London meetings

⁸ Mary Delany (1700 - 88), also a Bluestocking, spent long periods at Bulstrode after the death of her second husband. From 72 until her death she created 985 botanically correct paper 'mosaicks' of flowers, now in the British Museum's Department of Prints and Drawings - not far from Room 70 and the Portland Vase



In 1784 the dowager Duchess of Portland visited Sir Hamilton's home in London, and became fascinated with the Barberini Vase which she brought in secrecy, along with a number of other antiquities, for £2,000. She was only to enjoy the vase for a single year, dying the next in 1785.

Following their mother's stipulation the two remaining daughters, Elizabeth and Henrietta, and youngest son Edward, auctioned the Duchess' collection – the Portland Museum – in a 38 day sale in 1786⁹. The vase was lot number 4155. The eldest son William, third Duke of Portland – his father, the second Duke had died in 1762 – was not to be part of the split from the sale¹⁰. Prompted, it is thought by family friend Sir Joshua Reynolds, William bought back the vase for his collection of marble and glass at £1,029; an act that gave the vase the Portland family name. Three days later he handed it over to Josiah Wedgwood, who spent the next four years laboring to replicate it¹¹, finally succeeding in 1789.

In 1810, concerned for the vase's safety, and having sold Bulstrode, the fourth Duke of Portland entrusted it to the care of the British Museum where he deposited it on loan. In 1845, however, it was willfully smashed into more than two hundred pieces by William Mulcahy on account of having been "indulging in temperance". The vase has been repaired three times; directly after the 1845 vandalism and again in 1947, soon after the British Museum took ownership, and more recently in the 1980s.



In 1929 the British Museum declined to purchase the vase at auction (reserved at £30,450), but bought it soon after the Second World War for just £5,000 from the seventh Duke of Portland. It remains on permanent display at the British Museum in Room 70, Rome: City and Empire.

⁹ Image: Charles Grignion's engraving for the frontispiece of the sale catalogue of the Duchess' collection, entitled 'The Portland Museum', lately the property of the Duchess Dowager of Portland, deceased. 1786 Apr. 24-June 7. Published by Skinner, London, it was the first printed description of many species. Courtesy The Portland Collection, Harley Gallery

¹⁰ William Cavendish-Bentinck was born in 1738. On his mother's death he inherited land and had his outstanding election expenses settled. He went on to have an illustrious political career and was twice Prime Minister. He is also the great-great-great-grandfather of Queen Elizabeth II through his maternal grandmother

¹¹ Image: © Wedgwood Museum. Ceramic replica of the Portland Vase, black jasper with white reliefs, perfected in 1789. Replica No. 4 is in the British Museum. Wedgwood set his prize designer, the British Neo-Classical sculptor John Flaxman (1755-1826), the task of perfecting the vase's jasperware bas-reliefs.

Sarah Danays : Sculpture and Photography

Danays is a Los Angeles based British sculptor and photographer whose work is inspired by gesture and antiquities – notably broken ones. Shortlisted in Le Prix de la Sculpture Noilly Prat in 2008 as one of the UK’s top five emerging sculptors, her practice involves extensive research into an object’s history and context to develop new interpretations for significant museum pieces, and to inform the “treatment” of the broken objects she seeks out for repair.



Fragments of sacred and secular antiques, previously separated by different countries, cultures, centuries and religions are intermingled with marvels from nature and her own marble and alabaster¹² carvings – or work of past anonymous sculptors – to create a unique fusion of energies and symbols. These assemblages are then meticulously photographed, their chromogenic documentation achieving a powerful merger of contemporary amulet and archived artifact.

Danays’ isolated limbs rise about the personal to become universal emblems. The unclothed body part stripped of all that might link it to a historical period becomes timeless. These pieces, in their stillness, speak not only of damage and loss – physical, emotional, psychological – but also of rebuilding, through their conspicuous repair and new associations. In combining the human with the non-human Danays’ “metaphysical surgery” creates entities that are altogether new and whole.

“Danays effects such radical juxtaposition with such remarkable craft.” Peter Frank, US Art Critic

¹² Sculpture and chromogenic print: ‘Bluebird’ © Sarah Danays, 2012. Hand carved Italian white alabaster and early c20 cold painted bronze bluebird



Arms and hands¹³ are a particular focus, where unregulated gesture is highly emotive and psychologically charged – in the angle of a wrist, or the kink of a finger, a novel is contained. Danays’ stone sculptures reduce complex shapes to their simplest form. Her mysterious limbs may be anatomically impossible, but their strange proportions are capable of expressing evoking great emotion.

The materials she works with are chosen with equal care to function as metaphors in their own right. Significantly, in 2007 Danays moved from soft, textile-based sculpture to resistant materials, notably stone due to its historical resonance and innate integrity.

Danays’ uses only hand tools for her marble and alabaster sculpture; a quiet rebellion against all that is throw-away. Her methods are those employed by stone sculptors for centuries. A thoughtful and disciplined practice, it is of no surprise that Socrates, the founder of Western philosophy was a master mason and sculptor. The combination of rational, problem solving concentration with abstract thought to imagine and determine the spacial route through a block of stone is immense and all-absorbing. Every action is irreversible and each sculptural plane interrelated, in a complex puzzle of adjoining surfaces, each one simultaneously informing and creating the other.

By way of counter to the ancient techniques of her carved work, Danays’ uses sophisticated photography equipment and methods to capture her carvings and objects with painterly resolution, creating images as arresting at 3 inches as at 30 feet. These limited edition chromogenic prints are the photographic counterparts to her sculptures. Photography allows her to play with philosophical ideas around society and its perception of, and relationship with, reality. With the real thing swapped for secondary visual stimulus and assumed experience, it is no longer of consequence whether the original exists, or how it exists, as our relationship is only with its copy.

The long journey to create each sculpture and its photographic counterpart, from hand carving to c21 image-making, starts with Plato’s theory of Forms, pays homage to Baudrillard’s Hyperreality and embraces Harman’s Object-Orientated Ontology.

“More than anything Sarah Danays work impresses me because of its ability to gain sweeping significance through a meticulous care for detail applied to idiosyncratic particulars”

Dr Ken Arnold, Creative Director, Wellcome Trust, London and Medical Museion, Copenhagen

¹³ Sculpture and chromogenic print: 'Diviner' © Sarah Danays, 2012 with guest photographer Sinisha Nisevic. Hand carved Italian white alabaster and c19 Chinese divination rod

In 2012 Danays' began to develop a parallel body of work with the blessing of the Wellcome Trust, London. Still referencing the past, she turned her interest to c18 European portrait painting, and to carving the arms of these famous sitters. Research for her first piece brought her to the attention of the Harley Gallery, and the collections and life of the Duchess of Portland.

Carving the Arms of the Portland Vase, in theory... and in practice¹⁴



¹⁴ top image shows an early sketch of the Portland Vase frieze by the artist, with the arms of a plump boy-Cupid, typical of the Hellenistic period (323 BC - 31 BC). Lower, the full Portland Vase frieze courtesy of the British Museum

'Sarah Danays' Arms of the Portland Vase' for The Harley Gallery, Welbeck, Nottinghamshire, England / 18 June - 14 August 2016 / www.harleygallery.co.uk / www.sarahdanays.com



Danays' work salutes the genius of past, anonymous sculptors. In this latest body of work she celebrates the cameo bas-reliefs of the Portland Vase.

Cameo glass¹⁵ is considered to have been perfected in classical Rome during two periods – the first century BC and the mid-first century AD, and again during the fourth century AD. It is widely recognized as having been worked with great sophistication during the reign of Augustus (27 BC – AD 14), the first Emperor of Rome whose defeat of Mark Antony and Cleopatra VII of Egypt in the Battle of Actium in 31 BC enabled Rome to rise from Republic to Empire.

Augustus' reign saw a renewed interest in Greek Hellenistic art (323 BC – 31 BC), where “artists throughout the Mediterranean developed new forms, dynamic compositions, and graphic realism to meet new expressive goals, particularly in the realm of portraiture ... where people were depicted as they seem to appear: imperfect, complex, and emotional”.¹⁶ The vase was originally thought to be cameo stone, possibly due to the finesse of the relief work, resembling that of Augustus' favorite gem carver Dioskourides (late first century BC). Hellenistic art was once again championed one-hundred years later during the reign of Emperor Hadrian (117 – 138 AD).

In 'Sarah Danays' Arms of the Portland Vase' the two sides of the vase are brought together as one continuous frieze¹⁷. In so doing, and by isolating the arms of the six adult characters, Danays is able to reveal an intense gestural dialogue within the group – there is a palpable standoff between the figures that encircle the vase. Artists working at the time of Augustus emphasized and explored psychological states and extreme emotions. Danays' super-minimal rendition further concentrates the drama; her stripped down reconstruction allowing a re-examination of the narrative of the vase.

¹⁵ a technique where two layers of glass are fused together. The upper, often opaque white, is carved away to expose a differently colored lower layer creating a bas-relief image

¹⁶ writes Dr Kenneth Lapatin, Associate Curator of Antiquities at The J Paul Getty Museum and co-curator with Jens Daehner of 'Power and Pathos; Bronze Sculpture of the Hellenistic World' (Getty Centre, LA, 14 March - 21 June '15 / National Gallery of Art, Washington DC, 6 December - 20 March 16.) He is also co-author of the book of the same title

¹⁷image shows Danays' drawings, to the scale of the arms of the vase, later scanned at huge resolution and printed as a frieze on canvas at 100.33 x 304.8cms / 39.5 x 120" to create a working template. The vertical measurement of the printed canvas that of the height of the Greek Parthenon's bas-relief frieze

Of the fifty-plus theories pertaining to the vase, and the identity of the individual characters, there is little debate over the plump, Hellenistic boy-Cupid; the mythological god of erotic love and sexual desire. Similarly the head of Pan, god of mischief, which is included decoratively around the vase's two opposite handles. Did the maker/s of the vase believe in the physical presence of their gods? Or think of them symbolically as explanations for human behavior? Either way it was accepted that the gods rarely revealed themselves to humans, and why Danays decided not to include the arms of Cupid in the installation.



Together Cupid and Pan are a fatal combination. It is because of the presence of these two gods that Danays favors Dr Susan Walker's Antony and Cleopatra interpretation, with Octavia¹⁸ the penultimate figure to the right holding her head, with a fallen torch in her left hand, and sitting on a collapsed home.

Since 2007 Danays' work has been shown against a black background – the proportion and position of this negative space being of equal importance to the object/s it contains. The maker/s of the vase have created a remarkable back drop (or niche in sculptural terms) for their characters. The space around them, now keenly understood through their isolated arm positions, is the most refined of stages. For the installation, the artist created, with the help of Dulux Valspar and the team at B&Q Worksop a new paint colour, 'Danays' Blue' to install her arms against. The exhibition's walls matching the deep blue/black of the vase.

"It is apparent, that the artist has availed himself very ably by the dark ground, in producing the perspective and distance required, by cutting the white away" Josiah Wedgwood to Sir William Hamilton¹⁹



¹⁸ Images show work in progress on Octavia in the artist's LA studio; the final photographed arms and installation at The Harley Gallery

¹⁹ Extract from a letter written by Josiah Wedgwood to Sir William Hamilton, Keele University, Mss E26-18976, 24 June 1786

... and in practice

Process: Drawings, graphs and photographs were made to capture the proportions and positions of the arms for the enlarged frieze. A 2D maquette of the isolated arms was also created to the scale of the vase to familiarize Danays with their forms and features. Measurements were verified against three early editions of Wedgwood jasperware replicas at the Wedgwood Museum, Stoke-on-Trent. Arm measurements ran from the highest point of the shoulder (the acromion) to the end of the longest visible finger (first arm on Side A approximately 2 inches / 5.1 cms long). Parts, fingers etc, obscured by robes or limbs were sculpted in full, in the round. If a break occurred (and it did, just once), it would be embraced and repaired (or indeed not in keeping with Danays' work around broken objects – where no attempt is made to conceal the original break). This would also reference the 1845 incident when the vase was calamitously smashed into more than 200 fragments.



Materials, tools and techniques:

Flat bas-relief frieze to the scale of the vase: painted ceramic on acrylic (43.18 x 14.6cms / 17 x 5.75”).

Master template: Danays' drawings of the arms, scaled up x 7.1 to approximately three-quarter life-size (making the first drawn arm of Side A 14.5”/ 36.8cms long), set against a black background. Printed on canvas at 100.33 x 304.8cms / 39.5 x 120”.

Maquettes: working from the 2D printed template, arms were cut from foam to establish the correct size/quantity of Italian opaque white alabaster boulders. Remarkably these were acquired in LA (see page 15).

Alabaster sculptures: It was the decision to work in alabaster – to reference the East Midland's active Medieval alabaster industry – that revealed that the architectural portico of side A, when scaled up x 7.1 times – to the limit of what was achievable to carve from the first boulder purchased – matched the vertical proportions of the Greek Parthenon frieze (a continuous ribbon of low-relief imagery set around the exterior of the inner temple, 100.33 cms high and 159.7 meters long). Once sourced, the boulders were sawn and roughed out, working from the foam maquettes. Then direct-carved with hand tools in the round, to approximately three-quarter life size (referencing the printed template) and filed, sanded and oiled to finish. Arm 1 was completed at 42cms/16.5”.

Installation:

Dimensions: 89 x 381 x 178cms/35 x 150 x 70”. A sophisticated steel mounting system supported and cradled the twelve arms in the positions as they appear on the vase at eye level. Two satin black powder coated “cages” contained upright supports allowing the installation either as a frieze, or as a diptych echoing sides A and B of the vase. The Gallery walls painted Dulux Valspar ‘Sarah Danays’ Blue’ for the frieze of arms to be viewed against.



A photographic diptych of the drawn arms /working template and photographed arms of 'Octavia' (see page 11) with Sinisha Nisevic's portrait of the artist in her studio²⁰ each at 100.33 x 152.4 cms / 39.5 x 60" were also part of the installation. As was an early black Wedgwood jasperware vase from the Portland Collection; and a raw boulder of alabaster and hand tools with supporting graphic boards to explain the story of the Portland Vase and methods behind the sculpture installation.

Budget (available on request): costs included tools, alabaster and its transportation; shipping to exhibition sites; photography and shipping, steel mountings, installation costs.

Schedule: September 2013 – August 2014
September 2014 – March 2016
April – August 2016

Research and development. Template and maquettes created, stone sourced
Carving the twelve arms of the Portland Vase, LA studio
Artist in Residence at the Harley Studios /Gallery for mount making and finishing

Acknowledgements and Special Thanks:

The Harley Gallery, Nottinghamshire. Lisa Gee, Director, who the work was developed for and in discussion with

The British Museum, London. Dr Paul Roberts, (then) Senior Curator, Head of the Roman Collections, Department of Greek and Roman Antiquities and co-author of 'Roman Cameo Glass in the British Museum' (British Museum Press, 2010) for providing advice and information. Special thanks to the Trustees of the British Museum for providing photographic images of the vase for reference.

Dr Paul Roberts is now Keeper of Antiquities at the Ashmolean Museum, Oxford

Dr Anthony Corbeill, (then) Professor of Classics at Kansas University and author of 'Nature Embodied. Gesture in Ancient Rome' (Princeton University Press, 2004) for his continuous help and informal analysis of the vase's characters and their gestures.

Professor Corbeill is now Basil L. Gildersleeve Professor of Classics, at the University of Virginia, USA

Dr Susan Walker, formerly keeper of Antiquities at the Ashmolean Museum, Oxford; previously Deputy Keeper, Department of Greek and Roman Antiquities, British Museum. Author of 'The PortlandVase' (British Museum Press, 2004 reprinted 2012). For her enthusiasm and discussion on her 2012 interpretation of the vase's narrative as outlined in her book and corroborated in this work

The J Paul Getty Museum at the Getty Villa, Malibu. Dr Kenneth Lapatin and Dr Jens Daehner, Associate Curators of Antiquities and Shelby Brown, Education, Academic and Adult Audiences for organizing special weekly access to the Getty Villa's permanent collection of Classical Sculpture

²⁰ *Portrait of the Artist in her Venice Studio, Los Angeles by Sinisha Nisevic, 2013*

The Wedgwood Museum, Stoke-on-Trent. For Ben Miller's assistance, and the late **Lord Piers Wedgwood** who gave his support to the project

The Wellcome Trust, London. Dr Ken Arnold, Creative Director, for his continuing support. Dr Arnold is now also Creative Director of Medical Museion, Copenhagen



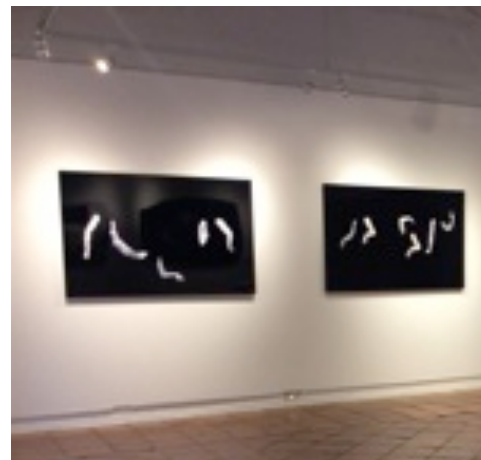
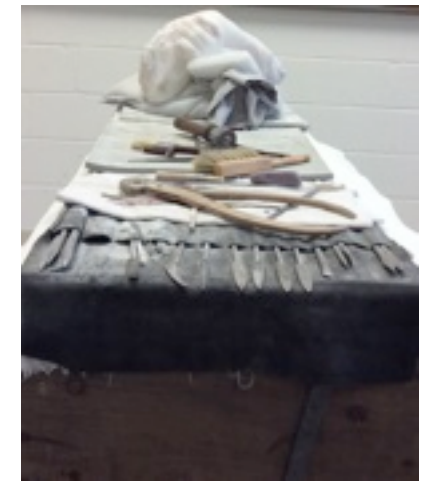
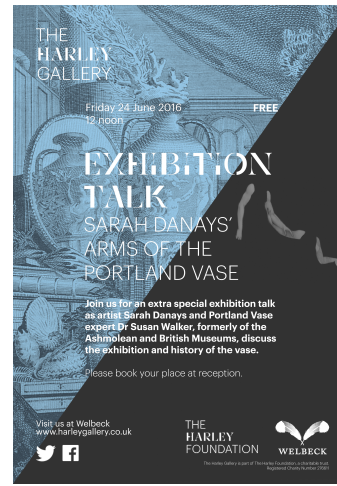
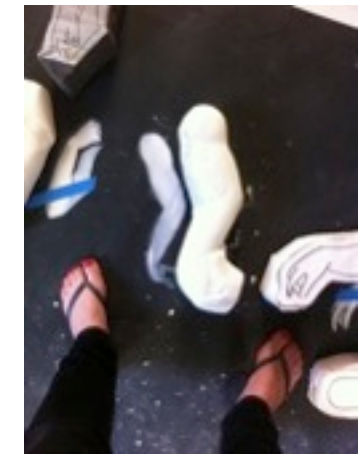
Picture Scott Merrylees ©TheYorkshirePost

Appendix: Artist Resume

Sarah Danays (nee Forrester) was born in 1965 in Bristol, England. She graduated with a Joint Honors Degree in Fine Art and Art History from Camberwell College of Arts in 1993 (now part of the University of the Arts, London) and had her first one person show at the Adam Gallery, London in 1995. In 2003 she gained an MA in Textiles as Contemporary Art Practice from the Department of Art, Goldsmiths University – where she is now considered a Gold Alumni – and later went on to study Stone Carving for Contemporary Sculptors at City & Guilds, London. In 2008 she was shortlisted in Le Prix de la Sculpture Noilly Prat as one of the UK's top five emerging sculptors. In 2010 she re-located to Los Angeles, and in 2013 was awarded a scholarship by the Los Angeles Art Association (LAAA). In 2016 'Sarah Danays' Arms of the Portland Vase' was exhibited at the Harley Gallery, England, and her work was included in the 'British Invasion' MOAH, California, showcasing the best of British artists working out of LA since the 60s, spearheaded by David Hockney. She has exhibited internationally, and her work is in public and private collections in the UK, and private collections in the US, Europe and Australia. For more information www.sarahdanays.com

“There is an obsession with the perfection of process which, together with her discerning eye and wit, results in work that is always surprising, emotionally resonant and visually satisfying” Admiral Lord West and The Lady West

‘Sarah Danays’ Arms of the Portland Vase’ is the intellectual property of the artist - © Sarah Danays - in concept, execution and documentation (including photography)



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