

BARBARA FREEMAN



Etching No. 1 20cm x 23cm

ANNALS OF THE MACHINE: SCULPTURE PRINTS AND DRAWINGS at THE INDUSTRIAL MUSEUM, BRADFORD 18 APRIL—20 JUNE 1981

BARBARA FREEMAN was born in London (1937) and studied at St. Martins, Camberwell and Hammersmith Colleges of Art. (N.D.D. 1962). In 1972 she took a postgraduate diploma in textile design at Leeds University. She has taught part-time in several colleges (Bradford College, Jacob Kramer etc.)

Exhibitions include

- 1964 Manor House Gallery Ilkley (carvings and bronzes)
- 1966 Jefferson Place Gallery Washington D.C. (carvings and bronzes)
- 1968 The University of Leeds (reliefs)
Park Square Gardens, Leeds (constructions)
- 1971 Traverse Gallery Edinburgh (reliefs and drawings)
- 1973 The University of Bradford (paintings, constructions, reliefs)
- 1974 Cartwright Hall, Bradford (drawings)
- 1975 University of St. Andrews (drawings and constructions)
- 1975 Wolfson College, Oxford (paintings, lithographs, reliefs)
- 1976 International Exhibition of Photography Piran, Yugoslavia.
International Exhibition of Women Artists, Zagreb, Yugoslavia.
- 1977 'Bradford-Debrecen' exchange, Hungary (sculpture, photomontage)
- 1979 Istvan Bathory Muzeum, Nyirbator Hungary (woodcuts)
International Exhibition of Photography Piran, Yugoslavia.

Relevant publications include

- Tilless B.* 'Novokvo Strukturak' Muveszet (April 1976), Budapest.
- Freeman B.* 'Growth Structures' Leonardo (April 1975), Paris; (and other contributions)
- Malina F.* ed. 'Visual Art, Mathematics and Computers' Pergamon Press, Oxford 1979.

Awards etc

- Yorkshire Arts Association Bursary
- Arts Council of Great Britain Artists Bursary
- S.P.A.C.E. Award
- Guest Artist: International Symposium, Prilep, Yugoslavia.
- Guest Artist: Nyirbator Alkotohaz, Hungary.
- International Exhibition of Photography, Piran, Yugoslavia.
- Bronze Medal 1976
- Silver Medal 1979

Work in collections

- Private: In Great Britain, The United States, Yugoslavia, Hungary.
- Public:
 - West Yorkshire County Council
 - The University of Bradford
 - Cartwright Hall, Bradford
 - Leeds City Council
 - Greater London Council
 - Yorkshire Arts Association
 - The University of Debrecen, Hungary
- National:
 - National Museum, Prilep, Yugoslavia
 - National Museum of Fine Arts, Budapest, Hungary.



'Escapement' iroko, part painted blue; on steel base 110cm x 50cm



Study for 'The Governor' teak, part painted orange base 85cm x 45cm

Excerpts from an essay by Istvan Szarvas

'Some years ago Barbara Freeman made a number of large drawings based upon Dürer's famous image of *Melancholy* who appears sitting in dejection surrounded by her implements of construction—saws, hammers, pliers, measuring devices, geometry and cash. In this new work these implements (which add, subtract and divide the world) have come out from beneath her skirts where Dürer has them hiding and have begun to make their own self-portraits.

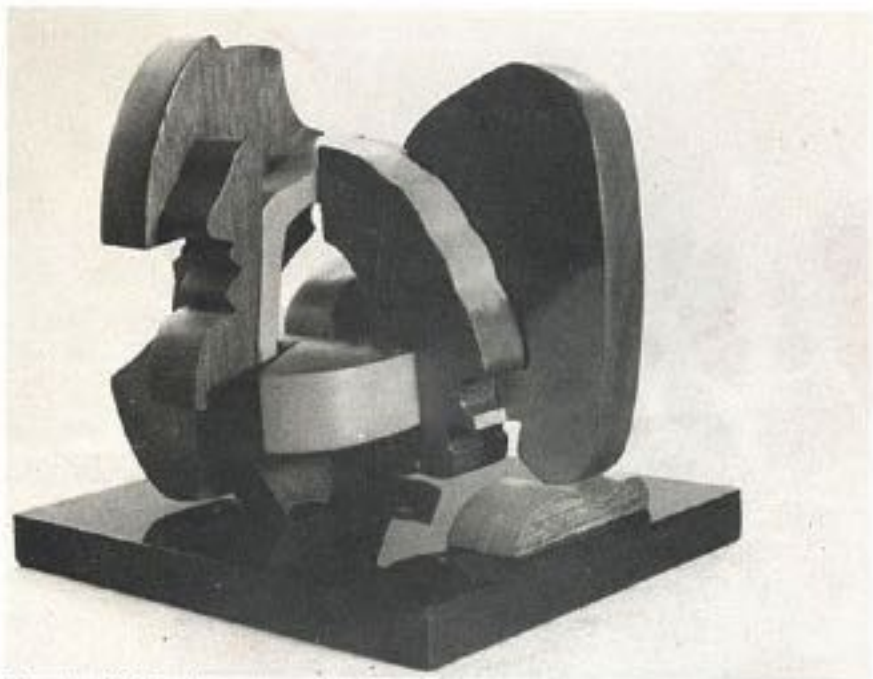
We might say—this is an exhibition about machines; but I had rather correct myself and write that this is an exhibition of the shapes and tracks left by machines. In no sense is there a 'machine aesthetic' no 'longed-for metallization of the human body' no futurism. It is as if we were looking at fossil machines dug out of the rocks, and their imprints. The technology of one age becomes the content of elegy and contemplation in the succeeding age.

The drawings are all 'impossible' representations. This is not done in the spirit of an optical illusionists' trick, but in existential doubt. What are things really like? Is the real best represented by an unreadable diagram? These doubts are resolved in the sculptures because solid material—being real in a sense that the drawing can never be real—cannot be perceptually ambiguous. Yet the sculptures too have an unexpected desire to resolve back into paintings.

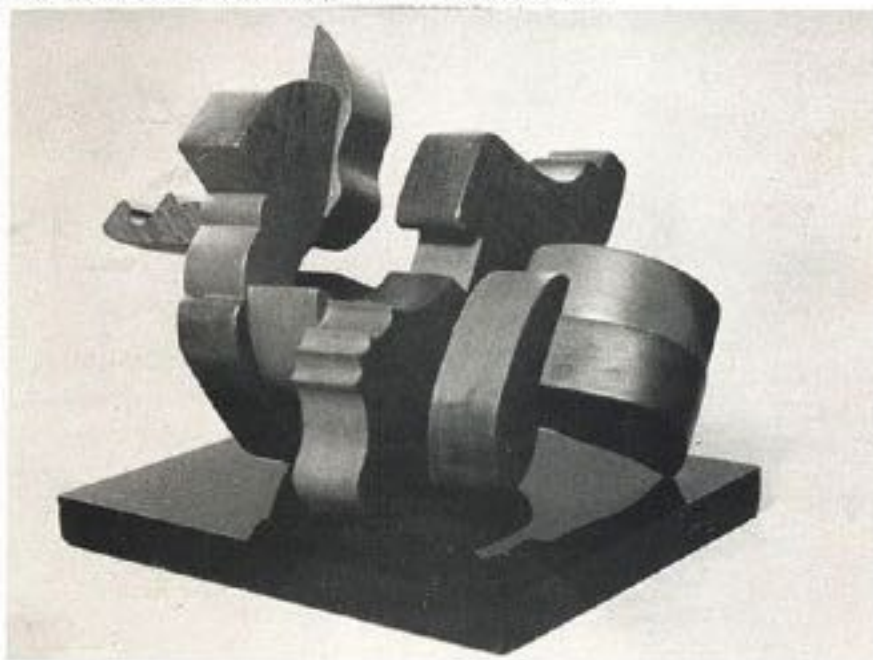
In connexion with this doubt and obliquity I would like to quote from Adorno's *Minima Moralia* "He who wishes to know the truth about life in its immediacy must scrutinize its estranged form, the objective powers that determine individual existence even in its most hidden recesses. To speak immediately of the immediate is to behave much as these novelists who drape their marionettes in imitated bygone passions like cheap jewellery, and make people who are no more than component parts of machinery act as if they had the capacity to act as subjects, and as if something depended on their actions."

I believe this work affirms that constructive shaping is the source of value. There is nothing more expressive of the human creature than his implements and machines since they have nothing of 'nature' in them but are direct expressions of understanding and need. The value of work is affirmed not by illustrating it, but by demonstrations and process; the image is the work and the work is the image. This exact fit of means and ends gives Freeman's art great integrity. The **non-appearance** of the human image and the **constant presence** of human shaping activity are clear and certain indications of a deep and thoughtful humanism.
trans. D. B.

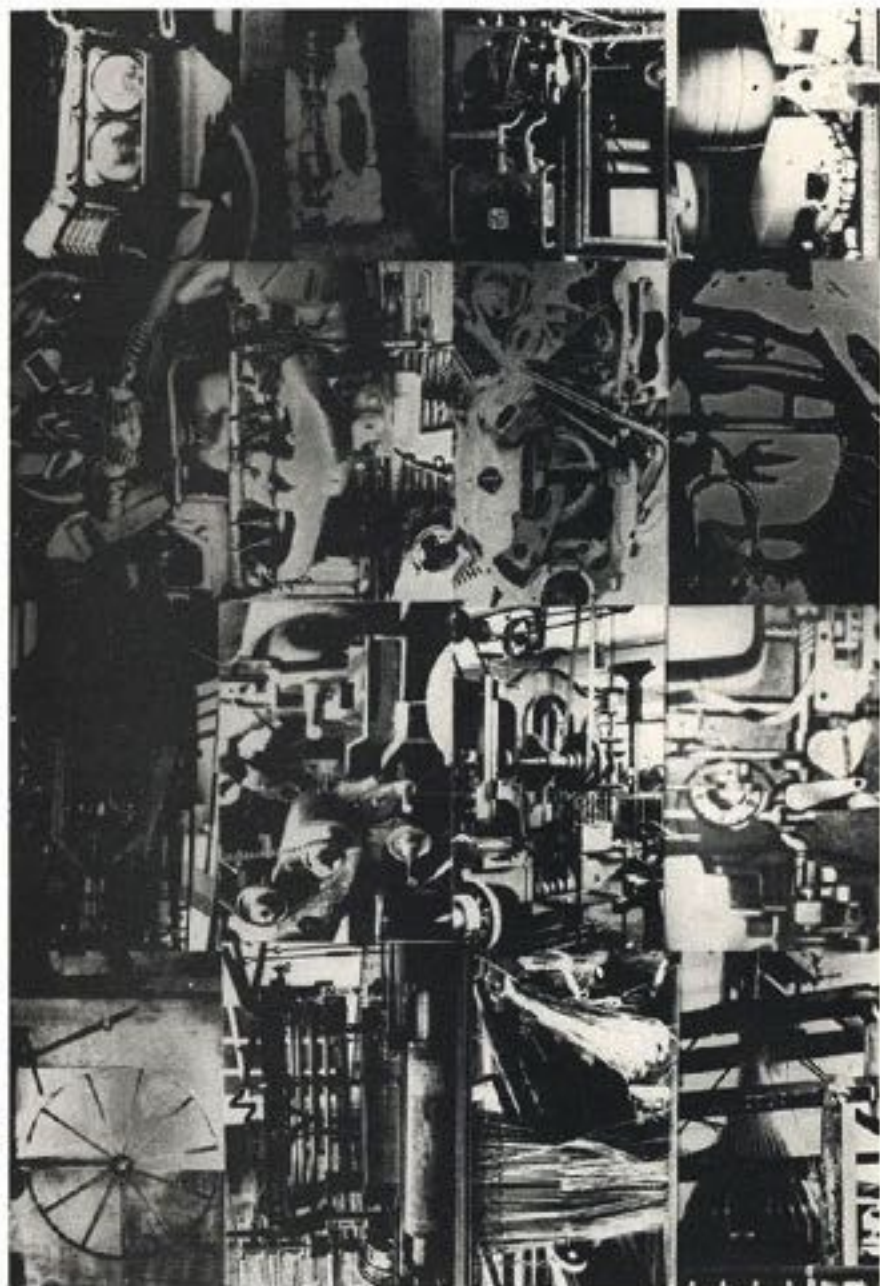
Acknowledgements to the Yorkshire Arts Association for support.



Sawpiece No. 5 mahogany, part painted red base 25cm x 20cm



Sawpiece No. 6 mahogany, part painted purple base 25cm x 20cm



Photomontage from the series "Annals of the Machine" 39cm x 26cm