



WADDESDON
Rothschild Collections

CONTEMPORARY AT WADDESDON
25 March – 25 October 2015

JANE WILDGOOSE – *BEYOND ALL PRICE*



Hair Flowers ©Jane Wildgoose

‘Old works of art are not...desirable only for their rarity or beauty, but for their associations, for the memories they evoke, the trains of thought to which they lead, and the many ways they stimulate the imagination and realise our ideals.’

Ferdinand de Rothschild, Bric-à-Brac, 1897 (part of his unpublished Reminiscences)

Although Waddesdon was celebrated in Baron Ferdinand’s day for the luxury of its house parties and entertainments, at the heart of his own life may be discerned the shadow of the death of his stillborn child and his wife Evelina in 1866, just eighteen months after they married. This installation by artist Jane Wildgoose in the Green Boudoir, one of the most charming and intimate spaces in the Manor, explores themes of love, loss and mourning through objects with highly personal associations.

One of the most potent and ubiquitously used materials for commemoration during the late 19th century was human hair. Traditionally, it was collected and worn in jewellery – as either a love token or for mourning, and was also made into spectacularly detailed wreaths, garlands and scenes.



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Centring on a small photograph of Evelina, cut as though to fit within a locket and accompanied by a lock of her hair tied with cotton, archival material from Waddesdon, mourning jewellery from public and private collections in the UK, including the Royal Collection, generously lent by Her Majesty The Queen, the Museum of London, the National Maritime Museum and the Victoria and Albert Museum, and print material will be complemented by new works by Wildgoose, using hair as an enduring symbol of loss and mourning, memory and bequest. Some of the pieces have been made with the help of volunteers in a series of workshops run by Wildgoose.

Notes to editors

Jane Wildgoose works across a wide range of disciplines exploring the values, narratives, and memories that become attached to remains of all kinds. Her appraisals of the past are transported into the present with a strong appeal to the senses and the imagination, underpinned by detailed research and thorough knowledge of the history of collecting.

www.janewildgoose.co.uk

Royal Collection Trust, a department of the Royal Household, is responsible for the care of the Royal Collection and manages the public opening of the official residences of The Queen. Income generated from admissions and from associated commercial activities contributes directly to The Royal Collection Trust, a registered charity. The aims of The Trust are the care and conservation of the Royal Collection, and the promotion of access and enjoyment through exhibitions, publications, loans and educational programmes. Royal Collection Trust's work is undertaken without public funding of any kind. www.royalcollection.org.uk.

The Royal Collection is among the largest and most important art collections in the world and one of the last great European royal collections to remain intact. It comprises almost all aspects of the fine and decorative arts, and is spread among some 13 royal residences and former residences across the UK, most of which are regularly open to the public. The Royal Collection is held in trust by the Sovereign for her successors and the nation, and is not owned by The Queen as a private individual. At The Queen's Galleries in London and Edinburgh and in the Drawings Gallery at Windsor Castle, aspects of the Collection are displayed in a programme of temporary exhibitions. Many works from the Collection are on long-term loan to institutions throughout the UK, and short-term loans are frequently made to exhibitions around the world as part of a commitment to public access and to show the Collection in new contexts.

Explore the Royal Collection at www.royalcollection.org.uk/collection

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Vicky Darby, Press Officer at Waddesdon Manor
01296 653231 vicky.darby@nationaltrust.org.uk

Visitor information and opening times: www.waddesdon.org.uk



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Waddesdon Manor, Waddesdon, Near Aylesbury, Buckinghamshire HP18 0JH

NOTES TO EDITORS

1. Waddesdon Manor was built from 1874 by Baron Ferdinand de Rothschild to display his outstanding collection of art treasures and to entertain the fashionable world. It combines the highest quality 18th-century French decorative arts, magnificent English portraits and Dutch Old Master paintings with one of the finest Victorian gardens in Britain, famous for its Parterre and ornate working Aviary. The house was bequeathed to the National Trust in 1957 and is now managed by a family charitable trust, The Rothschild Foundation, under the chairmanship of Lord Rothschild.
2. Waddesdon is one of the most visited historic houses among England's National Trust properties. The collections are a reflection of the passions of the Rothschilds who created and have cared for Waddesdon, from Ferdinand de Rothschild, who built the Manor in the late 19th century, to Jacob, the present Lord Rothschild.
3. In recent years, Waddesdon has hosted a vibrant and varied exhibitions programme which both reflects and complements the collections, history of the house and the Rothschild family. Recent highlights include *Predators and Prey: A Roman mosaic from Lod, Israel* (in partnership with the Israel Antiquities Authority and the British Museum), *Fame and Friendship: Pope, Roubiliac and the Portrait Bust in 18th-Century Britain* (in partnership with the Yale Center for British Art, New Haven), and *Waddesdon at War* (all 2014); *Sacred Stitches: Ecclesiastical Textiles in the Rothschild Collection at Waddesdon Manor* (2013); *Taking Time: Chardin's Boy Building a House of Cards and Other Paintings* (2012); *Playing, Learning, Flirting: French 18th-Century Board Games* (2012) and *Fantasy from the Fire: Sixteenth-Century Maiolica in the Waddesdon Collection* (2011-2013). The developing programme of contemporary art has encouraged artist responses to the historic collections and interiors as well as to the gardens at Waddesdon. In 2012, **Edmund de Waal** made new works for the historic ground floor rooms, including two large-scale vitrines, which have been acquired by The Rothschild Foundation for Windmill Hill. In 2013, Catalan artist **Joan Sallas** created *Folded Beauty: Masterpieces in Linen*, reviving designs for magnificent Baroque table centrepieces, but including his own contemporary versions. The 2013 carpet bedding and a contemporary wild flower planting scheme were designed by artist **Philippa Lawrence**, inspired by the collection of historic lace and textiles at Waddesdon, and in 2014 we worked with artist **Jan Dunning** on a trail inspired by the experiences of evacuee children and a collaboration with contemporary lace-makers, *Imagine...Lace at Waddesdon*.
4. Waddesdon is pleased to support *Trust New Art*, a collaboration between Arts Council England and the National Trust aimed at promoting contemporary arts and crafts in historic properties. Arts Council England and the National Trust believe that placing high quality and innovative contemporary art within historic settings can inspire artists and audiences and encourage new ways of looking at the work and the world.
5. The Coach House opened as a new venue for contemporary art exhibitions in the grounds of the Manor in April 2009 with a retrospective exhibition on the work of **Angus Fairhurst**, a collaboration with Arnolfini, Bristol, and in 2010 showed *Glass Experiences*, an exhibition of contemporary chandeliers by Brazilian designers, the **Campana brothers** and the installation of **Jeff Koons'** *Cracked Egg (Blue)* in the Conservatory. Two of the Campanas' light works, *Broken Dreams* are



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permanently installed at Windmill Hill – Waddesdon’s centre for archival research and storage. In 2011 the Coach House showed **Andy Warhol’s *Ten Portraits of Jews of the Twentieth Century*** and *Windmill Hill: Architecture, Archives and Art*, which explored the design and creation of the new building by **Stephen Marshall Architects**. In 2012 the Coach House was used to display contemporary sculpture included in **Christie’s *House of Cards*** and, in 2013, hosted a light installation, *Cantus Arcticus*, by **Bruce Munro**, part of his three-year artist residency. Visitors can also see sculpture in the grounds of the house by **Stephen Cox** and **Xavier Veilhan**, a recent acquisition by The Rothschild Foundation. Veilhan (b. 1963) is a French artist who lives and works in Paris. His work includes photography, sculpture, film, painting, and installation art. There is also a growing collection of contemporary art at Windmill Hill, the home of the Archive and the offices of The Rothschild Foundation on the Waddesdon Estate, which includes work by **Anish Kapoor, Richard Long, Sarah Lucas, Angus Fairhurst, Michael Craig-Martin** and, most recently, **Tony Bevan**. Contemporary works in the house include paintings by **Lucian Freud** and **David Hockney**, as well as a specially commissioned contemporary chandelier by the German lighting designer **Ingo Maurer**.

6. Waddesdon also works with design students from the **Royal College of Art** to develop innovative product for Waddesdon’s shop. Full details on the Waddesdon website.