



KUNST
MUSEUM
BRANDTS

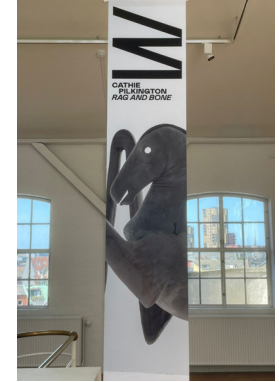
21.06.25
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**CATHIE
PILKINGTON
*RAG AND BONE***

Rag and Bone is an exhibition by the British artist Cathie Pilkington, which brings together a large number of new and pre-existing works. Organised into six linked installations or 'chapters', the show places Pilkington's sculptures and drawings in dialogue with each other, and with the specific architecture and history of Brandts. The title of the exhibition evokes the 19th-century figure of the 'rag and bone man', who salvaged junk objects and waste materials, and sold them on to be repurposed or recycled. Accordingly, in Pilkington's show — which is her largest to date — the artist asks us to consider the meanings and value we attribute to works of art, and how this is conditioned by their mode and place of display.

Each of Pilkington's 'chapters' prompt us to ask why its constituent elements are being presented together, and in this particular fashion. There is no obvious hierarchy, here, between the artist's own sculptures and drawings, and the found objects and images on display. Likewise, Rag and Bone combines humble and prestigious materials, and subversive references not only to canonical art history, but also folklore and popular culture. Significantly, several of the installations purposefully blur the line between exhibits and exhibition apparatus. Plinths, shelving, vitrines and barriers become as integral to the form and meaning of a given 'chapter' as the artworks they support and protect.

By gathering together such a large inventory of objects and images, Rag and Bone tests our ability to find order in what might initially appear as chaos — a logic or narrative threading through the visual and material excess. Recalling variously workshops, art studios, archives and stages, Pilkington's dense yet formally precise installations are spaces where alternative models of knowledge are produced, stored and disseminated. This extends to her integration of several sculptures from Brandts' collection into the exhibition, where our settled understanding of them becomes disrupted, and they take on fresh resonances and life. The same might be said of every element that makes up Rag and Bone, a show that is best understood as a single new art work, employing relics of multiple, often contradictory pasts. Here, Pilkington both reflects on and enacts the struggle to birth the new from the old — a vital, untainted vision from histories that are exhausted, and irrevocably compromised.



cover: *On the Table* 2024 (detail) fabric, plaster, resin, wood. photo: Perou
overleaf: *Night Sea Journey* 2025 linen, velvet, packing blankets and mixed fabrics, plaster, paint, steel, ribbon curtain, footballs, acrylic paint, felt tip, pine trees, tarpaulin, gaffer tape, reclaimed wood, h350 x w700 x d600cm. photo: David Stjernholm





Night Sea Journey 2025 (detail)



Night Sea Journey 2025 (detail)

Still Life 2024 plaster, paper, paint, h65 x w76 x l4cm





Night Sea Journey 2025 (detail)
Messenger 2021 oil paint on jesmonite, h34 x w22 x 16cm



Harmonium 2025 reclaimed wood, pegboard, ribbon curtain, tarpaulin, gaffer tape, mixed fabric, blanket, plaster, paper, ceramic, paint, perspex, plaster, resin, footballs, h400 x w800 x d1000cm







previous page: *Harmonium* 2025 (interior detail)
 left: *Folding Inventory* 2025 paper, paint, wood, h90 x w280 x d300cm
 above: *Harmonium* (detail) 2025



The First Love Cathie Pilkington 2025 with Axel Poulsen 1912, plaster, wood, glitter curtain, h600 x w130 x d130cm







this page and previous: *Centre Stage* 2025 mixed reclaimed wood, pegboard, plaster, fabric, resin, paper, vintage mirrors, glitter curtain, webbing, h280 x w800 x d450cm





Anatomy of a Doll 2025 polythene, resin, steel, oil paint, wood, h300 x w500 x d900cm



Library of Forms 2025 scanned charcoal drawings on paper, reclaimed wood, steel, plaster,
h210 x w300 x d120cm





Library of Forms 2025 (detail) photo: Cathie Pilkington



above: *The Kiss: Remain* 2025 resin and oil paint, h50 x w21 x d11cm
 left: *Strata* 2025 woollen blankets, wood, jesmonite, oil paint, felt, lace,
 h200 x w140 x d90cm

Photography by David Stjernholm (unless otherwise credited)

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