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Reflections on the Good, the Bad and the Ugly

In the paper Reflections on the Good, the Bad and the Ugly I position the making of my sculpture through an account of an archive site at a particular moment in history - the Tate. Germaine Richier's L'Eau 1953-4 and Reg Butler's Working Model for ‘The Unknown Political Prisoner’ 1955-6, were both viewed by me at what is now known as Tate Britain in the late 1970s. Triggered by a happenstance rummaging in a slide archive (the Leslie Cowan Slide Collection at the National Arts Education Archive@YSP) in 2015 I weave textures of childhood influence, imagination and my own aspiration to sculpt in the finest tradition to extrapolate the detail of my sculptural thinking through making. Writing through this thought position I aim to engage in a necessary psychic writing out of sculpture making. Using the psychic framework of Christopher Bollas’s theory of lived experience and the frame of life writing I aim to demonstrate how a practitioner works with the psychic frame as an integral element of the sculptural imaginary.

The paper will be delivered in four parts:

The Frame of Working Classed Childhood
The Archive
The Manual for Making Sculpture
Inside my head
Modeling Lines of Sculptural Thought