

Anne Hardy

Large Print Guide

Introduction

Tessa Giblin, Director and curator of Anne Hardy's *Feelings*

British artist Anne Hardy has transformed Talbot Rice Gallery's iconic Georgian Gallery into a new installation entitled *Feelings*. Known for her pioneering approach to exhibition-making, Hardy treats the gallery as a found object, extending the influence of sculpture into the fabric of the gallery through light, sound, data and scenography, creating an active environment for a series of sculptural "beings".

These new figurative sculptures are formed from an accumulation of cast elements, found materials, armatures and earth drawings, creating an energetic synthesis between the fragility and resilience of the human body, evolving technologies and the remnants of everyday life. Richly detailed and charged with presence, each figure is imagined to have specific energetic qualities.

At the centre of the installation a lone figure is kneeling, caught mid-gesture. She is forged from both complex sculptural processes and foraged, re-purposed materials, and is surrounded by earth drawings and objects that evoke ritual and transformation.

Hardy's hybrid world fuses bronze and ceramic elements with worn clothing, rubber tubing and metal structures. Spinal scales are cast from studio detritus, while shimmering bronze branches are moulded from living versions of themselves. Both delicately beautiful and deeply unsettling, these sculptural beings suggest a future in which biological and technological evolution have become inseparable. Throughout the exhibition, communication is imagined as something transmitted through gesture, material, vibration and energy – where primal elements intersect with electronic frequencies. These compound forces resonate through the air, sound and light of the room.

Her newly commissioned sonic landscape communicates remnants of a world left desolate; gusts of wind through dry grasses, rain falling on concrete and the lonely voices of birds. It also crackles with another energy – of electric power, airborne signals and shifting frequencies attempting to tune into one another. In this both human and post-human landscape the imagination is discharged within a changing atmosphere.

The environment is illuminated by flickering light sculptures that seem to attune themselves to the internal world of Hardy's sculptural beings. These lights are

activated by weather data drawn from Marfa, Texas, where the artist first began this body of work, representing both strength and fragility.

In this work, Hardy refers to “the evolving infiltration of artificial intelligence into our daily lives, and the future of our biological selves that have evolved over millennia to give us complex, embedded, intuitive knowledge and instincts”. Imagining a form of future archaeology, the work also engages with the politics of display by grafting seemingly incompatible contexts onto another: a courtyard ruin into a gallery; fragile assemblages transformed into wild cast bronze; weather systems brought indoors; and humans, machines, birds and synthetic tones co-existing within a former natural history museum.

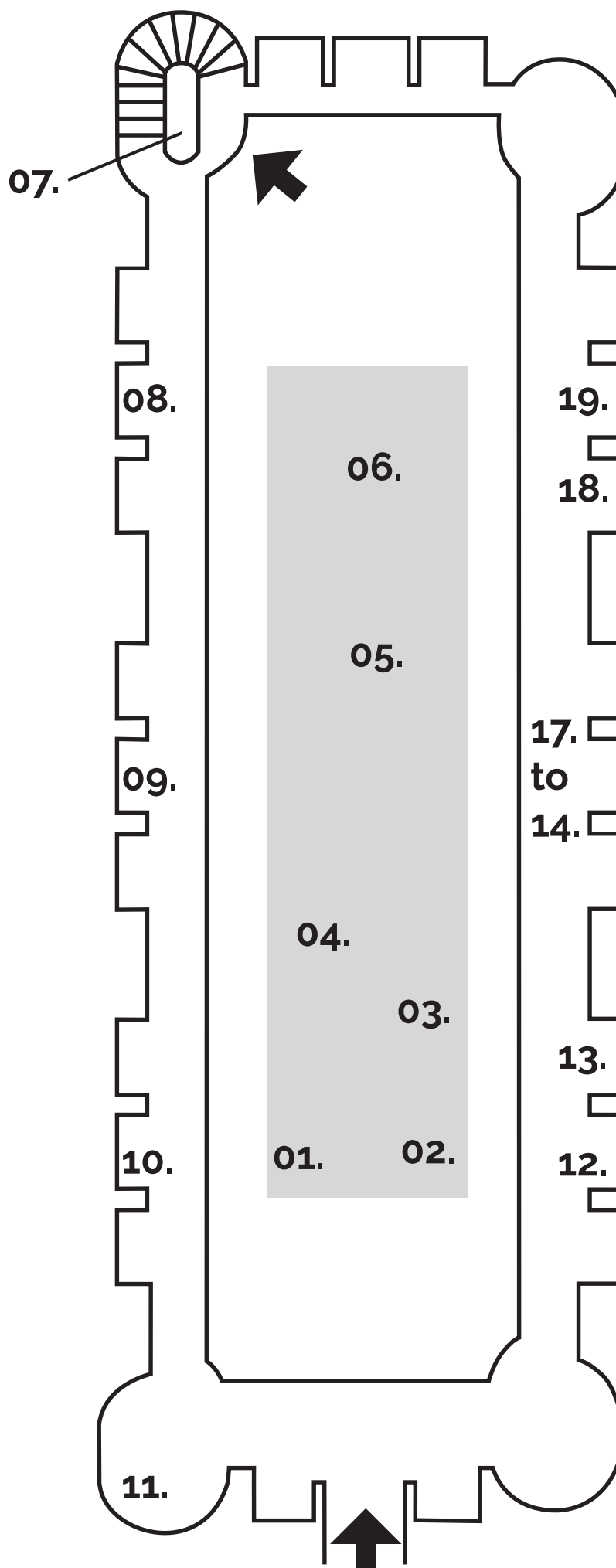
At the threshold of a paved environment are two sculptures, *Being (Warrior)* and *Being (Guardian)*. Ambiguous in character – protectors, totems, warnings or maternal figures – they stand as the audience's first encounter with Hardy's imagined world, and perhaps its final remains.

Figures in sculpture have long possessed the ability to take flight in the imagination: from the tension of a body in contrapposto poised to uncoil, or a futurist form capturing movement through space. Through subtle

scenography and immersive spatial composition, we encounter Hardy's sculptural beings in a world that is, in her words, "sentient" – responsive, reverent and alive with energy.

Artist Biography

Anne Hardy is a British artist, whose recent exhibitions include *Interloper*, Visual, Carlow, 2026; *Survival Spell*, Maureen Paley, London, 2024; *British Art Show 9*, touring across UK, 2021/2022; *Mario Merz Prize*, Fondazione Merz, Turin, 2022; *The Depth of Darkness, the Return of the Light*, Tate Britain Winter Commission, 2019/2020; *CRAZY*, Chiostro del Bramante, Rome, 2022; *The Weather Garden*, Towner Eastbourne, 2019; *Sensory Spaces #13*, Museum Boijmans van Beuningen, Rotterdam, 2018; *Falling and Walking*, ArtNight, London, 2017 and Leeds Art Gallery, 2018. In 2022 Hardy was artist in residence at the Chinati Foundation in Marfa, Texas, and in 2025/2026 at Cove Park, Scotland. Hardy's works are held in major public collections including Tate, Leeds Art Gallery, Towner Eastbourne, The Box Plymouth, Victoria and Albert Museum, British Council, Government Art Collection, Arts Council Collection.



Georgian Gallery - *Feelings*

01. *Being (Warrior)*, 2026

Cast pewter, welded steel, artist's clothes, ceramic, moped casing, found materials

02. *Being (Guardian)*, 2026

Artist's clothes, welded steel, inner tubes, glass, found materials

New York Times newspaper

03. *Lovers*, 2026

Bronze (unique)

04. *Wand (Empress Tree)*, 2025

Cast bronze (unique)

05. *Earth Energy Drawing*,

2022-ongoing

Earth

06. *Being (Interloper)*, 2022-24

Artist's clothes, tin cans crushed by trucks outside the studio, welded steel, cast pewter, cast jesmonite, jewellery, earth, wood, and wire

07. *Earthed*, 2026

Ceramic and found materials

08. *Universe (organised chaos)*, 2025-2026

Rusted steel (atawe), abandoned concrete from transient zone, organised chaos, hunted objects, wild cast bronze, signal aerial, energy wheel interrupted, cast pewter, wire galaxy

09. *Eyes for Being (cp)*, 2026

Ceramic, found materials and custom mount

10. *Reflector (accumulating)*, 2026

Wild cast bronze (unique), custom support and found materials

11. *The Beginning and The End*, 2026

Cast bronze (unique), ash and found materials

12. *Reflector (resting)*, 2026

Wild cast bronze (unique) and

custom support

13. *Reflector (ongoing)*, 2026

Wild cast bronze (unique) and
custom support

14. *Attitude (strapped)*, 2026

Cast aluminium, cast bronze,
found materials

15. *Attitude (wired)*, 2026

Cast bronze, ceramic,
found materials

16. *Attitude (rocks)*, 2026

Volcanic rock, cast pewter,
found materials

17. *Attitude (fringe)*, 2026

Ceramic, cast pewter,

found materials

18. *Universe (transient zone)*,

2020-2025

Steel, abandoned concrete from transient zone, hunted objects, cast pewter, gravity, time, substance, exploded energy discs, darkness and light strip, things that hands pulled open, energy, small jewel, stainless steel constrictors no longer constricting and rusted wire

19. *Diviner (Empress tree)*, 2026

Cast bronze (unique) and custom hooks

Audio: *Flux*, 2026

Quadraphonic audio on
Flare Audio system

Lighting: *Feelings*, 2022-ongoing

Custom built LED DMX dimmable strip lights and custom-designed computer system for light source that responds to meteorological data from Marfa

Events

Talbot Rice Gallery invites audiences of all ages and backgrounds to connect with contemporary art. All our events are free and can be booked via our website.

Little Creative Mornings

A family friendly session where children aged 5+ can explore our exhibitions and get creative with their own hands-on activity.

Academic Tours

These informal events invite a specialist from the University of Edinburgh to take a selective route around an exhibition that expands key themes through their research interests.

British Sign Language (BSL) Tour

Join us for a deaf-led tour in British Sign Language. Explore the exhibitions, exchange and share your ideas.

Sensory Friendly Mornings

We welcome children and adults with sensory needs to enjoy the galleries with adjusted settings, access aids and resources.

Activity Books

Activity Books for young people aged 5+ are available at the front desk and online.



**Scan to check out
what's on and
book a free ticket**



**Access
Resources**

Thanks

We extend our warm gratitude to Anne Hardy for making this exhibition with us.

Thanks to our colleagues at Edinburgh College of Art who champion the gallery and its programme, particularly Professor Juan Cruz, Dr Francine Shields and Marianne Greated. We express our gratitude to the John Florent Stone Fellowship, which allowed Anne Hardy to engage with students in Art at Edinburgh College of Art.

Thanks to our funding partners, Creative Scotland, for their long-term support of our programme and Henry Moore Foundation. Thanks to Nicky Benedetti, Roy Luxford and Emma Hay for their commitment to our exhibitions, and creative conversations leading to our partnership with Edinburgh International Festival.

Warm thanks to the technicians who have supported Rachael Champion in planning, and Holly Morton in the delivery of the exhibition: David Cochrane, Kit Craig, Frances Gallagher,

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As always, a huge thanks to our brilliant community partners and our fabulous volunteers, who bring the exhibition to life.

Anne Hardy and Talbot Rice Gallery would like to thank: Angus Mill, Maureen Paley and Lucy Price, Rob Prouse / 10PM, Tom Sedgwick, Demelza Watts and Sebastian Thomas, Paulina Lenoir, Theresa and Adrian Thomas, Jochen Holz, Jon Vincent, Anita Witek, Caroline Douglas, Lisa LeFeuvre, Ben Stafford, Eileen Perrier, Fatoş Üstek, Katrina Brown, Margaret Salmon, Saskia Olde Wolbers, Zoë Mendelson, Cove Park, The Chinati Foundation, Jenni Lomax, Hammad Nasar, Mike Iveson, Waq Aziz and Flare Audio.

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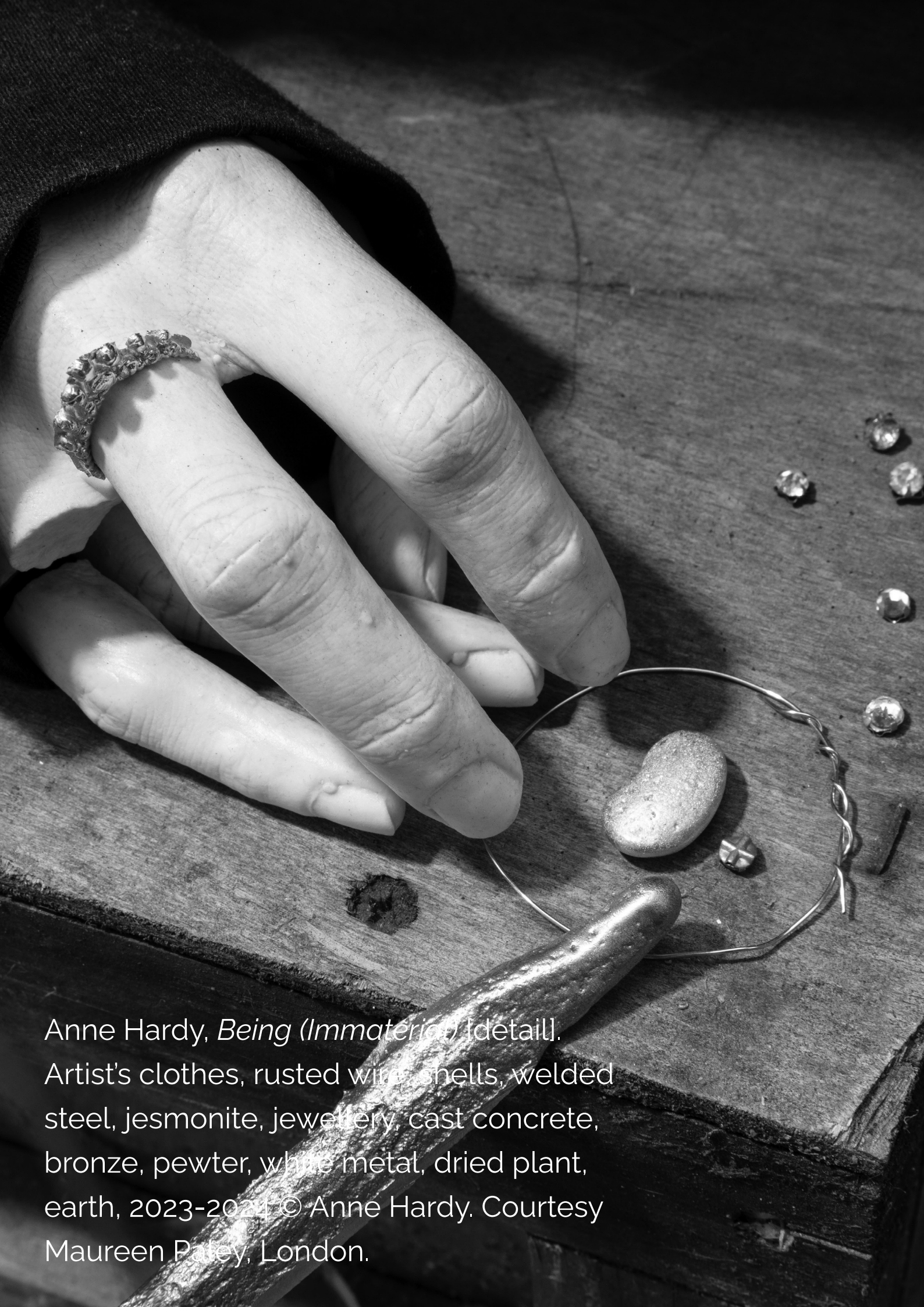
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* For an illustrated, e-reader version of this guide, please visit www.trg.ed.ac.uk where it will be available soon after the exhibition opens.



Anne Hardy, *Being (Immaterial)* [detail].

Artist's clothes, rusted wire, shells, welded steel, jesmonite, jewellery, cast concrete, bronze, pewter, white metal, dried plant, earth, 2023-2024 © Anne Hardy. Courtesy Maureen Paley, London.



27 June - 27 September 2026

**Talbot Rice
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