

Glenys Barton: *In Profile*, 2012, cast bronze, 112 x 114mm.  
Cast by Paul Joyce  
Bronze Studio, £225.

Queens of the May' of the countryside. These interests are clearly visible in her medal for BAMS, *Time Spent*, of which she writes: 'The inspiration for the medal is the Dandelion. An inhabitant of our waysides and fields, wasteland and curb, a tenacious presence, the dandelion measures the passing day... The obverse side of the medal is patterned to show the dandelion seed head when the seeds have blown away, in essence time is spent. The pattern is that of the life or growth spiral.'

'I find a system based on tidal phenomena, created through the moon's regular orbit around the earth, and the rotation of the earth around the sun, brought together, a most poetic evocation of time keeping for the Islands of Britain. The reverse side of the medal has a concave hemisphere, just off-centre; the applied golden patination is suggestive of the sun. The passage of time is observed as the sun's shadow progresses within the bowl.' ●

## Glenys Barton

Glenys Barton (b.1944) is a sculptor working mainly in ceramic and bronze. She studied at the Royal College of Art, London, and gained rapid success after graduating, winning a significant prize at the International Ceramics Exhibition in 1972 and serving on the Crafts Advisory Committee as its youngest member. At this early stage in her career, Angela Flowers offered Barton her first solo exhibition in London. This resulted in a career-long partnership with what is now Flowers Galleries, with whom Barton has presented regular solo exhibitions since 1974.

She has many sculptures in international collections and her work has been exhibited widely in Britain and abroad. Two simultaneous retrospective exhibitions in 1997 examined separate aspects of her work: portraiture at the National Portrait Gallery and her more general

figurative work at Manchester Art Gallery. These two shows came together the following year at the Potteries Museum and Art Gallery in Stoke-on-Trent, the town of her birth.

Barton's medal *In Profile* reprises themes and interests that have been consistent in her work for many years: the shut-eyed, dreaming figure, the multi-faced head, and layered projections that combine sculpted and drawn languages of representation. Barton's work expresses a keen interest in the physical, its processes and materials; but this is balanced both by a tendency towards the graphic, which intimates rather than embodies, and a sensitivity to language which is evident in the titles of her works. Although Barton is reluctant to comment on individual works, and what they might mean, the title of this piece, *In Profile*, might refer as much to the outline of a person's character as it is apprehended in another's mind, as much as to the line of their silhouette. ●

