



Sculpture in Britain is beginning to take on a new significance, and many more architects and local authorities are realising the aesthetic and prestige value of commissioning sculpture to embellish new buildings. GILLIAN STATHAM recently visited four well-known sculptors in the Midlands and spoke to them about their careers and their views on the part played by their art in modern society. They are (left to right) John Poole from Pershore, Fabio Barraclough from Rugby, John Bridgeman from Ufton and Edward Atkinson from Coventry

FABIO BARRACLOUGH

FABIO BARRACLOUGH, one of two art teachers at Rugby School and Art Editor of Pergamon Press, is a man whose loyalties tend to be divided between writing and sculpture. Although he has undertaken a number of commissions—including work for Stag Square, London—he spends a considerable amount of time writing about the practice and development of modern sculpture. A member of the Council of the Royal Society of British Sculptors, he edits *Sculpture Review* and has just launched a new quarterly, *Sculpture International*, that he hopes will reach a circulation of 10,000 by the end of this year. This handsomely illustrated magazine is printed in three languages apart from English—French, Spanish and Russian—and has already attracted interest abroad.

Part Spanish, Fabio Barraclough was born in Madrid and left Spain with his family (in a British destroyer) at the outbreak of the Spanish Civil War. He served in the British Navy and, after the war, joined the studio of Bainbridge Copnall where he worked on 30 wood carvings for the *Queen Mary*. He won a competition for a sculpture for Doncaster Museum and Art Gallery and a prize for a work in Leeds city centre. Now 41, he prefers today to concentrate on work with a practical function and is currently

designing various play sculptures. He is married with five children and divides his time between Rugby and Guilsborough where he has a studio. One of Fabio Barraclough's ambitions is to see an international exhibition of sculpture in Britain. "There has never been one, and there is an increasing public interest in sculpture today," he says.