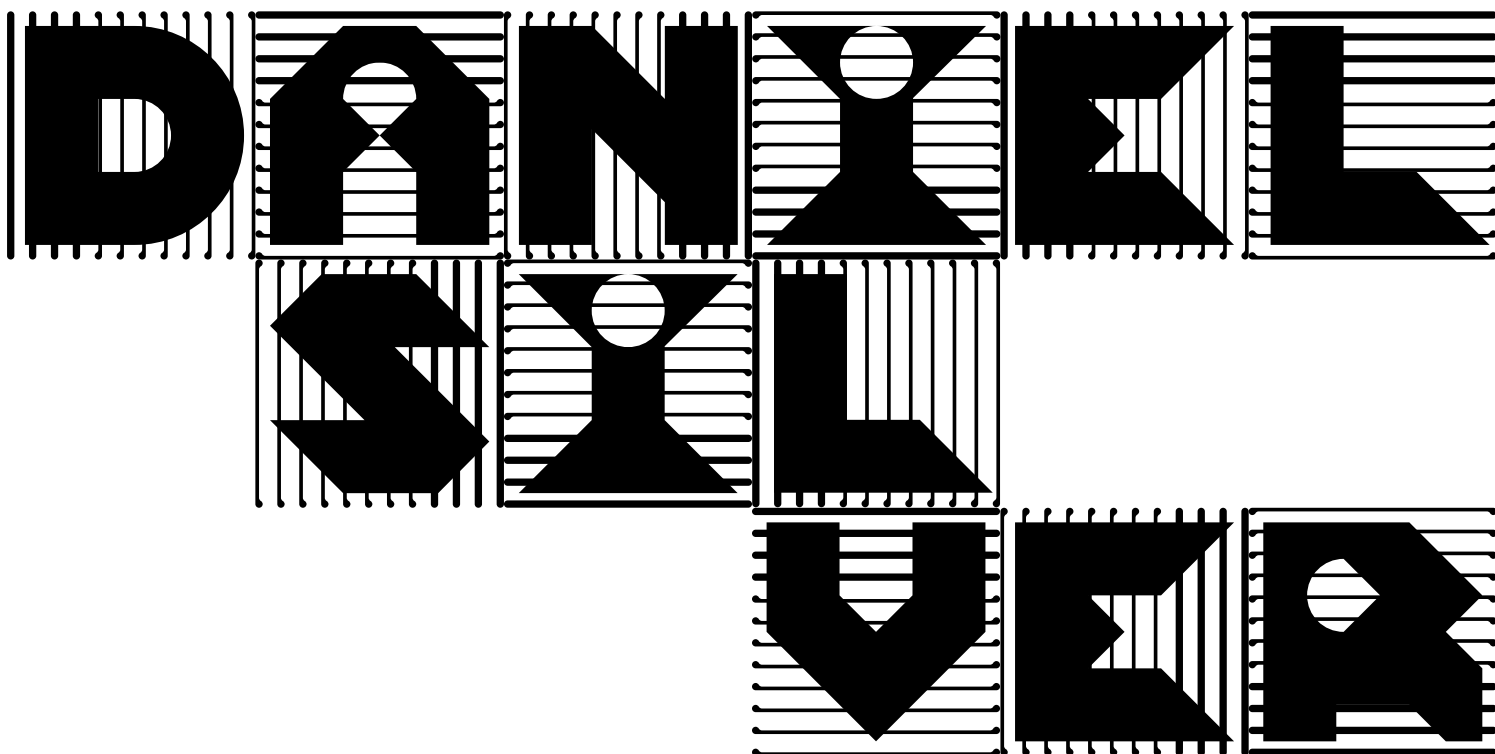


Daniel Silver  
*The Walking Moon,*  
*Time Traveller*

March 31  
— April 28,  
2023





**Daniel Silver**

*The Walking Moon, Time Traveller*

We are delighted to present *The Walking Moon, Time Traveller*, Daniel Silver's first solo exhibition at CFHILL. Encompassing marble, clay, and bronze sculptures, it marks the first instance the artist presents work in different media, displaying his multifaceted practice within the medium.

Silver's approach conveys a deep respect for the histories and traditions of each material but carves out his own distinctly contemporary aesthetic. The marble figures evoke a 21<sup>st</sup> century renaissance of Ancient Greek and Roman sculpture, albeit one that subverts the preoccupation with an idealised, absolute beauty. The painted clay figures constitute a type of totemic vessel, an invitation to understand the world and our place in it through looking. But are the figures in *Chorus* the dramatic collective voice in a Greek tragedy or rowdy hooligans from a football stadium? What's the big difference anyway?

Silver's sculptures are a nexus of mythological narratives and expressions, converging millennia of visual human history. Painted on paper, sculpted from clay, cast in bronze, or carved out of marble, the works presented in the exhibition all carry the sensual trace of touch, movement, and rhythm – a geology of the human hand.

Welcome!

Michael Storåkers  
Michael Elmenbeck  
Anna-Karin Pusic



**Daniel Silver**

Interview by Michael Storåkers

You are born in the UK but grew up in Jerusalem, and you've spoken a lot about visiting the Israel Museum while growing up. What has inspired and shaped your visual language?

— Visiting the Israel Museum in Jerusalem, at the age of 14 or 15, seeing Greek and Roman sculptures next to one by Picasso. Looking at the sculptures made me think that they come from a similar place – a place of trying to understand ourselves within the world, a place of leaving a mark in the material. The fact that it was 3000 years between the Greek sculpture and the modern day artworks, I didn't separate them because I was looking at them at the same time.

In this exhibition, we see sculptures in a range of different materials. What does it mean to you to carve marble, sculpt clay, or cast bronze? How does the material shape the outcome?

— The material is very important. Every material carries its own history, its own knowledge. Working with marble is for me about the dialogue with the Greek and Roman marble sculptures. The way that they have evolved since they were made 3000 years ago. We now know that Greek and Roman sculptures were painted very much like modern day mannequins. Over time, they have evolved to what we know today as relics of history. To work with clay is very much about the mark in the clay, leaving a trace – the fingers and the hand of the maker. A lot of my clay works are vessels, totems – open at the top of the head, as if they carry internal information upwards.

This will be my first exhibition where I show marble, clay, and bronze sculptures in one space. Usually, I separate between the different materials. I'm very interested and excited to see the dialogue between the different materials and how they inform one another.

How do you work with scale in your sculptures?

— Scale for me is very much about the body. My sculptures are also about body and how it feels to live with a body – the body of the maker, the traces the body leaves in the material. The beauty of sculpture as a language is that we understand it not only by looking at it, but also by standing next to it. Sculpture has physical presence and that's what I try to tap into with my work.

Your clay sculptures are painted with oil. When did you start doing that and how do you work with form and colour in your sculptures?

— Colour and sculpture are usually separate. There is that understanding that sculpture has its own colour. If we think about Anthony Caro's sculpture *Early One Morning*, it is one colour and that's how we perceive it. Over the last two years, I've been thinking a lot about colour and sculpture. My partner Tali said that I'm a great colourist and suggested I introduce colour to my sculptures. Working with the fired clay and then painting it gave me a new world to experiment with. The paint I use is oil paint and oil stick. The paint is absorbed in to the fired clay similar to the way that paint is absorbed into the unprimed canvas. It's very much a process of painting. The works are first made in clay and then fired, then there is the second stage which is a stage of painting. I come to the studio in the same way as a painter and have a dialogue with the work, which has to do with layering, walking away, coming back the next day to see the marks is a process of revisiting a mark made. I enjoy this silent process of painting onto the sculpture when it's open to a whole world of dialogue with other painters like Georg Baselitz, Frank Auerbach and Peter Doig.

You are also showing paintings in this exhibition, what is your process for working two-dimensionally?

— We are showing two series of watercolours on paper. The first was made in Bern, Switzerland in 2020 when I joined to the rehearsals of Sharon Eyal and Gai Behar of the L-E-V dance company. Standing and drawing the dancers as they move, the watercolours are mainly of their faces of the dancers.

The second series was made in 2021 in Death Valley, California, looking at sculptures made 3000 years ago, drawing the outline with Japanese ink and then colouring it in with oil stick. They are a bit like masks or cave paintings.

What role does gesture play in your works?

— Gesture is about language, movement, and rhythm. The best way to tell a story within a figurative object is through gesture.

Where does the title, *The Walking Moon*, *Time Traveller*, come from? What does it mean to you?

— In 2021, I visited Simone Fattal's show at the Whitechapel Gallery in London walking among the works I turned to my partner Tali and in excitement showed her the beautiful title of one of the pieces, 'The walking moon'. Tali pointed out that the title is actually much more ordinary – 'walking man'. Later on that year I made the walking tables.

Daydreams and imagination, the act of looking, can open up ways of understanding the world and ourselves within it. Using the possibilities of traveling back in time by looking at sculptures from thousands of years ago informs my understanding of now and is a fertile source of inspiration.

Who are the characters that you sculpt? Are they human?

— They are very much human, they are you and me.

Although your sculptures can seem quite abstract at first glance, they are very expressive and often have very distinct figurative elements. What features or characteristics are most important for you to portray?

— I don't think there's one character or characteristic that I want to portray. It is very much about the human, the group and a person within the group the dynamics. The psychological relationships between people in groups, how we perceive ourselves, and how we want to be perceived. I want to tap into this energy that the group carries.

Could you tell us more about the tables with legs?

— The tables are about migration and movement – a bit like a camel, carrying his story on his back throughout time. We all make up stories and carry them with us. I also like that the legs have this animalistic goofiness.

You have exhibited at the Freud Museum and cited the father of psychoanalysis as an inspiration for your performance *DIG*. How does psychoanalysis inform your work?

— I have connected to Sigmund Freud and psychoanalysis on different levels. One level would be Sigmund Freud, the obsessive collector of Greek and Roman artifacts. Looking at Freud as a curator of the cabinets in his study and trying as a sculptor to understand his intentions and the relationships he made between the sculptures.

Another way of understanding Freud is through the unconscious that he so strongly celebrated and explained. The powers and capabilities of the unconscious that we can listen to and tap into if we're lucky. Then, there's the conversation with the migrating Jew, who lived in Vienna and then in London, trying to fit in.

What role do myths, stories and community play in your works?

— We all tell ourselves and make stories. We understand the world through stories and through mythology. I want the show at CFHILL to allow the visitor, the viewer, a ground to make their own stories, a silent space within a very noisy world to look, to imagine, to try and understand ourselves through looking at my work.







*Chorus 1*  
2022  
Painted ceramic  
84 x 62 x 35 cm



*Chorus 2*  
2022  
Painted ceramic  
94 x 49 x 30 cm



*Chorus 4*  
2022  
Painted ceramic  
86 x 46 x 32 cm



*Chorus 3*  
2022  
Painted ceramic  
92 x 45 x 32 cm



*Chorus 5*  
2022  
Painted ceramic  
92 x 43 x 31 cm



*Chorus 6*  
2022  
Painted ceramic  
90 x 63 x 31 cm



*Chorus 7*  
2022  
Painted ceramic  
95 x 47 x 32 cm



*Chorus 8*  
2022  
Painted ceramic  
88 x 36 x 27 cm





*Golem in Prussian Blue*  
2022  
Oil painted ceramic  
Sculpture: 80 x 41 x 38 cm  
Base: 94 x 39 x 39 cm



*Lover (pink)*  
2020  
Oil painted ceramic  
186 x 80 x 34 cm

*Conductor*  
2023  
Oil painted ceramic  
96 x 68 x 31 cm





*Boy*  
2023  
Oil painted ceramic  
50 x 50 x 175 cm



*Walking Table After Guston*  
2022  
Painted ceramic  
4 x pieces, 6 x legs, dimensions variable

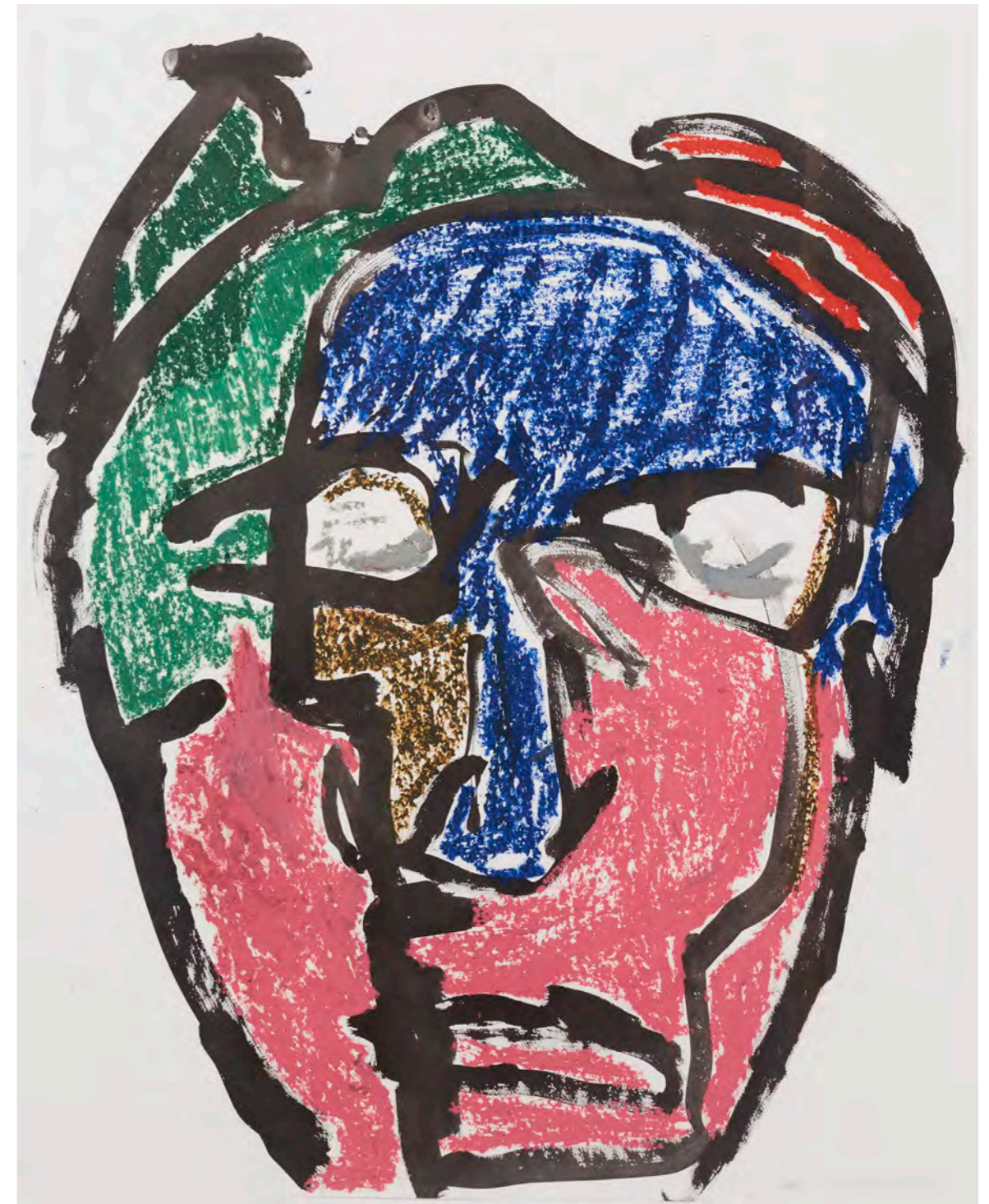


*Untitled (Made in Death Valley, California)*  
2021  
Oil pastel on paper  
104.5 x 83 cm





*Untitled (Made in Death Valley, California)*  
2021  
Watercolour and Japanese ink on paper  
104.5 x 83 cm



*Untitled (Made in Death Valley, California)*  
2021  
Watercolour and Japanese ink on paper  
104.5 x 83 cm



*Untitled (Made in Death Valley, California)*  
2021  
Watercolour and Japanese ink on paper  
104.5 x 83 cm



*Untitled (Made in Death Valley, California)*  
2021  
Watercolour and Japanese ink on paper  
104.5 x 83 cm



*Untitled*  
2021  
Statuario Marble on a Imbuya scratch veneer  
Sculpture: 39 x 26 x 28 cm  
Base: 105 x 31.5 x 31.5 cm



*Mother Statuario*

2021

Marble on Madrora burr veneer base

Sculpture: 34 x 19 x 18 cm

Base: 113 x 28.5 x 28.5 cm

*Untitled*  
2021  
Based on Priest of Serapis Statuario  
marble from Michelangelo quarry  
168 x 35 x 34 cm (overall)





*Untitled*

2021

Marble, gold leaf

Sculpture: 41 x 16 x 31 cm

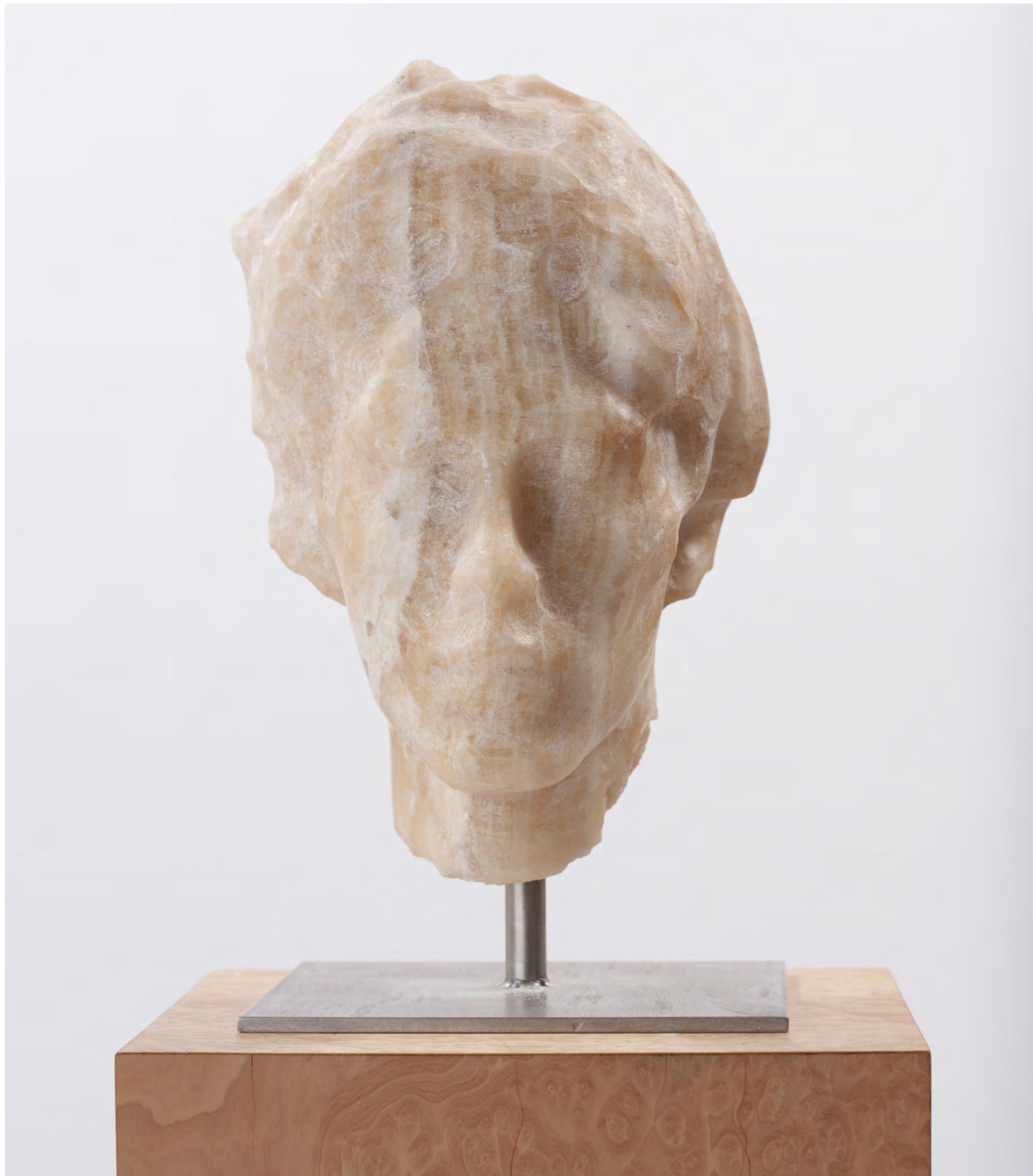
Base: 135 x 20 x 21 cm

*After Bath Mannequin 1*  
2019  
Onyx and marble  
138 x 32 x 29 cm (overall)



*After Bath Mannequin 2*  
2019  
Onyx and marble  
44 x 32 x 18 cm





*Chris M*  
2018–2023  
Onyx, metal stand  
Sculpture: 40 x 20 x 20 cm  
Base: 107.5 x 20 x 20 cm



*Anne*  
2018–2023  
Onyx, metal stand  
Sculpture: 33 x 20 x 20 cm  
Base: 114 x 28.5 x 28.5

*Chris*  
2018–2023  
Onyx, metal stand  
Sculpture: 40 x 20 x 20 cm  
Base: 107,5 x 20 x 20 cm





*I could have stayed in Jerusalem*  
2019  
Ceramic with oil paint  
Sculpture: 43 x 38.5 x 38 cm  
Base: 109 x 37 x 37 cm





*Untitled (Bern with L-E-V dance company)*  
2020  
Watercolour on paper  
30.5 x 40 cm



*Untitled (Bern with L-E-V dance company)*  
2020  
Watercolour on paper  
30.5 x 40 cm



*Untitled (Bern with L-E-V dance company)*  
2020  
Watercolour on paper  
30.5 x 40 cm



*Untitled (Bern with L-E-V dance company)*  
2020  
Watercolour on paper  
30.5 x 40 cm



*Untitled (Bern with L-E-V dance company)*  
2020  
Watercolour on paper  
36 x 48 cm

*Untitled (Bern with L-E-V dance company)*  
2020  
Watercolour on paper  
30.5 x 40 cm



*Untitled (blue series)*  
2010  
Watercolour on paper, puncture marks  
61 x 46 cm (each)



## Solo Exhibitions

- 2022 *Daniel Silver: Chorus and the Walking Tables*, Center for Contemporary Art, Tel Aviv  
*Daniel Silver, Looking*, Fruitmarket Gallery, Edinburgh
- 2019 *Daniel Silver*, London Mithraeum Bloomberg SPACE, London Daniel Silver, The New Art Gallery, Walsall
- 2018 *Daniel Silver*, Frith Street Gallery, London
- 2015 *Rock Formations*, Art Basel Parcours, Antikenmuseum, Basel  
*Rock Formations*, Frith Street Gallery, London  
*Roundabout Mouth*, OMR Gallery, Mexico City
- 2013 *Dig*, Artangel, London
- 2012 Museo Carlo Zauli, Faenza Galleria Suzy Shammah, Milan
- 2011 *Letting Go*, AMP, Athens  
*Coming Together*, Kunsthaus Glarus, Glarus
- 2010 *The Smoking Silver Father Figures*, Frieze Sculpture Park, London 2009 Solo Presentation, Frieze Art Fair, London  
*Cabinets #4: Daniel Silver*, SE8, London  
*Lionz in Zion*, Galleria Suzy Shammah, Milan
- 2008 *Making Something Your Own*, IBID PROJECTS, London  
*The Monks*, Ancient & Modern, London 2007 Heads, Camden Arts Centre, London  
*Demos*, Northern Gallery for Contemporary Art, Sunderland
- 2006 Galleria Suzy Shammah, Milan
- 2005 Daniel Silver, Pescali & Sprovieri Gallery, London
- 2003 Pailot Project, Gropiusstat, Berlin  
*The Buddha and the Chaise Longue*, Tal Esther Gallery, Tel-Aviv
- 2001 *Cake Snake*, Sprovieri Gallery, London
- 1998 Galleri S.E., Bergen

## Selected Group Exhibitions

- 2022 *Mutaforma Mutazioni ceramiche del codice*, Alchemilla/ Palazzo Vizzani, Bologna  
*Daniel Silver and Nina Chua*, Castlefield Gallery, Manchester  
*Found Forms: A Summer Show*, Frith Street Gallery, London
- 2020 *Contemporary Excavations*, Frith Street Gallery, London
- 2019 *All Movements Have Memories*, CFHILL Art Space, Stockholm  
*The Enigma of the Hour: 100 Years of Psychoanalytic Thought*, Freud Museum London  
*Drawing Biennial 2019*, Drawing Room, London
- 2018 *Mess*, Tel Aviv Museum of Art, Tel Aviv  
*I Self Collection: Bumped Bodies*, Whitechapel Gallery, London  
*Loss*, Hydra School Projects, Hydra
- 2017 *The Materiality of the Invisible*, Van Eyck Academy, Maastricht  
*Summer Breeze: An Ensemble of Gallery Artists*, Frith Street Gallery, London  
*Gestalt*, Hydra School Projects, Hydra
- 2016 *With Institutions Like These...*, The Averard Hotel, London
- 2015 *Plaster: Casts & Copies*, The Hepworth, Wakefield, West Yorkshire  
*A Statue is Present*, The Royal College of Psychiatrists, London  
*Contemporary Drawings*, Kettle's Yard, Cambridge
- 2014 *Who Shall Deliver Us From the Greeks and Romans?*, Galleri Manâ, Istanbul  
*A Thousand Doors*, curated by Whitechapel Gallery and NEON (Gennadius Library), Athens
- 2013 *Everything Wants To Run*, Block 336, London  
*In Search of a Perfect Lover*, Inga gallery, Tel Aviv





- 2012 *Dustcather*, Braverman Gallery Tel- Aviv  
*Who's Been Here*, Bukowskis, Stockholm
- 2011 *We Will Live, We Will See*, Zabludowicz Collection, London  
*Among Flesh*, Alison Jacques Gallery, London  
*Savage Messiah*, Rob Tufnell at 1 Sutton Lane, London  
*British Sculpture: Landscape in Sculpture as Object*, Connaught Brown Gallery, London  
*Self-Similar/seen somewhere else at the same time*, curated by George Unsworth, Galerie de Expeditie, Amsterdam
- 2010 *No New Thing Under the Sun*, The Royal Academy, Tenant Room, London  
*Sensitivity Questioned* (curated by Iliana Fokianaki) Ileana Tounta  
Contemporary Art Center, Athens  
*Head*, The Approach Gallery, London  
*The Cannibal's Muse* (curated by Max Henry), Patricia Low Gallery, Gstaad, Bern  
*New Speak: British art now*, Saatchi gallery, London (exh. cat.)  
*Profusion*, (curated by Sotiris Kyriacou and John Plowman) Calke Abbey, Derbyshire (exh. cat.)  
*Ibrido*, Padiglione d'Arte Contemporanea, Milan (exh. cat.)  
*Supernature: an exercise in loads* (curated by Rallou Panagiotor and Andreas Melas), AMP Gallery, Athens  
*Psychic Geography*, Work place Gallery, Gateshead  
*Family Tree II*, New Acquisitions donated by the Rivka Saker and Uzi Zucker fund for Contemporary Art,  
Helena Rubinstein Pavilion, Tel Aviv Musuem, Tel Aviv (exh. cat.)
- 2009 *Newspeak: British Art Now*, State Hermitage Museum, St Petersburg, Russia Remap2, Athens  
Saatchi Gallery, London, UK  
*Milestone*, Edinburgh College of Art, Edinburgh
- 2008 *Group Show*, IBID PROJECTS, London  
*The Krautcho Club*, Forgotten Bar Project, Berlin  
*In Silence*, Rothschild 69, Tel Aviv  
ART TLV, (curated by Andrew Renton) Tel Aviv  
*M25 Sobre Londres*, (curated by Barry Schwabsky), CCA Andratx, Mallorca  
*Origins*, Hudson Valley Center for Contemporary Art, Peekskill (exh. cat.)  
*A Colour Box*, Arcade, London  
*A Life of Their Own* (exh cat), Lismore Castle Arts, Ireland  
*Sculpture Trail*, Grieder Contemporary, Künsnacht  
*A Life of their Own*, (curated by Richard Cork) Lismore Castle, Lismore, (exh. cat.)
- 2007 *Boys Craft*, Haifa Museum of Art, Haifa, (exh. cat.)  
*Strange Weight*, Martos Gallery, New York, (curated by Rob Tufnell)  
*Out, Still & Kicking*, Givon Art Gallery, Tel-Aviv
- 2006 *Getting on Mother's Nerves*, Mother's Tank Station, Dublin  
*Sleep of Ulro*, Goshka Macuga, A Foundation, Liverpool  
*Heads: Jimmie Durham, Tim Hawkinson, Ilya Kabakov, Jannis Kounells, Mike Nelson and others*, Pescalli & Sprovieri, London  
*Summerise*, Givon Gallery, Tel-Aviv  
*Ten of the Best*, Tal Esther Gallery, Tel-Aviv  
Israel Museum of Art, Jerusalem, (exh. cat.)
- 2005 *London in Zurich*, (curated by Gregor Muir) Hauser & Wirth, Zurich (exh. cat.)  
*WE: Eline McGeorge, Daniel Silver*, Neues Problem Gallery, Berlin  
*Both of Them*, Moshe Gershuni, Daniel Silver, Givon Gallery; Tal Esther Gallery, Tel- Aviv  
30+, Neues Problem Gallery, Berlin
- 2004 *Bloomberg Art School*, Bloomberg Space, London  
*25 Drawings – 25 Artists*, The Drawing Gallery, London  
*The Possibility of Experiencing the Death of Others*, One in the Other, London Pets, Time for Art, Tel-Aviv  
*Frigid Atmosphere*, Tal Esther Gallery, Tel-Aviv
- 2003 *Young Israeli Art*, the Jacques and Eugenie O'hana Collection, Tel-Aviv Museum of Art, Tel-Aviv (exh. cat.)  
*Home Show*, Neta Eshel, Caesarea  
*Fire Flies*, Tal Esther Gallery Tel-Aviv

- 2002 *Arcadia in the city*, Marble Hill House Museum, London  
*Artic 4*, Gania Schreiber, University Art Gallery Tel-Aviv
- 2001 *Bloomberg New Contemporaries 2001*, Camden Arts Centre London; Northern Gallery  
 for Contemporary Art, Sunderland (exh. cat.)  
*Artic 3*, Gania Schreiber University Art Gallery Tel-Aviv
- 2000 Design Exhibition Centre, commission for Holland Park, London  
*Assembly*, Stepney City, London (exh. cat.)  
*Two in One*, Camden Lofts, London
- 1998 *We Have Moved*, 23 Edis Street, London
- 1997 *Macro land*, Das Semper-Depot, Vienna  
*Tramway Video Festival*, Glasgow
- 1996 *Free Beer*, Shooting Gallery, London  
*A Big Deal*, Big Issue HQ, London

#### Commissions

- 2019 Commission for a portrait of the former General Music Director, Kent Nagano, Bavarian State Opera, Munich
- 2016 Public Artwork Commission awarded by Guys and St Thomas' NHS Trust, Cancer Unit, London Bridge

#### Awards

- 2005 Henry Moore Artist in Residency, University of Sunderland
- 2002 Rome Scholar in Fine Arts, The British School at Rome
- 2001 Credit Suisse First Boston Award
- 2000 Sharett Scholarship, America Israel Cultural Foundation, New York  
 Karten Scholarship, University College London  
 Eric & Jean Cass Scholarship, Royal College of Art, London
- 1997 Audrey Wykeham Prize for Fine Art, University College London

#### Selected Bibliography

- 2002 *Daniel Silver: Looking*, Fruitmarket
- 2019 Simon Moretti and Goshka Macuga, eds. *The Enigma of the Hour: 100 Years of Psychoanalytic Thought*, Freud Museum London
- 2013 Tom Morton, James Lingwood, *Daniel Silver: Dig*, Artangel, London
- 2007 Sarah Craddock, *File Note 22 Daniel Silver: Heads*, Camden Arts Centre





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