

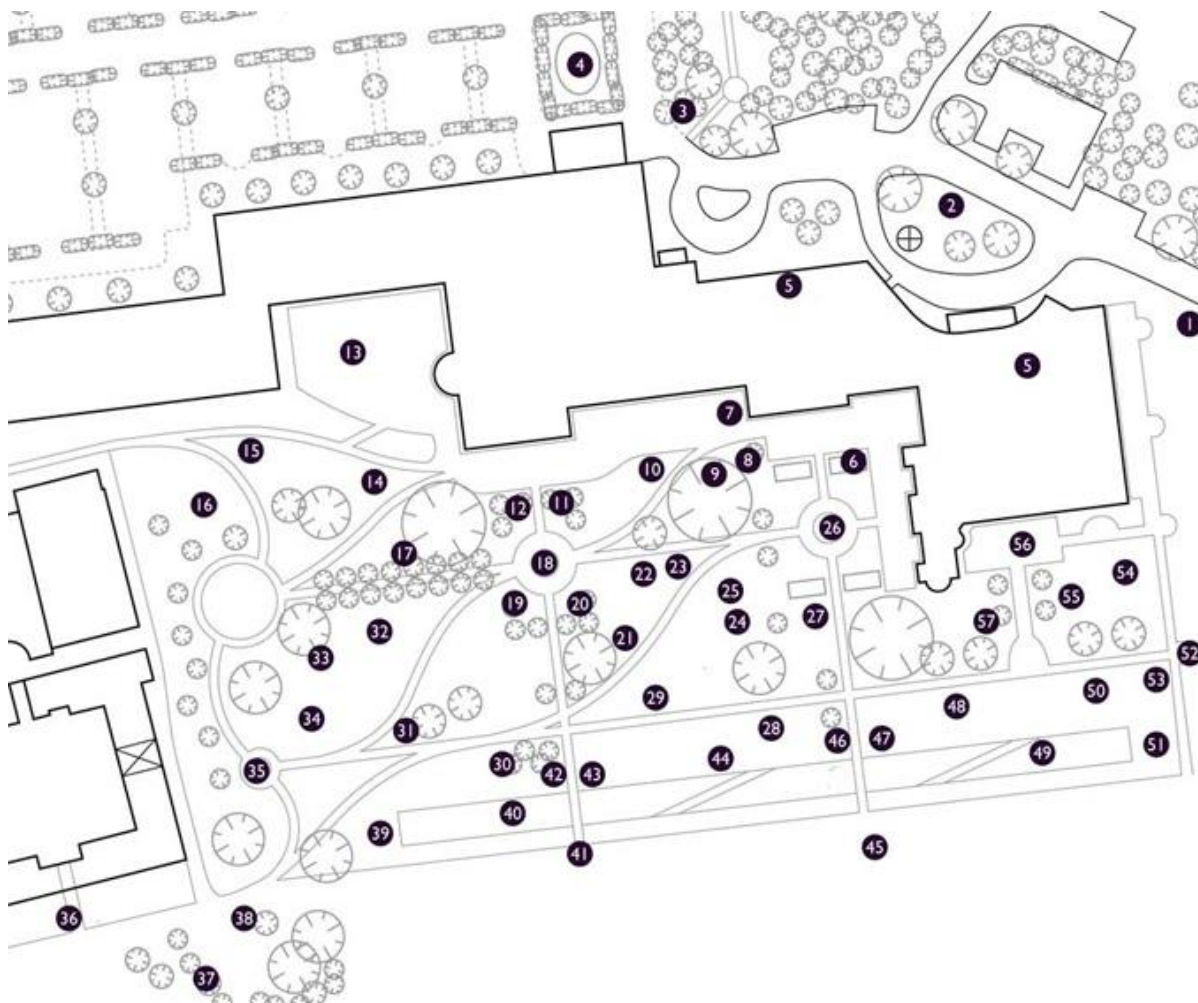
Expressions of Movement

With the success of the inaugural exhibition 'Sculpture at the Grove' behind her, Virginia Grub was invited back to curate another sculpture show to celebrate talent from recent graduates to official BT sponsored artists and critically acclaimed public commission sculptors. 'Expressions of Movement' has been composed with the prolific events of 2012, the Olympic Games and Diamond Jubilee, in mind.

Art Contact are delighted to announce the founding of The Grove Artistic Bursary, awarded to Louise Gibson, to develop her approach to her experimental resin and found object designs. Alongside Louise's pioneering creations, visitors will be charmed by the playful figurative pieces by Pierre Diamantopoulo that poke fun at gravity, seemingly floating freely in space, Lucy Unwin's depiction of the ultimate sportsman Ussain Bolt in the infamous lightening pose, the abstract bronze figures focusing on the human condition and emotion, the planted sculptures embodying dance and costume by Julia Barton, the life size painted elephants by Jill Berelowitz and so many more delights to be unearthed within the beautifully landscaped gardens designed by Michael Balston.

Art Contact would be delighted to advise upon the sale of any work featured in the exhibition or the commission of any of the participating sculptors for site-specific projects.

For further information please contact Virginia Grub at vg@artcontact.co.uk +44(0)1485 541 202.



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42. **Chiri Chozu** by Pierre Diamantopoulos
43. **Shiko** by Pierre Diamantopoulos
44. **Site Cut London 2012** by Louise Gibson
45. **Nemean** by Natalie Staniforth
46. **Diving Girl II (Resin)** by Jill Berelowitz
47. **Diving Girl I (Bronze)** by Jill Berelowitz
48. **High Jumper** by Christine Charlesworth
49. **Corona** by Chris Wood
50. **Bateau du Soliel** by Pierre Diamantopoulos
51. **Pont de Lune** by Pierre Diamantopoulos
52. **Pyre** by Philip Melling
53. **Ready Steady Go** by Dorothy Brook
54. **Tranche de Vie Series** by Alain Kurylo
55. **Abstract Sailing** by Zac Greening
56. **Yellow Tourn** by Almuth Tebbenhoff
57. **By a Head** by Judy Boyt

001 Plume



Plume by Diane Maclean

Materials: Stainless Steel and Coloured Stainless Steel

Size: 630mm x 4700mm

Price: £28,800.00



DIANE MACLEAN

Many of my sculptures combine the natural and the man-made. The look and feel of certain industrial materials can prompt the memory of some natural phenomenon. An image emerges from the subconscious that takes shape through small drawings and maquettes. The emerging form becomes an equivalent for something in the real world.

Multiples, reflection, transparency, movement, light and sound are present variously in many of my sculptures and installations. In them, I seek equivalents for elemental movement, water, wind, for objects in the landscape, frequently working on a large scale.

002 Elephant - Gymnastics



Elephant - Gymnastics by Jill Berelowitz

Materials: GRP

Size: 1650mm x 750mm x 1480mm

Price: **Price on Application**



JILL BERELOWITZ

Whether pursuing her long-standing passion for the intimacy and movement of the body, or flexibly working to a brief, Jill's detailed understanding of anatomy and organic form gifts her work with sensual, contemporary appeal. Jill's broad interpretations of life's cycles and developments from within a solid core run through her diverse sculptural output suggesting that the female nude is simultaneously a personal and a universal allegory for nothing less than the geography and continuity of humanity. Jill creates work focused on the human form and regeneration wherein bodies are simultaneously solid and abstracted, dynamic and fixed.

003 Funky Run



Funky Run by Pierre Diamantopoulos
Material: Marble/ Resin, Aluminium, Steel.
Size: 2160mm x 2360mm
Price: **Price on Application**

We build our busy, complicated lives on Jenga Sticks, so in order to keep up, we must keep moving – before the show comes tumbling down. “Funky Run” – c’est la vie.



PIERRE DIAMANTOPOULO

Figures occupy the air and appear to float freely in improbable spatial compositions, in sculpture that pokes fun at gravity — an exercise in a perfect, but disquieting balance. I use illusion to position each form and figure so that the composition of the piece suspends disbelief. I choose symmetry to bring rhythm to the work and contrast this by referencing the anarchic articulation of modern dance choreography. I often prefer to sculpt the human form dynamically and classically, though I may equally choose to take anatomy as a point of departure, simplifying this to a resonance of the figure.

004 Caught in Time



Caught in Time by Dorothy Brook
Materials: Coloured Resin and Stainless Steel
Size: Approx 2400mm High
Price: **Price on Application**



DOROTHY BROOK

I started my artistic career in Graphic Design, creating logos and page layouts where the negative space was as important as the item itself.

Although my sculpture is figurative, it is also stylized and reminiscent of my graphic work, and expressing the essence of the human form in movement and is mostly inspired by dance. I have always loved movement in live performance, be it theatre, dance, music or sport. My aim is to capture the dynamic energy in a twist, turn, step or leap at the point where the lines and curves become aesthetically pleasing and sing to me.

005 Ink Drawings by Jeremy Houghton

Actual images on show will vary, below are a selection as examples of his work.



Surf's Up



Sailing



Olympic Sailing



Olympic Rowers



Giant Slalom



Fly Fishing



Final Furlong

Selected Drawings by Jeremy Houghton

Materials: Ink and Watercolour

Two sizes available

Size: 620mm x 520mm

Price: **Price on Application**

or

Size: 900mm x 650mm

Price: **Price on Application**

Mounted and framed in black and gold mouldings, the watercolours capture the journey to the London 2012 games, portraying the Olympian mindset and therefore providing an Olympic cultural legacy for enthusiasts to own and enjoy.



JEREMY HOUGHTON

Through diverse mediums and styles Houghton's work is an aesthetical study of relationships, creating works which are dynamic and enlightening. When free from various commercial constraints the recurring theme in the artist's work is a water, examining it's surface in association with that of his pictures', and exploring how it can be portrayed from different visual, social and environmental standpoints. Through expressive simplification Houghton stresses the importance of movement, reinvention and space in order to achieve his vision.

006 Skating Mouse



Skating Mouse by Stephen Charlton

Materials: Bronze

Size: 800mm x 600mm x 1300mm

Price: **Price on Application**



STEPHEN CHARLTON

My ultimate goal as a sculptor is to create a 'smile inside'. I want my audiences, young and old, rich or poor, when they experience my work that they all smile to themselves. It is this emotion I wish to release in a world of normality and sometimes, despondency. Animals are a great subject to connect with people's emotions as they themselves have memories from childhood of animal characters in stories or have had a pets.

My work is perfect for the public spaces within our communities as they bring a little light and wonderment to what can be a bland environment.

So this is my dream, to produce sculpture that captures the essence of an animal and the hearts of my audiences.

007 Archer



Archer by Phillip Melling
Materials: Powder Coated Steel
Size: 1600mm x 150mm x 1700mm
Price: **Price on Application**

'Archer' on the other hand is quite a side-step from where I currently am creatively. I really wanted to ensure I didn't lose the simplicity of that first doodle, and have made something that could only have come about through considering the theme of the exhibition.

Not only has this resulted in my making something quite different, but also the beginning of a new path creatively. I have a feeling that a number of three dimensional doodles will be throwing, racing and jumping their way out of my head in the near future



PHILLIP MELLING

My inspiration mostly comes from the materials I use, through experimentation and development of shape. I often work in linear forms, which are dictated by the capability of the tools I use, and what I can achieve with them. The form is of primary importance, but I am also fond of experimenting with surface texture and finish - I sometimes spend weeks weathering steel with salts and water until I achieve the layers of oxidization I am looking for. For two of the artworks I wanted to focus on an Olympic sport, and create something quite different. With this in mind I began the design process as I often do - doodling.

I love drawing large numbers of small simple ideas, many of which I come up with whilst on the phone or concentrating on other tasks. This way I feel I don't over think things, and I know from my experience that a small, quick doodle can capture something that is often difficult to replicate in a more considered and finished manner. The sculptures 'Archer' and 'Recurve' both came about this way.

008 What a Tangled Web we Weave



What a Tangled Web We Weave by Hilary Cartmel

Materials: Steel, Stainless Steel and Cast Glass

Size: ?

Price: **Price on Application**

'Getting into Focus' (Focusing on the Laurels and What a Tangled Web We Weave) is about clarity and focus. It's about wanting to win, and having trained interminably and for so long and with such intensity (which our Olympic athletes do) – on the day – one just has to get the Victor's laurels.

This sculpture though was a different story- how I depicted this clarity was very unclear until it was almost finished – the head full of muddle – a self portrait if ever there was one – made itself – but the other creature – the focused, single minded competitor was much more illusive and only presented itself at the last minute. This only served to demonstrate how different our jobs are – the artist and the competitive sports person: we Artists don't know what lies in store for us a few hours ahead, and they (the sportsperson) train and train and train and can be beaten into a medal-less situation by a fraction of a second.

Michael Johnson, the runner, said recently in a radio interview that the most memorable part of any race was standing on the podium in front of your family and friends receiving a medal.



HILARY CARTMEL

It is sometimes hard to define where imagination and reality interface, like wise with the body and its environment. We are affected by and in turn affect our surroundings. The two merge, they are separate and together, they extend one into the other, and they are interdependent.

My works of Dreaming Heads merge the reality of the body with the solidity of thought and imagination. They make real and tangible the subject's dream and they become merged as a solid and complete object. It is also hard to pin down where memory and imagination separate, often the imagination is so strong as to make one believe the reality of the dream and it seems like a memory. These extensions of the body are like a dream made solid. The dream has become such a strong reality as to exist in the same material and with the same solidity as the physical body.

009 Focusing on the Laurels



Focusing on the Laurels by Hilary Cartmel

Materials: Steel, Stainless Steel and Cast Glass

Size: ?

Price: **Price on Application**

'Getting into Focus' (Focusing on the Laurels and What a Tangled Web We Weave) is about clarity and focus. It's about wanting to win, and having trained interminably and for so long and with such intensity (which our Olympic athletes do) – on the day – one just has to get the Victor's laurels.

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010 Ascension



Ascension by Rick Kirby
Materials: Electropolished Stainless Steel
Size: 600mm x 600mm x 2300mm
Price: **Price on Application**



RICK KIRBY

My sculptures are made of small pieces of steel welded together, I compare them to pixels, which enable me to give nuance, detail and sensuality to both small and even large-scale sculptures. Importantly for me the steel does not detract from the classical human form, which remains at the core of my work.

It is the juxtaposition of steel in its raw form, cold- industrial and the warm-human that my art breaths into it, that is my fascination.

A contrast of extremes, the industrial materials and welding process and the creation of a work of art, which is the expression of something unique and personal.

011 - Gymnast II



Gymnast II by Jill Tweed
Materials: Bronze Resin
Size: 1100mm high
Price: **Price on Application**



JILL TWEED

My sculptures and drawings are a celebration of life. They are inspired by the dynamic tensions of balance and movement in human and animal forms. I believe in the power of sculpture to humanize architecture and the built environment, and to give identity and personality to a particular setting. My influences range from early Cycladic carvings, Italian Stele figures, to Rosso, Rodin, Marini Marini and Germaine Richier. My works vary in size from the monumental to hand held.

012 - Gymnast IV



Gymnast IV by Jill Tweed
Materials: Bronze Resin
Size: 1100mm High
Price: **Price on Application**



JILL TWEED

My sculptures and drawings are a celebration of life. They are inspired by the dynamic tensions of balance and movement in human and animal forms. I believe in the power of sculpture to humanize architecture and the built environment, and to give identity and personality to a particular setting. My influences range from early Cycladic carvings, Italian Stele figures, to Rosso, Rodin, Marini Marini and Germaine Richier. My works vary in size from the monumental to hand held.

013 Equilibrium



Equilibrium by Mike Speller
Materials: Bronze with Granite Base
Size: 1400mm x 400mm x 2400mm
Price: **Price on Application**



MIKE SPELLER

I do not aim to depict directly a sport or activity within the Olympics. My work instead concentrates on the human condition, which I believe shows itself in a good light under the umbrella of the positive spirit of the games.

My inspiration comes from the individuals who dedicate their lives for one moment in time and up until the last gasp both success and failure are staring them in the face.

It is also about us as a crowd in a stadium absorbing the energy of the competitors, then with shared enthusiasm expanding that same energy and collectively exhaling it and providing the athletes who are able to harness it with a golden nugget of pure vitality

It also concerns the way we try to create fairness within sport and how sport can bring the best out of the human condition in terms of how we all deal with both success and failure.

The final story I attempt to depict within my work is the way we work together. In an imperfect world we strive for balance within ourselves, our team and our community.

The Olympics always provide extraordinary examples of success but it is not necessarily about winning gold but challenging all of us to achieve our own personal best

014 Sliding Tackle



Sliding Tackle by Dorothy Brook
Materials: Resin and Stainless Steel
Size: ?
Price: **Price on Application**



DOROTHY BROOK

I started my artistic career in Graphic Design, creating logos and page layouts where the negative space was as important as the item itself.

Although my sculpture is figurative, it is also stylized and reminiscent of my graphic work, and expressing the essence of the human form in movement and is mostly inspired by dance. I have always loved movement in live performance, be it theatre, dance, music or sport. My aim is to capture the dynamic energy in a twist, turn, step or leap at the point where the lines and curves become aesthetically pleasing and sing to me.

015 Lightning Bolt



Lightening Bolt by Lucy Unwin

Materials: Galvanised Steel

Size: 1650mm x 500mm x 1770mm

Price: **Price on Application**

As for 'Lightning Bolt' the inspiration is obvious...Ussain Bolt. Ussain Bolt is a Jamaican Sprinter, five-time World and three-time Olympic gold medalist. He is the current world record holder in the 100metres, the 200metres and (along with his teammates) the 4 x 100metres relay. He is the reigning Olympic champion in these three events, so with the approach of the 2012 Olympic games coming up it seemed like the perfect opportunity to make a sculpture of this iconic figure. The pose comes from the stance Ussain has adopted after a race, (His world record breaking run in New York City, was preceded by a lightning storm prompting the press to make puns on his name, nicknaming him "Lightning Bolt").



LUCY UNWIN

The inspiration for my work derives from natural forms, be it organic shapes found in nature or the human figure. My steel work concentrates on the human form often portraying its physical power and flexibility. With the group figures I use the relationship between the figures to create dynamic flow and movement. When working with stone I prefer to use the natural shape of the material for guidance before releasing the form within. The physical process of working, which is often very demanding is important to me, as by combining physical and mental energy I am able to create the desired outcome.

016 Loop



Loop by Phillip Melling
Materials: Stainless Steel
Size: 1000mm x 290mm x 170mm
Price: **Price on Application**

Loop, Pyre and Basilisk are part of my 'Elements' collection, representing Earth, Air, Water and Fire, and describes the reaction of when those elements meet. Developing the sculptures I concentrated on the process of using repetitive form of material - flat steel bar, to capture the movement of elemental reactions.



PHILLIP MELLING

My inspiration mostly comes from the materials I use, through experimentation and development of shape. I often work in linear forms, which are dictated by the capability of the tools I use, and what I can achieve with them. The form is of primary importance, but I am also fond of experimenting with surface texture and finish - I sometimes spend weeks weathering steel with salts and water until I achieve the layers of oxidization I am looking for.

For two of the artworks I wanted to focus on an Olympic sport, and create something quite different. With this in mind I began the design process as I often do - doodling. I love drawing large numbers of small simple ideas, many of which I come up with whilst on the phone or concentrating on other tasks. This way I feel I don't over think things, and I know from my experience that a small, quick doodle can capture something that is often difficult to replicate in a more considered and finished manner. The sculptures 'Archer' and 'Recurve' both came about this way.

017 Pin Ball Wizz



Pin Ball Wizz by Pierre Diamantopoulos
Materials: Marble/ Resin, Aluminium, Steel
Size: 1750mm x 2250mm
Price: **Price on Application**

Hopefully, the sculpture tricks the eye just long enough to suspend disbelief. It's all about gravity and levity. "How do you think he does it? – I don't know ... he's a Pinball Wizard". The odd thing is, in the week that this sculpture was almost completed, Steve Kordek, the Pinball Pioneer who designed and built over 100 variations of Pinball, died at the age of 100 (Feb 19, 2012) Wonder where he's floating to?



PIERRE DIAMANTOPOULO

Figures occupy the air and appear to float freely in improbable spatial compositions, in sculpture that pokes fun at gravity — an exercise in a perfect, but disquieting balance. I use illusion to position each form and figure so that the composition of the piece suspends disbelief. I choose symmetry to bring rhythm to the work and contrast this by referencing the anarchic articulation of modern dance choreography. I often prefer to sculpt the human form dynamically and classically, though I may equally choose to take anatomy as a point of departure, simplifying this to a resonance of the figure.

018 Attachment



Attachment by Mike Speller

Materials: Bronze

Size: 600mm x 600mm x 2700mm

Price: **Price on Application**



MIKE SPELLER

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My inspiration comes from the individuals who dedicate their lives for one moment in time and up until the last gasp both success and failure are staring them in the face. It is also about us as a crowd in a stadium absorbing the energy of the competitors, then with shared enthusiasm expanding that same energy and collectively exhaling it and providing the athletes who are able to harness it with a golden nugget of pure vitality.

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019 Diving In



Diving In by Christine Charlesworth
Materials: Bronze Resin
Size: 940mm x 270mm x 640mm
Price: **Price on Application**



CHRISTINE CHARLESWORTH

After following a varied career, rather later in life than I might have wished, I am now able to concentrate on sculpture, focusing particularly on the human form, which I find to be an endless source of inspiration. Specialising in figurative sculptures and portraiture, I feel it is important that a sculpture should not only capture a likeness, but also the spirit and personality of the sitter. I endeavour to show life and natural movement in each piece but, with my sports action sculptures, I have also concentrated on showing the strength and determination of the Olympic athletes.

I work in clay, casting in either bronze or various resin finishes. I do not smooth my work but use tools so that a variety of finishes can be achieved, giving texture, light and depth to the final surface.

020 Sprint



Sprint by Christine Charlesworth
Materials: Bronze Resin
Size: 340mm x 400mm x 700mm
Price: **Price on Application**



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I work in clay, casting in either bronze or various resin finishes. I do not smooth my work but use tools so that a variety of finishes can be achieved, giving texture, light and depth to the final surface.

021 Emptying Head



Emptying Head by Hilary Cartmel

Materials: Stainless Steel and Smalti Glass Mosaic

Size: 950mm x 800mm x 1250mm

Price: **Price on Application**



HILARY CARTMEL

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My works of Dreaming Heads merge the reality of the body with the solidity of thought and imagination. They make real and tangible the subject's dream and they become merged as a solid and complete object. It is also hard to pin down where memory and imagination separate, often the imagination is so strong as to make one believe the reality of the dream and it seems like a memory. These extensions of the body are like a dream made solid. The dream has become such a strong reality as to exist in the same material and with the same solidity as the physical body.

022 Recurve



Recurve by Phillip Melling
Materials: Steel and Heavy Lacquer
Size: 2200mm x 150mm x 2400mm
Price: **Price on Application**

'Recurve' was inspired by the shape and draw of an Olympic Recurve Bow. Although a little more complex in it's making than much of my work, keeps to a similar theme in respects to materials and making processes. It was a very satisfying sculpture to produce, involving large numbers of small adjustments that kept me solidly in the making zone.



PHILLIP MELLING

My inspiration mostly comes from the materials I use, through experimentation and development of shape. I often work in linear forms, which are dictated by the capability of the tools I use, and what I can achieve with them. The form is of primary importance, but I am also fond of experimenting with surface texture and finish - I sometimes spend weeks weathering steel with salts and water until I achieve the layers of oxidization I am looking for. For two of the artworks I wanted to focus on an Olympic sport, and create something quite different. With this in mind I began the design process as I often do - doodling. I love drawing large numbers of small simple ideas, many of which I come up with whilst on the phone or concentrating on other tasks. This way I feel I don't over think things, and I know from my experience that a small, quick doodle can capture something that is often difficult to replicate in a more considered and finished manner. The sculptures 'Archer' and 'Recurve' both came about this way.

023 Mouse on a Ball



Mouse on a Ball by Stephen Charlton

Material: Bronze

Size: 800mm x 800mm x 1500mm

Price: **Price on Application**



STEPHEN CHARLTON

My ultimate goal as a sculptor is to create a 'smile inside'. I want my audiences, young and old, rich or poor, when they experience my work that they all smile to themselves. It is this emotion I wish to release in a world of normality and sometimes, despondency.

Animals are a great subject to connect with people's emotions as they themselves have memories from childhood of animal characters in stories or have had a pets. My work is perfect for the public spaces within our communities as they bring a little light and wonderment to what can be a bland environment. So this is my dream, to produce sculpture that captures the essence of an animal and the hearts of my audiences.

024 Alice in Wonderland Chair



Alice in Wonderland Chair by Frances Segelman

Material: Polished Steel

Size: 914mm x 457mm x 1828mm

Price: **Price on Application**



FRANCES SEGELMAN

My polished steel sculptures are so exciting they are also showing the faces of people who sit and look at them, also reflecting the gardens and flowers. The sky or the moon at night and so changing constantly, they are fun and light hearted and very special to me.

I love sculpting people's busts, as I feel the character of each person and learn so much from them. Also knowing that I am giving them and their families something to cherish and hand down.

Each year I have many commissions of very famous celebrities. I am now working on Sir Steve Redgrave, to be Unveiled for the London Olympics 2012.

025 King and Queen Chairs



King and Queen Chairs by Frances Segelman

Material: Polished Steel

Size: 635mm x 508mm x 2032mm

Price: **Price on Application**



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026 Universal Athlete



Universal Athlete by Diane Maclean

Materials: Stainless Steel and Coloured Stainless Steel

Size: 800mm x 800mm x 4900mm

Price: **Price on Application**

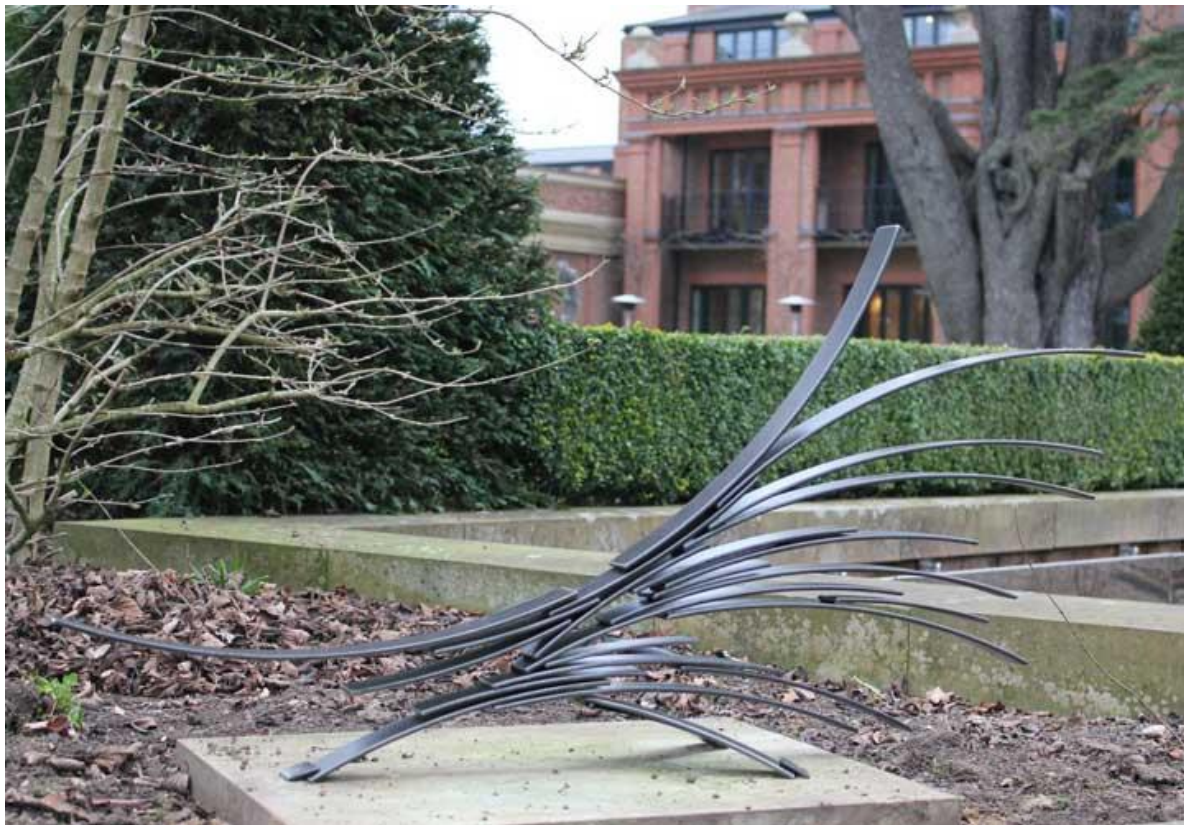


DIANE MACLEAN

Many of my sculptures combine the natural and the man-made. The look and feel of certain industrial materials can prompt the memory of some natural phenomenon. An image emerges from the subconscious that takes shape through small drawings and maquettes. The emerging form becomes an equivalent for something in the real world.

Multiples, reflection, transparency, movement, light and sound are present variously in many of my sculptures and installations. In them, I seek equivalents for elemental movement, water, wind, for objects in the landscape, frequently working on a large scale.

027 Basilisk



Basilisk by Philip Melling

Material: Steel

Size: 1140mm x 150mm x 500mm

Price: **Price on Application**

Loop, Pyre and Basilisk are part of my 'Elements' collection, representing Earth, Air, Water and Fire, and describes the reaction of when those elements meet. Developing the sculptures I concentrated on the process of using repetitive form of material - flat steel bar, to capture the movement of elemental reactions.



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028 Witness



Witness by Rick Kirby

Materials: Stainless Steel Coins

Size: 400mm x 400mm x 2000mm

Price: **Price on Application**



RICK KIRBY

My sculptures are made of small pieces of steel welded together, I compare them to pixels, which enable me to give nuance, detail and sensuality to both small and even large-scale sculptures. Importantly for me the steel does not detract from the classical human form, which remains at the core of my work.

It is the juxtaposition of steel in its raw form, cold- industrial and the warm-human that my art breaths into it, that is my fascination. A contrast of extremes, the industrial materials and welding process and the creation of a work of art, which is the expression of something unique and personal.

029 Landfill 2012



Landfill 2012 by Louise Gibson

Materials: Polyester, Resin and Found Objects

Size: 1000mm x 1000mm x 600mm

Price: **Price on Application**



LOUISE GIBSON

In most of my work to date, I have been seduced by the fantastic properties of industrial resins. The love affair began after stumbling upon an out of date can in the metal workshop at college and a few burns and health and safety nightmares later I found myself falling head over heels for the stuff. I combine the medium with various unexpected materials to create different effects and it keeps me on my toes, challenging the way I think, invent and discover. A big part of my work is the relationships I form with the people who help me realize it. Most of my sculpture is created with the support and assistance of local traders, to name a few, I use the carwash to clean and hose out my work, I often sculpt and cut my work at a sawmill and I use the scratch and repair centre at kwikfit to help polish and finish it.

030 In the Frame



In the Frame by Judy Boyt
Materials: Steel and Resin Fibreglass
Size: 990mm x 200mm x 1870mm
Price: **Price on Application**

Racing is the theme of my sporting pieces - Speed and contest is the driving force.
The 'In the Frame' is another way of making a picture in 3 Dimensions - and using the 'picture' frame to free up the head - creating a snap shot. A theme that I am developing based on what we see in a photo frame or on film



JUDY BOYT

The controlled discipline of dressage is a beauty to watch – it is the 'ballet' of the equestrian world. While the cross-country is the test for stamina and ability – flying thro the air – out of another 'plane' down into another. Show-jumping is the final phase of a grueling 3 days of event – to show the suppleness, control and refinement achieved by both horse and rider.
I am challenging myself to take equestrian sculpture into another plane – to create a page, to evoke thought and energy with 'airs above the ground'

031 Spirit Series



Spirit Series by Jill Berelowitz
Materials: Aluminium Resin/ Stainless Steel Hoop
Size: 380mm x 190mm x 1370mm Each
Price: **Price on Application**



JILL BERELOWITZ

Whether pursuing her long-standing passion for the intimacy and movement of the body, or flexibly working to a brief, Jill's detailed understanding of anatomy and organic form gifts her work with sensual, contemporary appeal. Jill's broad interpretations of life's cycles and developments from within a solid core run through her diverse sculptural output suggesting that the female nude is simultaneously a personal and a universal allegory for nothing less than the geography and continuity of humanity. Jill creates work focused on the human form and regeneration wherein bodies are simultaneously solid and abstracted, dynamic and fixed.

032 Phyto Form IV



Phyto Form IV by Julia Barton
Materials: Steel, Compost, Plants
Size: 1200mm x 700mm x 1700mm
Price: **Price on Application**



JULIA BARTON

My practice is diverse ranging from large public artwork commissions both permanent and temporary, which often respond directly to specific sites.

Much of my sculptural work incorporates plants usually in combination with materials such as steel, plastics & stone, to create highly textural pieces often with a sensory element. Most recently I have begun working with theatre companies designing sets and sculptural installations for performances.

033 Phyto Form III



Phyto Form III by Julia Barton
Materials: Steel, Compost, Plants
Size: 1200mm x 1200mm x 1600mm
Price: **Price on Application**



JULIA BARTON

My practice is diverse ranging from large public artwork commissions both permanent and temporary, which often respond directly to specific sites.

Much of my sculptural work incorporates plants usually in combination with materials such as steel, plastics & stone, to create highly textural pieces often with a sensory element. Most recently I have begun working with theatre companies designing sets and sculptural installations for performances.

034 Phyto Form VII



Phyto Form VII by Julia Barton
Materials: Steel, Compost, Plants
Size: 1200mm x 700mm x 1700mm
Price: **Price on Application**



JULIA BARTON

My practice is diverse ranging from large public artwork commissions both permanent and temporary, which often respond directly to specific sites. Much of my sculptural work incorporates plants usually in combination with materials such as steel, plastics & stone, to create highly textural pieces often with a sensory element. Most recently I have begun working with theatre companies designing sets and sculptural installations for performances.

035 Fallen Angel



Fallen Angel by Rick Kirby
Materials: Stainless Steel Plate
Size: 1600mm x 400mm x 1400mm
Price: **Price on Application**



RICK KIRBY

My sculptures are made of small pieces of steel welded together, I compare them to pixels, which enable me to give nuance, detail and sensuality to both small and even large-scale sculptures. Importantly for me the steel does not detract from the classical human form, which remains at the core of my work. It is the juxtaposition of steel in its raw form, cold- industrial and the warm-human that my art breaths into it, that is my fascination. A contrast of extremes, the industrial materials and welding process and the creation of a work of art, which is the expression of something unique and personal.

036 Tree of Life



Tree of Life by Jill Berelowitz
Material: Foundry Bronze on Oak Base
Size: Approx 1000 x 1950
Price: **Price on Application**



JILL BERELOWITZ

Whether pursuing her long-standing passion for the intimacy and movement of the body, or flexibly working to a brief, Jill's detailed understanding of anatomy and organic form gifts her work with sensual, contemporary appeal. Jill's broad interpretations of life's cycles and developments from within a solid core run through her diverse sculptural output suggesting that the female nude is simultaneously a personal and a universal allegory for nothing less than the geography and continuity of humanity. Jill creates work focused on the human form and regeneration wherein bodies are simultaneously solid and abstracted, dynamic and fixed.

037 Boxing Hares



Boxing Hares by Stephen Charlton

Material: Bronze

Size: 400mm x 300mm x 900mm

Price: **Price on Application**



STEPHEN CHARLTON

My ultimate goal as a sculptor is to create a 'smile inside'. I want my audiences, young and old, rich or poor, when they experience my work that they all smile to themselves. It is this emotion I wish to release in a world of normality and sometimes, despondency. Animals are a great subject to connect with people's emotions as they themselves have memories from childhood of animal characters in stories or have had a pets.

My work is perfect for the public spaces within our communities as they bring a little light and wonderment to what can be a bland environment.

So this is my dream, to produce sculpture that captures the essence of an animal and the hearts of my audiences.

038 The Fencers



The Fencers by Jill Tweed
Materials: Mixed Media
Size: TBC
Price: **Price on Application**



JILL TWEED

My sculptures and drawings are a celebration of life.

They are inspired by the dynamic tensions of balance and movement in human and animal forms I believe in the power of sculpture to humanize architecture and the built environment, and to give identity and personality to a particular setting. My influences range from early Cycladic carvings, Italian Stele figures, to Rosso, Rodin, Marini Marini and Germaine Richier. My works vary in size from the monumental to hand held.

039 Commitment



Commitment by Mike Speller

Material: Bronze

Size: 250mm x 950mm x 950mm

Price: **Price on Application**



MIKE SPELLER

I do not aim to depict directly a sport or activity within the Olympics. My work instead concentrates on the human condition, which I believe shows itself in a good light under the umbrella of the positive spirit of the games.

My inspiration comes from the individuals who dedicate their lives for one moment in time and up until the last gasp both success and failure are staring them in the face.

It is also about us as a crowd in a stadium absorbing the energy of the competitors, then with shared enthusiasm expanding that same energy and collectively exhaling it and providing the athletes who are able to harness it with a golden nugget of pure vitality. It also concerns the way we try to create fairness within sport and how sport can bring the best out of the human condition in terms of how we all deal with both success and failure. The final story I attempt to depict within my work is the way we work together. In an imperfect world we strive for balance within ourselves, our team and our community. The Olympics always provide extraordinary examples of success but it is not necessarily about winning gold but challenging all of us to achieve our own personal best.

040 Splash



Splash by Dorothy Brook
Material: Stainless Steel
Size: TBC
Price: **Price on Application**



DOROTHY BROOK

I started my artistic career in Graphic Design, creating logos and page layouts where the negative space was as important as the item itself.

Although my sculpture is figurative, it is also stylized and reminiscent of my graphic work, and expressing the essence of the human form in movement and is mostly inspired by dance. I have always loved movement in live performance, be it theatre, dance, music or sport. My aim is to capture the dynamic energy in a twist, turn, step or leap at the point where the lines and curves become aesthetically pleasing and sing to me.

041 Sprint



Sprint by Lucy Unwin

Material: Galvanised Steel

Size: 1750mm x 1540mm x 600mm

Price: **Price on Application**

The inspiration for 'Sprint' started when I was still at art school. Having been a keen athlete myself, I have always had a fascination with the athleticism and power of competing athletes. I began by looking at sequence photographs taken by 19th Century photographer Eadweard Muybridge who pioneered the use of multiple cameras to study locomotion, initially of a galloping horse but then also of a nude man running. I then took my own sequence photographs, of myself sprinting as well as other athletes.

Initially I was unsure how to transfer this concept into sculpture, but with the experience I have gained in working in metal over the last few years, I have now been able to transfer the movement and energy into my sculptures. With the three figures that comprise "sprint", my intention is to represent three different phases of a race.



LUCY UNWIN

The inspiration for my work derives from natural forms, be it organic shapes found in nature or the human figure. My steel work concentrates on the human form often portraying its physical power and flexibility. With the group figures I use the relationship between the figures to create dynamic flow and movement. When working with stone I prefer to use the natural shape of the material for guidance before releasing the form within. The physical process of working, which is often very demanding is important to me, as by combining physical and mental energy I am able to create the desired outcome.

042 Chiri Chozu



Chiri Chozu by Pierre Diamantopoulos

Materials: Bronze – Lost Wax

Size: 320mm x 320mm

Price: **Price on Application**

Chiri-chozu is a Sumo ritual when opponents, squatting opposite each other with hands out-stretched clap once. After this, each opponent performs the “Shiko” ritual. Then, each grasps a fistful of salt and throws it over the ring as a purification ritual. Salt is believed to have cleansing power over bad spirits. This bronze was made to commemorate the first ever Sumo tournament to be staged outside Japan, in London’s Royal Albert Hall (1991).



PIERRE DIAMANTOPOULOS

Figures occupy the air and appear to float freely in improbable spatial compositions, in sculpture that pokes fun at gravity — an exercise in a perfect, but disquieting balance. I use illusion to position each form and figure so that the composition of the piece suspends disbelief. I choose symmetry to bring rhythm to the work and contrast this by referencing the anarchic articulation of modern dance choreography. I often prefer to sculpt the human form dynamically and classically, though I may equally choose to take anatomy as a point of departure, simplifying this to a resonance of the figure.

043 Shiko



Shiko by Pierre Diamantopoulou

Materials: Bronze – Lost Wax

Size: 340mm x 400mm

Price: **Price on Application**

Shiko is an exercise during which a Sumo wrestler raises his leg high to the side then stamps his foot on the ground and continues to perform the same for the other leg. The act of Shiko chases away bad spirits. This bronze was made to commemorate the first ever Sumo tournament to be staged outside Japan, in London's Royal Albert Hall (1991).



PIERRE DIAMANTOPOULO

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044 - Site Cut London 2012



Site Cut London 2012 by Louise Gibson

Materials: Amber Stone Resin

Size: 400 x 400 x 600mm

Price: **Price on Application**



LOUISE GIBSON

In most of my work to date, I have been seduced by the fantastic properties of industrial resins. The love affair began after stumbling upon an out of date can in the metal workshop at college and a few burns and health and safety nightmares later I found myself falling head over heels for the stuff. I combine the medium with various unexpected materials to create different effects and it keeps me on my toes, challenging the way I think, invent and discover.

045 Nemean



Nemean by Natalie Staniforth
Materials: Stone and Cast Bronze
Size: 900mm x 600mm x 1400mm
Price: **Price on Application**

When I started thinking about this sculpture I began by looking at what makes an Olympic athlete. The work and dedication for most of them starts years before the actual event, sometimes starting in early childhood. I wanted on one image to show the huge difference between an athlete and an "ordinary" person. I also wanted to choose a subject matter that allowed me to explore fluidity of movement and elegance, because they are themes I am often looking for in my work. A gymnast seemed perfect as the forms they can contort into are beyond most people's wildest imaginings and so many of them have started so young.

The stone form behind the gymnast is an abstract representative of the ribbon. It allows me to give the figure a larger presence and also to combine and contrast materials.

Making this piece has been physically very hard, from getting 900kg of marble out of our van without machinery, to working outside in howling (and freezing) gale force winds. I have been working in two pairs of trousers, three jumpers and all that under my snow clothes. It makes me think that it is not only athletes who need dedication and hard work. Or good shoulder muscles!

A whole community of friends and family have helped me to finance the bronze. I ran a prize draw with a bespoke portrait as the main prize and about 50 people bought tickets and to help me pay for the foundry costs. Every piece is a work of love, even the commercial work I used to do on films was done with passion. But big pieces require an enormous amount of time and effort, but they are also hugely rewarding. I can't wait to see this sculpture in place in the grounds of the Grove Hotel and in some small way be a part of the story of the Olympics in London.



NATALIE STANIFORTH

I'm not sure one chooses to be an artist, certainly for me it is more of a compulsion. I love the human form; nothing inspires me so much as a figure or a face. I have always been obsessed with trying to capture the essence of a person in sculpture. More and more as time passes I amuse myself by playing with different materials to achieve what I am searching for.

After a very technical training I am on a journey to find a style which incorporates all of the skill I have learnt, with a freedom and movement to evoke the emotion I want to portray.

046 Diving Girl II



Diving Girl II by Jill Berelowitz

Materials: Silver Optical Resin

Size: TBC

Price: **Price on Application**



JILL BERELOWITZ

Whether pursuing her long-standing passion for the intimacy and movement of the body, or flexibly working to a brief, Jill's detailed understanding of anatomy and organic form gifts her work with sensual, contemporary appeal. Jill's broad interpretations of life's cycles and developments from within a solid core run through her diverse sculptural output suggesting that the female nude is simultaneously a personal and a universal allegory for nothing less than the geography and continuity of humanity. Jill creates work focused on the human form and regeneration wherein bodies are simultaneously solid and abstracted, dynamic and fixed.

047 Diving Girl I



Diving Girl I by Jill Berelowitz

Material: Foundry Bronze

Size: TCB

Price: **Price on Application**



JILL BERELOWITZ

Whether pursuing her long-standing passion for the intimacy and movement of the body, or flexibly working to a brief, Jill's detailed understanding of anatomy and organic form gifts her work with sensual, contemporary appeal. Jill's broad interpretations of life's cycles and developments from within a solid core run through her diverse sculptural output suggesting that the female nude is simultaneously a personal and a universal allegory for nothing less than the geography and continuity of humanity. Jill creates work focused on the human form and regeneration wherein bodies are simultaneously solid and abstracted, dynamic and fixed.

048 High Jumper



High Jumper by Christine Charlesworth

Material: Bronze Resin

Size: 630mm x 270mm x 800mm

Price: **Price on Application**



CHRISTINE CHARLESWORTH

After following a varied career, rather later in life than I might have wished, I am now able to concentrate on sculpture, focusing particularly on the human form, which I find to be an endless source of inspiration.

Specialising in figurative sculptures and portraiture, I feel it is important that a sculpture should not only capture a likeness, but also the spirit and personality of the sitter. I endeavour to show life and natural movement in each piece but, with my sports action sculptures, I have also concentrated on showing the strength and determination of the Olympic athletes.

I work in clay, casting in either bronze or various resin finishes. I do not smooth my work but use tools so that a variety of finishes can be achieved, giving texture, light and depth to the final surface.

049 Corona



Corona by Chris Wood
Materials: Dichroic Glass
Size: 1800mm Diameter
Price: **Price on Application**



CHRIS WOOD

My work explores the physics of light, creating optically kinetic works, which transform light and play with visual repositioning through the use of reflective surfaces.
New developments in glass technology have enabled me to embed natural materials, such as flowers into glass. Daisies are transformed in colour and hover and dance in lawns whilst the surrounding grass is painted with vibrant coloured light.

050 Bateau de Soleil



Bateau du Soleil by Pierre Diamantopoulos

Material: White Cassinis

Size: 2400mm x 1400mm

Price: **Price on Application**

The Sun Boat is the great ship in which Ra, the ancient Egyptian Sun God, traversed the sky, bringing light to the world. It is also the ship in which the gods sailed from the heavens to earth - it is also known as "The Boat of a Million Years." In this incarnation, "Le Bateau du Soleil" is destined to pass under "Pont de Lune".



PIERRE DIAMANTOPOULO

Figures occupy the air and appear to float freely in improbable spatial compositions, in sculpture that pokes fun at gravity — an exercise in a perfect, but disquieting balance. I use illusion to position each form and figure so that the composition of the piece suspends disbelief. I choose symmetry to bring rhythm to the work and contrast this by referencing the anarchic articulation of modern dance choreography. I often prefer to sculpt the human form dynamically and classically, though I may equally choose to take anatomy as a point of departure, simplifying this to a resonance of the figure.

051 Pont de Lune



Pont de Lune by Pierre Diamantopoulos

Materials: Marble/ Resin

Size: 1600mm x 2600mm

Price: **Price on Application**

Highly arched and mirrored in water, “Pont de Lune” or “Moon Bridge” is an oriental, formal, garden motif. Here, the stargazing, arching figures reflect each other, too. This piece is also a playful allusion to Galileo’s stargazing and theories on motion and gravity. “Pont de Lune” has a sister work – “Bateau du Soleil”.



PIERRE DIAMANTOPOULO

Figures occupy the air and appear to float freely in improbable spatial compositions, in sculpture that pokes fun at gravity — an exercise in a perfect, but disquieting balance. I use illusion to position each form and figure so that the composition of the piece suspends disbelief. I choose symmetry to bring rhythm to the work and contrast this by referencing the anarchic articulation of modern dance choreography. I often prefer to sculpt the human form dynamically and classically, though I may equally choose to take anatomy as a point of departure, simplifying this to a resonance of the figure.

052 Pyre



Pyre by Phillip Melling

Material: Steel

Size: 800mm x 800mm x 2000mm

Price: **Price on Application**



PHILLIP MELLING

My inspiration mostly comes from the materials I use, through experimentation and development of shape. I often work in linear forms, which are dictated by the capability of the tools I use, and what I can achieve with them. The form is of primary importance, but I am also fond of experimenting with surface texture and finish - I sometimes spend weeks weathering steel with salts and water until I achieve the layers of oxidization I am looking for. For two of the artworks I wanted to focus on an Olympic sport, and create something quite different. With this in mind I began the design process as I often do - doodling.

I love drawing large numbers of small simple ideas, many of which I come up with whilst on the phone or concentrating on other tasks. This way I feel I don't over think things, and I know from my experience that a small, quick doodle can capture something that is often difficult to replicate in a more considered and finished manner. The sculptures 'Archer' and 'Recurve' both came about this way.

053 Ready Steady Go



Ready Steady Go by Dorothy Brook

Material: Bronze

Size: TBC

Price: **Price on Application**



DOROTHY BROOK

I started my artistic career in Graphic Design, creating logos and page layouts where the negative space was as important as the item itself.

Although my sculpture is figurative, it is also stylized and reminiscent of my graphic work, and expressing the essence of the human form in movement and is mostly inspired by dance. I have always loved movement in live performance, be it theatre, dance, music or sport. My aim is to capture the dynamic energy in a twist, turn, step or leap at the point where the lines and curves become aesthetically pleasing and sing to me.

054 Tranche de Vie Series



Tranche de Vie Series by Alain Kurylo

Materials: TBC

Size: 500mm x 1800mm Each

Price: **Price on Application**



ALAIN KURYLO

The recurring theme of my work, some would say an obsession, is the silhouette. Sometimes it's just a rapid, airy sketch leading the eye on and through, sometimes a more formal, elegant outline or sometimes something altogether more solid. Often the material takes over, the rust or the cracks in the clay assume a life of their own, weathered by rain and frost and the memory of the fire that have shaped them. I derive great satisfaction from seeing my sculptures growing into and out of the landscape.

055 Abstract Sailing



Abstract Sailing by Zac Greening
Materials: Aluminium and Fibre Glass
Size: 1000mm x 1000mm x 2100mm
Price: **Price on Application**



ZAC GREENING

056 Yellow Torch



Yellow Torch by Almuth Tebbenhoff

Materials: Powder Coated Steel

Size: TBC

Price: **Price on Application**



ALMUTH TEBBENHOFF

Almuth Tebbenhoff is inspired by process: she loves the way objects of beauty and intrigue can emerge from a noisy session cutting and welding steel, sparks flying in every sense, or from a quieter but no less messy afternoon pushing wet clay around.

It's the simple fact of working with her hands to distil from dull, reluctant matter pieces that are always interesting, always challenging, invariably searching, frequently witty, often profound, and sometimes breathtakingly lovely. It is this physical labour of art that draws her restless spirit to sculpture.

Since the early nineties, Almuth has been moving towards a freer mode of expression, creating explosive forms in bright colours through a steady evolution of processes, investigating her current themes of light, space and the origins of matter.

057 By a Head



By a Head by Judy Boyt

Materials: Steel and Cast Bronze

Size: 500mm x 300mm x 510mm

Price: **Price on Application**

The 'By a Head'.... this is a smaller study for a proposed massive sculpture where the horse's heads would measure at least 2 meters in length each! It is another progression from the successful life's size sculpture celebrating the Derby sited in Epsom Town centre.

It is the drive to the finish where the most important part of the horse to watch is the noses - as this is the first thing to cross the finishing line!

The curves are to give the piece more movement rather like the repeated image left behind in some cinematography - this gives the impression of speed.

When I first started working this way of fragmented imaging - I had letters from some quarters to say ' horses have four legs otherwise they would fall over!' So I invited the public, to the main shopping centre, to come and see 2 versions of the same piece, one with the four legs and the other this more contemporary view of speed. 'Disgruntled of the Epsom town.' did come up to me after scrutinizing the pieces - and admitted they liked the contemporary sculpture better than the ones with 4 legs!! And agreed that the first past the post is the front end!!



JUDY BOYT

The controlled discipline of dressage is a beauty to watch – it is the 'ballet' of the equestrian world. While the cross-country is the test for stamina and ability – flying thro the air – out of another 'plane' down into another. Show-jumping is the final phase of a grueling 3 days of event – to show the suppleness, control and refinement achieved by both horse and rider.

I am challenging myself to take equestrian sculpture into another plane – to create a page, to evoke thought and energy with 'airs above the ground'