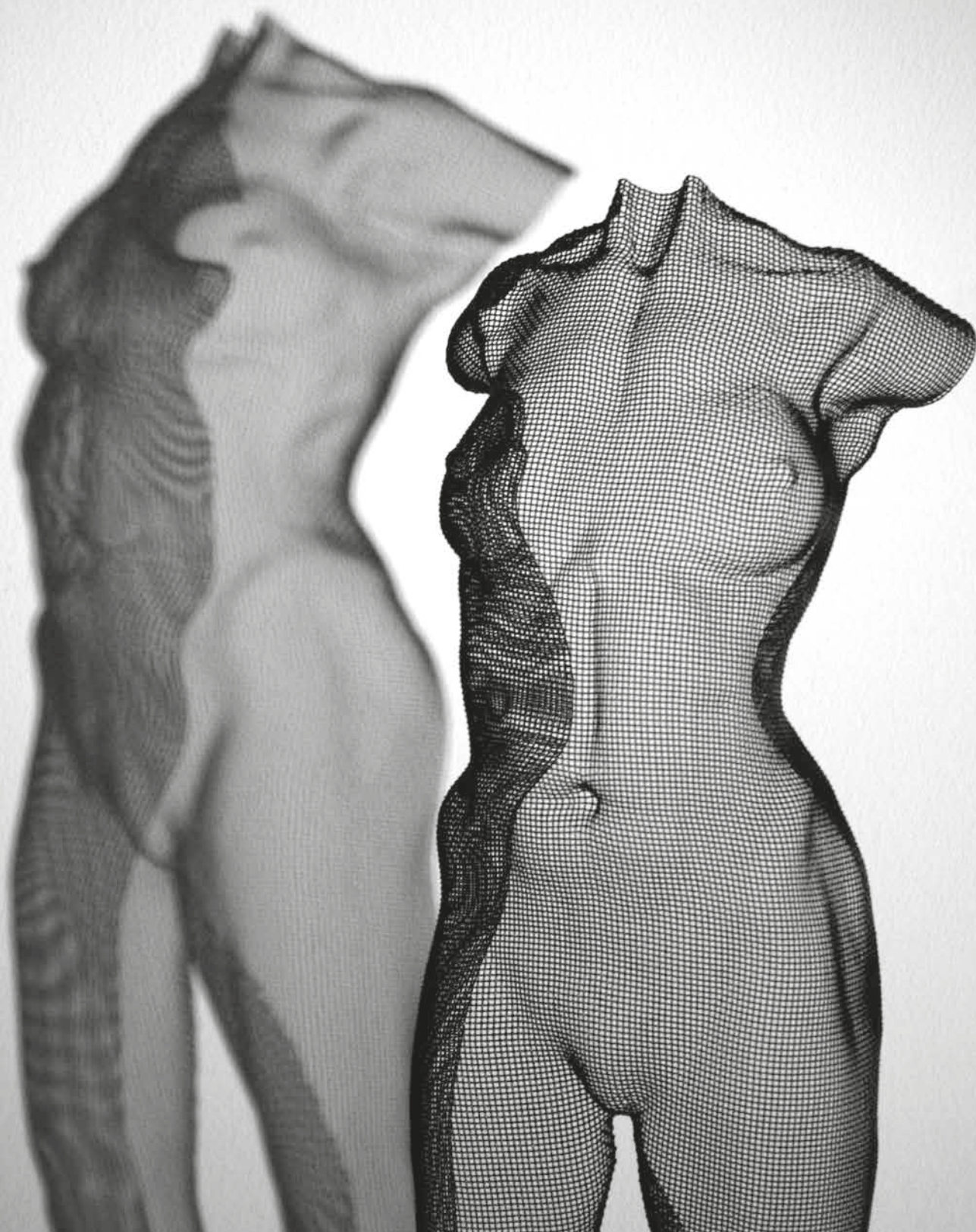




# AMOURPHUS DAVID BEGBIE





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DAVID BEGBIE

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7 - 25 OTTOBRE 2021  
7<sup>TH</sup> - 25<sup>TH</sup> OCTOBER 2021

## Introduction

Cristian Contini, Josh Rowell

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## Print

Beyond Print

## Thanks to

Eva Begbie, Cristian Contini, Fulvio Granocchia, Sandra Sanson, Sara Galardi and the Il Salotto di Milano Team

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## A special Thank you to



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*“Quando realizzo una scultura in rete e osservo le forme amorfe che emergono davanti ai miei occhi, a volte mi sembra di stirare il tessuto dell’universo stesso e creare uno spazio completamente nuovo”.*

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*David Begbie, October 2021*

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*“When I am making a sculpture in mesh and I witness the amorphous forms emerging in front of my eyes it sometimes feels as though I am stretching the fabric of the universe itself and creating a completely new space.”*

# L'OMBRA COME CORPO SOLIDO

Sappiamo fino a che punto, in tutta la Storia dell'Arte, lo studio della luce sia stato un mezzo espressivo fondamentale.

In ogni epoca artistica, attraverso contrasti più o meno evidenti, luce e ombra hanno sempre cercato di perseguire la solidità e il movimento nel tentativo di trasmettere emozioni.

A questo proposito è ancora studiata la teoria delle ombre, ispirata ai metodi di geometria descrittiva di G.Monge, che descrivono gli effetti della luce su un corpo opaco.

Senza soffermarsi troppo sui dettagli, è comunque importante capire la tecnica prima di avvicinarsi allo spirito che sta dietro al lavoro di Begbie.

Forma, luce e ombra sono elementi indivisibili.

Trasformare un'ombra in una forma solida è la sfida trainante di Begbie, nelle sue sculture rende con successo non solo la forma e la plasticità delle sue figure, ma decifra anche un tessuto corporeo più profondo rivelando chi siamo.

La minuscola proiezione di una tale struttura molecolare sulla superficie dimostra, in termini assoluti, che siamo più di ciò che vediamo e di ciò che pensiamo di essere.

Lo spirito inteso come elemento di leggerezza e sospensione è portato ad un livello superiore dal tocco di un maestro che non si limita a creare semplicemente un nuovo modo di scolpire la materia, ma un diverso modo di guardare alla materia stessa.

Penso ci sia riuscito.

Cristian Contini, Cutting Edge 2017

# SHADOW AS A SOLID BODY

We are aware to what extent, throughout the History of Art, the study of light has been a fundamental means of expression.

In every artistic era through more or less obvious contrasts, light and shadow have always sought to pursue solidity and movement in an effort to convey emotions.

In this regard the theory of shadows, inspired by G.Monge's methods of descriptive geometry, which describe the effects of light on an opaque body are still studied to this day.

Without dwelling too much on details it is nonetheless important to understand the technique before approaching the very spirit behind Begbie's work.

Form, light and shadow are indivisible elements.

Transforming a shadow into a solid shape is Begbie's driving challenge, in his sculptures he successfully renders not only the shape and plasticity of his figures, but also decrypts a deeper bodily tissue revealing who we are.

The minute projection of such a molecular texture on the surface proves, in absolute terms, that we are more than what we see and what we think we are.

The spirit seen as an element of lightness and suspension is brought to a higher level by the touch of a master that does not limit himself to simply creating a new way of sculpting the material, but a different way of looking at the matter itself.

I think he has succeeded.

Cristian Contini, Cutting Edge 2017

# SULLA SUPERFICIE DELLE COSE

Discutendo di un piccolo numero di artisti emergenti nel 1987, esattamente 30 anni prima dell'apertura di questa mostra, il critico d'arte britannico John Russell Taylor scrisse un articolo nella sezione artistica del Times intitolato "Shape of Things to Come". Parlando della pratica di David Begbie, John Russell Taylor dichiarò: "Le sue opere sono così deliberatamente leggere, trasparenti, illusionistiche, che, psicologicamente parlando, quasi non ci sono". Ora, a distanza di tre decenni, è lecito ritenere che le sculture di Begbie siano sicuramente qui come il look "cutting edge" per celebrare i successi dell'artista e l'illustre carriera fino ad oggi.

Da quando si è laureato alla Slade School of Fine Art nei primi anni '80, David Begbie si è guadagnato la reputazione di figura di spicco del movimento scultoreo della rete metallica. Scegliendo di lavorare quasi esclusivamente con la forma umana, le figure meticolosamente realizzate di Begbie catturano un livello di dettagli che è stato paragonato a artisti del calibro di Michelangelo e Rodin. Un vero maestro del suo mestiere, Begbie è in grado di modellare la rete metallica a suo piacimento; lavorare il metallo fino a quando non appare perfettamente formato e tattile come la pelle del corpo umano. È in grado di abbinare perfettamente le complessità della forma nuda, sperimentando contemporaneamente con la scala dimensionale. Le figure passano da dimensioni reali, a molto più grandi o più piccole, senza mai perdere nessuno degli intricati dettagli per cui è diventato così famoso.

Il suo lavoro esiste nell'interazione tra scultura e luce; mentre la rete metallica è diventata il mezzo fisico attraverso il quale l'artista crea le sue forme, la luce opera per dare loro maggiore energia, movimento e profondità. Con la maggior parte delle figure di Begbie sospese circa a un piede dal muro, l'uso dello spot lighting proietta ombre affascinanti dietro di loro, che servono a mostrare gli intricati dettagli catturati nella rete metallica modellata, e allo stesso tempo danno un senso di volume e profondità che le opere d'arte così potentemente comandano.

Per Begbie, il materiale è tutto. I fogli di rete metallica a membrana che utilizza costituiscono la superficie dell'opera; un esterno ben costruito che ha una risonanza con l'artista molto più profonda di quella della mera apparenza. Ciò che è di particolare interesse è il legame che Begbie crea tra la musica e il materiale che adotta. Parla del "linguaggio universale" della musica, infatti le leggi della melodia e dei ritmi sono le stesse, in tutto il mondo, e trovano correlazione diretta tra la funzione della musica e quella della rete metallica. La rete stessa è, in sostanza, una griglia di fili; per l'artista ricordano le corde usate negli strumenti. David Begbie parla del modo in cui le



superfici in rete funzionano come "vibrazioni ottiche"; allo stesso modo in cui la musica viaggia attraverso le onde sonore, le opere di David Begbie presentano una forma visiva di vibrazione. Le oscillazioni e le frequenze che compongono la superficie dei corpi delle maglie possono ora essere intese come manifestazioni fisiche del mondo immateriale delle vibrazioni.

Nel suo articolo John Russell Taylor postulava su quale potesse essere esattamente la "forma delle cose a venire", ma in realtà ciò che accadde fu l'emergere di una forma di scultura completamente nuova, introdotta dallo stesso Begbie. Ora adottata da artisti di tutto il mondo, l'arte della scultura in rete metallica è diventata un fenomeno negli ultimi anni. Essendo il primo artista a sviluppare questa tecnica, David Begbie non aveva idea di quanta notorietà avrebbe guadagnato; ma invece di sentirsi intimidito da questo rapido sviluppo, l'artista afferma di essere "onorato" di essere un capostipite di questo movimento artistico.

"Cutting Edge" può essere intesa come una sorta di retrospettiva, o forse più appropriatamente come una celebrazione del lavoro in corso dell'artista dagli anni '80 ai giorni nostri. Dopo aver esposto a livello internazionale durante la sua carriera artistica, David Begbie presenterà per la prima volta allo spettatore una mostra che illustra chiaramente lo sviluppo della sua pratica in un lungo periodo di tempo. Vediamo un netto spostamento stilistico tra i primi lavori, come *Figure & Apparatus* (1987) e *Nudo maschile* (1988), a quelli di oggi, come *XPOSE 2* (2012) e *Tu* (2015). Le prime sculture sono state realizzate con una mano molto più libera; un chiaro apprezzamento per gli espressionisti può essere visto in queste opere. Le proporzioni del corpo sono, in alcuni punti, esaltate e distorte, ma mai irrecognoscibili. Ricordano gli schizzi poetici di Egon Schiele, un artista la cui fissazione con la forma umana è condivisa in egual misura da Begbie, eppure le sculture indugiano oltre la pagina, comandando un'esistenza tridimensionale. In contrasto con queste esplorazioni stilistiche libere nella forma del nudo, vediamo la pratica di Begbie diventare sempre più raffinata con il passare del tempo. I lavori degli ultimi anni sono finiti a un livello di sofisticazione quasi iperreale. Le sculture appaiono perfettamente formate e tattili come quelle di un corpo reale, sono proporzionalmente immacolate e ricordano la società super efficiente, tecnologica e guidata dalle macchine in cui viviamo oggi.

Storicamente, la preoccupazione per la figura umana era considerata la forma d'arte per eccellenza; catturare una vera somiglianza è stato spesso l'obiettivo dei grandi maestri nel corso dei secoli. Tuttavia, negli ultimi anni il mondo dell'arte si è allontanato da una fissazione figurativa

in un'epoca postmoderna di schermi digitali, avvenimenti astratti e posizionamenti casuali di oggetti inanimati. Nonostante questo ovvio cambiamento nell'ambito dell'arte contemporanea, David Begbie si è fermamente attaccato alla rappresentazione corporea in un atto di sfida. Per Begbie l'arte significa "infrangere le regole", e in un momento in cui la maggior parte degli artisti si allontanava da una forma di pratica rappresentativa, Begbie vedeva una vera ribellione nel continuare a risiedere in questo campo della produzione artistica.

Il titolo "Cutting Edge" ha un duplice significato. Il processo di Begbie inizia con l'esecuzione di tagli accuratamente calcolati attraverso i fogli di rete metallica, ma il titolo allude anche alla posizione di Begbie in prima linea nel movimento di scultura della rete metallica. La mostra testimonia il continuo successo dell'artista nonostante il volto mutevole del mondo dell'arte. Trent'anni fa, John Russell Taylor scelse la scultura *Restlers* (1987) come immagine caratteristica per il suo già citato articolo sul Times, tre decenni sulla stessa opera sono ora appesi in "Cutting Edge", a simboleggiare l'origine dell'affascinante viaggio dell'artista.

Josh Rowell, *Cutting Edge* 2017

# ON THE SURFACE OF THINGS

On discussing a small number of emerging artists in 1987, exactly 30 years prior to the opening of this exhibition, the British Art critic John Russell Taylor wrote an article in the arts section of the Times titled the 'Shape of Things to Come'. Speaking about David Begbie's practice, John Russell Taylor stated, "His works are so deliberately light, transparent, illusionistic, that psychologically they are almost not there." Now, three decades on, it is safe to assume that Begbie's sculptures most certainly are here as 'Cutting Edge' looks to celebrate the artist's achievements and illustrious career to date.

Since graduating from the Slade School of Fine Art in the early 80's, David Begbie has garnered the reputation as the leading figure of the wire mesh sculpting movement. Choosing to work almost exclusively with the human form, Begbie's meticulously crafted figures capture a level of detail that has been compared to the likes of Michelangelo and Rodin. A true master of his craft, Begbie is able to manipulate wire mesh to his will; working the metal until it eventually appears as perfectly formed and tactile as the skin of the human body. He is able to seamlessly match the complexities of the nude form, whilst simultaneously experimenting with scale. Figures switch from life-size, to much larger or smaller, without ever losing any of the intricate detailing he has become so well known for.

His work exists at the interplay of sculpture and light; whilst wire mesh has become the physical medium through which the artist creates his forms, light operates to give them enhanced energy, movement and depth. With the majority of Begbie's figures suspended around a foot from the wall, the use of spot lighting casts fascinating shadows behind them that operate to show off the intricate detailing captured in the manipulated wire mesh, whilst at the same time giving a sense of volume and depth that the artworks so powerfully command.

For Begbie, material is everything. The membrane-like wire mesh sheets that he uses provide the surface of the work; a well-constructed exterior that has a far deeper resonance with the artist than that of mere appearance. What is of particular interest is the link that Begbie makes between music and the material that he adopts. He talks of the "universal language" of music, indeed the laws of melody and rhythms are the same, the world over, and find direct correlation between the function of music and that of the wire mesh. The mesh itself is, in essence, a grid of strings; for the artist they are reminiscent of the strings used in instruments. David Begbie talks of the way in which the mesh surfaces function as "optical vibrations"; in the way that music travels

through sound waves, David Begbie's works present a visual form of vibration. Oscillations and frequencies that make up the surface of the mesh bodies can now be understood as physical manifestations of the intangible world of vibrations.

In his article John Russell Taylor postulated on what exactly the 'shape of things to come' could be, in reality what did come was the emergence of an entirely new form of sculpture, pioneered by Begbie himself. Now adopted by artists from around the world, the art of wire mesh sculpting has become somewhat of a phenomenon in recent years. As the first artist to develop this technique David Begbie had no idea of just how much traction it would gain; but instead of feeling intimidated by this rapid development, the artist states he is "honoured" to be a forefather of this artistic movement.

'Cutting Edge' can be understood as a retrospective of sorts, or perhaps more aptly as a celebration of the artist's ongoing body of work from the 80's to the current day. Having exhibited internationally throughout his artistic career, David Begbie will, for the first time, present the viewer with an exhibition that clearly shows the development of his practice over an extended period of time. We see a distinct stylistic shift between early works, such as *Figure & Apparatus* (1987) and *Male Nude* (1988), to those of today, such as *XPOSE 2* (2012) and *Tu* (2015). Early sculptures have been made with a much freer hand; a clear appreciation for the expressionists can be seen in these works. The proportions of the body are, in places, enhanced and distorted, yet never beyond recognition. They are reminiscent of the poetic sketches of Egon Schiele, an artist whose fixation with the human form is shared in equal measure by Begbie, yet the sculptures dwell beyond the page, commanding a three-dimensional existence. In contrast to these loose, stylistic explorations into the nude form, we see Begbie's practice becoming increasingly refined as time passes. The works of recent years are finished to an almost hyper-real level of sophistication. The sculptures appear as perfectly formed and tactile as that of a real body, they are proportionally immaculate, and reminiscent of the super-slick, technology and machine driven society we live in today.

Historically, preoccupation with the human figure was considered the ultimate form of art; to capture a true likeness has often been the goal of great masters over the centuries. Yet recent years has seen the art world move away from a figurative fixation into a postmodern time of digital screens, abstract happenings and random placements of inanimate objects. Despite this

obvious shift within the contemporary art setting, David Begbie has unfalteringly stuck to corporeal representation in an act of defiance. For Begbie art is about “breaking the rules”, and at a time when most artists turned away from a representational form of practice, Begbie saw true rebellion in continuing to reside in this field of art production.

The title ‘Cutting Edge’ has a dual meaning. Begbie’s process begins with making carefully calculated cuts through the wire mesh sheets, but the title also alludes to Begbie’s position at the forefront of the wire mesh sculpting movement. The exhibition is testament to the artist’s continued success in spite of the ever-changing face of the art world. Thirty years ago, John Russell Taylor chose the sculpture *Restlers* (1987) as the feature image for his aforementioned article in the *Times*, three decades on the very same work now hangs in ‘Cutting Edge’, symbolising the origin of the artist’s fascinating journey

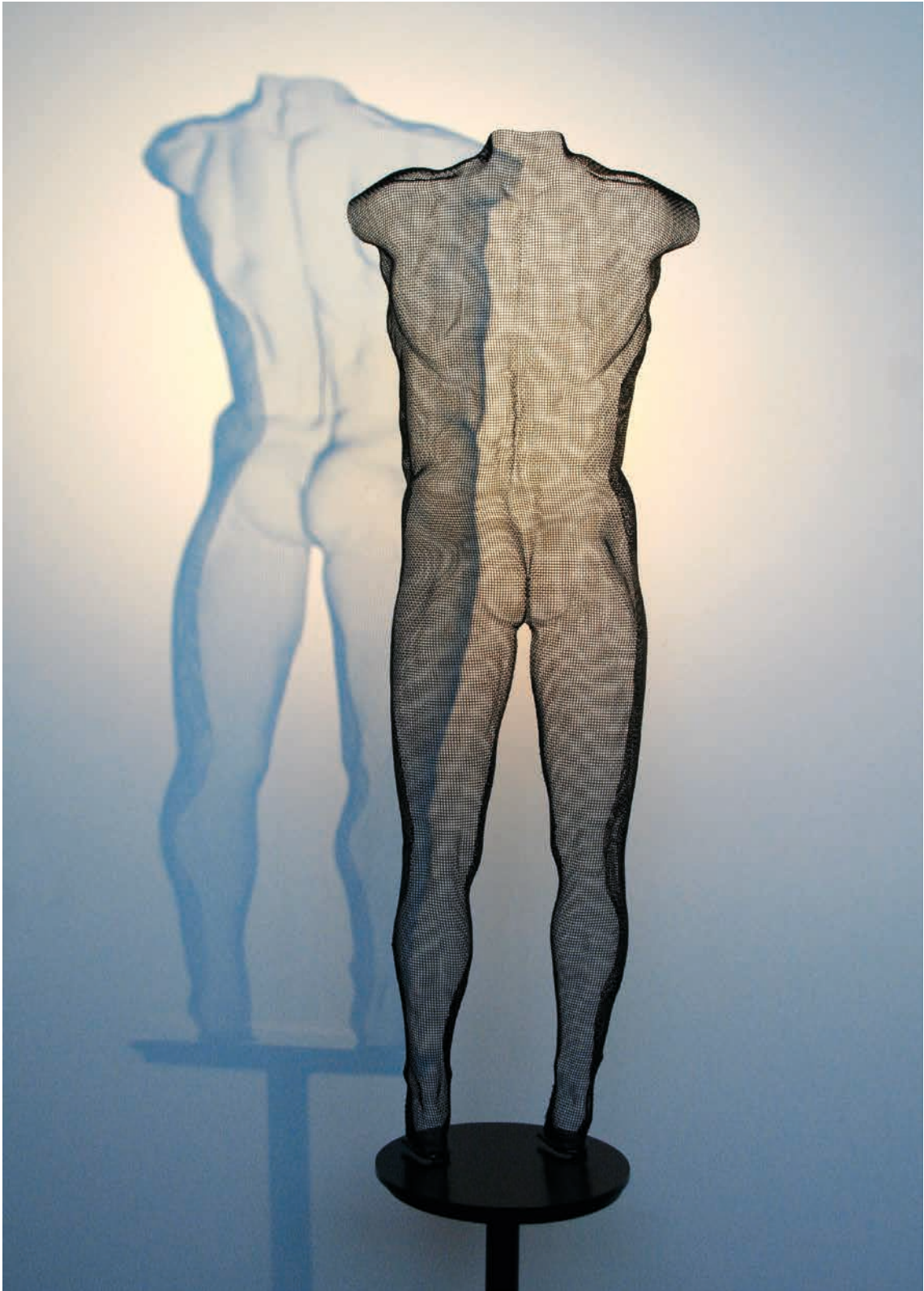
Josh Rowell, *Cutting Edge* 2017



# OPERE

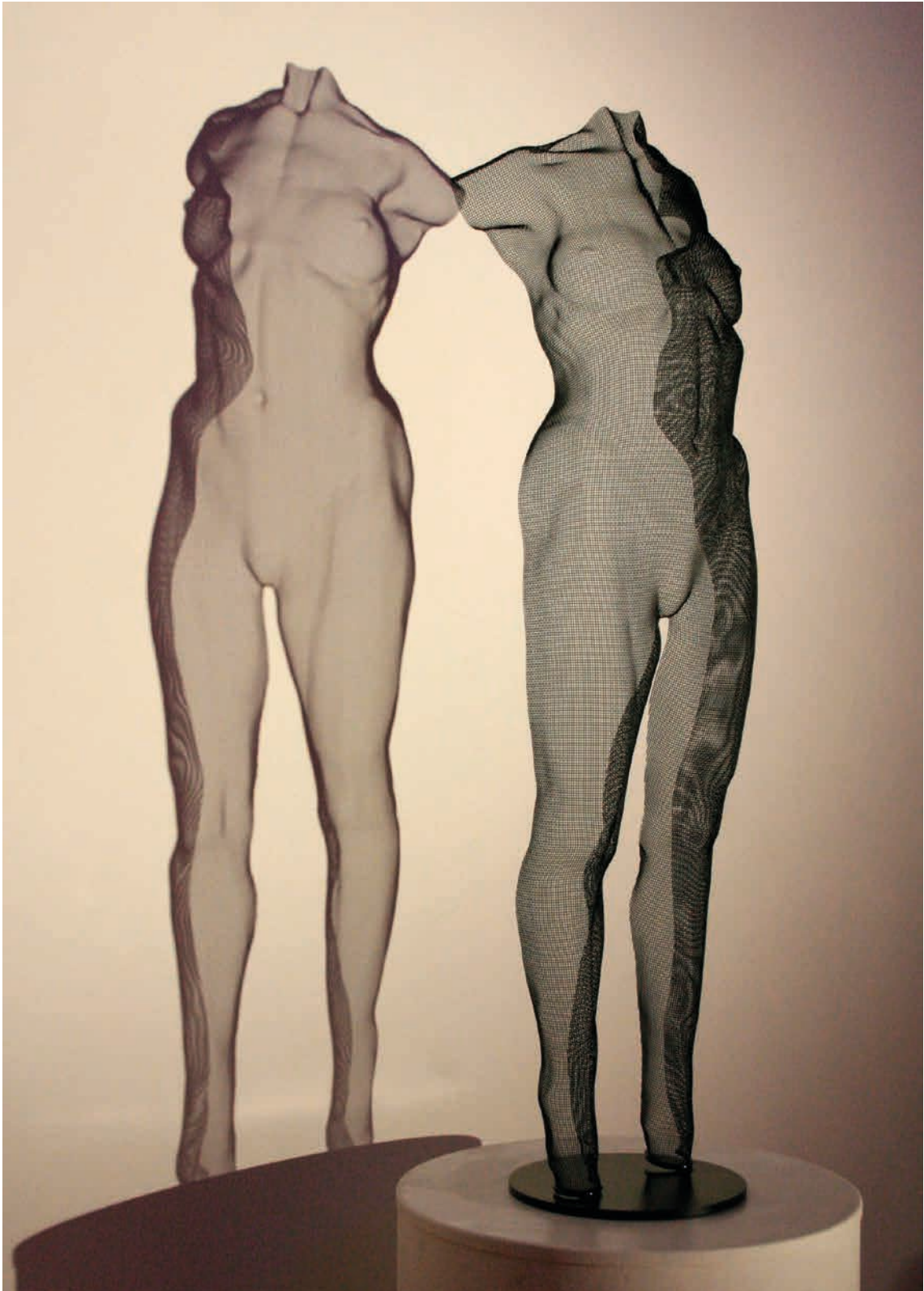


# ARTWORKS

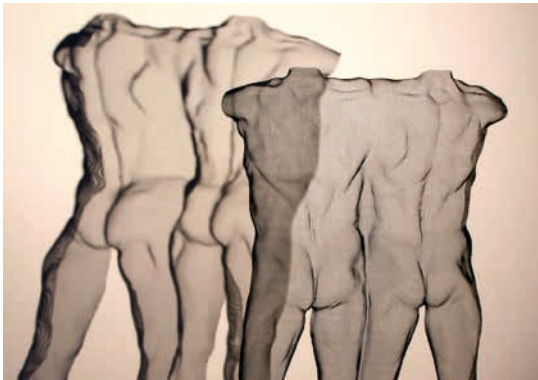
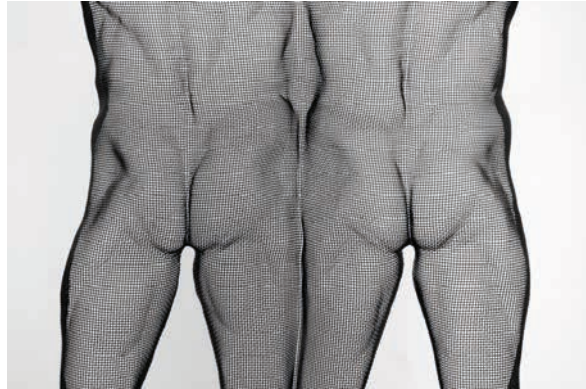
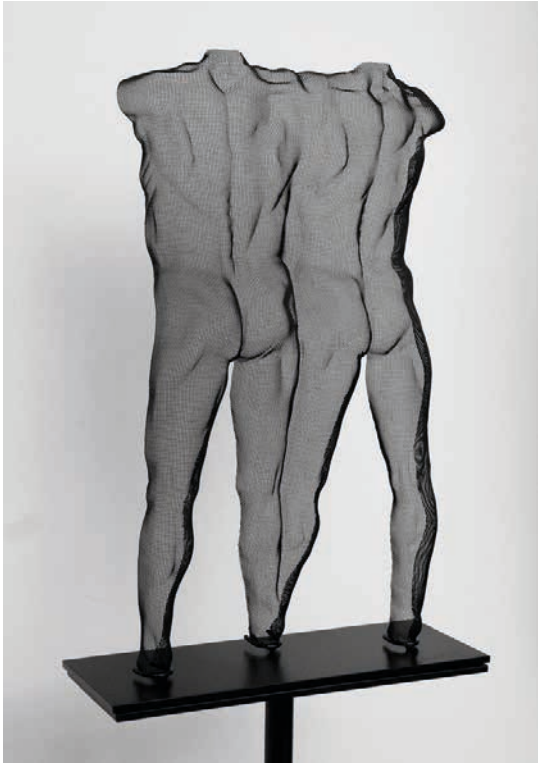


**AZU**, 2018  
Steelmesh sculpture  
78 x 27 x 19 cm  
30.8 X 10.6 X 7.5  
in Pedestal 101 x 107 cm





**Cino**, 2012  
Steelmesh sculpture  
93.5 x 28 x 20.5 cm  
36.8 x 11 x 8.1 in

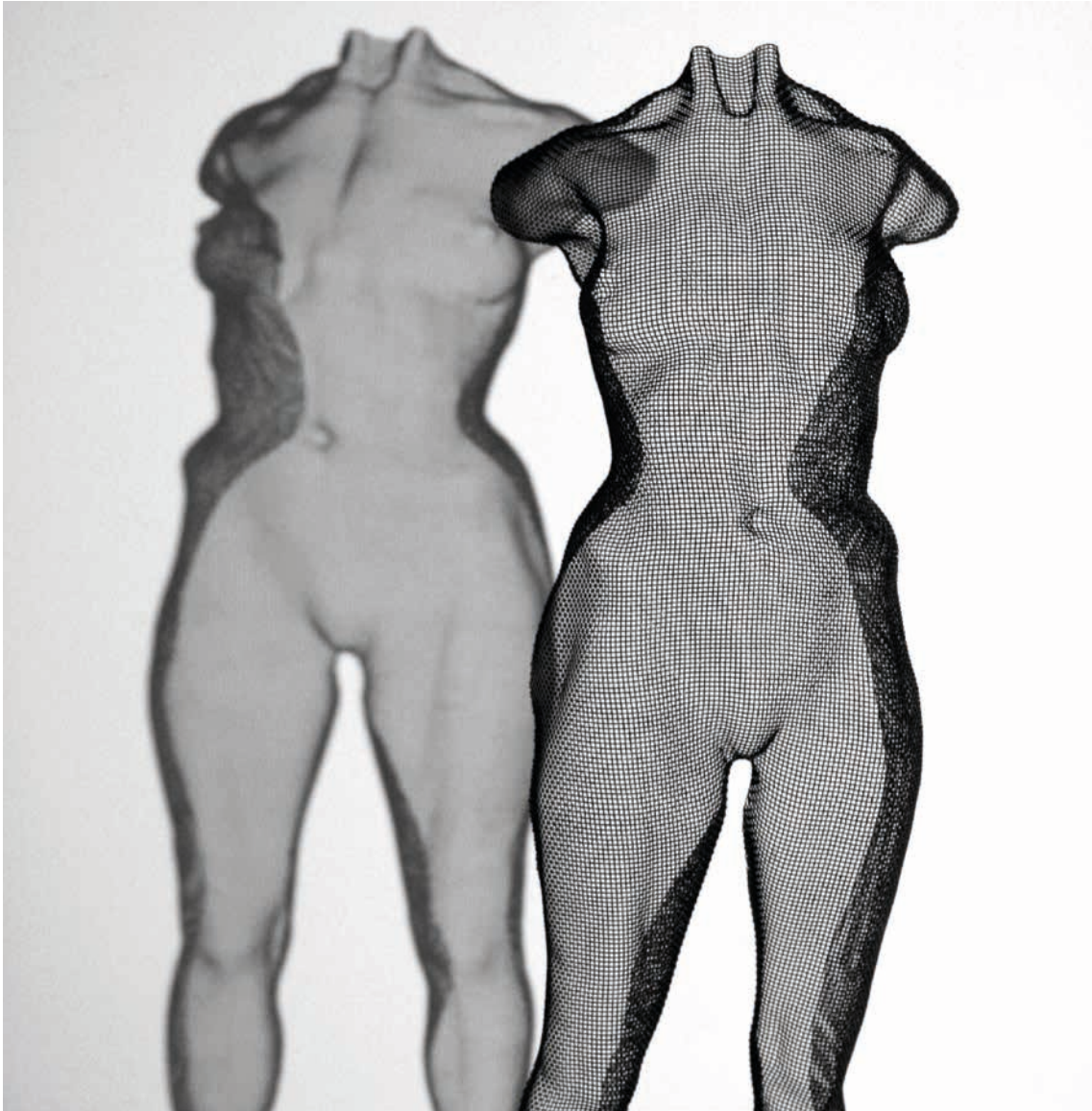


**UO**, 2019

Double figure composition of two male back figures,  
freestanding Steelmesh sculpture

53.5 x 31 x 12.5 cm

21.06 x 12.2 x 4.92 in

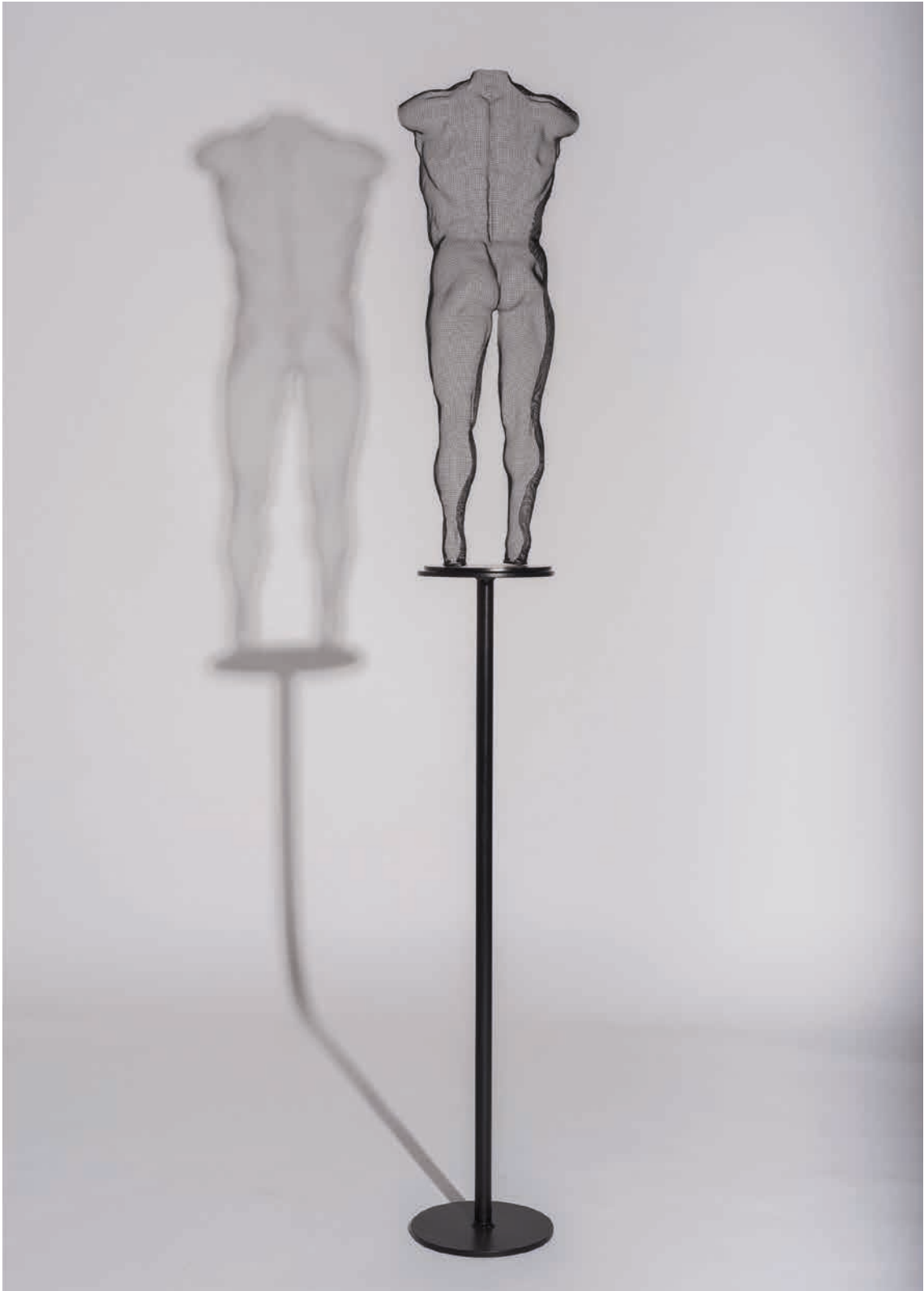


**Csinu**, 2012

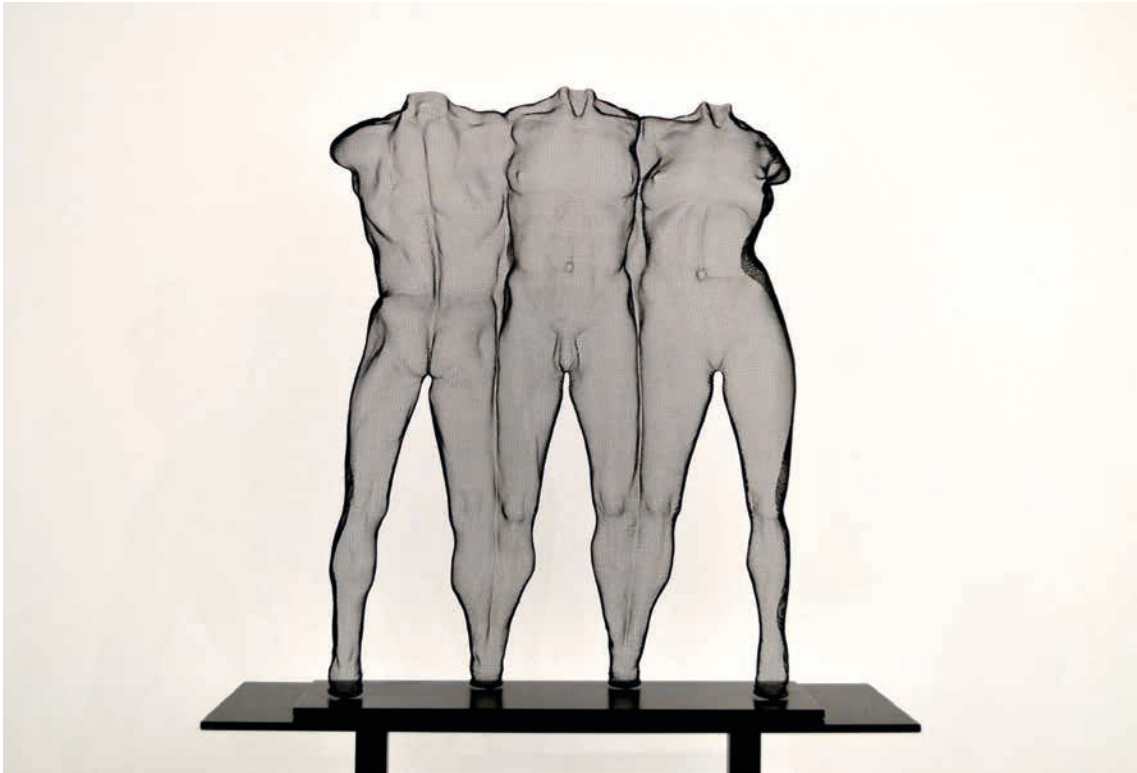
Steelmesh figure of a female front sculpture,  
black colour finish

50.5 x 16 x 12.5 cm

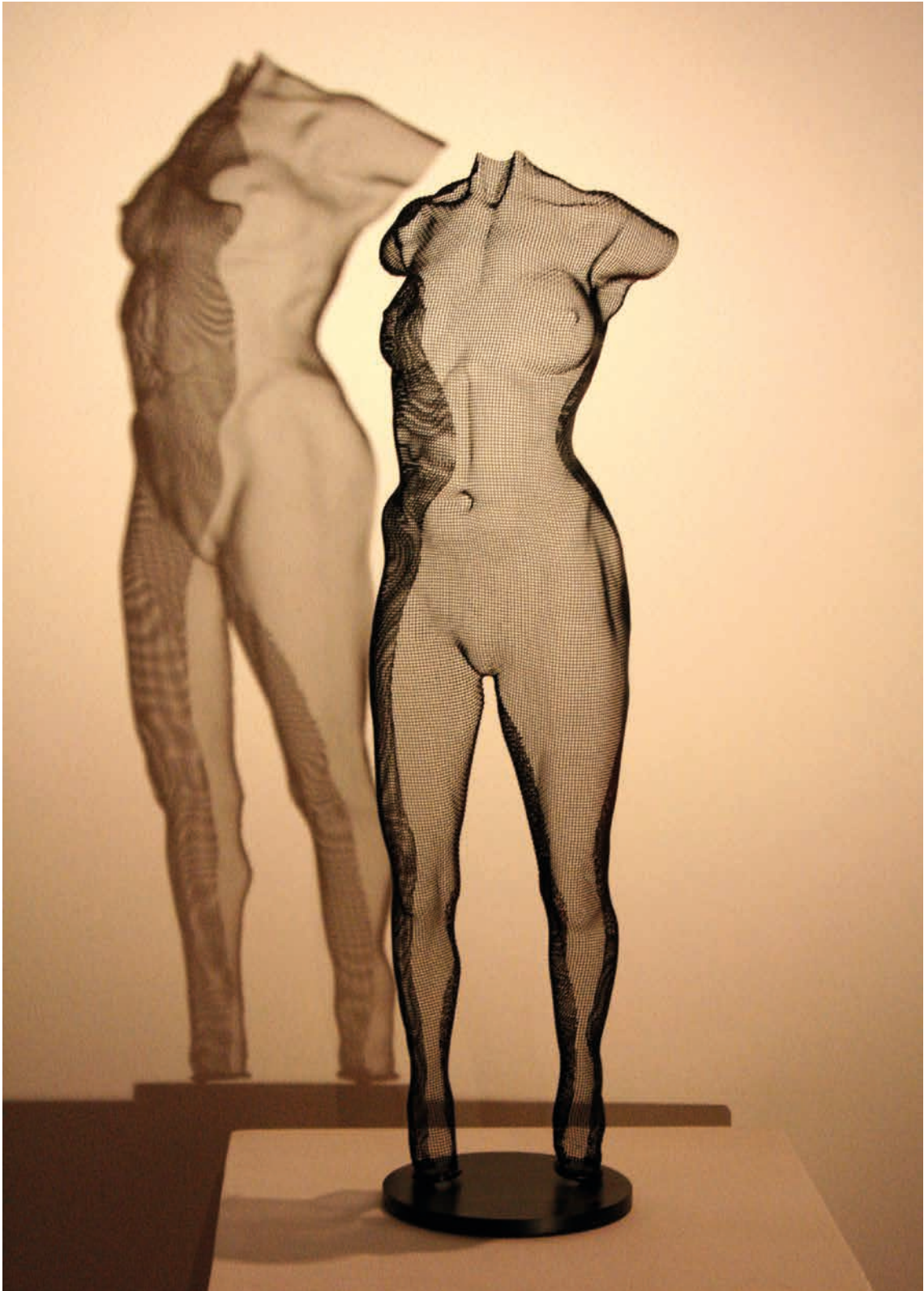
19.88 x 6.3 x 4.92 in



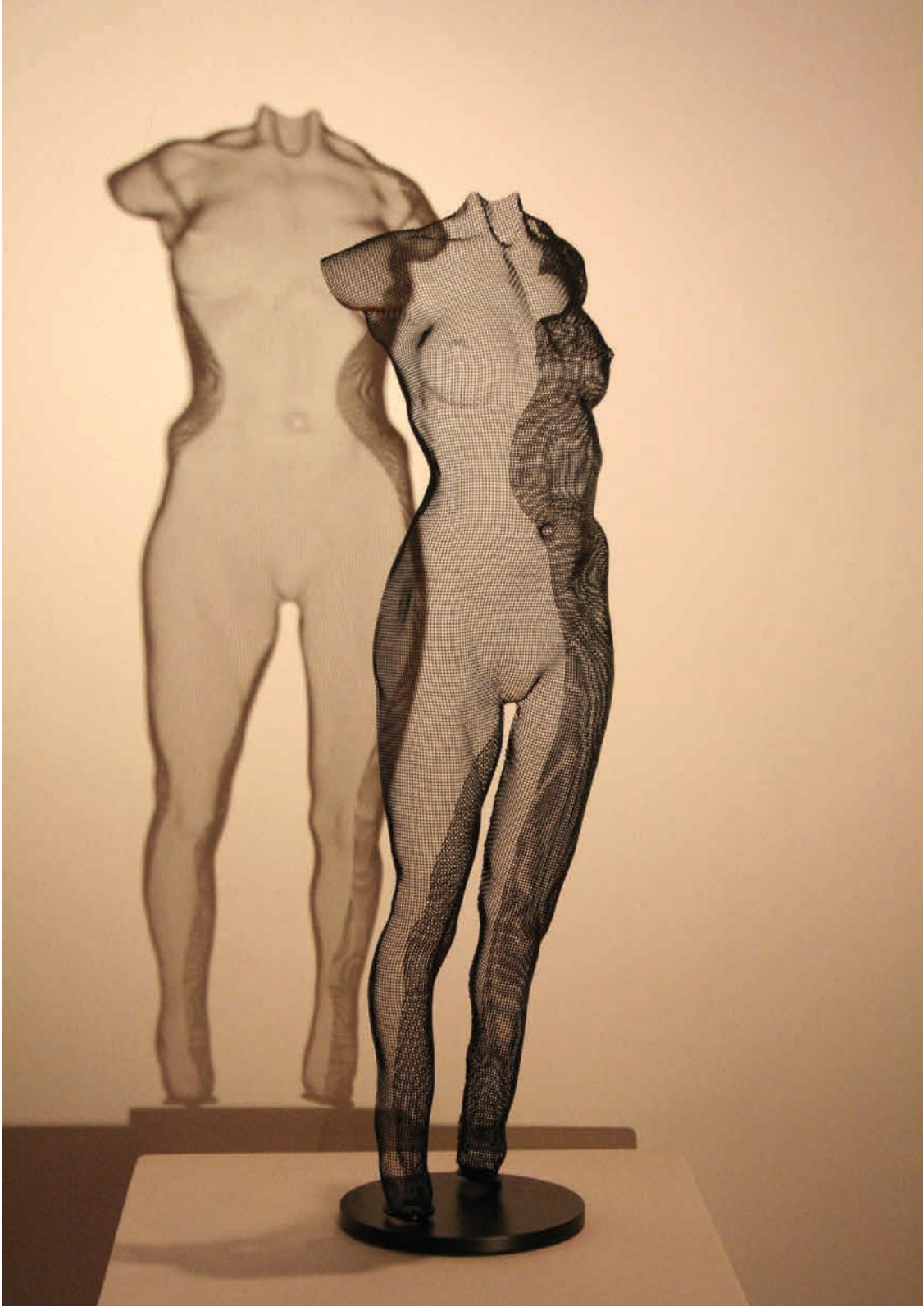
**Czyneu**, 2017  
Steelmesh sculpture  
75 x 27 x 19 cm  
29.5 x 10 x 7.2 in

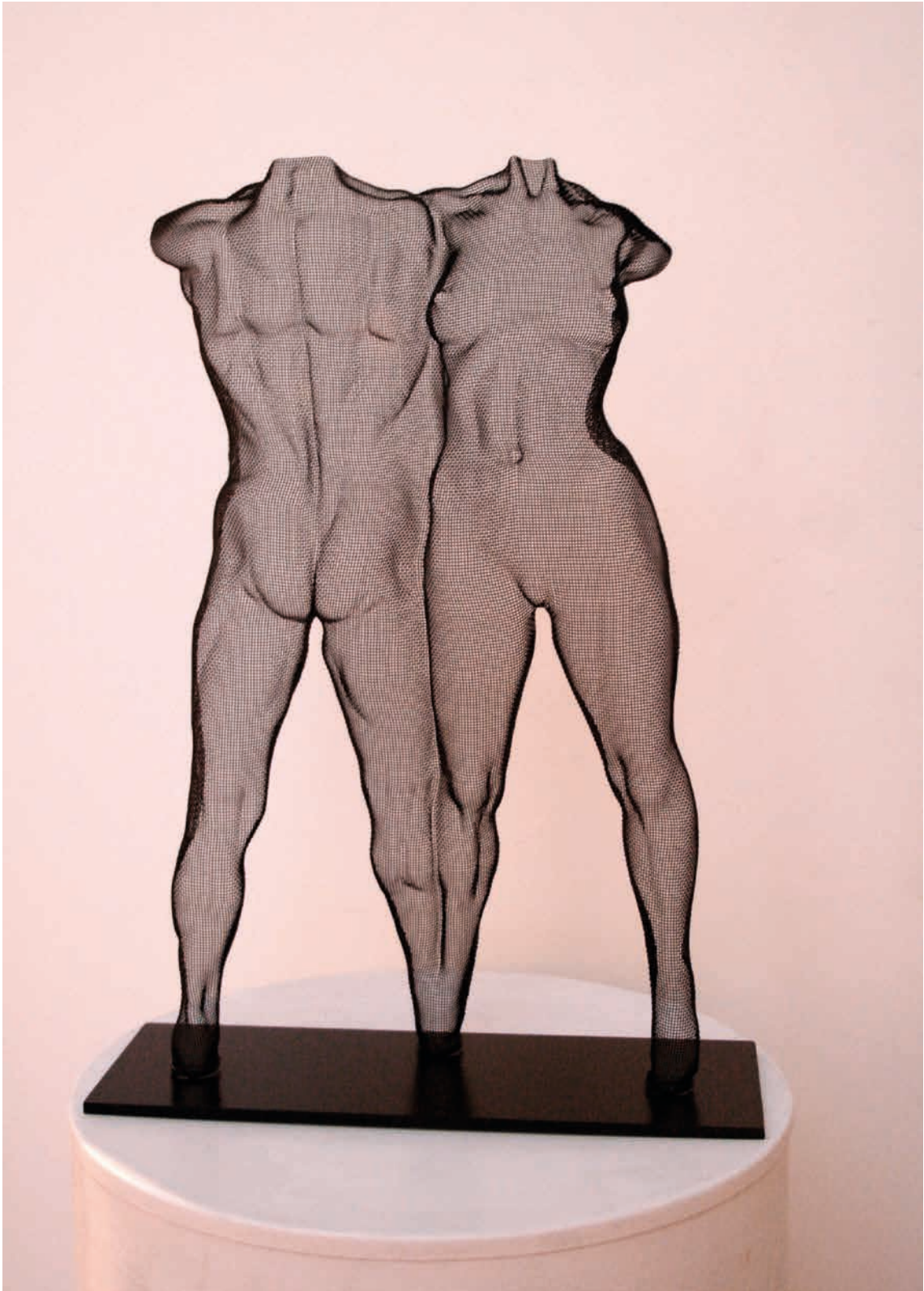


**Inone**, 2014  
Steelmesh sculpture  
51 x 41 x 13 cm  
21.3 x 16.2 x 5.1 in



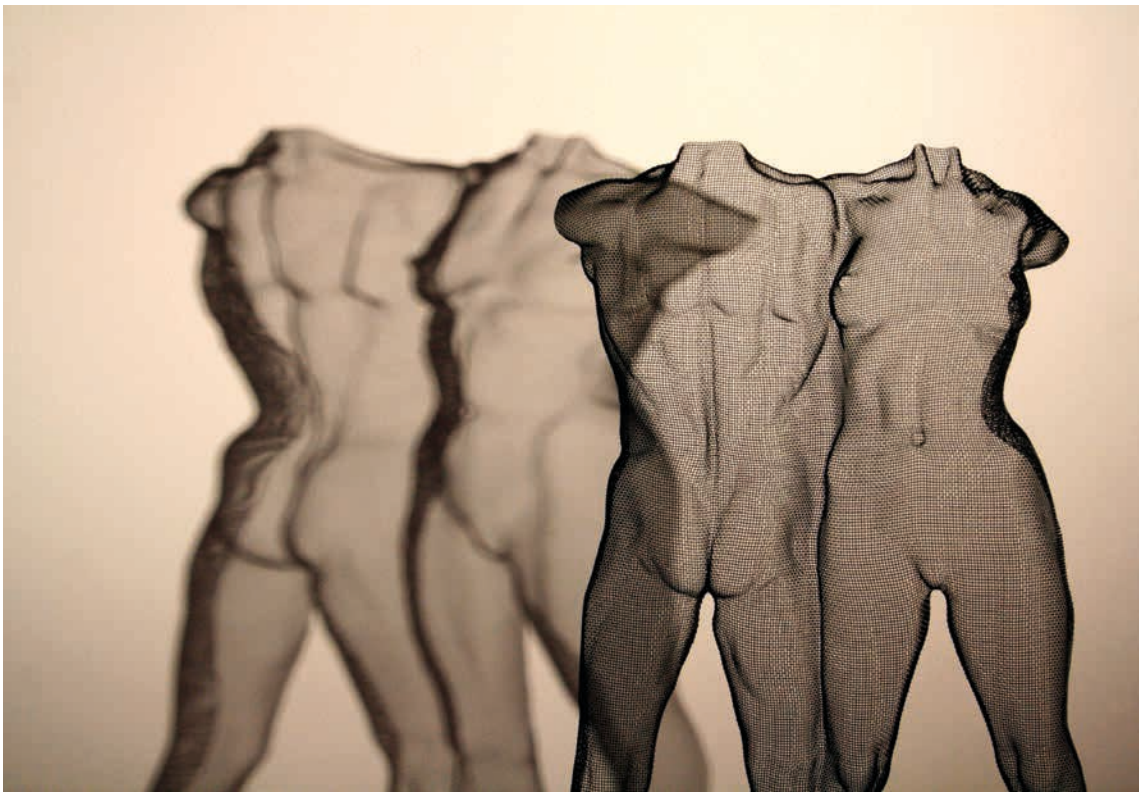
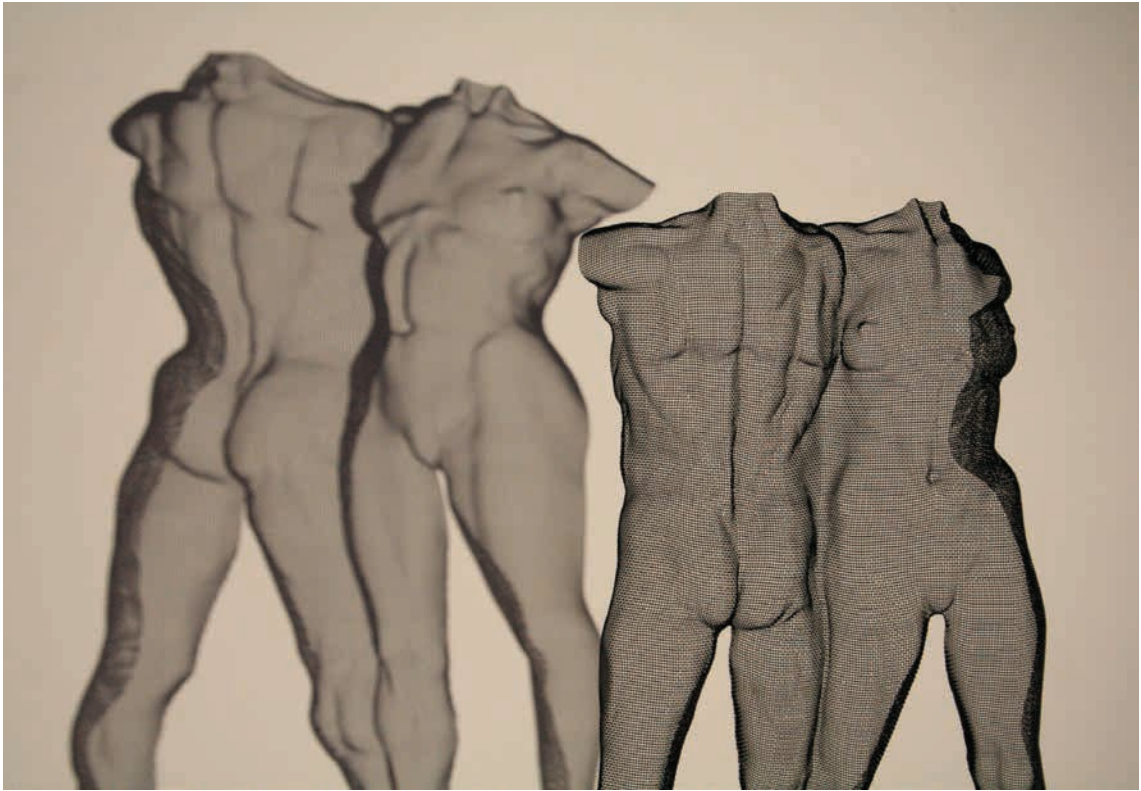
**Cynu**, 2016  
Steelmesh sculpture  
53 x 16 x 12.5 cm  
24 x 13 x 6.3 in

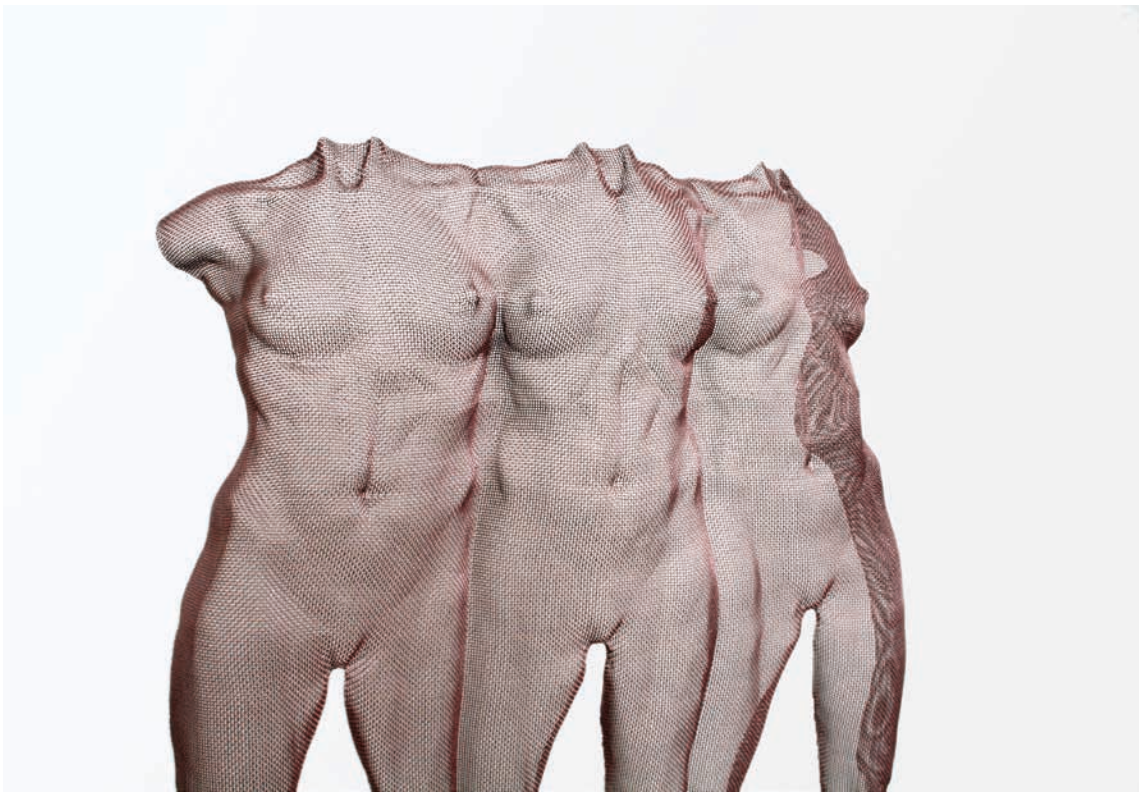
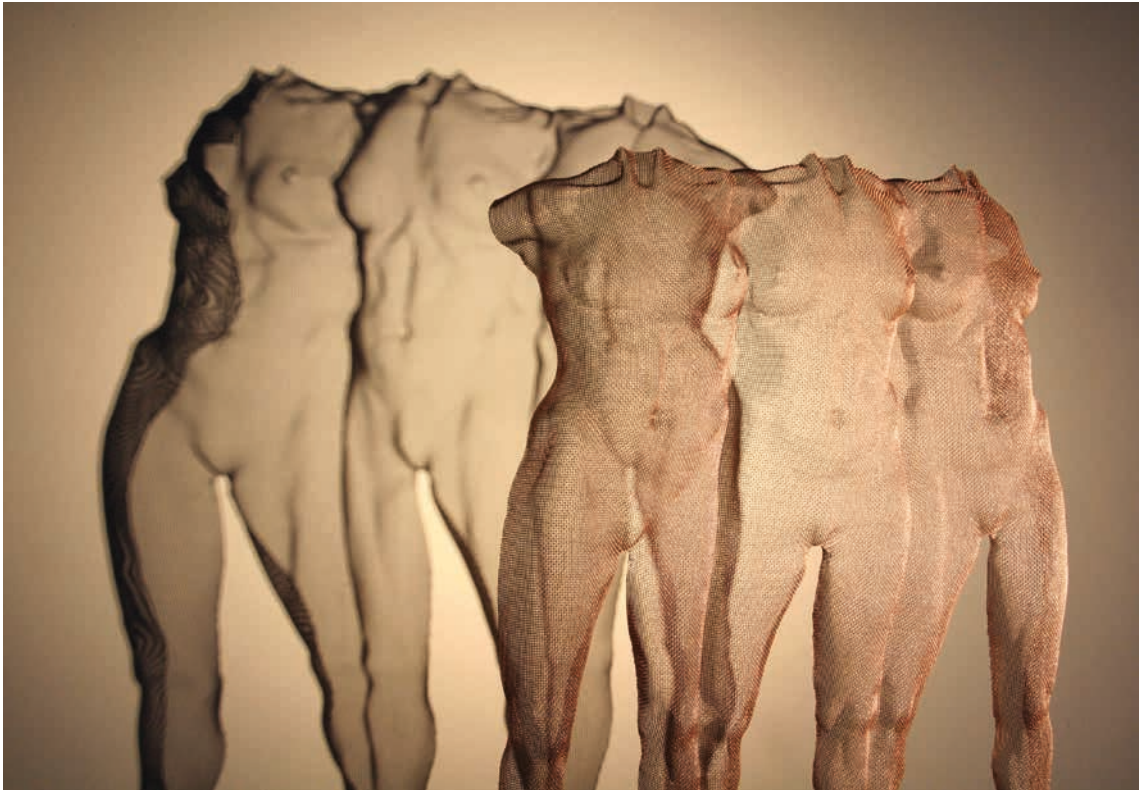


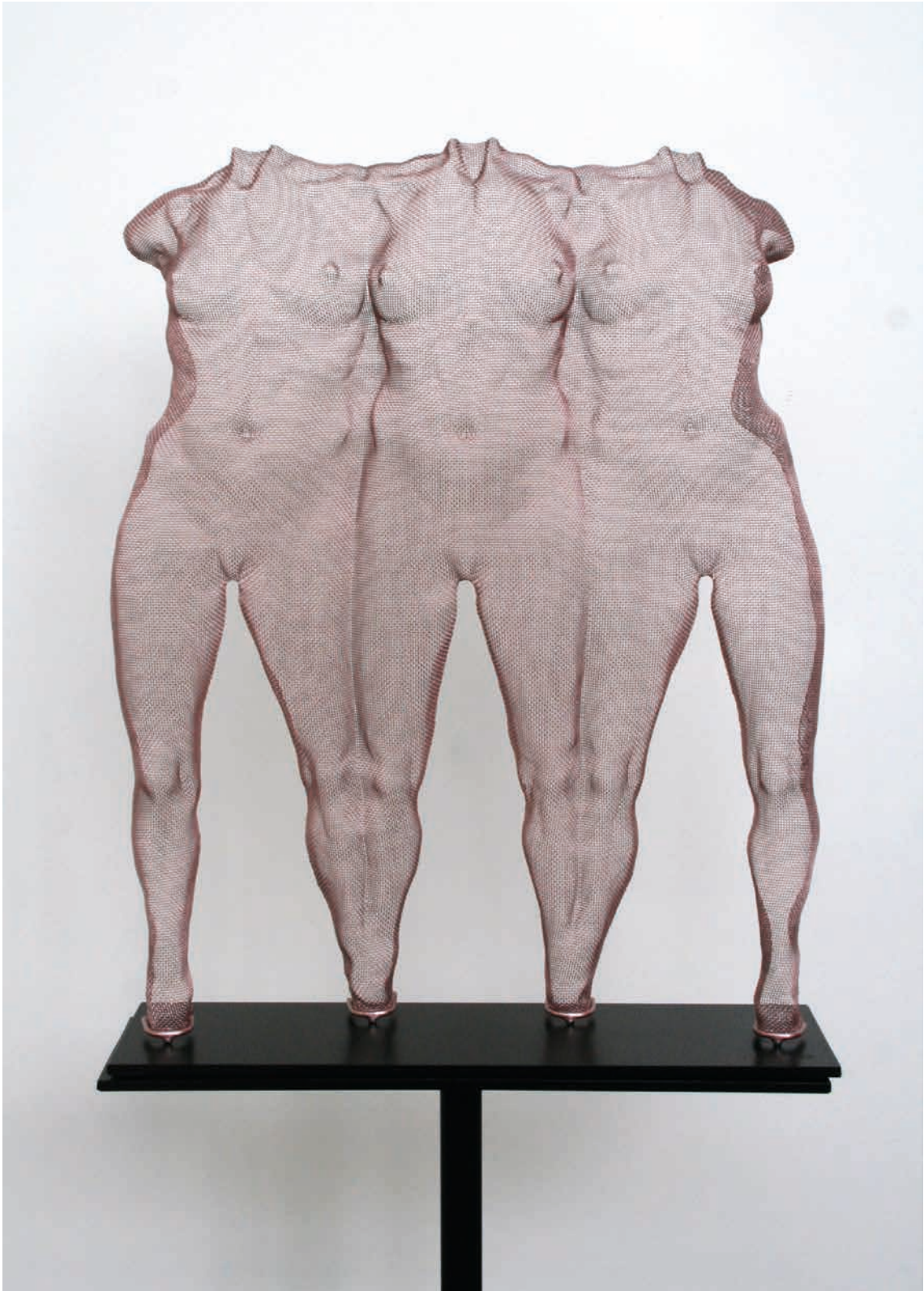


**Inuu**, 2012  
Steel mesh  
50 x 35.5 x 12.5 cm  
19.7 x 14 x 4.9 in









**ISIUU**, 2019

Steelmesh, rose-gold colour finish

54 x 42 x 12.7 cm

21.26 x 16.54 x 5 in



**SIGNALSDOWN III, 2002**

Steelmesh, black colour finish

56 x 30 x 7 cm

22.05 x 11.81 x 2.76 in



**Nuud VI, 2005**

Mono print spray paint on watercolour paper  
76 x 57 cm - 69.3 x 22.4 in unframed  
86.5 x 65 cm - 34.1 x 25.6 in framed with ramin wood  
with acrylic white colour wash



**Skinwash I, 2017**

Acrylic on paper

76 x 56 cm - 29.9 x 22.0 in unframed

86.7 x 66.7 cm - 34.1 x 26.3 in framed



**Skinwash II, 2017**

Acrylic on paper

76 x 56 cm - 29.9 x 22.0 in unframed

86.7 x 66.7 cm - 34.1 x 26.2 in framed



**Skinwash III, 2017**

Acrylic on paper

76 x 56 cm - 29.9 x 22.0 in unframed

86.7 x 66.7 cm - 34.1 x 26.2 in framed





**Skinwash IV, 2017**

Acrylic on paper

76 x 56 cm - 29.9 x 22.0 in unframed

86.7 x 66.7 cm - 34.1 x 26.2 in framed

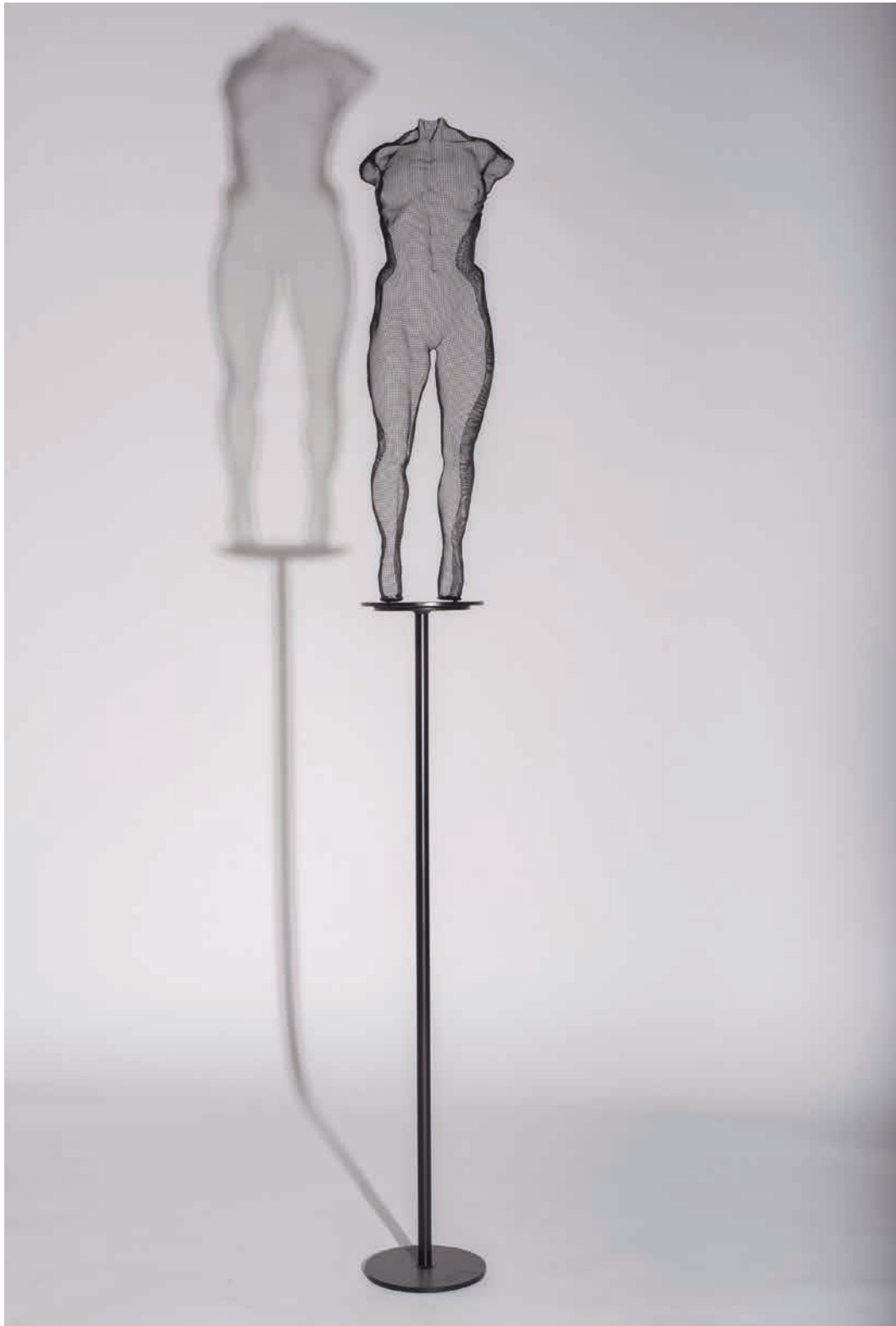


**Skinwash V**, 2017

Acrylic on paper

76 x 56 cm - 29.9 x 22.0 in unframed

86.7 x 67.3 cm - 34.1 x 26.5 in framed

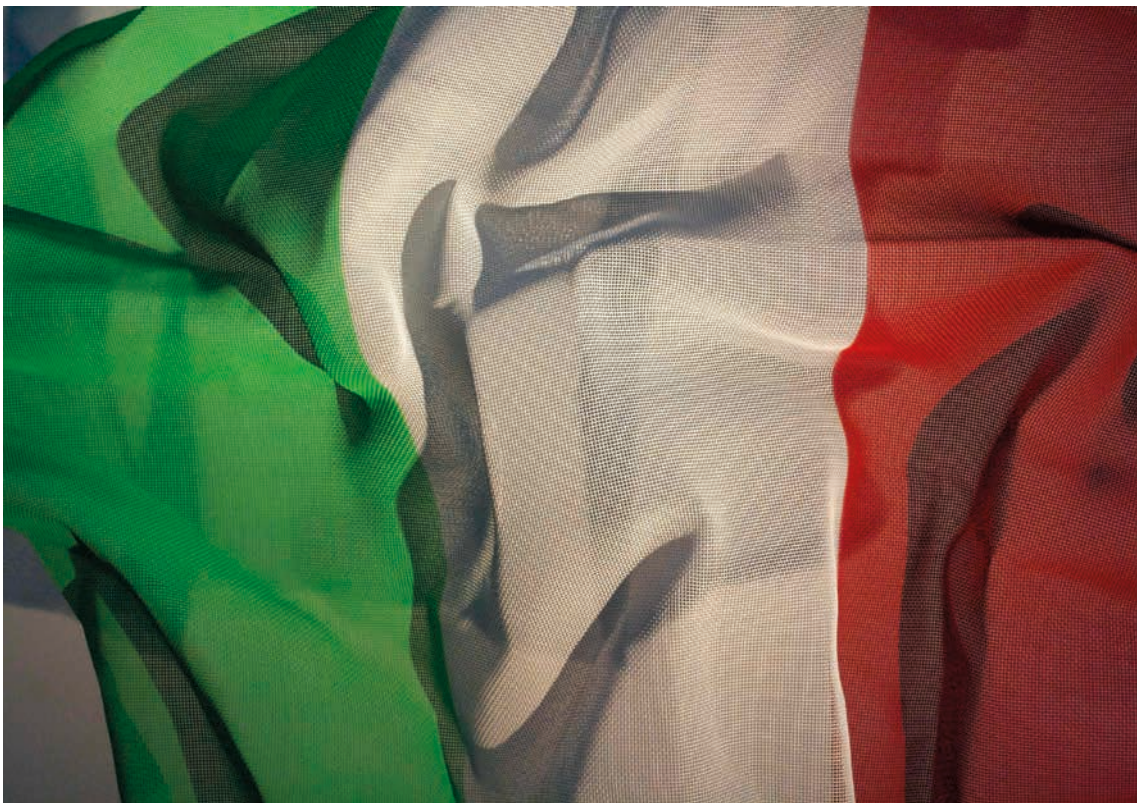


**Xyneu**, 2017

Steelmesh sculpture, black colour finish

75.5 x 24 x 19 cm

29.7 x 9.6 x 7.2 in



**ITALIA**, 2015

Italian flag sculpture, bronzemesh, suspended

94 x 64 x 20 cm

37.01 x 25.2 x 7.87 in



**UNITED KINGDOM, 2014**

Union flag sculpture, steelmesh, suspended

95 x 60 x 10 cm

37.4 x 23.62 x 3.94 in

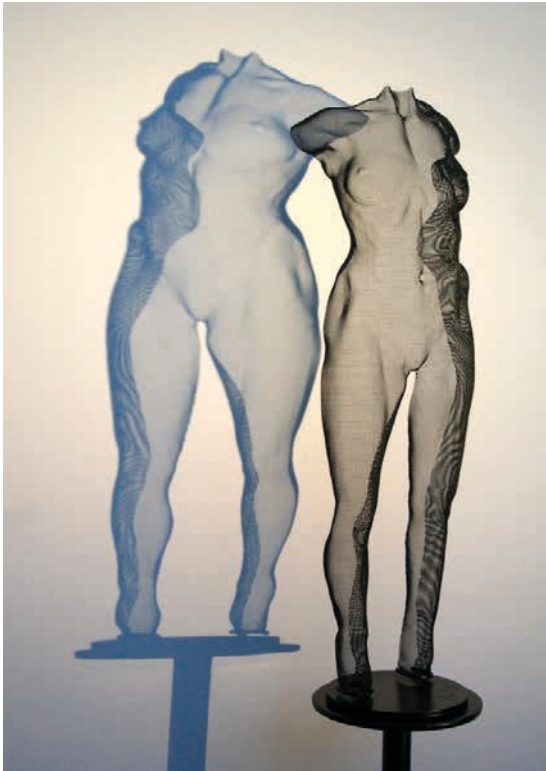


**ENGLAND**, 2014

England flag sculpture, steelmesh, suspended

100 x 50 x 10 cm

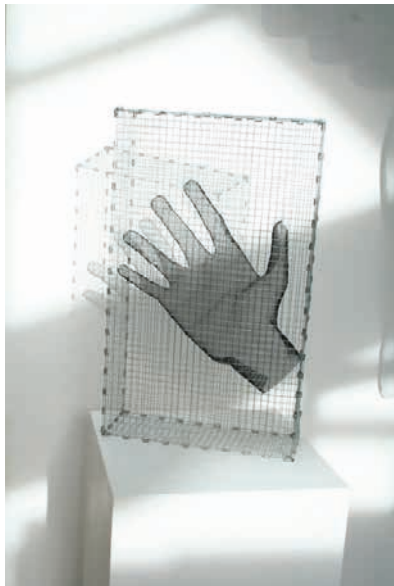
39,37 x 19,69 x 3,94 in



**ULA**, 2019  
 Steelmesh sculpture, freestanding  
 54 x 16 x 12.5 cm - 21.25 x 6.3 x 4.92 in  
 Pedestal 101 x 107 cm



**SOLN'**, 2017  
 Bronzemesh sculpture, copper colour finish  
 116 x 100 x 25 cm  
 45.67 x 39.37 x 9.84 in



**Craw D**, 2017  
 Steelmesh and galvanised steel  
 51 x 38 x 13.5 cm  
 20.1 x 15.0 x 5.3 in



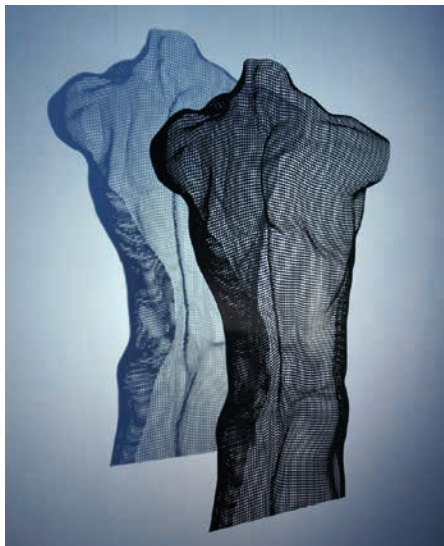
**Craw E**, 2017  
 Steelmesh and galvanised steel sculpture  
 51 x 38 x 13.5 cm  
 20.1 x 15.0 x 5.3 in



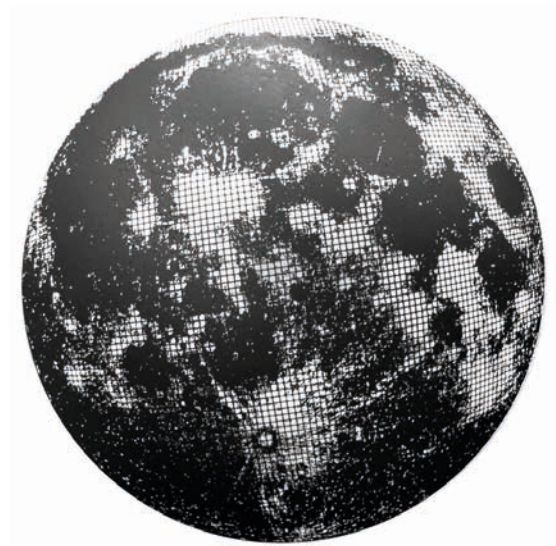
**BUDDHAHEAD 6**, 2013  
Bronzesh sculpture, copper colour finish  
58 x 38 x 20 cm  
22.83 x 14.96 x 7.87 in



**VENIS I**, 2007  
Steel Panel  
65 x 43 cm - 25.59 x 16.93 in  
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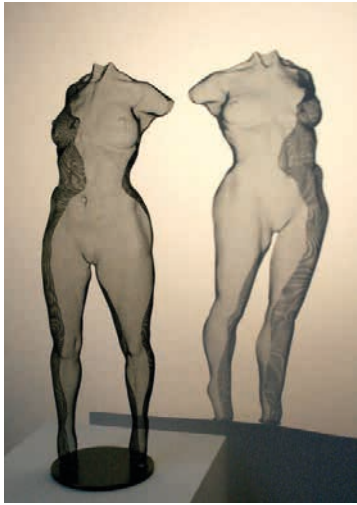


**NUWD Male Back Torso**, 2017  
Suspended steel panel  
72.5 x 51.5 cm - 28.5 x 20.3 in  
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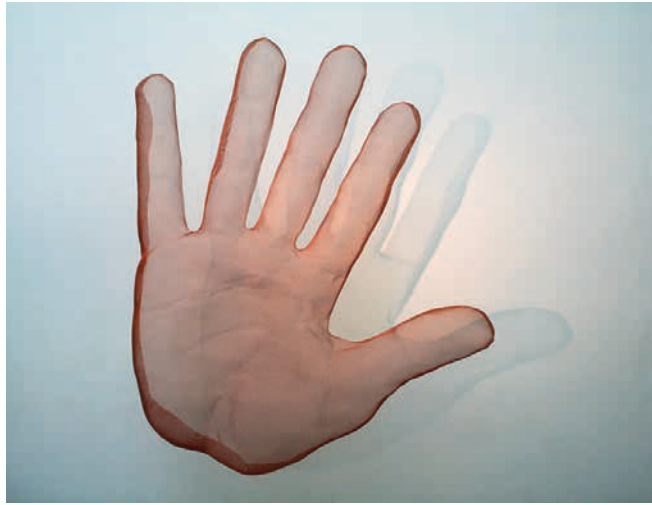


**Moon**, 2020  
Semi-transparent steel panel, black colour finish  
57 x 57 cm  
22.44 x 22.44 in

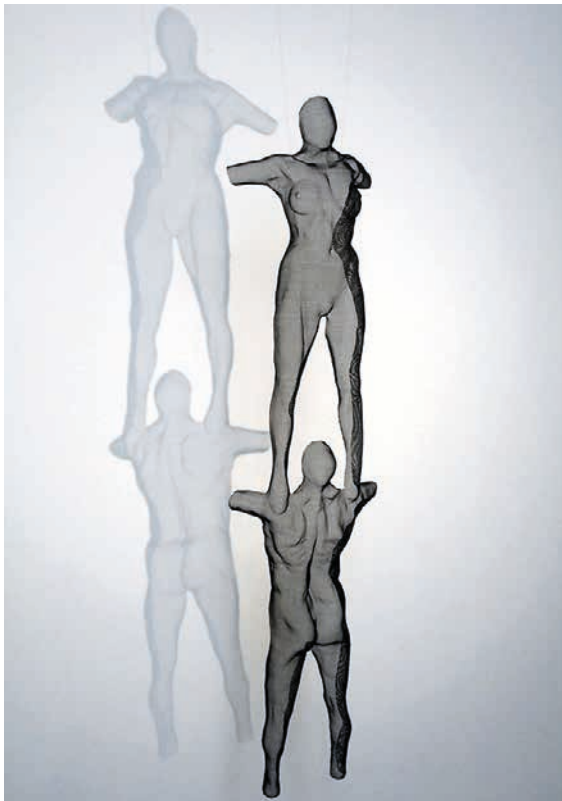




**Syneu**, 2016  
 Steelmesh sculpture  
 74.5 x 22 x 19 cm  
 29.3 x 8.7 x 7.5 in



**'PALM I' 2007**, 2007  
 Bronzemesh sculpture, copper colour finish  
 122 x 122 x 20 cm  
 48.03 x 48.03 x 7.87 in



**TU-UP**, 2008  
 Steelmesh sculpture, black colour finish  
 104 x 25 x 15 cm  
 40.94 x 9.84 x 5.91 in



**Girls on Film**, 1986  
 Freestanding sculpture on a film strip with two frames with female torso detail  
 Steelmesh, steel, aluminium, black color finish  
 120 x 51 x 51 cm - 47.24 x 20.08 x 20.08 in - Unique

*“Ogni lavoro è un’entità che ha una presenza fisica molto più imponente di qualsiasi oggetto solido perché ha il potere di affermare la sua non-esistenza”.*



*“Each work is an entity which has a far greater physical presence than any solid object could possibly have because it has the power to suggest that it doesn’t exist.”*

# BIOGRAFIA

David Begbie nasce ad Edimburgo, Scozia, nel 1955.

Il celebre scultore comincia la sua carriera all'età di 13 anni. Scopre le proprietà del mezzo scultoreo nel 1977 studiando alla scuola d'arte di Winchester e, durante il Master in Scultura alla Slade School di Londra, sviluppa una tecnica scultorea unica con rete metallica che sarà alla base di un nuovo linguaggio figurativo. Dopo dieci anni da allora, David Begbie ha lavorato quasi esclusivamente con la forma umana, scolpendo inizialmente l'acciaio leggero e la rete metallica bronzea, ma anche realizzando mono stampe, incisioni, disegni ad inchiostro e carboncino, lavori a tecnica mista e fotografie.

Le sculture dell'artista sono immagini archetipiche contemporanee che sfruttano le forme figurative derivanti dalla rete metallica o dall'acciaio. In queste forme vengono incapsulate tutta una serie di rapporti: tra uomo e donna, mascolino e femminile, positivo e negativo, materia ed anti-materia, luce ed oscurità.

La scultura trasparente di Begbie ruota intorno alla luce come alla sostanza: l'introduzione di una luminosità strategica crea composizioni ottiche di linea e forma ed ogni scultura ha una presenza più tangibile dello stesso spazio che occupa. L'artista genera movimento ad ogni cambiamento di luce, tanto che i pezzi scultorei diventano elementi interattivi – l'ombra proiettata dalle opere crea una fusione ottica di immagine ed oggetto che trasforma il suo, apparentemente inanimato, materiale industriale lavorato in dinamiche e tridimensionali forme sculturali disegnate nell'aria.

La maggior parte delle opere di David Begbie sono lavorate a mano. La sua opera "Palm I" è un adeguato autoritratto: la scultura non è una figura troncata, ma piuttosto un palmo di mano ben delineato, che esiste per conto proprio come forma completa. Il cavalletto sul quale l'opera è sospesa delinea un quadro di riferimento per l'interazione tra scultura e disegno, che costituisce la forma artistica e la tecnica di Begbie.

Le capacità artistiche, la percezione, la conoscenza e l'immaginazione dell'artista sono sinteticamente ed economicamente contenute nei confini del semplice involucro che costituisce la scultura. David Begbie è attualmente uno dei più influenti scultori d'Inghilterra con all'attivo varie mostre personali in quattro continenti e diverse opere esposte in Musei come la Galleria Nazionale di Arte Moderna a Roma; la National Gallery Canberra in Australia; il Museum Beelden aan Zee in Olanda; la National Gallery of Canada; il National History Museum di Londra. Ampia la lista di commissioni pubbliche e private: il Natural History Museum di Londra; the Faith Dome of the Millennium Dome, Greenwich; il Buddha Bar di Londra; Citibank, Londra; The Hyatt Carlton di Londra; il Connaught Hotel di Londra; The Lowry Hotel di Manchester; Hanover Grange, Montego Bay, Jamaica.

# BIOGRAPHY

Born Edinburgh, Scotland, UK in 1955

Internationally renowned sculptor David Begbie began his career as an artist at the age of thirteen. He discovered the properties of his medium as a student in 1977 at the Winchester School of Art and developed the idea as a post-graduate at the Slade School of Sculpture, University College London, emerging with a unique sculptural technique and the beginnings of a new visual language using wire-mesh. In the decades since, he has worked almost exclusively with the human form, primarily sculpting in light-weight steel and bronze wire-mesh but also producing mono-prints, etchings, ink-and-charcoal drawings, mixed-media work, and photographs.

His sculptures are contemporary archetypal images using figurative physical forms made from steel-mesh and stainless steel. Encapsulated within these forms are a series of relationships between male and female, masculinity and femininity, positive and negative, matter and antimatter, light and dark.

Begbie's transparent sculpture is as much about light as it is about substance, the introduction of strategic lighting creates optical compositions of line and form, each transparent sculpture has a greater palpable presence than the space which it occupies. Begbie offers movement whenever there is any shift of light - so much so that these pieces can sometimes have an interactive element as the projected shadow creates an optical fusion of image and object transforming his seemingly inanimate machined industrial material into dynamic three-dimensional figurative and evocative sculptural forms draw into the air.

The majority of Begbie's work is modelled by hand. His sculpture "Palm I" is appropriately a self-portrait, this sculpture is not a truncated form, but rather a delineated palm, existing as a complete form in its own right.

David Begbie's skill, perception, understanding and imagination are succinctly and economically contained within the confines of the simple shell that constitutes his sculpture.

David Begbie is one of the most influent sculptor in England with solo shows in four continents, works being collected by many museums Galleria Nazionali de Arte Moderna, Roma, Italy; National Gallery Canberra, Australia; Museum Beelden aan Zee, Holland; National Gallery of Canada; National History Museum, London, UK as well as an extensive list of public and private commissions: Natural History Museum, London, UK; the Faith Zome of the Millennium Dome, Greenwich, UK; Buddha Bar, London, UK; Citibank, London, UK; The Hyatt Carlton, London, UK; Connaught Hotel, London UK; The Lowry Hotel, Manchester, UK; Hanover Grange, Montego Bay, Jamaica.

# EDUCATION

## 1975

He studied at the Winchester School of Art, England.

## 1980

He graduated from the Gloucestershire College of Art and Design (BA Hons) in Cheltenham, England.

## 1982

He graduated from The Slade School of Sculpture. Post Graduate (H.D.F.A.), University College London.

## 1993

He became associate of the Royal Society of British Sculptors (MRBS).

# SELECTED SOLO EXHIBITIONS

## 2021

Cris Contini Contemporary Gallery, Porto Montenegro  
'AMOURPHUS', Il Salotto di Milano, Milan, Italy

## 2020

Body & Mind, solo exhibition by David Begbie & Jeff Robb, gallery Continuum, Königswinter, Germany

## 2019

David Begbie and Marta Jedrysko with Van Loon Galleries, Vught, the Netherlands, 30 Mar - 19 May

## 2017

'Cutting Edge', ContiniArtUK Galley, London, UK  
'Shadows of the Past' in collaboration with Raccanello LePrince, ContniArtUK, London, UK  
'Transform', La Chèvre d'Or, Eze, France

## 2016

'David Begbie & Marco de Kok' Van Loon Galleries, The Netherlands, 16 Jan - 6 Mar  
Skulpturen & Plastiken, Continuum Gallery, Königswinter, Germany  
'SILHOUETTE', Galerie Hegemann, Munich, Germany, 29 Jul - 27 Aug  
Rarity Gallery Summer Exhibition, Mykonos, Greece  
Hannah Peschar Sculpture Garden, UK  
Sculpture Garden Fern de la Gorra, Southern France

Biennale Vught, The Netherlands Art Breda, The Netherlands, 10 - 17 Apr  
Van Loon Galleries, The Netherlands  
'ART UP', Lille, France, Grand Palais

## 2015

'SOLID AIR' - Vecchiato Arte, Padova, Italy, 16 Oct - 16 Nov  
'Biennale Brabant' Tilburg, The Netherlands  
'Cologne Art Fair', Cologne, Germany  
'Pre and After Breda', Bonn  
'The Real Face of Burns', Ayr, Scotland

Robert Burns Birthplace Museum Feb Galerie Juliane Hundertmark, Berlin, Germany  
'Artist IQ', Amsterdam, The Netherlands  
'Entre Nous' 'CU-1' Miami, USA

## 2014

'Excellent' Beurs, Rotterdam, The Netherlands  
'Art Miami-Context', Miami Maggie's Charity Auction, London, UK  
Nov Somerville Gallery, Cornwall, UK  
'New Atmosphere' Trias, Leipzig, Germany  
'Inner Cities', Berlin, Germany  
Summershow ArtCatto, Portugal  
'Art Breda', The Netherlands  
'Children Around the World', Shanghai, China

## 2013

Solo Salon Sculpture Exhibition, Tanner and Lawson, Spitafields, London, UK

**2011**

'Archetypes', Moorhouse, London, UK  
'Skindeep', Ode to Art, Singapore  
Van Loon Galleries, The Netherlands  
'GENUS', Australian Galleries, Sydney, Australia  
'GENUS', Australian Galleries, Melbourne, Australia  
'Soft Opening', Different, London, UK  
'David Begbie', Albemarle Gallery, London, UK

**2010**

Gallery Different, London, UK  
'Thin Air' Air Gallery, London, UK  
'Aria Sottile', Vecchiato Arte, Padua, Italy  
'Unud', AM Gallery, Roquetas Del Mar, Almeria, Spain  
'Iconii' Chapter House, Canterbury Cathedral, UK  
'Archetypes', Moorhouse, London, UK

**2009**

'Nudus', Number Nine, Birmingham, UK  
Biennale, Galerie Van Loon Galleries, Holland including 'Rhythmic Ties' violin concert  
'Unud' Somerville Gallery, Plymouth, UK  
Gallery Different at Queens Elm Gallery, Chelsea, London including 'Rhythmic Ties' Concert

**2008**

'Genii' Albemarle Gallery, London, UK  
'Grandslam 2008 maquette', A.L.T.E.C. Wimbledon exhibition, Albemarle Gallery, London, UK

**2007**

Gallerie Il Ponte Contemporanea, Rome, Italy  
Van Loon Galleries, The Netherlands  
Form 2007 Olympia; London, UK  
'Antebodies' Buschlen Mowatt Galleries, Vancouver, Canada

**2006**

Number Nine, Birmingham, UK

**2005**

'Nuduu', Gallery Different, London, UK  
Etienne & Van Loon, The Netherlands

**2004**

Hotel Linde, Mariawörth, Austria  
Herman Miller Event, International Art Consultants, London, UK

**2003**

Camino Real Gallery, Boca Raton, Florida, USA

Magidson Fine Art, Aspen, Colorado, USA  
Plus One Plus Two Galleries, London, UK  
Festival Gallery, Henley Festival, England, UK

**1999**

Gallery Differentiate, London, UK  
Inauguration of Stirling Square, St James, London – Sir James Stirlings final building, UK

**1998**

'Begbie Selected Retrospective', early Work 1983-1991 and recent work 1998, Gallery Differentiate, London, UK

**1997**

The Festival of Erotica, Olympia, London, UK

**1996**

Artopia, New York, USA  
Hannah Peschar Gallery & Sculpture Garden, Surrey, UK

**1995**

Magidson Fine Art, Aspen, Colorado, USA  
Posner Fine Art, Santa Monica, California, USA

**1994**

Fire Station Gallery, Sydney, Australia (Opened by Terence Meecham – Director of the Powerhouse Museum, Sydney)  
Emporio Armani, Brompton Road, London, UK, Special Collaboration  
Joel Kessler Gallery, Miami, Florida, USA

**1993**

Gallery Differentiate, London, UK

**1992**

Catto Gallery, London, UK

**1991**

Salama-Caro Gallery, Cork Street, London, UK

**1990**

Wates City Tower, London, UK

**1989**

Salama-Caro Gallery, Cork Street, London, UK

**1988**

'Crucifix', Installation at Winchester Cathedral, UK

**1986**

Galleria Il Ponte, Rome (Margarita Failoni), Italy

Forum, Zurich, Switzerland, (OMS)  
Navy Pier, Chicago, USA – (Galeria Il Ponte)  
'Mandelzoom' Canino, Italy, curated by  
Antonio d'Avossa  
Savacou Fine Art, Toronto, Canada  
'Tristan' MOMA, Palma de Mallorca, Spain,

curated by Achille Bonito Oliva  
Simpsons of Piccadilly of London – Special  
Collaborative One Man Exhibition, Bromp-  
ton Gallery, Knightsbridge, London, UK

## SELECTED GROUP EXHIBITIONS

### 2021

The Hanna Peschar 1 Sculpture Garden,  
Surrey, UK  
The Kingston Sculpture Trail, London, UK  
The Drian Gallery London UK "KALEIDOSCO-  
PE", a celebration of colour curated by Ro-  
bin Dutt and presented by Sisters London  
The Walled Garden, Moreton, Dorset, UK  
Gefen Fine Art Galleries San Francisco USA -  
inaugural exhibition 315 Grand Avenue

### 2019

"25 Years of The Garden Gallery", Hampshire,  
01 June – 06 July  
"Art Unbound", Rococo Garden, Painswick,  
Gloucestershire, 19 May – 08 Sep  
"Hannah Peschar Sculpture Garden", Uk, Apr-Oct  
"Art and Antique", Munster, Germany with  
Continuum, 06 – 10 March  
Bel Air Fine Art at Geneva, Crans-Montana,  
Gstaad, Knokke, Paris and Cannes, Jan - Apr  
"In the Heat of The Night" with Continuum,  
Germany, Nov - March

### 2018

"Veghel 2018", The Netherlands, 30 Nov – 16 Dec  
Arte Padova, Italy with Vecchiato Arte, 16-19  
Nov  
Art Verona, Italy with Contini Contemporary,  
12-15 Oct  
Bel Air Fine Art Galleries, France and Swit-  
zerland, from June onwards  
"Beautiful People", Vught, The Netherlands,  
07-24 Jun  
Summer Show Rarity Gallery, Mykonos, Gre-  
ece, May- Oct  
"Lucca Art Fair", Italy with Vecchiato Arte,  
18-20 May  
"The Unattended Moment", Garden Gallery,  
Hampshire, 17 May - 17 July

Rarity Gallery, Mykonos, from May onwards  
Hannah Peschar Sculpture Garden, from  
April onwards  
"ART BREDA", The Netherlands, 19-22 Apr  
Maddox Gallery, Gstaad, Switzerland, Feb -  
March  
"Arte Fiera Bologna" 2018 with ContiniArt UK,  
02 - 05 Feb  
Contempo" Galerie Hegemann, Munich, 02  
Feb – 07 Apr  
First Art Fair Amsterdam with Van Loon Gal-  
eries, 17 - 21 Jan  
"Burns Unbroke - As Ithers See Him", Scot-  
land, 25 Jan – 10 March  
"Arte Fiera Bergamo" with Vecchiato Arte,  
13 - 15 Jan  
"In The Heat of the Night" with Continuum,  
03 Dec – 04 Feb

### 2017

'Biennale Brabant 2017', Koepelhal in Tilburg,  
The Netherlands, 09 - 26 Nov  
Art Market Budapest with Opiom Gallery,  
12-15 Oct  
'Shadows and Light', Byard Art, Cambridge,  
05 Oct - 5 Nov  
Beirut Art Fair, Lebanon, 21- 24 Sep  
'Shadows of The Past' for London Art Week,  
ContiniArt UK with Bazaart Art, 30 Jun - 07 Jul  
'Making a Mark', The Garden Gallery, 13 May  
- 8 July  
'Art Breda', The Netherlands, 07 - 14 May  
'Lucca Art Fair' with Vecchiato Arte, 05 - 08 May  
Hannah Peschar Sculpture Garden, from  
April onwards  
'Project Polunin' Gala Donation 'Czin' sculp-  
ture, 27 Feb  
'ARTEFIERA' Bologna with ContiniArt UK, 27 -  
30 Jan  
'In the Heat of the Night with Continuum

Gallery, Germany, 20 Nov 16 - 26 Feb 17

## 2016

'Biennale Veghel', Koekbouw at the Noor-  
dkade, The Netherlands, 02 - 18 Dec  
'Arte Padova' with Vecchiato Arte, 09 - 23 Nov  
'ART.FAIR' Cologne with Continuum, Halle 1,  
Stand I 13, 27 - 30 Oct  
'Art&Music' Peille near Monaco, France, 02 Oct  
'CAB' Contemporary Art Baden Baden, Ger-  
many, 02 Oct  
'Luxury Yacht Gourmet Experience' / Mona-  
co Yacht Show, 01 Oct  
'Skulpturen & Plastiken' at Continuum Gal-  
lery, Germany, 04 Sep - 16 Oct  
'WOP ART' Lugano, Switzerland, 02 - 04 Sep  
Vecchiato Arte in Pietrasanta, Italy, from 15  
June onwards  
Hannah Peschar Sculpture Garden, from  
May onwards  
'Biennale Vught', The Netherlands, 26 May -  
12 June  
'ART&MUSIC' Sculpture Garden, France, from  
April onwards  
'Art Breda' The Netherlands, 10 - 17 April  
'Art Up', Lille, Grand Palais, France, 25 - 28 Feb  
'Art Palm Beach' with Continuum Gallery, 20  
- 24 Jan  
'In the Heat of the Night' with Continuum  
Gallery, Germany, 13 Dec 15 - 27 Feb 16

## 2015

'Biennale Brabant' Tilburg, The Netherlands  
with Van Loon Galleries, 06 - 22 Nov  
'Arte Padova' Italy, with Vecchiato Arte, 13-16 Nov  
'Art.Fair 2015' Cologne, Germany with Conti-  
nuum Gallery, 24 - 27 Sep  
Opiom Reopening 'Group Show' Continuum  
Gallery, Germany, Sep 2015  
'Art Knocke', Belgium with Van Loon Galle-  
ries, 08 - 16 Aug  
'Pre and After Breda', Königswinter, Germany  
with Continuum Gallery, 28 Mar - 17 May  
Hannah Peschar Sculpture Garden, from  
May onwards  
'Art Breda', Breda, The Netherlands, with Van  
Loon Galleries, 04-12 Apr  
Juliane Hundertmark Galerie Berlin, Ger-  
many, from February onwards  
'The Real Face of Burns', Robert Burns Bir-  
thplace Museum, Ayr, Scotland, with Artru-  
ist, 21 Feb-14 June  
'Art Wynwood', Miami, USA with Opiom Gal-  
lery, 12 -16 Feb  
'Artist IQ', 500 Jaar Kunst, Amsterdam, with  
Van Loon Galleries, 17 Jan- 01 Feb

'Entre Nous' 'CU-1 Gallery', Miami, with  
Opiom Gallery, 02 Dec 14 - 31 Jan 2015

## 2014

Excellent' Beurs, Rotterdam, The Nether-  
lands with Van Loon Galleries, 13 - 14 Dec  
Art Miami - Context, Miami, USA with Opiom  
Gallery, 02 - 07 Dec  
Donation to Maggie's Charity Auction, Lon-  
don, UK with Anise Gallery, Dec  
Somerville Gallery, Cornwall, UK, from Nov  
onwards  
Tanner & Lawson, Burnham Market, Norfolk,  
UK, from Nov onwards  
'Art Edinburgh 2014', Scotland, UK, with Num-  
ber Nine the Gallery, 14 - 16 Feb  
'New Atmosphere' Leipzig, Germany, Connex/  
TRIAS, with Galerie Irrgang, 24 Sep-22 Dec  
'Affordable Art Fair Amsterdam', The Nether-  
lands with Van Loon Galleries, 30 Oct -02 Nov  
'Nach dem Sommer' Leipzig, Germany with  
Galerie Irrgang, Leipzig, 05 Sep - 18 Oct  
'Inner Cities', Berlin, Germany with Galerie  
Irrgang, 15 Feb - 27 March  
ARTCATTO Loulé, Portugal, Easter Exhibition, and  
onwards - Artcatto Gallery, 24 Apr - 23 July  
'Art Knocke', Belgium with Van Loon Galle-  
ries, 09 - 17 Aug  
'Art Breda', The Netherlands, with Van Loon  
Galleries, 06 - 13 Apr  
Galleri New Form, Trellebörg, Sweden , from  
April onwards  
Minerva Gallery, Malmö, Sweden, from April  
onwards  
Timeless Gallery, Marbella, Spain, 29 March  
onwards  
'Affordable Art Fair Hong Kong' with OPIOM  
Gallery, 21 - 23 March  
'Children Around the World', Shanghai, Ur-  
ban Planning Exhibition, 28 Feb - 16 March  
'Winter Pride', London, UK, Tobacco Dock  
with Simon Tarrant, 08 Feb

## 2013

### LONDON

'5 Sculptors', Albemarle Gallery 09 - 30 Nov  
'Cork Street Open Exhibition' 09 - 16 Aug  
'Cork Street Winter Exhibition', 18 - 25 Jan  
Plateaux Gallery  
AFO, Docklands  
HUS Gallery, Knightsbridge  
Tanner and Lawson  
'London Boat Show 2013' - 'Fine Art Sails',  
London Excel U.K.  
'Figuratively Speaking', Byard Art, Cambridge  
'Captured' Portrait Sculpture, Sculpt Gallery,



Essex

Hannah Peschar Gallery & Sculpture Garden, Essex, from May onwards  
Surrey Artparks International, Guernsey  
Number Nine the Gallery, Birmingham  
Somerville Gallery, Plymouth  
Berkeley Galleries, Berkeley

#### EUROPE

'Summer Salon Show', Rarity Gallery, Mykonos, Greece  
'Art Nocturne', Gallery VAN LOON & SIMONS, Knocke, Belgium  
'Real Is Me', Gallery VAN LOON & SIMONS, Amsterdam, Netherlands  
'Special Biennale Vught', Gallery VAN LOON & SIMONS, Netherlands 24.05.-16.06.  
'Inauguration', Opiom Gallery, France 27.09-14.10.  
'Summer Exhibition', Hotel Linde, Maria Wörth, Austria  
Van Loon & Simons, Vught, Netherlands  
Vecchiato Art Galleries in Padua, Pietrasanta and Milan, Italy  
Ana Mercader Gallery, Almeria, Spain  
'La escultura con mallas de acero', A-Cero, Madrid, Spain

#### USA

The Hooke Sculpture Gallery, Sag Harbour  
New York Global Art, Miami

#### CANADA

'Toronto International Art Fair', Elliott-Louis-Gallery  
'Expanding Horizons', Elliott Louis Gallery  
Canadian Fine Art, Vancouver

#### ASIA

'Affordable Artfair Hong Kong', Ode to Art  
'Shanghai Contemporary Art Fair', Gallery Van Loon&Simons Ode to Art, Singapore

#### AUSTRALIA

Denise Salvestro Fine Art (Cons), Sydney

#### **2012**

'Nude', Albemarle Gallery, London  
'Outside the White Cube', London  
'2012 Marriott Burns Night Ball' (donation)  
Van Loon & Simmons, Vught, Netherlands  
Woolff Gallery, London  
Plateaux Gallery, London  
Cork Street Open Exhibition, London  
HUS-Gallery Knightsbridge, London  
AFO, Docklands, London  
David Begbie Gallery London: 'Hans Gro-

otswagers, Kees Salentijn, David Begbie', 'KISS-Exhibition'  
Galerie Jamie Gourlay, Eton  
'Art Cheshire 2012', Number Nine The Gallery  
Artparks International, Guernsey  
Hannah Peschar Gallery & Sculpture Garden, Surrey  
'Woman Past & Present', Sculpt Gallery, Essex  
Number Nine the Gallery, Birmingham  
Somerville Gallery, Plymouth  
'Edinburgh Art Fair 2012', Number Nine The Gallery, Scotland  
HUS-Gallery Gstaad, Switzerland  
Vecchiato Arte, Padua and Milan, Italy  
Ana Mercader Gallery, Almeria, Spain  
'Summer Salon', Rarity Gallery, Mykonos  
'nyb12' (Sculpture Network) Hauset, Belgium  
'BLOOOM - The converging Art Show', Cologne, Galerie Irrgang, Germany  
'David Begbie & Mathias Perlet', Galerie Irrgang, Leipzig  
Galerie Zeugma, Cologne, Germany  
HUS Gallery Gstaad, Switzerland  
Elliott Louis Gallery Canadian Fine Art, Vancouver  
The Hooke Sculpture Gallery, Sag Harbour, New York, USA  
Ode to Art, Singapore  
Global Art, Miami, USA

#### **2011**

David Begbie Gallery, London: 'Altogether Different', 'Winter Collective', 'HELP' Charity Event, 'Sculpture Show I and II'  
Albemarle Gallery, London  
'Court on Canvas, Tennis in Art', Barber Institute, Birmingham  
The London Art Fair, London (Byard Art)  
Plateaux Gallery, London  
Decoratum, London  
Woolff Gallery, London  
AFO, Docklands, London  
HUS-Gallery, London Knightsbridge  
Artparks International, Guernsey  
Hannah Peschar Gallery & Sculpture Garden, Surrey  
Jamie Gourlay Gallery Eton, Berkshire  
Number Nine the Gallery, Birmingham  
Number Nine Charity Event (donation)  
Somerville Gallery, Plymouth  
Kunst-Salon Eindhoven, The Netherlands  
Knocke, Amsterdam, The Netherlands  
Biennale Vught, The Netherlands  
Den Bosch Art Fair, The Netherlands  
Vecchiato Arte, Padua and Milan, Italy  
Ana Mercader Gallery, Almeria, Spain

Galerie Mada Primavesi, Madrid, Spain  
HUS-Gallery and SEM-Art, Monaco  
Galerie Zeugma, Cologne, Germany  
The Hooke Sculpture Gallery, Sag Harbour,  
New York, USA  
Global Art, Miami, USA  
Elliott Louis Gallery Canadian Fine Art, Van-  
couver  
Australian Galleries, Sydney and Melbourne,  
Australia  
Ode to Art, Singapore

## 2010

The London Art Fair, London (Byard Art)  
Number Nine the Gallery, Birmingham  
Albemarle Gallery, London  
Buschlen Mowatt Galleries, Vancouver  
The Hooke Sculpture Gallery, Sag Harbor,  
New York, USA  
Somerville Gallery, Plymouth  
Van Loon & Simmons, Vught, Netherlands  
Win Henstock Gallery Toronto  
Woolff Gallery, London  
AFO, Docklands, London  
Byard Fine Art, Cambridge  
Australian Galleries, Sydney and Melbourne,  
Australia  
Vecchiato Arte, Padua and Milan, Italy  
View Two Gallery, Liverpool UK  
Ana Mercader Gallery, Almeria, Spain  
'Exhibitionism', Courthauld Insitute, London  
Liliane Parade, Netherlands (Van Loon en  
Simons)  
Espacio Atlantico` s Art fair Vigo, AM Gallery,  
Almeria, Spain  
Ode to Art, Singapore  
Hertogenbosch Fair, Van Loon en Simons  
ARCO Madrid Spain, AM Gallery  
The Cambridge Art Fair, Number Nine the  
Gallery, UK  
The Hooke Sculpture Gallery, Sag Harbor,  
New York, USA  
Jamie Gourlay Gallery, Eton, Berkshire  
Art Verona, Vecchiato Arte, Padua  
Artparks International, Guernsey  
Hannah Peschar Gallery & Sculpture Gar-  
den, Surrey  
The Hamptons Art Fair, Woolff Gallery, New  
York  
Devon Art Fair, Number Nine the Gallery, UK  
Art Fair Toronto, Woolff Gallery, Canada  
Edinburgh Art Fair, Number Nine the Gallery, UK  
'Christmas Cracker', Byard Art, Cambridge  
Galerie Mada Primavesi, Madrid, Spain  
Global Art, Miami, USA.

## 2009

Number Nine the Gallery, Birmingham  
Buschlen Mowatt Galleries, Vancouver, Canada  
London Art Fair, Albemarle Gallery, London  
Somerville Gallery, Plymouth  
Van Loon & Simmons, Vught, Netherlands  
Win Henstock Gallery, Toronto, Woolff Gal-  
lery, London  
AFO, Docklands, London  
Absolute Art Gallery, Bruges, Belgium  
Galerie de Nice, Nice, France  
Byard Fine Art, Cambridge  
'Inspired', Mitchell Library, Glasgow, UK  
Art and Antiques Fair, Rotterdam, Van Loon  
en Simons  
Sculpture Promenade, Fitzwilliam Museum,  
Cambridge (RBS)  
Celebration of Sculpture, Leicester University  
Australian Galleries, Sydney  
Vecchiato Arte, Padua, Italy  
View Two Gallery, Liverpool  
Ana Mercader Gallery, Almeria, Spain  
Artparks International, Guernsey  
Hannah Peschar Gallery & Sculpture Gar-  
den, Surrey  
Open Art Fair, Utrecht, Galerie Van Loon en  
Simons  
Toronto Intern. Art Fair, Woolff Gallery  
Global Art, Miami, USA.

## 2008

Number Nine the Gallery, Birmingham  
Buschlen Mowatt Galleries, Vancouver, Ca-  
nada and Palm Desert, California  
The Galleries, AFO, Docklands, London  
Solomon & Solomon Fine Art, Las Vegas, USA  
Il Ponte Contemporanea, Rome, Italy  
Magidson Fine Art, Aspen, Colorado, USA  
Somerville Gallery, Plymouth  
Van Loon & Simmons, Vught, Netherlands  
Albemarle Gallery, London.  
Win Henstock Gallery Toronto  
Woolff Gallery, London  
London Art Fair 2008, Albemarle Gallery  
Northern Art Fair, Harrrogate, Number Nine  
AAF London, Woolf Gallery  
Glasgow Art Fair, Woolf Gallery  
Form 2008 Olympia  
AAF New York, Woolff Gallery  
Tatton Park Show, Number Nine  
Den Bosch Art Fair, Holland, Van Loon en  
Simons  
Plateaux Gallery, London  
Art Rotterdam, Holland Galerie, Van Loon en  
Simons  
Cambridge Art Fair, Number Nine

Byard Fine Art, Cambridge  
Houses of Art, Marbella  
Art Nocturne, Knocke, Galerie Van Loon en  
Simons  
Open Art Fair, Utrecht, Van Loon en Simons  
Galerie de Nice, France  
Art London, Albemarle Gallery  
AAF London, Woolff Gallery  
Absolute Art Gallery, Knocke and Bruges  
Global Art, Miami, USA

#### **2007**

Number Nine the Gallery, Birmingham  
Buschlen Mowatt Galleries, Vancouver, Ca-  
nada and Palm Desert, California  
The Galleries, AFO, Docklands, London  
Solomon & Solomon Fine Art, Las Vegas, USA  
Magidson Fine Art, Aspen, Colorado, USA  
Somerville Gallery, Plymouth  
Van Loon & Simmons, Vught, Netherlands  
Artparks International, Guernsey  
Hannah Peschar Gallery & Sculpture Gar-  
den, Surrey  
Il Ponte Contemporanea, Rome, Italy  
Albemarle Gallery, London  
Win Henstock Gallery Toronto  
Miart 2007, Il Ponte, Milan, Italy  
Den Bosch Art Fair, Van Loon en Simmons,  
Holland  
Affordable Art Fair New York, Woolff Gallery  
Newcastle and Gateshead Art Fair, Newca-  
stle, Number Nine the Gallery  
ArtLondon, Albemarle Gallery  
AAF Amsterdam, Woolff Gallery  
View Two Gallery, Liverpool  
Global Art, Miami, USA

#### **2006**

Number Nine the Gallery, Birmingham  
Buschlen Mowatt Galleries, Vancouver, Ca-  
nada and Palm Desert, California  
The Galleries, AFO, Docklands, London  
Solomon & Solomon Fine Art, Las Vegas, USA  
Magidson Fine Art, Aspen, Colorado, USA  
Somerville Gallery, Plymouth  
Etienne & Van Loon Contemporary Fine Art,  
Oisterwijk, Netherlands  
Den Haag Art Fair, Etienne & Van Loon Con-  
temporary Fine Art  
Artparks International, Guernsey  
Hannah Peschar Gallery & Sculpture Gar-  
den, Surrey  
Il Ponte Contemporanea, Rome, Italy  
London Art Fair, The Plateaux Gallery  
Kay Austin, Art on Paper  
Albemarle Gallery, London

Edinburgh Art Fair, Scotland  
Global Art, Miami, USA

#### **2005**

Palm Beach art Fair, Rebecca Hossack Gallery  
Bernd Duerr, Munich, Germany  
Number Nine, Birmingham  
Buschlen Mowatt Galleries, Vancouver, Canada  
The Galleries, AFO, Docklands, London  
Solomon & Solomon Fine Art, Las Vegas, USA  
Magidson Fine Art, Aspen, Colorado, USA  
Somerville Gallery, Plymouth  
Wagner Art Gallery, Sydney, Australia  
Etienne & Van Loon Contemporary Fine Art,  
Oisterwijk, Netherlands  
Sculpture in the Garden, Leicester University  
Den Haag Art Fair Etienne & Van Loon Con-  
temporary Fine Art.  
Artparks International, Guernsey  
Hannah Peschar Gallery & Sculpture Gar-  
den, Surrey  
Newnham Paddox, Warwickshire Sculpture  
Park Outdoor Exposition  
Oisterwijk Etienne Van Loon 'Inside Annual'  
RBS, London  
Il Ponte Contemporanea, Rome, Italy  
Global Art, Miami, USA

#### **2004**

Art 2004 Islington, London, Plusone  
Galerie Bernd Duerr, Munich, Germany  
Number Nine the Gallery, Birmingham  
Buschlen Mowatt Galleries, Vancouver, Canada  
The Galleries, AFO, Docklands, London  
Solomon & Solomon Fine Art, Las Vegas, USA  
Magidson Fine Art, Aspen, Colorado, USA  
Somerville Gallery, Plymouth  
Magidson Fine Art, New York, USA  
Artparks International, Guernsey  
Hannah Peschar Gallery & Sculpture Gar-  
den, Surrey  
Newnham Paddox, Warwickshire Sculpture  
Park  
MIPIM, Cannes, France  
Collectors Exhibition, Wagner Art Gallery,  
Sydney, Australia  
Etienne & Van Loon Contemporary Fine Art,  
Oisterwijk, Netherlands  
ArtLondon, Rebecca Hossack Gallery,  
Toronto Art Fair, Buschlen Mowatt, Canada  
Sculpture in the Garden, Leicester University  
Catto Gallery France & London  
Hotel Linde, Mariawörth, Austria  
SOFA Chicago, Rebecca Hossack Gallery, USA  
Global Art, Miami, USA

**2003**

Galerie Bernd Duerr, Munich, Germany  
 Number Nine the Gallery, Birmingham  
 The Galleries, AFO, Docklands  
 Jack Gallery, Las Vegas, USA  
 Magidson Fine Art, Aspen, Colorado  
 Somerville Gallery, Plymouth  
 Magidson Fine Art, New York, USA  
 Buschlen Mowatt, Vancouver, Canada  
 Plus One Plus Two Galleries, London  
 Henley Festival Launch, Royal Albert Hall, London  
 Artparks International at Newnham Paddock, Warwickshire  
 Garden House, Cheshire  
 MIPIM Cannes, France  
 Hannah Peschar Gallery and Garden, Surrey  
 Global Art, Miami, USA

**2002**

Number Nine the Gallery, Birmingham  
 The Galleries, AFO, Docklands  
 Jack Gallery, Las Vegas, USA  
 Magidson Fine Art, Aspen, Colorado  
 Galerie Bernd Duerr, Munich, Germany  
 Atlantic Gallery, Plymouth  
 Magidson Fine Art, New York, USA  
 Range Rover Event, Park Avenue, Milan, Italy  
 Workplace Art, London  
 MIPIM 2002, Cannes, France (AFO)  
 Buschlen Mowatt, Vancouver, Canada  
 'Tastefully Rich', the Bloxham Galleries, London  
 'The Kiss', Gallery K, London  
 ArtLondon, Plus One Plus Two Galleries  
 Toronto Art Fair, Bushlen Mowatt  
 Kunst Messe München, Art Fair Munich, Germany  
 Buschlen Mowatt, Palm Desert, California, USA  
 Global Art, Miami, USA

**2001**

Art 2001 London, The Vertigo Gallery  
 Number Nine the Gallery, Birmingham  
 The Galleries, AFO, Docklands, London  
 Solomon & Solomon Fine Art, Las Vegas, USA  
 'Supermodel' Hyatt Carlton Tower, London  
 Magidson Fine Art, Aspen Colorado, USA  
 'The Kiss', Gallery K, London  
 Artparks International: Guernsey – Lincolnshire – Druidstone, Kent  
 Hannah Peschar Gallery & Sculpture Garden, Surrey  
 RBS Christmas Takeaway exhibition, London  
 Global Art, Miami, USA

**2000**

Lamont Gallery, London ART 2000  
 'The Kiss', Gallery K, London  
 Number Nine the Gallery, Birmingham  
 Imagination Gallery, London Imperial Cancer Research  
 Denise Salvestro Fine Art, Salmon Galleries, Sydney Australia  
 Hannah Peschar Gallery & Sculpture Garden, Surrey  
 Sausmarez Manor Heritage Trust Sculpture Trail, Gournsey  
 Solomon & Solomon Fine Art, Las Vegas  
 Four Galleries Event, Tower Bridge Piazza London  
 Core Arts Auction, Barings Bank, London  
 The Galleries, AFO, London  
 Global Art, Miami, USA

**1999**

The Galleries, AFO, Docklands, London  
 Lamont Gallery, London ART 99  
 'The Kiss', Gallery K, London  
 Bankside Browser, Tate Gallery of Modern Art, London  
 Hannah Peschar Gallery & Sculpture Garden, Surrey  
 Sausmarez Manor Heritage Trust Sculpture Trail, Gournsey  
 KUNSTRAI, Amsterdam, Marijke Raaijmakers Galerie  
 Galerie Meißner, Hamburg, Germany  
 Marijke Raaijmakers Galerie, Venlo, Netherlands  
 Big Time Sponsorship Showcase, London  
 PAN RAI, Amsterdam, Marijke Raaijmakers Galerie  
 Hengelo, Amsterdam, Marijke Raaijmakers Galerie  
 Crockham Hill Village Hall, Crockham Hill, Kent  
 Number Nine the Gallery, Birmingham  
 Old Library, Lloyds Bldg., London  
 Global Art, Miami, USA

**1998**

Well Hung Gallery, London  
 ART 98, London, Jeremy Hunt Fine Art  
 Hannah Peschar Gallery & Sculpture Garden, Surrey  
 ART 98, London, The Lamont Gallery  
 'The Kiss', Gallery K, London  
 Diverse, International Art Consultants Ltd., London  
 Jeremy Hunt Fine Art, Air Gallery, London  
 Palm Beach Int. Art & Design Fair, USA  
 Crockham Hill Village Hall, Crockham Hill, Kent  
 Galerij Pantheon, Knocke, Belgium

Glasgow Art Fair, Jeremy Hunt Fine Art  
The Young Variety Club Of Great Britain,  
London (donation)  
Catto Gallery, London  
The Lamont Gallery, London  
Salmon, London  
Haus, Jeremy Hunt Fine Art, London  
Marijke Raaijmakers Galerie, Holland  
PAN, RAI Amsterdam, Marijke Raaijmakers  
Galerie  
International House, Docklands, London  
The Galleries, AFO, Docklands, London  
Global Art, Miami, USA

#### **1997**

Artbook, London  
The Catto Gallery, London  
Focus, London  
Solomon and Solomon Fine Art, Chicago, USA  
Buschlen Mowatt Fine Art, Vancouver, Canada  
The Glasgow Art Fair, Glasgow  
The Sculpture Company, London  
The Tresors Int. Fine Arts & Antiques Fair,  
Singapore  
20th C. Works On Paper, Jeremy Hunt Fine  
Art, London  
Davies and Tooth, London  
The Washington DC Int Fine Art and Antique  
Fair, USA  
Hannah Peschar Gallery & Sculpture Gar-  
den, Surrey  
L'Age D'Or, Jeremy Hunt Fine Art, London  
The Museum Annex, Hong Kong  
Arthaus, Jeremy Hunt Fine Art, London  
Global Art, Miami, USA

#### **1996**

Jorge M. Sori Fine Art, Int. Art Fair, Miami, USA  
Made Flesh, David Begbie Gallery, London  
Heatherley 150th Anniversary Exhibition, The  
Mall Galleries, London  
The Tresors Int. Fine Arts & Antiques Fair,  
Singapore  
FIAC, Paris, Crane Kalman Gallery, London  
National Gallery of Ontario, Toronto  
Global Art, Miami, USA

#### **1995**

Joel Kessler Fine Art, Int. Art Fair, Miami, USA  
David Begbie Gallery, London  
Magidson Fine Art, Aspen, USA  
Arij Gasiunasen Fine Art, Palm Beach, Flori-  
da, USA  
Bruce R. Lewin Gallery, N.Y., USA  
Posner Fine Art, Santa Monica, California, USA  
Crane Kalman Gallery, London

Galerie Pierre Nouvion, Monte Carlo, Monaco  
Gallery K, London  
Artopia, N.Y., USA  
London Underwriting Centre, London  
'Small Works', David Begbie Gallery and RBS,  
London  
Tower Bridge Piazza Sculpture Expo 95, Lon-  
don, Royal Society of British Sculptors  
London Contemporary Art, London  
Midsummer Art Fair, Galleries at Tower Brid-  
ge, London  
Weiss Sori Fine Art, Coral Gables, Florida, USA  
Miriam Shiell Fine Art, Toronto, Canada  
Margaret Lipworth Fine Art, Boca Raton, USA  
FIAC, Paris, Crane Kalman Gallery, London  
The Associates Gallery - Photography,  
London  
Howard Russeck Fine Art, Philadelphia, USA  
Global Art, Miami, USA

#### **1994**

Joel Kessler Fine Art, International Art Fair,  
Miami  
Joel Kessler Fine Art, Miami, USA  
Arij Gasiunasen, Palm Beach, FL, USA  
Bruce R. Lewin Gallery, N.Y., USA  
SeaJapan Exhibition, Yokohama, Japan,  
Lloyds of London  
Olympian Arts Charity Auction, Fine Art Soc.,  
London  
The Inaugural Grosvenor Place Fine Arts  
Exhibition, Sydney, Australia  
The Meridian Gallery, Melbourne, Australia  
Galerie Pierre Nouvion, Monte Carlo, Monaco  
FIAC, Paris, Crane Kalman Gallery, London  
Magidson Fine Art, Aspen, USA  
David Begbie Gallery, London  
Global Art, Miami, USA

#### **1993**

International Art Fair, Miami, USA  
Charles Whitchurch Gallery, California, USA  
Arij Gasiunasen Fine Art, Palm Beach FL USA  
20th Century  
Art Fair, Royal College of Art, London  
107 Workshop Summer Show, Wiltshire  
The Olympian Arts Exhibition, Centre Point,  
London  
Masks Exhibition, The West Soho Gallery,  
London  
David Begbie Gallery, London  
Global Art, Miami, USA

#### **1992**

Sarah Guinan Associates, London  
Collet Champion, London

Variety Club of Great Britain, Christies, London  
Philip Samuels Fine Art, St Louis, Missouri, USA  
The Inventive Spirit, Autodrome, Brussels, Belgium  
David Begbie Gallery, London  
Global Art, Miami, USA.

**1991**

Contemporary Art Fair, Los Angeles, USA  
Salama-Caro Gallery, London.

**1989**

'Australian Fashion, The Contemporary Art' 20th Century Gallery, Victoria & Albert Museum, London, special commission of mannequins and displays for 30 designers - curated by Powerhouse Museum, Sydney, Australia  
Galleria 57, Madrid, Spain  
Salama Caro Gallery, London

**1988**

Young Variety Club of Great Britain, London (donation)  
'Juxtapositions', Salama-Caro Gallery, London  
I.C.A.F. Olympia, London.

**1987**

The Young Variety Club of Great Britain, London  
'The Male Nude Show', Salama-Caro, London  
'The Rachael Papers' (Martin Amis), Serpen-

tine Gallery, London

**1986**

I.C.A.F., Olympia, London  
'Tristan', M.O.M.A. Palma, Mallorca - curated by Achille Bonito Olivé  
'Mandelzoom', CANINO, Italy - curated by Antonio d'Avossa  
Printmaking (Truncus Erodo), Il Ponté Galleria, Rome, Italy-Brompton Gallery, London

**1985**

Brompton Gallery, London  
I.C.A.F., Barbican Centre, London.

**1984**

Inaugural I.C.A.F., Barbican Centre, London, Brian Angel  
A.R.C.O., Madrid, Spain  
Ward Jackson Gallery, London  
Guildford Art Gallery, Guildford  
Brompton Gallery, London

**1983**

'Metro Show 83', Wapping, London  
Brompton Gallery, London.

**1982**

Harrison McCann, London  
M.A. Exhibition, Slade, UCL London  
Christies Inaugural Exhibition, London.  
'Open studios', Wapping, London  
'Metro Show 82', Wapping, London

## SELECTED MUSEUM COLLECTIONS/ PERMANENT PUBLIC INSTALLATIONS

**2017**

'AIRWAVE', Royal Méridien Beach Hotel, Dubai, United Arab Emirates  
Biennale Brabant, Van Loon Galleries, Vuught, Netherlands

**2015**

'CIRRII' Series, 8 Northumberland, Trafalgar Square, London, UK

**2014**

'Mblem', British Consulate-General Shanghai, China  
'Arios Diptych', Conning Asset M. Ltd., London, UK  
'Cirrus I, II, III', 'Cumulus', 'Cirrostratus I, II', 8 Northumberland, London, UK  
'Cirrii Series', 8 Northumberland, London, UK  
'TRANSDOPE' Buddha-Bar, 'TRANSCEND'

Buddha-Bar, Knightsbridge, London, UK

**2013**

'Iconis', Timothy James & Partners, London, UK

**2012**

'Transcend' and 'Transpose', Buddha-Bar, Knightsbridge, London, UK

**2010**

Hanover Grange, Montego Bay, Jamaica  
'Statu I' and 'Statu II' 2010 and 'Nuwdstill' 2008

**2008**

The All England Lawn Tennis And Croquet Club, Centre Court Wimbledon 'Grandslam', UK  
Coloplast Limited, Peterborough, UK, 'Olo'

**2007**

International Slavery Museum Liverpool  
Donation 'Nslave', UK  
Radisson Edwardian Hotel, Providence Wharf, Genus Series 'Venus', 'Veni', UK  
Way of Therapy, London, UK 'Otuu'

**2006**

San Domenico House, London, UK 'Nuuda'  
'Nuudu' 'Tunuud'  
62 Threadneedle Street, London, UK 'Totu'

**2005**

Shrine of Walsingham, Norfolk, UK 'Crucifix'  
The Jam House, Edinburgh, Scotland, 'Aangel'

**2004**

Hotel Linde, Mariawörth, Austria 'Nuda'  
Radisson SAS Hotel, Stansted 'Standover'

**2002**

The Milan Bar, Grants of Croydon, London, UK, 'Anangel'

**2001**

Ten Covent Garden, Connaught Rooms, London, UK, 'Heavenlybodies'  
The Lowry Hotel, Manchester, UK 'Suspense'

**2000**

Fleet Place House, Holborn Viaduct, UK  
'Fishnet'  
Bedes World Museum, Jarrow, Tyne & Wear  
'Worldsapart'

**1999**

Ladbroke Sporting Casino, London, UK, 'Chance'

The Jam House, Birmingham, UK, 'Anangel' & 'Manangel'

60 Queen Victoria Street, UK 'Humantouch'  
Diptych, Faith Zone, Millennium Dome, Greenwich, London, UK, 'Faith'  
Millennium Sculpture St Mary the Less, Chilton, Winchester, UK 'Cruciform'

**1998**

The Hyatt, Hamburg, Germany, 'Composure'

**1997**

The Hyatt Carlton, London, UK, Swimmingtrunks

**1996**

Royal Caribbean Cruise Lines

**1994**

Cannons City Gym, London, UK, 'Archetypes'

**1993**

The Hyatt Carlton, London, UK, The Peak Health Series  
Natural History Museum, Primates Gallery, permanent site for 'Origins' Triptych Sculpture

**1991**

City Place House, London, UK, 'Back to Front' Diptych & 'Venus'

**1989**

Galleria Nazionale di Arte Moderna, Rome, Italy  
National Gallery Canberra, Australia  
Museum Beelden aan Zee, Holland  
National Gallery of Canada, Citibank, London, UK  
Southwark Bridge, London, UK 'Figure & Fountain'



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