

DAVID BEGBIE

CUTTING EDGE



CONTINI

ART UK

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David Begbie
Cutting Edge

With special thanks to Cristian Contini who made this exhibition possible.

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Cutting Edge

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Cristian Contini and David Begbie

Shadow as a solid body

by Cristian Contini

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.



Introduction

By Dr Vali, Founder and CEO of LMS Wellness

When I first saw the work of David Begbie, I was drawn to his interpretation of the human form and the understanding of the intricate contouring, shaping and proportions of the human body. He displays a level of corporeal fascination that we share in equal measure, despite our differing approaches to the subject. His wire mesh sculptures depict the ideal figure, and the resulting works are visually captivating.

David Begbie's practice plays on a fundamental relationship between physical structure and light. This movement of light through the work casts playful shadows on the surrounding surfaces of the work, that operate to reveal a second figure or even third figure, again with altered proportions. Light and reflection are very important factors in my work as well, where the aim is to respect the original facial architecture whilst ensuring harmonious and discreet rejuvenation without erasing expression.

Above all, we are both driven by appreciation of beauty. Finding balance and harmony in anatomical aesthetics is fundamental in my work; I have striven to create a space, where non-invasive enhancement is of the utmost importance. Just like David, I work with light, reflections, physical architecture, but most importantly with living cells. Using safe, effective and discreet medical protocols, my aim is to perfect the features whilst respecting the original structure. It is this sensitivity in approach to the aesthetics of the human form that inextricably links my work to that of the artist David Begbie, and it is exciting to discover such tangible links between the disparate worlds of Fine Art and Aesthetic Medicine.



Cutting Edge

By Dr. Diego Giolitti

An exhibition by British sculptor David Begbie,
and an exploration into the notion of the beautiful.

“The power of the Good has taken refuge in the nature of the Beautiful.”
Plato

Beauty has long been a subject of exploration for philosophers, writers and artists alike; yet despite consistent interrogation of this complex idea a singular definition has never been found. Beauty can come in many forms, it is something that can attract, strike and push you to gaze without repressing a certain feeling of marvel or even ecstasy.

Whether intentionally or not, the wire mesh sculptures of David Begbie are inescapably concerned with the ever-changing nature of beauty. Choosing to work almost exclusively with the human form, Begbie meticulously shapes, bends and folds sheets of wire mesh to his will, in order to create immaculate human forms; male, female and androgynous. Beauty is inextricably linked to the concept of aesthetics, and David Begbie has mastered the art of capturing the ideal human form through his technique. Each body is perfectly contoured and proportioned, and depicts a contemporary understanding of the ideal figure. Beauty, however, is an ever-shifting and transient concept; whilst David Begbie presents us with a snapshot of today's understanding of human perfection, he also leads us to question what beauty has been and will be.

In his verses John Keats declares that “beauty is the truth, the truth is beauty,” whilst Alexander Pope said “’tis not a lip or eye, we beauty call; but the joint force and full result of all.” Other intellectuals can be referenced here too: Muriel Barbery said “beauty consists of its own passing, just as we reach for it.” Whilst Rosamond Lehmann said “beauty is a visitor, coming without warning, transforming for an hour, a day – sometimes for longer; crumbling at a breath, vanished again.”

Again Oscar Wilde took an entirely different stance, choosing to comment on the timeless nature of beauty. He believed that “beauty is the only thing that time cannot harm. Philosophies fall away like sand, and creeds follow one another like the withered leaves of Autumn: but what is beautiful is a joy for all seasons and a possession for all eternity.”

An irrefutable relationship has become clearly observable through the many interpretations of this concept: beauty is most often of the body, but it is not merely confined to its exterior. As Latin writer Seneca said, true beauty resides in harmony and proportion, “a beautiful woman is not one whose legs or arms are praised for their beauty, but one whose overall appearance is of such beauty as to remove the possibility of admiring the individual parts.” A concept that can be translated into the sculptures of David Begbie, harmony and proportion are key elements in the artist's practice, one false move can throw an entire work into disproportion, perfection is key. What is perhaps of most interest in the artist's work is the evolution of the figure from early pieces to those of the current day. In ‘Cutting Edge’ we are presented with works that date back to the 1980's, through to those of the current day, with a clearly discernable shift in stylistic approach. Early pieces, such as *Aresting Male* (1987) and *HI-CHAIR* (1988), appear much more expressionistic, almost sketch-like in their execution. These are very different to those of the current day, *ICONII* (2009) and *SYNU* (2016) are examples of the artist's clean-cut and well balanced approach that he has favoured in recent years. Whilst neither approach results in a more effective depiction of beauty than the other, we can understand this gradual shift in

style, from rough to refined, as a mirroring of the taste of the contemporary time.

Whilst we know that beauty is so often related to human appearance, it is also true that it exists beyond the surface of the figure, choosing also to reside within. Starting from this point we can look to the words of Mahatma Gandhi, "true beauty lies in purity of the heart". Or anonymous' words, "the beauty of a woman is not in the clothes she wears, the figure that she carries, or the way she combs her hair. The beauty of a woman is seen in her eyes, because that is the doorway to her heart, the place where love resides." Whilst an unequivocal definition for beauty can never be found, what is clear is that beauty has, throughout centuries of thought, been interconnected with forces of good. One unifying factor is certain: beauty is something that generates pleasure both in those who own it and those who observe it. Begbie's sculptures certainly evoke this pleasure, they are imbued with a commanding aesthetic that instantly forces the viewer to gaze; they are at once a simple manipulation of a sheet of wire mesh, and at the same time an intricately sculpted figure capturing a remarkable level of detail. The figures he sculpts remain anonymous and are often left without a head, but his choice of character certainly helps to inspire this sense of pleasure and wonderment. For example, the 2012 works ABANGEL and ISANGEL, depict the male and female figure of two angels with elegant wings instead of arms. The clear use of the sublime is epitomized in these works that depict a theological embodiment of beauty.

Humanity has constantly striven to be beautiful, but certainly never as much as today. Nowadays, the cult of body grooming has grown to such an extent that it seems to have overtaken the importance of morals or intellect; it has grown into a real obsession. No matter what the cost it has become the ultimate goal for many; the use of 'lift and tuck' techniques, and even plastic surgery, have become commonplace to reduce or enhance certain features of the human body.

Beauty is a two-sided coin, something that David Begbie has a clear understanding of. The nature of the material that he has adopted allows him to create a perfect exterior, an exemplary figure; yet it has a secondary function of equal importance. The permeable surface of the wire mesh allows for light to pass through it, thus casting shadows on the walls behind the sculptures. These shadows can be easily manipulated and present us with an entirely new figure to the one sculpted by the artist. Proportions can be altered and distorted; serving to remind us that beauty is constantly changing. Whilst the surface of the figure may be considered beautiful in the present, the knowledge that beauty perception is ever evolving is, clearly addressed through this transient and shifting shadow cast behind the sculpture.

Certainly beauty is not an exclusive prerogative of our era, more than one hundred and fifty years ago the French philosopher Paul Valery defined beauty as that which "leads you to desperation". The act of obtaining and maintaining beauty is in fact often a desperate struggle, and for this reason sometimes being beautiful means being in despair.

The perfect body is often unnatural, hence difficult to achieve; over the course of history women in particular have had to make huge sacrifices and suffer physical pain to reach their goal. Methods, sometimes even violent, have long been self-inflicted on the body in the pursuit of beauty. In order to achieve the perfect body in keeping with the fashion of the day, women have adopted methods that are almost verging on torture, from whalebone corsets used by women in the 18th and 19th centuries, squeezing the body to such an extent that ribs were often broken in order to have a wasp waist, to the break-neck high heels of more recent times that aid in making legs look longer and more slender.

Referring to an ancient Chinese tradition, women with small feet were considered very beautiful; this prompted millions of Chinese parents to actually break the arch of their daughters' feet and bind them with a tight bandage to restrict growth in order to obtain this unusually "graceful" gait.

Whilst Chinese women bound their feet to prevent their growth, Japanese women artificially whitened their faces with rice powder to make them whiter than white, and eighteenth century ladies

coloured their cheek bones red in order to accentuate their beauty.

Given the important difficulty in describing beauty, a concept not absolute and extremely volatile, it is opportune to conclude with an affirmation by the celebrated artist and designer Munari: "if you want to know something else about beauty, what it really is, then look at a history of art and you will see that every age has had its ideal Venus, and that all these Venuses or Apollos put together and compared out of the context of their periods are nothing less than a family of monsters. It's not what's beautiful that's beautiful, but it's what you like that's beautiful."

As the saying goes 'beauty is in the eye of the beholder', and it is clear now that this has never been more prevalent. What is important to remember, however, is that the beholder is also a product of their environment. Their judgement is based on their culture, their social status, their upbringing as well as the images and ideas they are fed by the media. What Begbie so intelligently executes through his work is a delicate understanding of the highly complex and ever shifting notion of beauty, he presents us with a version of beauty relevant to the period in which the work was made. His works act as emblems of their contemporary time, as well as having a dual function. Not only do they exist as physical, tangible objects, capturing a figure frozen in time; but the interplay they enjoy with light and the resulting shadows they cast serve as a reminder that the notion of beauty is one that has constantly evolved, and will continue to do so. Through these sculptures, and through Cutting Edge as a whole, we can understand the beauty of the human figure not as one monolithic concept in the here and now, but instead as it has been in the past, as it is in the present and as it can be in the future; through Begbie's work we get a true understanding of beauty as fluid, subjective and ever changing.



On the Surface of Things

By Josh Rowell

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.

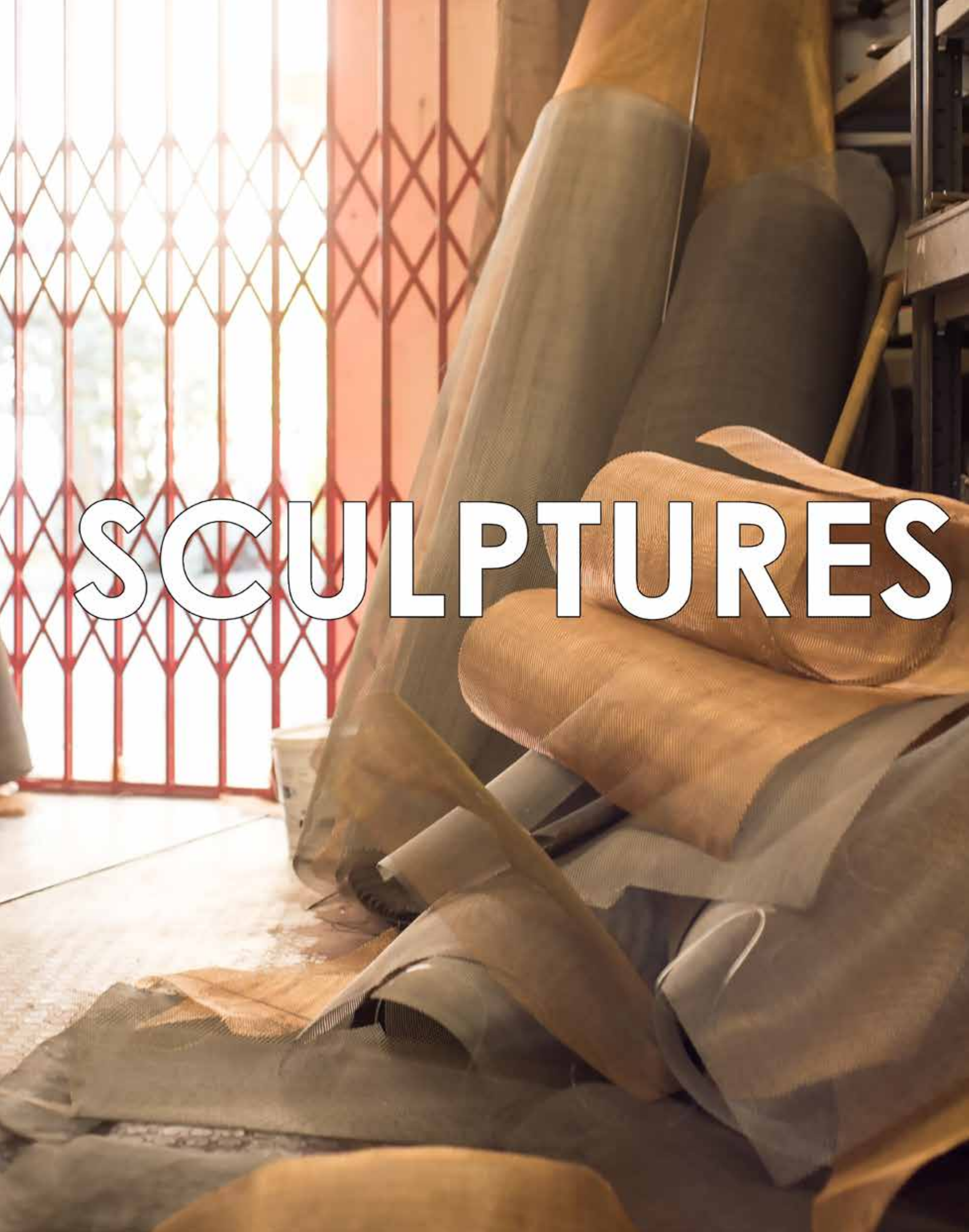
In his article John Russell Taylor postulated on what exactly the 'shape of things to come' could be, in reality what did come was the emergence of an entirely new form of sculpture, pioneered by Begbie himself. Now adopted by artists from around the world, the art of wire mesh sculpting has become somewhat 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 oft 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 a 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.



SCULPTURES

“The edge of the sculpture is vitally important as it determines where the sculpture begins and ends in realspace. This is the most crucial decision of all.”

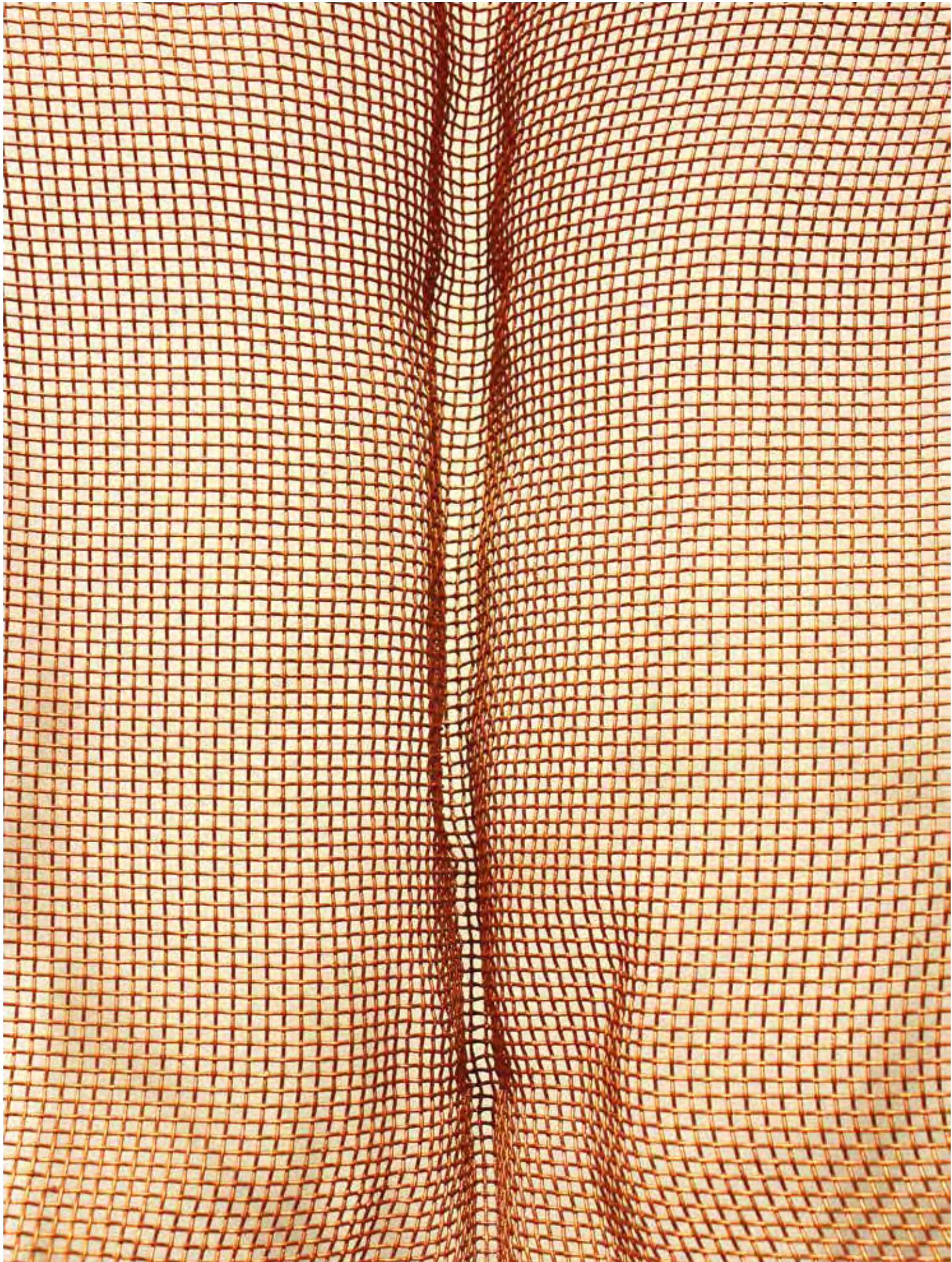


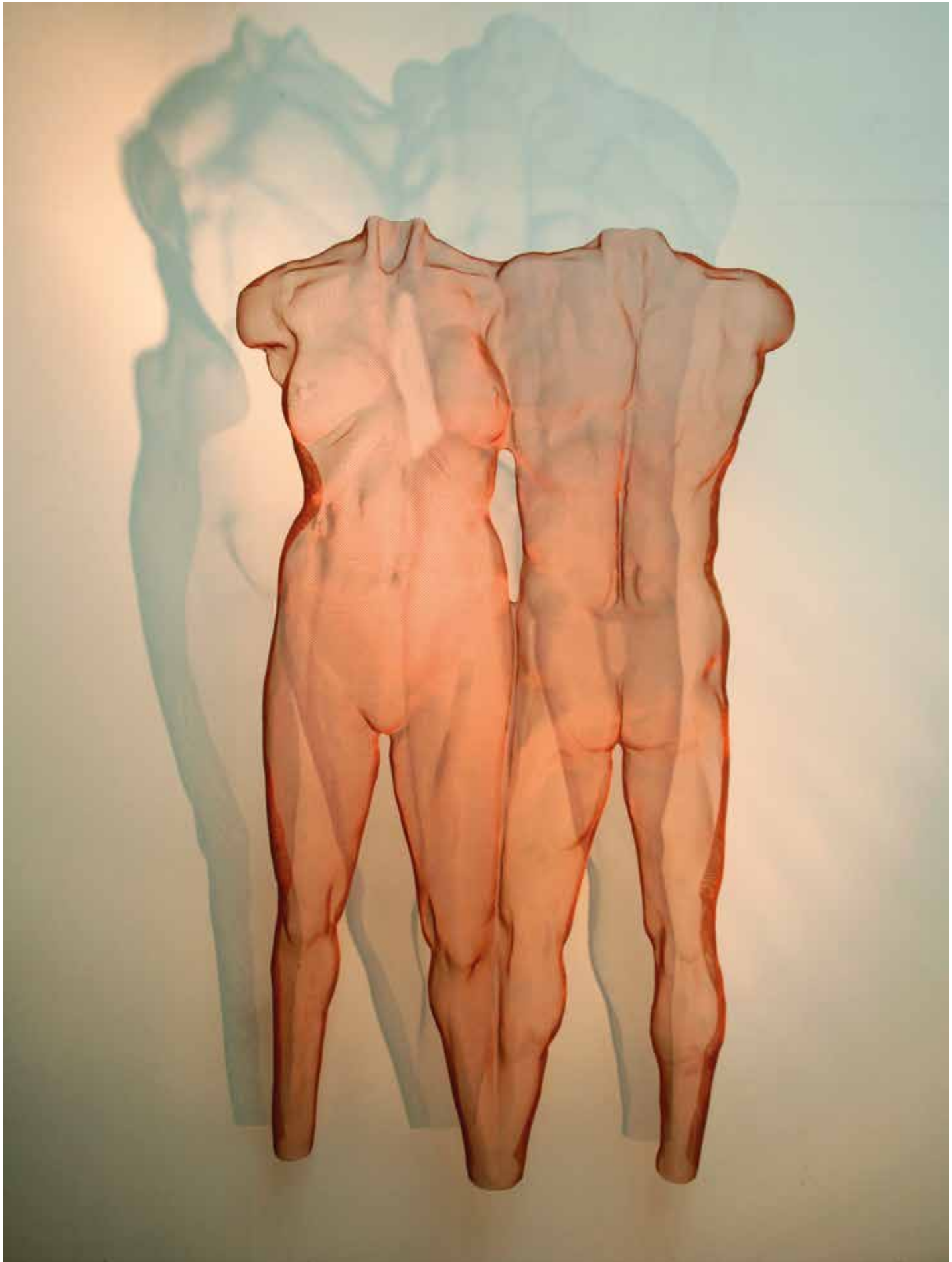


Figure & Apparatus, 1987, Steelmesh, steel, One of a kind, 63.5x38.1x50.8 cm, 25x15x20 in.

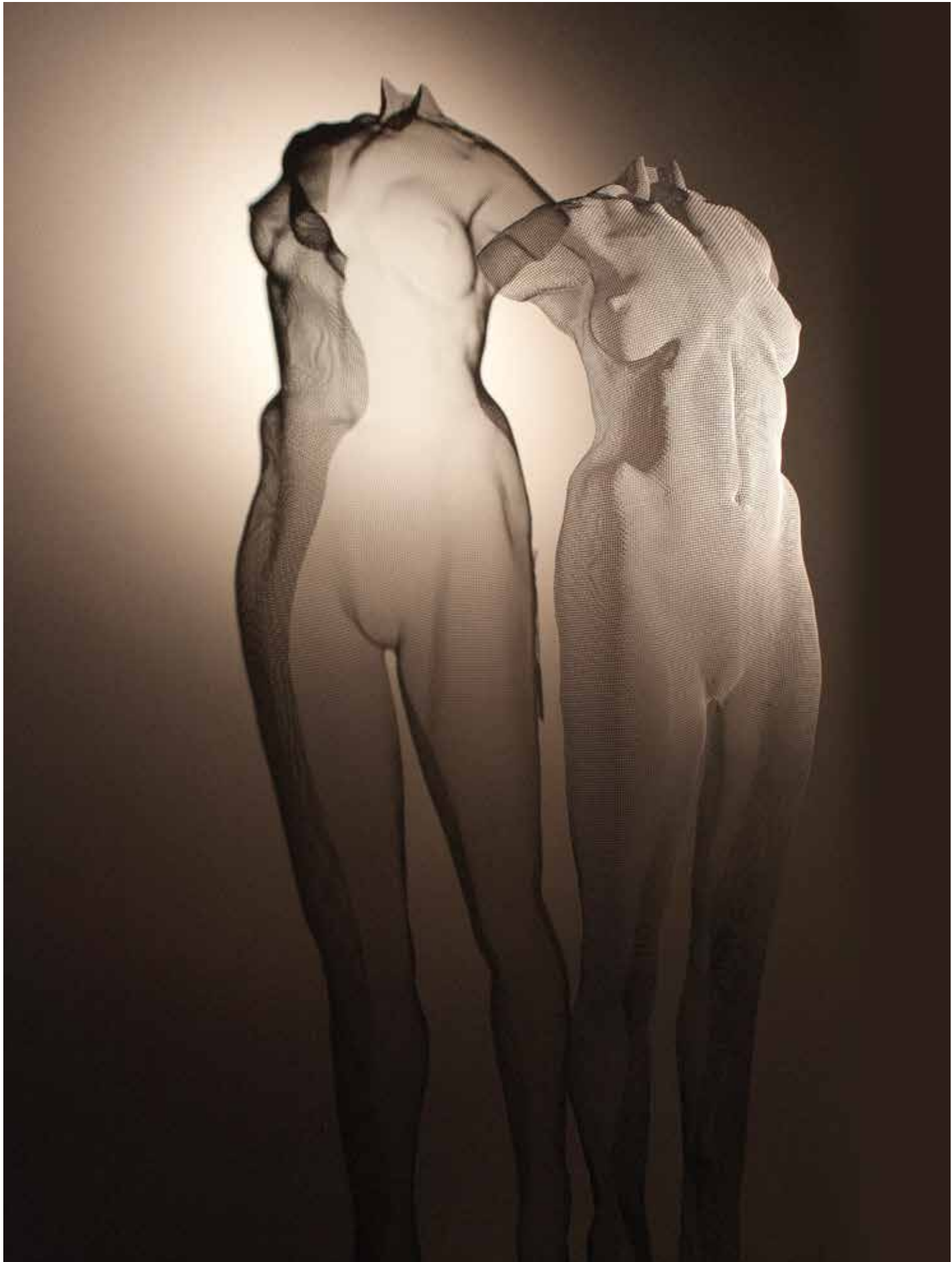






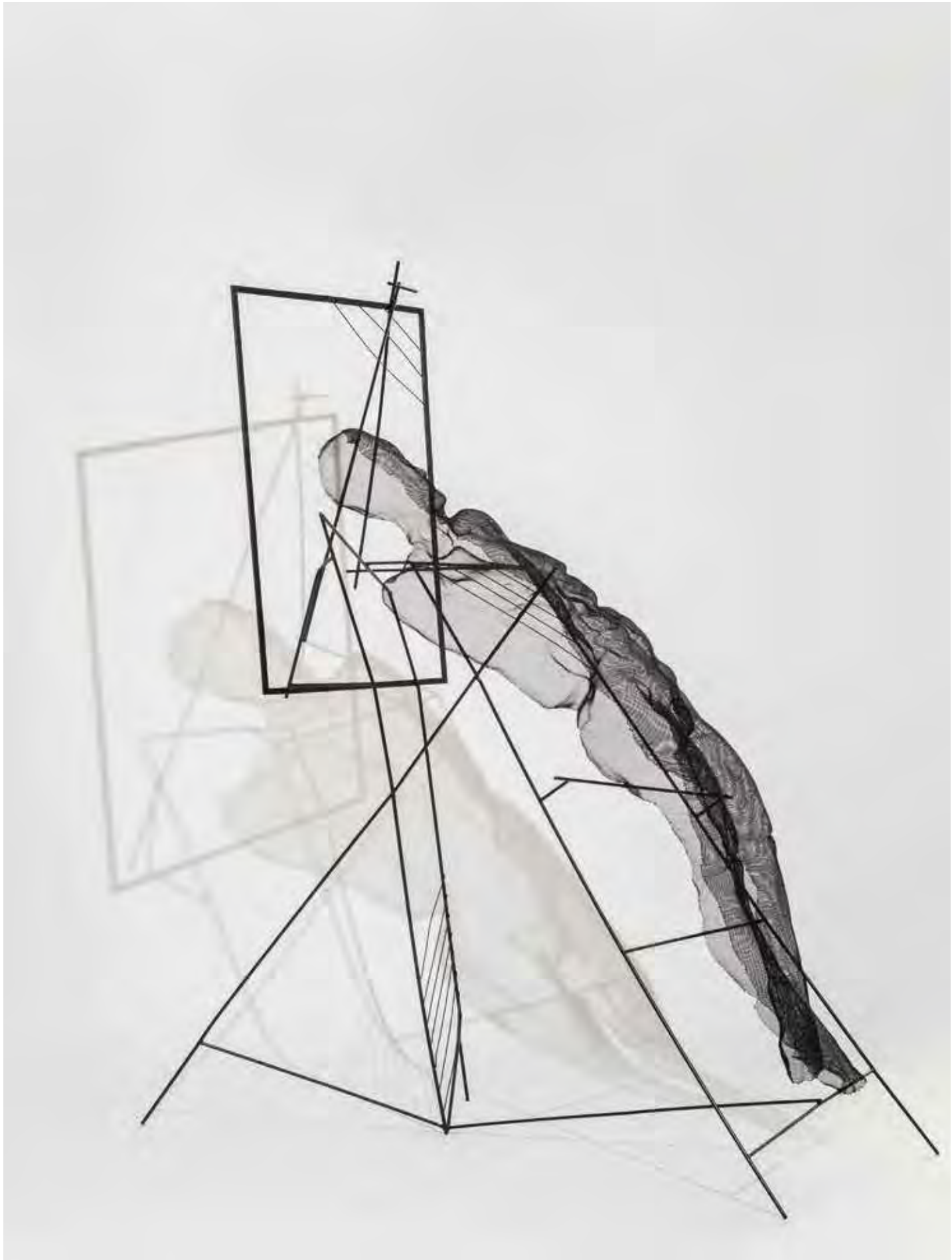


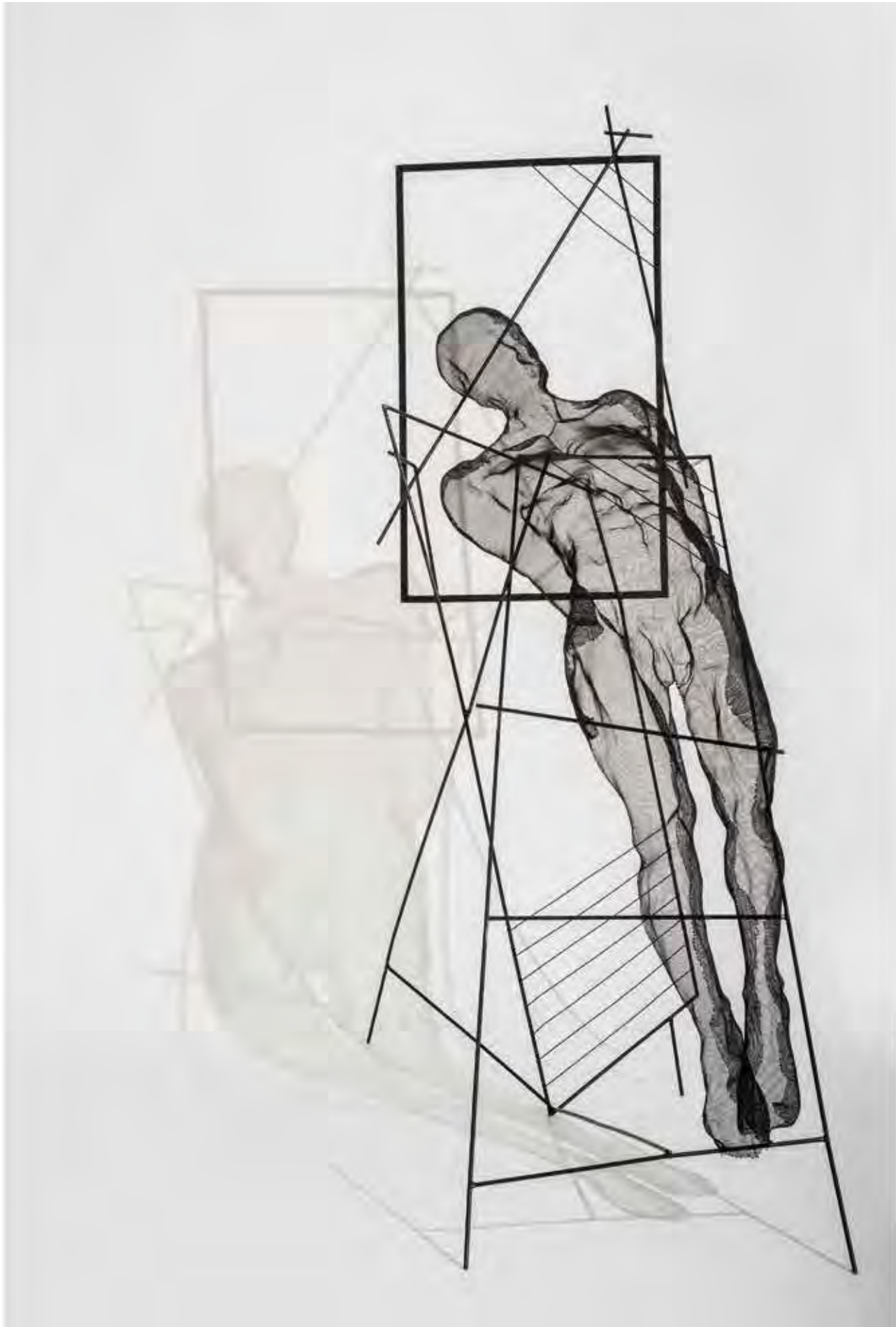
Iconii, 2009, Suspended copper painted bronzemesh, One of a kind, 185x100x17 cm, 70.8x39.4x6.7 in.



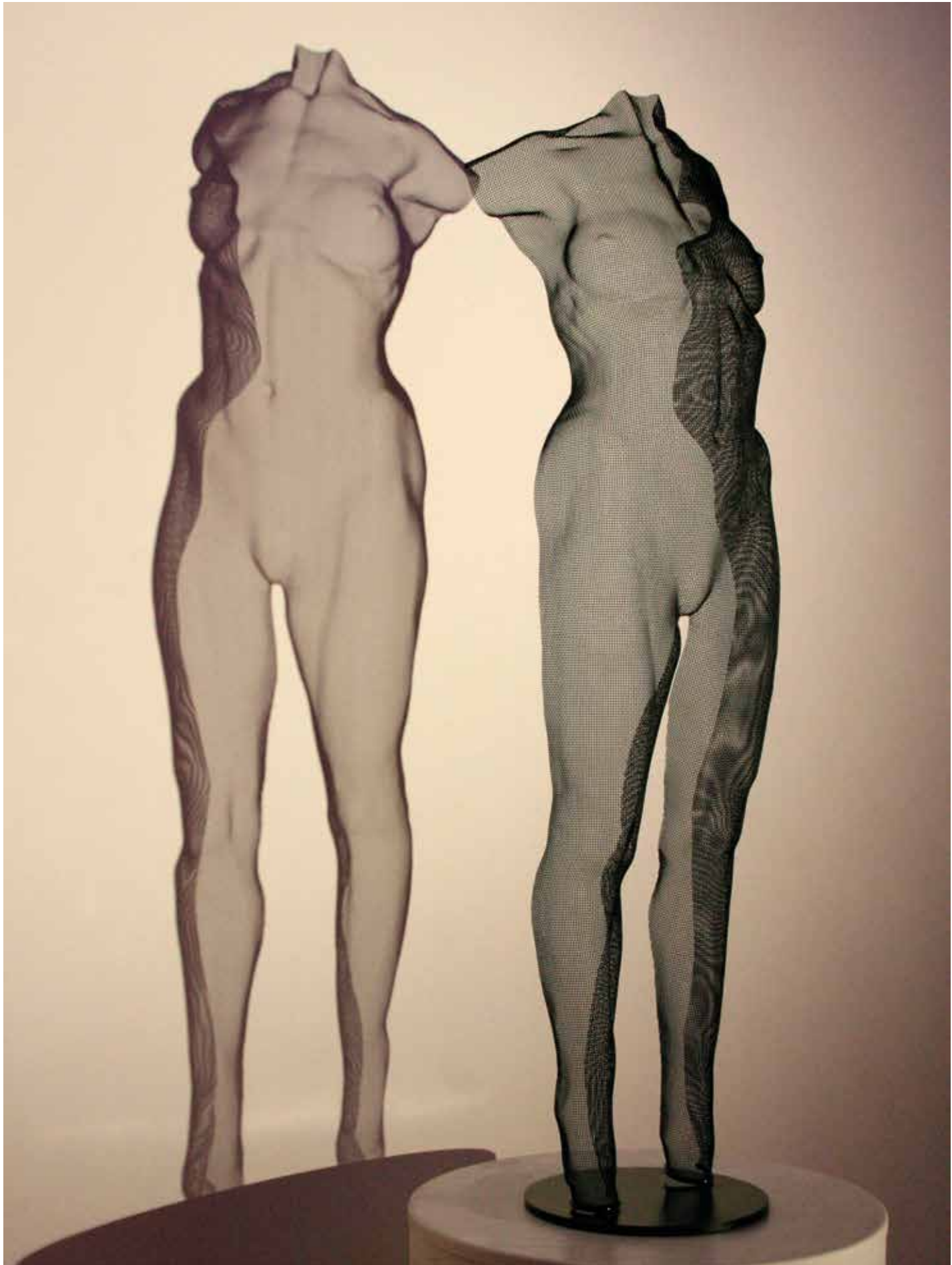


Icon I, 2009, Free standing white painted bronzemesh, One of a kind, 153x44x37 cm, 60.2x17.3x14.5 in.

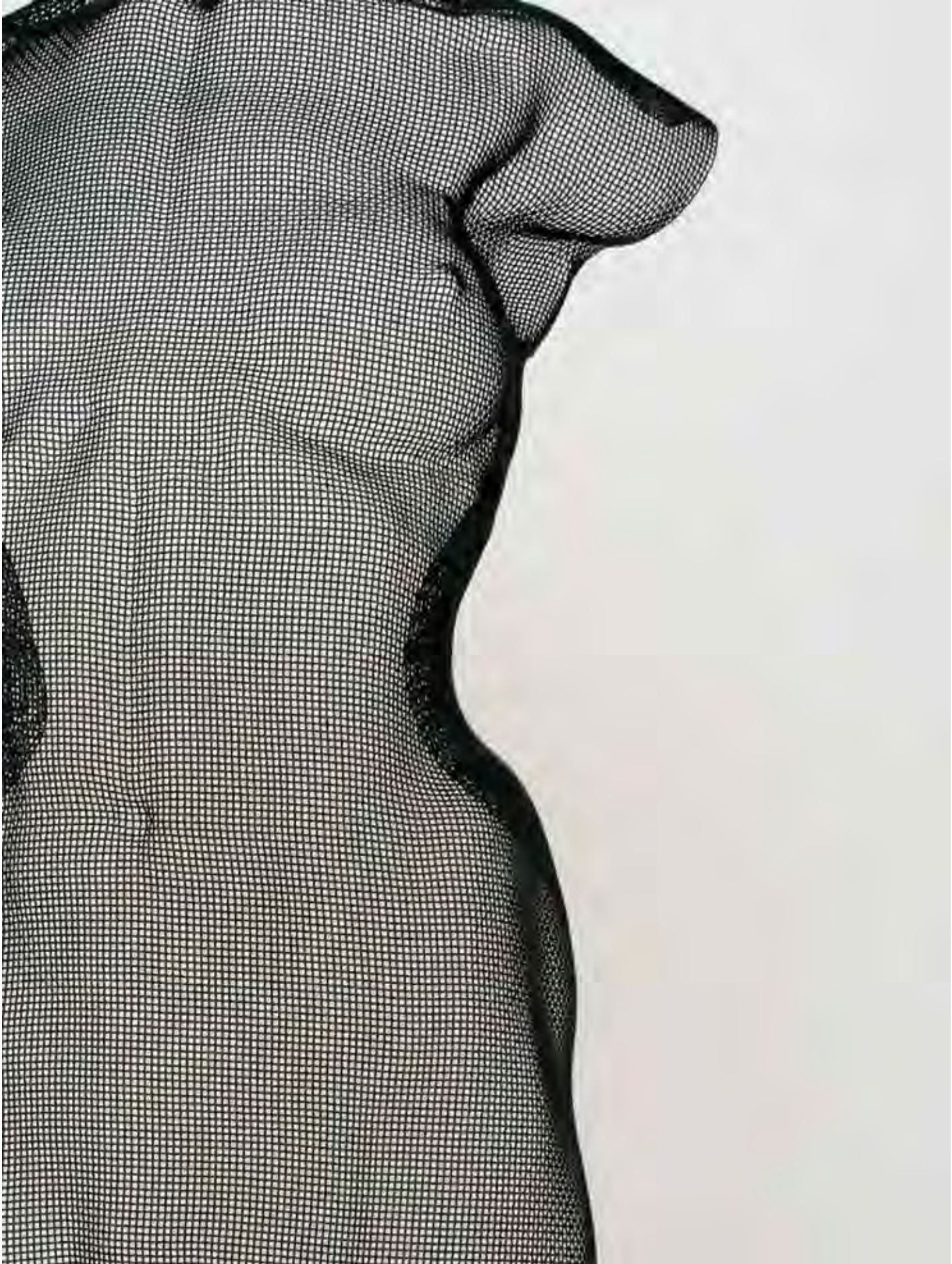




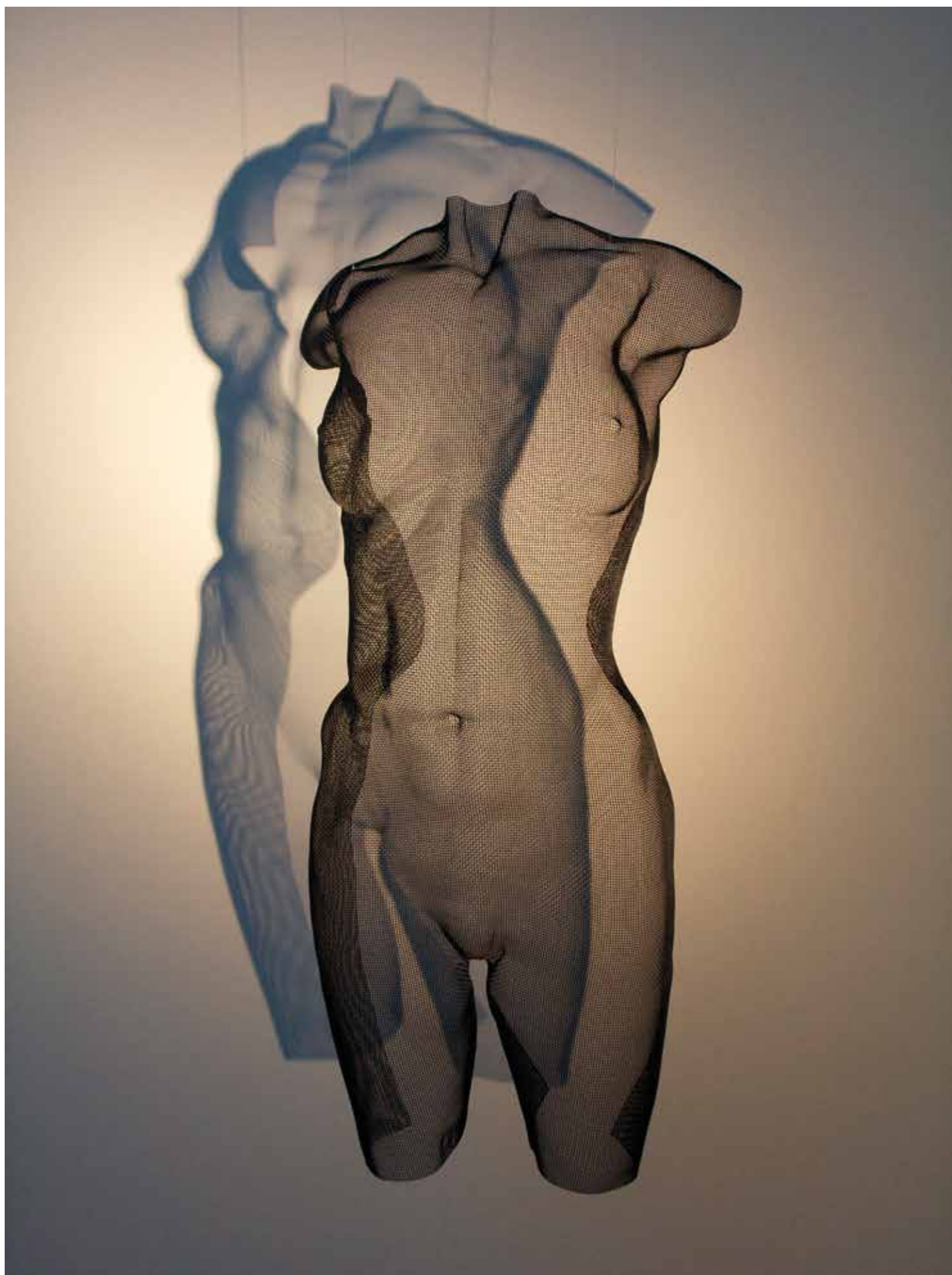
Male Nude, 1988, Steelmesh, steel, One of a kind, 296.3x122x223.6 cm, 116.7x48x88 in.



Cinu, 2012, Free standing black painted steelmesh, One of a kind, 93.5x28x20.5 cm, 36.8x11 x8.1 in.







Tu, 2015, Suspended black painted bronzemesh, One of a kind, 80x38x21 cm, 31.5x14.9x8.3 in.

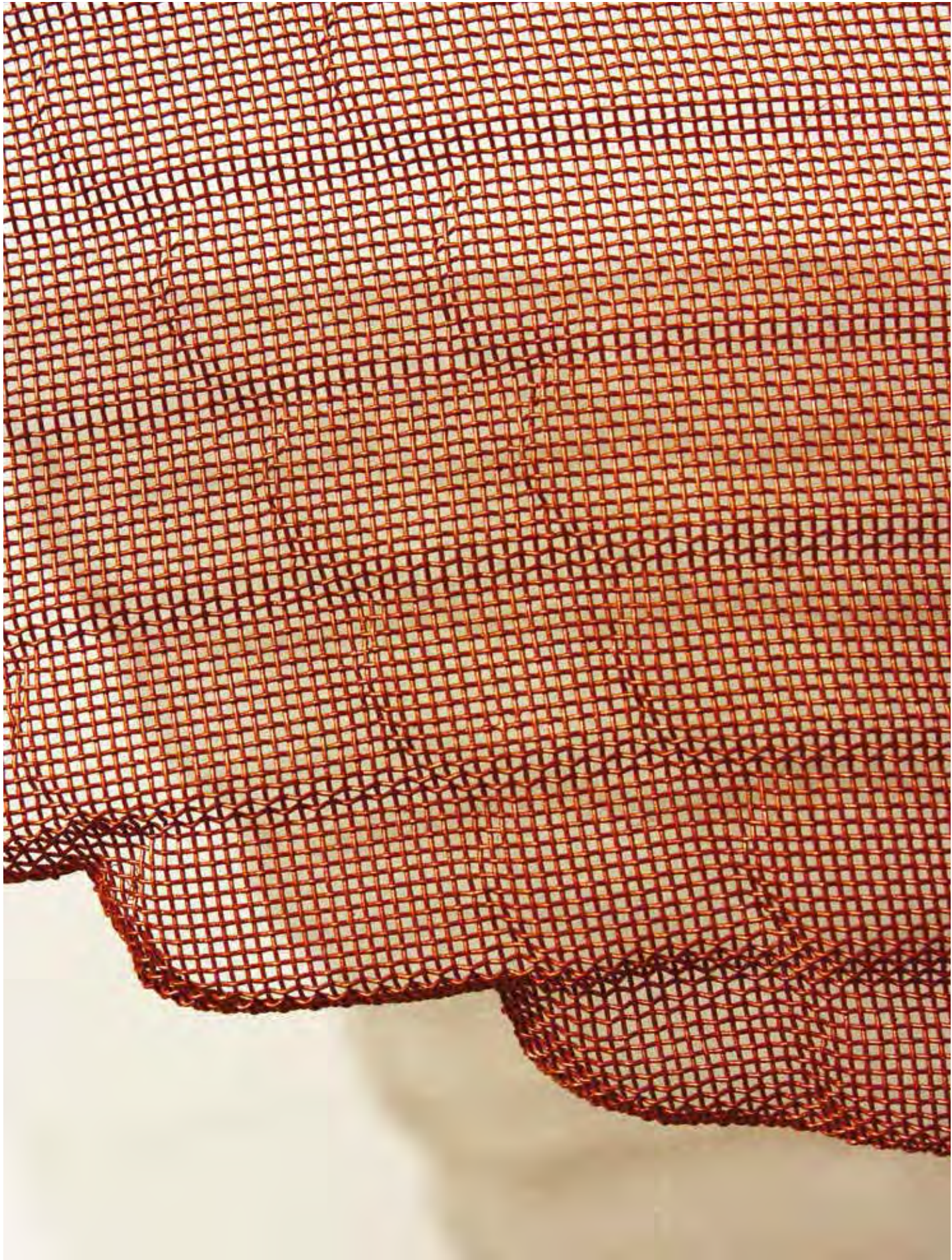


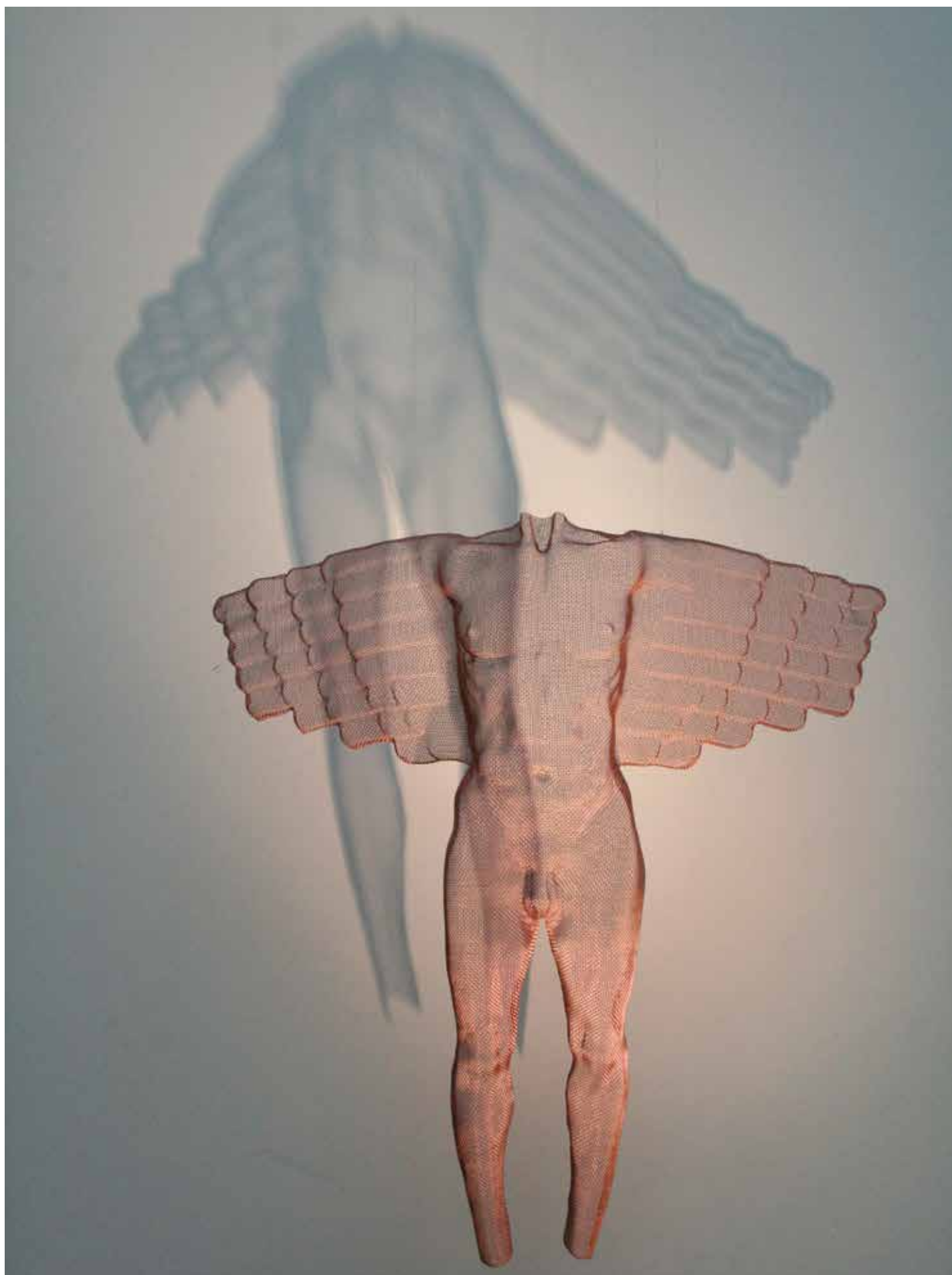


Hi-Chair, 1988, Steelmesh, steel, One of a kind, 236.3x114.3x127 cm, 93x45x50 in.

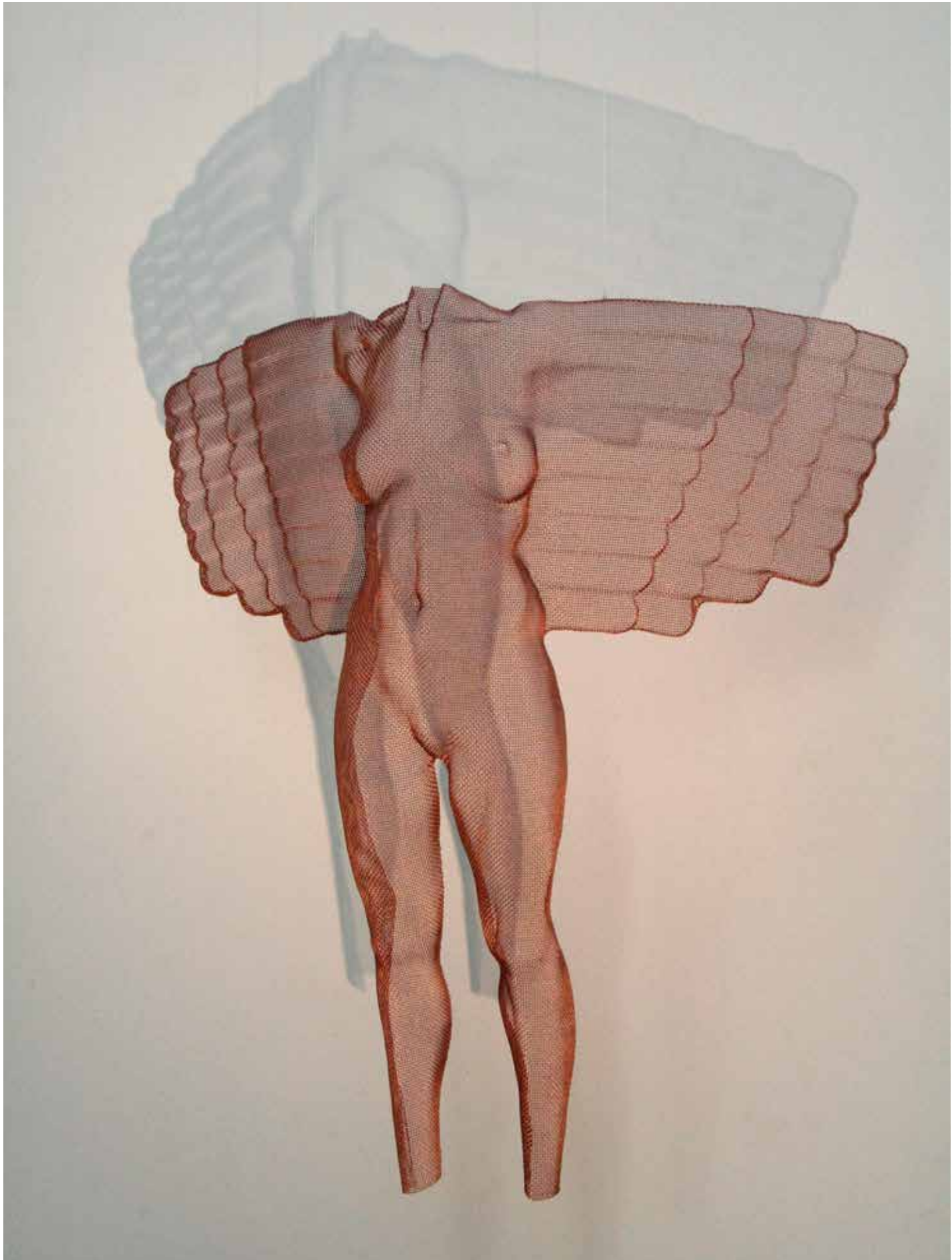






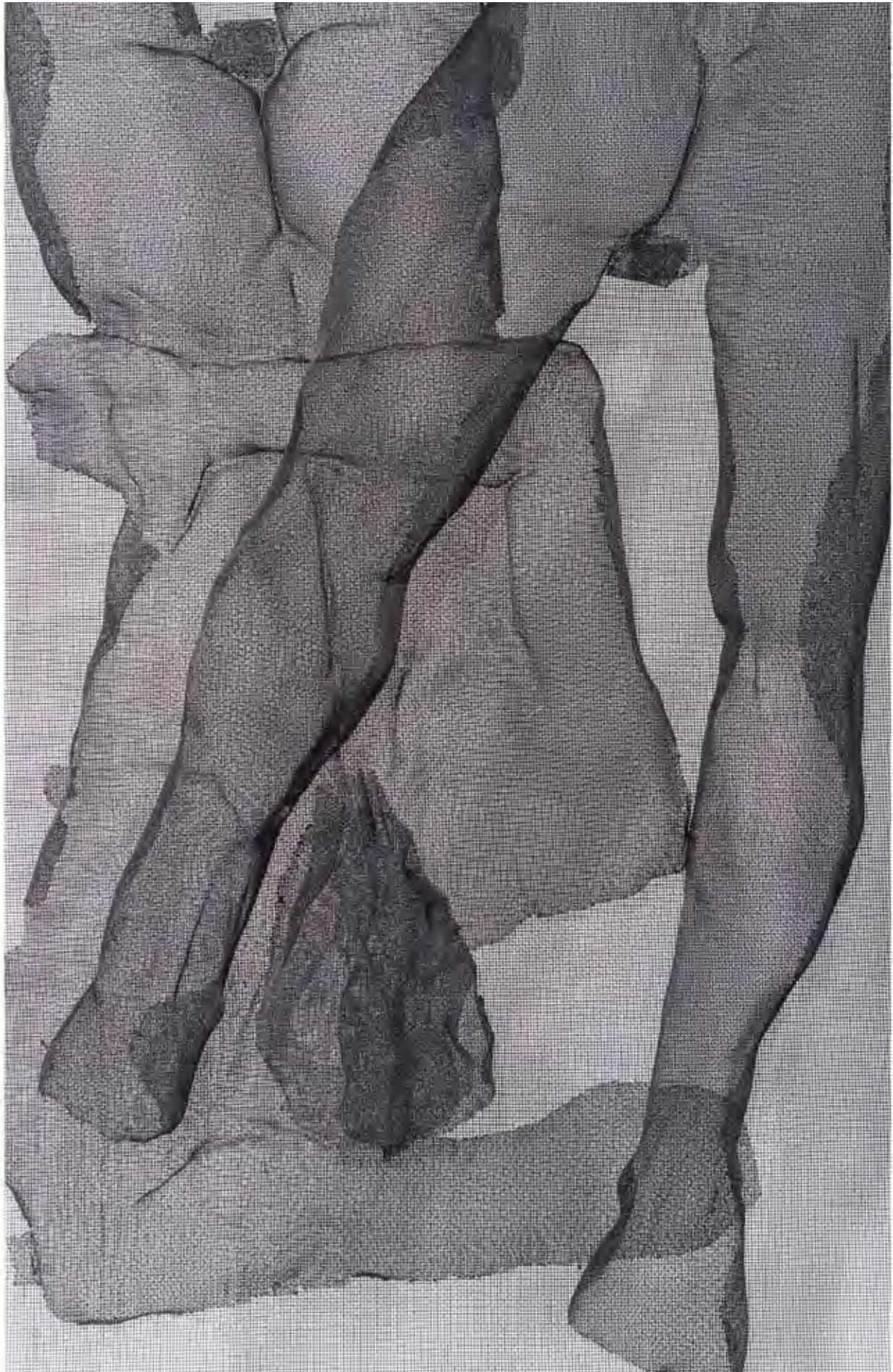


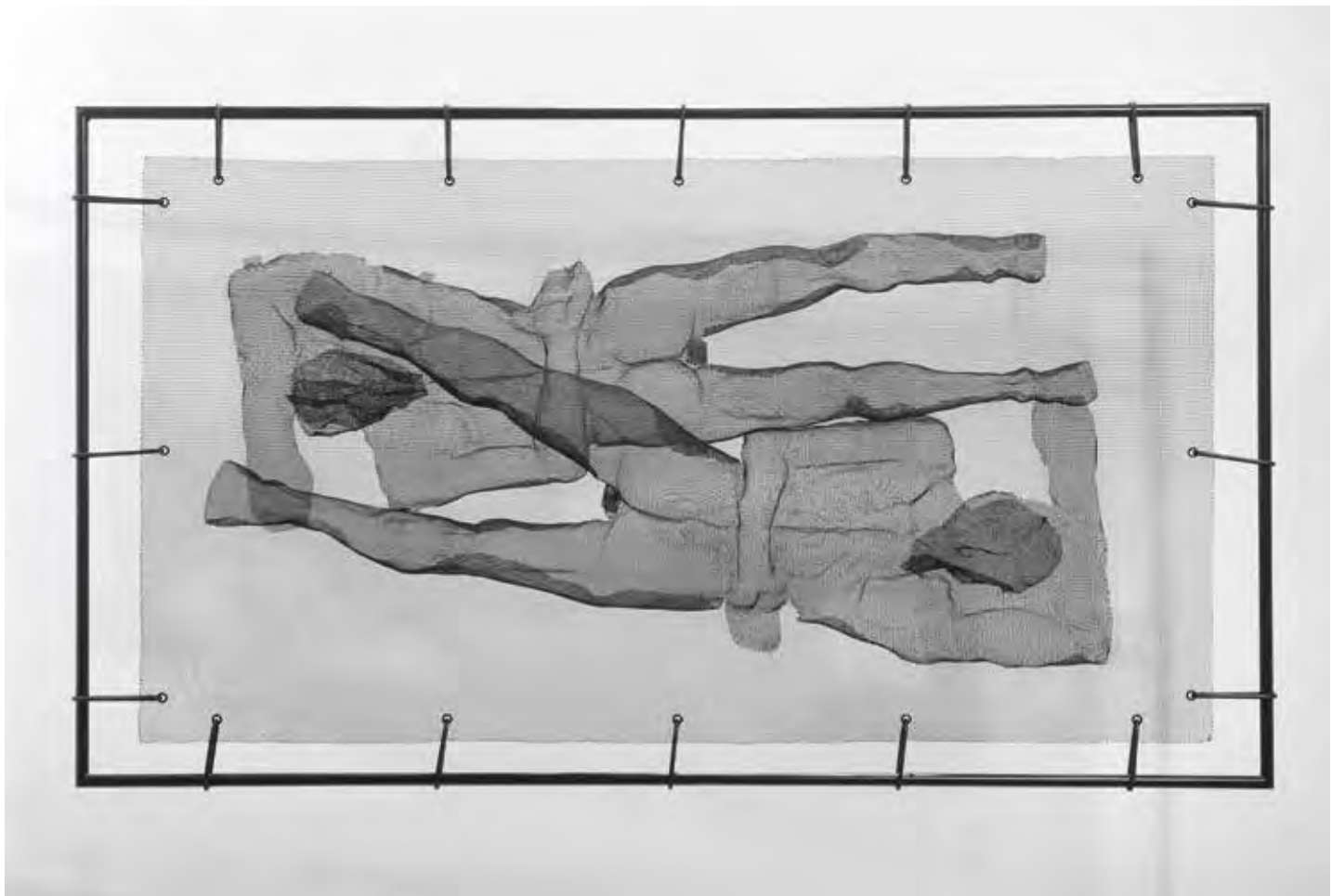
Abangel, 2012, Suspended copper painted steelmesh, One of a kind, 54x53x10 cm, 21.2x20.9x3.9 in.



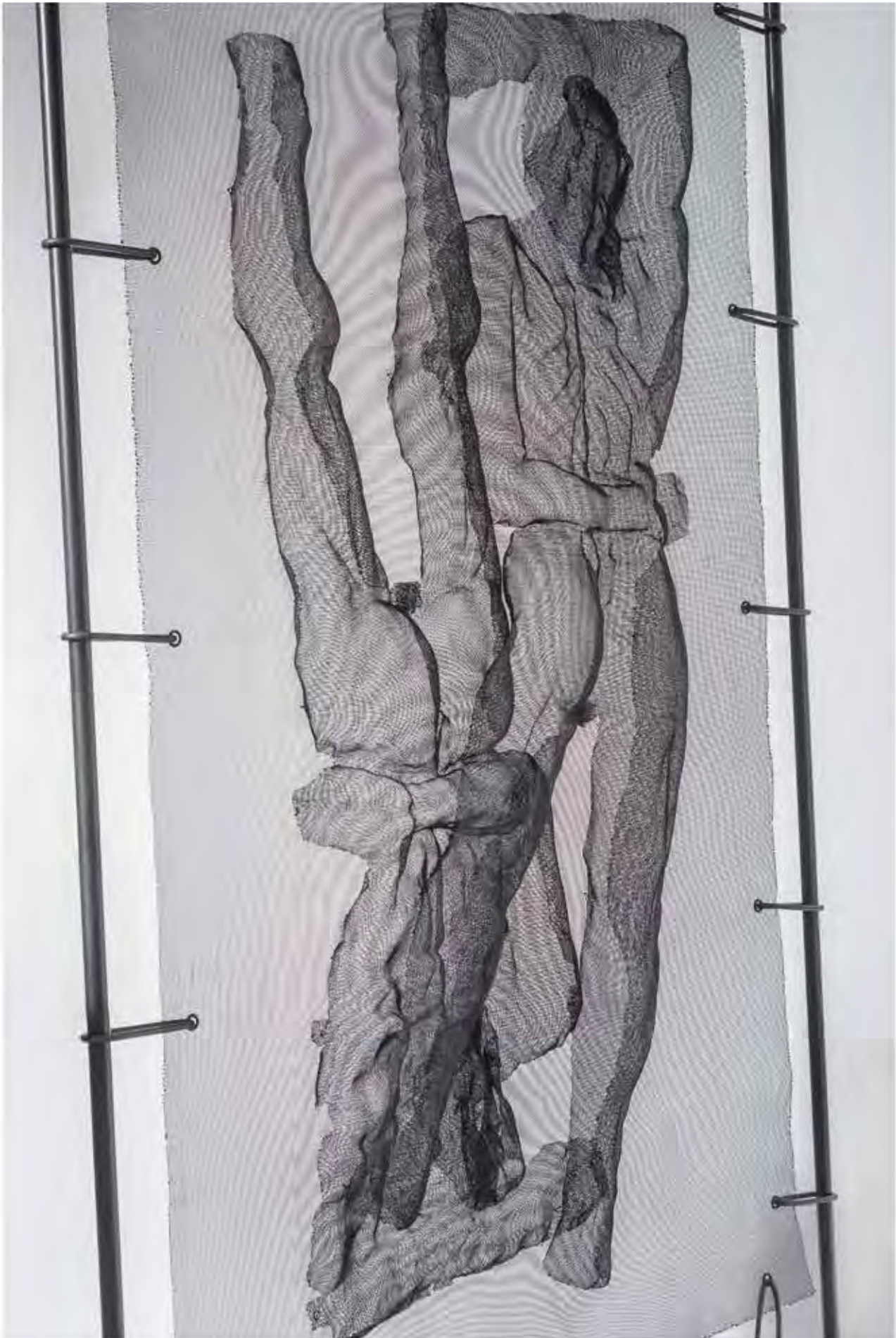
Isangel, 2012, Suspended copper painted steelmesh, One of a kind, 54x51x12 cm, 21.2x20.1x4.7 in.

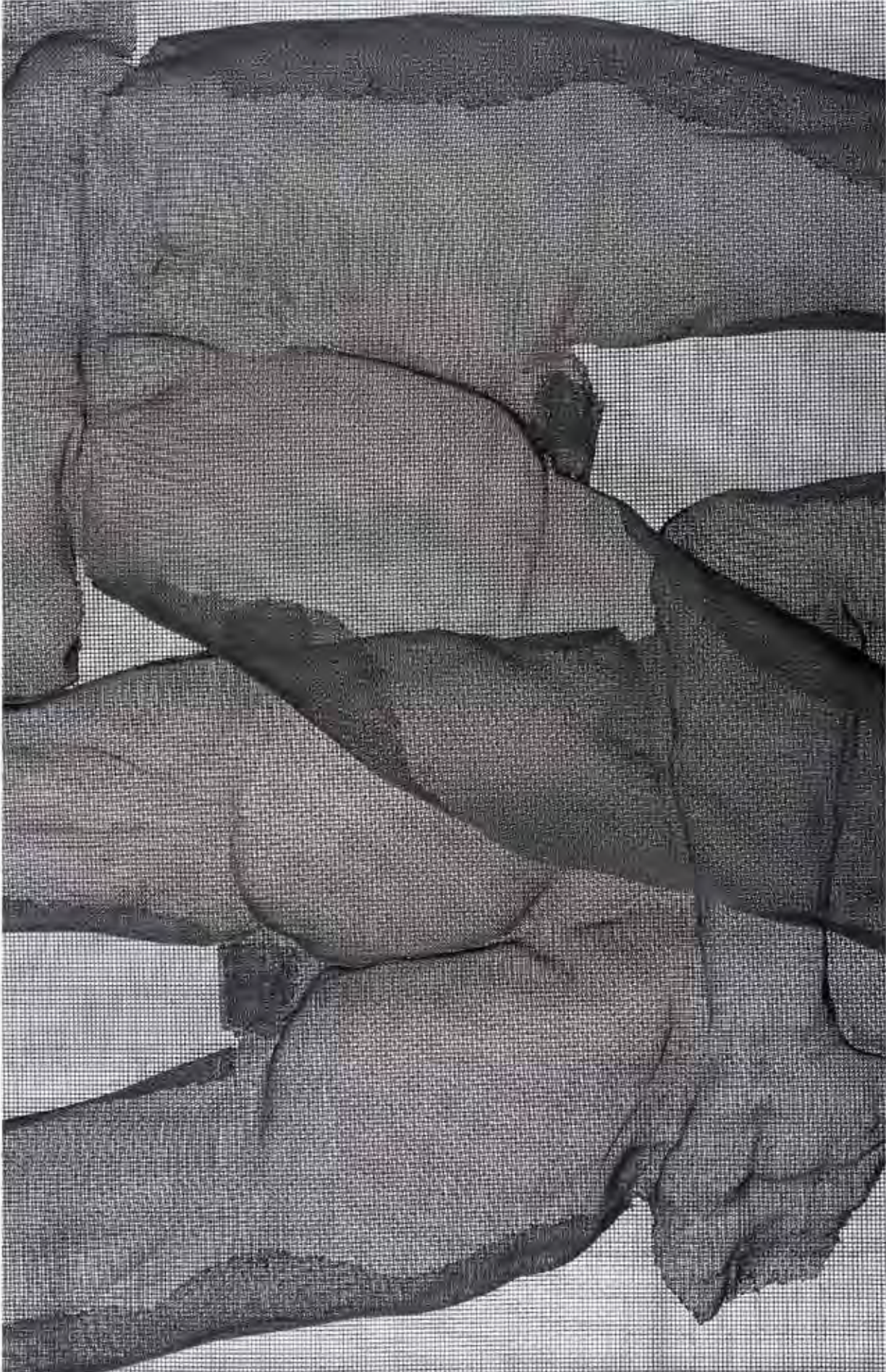


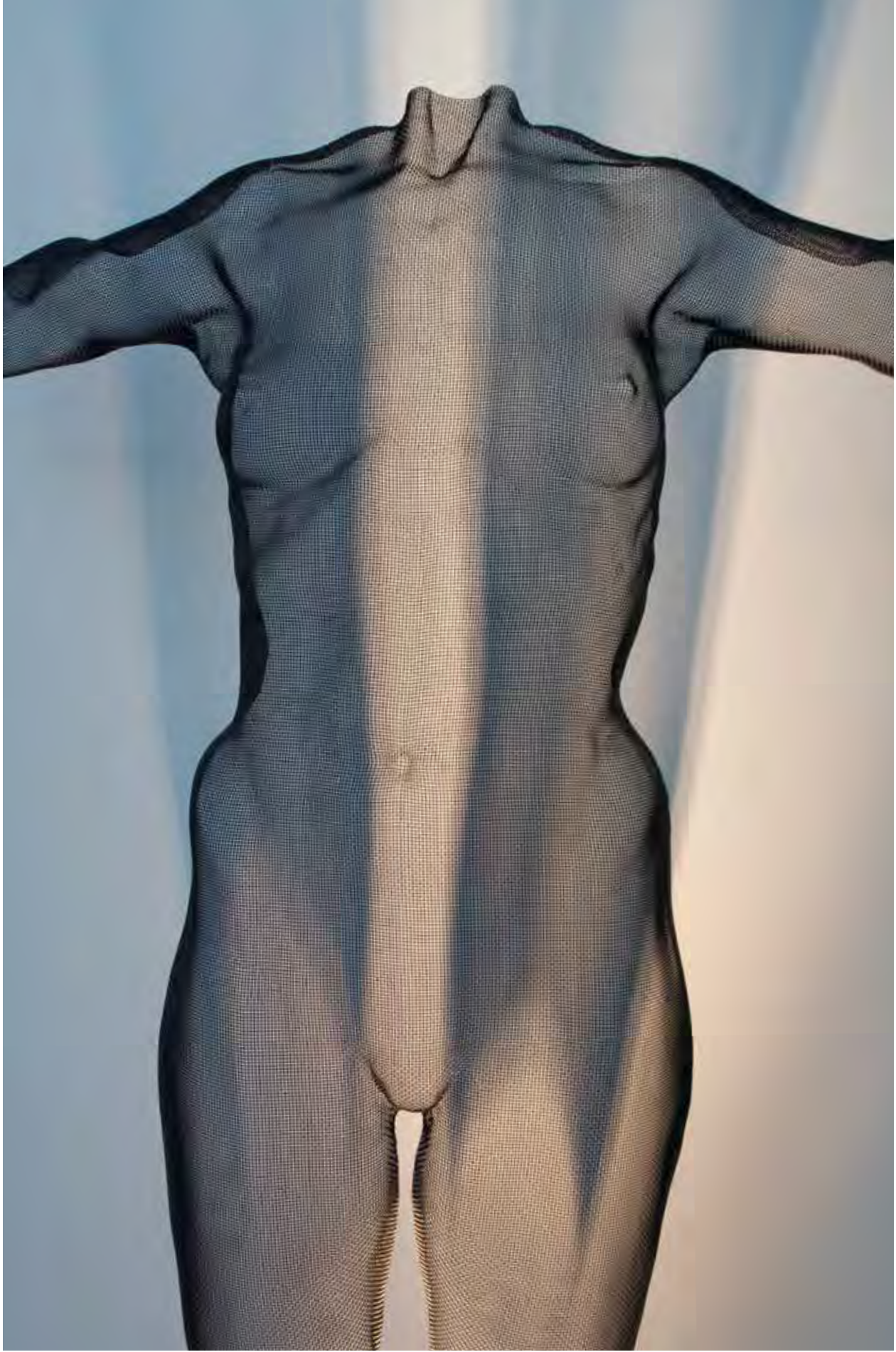


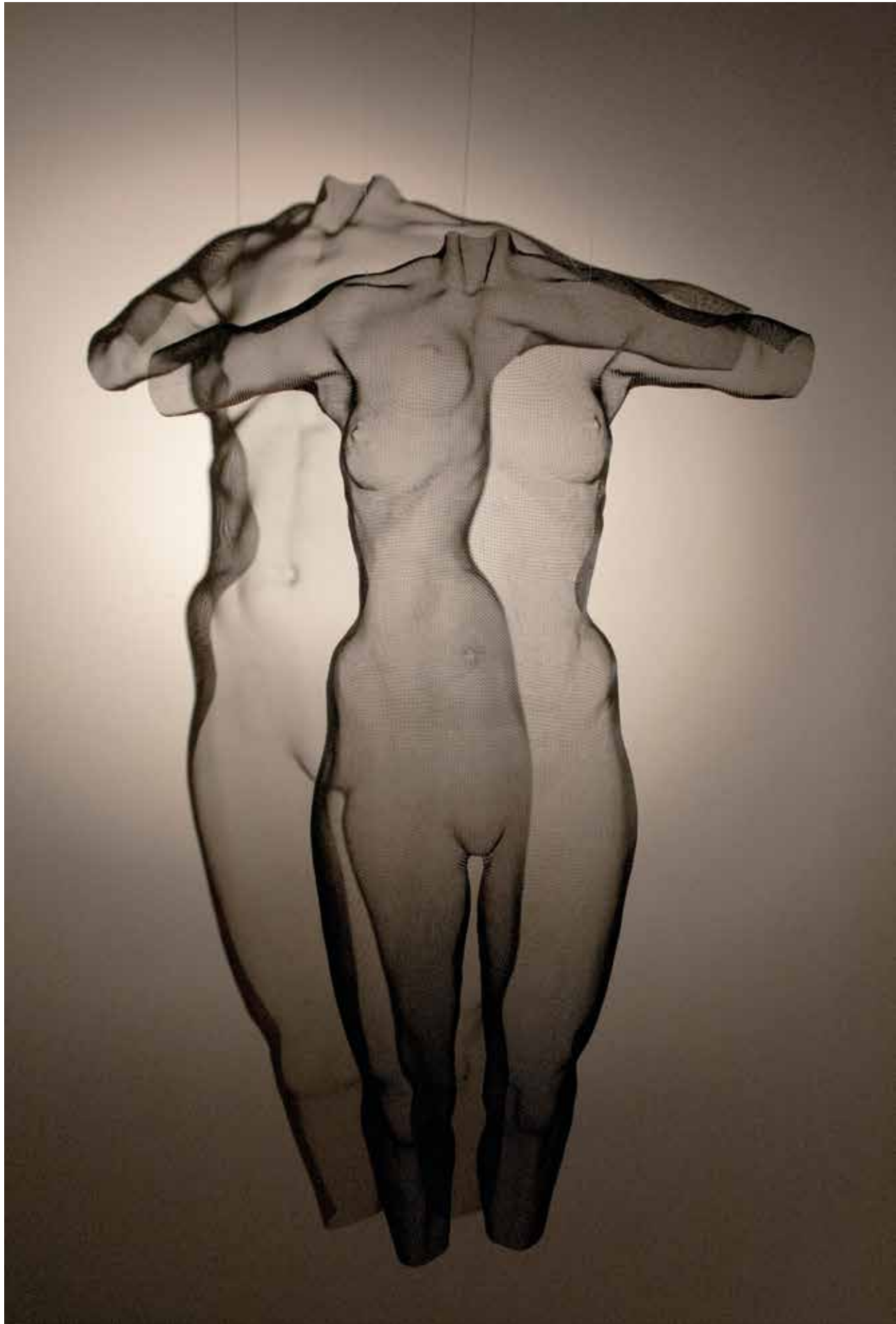


Restlers, 1987, Steelmesh, steel, rubber, One of a kind, 139x243x17 cm, 54.7x95.7x6.7 in

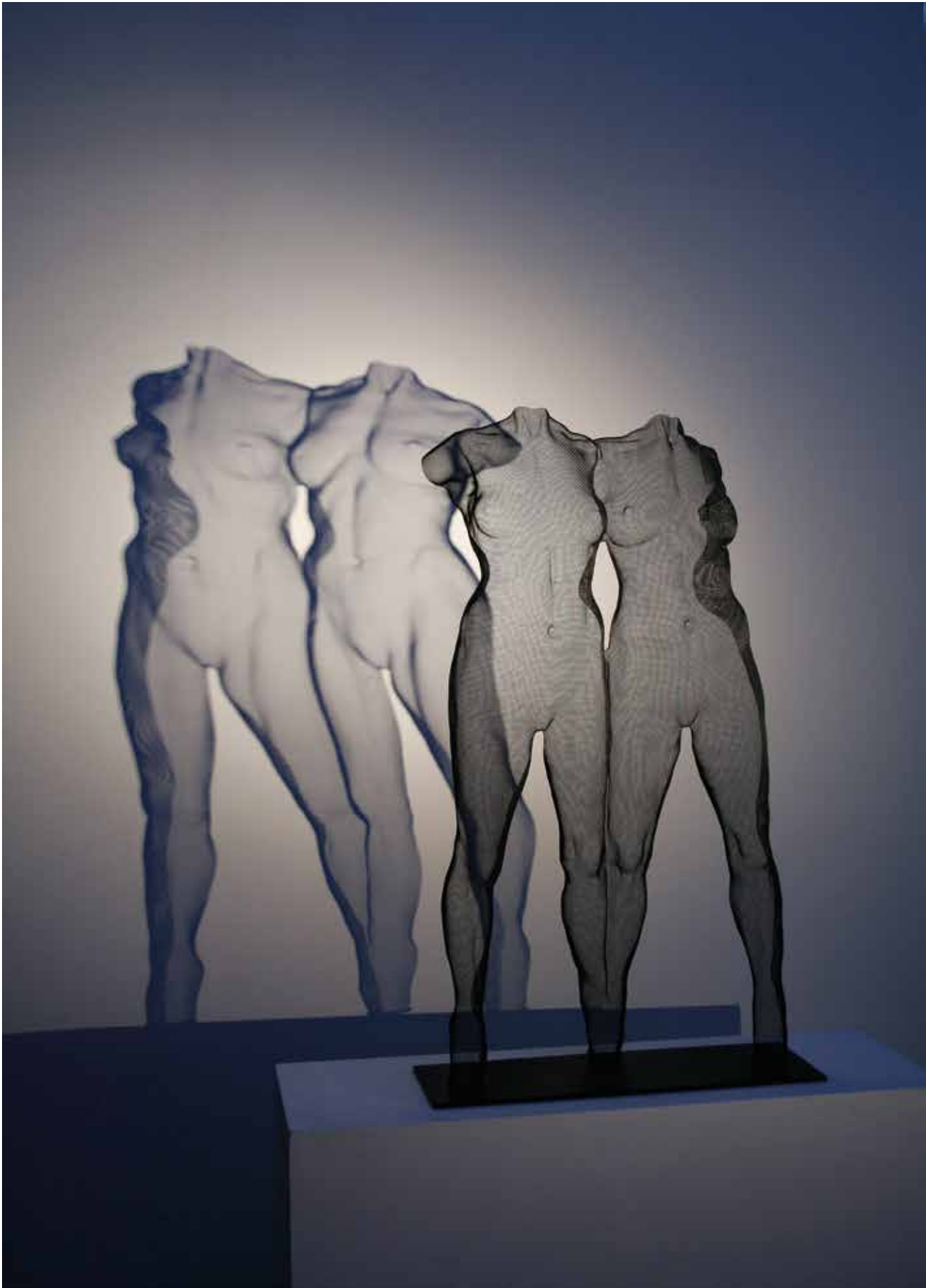




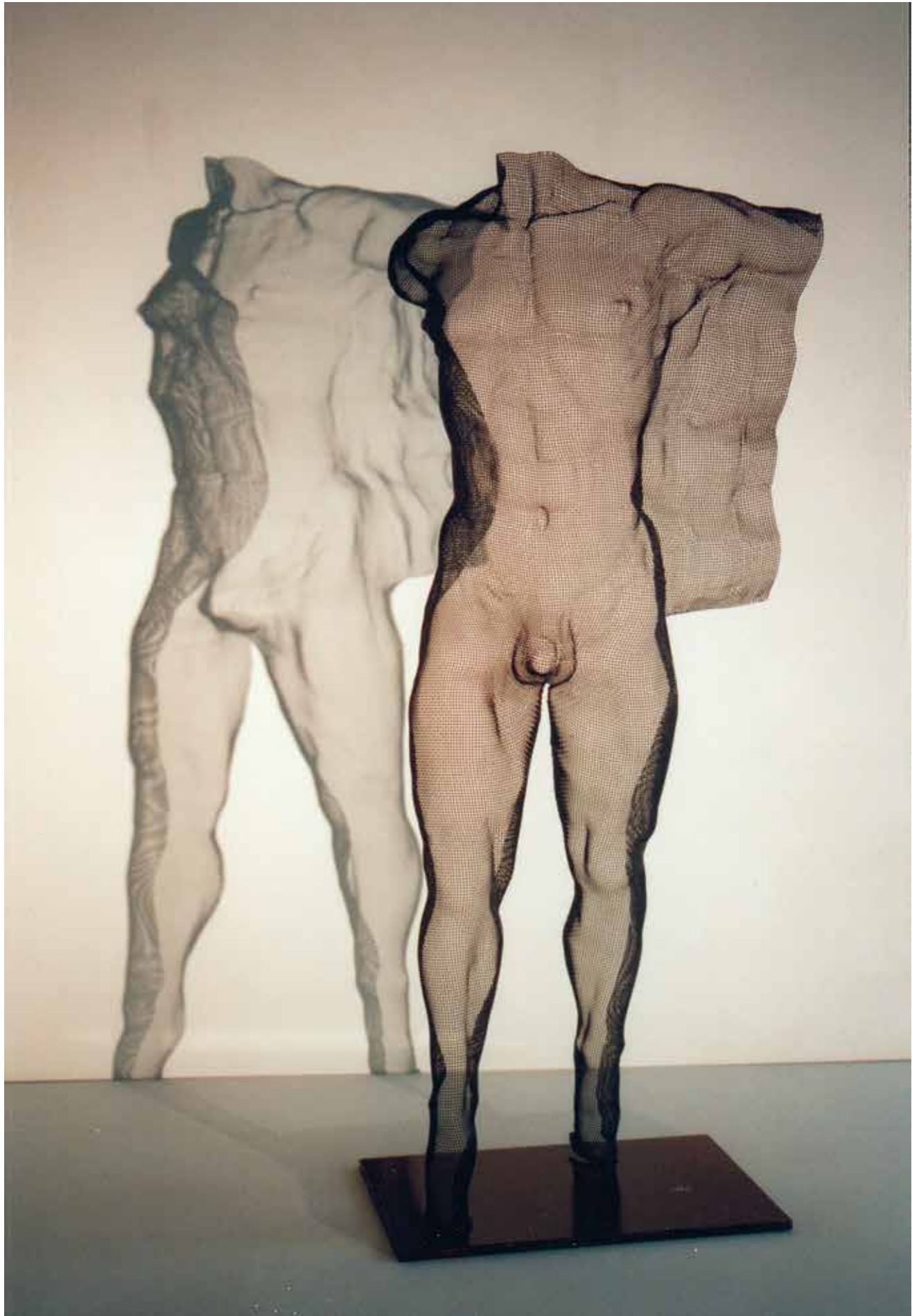




Xpose 2, 2012, Suspended black painted steelmesh, One of a kind, 113x75x33 cm, 44.5x68.9x13 in.



Nudai, 2009, Free standing black painted steelmesh, One of a kind, 92x55x18 cm, 37.4x21.6x7.1 in.



Flash II, 2001, Steelmesh, One of a kind, 73x30x18 cm, 28.7x11.8x7.1 in.

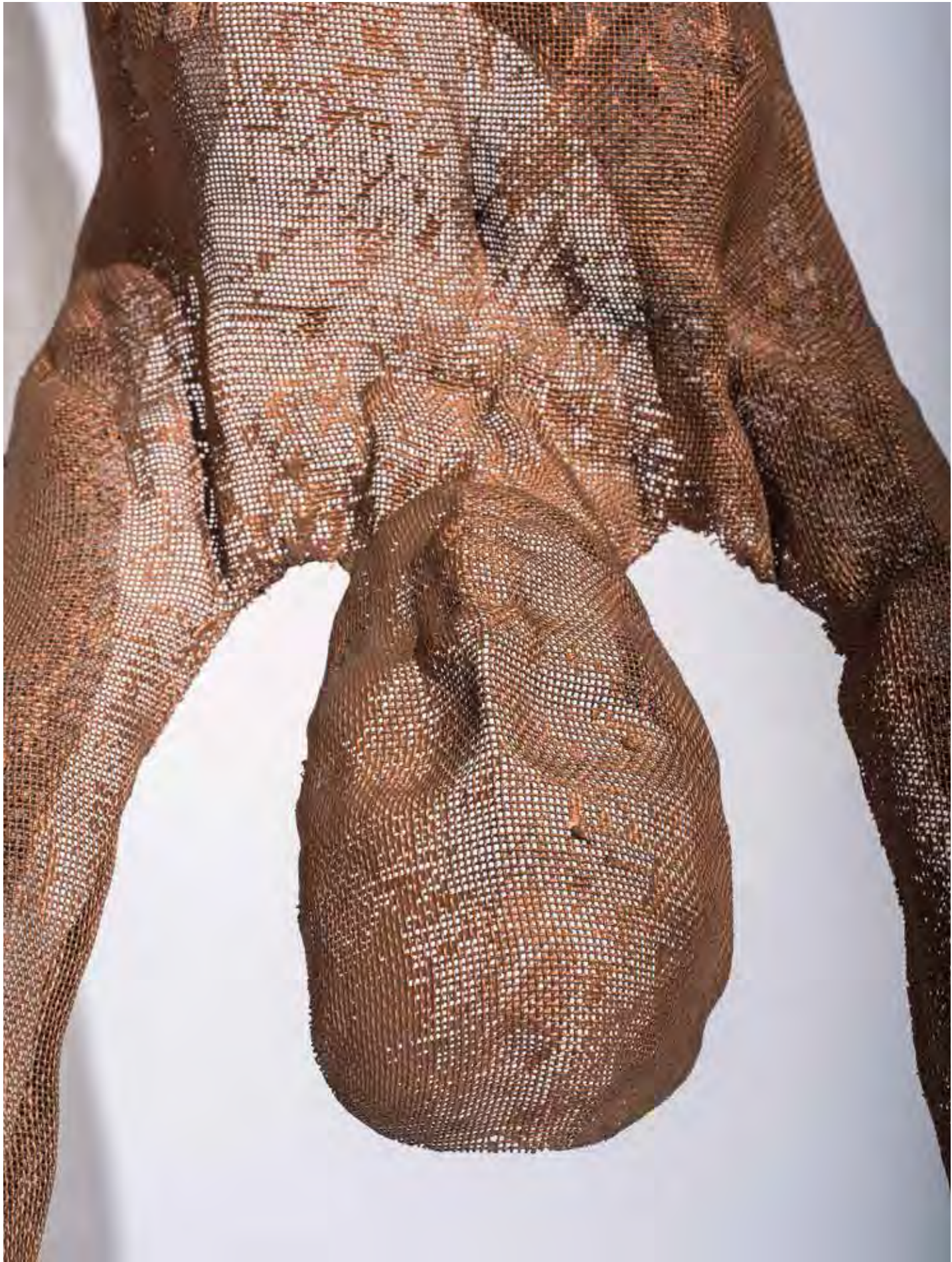




Aresting Male, 1987, Steelmesh, steel, concrete, One of a kind, 410x91x20.3 cm, 161.4x35.8x8 in.



Freefall, 1993, Galvanised steelmesh, One of a kind, 222x100x63 cm, 87.4x39.4x24.8 in.





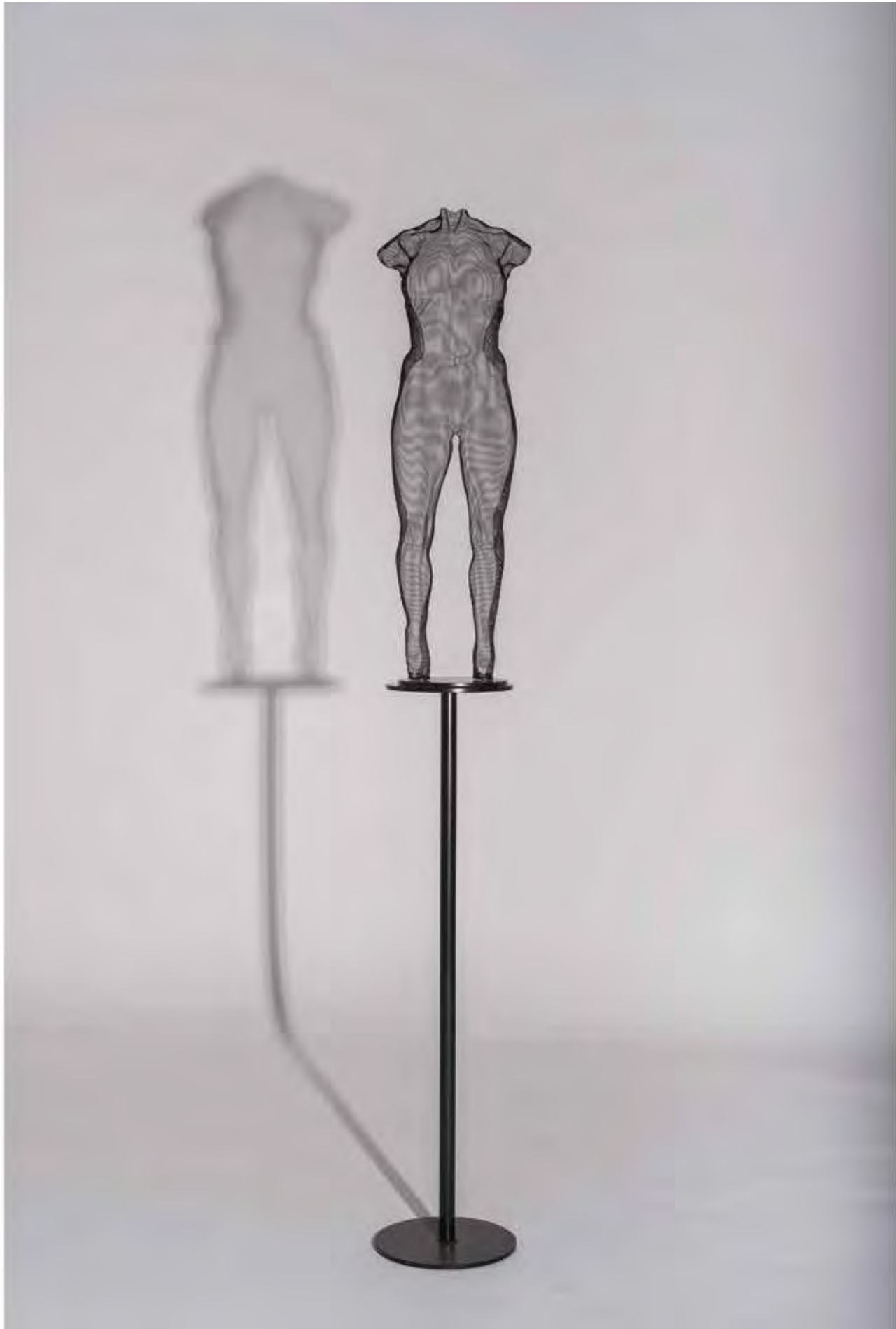
“Sculpturally and optically I’m always trying to defy gravity.”







Palm III, 2017, Bronzesh, One of a kind, 125x113x20 cm, 49x44.5x7.9 in.



Psineu, 2017, Steelmesh, One of a kind, 75x25x17.5 cm, 29.5x9.8x6.9 in.



Czyneu, 2017, *Steelmesh*, One of a kind, 75x27x19 cm, 29.5x10x7.2 in.



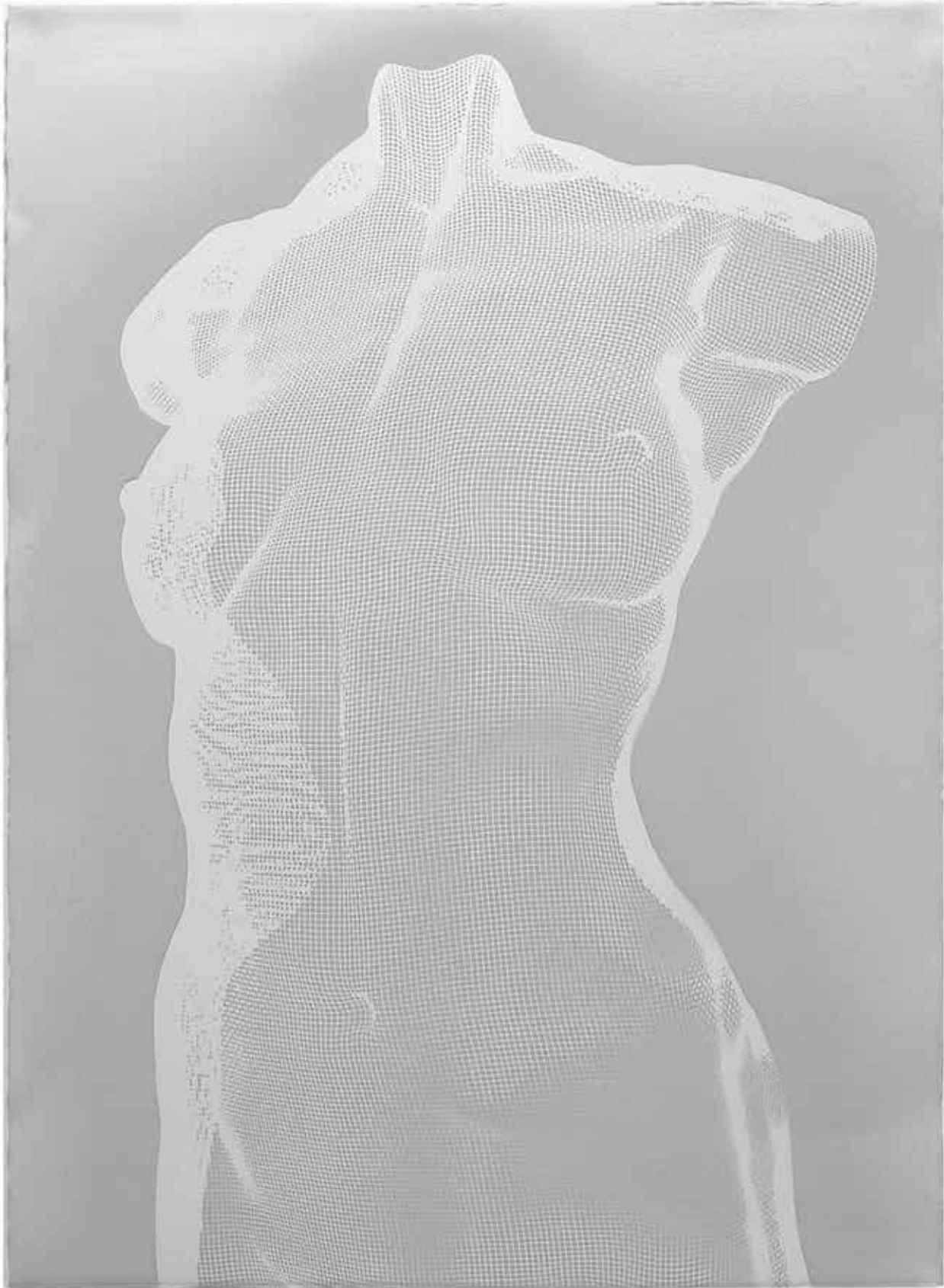
Xyneu, 2017, Steelmesh, One of a kind, 75.5x24x19 cm, 29.7x9.6x7.2 in.





WORKS ON
PAPER

“My drawings are
often sculpted
or modelled by
adding in and
stripping out
surface layers to
reveal the final
form.”



Nuud IV, 2005, Mono print spray paint on watercolour paper, One of a kind, 76x57 cm, 30x22.4 in.

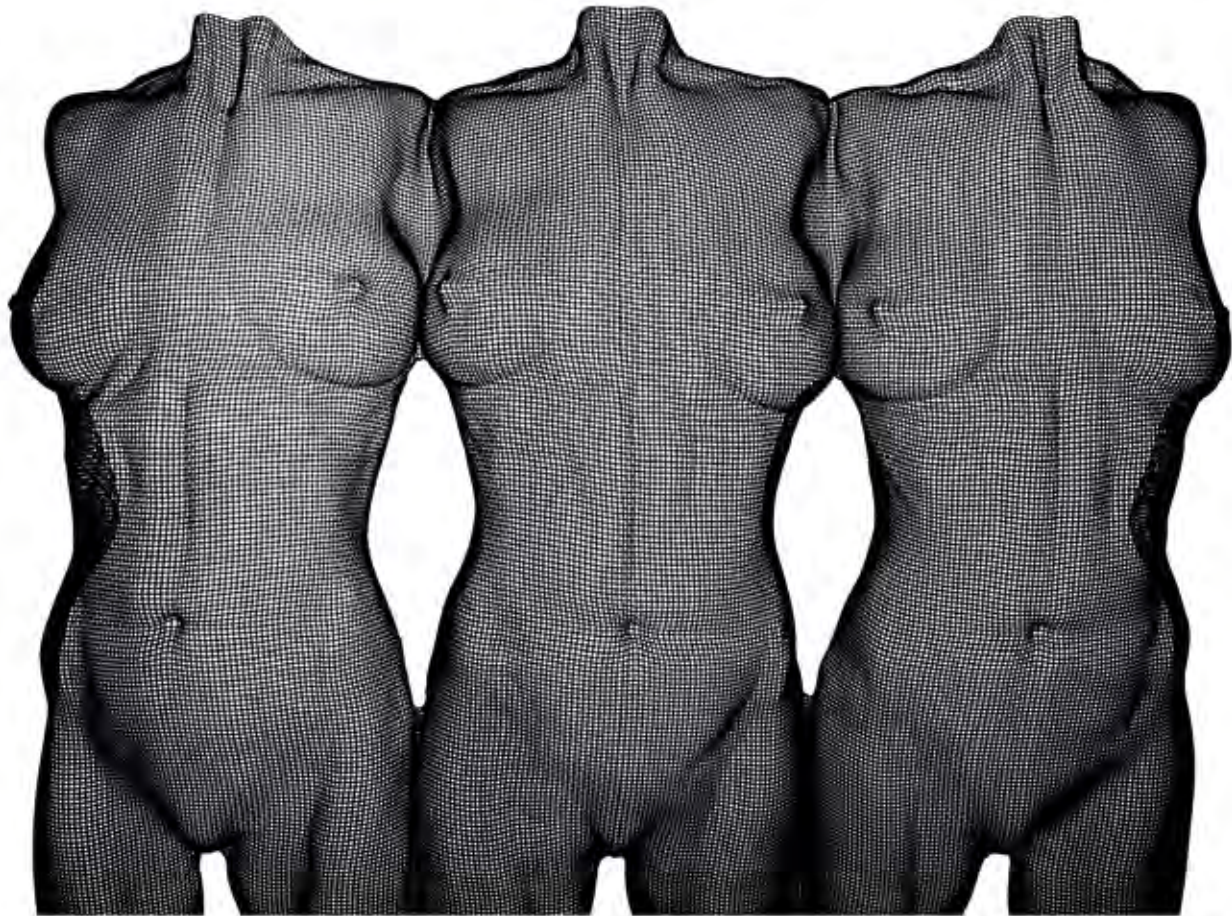


Nuud V, 2005, Mono print spray paint on watercolour paper, One of a kind, 76x57 cm, 30x22.4 in.

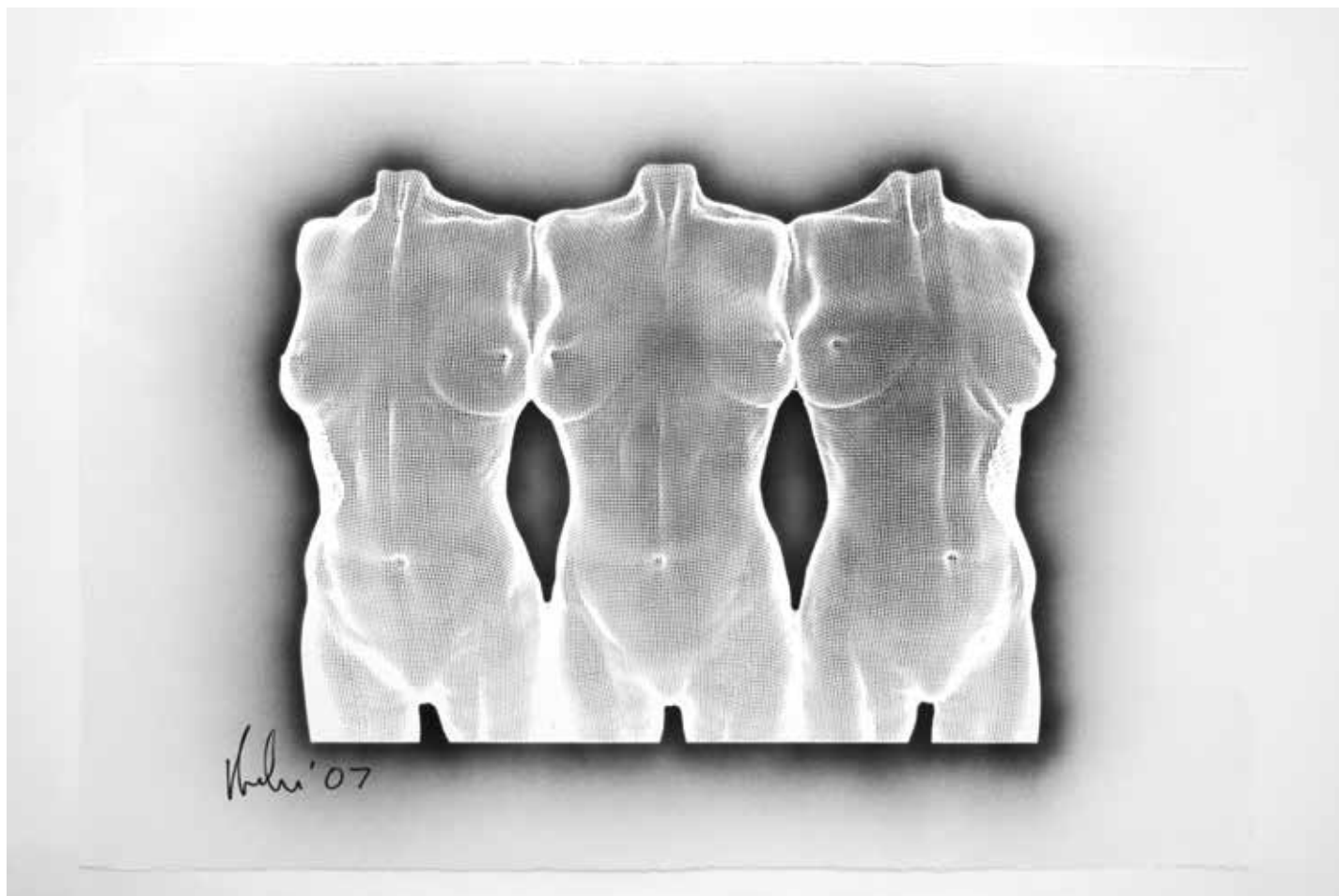
“The mono prints
are like a
shadow of the
sculpture which
I have
managed
to capture.”



Nuud VI, 2005, Mono print spray paint on watercolour paper, One of a kind, 83x46 cm, 32.7x18.1 in.



Intimates I, 2005, Suspended steel panel, Edition of 9, 55x74.5 cm, 21.6x29.3 in.



Intimates, 2007, Mono print spray paint on watercolour paper, One of a kind, 76x110 cm, 30x43 in.



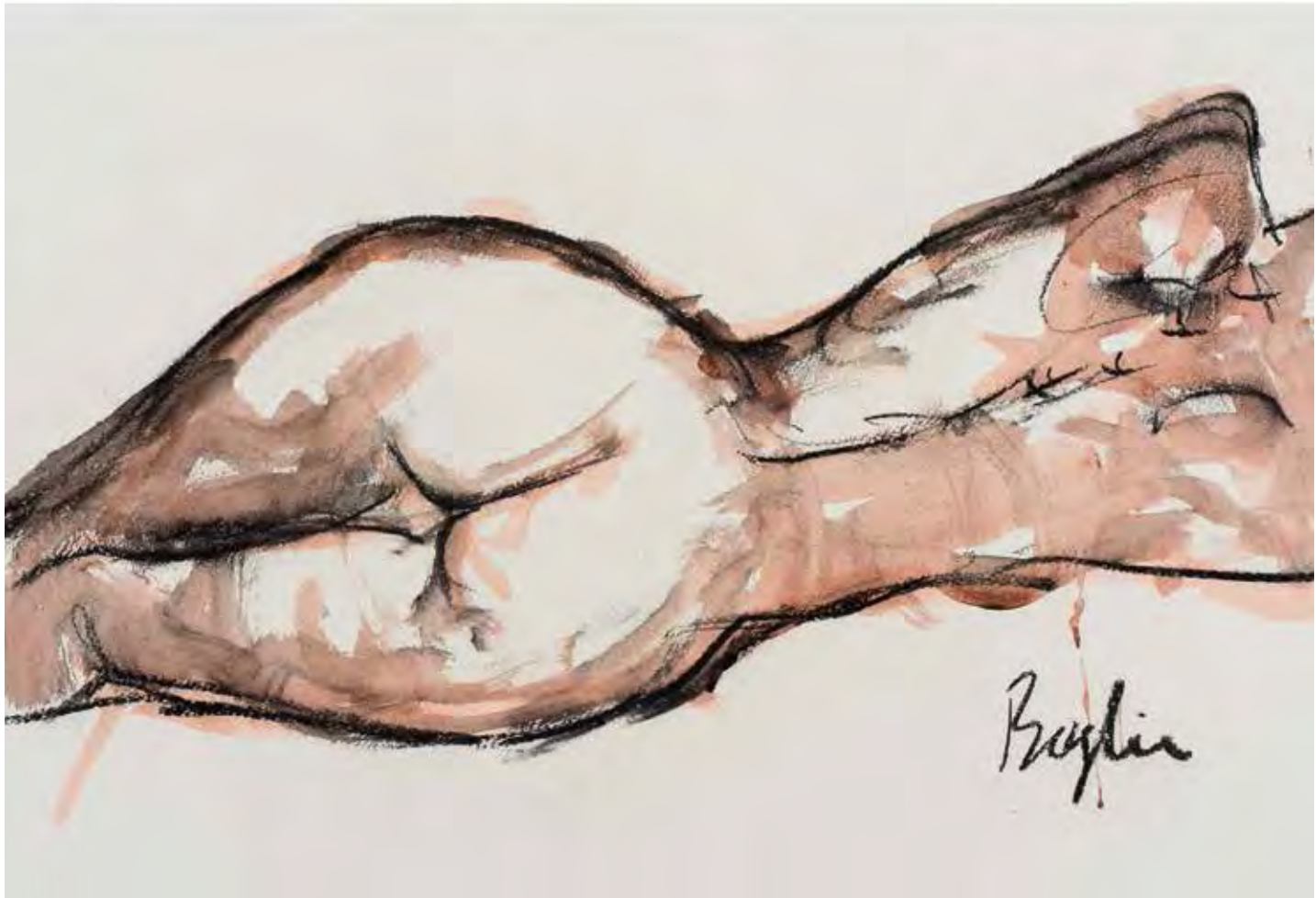
Mirromirror, 1998, Drawing Acrylic and Indian Ink on watercolour paper, One of a kind, 76x56 cm, 30x20 in.



Voodoo, 2006, Drawing Ink and Charcoal on watercolour paper, One of a kind, 76x104 cm, 30x41 in.



Skin IX, 2012, Drawing Charcoal and Acrylic on watercolour paper, One of a kind, 76x56 cm, 30x22 in.



Reclined III, 1987, Drawing Charcoal and Acrylic on watercolour paper, One of a kind, 38x56 cm, 15x22 in.





Stretch (Skinwash Series), 2017, Acrylic on paper, One of a kind, 102x76 cm, 40x30 in.

“Skinwash

Drawings are the nearest you get to a body print without being one, done by hand with a brush.”



Skinwash I, 2017, Acrylic on paper, One of a kind, 76x56 cm, 30x22 in.



Skinwash II, 2017, Acrylic on paper, One of a kind, 76x56 cm, 30x22 in.



Skinwash III, 2017, Acrylic on paper, One of a kind, 76x56 cm, 30x22 in.



Skinwash IV, 2017, Acrylic on paper, One of a kind, 76x56 cm, 30x22 in.



Skinwash V, 2017, Acrylic on paper, One of a kind, 76x56 cm, 30x22 in.

A photograph of a workshop. In the foreground, a black metal railing is visible. To the left, a wooden cabinet or workbench has a mallet with a dark head and a light handle resting on top. To the right, a green-painted wooden workbench is cluttered with various tools, including hammers, chisels, and a wooden block. A wooden ladder is leaning against the workbench. The scene is lit with warm, natural light, creating soft shadows. The word "APPENDIX" is overlaid in large, white, bold, sans-serif capital letters across the center of the image.

APPENDIX

“The sculptures
hardly exist at all;
they are 90% thin
air.”

DAVID BEGBIE

Member of the Royal British Society of Sculptors (MRBS)

BIOGRAPHY

1955

Born in Edinburgh, Scotland.

1975

Winchester School of Art, England

1977

Gloucestershire, College of Art and Design (BA Hons), Cheltenham, England

1980

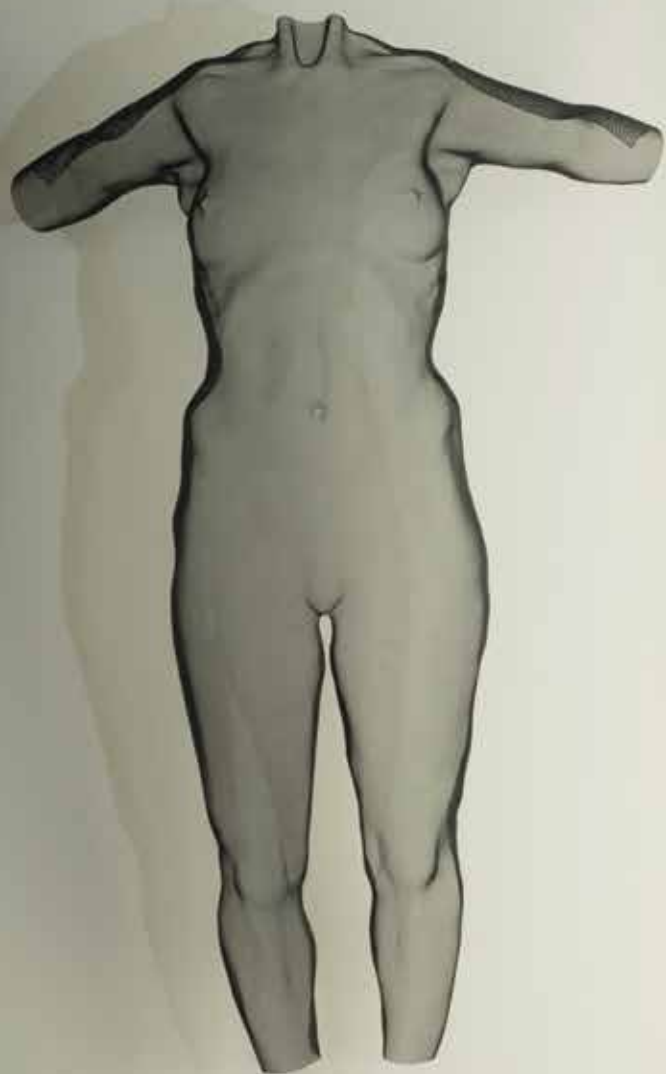
The Slade School of Sculpture
Post Graduate (H.D.F.A.), University College, London

1993

Member of the Royal British Society of Sculptors (MRBS.)

2017

Monumental installation Airwave in Dubai, UAE



SELECTED SOLO EXHIBITIONS

2017

'Cutting Edge' Contini Art UK, London UK
'Transform' La Chèvre d'Or, Rue du Barri, Èze, France

2016

'Silhouette' Galerie Hegemann, Munich, Germany
'David Begbie & Marco de Kok', Van Loon Galleries, Vught, The Netherlands

2015

'Solid Air', Vecchiato Arte, Padova, Italy
'David Begbie', Juliane Hundertmark Galerie Berlin, Germany

2013

Gallery Different, London
'Solo Salon Show' Townhouse in Spitalfields, London, Tanner&Lawson

2012

'David Begbie & Mathias Perlet', Galerie Irrgang, Leipzig
Gallery Different, London

2011

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

2010

'Thin Air' Air Gallery, London
'Aria Sottile', Vecchiato Arte, Padua
'Unud', AM Gallery, Roquetas Del Mar, Almeria, Spain
'Iconii' Chapter House, Canterbury Cathedral
'Archetypes' Moorhouse, London
'Skindeep', Ode to Art, Singapore

2009

'Nudus', Number Nine, Birmingham UK
Biennale, Galerie Van Loon en Simons, Vught, Holland including
'Rhythmic Ties' violine concert
'Unud' Somerville Gallery, Plymouth
Gallery Differentiate at Queens Elm Gallery, Chelsea, London including 'Rhythmic Ties' concert

2008

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

2007

Il Ponte Galleria Contemporanea, Rome
Van Loon en Simons, Netherlands
'Form' 2007, Olympia; London
'Antebodies' Buschlen Mowatt Galleries, Vancouver, Canada

2006

Gallery Differentiate, London
Number Nine, Birmingham

2005

'Nuduu', Gallery Differentiate
The Catto Gallery, London
'David Begbie', Etienne & Van Loon, Netherlands

2004

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

2003

Gallery Differentiate, London
Camino Real Gallery, Boca Raton, Florida
Magidson Fine Art, Aspen, Colorado International Art Consultants,
Spectrum, London
Plus One Plus Two Galleries, London
Number Nine, Birmingham
Festival Gallery, Henley Festival, England

2002

Gallery Differentiate, London
Plus One Plus Two Galleries, London
Online - Platform for Art, Gloucester Road, London
Buschlen Mowatt Galleries, Vancouver, Canada
Galerie Bernd Duerr, Munich, Germany

2001

Gallery Differentiate, London

2000

Gallery Differentiate, London

1999

Gallery Differentiate, London
Inauguration of Stirling Square, St James, London – Sir James Stirling's final building

1998

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

1997

Gallery Differentiate, London
The Festival of Erotica, Olympia, London

1996

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

1995

Gallery Differentiate, London
Magidson Fine Art, Aspen, Colorado, USA
Posner Fine Art, Santa Monica, California, USA

1994

Gallery Differentiate, London
Fire Station Gallery, Sydney, Australia
Emporio Armani, Brompton Road, London. Special Collaboration
Joel Kessler Gallery, Miami, Florida, USA

1993

Gallery Differentiate, London
Catto Gallery, London

1992

Gallery Differentiate, London

1991

Salama-Caro Gallery, Cork Street, London

1990

Wates City Tower, London
Salama-Caro Gallery, Cork Street, London

1989

Salama-Caro Gallery, Cork Street, London

1988

'Crucifix', Installation at Winchester Cathedral, England
Henley 88 Festival, Henley On Thames, England (OMS)

1987

Salama-Caro Gallery, Cork Street, London
I.C.A.F, Olympia, London (OMS)

1986

Il Ponté Galleria Edrice d'Art, Rome, Italy (Margarita Failoni)
Forum, Zurich, Switzerland, (OMS)
Navy Pier, Chicago, USA – (Il Ponte Galleria Contemporanea)
Savacou Fine Art, Toronto, Canada
Simpsons of Piccadilly of London - Special Collaborative One Man Exhibition
'Mandelzoom' Canino, Italy, curated by Antonio d'Avossa
'Tristan' MOMA, Palma de Mallorca curated by Achille Bonito Oliva
Brompton Gallery, Knightsbridge, London

1985

Brompton Gallery, Knightsbridge, London

1984

Brompton Gallery, Knightsbridge, London

Selected Public Installations

Southwark Bridge Office Development, London, UK
Jam House, Birmingham, UK
Jam House, Edinburgh, UK
Millennium Dome O2 Arena, London, UK
St. Mary the Less, Wherwell Chilbolton Parish Church, Winchester, UK
Shrine of Our Lady Walsingham Church, Norfolk, UK
Wimbledon Centre Court Building, London, UK
Winchester Cathedral
Canterbury Cathedral



Abangeli, 2012, Suspended copper painted steel mesh, 54x52x10 cm, 21.2x20.5x3.9 in, One of a kind
Courtesy of private collection, UK

Selected Corporate Collections

UK

10 Covent Garden, London
60 Queen Victoria Street, London
8 Northumberland, London
Buddha-Bar, London
Cannons City Gym, London
Coloplast Limited
Conning Asset Management, London
Citibank, London
Eric and Jean Cass Art Collection
Fleet Place House, Holborn Viaduct
Heron Corporation, Queen Victoria Street, London
Hyatt Carlton, now Jumeirah Hotel Group

Johnson & Johnson
Ladbroke Sporting Casino, London
Mews of Mayfair, London
Milan Bar, Grants of Croydon, Surrey
Radisson Edwardian, New Providence Wharf Hotel
San Domenico House, London
SAS Radisson Hotel, Stansted
Ten Convent Garden, Connaught Rooms, London
The Lowry Hotel, Manchester
The Savile Row Company, London
Timothy James Partners Ltd, London
M&E Supervision, London

EUROPE

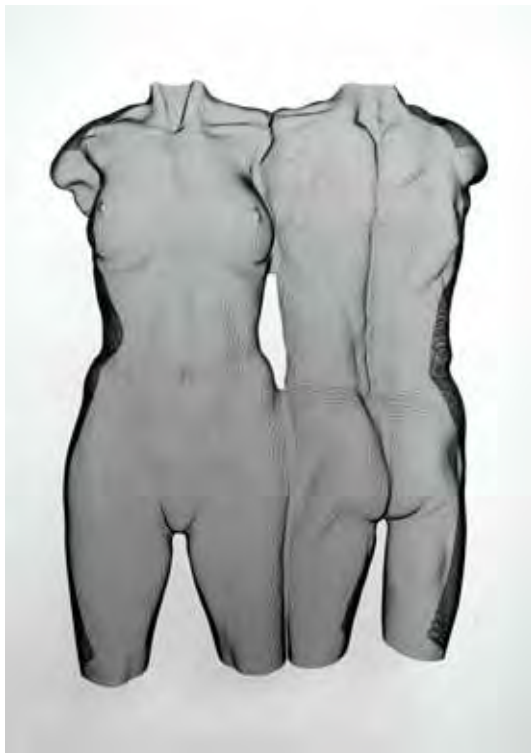
Court of Justice, Almelo, The Netherlands
Hotel Linde, Mariaworth Austria
George Leventis - The Leventis Foundation, Athens
Park Hyatt, Hamburg, Germany
Royal Caribbean Cruise Lines, Norway
Salento Savelletri Spa, Masseria San Domenico, Apulia, Italy

AMERICA

Global Art, Florida, USA
Weiss Sori Fine Art, Florida, USA
Hanover Grange Art Collection, Jamaica
Jeremy Caddy Art Collection, Canada

ASIA

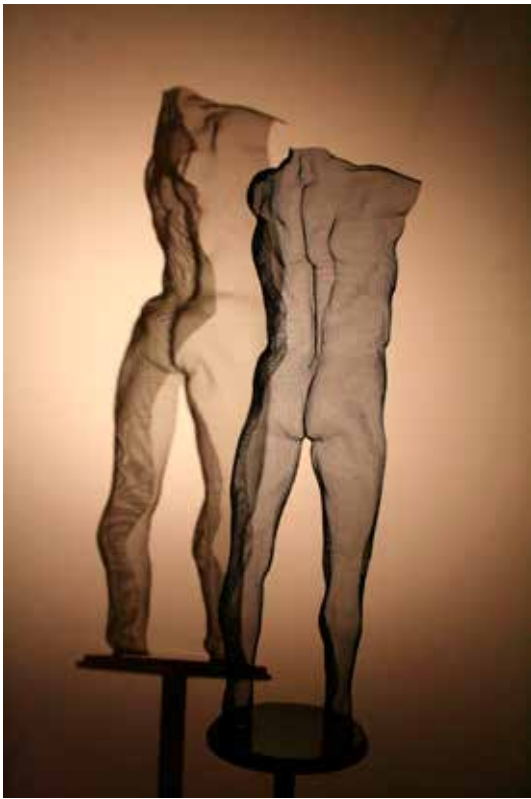
British Consulate-General, Shanghai
Le Royal Méridien Dubai / Starwood Hotels, Dubai UAE
Valerie and Blair Brandt Art Collection, Singapore



Wantu, 2015, Suspended black painted bronze mesh,
81x64x21 cm, 31.8x25.2x8.3 in, One of a kind
Courtesy of private collection, France

Selected Private Collections

Giorgio Armani
Michael Barrymore
David Roberts (David Roberts Art Foundation)
Eric Clapton
Jeremy Clarkson
Harvey Goldsmith
Emily Maitlis
Debbie Moore
Vidal Sassoon
Martina Navratilova
Nick Rhodes
Sir Clive Sinclair
Frankie Vaughan



Cineu, 2016, Steel mesh, black colour finish,
74x26x19 cm, 29.1x10.2x7.5 in, One of a kind
Courtesy of private collection, USA

Selected Museums

Bede's World Museum, Jarrow Tyne & Wear, UK
Galleria Nazionale di Arte Moderna, Rome, Italy
International Slavery Museum, Liverpool, UK
Museum Beelden an Zee, The Netherlands
Natural History Museum, London, UK
National Gallery of Canada, Ottawa, Ontario, Canada
National Gallery Canberra, Australia
Nickel Arts Museum, Calgary, Alberta, USA

SELECTED GROUP EXHIBITIONS

2017

ARTEFIERA' Bologna with ContiniArtUK, Italy
(Curated booth with David Begbie, Helidon Xhixha and Omar Hassan)
'In the Heat of the Night', Continuum Gallery, Germany

2016

'In the Heat of the Night' - Continuum Gallery, Germany
'Biennale Veghel', Koekbouw at the Noordkade, The Netherlands
Arte Padova' with Vecchiato Arte
'ART.FAIR' Cologne - Continuum, Halle 1, Stand I 13
'ART&MUSIC' Peille near Monaco, France
CAB' Contemporary Art Baden Baden, Germany
'Luxury Yacht Gourmet Experience' / Monaco Yacht Show
'Skulpturen & Plastiken' at Continuum Gallery, Germany
'WOP ART' Lugano, Switzerland
Vecchiato Arte in Pietrasanta, Italy
Hannah Peschar Sculpture Garden
'Biennale Vught', The Netherlands
'ART&MUSIC' Sculpture Garden, France
'Art Breda' The Netherlands
'Art Up', Lille, Grand Palais, France
'Art Palm Beach' with Continuum Gallery
'In the Heat of the Night' Continuum Gallery, Germany

2015

'Biennale Brabant' Tilburg, The Netherlands
With Van Loon Galleries
'Arte Padova' Italy, with Vecchiato Arte
'Art.Fair 2015' Cologne, Germany
With Continuum Gallery
Opium Reopening
'Group Show' Continuum Gallery, Germany
'Art Knocke', Belgium
With Van Loon Galleries
'Pre and After Breda', Königswinter, Germany
With Continuum Gallery
From May Hannah Peschar Sculpture Garden
'Art Breda', Breda, The Netherlands
With Van Loon Galleries
Juliane Hundertmark Galerie Berlin, Germany
'The Real Face of Burns', Ayr, Scotland
21.02.-14.06. Robert Burns Birthplace Museum, with Artruist
'Art Wynwood', Miami, USA
with Opium Gallery
'Artist IQ', Amsterdam, The Netherlands
with Van Loon Galleries
'Entre Nous' 'CU-1 Gallery', Miami, with Opium Gallery

2014

'ARTIST IQ - 500 Jaar Kunst, Amsterdam
with Van Loon Galleries
Excellent' Beurs, Rotterdam, The Netherlands
with Van Loon Galleries
'Entre Nous'
CU-1 Gallery, Miami, with Opiom Gallery
Art Miami - Context, Miami, USA
with Opiom Gallery
Donation to Maggie's Charity Auction, London, UK
with Anise Gallery
Somerville Gallery, Cornwall, UK
Tanner & Lawson, Burnham Market, Norfolk, UK
'Art Edinburgh 2014', Scotland, UK
with Number Nine the Gallery
'New Atmosphere' Leipzig, Germany
Connex/TRIAS, with Galerie Irrgang
'Affordable Art Fair Amsterdam', The Netherlands
with Van Loon Galleries
'Nach dem Sommer' Leipzig, Germany
with Galerie Irrgang, Leipzig
'Inner Cities', Berlin, Germany
with Galerie Irrgang
Galerie Irrgang, Berlin, Germany
ARTCATTO Loulé, Portugal
Easter Exhibition, - Artcatto Gallery
'Art Knocke', Belgium
with Van Loon Galleries
'Art Breda', The Netherlands
with Van Loon Galleries
Galleri New Form, Trelleborg, Sweden
Minerva Gallery, Malmö, Sweden
Timeless Gallery, Marbella, Spain
Opening, and onwards
'Affordable Art Fair Hong Kong'
with OPIOM Gallery
'Children Around the World', Shanghai
Urban Planning Exhibition
'Winter Pride', London, UK
Tobacco Dock with Simon Tarrant

2013

LONDON

'5 Sculptors', Albemarle Gallery
'Cork Street Open Exhibition'
'Cork Street Winter Exhibition'
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
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
'Inauguration', Opiom Gallery, France
'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 & Simons, Vught, Netherlands
Woolff Gallery, London
Plateaux Gallery, London
Cork Street Open Exhibition, London
HUS Gallery Knightsbridge, London
AFO, Docklands, London
'Hans Grootswagers, Kees Salentijn, David Begbie', Gallery Different, London
'KISS-Exhibition', Gallery Different, London
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
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

'Altogether Different', 'Winter Collective', 'HELP' Charity Event, 'Sculpture Show I and II', Gallery Different, London
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, Vancouver
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 & Simons, 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, UK (Number Nine the Gallery)
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 Garden, Surrey
The Hamptons Art Fair, New York (Woolff Gallery)
Devon Art Fair (Number Nine the Gallery)
Art Fair Toronto, Canada (Woolff Gallery)
Edinburgh Art Fair (Number Nine the Gallery)
'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 & Simons, Vught, Netherlands
Win Henstock Gallery, Toronto, Woolff Gallery, 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 Garden, 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, Canada 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 & Simons , Vught, Netherlands
Albemarle Gallery, London.
Win Henstock Gallery Toronto
Woolff Gallery, London
London Art Fair 2008 , Albemarle Gallery
Northern Art Fair, Harrogate, 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, Canada 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 & Simons, Vught, Netherlands

Artparks International, Guernsey
Hannah Peschar Gallery & Sculpture Garden, 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 Simons, Holland
Affordable Art Fair New York, Woolff Gallery
Newcastle and Gateshead Art Fair, Newcastle,
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, Canada 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 Contemporary Fine Art
Artparks International, Guernsey
Hannah Peschar Gallery & Sculpture Garden, 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 Contemporary Fine Art.
Artparks International, Guernsey
Hannah Peschar Gallery & Sculpture Garden, 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 Garden, 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, Canada (Buschlen Mowatt)
Sculpture in the Garden, Leicester University
Catto Gallery France & London
Hotel Linde, Mariawörth, Austria
SOFA Chicago USA (Rebecca Hossack Gallery)
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 Paddox, 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 Garden, 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', Gallery Differentiate, 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
Gallery Differentiate, London
Magidson Fine Art, Aspen, USA
Arij Gasiunasen Fine Art, Palm Beach, Florida, 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', Gallery Differentiate and RBS, London
Tower Bridge Piazza Sculpture Expo 95, London, Royal Society of British Sculptors
London Contemporary Art, London
Midsummer Art Fair, Galleries at Tower Bridge, 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
Gallerie Pierre Nouvion, Monte Carlo, Monaco
FIAC, Paris, Crane Kalman Gallery, (London)
Magidson Fine Art, Aspen, USA
Gallery Differentiate, 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
Gallery Differentiate, 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
Gallery Differentiate, 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), Serpentine 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 (collaboration)

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



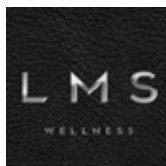
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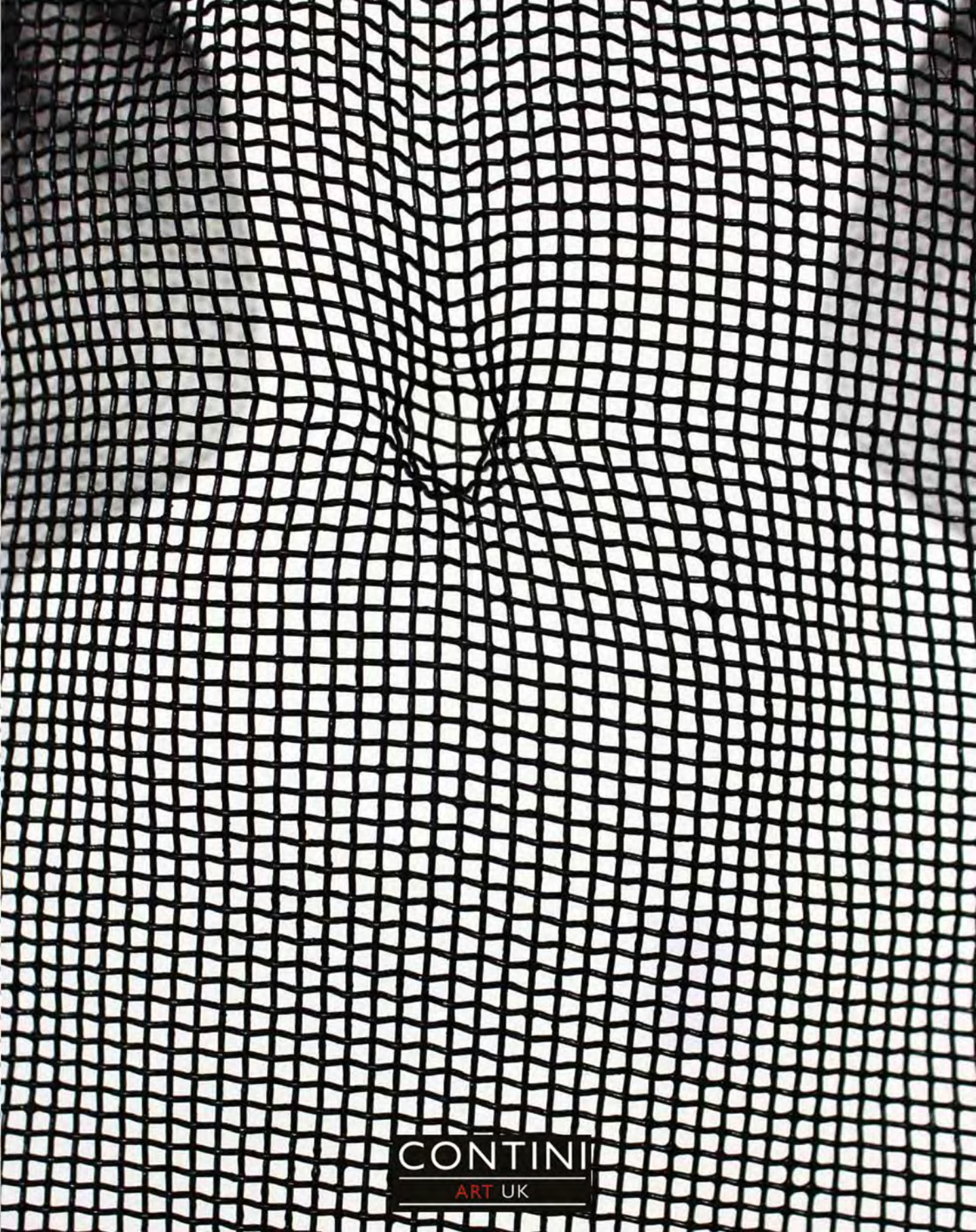
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