

DAVID BEGBIE MRSS.
SELECTED CORPORATE
SCULPTURE PROJECTS





Le Royal Meridien, Dubai, UAE The Hub Latitude (Reception Area)
'AIRWAVE' 2017

Abstract interpretation of an Arabic Dhow floating (suspended) white-painted stainless steelmesh composition, approx. 7 metres height.

Artist Statement

Derived from Arabic dhow designs 'AIRWAVE' is conceived as more than a sculptural rendition of a traditional vessel.

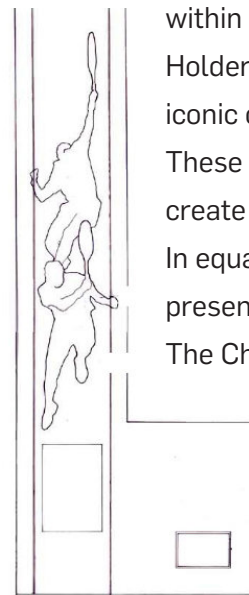
Fabricated in white painted stainless steel mesh, ethereal, translucent, precariously poised, this 6 metre height suspended composition suggests it is more the soul of a vessel than a vessel itself. Rather than in water it floats in air.



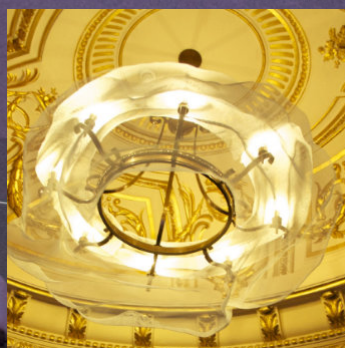
**The All England Lawn Tennis Club at Wimbledon, Centre Court Building
'GRANDSLAM' 2008**

Two mix doubles - tennis players - suspended, approx. 7 metres height. has been designed to capture the spirit of tennis at Wimbledon. Suspended within the atrium void above the entrance to the Centre Court Debenture Holder's Lounge the sculpture is a floating futuristic apparition of four giant iconic champions.

These timeless and seemingly weightless transparent forms counterpoised to create a single composition are somehow complete in their mutual anonymity. In equal balance of masculine and feminine, fantastic in detail yet abstract in presence within the atrium space, this installation resonates with the soul of The Championships past, present



'MIXDOUBLES'
Painted/Etched Steel
Collector's item 2008



8 Northumberland Avenue
London's Most Central Venue
London WC2N 5BY, near Trafalgar Square

'CIRRUS LARGE SERIES' 2013 - 2015

17 sculptures, white finished bronzemesh

'CUMULUS' 2014

Stairwell sculpture, 370 x 170 x 120 cm

'CIRROSTRATUS large' 2014

3 ceiling sculptures 500 x 70 x 15 cm each,

Ceiling rose 160 x 140 x 24 cm

'CIRRII SERIES I - IX' 2015 (basement)

9 ceiling sculptures, 150 x 70 x 15 cm each

The white-painted mesh as a material is distinctly reminiscent of translucent canvas and its modelling creates a liveliness and sense of movement that is further enhanced by the use of projected shadow combined with strategic lighting across the undulating relief surface of the sculpture. The white sculptures represent a simple reversal from black – a sculpturally optical and graphic rendition - to white - a sculpturally tactile rendition of surface and form.



Buddha-Bar, London 2013

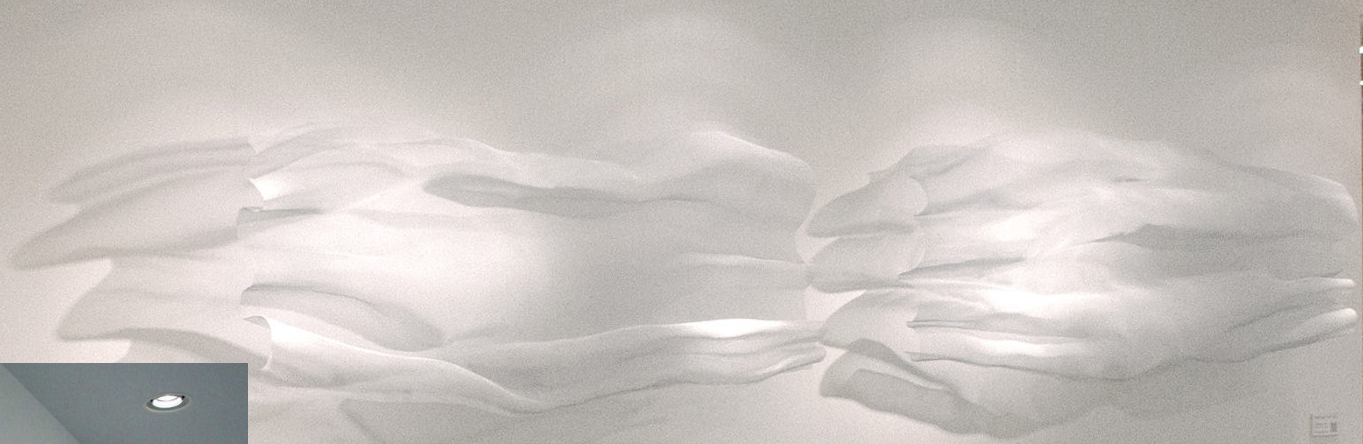
'TRANSCOPE'

is a buddha image made from a single sheet of bronze mesh and transformed into an expressive, dynamic balance of power and dignity, an intriguing harmony of

naked skin and drape with an emphasis on the ears of the Buddha as a special reference to 'listening' and the way that music can 'fill your head'. A floating transparent sculpture with a powerful dynamic fusion of the sculpture and its two shadows projected onto the frosted screen – seen first when entering the basement.



'TRANSCEND' is made of brass in tune with the theme of brass fittings, trimmings and finishing detail that is a theme throughout at the BuddhaBar: the sculpture is made of 207 brass Buddha figures. The lighting is designed to create an abstract multi-layered shadow effect. David Begbie's 'TRANSCEND' is designed to be hypnotic, repetitive and obsessive, a quality currently to be experienced in contemporary chill-out music and club music in general.



Conning Insurance Asset Management, London, Monument
'ARIOS' 2015

Steelmesh, 195 x 86 x 22 cm each

These two wall sculptures were commissioned for the office lobby at Monument in 2015. Ostensibly these are sculptural representations of water vapour or clouds. Cloud forms can look solid to us when we see them from below or above. Artists have sought to capture their fascinating transient beauty in painting and photography but is rare to find as a subject for sculpture.

British artist Antony Gormley first tried it out with his steel construction 'The Quantum Cloud', a 3D steel mesh-like construction at London's Millennium Dome (O2 Arena) in 1999 and then later again in 2007 with 'Cloud Chamber' at the Haywood Gallery, London where he created 'a real cloud' in a glass box which people were able to walk through. Spanish artist Jaume Plensa's 'Nuage Series' 2012 of floating cloud form and figure are another example and of course so are Andy Warhol's 'Silver Clouds' 1966.

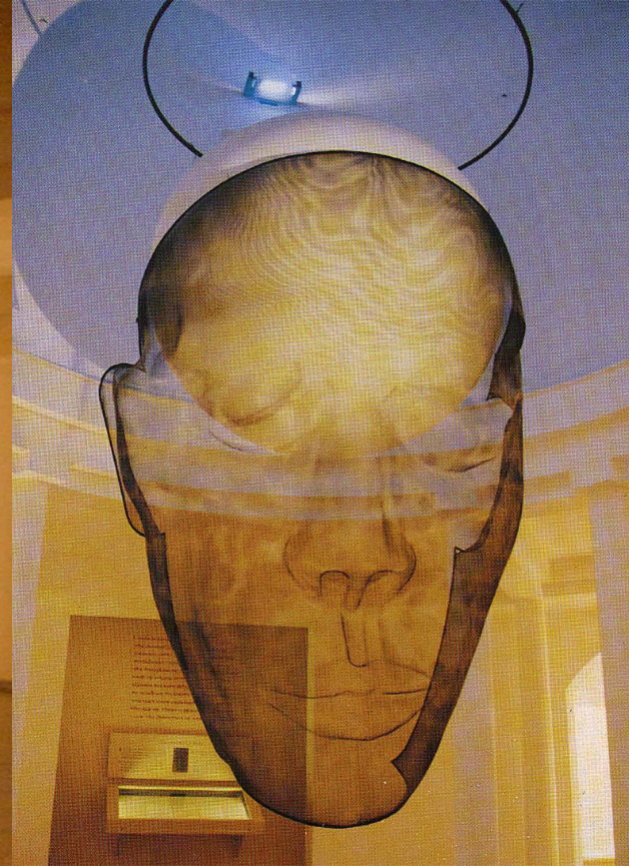
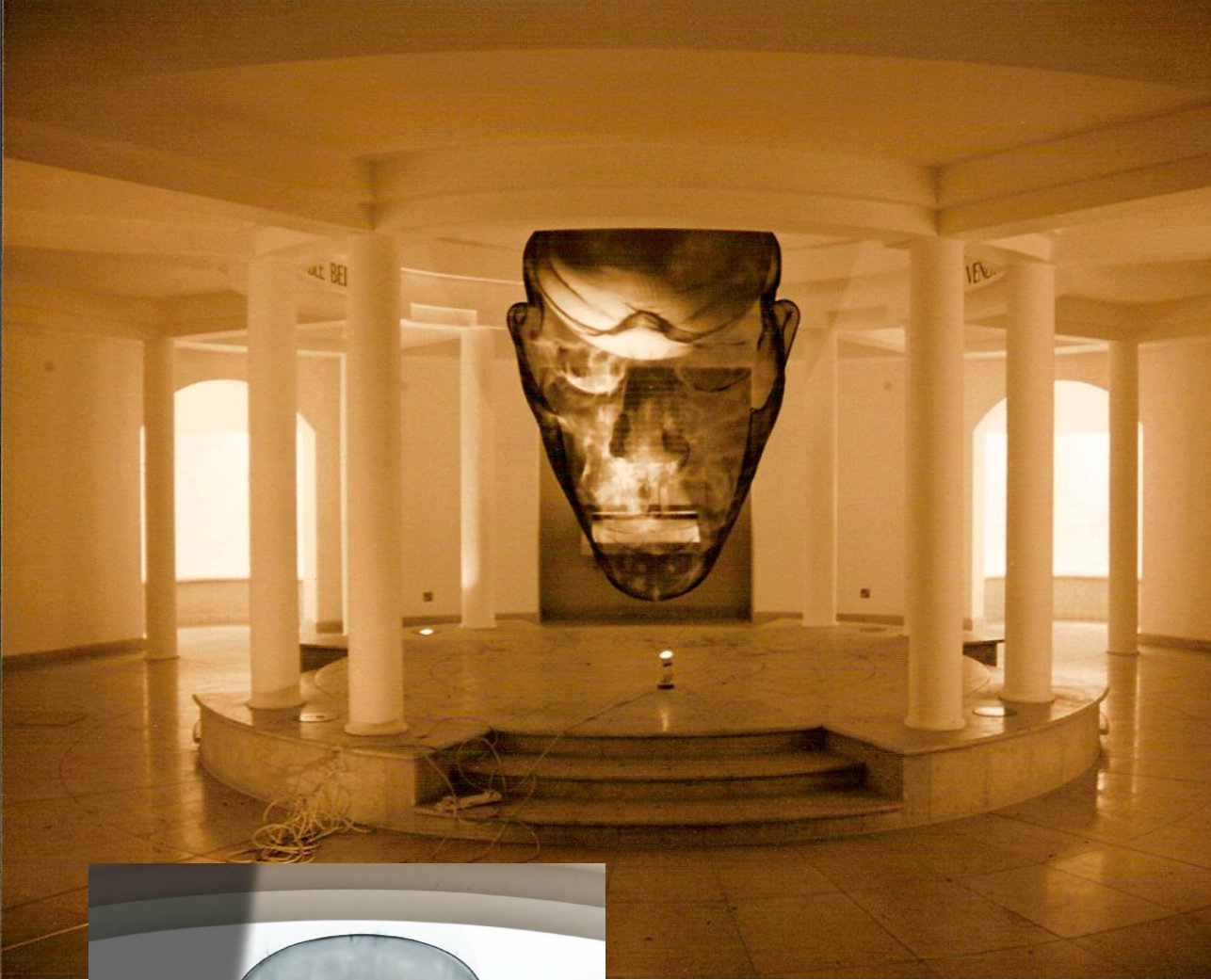


New York State | Private Collection, USA

'CHACHACHA' 2013

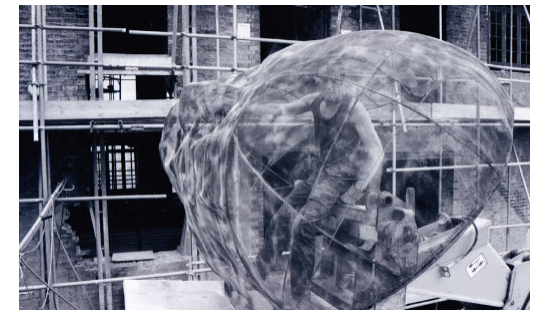
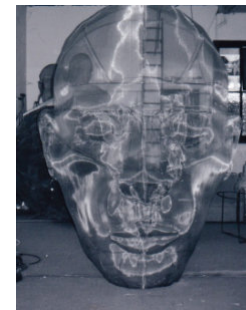
Mirrored Stainless Steel Sculpture , Laser Cut Design, 5.5 x 1.7 x 1.5 m

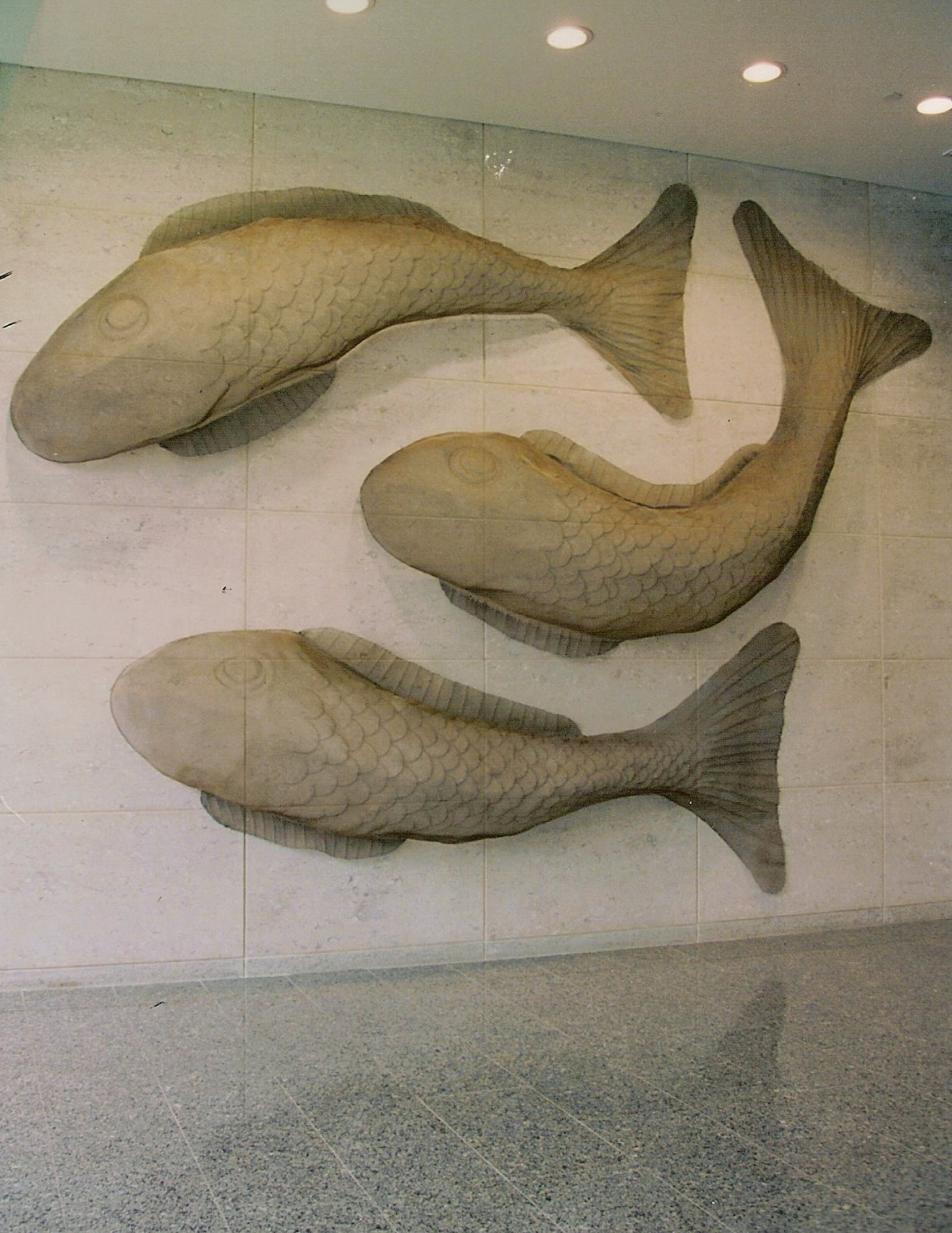
This monumental outdoor sculpture was fabricated in the U.K. 'CHACHACHA' is a multi-faceted three-dimensional portrait using three aspects from a single face. The laser-cut portrait image itself is partial, not a full portrait and is conceived to allow only a glimpse of the essential character contained within the three sculptural elements which comprise the composition. The result is superbly abstract.



Bede's World Museum
Jarrow eTyne & Wear
'WORLDS APART' 2000
Steelmesh Portrait of the
Venerable Bede, 250 x 75 x 175 cm.

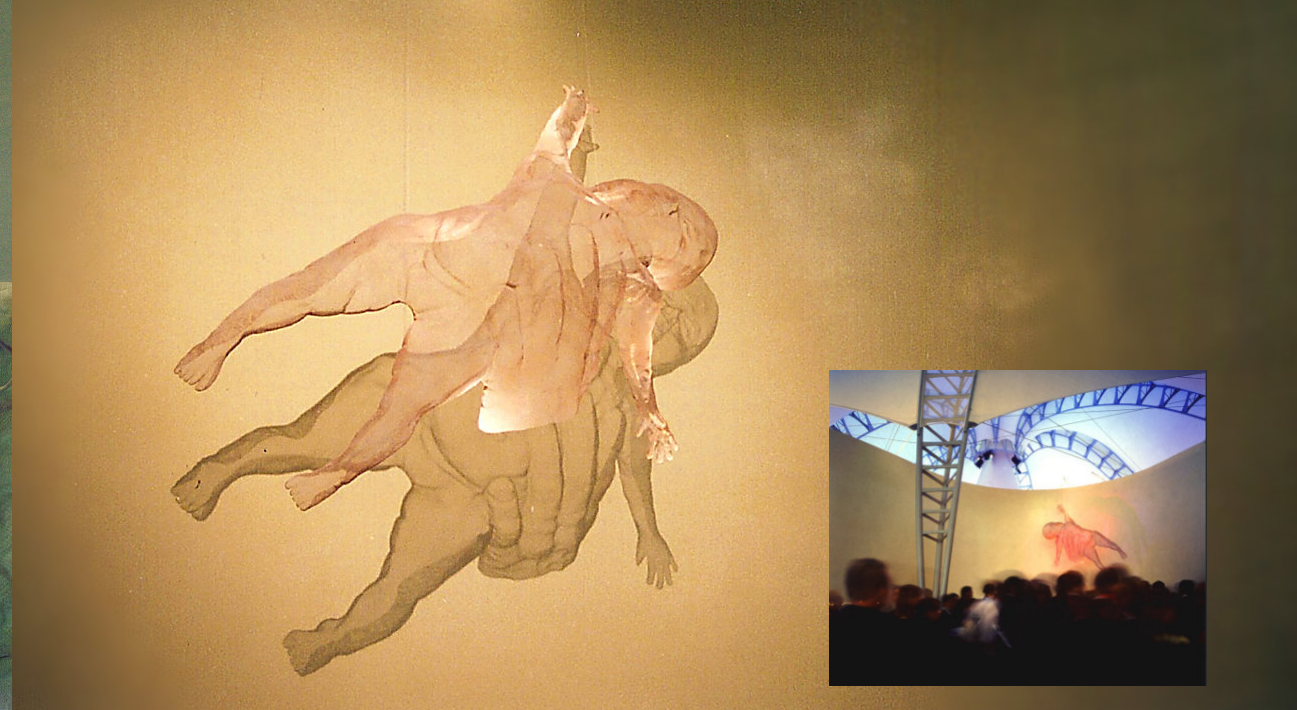
Installation





**Heron Corporation Commission, Holborn Viaduct, London
'FISHNET' 2000**

Three large wall-mounted fish sculptures, 350 x 150 x 50 cm
Fishnet Triptych was a commission by the **Heron Corporation plc** for the reception area of their building at Holborn Viaduct. The wall is Portland stone, and the building predominantly glass is positioned over the subterranean river Fleet. This together with the fin like support structures at the base of the building suggested to David the subject matter of Fish. The three pieces, each measuring 3.5 metres long, are in bronze mesh. The architects on the project were Skidmore, Owings and Merrill, contact Ania Lill.



**Heron Corporation Commission, Victoria Street, London
'HUMAN TOUCH' 1999**

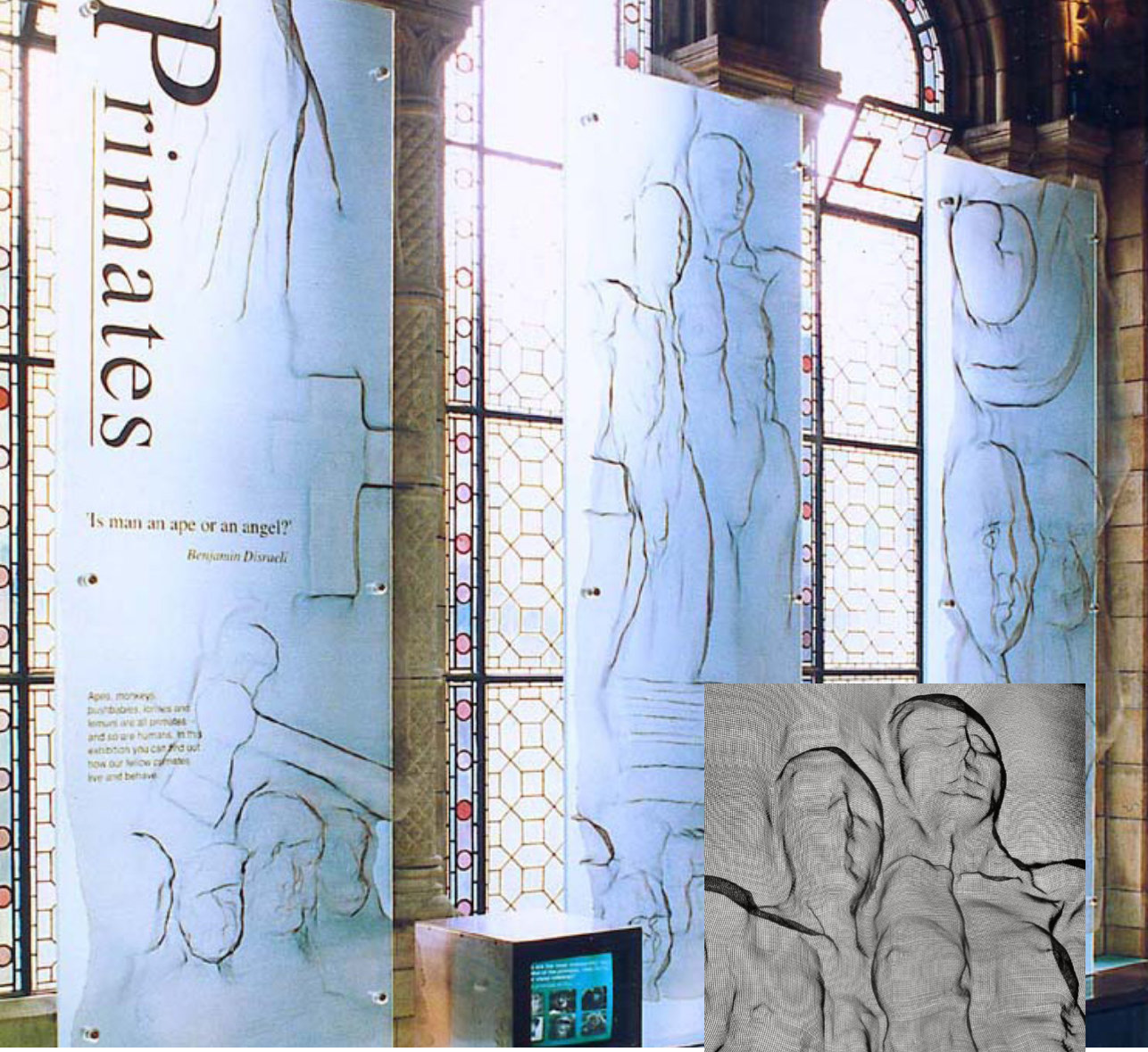
Bronzesh mesh wall panels with hand motive
280 x 130 x 30 cm + 210 x 180 x 30 cm

Both parts of the HUMAN TOUCH diptych are made of patinated bronzesh mesh to match the exterior of the building which is also patinated bronze and which is hand finished. Measurements of both wall-mounted sculptures are 230 x 130 x 30 cm (left and right hand), and 210 x 180 x 30 cm (left palm). The composition and subject matter was proposed and designed in response to the hand finished facade of the building and in response to the austerity and regularity of the architecture of the building itself "to give it a Human Touch" as you enter the reception area.

**Faith Zone, Centre Piece for Millennium Dome
Millennium Sculpture Greenwich, London
'FAITH' 1999**

A huge transparent sculpture of a new born baby is suspended as if floating at the entrance to the Faith zone. The fragility of life, vulnerability of the human form, helplessness and reliance on a greater power and much more are encapsulated in this amazing piece of art.

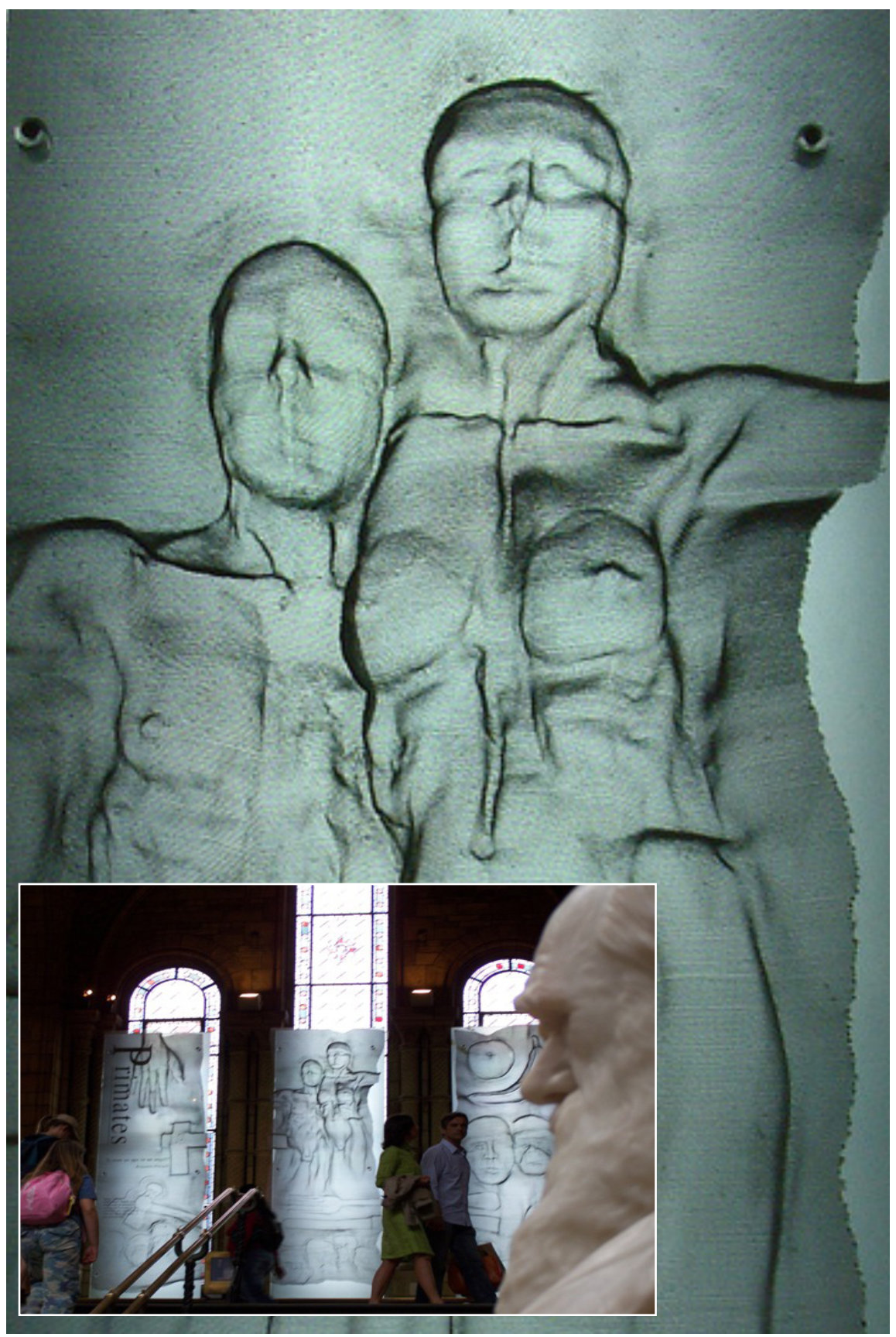
David Begbie has captured the moment of independent new life – a moment of wonder, innocence and unrestricted promise and potential unmarred by passions or prejudice. A moment which is happening every hour of every day in every part of the world. A moment which is universal and unites us all in a common experience.



**'ORIGINS' 1993 Triptych, stainless steelmesh
Natural History Museum
Primates Gallery, London**



"... with the Natural History Museum, my commission was to deal with the human element for the Primates Gallery. In addition to my work being an actual primate activity of today, the involvement led me to think and rethink my own condition, as well as the technical and aesthetic challenge of installing a three part scenario mounted on glass. Here, the emphasis was on the transparency of my work in relation to the Pawson Williams overall concept of reclaiming the original character of the space, ie. the architecture of Waterhouse. Often commissions are site specific, with these spatial constraints I am further challenged."



DAVID BEGBIE

By Edward Lucie-Smith

David Begbie uses very simple means to magical effect. His steel mesh figures use an industrial material to give life to bodies that are the direct descendants of those we see in Greek and Roman art. Begbie's work is interesting not only for its technical inventiveness but because of its relationship to the classical tradition. Post Modern art, and particularly Post Modern architecture, has continually flirted with classical forms, but sculptors in particular have found it difficult to work in this idiom without seeming to be academic.



At the same time, Modernism has left sculptors both with a commitment to industrial materials and also, very often, a fascination with effects of light. The sculptures Begbie makes fit this pattern, but also make use of classical forms – that is, they are very obviously successors to the work of Rodin and Maillol.

Rodin, it will be recalled, was keenly interested in rendering effects of movement. So too, though in a different way, were early 20th Century Futurist sculptors and painters such as Umberto Boccioni, who rejected the classical tradition altogether. Begbie offers movement whenever there is any shift of light, so much so that these pieces can sometimes have an interactive element.

When light is transmitted through these, the sculptures reconstitute themselves as shadows on the wall. The shadow-images seem so real and three-dimensional we get the impression that we can reach out and embrace them. The fact that the mesh figures offer both positive and negative shapes is also part of their message.

The weightless quality of these figures makes them particularly attractive to current sensibilities. In a world where everything seems to be in flux, there is an instinctive prejudice against the weighty and the monumental, amply demonstrated by the failure of so many contemporary attempts to make convincing commemorative monuments. Begbie offers something completely contrary to this – a kind of art that is instinctively elegant without any sacrifice of visual legibility or fullness and completeness of form.

Here is a kind of art that pays tribute to the values of the past, but that nevertheless firmly remains a creation of our own epoch.

Edward Lucie-Smith

Art Historian, Critic and Writer



David Begbie MRSS. 'EVE' 2008, Steelpanel, 'FEMERGE' 2015, Steelmesh



David Begbie (born 1955 Scotland)

David Begbie has worked almost exclusively with the human form throughout his career since his very first pioneering and cutting-edge solo show in London in 1984. Since then a whole new genre of steelmesh art has evolved and continues to grow.

Primarily sculpting in steelmesh his world-renowned figurative sculpture is powerful, erotic, tactile and intimate. The translucent medium interacts with light to create a dynamism and sense of movement, which integrates with their environment. The catalytic effect a Begbie sculpture has, in any setting, given that it has no palpable substance or surface, is phenomenal. 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.

DAVID BEGBIE MRSS.

Internationally renowned sculptor David Begbie creates sculptures from woven metal mesh or metal panel and often incorporates amazing shadow- play with the use of simple strategic lighting.

His sculpture has a much greater physical presence than any conventional solid form.

He is the master of his medium and his work speaks for itself.

1955 Born 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 Society of
British Sculptors (m.r.s.s.)



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