



david begbie
8-27 March 2005

David Begbie

Born in Edinburgh, Scotland in 1955 David Begbie's earliest memories and experiences as an artist are as a child. Already talented, Begbie completed seven years at Art School where he emerged with a unique sculptural technique and the beginnings of a new visual language using steelmesh. Since his graduation in 1982 he has worked almost exclusively with the human form, primarily sculpting in steelmesh but also producing monoprints, etchings, ink and charcoal drawings, mixed-media work and photographs. But it is for his distinctive steelmesh bodies that Begbie is most renowned. Since 1979 Begbie's work has been shown in Galleries in London, Zurich, Toronto, Rome, Madrid, Los Angeles, New York, Aspen, Miami, Sydney, Vancouver and Hong Kong. Begbie also works on collaborative projects with Architects, Interior Designers, Fashion Designers and Theatrical Designers. He has continued to evolve his widely appealing figurative works, and has achieved a truly global reputation, supplying an international network of Galleries, whilst also managing large scale public and private commissions and installations.

"As human beings we are endlessly fascinated with our own form, and over the centuries, artists have turned to a variety of styles and materials, not only to capture it, but express it in their own particular way. David Begbie is no exception, finding inspiration over the years from artists as diverse as Michelangelo, Rodin and Schiele. It was while he was an art student, however, that he first realised Steelmesh, the tool traditionally used as a frame for a sculptor's plaster, was a magical material in itself. He saw it had a range of qualities. And so began Begbie's love affair with both subject matter and material. Together, he'd found a whole new world waiting to be explored; a playing field that would become endlessly thought-provoking as it was visually compelling.

A consistently alluring part of Begbie's work has been the inherent juxtapositions and contradictions of his discoveries. He constantly teases the viewer with games about what is real and what is illusory. Mind literally battles against matter as Begbie's transparent forms unearth a maze of magical properties which encourage our imaginations to run wild. We become a hushed audience, captivated and still. This is particularly the case, when Begbie fills his human forms with light. He manipulates this simple, but powerful tool to illuminate every surface detail in his work, from the slightest indent in the thigh and the smallest curve in the stomach to every ridge above and below the breastplate, exquisitely delineated in a shadow.

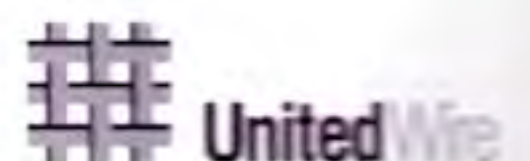
With each new exhibition we sense an extraordinary act of simultaneity is taking place. An ocean of humanity is being bridged. The presence of his spatial forms, timeless and contemporary, stands us next to ancient gods, statuesque, stoic and sensual. The dynamic presence of his projected forms occupy a space without dimension, flirting with the future and what it may be like. In a way, all great artists have something of the child about them, always curious, always questioning, always pulling back the surface to find out what lies just beneath. Begbie, would no doubt agree."

Ria Higgins, (Sunday Times Magazine) 2005

(Front cover) "nuduu" 2004
68.5 x 20.5 x 13 cm
Steelmesh



THORN





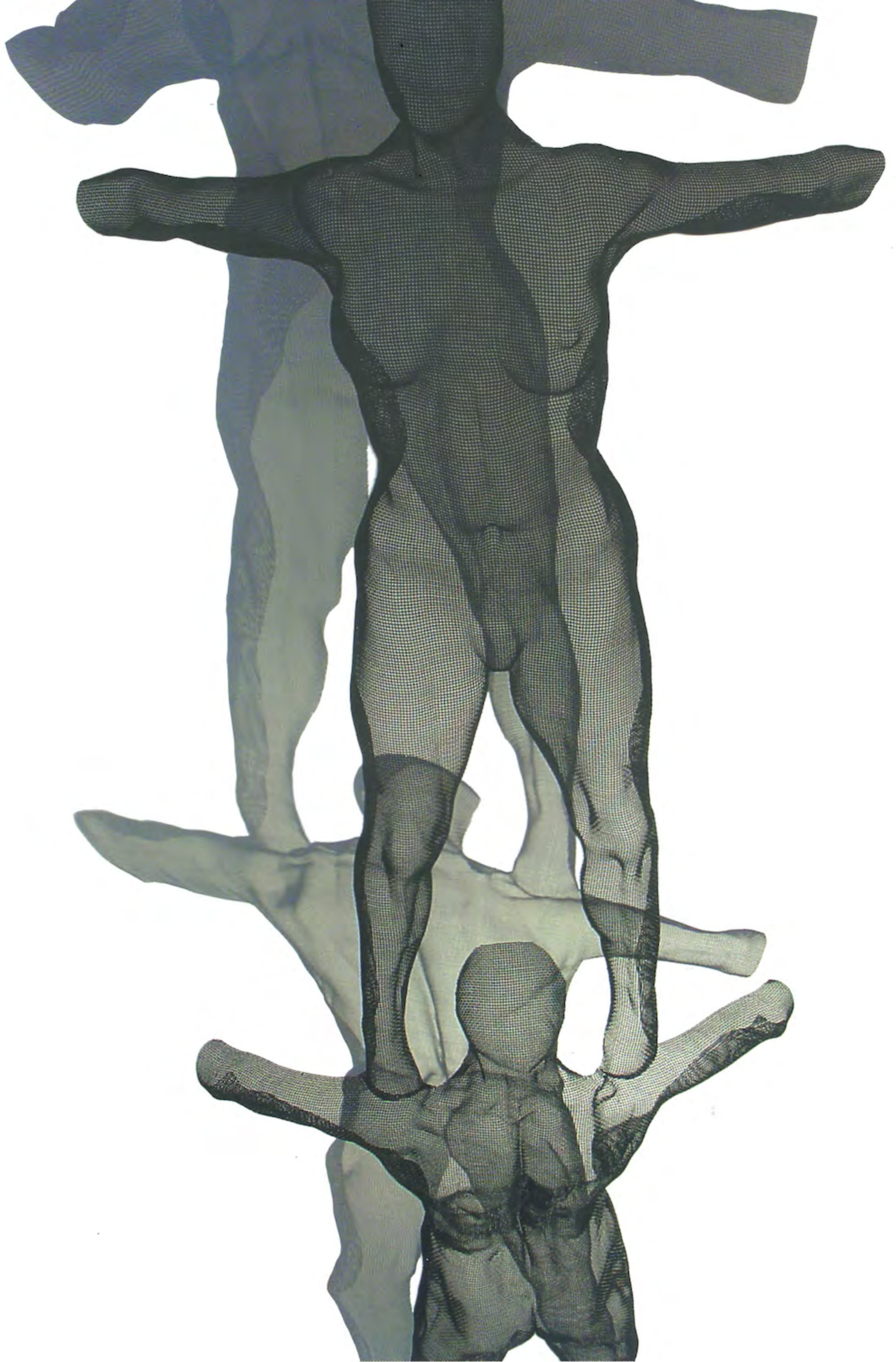
“uuuuu” 2004
48 x 62 x 13 cm
Steelmesh



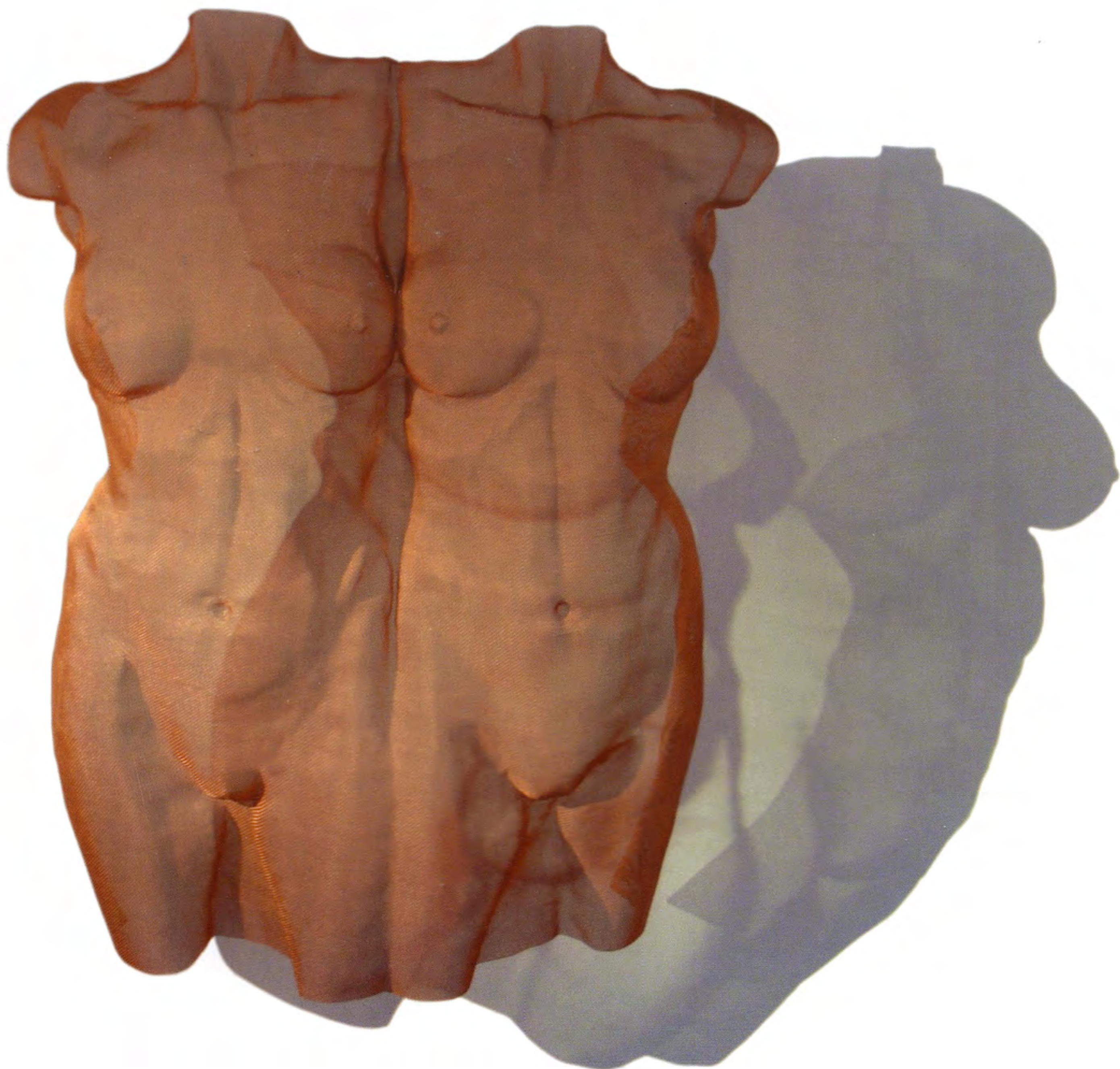
"Mude" 2003
59.5 x 21 x 12.5 cm
Steelmesh



“Rudu” 2005
68 x 24 x 12 cm
Steelmesh



“Standover” 2004
160 x 50 x 15 cm
Steelmesh



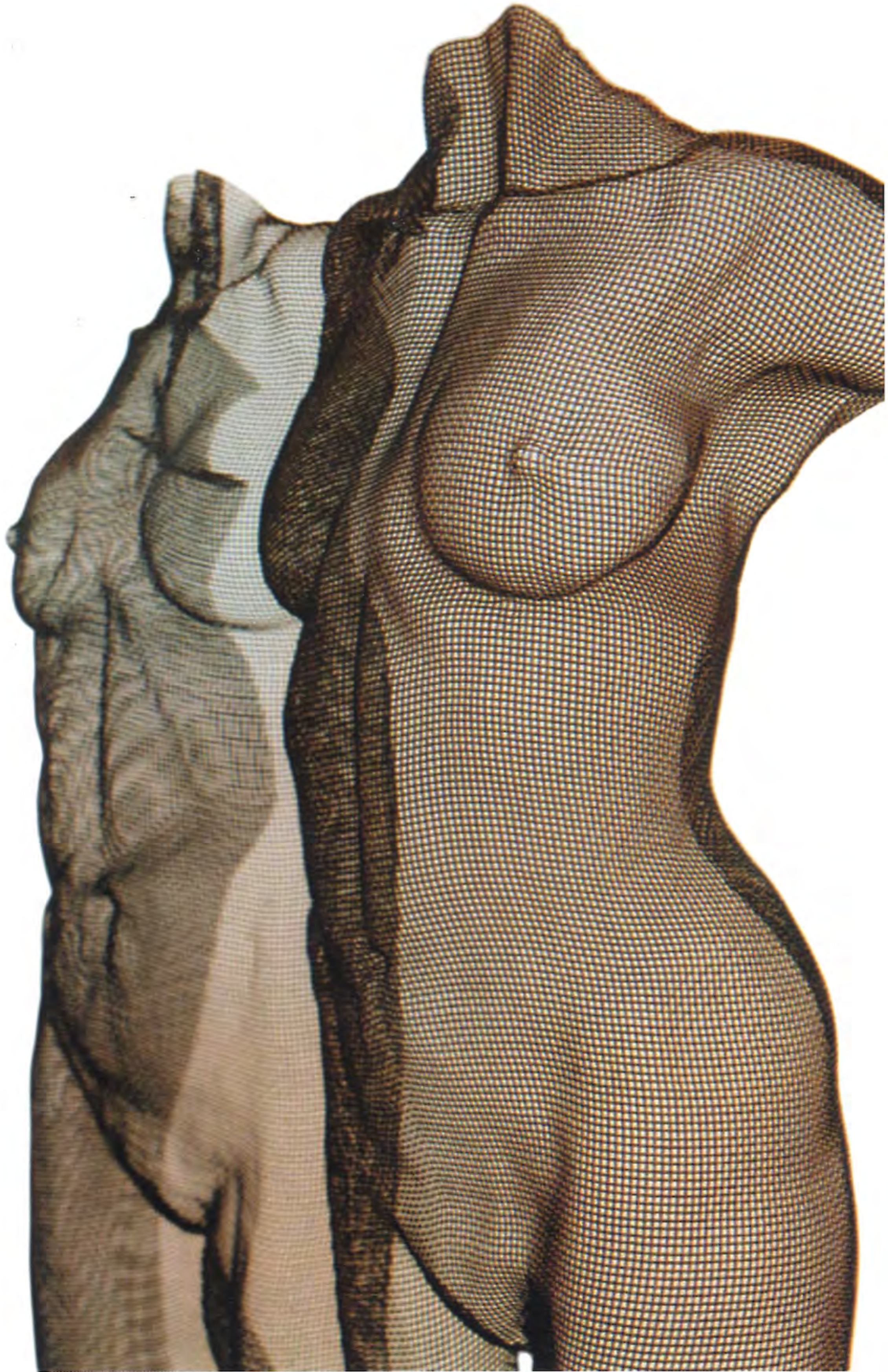
"Mirrormirror" 2001
105 x 80 x 25 cm
Steelmesh



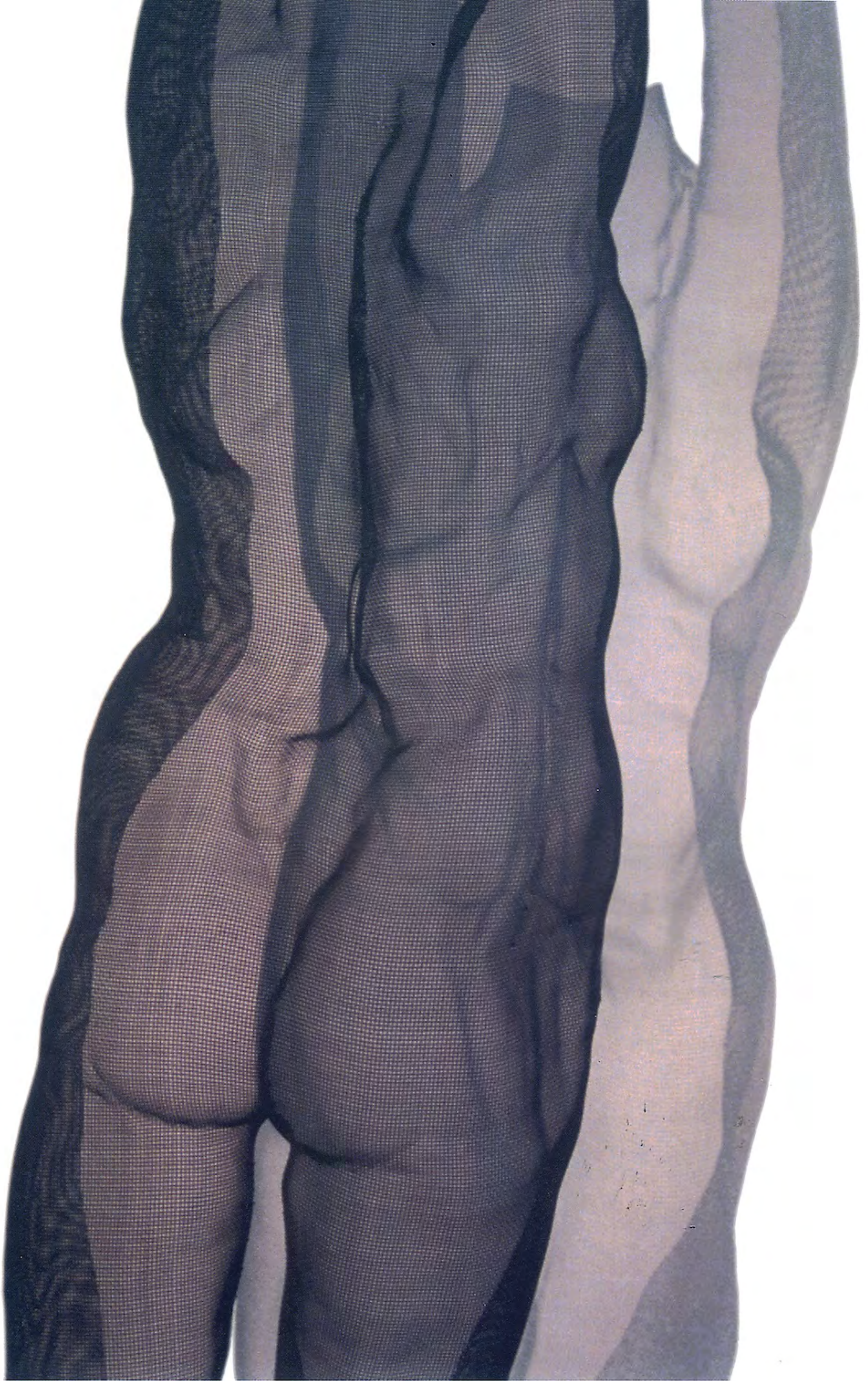
"du" 2004
58 x 20 x 15 cm
Steelmesh



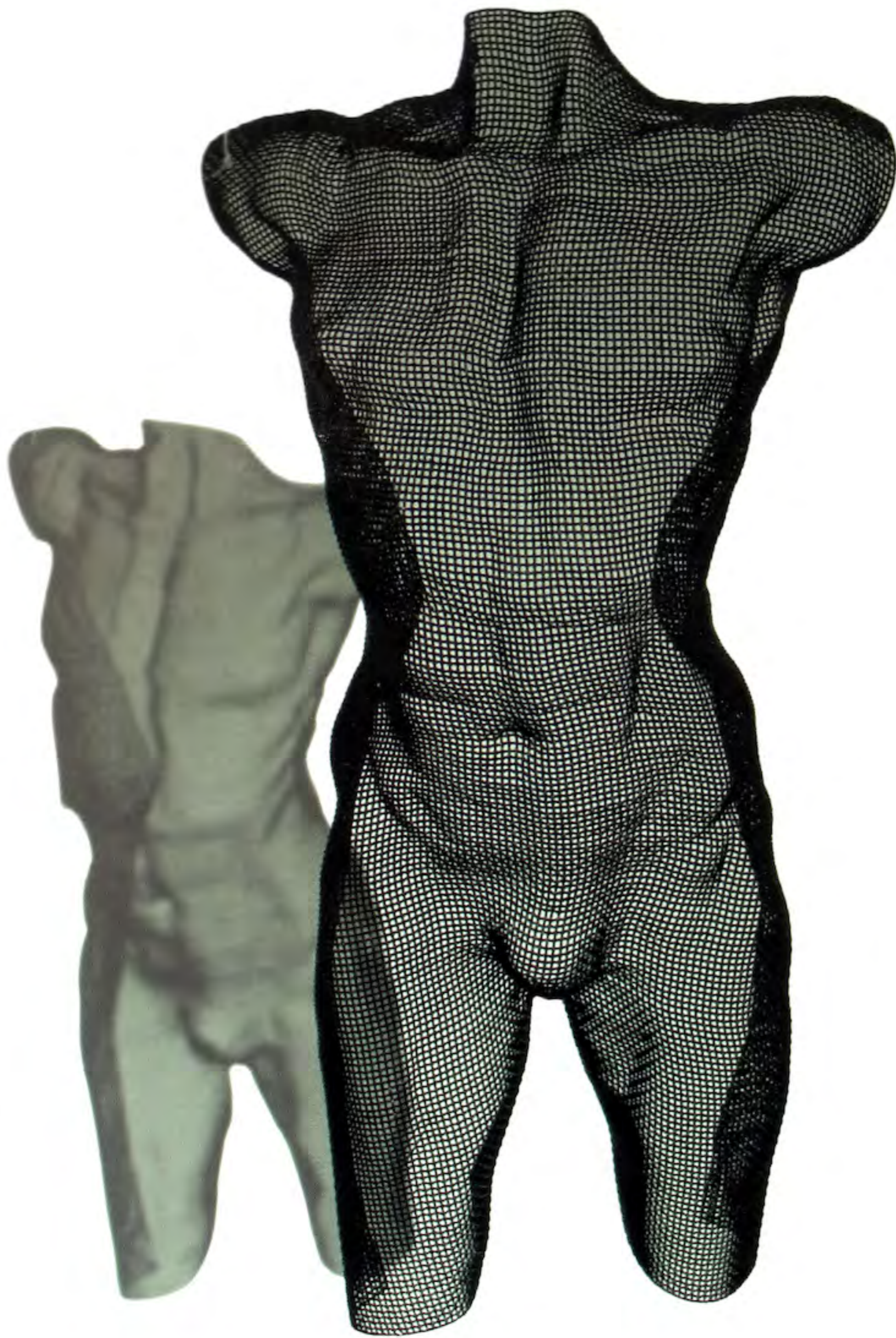
"duu" 2004
58 x 18.5 x 15 cm
Steelmesh



“Femerge” 2003
134 x 66 x 20 cm
Steelmesh



“Reach II” 1998
110 x 66 x 40 cm
Steelmesh



"Heasel" 2004
25 x 12 x 6 cm (208 x 46 x 60 cm)
Steelmesh



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“Boyoboyoboy” 2003