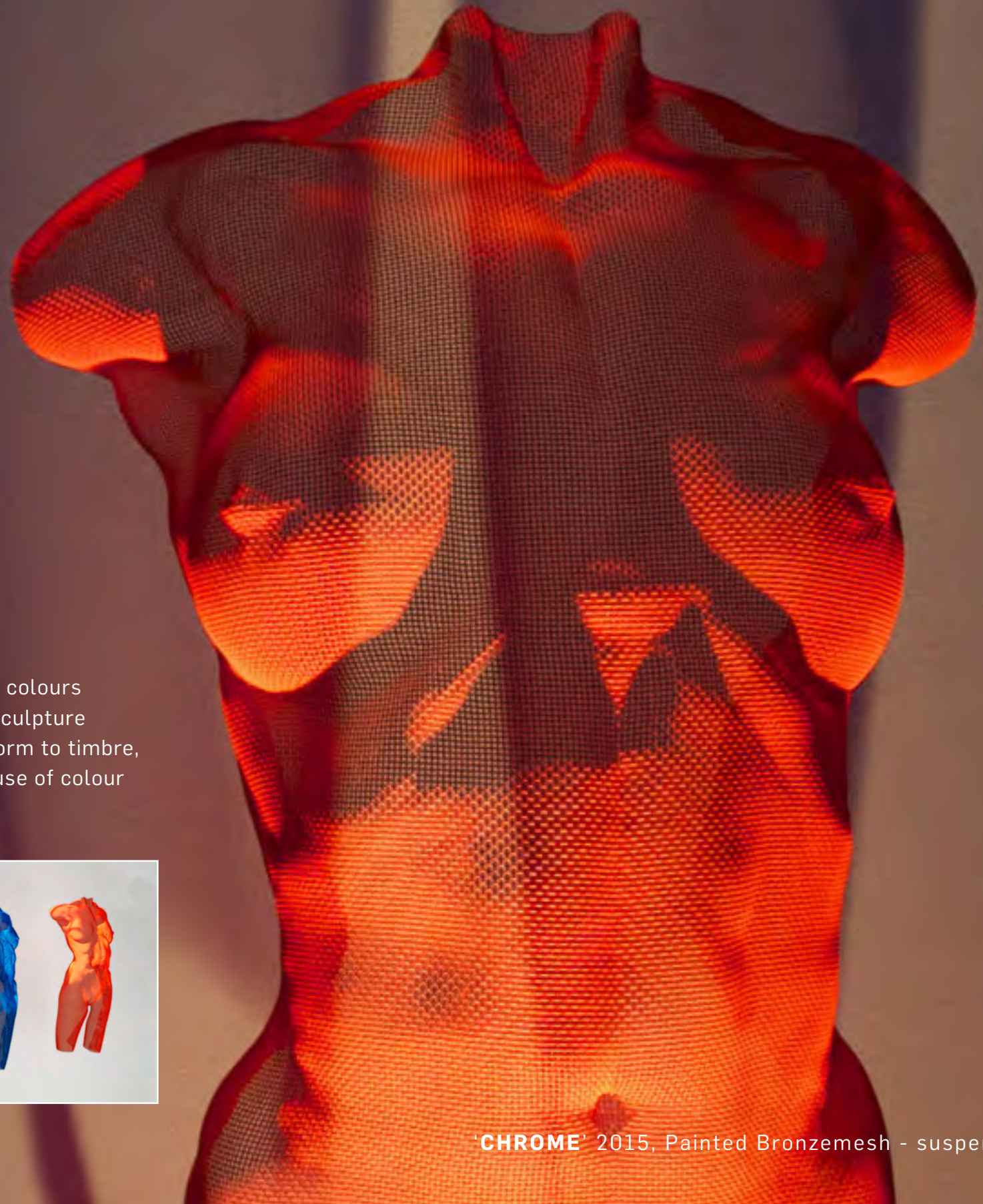


DAVID BEGBIE MRBS.
UNIQUE MESH SCULPTURE
SELECTION 2015



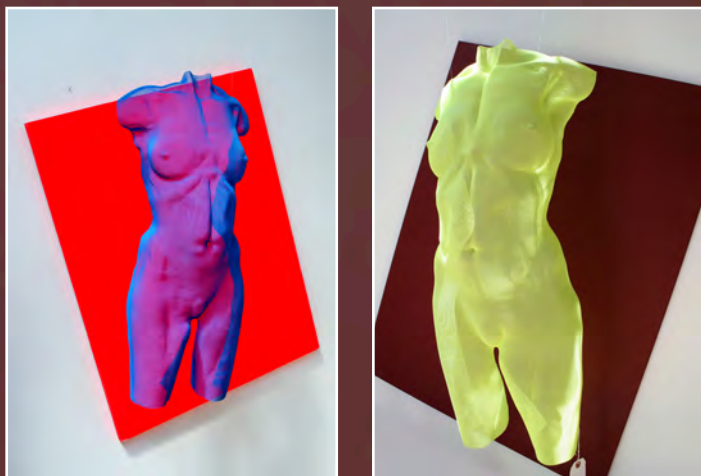


A Different Colour ... the Fluorescents

Colour shock - provocative and shocking new colours move the visual emphasis of David Begbie's sculpture from graphic linear description of body and form to timbre, character and identity achieved through the use of colour and pigment where each one is unique.

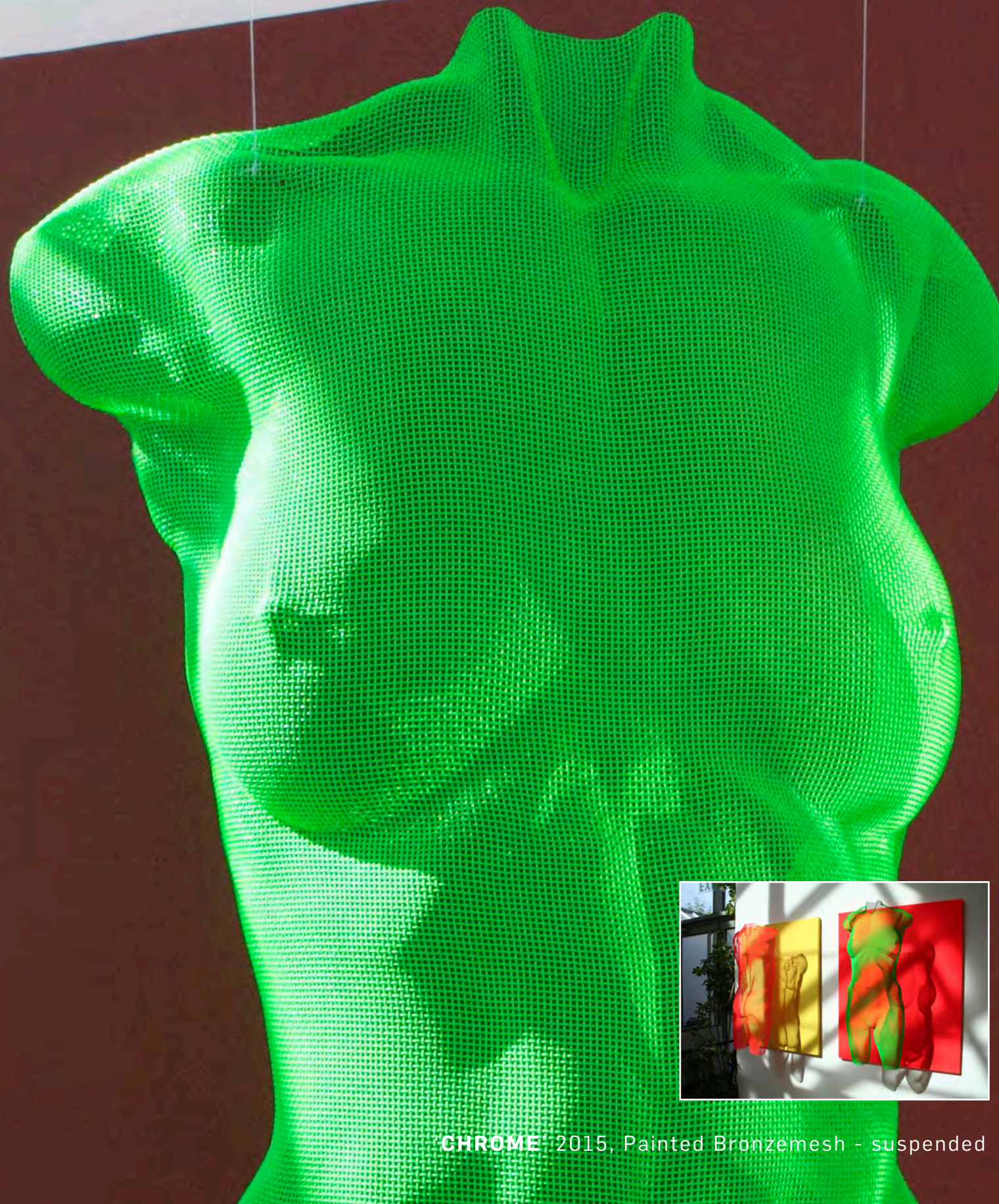


'CHROME' 2015, Painted Bronzesh - suspended



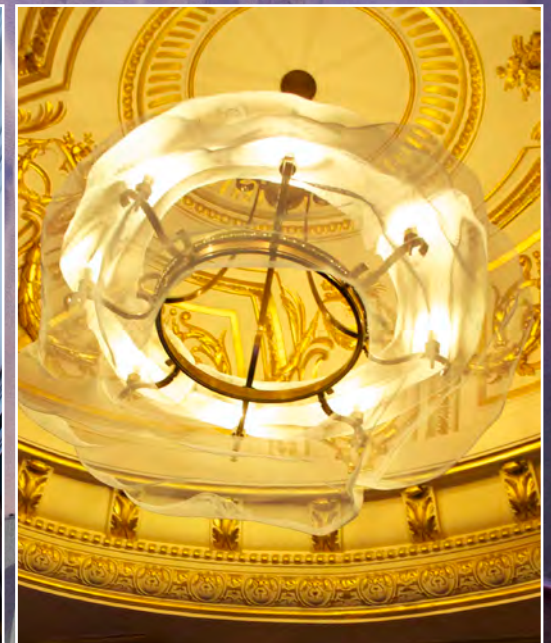
The new fluorescents demonstrate that these sculptures are as much about light as they are about sculptural form and graphic rendition. Using a pure bronze mesh as a surface for his palette of high-saturation colour, the translucent medium becomes even more volatile and optically unstable - monochrome becomes 'Colour Field' and impossible to identify as a specific colour.

Light reflected back through the transparent sculpture using different coloured painted backdrop canvases dissolves and mixes the surface colour of the figure into shimmering new colours and colour washes, perpetually changing, as the eye explores the artwork.



CHROME 2015, Painted Bronzesh - suspended

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.



'CIRRUS SERLIES' 2014 / 2015

17 sculptures. 8 Northumberland Avenue, London / Trafalgar Square



'ARIOS DIPTYCH' 2014, Steelmesh - approx 195 x 86 x 22 cm each, Conning Insurance Asset Management, London, Monument

'ARIOS' and 'CIRRII' 2014/2015

These two new series were commissioned for interior spaces of two separate buildings in central London at Trafalgar Square and 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 messy-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.



Sculpted Emblems
– in another Different Sense

Colour shock - provocative and shocking Begbie's series of emblem sculptures are based on national flags, such as 'UNTIED KINGDOM', 'ENGLAND', and most recently 'ITALIA'. They venture towards abstraction, whereby the shadow projection is purely abstract but ultimately these remain recognisable as a subject and are spectacularly new and different in the sense that the mesh is brightly coloured and painted like a canvas.



'UNTIED KINGDOM 2' 2014, Painted Steelmesh - 95 x 60 x 10 cm.
'ITALIA' 2015, Painted Bronzesh - 94 x 64 x 20 cm.



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.

"... a dancing embrace gently holding masculine and feminine in a perpetual balance..."



'CHACHACHA' 2013 - Mirrored stainless steel, laser-cut, in 3 parts
Mounted on a circular two-tier integrated base 5.5 x 1.7 x 1.5 m.
New York State. Private commission.



'TRANSPOSE' - Floating Bronzemesh Buddha
'TRANSCEND' - Wall-mounted brass sculpture
 2012, Buddha-Bar / Knightsbridge, London.



buddha-bar
 RESTAURANT
 London



'TRITUS' 2010, Steelmesh, 92 x 75.5 x 20 cm.



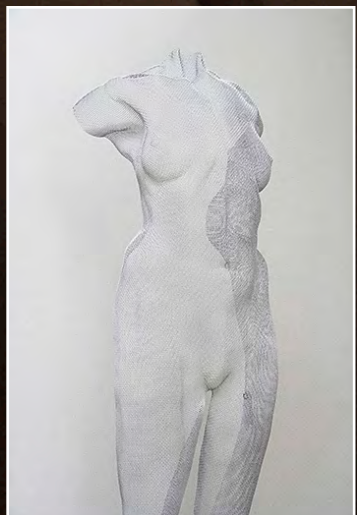
'TUUSUM' 2011, Bronzesh - suspended
131 x 66 x 20 cm.



'ICONII' 2009, Bronzemesh - suspended
185 x 100 x 17 cm.



'LUNA' 2010, raw tin finished steelmesh, suspended.
97 x 106 x 20 cm. Canterbury Cathedral.



'ICON I' 2009, White Painted Bronzesh - 153 x 44 x 37 cm.



'VUVUS' 2009, Steelmesh - 94 x 96 x 20 cm.



'GRANDSLAM' 2008, The All England Lawn Tennis And Croquet Club
Wimbledon Centre Court Building.



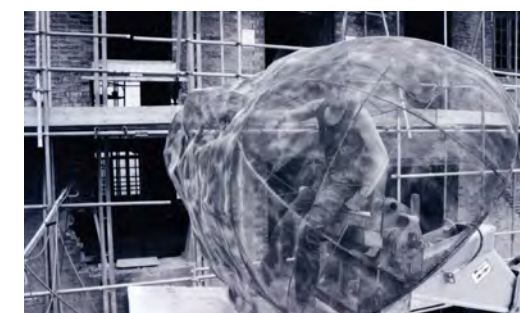
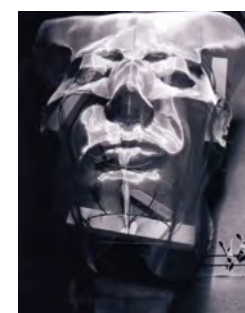
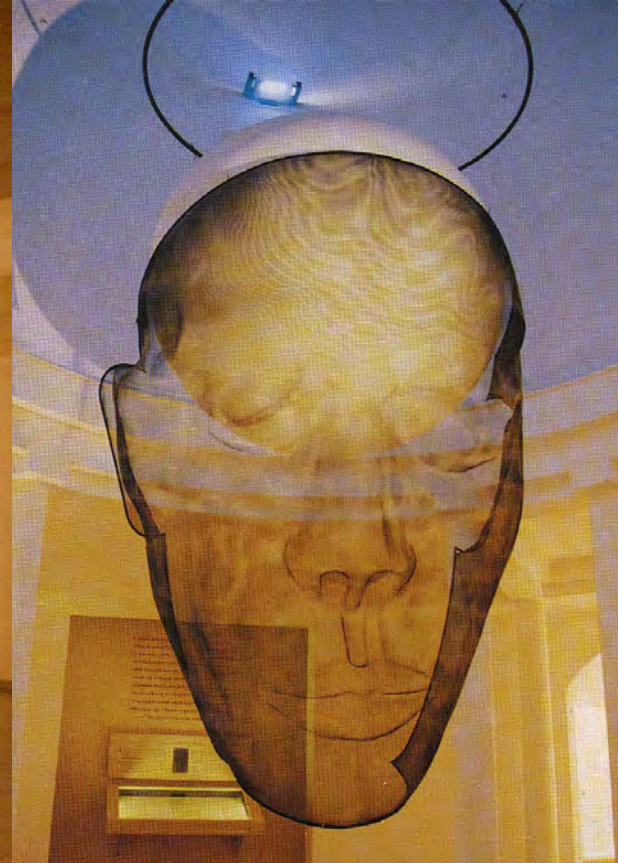
'MIXDOUBLES'
Painted/Etched Steel
Collector's Item 2008



'PALM II' 2007, Bronzemesh, suspended.
125 x 120 x 20 cm.



'FISHNET' 2000 Bronzemesh Triptych 350 x 150 x 50 cm.
Heron Corporation plc, reception area. Holborn Viaduct, London.



'WORLDS APART' 2000

Steelmesh Portrait of the Venerable Bede, 250 x 75 x 175 cm.
Bede's World Museum, Jarrow, Tyne & Wear, UK.

Installation



"... 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."



'ORIGINS' 1993, Steelmesh Triptych.
Natural History Museum, Primates Gallery, London.

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.



David Begbie MRBS. '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.

Edward Lucie-Smith

Art Historian, Critic and Writer



'CIRCUM' 2014, Bronzemesh, with figurative elements, suspended.

Completely Different Sculpture

David Begbie's latest sculpture is figurative in a completely different sense. 'CIRCUM', a new format circular composition, as well as 'ARIOS' and 'CIRRII', realise an 'optical thread' between the representational and abstract aesthetic and demonstrate that this quality has existed in 'Begbie sculpture' since the very beginning.

These recent sculptures focus on the dynamic optical qualities of the actual medium itself and its interaction with specific or ambient light in suspended space. On looking further you discover the properties of the medium.