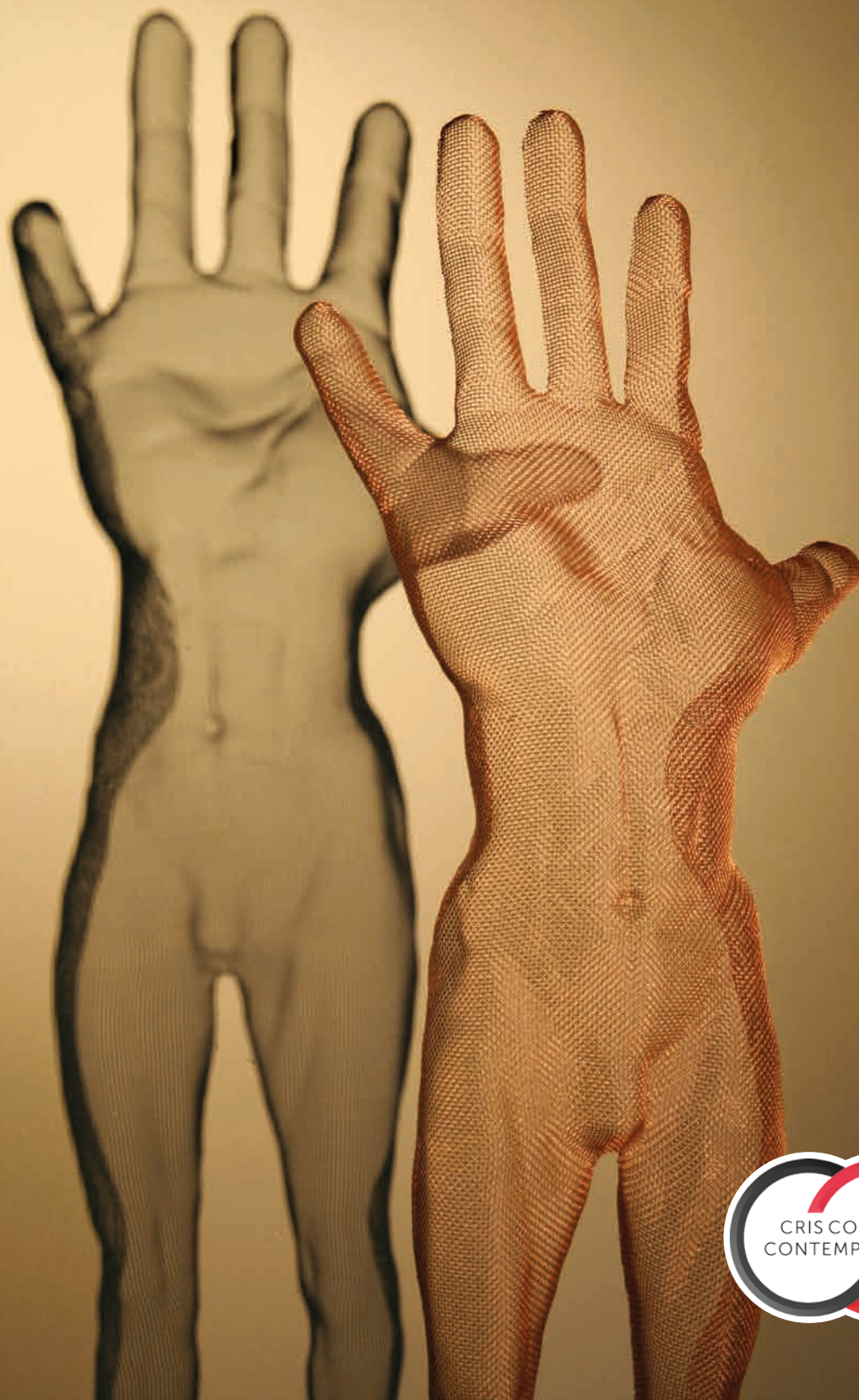


CRYPTIC 42

DAVID BEGBIE



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Curator

Prof. Pasquale Lettieri

8th - 16th October 2024

The Crypt Gallery

St Pancras New Church
165 Euston Rd London NW1 2BA

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David Begbie

Emotion and purity without gravity

Prof. Pasquale Lettieri

David Begbie shapes physical reality in transparency, without clothing, or stripped bare, revealing its organic quality—everything nature deemed necessary for being, for natural existence. In art, it is not a body undressed; this is simply its phenomenology, from which both the concept of beauty—rhythm and proportion—and that of sensuality—tactility and possession—have been drawn. The interplay of emptiness and fullness is one of the central distinctions between cultures and worldviews. Something essential, radical, and irreducible becomes, in representation, a space where the symbolic aspects of which both people and things are made converge and interact. These symbolic dimensions range from the height of Apollonian contemplation to the height of Dionysian purity, with a multiplicity of excursions in all directions. However, the real challenge is not to create a universal narrative, an encyclopedia of all pasts, but to focus on the present, which for us is the concept filtered through Greek, Roman, Humanist, and Renaissance thought, and finally through the outward expressions of modernity.

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In Begbie's works, purity aligns with simplicity, yet both open different doors to the conceptual universe. Purity leads to a high singularity, manifesting in external form and internal structure, much like spring water, diamonds, gold, and all things that merge with themselves without loss—in fact, the more solitary they are, the greater their value. Simplicity, on the other hand, is a readiness to combine, to make itself available for a scalable diversity, descending towards the simplest and ascending towards the complex. Yet, the two concepts work together, linguistically serving an analytical discourse essential to both philosophy and science, assuming a crucial role for mental and material work alike—after all, nothing is purely intellectual or purely technical. Nature's triumph lies not in its untamed wilderness, reflecting its totalitarian inclination where only a primitive, essential life is possible, but in its capacity for modification, giving rise to the poetry of the Garden of Eden and its salvific conception. It provides the foundation for artifice, from the simplest (a wire) to the most complex generative forms like nanotechnology, forming the basis for all that is needed for human transformation, where intelligence shapes life through technique. The artist's manipulations are the pages, the chapters, the fundamental poems of everything, for it is through them that the extension of memory has been made possible. Sculpture, as the starting point for transmitting experiences, enables their transformation into knowledge, adapting and evolving from the light, almost persistent, equatorial environments to the heavy and enveloping polar regions. Despite having once been unaware of each other's existence, there were men and women in these distant places, separated by a single lineage and

only reunited in our modern era.

Manipulations of everything—metals, fibers, stones, plants—guided by inclinations and needs, but also by dreams, images, desires, and fears. Begbie creates unity within diversity and diverse unities: animals, bodies, objects, shadows. He turns necessity into virtue, often transforming it into excellence, into genius, in everything that then sparks exchange, desire for possession, and both material and spiritual wealth. Contemplation and emotion are two apparent opposites in his art that attract each other in a kind of conspiratio, like sanctity and temptation, because they are part of our inherent nature. They transcend cultures and customs; these are ancestral qualities, innate to the character of each individual, as the lightness of his creations attests.

Contemplation represents the spiritual, quasi-religious side of the artist, leading us to assert that truth is never found in realism or history, but in style, in the form that reflects upon itself and promotes a collective mirroring. It aligns with the dissolution of the boundary between art and life, drawing from the lesson of Greek statuary, with its mathematical and geometric iconology, designed to leave one speechless, to suspend externality in a mystical rapture—enveloping, atmospheric, and astral.

Forty-two years of emotion that align with sensory stimulations and the overwhelming force of fleeting disturbances, what could be called Sehnsucht, where everything is in flux, nothing stable, yet energy pervades all things. There is a longing for what has not yet been, for the future, but fleeting does not mean superficial—even if the delirious nature is outside containment, it is essential. Emotion can lead to the depths of new understanding, memory, and hope, grounded in the concreteness of everyday life, in the spaces where we live continuously. This defies the current spirit of disengagement from commitment, seeking instead a multitude of new ones, in the alignment of sentiment with will.

This is the driving force behind Begbie's truly creative spirit: where others find nothing, he evokes life where others sense death, stagnation, or even the formlessness of decay. Eroticism in his works resonates with luxury, as both are extreme and not easily compromised by what is outside themselves. Like infatuation, with which both are closely related, they acknowledge only their own reasons—those of pleasure and mutual enjoyment—driven by a sense of defiance against everything, especially common sense, which serves as the root of all alterity. What common sense guides toward prudence, eroticism directs toward maximum tactile enjoyment, and luxury toward maximum visual enjoyment. Together with the complicity of infatuation, they erase, in the sublime, all boundaries between beauty and ugliness, and even between the perverse and the masochistic, taking everything as a means without any notion of an end, except for an eternal continuation—a constant escalation, ever more and ever more, that ultimately leaves only tears. For Begbie, this is why the Crypt becomes a sacred hypogeum, and 42 years are not enough.

David Begbie

Emozione e purezza senza gravità

Prof. Pasquale Lettieri

David Begbie modella in trasparenza la realtà fisica, senza vestiti, oppure disadorna così come la presenta la sua qualità organica, di tutto quel quid che la natura ha ritenuto necessario per essere, essere naturale. Nell'arte, non è un corpo spogliato, questa è solo la sua fenomenica da cui hanno attinto, sia il concetto di bellezza, che è ritmo e proporzione, che quello di sensualità, che è tattilità e possesso. Il concetto di vuoto e pieno è uno dei nodali della differenza, tra culture e concezioni del mondo, per cui una cosa essenziale, radicale, ineliminabile, diventa nella rappresentazione un luogo in cui si incontrano e si giocano, le simbolicità di cui tutti, uomini e cose sono fatti. Simbolicità che vanno da un massimo di apollineo e contemplativo ad un altrettanto massimo di dionisiaco fino alla purezza, con una molteplicità di escursioni che vanno in tutte le direzioni, anche se poi il vero problema non è quello di farne una narrazione universale, un'enciclopedia di tutti i passati, ma quello del presente, che per quanto ci riguarda è il concetto filtrato dalla grecità, dalla romanità, dall'umanesimo, dal rinascimento e poi dalle estroversioni della modernità. Nelle opere di Begbie la purezza simpatizza con la semplicità, ma entrambe tuttavia aprono porte diverse dell'universo concettuale, l'una conducente ad una singolarità alta nella forma esteriore e nell'organatura interna, come si addice all'acqua di fonte, il brillante, l'oro e tutte quelle cose che si coniugano con se stesse, senza perdere, anzi più sono solitarie, maggiore è il pregio. La semplicità è una disponibilità a coniugarsi, a rendersi disponibile per una diversità scalare verso il semplicissimo, a scendere e verso il complesso a salire. Eppure i due termini lavorano, linguisticamente ad un discorso analitico che serve alla filosofia e serve alla scienza, assumendo una connotazione indispensabile, per il lavoro mentale e per quello materiale, anche perché non esiste niente che sia totalmente mentale o totalmente tecnico. Il trionfo della natura non è nella sua verginità da selva, che corrisponde alla sua vocazione totalitaria, entro cui è possibile solo una vita primitiva, essenziale, ma nell'essere modificabile in vario modo, fino alla poesia del giardino dell'Eden, alla sua salvifica concezionalità e nel fornire la possibilità dell'artificio dal più semplice (fil di ferro) alla più complessa generazionalità delle nanotecnologie, fornendo la base di tutto ciò che serve alla trasformazione umana, intelligente della vita, per mezzo della tecnica. Le manipolazioni dell'artista costituiscono le pagine, i capitoli, i poemi fondamentali di tutto, perché attraverso di esse è stata possibile l'estensione della memoria, attraverso la scultura, punto di partenza per la trasmissione delle esperienze e la possibilità di trasformarle in sapere, trasformandole, adattandole, dal leggero, quasi insistente dell'equatore, al pesante e avvolgente dei poli, dove nonostante si ignorassero a vicenda, c'erano

uomini, c'erano donne, separati nell'unica discendenza e riuniti solo ai nostri tempi. Manipolazioni di tutto, dei metalli, delle fibre, delle pietre, delle piante, secondo inclinazioni e bisogni, ma anche secondo sogni, immagini, desideri, paure. Begbie costruisce unità nelle diversità e diversità unitarie, gli animali, i corpi, le cose, le ombre, facendo di necessità virtù e spesso trasformandole in eccellenze, in genialità, in ogni cosa che, poi, ha destato scambio, desiderio di possesso, ricchezza, materiale e spirituale. La contemplazione e l'emozione sono due palesi oppositività nella sua arte che si richiamano per una sorta di conspiratio, come la santità e la tentazione, perché fanno parte di nostri a priori, che superano le culture e le usanze, sono qualità ancestrali, che appartengono al carattere di ciascuno, come testimonia la leggerezza delle sue creazioni. La contemplazione, corrisponde alla versione spirituale dell'artista, semi-religiosa, che ci fa affermare che la verità non è mai nel realismo, nella storia, ma nello stile, nella forma capace di specchiarsi in se stessa e promuovere il rispecchiamento corale, s'accosta al superamento della differenza tra arte e vita e ci viene dalla lezione della statuaria greca, dalla sua iconologia matematica, geometrica, fatta apposta per ammutolire, per sospendere l'esteriorità, come in un rapimento mistico, reso avvolgente, atmosferico, astrale. Un'emozione lunga 42 anni, che corrisponde alle sollecitazioni sensoriali, alla presa di sopravvento, dei turbamenti momentanei, di quella che si può chiamare sensucht, con tutto in crisi, niente è stabile, ma in tutto c'è energia, con una nostalgia del non essere, del futuro, ma momentaneo non vuol dire superficiale, anche se il delirante è fuori contenitore, per sua essenzialità. L'emozione può accompagnare ai luoghi della nuova profondità, della memoria, della speranza, nella concretezza di ogni giorno, nei luoghi della propria vita, dove si abita, in continuazione. Contravvenendo anche allo spirito del tempo attuale che è di dismissione di ogni impegno, per trovarne tanti, nell'adeguazione del sentimento al volere. Che poi è questa la molla dello spirito veramente creativo di Begbie, dove gli altri non trovano, nel suscitare vita dove altri sentono la morte, la stagnazione, addirittura l'informe del disfacimento. L'erotismo nelle sue opere simpatizza col lusso, per il suo essere estremo, non facilmente compromettibile con l'altro da se. Come l'innamoramento di cui entrambi sono affini, non sentono se non le ragioni che sono le proprie, quelle del godere e del godersi insieme, con quel senso di sfida a tutto, prima di tutto al senso comune, a quello che fa da radice ad ogni alterità, perché quello che il senso comune orienta al buon senso, l'erotismo lo determina nel massimo di godimento tattile, il lusso nel massimo del godimento visivo, complice di tutto l'innamoramento che cancella nel sublime, ogni confine di bello e di brutto, anche ogni sconfinamento col perverso, col masochistico, prendendo tutto per mezzo e senza avere nessuna idea di fine, che non sia un'eterna continuazione, anzi un'ascesa del sempre di più, del sempre di più, che alla fine lascia solo lacrime. Per Begbie, per questo, la Cripta diventa un ipogeo sacro e 42 anni non bastano.

CRYPTIC 42

David Begbie MRSS, 2024

CRYPTIC 42 is an exhibition which explores episodes from a creative journey which spans 42 years, 1982 to 2024.

The earliest sculpture from this exhibition, RELIC 1982 is a glimpse of what remains of TWO ADAMS 1982, a two-metre height skeletal composition the toe bones of which also formed the crossmembers to a fish skeleton with head, spine and tail.

Originally exhibited as part of the UCL Slade School of Sculpture post-graduate final shows 1982. (The Slade School of Art is a stone's throw away from the Crypt Gallery on Euston Road.)

TWO ADAMS is an expressive historical literary reference but the fish component refers to the origins of humanity as a species – our beginnings.

The latest most recent sculpture in the exhibition is CRYPTIC 2024 which relates to the influence that primitive tribal art has had on my sculpture, something which is not immediately obvious. All primitive art has a compelling and powerful presence exposing the profound complexity of human nature. Central to the exhibition is the juxtaposition of primitive masks opposite floating angels which speaks of the coexistence of the angel and the devil present in each of us individually, a contradiction which we can all recognise.

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The main thrust of the artwork on show reveals an obsessive concern with and a celebration of the human form exposing the beauty of each gender but other exhibits reveal the profound beauty of the metallic industrial material itself. The intrinsic conceptual quality of the transparent fabric is more apparent in the simple abstract forms on show such as STREAMING and CIRRI Triptych but these qualities also exist in even the most figurative of compositions such as PHLEXII and PHLUXII where substance and form appear and disappear as the viewer navigates the sculpture.

The medium is very sensitive and expressive not only with respect to shape and form such as the Christian Dior Medallion Chair and Table, it also manifests physical, emotional, sensual, psychological, sexual and spiritual undertones much of which work on a subliminal level where the medium is at its most powerful in that it has the ability to convincingly suggest that it doesn't actually exist as a material in three-dimensional space – merely an apparition or a shadow.

Many of the sculptures on show are suspended as if floating in free space, others are freestanding on the most minimal of structural support. For the most part the sculptures are their own armature and appear almost as three-dimensional drawings – thousands of sculptural delineations describing the subject. As an artform the medium is extraordinary in that it wants to exist independently of internal or external structure or support in order to work as a visual language to its fullest potential.

It is precisely for this reason that as an artist I have spent more than 42 years attempting to avoid gravity.

With this in mind hopefully the exhibition speaks for itself.

CRYPTIC 42

David Begbie MRSS, 2024

CRYPTIC 42 è una mostra che esplora episodi di un percorso creativo che si estende per 42 anni, dal 1982 al 2024.

La scultura più antica di questa esposizione, RELIC 1982, offre uno scorcio di ciò che resta di TWO ADAMS 1982, una composizione scheletrica alta due metri, le cui ossa dei piedi formavano anche i traversi di uno scheletro di pesce con testa, spina dorsale e coda.

Originariamente esposta come parte delle mostre finali post-laurea della Slade School of Sculpture dell'UCL nel 1982. (La Slade School of Art è a pochi passi dalla Crypt Gallery su Euston Road.) TWO ADAMS è un riferimento letterario storico espressivo, ma il componente del pesce si riferisce alle origini dell'umanità come specie – ai nostri inizi.

La scultura più recente nella mostra è CRYPTIC 2024, che riguarda l'influenza che l'arte tribale primitiva ha avuto sulla mia scultura, un'influenza che non è immediatamente evidente. Tutta l'arte primitiva possiede una presenza potente e suggestiva, che svela la complessità profonda della natura umana. Al centro della mostra vi è la giustapposizione di maschere primitive di fronte a angeli fluttuanti, che rappresenta la coesistenza dell'angelo e del demone presenti in ciascuno di noi, una contraddizione che tutti possiamo riconoscere.

Il tema principale delle opere in mostra rivela un'ossessiva attenzione e celebrazione della forma umana, esponendo la bellezza di entrambi i generi, mentre altre opere rivelano la profonda bellezza del materiale industriale metallico stesso. La qualità concettuale intrinseca del tessuto trasparente è più evidente nelle semplici forme astratte esposte, come STREAMING e il trittico CIRRI, ma queste qualità sono presenti anche nelle composizioni più figurative, come PHLEXII e PHLUXII, dove sostanza e forma appaiono e scompaiono man mano che lo spettatore esplora la scultura.

Il mezzo è estremamente sensibile ed espressivo non solo per quanto riguarda la forma, ma anche con riferimento agli aspetti fisici, emotivi, sensuali, psicologici, sessuali e spirituali. Molte di queste qualità agiscono a livello subliminale, dove il mezzo è al massimo della sua potenza, riuscendo a suggerire in modo convincente che non esiste realmente come materiale nello spazio tridimensionale – piuttosto come un'apparizione o un'ombra.

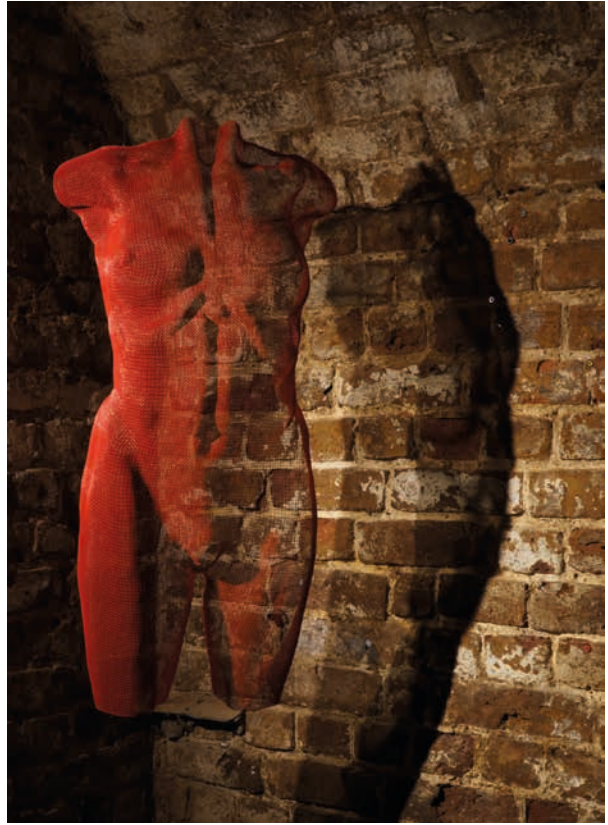
Molte delle sculture in mostra sono sospese come se fluttuassero nello spazio, mentre altre sono autoportanti su un supporto strutturale minimo. Nella maggior parte dei casi, le sculture sono il proprio scheletro e appaiono quasi come disegni tridimensionali – migliaia di delineazioni scultoree che descrivono il soggetto. Come forma d'arte, il mezzo è straordinario in quanto sembra voler esistere indipendentemente da strutture interne o esterne, per funzionare come linguaggio visivo al massimo del suo potenziale. È proprio per questo motivo che, come artista, ho trascorso oltre 42 anni tentando di sfidare la gravità.

Con questo in mente, spero che la mostra parli da sola.



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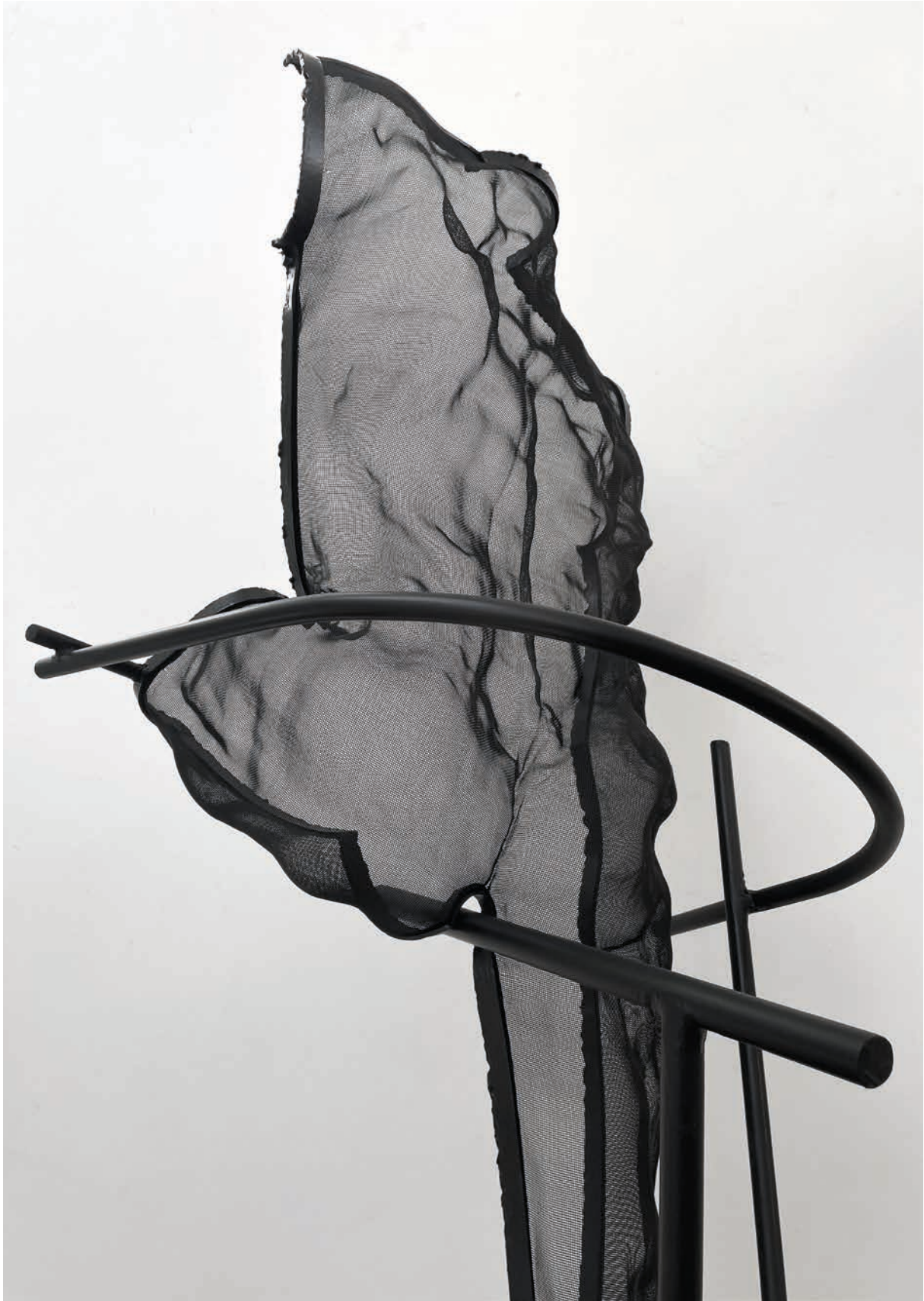












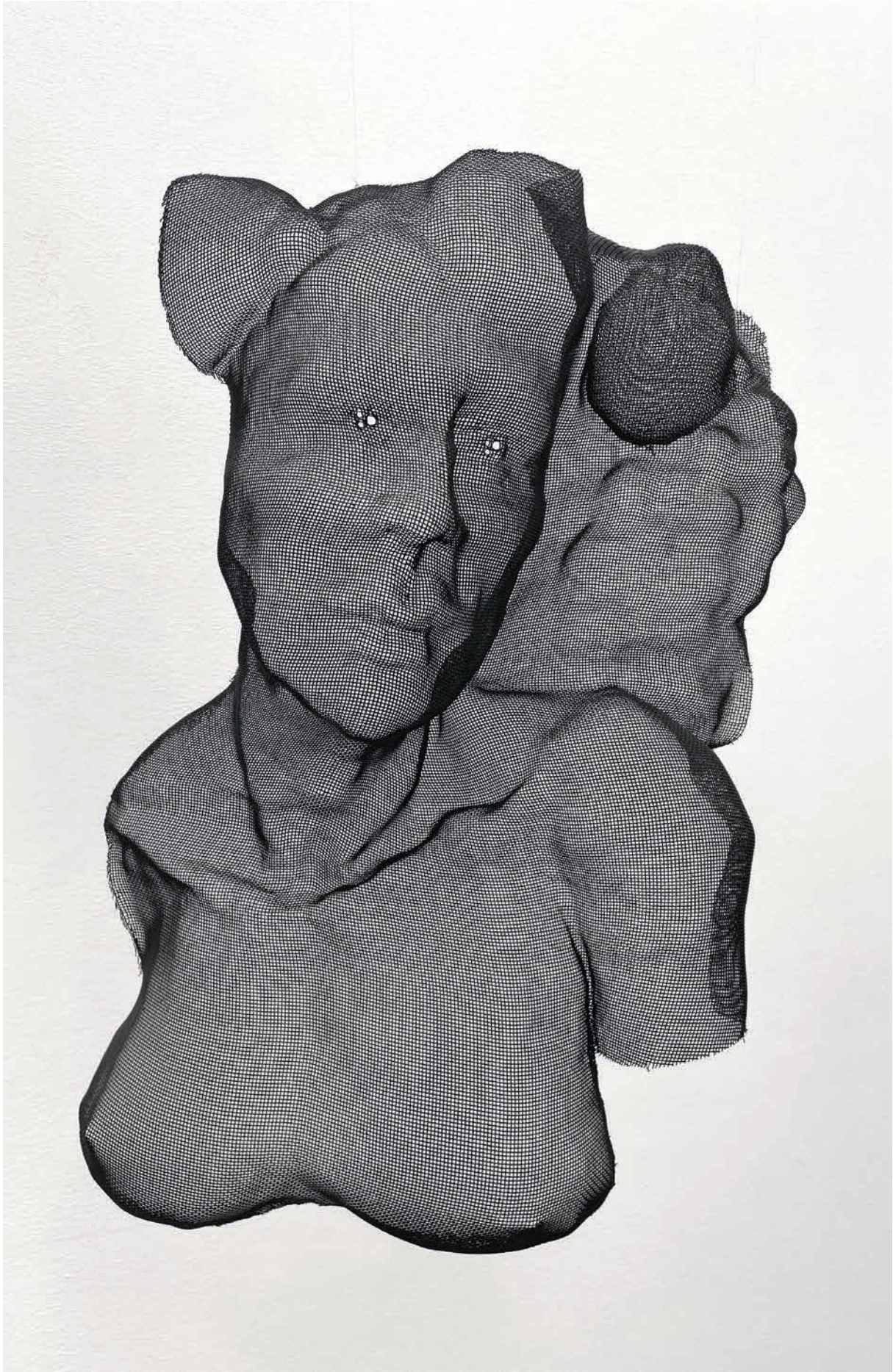
TRUNCUS & APPARATUS, 1985
Steelmesh and steel
140 x 76 x 76 cm - 55.12 x 29.92 x 29.92 in

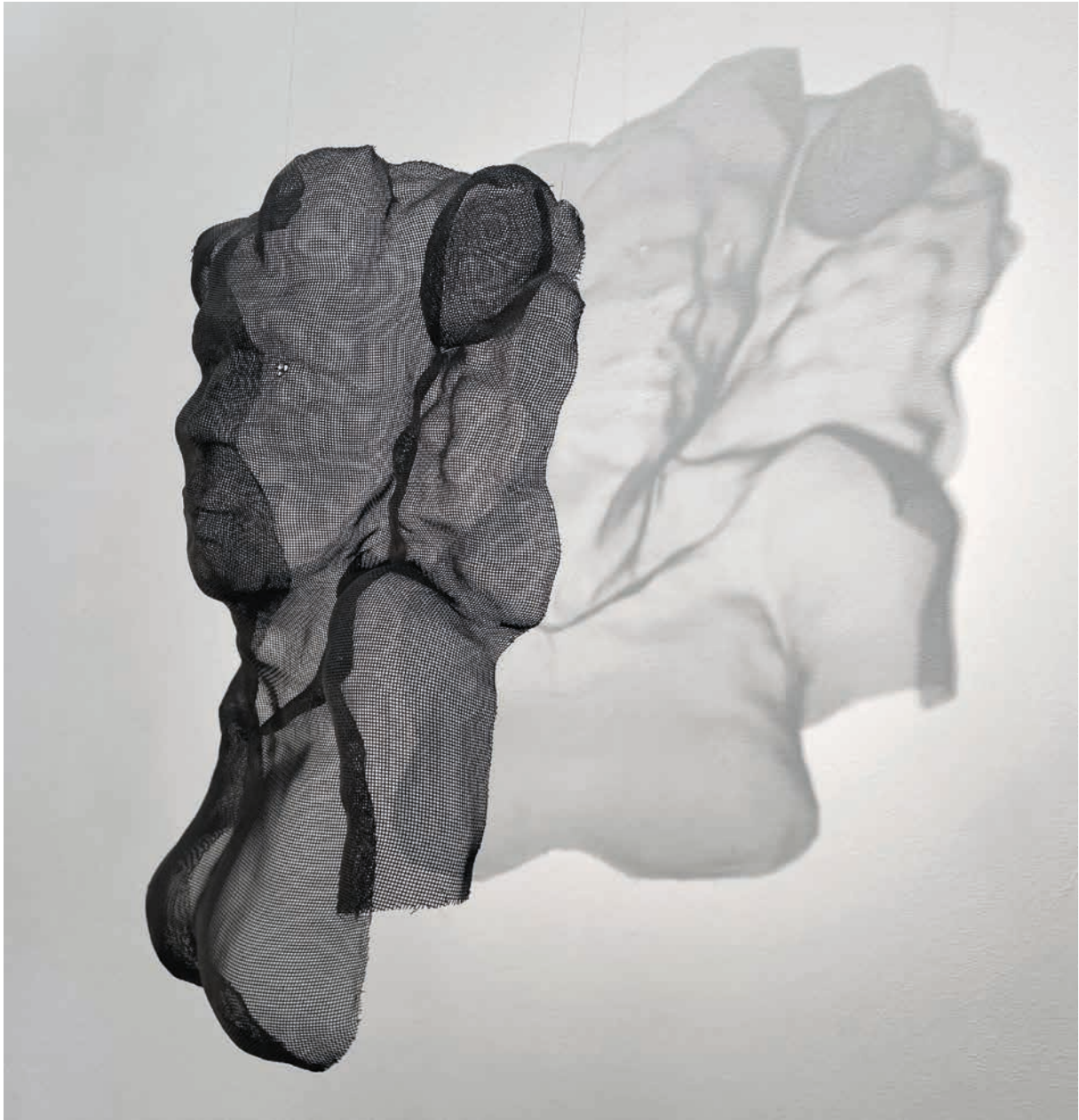


HEAD WITH BOTTLE, 1985
Steelmesh sculpture
40 x 38 x 28 cm - 15.75 x 14.96 x 11.02 in



HEAD&SHOULDERS, 1987
Corten-steel finished steelmesh
45 x 40 x 10 cm - 17.72 x 15.75 x 3.94 in





HEAD WITH FRUIT, 1985
Steelmesh sculpture
49 x 31 x 10 cm - 19.29 x 12.2 x 3.94 in



SELF PORTRAIT 2, 2009
Stainless steel panel sculpture
118 x 59 x 15 cm - 46.46 x 23.23 x 5.91 in
Ed. 9/9



EVE 2 (large), 2008
Stainless steel panel sculpture
94 x 58 x 10 cm - 37.01 x 22.83 x 3.94 in
Ed. 9/9





PNUUDUS, 2013
Double figure female composition, black-painted steelmesh, freestanding
118 x 74 x 21 cm - 46.46 x 29.13 x 8.27 in



24



CIRCUM, 2014
White-painted bronzemesh, suspended
135 x 120 x 20 cm - 53.15 x 47.24 x 7.87 in



CIRRI TRIPTYCH, 2024
White-painted bronzemesh, suspended
120 x 100 x 25 cm - 47.24 x 39.37 x 9.84 in



LIQUID I, 2024
Bottle panel, stainless steel, suspended
67 x 34 x 10 cm - 26.38 x 13.39 x 3.94 in



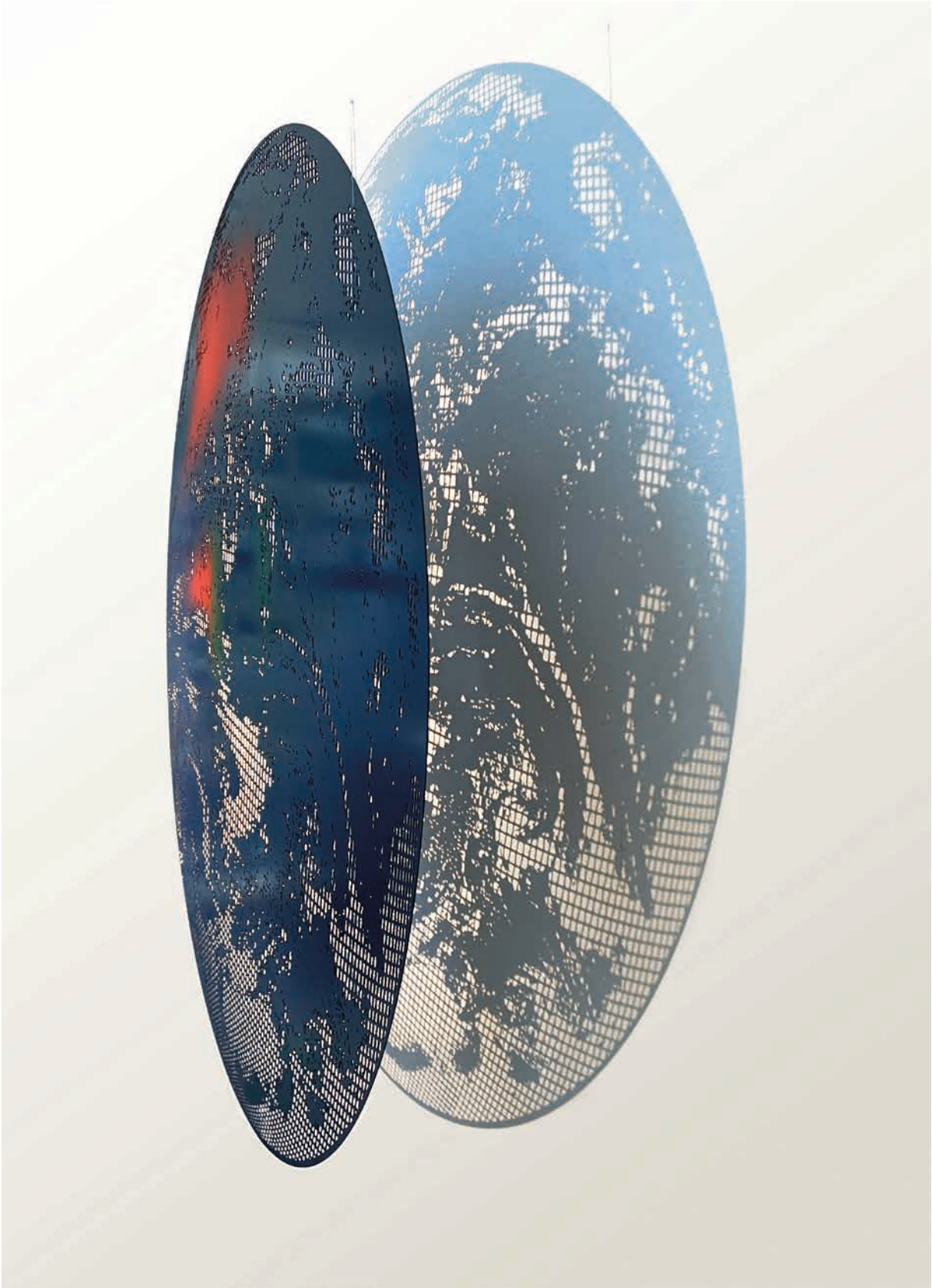
LIQUID II, 2024
2 bottle panel, stainless steel, suspended
67 x 60 x 10 cm - 26.38 x 23.62 x 3.94 in



LIQUID III, 2024
3 bottle panel, stainless steel, suspended
67 x 73 x 10 cm - 26.38 x 28.74 x 3.94 in

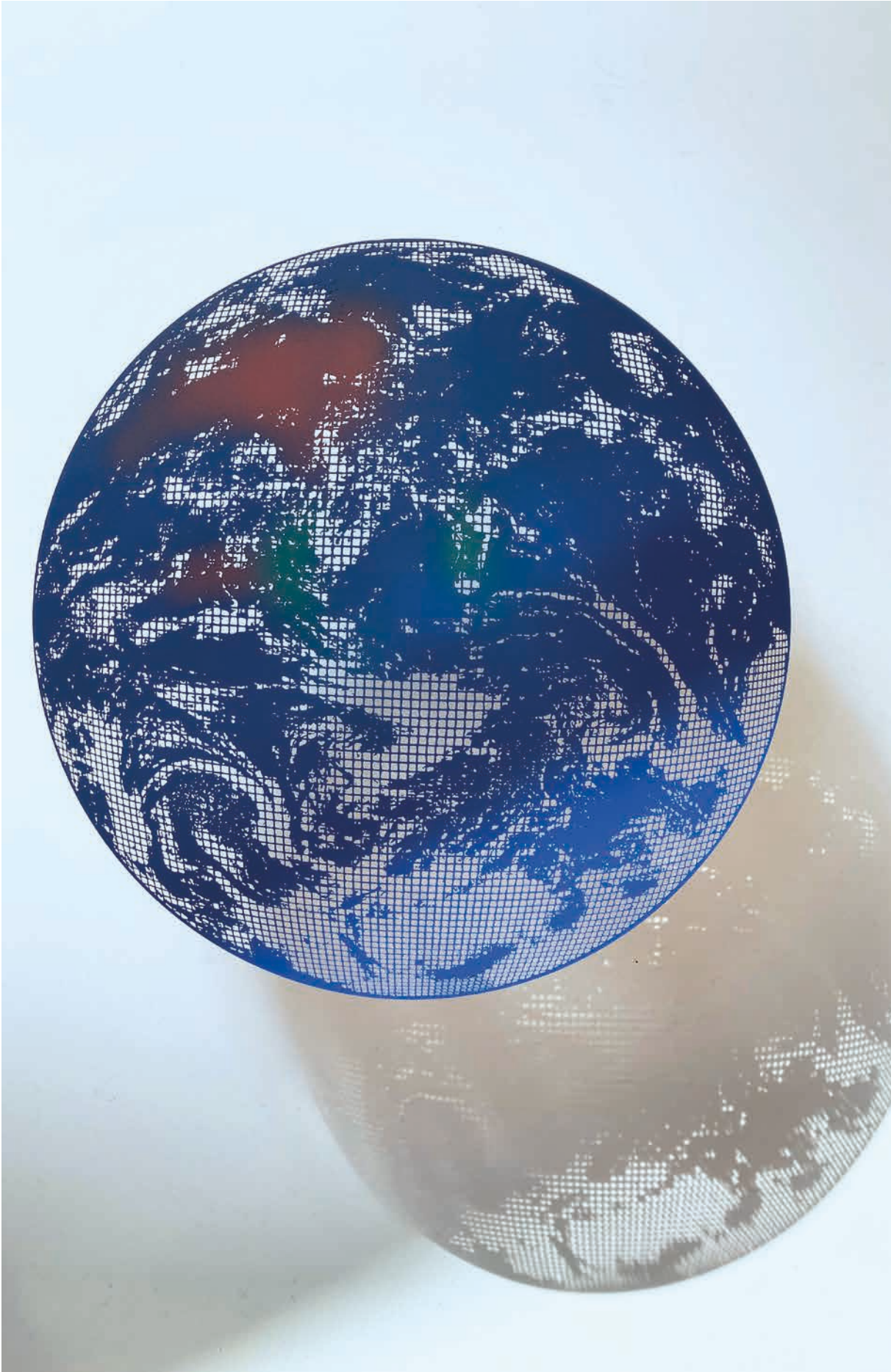


MOON, 2022
Semi-transparent steel panel, silver colour finish
73,5 cm diameter - 28.74 in diameter
Ed.2/9



EARTH, 2022

Semi-transparent steel panel. Blue, red and green colour finish
73,5 cm diameter - 28.74 in diameter
Ed. 3/9

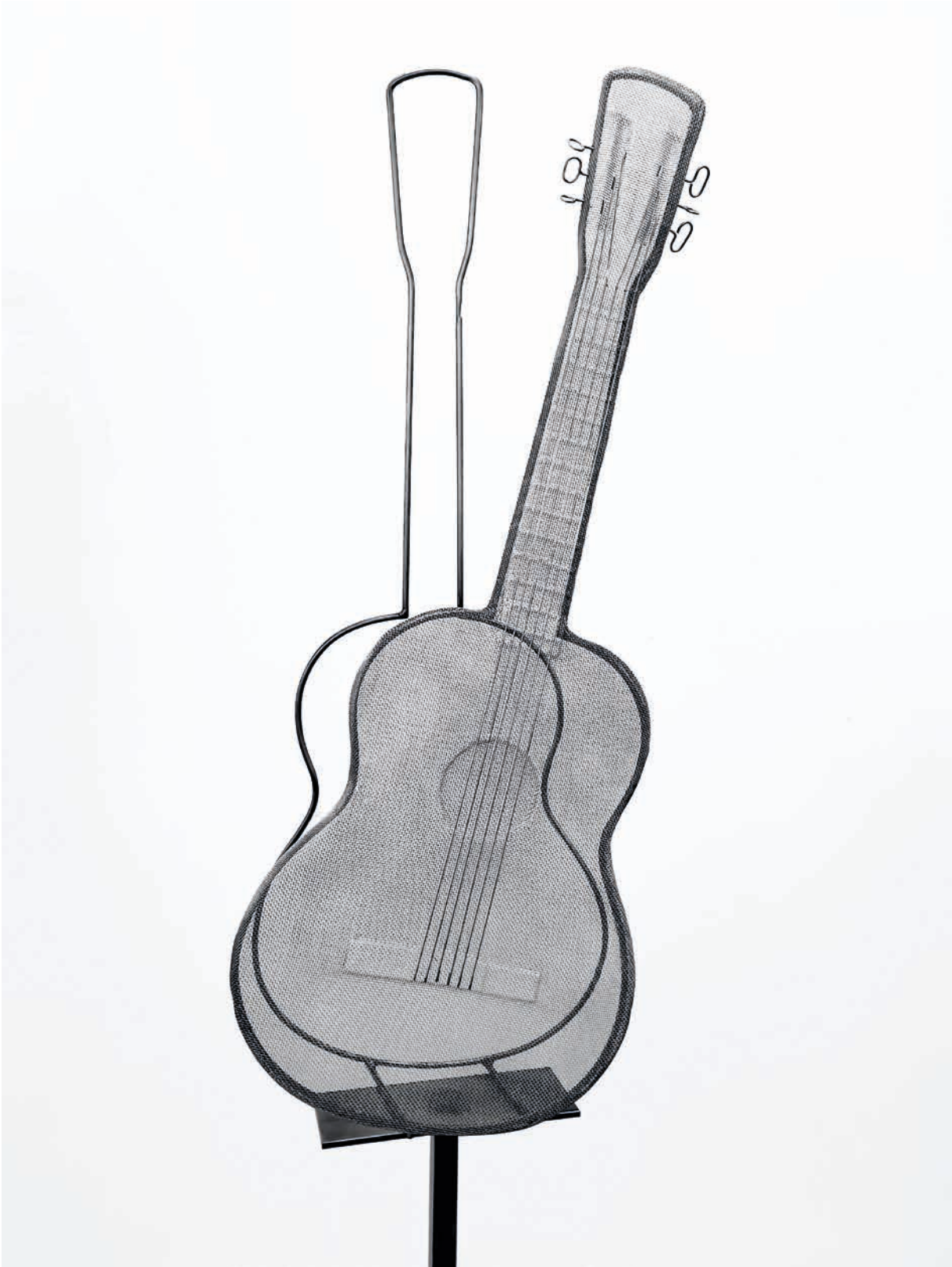




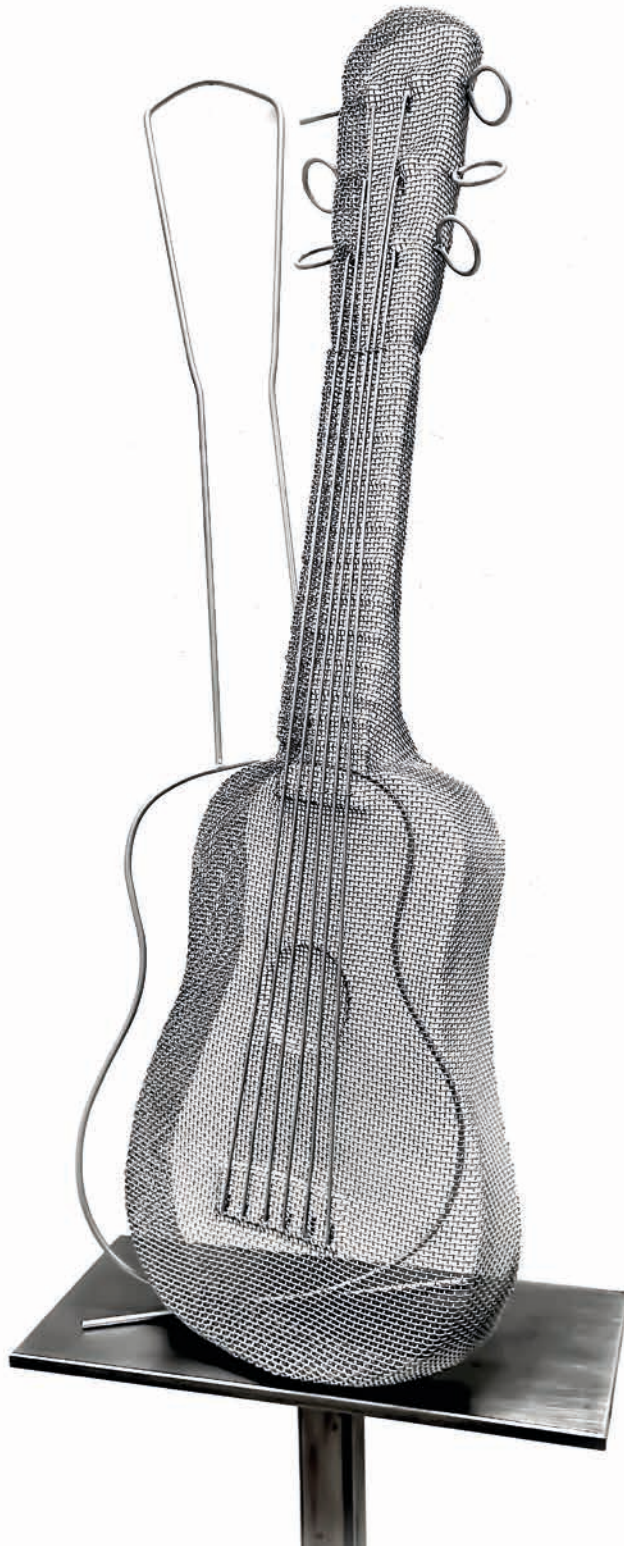


EROZE, 2024

Stainless steel, freestanding/wall-mounted/suspended
70 x 68 x 30 cm - 27.56 x 26.77 x 11.81 in



STEELGUITAR, 2024
Steelmesh sculpture
93 x 39 x 19 cm - 36.61 x 15.35 x 7.48 in



SILVERGUITAR, 2024

Steelemesh sculpture on steel pedestal
35 x 17 x 15 cm - 13.78 x 6.69 x 5.91 in

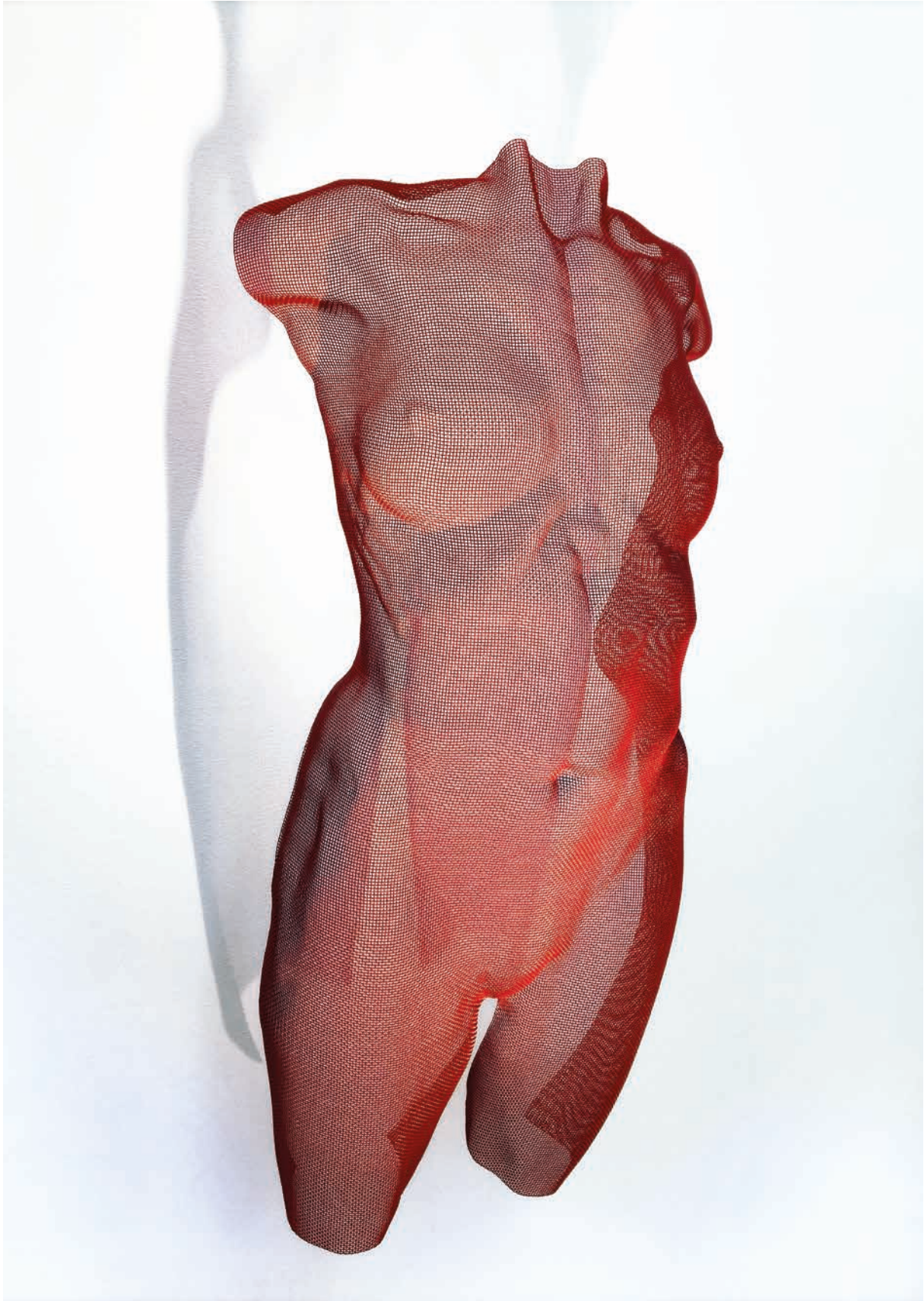


SHEETMETAL GUITAR, 2024
Stainless steelmesh, suspended
120 x 68 x 10 cm - 47.24 x 26.77 x 3.94 in

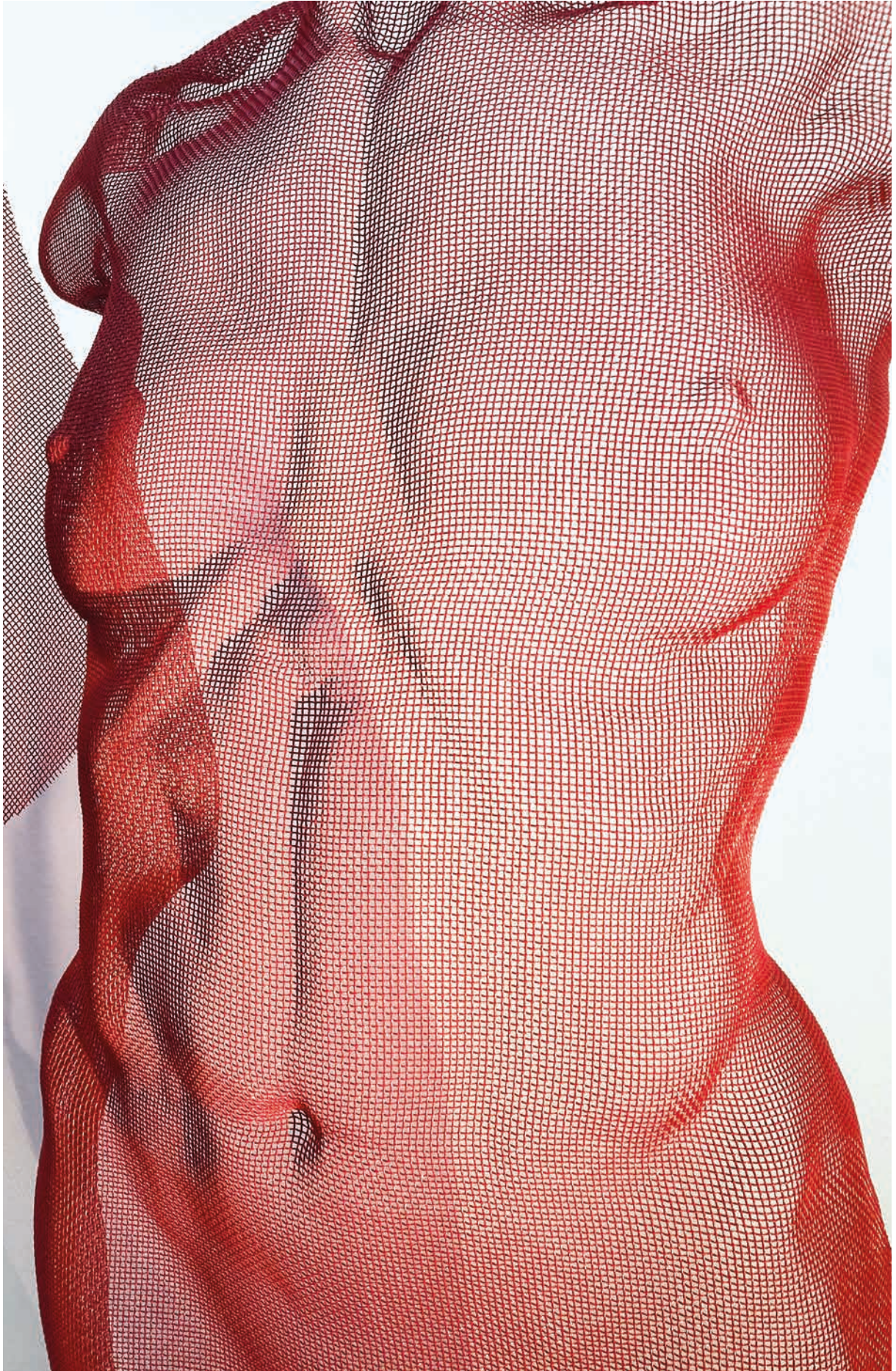


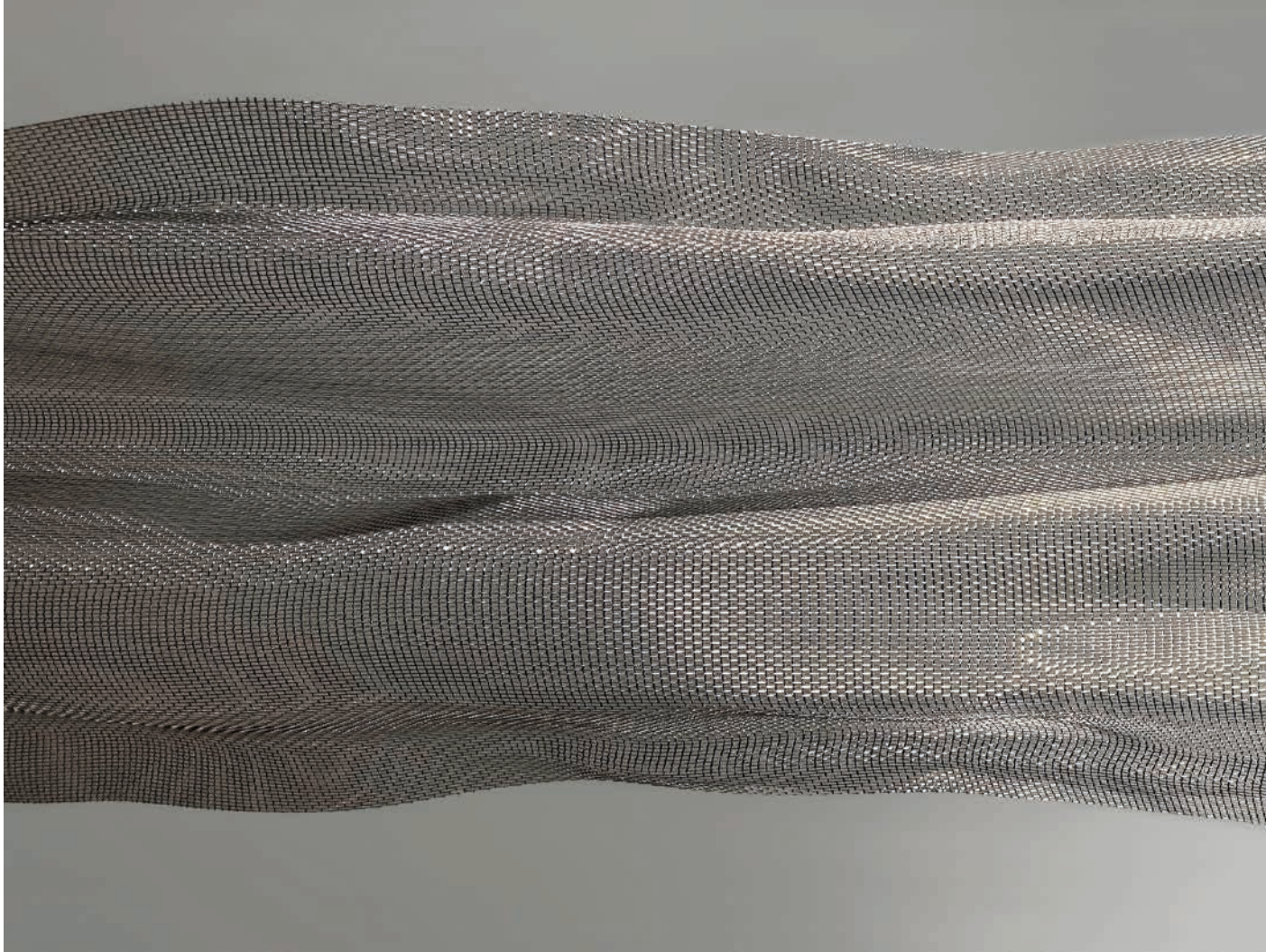
RELIC I + II, 1982

Skeleton + Skull, forged and welded steel
50 x 97 x 50 cm - 19.69 x 38.19 x 19.69 in

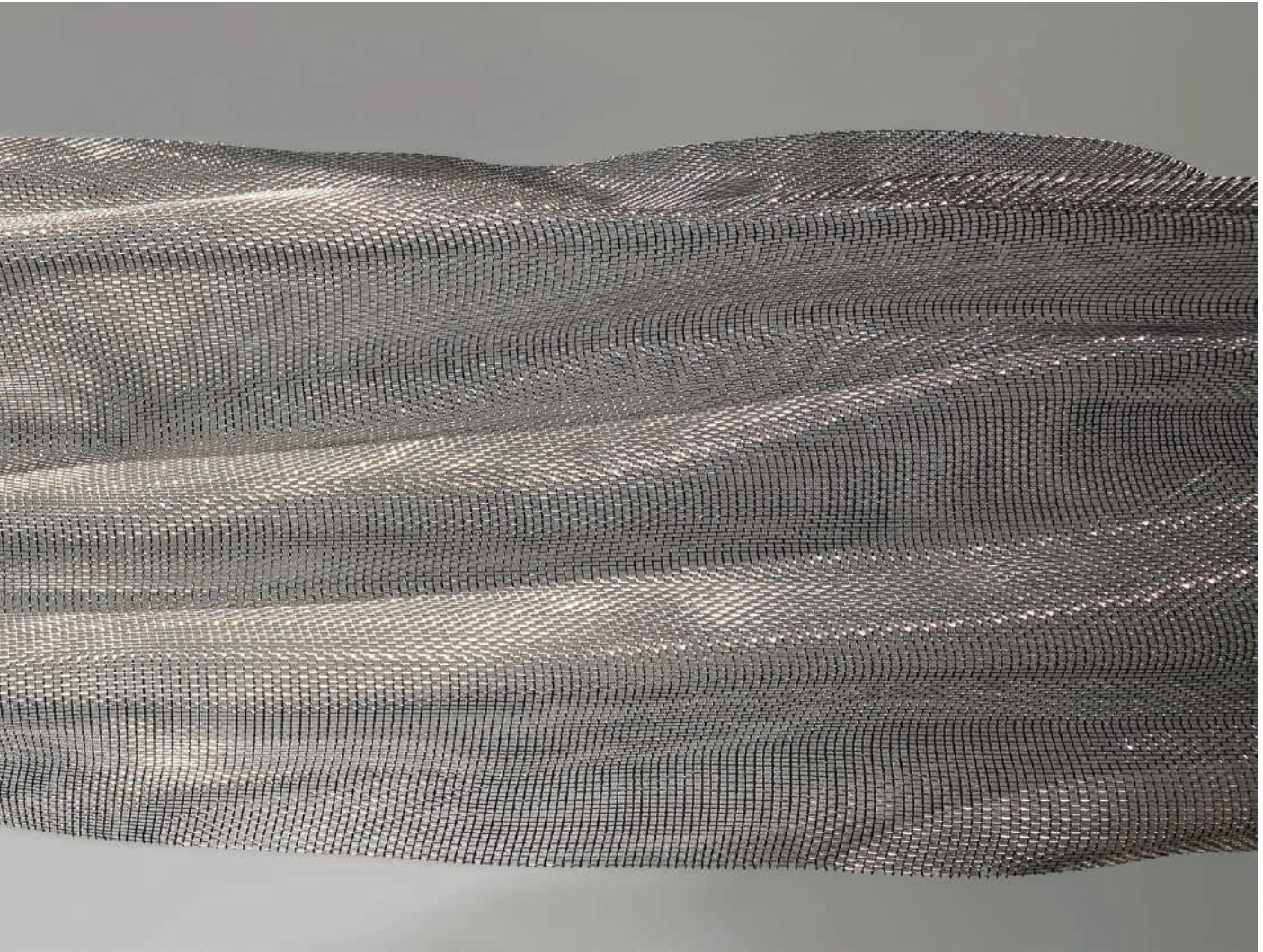


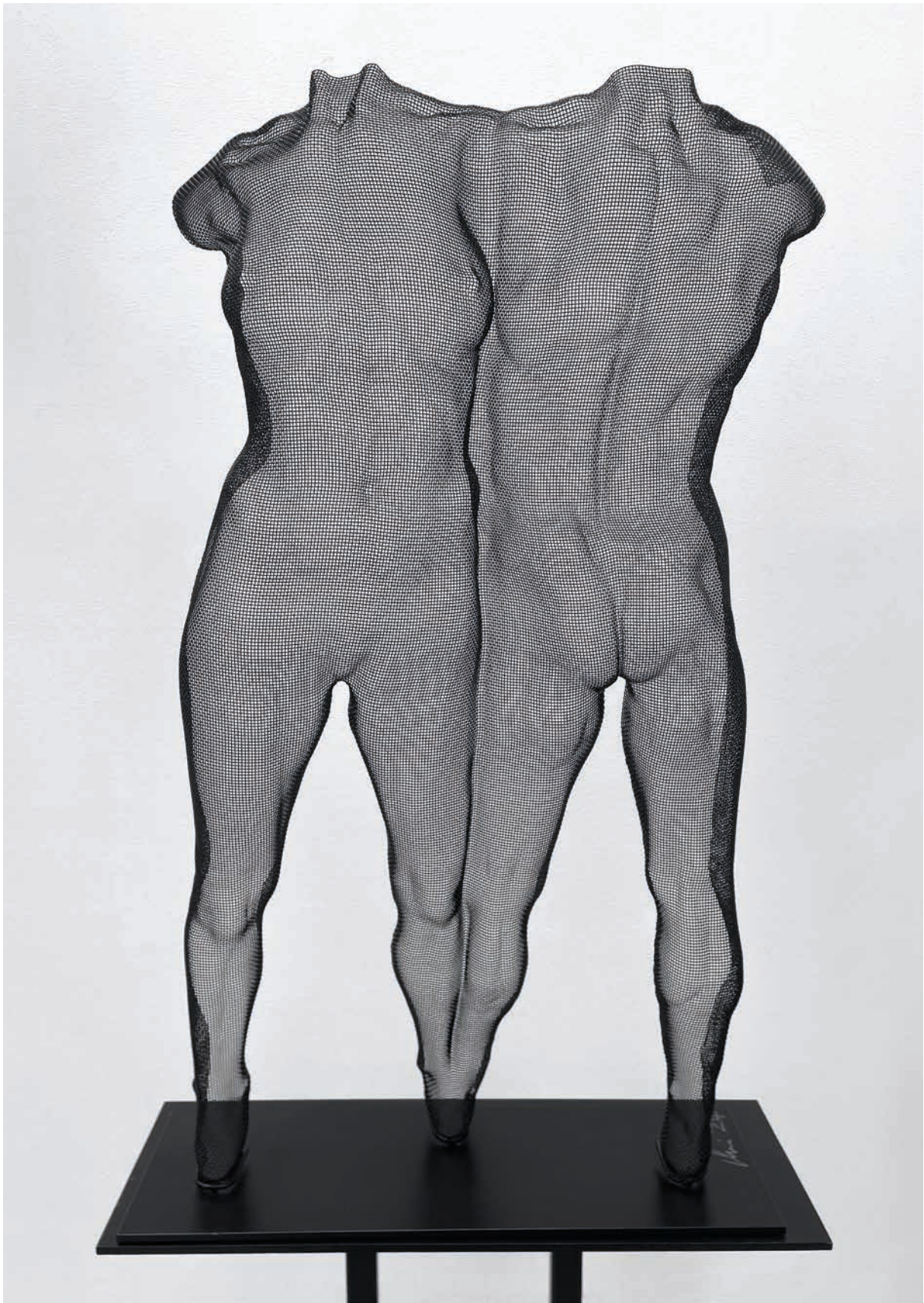
ROSSO, 2023
Female torso, suspended, bright-red-painted steelmesh
80 x 40 x 20 cm - 31.5 x 15.75 x 7.87 in





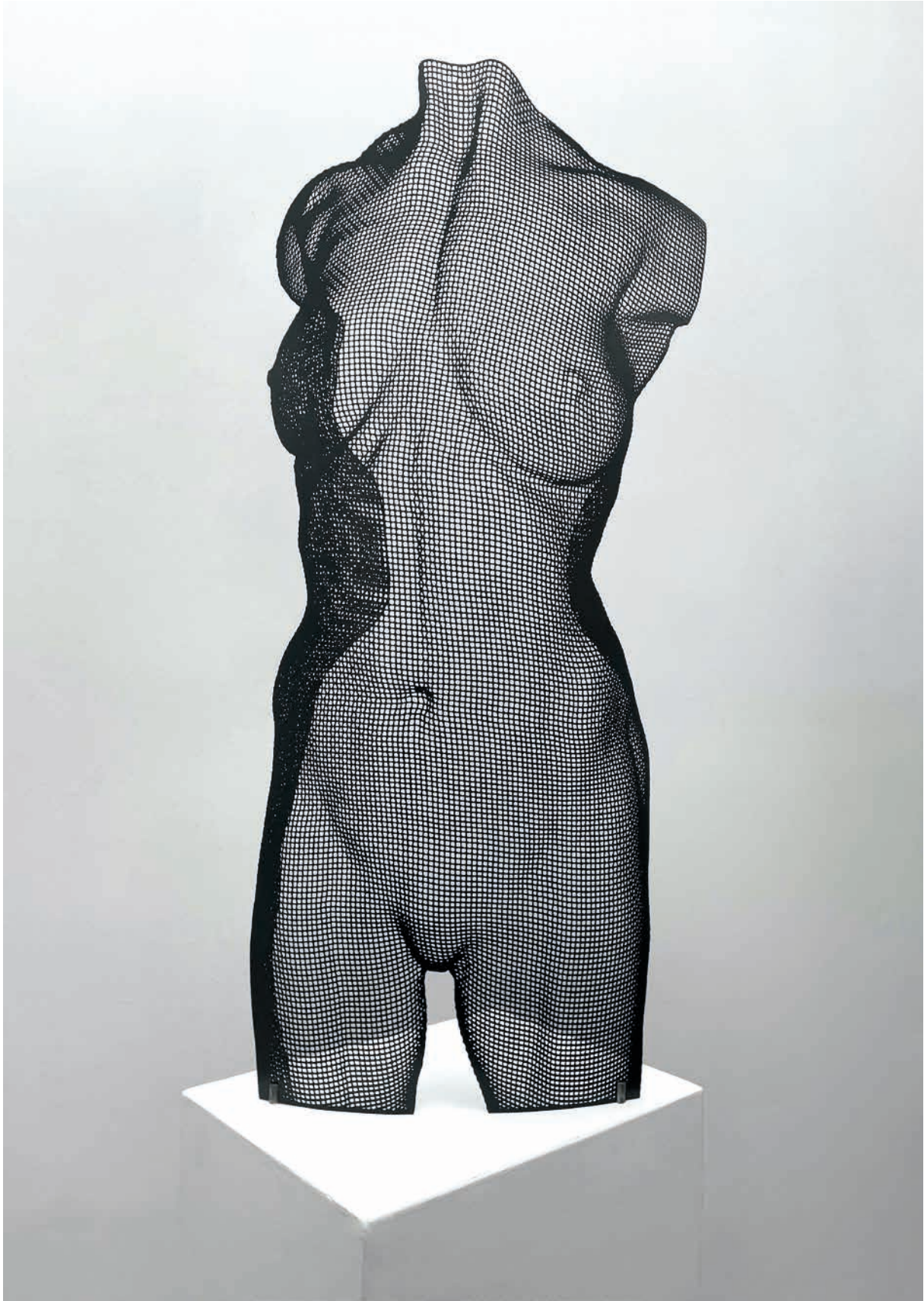
STREAMLINE, 2023
Abstract sculpture, stainless steelmesh
300 x 70 x 15 cm - 118.11 x 27.56 x 5.91 in





PHLEXUS, 2024

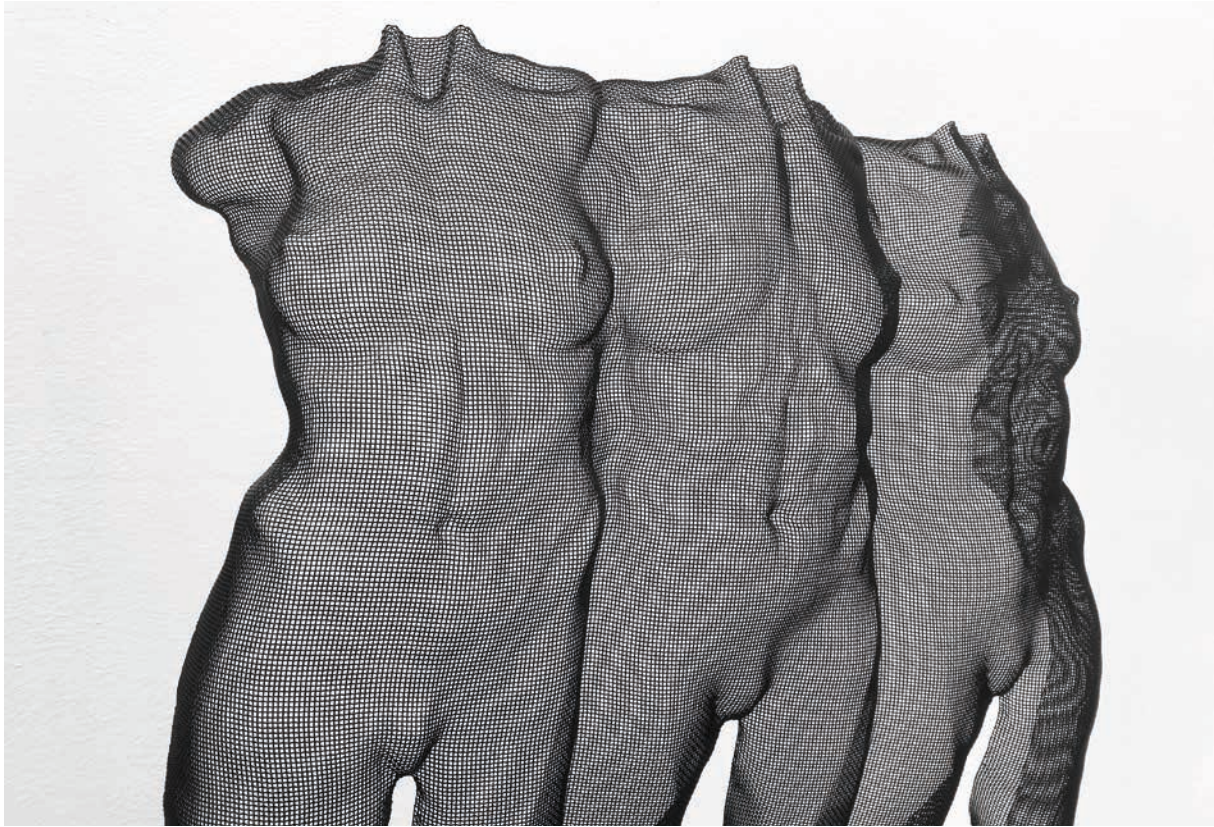
Steelmesh sculpture, two-figure composition, black colour finish
78 x 48 x 15 cm - 30.71 x 18.9 x 5.91 in



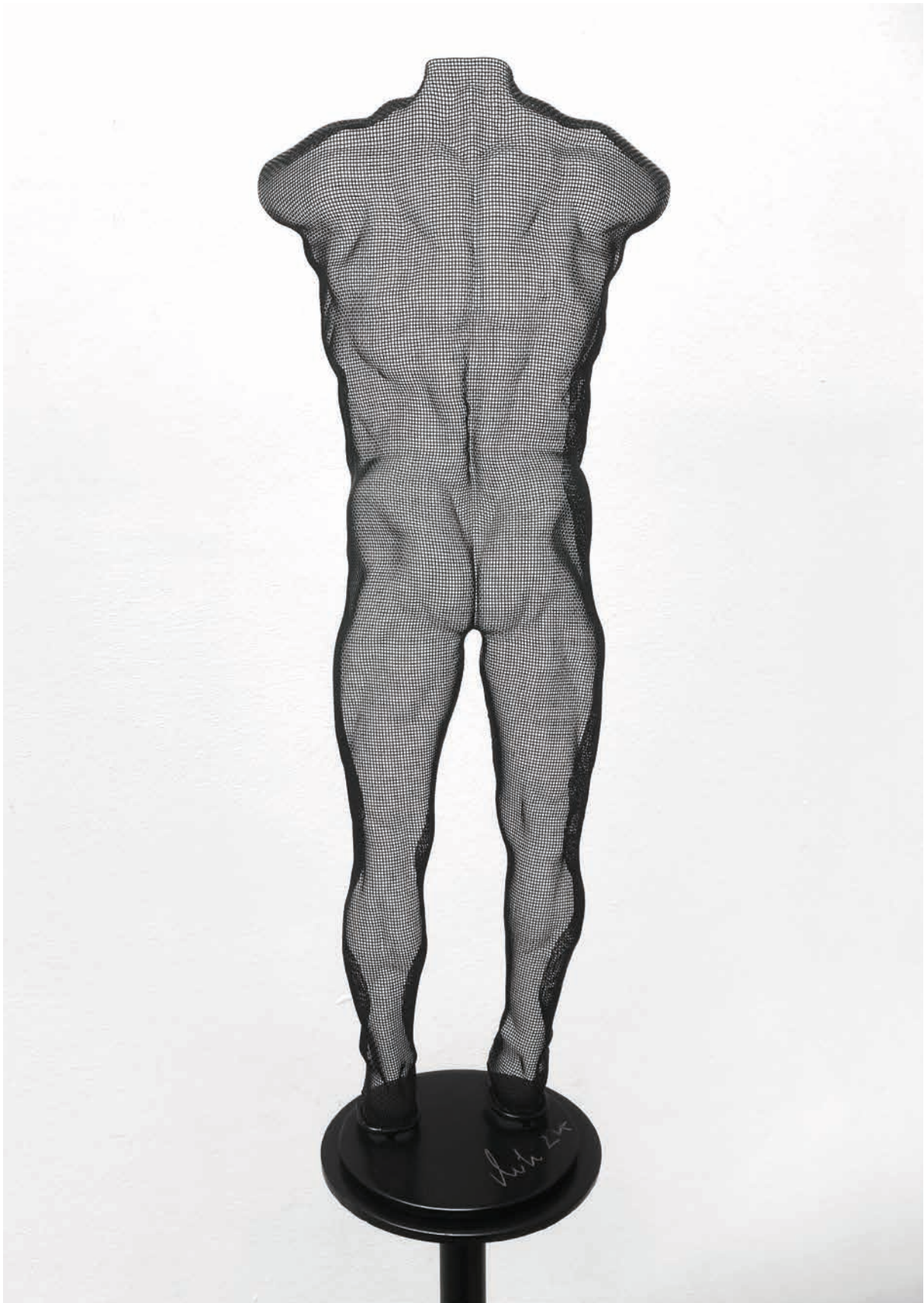
VENUS (large), 2008
Steel panel sculpture, female torso, black colour finish
119 x 56 x 10 cm - 46.85 x 22.05 x 3.94 in



PHLEXII, 2024
Steelmesh sculpture, three-figure composition, black colour finish
52 x 42 x 12.5 cm - 20.47 x 16.54 x 4.92 in



PHLUXII, 2024
Steelmesh sculpture, three-figure composition, black colour finish
55 x 42 x 13 cm - 21.65 x 16.54 x 5.12 in



PHLEX, 2024
Male back figure, freestanding, black-painted steelmesh
53 x 20 x 13 cm - 20.87 x 7.87 x 5.12 in

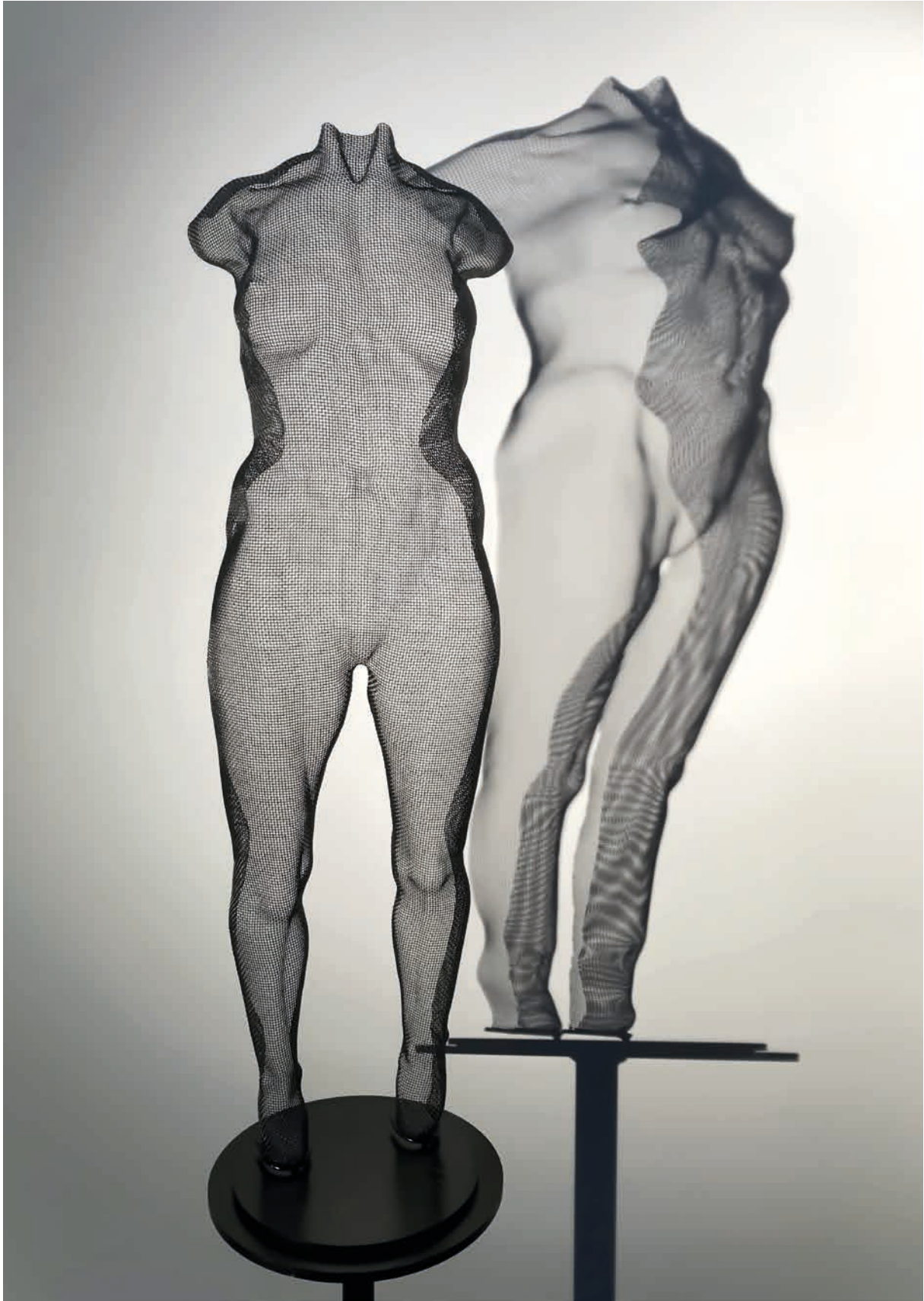


PHLUX, 2024

Female front figure, freestanding, black-painted steelmesh
55 x 17 x 15 cm - 21.65 x 6.69 x 5.91 in



PHLEX L, 2024
Male back figure, freestanding, black-painted steelmesh
78 x 28 x 19 cm - 30.71 x 11.02 x 7.48 in



PHLUX L, 2024
Female front figure, freestanding, black-painted steelmesh
79 x 24 x 19 cm - 31.1 x 9.45 x 7.48 in

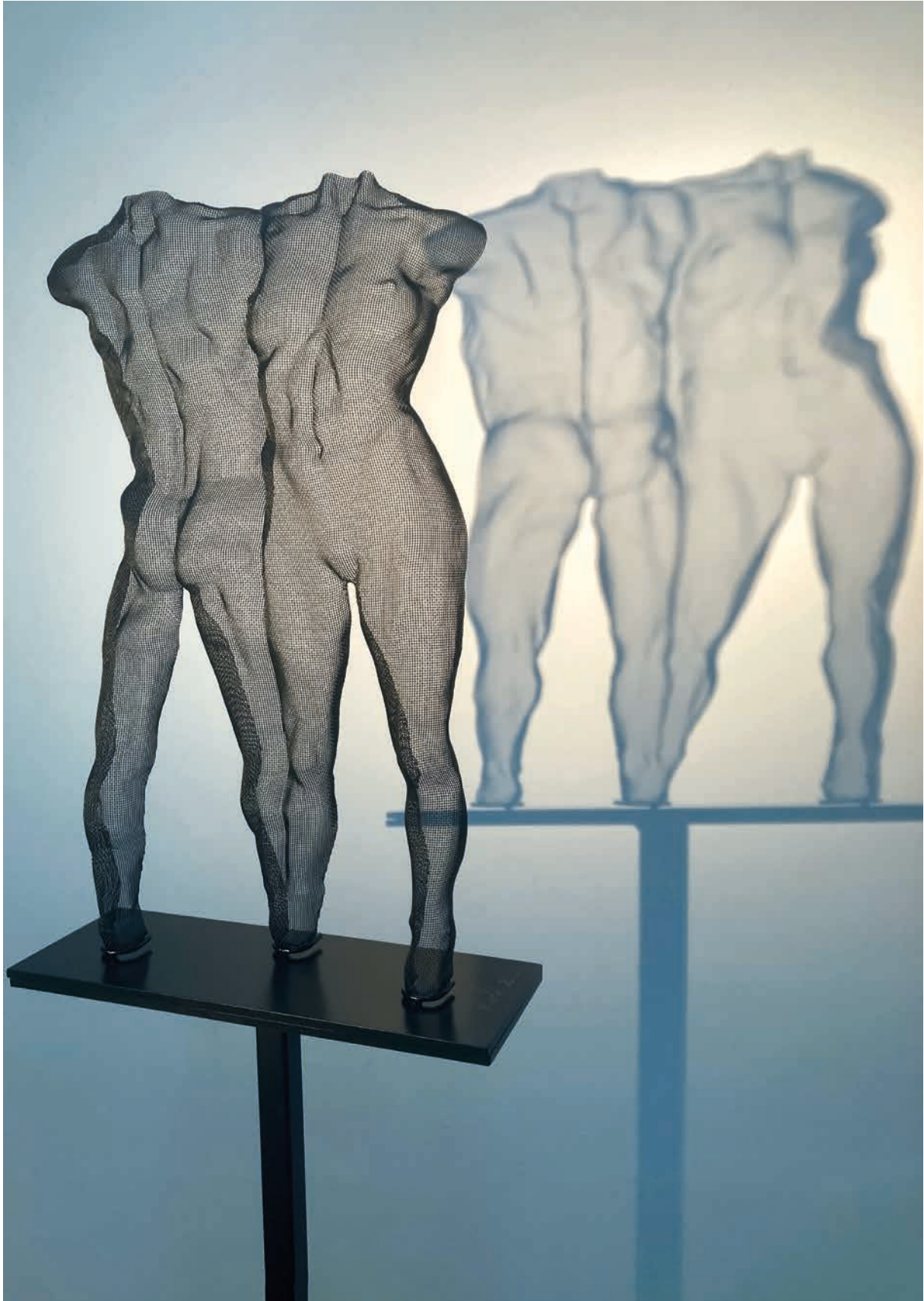


UNU, 2024
Male back figure, freestanding, black-painted steelmesh
40 x 13 x 10 cm - 15.75 x 5.12 x 3.94 in



ONU, 2024

Female front figure, freestanding, black-painted steelmesh
40 x 14 x 10 cm - 15.75 x 5.51 x 3.94 in



FLEXUS, 2024
Steelmesh sculpture, two-figure composition, black colour finish
54 x 32 x 13 cm - 21.26 x 12.6 x 5.12 in



UNUU, 2024

Steelmesh sculpture, two-figure composition, black colour finish
41 x 23 x 10 cm - 16.14 x 9.06 x 3.94 in



FRUITBOWL, 2022
Gold-leaf-painted steelmesh
42 x 42 x 10 cm - 16.54 x 16.54 x 3.94 in

TABLE, 2022
Table sculpture (DIOR)
Gold-leaf-painted steelmesh, freestanding
77 x 97 x 55 cm - 30.31 x 38.19 x 21.65 in

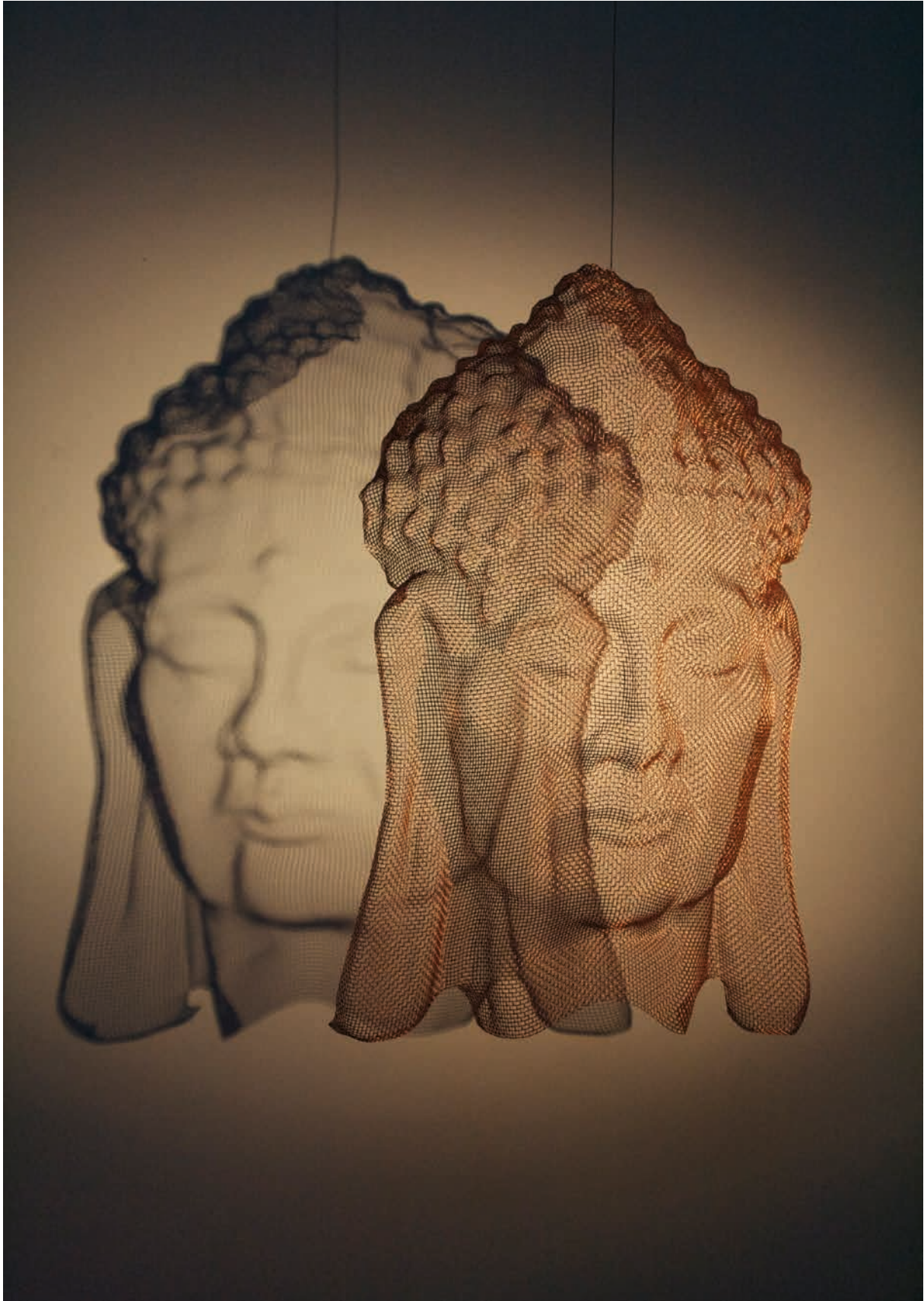


MEDAILLION CHAIR MINIATURE VI, 2022

Chair sculpture (DIOR)

Gold-leaf-painted steelmesh, freestanding

34 x 16 x 18 cm - 13.39 x 6.3 x 7.09 in

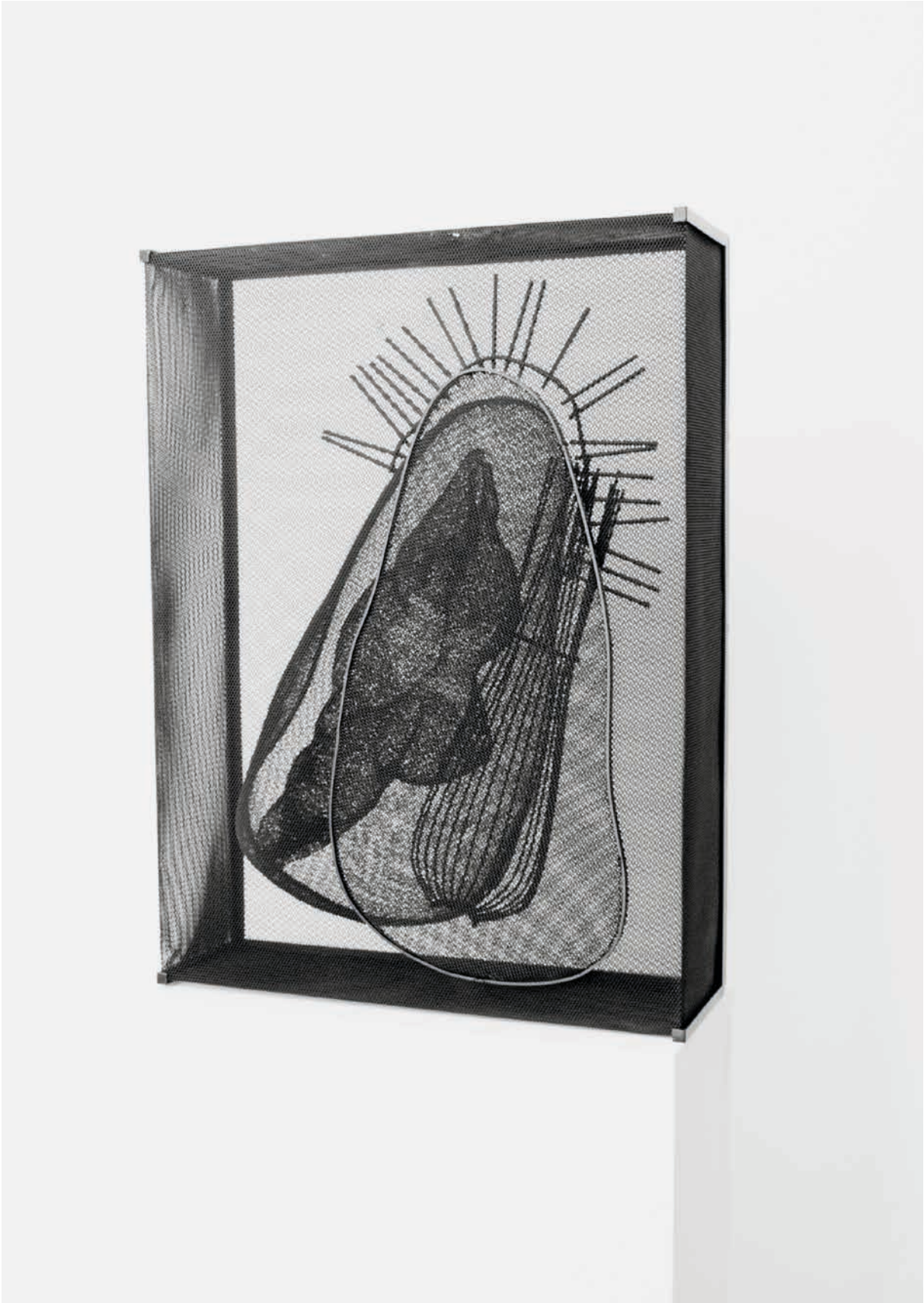


BUDDHAHEAD 5, 2013
Buddha portrait, bronzemesh, suspended
61 x 37 x 20 cm - 24.02 x 14.57 x 7.87 in

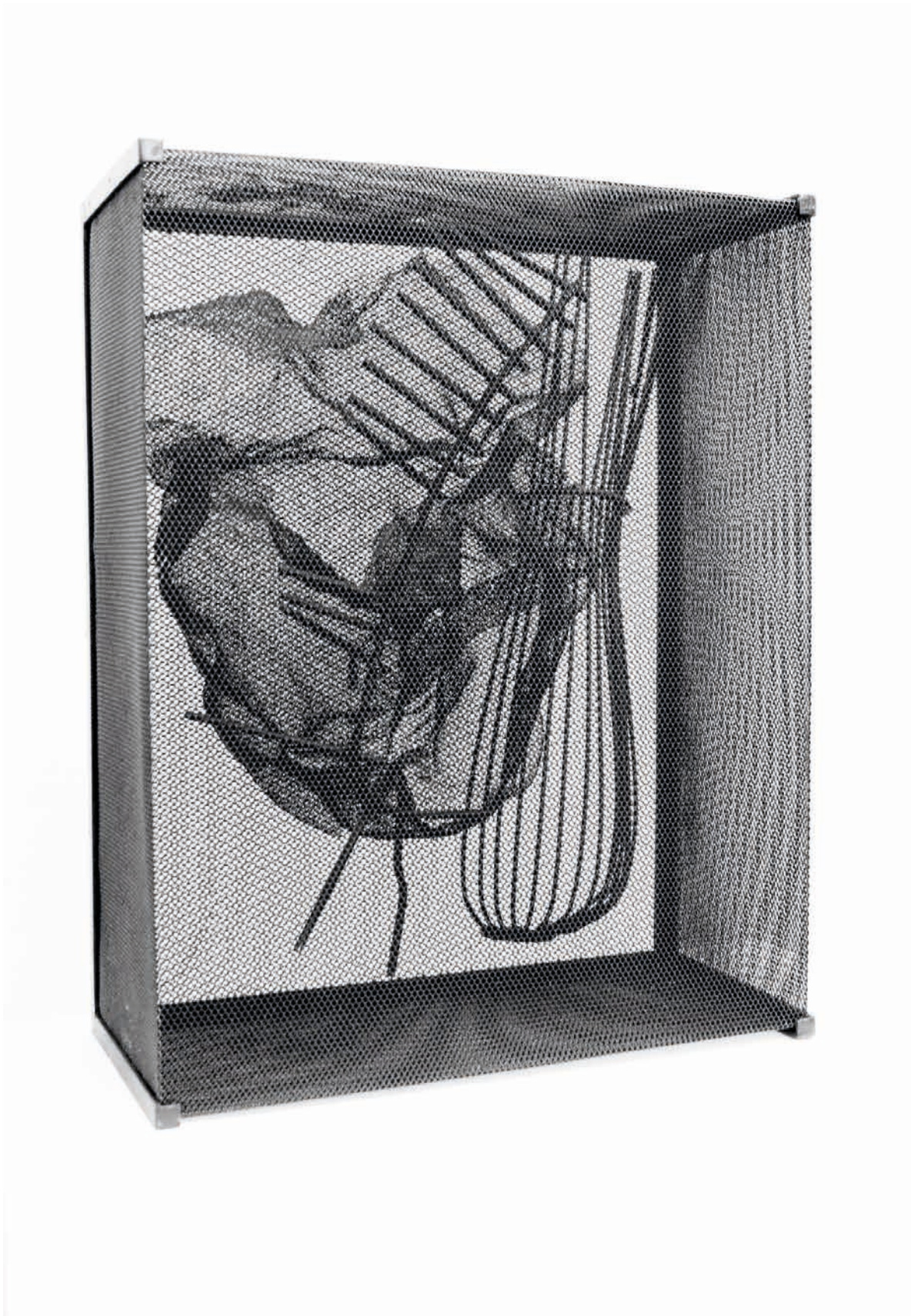


GRAPPOLU, 2024

Vine sculpture, bronzemesh, raw-tin finish, suspended
130 x 85 x 20 cm - 51.18 x 33.46 x 7.87 in



STILL LIFE I, 1991
Black-painted steelmesh and steel
78 x 59 x 18 cm - 30.71 x 23.23 x 7.09 in



STILL LIFE II, 1991
Black-painted steelmesh and steel
51 x 40 x 18 cm - 20.08 x 15.75 x 7.09 in



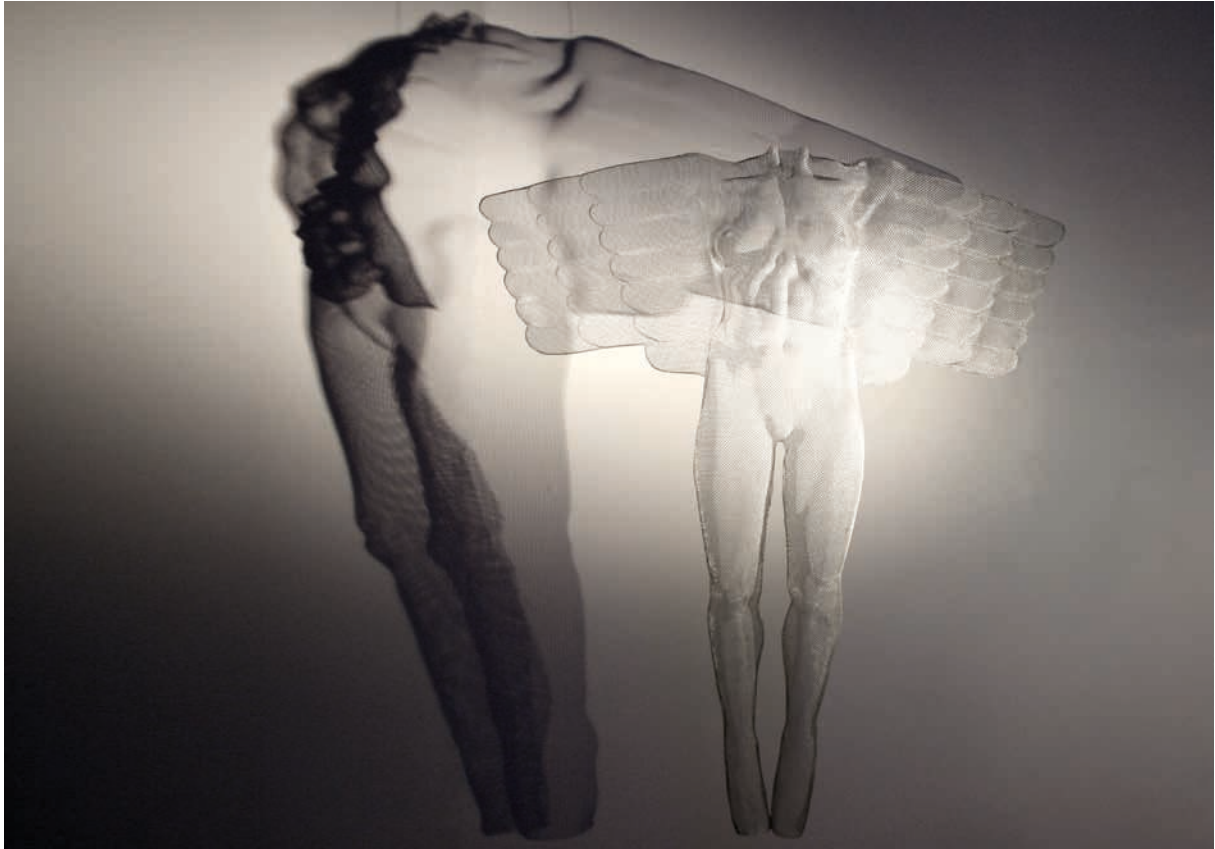
MANANGEL, 2024
Copper-painted steelmesh, suspended
54 x 54 x 13 cm - 21.26 x 21.26 x 5.12 in



ANANGEL, 2024

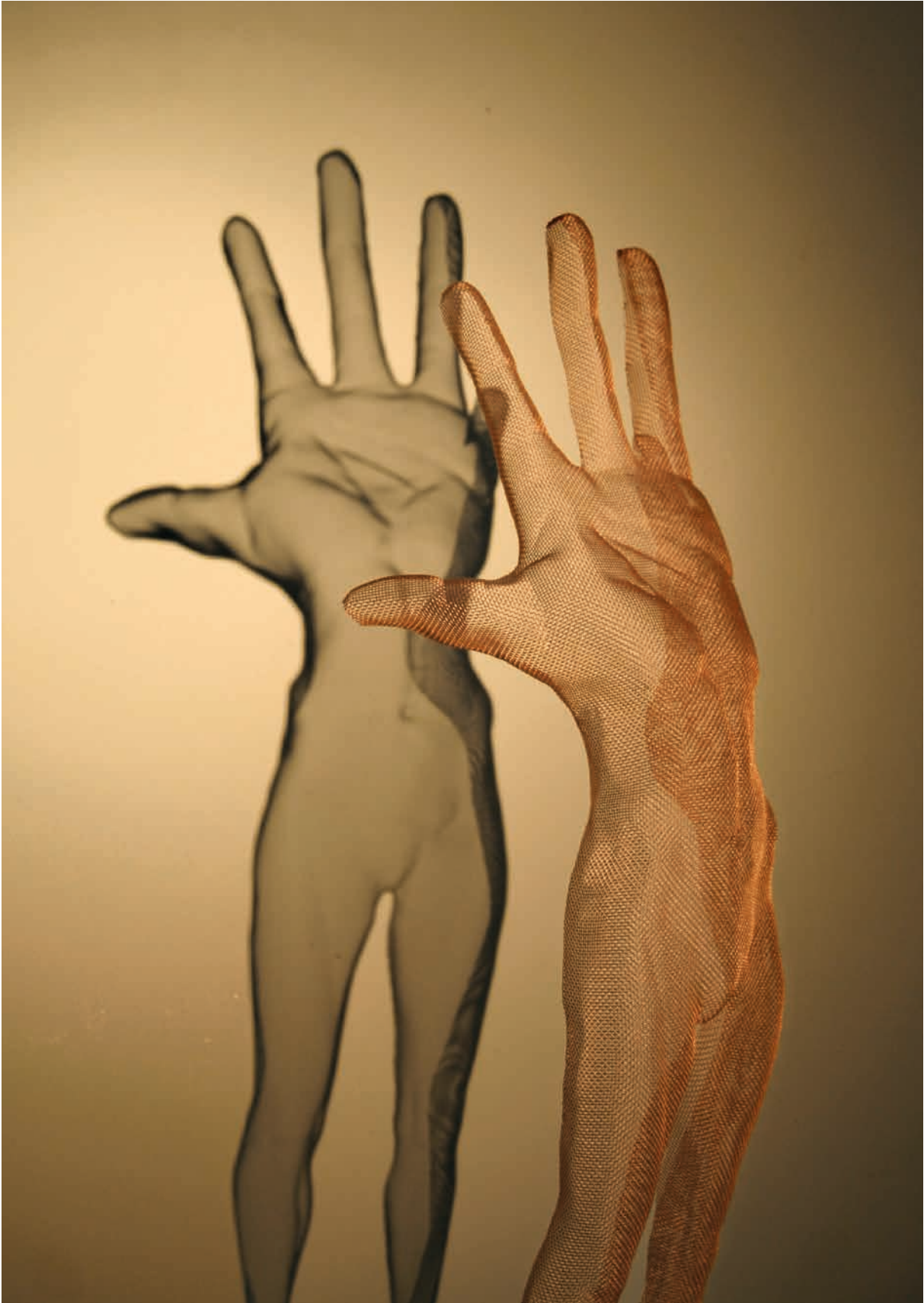
Copper-painted steelmesh, suspended
58 x 51 x 10 cm - 22.83 x 20.08 x 3.94 in



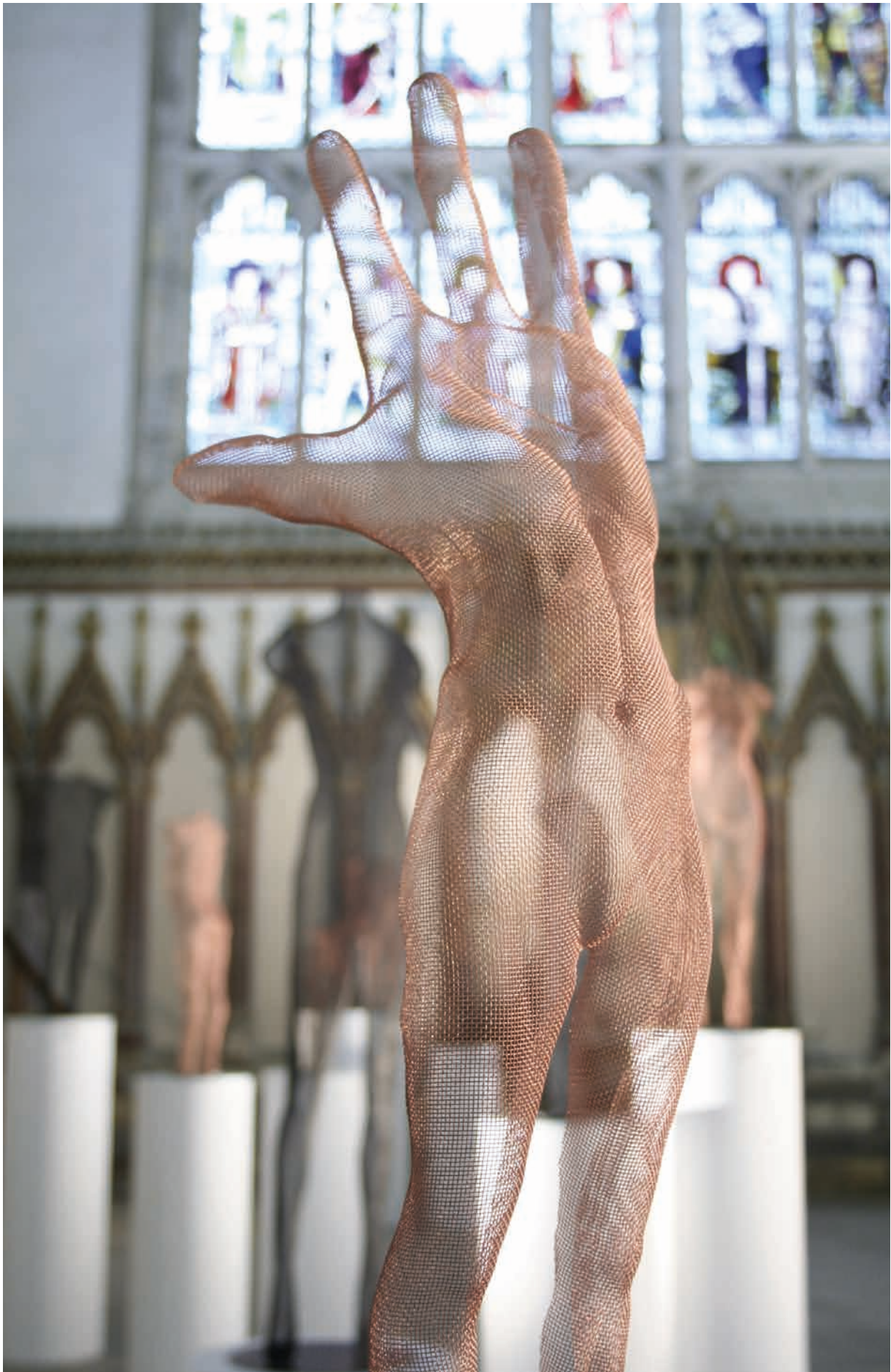


ANGEL, 2024

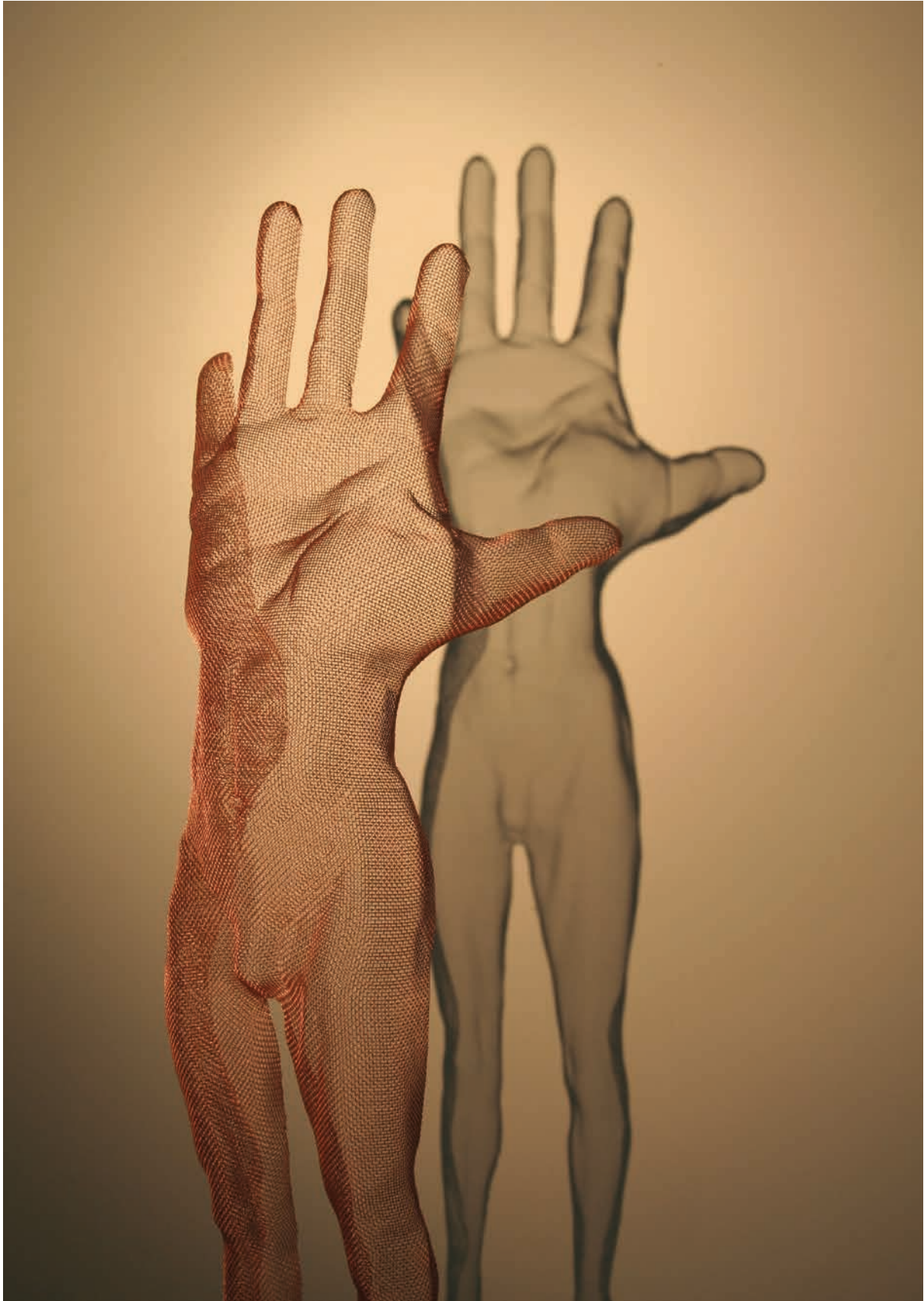
Angel sculpture, bronzemesh, raw-tin finish, suspended
135 x 120 x 25 cm - 53.15 x 47.24 x 9.84 in



NEUD I, 2009
Copper-painted steelmesh, freestanding
65 x 21 x 13 cm - 25.59 x 8.27 x 5.12 in







NEUD II, 2009
Copper-painted steelmesh, freestanding
65 x 21 x 13 cm - 25.59 x 8.27 x 5.12 in



CRYPTIC I (small), 2024
Corten-steel finished steelmesh, suspended
34 x 18 x 10 cm - 13.39 x 7.09 x 3.94 in



CRYPTIC II (medium), 2024
Corten-steel finished steelmesh, suspended
72 x 33 x 10 cm - 28.35 x 12.99 x 3.94 in



CRYPTIC III (large), 2024
Corten-steel finished steelmesh, suspended
118 x 55 x 25 cm - 46.46 x 21.65 x 9.84 in



Vernissage

Photo by Laura Scatena



Photo by Anna Toffanello





“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.”



Photo Credit: Nobuyuki Taguchi 2024

“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”.

Biography

David Begbie born in Edinburgh, Scotland, UK in 1955.

Internationally renowned sculptor David Begbie has worked almost exclusively with the human form throughout his career. Since his first pioneering solo show in London 1984 a whole new genre of steelmesh art has emerged and continues to grow. He is the master of his medium wiremesh and his work speaks for itself.

David Begbie discovered the particular properties of steel and bronzemesh as an art student in 1977. Since then his work has been exhibited globally and has been an enormous inspiration to many people, including architects, designers, photographers, world of theatre and dance as well as to other artists. His sculpture is included in numerous museums, corporate and private art collections around the world.

Since his graduation in 1982 he has worked almost exclusively with the human form, although has often produced abstract composition alongside the figurative sculpture. Primarily sculpting in steel and bronze he also produces mono-prints, etchings, ink and charcoal drawings, mixedmedia work and photographs, but it is for his distinctive wiremesh sculpture that Begbie is most renowned. David Begbie achieves fine sculpting detail of musculature and an aesthetic completeness of the human form. His subject has often been compared to Michelangelo and in particular to Rodin, as it is often that of the partial or truncated figure. Begbie's simple diaphanous optically dynamic sculpture transcends classical forms and is profoundly contemporary.

The mesh is transparent – 90% thin air, yet it has a much greater physical presence than any conventional solid form. Begbie's skill, perception, understanding, and imagination are succinctly and economically contained within the confines of the simple shell that constitutes each sculpture. Look again closely and you see that there is not even a skin, only a graphic delineation of one. In relation to the space it occupies, the catalytic effect a Begbie's sculpture has, given that it has no palpable substance or surface, is phenomenal.

The introduction of strategic lighting as an integral part of a particular composition has the most remarkable result where the combination of two and three dimensions, with the use of projected shadows, produces an optical fusion of image and object.

These sculptures focus on the dynamic optical qualities of the material itself and its interaction with specific or ambient light in suspended space. For the viewer the mesh material has intrigue yet is somehow familiar – the mesh creates a liveliness and sense of movement.

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

Furthermore, Begbie transforms industrial and discarded materials into beautiful artworks to emphasise the potential uses for and the importance of repurposing and recycling materials.

David Begbie is currently one of the most influential sculptors worldwide with solo shows in four continents and artworks exhibited in many museums such as the Natural History Museum, London, the Galleria Nazionale di Arte Moderna, Rome, Italy; the National Gallery of Canberra, Australia; the Museum Beelden aan Zee, Holland; the National Gallery of Canada as well as an extensive list of public, corporate and private commissions: Citibank London, Hyatt Carlton London, Royal Caribbean Cruise Lines, Park Hyatt Hamburg, Ladbroke Sporting Casino London, Jam House, Birmingham, St Mary the Less Hampshire, Lowry Hotel Manchester, Hotel Linde Austria, Radisson SAS Hotel Stansted, Shrine of Walsingham Norfolk, Jam House Edinburgh, International Slavery Museum Liverpool, Radisson Edwardian Hotel London, AELTC Centre Court Wimbledon, Hanover Grange Jamaica, Buddha-Bar London, British Consulate-General Shanghai, Conning Asset Management Ltd. London, 8 Northumberland London, Le Royal Meridian Dubai, British Embassy Sudan, Christian Dior Paris, Schoosmiths Birmingham.

Biografia

David Begbie nasce ad Edimburgo, Scozia, nel 1955.

Lo scultore di fama internazionale David Begbie ha lavorato quasi esclusivamente con la forma umana nel corso della sua carriera. Dalla sua prima pionieristica mostra personale a Londra nel 1984, è emerso e continua a crescere un genere artistico completamente nuovo basato sulla lavorazione della rete metallica, di cui lui è il maestro per eccellenza e il suo lavoro parla da sé.

David Begbie ha scoperto le particolari proprietà dell'acciaio e della maglia di bronzo quando era uno studente d'arte nel 1977. Da allora i suoi lavori sono stati esposti in tutto il mondo e lui è stato di enorme ispirazione per molte persone, tra le quali architetti, designer, fotografi, persone del mondo del teatro e della danza, nonché altri artisti. La sua scultura è inclusa in numerosi musei, collezioni d'arte aziendali e private in tutto il mondo.

Dalla sua laurea nel 1982 ha lavorato quasi esclusivamente con la forma umana, sebbene abbia spesso prodotto composizioni astratte accanto alla scultura figurativa. Principalmente scolpendo in acciaio e bronzo, produce anche mono-stampe, incisioni, disegni a inchiostro e carboncino, lavori a tecnica mista e fotografie, ma è per la sua caratteristica scultura in rete metallica che Begbie è famoso.

David Begbie ricava dalla maglia metallica i raffinati dettagli scultorei della muscolatura e una completezza estetica della forma umana. Le sue opere sono spesso state accostate a Michelangelo e, in particolare, a Rodin, vista la figura spesso parziale o troncata; ma la scultura diafana e otticamente dinamica di Begbie trascende le forme classiche ed è profondamente contemporanea.

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La rete metallica è trasparente - 90% di aria sottile, eppure ha una presenza fisica maggiore rispetto a qualsiasi forma solida convenzionale. L'abilità, la percezione, la comprensione e l'immaginazione di Begbie sono succintamente ed economicamente contenute entro i confini del semplice guscio che costituisce ciascuna scultura. Se si guarda ancora da vicino si vedrà che non c'è nemmeno una pelle, solo una sua delineazione grafica. In relazione allo spazio che occupa, l'effetto catalizzatore che ha una scultura di Begbie, dato che non ha sostanza o superficie palpabile, è fenomenale.

L'introduzione dell'illuminazione strategica come parte integrante della composizione ha il risultato straordinario di combinare due e tre dimensioni, e con l'uso di ombre proiettate a creare una fusione ottica di immagine ed oggetto. Queste sculture si concentrano sulle qualità ottiche e dinamiche del materiale stesso e sulla sua interazione con la luce specifica o ambientale nello spazio sospeso. Per lo spettatore il materiale della maglia è intrigante ma in qualche modo familiare: la maglia crea vivacità e senso di movimento.

Le sue sculture sono immagini archetipiche contemporanee fatte di forme fisiche figurative realizzate in rete d'acciaio e acciaio inossidabile. In queste forme sono racchiuse una serie di relazioni tra maschile e femminile, positivo e negativo, materia e antimateria, luce e oscurità.

L'artista, inoltre, trasforma materiali industriali e di scarto in bellissime opere d'arte per enfatizzare i potenziali usi e l'importanza del riutilizzo e del riciclaggio dei materiali.

David Begbie è attualmente uno dei più influenti scultori d'Inghilterra e nel mondo 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 nei Paesi Bassi; 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.

Education

1975

He studied at the Winchester School of Art, England

1977

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

1980

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

1993

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

Winner of Travel Scholarship Elizabeth Greenshields

Solo exhibitions

2024

CRYPTIC 42, Cris Contini Contemporary, London, UK
STEEL LIVES, Cris Contini Contemporary, Milan, Italy

2022

Archetypes, Cris Contini Contemporary, Porto Montenegro
Richard James, Savile Row, Mayfair, London

2021

AMOURPHUS, Il Salotto di Milano, Milan, Italy

2020

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

2019

David Begbie and Marta Jedrysko with Van Loon Galleries, Vught, the Netherlands

2017

Cutting Edge, ContiniArtUK Galley, London, UK
Transform, La Chèvre d'Or, Eze, France

2016

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

2015

SOLID AIR, Vecchiato Arte, Padova, Italy

Plateaux gallery, Italy/Spain

Jan Juliane Hundertmark Galerie, Berlin

2013

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

2012

Gallery David Begbie, Percy street, London

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 David Begbie, 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
Skindeep, Ode to Art, Singapore

2009

Nudus, Number Nine, Birmingham, UK
Biennale, Galerie Van Loon Galleries, Holland, including 'Rhythmic Ties' violin concert
Unud, Somerville Gallery, Plymouth, UK

Gallery David Begbie at Queens Elm Gallery,
Chelsea, London, including 'Rythmic Ties' Concert

2008

Genii Albemarle Gallery, London, UK
Grandslam 2008 maquette, A.L.T.E.C. Wimbledon
exhibition, Albemarle Gallery, London, UK

2007

Gallery David Begbie, London, UK
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
Gallery David Begbie, London, UK

2005

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

2004

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

2003

Gallery David Begbie, London, UK
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
International Art Consultants, Spectrum, London, UK
Number Nine, Birmingham

2002 - 2001 - 2000

Gallery Differentiate, London, 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
Gallery Differentiate, London, UK

1996

Gallery Differentiate, London, UK
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
Gallery Differentiate, London, UK

1994

Gallery Differentiate, London, UK
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 - 1992

Gallery Differentiate, London, UK
Catto Gallery, London, UK

1991

Salama-Caro Gallery, Cork Street, London, UK

1990

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

1989

Salama-Caro Gallery, Cork Street, London, UK

1988

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

1987

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

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 Brompton
Gallery, Knightsbridge, London, UK

1984 -1985

Brompton Gallery, Knightsbridge, London, UK

Group exhibitions and art fairs

2024

BAF - Bergamo Art Fair, Italy
The Beaney Museum, Canterbury, UK
Continuum Gallery, Germany
Arte Fiera Genova, Italy
Expo Art Montichiari, Italy
Parma Art Fair, Italy
Biennale Eindhoven, NL
Cremona Art Fair, Italy
PaviArt, Pavia, Italy
Lucca Art Fair, Italy
San Francisco Art Fair, USA

2023

Sculpture East for Art for Cure, Helmingham Hall, Suffolk, UK
Hannah Peschar Sculpture Garden, Surrey, UK
Light & Shadow, Continuum, Germany
BAF with Vecchiato Arte, Bergamo, Italy
ExpoArt Montichiari with Vecchiato Arte, Italy
Art Parma Fair with Vecchiato Arte, Italy
Lucca Art Fair with Vecchiato Arte, Italy
Hannah Peschar Sculpture Garden, UK
Nothing More, Padova, Italy
Seattle Art Fair, USA
ArtVerona with Cris Contini Contemporary, Italy
Arte Padova with Cris Contini Contemporary, Italy
Biennale Brabant, Tilburg, NL
24 Storytellers, The Beaney Museum, Canterbury, UK

2022

Winter Art Fair, Oisterwijk
Hotel de Leijhof, The Netherlands with Van Loon
Arte Padova, Italy
Art Verona, Italy
Parma Art Fair, with Vecchiato Arte, Italy
Long Live Spring, Van Loon Galleries
Presence-Absence, Vecchiato Arte, Padua
Hannah Peschar Sculpture Garden, UK
Lucca Art Fair, Italy, with Vecchiato Arte
BAF Fiera Di Bergamo Italy, with Vecchiato Arte
First Art Fair, Amsterdam with Van Loon Galleries
ETC Design Center Europe, The Netherlands

2021

In The Heat of the Night, Continuum Gallery, Germany
Biennale Brabant, Tilburg, The Netherlands with Van Loon Galleries

The Hanna Peschar 1 Sculpture Garden, Surrey, UK
Crystallised, Italy, with Vecchiato Arte
The Kingston Sculpture Trail, London, UK
The Drian Gallery London UK "KALEIDOSCOPE", a celebration of colour curated by Robin Dutt and presented by Sisters London
The Walled Garden, Moreton, Dorset, UK
Gefen Fine Art Galleries San Francisco USA - inaugural exhibition 315 Grand Avenue
We Are What We Are, Vecchiato Arte, Italy

2019

25 Years of The Garden Gallery, Hampshire
Art Unbound, Rococo Garden, Painswick, Gloucestershire
Hannah Peschar Sculpture Garden, UK
Art and Antiqu, Munster, Germany with Continuum
Bel Air Fine Art at Geneva, Crans-Montana, Gstaad, Knokke, Paris and Cannes
In the Heat of The Night with Continuum, Germany

2018

Veghel 2018, The Netherlands
Arte Padova, Italy with Vecchiato Arte
Art Verona, Italy with Contini Contemporary
Bel Air Fine Art Galleries, France and Switzerland
Beautiful People, Vught, The Netherlands
Summer Show Rarity Gallery, Mykonos, Greece
Lucca Art Fair, Italy with Vecchiato Arte
The Unattended Moment, Garden Gallery, Hampshire
Rarity Gallery, Mykonos
Hannah Peschar Sculpture Garden
ART BREDA, The Netherlands
Maddox Gallery, Gstaad, Switzerland
Arte Fiera Bologna 2018 with ContiniArt UK
Contempo, Galerie Hegemann, Munich
First Art Fair Amsterdam with Van Loon Galleries
Burns Unbroke - As Ithers See Him, Scotland
Arte Fiera Bergamo with Vecchiato Arte
In The Heat of the Night with Continuum

2017

Biennale Brabant 2017, Koepelhal in Tilburg, The Netherlands
Art Market Budapest with Opiom Gallery
Shadows and Light, Byard Art, Cambridge
Beirut Art Fair, Lebanon
Shadows of The Past for London Art Week, ContiniArt UK with Bazaar Art

Making a Mark, The Garden Gallery
Art Breda, The Netherlands
MayLucca Art Fair with Vecchiato Arte
Hannah Peschar Sculpture Garden
Project Polunin, Gala Donation 'Czin' sculpture
ARTEFIERA Bologna with ContiniArt UK
In the Heat of the Night with Continuum Gallery,
Germany

2016

Biennale Veghel, Koekbouw at the Noordkade,
The Netherlands
Arte Padova with Vecchiato Arte
ART.FAIR Cologne with 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 with Continuum Gallery,
Germany
Rarity Gallery Summer Exhibition, Mykonos, Greece
Sculpture Garden Fern de la Gorra, Southern France

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
Hannah Peschar Sculpture Garden
Art Breda, Breda, The Netherlands, with Van Loon
Galleries
Juliane Hundertmark Galerie Berlin, Germany
The Real Face of Burns, Robert Burns Birthplace
Museum, Ayr, Scotland, with Artruist
Art Wynwood, Miami, USA with Opium Gallery
Artist IQ, 500 Jaar Kunst, Amsterdam, with Van
Loon Galleries
Entre Nous CU-1 Gallery, Miami, with Opium
Gallery
Robert Burns Birthplace Museum Feb Galerie
Juliane Hundertmark, Berlin, Germany

2014

Excellent Beurs, Rotterdam, The Netherlands with
Van Loon Galleries
Art Miami - Context, Galleria Opium, Miami, USA
Donation at the Charity Auction Maggie, Anise
gallery, London, UK
Galleria Somerville, Cornwall, UK
Tanner & Lawson, market of Burnham, Norfolk, UK
Art Edinburgh 2014, Number Nine gallery, Scotland
New Atmosphere Leipzig, Connex/TRIAS, Galerie
Irrgang, Germany
Affordable Art Fair Amsterdam, Van Loon Galleries,
Amsterdam
Nach dem Sommer Leipzig, Galerie Irrgang,
Leipzig, Germany
Inner Cities, Galerie Irrgang, Berlin, Germany
ARTCATTO Loulé, Artcatto gallery, Easter
exhibition, Portugal
Art Knocke, Van Loon Galleries, Belgium
Art Breda, Van Loon Galleries, Belgium
New Form gallery, Trellebörg, Sweden
Minerva gallery, Malmö, Sweden
Timeless gallery, Marbella, Spain
Affordable Art Fair Hong Kong, OPIOM gallery
Children Around the World, Shanghai, Urban
Planning's exhibition
Winter Pride, Tobacco Dock with Simon Tarrant,
London, UK

2013

LONDON

5 Sculptors, Albemarle Gallery
Cork Street Opening 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, 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, Opium 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
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
Grootswagers, 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

Altogether Different, Winter Collective, HELP
Charity Event, Sculpture Show I and II, David
Begbie Gallery, 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 & 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 Garden, 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 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 & 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, 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 & Simmons, 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 Simmons, 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
Albamarle 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, 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 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, 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, 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, David Begbie Gallery 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
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), 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

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 and permanent and temporary public / Corporate installations

2024

Ribbon, ceiling office sculpture, Schoosmiths, Birmingham, UK

2022

David Begbie for Christian Dior: Medallion chairs and Christian Dior table, Grand Torso Series, Rose Series, Christian Dior collection, 30 Avenue Montaigne, Paris

2021

Unity, British Embassy Khartoum, Sudan

2017

AIRWAVE, Le Royal Méridien Beach Resort & Spa, Dubai, United Arab Emirates
Biennale Brabant, Van Loon Galleries, Vught, 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
TRANSPOSE, 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

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

2007

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

2006

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

2005

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

2004

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

2002

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

2001

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

2000

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

1999

Chance, Ladbroke Sporting Casino, London, UK
Anangel & Manangel, The Jam House, Birmingham, UK
Humantouch, 60 Queen Victoria Street, UK
Faith, Diptych, Faith Zone, Millennium Dome, Greenwich, London, UK
Cruciform, Millennium Sculpture St Mary the Less, Chilbolton, Winchester, UK

1998

Composure, The Hyatt, Hamburg, Germany

1997

The Hyatt Carlton, London, UK, Swimmingtrunks

1996

Royal Caribbean Cruise Lines

1994

Archetypes, Cannons City Gym, London, UK

1993

The Hyatt Carlton, London, UK, The Peak Health Series

Natural History Museum, Primates Gallery,
permanent site for Origins Triptych Sculpture

1991

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

1989

Galleria Nazionale di Arte Moderna, Rome, Italy

National Gallery Canberra, Australia

Museum Beelden aan Zee, Holland

National Gallery of Canada, Citibank, London, UK

Figure & Fountain, Southwark Bridge, London, UK



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