

JON BUCK
MAKING A POINT:
THE POINT OF MAKING



INTRODUCTION

One of the great delights of being a bronze caster is the opportunity it gives me to follow the evolution of a sculptor through years of collaboration. In Jon Buck's case, our working relationship began more than twenty-five years ago. We first met when Claude and I were students at Art College in Cheltenham at the same time that Jon was a Fellow there. He taught one day a week and for the rest of the week had a studio to produce his own sculpture. Jon's work had a profound effect on me. I was struck by its individuality and bold realism. It was vividly painted and humorous; it intrigued me and made me smile. The well-modelled surfaces were all about form and the way one element flowed rhythmically into another, making sense both as form and as sculpture. These bright, colourful and beautifully-crafted sculptures were a complete contrast to the minimalist abstract art that prevailed at the time. Jon's work stood out as totally individual and as I found out, so did the man. His lively personality, zest for life and a relentlessly inquiring mind meant that Claude and I spent more and more time in his studio.

Shared passions for sculpture, prehistoric art, Africa, nature in general and birds in particular, inevitably led to a close friendship. Visiting Jon and his wife Jane at home, I was struck by their scrapbooks and diaries of travels, notes with photos cut from newspapers and magazines, a personal record and library of visual information. Jon's curiosity was inspiring and his enthusiasm infectious. Our friendship endured beyond college and our relationship was reinforced when Claude and I started our own foundry. Jon was our first client and we have continued to work together ever since, and when Jane came to work at Pangolin a few years later, our futures were inevitably intertwined. I have watched the evolution of Jon's sculptural language from the early narrative, painted-resin figures, through the interlocked pieces of the 1990's, to the current highly-coloured, pared-down symbolic objects.

Cherry Ripe
1983
Painted Resin
Unique
48 cm high

This catalogue follows that development and illustrates the growth of Jon's ideas and images through his individual lexicon of shapes. He has never been afraid to tread an unconventional path to create personal, meaningful and beautiful objects.

Who, as a child, hasn't played with raindrops on an outdoor table, pulling at the random bubble-shapes to exaggerate the animal or bird of our imagination? Who has not played the same game with clouds? I would always find a familiar repertoire of creatures appearing in the shifting shapes of water vapour, strange human-animal combinations morphing from deep inside my mind into the random shapes above me. Jon's sculptures remind me of this game. It is as if he has pulled at his bubbles of water until what he is imagining becomes obvious to us. This is the magic of making! Such simplicity is hard to reconnect with as an adult. Through a process of 'making' Jon has sought to rediscover the images in his own mind that somehow make the emotional connection between art and life, between seeing and thinking. In doing so he has created his own lexicon of totemic images that inevitably relate to ours.

Man naturally relates to other life forms. We tend to identify with animals or plants, whether they are roses, dogs, or horses and often to such a degree that our lives are coloured and shaped by them. Images which represent these objects of passion can become a 'totem' which draws us in and invokes a powerful connection. Such adopted icons, together with the appropriation of natural forms, create a basic language inherent in all humans, unique to an individual but also universal enough to be relevant to the larger social group.

Jon has made hundreds of sculptures, done thousands of drawings and looked at millions of images. His early work seems quite different from his most recent and to follow its development is a fascinating journey. He is able to explain far better than I can, how his research into science and the history of art have influenced the course of his work and how writers have inspired new visual explorations and adventures.



However, I know Jon as a maker, a person who crafts his thoughts and ideas with his hands. The central role that making and makers have had since the dawn of our cultural lives was recently illustrated in the powerful and riveting radio programme by Neil McGregor: 'A History of the World in a Hundred Objects'. It was a wonderful way of charting humanity's ideas and achievements through looking at its material remains. He did not see them simply as historical relics but as vessels of thought, capsules of energy, technological achievements and the sensitive responses of individuals to the world around them.

One can sense the joy of making in all Jon's work through his generous, fecund and tactile forms. This comes from a natural ability to manipulate clay and celebrate its sensuous character. The making process dictates the final image, creating simplicity, sense and order out of amorphous clay.

Simply a Pig
1984
Bronze
Edition of 6
15 cm high

In his first job as a bird keeper at Bristol Zoo, Jon's natural skill was put to good use. He painted images, signs and labels, describing for visitors the enormous diversity of the birds in his care, picking out the most distinctive features of each species so that identification was easy. This did two things I believe: it exercised his need to create images and it reinforced his connection to birds. His fascination was more than visual. He tended to his rare and exotic charges so well that many nested and reproduced, often for the first time in captivity. Conservation and natural science have continued to be fertile areas of Jon's thinking. Though Jon is essentially a sculptor of the human form, the bird occurs and recurs throughout his oeuvre. The sheer diversity of birds, their endless forms, colours and shapes, their symbolic significance to us, the purity and mystery of the egg and the wonder of flight are I think, taken together, a talisman that links much of Jon's work. It is a passion I know and understand well.

One Can't Two Can
1983
Painted Resin & mixed
media
Unique
153 cm high

He was given the confidence to become a sculptor when he saw photographs of Reg Butler at work in his studio. The idea that one could earn a living from making objects inspired him to go to art school. There he honed his craft; long sessions in the life class gave him a profound understanding of the human body and by working at life-size and over, he practised handling large quantities of clay. The push and pull or tear and squeeze of manipulating the clay, like doodling in three-dimensions, conjures up shapes and images in the mind. However defined Jon's idea for a sculpture is, it comes to life in the making process. On this journey the idea is subject to endless tweaks and changes, sometimes complete revisions, necessitated by the way in which the image comes to reflect the idea. This intuitive making process has become more pronounced the less he has tried to replicate the shape of things. In his earliest works he described things in fully-formed, rounded realism. He was enjoying his ability to recreate in clay a likeness of someone or something. That process and the resulting object can be very satisfying and rewarding: *'Simply a Pig'* is joyously smug, smiling back at us, knowing in its sensuous humour and luxuriating in its verisimilitude.

In Her Lady's Chamber
1981
Painted Resin
Unique
100 cm high

They All Look Alike To Me
1983
Painted Resin
Unique
92 cm high



However, art does not come from skill alone and over time Jon became conscious that the satisfaction of recreation no longer fulfilled his creative needs. The 1980's saw him explore a new approach in a series of works with witty metaphorical titles, pursued as a direct reaction to the over-intellectual and restrictedly formal work predominating the era. Two beautifully - modelled toucans, *'One Can't, Two Can'* is a visual statement that explores Jon's primary concerns about pets, zoos, captive breeding and conservation. Such visual ideas permeate Jon's work. In *'They All Look Alike To Me'*, three almost identical penguins make an ironic statement which parodies bigoted views on race and other differences. This sensual/intellectual combination proved a fertile creative stimulus for a while and many vibrantly-coloured, witty pieces ensued.

At the same time, alongside *'In Her Lady's Chamber'* and *'Chorus Line'*, a more personal set of heads were evolving with animals and birds modelled into their hair. Could it be that at some stage of the modelling process a squidge of clay intended as hair suggested in Jon's mind a bird? This totemic image has returned in one form or another ever since.

These pieces also had witty, metaphorical titles and remained within his overtly humorous vein of work yet they also broke free from a certain literalness that realism can induce. They felt monumental while retaining a domestic size, fragments not just of a figure but of a form, and continued Jon's process of simplification.

At this time Jon was showing with the Nicholas Treadwell Gallery. Work was selling well and Treadwell showed in major international art fairs. However, the gallery label of 'Superhumanism' and its emphasis on humour came to feel restrictive and was the impetus for Jon to move on and to develop his sculptural language further.



In the Beginning
1988
Bronze
Edition of 8
40 cm high

ABOVE RIGHT
Embrace III
1990
Bronze
Edition of 8
46 cm high

BELOW RIGHT
Tasting the Fruit
1988
Bronze
Edition of 9
18 cm high



Jon's sculptures have always had the sense of fullness, like a developed chick within the egg. The forms have a great feeling of tautness as though they have fulfilled their potential. The meeting point of these bulging forms creates a line, a drawing between the forms which seductively delineates the elements and highlights the features. In Jon's quest for a wholeness of object and his struggle to create a new reality, drawing into the form became an important part of the process. *'In the Beginning'*, a Janus figure of a man and woman walking apart whilst trapped together, was the start of a whole new body of work about the interdependence of forms and figures. The pull and push of this seminal piece is an apt metaphor for Jon's sculptural exploration. His large bronze commission *'Tower of Strength'*, four figures balanced one on top of another, exploits this very sense of interdependency. In these works the sculpture itself depends upon the concept of togetherness and through their realisation Jon further evolved and honed his language.



In *'Tasting the Fruit'*, *'Family'* and *'Peaceable Kingdom'* Jon made more use of rounded, monolithic forms, contained as it were within an invisible membrane, like the embrace of interlocked twins inside the womb. This was a clever formal device for the expression of the physical and emotional symbiosis between individuals or that of Humanity with the world.



As one looks at the generous forms of 'Family', all that skin between mother, father and child, the emotional feeling of contact heightens our own experience of touch. As an image of the knot of the primary human unit 'Family' excels; it is slightly defensive, protective against the outside world yet is warm, touching and tender.

This strong sense of connectedness and contentedness found renewed expression in the 'embrace' series. Here the knot is of two figures so locked together as to have been hewn from one block of stone, the limbs and bodies so intertwined that it is a puzzle to work out whose hand or foot is whose. These sculptures reached a logical climax in 'Returning to Embrace', in which the couple are so wrapped up in each other that between them they only need one pair of legs and arms. Strangely, one doesn't immediately notice that there is anything missing; the economy of language only serves to intensify the feeling of togetherness and total dependency.

LEFT
Family
1991
Bronze
Edition of 8
51 cm high

Peaceable Kingdom
1989
Bronze
Unique
53 cm high





Aware that the 'embrace' idea could become overly romantic and sentimental, Jon looked for ways to expand the theme to include the whole circle of life. '*Bird and Fish*' and '*Cat and Bird*' show Nature 'red in tooth and claw'; '*Tree of Life*' and the monumental '*Rima Reborn*' bring Man together with other elements of the natural world. In these works the marriage of form and content is enhanced by the use of patinated bronze; colour is still important but as part of the unified surface of the object. Gone, for the moment, are the distinct, bright colours that the earlier painted figures relied on. Perhaps this marked a new impetus to break free from the restriction of a single form of communication. Concerned that bronze, his medium of choice, was perhaps not being used for its intrinsic strength and that drawing could be more than simply a line incised into form, Jon now separated out the figure and made it stand alone, free of the enclosing membrane. These new pieces emerged with a stark simplicity. In '*Man Alone*' and '*Outcasts*', almost stick-like in structure, Jon broke free from the idea that form had to be massive, heavy and monolithic. However, though the form had changed with this new lighter approach, in '*Equilibrium*', we still see the idea of interdependence in a couple spinning gyroscope-like in its own enclosed world.



ABOVE
Man Alone
1993
Bronze
Edition of 10
58 cm high

BELOW
Tree of Life
1989
Bronze
Edition of 5
101 cm high



Returning to Embrace
1997
Bronze
Edition of 5
150 cm high



The casting process has always been integral to Jon's working practice. With *'Dream Cast'*, *'Man of Parts'* and *'Cast Apart'* he used the principles of bronze casting to explore a theme of separation, separation not only of 'the couple' but also of the single figure into basic building blocks. This allusion to the process of casting enables the viewer to imagine and visualise the construction of a sculpture, much as an 'airfix' model can be visualised from its many components. Jon's new vocabulary of slimmer forms allowed him to utilise the tube-like structures used for casting bronze as both frame and separators for these ingeniously conceived sculptures. They are however a complete illusion, being totally conceptual in that they are non-functional.

Equilibrium (detail)
1993
Bronze
Edition of 5
180 cm high

RIGHT
Cast Apart
1994
Bronze
Edition of 10
68 cm high





Throughout this time Jon was not only working on a domestic and personal scale but was also awarded several prestigious public commissions and in these works he addressed many of the same concerns. He relishes the opportunity of public commissions for specific sites. These allow him to express 'the point of making' to a much wider audience and on a much bigger scale than is usually possible. However, they also present different challenges; making work for a public space can be contentious and arouse strong feelings. Whilst '*Monumental Family*', outside Milton Keynes Hospital, is a much-loved piece where the scale of the ample, generous forms emphasises the warmth and tactility of the figures, '*Looking to the Future*', commissioned for West Swindon, suffered repeated vandalism and eventually became damaged beyond repair.

Looking to the
Future
1984-5
Painted Resin
Unique
Over life-size



Monumental Family
(detail)
1996
Bronze
Edition of 5
170 cm high

'Embracing the Sea' on Deal Pier, in which the fisherman is cast in the role of guardian of the ocean and its ecology, was initially received with mixed feelings by the local community. Over the years it has become an emblem for the town and its inhabitants and won the Rouse Kent Award for Public Art. This monument to the boat-building tradition of Deal brings the 'embrace' series to a dramatic finale.

Embracing the Sea
1998
Bronze
Unique
300 cm high



Outside Harlesden Law Courts stands 'On Our Heads', an enormous head like a fragment of some archaic monument, idealised, classical and of pensive expression. On this head Jon placed two thin, separated figures, very much like those in 'Equilibrium'. Instead of spinning in harmony they are in grappling discord. In another direct parallel to his studio work, Jon took the constructs of etiolated figures and separate yet linked figures, like 'Single Girl' and 'Cast Apart' and exaggerated them further in the two enormous bright blue figures of 'In the Swim', commissioned for the West Quay Centre in Southampton.



In the Swim
2000
Bronze
Unique
200 cm high

RIGHT
On Our Heads
1994
Bronze
Unique
180 cm high





Back to the Beginning
1999
Bronze
Edition of 5
220 cm high



Goodwood Goddess
2000
Bronze & gold leaf
Edition of 5
220 cm high

In contrast to large public commissions which are slow to construct and take up a huge amount of space, materials and energy, small objects are a means to refine the sculptor's vocabulary. For a while Jon's sculptures became very small, sculptures for the hand, personal talismans like his own versions of Palaeolithic Venus figures. I think Jon was casting about for new adventures and working on a tiny scale meant he could experiment quickly and easily with form. He played with dropping lumps of clay on the ground until the resulting distortions suggested a figure on which he elaborated. Some of these sculptures were cast into bronze in a series known as '*Chance Pieces*'. The use of found shapes and happy accidents was also a mechanism to tap into the primitive instinct to create significant forms out of random shapes. Jon felt perhaps the narrative was becoming too strong a part of his sculpture and he needed the object itself to be the story.



Chance Piece I, II,
III & IV
1999
Bronze
Edition of 12
9-16 cm high



Going deep below the earth into ancient caves where the walls have been etched and painted by our ancestors many thousand of years ago, will naturally induce feelings of connection within us. However it is hard to imagine beforehand quite how profound a sense of connection these images will provoke. The drawings feel so fresh and modern and they communicate so directly and immediately with us; such power is exhilarating. Jon experienced exactly these feelings when he visited the Palaeolithic caves of France which left him wanting to create something with a similar directness of message. We can guess at some of the narrative behind the art in the caves but it is the image itself without other elaboration that makes the connection.

Alongside the influence of cave art was Jon's long-term fascination with Romanesque and traditional African art which he now also looked at for its inherent formal qualities. The bold, direct and inventive forms that characterise much medieval and African sculpture share certain attributes with the cave paintings and this primal directness was something Jon was seeking. In *'Artefacts I, II and III'*, the spoon, fork and knife are a direct reference to the functional tools of ritual from Africa and medieval relics of ancient Europe.

Artefact I, II & III
1998
Bronze
Edition of 12
19-22 cm high

In 1999 the gallery offered Jon a one-man exhibition for the following year. He immersed himself in his studio for several months until he was ready to show us his new body of work. Jon had not spoken about how it was evolving and I had seen no sketches or images; nothing prepared me for what I was about to see. As one by one the plastic covers protecting the clays came off, I was left dumbfounded by the freshness, the completeness and the inventiveness of his vocabulary. I was also hugely excited: these images looked so new and yet were still undeniably Jon's. They had all the simple strength of the primal arts and their surfaces were patterned with small stencilled and stamped glyphs giving a surface tension that was both visual and sensual. Jon had unleashed a powerful personal voice, stronger than ever before and I remember being deeply moved by the sense of new life and adventure that I saw before me.

'Go-Between' was the landmark piece of this body of work. It is a reincarnation of the early painted resin heads with animals, revisited after twenty years life-experience and evolution. A pattern of squiggles covers its surface, much as one might make distractedly whilst talking on the telephone or like the ochre dashes repeated on prehistoric cave walls. These have an extraordinary effect, making the surface visible, actually tangible, in the way goose-bumps give our skin an all-over sensation and unlike the smooth 'embrace' pieces where the invitation to caress is irresistible. This was an important element and a device Jon was to use throughout this series, titled collectively 'Intimate Connections'.

Go-Between
1999
Bronze
Edition of 10
55 cm high





Unlike in the 'embrace' series where lines are drawn between the forms, here the glyphs are engraved into surfaces, a new use of drawing which helps to elucidate the form. Some are proto-drawings or small symbols of the object itself as in 'He-dog' or 'Primal Woman'; others perhaps suggest patterns of coat or feather but mostly they intensify the quality of surface. With this mark-making came a return to the use of colour. Jon wanted these impressed marks to be in contrast to the main body of the sculpture. We had much debate and adventures in the patina room trying to achieve the perfect balance. Patina chemicals, pigments, wax resists and lengthy painting into every impressed mark were all tried and used in one form or another. The colours brought new vitality over and above that of the sculptures themselves, somehow making the surfaces vibrate even more than they would on their own. These were not ancient artefacts; the colour had done something else – it made the sculptures look contemporary.

Jon's totemic characters of dog and bird in particular feature strongly in this series. Perhaps as Levi Strauss believed, animals are useful for thinking with. Maybe in Jon's sketchbooks and proto-sculptures, there are equivalents to the messengers of ancient Egypt, go-betweens for making and thought, life and art.

Primal Woman
1999
Bronze
Edition of 10
45 cm high







LEFT
Polymorph
2000
Bronze
Edition of 10
27 cm high

Bluebird
1999
Bronze
Edition of 10
32 cm high

Amongst the animals, hybrid bird-goddesses and figures, are two more abstracted pieces, 'Bluebird' and 'Polymorph'. These forms are vaguely familiar from their outlines in Jon's sketchbooks, not quite random but not overly conscious either. I think these sculptures materialised from deep in Jon's subconscious and have been elaborated in the making process. They seem to stand somewhat apart from the rest of the series, calling on our imagination to question what they are and what they do and this abstraction comes to the fore again in later pieces.

Emboldened by the success of 'Intimate Connections', Jon pressed on, making forms that were freer and simpler than before. As his sculptural language evolved, he felt more able to distort and play with human bilateral symmetry and that of all life. A series of morphed forms emerged, far more radical than the figures in 'Returning to Embrace', dependent upon our mind's ability to accept their unity. He was playing with form as freely and spontaneously as he did with shape in his sketchbooks: 'Neophorm' is an embryo-like sculpture which seems as though it could develop into an animal or human with equal ease.

Softdog
2005
Charcoal on paper
50 cm x 65 cm





Neophorm
2005
Bronze &
stainless steel
Edition of 10
13 cm high

At the same time drawing also became a major part of Jon's practice. No longer sketches or visual notes, these were finished works in their own right. Here too, Jon's means of arriving at his images is very distinctive and sculptural. Carving into thick paper with abrasive tools and sandpaper together with more traditional use of charcoal gives his graphic work a honed, textural quality. The edges of the line seem to curve round, a sfumato effect that gives the illusion of form.

With his next major exhibition, 'Odd Birds and Other Selves', a certain lateral compression of the sculptural form, first seen in 'Intimate Connections' with 'Moondog' and 'Primal Woman', took on a new importance. The glyphs evolved into free line-drawing which reinforced the image and described new elements. Jon's economy of line, colour and form were all working together in sculptures that at first seem simple yet reveal hidden depths. 'Wishbone Bird', a bright red sculpture, is a simple 'catapult' form with one arm pinched out into a beak. We see the sculpture completely as a bird: the drawing into this most essential of shapes pulls the bird to the forefront of our perception. Rudimentary feet engraved into the cylindrical trunk and lines suggesting a feather in the tail are all that are needed.

Moondog
2000
Bronze
Edition of 10
27 cm high

RIGHT
Early Bird
2002
Charcoal on paper
65 cm x 50 cm









LEFT
Wishbone Bird
2005
Bronze
Edition of 10
58 cm high

Taleteller
2005
Bronze
Edition of 10
20 cm high

The bird predominates in this eponymous exhibition. In *'Phatburd'*, whose humorous, dumpy shape is reminiscent of a flint nodule, the engraving brings out the 'birdness' of its basic form. In a similar way, *'High Flyer's'* rocket-shape points dynamically towards space, wings outstretched, crucifix-like, and once again the drawn-in lines delineate its avian character. *'Taleteller'* is a diminutive cradle-shape, leaning forwards, balanced by its heavy tail, polka-dotted with blue resin spots inlaid in a verdigris patina. It would be hard to imagine a form more simple that still summed up the essence of its subject. As Einstein said of scientific explanations, they should be as simple as possible but no simpler.



ABOVE
Phatburd
2005
Bronze
Edition of 10
40 cm high

MIDDLE
High Flyer
2005
Bronze
Edition of 10
73 cm high

BELOW
Double Take
2005
Bronze
Edition of 10
34 cm high

With *'Double Take'* Jon returned to the idea of two bodies in one as in the 'embrace' series. This flattened form of two copulating birds also harks back to *'One Can't, Two Can'*. However, Jon had now completely absorbed into one image the concept of the toucans and the embraces, bringing vividly to life the ritualised behaviour of displaying birds in this pillar-box-red sculpture. Jon's birds remind me of Colin Tudge's summation in his book *'The Secret Life of Birds'*: "*The more we look at them, the more they tell us about ourselves and the way the world really is.*" Despite the plethora of bird images throughout history, Jon's sculptures feel new, fresh and original.

Bird behaviour and display is a subject close to Jon's heart, not only from the point of view of having been a zoo-keeper but also through his interest in the early studies in ethology by Niko Tinbergen and his colleagues. They experimented with gull chicks and the way they responded to their parent's beak at feeding time. A heightened response was provoked when a model beak, progressively much brighter, larger and simpler than the real thing, was presented. The model which solicited the greatest response was a yellow stick with three red rings at the tip. I believe Jon is somehow seeking a 'superstimulus' for our own perceptions, just as Tinbergen was with his gulls; simplifying the form, supersaturating the colour, reinforcing and colouring the outlines, to make the object the focus of an emotional stimulus.

NEXT PAGE
Back to Back
1999
Bronze
Edition of 10
30 cm high







The push and pull of *'In the Beginning'* which also found a later incarnation in *'Back to Back'*, is another familiar theme in Jon's work. In trying to express the duality of a relationship, its unity and its separateness, he also often revisits 'the head'. In *'Eachway Heads'*, as with *'In the Beginning'*, two individuals pull their separate identities from a common entity. In *'Midnite Movie Heads'*, they face inwards, two becoming one as their two profiles register as a single face in our minds, a single identity.

Eachway Heads
2005
Bronze
Edition of 10
41 cm high

RIGHT
Midnite Movie Heads
2005
Bronze
Edition of 10
75 cm high





In a poignant expression of this idea, the bollard-shaped monument '*Ship to Shore*' incorporates stylised portraits of Jon's mother and father. One figure looks out to sea and the other back to land and home. Like previous generations of his family, Jon's father was a Bristol Channel pilot and lived and worked near Portishead where the four-metre high sculpture is sited.

'*You and Me*', a huge, bright orange sculpture is the most recent of these paired heads or embraces of the mind. It stands laterally and like '*Equilibrium*' implies a couple linked, spinning in their private world, a world of sensuous interaction and interdependence, the story of a relationship embodied in an enigmatic and striking object. At this scale the flattened, mask-like heads have an architectural grandeur. The lines, drawn by the width of Jon's thumb, are dragged through the surface. Instead of being dictated by the movement of fingers or wrist as in the smaller sculptures, the drawing in '*You and Me*' relies on movement of the whole body. This energy invigorates the whole piece; drawing and sculpture are truly interlinked.

LEFT
Ship to Shore
2007
Bronze
Unique
300 cm high

NEXT PAGE
You and Me
2009
Bronze
Edition of 5
215 cm high

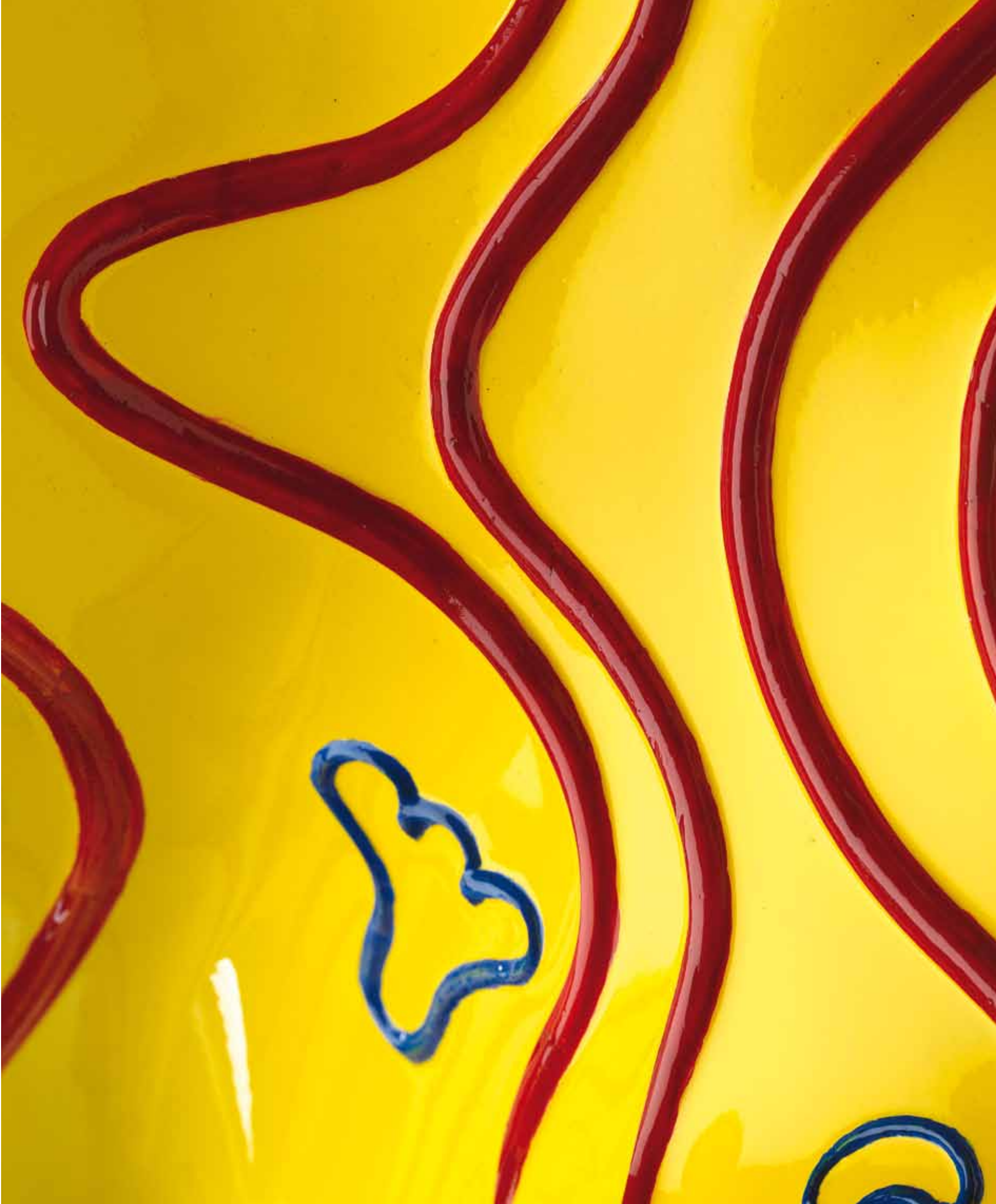


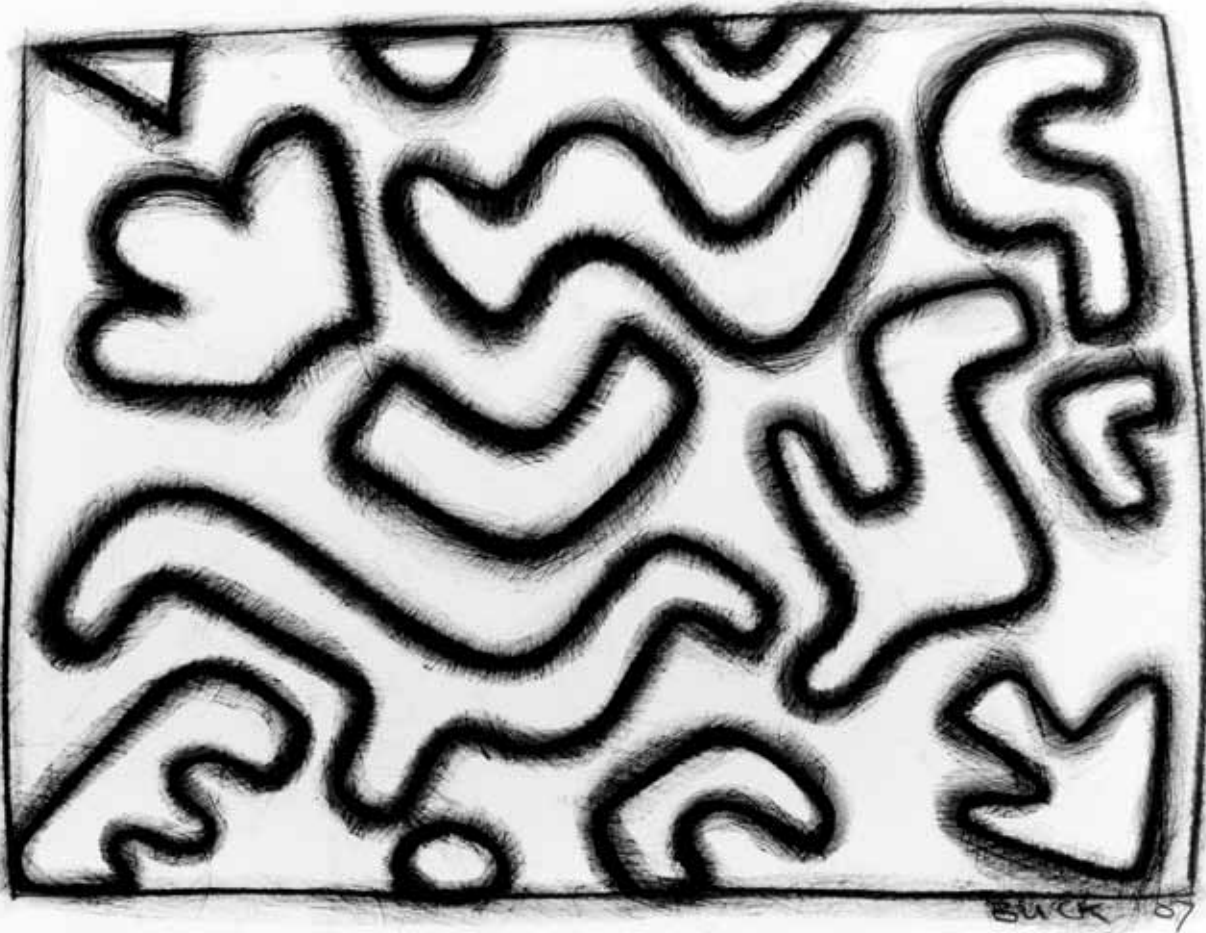


Drawing is the most immediate and the simplest of all visual arts and sculpture is one of the most time-consuming and labour-intensive. Jon combined the two in dynamic equilibrium in his body of work for 'Behind the Lines'. Inscribed outlines reinforce the volumetric shape of the sculptures which pulsate optically with their contrasting colours. The drawing is not calligraphic however and does not rely on flourish and serif for impact. It is more like the lines of the colour-field painters, a description pulling an image to the surface of the imagination. This is in order that the drawing remains relevant to the form. The sculpture is not a clean slate upon which to create a drawing, it is in itself a drawn shape. In the same way that prehistoric painters utilised the bumps and crevasses of the cave wall to heighten the impact of the drawn outline, so Jon's drawn lines intensify the image of the sculpture.

Mind-Map
2009
Bronze
Edition of 10
45 cm high



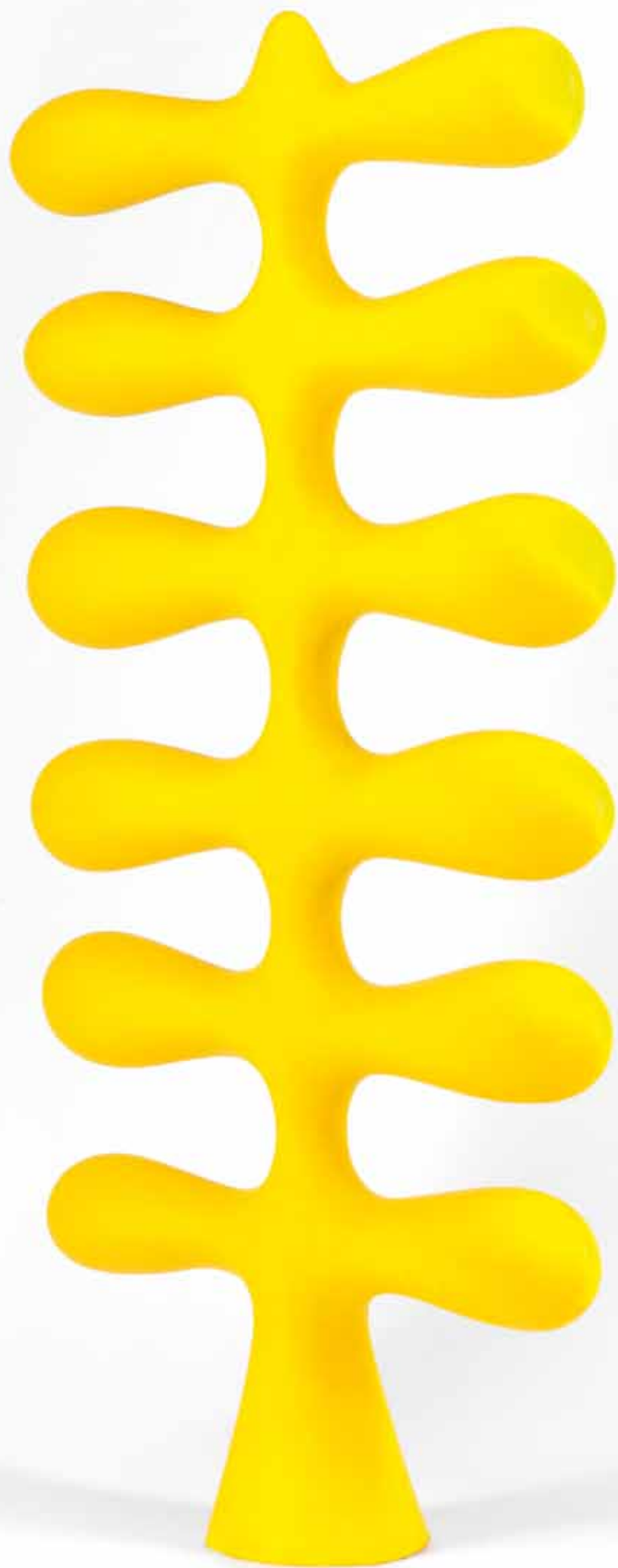




Birds, Beasts and Bodies
2007
Charcoal on paper
50 cm x 65 cm

RIGHT
Large Proteiform
2009
Bronze
Edition of 10
44 cm high







These sculptures stimulate the intellect as well as the emotions. *'Brainwave'*, *'Mind-Map'* and *'The Nature of Thought'* all make reference to this, reflecting Jon's fascination with the way the process of making is also a way of thinking. However, in making the sensual is never far away and like the earlier *'Polymorph'*, *'Papilliform'*, *'Proteiform'* and *'Convolved'* are unabashed, sumptuous, tactile sensations.

I have watched Jon's sculpture evolve over thirty years and found the experience of collaborating with him exciting and a privilege. It has been humbling to see him hold to his beliefs with so much integrity; it has been a delight to share his enthusiasms for Africa, Nature, prehistoric and early sculpture. I am sure that, like all evolving processes, Jon's sculpture will continue to develop with inventiveness, determination and individuality as it has done to date and I look forward with anticipation to the next chapter in our adventure.

LEFT
Brain Wave
2008
Bronze
Edition of 10
81 cm high

Convolved
2009
Bronze
Edition of 10
31 cm high

Rungwe Kingdon



