



The Irvine

Etymology:

Irvine, is derived, according to Groome,^[1] from the Gaelic 'iar-an' meaning 'westward-flowing' river.

Parts of what is now modern Irvine have been continuously inhabited for 5000 years^[2]. Longer than anywhere else in Europe. Irvine's character, like the river from which it has its genesis, is an ever changing continuum.

"reflect the cultural, creative and historic character of the area and/or the area's future aspirations and changing form"

Rather than single out any one aspect of the area's long history or perpetually transforming present, my intention is to reflect and celebrate what has always been and continues to be fundamental to the character of Irvine: the people themselves and their symbiotic relationship with the river and sea.

[1] http://en.wikipedia.org/wiki/River_Irvine#cite_note-McNaught-4

[2] <http://www.stonepages.com/news/archives/000688.html>

Flowing

“...increasing footfall to and from Bridgegate”.

My initial assumption was that the artwork should take the form of a single tall piece in the area in front of Trinity Church, outside the Rivergate entrance. As suggested in the brief, it would be high enough to be visible from the High Street to attract people down Bridgegate from the Old Town.

Standing in the precinct, I tried to imagine how a single piece could fulfil the requirement of increasing pedestrian movement in both directions between Rivergate and the town centre. I could see how such a structure may “entice shoppers out of the Rivergate Centre” but I was not confident how it might “create an attractive “front door” to the Old Town”. A single tall piece at that location was more likely to act as a static destination rather than draw people in both directions.



Looking up at Trinity’s steeple, another question occurred to me. Would a tall artwork with a smallish footprint (as suggested) complement or compete with the church?

My initial assumption of a single tall artwork had raised two unanswered questions: would it actually encourage footfall? And would it conflict with the prominence of the church? I was not sure of the answer to either of these questions so it seemed reasonable to at least investigate an alternative approach.

If the artwork consisted of a series of pieces arranged throughout Bridgegate, visitors would be encouraged to move through the site to experience it. By arranging the elements suitably, the artwork would encourage people to pass from one end of Bridgegate to the other. The artwork becomes a trail with each successive piece adding to the spectator’s experience.



A theme of “flowing” was emerging and this would inform the arrangement of the elements as well as the individual pieces themselves....

River People

The proposal is for a series of sculptures in mirror polished steel arranged throughout the Bridgegate area.

“Enter as a grumpy enervated shopper, exit smiling and enlivened.”



From left to right; figures 1, 2 & 3. North west of the current bandstand.



Figure 4. North east of the current bandstand.



Figure 5. At the entrance to the open space.



Figure 6 & 7. Half way along Bridgegate.



Figure 8. At the High Street end of Bridgegate.

The diversity of the pieces celebrates the diversity and individuality of Irvine's inhabitants while the common design principle and material evokes the coherence of the community.

My intention is that the work would engage visitors in a variety of ways.

- The viewer would take pleasure in creating their own narrative for the different scenarios.
- There would be the aesthetic and sensual pleasure of the sculptural forms themselves.
- There would be the visual pleasure of the clear, undulating reflections. These reflections would, of course, include the viewers themselves, making them and the environment an integral part of the artwork. This aspect of the work, the reflections, would perpetually change. The time of day or night, the changing seasons, the passers by and the spectator's own shifting perspective make each and every viewing unique. So, like the represented subject, the people and the river, the artworks are always themselves and yet always different.

The hope is that these interactions would turn the passive spectator into an active participant, increasing their sense of ownership of the artworks. Ideally the pieces will come to be seen as part of the community, rather than just an artefact bestowed on the area by the council.

Other types of engagement might occur. Visitors might have fun taking photographs of themselves, imitating the figures' poses or interacting with the different scenarios. Children and adults could enjoy the hall of mirrors effect of seeing their distorted reflections.



My hope is that these various qualities would combine to fulfil the brief's requirement of making Bridgegate "a destination in its own right."

Plans and materials

Figure 1.

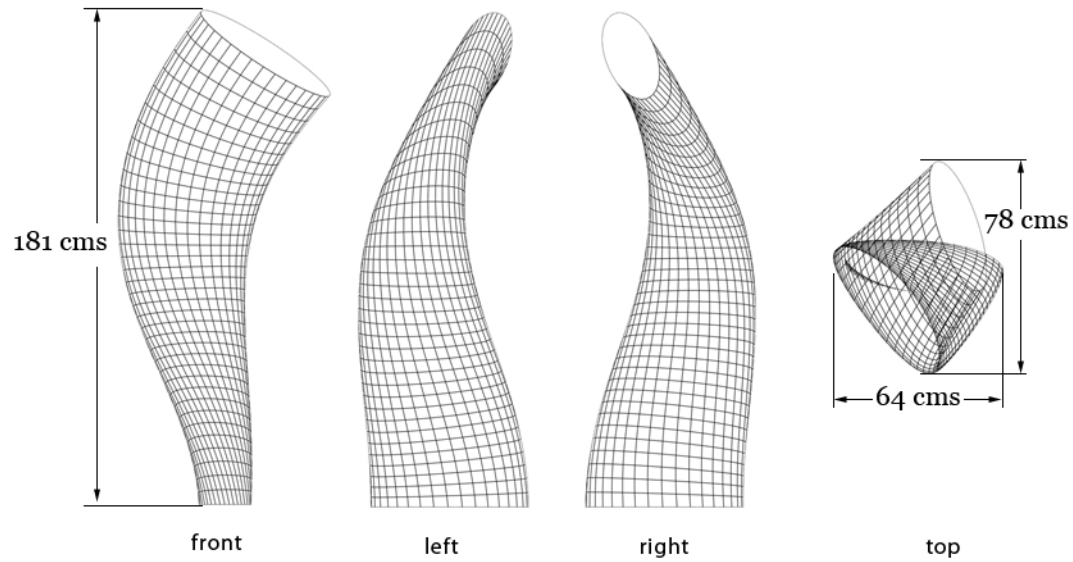


Figure 2.

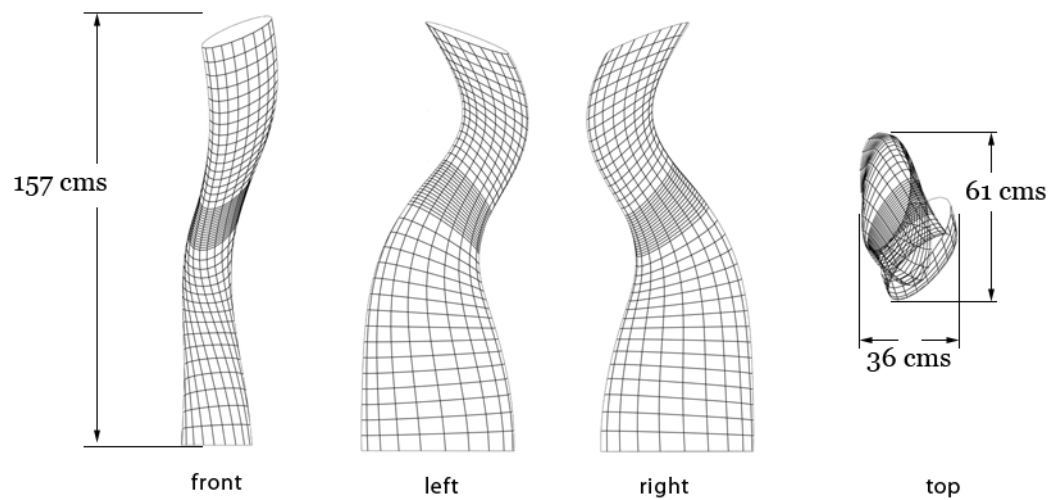


Figure 3.

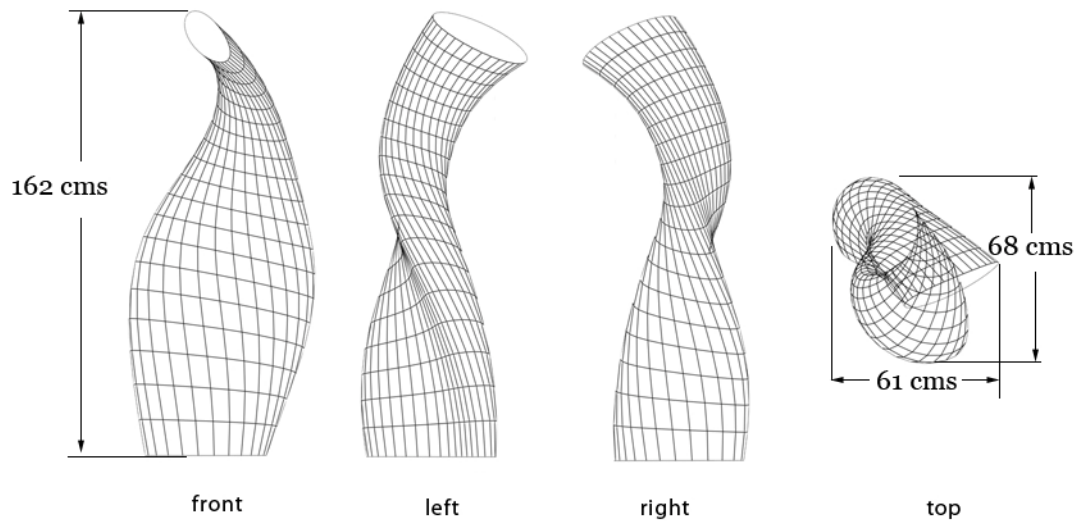


Figure 4

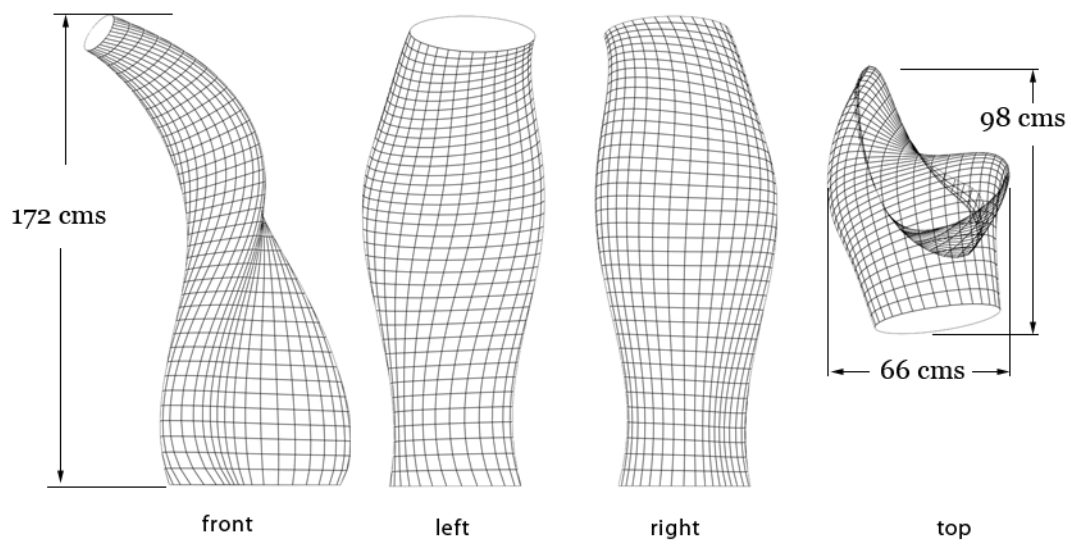


Figure 5

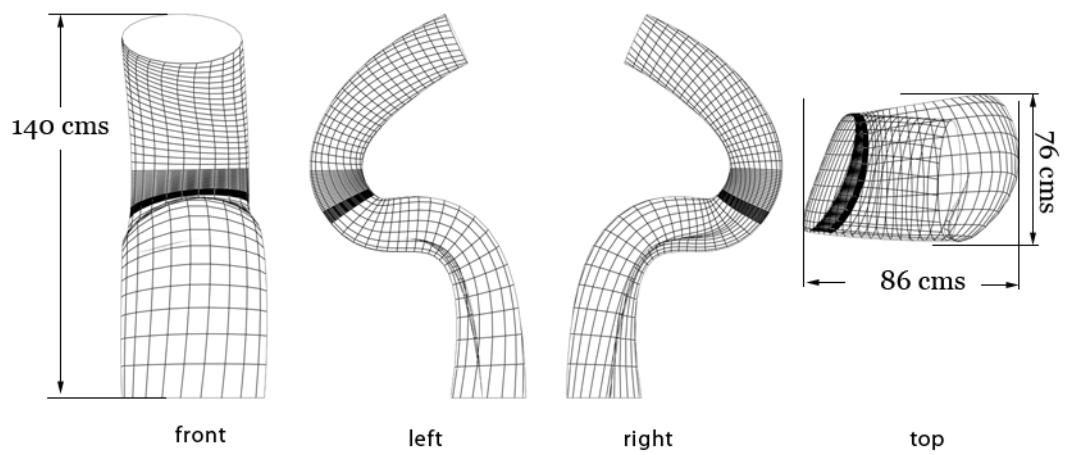


Figure 6

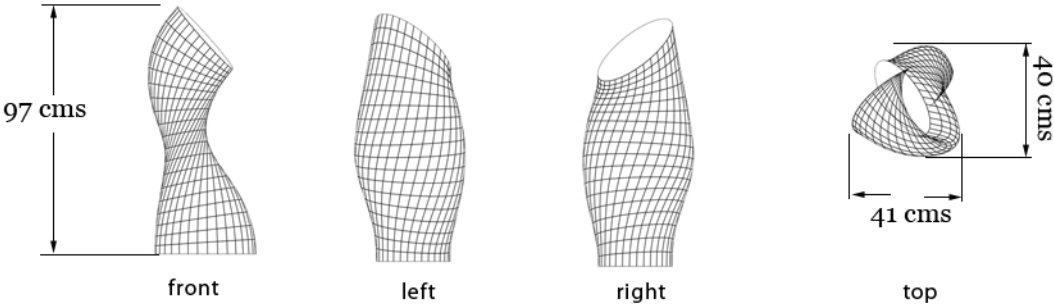


Figure 7

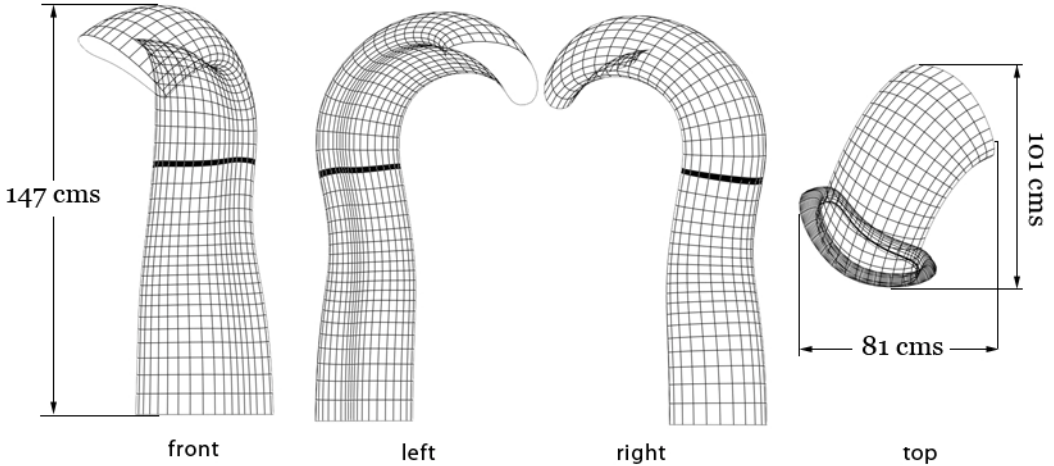
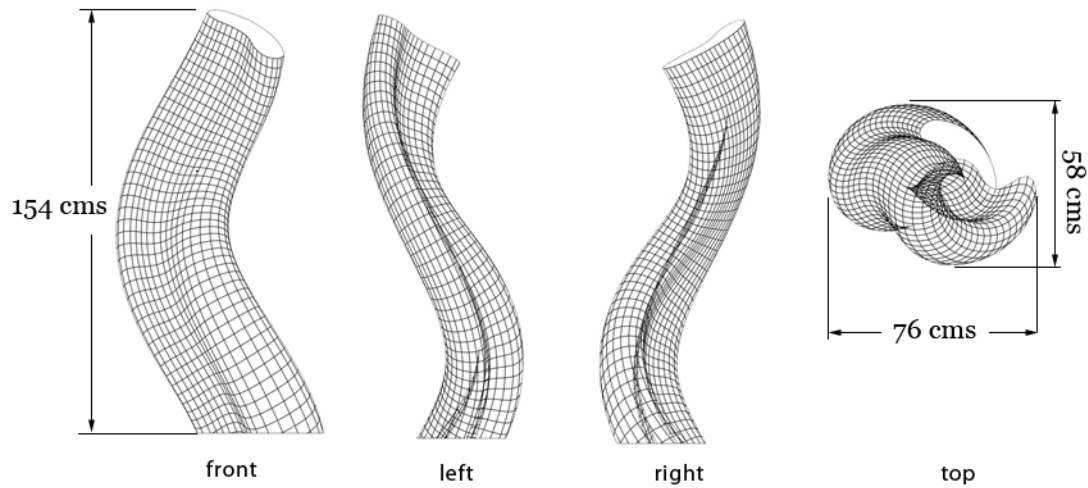
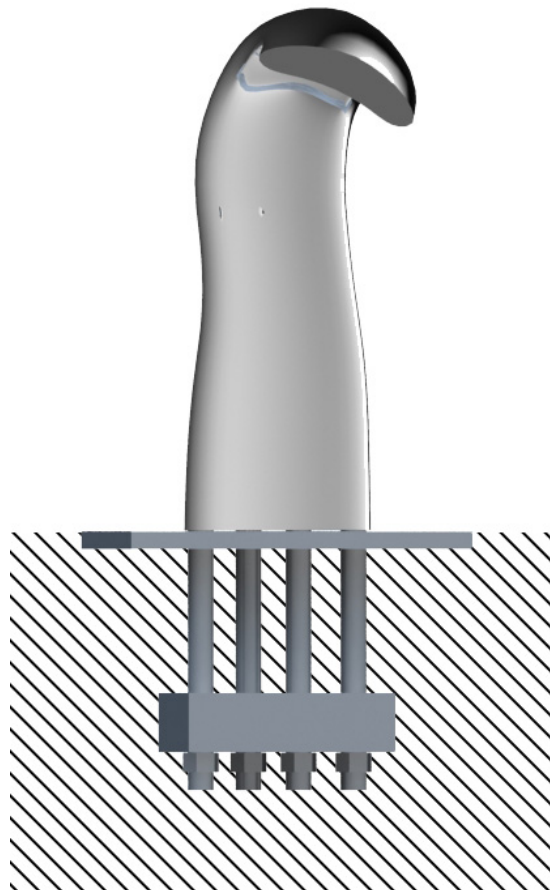


Figure 8



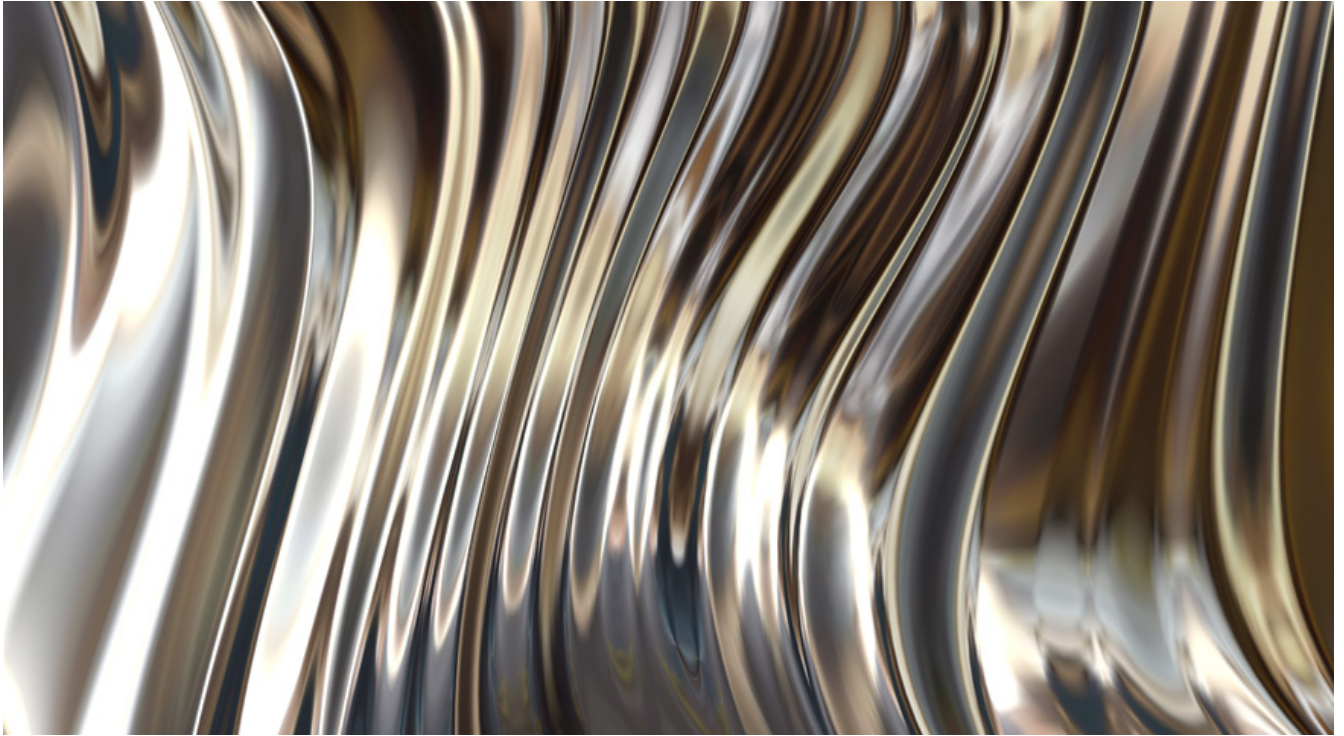
Mirror polished steel is a proven material for public art. It is hardy, durable and suitable for a location exposed to sea air. It requires little maintenance. According to Benson Sedgwick Engineering who mirror polish for Kapoor, amongst others, “environmental dirt (bird droppings) and handprints can be easily removed or even wash off in the rain”. If required the pieces can be repaired and re-polished in situ.

For security and stability, each piece would have substantial foundations, like ordinary street furniture and lampposts. Plans for the foundations would be finalised in consultation with an engineer.

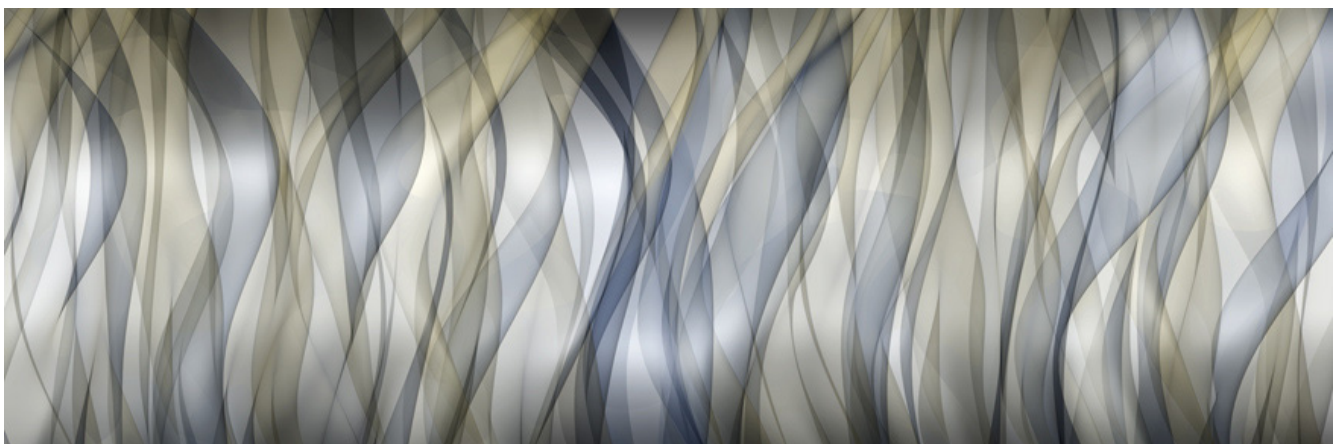


Statement of Interest

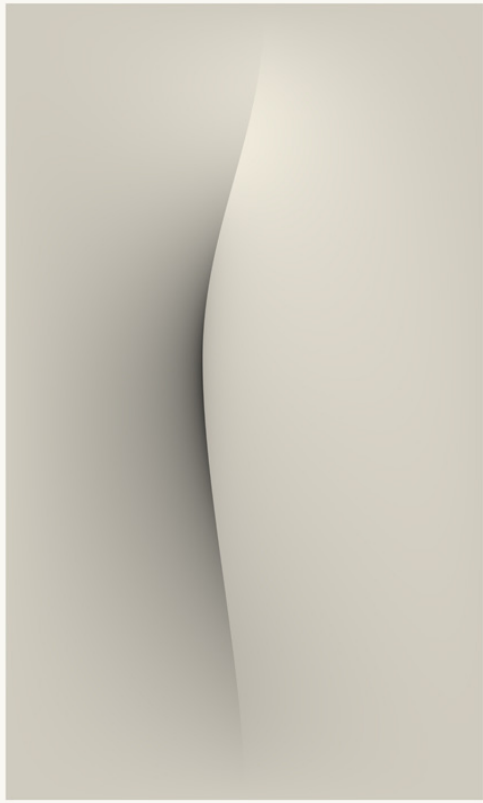
For the past ten years my work has focussed on wave forms and “the Line of Beauty”. Waves are ubiquitous, not to say fundamental, at every level of existence from the quantum to the galactic. This makes contemplating them deeply rewarding. City dwellers who are deprived of these forms in their own visual environment choose to travel great distances to places, like the seaside, where these forms are prevalent. People do this in order to restore themselves physically, mentally and spiritually.



pratima landscape 1



sheer winter



individual curve 13



Cymodoce

I use computers to explore the infinite variety and complexity of these forms.

This commission gives me the opportunity to express these ideas in three dimensions and demonstrate how the principle of the wave informs not only objects in nature but also the human form itself. I believe that manifesting this observation as shown in this proposal is a unique artistic opportunity to evoke a sense of man's connectedness with nature and the universe.

Fabrication, schedule and budget

1st Phase:

Origination 3 or 5 axis routing machine to create patterns in polyurethane. This would be done from CAD files supplied by me.

2nd Phase:

Sand casting stainless steel 10 to 12mm thick (This thickness is recommended to prevent vandalism).

3rd Phase :

Grinding surfaces and parts assembly (welding) and regrinding.

4th Phase:

Mirror polishing.

The fabrication will involve three companies.

Bakers Patterns. for CNC milling.

<http://www.bakerspatterns.co.uk/>

AB Fine Art Foundry. For casting and assembly.

Regular clients include, Anish Kapoor, Antony Gormley, Anselm Keifer

<http://www.abfineart.com/>

Benson Sedgwick. For mirror polishing.

Clients include, Anish Kapoor, Sir Anthony Caro, The Chapman Brothers

<http://www.benson-sedgwick.co.uk/>

SCHEDULE:

The three weeks I have had to develop the concept and design and putting this proposal together has meant that a detailed breakdown of the production schedule is not possible. The holiday period has meant that some of the fabricators have only become available in the last week. However all the companies have now seen the artwork plans and all have given me clear assurances that the fabrication does not present any great challenges and is comfortably achievable in the production schedule set out in the brief.

BUDGET:

Barry Goillau at Benson Sedgwick said that a formal quote in the time available was not possible but he was prepared to give me an estimate of £30,000 per piece including VAT. This would allow for fabricating 7 of the 8 pieces illustrated.

Jerry Hughes at AB Fine Art, who would be the main fabricators, has said that even an estimated budget is not possible in the time. Given their work load and the number of processes they would need at least three weeks to put a budget together.

I have been advised to allow £1500 per piece for transport and installation.

To say the least, this latitude is not ideal. Especially as AB will not commit. However as the artwork is modular I can be sure that at least the majority of the pieces illustrated in the submission will be feasible within the budget.

Given this latitude and given my commitment to the project I would be happy to be flexible with my artist’s fees.

A preliminary breakdown might look like this.

fabrication	number of pieces	artist's fees including supervision & expenses No VAT	installation and transport per piece inc VAT	total
per piece inc VAT				
£30000	7	£18000	£1500	£238500

CV & previous work

I have been using computers to create images since the mid-eighties, working with the original Quantel Paintbox. I embrace the technology as a medium in its own right, with its own aesthetic.

Before turning to fine art full-time in the mid-90's I won many national and international awards for my work as a television drama and commercials director. My work included productions with budgets in excess of £2.5 million with crews and cast of hundreds of people.

I am regarded as a leading innovator in the digital applied arts, playing a pioneering role in imaging techniques such as morphing & photo realistic computer animation.

I have lectured, broadcast and written articles on these subjects for the London Institute of Contemporary Arts, The British Academy of Film & Television Arts, The National Film Theatre, BBC TV & Radio and the American Cinematographer Magazine.

I have also written and directed for the stage and television, including the BBC/Masterpiece Theater film "The Yellow Wallpaper".

I have also worked as a consultant and visual effects designer for other film makers, including Mel Gibson, David Putnam and Franco Zeffereilli.

"The work of John Clive is very much about the surfaces he creates... these are masterful demonstrations of how the cold calculating computer can simulate the supposedly wild abandon and mystery of that mode [abstract expressionism] of art making... he maps his expressive colors and textures to three dimensional surfaces and achieves the sort of "synthesis" that I hold to be the true power of digital tools to create significant and unique art. ...this work takes flight and demonstrates just where we are heading with digital art."

J.D. Jarvis of the Museum of Computer Art.

Trained at Ealing College of Art, London.

Fine Art Awards:

Winner:

Brighton - Phoenix arts Centre Blow-Up Award 2011
Canon Award Canon Digital Creators Competition 2002

Finalist:

Transmediale 03, Berlin 2003
Digitalism, USA 2003
International Open Image 2001
Epson Digital Art2001
Pixxelpoint 2000

Solo Exhibitions:

[The Charlotte Street Gallery, PHFA- London - April 2003](#)

Parallax Gallery, Camden, London - 2003
The Prudential Building, London - 2004

Selected Group Exhibitions:

RKB Gallery London 2001
The Colville Gallery 2001
The Colville Gallery 2002
Peter Harpley Fine Arts, London - 2002
Antelope Valley Gallery, Lancaster, California - 2002
Spectrum 2002, Commonwealth Institute, London - 2002
Digitalism Tour - 32 cities North America - 2002
including:
Los Angeles Museum of Contemporary Art
San Francisco Museum of Modern Art
nobleART, Cambridge, UK - 2002
Museo Nacional de Bellas Artes - Buenos Aires,
International Art Biennale - 2002 (permanent collection)
Aoyama Spiral - Tokyo - 2002
Haus der Kulturen der Welt - Berlin - 2003
Peter Harpley Fine Arts, London - 2003
The Fulton Street Gallery, Troy, New York - 2003
fresh art London - 2003
New York Affordable Art Fair - 2003
Peter Harpley Fine Arts, London - 2004
Gallery 102, Shoreditch, London - 2004
On the Wall, London - 2004
Ventura P&O - 2008
The Square, Soho 2011

Art works are in private, public & corporate collections in the U.S., the U.K., France, Germany, Spain, Italy, Japan and Argentina.

Art works are also published as open editions by Poems Art USA

In 2005 I was engaged by Cecil Balmond of Arup Associates to design a submission for the World Trade Center Architectural competition.



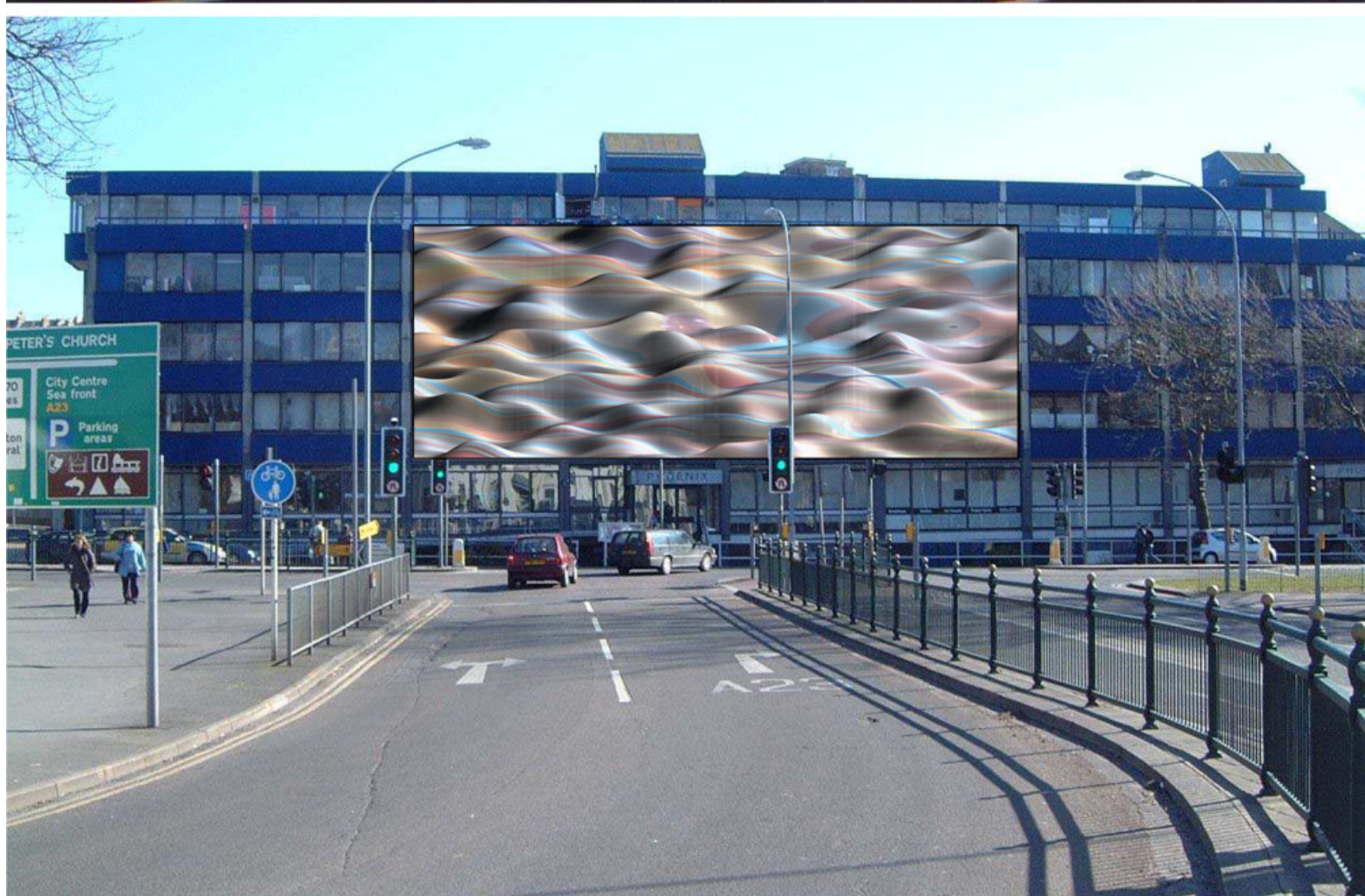
Untitled
Memorial to the World Trade Center Disaster

bronze
3000mm high x 1092mm wide x 772mm deep

Concept: to rebuild the twin towers in their original proportions and unite them in an arch.



Untitled - (4 elevations)



Winner of the Blow-up Commission for the Phoenix Arts Centre Brighton 2011

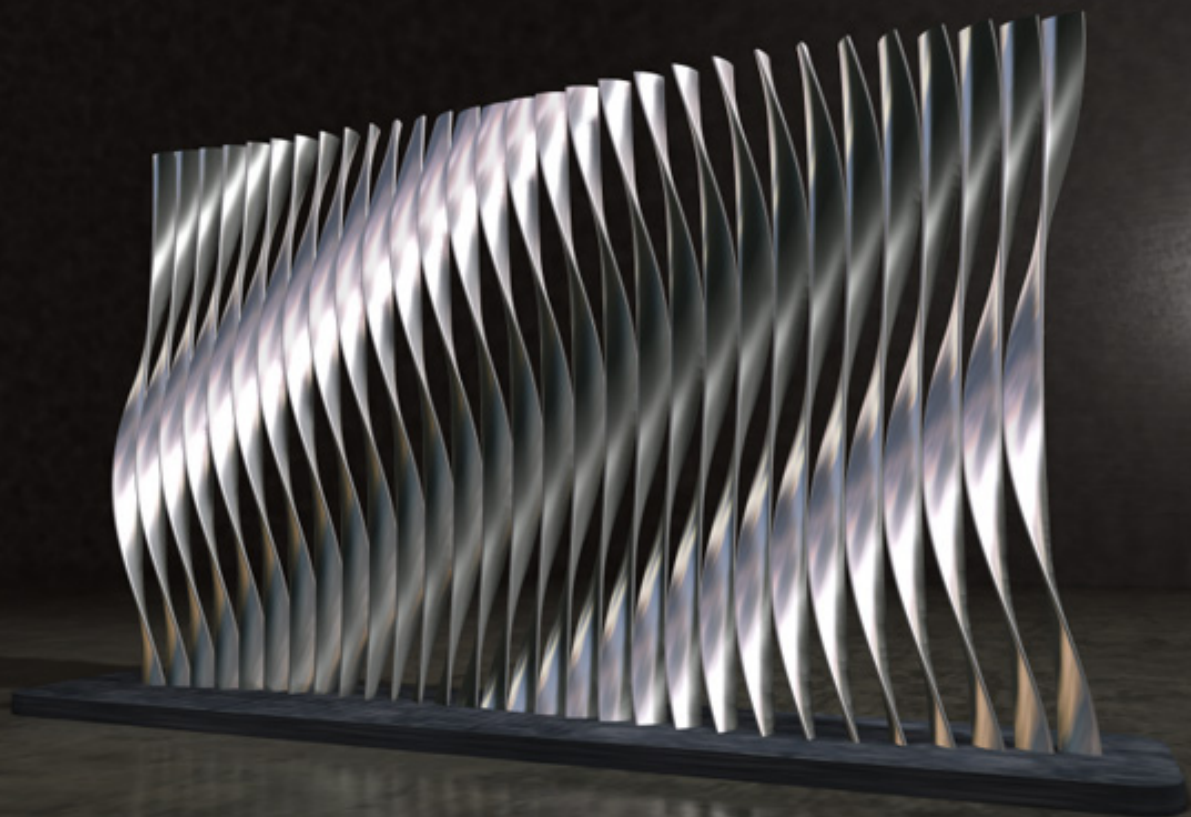
28 x 10.5 meters image to be installed September 2011 - digital maquette shown



semi-transparent glass panels
75.5 m long x 1.5m high

Brief:

To provide imagery for 75.5 meters of glass panels over 4 floors of an office building in Canary Wharf, London.



Schroeders Bank

An array of 30 identical mirror polished steel elements

3000 mm high x 4500 mm wide x 550 mm deep
digital maquette - unrealized.



Iota - flat pack sheep.
Laser cut acrylic
862mm high x 441mm wide x 1243mm long



Iota - Bent.
Polished stainless steel.
2000mm high x 300mm wide x 500mm deep

additional figures

As stated above, the budget may not extend to the eight figures shown in the proposal. However, if more funds became available in the future, either through private or public sponsorship, additional pieces might be added. In the long term even more might be commissioned in or around the precinct.

Here are a few possibilities:



Figures 9 & 10.



Figures 11 & 12.



Figure 13 & 14.

References

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020 74811337

Lough Callaghan
Private Collector and Owner of Villa Olous, Crete
lough@maryandlough.com
07711375082

Professional Indemnity Insurance cover

I have made enquiries with Hiscox Insurance agents. And the required cover will be put in place at my expense if the submission is accepted.