

HAYHILLGALLERY

MASTER WORKS AND CONTEMPORARY ART

JAMIE McCARTNEY

SKIN DEEP



Jamie McCartney is a British artist who lives and works in Brighton. He trained at Hartford Art School (USA), graduating in 1991. Initially McCartney ran his own forge, making abstract animal sculptures in steel. He subsequently moved into sculpture, prop making and special effects in the film industry, working on feature films such as *Blackhawk Down*, *The Hitchhiker's Guide to the Galaxy* and *Casino Royale*. Both his degree in Experimental Studio Art and film industry experience continue to inform his work. No subject is too controversial, nor any process or material off limits.

The *SKIN DEEP* exhibition featured over forty sculptures and photographs, focusing on notions of beauty and society's obsession with the physical self.

Jamie McCartney with  
*The Impossibility of Passion*

# PHYSICAL PHOTOGRAPHY



**GODDESS** detail  
Digital C-type print on archival paper

## PHYSICAL PHOTOGRAPHY

The *Physical Photography* series evokes an Old Master style and palette with a soft focus yet vivid modeling of flesh. McCartney is decidedly painterly in his approach, taking photography in its literal sense of painting with light. The 'camera' is in physical contact with the model as the images are slowly produced. A single image can take up to two hours. An emphatically collaborative and intimate process, McCartney redefines the relationship and the distance between the photographer, equipment and model, and the resulting images are imbued with a strong sense of personality.

## GODDESS

Avi is a contortionist and tiny. She came to model with Rachael, her 6' friend with blonde hair down to her knees. I'd been advertising for unusual models and these two were a real gift. I did a couple of set ups with Avi but this is my favourite. Why Goddess? This wasn't what I had imagined. Really I was working with her flexibility and striking features. Once assembled though I was reminded of ancient religious art, particularly Indian temple sculptures - but she could come from almost any culture. She has this unearthly quality and a determined, confident look. She isn't any particular goddess, just an ancient spirit whose name is long forgotten. I've presented her on a large canvas, giving her space to perform, glowing against the black space behind her.

Digital C-type print on archival paper, available sizes:  
135 x 135 cm, edition of 4  
90 x 90, edition of 12  
45 x 45 cm, edition of 24



## **PARSVA DHANURASANA**

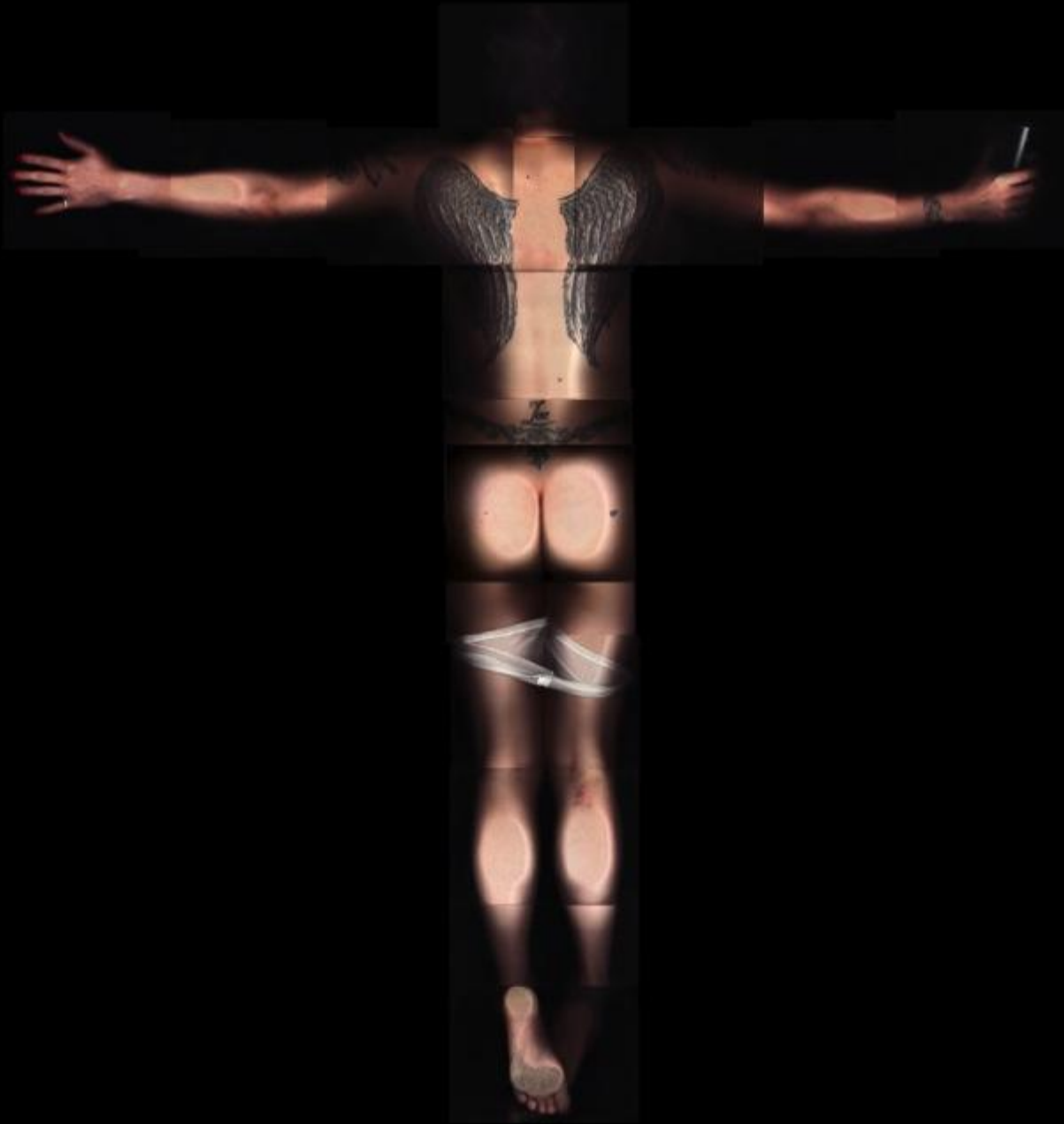
This is a yoga pose, also known more prosaically as the side bow. It's one of my favourite images in the series so far. Stephanie is a lovely women who was visiting Brighton from Canada for a couple of days. She saw my call for models and got in touch. She's a yoga teacher and her combination of flexibility and athleticism led to this wonderful pose. The little curl of hair around her ear is so beautiful and the tattoo just adds another layer of depth and a window into her personality.

Digital C-type print on archival paper, available sizes:

80 x 135 cm, edition of 4

55 x 90 cm, edition of 12

28 x 45 cm, edition of 24



**FALLEN ANGEL**

Digital C-type print on  
archival paper



**RESURRECTION**

Digital C-type print on  
archival paper

## FALLEN ANGEL

Clearly labelled by the tattoo on her back, Zoe is another strong woman. When she undressed and revealed her wonderful tattooed wings the theme of the image was immediately obvious. She does roller derby, a hardcore physical dual between teams of women on rollerskates. Between the bruises from that, her wings and red nails I knew she had to be the fallen angel. We see her in an iconic, cruciform pose but from behind. Her back is defiantly toward us, making determining her sex a little difficult. Angels are, after all, asexual. Knickers around her thighs, pint of Guinness in hand with dirty feet and bruises; this is an angel on a mission.

Digital C-type print on archival paper, available sizes:  
200 x 182 cm, edition of 4  
132 x 120 cm, edition of 12  
66 x 60 cm, edition of 24

## RESURRECTION

This is a complimentary piece to Fallen Angel. They would look amazing side by side or on opposite walls. Stephen's toned but lean body and Mediterranean colouring made him ideal for such a piece. What inspired me though was a small crucifix he wears as a ring. It was perfect. It's a cruciform pose and is clearly referencing Christ but he appears to be walking towards you, arms outstretched to hug you. I exaggerated the wounds and allowed them to smear against the glass of the scanner so they look wet. I wanted them to really stand out from the otherwise muted tones. Barbed wire replaces a crown of thorns for a more contemporary depiction. Enigmatically it crosses between crucifixion and resurrection in one image. I think that gives the piece its power. The keen-eyed will spot a very good reason why this isn't in fact Jesus.

Digital C-type print on archival paper, available sizes:  
200 x 182 cm, edition of 4  
132 x 120 cm, edition of 12  
66 x 60 cm, edition of 24

## STEP

Scarlett, who also modelled for Skin Deep, expresses herself here as the dancer she is, making beautiful shapes in space. Simple, powerful and confident, you can imagine her dancing to just about anything. She is dancing naked in the dark, a spotlight picking her out of the black stillness all around, her long hair flicking back in an arc.

Digital C-type print on archival paper, available sizes:  
200 x 100 cm, edition of 4  
132 x 66 cm, edition of 12  
66 x 33 cm, edition of 24



## CLIMB

I wanted to convey the power and strength of this energetic young lady. When I got talking to her in the studio, I was impressed by her drive and energy. She's young but very focused on where she is heading. She is also quite tall and athletic, so I came up with this action pose, presenting her as scaling an invisible surface, looking calmly but determinedly towards her distant goal.

Digital C-type print on archival paper, available sizes:  
200 x 100 cm, edition of 4  
132 x 66 cm, edition of 12  
66 x 33 cm, edition of 24





## THE EEL AND THE OCTOPUS

Rachael arrived with her staggeringly long and lush, blonde mane. She's beautiful and fresh-faced and smiley and I knew at once these were the things I'd concentrate on. She's an artist and pretty quirky. She liked my idea to go completely off-piste and revisit some of the surrealism that I've explored in my sculptures. Her long braid reminded me of an eel and so I shot it like that. Then I spread out her hair in tendrils to make the octopus. Her flowing hair looks like it's underwater so that whole effect works really well. I took loads of shots of her face in each pose until I got just the right expressions. The chasing Octopus mischievously smiles, her stare fixed on the Eel's tale. The Eel, seemingly oblivious, swims and smiles innocently, staring upwards as if in thought or a daydream. It's such a fun, whimsical piece. It makes me laugh.

Digital C-type print on archival paper, available sizes:

80 x 270 cm, edition of 4

54 x 180 cm, edition of 12

27 x 90 cm, edition of 24



**SKIN DEEP**

Digital C-type print on  
archival paper



**LEAP**

Digital C-type print on  
archival paper

## SKIN DEEP

Scarlett is a lean, toned dancer with wonderful tumbling curls and rich Mediterranean colouring. In this, the title photo for the show, it's all about the simplicity of her skin and hair merging with the skins of the animals she lies on. With the weight of her body she sinks deep into this opulent bedspread. She seems to be almost a part of it. We see her from above, remotely. Is she sleeping or is she dead? Her pose set against the bed is restful but in itself has an energy and movement to it. Her face is hidden. We know nothing about her other than the shape she makes in that lush setting. It's a beautiful image. She looks beautiful but can you desire her without knowing her? Is the attraction, like for the animals' hides, only skin deep?

Digital C-type print on archival paper, available sizes:  
200 x 182 cm, edition of 4  
132 x 120 cm, edition of 12  
66 x 60 cm, edition of 24

## LEAP

This was one of those real on-the-fly pieces. I had no preconception of what I wanted. Joselyn was tiny and lithe with lovely rich, Hispanic skin tones and shiny black hair. I'd been sculpting her for her boyfriend and asked afterwards if she'd pose for a photo. It was a warm afternoon and I just let her sprawl out in various poses. As she did, it came to me that I wanted to convey her energy and also her innocence. So here she is leaping, eyes closed into the void. She is graceful and controlled, almost balletic.

Digital C-type print on archival paper, available sizes:  
200 x 182 cm, edition of 4  
132 x 120 cm, edition of 12  
66 x 60 cm, edition of 24



## SURFACE

Cassiana, with her gorgeous, long, russet hair and beautiful, pale skin reminded me of Ophelia from Hamlet. I didn't want to copy the famous painting of her drifting in the brook where she drowns. Instead I suggest the watery environment through carefully adjusting the external lighting. She is dappled in ghostly, watery light playing on her body through the surface, her hair and body floating in a deep, dark void. She is not Ophelia though; she is not drowning. She calmly and serenely surfaces, reaching from the water to announce herself. There is no sense of struggle. Like a mermaid this dark water is her domain.

Digital C-type print on archival paper, available sizes:  
200 x 100 cm, edition of 4  
132 x 66 cm, edition of 12  
66 x 33 cm, edition of 24



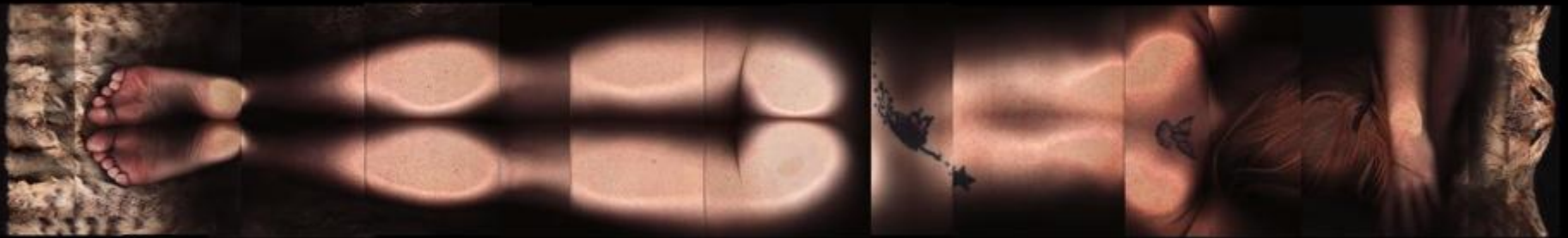
## PIXIE

I had collected the leaves from a local park in the Autumn with the intention of using them as a background. I walked around the whole park finding suitable trees with richly coloured leaf falls. One tree, in a far corner of the park, was surrounded by deep red leaves that added beautifully to the mix. I'd experimented, pretty successfully, with shooting these images outdoors but that's really only feasible in the summer. Expecting a model to lie on the ground for two hours in damp Autumn leaves would be unkind. So dried and ready back at the studio I ran some tests but had to wait for the right model. Then at a New Year's Eve party I met Judith, dressed just like that and I knew she'd look great in those leaves. I added the axe and my surreal little wood pixie was complete. With one shoe casually flicked off and staring mischievously at the axe she is pointing towards herself, it's an enigmatic image.

Digital C-type print on archival paper, available sizes:  
200 x 100 cm, edition of 4  
132 x 66 cm, edition of 12  
66 x 33 cm, edition of 24

## CATNAP

There is an ethereal quality to these images with Klimtian overtones of sex and death. Having the models lying quietly face down allows us to view them from above like we are watching them resting, maybe guarding them. That she can't see us makes her almost vulnerable as we quietly observe her beauty. The structure was created by taking just a single line of scans down the body, making a wonderful, elongated image focusing on the shapes of the body sections, with just hints at either end of what she is lying on. In this case Michelle's skin colouring and auburn hair worked beautifully with a fur throw I have, made from the skins of some kind of wildcat. Hence the title.



Digital C-type print on archival paper, available sizes:

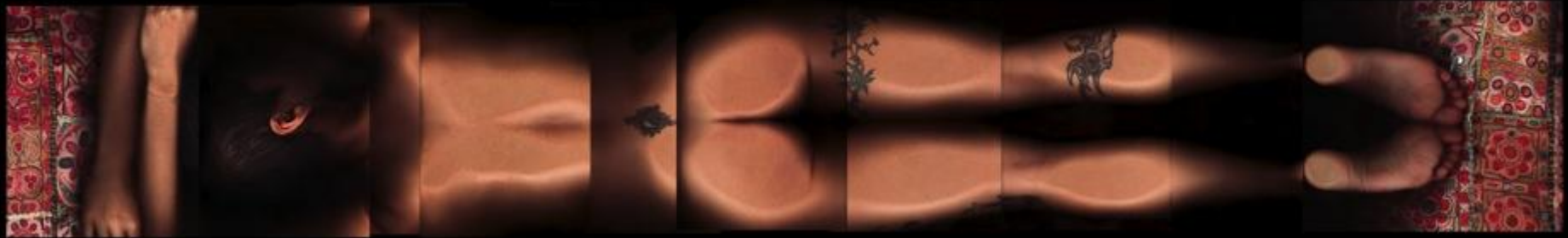
36 x 196 cm, edition of 4

24 x 132 cm, edition of 12

12 x 66 cm, edition of 24

## HALF ASLEEP IN RAJASTHAN

There is an ethereal quality to these images with Klimtian overtones of sex and death. Having the models lying quietly face down allows us to view them from above like we are watching them resting, maybe guarding them. That she can't see us makes her almost vulnerable as we quietly observe her beauty. The structure was created by taking just a single line of scans down the body, making a wonderful, elongated image focusing on the shapes of the body sections, with just hints at either end of what she is lying on. In this case Zsuzsanna's dark skin tone and pretty, swirling tattoo worked nicely with a Rajasthan wall hanging I'd picked up in my travels, made of hundreds of pieces of traditional wedding dresses. The rich, mirrored fabric is again reminiscent of Klimtian backgrounds. She rests in the shade from the hot desert sun. Hence the title.



Digital C-type print on archival paper, available sizes:

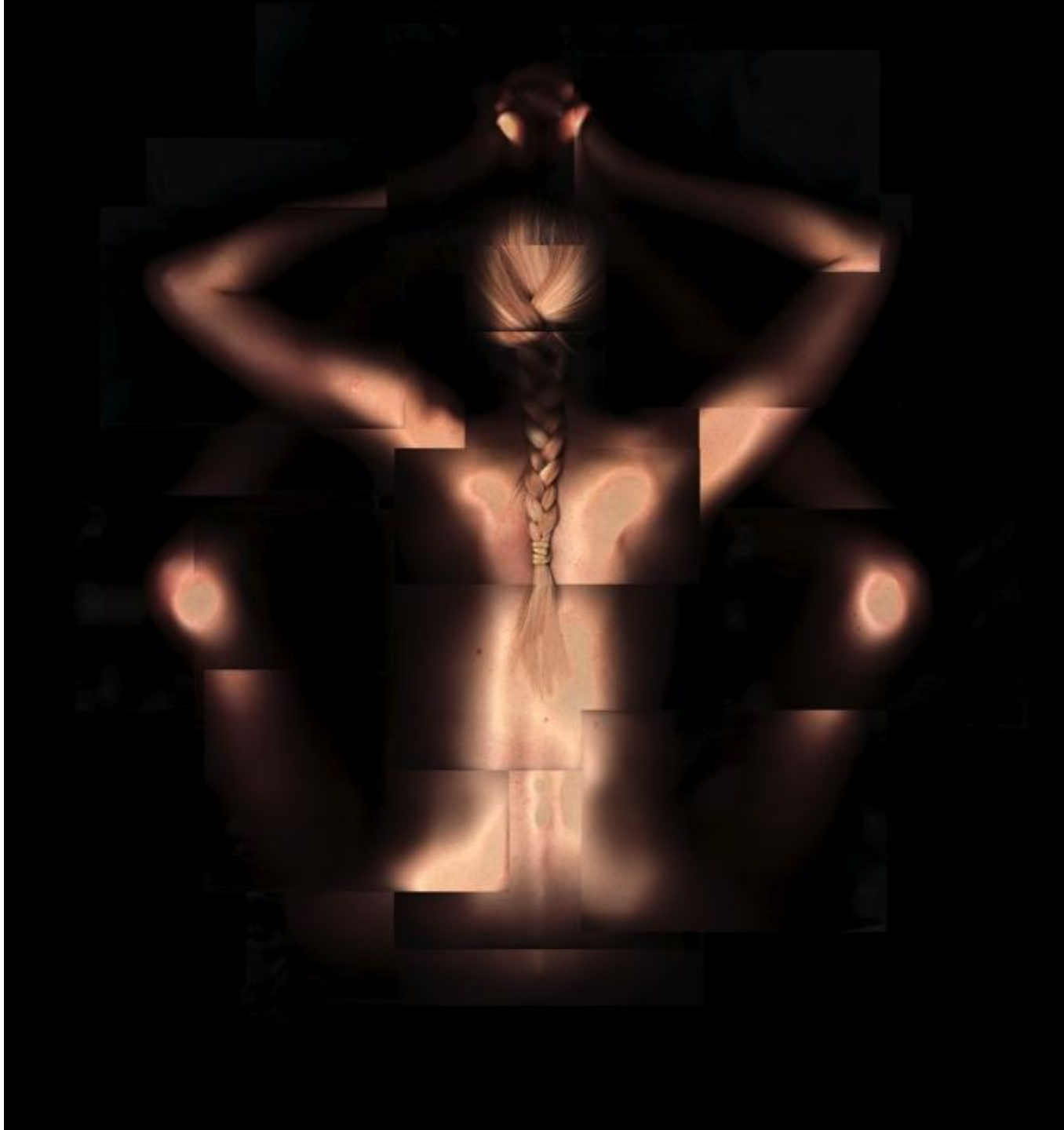
36 x 196 cm, edition of 4

24 x 132 cm, edition of 12

12 x 66 cm, edition of 24

**YOGA**

Digital C-type print on  
archival paper





**HOOP**  
Digital C-type print on  
archival paper

## YOGA

Chrissie just wandered into the studio to ask about modelling. I'm always on the lookout for unusual people, and as a yoga teacher she is someone who can make interesting shapes with her body. Along with her long, blonde hair I knew I could get some fascinating shots with her. She went through a series of poses for me, each of which would have worked great. This one I liked for its compactness and the way her arms mirror the shapes of her legs. With her back to us, she ignores us and goes through her routine. Her golden hair, in a tight braid, falls down her back adding another structural line to the composition. As she could have been making any shape I just called this one Yoga as the stillness and serenity of this pose sums up the practice for me. I'm sure Chrissie and I will make more shots for this series.

Digital C-type print on archival paper, available sizes:  
100 x 100 cm, edition of 4  
66 x 66 cm, edition of 12  
33 x 33 cm, edition of 24

## HOOP

I like the people who model for me to express themselves in the work as much as possible. We are creating these little scenes together like I'm the lighting, cameraman and director. They are the actor, wardrobe, makeup and prop master. There's sometimes a bit of crossover in the props department – a throwback to my old job. Helen here brought her own hoop. It's how she keeps fit. By framing her in it with this wonderful diagonal zigzag of her arms there is a great graphic quality to the piece. She has a real tension in her pose. Absolutely still with her back to us, displaying her strength and her scarlet mane, she's about to begin her performance.

Digital C-type print on archival paper, available sizes:  
100 x 100 cm, edition of 4  
66 x 66 cm, edition of 12  
33 x 33 cm, edition of 24

## SHAKTI

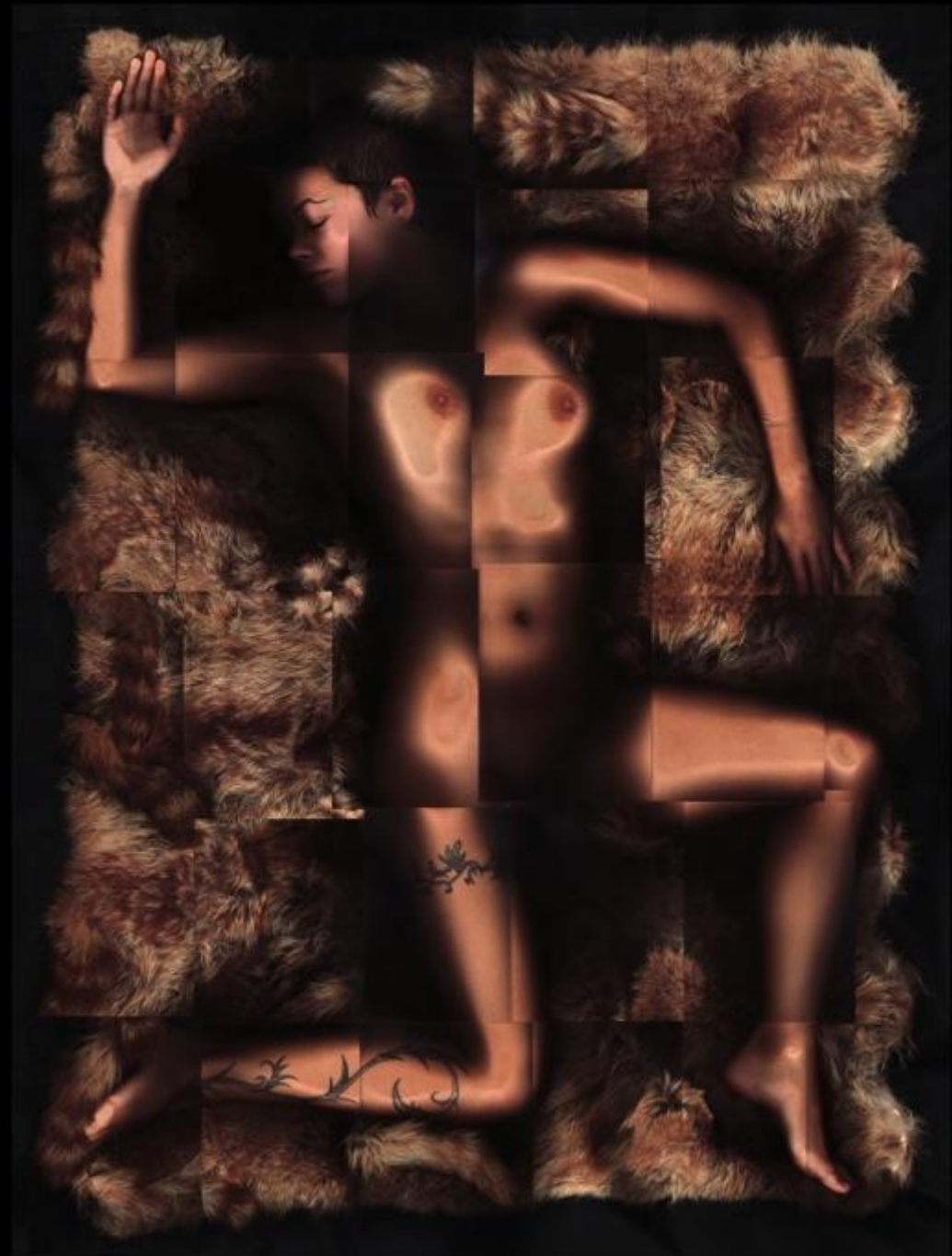
I became interested in Hindu deities whilst working in India, buying antiques. This was my first real job after art school and it led to a life-long sympathy for the subcontinent. In Shaktism she is the supreme being; the concept, or personification, of divine feminine creative power. She is dependent on no one but interdependent with the entire universe. The Aryan Swastika is an ancient Indian symbol that was misappropriated by the Nazi party for propaganda purposes. It is widely used in Indian Religions, primarily as a tantric symbol to evoke 'shakti' or the sacred symbol of auspiciousness. Here Zsuzsanna's body makes the form of the swastika in the clockwise direction to claim back that symbol from Nazism. She looks ancient and divine lying on that sumptuous fur, her skin tones melding beautifully with the animal's.

Digital C-type print on archival paper, available sizes:

145 x 110 cm, edition of 4

100 x 75 cm, edition of 12

60 x 45 cm, edition of 24



## SANTA MUERTE

Literally 'Saint Death' and similar to our Grim Reaper, this female sacred figure venerated in Mexico is a syncretism between Mesoamerican and Catholic beliefs. She is usually seen with a scythe but her iconography is personal and no two images are alike. This is a powerful saint who can grant favours including harming or even killing others but only in the name of justice. The white signifies loyalty or purity and the red signifies passion. Her worship is generally clandestine and practised by those living outside or on the edges of the law, including drug traffickers, prostitutes and gangs. In the last decade her cult following has grown massively.

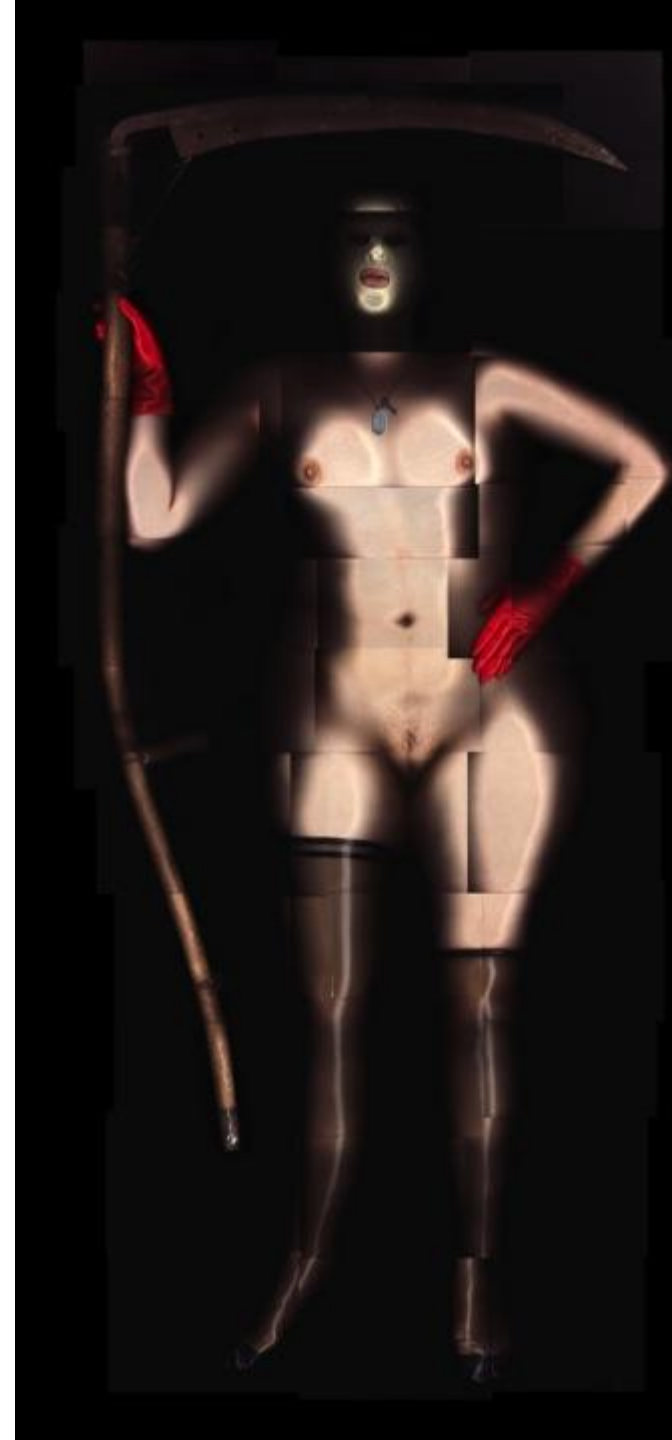
When Cynth turned up with all her fetish gear and donned the rubber stockings and gloves I wasn't sure how I would portray her. When she put on the rubber hood it reminded me of a skull and the concept began to form. I happened to have a scythe at the studio (don't ask!) so, playing prop master to her wardrobe, we styled a shot of this unusual saint. The model's fetishism mirrors Santa Muerte's underground nature and hovering in space against the dark background she makes an imposing figure. Compositionally I used the scythe to draw the viewer's eye up and around the head and back down the arm to her feet and then up the scythe handle again, reflecting the never-ending circle of life and death. In contrast, her gloves, nipples and lips make a red zigzag across the image to break up that circle.

Digital C-type print on archival paper, available sizes:

200 x 100 cm, edition of 4

132 x 66 cm, edition of 12

66 x 33 cm, edition of 24





**WAISTED**  
Digital C-type print on archival paper

**DOMINATE SUBORDINATE**  
Digital C-type print on  
archival paper



## WAISTED

This shot was very much driven by Anna and her wardrobe. I asked all my models to bring a load of underwear with them for a large multi-image piece I'm working on. When this gear came out of the bag I was intrigued as to how the rubber would look under the scanner. I instantly loved the really graphic, almost airbrushed effect. The crispness of the rubber and the vibrancy of the red against the shiny black, contrasts against the matt, softly textured skin. I shot this front and rear piece there and then. It's quietly naughty but not explicit. I like that.

Digital C-type print on archival paper, available sizes:  
50 x 85 cm, edition of 12  
33 x 45 cm, edition of 24

## DOMINATE SUBORDINATE

With her wonderful red mane I really wanted to use Helen's hair in an expressive way. The rich reds of her flowing hair really explode from the deep black background. She has a stressful day job which sees her in charge of people but she has a hidden side to her too; these are her clothes and props, not mine. I wanted to convey that duality so had her pose twice, once as a dominant then as a submissive.

Digital C-type print on archival paper, available sizes:  
200 x 182 cm, edition of 4  
132 x 120 cm, edition of 12  
66 x 60 cm, edition of 24



"I wanted to depict my models in their natural state without recourse to the scourge of image manipulation. The impact of these full-size body portraits of up to six feet square is extremely powerful. They celebrate both the human body and the human condition."

- Jamie McCartney

**DIVE**

Digital C-type print on archival paper



**CONTINUUM** detail  
Digital C-type print on archival paper

## DIVE

Stephen is a lean, athletic man and I wanted to demonstrate this by trying to create a sense of movement in this action pose. Diving is certainly a powerful movement but it is hard to convey it, especially when the model is not moving and is in fact static for over an hour whilst the individual panes of the image are created. To give that sense of motion I took many images that overlap in a busy, jumbled way but also seem to sequence the body as it passes through space like a series of animation frames. I also introduced external lighting to create the slight ghost-like effect.

Digital c-type print on archival paper, available sizes:  
100 x 200 cm, edition of 4  
66 x 132 cm, edition of 12  
33 x 66 cm, edition of 24

## CONTINUUM

Hannah here is quite tiny and very into her yoga. She had visited my exhibition at the studio and bought my book. Later than day I bumped into her again on the beach, reading it. I liked the circle of her finding me and then me finding her like that. We got talking and I asked her to model for me so she came back to the studio, creating another circle. With her yoga skills we were able to come up with something that represented those continuing circles.

Digital c-type print on archival paper, available sizes:  
65 x 110 cm, edition of 4  
48 x 72 cm, edition of 12  
30 x 43 cm, edition of 24

# THE GREAT WALL OF VAGINA



## **THE GREAT WALL OF VAGINA**

The Great Wall of Vagina is of great socio-political importance and is a highly provocative response to the exponential rise in cosmetic labial surgeries. By confronting the viewer and revealing the diversity of female genital appearance, McCartney opposes any notion of a singularly “perfect” aesthetic, thereby forcing society to rethink its relationship with the vulva.

Comprising 400 plaster casts of women's genitals arranged in ten panels, the polyptych spans nine meters in length. McCartney succeeded in reaching a broad demographic, with volunteers coming from all walks of life and ranging from 18 to 76 years of age. Casts of mothers and daughters, identical twins, transgendered men and women all feature; so too do those of a pre and post-natal woman, as well as, rather provocatively, a woman before and after labiaplasty. In creating this work, McCartney has set out to alleviate the needless anxiety that is driving so many women to contemplate surgery. His accompanying book includes many moving testimonies of women who took part: these accounts speak of individual empowerment and a sense of liberation that is echoed by those who experience his work.



**THE GREAT WALL OF VAGINA**

Plaster and Aluminium  
50 x 80 x 8 cm per panel

“The pun in the title *The Great Wall of Vagina* belies a serious artwork of great social importance. It is a highly provocative response to the exponential rise in cosmetic labial surgeries, opposing any notion of a perfect aesthetic. Volunteers for the wall ranged in age from 18 to 76 and included mothers, daughters, identical twins, a pre and post-natal woman and, rather provocatively, a woman pre and post labiaplasty. McCartney set out to alleviate the needless anxiety that is driving many women to contemplate surgery.”

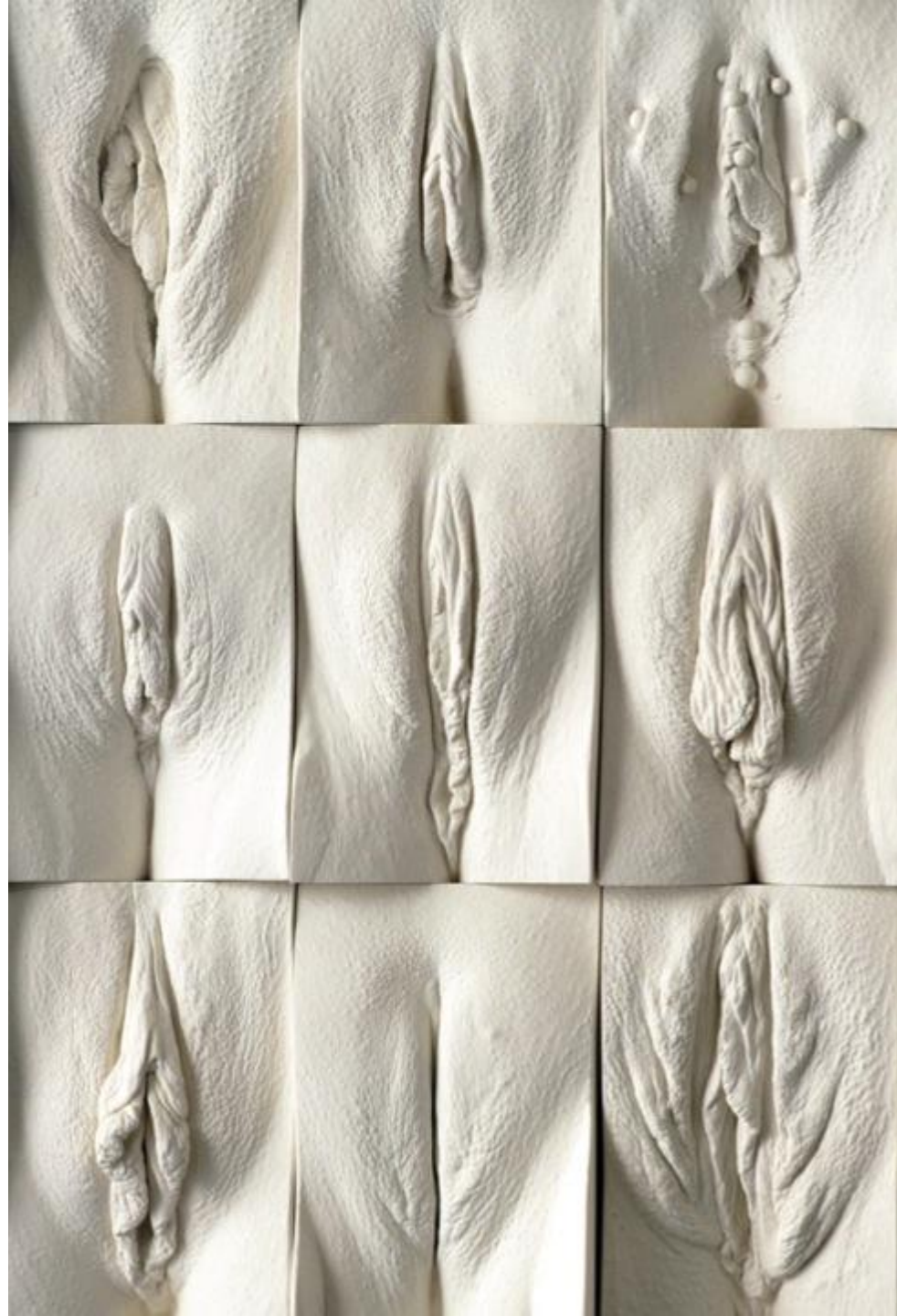
- Hay Hill Gallery

## **THE GREAT WALL OF VAGINA**

Panel 1 detail

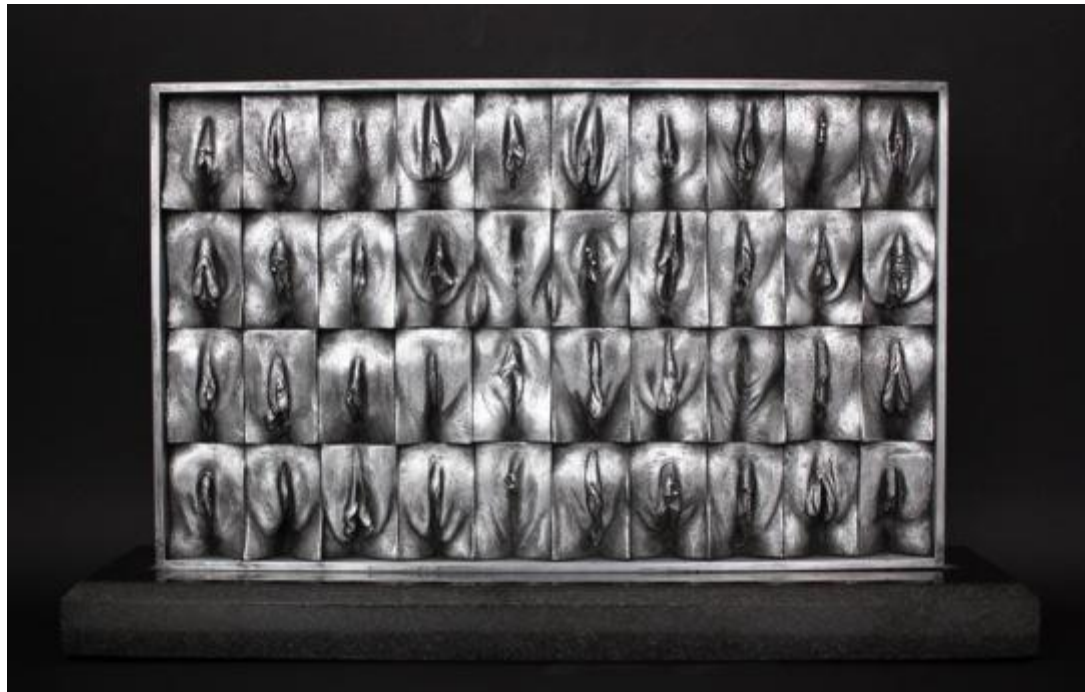
Plaster and Aluminium

50 x 80 x 8 cm



# GREAT WALL OF VAGINA MINI PANELS

These are hand-sculpted miniature versions of panel 5 from The Great Wall of Vagina. When I began these pieces I knew they would be complicated and technically difficult, but I had no idea how hard it would be. Even though they are small, they're still 40 things that needed to be accurately portrayed, including miniature piercings etc. There would have been no point to it had these been made up. They needed to be perfectly representative to be of any value.



Available sizes:

Cold Cast Aluminium, 20 x 33 x 2.5 cm, edition of 25

Cold Cast Bronze, 20 x 33 x 2.5 cm, edition of 25



THE GREAT WALL OF VAGINA MINI PANEL 5  
Bronze

## VAGINA PANELS

The Vagina panels are constructed from plaster casts taken from women volunteers' vulvas. These original casts have been remoulded and cast again to produce these limited edition panels. Their presentation is the same style of silver, powder-coated, aluminium frames as The Great Wall of Vagina but none of these other panels will have its 4x10 format.

The Great Wall of Vagina has had such an impact on the lives of women that the artist does not want it disappearing into a private collection. It needs to be seen by as many people as possible. Hence it is only for sale if the buyer plans to display it publically. As it can, however, only be in one place at one time, he has created these other panels that will end up all over the place, spreading the word and interest in the original artwork.

Aluminium and plaster, available as follows:

- 10 Women 1 (vertical), 122 x 10 x 8 cm, edition of 6
- 10 Women 2 (horizontal), 14 x 82 x 8 cm, edition of 6
- 24 Women, 50 x 50 x 8 cm, edition of 6
- 57 Women, 38 x 154 x 8 cm, edition of 6
- 70 Women, 88 x 82 x 8 cm, edition of 6



**10 WOMEN (VERTICAL)**  
Aluminium and Plaster



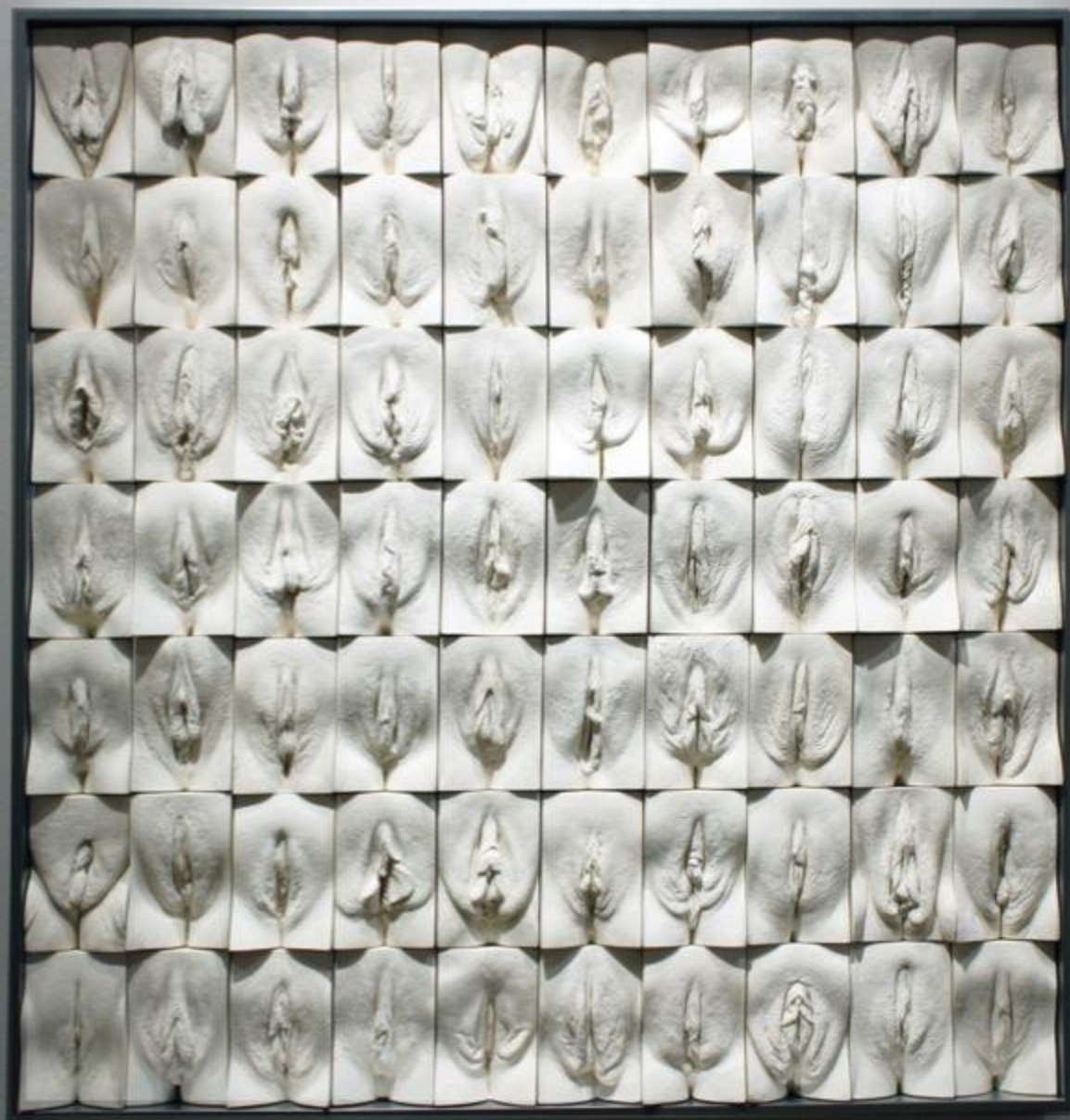
**10 WOMEN (HORIZONTAL)**  
Aluminium and Plaster



**24 WOMEN**  
Aluminium and Plaster



**57 WOMEN**  
Aluminium and Plaster



**70 WOMEN**  
Aluminium and Plaster

## THE GREAT WALL OF VAGINA BOX SET

A unique opportunity to own the complete collection of The Great Wall of Vagina in this Limited Edition box set of 500. Each beautifully crafted and individually numbered box contains:

1. Full-size archival photographic images of all ten Great Wall of Vagina panels. These represent the only opportunity to own the wall in its entirety and aren't available outside this set.
2. An exact miniature replica of a Great Wall of Vagina panel. Hand made in plaster with a specially commissioned aluminum frame they are exactly the same spec as the wall itself. These panels are also only available in this bespoke set.
3. A specially produced hardback copy of the artist's Great Wall of Vagina book, featuring accounts by 100 of his models.



## THE GREAT WALL OF VAGINA BOX SET

The Great Wall of Vagina is of great socio-political importance. By confronting the viewer and revealing the diversity in female genitals, it opposes any notion of a “perfect” aesthetic, forcing society to rethink its relationship with the vulva. This unique collector’s item pays homage to an iconic sculpture that has, without exaggeration, changed women’s lives for the better.

Includes:

Plaster and aluminium mini panel 5, 20 x 33 x 2.5 cm

Digital C-type life-size prints, 50 x 82 cm each

Specially commissioned hardback book





**THE GREAT WALL OF VAGINA BOX SET MINI PANEL 5** detail  
Aluminium and plaster

# SCULPTURE



RECLINING NUDE  
Bronze

## SCULPTURE

Jamie's sculptures have been the mainstay of his creative output for many years now. He came to sculpture through painting and collage. As his collages incorporated more and larger three-dimensional objects he had to face facts; he was now a sculptor not a painter. This attachment to the conventions of painting is clear since many of his sculptures are both wall-mounted and framed. It is also visible in the painterly quality of his Physical Photography series, which once again use collage, albeit photo collage, to create the images.

Jamie's work eventually came 'off the wall' when he began experimenting with welding scrap metal, eventually setting up a forge in 1999 to make abstract steel animals. He only abandoned the forge when seduced by the film industry. Creating all manner of sculpts, props, models and special effects were excellent training in the use of just about any creative material. Mastering these means that if Jamie can think of something he instantly knows how to go about making it, or at least where to begin.

Special effects reintroduced Jamie to casting and moulding, particularly body casting, which he now uses to great effect in his sculptural works. Like photography this reprographic process lends and speed and realism that conventional processes often lack.

Jamie believes in the power of objects and frequently uses emotionally loaded things or casts of process

lends and speed and realism that conventional processes often lack.

Jamie believes in the power of objects and frequently uses emotionally loaded things or casts of things in his sculptures, which in turn can lend them immense power. Being a playful character though he is occasionally prone to indulge in pure whimsy. The titles of many of his works often reveal his mischievous and cerebral side. His work is always multi-layered having not just a keen aesthetic but more often than not deep and powerful meanings behind them His bronzes and other sculptures are testament to both his imagination and his skilful craftsmanship.

## RECLINING NUDE

This could just as easily been named Skin Deep, but the name was already taken. I like the way it's just the surface of the body with nothing behind. She is a beautiful serpentine shape with a silky smooth surface. You just want to run your hands over her. As with with Skin Deep, the reverse of each cast in the edition is hammered by hand to achieve a contrast between the inside and outside of her. Usually the inside of a casting would not be visible and is just a rough unfinished texture. Here it is worked to a high level of finish, revealing my slightly obsessive side where I often finish the backs of my artworks that would generally never be seen. That makes each individual casting a little more unique than usual.

Bronze, 80 x 37 x 20 cm, edition of 9



## SKIN DEEP

Subconsciously influenced by Escher, Dali and the other Surrealists, this piece is one of my favourites and the title sculpture of the exhibition. The spiralling peel around the female body, reveals the inside shapes of her skin as well as the outside. I've used the natural curves and features on her body to direct the lines of the spiral, concentrating on just the torso from the groin to the breast. She has a beautiful figure and the sculpture explores, in a prosaic way, whether beauty goes beyond the skin. This inner surface on each cast in the edition, is hammered by hand to achieve a contrast between the inside and outside of the figure. Usually the inside of a casting would not be visible and is just a rough unfinished texture. Here it is worked to a high level of finish, revealing my slightly obsessive side where I often finish the backs of my artworks that would generally never be seen. That makes each individual casting a little more unique than usual.

Bronze, 57 x 27 x 20 cm, edition of 9

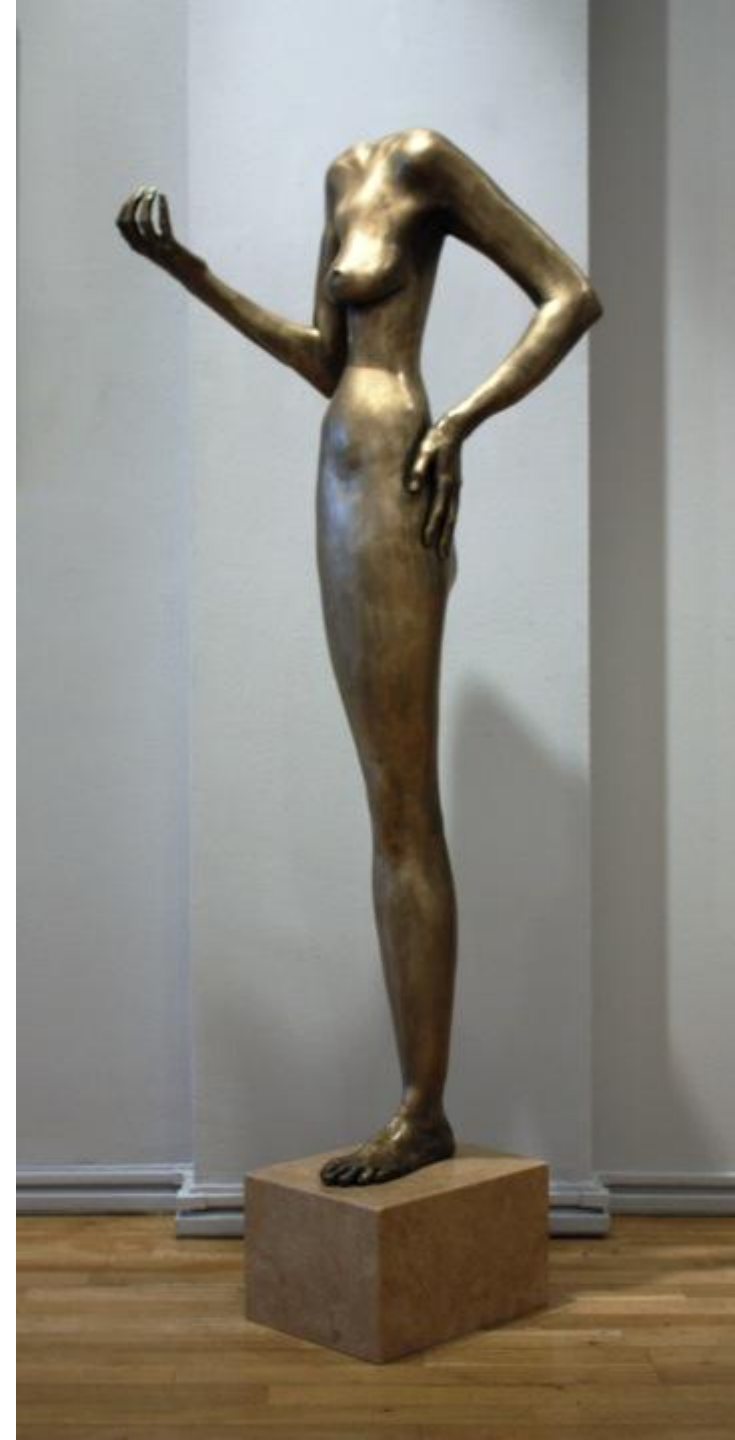
## THE IMPOSSIBILITY OF PASSION

Another sculpture in my continuing exploration of Neo-Surrealist themes. Twice runner-up in art competitions she always gets the attention. So many figurative pieces one looks at once, before moving on. This one, is cast from life to achieve the desired realism, and is presented just like a normal bronze figure, however, it is a real anomaly and one just can't help staring at her. I find my brain constantly looking for the other leg. You stare her in the nipple because she has no face. It is the only point to fix on.

Her animated pose suggests she is involved in a passionate argument. Yet this cannot be possible as despite her body language, she has no head. Her single breast and leg, narrow body and the lack of a head are disturbing to the eye, yet she remains strangely sexy. This dichotomy is the power of the piece, as your response to her as a woman, as a passionate woman, is at odds with her physiognomy.

She is a curious piece. One can only admire, never kiss, never talk to, never make love to. She is sexy, without sex. She is passionate but there is no possibility of passion with her. She is an enigma, a frustration, a freak. She prompts us to consider the impossibility of passion in our own lives.

Bronze, 165 x 50 x 19 cm, edition of 9





## THE IMPOSSIBILITY OF PASSION

A scaled down version of the sculpture, this one begins to draw you in once you adjust to the scale. She was very hard to sculpt as she is so small and yet retains the realism and dynamism of the large piece. To me it feels like the large one is the real woman and this is a sculpture honouring her.

Bronze, 42 x 11 x 11 cm, edition of 12



## 4 x 4

Perhaps more contentious than the vagina panels, this piece is clearly demonstrating genitals in an aroused state. The intention is not to be erotic and in my view it neatly sidesteps eroticism, in the same way as the vagina panels are not erotic: the juxtaposition of so many, in a pure white formation, disassociate the sculpture, from the body. In many ways it is more comical than *The Great Wall of Vagina*, as they're all waving about at jaunty angles. The whimsical title is a pun, in reference to how male egos can be as occupied with the direction their genitals travel in, as they can with the cars they drive.

There is however, a serious side to the work, which is intended to perform the same function as the vagina wall. Men's insecurities around their genitals are often informed by images from pornography. I didn't cast flaccid penises because it's the size of their erect penis that men are concerned with. Most men have never seen another man's erection in the flesh. Many men who have seen this piece are utterly fascinated. It is human nature to want to know where we fit in. The general comment has been - "Ok, now I get what the vagina wall is all about".

Aluminium & plaster, 82 x 64 x 26.5 cm

## INTERNAL AFFAIRS

This is a cast taken from the inside of the vagina displaying all the mysteries within. The process to create a continuous cast from inside to outside, was very challenging but without that connection, I didn't think the sculpture would have been of much interest or be able to be displayed as an object of beauty. Without the outside it would have no context. Whereas the male organ is there for all to the see, the female's is hidden from sight. I have made the invisible visible, using glass to convey that the object represents a space, rather than a solid. It is a potential space, moulding itself to whatever enters, in this case, the casting material. We are curious Beings by nature and this work seeks to explore that sexual curiosity - what exactly is hidden within?



Glass cast, 13 x 9 x 13 cm, edition of 12



## ACTAEON

Influenced by ancient leather armour, Actaeon is one of a series in which I have made casts of the human body in real animal hides. To create this male torso from deer hide I was inspired by Greek mythology: "Actaeon is hunting in the woods with his hounds when he happens upon the virgin Goddess Artemis. Attended by her nymphs, she is naked and preparing to bathe. It was forbidden to see her nude and to prevent Actaeon revealing what he saw, Artemis changes him into a stag. Terrified, Actaeon runs off into the woods, pursued by his own hounds, which catch him and tear him to pieces. Unaware they have killed their master they search for him, howling with grief. Sorrowed by their plight, the Centaur Chiron makes a sculpture of Actaeon, said to be so lifelike it soothes their despair".

Deer hide, mahogany & glass, 120 x 100 cm



**OLD GLORY**  
Mixed media

## OLD GLORY

This sculpture is a humorous comment upon my sexual liberation, which took place whilst at art school in the USA. Beyond this too, it has a multi-layered meaning. Lampooning the male ego, this piece uses the most ubiquitous and powerful of symbols, the American flag, to make its point.

The star spangled banner, as depicted hundreds of times by hundreds of artists, is an icon. This sculpture comments on art-making and the artist. Made up of 335 casts of the tip of my penis, it deliberately sets out to challenge, but is clearly being whimsical at the same time. What am I saying and to whom? On one level it reflects The Great Wall of Vagina, on another level, my sexual experiences but moreover, it could be seen as commenting on the USA itself. In the end though, you can make your own mind up about what I'm saying.

Resin, wood & emulsion paint, 94 x 156 x 6 cm



**AFTER**  
Mixed media

## AFTER

A death mask I cast from my father's face. The original was sold at a charity auction to raise money for prostate cancer research (the disease he died of). The work explores my relationship with my father, along with my feelings towards death and the living. I cast it in jet-black bitumen that retains the smell of tarmac, referencing his rally driving days. Placed it on a white pillow, the presentation is meant to be reminiscent of ancient tomb sculpture death masks but with a more graphic representation. The cheapness of the bitumen parodies Damein Hirst's diamond-spangled skull, 'For the Love of God', as the air bubbles covering the surface sparkle in the spotlight.

Artistically I am slightly obsessed with the power of objects and often incorporate things or casts of things in my work. Just as a vagina cast is a powerful object, so too is a death mask. I believe that power gives the artworks real gravitas.

It is titled 'After' referring to my curiosity about what happens after you die, not to your spirit but to your corpse. I didn't want them to just take my dad away and then only ever see him again, processed and packed in a box. I wanted to know what they would do with him and accompany him myself, on his journey to the grave. Our society fears death because we are so removed from it. We rarely see dead people or images of death in the press. It is alien and frightening. Fearful of my own mortality I wanted to find out more to help me conquer that.

The loss of my father was of course very emotionally challenging for me, and the decision to proceed with the project was a difficult one. I didn't have a lot of time to make up my mind so I just went for it. Putting myself in extreme situations for my art is a common trend. I'm sorry he didn't live to witness my success so I've brought him here as a kind of mascot I guess and to balance all this flesh with a bit of visceral reality. Ultimately we are all dead men.

Cast bitumen & silver cushion, 36 x 36 x 20 cm



The Great Wall of Vagina book  
The Great Wall of Vagina set of 10 postcards

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