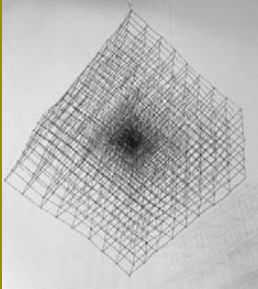


NEXT GENERATION (1996)

Paper, glue, string. 1600x1600x1600mm.

The basic element of this piece is a small tetrahedron made from paper. Four of these can be fitted together to form a larger one of exactly the same proportions. When this process is repeated a structure emerges with all of the elements focused towards the outside, with a void at the centre. This gives a lightness, as though the elements are floating - and yet the shape of this structure is inherently strong.



INTERNITY (1996)

Copper wire, solder. 650x650x650mm

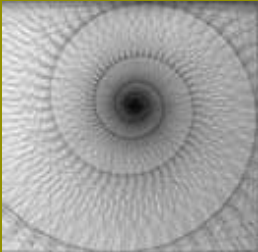
This piece is made from copper wire soldered together. It starts at the centre as a small dense cube of wire and grows outwards in layers. Each layer has the same structure as the one before but is twice the size.



SPIRAL (1998)

Stainless steel. 6000x2400mm
Private house in Islington.

Growth spirals made from folded stainless steel plate bolted together.



SPIRAL (2003)

Timber frame, nylon wire. 650x650x650mm.
Commission for Price & Myers, London.

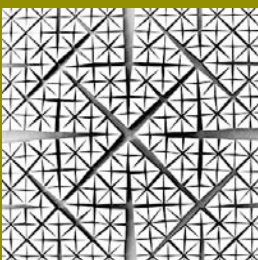
This spiral starts with a single wire at the centre stretched to the timber frame. Another is laid on top, then another and another, each rotated slightly. Each wire is placed a little above the one before, so the spiral grows out of the centre towards you. The result is a continuous curved form made entirely of straight tangential lines.



BLUE CUBED (2005)

Resin, steel rods. 600x600x1200mm
Commission for Giant Group, London

Cubes of cast resin are held in a framework of stainless steel rods. The cubes get larger and bluer towards the bottom. As you move around this piece it changes from a dense mass of colour to an open grid and back again.



CONSEQUENCE (2006)

Folded paper, glue on board. 750x750x750mm.

This piece is made from paper folded into three-dimensional triangles. The ones at the centre are deeper than those at the edge. It is based on a fractal pattern, in that each part is self-similar. Four of the triangles can be put together to form a square, then four of these squares put together to form a larger square, and so on. The resulting form is a surface in which deep crevasses begin to appear, one set blue and one set gold, to form an intricate, interwoven network.

I trained as a Structural Engineer before taking a degree in Sculpture. I work with many different materials, from steel to folded paper and wire. My sculptures are often composed of countless intricate elements, which start off small but then grow and repeat like fractal patterns. They invite you to contemplate both infinity and minute detail at the same time. I like mathematical patterns and natural progressions, and try to bring together my engineering perspective and my more naturally intuitive approach to art.