



Above: **Sitting Boar**, bronze (ed. of 6), 91 x 110 x 63cm

Cover: **White Gazelle**, bronze (ed. of 9), 109 x 103 x 20cm

Back page: **Sitting Terrier**, (ed. of 12), 39 x 52 x 25cm

Dido Crosby

1961 Born 9th December, London.
1973-80 Bedales School, Petersfield, Hants
1981-84 BA (Hons) Zoology, St Hilda's College, Oxford
1991-96 BA Fine Art, Sculpture, St Martin's College of Art and Design, London

Selected Exhibitions

2009 'Beasts', jaggedart, London
2008 The Limehouse Gallery, Tower Hamlets, London
2007 Campden Gallery, Chipping Campden, Gloucestershire
2007 'Art et Jardin', Langham Fine Art, Hillwatering Langham, Suffolk
2007 'The Far Horizon', jaggedart, London
2004 'New Grafton Gallery in the Country', West Sussex
2003 'Zodiac', with Csaky Art, Arndean Gallery, Cork Street, London
2002 'Menagerie' with Csaky Art Arndean Gallery, Cork Street, London
2000 'Harbour Point 2000', Rye Harbour, East Sussex
1992 Windows Gallery, Central St Martin's, Charing Cross Road, London
1991 '12 Artists', The Eagle Gallery, London
1990 Whitechapel Open, London

Collections

Acton Court, Iron Acton, Bristol, The Conquest Hospital, Hastings, East Sussex, Shakespeare's Globe, Southwark, London, Tseh O'Hora, Kiltimheh, Co. Mayo, Ireland, The Gloucester Hotel, London, The Barbican Centre, London, Fidelcomiso de Conservacion de Puerto Rico, Faro, Fejardo, Puerto Rico



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Saturday 25th April - Sunday 17th May 2009

These pieces are built up from inanimate stuff – bags of plaster or blocks of wax. They grow from wire to bone, slab or powder to flesh and fur. Then another transformation; the casting into bronze - more processes; working on the wax, the metal and the colour. From idea and observation to line, evolving through several material changes to become creatures strangely and certainly themselves.

Crosby works slowly, completing two or three pieces a year; she only makes things that really hold her interest.

In Oman recently Crosby was captivated by the Mountain Gazelle, a desert beauty that might materialise for a moment and then vanish, able to survive on water collected as dew collected on her fur. That delicacy and ghostliness is symbolised as a mist-white patina.

The painstakingly put together 'Antelope' was carved from many pieces of recycled wood, with beach pebble eyes. It is something between a votive Indian *bhuta* sculpture and a piece of furniture, worked on every summer for five years.

The extremes of variation in dog breeds, so admired by Darwin, inspired four differing sculptural approaches: Every curl of the 'Poodle' was rolled in wax as if to decorate an ancient Chinese bronze. The flanks of the 'Dachshund' are polished to a Jeff Koonsian shine. 'Black Pug' is a Churchillian portrait while 'Sitting Terrier' is given a loose matted hairiness.

'Sitting Boar' is a rougher stouter reflection on *Il Porcellino* in Florence, whose snout is touched for luck. Boar are wild again in Britain, and like Roe Deer and foxes, probably will have seen you before you see them.

Crosby's creatures occupy a no-man's land between sculpture (a human view, imbued with meaning) - and animal (statues of beasts). They are solid, believable and real, they sit or stand still, watching you, meeting your eye or looking away disinterested. They are not caught-in-the-act, you are.

Henry Beesley, March 2009



Dachshund, bronze (ed. of 9), 38 x 47 x 24cm



Raven, bronze (ed. of 12), 48 x 50 x 24cm