

SCULPTING

THE MUSEUM

Royal Albert Memorial Museum (RAMM), Exeter: 17.09.2016 - 12.11.2016

Rugby Art Gallery and Museum (RAGM), Rugby: 28.01.2017 - 25.03.2017

Playing In The Museum

Sculpting the Museum is a site-specific response to the architecture and collections of Rugby Art Gallery and Museum (RAGM) and the Royal Albert Memorial Museum, Exeter (RAMM). The sculptor Michael Shaw has used sculpture as a tool with which to interrogate the buildings and artefacts of these two institutions. His responses range in size from gargantuan inflatables to micro sculptures 3D printed in bronze. Encompassing a wide range of materials and brought to life through techniques including casting, fabricating, firing, laser cutting, glass blowing and sewing.

As you walk into the gallery at RAMM Exeter the glow that greets you is an optimistic orange emanating from the central inflatable sculpture, *INF 20*. Shaw is playing with air as a medium. You can hear it being pumped into the form, trapping it and making you aware of the volume of the space. The gallery has a wall dividing off a third of the room that is open at both ends. As the sculpture snakes out of the main space it hugs the top corner of the passageway as if trying not to be noticed and then triumphantly wedges itself into the next room. As you turn the corner, this is the best view of the sculpture. The unexpected huge ovoid that you encounter leaves a seductive gap, that if you were brave enough, you could squeeze through. The form appears to breathe, close enough to colour the wall when it's exhaling and then gently pressing against as it re-inflates.

All of this is initially screened as you enter

the space; you only see the first bulbous orange form sneaking round the corner and a slightly naughty protruding pink end playfully peeping out from behind the separating wall. The need to connect the parts tempts you in.

The technological aspect of Shaw's work is ever-present and his work has the clean, precise language of CAD. For me, the work is at its best when there is an interplay between the computer informed profiles and the use of seductive materials, such as neon Perspex or the Ripstop of the inflatables. The stripes in the fabric highlight the fact that the work has been stitched together. Shaw wants us to know the sculpture is both machine and hand-made and there is a tension between the organic, breathing inflatable that alludes to a non-specific hybrid of man-made and organic forms.

The opportunity to work with the Royal Albert Memorial Museum allowed Shaw to closely observe the structures of natural and man-made forms and respond to them. Shaw has used objects from the Museum's collection that resonate with his own interests: the structure of a woven basket, the meandering patterns of brain coral and the smoothness and translucency of sea-worn glass. These objects and his own sculptural responses are displayed in a museum cabinet in the non-scientific categories of structurally transparent, materially transparent and hollow forms. There is also an *Interloper* that has breached the gallery and nestled within the display cabinet in the museum itself. Given away by Shaw's use of vibrant

colour, these small playful pieces highlight his interest in symmetry and asymmetry.

The warm pink glow emanating from Michael Shaw's inflatable sculpture, *INF 21*, in Rugby Art Gallery and Museum gives the gallery a playful and welcoming feel. There are references to Dr. Seuss (the scarf of 'The Cat In The Hat') and to Terry Gilliam's animation sequences for Monty Python. The work, however, is serious in its intentions to utilize and maximize the space and architecture of the gallery. The viewer is made aware of their journey and has to make decisions about how to navigate the space. The stripes of the fabric accentuate the sensation of travelling and entice the audience to follow the journey of the tentacles. As the large serpentine sculpture casually wraps itself around a load-bearing pillar it emphasizes an apparent weightlessness.

The piece deliberately but coolly carves up the gallery, forming barriers; it creates a sense of one being either on the inside or on the outside of the sculpture. The undulations against the floor allow light to creep under the form accentuating this sense of separation. The viewer becomes strangely aware of the walls and the ceiling height as an enveloping space.

The artefacts Shaw chooses to interrogate in RAGM are industrial and often have social history; he is attracted to objects from radio electronics, medicine and local engineering firms such as, Mazda and Lodge Plugs (the manufacturers of Sintox ceramic insulators).

The common thread is that they are functional and man-made. Shaw, however, is looking at their structural and surface qualities rather than their function. Using whatever material and technique is necessary to recreate the specific quality he is chasing. However, his interpretation is often whimsical and poetic. This is often assisted by titles such as, *Device for Catching Shooting Stars*, 2016. There is a symbiotic relationship between the objects in the museum and Shaw's work. The museum artefacts inform the artworks and the artworks highlight the form and inherent beauty in his chosen artefacts. In his artworks Shaw is looking for, as the artist Tony Smith put it, "qualities that take it beyond pure utility."¹

Overall, this body of work takes full advantage of both the architectural qualities of each museum and also their rich and specific artefacts. With the enormous inflatables the viewer has to traverse the whole gallery, taking notice of the space as well as the sculptures. With the smaller works the viewer sees the museum exhibits in a fresh light. Whether large or small, Shaw's work can never be seen in one take: he has his audience craning to see around, under and into his sculptures.

Jane Jobling
Sculptor & Artist

1. Fried, M (1968). *Art and Objecthood*.

In: Candlin, F. and Guins, R. (2009). *The Object Reader*. 1st ed. London: Routledge.

ROYAL ALBERT

MEMORIAL MUSEUM

Sculpting The Museum - Reflecting A Landmark's Heritage And Collections: Michael Shaw And RAMM

Sculpting the Museum was an example of creative serendipity: an artist with ideas for an interactive exhibition and a public museum on a journey of artistic commissioning. The two came together and the resultant exhibition was an interesting departure for the Royal Albert Memorial Museum (RAMM) and its audiences because of the direct engagement with the museum's collections. Following meetings between artist Michael Shaw and RAMM's curatorial team, the artist interrogated the museum's artefacts and spaces to create a sculptural interpretation of the Victorian landmark and its collections.

By way of context for readers, RAMM was first opened in 1868, originally as the Devon & Exeter Albert Memorial, commemorating the late Prince Consort. Albert had influenced - or inspired - the establishing of institutions for learning and culture across the country; he was passionate about art, science, education and technology. Following his death in 1861 numerous monuments and memorials were established to provide a legacy for future generations. One of these was the memorial building in Exeter which was home to a school of art, a college and the city's free library, as well as the museum and art gallery. As the schools and library grew and moved to new premises, the museum and gallery itself expanded. In 1899, the then Duke of York, later George V, opened a new wing and granted the Royal title, so the name became the Royal Albert Memorial Museum. The collections, which had been growing since the concept of a memorial was first proposed, have expanded over the years, encompassing art, antiquities, natural

history and world cultures. More than one million objects are now in the care of RAMM.

The museum building was designed by John Hayward, an important figure in the Gothic Revival, especially prolific in the South West of England. Hayward was influenced by Deane and Woodward the architects of the University Museum in Oxford; he also admired the early English style of building in the 13th century. In addition to many ecclesiastical buildings and work on stately manor houses, Hayward's landmarks include Pembroke College at the University of Oxford and the Victoria College in St Helier, Jersey. During RAMM's comprehensive development project of 2007-11, the architectural features of Hayward's designs were carefully restored and in places uncovered. Expansive vaulted roof spaces which had been covered with false ceilings were opened up; the brickwork which had been panelled over was revealed, spaces were re-purposed and sightlines restored. This is well illustrated by the exhibition gallery in which Michael showed his work. The scale of the gallery's height, the vaulted roof spaces and windows worked well as a location for the artist to respond to.

RAMM's vision 'Home to a Million Thoughts' was created during the development. That vision - a place where people can learn and be inspired, be challenged, explore and make sense of the world - complements the museum's custodianship of over one million objects. In this spirit RAMM has developed its long-standing tradition of collaborations with artists who research, interpret and 'open-out' the one million objects. This involves artists creating responses or reflections on the collections and cultural heritage in alignment with the ambition to 'collaborate with artists who take a lead in unlocking the creative potential of collections' articulated

in RAMM's Arts Council plan. This is one of RAMM's four leadership roles – the others relate to digital engagement, early career development and cultural tourism. Whilst most artists have chosen to focus on a single object or a collection, Michael also wanted to reflect the architectural space and built heritage of RAMM. This brought an interesting and new dynamic to the museum and our audiences.

Michael's response to the architecture and collections meant a three-dimensional exploration of physical location and space, as well as interpretation of historical and natural objects. Although the museum team had an inkling of the artist's idea – a large inflatable piece occupying the gallery, with smaller sculptural pieces reflecting the collections – it was only as the work evolved that we could appreciate the scale and impact. The monumental sculptural piece *INF 20* – at 16 metres long, 7 metres wide and 4.5 metres in height – dominated RAMM's gallery 22. The idea of an organic form, giving the impression of breathing as the air pumped into the fabric and the pressure allowed it – almost as if a 'creature' – to rise, settle, and slowly come to rest before starting the cycle again. The geometry of *INF 20* was defined by the architectural features of RAMM. It pushed against the parameters of the walls, rising and circumnavigating the structural block that separates an annex space to the rear of the gallery. Created in ripstop fabric of bold colouration, it bathed the walls in reflected colour, changing viewers' perceptions of light and translucency. Described by one visitor as 'pleasantly oppressive', the inflatable created the sense that the building was being consumed or invaded. Audience responses were those of wonder at the otherworldly... a touch of Quatermass or Doctor Who in Devon...



INF 20, 2016
ripstop fabric, air, fan, digital timer



Plane To Plane 2 + Time And Tide
2015, birch ply



Cabinet Of Sculptural Curiosities
mixed media installation



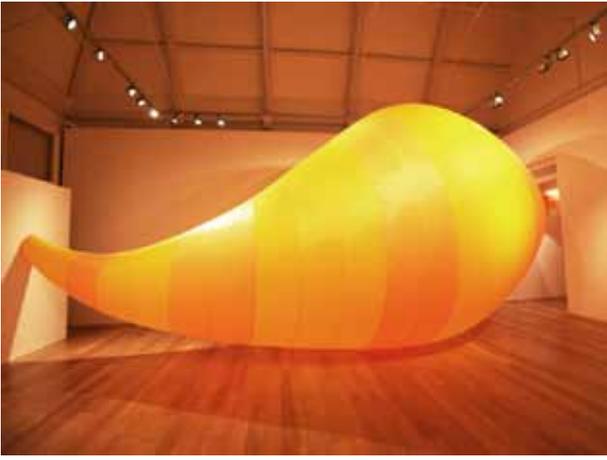
Interloper, 2016
mixed media

The exhibition included other three-dimensional works by the artist, displayed as if climbing or descending the walls; and in display cases. The works in the display cases were themed around 'Hollow Forms', 'Structurally Transparent' and 'Materially Transparent'. Michael's artworks are more than straightforward responses to the museum objects he selected; they are not simply replicas of historic material. The artist selected objects - whether natural or constructed, from a paper nautilus shell, brain coral and worm tubes, to an Aboriginal spearhead and Roman perfume bottle - which have sculptural qualities that can be explored. All provided audiences with an insight into design and an exploration of sculpture. Michael's exhibition gave an alternative perspective, a chance for visitors to look with fresh eyes at the material culture which has a sculptural energy beyond its functionality. Elsewhere in the museum Michael created small-scale pieces which were placed as interventions within the Edwardian era in Sladen's Study; a gallery dedicated to one man's lifelong interest in marine science.

Michael's creative and collaborative approach to his work always brings new insights to historic buildings and collections. For RAMM he engaged new audiences in Exeter and the wider area with contemporary sculpture, and energised the museum's spaces in a memorable exhibition.

Martin Thomas,
Creative Programmer, RAMM
November 2016





INF 20, 2016

ripstop, fan, digital timer, air

16.6 x 6.6 x 4.7m

installed @ Royal Albert Memorial Museum, Exeter



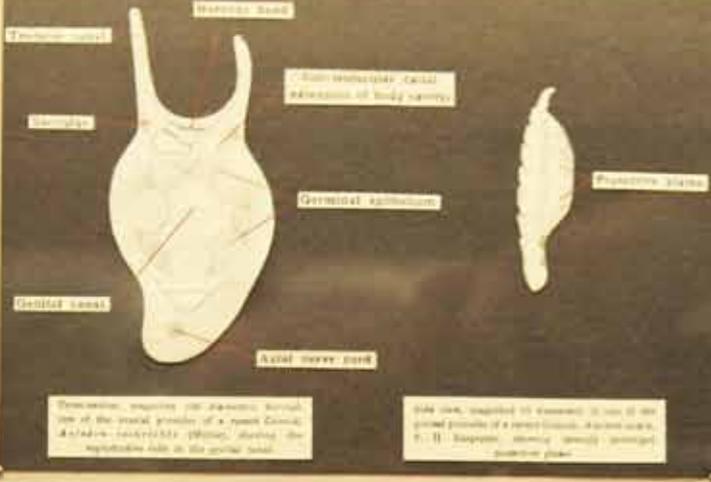


INF 20, 2016

ripstop, fan, digital timer, air

16.6 x 6.6 x 4.7m

installed @ Royal Albert Memorial Museum, Exeter



THE BEAUTY OF LIVING ORGANISMS

Most flowers are better than most sculptures, so too are many of the marine creatures in these collections. Might sculptures therefore be grown or developed in ways that mimic nature? Intriguingly, in *On Growth and Form* D'Arcy Thompson discusses variance in the morphology of living things in terms of deformation. Starting, as one might in CAD, with a 'primitive' shape, the circle, and deforming it in various ways by stretching or bending radially.

One may also inflate form, an occurrence used to dramatic effect by the puffer fish, or indeed by many fish in their swim bladders to control their vertical depth in the water. Some evolutionary biologists hypothesize that the gaseous exchanges in swim bladders may be the origins of lungs and the respiratory systems of land mammals, amphibians, reptiles and birds that enable oxygen extraction from the atmosphere. Much of my past work has used inflation to create site-specific inflatables, as in Gallery 22 and the models below.



THE DEFLECTION OF GEOMETRY

Symmetry is a double edged sword: making form more easily read, but potentially monotonous. Odd numbered polygons like the pentagon or heptagon can purge the consistencies of symmetry. Computer Aided Design is to the sculptor what evolution is to nature: a means of honing geometry. Digital metamorphosis can be achieved through deformers such as bend, twist and flare; the resulting deflections to geometry can further undermine symmetry. In these micro-sculptures, deformers have been sequentially applied to a pentagonal cylinder until its final 'life' stage, which seems to have grown organically. This is almost true, given human hands did not craft the variations into being. Instead, they were sintered from nylon powder by a machine through the process of 3D printing.



TWO'S COMPANY, BUT THREE'S A CROWD

This sculptor aims to deflect geometry to undermine expectations and deliver a rich experience through apparently simple means. A duality can induce a recognisable 'gestalt' or conception of its whole. Creating in triplicate makes it more challenging to determine the totality of form at first glance. The forms below explore triadic geometry, including variations on the trefoil.



CLEAR, BUT UNCLEAR

Transparency is a useful means of revelation, but contradictorily, one that can also make sculpture mysterious and visually chameleonic because transparent materials such as glass and resin distort reflections and refract light. Below are a series of sculptural hypotheses, a kind of sketchbook of ideas in three dimensions. Forms that might increase in size, change material, shift in meaning or deform in geometry. It is a tentative exploration of the sculptural language in search of beauty. In this quest, functionality can be set aside and unlike in nature, failure is not a matter of life or death!





Interloper, 2016
mixed media

installed @ Sladen's Study Gallery, RAMM, Exeter

An Interloper In Sladen's Study

RAMM's Sladen's Study gallery stands in memory of scientist Walter Percy Sladen (1849-1900). He was an expert on Echinoderms; a group of marine organisms that includes starfish, sea urchins, sea cucumbers and their relatives. Sladen's life's work was dedicated to studying these creatures and he travelled extensively in Europe to visit museum collections as well as the Zoological Research Station in Naples where he could observe living organisms. On Sladen's death his wife donated his collection of specimens and books to RAMM and paid for the gallery to be created.

Whilst the majority of RAMM's displays were altered considerably during the 2007-11 redevelopment, Sladen's Study has changed little since its creation 100 years ago. The mahogany cases and Edwardian displays are a beautiful testament to RAMM's history and beginnings and, as such, have an important role in expressing a sense of place and the essence of RAMM. The cases are laid out like a textbook; didactic displays detailing the morphology and

life history of this unusual group of organisms. They feature real specimens, diagrams and lifelike wax models of embryonic starfish.

Michael's intervention has re-engaged visitors with this scientifically important collection by creating a new, modern focal point and subtle layer of interpretation within the gallery without spoiling the aesthetic. Michael has employed a similar typography and design to that of the existing panels and positioned *Interloper* to integrate seamlessly with the historic material. Only the bold colour scheme of *Interloper's* micro sculptures helps to reveal its surreptitious presence. This is the first time that a contemporary object has been displayed within this space. In the same way that the historic panels attempt to categorise animals by their physical features, *Interloper* provides a hypothesis on how one might categorise sculptural production and how it might relate to the evolution that determines the appearance and geometry of natural forms.

Holly Morgenroth
Collections Officer, RAMM

RAMM: Collection Responses And Parallels



Nautilus Shell
112/1992/1



Naughty But Nice
2016
nylon

Underpinning the nautilus' geometry is logarithmic spiral growth, which approximates to the golden section phi. The mathematical ratio cherished for its 'ideal' proportions, which artists have exploited for millennia in pursuit of beauty.



Cowrie Shell
662/2007/4



Shell Out
2016
nylon

The cowrie shell's opening is both alluring and yet somewhat sinister. The shadowy edge of its chasm accentuated by the serrated brown markings. Its somewhat bulbous geometry, almost suggests it has been inflated.



Pentagonals 2
2016
birch ply



Calcium Accretions

The calcium accretions have a chaotic and wayward charm; little sculptural tunnels grown in strata that have seemingly been blown around by invisible forces.



Micro
2016
DMLS - bronze



Roman Melon Bead
849/1989.67
1st C - excavated from Exeter's military fortress

The Roman melon beads are squashed spheres; the pressure wrought in their formation evident in the bulging bands of their vertical decorations.



Fish Trap
781/1997/22
mid - late 20th C

The fish trap is an elongated dart of sculptural delight, but also ambiguous, with an interior inside another interior!



Inside Inside
2016
resin



Fish Scoop
781/1997/20
mid - late 20th C

Whilst elemental in form, the fish scoop is a seriously sophisticated object. One, many sculptors would be proud to have created. The difference in shape in profile between the bottom edge and the shape of the perpendicular upright is wholly pleasing. A stunner.



Concentric Pulse
2016
resin



Brain Strain
2016
nylon



Brain Coral

The brain coral is almost more interesting once split into parts, because this reveals form fanning out from a central origin. A beauty enhanced by the meandering linear surface, itself punctuated with hollow micro structures.



Noodle Doodle
2015
ceramic



Reticule (Miser's Purse)
92/1963.3
1800-1820

The reticules seemingly contrast their more common name of Miser's purses, due to their opulence and geometry that relates to the infinity symbol through the implied figure of eight. As containing objects, their charm lies in expansion and contraction. Actions managed by drawstrings or similar fixings.



Aboriginal Glass Spearhead
109/1951/21
late 19th C - early 20th C

The Aboriginal glass spearhead retains a subtle colour, augmented by its fractured edges that were knapped like a flint.



Future Paleolithic
2016
nylon



Necklace
59.1981
C 1920

The faceted faces of the beads in the amber necklace reflect light, but also distort visions of the hole drilled through for threading. Densely rich in colour, the necklace's beads shift in size as it progresses away from the nape of the neck; and, when worn, they also move like a kinetic sculpture.



Slots 1
2016
acrylic



Far Flung Lung
2016
resin



Roman Perfume Vial
81/1931/22
1st-3rd C, excavated in Palestine

The bilateral symmetry of the Roman glass perfume holders is intriguing; a duality in formation, splitting like a cell. Iridescence dances on the surface to complete the aesthetics.



Slots 2
2016
acrylic



Roman Glassware
55/1924/4

The little blue glass jug is vividly intense in colour. An aesthetic further sophisticated by its base having been pushed back into itself, thereby creating a conical void underneath.

RUGBY ART

GALLERY AND MUSEUM

The Industry Of Sculpture

For *Sculpting the Museum* to progress we invited Michael Shaw to explore the collections at Rugby Art Gallery and Museum to identify objects with sculptural elements that could inspire his own practice. Shaw spent time with us in the museum stores looking through our collections. We focussed on looking at areas of the social history collection with a man-made, structural feel.

Our collection covers all aspects of local history in Rugby, including the strong industrial heritage of the town. Rugby has a long and distinguished engineering heritage. The expertise and innovations created in the factories of British Thomson Houston (BTH), Willans Works and Lodge Plugs have influenced everyday life, allowing us to fly in a jet plane, power a ship or start a car.

BTH was established in Rugby in 1902 and were manufacturers of generators, motors, control gear, turbines, aircraft ignitions, and lighting and domestic appliances. They were the sole suppliers of Rugby's electricity until 1923; they produced the first crystal set receiver in 1912, and designed, manufactured and tested the first jet engine in 1937. BTH also provided welfare, education and leisure facilities for its staff and apprentices who staged a number of amateur operas, RAG revues, and sports events. Rugby Art Gallery and Museum has many objects in the collection from BTH, from machine number plates to long-service certificates. Shaw was interested in some of the BTH electrical testing equipment dating from the 1930s. In particular, the Galvanometer, which he subsequently responded to through the sculpture *Proto-Robo*, 2016. The resulting



Galvanometer, 1930s
Proto-Robo, 2016
wood, metal, plastic, castors

artwork has obvious physical connections with the Galvanometer, however Shaw has playfully adapted natural and man-made materials to create a work with a personality, which in turn invites us to look differently at the original object.

He also looked through a collection of parts produced by a local manufacturer, Lodge Plugs. Founded in 1903, they made spark plugs and invented a pink insulating ceramic called Sintox, which came from sintered aluminium oxide and had thermal, electrical and mechanical properties. We have many small cylindrical parts in the collection in the distinctive pink colour. Shaw was particularly intrigued by the hollow forms and replied through a series of vessels with contrasting internal and external geometries. *Sugar Plum Fairy*, 2016, is a series of small sculptural amulets that were rapid prototyped and develops some of the shapes from the originals. The Sintox insulators have a beauty alongside their functional form which the team at the art gallery and museum have long appreciated. Shaw's response invites a light-hearted interpretation of both sets of objects that we hope will be enjoyed by visitors.



Sintox Ceramic Insulators
Sugar Plum Fairy, 2016
nylon



Ear Syringe
Sputnik, 2016
glass

The collection contains many other aspects of the town's history. We have a number of items from local pharmacies and doctors' practices, including medicine bottles and syringes. These are often fragile constructions made of glass, very different to the plastic and disposable equipment used today, but still ergonomically designed. One hair-raising example is the glass ear syringe with its bulbous open end for insertion into the ear canal and a glass plunger. The sculptor's dialogue with this artefact resulted in *Sputnik*, 2016, a blown glass sculpture that

projects in every direction, referencing the fragility of the glass syringe, whilst hinting at an otherworldliness. The title evokes thoughts of space communication, with Sputnik 1, the first artificial Earth satellite, launched by the Soviet Union in 1957 to broadcast radio pulses.

Rugby was the originator of the first transatlantic telephone conversation in 1927, communicating between the Rugby Radio Station to American Telephone and Telegraph's receiving station in Houlton, Maine. Rugby was the chosen location at approximately 340 feet above sea level and with a relatively flat site that could accommodate sixteen 250 metre high masts placed a quarter of a mile apart. Shaw has chosen a model of the *Aerial Tuning Inductor* as inspiration for *Crabby*. The inductor played an important role in transmitting very low frequencies and tuned the aerial to the correct frequency to allow signals to radiate around the world. *Crabby* is an insect-like sculpture that seems tangled up on itself similar to the web of copper and wood on the model.

In contrast to the perceived fragility of the ear syringe, the *Surgical Spirit Bottle* seems more robust. Shaw's proposition to the vertical delineation of the hexagonal bottle is a slotted form that shifts in geometry as one moves around it. Created in acrylic, *Slots 3* seems lit from within by a vibrant yellowy-green light source, much like the transparent green bottle as light passes through it.

Alongside the working life of the town, the exhibition also includes objects relating to the personal, domestic and community life of Rugby. This offers glimpses of



Aerial Tuning Inductor Model
Crabby, 2015
birch ply, plaster, rubber



Surgical Spirit Bottle
Slots 3, 2016
acrylic

everyday life over the past 100 years of people in the borough. By inviting an artist to reinterpret that history we invite our visitors to rediscover objects from their memories, discover histories never known, and explore new objects produced with a creative hand. Rugby has an important engineering heritage within living memory of the town, and residents are proud of the town's connections with Sir Frank Whittle and his jet engine for example, Dennis Gabor and the invention of holography, and transatlantic radio communications coming out of the Rugby Radio Station. This history and these skills have influenced the town's development and continue to do so to this day. Rugby was also a place where things were made, and those objects in the collection resonate with the hand or mind that designed it.



Cabinet Of Sculptural Curiosities 2
(detail)

Shaw's sculptures, large and small, seem to capture the hidden voices and developmental processes of the collection objects. They all have a presence; they affect multiple senses and elicit pleasure and intrigue. The large inflatable sculpture breathes in the space, almost under the weight of the historical references of the whole exhibition, whilst enabling us all to enjoy the lightest of interactions. It could be seen as a metaphor for the heart of an art gallery and museum - its collections and the people connected with them.



Cabinet Of Sculptural Curiosities 2
(installation view)

Catherine Shanahan, Collections Officer &
Nikki Grange, Arts and Heritage Manager
Rugby Art Gallery and Museum



Not Just Smiling...

Michael Shaw's large site-specific inflatable *INF 21* is a piece of poetic joy, made, as it seems, in response to the curve of the gallery in Rugby, it makes an awesome impact on the space. The gallery's white walls shine and glow with a pinkness that will have you reaching for your sunglasses.

This is a sculpture that toys with the senses.

Encountering this sculpture causes a spontaneous activation of hitherto forgotten childhood memories. Memories that trace routes which reach deep into psychological pathways and networks that have been laid down through growing up. It reaches for the child within. Its sheer scale is a reminder of a time when everything seemed big by virtue of our being small. You want to reach out and touch it, but its construction eludes your grasp, the textile slides past your fingertips. The tension of textile filled tight with air triggers a distant memory of cloth-covered rubber lilos, holiday air mattresses breathed taut under the hot sun of long forgotten seaside summer holidays, rosy summer days of adventure next to the sea. The reflected pink light on the gallery walls feels like those summer days too. And just like those days of innocence, this is a work that raises the spirits.

For me, as a forty something, *INF 21* sparked reminiscences, aside from personal ones, of other half forgotten artworks, like *The Lorax* by Dr. Seuss, with its illustrations of bendy, curvy, stripy tree trunks and of the stripy tailed Cheshire cat from Lewis Carroll's *Alice in Wonderland* and there is something about the smiling cat in the reaction that this piece elicits.

People encounter this sculpture and smile.

On the day we tested the sculpture in the gallery we were visited by not only one or two, but by all my colleagues from the office downstairs, as the word went out, they visited in twos and threes. They all shared the smiling response, all their faces changed, all their shoulders relaxed. The main thing it seemed that this uplifting artwork does is to elicit a smile and it is a privilege to be involved in such a great mood-boosting artwork.

But it's not all just child innocence at play here, there is also an adulthood, a certain sexy pinkness, a rounded skin-ness, the reflected pink not just the childhood sunset but a suggestion of a later evening. After the sun goes down, a sense of the reflected neon advertising of a more adult end of the street, where liveness sells and neon signs glow with lurid pink to whet the appetite of the senses. Certain points of the sculpture gently kiss the floorboards as it breathes and tenses, parts of it arc and arch giving daylight between it and the floor. The captured air appears to have some life just as the air we breathe sustains us and our lives.

Piet Mondrian said that in art the search for a content which is collectively understandable is false; the content will always be individual. I urge you to come and view and discover your own response to this sculpture, each viewer will have their individual reaction to this piece but for something so deceptively simple there is a lot to experience.

John O'Hanlon
Artist and Gallery Technician @ RAGM





INF 21, 2016

ripstop, fan, digital timer, air

13.4 x 13.5 x 3.4m

installed @ Rugby Art Gallery and Museum

RAGM: Collection Responses And Parallels



Galvanometer
1930s
2001.115



Proto-Robo
2016
mixed media

Clearly functional, it seems like an archaic proto-robot. The galvanometer's rich metallic surface confirms the patina of age, whereas the viewing port might double up as a viewing device for the mini-beast as it trundles around. The simple cylindrical geometry leaves the eye free to roam and focus on details such as the height adjustable screw feet, its viewing porthole and the mechanics within.



Multicellular Voltmeter
C 1910
2001.102



Device For Catching Shooting Stars
2016
mixed media

Beyond its function, the 1930s multicellular voltmeter has an extremely dynamic form that thrusts along its proboscis. From certain angles, it has mammalian quadruped characteristics. Its surface is equally rich, coated in a luscious rubbery Bakelite gloop. Despite bringing to mind a black hole, I like to think of it as a shooting star catcher.



Pentagonals 1
2016
birch ply, mixed media



Housing Box For Electrical Equipment
Early 20th C
200.206

The wooden box that housed electrical testing equipment is discreetly understated. Minimal, simple and elemental; perhaps one might even say, indistinct. Until opened that is, whereupon the diagonal incision of its lid becomes more apparent and a more dynamic geometry is revealed. A formal intrigue resulting from the union of hollowness and functionality.



A Loop And A Lean
2015
birch ply, nylon



Railwayman's Lantern
L42
On loan

The railwayman's lantern luxuriates in the wear of usage with its shabby-chic peeling paint. The higgledy-piggledy aesthetic extends to the conjunction of forms through its rectangular body, n-shaped handle and the lovely interplay of circles, discs and looping arcs in its yellow uppers. No singular form, it lights the way for the union of disparate parts.



Eye Bath
Pre 1930s
2001.303

The eye cleansing bath is yet another object of purpose in the collections; one where space holds water when in use, but further, where the absence of a section cut away enables the glass to snugly cup the lower eye lid. Indeed, it is whilst not in use that we may more clearly admire the rather beautiful line of removal, as it traverses one half of the cup.



Aye Aye Captain
2016
resin



Soda Bottle
1870s
2007.1.3

The old pop bottle projects a sense of fun, the sonic rattle of the trapped marble. Not to mention the sensuous delight of its curving geometry that nestles satisfyingly in the palm of the hand and the rich variations of translucent green tinged glass. Its singular geometry belies the rich expression of optical densities that shift as one moves in relation to it.



Fizz, Pop, Bang
2016
resin



Sputnik
2016
glass



Ear Syringe
Pre 1930s, Chamberlain Pharmacist, Rugby
2001.329

Whilst the glass ear syringe might evoke nightmarish visions of unwanted medical interventions, aesthetically it seduces. Particularly with its bulbous end; almost as though the syringe is dispensing itself.



Eureka
2016
stainless steel



Mazda Light Bulb
C 1960/70s
2009.79.5

The charm of the lightbulb is not so much in the glass globe, but in the dynamism of the filament within. Thick, spiralling and entirely present. When lit, the filament becomes both a drawing in space and a drawing with light.



Fireman's Epaulette
1949
2004.319.3

The fireman's epaulettes have an appealing contrast between outer surface and the hidden underneath. Highlighted by the lustrous sequence of articulated metal discs that permit movement in union with the body and the hand-stitched leather. Intriguingly, the epaulettes have geometry in triplicate, with three arching limbs to encapsulate the shoulder.



Hierarchy
2016
nylon, steel, leatherette



Child's Neck Brace
2009.64

The child's neck brace is somewhat grisly, with the gristly veneer of a dog chew that mercilessly traps the head immobile. Sculpturally, the three bands of its main body curve in all directions like tori. Each is pinched at the end to provide a flattened fastening; and this functional adjunct interrupts the elliptical flow of the form for better or worse.



Seen And Not Heard
2016
nylon



Vesica Piscis
2016
nylon



Warwickshire Regimental Cap
1999.461

The Warwickshire regimental cap is of slender form in its folded state, synonymous with the Vesica Piscis. Further intrigue derives from its shapeshifting nature, capable of expanding its breadth to accommodate the scalp. Its deep blue hue is enlivened by the piping of contrasting orange.



Sugar Plum Fairy
2016
nylon



Sintox Ceramic Insulators
1960-1980
1999.349

The Sintox insulators in pink ceramic exude an intimacy that feels almost domestic. Through their functionality, the design engineers have reduced their form to the geometry of elegance. Particularly appealing are the small lozenges with hemispherical indents, which then open into holes that penetrate their length.



Potato Chipper
C 1940s
E152

The potato chipper radiates the charms of bygone days; of trips with lashings of ginger beer. Its painted surfaces are pitted and oxidised, which further heighten the sense of time passing. Geometrically the cubic cutting grid contrasts the languid sweep of the handle that seeks leverage through height and reach.



Slice, Splice And Dice
2016
meccano

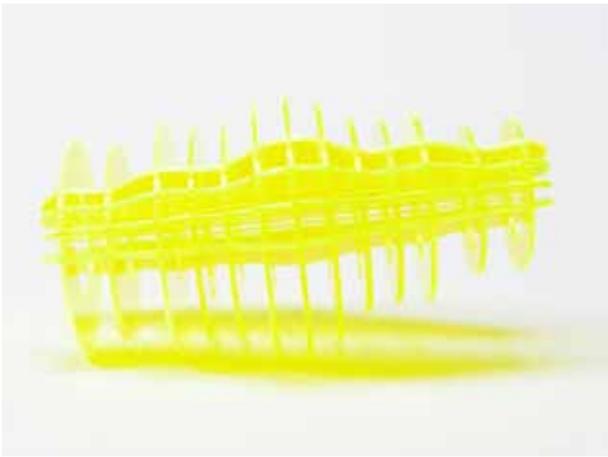


BTH Radio Valves Display Case
C 1930s
L56

The display case of valves exudes the spirit of Victorian butterfly collectors, albeit transposed to the realm of technological advancements. The transparent forms have been invaded by metal filaments of various thickness, shaped into differing configurations. As a totality, it constitutes an encyclopaedic chapter of mechanical geometry and aesthetic.



Anyone Out There?
2016
glass



Slots 3
2016
acrylic



Surgical Spirit Bottle
C 1940s
2000.202

The hexagonal spirit bottle is an intoxicating delight of intense absinthe verdigris. It is an aesthetically and geometrically rich object, which generates variations in transparent tones as one moves around it. Tall, angular and sophisticated, the linear undulations in its surface serve to heighten its proportions.



Crabby
2015
birch ply, plaster, rubber



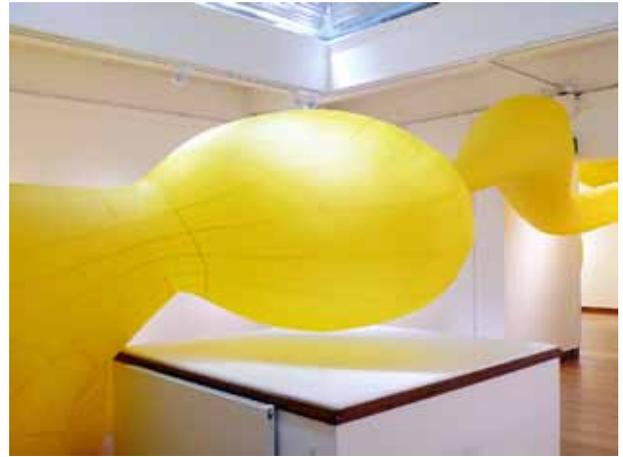
Aerial Tuning Inductor Model
2007.30.4

As a museum artefact, the model of the radio aerial component resides in a tantalisingly ambiguous position. It is not wholly the original object, but a representation of it. This links it to sculpture making, which can entail making sculptural miniatures through maquettes. It is also somewhat macabre; something alien and arachnidian that might scuttle along and sweep you up in its web.

PAST

WORK





INF 19, 2014

ripstop, fan, digital timer, air

13.3 x 7.3 x 5.4m

installed © Peterborough Museum and Art Gallery





INF 18, 2013

ripstop, fan, digital timer, air

40 x 9.8 x 3.8m

installed @ Varna Palace, Aarhus, Denmark



Chameleons & Shape Shifters

Michael Shaw's recent sculptures deftly sidestep lazy clichés and easy categorizations. Abstract sculpture can get purist, almost puritanical in its back-to-basics dogma of 'truth to materials.' It can get disembodied in its geometric shunning of perceptual allusion and its compositional paring down to mathematical fundamentals. Accordingly, it can get theoretically over-serious, thematically sober-minded and utterly lacking in the contingent delights of humour and the heartening depths of passion and pathos.

It seems to me that Shaw's creative adventure involves a rigorous struggle against such pitfalls. It shows character, playful imagination, a poignant sense of creative delight. Shaw appears to know full well that minimalism at its best shuns anaesthetized restraint by resonating physical presence.

Shaw's recent sculptures are organic, metamorphic, even anthropomorphic. He collectively titles them *Chameleons and Shape Shifters* and describes one large inflatable *INF 14* as coming on like an "intestinal parasite devouring the architecture." This is gutsy stuff. It breathes, pulses, shimmers, squirms. You experience it as much through your body as through

your eyes. Walking amongst it, through it, below it, you are seduced into an extra-awareness of your sensual responses. It's almost embarrassing in its unashamed intimations of bodily goings-on. I can well envisage kids having a giggle at it as well as gazing at it in wide-eyed wonderment. It disarms adult self-consciousness and transforms the gallery into a personal space. Then, once having drawn you in, its oceanic charms are capable of catalysing the most wayward of cultural, intellectual and reverent reflections. As such it's a deceptively simple work. It catches you unawares. Masquerading as a bit of fun, it subtly hints at issues as wide ranging as concerns about ecological crisis and the uncertainties of genetic engineering, as well as verging on such divergent subjects as sci-fi special effects, graphic comics, baroque aesthetics, sexual athletics, futuristic interior design and psychic automatism.

Shaw works within an historic tradition that includes the evocative surrealist ambiguities of Hans Arp, Joan Miró, André Masson and Arshile Gorky as much as he avowedly takes his inspiration from the more recent 'specific objects' of Donald Judd. This is a tradition of cross-association and formal suggestion. Meeting up with a Michael Shaw sculpture you might feel sure you are in the presence of something but you will be left in



a state of precarious uncertainty as to exactly what that something might be. The human imagination, of course, abhors a vacuum, and tends to fill in the gaps between one microcosmic, macrocosmic, amoebic, anatomic or astronomic close-up and another. Shaw's undefined things can be both utterly earthy and convincingly otherworldly. They are physical. They take up gallery space, often quite a lot of it. At the same time they appear like embodiments of the most fleeting of intuitions. Shaw both instinctively doodles and meticulously constructs.

This is the key to the quality of Shaw's work: its confident command of contradictions. It might remind us of our primal origins and yet it is fashioned from hi-tech CAD graphics, LED lights, Perspex and acrylics. It vulnerably holds its own in the artworld and our wider world of human-nature interactions by being neither one single thing nor another. It touches on many things simultaneously. It might just move us and is itself definitely on the move. As with any art worthy of the name, we look forward to seeing what somewhere-else places it might take us to next.

Robert Clark

Robert Clark is an arts writer for the Guardian and, under the name Robert Casselton Clark, an artist.

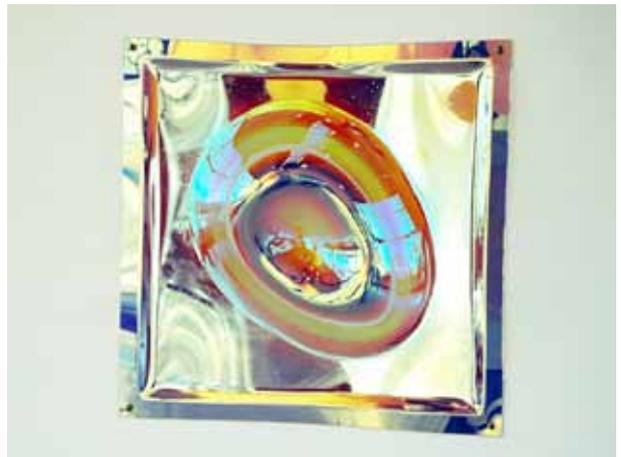
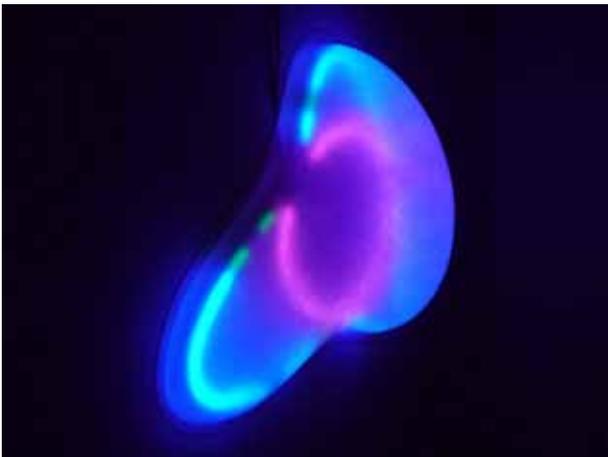
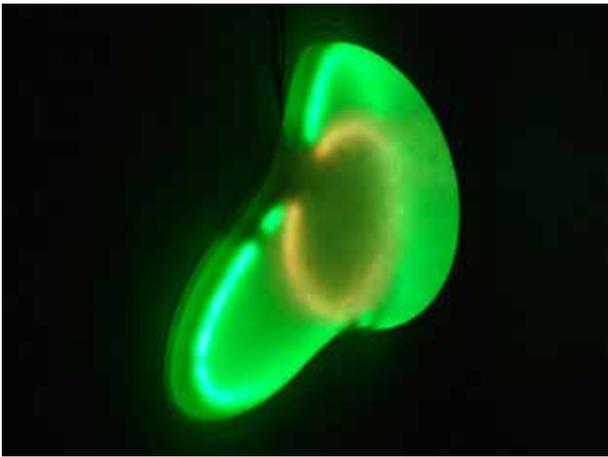
INF 14, 2012

ripstop, fan, digital timer, air

13.5 x 5.4 x 3.6m

installed @ Oldham Art Gallery

Chameleons & Shape Shifters



Frozen Cosmos, 2012

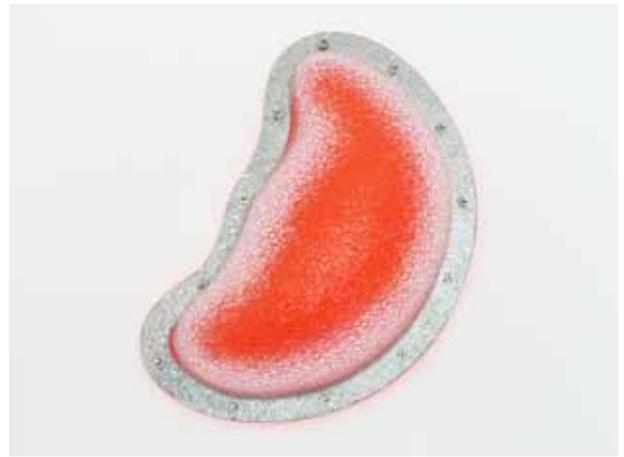
PETG plastic, stainless steel, LEDs

160 x 50 x 40cm

Chameleon, 2011

acrylic

60 x 60 x 15cm



Untitled, 2011

PETG plastic, stainless steel, acrylic

32 x 26 x 14cm

Untitled, 2011

PETG plastic, stainless steel, acrylic

36 x 22 x 16cm



Texts discussing Michael Shaw's work have focused on a shift in emphasis from weight, mass and opacity to space, light, transparency and translucency, although this isn't quite so clear-cut, as the inflatable sculptures inhabit aspects of both. *INF 12*, 2009, exhibited at the V&A, inhabited a space which was in complete contrast to *INF 13*, 2012, at Schwartz Gallery. The V&A piece had to battle with the visual noise of the building, the corridor of the gallery and the sculpture it enclosed, Bernini's *Neptune and Triton*. The rise and fall of Shaw's sculpture echoed the ebb and flow of water implied in the Bernini, whilst the dynamic gesture - albeit in marble - of Neptune's trident threatened, metaphorically, to puncture the sculpture surrounding it. Schwartz offered a more discrete experience. *INF 13* took over the whole main gallery space, dominating and almost overwhelming it, twisting, arcing and snaking around the pillars of the warehouse. Spectators had to negotiate their way around the sculpture as it slowly breathed in and out, and at its apex pressed gently but emphatically against the back wall, closing off that passage around the sculpture.

The colour in Shaw's sculpture is intriguing. He admires the work of Donald Judd. The cadmium

red light which Judd used in many of his earlier sculptures operates like a skin, but with a density that also suggests the illusion of penetrating the surface to become a solid coloured form. Judd was also interested in transparency and translucency, particularly evidenced in his 'stacks'. The 'pink' of *INF 13* is more ambiguous than Judd's colour, allowing metaphorical attachments to intrude - intestinal, worm-like etc - and the luminous membrane of the sculpture and its curvature mean that colour is both on the surface and contained within it, as hollowed out space. The sculpture has a nameable overall colour, but closer inspection reveals a surface which allows both for the articulation of the external form and partial viewing of its interior. These elements continue to shift as the spectator follows the sculpture as it expands and contracts through the space, altering the definition of the colour as the sculpture is transformed by the process of inflation and deflation. The sculpture defines these various aspects to full advantage in its completely inflated state: the deflation demonstrates the fragility of the geometry and structure, while the cyclical nature of the work returns the sculpture to its fully enhanced physicality.

Paul Rosenbloom, Artist



INF 13, 2012

ripstop, fan, digital timer, air

18.8 x 8.4 x 3.2m

installed @ Schwartz Gallery, London



INF 17, 2012

ripstop, fan, digital timer, air

2.4 x 1.4 x 3.8m

© Chelsea Physic Garden, London

INF 16, 2012

ripstop, fan, digital timer, air

2.3 x 1.8 x 4.2m

© Chelsea Physic Garden, London



INF 12, 2009

ripstop, fan, digital timer, air

5.6 x 6.6 x 1.6m

installed © V&A Museum, London



INF 1, 2004

PVC, air

2.9x 2.9 x 0.8m

installed @ Great Western Studios, London (top)

INF 4, 2005

PVC, air

3.5 x 3.5 x 2.6m

installed @ RWA, Bristol (top)



INF 8, 2008

PVC, air

4.2 x 2.4 x 1.8m

installed @ Winter Gardens, Sheffield

INF 11, 2008

PVC, air

4.4 x 4.4 x 2.2m

installed @ Fermynwoods Contemporary Art



Wednesfield High
WEDNESFIELD HIGH SCHOOL



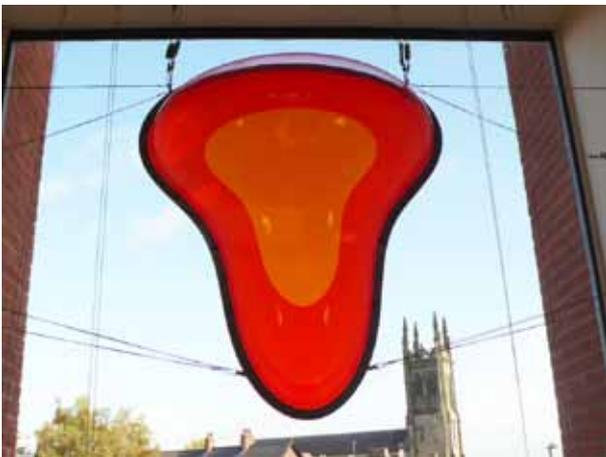
Observatory, 2012

mild and stainless steel

2.7 x 2.7 x 5.6m

installed @ Wednesfield School, Wolverhampton

Public Art



Leadlight, 2010
stainless steel, PETG plastic, acrylic
installed @ King Street, Derby

Body Of Evidence, 2010
stainless steel, PETG plastic
installed @ Stubbing Road Medical Centre, Chesterfield

Plane To Plane



Time And Tide, 2015

birch ply

38 x 28 x 46cm

Plane To Plane 1, 2015

birch ply

60 x 36 x 42cm

Leech, 2015

birch ply

58 x 34 x 42cm

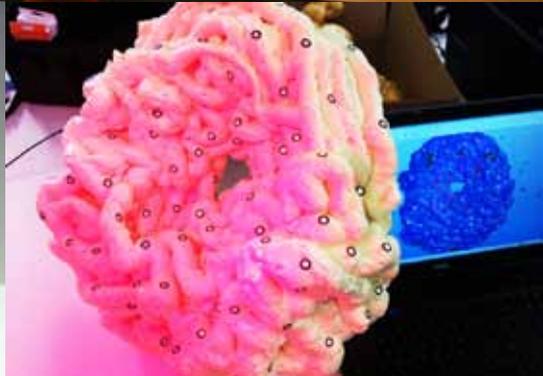
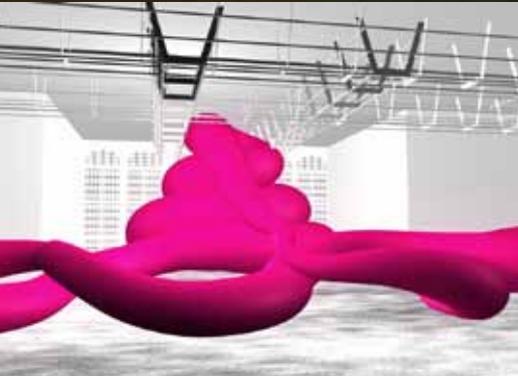
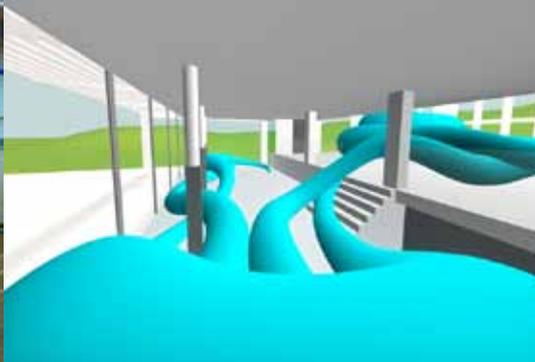
Plane To Plane 2, 2015

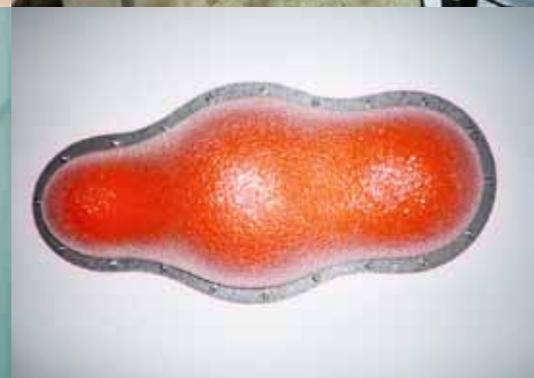
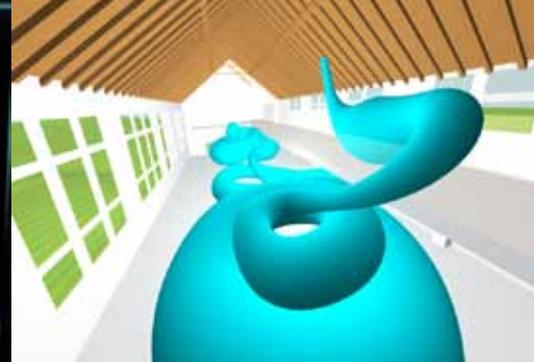
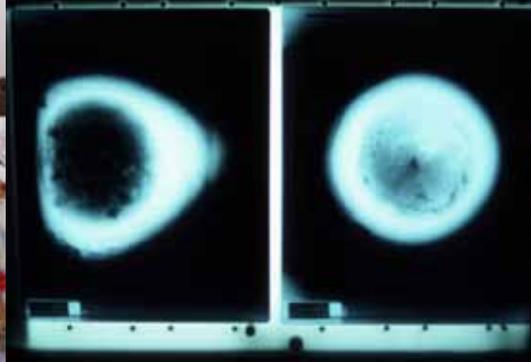
birch ply

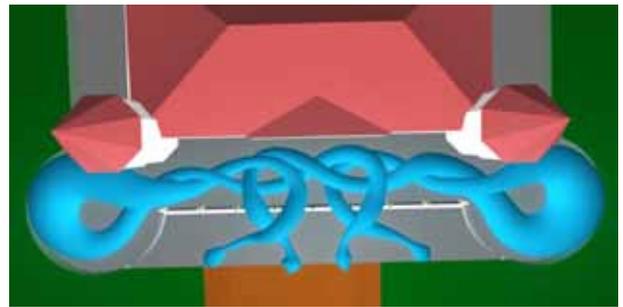
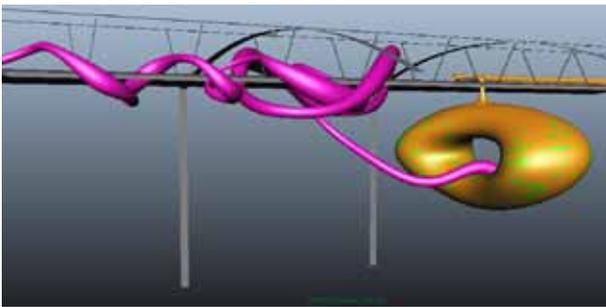
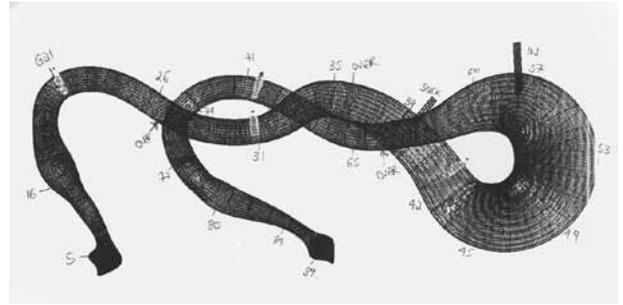
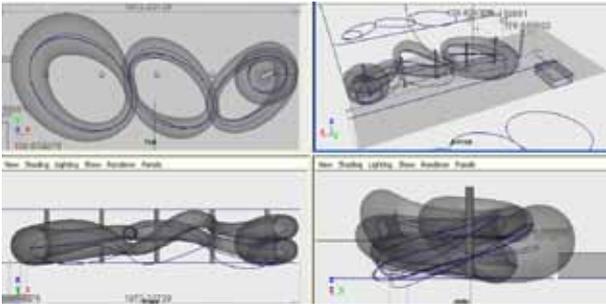
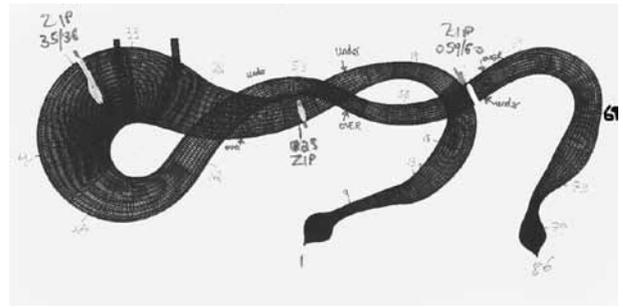
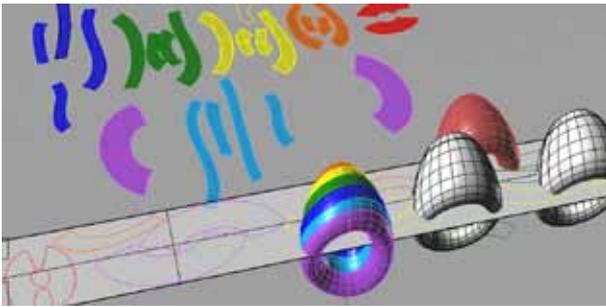
60 x 36 x 44cm

STUDIO - PROCESS

STATEMENT - CV







INF 5
CAD Rendering

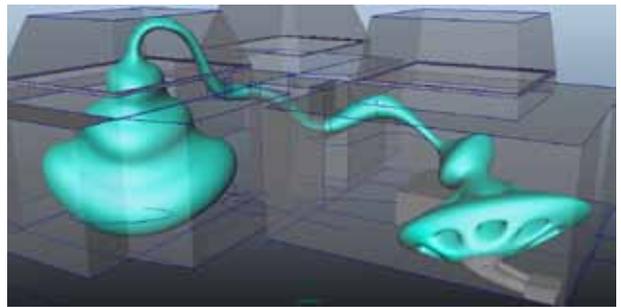
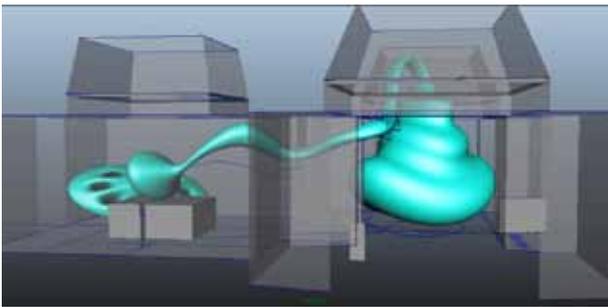
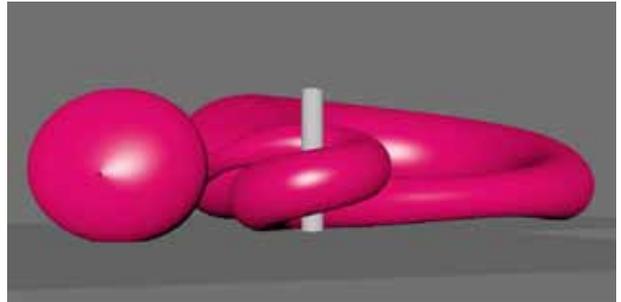
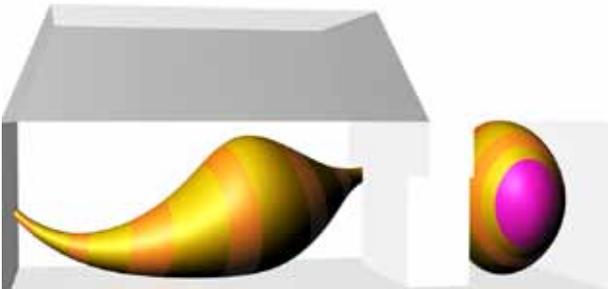
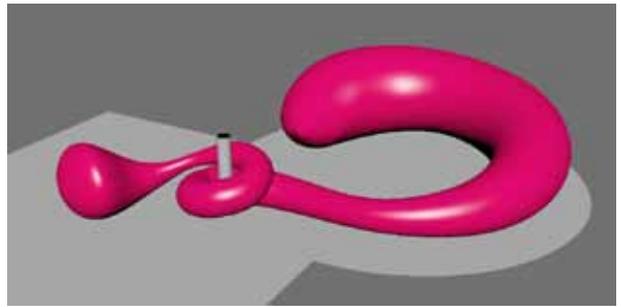
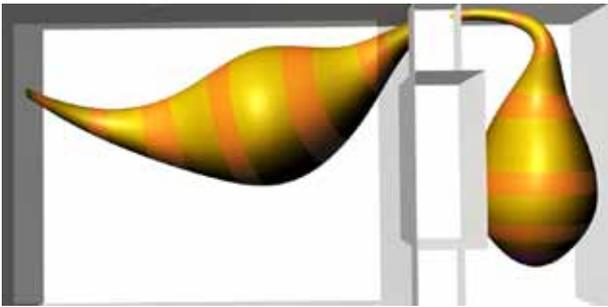
INF 18
Technical Drawing

INF 13
CAD Rendering

INF 18
Technical Drawing

INF 14
CAD Rendering

INF 18
CAD Rendering



INF 20
CAD Rendering

INF 21
CAD Rendering

INF 20
CAD Rendering

INF 21
CAD Rendering

INF 19
CAD Rendering

INF 19
CAD Rendering

Statement

Sculpting the Museum is a project through which I have used sculpture as a tool to interrogate the architecture and collections of two UK museums. It has intensified the site-specific nature of my recent sculpture, which has often entailed making large inflatables in direct response to various buildings. This synthesis of sculpture and architecture has meant form pushing against the parameters of walls, ceilings and passageways; and circumnavigating structural features such as columns and mezzanines.

Site therefore conditions the geometry of the inflatables. *INF 20* is a direct response to the architecture of the gallery at RAMM, Exeter, emerging from the wall, expanding, contracting, before curving round into a semi-hidden annex, where it grows bulbously to engulf the room's 5m height and 3m width. The naughty pink tip of the swelling protrudes through the doorway and is intended to surprise by catching the eye as visitors enter the main space of gallery 22. Its size and geometry mean it is less a sculpture to be observed and more a sculpture to be experienced. The viewer cannot necessarily see it all from one viewpoint, but must journey around to appreciate its entire form.

The Art Gallery of RAGM in Rugby is essentially square, with a large circular annex opening out from one corner. *INF 21* responds by sweeping dramatically around the circular space to create a pink den that feels intimate, despite its crest rising a meter over head-height. Thereafter, it writhes around the structural columns in the main room, before sending a slightly ominous, slightly sexy bulging proboscis towards the exit. When fully inflated the sculpture raises itself up, only kissing the floor in a few places, which allows the viewer to see other parts of the building's architecture.

All the inflatable sculptures I create are abstract in conception, but because they often move sinuously around architectural features, they seem to adopt animal characteristics. A hint of the snake or worm, something parasitic; or more corporeal inferences, such as the intestines or genitals. Animation is heightened by the sculptures' cyclical breathing as they inflate and deflate with the fan's timer, and by the variegated stripes of recent pieces,

which allude to the bold colouration used by animals to warn off predators. The illusion that sculpture might be alive has been desired by many sculptors through millennia of making. It is an ambition I share.

Sculpting the Museum is also a response to objects from the collections that I felt had sculptural qualities and could almost be sculptures in their own right. At RAMM these were divided into three categories: hollow forms, transparent structures and transparent materials. In responding, I did not want to make replicas of the artefacts, but rather to determine some of their material characteristics and respond by creating parallels or equivalents. It is in many ways, an act of homage. I am intrigued by the sculptural qualities inherent in natural, functional and quotidian objects. I therefore hope viewers will come to admire the extraordinary forms wrought by nature and made by various unknown craftspeople and engineers.

Whilst it is hard to categorise my responses to the collections, hopefully they reflect the ethnographic and natural history bias at RAMM and the engineering, medical and social history nature of the collections at RAGM. Some physical qualities may come to the fore: luminous and voluminous, hole not whole, transparency, translucency, and if permissible, beauty. These are delivered through chameleonic sculptures that exploit the optical qualities of various plastics to infer or achieve variance in surface colouration as the viewer moves around. As well as cage-like skeletal forms where space is of equal or greater value to mass. A final sculptural type that reoccurs are singular sculpture forms that have been subjected to some kind of deflection to their geometry, often through stretching, bending or twisting.

I remain extremely grateful to the two venues and all their staff, who have been entirely open in allowing access to their treasured collections and facilitating my responses through sculpture. Hopefully, the exhibitions are a fitting tribute to this generosity of spirit and the collective endeavour of documenting human and natural creativity embodied by museums. If the resulting sculptures lift the soul or put a smile on the face, all to the good.

Michael Shaw

EDUCATION

CV

- 1992-93 Foundation Certificate in Art and Design, Isle College, Wisbech
1993-96 BA (Hons) Fine Art, Leeds Metropolitan University
2001-05 PhD in Sculpture, University of Gloucestershire

SOLO EXHIBITIONS

- 1997 Leeds City Art Gallery * catalogue
2000 Palazzo Pretorio, Sala Espositiva, Sansepolcro, Italy
2002-04 *Sculpture in 2D: Object as Artist*, RBS Gallery, London – touring to: Stamford Arts Centre; Otter Gallery, Chichester; Babylon Gallery, Ely; Hans Price Gallery, Weston-Super-Mare*
2003 Alternatives Gallery, Rome
Il Gianicolo, Perugia, Italy*
2004-06 *Membranes and Edges*, Thelma Hulbert Gallery, Honiton – touring to: 20/21 Visual Arts Centre, Scunthorpe; MAC, Birmingham; Red Gallery, Hull*
2008 *Animated Sculptures and Drawings*, Clapham Picture House, London
2008-09 *Virtually Sculpture*, The Study Gallery, Poole & South Hill Arts Centre, Bracknell*
2010-12 *Chameleons and Shape Shifters*, Schwartz Gallery, London & Gallery Oldham.
2014 *Chameleons and Shape Shifters II*, Peterborough Art Gallery and Museum
2016 *Sculpting the Museum*, Royal Albert Memorial Museum (RAMM), Exeter*
2017 *Sculpting the Museum*, Rugby Art Gallery and Museum (RAGM), Rugby*

SELECTED COMMISSIONS

- 1997-98 *Untitled*, for Gleeson Homes, installed at Bamford Mill, Bamford, Peak District
2005 *Neon Ice House*, Burghley Sculpture Garden
2010 *Body Of Evidence*, GP medical practice in Chesterfield
Leadlight, for MHP, installed King St, Derby
2012 *Observatory*, Wednesfield School, Wolverhampton

SELECTED GROUP EXHIBITIONS

- 2000 *Vetrina del Premio Arezzo*, Galleria Comunale d'Arte Contemporanea, Arezzo, Italy*
Michael Shaw & Roberta Bernabei, Galleria le Arti Orafe, Florence, Italy
Fili d'oro, Il Gianicolo, Perugia, Italy
Hilde Leiss Gallery, Hamburg, Germany
2001 Burghley Sculpture Garden + *Inside-Outside*, Stamford Arts Centre*
Made Flesh, Francis Close Hall Chapel, Cheltenham
L'Immagine del Gioiello, Alternatives Gallery, Rome*
Royal West of England Academy, (RWA) Bristol
Bursary 2000-01, RBS Gallery, London
2003 *Itinerari*, Il Gianicolo, Perugia, Italy
Open Sculpture, Royal West of England Academy, (RWA) Bristol*
Jerwood Sculpture Prize, Jerwood Space, London + MAC, Birmingham*
2004 *Jurassic Challenge*, Honiton Festival*
Omaggio a "Umbria Jazz" 2004, Il Gianicolo, Perugia, Italy
Fantastic Plastics, 20/21 Visual Arts Centre, Scunthorpe
Drawing the Line, Orleans House Gallery, Twickenham
2005 *Sculptors Drawing*, Burghley Sculpture Garden + Stamford Arts Centre*

- 2005 *Through Time and Process*, The Study Gallery, Poole
6 X 6, Fermynwoods, Brigstock
Encantas, St Nicholas's Church, Gloucester
Sculpture in the Planning, Sculpture in the Making, Atkinson Gallery, Street
Watch Out For The Small Print Too, City Gallery, Leicester
Prototype, New Museum of Contemporary Art, Norwich
- 2006 *Heavenly Bodies: Astronomical and Anatomical*, Burghley Sculpture Garden*
Drawing with Light, Shire Hall Gallery, Stafford
Paperworks, Bury Art Gallery
Trenta Anni, La Rocca Paolina, Perugia, (con Il Gianicolo) Italy*
Jerwood Drawing Prize, touring to: Jerwood Space, London; MAC, Birmingham; Pittville Gallery, University of Gloucestershire; Bury St Edmunds Art Gallery; Durham Art Gallery; BayArt54, Cardiff*
- 2007 *Open Sculpture*, Royal West of England Academy (RWA), Bristol
WRO 07 Media Biennale, Lodz, Poland*
Digital Experience, Walford Mill Crafts, Dorset
Tracing Light, Royal West of England Academy (RWA), Bristol (3 person show)
Shot by the sea, Hastings film festival
Arts and Mathematics - Intersculpt 07 biennale, École Nationale Supérieur des Arts et Métiers, Paris
ING Discerning Eye, Mall Galleries, London
Prints Tokyo 2007, Tokyo Metropolitan Art Museum, Japan
- 2008 *Space to Draw*, Jerwood Space, London*
A Space to Think Outside the Body, ArtSpace, Southwell
Drawn to Sculpture, Fermynwoods, Brigstock*
RGB Gallery, The Collection, Lincoln
Zerosandones, Fairfield's Arts Centre, Basingstoke
Figure, Burghley Sculpture Garden, Stamford*
OSOP, Northampton
DigitalArt.LA, Los Angeles Center for Digital Art, Los Angeles, USA
Abstracta, Filmstudio 80, Rome
The Fine Art of Drawing, Museum of Fine Arts, Florida State University, USA*
Wirksworth Festival, Parish Rooms, Wirksworth*
Conjunction 08, Bethesda Chapel, Stoke-on-Trent
Galvanise Festival, Winter Gardens, Sheffield
- 2009 *First@108 Public Art Award*, RBS Gallery, London
2^{1/2} D, RBS Gallery, London
Light, Burghley Sculpture Garden, Stamford*
Digital Ritual, Open Concept Gallery, Grand Rapids, MI, USA
Terminal, Short Video Festival, Terminal, Austin Peay State University, Clarksville, TN, USA
Outside the Lines: New Directions in Drawing, AD Gallery, University of North Carolina, USA
CounterText 09, Bridport Arts Centre
Digital to Physical, Anderson Ranch Arts Centre, Snowmass Village, CO, USA
Captured in Stone (Friday Lates), V&A, London
- 2010 *Xtend IV*, South Hill Park Arts Centre, Bracknell
Process, Burghley Sculpture Garden*
Sculpture, Great Western Studios, London
- 2011 *Erasure*, Potteries Museum and Art Gallery, Stoke-on-Trent
Animation Open, Salisbury Arts Centre
Lines Fiction, Fruehsorge Contemporary Drawings, Berlin
- 2012 *Screenings*, The Public, West Bromich
The Drawing Project, Crocus Gallery, Nottingham
Pertaining To Things Natural, Chelsea Physic Garden & John Martin Gallery, London
- 2013 *Sculpture by the Sea*, Aarhus, Denmark*

- 2013 *Illuminate*, Shire Hall Gallery, Stafford
- 2014 *Elemental*, Burghley Sculpture Garden*
OPEM3, The Collection, Lincoln
- 2015 *Artists' Books*, Riverside Gallery, Richmond
- 2016 *Taiwan International Wood Sculpture*, Sanyi Wood Sculpture Museum, Taiwan*
- 2017 *Drawing For Sculpture*, 20.21 Visual Arts Centre, Scunthorpe
Naturally Sculpture, Burghley Sculpture Garden*
APT Shots: Passionate Process, APT Gallery, London*

PRIZES / AWARDS

- 2001 Membership Bursary, Royal British Society of Sculptors
 Bursary, Royal West of England Academy (RWA) + Gilbert Bayes Charitable Trust
- 2002 Kensington & Chelsea Arts Council
 AHRB Postgraduate Award
- 2003 Shortlisted for Jerwood Sculpture Prize
- 2004 Daiwa Anglo-Japanese Foundation
 Arts Council of England
- 2005-08 AHRC Research Fellowship, Loughborough University
- 2007 Lynn Chadwick Prize, Royal West of England Academy (RWA), Bristol
 Discerning Eye Drawing Bursary
- 2010 Arts Council of England
- 2012 Pollok-Krasner Foundation
- 2014 Oppenheim-John Downes Memorial Trust
- 2016 Arts Council of England

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- 2000 *Michael Shaw*. Il Gianicolo, Perugia, Italy. Shaw, M & de Albentis, A.
Vetrina del Premio Arezzo. Galleria Comunale D'Arte Contemporanea, Arezzo, Italy. p68-69.
- 2001 *Michael Shaw: Sculptures, Drawings And Monoprints*. Il Gianicolo, Perugia, Italy.
- 2002 *L'Immagine del Gioiello*. Alternatives Gallery, Rome, Italy.
Faccia a Faccia: Artisti Italiani e Stranieri in Vetrina.
 Associazione Romana Gallerie D'Arte Moderna, Rome. p34.
- 2003 *Michael Shaw: Sculpture In 2D - Object As Artist*. RBS Gallery, London. Bailey, C. & Stonyer, A.
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