



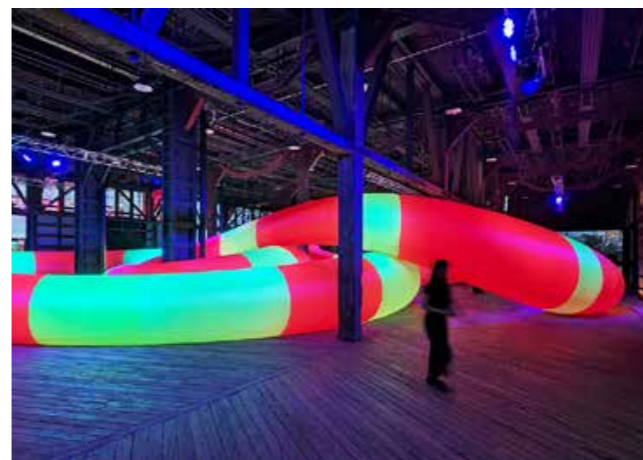
SCULPTING
ARCHITECTURE

MICHAEL SHAW
SCULPTING ARCHITECTURE

MICHAEL
SHAW

ISBN 978-1-9995857-2-3

PIER 2
SYDNEY

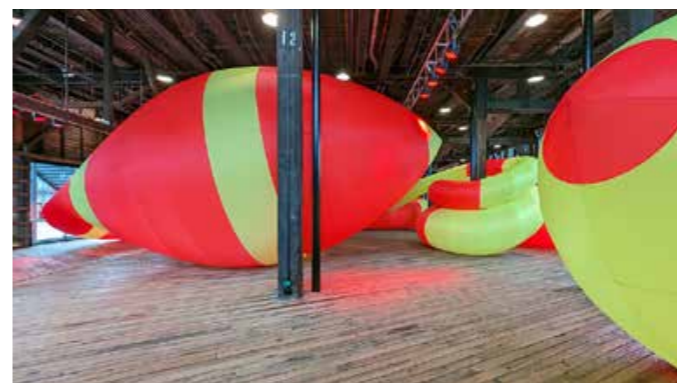


Hi Viz, 2024

ripstop, fan, digital timer, air

46 x 20 x 5.6m

installed @ Pier 2, Walsh Bay for Sydney Festival 2024



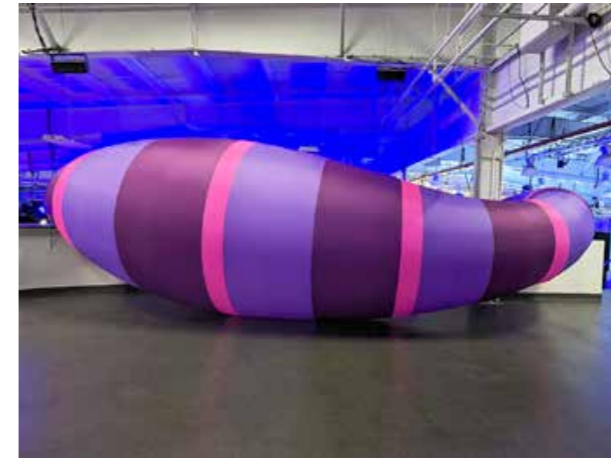
Hi Viz, 2024
ripstop, fan, digital timer, air
46 x 20 x 5.6m
installed @ Pier 2, Walsh Bay for Sydney Festival 2024



Hi Viz, 2024
ripstop, fan, digital timer, air
46 x 20 x 5.6m
installed @ Pier 2, Walsh Bay for Sydney Festival 2024



PIER 36
NEW YORK



Lava Lamp, 2023

ripstop, fan, digital timer, air

17 x 10 x 4m

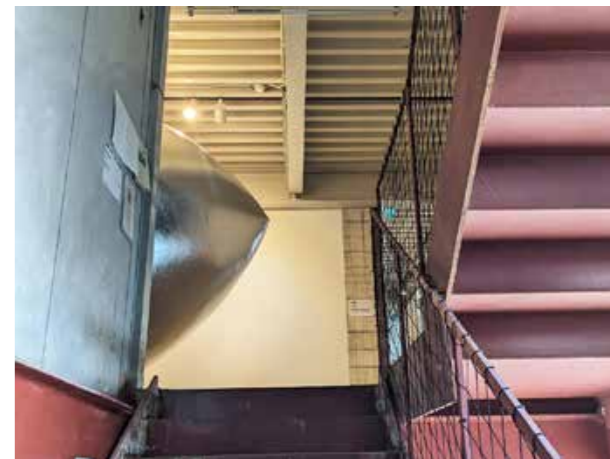
installed @ Pier 36, New York for the Balloon Museum

(top right) @ Pullman Yards, Atlanta



Lava Lamp, 2023
 ripstop, fan, digital timer, air
 17 x 10 x 4m
 installed @ Pier 36, New York for the Balloon Museum
 (bot left) NY subway

CICA
GIMPO, KOREA



Quicksilver, 2023
ripstop, fan, digital timer, air
10 x 2.8 x 2.8m
installed @ CICA, Gimpo, Korea



U-too, 2021
ripstop, fan, digital timer, air
23.3 x 10.9 x 3.8m
installed @ The Hub, Sleaford

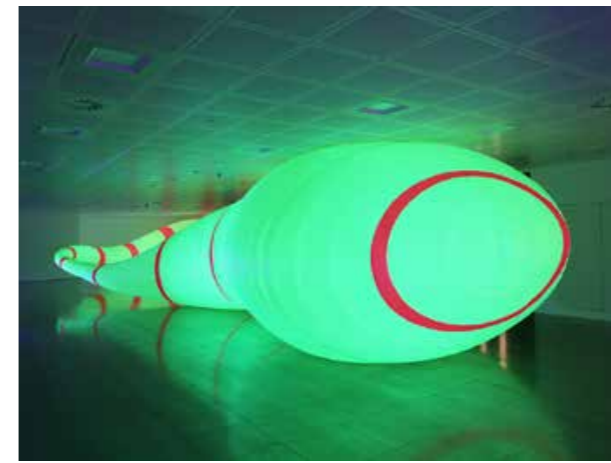


U-too, 2021
ripstop, fan, digital timer, air
23.3 x 10.9 x 3.8m
installed @ The Hub, Sleaford

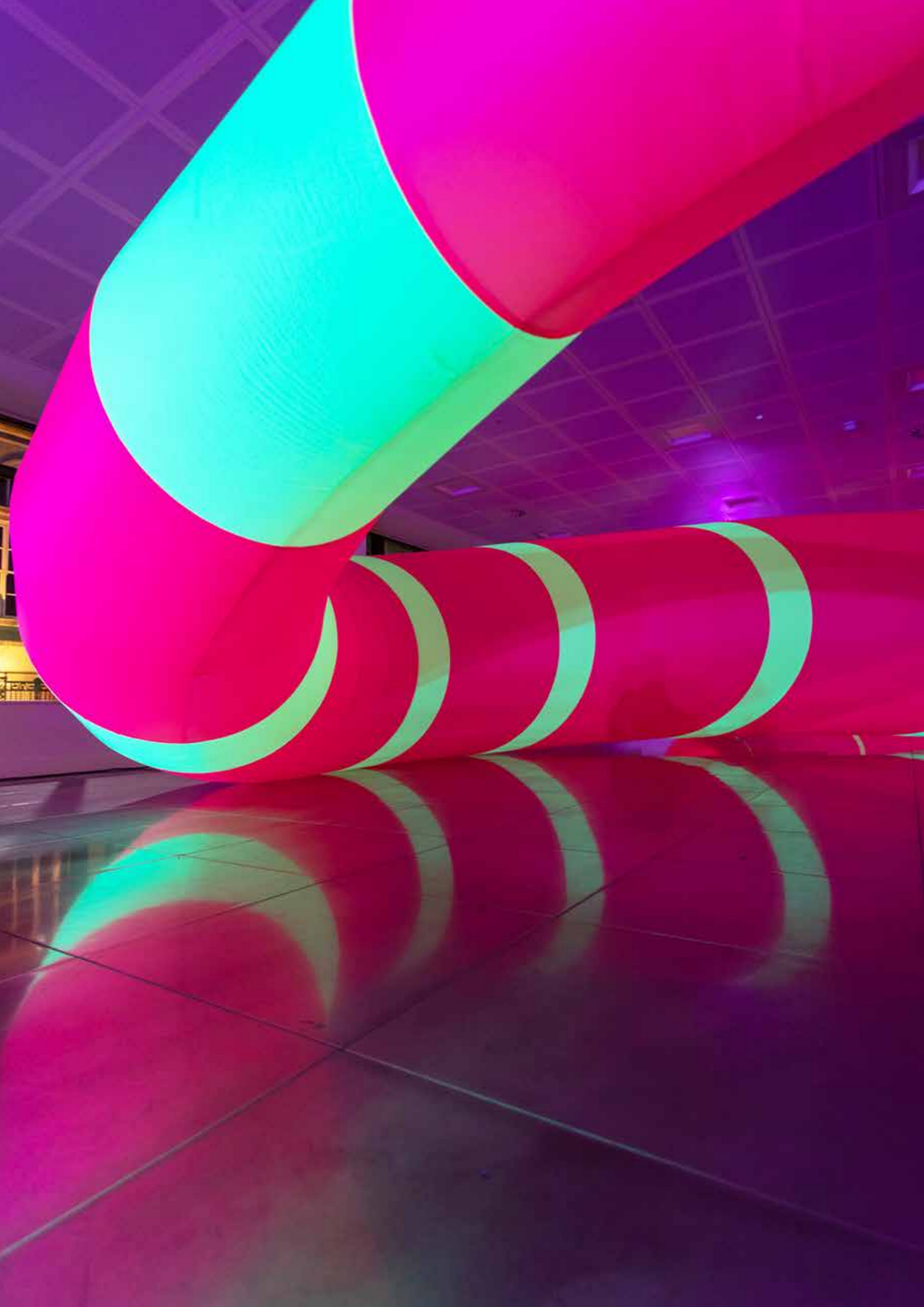
MAJESTIC
LEEDS



U, 2021
ripstop, fan, digital timer, air
34 x 21 x 2.8m
installed @ Majestik, Leeds



U, 2021
 ripstop, fan, digital timer, air
 34 x 21 x 2.8m
 installed @ Majestik, Leeds



U, 2021
ripstop, fan, digital timer, air
34 x 21 x 2.8m
installed @ Majestik, Leeds

LEFT BANK
LEEDS



INF 23, 2019
ripstop, fan, digital timer, air
26 x 13.6 x 7.8m
installed @ Left Bank Leeds



INF 23 by Michael Shaw was a commission that delivered above and beyond expectations and really wowed such a range of different visitors. The project came about when I wanted something epic that really utilised the stunning space at Left Bank Leeds, a Grade II* listed former church building that is now an arts venue. The sense of space with imposing columns and high vaulted ceiling is incredible but in comparison, our doors are relatively small. I wanted something that we could get in the building but would really use the space and respond to the architectural elements within it.

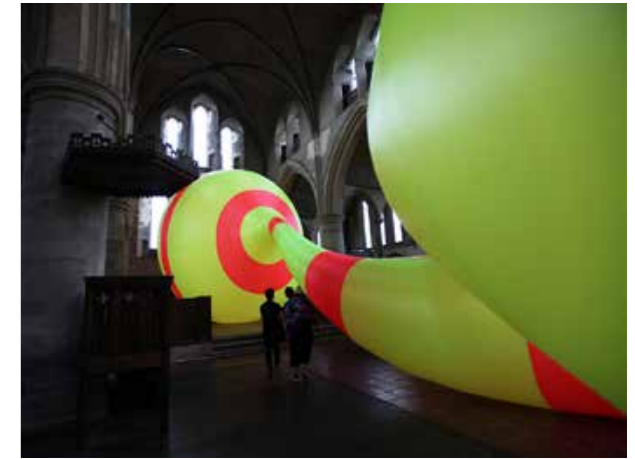
It was fabulous to watch the reactions of visitors as they opened the doors to be confronted by a smile inducing sea of striped fluorescent fabric and watch them look either way, trying to figure out what it was and how best to begin exploring it. They walked around it, followed as it coiled around columns and went underneath it as sections crossed above. They gently touched it and peered into the hole in the end to try to get a better sense of what it was and how it had been constructed.

The Dr Suez-like stripes really emphasised the sculptural form of the piece and gave it a playful quality. The piece was inflated by a fan that was on a timer which was on for two minutes and off for a minute, this gave the piece a breath and many visitors felt it had a lifelike quality to it, like some sort of sleeping giant gently breathing.

INF 23 was accompanied by a sound piece by Bob Birch that was made in response to the sculpture. This too was on a cycle so that at points visitors heard different combinations of the sound piece, the fan and silence. Though there was never really silence as the sculpture made its own noises as it inflated and deflated, rubbing against itself and the choir stalls that it was almost wedged in between.

This piece attracted such diverse audiences, we had one little girl visit several times with different family members so that she could visit the giant worm. We had two men who were working on the roads nearby, who had seen it on BBC Look North and popped in to take a look. Some people had come as part of Heritage Open Days specifically to see our building but found the presence of this huge fluorescent sculpture encouraged them to look up more and really see the building and appreciate the sheer scale of the space.

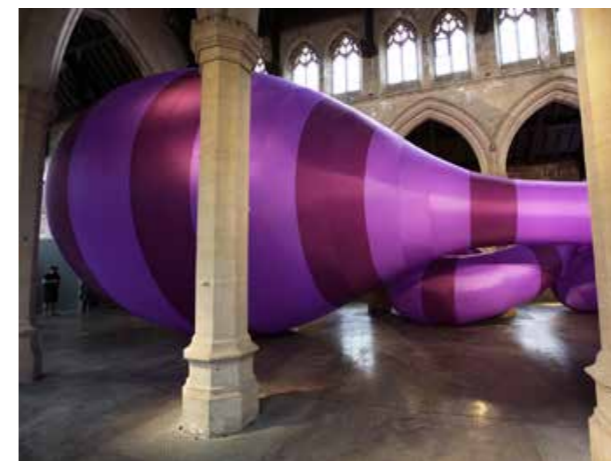
To bid farewell to the epic sculpture we held a closing party to celebrate *INF 23*. We gently lit the sculpture which was the focal point of the party, a group of contemporary dancers choreographed a piece in response to the sculpture, there was a live sound performance and a DJ playing. It was a fabulous way for visitors to see the piece one last time; though in a completely different light.



INF 23, 2019
ripstop, fan, digital timer, air
26 x 13.6 x 7.8m
installed @ Left Bank Leeds

20-21 VISUAL ARTS CENTRE

SCUNTHORPE



INF 22, 2018

ripstop, fan, digital timer, air

18.2 x 12.4 x 7m

installed @ 20-21 Visual Arts Centre, Scunthorpe



Michael Shaw – Sculpting Architecture

The former Neo-Gothic church space here, with its sprawling concrete floor spaces, rising pillars and elegant arches is spectacular – however it comes with its challenges. How does an artist respond to something so grand and ideologically loaded? Having known Michael for some years I was sure he would rise to the challenge, and the results would be more than fitting, and most likely ambitious, ingenious and breath-taking.

The gallery housing the sculptures is a vibrant space, populated by a broad range of people during opening hours; older visitors often drop by to admire the church-space (some reminiscing about their memories of it as a working church). Children love to negotiate the architecture – they move and play between the pillars, and run their fingers along the crumbling stonework. Michael Shaw's suite of sculpturally based works in this exhibition do all of these things too in their own ways; through forms of sculptural 'play' they aim to become part of the building, and encourage visitors to encounter the building itself in new ways.

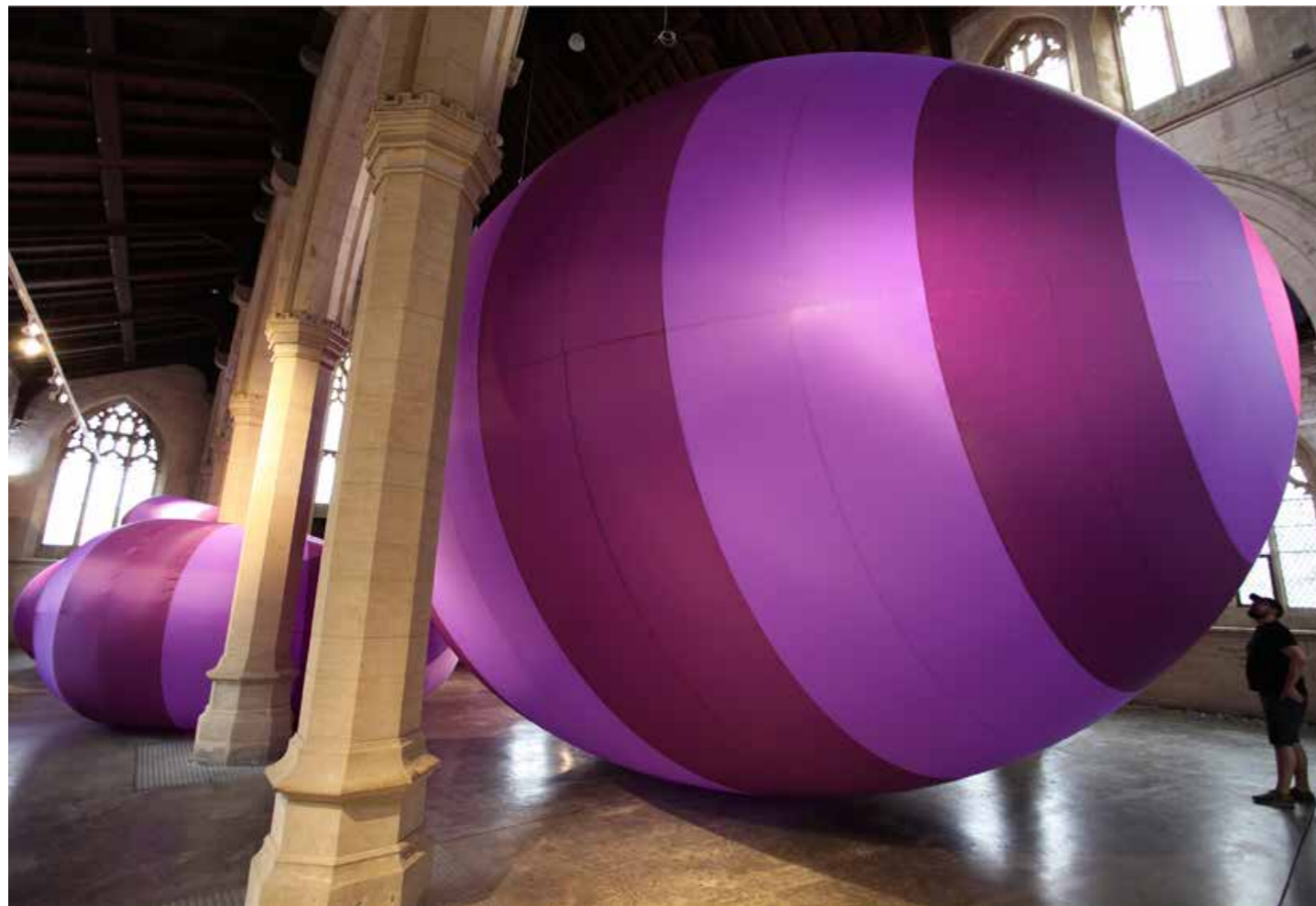
Inflate

At the heart of Sculpting Architecture is a monumental sculpture. The artwork was created digitally using sophisticated 3D modelling software, and manifests itself as a massive ripstop inflatable intervention dominating the space.

The normal airy view up into the arches and roof of the church is disrupted by a triumphant and enormous colourful cartoonish bulb form, appearing a little like a crashed hot-air balloon. From there the sculpture stretches and curls around the building, negotiating pillars and looping back on itself several times in an extended snake-like form.

Despite its digitally-created origins and cartoonish appearance, it's hard not to see the piece as bodily, perhaps even erotic? As the pump sustaining the inflation buzzes in and out of action, the piece becomes alive and breathing.

Visitors can let their imaginations wander, and ponder whether it might be a sleeping monster or the tail of some yet-larger entity. Perhaps they can imagine the building



as a mould that the work is gradually expanding into, or the sculpture as a parasite, that will eventually consume its host?

As they look up into the space to cast their eyes across the bulk of the sculpture, I hope visitors might notice a previously unseen aspect of the building. They may perhaps glance at one of the building's beautifully crafted angels, or the profile of an arch, or a lovingly carved detail in the stonework?

Resonances

I have been told that every object has a resonance, even buildings? Church spaces especially are constructed to echo, intensify and resonate with the music within. It is not hard to consider the works in *Sculpting Architecture* as musical. Michael himself talks about the work as 'riffing' with the architecture. The sculptures and actions themselves are only activated by cyclical rhythms of air, material and people in the space.

I have enjoyed working with Michael Shaw on this project immensely. In the planning stages of this exhibition we pondered a variety of different positions, formats, colours and sizes. However, despite seeing multiple digital renderings of the final piece prior to construction, nothing prepared me for what I saw when the sculpture was inflated in the space for the first time – the main work is huge in every respect, towering some 7m above visitors' heads.

Since it has been installed, I have been fascinated whilst watching people's reactions when they enter the gallery, witnessing a fair few gasps and dropping jaws. I've also enjoyed exploring the space myself, and wondering if resonances of the work will remain, when it is deflated for the final time, and removed to make way for the next exhibition in our programme.

The pieces in *Sculpting Architecture* map the space with sculpture, drawing, intervention and participatory action. I hope visitors to our space over the coming weeks enjoy the experience of encountering Michael's work as much as I have.

Dominic Mason
Exhibitions Manager
20-21 Visual Arts Centre

RHEGED
PENRITH



Slung, 2018
ripstop, fan, digital timer, air
8.6 x 8.4 x 10m
installed @ Rheged, Penrith

PAINTINGS/DRAWINGS

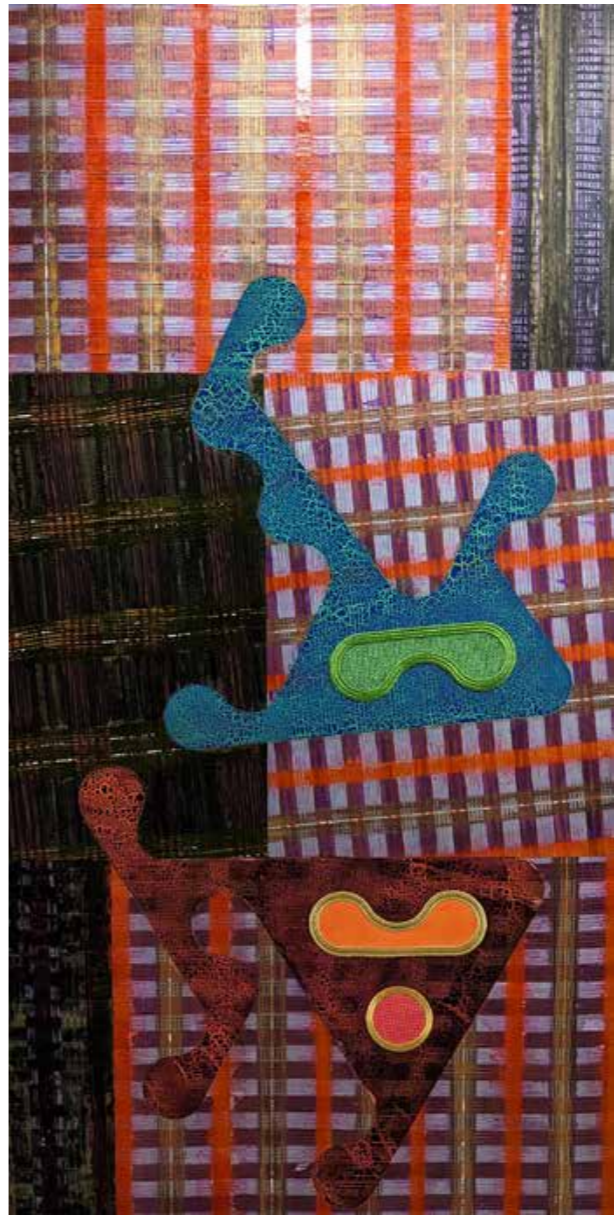
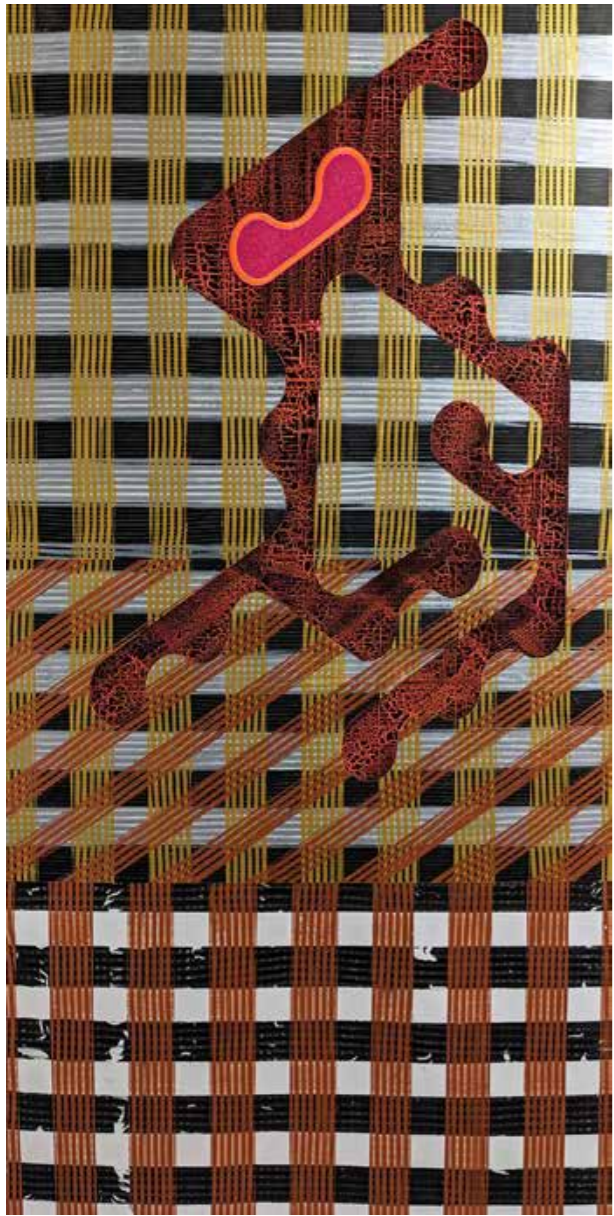
2021-24



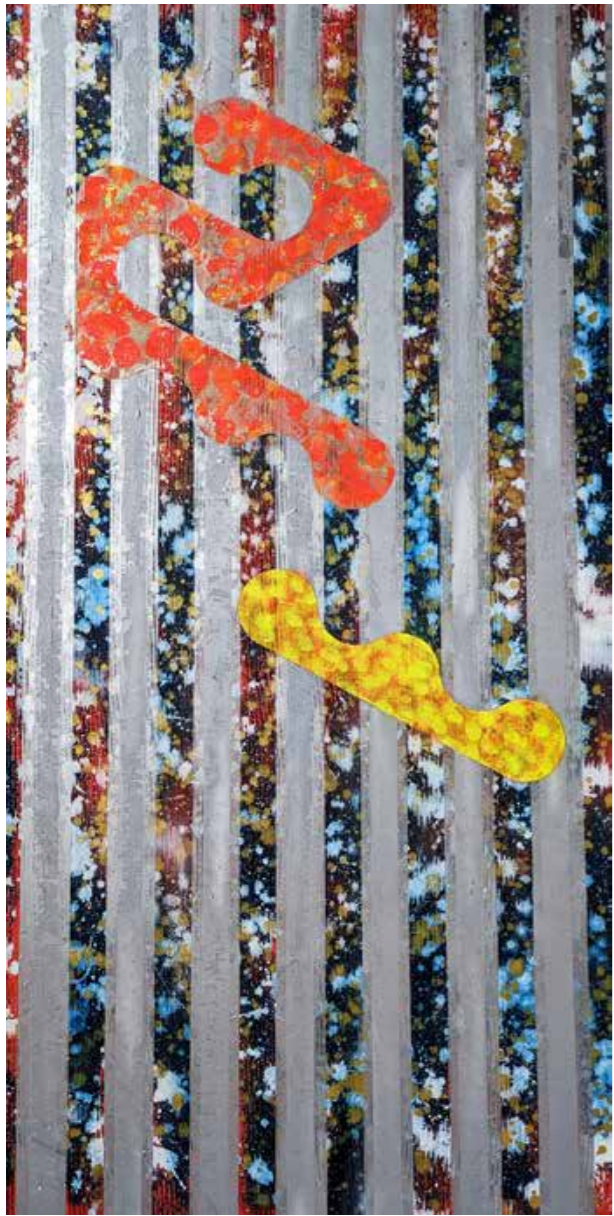
Drawn Paintings, Painted Drawings, 2021
mixed media on paper
168 x 84cm



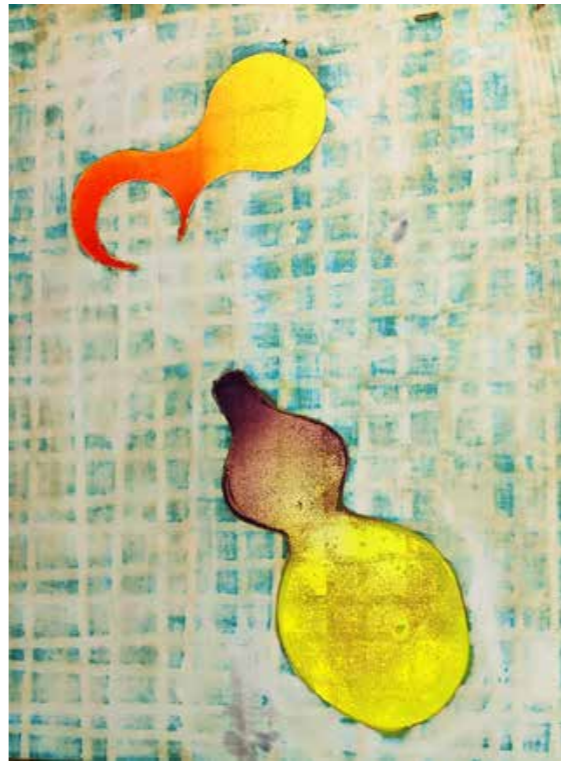
Drawn Paintings, Painted Drawings, 2022
mixed media on paper
168 x 84cm



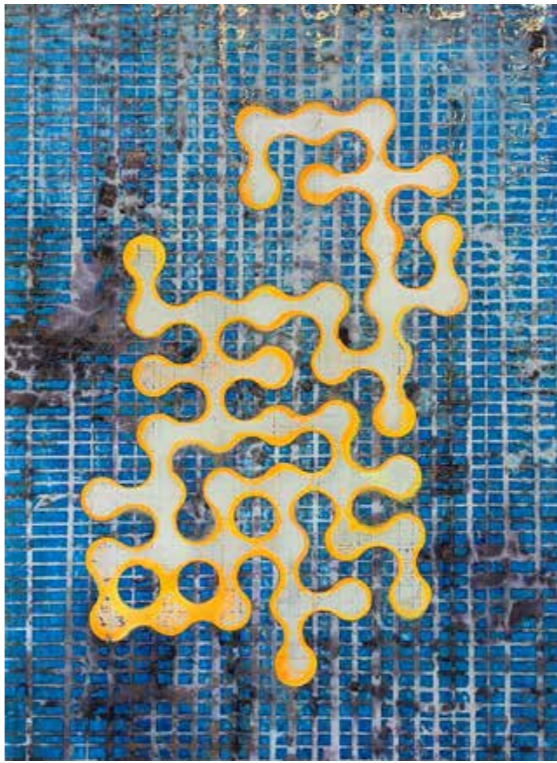
Drawn Paintings, Painted Drawings, 2022
mixed media & embroidery on paper
168 x 84cm



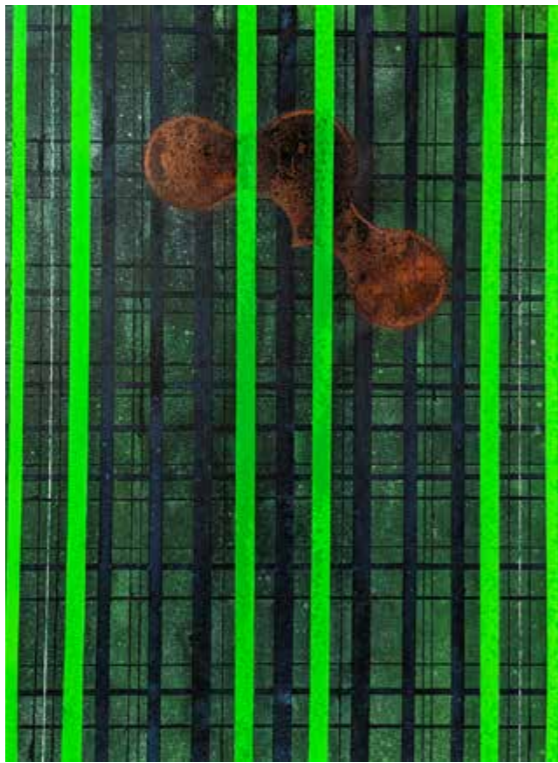
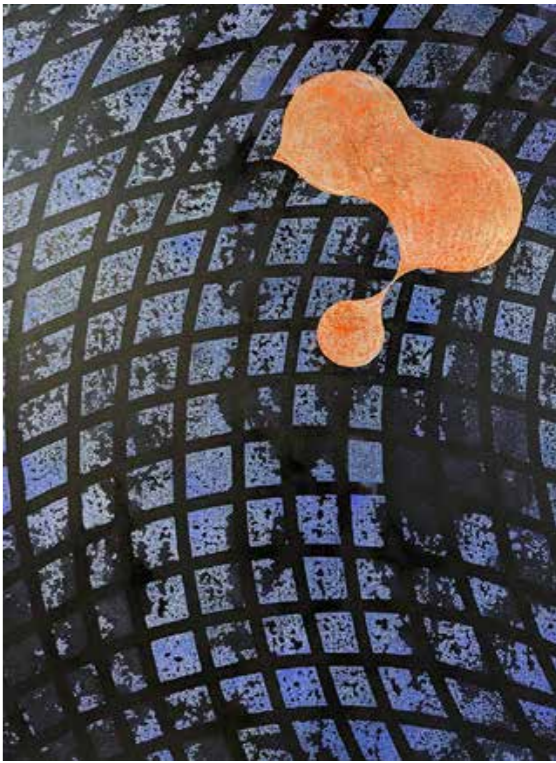
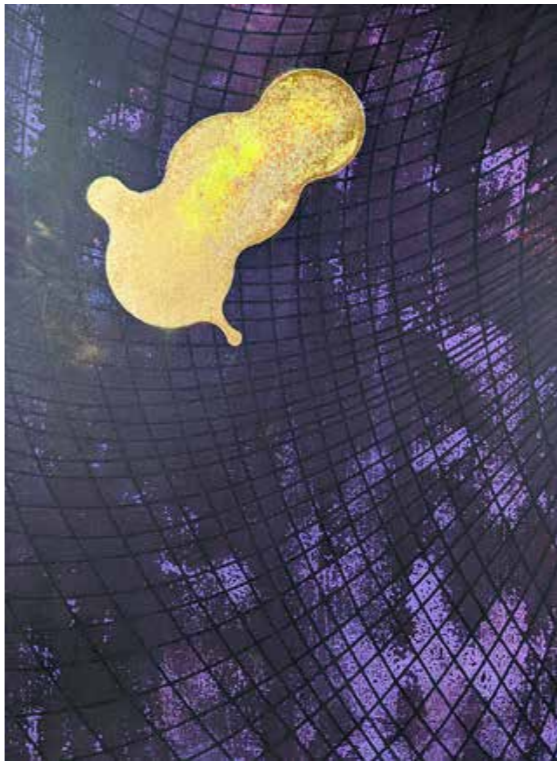
Drawn Paintings, Painted Drawings, 2023
mixed media & embroidery on paper
168 x 84cm



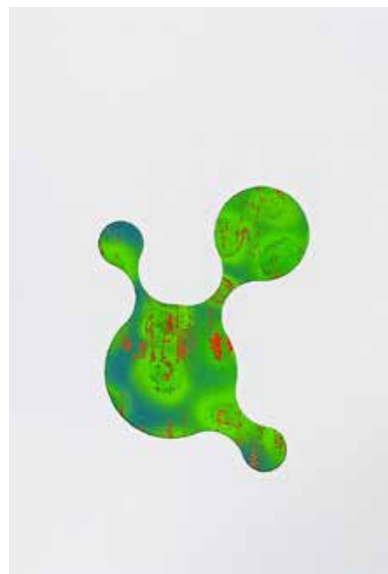
Drawn Paintings, Painted Drawings, 2021
mixed media on paper
75 x 55cm

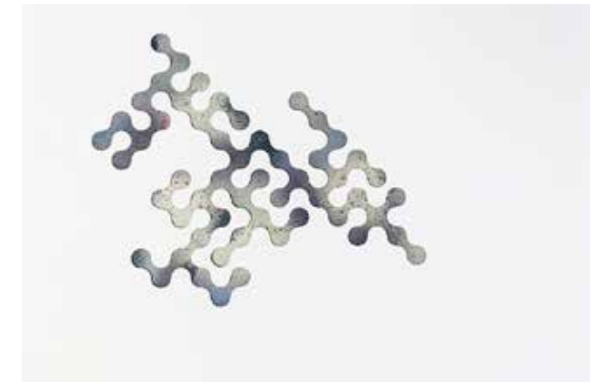
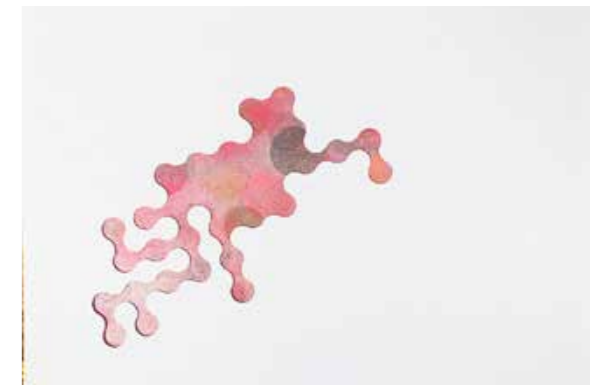
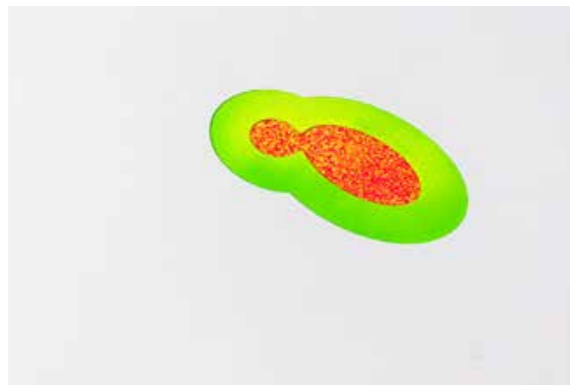


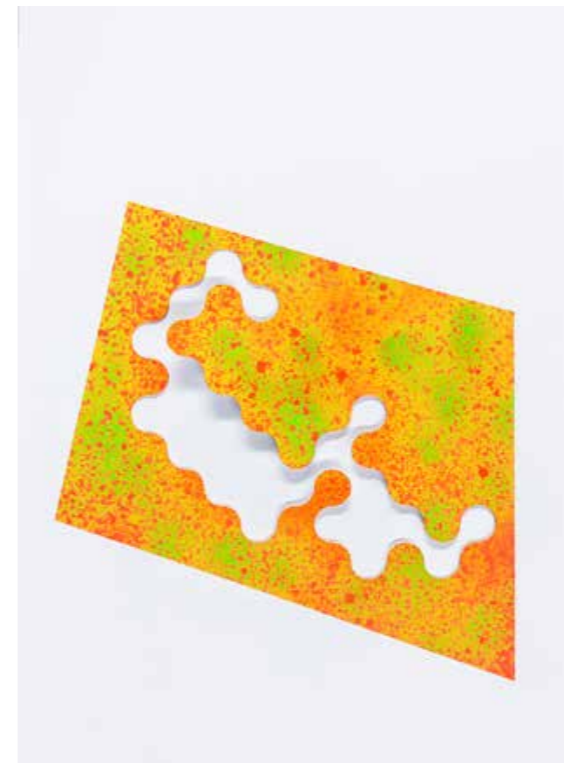
Drawn Paintings, Painted Drawings, 2021
mixed media on paper
75 x 55cm



Drawn Paintings, Painted Drawings, 2023
mixed media on paper
75 x 55cm







CV

EDUCATION

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

SOLO EXHIBITIONS

2023	<i>Quicksilver</i> , CICA Museum, Gimpo, Korea
2021	<i>ACTIVATE /PARTICIPATE</i> The Hub, Sleaford (National Centre for Craft and Design)
2019	<i>Sculpting Architecture</i> , Left Bank Leeds*
2018	<i>Sculpting Architecture</i> , 20–21 Visual Arts Centre, Scunthorpe*
2017	<i>Sculpting the Museum</i> , Rugby Art Gallery and Museum (RAGM), Rugby*
2016	<i>Sculpting the Museum</i> , Royal Albert Memorial Museum (RAMM), Exeter*
2014	<i>Chameleons and Shape Shifters II</i> , Peterborough Art Gallery and Museum
2010–12	<i>Chameleons and Shape Shifters</i> , Schwartz Gallery, London & Gallery Oldham.
2008–09	<i>Virtually Sculpture</i> , The Study Gallery, Poole & South Hill Park Arts Centre, Bracknell*
2008	<i>Animated Sculptures and Drawings</i> , Clapham Picture House, London
2004–06	<i>Membranes and Edges</i> , Thelma Hulbert Gallery, Honiton – toured: 20/21 Visual Arts Centre, Scunthorpe; MAC, Birmingham; Red Gallery, Hull*
2003	Alternatives Gallery, Rome Il Gianicolo, Perugia, Italy*
2002–04	<i>Sculpture in 2D: Object as Artist</i> , RBS Gallery, London – toured: Stamford Arts Centre; Otter Gallery, Chichester; Babylon Gallery, Ely; Hans Price Gallery, Weston–Super–Mare*
2000	Palazzo Pretorio, Sala Espositiva, Sansepolcro, Italy
1997	Leeds City Art Gallery * catalogue

SELECTED GROUP EXHIBITIONS

2023–25	Balloon Museum, <i>Let’s Fly</i> , Pier 36, New York; Pullman Yards, Atlanta; Mana Wynward, Miami
2023–24	Balloon Museum, <i>Pop Air</i> , Naples
2021	Hot Air, Manor Place Warehouse, London
2019	<i>OPEM5</i> , The Collection, Lincoln (artist in residence) <i>All Work and All Play</i> , AIR Gallery, Altrincham <i>Wirksworth Festival</i> (artist in residence)

2019	<i>Sculpture Open</i> . Royal West of England Academy (RWA), Bristol
2017	<i>Drawing For Sculpture</i> , 20–21 Visual Arts Centre, Scunthorpe <i>Naturally Sculpture</i> , Burghley Sculpture Garden, Stamford* <i>APT Shots: Passionate Process</i> , APT Gallery, London*
2016	<i>Taiwan International Wood Sculpture</i> , Sanyi Wood Sculpture Museum, Taiwan*
2015	<i>Artists’ Books</i> , Riverside Gallery, Richmond
2014	<i>Elemental</i> , Burghley Sculpture Garden, Stamford*
2014	<i>OPEM3</i> , The Collection, Lincoln
2013	<i>Sculpture by the Sea</i> , Aarhus, Denmark* <i>Illuminate</i> , Shire Hall Gallery, Stafford
2012	<i>Screenings</i> , The Public, West Bromwich <i>The Drawing Project</i> , Crocus Gallery, Nottingham <i>Pertaining To Things Natural</i> , Chelsea Physic Garden & John Martin Gallery, London
2011	<i>Erasure</i> , Potteries Museum and Art Gallery, Stoke–on–Trent <i>Animation Open</i> , Salisbury Arts Centre <i>Lines Fiction</i> , Fruehsorge Contemporary Drawings, Berlin
2010	<i>Xtend IV</i> , South Hill Park Arts Centre, Bracknell <i>Process</i> , Burghley Sculpture Garden, Stamford* <i>Sculpture</i> , Great Western Studios, London
2009	<i>First@108 Public Art Award</i> , RBS Gallery, London <i>2 1⁄2 D</i> , RBS Gallery, London <i>Light</i> , Burghley Sculpture Garden, Stamford* <i>Digital Ritual</i> , Open Concept Gallery, Grand Rapids, MI, USA <i>Terminal</i> , Short Video Festival, Terminal, Austin Peay State University, Clarksville, TN, USA <i>Outside the Lines: New Directions in Drawing</i> , AD Gallery, University of North Carolina, USA <i>CounterText 09</i> , Bridport Arts Centre <i>Digital to Physical</i> , Anderson Ranch Arts Centre, Snowmass Village, CO, USA <i>Captured in Stone</i> (Friday Lates), V&A, London
2008	<i>Space to Draw</i> , Jerwood Space, London* <i>A Space to Think Outside the Body</i> , ArtSpace, Southwell <i>Drawn to Sculpture</i> , Fermynwoods, Brigstock* RGB Gallery, The Collection, Lincoln <i>Zerosandones</i> , Fairfields Arts Centre, Basingstoke <i>Figure</i> , Burghley Sculpture Garden, Stamford* <i>OSOP</i> , Northampton <i>DigitalArt.LA</i> , Los Angeles Center for Digital Art, Los Angeles, USA <i>Abstracta</i> , Filmstudio 80, Rome <i>The Fine Art of Drawing</i> , Museum of Fine Arts, Florida State University, USA* <i>Wirksworth Festival</i> , Parish Rooms, Wirksworth* <i>Conjunction 08</i> , Bethesda Chapel, Stoke–on–Trent

2008	<i>Galvanise Festival</i> , Winter Gardens, Sheffield
2007	<i>Open Sculpture</i> , Royal West of England Academy (RWA), Bristol
	<i>WRO 07 Media Biennale</i> , Lodz, Poland*
	<i>Digital Experience</i> , Walford Mill Crafts, Dorset
	<i>Tracing Light</i> , Royal West of England Academy (RWA), Bristol (3 person show)
	<i>Shot by the sea</i> , Hastings film festival
	<i>Arts and Mathematics – Intersculpt 07 biennale</i> , École Nationale Supérieur des Arts et Métiers, Paris
2007	<i>ING Discerning Eye</i> , Mall Galleries, London
	<i>Prints Tokyo 2007</i> , Tokyo Metropolitan Art Museum, Japan
2006	<i>Heavenly Bodies: Astronomical and Anatomical</i> , Burghley Sculpture Garden, Stamford*
	<i>Drawing with Light</i> , Shire Hall Gallery, Stafford
	<i>Paperworks</i> , Bury Art Gallery
	<i>Trenta Anni</i> , La Rocca Paolina, Perugia, (con Il Gianicolo) Italy*
	<i>Jerwood Drawing Prize</i> , toured: Jerwood Space, London; MAC, Birmingham; Pittville Gallery, University of Gloucestershire; Bury St Edmunds Art Gallery; Durham Art Gallery; BayArt54, Cardiff*
2005	<i>Sculptors Drawing</i> , Burghley Sculpture Garden + Stamford Arts Centre*
	<i>Through Time and Process</i> , The Study Gallery, Poole
	6 X 6, Fermynwoods, Brigstock
	<i>Encantas</i> , St Nicholas's Church, Gloucester
	<i>Sculpture in the Planning. Sculpture in the Making</i> , Atkinson Gallery, Street
	<i>Watch Out For The Small Print Too</i> , City Gallery, Leicester
	<i>Prototype</i> , New Museum of Contemporary Art, Norwich
2004	<i>Jurassic Challenge</i> , Honiton Festival*
	<i>Omaggio a "Umbria Jazz" 2004</i> , Il Gianicolo, Perugia, Italy
	<i>Fantastic Plastics</i> , 20–21 Visual Arts Centre, Scunthorpe
	<i>Drawing the Line</i> , Orleans House Gallery, Twickenham
2003	<i>Itinerari</i> , Il Gianicolo, Perugia, Italy
	<i>Open Sculpture</i> , Royal West of England Academy, (RWA), Bristol*
	<i>Jerwood Sculpture Prize</i> , Jerwood Space, London + MAC, Birmingham*
2001	Burghley Sculpture Garden, Stamford + <i>Inside–Outside</i> , Stamford Arts Centre*
	<i>Made Flesh</i> , Francis Close Hall Chapel, Cheltenham
	<i>L'Immagine del Gioiello</i> , Alternatives Gallery, Rome*
	Royal West of England Academy, (RWA) Bristol
	<i>Bursary 2000–01</i> , RBS Gallery, London
2000	<i>Vetrina del Premio Arezzo</i> , Galleria Comunale d'Arte Contemporanea, Arezzo, Italy*
	<i>Michael Shaw & Roberta Bernabei</i> , Galleria le Arti Orafe, Florence, Italy
	<i>Fili d'oro</i> , Il Gianicolo, Perugia, Italy
	Hilde Leiss Gallery, Hamburg, Germany

SELECTED PUBLIC COMMISSIONS

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

PRIZES / AWARDS

2020	Arts Council of England
2018	Arts Council of England
2016	Arts Council of England
2014	Oppenheim–John Downes Memorial Trust
2012	Pollok–Krasner Foundation , NY.
2010	Arts Council of England
2007	Lynn Chadwick Prize, Royal West of England Academy (RWA), Bristol
	Discerning Eye Drawing Bursary
2005–08	AHRC Research Fellowship, Loughborough University
2004	Daiwa Anglo–Japanese Foundation
	Arts Council of England
2003	Shortlisted for Jerwood Sculpture Prize
2002	Kensington & Chelsea Arts Council
	AHRB Postgraduate Award
2001	Membership Bursary, Royal British Society of Sculptors
	Bursary, Royal West of England Academy (RWA), Bristol + Gilbert Bayes Charitable Trust

BIBLIOGRAPHY: Books / Catalogues

2019	<i>Sculpting Architecture</i> . Mason, D., Shaw, M. & Spencer, C.
2016	<i>Sculpting the Museum</i> , Clark, R., Rosenbloom, P., Shaw, M. et al. (RAMM), Exeter
2014	<i>The Language Of Mixed Media Sculpture</i> . The Crowood Press, Ramsbury. Scott, J. p108–112, 136–37.
2011	<i>The Future Of Art In A Postdigital Age</i> . Intellect Books/University of Chicago Press, Bristol/Chicago. Alexenberg, M. p53.
2010	<i>Process</i> . Burghley Sculpture Garden, Stamford.
2009	<i>Light</i> . Burghley Sculpture Garden, Stamford.
	<i>Virtually Sculpture</i> . Loughborough University. Abbott, F., Chong, A., Remes, O. & Stonyer, A.
2008	<i>Digital Animation</i> . AVA Publishing, Lausanne. Chong, A. p158–159.
	<i>Drawing For Animation</i> . AVA Publishing, Lausanne. Wells, P. p76–77.
	<i>Figure</i> . Burghley Sculpture Garden, Stamford.
	<i>The Fine Art Of Drawing</i> . Museum of Fine Arts, Florida State University, USA.

2008

Space To Draw. Jerwood Space, London.

Drawn To Sculpture. Fermynwoods, Brigstock.

2006

Heavenly Bodies: Astronomical and Anatomical. Burghley Sculpture Garden, Stamford.

Jerwood Drawing Prize. Jerwood Foundation, London.

Trenta Anni. Il Gianicolo, Perugia, Italy. Fulli, E. p76–78.

2005

Michael Shaw: Membranes and Edges. MAC, Birmingham. Slight, N. & Stonyer, A.

Sculptor’s Bible. Quarto Publishing Plc, London. Plowman, J. p29–30, 221.

2004

Jurassic Challenge. Thelma Hulbert Gallery, Honiton. Doyle, M. p10–11, 26.

2003

Michael Shaw: Sculpture In 2D – Object As Artist. RBS Gallery, London. Bailey, C. & Stonyer, A.

2003

Jerwood Sculpture Prize. Jerwood Foundation, London.

Open Sculpture. Royal West of England Academy, (RWA), Bristol. p27.

Drawing. Cassell Illustrated, London. Thomas, P. & Taylor, A. p71.

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.

2001

Michael Shaw: Sculptures, Drawings And Monoprints. Il Gianicolo, Perugia, Italy.

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.

BIBLIOGRAPHY: Newspapers / Journals / TV

2024

Here’s some inflation everyone can enjoy. Sydney Morning Herald 05/01/2024 Galvin, N. p1, 7.

Breakfast News Programme, ABC TV. 07/01/2024

Il Balloon Museum riapre continuando a incantare gli adulti e i bambini di Napoli. Napoli TV

Fiorenzano, A. 22/01/2024.

2019

Eyewitness, Guardian. 03/09/2019, p30–31.

Coils of Colour, Telegraph. 03/09/2019, p9.

Inflated Ideas, Yorkshire Post. 03/09/2019, p6.

Look North, BBC1, 03/09/2019.

2018

Razzle–Dazzle at Rheged. Cumbria Life. Ingham, M. (ed) 29/01/18

2017

Sculptures Reimagine Art Gallery. Rugby Observer. 19/01/17. p2.

2016

Art Gets Fun. Exeter Life. Nov. Burns, C. p86–88.

2012

A Luminous Start To The Gallery Year. Oldham Evening Chronicle. 10/01/12, Hooton, R. p23.

Shifting Shapes. The Oldham Advertiser. 19/01/12, p37.

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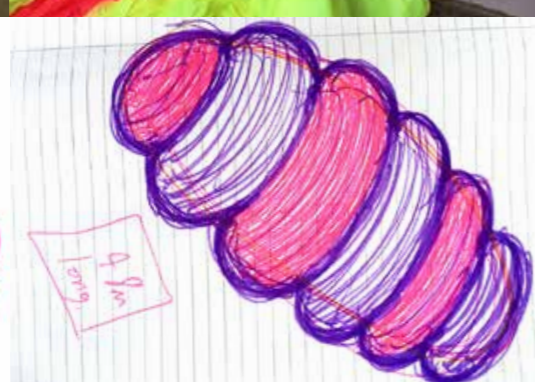
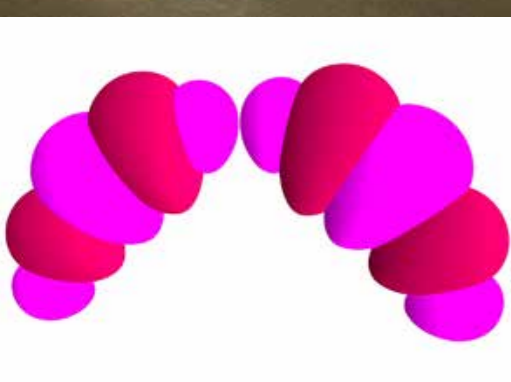
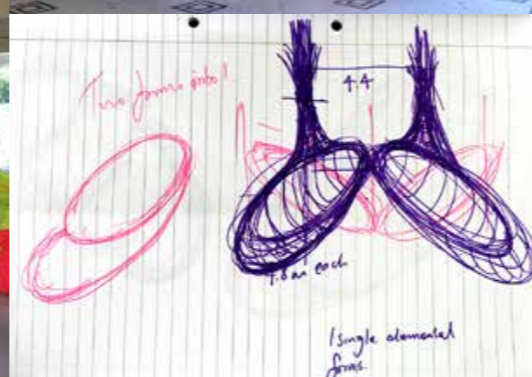
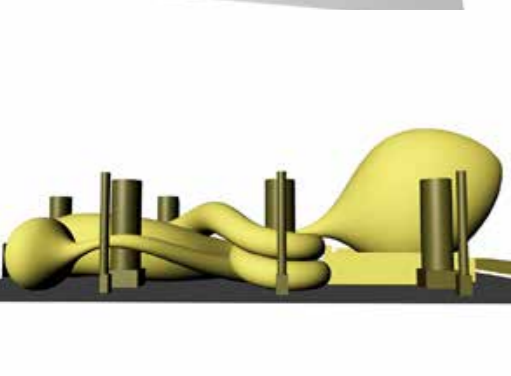
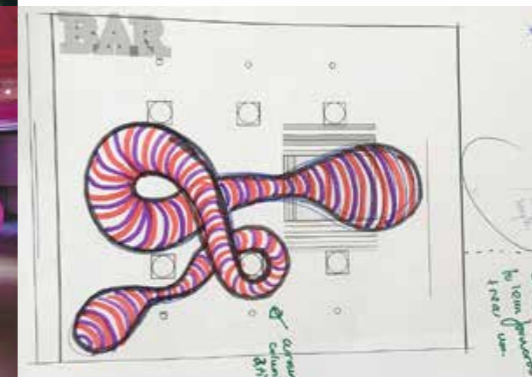
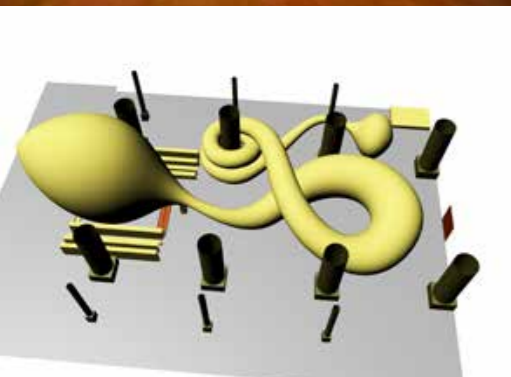
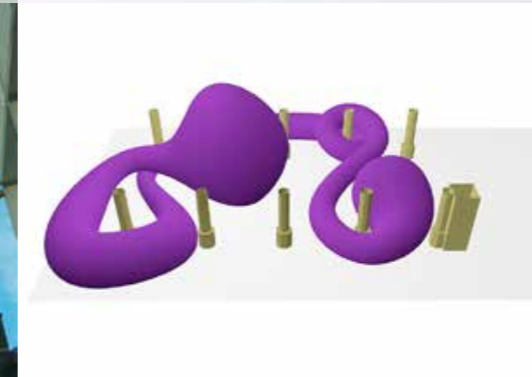
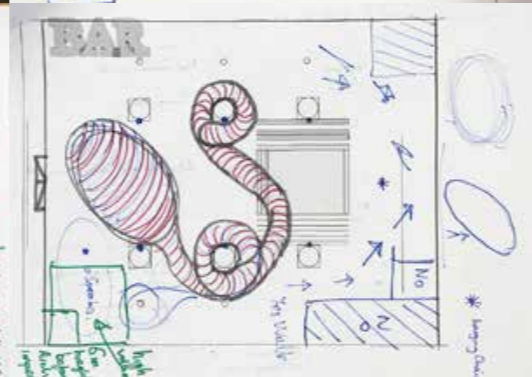
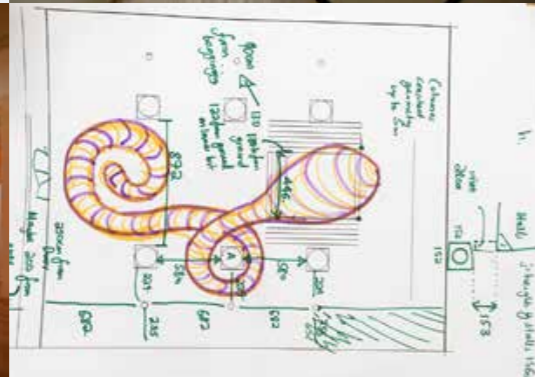
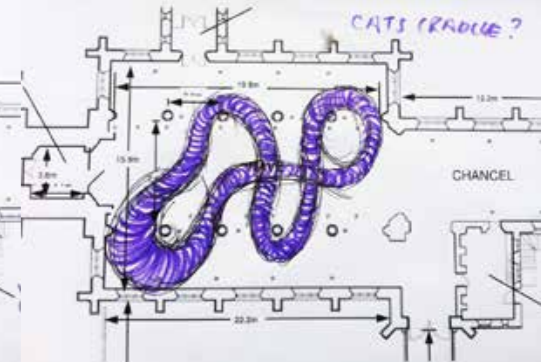
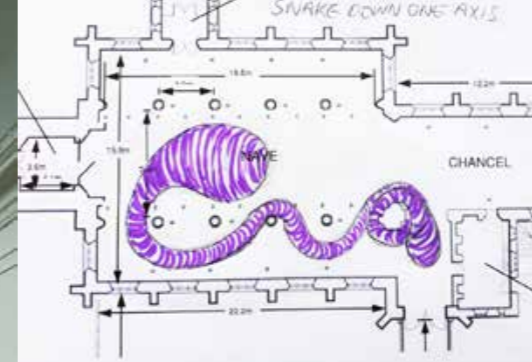
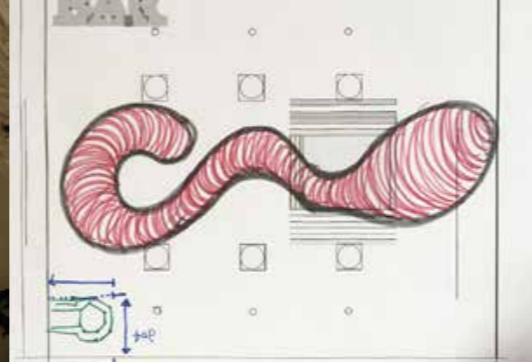
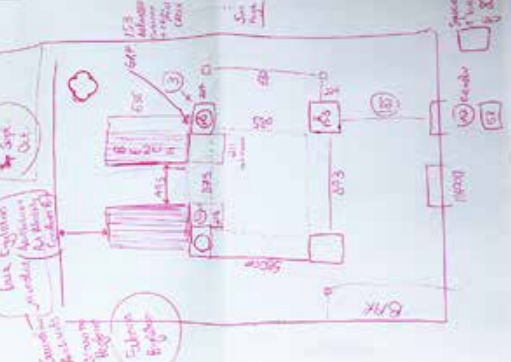
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