

## Extract from Catalogue Essay

### 'Metallic' at Burghley House Contemporary Sculpture Garden

By Michael Shaw, Curator

The welded sculpture of Jim Unsworth is bold and powerful. Its origins lie in the sculptural appropriation of industrial metal units in the 1960's. Whilst Anthony Caro and Phillip King tended to unify their sculptures with a single colour, Unsworth's palette is broader. He uses different tones and shades of colour to differentiate parts and thereby underline internal differences. In *Soprano*, heavy metal dematerialises into painted colour, singing colour, zinging colour. Its tri-colour patination through black, yellow and pink also encompasses the greens of surrounding foliage thanks to the holes seemingly punctured through the sculpture's surface. *Spirit of The Forest* benefits from the patina of age, with paint peeled to reveal a waxed and rusted substrate that bestows a sense of history. The most three dimensional of the sculptures, *Keep Your Fingers Crossed*, exploits the space within a looping linear form to counterpoint the denser masses below. Squiggles of welded bead mark its front like excited string particles, highlighted by smears of yellow in a barn-storming display of sculptural jazz, painted off the beat.

Michael Shaw 2016