

Kevin OSMOND Sculptor

• AUCKLAND •

Auckland-based British sculptor Kevin Osmond creates artwork inspired by the fabric of the universe. He talks to Justine Harvey about his journey from apprentice cabinet maker to international artist.

JH: Do you refer to yourself as an artist?

KO: Primarily I'm a sculptor but I also incorporate other mediums into my practice. I draw as well and, in the past, I've worked with performance, film and photography.

How would you describe your artwork?

I investigate natural and celestial phenomena and place it into physical reality, capturing elements that we can't normally see in the universe around us. My current body of work is often described as 'optic-kinetic', some are hanging and interact with the air around them, while others are wall-based and have visual movement. My drawings usually incorporate an intricate building up of pattern and colour.

What is your history, where did you train?

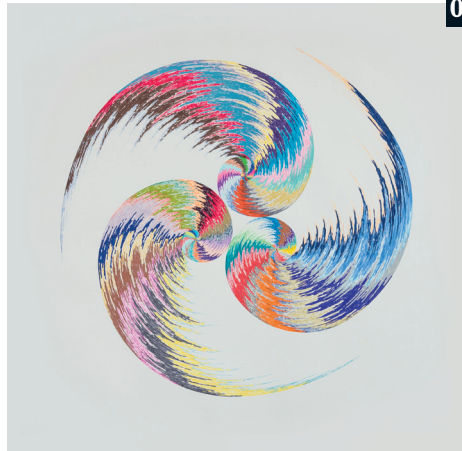
I left school at 16 and started out as an apprentice cabinetmaker, then I travelled extensively which broadened my horizons and I decided to pursue a general arts foundation course to find my path. I studied at the Chelsea School of Art & Design in London, followed by a Masters majoring in sculpture at The Royal College of Art.

You exhibit mainly through the Davidson Contemporary Gallery in New York; how do you send your artworks there?

I make bespoke handcrafted crates, with the work suspended inside; they fly to New York and typically arrive on the gallery floor within a day or two.

Your work can be incredibly delicate and intricate in its construction. What is your process of creating and making?

A lot of ideas come from doodles in my sketch book that might have been there for years. An idea and a material might suddenly marry together in my head one day, then I'll order

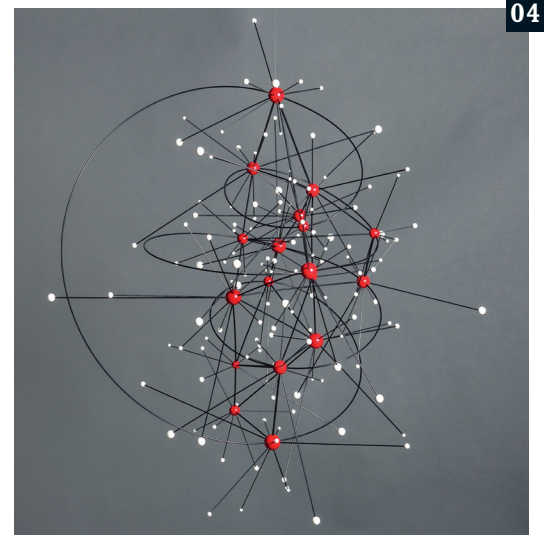


- 01 Kevin Osmond.
Portrait by Kallan Macleod
02 *Golden Spiral #9*, 2014; pen drawing.

the materials and start making. Often it's a process of just build and go, particularly with my hanging kinetic sculptures, where I don't usually have a definite form in my mind. Colour, movement and complex structures are recurring themes in my work.

Would you call your work 'British art'?

I didn't really consider that notion until I moved to New Zealand where gallerists have stated that my work is very London or New York. For me, I'm interested in the world around me in the present and recent work includes abstract drawings of the constellations within the Southern Hemisphere. Although I guess my work is inherently British because that was my formative influence, particularly



- 03 *Kepler's Star 1604*, 2013; kinetic hanging sculpture.
04 *Spatial Rotation*, 2014; kinetic hanging sculpture.

sculptures by Richard Deacon, Tony Cragg and, in the US, I love Tom Friedman.

What exhibitions do you have coming up?

I'm looking forward to having a solo show in New York at the Davidson Contemporary in October. The gallery has a new two-storeyed space in Chelsea, near the High Line trail, designed by Murdock Solon Architects. Its rooftop sculpture deck has fantastic views of the Empire State Building and the classic NY skyline, so I'm looking forward to it. 

kevinosmond.com
davidsoncontemporary.com

Read the full interview on architecturenow.co.nz