

## **MALCOLM MARTIN AND GAYNOR DOWLING**

### **Bio**

Martin and Dowling have worked together since 1997, their collaborative pieces straddling the fields of sculpture and craft. The artists comment that their work is, about the encounter of hand, wood and chisel, where pattern and texture emerge from the repetitive nature of the act of carving itself.

Their different backgrounds – Martin studied sculpture before going on to the Royal College of Art, while Dowling trained as textile artist – spark their collaboration, bringing the fluidity and rhythm of textiles to this least fluid of mediums.

In their most recent work the black abstract forms evoke a human presence through their scale and posture. Scale has always been important to their work, whether it is the intimacy of a piece to be held in the hand, or the architectural scale of their public art pieces. Even in their well-known vessel pieces a sense of the figure is rarely entirely absent, as the artists state, Our forms hover somewhere between imagined vessels and the memories of bodies.

### **Statement**

We make sculpture in wood, from half-ton monumental forms for a secret garden, to vessels sewn together from sections of veneer weighing a few grammes. We work together on every stage of the pieces, and have been collaborating full time since 1997. What all our pieces share is the central role of the hand and of hand tools, primarily through carving. Our most recent bodies of work began last summer with a nine-week residency at the Center for Art in Wood in Philadelphia, investigating combining traditional carving techniques with stitching.

We have lived and worked together in Stroud, Gloucestershire, in England's Cotswold hills since 1997.