



EMMA RODGERS





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INTRODUCTION

Emma Rodgers has long attracted equally positive publicity and her career has led her to work internationally on a number of high-profile projects, as well as many in her native Wirral and Liverpool. Rodgers took a number of key turns early on in her career, with unwavering support from colleagues and teachers. While studying for her MA in Wolverhampton she was compelled to return home because of her mother's serious health concerns. She resumed her studies more locally but this, in turn, allowed her greater access to, and support from, the local community.

Originally trained as a ceramist and glass artist, Rodgers then developed her style in bronze, realising her clay forms as metallic works, which are often editioned. Rodgers has achieved something which few artists rarely do – combining genuine popularity and critical acclaim. The former builds on her close links within the highly supportive environment of her native city, for Rodgers makes no particular distinction between so-called 'high' and 'low' culture.

Writing about her work, the critic David Whiting has commented, that Rodgers is "...now recognised as one of Britain's leading ceramic sculptors..." adding that her animal and human figures have "...a heightened sense of movement or tension, absorbed in the trials and dramas of existence."

Whiting's observations about the power and life-force of Rodgers' depictions of nature have great validity. On seeing her work in the flesh for the first time (viewing online is no substitute for the visceral, tactile, sensory response her work engenders when in close physical proximity) I was immediately reminded of the work of Leonard Baskin, who collaborated with Ted Hughes on 'Crow', a sequence of poems featuring the eponymous part-creature, part-god, part-human. My thoughts were also carried to the work of Dame Elisabeth Frink and to the poet Gerard Manley Hopkins, who, in 'The Windhover', described the movement of a bird of prey in swooping, tearing, consonantal clusters, alliterative knots and jarring syntax. The poem finds a physical equivalent in 'Sky God 2' where Rodgers' kinetic manipulations of clay are transfixed in bronze.

- Dr Giles Hansen Sutherland
Art Critic, The Times



Rodgers exhibits internationally, a winner of prestigious Victoria & Albert Museum Prize whilst still at University and after Stricoff Fine Art N.Y., Lineart –Ghent , Cork Street, Royal Academy of Art, Collect at The Saatchi, S.O.F.A. Chicago and New York, Wei Ling Gallery Kuala Lumpur and in Singapore, winning National Critics Choice. Rodgers was also featured at Art Paris at the Grande Palais Paris, the Alice Mogabgab Gallery, Beirut, Curated by Luc Jacquet.

Rodgers has exhibited and lectured at The Prestigious Isaac Newton Institute, Cambridge University. Emma has also held in several major collections, which include National Museums & Galleries, Mark Carney, Ellen Degeneres, Keanu Reeves & Pele to name just a few.

In 2017 Rodgers was commissioned by the family of Cilla Black to created a public art sculpture of "Cilla" which is now a permanent feature outside the famous Cavern Club, Liverpool in the same year she has also designed and created the worlds largest Liverbird, standing at 11 metres high.

She was awarded Woman of the Year Arts and Culture Liverpool and featured in the top 25 most influential woman in Liverpool 2018.

She has been featured in a documentary dedicated to her work on the Sky Arts Channel.

Has worked with Marvel films designing and producing sculptures for the sets of Guardians of The Galaxy and Avengers Age of Ultron.

Rodgers was also involved with The Craft Councils Firing Up Project, working with a range of schools in the North West.

In 2016 Rodgers was awarded an Honorary Fellowship with Liverpool John Moores University , which is recognized as the University's highest honour. Since then she has worked collaboratively on a number of project including The British Style Collective and Roscoe Lecture awards most recently presented to Mark Carney, Chairman of the Bank of England.

Rodgers has exhibited and lectured at The Prestigious Isaac Newton Institute, Cambridge University.

Emma is a Patron for Clatterbridge Cancer Centre of which she works closely with. In the last year her work has raised £100,000 for The Michael Josephson Ball of which she has been involved with for a number of years. She also supports a range of other charities in the North West including , St Johns Hospice, Claire House and Variety to name just a few.

She has received acclaim for her energy and dynamic approach to her work. She featured in Best of British, Singapore on which she won National Critics Choice. Held in several major collections, National Museums Liverpool acquired pieces of Rodger's work which are now on display at the Walker Art Gallery.



DAVID WHITING ART CRITIC AND WRITER

Sculptor Emma Rodgers is one of the most sought after - and highly collectable - artists working in Britain today. Art critic David Whiting believes her to be amongst the foremost ceramic sculptors working anywhere in the world.

“Emma Rodgers arts gets straight to the core of her subject. She really inhabits the spirit of her creatures, just as they inhabit hers. It is about the flesh and bone beneath the skin, pulsing visceral forms that express the physicality and raw energy of the animal world. There is something dark about this vision too – nature at its most untamed. Her creative process involves not only great technical skill and acute observation, but powerful intuition and imagination. This is what makes Emma’s work so fresh and alive.”

Emma has pioneered new boundaries for age-old mediums of clay and bronze pushing them to the edge of their elasticity to create powerful, challenging, delicate, tender, disturbing and yet ethereally beautiful statuary.

She has deliberately abandoned the solidity of form traditionally associated with both classical and modern sculptural movements enabling her to move into original realms of statement by omission.

Her work, whilst solid, has at times a gossamer lightness that can make it appear sketched rather than cast or moulded.

And the constant genius of her exoskeletal forms is that they always depict what can’t be seen but is transversally present: the life force that may be called soul, or chi, or spirit or chakra.

A winner of prestigious Victoria & Albert Museum Prize whilst still at art college, Emma is now member of London’s elite Chelsea Arts Club.



HONORARY FELLOWSHIP PRESENTATION LIVERPOOL JOHN MOORES UNIVERSITY, ANGLICAN CATHEDRAL

The Fellowship of Liverpool John Moores University

Each year at Graduation the University's highest honour - an Honorary Fellowship - is bestowed on a select band of individuals outside the University, in recognition of their outstanding achievement in a given field or profession, and who personify and inspire others.

Acceptance Speech

It is a great privilege for me to be here today to receive this honorary fellowship surrounded by fellow artists and emerging talent, especially in such a beautiful setting for your Graduation.

The kind introduction by Pauline Daniels, touched upon some of the highlights of my career to this point, however the real story is the collection of people, places and experiences which mould us and fashion our Art. I have great family, tutors, Gallerists and patrons which have inspired me and given me the confidence to spark my imagination but most of all they have given me friendship.

This career has taken me into many worlds which I would never have encountered, from veterinary theatres to Marvels space ships and I never thought I would receive such an honour as today, but when you apply yourself with dedication and enthusiasm to things that you love, others may recognise the beauty and strength of our endeavours.

My husband often teases me that I have a lot of qualifications but they are only in Art. But Art is everywhere and the beginning of everything, from the clothes that we wear to the houses we live in, it is not only on canvas and in bronze it is woven into the fabric of every choice we make.

If I could just share a few thoughts, it would be, surround yourself with positive people, make the most of opportunities, try not to burn bridges, keep an enquiring mind, weave your plans with passion, indulge your creativity and above all be kind.



THE MERSEYSIDE WOMAN OF THE YEAR AWARDS. WINNER OF ART AND CULTURE CATEGORY.



While still at University, her originality and talent helped her win a prestigious Victoria and Albert Museum Prize in 1996. She was described as “one of Britain's leading ceramic sculptors”.

The Clatterbridge Cancer Centre is proud to have Emma as an Ambassador for the New Cancer Hospital Appeal. A wonderful advocate for Clatterbridge Cancer Charity, Emma first became involved as a Patient Representative after her mother Millie’s successful treatment with the Papillon technique. Working with Millie’s consultant and architects, Emma helped to design the new Papillon Suite, ensuring a calm atmosphere and minimisation of distress to patients.

Inspiring and creative, Emma is voluntary Artistic Advisor to Clatterbridge Cancer Centre, holding workshops with patients and donating and arranging artwork. She created a fantastic bronze sculpture, situated at the entrance of the Papillon technique, symbolising the success of Papillon.

Through the donation of her highly prized artwork, holding art exhibitions and demonstrations and sponsoring events, Emma has raised thousands for Clatterbridge Cancer Charity. Emma is part of what makes Clatterbridge Cancer centre such a special place.

Passionate about arts education, she has worked with schools across the North West and has no doubt become an inspiration to future generations of artists in her own right.

Most recently recognised for her statue of Cilla Black on Matthew Street.



THE GUIDE LIVERPOOL'S TOP 25 MOST INFLUENTIAL WOMEN IN LIVERPOOL 2018



Merseyside's Emma Rodgers is an Internationally renowned Artist who has created numerous works of art that grace not only our city museums and galleries, but also our streets and public spaces. If you've posed with Our Cilla on Mathew Street, or pointed out the HUGE Mecanno Liver Bird at Liverpool Shopping Park, Edge Lane, then you're already familiar with her work. Awarded the Arts & Culture Award at the Merseyside Women in Business Awards 2017, Wirral educated Emma has exhibited her work around the globe and has even worked with Marvel, Guardians of the Galaxy and Avengers to create unique and highly sought after sculptures.

Image by James Deegan



ROYAL ACADEMY OF ARTS
VICTORIA AND ALBERT MUSEUM

RABBIT 1 (BRONZE)

Royal Academy of Arts

left

RABBIT 1 (CERAMIC)

Contemporary prize winner Victoria and Albert Museum 1996

right





PUBLIC ART



CILLA BLACK

CULTURED MAGAZINE INTERVIEW

Congratulations on the success of the Cilla statue. How did you get the gig?

I was approached December 2015, Joe Anderson Mayor of Liverpool had met with the Willis family and Peter Price to discuss a sculpture that the family wanted to gift to the City as a small thank you for all the support and comfort expressed by the city, when their mother passed away.

Peter had recommended that her sons should meet with me.

I met with the family in January 2016, providing a research document containing images of different looks through the decades of her diverse career. This focused on signature poses, hairstyles and clothing. I felt that as someone who had achieved and lived her life so much to the full, would be wonderful to document this in some way within the sculpture. So I suggested incorporating details into the clothing, song titles, lyrics and notes. Catchphrases, programmes, facts and phrases from herself and friends.

All along the main thing on my mind, I remember from the original meeting was thinking "she had great legs , you have to feature those legs!"

How did the collaboration with Andy Edwards come about?

It was my suggestion to work with artist Andy Edwards on this piece. He recently sculpted the Beatles on Liverpool's river-front. I have known him for 15 years as we both use Castle Fine Art Foundry and I thought our different styles would be a great collaboration for this piece.

Why didn't you portray Cilla as she was in the noughties?

Robert, Ben and Jack felt that the 60's era of her life would be most fitting as the sculpture was to be positioned outside the old entrance to the Cavern where she once worked and also performed. Her sons thought it most fitting as whenever they were back in Liverpool with their Mum , she would always take them to the Cavern and point to this spot explaining that's the original entrances to the Cavern. When they were looking around Liverpool for a suitable site and there was an alarm going off in Mathew Street. When Ben stood in the spot by the old Cavern entrance the alarm stopped of which they took that as a sign of approval.

Where do you start with something that big?

Andy and I started to develop a range of maquettes some based on her singing others on poses for photo shoots and of course her signature pose with her arms outstretched. I worked with my designer Gina Kirby photographing, scaling up and positioning them on images of the original Cavern entrance on Mathew Street.

The Willis brother chose her signature poses, they felt with her arms outstretch it encouraged interaction and was welcoming to all generations as it covered the many stages of her career, from singing on stage through to Surprise Surprise.

We developed and refined this pose , working closely with Fraser Arnott from the council and the team at the foundry based in Liverpool to make sure it the sculpture was as strong and safe as possible.



Image by Mike McCartney



Did you just work from photographs?

Once we started to scale up the sculpture in clay we worked from life models, for months I had been surreptitiously sizing up friends who I thought possessed the perfect individual body parts for me to model from. Thus Kate Eugene with her amazing arms, Sue Wright's elegant hands and Zara Dyers fantastic legs all blend together to make the perfect "Cilla".

I then approached and enlisted Alan Henry my hairdresser based in Anne Roberts Salon.

We had gone for the sixties bob. Robert had very kindly given me a contact sheet to work from which was taken the very first time Vidal Sassoon had cut Cilla's hair. The look of joy and excitement on her face in those images a young girl on the crest of the wave of what was to be an incredible career. We just had to work from it! Kate, Sue, Zara and Alan were brilliant working with us in the often very cold and industrial foundry.

Andy and I became Alan's fingers, we were under strict direction. He brought hairdressing scissors to the foundry, sometime actually using them to cut into the clay.

Lots of people have made reference to the clever creases in the dress, almost as if the bronze was actual fabric, was that from one of the Cilla's photographs?

Once the basic figure was there I then clothed the sculpture in a sixties dress and we photographed her from all angles looking at how the fabric would naturally sit and move on the form. We removed the dress and working from our photos built it back up in clay.

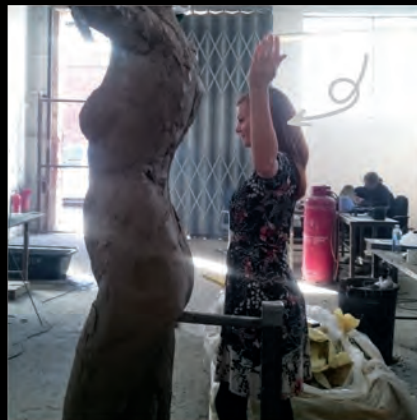
The design of the dress is a hybrid of some of her favourite Mary Quant dresses. We divide the squares and working from favourite photos from the family we built up images in relief. I also inscribed text into the panels covering many aspects of her life.

You have researched the finest details but not all are obvious, what is Cilla standing on?

Cilla is stood on a 45 record of "You're My World" as her base, also placed on the record is an anemone which she held in both of her wedding bouquets.

What was it like working with Cilla's family?

It was a real pleasure to work with the family and they gave us so much information and support Robert would regularly visit the foundry though these stages, so they would be able to advise as we went along. Once he was happy with the sculpture it was moulded and then cast in bronze, they metal was finished and then it was ready for me to patinated. She has silver in her dress had to have her trademark auburn hair. The piece was then installed and ready for the unveiling on Monday 16th January of which is the Caverns 60th Birthday. The Cavern could not have made us more welcome in their Birthday Celebrations the day "Cilla" came home .



WORK IN PROGRESS...







LIVER BIRD

I was a small child when I first inherited a Meccano crane kit from my uncle, which had been produced at the Binns Lane factory. I have always been interested in how things are constructed and work, so was constantly taking things apart and putting back together. This type of toy provides a lot of answers to an inquisitive mind, child or adult.

During this project and working with Meccano, I have researched the history of the Liver Bird and Meccano. I was invited to visit the factory and Lab in Calais, where I was welcome by the team. It was very impressive and gave me much more of an insight into the story of Meccano. I undertook this original commission in spring 2016, with a creative brief of showcasing traditional Meccano materials and designing my vision of the Liver Bird which is the cultural and spiritual emblem of Liverpool, of which Liverpool is the historic home of Meccano.

The making of the original maquette had taken a number of weeks, interpretation of the individual parts into claws, beaks, wings etc. and then construction of these to relate to each other but still retain my signature style.

The visit to the Calais Meccano, really helped with that as I had already made my first maquette before that trip, but that was using very limited range of pieces of which I had been given to work with. On entering the factory store, where every shelf had brightly coloured trays filled with an array of shapes and colours. I felt like a child in a sweet shop, who could choose anything! There were pieces I had never seen which provided the perfect form I wished to create.

The bird really developed from there. Articulated jaw, eyes with a pop of colour. The wings became more fluid. The feet and claws became stronger. I wanted the Liver Bird to be powerful and to appear to have just landed on the plinth and was surveying its surroundings.

Whilst constantly thinking would this work structurally on a large scale and where could a good steel substructure be hidden without distracting from the design of the piece.

We met with Andy Langley the fabricator and also with the structural engineer to discuss this, after the meeting I added a few extra wing details and a further layer to the legs. As the piece would be delivered in sections, these added details would provide extra strength and conceal the connections upon assembly.

I have been to visit Andy at the fabricators and he and his team have worked passionately to achieve such a strong, high quality finish and to translate even my smallest details which add to the sculptures character. It has been wonderful to work with Andy Langley and his team on the interpretation of my artistic vision from small to large scale, of what will be the biggest Liver Bird in the world.

MECCANO LIVER BIRD





MECCANO LIVER BIRD
Day 1 of installation



MECCANO LIVER BIRD
Day of unveiling by Mayor Joe Anderson

LIVERPOOL FOOTBALL CLUB

Emma designs and produces the shields for Liverpool Football Club. These shields have been presented to the likes of Pele, one of the greatest footballers of all time, and have also been presented to clubs in pre season friendlies.



Peter Moore CEO with Aurelio De Laurentis

LFC SHIELDS





LFC LIVER BIRD AWARDS



Emma was also commissioned to create the You'll Never Walk Alone award for Steven Gerrard.

STEVEN GERRARD AWARD

PRESENTATION TO MARK CARNEY, GOVERNOR OF THE BANK OF ENGLAND LMJU ROSCOE LECTURE

Liver Bird sculpture presented to Mark Carney, Governor of the Bank of England to commemorate him giving the 142nd Liverpool John Moores University Roscoe Lecture, 5th December 2016.

The Maple leaf is held in the birds beak to represent Carneys Canadian heritage, Everton scarf and various currency are also hidden within the wings.



ROSCOE LECTURE AWARDS

Christopher Le Brun
President of the Royal Academy



Dame Lorna Muirhead



John Bishop





Designed by Emma Rodgers and developed and produced with the team at FabLab, LJMU. Launched at British Style Collective 2017



LIVER BIRD SHOES & SKYLINES SHOES



LIVER BIRD SHOES

Commissioned for Champions League Final 2019



LIVER BIRD

THE MAKING OF LIVER BIRD





LIVER BIRD



LIVER BIRD

THE ICONIC SYMBOL OF LIVERPOOL

The Liver Bird is the iconic symbol of the city of Liverpool.

Mayor of Liverpool Joe Anderson commissioned Emma to make a 21st century Liver Bird for exhibition at the 2014 International Business Festival held in Liverpool. Images of the Liverpool skyline are a common theme in Emma's sculpture and she is known internationally for depiction of birds of prey in her Sky Gods collection. Liverpool is Emma's international and home base and she a locals pride and commitment to her and well understand that the Liver Bird is a symbol that belongs to people of the city. So being entrusted by the Mayor Of Liverpool to create a Liver Bird Sky God that combines the story of a proud history enjoying 21st century renaissance has been a humbling and exciting honour. Emma's 1.5 metre Liver Bird is made in copper as a deliberate act of homage to the famous Liver Building's Twin Birds made in copper by Carl Bartels a German who moved to Liverpool in the 1880s. His name is a reminder of how important immigration and emigration has been to Liverpool and the wider region, as has the sea creating Liverpool's self-image as a world city peopled by citizens with a global outlook. Emma's bird has feet cast in bronze and stands atop a bronze globe representing Liverpool's sure-footed confidence in it's new millennium global outlook. The individual feathers of the wings have been shaped from copper mesh which allow light and air to flood through the sculpture. The riveting is a nod from Emma to the strength derived from a great past. Her Liver Bird is of course a metaphor for Liverpool herself with the mesh showing Liverpool is not only open for business but building to harness the winds of global fortune to power the city into the long 21st century.





CHARITY WORK



The sculpture is based on an English Oak, the Monarch of the forest and one of the most loved trees in the world. It's a symbol of strength, wisdom, nurturing and healing. Only fitting to celebrate the life of John King, the adored husband of Laura. The foliage is represented by hands clapping applause in praise, love and appreciation of the team here at Atkinson Morley Wing, St George's and the incredible NHS I think the tree describes life and nature simply but beautifully - growth, renewal, hope, love. These are emotions which I hope all patients feel during their care at St Georges. The tree also links to the Gardens here where it is sited and is hand sculpted and fabricated from stainless steel, patinated with highlights of gold leaf. Detailed silhouettes of the leaves are layered to give the impression of light breaking through on a sunny day.

The leaves cut individually, are actually silhouettes of hands in mid applause. From afar they appear to be foliage on the tree but on approach you realise they are hands clapping to symbolise our thanks to St Georges hospital and The Amazing team at the NHS. The applause will grow over time due to hands being added from people donating to the charity, as I endeavoured to create a piece of art which people can be a part of by sponsoring their own pair of hands, applause, a symbol of thanks, praise and appreciation to the NHS. By purchasing this you can help provide much needed funds for such an important charity. Each Sponsorship is a personalised, long lasting and meaningful way of helping the charity to improve care and equipment, and there is also the added opportunity to have your framed copy, displayed in your house or office.

The Gardens is a beautiful and peaceful space, allowing patients, visitors and staff some time to contemplate and breathe in fresh air or simply relax and catch up with friends. Having artwork and environments like these are so important for the patients. I know from Laura and her time with John here that it is such a calming distraction and sanctuary and how much it was appreciated and welcomed whilst at St Georges, and is a space that will continue to evolve. I feel privileged to be a small part of this, and can't wait to see the ovation start to spread out across the walls of this beautiful Garden.

OVATION

In support of "The John King Brain Tumour Foundation"



PATRON OF CLATTERBRIDGE CANCER CENTRE

I am enormously grateful to the pioneering work that The Clatterbridge Cancer Centre regularly undertakes as their dedication to seeking the best treatments and the most advanced techniques saved my mother's life. I was so pleased when they asked if I would act as an Ambassador for their Appeal as it gives me a chance to do something positive as a thank you for all they have done for us as a family. The Clatterbridge Cancer Centre is expanding its services into the heart of Liverpool, whilst still retaining its sites in Wirral and Aintree. The new cancer hospital – which will be Liverpool's first – will bring cancer care to the centre of the 2.3m population served by this fantastic hospital, meaning more people will have easier access to treatment and advanced clinical trials than ever before.

I am so proud to be part of this once in a generation project.



PAPILLON CENTRE
Clatterbridge Cancer centre





This piece denotes the season of early spring and the inspiration for the sculpture is from a phrase “After the winter must come the spring”.

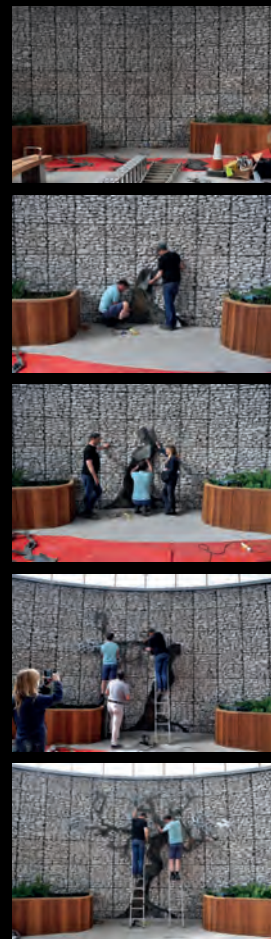
I think this describes all life and nature simply but beautifully - growth, renewal, hope, love. These are emotions which I hope patients feel during their care at Clatterbridge. This also links to the Winter Gardens here where it is sited. The tree is hand sculpted and fabricated from stainless steel, patinated with highlights of gold leaf. Detailed silhouettes of the leaves are layered to give the impression of light breaking through on a sunny day.

The leaves are cut individually, however they are actually silhouettes of Doves, the symbol of Clatterbridge. From afar they appear to be foliage on the tree but on approach you realise they are flocks of birds flying through the landscape. The flock of birds will grow over time due to Doves being added from people donating to the charity, As I wished to create a piece of art which people can be a part of by sponsoring their own dove, an eternal symbol of love. By purchasing a Dove you can help provide much needed funds for such an important charity. Sponsoring a Dove is a personalised, long lasting and meaningful way of helping the charity to improve cancer care, and that there is also the added opportunity to have one on display in your house or office

The Winter Gardens is a beautiful and peaceful space, allowing patients, visitors and staff some time to contemplate and breathe in fresh air or simply relax and catch up with friends. Having artwork and environments like these are so important for the patients. My mother has been cared for at Clatterbridge for the last 10 years and with our many visits it is such a welcomed calming space to the hospital, that will continue to evolve, and I feel privileged to be a small part of this, and can't wait to see the doves start to spread out across the walls of the Winter Garden

PRIMAVERA

Clatterbridge Cancer centre



Collaboration between Prof. Myint,
Gina Kirby & Emma Rodgers

HISTORY OF CLATTERBRIDGE TIME LINE

Clatterbridge Cancer Centre



BEE PROUD

Michael Josephson MBE's Summer Ball 2018

Lulu was the star performer as inspirational fundraiser Michael Josephson MBE hosted his inaugural Summer Ball 2018 at the Hilton Hotel on Deansgate, with guests including film star Warwick Davis, Corrie favourite Debbie Rush, Hollyoaks star Nicole Barber-Lane and lifestyle gurus Nik and Eva Speakman.

My friend Michael Josephson host an annual ball at the Hilton Manchester of which I donate and attend. The Ball supported Variety, Seashell Trust and Frost Foundation.

This year I donated Bee Proud, a bronze sculpture of a bee gathering nectar from the symbol of peace and love an apple blossom. The Sculpture was part of the auction and sold at £40,000 which I was overjoyed with. Along with another piece my work raised £80,000 for the charities.





BEE- LIFE'S SWEET NECTAR
On The Beach Installation





COMMISSIONS

BEST OF BRITISH SINGAPORE NATIONAL CRITICS CHOICE

I am absolutely delighted that the internationally acclaimed sculptor Emma Rodgers has agreed to take part in this year's Best of British. There is such a buzz around her in Britain right now where her profile, as one of our top artists, is about to become huge. She is already acclaimed internationally for her exquisite, often challenging, but always accessible pieces.

Her work is admired by some of the world's foremost art connoisseurs and gracing the private collections of Hollywood stars, international royalty and investment bankers. It's also made it to the movies and will soon be scene-starring in a well known major motion picture series. Contractual agreements between Emma and the film's producers mean I can't yet reveal the extremely famous name of the movie.

But by The Best of British opening in June we hope to unveil her "statuesque movie stars" as a Best of British exclusive as part of a bijou exhibition of Emma's work showcasing in Singapore for the first time. To celebrate the Year of The Horse she is creating - and donating - a unique ceramic sculpture of a horse as an auction prize at the Exhibition Ball. And inspired by Singapore itself, a place she loves and has visited many times, she will also sculpt and gift her version of your Merlion.

"It's such an honour to be invited to be part of Best of British. I love Singapore. The sheer vitality and beauty there are breathtaking and life enhancing," said Emma. "I hope my pieces help the British Club not just promote British talent but raise a lot of money for its charities."

Both pieces should have a minimum reserve in the region of £2,500 (sterling). So for a bid you too may join the ranks of the world's finest art collectors. News of Emma's one-off creations for Singapore will create further excitement amongst her global fan base who are mesmerised by the alchemy of her work.

She almost magically sets in stone a life force, the fleeting spirit of animals and dancers that act as muses to her imagination.

Angela Somarta, head of the highly prestigious The John Moores Painting Prize and The John Moores Painting Prize in China, says Emma's talent is remarkable and that her place in a Best of British pantheon is deserved.

"Emma has really pushed the boundaries of British ceramics to make such distinctive works that encapsulate, somehow, the actual spirit of whatever it is she depicts," says Ms Somarta. "And her work in bronze does the same with that medium. It is completely unique. She is unique." And Best of British is unique. I feel so privileged to be part of it. Part of you. To be in Singapore is always one of my life's greatest pleasures. To help fly the flag for what's Great about Britain brings a tear to my eye and joy to my heart. It's strange but true, I never feel more proud to be British than in Singapore with you. Can't wait to get the BOB 2014 party started!

BRITISH CLUB SINGAPORE





This tea set was inspired by the Prime Minister of Singapore as a celebration of his name Hsien Loong which means Illustrious Dragon and was given to him by his father. Hsien Loong's Zodiac sign is the Water Dragon therefore fluidity was also a key part of the design.

Jacob Chan created the thrown form of which Emma Rodgers sculpted and added details of the Dragon flowing around the teapot. The main body of the piece is the Dragon gliding through water, the cups are each organically formed with claws breaking through waves. Layers of celadon blue/ green coloured glazes were then applied to translate an aqua palette.

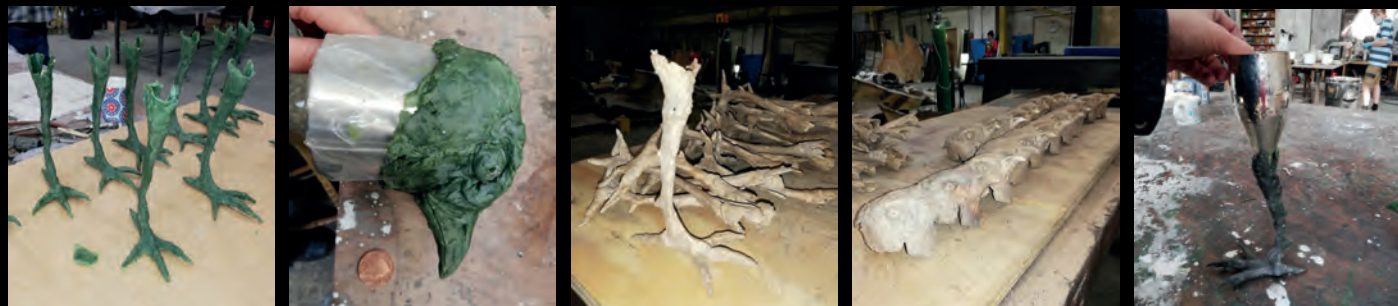
Text is hidden within the form and each section is inlaid with fresh and salt water pearls linking again to the water it is finished with highlights of 24 carat gold.

DANCE OF THE ILLUSTRIOUS DRAGON

Created by Emma Rodgers & Jacob Chan







PHEASANTS, GOBLETS AND CHAMPAGNE FLUTES





MARSHLAND

Unique bronze and copper sculpture



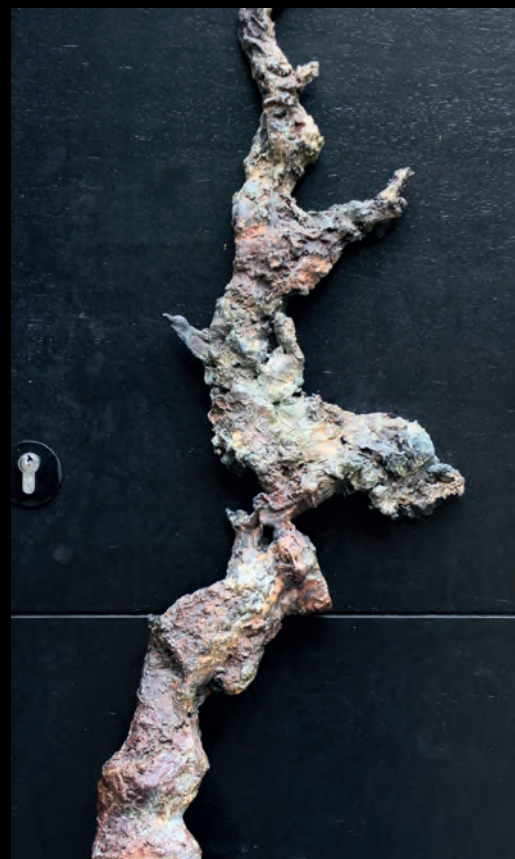
THE OWL OF MINERVA

Unique bronze sculpture. Commissioned by Hugh Frost.





Bronze door knocker



OLIVE BRANCH

Unique bronze door handle with integrated letterbox and knocker. Commissioned by Hugh Frost.



Private commission to create radiators that would be sympathetic and enhancing to the style of the house. I designed and created Magnolia Tree radiators clad with beaten copper and dressed with porcelain flowers. By using the fin effect from the copper the BTU's were dramatically increased.

MAGNOLIA TREE RADIATORS



MAGNOLIA TREES

Handmade steel, beaten copper and glass tree porches

THE STORY OF BHSA





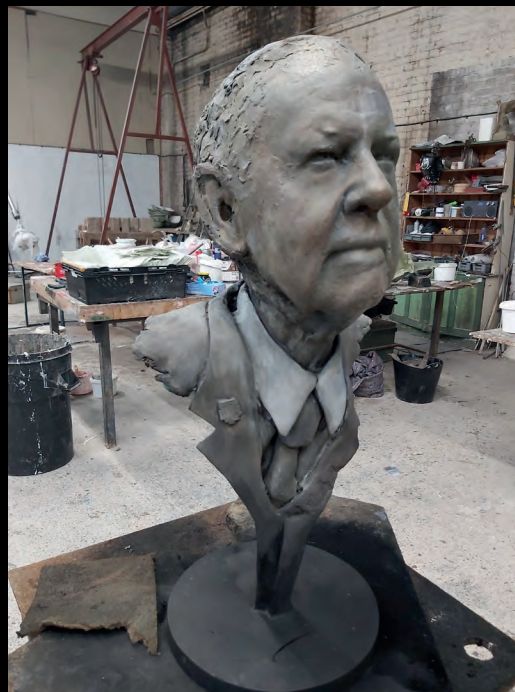
ST MELANGELL

“Nothing is so strong as gentleness, nothing so gentle as real strength.”

BEETHAM SKYDANCER

Panoramic 34. Unique Bronze inlaid with rubies.

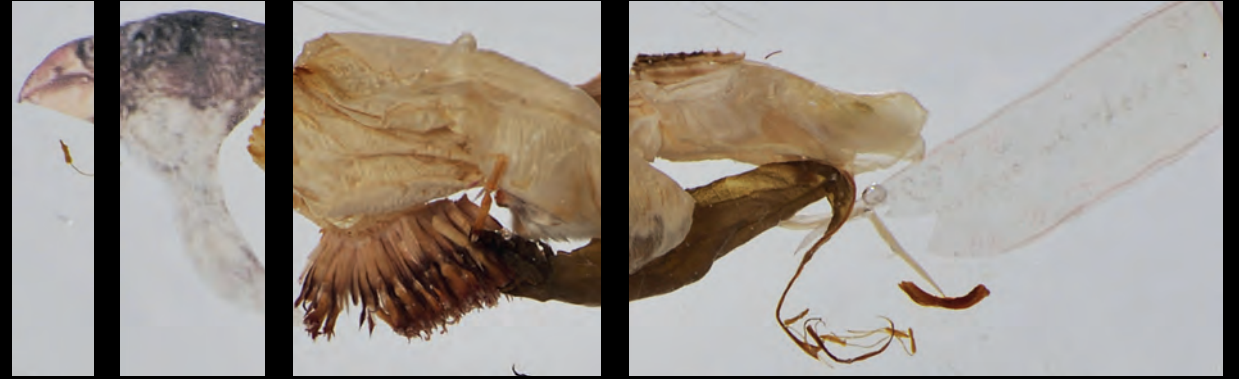




PETER JOHNSON
Tranmere Rovers Commission



WORKS & EXHIBITIONS



MARVEL

GUARDIANS OF THE GALAXY AVENGERS: AGE OF ULTRON THOR: THE DARK WORLD

When Marvel were looking for an artist to work with on Guardians of the Galaxy, they came travelling across the universe - well, the Atlantic at least – to Emma Rodgers.

The Wirral based artist, whose work is collected all around the world, was approached last year by the iconic comic book firm about their film, which has become the smash hit of the summer.

“I was lucky enough to be approached by Marvel Films with a view to designing and making sculptures as part of the set for their forthcoming film Guardians of the Galaxy,” explains Emma.

“The sculptures would be featured in a laboratory and museum set, based on Knowhere a fictitious mining planet, which also serves as the headquarters of The Collector, played in the film by Benicio Del Toro. In the movie The Collector travels the galaxy cataloguing the different artefacts and relics he considers to be important in history. As such, he has a wide variety of rare or unique items at his disposal.

“The sculptures I created can be seen as part of The Collector’s personal possessions. For this I was asked to create pieces that were not instantly recognizable and they had to feel ‘other worldly’. I took inspiration from museum artefacts as they have a timeless quality and laboratory specimens, as I felt they would help me strip back details and focus on what was important to the piece. One of the pieces created was Man & Ape, influenced by Darwin’s theory of evolution. It is two porcelain skulls layered with details using found objects including shells for teeth, latex, wire and threads for flesh. Another is Mother and Child, where I have aimed to capture the relationship between the animals and their offspring.”

The pieces range from small table top size sculptures through to an 8ft bronze puppet.

Emma also reveals: “While filming, Lucy Eyre, the assistant set decorator, invited me to look around the set at Shepperton Studios. We wandered through the prop rooms and saw the stages involved in creating the backdrop to the film, from armour and costumes through to set construction. We were also able to explore Peter Quill and Ronan’s spaceships.”

Emma has now seen the film, which is currently the most popular release in the UK and has broken box office records in the States.

“I was quite surprised to feel connected to the characters. The main pieces of my work you see in “The Collectors” starship are the Mother and Child and The Connection Puppet. It was quite surreal to see them transformed into another world.”







ICARUS LEAP OF FAITH



RECONSTRUCTED FIGURES



CONNECTION PUPPET FEMALE



These pieces were inspired by Darwin's study of finches and their evolution. I have hidden many stories within these sculptures including research specimens, notes and drawings from his trip to the Galapagos islands to his everyday life. Darwin's wife was part of the Wedgwood family therefore I have incorporated shards of Wedgwood porcelain and other mixed media.



I THINK...



SPECIMENS THIRTEEN FINCHES



AVENGERS: AGE OF ULTRON



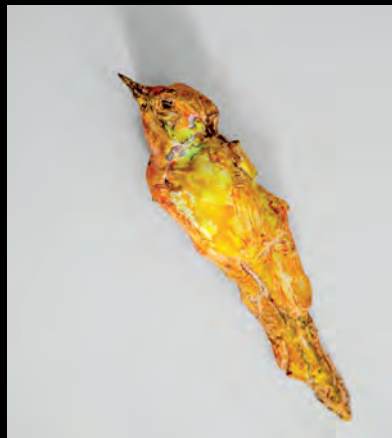
BULL
Bronze



Marvel featured this sculpture in the Stark Towers penthouse of the character Iron Man, played by Robert Downey Jr, Avengers Age Of Ultron.



IN REVERENTIA



BIRDS

KINGFISHER





EPIC JOURNEY





RAVEN



FOX



SKYGOD 2



FINAL DESCENT

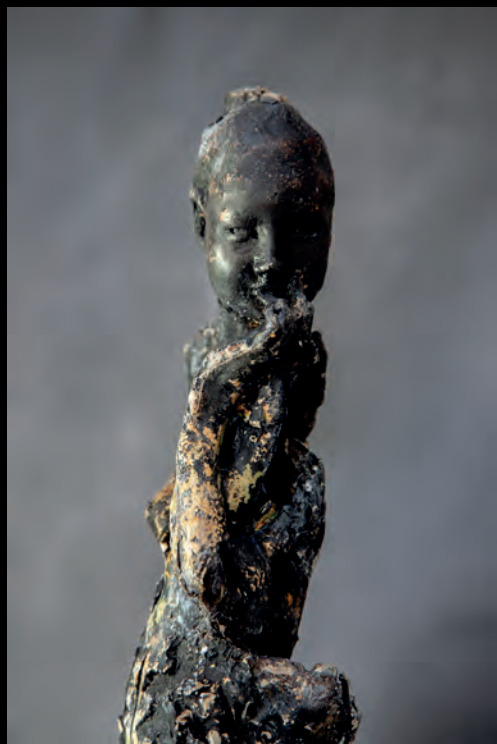




QUIETLY THE MORNING



DANCER





DANCER LOOKING UPWARDS



DANCER REACHING UPWARDS



DANCER WITH HAND ON FOOT



BRACE OF PHEASANTS





PAST, PRESENT & FUTURE
The Walker Art Gallery, NML

THOUGHT EMERGING





MONKEYS



PEACOCK



SPIRITUS

GALERIE ALICE MOGABGAB, BEIRUT

THE BEAUTIFUL AGONY OF SURVIVAL INDIA STOUGHTON | THE DAILY STAR

A brace of pheasants hangs from two thick leather straps, fastened around the birds' necks. Their heads, which protrude from above the nooses, loll lifelessly, their curved beaks ajar. This marriage of beauty and death is one of 20 sculptures by British artist Emma Rodgers currently on show at Galerie Alice Mogabgab in Ashrafieh. In "Spiritus," Rodgers uses the eternal archetypes and ideas encapsulated in Greek mythology as the basis for a series of works that explore the struggle of human and animal alike to survive against all the odds, and to struggle against pain or injustice.

"Spiritus," the artist explains in her statement, means breathing, spirit or ghost, energy, and pride or arrogance – fitting words for an exhibition that features sculptures with such raw, disturbing power.

Working in a wide variety of media including ceramics, metal, wood, shells and feathers, Rodgers succeeds in conveying not just bodies but the life force that animates them. They may be crafted using a similar technique and materials, but there is a world of difference between the frantic nightingale and swallow, about to be torn apart by a bird of prey in Rodgers' dark interpretation of a myth of Philomena, and the hanging forms of the two pheasants, empty shells from which all life has departed.

The sculptures directly inspired by Greek mythology include a vision of Sisyphus, his distorted, sickly body naked and vulnerable, dwarfed by the enormous black rock he is doomed to roll forever uphill. Icarus seals his doom with two spindly wings, lethal looking shards of wood like arrows, each wrapped in fabric and ornamented with a single white feather.

Beroe, the daughter of Venus and Adonis said to be born on the coast of Lebanon, is captured naked, save for a long white veil that falls from her shoulders to her feet. This delicate symbol of her intended marriage to Poseidon is offset by the pair of silver arrows that protrude from her breast, the violent expression of Eros' claim to her heart.

The remaining works on show dwell on the will to survive, capturing animals and human alike engaged in a struggle against invisible forces – death, confinement, sickness and age. A dismembered bear appear to trundle onward, even as its body falls to pieces.

Crafted from bronze finished in a gorgeous array of rusts, greys and green verdigris, the animal is both beautiful and pitiful, its body cracked, its back legs messing, its front right paw lying detached from its body on the ground.

A hare, its body wasted, its ears laid back to its head in panic, is caught hunched, mid leap. Its ceramic face is a skull, its eye sockets empty and blind. The twist of the animal's body and the rich gold details that decorate the fine edges of its ears again create a tension between the beauty of Rodgers' work and then agony of her mutilated subject.

In a side room, lit by spotlights, a series of human figures on tiny podiums struggle to escape from the confines of nets, stretched tightly over their wasted forms. Pinched faces, bony limbs and spread-eagled fingers protrude from the fabric, stretching it into peaks and troughs.

These figures don't share the sense of panic or raw emotional intensity of Rodgers' animal forms but their claustrophobic composition links back to centuries-old imagery depicting figures trapped in purgatory, eternally doomed to struggle for an unattainable freedom.

Rodgers' work, with its focus on life and death, struggle, survival and forward motion, may not appeal to everyone.

It packs a powerful emotional punch, however, and the artist's sensitive, balanced compositions coupled with her eye for arresting texture and subtle colour render her work undeniably beautiful to beyond.



ICARUS



STORY OF SISYPHUS



CHRYSLIS



BREAK THROUGH



Poseidon Hippios god of earthquakes, and the sea,
drawn by "brazen-hoofed" horses over the sea's surface.

To great god Poseidon I start to sing
Quaker of land and unavailing sea
Lord of the deep, the Helicon and wide Aegae
With god regaled double powers
horse creator and ship saviour
Hail blessed Poseidon swarthy steward of the Earth
Be magnanimous and merciful to farers of the sea.



HIPPOCAMPUS





STORY OF PHILOMELA



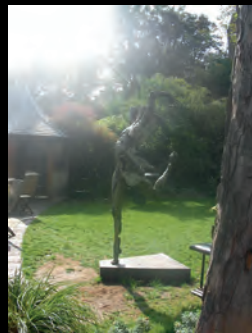
WALL DANCERS



STORY OF PHILOMELA
TRANSITION



CHELSEA ARTS CLUB SOLO SHOW





PHEASANTS



KINGFISHER
Bronze. Total edition of 6.



STRICOFF FINE ART NEW YORK

SKYGOD



ROYAL ACADEMY OF ARTS



ROOK 1

Bronze Edition Complete | Ellen DeGeneres



ROOK 2

Bronze Edition Complete



ART PARIS GRAND PALACE

FIGHTING HARES
Bronze Edition of 6



FIGHTING HARES
Keanu Reeves





BEAR

Bronze Total Edition 6



COLLECT SAATCHI



WILD BOAR



CAL LONDON



BULL





BULL



WOLF

RAGING BULL
Bronze Edition Complete



HORSE
Bronze Edition Complete



ROYAL PLAZA ON SCOTTS, SINGAPORE



SPIRITUS

Bronze. Total edition of 6.



Spiritus is inspired by ancient Asian watercolour paintings from Mongolian Empire. The relationships within the group and the subtle use of colour were key to the pose. However, the main influence was the symbolism of the horse which represents inner strength and the ability to go on and to overcome obstacles in life and pursue goals no matter what may stand in your way. The horse gave people freedom and to express this, the series of horses are designed to charge by, with glimmers of riders, some with full capes billowing in the wind others just a grasp of the reign. Each horse is sculpted, cast in bronze and patinated by the artist.





THE NERGE
Unique bronze sculpture



THE HUNT



EPIC JOURNEY
Helen of Troy, Porcelain



EPIC JOURNEY
Helen of Troy, Porcelain





EPIC JOURNEY
Helen of Troy, Porcelain

BLUECOAT DISPLAY CENTRE



CHAPTER 4



LE DON DU FEL GALLERY



CONNECTION



ROYAL ACADEMY OF ARTS

MALE TORSO
Bronze Edition Complete



ENERGY



BROTHERS GRIMM

Sculptures inspired by Brothers Grimm tales.



THE HARES BRIDE (ABOVE)
TWELVE BROTHERS (RIGHT)



WALKER ART GALLERY NML

EMMA RODGERS
SKETCH TO
SCULPTURE



SHOW GIRLS





VAN BAELE ARTS
LINEART GHENT



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