

Hamish Mackie

HAMISH MACKIE SCULPTURE



LIFE IN BRONZE 2020



Foreword

Will Gompertz - BBC Arts Correspondence

A visit to Hamish's home and studio in Oxfordshire is like stepping aboard Noah's Ark. The place is bursting with life; animals are everywhere, lined up two-by-two on plinths, shelves and windowsills: deer, lions, camels, birds, and rabbits. Mackie, the ship's captain, ably assisted by his bust of Winston Churchill, welcomes you with a huge smile and a tour of his splendid bronze creations.

His work is immediately recognisable: the textured surfaces, the twisting bodies, the sense of movement; the extraordinary attention to detail. There is a feeling of a moment being captured, an aliveness that gives his sculptures their unique dynamism and character. They have a disarming beauty, a palpable presence. I know this from experience.

Not so long ago, my wife and I were wandering down a quiet country lane in Cornwall near St Enodoc church. As we approached a small building on the corner, we could see to its side the top of an object glinting in the sun. It was a stainless-steel cast of a Hamish Mackie Ammonite sculpture, one of a series we had first seen at the Chelsea Flower Show the summer before.

It was like running into an old friend in an unexpected place, a "what are you doing here?" moment. We edged closer to get a proper look at the large fossil-shaped art work, the ribbed surface of which was cracked and baked and rough. The sun was casting shadows deep into its crevasses and central cavity, a counterpoint to the bright light dancing across the metallic façade. It was wonderful to behold: an ancient form rendered in contemporary materials with a gorgeous patina as crinkled and weathered as the face of an old Cornish fisherman. It was as if it

had been there forever, unyielding and of nature.

It is fiendishly difficult to elucidate on the heart and soul of an artist's work, which is why they rarely attempt to do so themselves. It is harder still when it comes to sculpture, where the sly illusion of art mimics the three-dimensional reality of objects. Auguste Rodin brought a psychological charge to his work with an impressionistic flair not wholly unlike Mackie's style today. But Hamish isn't attempting to describe the human condition, more, it seems to me, he is following a path first trodden by Rodin's fellow countryman, Paul Cezanne. Namely, 'a truth to nature' as William Morris and his fellow romantic John Ruskin would say.

Mackie doesn't paint en plein air, as Cezanne did for hour-after-hour on his farm in Aix en Provence, instead he sculpts for hour-after-hour en plein air. Nestling in the corner of his studio are three or four very big, hard-shelled, travel cases, which he has customised to act as portable studios. He takes them with him on field trips to Africa, where he sits in the back of a jeep and studies – directly from nature – lions, rhino, and elephants. He starts sculpting there and then, quickly placing clay onto an armature to produce an instant maquette, which will eventually be cast in bronze by the skilled craftsmen and women at the Lockbund Foundry near Banbury, Oxfordshire.

It is this direct contact Hamish has with his subject that gives his sculptures their veracity and power. He is there. He isn't just seeing, he is feeling. And that feeling, that sensation transmits from a Mackie sculpture to us the viewer. It is unmistakeable and unforgettable.



“ For wildlife artists and sculptors like myself, the natural world is what inspires our work. ”

Hamish Mackie



INTRODUCTION

‘Life in Bronze’ 2020 is a celebration of our relationship with the natural world. Hamish Mackie’s work is informed by a deep connection with nature. His professional career as a sculptor began in 1996 during his first visit to Africa, although Hamish claims to have never had a job!

He has been lucky enough to study wildlife all over the world - in Australia, India, Antartica, the Middle East, Europe and Africa. Observing animals in their natural habitat is essential to understanding his subjects’ physical and instinctive traits.

Hamish is acutely aware of the privilege. “I feel so honoured to have spent time with these extraordinary, sometimes critically endangered, species, For wildlife artists and sculptors like myself, the natural world is what inspires our work. Only through conservation will they survive for future generations.”

There’s an intense dynamic quality to Hamish’s work and many of his compositions challenge the structural limits of what is possible with lost-wax casting. For 25 years he has enjoyed a successful symbiotic partnership with Lockbund Foundry.

Hamish is part of a long artistic tradition, but his

sculpture remains refreshingly contemporary in its approach. He is not afraid to experiment with new processes and materials, to reinterpret established modes of representation, to embrace new ways of seeing the everyday.

“It’s not what you look at that matters, it’s what you see...” Henry Thoreau, 1817.

His sculptures are held in private and public collections around the world, including Blenheim Palace and the White House. Since his last solo exhibition in 2016, Hamish has been awarded the Public Monuments and Sculpture Association’s Marsh Award for Excellence in Public Sculpture and Fountains for his Goodman’s Fields Horses.

Born in 1973, Hamish grew up on a livestock farm in Cornwall, England. He attended Radley College and Falmouth School of Art, before going on to study design at Kingston University. His connection with nature is apparent in his everyday life. He works from his studio in Oxfordshire, when not *en plein air*.

‘Life in Bronze’ is an exhibition for these challenging times - one man’s view of a changing world that invites us to celebrate our relationship with nature.

LIFE IN BRONZE 2020

“Connecting with nature is, paradoxically, one thing that makes us human. We do so through many different media - I am a writer, my toolbox a computer and my material words. So I have nothing but admiration for those who convey their love of nature through the visual arts: painting, drawing or, in Hamish Mackie’s case, sculpture.

Leaf through his past and present catalogues and I defy you not to be entranced by his work. His animals seem to exist not simply in the three dimensions in which they are created, but also in a fourth - time. A roe deer amongst the bluebells, alert to some hidden danger, glances over its shoulder for the predator that

never comes. Two boxing hares caught in the instant when they connect - not rival males, as many people think, but a female testing out her suitor to see if he is made of the right stuff. And that sublime woodcock, one foot almost lifted off the forest floor, all beak and pot-bellied body.

Yet like all great art, this is an illusion. There are no deer, hares or woodcock; simply bronze, fashioned into these memorable moments caught in time, yet lasting for eternity. It is a kind of magic: yet magic in a tangible form, pleasing our sight and our sense of touch.”

Stephen Moss, Author and Naturalist



" I have happy memories of fossil hunting on the Jurassic coast as a child. Finding the preserved remains of ancient life filled me with wonder. Fossils have remained an inspiration. I believe they would have formed part of man's earliest art collections. "

Hamish Mackie

Ammonite Cretaceous 2018

Bronze

Signed Hamish Mackie

Numbered Edition of 9

Dated 2018

Unmounted 134cm long x 178cm high x 82cm

Core ten plinth 105cm long x 85cm high x 85cm wide





“ There is something compelling about creating a contemporary artwork based on an ancient object, millions of years old. Ammonites are a naturally occurring example of the Fibonacci Sequence or the Golden Ratio which crops up time and time again in nature. ”

Hamish Mackie

“Ammonoids were one of the most successful and species-rich groups of molluscs ever to populate the oceans. Their closest living relatives, the octopuses, squid and cuttlefishes, dispensed with their external shells to enable more agile swimming. The ammonoids, by contrast, retained their trademark rigid, heavily mineralised and armoured homes.

Originating over 400 million years ago, ammonoids survived three of the ‘Big Five’ deep-time mass extinctions, but finally succumbed to the same catastrophic, asteroid-induced climate change that wiped out the dinosaurs 66 million years ago.”

Professor Matthew Wills, Department of Biology and Biochemistry, The University of Bath

Ammonite Cretaceous 2018

Stainless Steel

Signed Hamish Mackie

Numbered Edition of 9

Dated 2018

Unmounted 134cm long x 178cm high x 82cm wide

Core ten plinth 105cm long x 85cm high x 85cm wide



“ I wanted the cracks to appear random, giving the impression they occurred naturally through weathering. I achieved this by using a gas torch to burn the surface of the finished clay sculpture at high temperature. This burning produced the cracking, which contrasts with the geometrically precise tight ribs of the fossil. ”

Hamish Mackie

Ammonite Jurassic Cracked 2018
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 9
 Dated 2018
Unmounted 85cm long x 100cm high x 26cm wide
Core ten plinth 80cm long x 105cm high x 70cm wide





“ Lockbund Foundry have always said to me, ‘You sculpt it, we’ll figure out how to cast it.’ This was really put to the test with my stainless steel ammonites. A bronze furnace would have melted at the temperature required to liquify stainless steel, but true to form, Lockbund Foundry rose to the challenge. They built an induction tilt furnace capable of withstanding the high temperatures needed to deal with stainless steel. ”

Hamish Mackie

Ammonite Jurassic Cracked 2018

Stainless Steel

Signed Hamish Mackie

Numbered Edition of 9

Dated 2018

Unmounted 85cm long x 100cm high x 26cm wide

Core ten plinth 80cm long x 105cm high x 70cm wide



“ Winter is the time to catch squid in the United Kingdom. Sadly, the weather this winter wasn’t on our side. Every time I had a boat chartered, another storm came in. Eventually lockdown happened and I ended up having a squid delivered from a Cornish fishmonger! ”

Hamish Mackie

Squid 2020
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2020
59cm long x 31cm high x 12cm wide





“Roe deer are one of only two native deer species in Britain, the other being the much larger Red. Roe are small, delicately built creatures of woods and the edge of fields, where they often feed unobtrusively in small herds or pairs.”

Stephen Moss, Author and Naturalist

Roe Doe Standing 2019
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
110cm high x 30cm wide x 90cm long

Roe Buck Standing 2019
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
126cm high x 30cm wide x 94cm long



“ There are times when you should be able to look at a joint and feel the anatomical tension. Standing Roe deer may be static, but they are full of alert energy. My intention was that they were installed together as a family group. Compositionally, they can be moved around to fit the environment in which they are set. ”

Hamish Mackie

Roe Buck Lying Down 2019
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
62cm high x 50cm wide x 92cm long





Fallow Buck Running 2018

Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2018
157cm long x 157 cm high x 56 cm wide

Fallow Buck Standing 2018

Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2018
162cm long x 158cm high x 59cm wide

“ Fallow are a woodland species spread across Europe by the Romans. I have often seen Fallow standing stock still, staring at me on high alert. It was that split second moment before flight that I wanted to capture. ”

Hamish Mackie



“ Often, my sculpture is about storytelling and scene setting. My inspiration for this sculpture came from a research trip to the Hebridean Isle of Ulva. In that tough windswept landscape, steeped in history, I found these wild goats on a rough, rugged coastal cliff. On this sculpture, there is a hidden otter within the rocks as well as prehistoric rock art inspired by the island. ”

Hamish Mackie



Highland Goats 2017
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
59cm long x 59cm high x 24cm wide

Badger 2017
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
83cm long x 42cm high x 27cm wide



Otter on a Rock 2009
Bronze
Signed Hamish Mackie
Numbered Edition of 25
Dated 2009
28cm high x 18cm wide x 19cm deep



“ I have had a passion for otters since I was a child, my youngest daughter is called Otterlie! I’ve been lucky enough to see otters in the wild when fishing. In this sculpture I wanted to convey a moment of symmetry - two otters playing underwater in a figure of eight. ”

Hamish Mackie

Otters 2018
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2018
116cm high x 62cm wide x 50cm deep





Wildboar Jumping 2010
 Bronze
 Signed Hamish Mackie
 Numbered edition of 25
 Dated 2010
 37cm long x 7cm wide x 17cm high

Wildboar Landing 2010
 Bronze
 Signed Hamish Mackie
 Numbered edition of 25
 Dated 2010
 24cm long x 9cm wide x 19cm high



Wildboar Itch 2014
 Bronze
 Signed Hamish Mackie
 Numbered edition of 12
 Dated 2014
 38cm long x 24cm high x 32cm wide

Hare Head 2018
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2018
 66cm high x 21cm wide x 23cm deep





Hare Head Carved 2018
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2018
81cm high x 28cm wide x 14cm deep



“ This Sculpture was inspired by Modigliani’s carved heads. The sculpture was worked up from a rough sketch. I then carved the original from plaster of Paris, quite a different process to sculpting in clay – taking away, not adding on. There is a timeless quality about this piece. I wanted it to have both an ancient and a modern feel to it. ”

Hamish Mackie

*Sawn
wood base
Pencil*



Hare 2019
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
52cm high x 35cm wide x 48cm deep

“ The hare is the fastest land mammal in the UK reaching speeds of 45 miles an hour. They are elusive creatures and in the breeding season they are, in popular mythology at least, quite mad. Their reputation for madness stems from a spring mating ritual, that sees them leap in the air and box with each other. This strange behaviour gives rise to the centuries-old expression ‘Mad as a March Hare’. It is this physical energy that I wanted to convey in this sculpture. ”

Hamish Mackie

Hares Boxing 2019
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
121cm high x 56 cm wide x 49cm long





“ Originally bred as a draught animal, the prized Longhorn later became important for feeding large numbers of the new urban workforce during the Industrial Revolution. By the 1960s the breed was dying out, but the intervention of the Rare Breeds Survival Trust in 1980 has seen a welcome resurgence. I sculpted this Longhorn Bull from life. It took quite a lot of bribery with raisins and silage to get him to model facing the right direction! ”

Hamish Mackie

Longhorn Bull Head 2017
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
81cm long x 88cm high x 75cm deep





Hereford Bull 2019
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2019
36cm high x 17cm wide x 53cm long

Hereford Bull Head 2019
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2019
39cm high x 32cm wide x 28cm long



“ I wanted to sculpt a bull walking with attitude and purpose, with a sense of weight, movement and swagger, dulap swinging. The pedigree bull I studied belonged to Firbosa Herefords, local to me in the Cotswolds. The bull was a lovely calm chap, except on the day I decided to park my van in his field. He took one look at his reflection in the side panels, decided one bull was enough and remodelled my van! ”

Hamish Mackie

SCULPTURE IN THE LANDSCAPE

What should we consider when siting a piece of art in a landscape? Leading Garden Designer John Wyr gives some pointers.

“We can all remember some moment from our past when, wandering through a landscape, we were stopped in our tracks by a piece of sculpture. That moment of surprise, then rapt attention and pondering.

Sculptures can be very different in the way they interact with both the viewer and the landscape, but to some extent, it is always a piece of theatre. And like theatre, it needs careful choreography and set design. At the heart of this process is the impression we want to make on others: the feelings we want to invoke.

Sometimes, the landscape comes first – there may be a spot that cries out for a piece of art. Perhaps it is a restful glade where we want something contemplative, calming. It may be at a focal point, at the head of a long view or confluence of paths. Here we might seek something more powerful or majestic.

At other times, it is the piece of sculpture that comes first. We see something that speaks to us, that reaches inside and affects us in some way that is difficult to put into words. It may stoke a reaction such as excitement, movement, majesty, or peace. Or perhaps the work simply invokes a feeling of oneness with nature. It is important to

consider these feelings when siting the piece in the landscape – what impression did it make on us? Are we trying to evoke the same impression for others?

As well as artistic considerations, we need to consider the design issues of the site. The size and material (including colour) of the sculpture are important – how will it react visually with its surroundings? For more natural or contemplative sculptures, they are often best set low to the ground, surrounded with a natural environment or planting. Larger, more commanding pieces (both abstract and figurative) need a more formalised setting – perhaps a plinth and a space – back to the theatre again.

Finally, there are practical issues – how will we get the piece into place? Is there likely to be special equipment involved, or a lot of forward preparation? Thankfully, there are usually specialists on hand to answer these questions!

Whether you start with the landscape or the sculpture, this should be something very personal to you. And in making it personal to you, curiously it is also likely to make the biggest impression on others.”

JOHN WYER FLI FSGD
Chief Executive, Bowles and Wyr

BOWLES & WYER

Bull Head Large 2011
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2011
127cm long x 196cm high x 97cm deep





White Park Bull 2017
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
92cm long x 56cm high x 36cm wide



“ White Park cattle are an ancient and now rare breed. Two thousand years ago, large numbers lived throughout most of the British Isles. By the Second World War, their numbers had dwindled and concerns for the survival of the breed prompted a small herd to be shipped to the United States for safekeeping. Chosen as the emblem for the Rare Breeds Survival Trust, these cattle hold a special place in British cultural heritage. I worked on the sculpture from life, took measurements and photographs, then finished it off in the studio. ”

Hamish Mackie



“ Artists have been inspired for millennia by prehistoric art. The aurochs depicted in the Hall of the Bulls at Lascaux are closely related to White Park cattle. I was drawn to the ancient cave paintings as anthropological studies, as they demonstrate that man has been inspired creatively by the animals around us since the beginning of time. ”

Bull Relief 2017
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
50cm long x 30cm high x 5.5cm deep



Primitive Horse Head 2016
Bronze or 24 carat gold-plated bronze
Signed Hamish Mackie
Numbered Edition of 25
Dated 2016
12cm long x 6cm high x 4cm deep



“ Although I am best known for my wildlife sculptures, I am constantly looking to evolve my art and stretch my thinking in terms of how I sculpt. I find inspiration in many places and am often driven to experiment with new forms and ideas. As with my Primitive Horse Head, I am conscious of the history of sculpture and man’s inherent desire to express his experience creatively. Searching for Neolithic flints in the Dordogne a few years ago, I found a piece of wood that looked just like a horse’s head. Using found flint tools and beeswax, I defined an ear, an eye and nostril to create Primitive Horse Head 2016. It is a contemporary sculpture reminiscent of Prehistoric art; gold being the ultimate treasure find. ”

Hamish Mackie



“ I was commissioned by The Household Cavalry to make a sculpture for the officer’s mess, commemorating The Queen’s new Standard presented to them in 2015. ”

Hamish Mackie

Household Cavalry Charger 2015
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2015
43cm long x 65cm high x 18cm wide



PUBLIC ART / PLACEMAKING

“ The Goodman’s Fields Horses were commissioned by Berkeley Group for their London development and consist of six life-and-a-quarter size bronze horses, galloping round a central piazza. I was selected for this major public art commission after it went out to tender and I am grateful to Berkeley Group for giving me the opportunity. There’s always a slight sense of taking a ‘blind leap of faith’ with any large commission. The commission took two years to finish and was a complete architectural package involving lighting, fountains, and landscape design. ”

Hamish Mackie

Hamish Mackie, John Murdock, Tony Pidgley CBE, Kate Silverton and Brandon Lewis CBE PC at the unveiling of Goodman’s Fields Horses.





Goodman's Andalusian Stallion 2014
Bronze
Signed Hamish Mackie
Numbered Edition of 6
Dated 2014
360cm long x 360cm high x 200cm wide



Goodman's Two Horses Running Together
Scale 1:7
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2014
55cm long x 31cm high x 27cm wide

Goodman's Two Horses Running Together
Scale 1:18
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 50
 Dated 2014
10cm high x 19cm long x 9cm wide



Goodman's Arab Stallion 2014
Scale 1:7
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2014
40cm long x 50cm high x 23cm wide

Goodman's Arab Stallion 2014
Scale 1:18
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 50
 Dated 2014
16cm high x 14cm long x 7cm wide

Goodman's Andalusian Stallion 2014
Scale 1:7
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2014
48cm long x 46cm high x 23cm wide

Goodman's Andalusian Stallion 2014
Scale 1:18
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 50
 Dated 2014
18cm high x 18cm long x 9cm wide





Woodcock Rising 2013
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2013
52cm long x 66cm high x 37cm wide

One of our most secretive birds, the woodcock is a wader that never wades, but lives a secretive, hidden existence on the forest floor, probing into the damp soil with that long, straight bill. In spring, these usually shy birds turn exhibitionist, the males flying slowly around forest clearings at dusk, in a courtship display known as 'roding'.

Stephen Moss, Author and Naturalist



"The woodcock is a superbly camouflaged bird, well adapted to life in the woods and fields. With a bit of luck they can be spotted on a dark night with a spotlight, feeding on worms with their long bill. It is this behaviour I wanted to depict."

Hamish Mackie

left: **Woodcock Eating Worm 2019**
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
13cm high x 11cm wide x 33cm long

middle: **Woodcock Walking 2019**
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
22cm high x 14cm wide x 28cm long

right: **Woodcock Foraging 2019**
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
10cm high x 12cm wide x 26cm long





" I was lucky to visit grouse moors in Northumberland. I spent several days there photographing grouse shortly after the Glorious Twelfth with a fast 86mm Sigma prime lens which captured the pin sharp details of their flight. They fly fast, hugging contours, with eyes level and beaks open. The information gathered in photos, which was too quick to record with the naked eye, helped to inspire Grouse Flushing 2019 and Grouse 2019. I also worked from carcasses to get the wing shape and the number of feathers correct. One of the challenges I enjoy as a sculptor is to make heavy lumps of metal appear to be flying unsupported. "

Hamish Mackie

Grouse Flushing 2019

Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
90cm high x 110cm wide x 47cm deep



Grouse 2019

Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
78cm high x 60cm wide x 44cm deep





Pheasant 2017
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2017
97cm long x 74cm wide x 73cm high

Pheasant 2017 was commissioned by the Cotswold Distillery.

Working with Hamish was very easy, it just seemed meant to be. I suppose I took a leap of faith when I commissioned him, but the sculpture of our logo has turned out beyond my wildest dreams. It looks like it has always been there. He's captured the bird's jauntiness."

Dan Szor, Cotswold Distillery



Owl 2016
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2016
65cm long x 206cm high x 43cm wide
(not including base)



Owl Ring 2013
 18ct. Gold.
Made to size



“ I was commissioned to sculpt this pair of swifts for a silver wedding anniversary present. It seemed so appropriate as the birds are monogamous. ”

Hamish Mackie

“The swift is a bird that lives up to its name – the consummate flying machine. Once it leaves its nest, a swift may not come to land again for another two years or more, flying all the way to Africa and back at least twice, and feeding, sleeping and even mating on the wing.”

Stephen Moss, Author and Naturalist

Swifts Silver 2019
Silver
Signed Hamish Mackie
Numbered Edition of 6
Dated 2019
55cm high x 21cm wide x 23cm deep





Swift Soaring 2019
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2019
44cm high x 18cm wide x 15cm deep



Swift Swooping 2019
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2019
38cm high x 21cm wide x 21cm deep

Swifts Bronze 2019
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2019
55cm high x 21cm wide x 23cm deep



Chicken Head 2017
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
10cm long x 40cm high x 17cm deep



Chicken Brahma Cockerel 2009
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2009
78cm high x 41cm wide x 52cm long



“ Commissioned as a gift for a chicken producer. This Lohmann cockerel lived in my studio for a week. He was a noisy chap, strutting about, pecking at my equipment and sitting on my shoulder while I worked. ”

Hamish Mackie

Tawny Owl 2020
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2020
46cm long x 87cm high x 53cm wide





Dipper 2016
Bronze
Signed Hamish Mackie
Numbered Edition of 25
Dated 2016
18cm long x 12cm high x 9cm wide



Kingfisher Silver 2017
Silver
Signed Hamish Mackie
Numbered Edition of 6
Dated 2017
37cm long x 45cm high x 13cm wide

“Like a cross between a Wren and a submarine, the Dipper is the only songbird that swims and feeds underwater; plunging beneath the surface of fast-flowing rivers and streams in Britain’s uplands to find aquatic invertebrates. The name comes from their bobbing motion, as they perch on a water-splashed rock.”

Stephen Moss, Author and Naturalist



River Bed 2017
Jesmonite
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
112cm long x 76cm high x 3.5cm deep

“ As with many of my more experimental sculptures, I took inspiration from both nature and history. River Bed 2017 is my reimagining of Millais’s 1852 ‘Ophelia’, delineated by the natural process of a river bed drying up. ”

Hamish Mackie





“ This sculpture was inspired by seeing the Winged Victory of Samothrace, a hellenistic marble sculpture of the goddess Nike, created in the 2nd century BC and now in the Louvre. ‘Rebellion’ shares a similar proud deific stance. I enjoyed the challenge of depicting billowing drapery, capturing a moment in time. ”

Hamish Mackie

Nude 2020 - ‘Rebellion’
Bronze
Signed Hamish Mackie
Numbered edition of 12
Dated 2020,
77cm high x 29cm wide x 37cm deep





Model in Studio, Relief 2020
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2020
75cm high x 55cm wide x 12cm deep



Emergence Torso 2020
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2020
32cm long x 25cm high x 16cm wide



“ It is believed that neolithic depictions of the female nude formed the earliest sculptures, the Venus of Hohle Fells being 35,000 years old. Working with a life-model has the advantage of being able to study a static subject in a posed position from all angles. A very different approach to sculpting a distant black rhino *en plein air* from the back of a Land Rover. ‘Life-Size Torso’ is a celebration of the female form suitable for an internal or external location. ”

Hamish Mackie

Nude Life-Size Torso 2020
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2020
52cm long x 102 cm high x 49cm deep





Nude Study 2020
 'Composed' Seated
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2020
 25cm high x 13cm wide x 9cm deep

Nude Study 2020
 'Liberty' Arms up
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2020
 32cm high x 10cm wide x 13cm deep

Nude Study 2020
 'Abandon' Arms Down
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2020
 31cm high x 11cm wide x 11cm deep

“ Worked quickly and loosely in a sketchy manner, these mantelpiece-size sculptures are full of energy and have a wonderful fleshy feel about them, capturing the balanced movements of the female form in a moment of time. ‘Composed’ is a reflective proud composition, ‘Abandon’ and ‘Liberty’ are full of the freedoms and joys of life. ”

Hamish Mackie





“ These Vessels were inspired by antiquities, a contemporary take on ancient relics. ”



Churchill 2020
Bronze (Clay Original Shown)
Signed Hamish Mackie
Dated 2020
Life-Size

“ This great man had to make some pretty weighty decisions during WWII; he had so much on his mind. I approached it in the same way as I approach animal subjects, trying to convey his thoughts through his expression. He is bearing the heavy responsibility for leading his country during the darkest hour, but I hope in his face I have also shown the kindness of the man beneath. ”

Hamish Mackie



Sir Winston Churchill 2017
Scale 1:3
Bronze
Signed Hamish Mackie
Numbered Edition of 50
Dated 2017
24cm high x 15cm wide x 12cm deep

Sir Winston Churchill 2017
is in collections including:
10 Downing Street, the White House, Blenheim Palace and yacht Christina O.

Vessel - Inflection Point 2015
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2015
54cm long x 42cm high x 54cm wide



“ I have seen tessellated mud
cracks in dried riverbeds in
Africa and always found the
patterns and marks fascinating.
I couldn't resist a little tongue-
in-cheek humour with the
etching of 'mud mud mud'. ”

Hamish Mackie

Vessel - Amphora 2015
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2015
24cm long x 128cm high x 24cm wide
(not including base)



Mud Tablet 2017
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
31.5cm high x 18cm long x 21cm deep



Camel Life-Size 2013
Bronze
Signed Hamish Mackie
Numbered Edition of 9
Dated 2013
307cm long x 217cm high x 65cm wide

UNITED ARAB EMIRATES

“ I have made several research trips to the U.A.E. For me there’s something mesmerising and spell-bindingly beautiful about the desert. In 2013, with the help of Dr. Lulu Skidmore, I studied the camels at the Dubai Camel Research Centre for a potentially monumental camel commission. A client wanted up to 100 life-size camels – maybe it will happen one day...! ”



left: **Arabian Gazelle 1 Flat 2017**
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
26cm long x 22cm high x 11cm wide

middle: **Arabian Gazelle 2 Slope 2017**
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
30cm long x 30cm high x 11cm wide

right: **Arabian Gazelle 3 Top 2017**
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017
36cm long x 41cm high x 11cm wide



“ I have always wanted to sculpt Arabian gazelle so, after my 2016 solo show, I travelled 160 km across the Rub’ al Khali Desert, also known as the Empty Quarter, in search of them.

They are so perfectly adapted to their harsh desert habitat. My group of three was inspired by photographing a fleeing male effortlessly running up a huge dune in the magnificent desert landscape. ”

Hamish Mackie

AUSTRALIA

“ In 2015, I was lucky enough to return to Australia and take time to study the animals that thrive in its vast, remote and arid environment. The devastating wildfires of January 2020 make you realise just how brutal the Outback can be, surely a wakeup call for climate change. ”

Hamish Mackie



Merino Ram 2015
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2015
21cm long x 27cm high x 14cm wide



Kangaroo 2015
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2015
Available as:
Triple: 66cm long x 45cm high x 17cm wide
Double: 46cm long x 44cm high x 17cm wide
Single: 39cm long x 31cm high x 11cm wide



Koala 2015
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2015
15cm long x 46cm high x 12cm wide



Merino Ram Head 2015
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2015
30cm high x 35cm long x 35cm wide



Merino Ram 2015
Silver
Signed Hamish Mackie
Numbered Edition of 6
Dated 2015
21cm long x 27cm high x 14cm wide

INDIA

SteppesTravel

“ In 2015, my wife Laura and I travelled to both Tadoba National Park in Maharashtra and Kaziranga National Park in Assam with the aim of researching tiger. We were lucky enough to see them in both parks. My Leica was on overdrive, and the research I did was then translated into these separate studies of tigers. Our thanks to Steppes Travel who organised this trip of a lifetime. ”

Hamish Mackie



Tiger in Tree 2016
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2016
46cm long x 50cm high x 19cm wide



Tiger Head Study 2016
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2016
35cm high x 27cm long x 27cm wide



Tiger 2020
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2020
72cm long x 36cm high x 21cm wide

AFRICA

“ I return often to what feels like my second home - Lewa in Kenya. It is here, while staying with the Craig family in 1996, that my African sculpting began, so it is a very special place for me. Lewa was converted from a cattle ranch into a wildlife conservancy. It is now a Unesco World Heritage site working as a model and catalyst for the conservation of wildlife and its habitat. Ian Craig became a founding member of the Northern Rangelands Trust in 2004.

Like a lot of artists passionate about conservation, I raise awareness through my work. I have had enormous pleasure from sculpting wildlife in their natural habitats, which must be protected for future generations. ”

Kamini Martin

Northern Rangelands Trust (NRT)

In the harsh environment of northern Kenya, pastoralist communities have long struggled with frequent droughts, poor health care, sparse government services and the threats posed by cattle rustling and ivory poaching. At the same time, ethnic rivalries have hindered development and disrupted lives for years.



However, all this is changing, thanks to the community conservation movement.

By the end of 2019, 39 community conservancy groups under the Northern Rangelands Trust (NRT) umbrella were managing over 42,000 km² of land, for the purposes of transforming lives, building peace and conserving wildlife and wild spaces.

Community conservancies are safeguarding many endangered species, including black rhinos, elephants, Grevy's zebra, and the most endangered antelope on the planet – the hirola. Elephant poaching for ivory has dropped 96% in NRT member conservancies since 2012.

Community conservancies are case studies for new era African conservation, and are helping to shape new government regulations on establishing, registering and managing community conservancies in Kenya.



Black Rhino Itch 2018
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2018
56cm long x 30cm high x 25cm wide



Black Rhino Running 2018
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2018
56cm long x 18cm high x 14cm wide

Baby Rhino Itch 2018
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2018
27cm long x 17cm high x 12cm wide

“ After a mud bath, the little orphaned rhino moved off for a good old scratch on the nearest boulder, like a form of rhino beauty therapy; an image I just had to sculpt! ”

“ On my first visit to Lewa I was following on foot an anti-poaching team looking for an aggressive Black rhino due to be relocated. On finding him in thick bush I learnt very quickly that rhinos are a lot faster than they look – as we scurried up the nearest tree! My first meeting with this amazing charging animal left a lasting impression on me and I think that is why I go back time and time again to sculpt them. ”

Hamish Mackie





Cape Buffalo Head Study 2016
Bronze
Signed Hamish Mackie
Numbered Edition of 25
Dated 2016
23cm long x 29cm high x 19cm wide

“ In the last 20 years at Lewa Conservancy in Kenya, the herd of Cape buffalo has risen from a handful to several hundred. It is an ever evolving landscape. This sculpture captures the power and menacing determination of the buffalo charging, an iconic image.

Not much beats heading out in the mornings following the buffalo onto the plains. As they graze, they kick up the insects for the egrets, and so the morning rhythm of life on the African plain begins. “

Hamish Mackie



Cape Buffalo 2016
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2016
57cm long x 36cm high x 19cm wide

Cape Buffalo Head 2017
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2017

66cm high x 80cm wide x 66cm deep





Cheetah 2020
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2020
67cm long x 32cm high x 34cm wide



Cheetah Life-Size Foot Down 2012
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2012
185cm long x 175cm high x 60cm wide

Cheetah Life-Size Launch Pad 2012
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2012
130cm long x 143cm high x 112cm wide

“ Tracking Cheetah on foot with AfriCat, Namibia, in 2012 was an extremely exciting and inspiring experience. Sculpting small studies in the bush makes me look properly and get the subject in my head. Modern photography allows me to bring the bush back to my studio, enabling life-size versions to be sculpted later in a more controlled environment. ”

Hamish Mackie



“ Usually found on the boundary between plain and bush, impala are often seen checking over their shoulder for predators such as leopard and cheetah. I have always considered impala as one of the most graceful of African gazelle.”

Hamish Mackie



Impala 2018
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2018
 45cm high x 39cm wide x 14cm deep

Cheetah Impala Kill 2018
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2018
 77cm high x 39cm wide x 33cm deep



“ In 2018, I was delighted to be sent to Il Ngwesi in Kenya. A client wanted to give a sculpture of dik dik to his son and future daughter-in-law as a wedding present.

These miniature antelope are extremely shy and watchful creatures. The base of the sculpture depicts a dry riverbed, complete with a dik dik scrape and the tracks of elephants, leopard, and warthog. My friends and guides at Il Ngwesi, James and Kawai, explained how the riverbed acts as a kind of ‘bush telegraph’, revealing the marks left by the wild animals that recently passed by.

Il Ngwesi Eco Lodge is a wonderful place to visit and I was honoured to be welcomed into Maasai customs. Fond memories I shall never forget. ”

Hamish Mackie

Dik Dik 2018
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2018
26cm high x 45cm wide x 25cm deep



“ I have seen an eland easily clear an eight foot fence. Not bad for an animal which can weigh almost a ton! This was the inspiration for this sculpture, working from reference material in my studio. They are a wonderfully well-built antelope that lends itself well to my style of loose sculpting. ”

Hamish Mackie

Eland 2019
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
48cm high x 22cm wide x 45cm long



RETETI

Reteti is the first community-run elephant sanctuary in East Africa, if not the entire continent. It was established in August 2016 in the NRT-member conservancy of Namunyak, home to some of the largest elephant populations in the region.

Reteti first and foremost aims to reunite lost or abandoned elephant calves with their herds, responding to calls from conservancy rangers and community members across the landscape. Failing successful reunion with their herd, the team will take the calf to the purpose-built sanctuary, where it will be hand-reared by the team of passionate keepers – all employed from the local community – until it is strong enough to go back to the wild. Operating in and around NRT conservancy areas, the Reteti rescue team work closely with conservancy rangers, local communities and the Kenya Wildlife Service.

In 2019, six of Reteti's rescued elephants were released into the Sera Rhino Sanctuary – the first orphans from the sanctuary to begin their journey back to the wild. They have been fitted with GPS tracking collars, and are being monitored both remotely and by community scouts on the ground – who report that all are doing well and have had several positive interactions with wild elephant herds. There are plans to release six more orphans into Sera in 2020.

“Looking after elephants has now become the most beautiful part of my life. I'm passionate about my job. I'm proud to be the first female Samburu keeper at Reteti. We have grown to love these elephants and it will be difficult for us when they return them to their families in the wild, but that is where they belong. Our goal is to rehabilitate them and return them to their original families. I remember when Hamish came here, it was so interesting to watch him work! We're very happy his work can raise awareness and support for Reteti and for community conservation.”

Dorothy Lowakutuk.
Elephant caretaker, Reteti.



Elephant Calf Bashful 2019

Bronze

Signed Hamish Mackie

Numbered Edition of 12

Dated 2019

29cm high x 21cm wide x 34cm long





Elephant Calf Bold 2019
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2019
27cm high x 18cm wide x 42cm long



Elephant Calf Boisterous 2019
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2019
31cm high x 20cm wide x 55cm long



“ I have spent enough happy hours studying elephant from the back of a Land Rover, to know that a elephant calf is potentially one of the most playful creatures on the planet. Whether it is splashing about in water, playing helicopters with its trunk or charging anything that moves! Warthogs also have a comical ‘radio-controlled car’ look about them as they run with raised ‘aerial’ tails. Combine the two and this makes for a light-hearted scene that many people who are lucky enough to have visited Africa will have witnessed. ”

Hamish Mackie

Elephant Calf Chasing Warthog 2019
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
47cm long x 18cm high x 16cm wide





left: **Giraffe Youngster 2017**
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2017
 31cm high x 35cm long x 10cm wide

middle: **Giraffe Female 2017**
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2017
 37cm long x 40cm high x 14cm wide

right: **Giraffe Male 2017**
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2017
 43cm long x 46cm high x 14cm wide

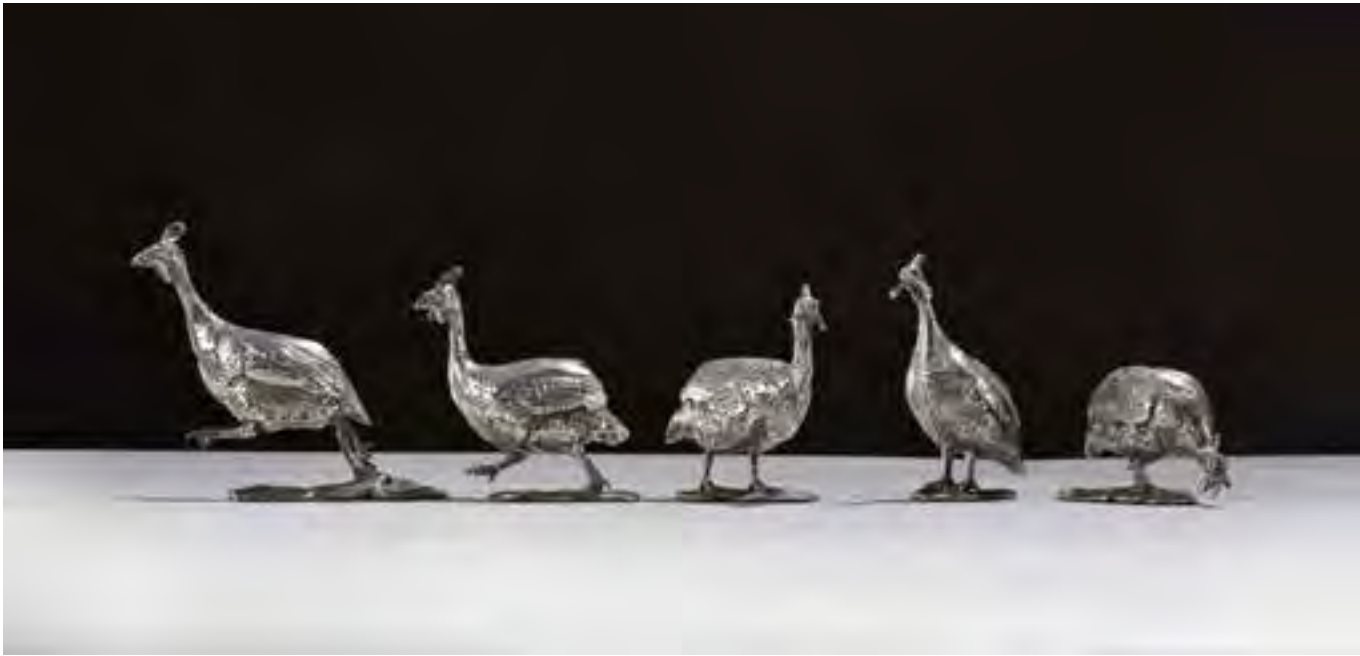


“ Thank you to Ndito the giraffe at Sirikoi Lodge.
 Ndito was very obliging in letting me get incredibly
 close to take reference photos and measurements. ”

Hamish Mackie

Giraffe Running 2017
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2017
 77cm high x 73cm long x 25cm wide





Guinea Fowl Silver 2012
 Hallmarked Sterling Silver
 Signed Hamish Mackie
 Numbered Edition of 6
 Dated 2012
Eating: 13cm long x 8cm high x 7cm wide
Looking Up: 12cm long x 15cm high x 6cm wide
Walking: 2cm long x 15cm high x 6cm wide
Running: 13cm long x 15cm high x 6cm wide
Bolt: 8cm long x 18cm high x 6cm wide

Bull Elephants Fighting 2010
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2010
102cm long x 44cm high x 29cm wide



The original skull was loaned by Specialist Wildlife Services, a not-for-profit organisation which rescues, rehabilitates and rehomes zoo-type animals.

“Through the ‘Bones Museum’ we maintain a large inventory of taxidermy items which are used by law enforcement agencies for training to help prevent the smuggling & illegal sale of endangered species.

The walrus skull (page 116) is an old museum specimen which originated from Greenland from the 1970’s. The cheetah skull is also a museum specimen.”

Matthew Ford, Specialist Wildlife Services

Cheetah Skull 2020
 Silver Plated Bronze
 Life-Cast Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2012
17cm long x 32cm high x 13cm wide



Leopards - Three in a Tree 2014
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2014
104cm long x 84cm high x 25cm wide



Leopard Climbing Tree Life-Size 2008
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2008
127cm long x 260cm high x 110cm deep



Leopard Stalking Life-Size 2012
 Bronze
 Signed Hamish Mackie
 Numbered Edition of 12
 Dated 2012
193cm long x 163cm high x 75cm wide



“Once again Hamish Mackie has produced an outstanding body of work. I have watched with admiration as his exceptional ability to capture the power and beauty of his chosen animal has earned him an enviable reputation and made his work eminently collectable. His stunning sculptures allow you to feel and connect with the animal he has brought to life. Furthermore, Hamish’s passion for the natural world and his commitment to conservation has seen him generously support Tusk for over 25 years and as the charity celebrates its 30th anniversary, we are delighted and grateful to be continuing our partnership.

Since 1990, Tusk has helped pioneer an impressive range of successful conservation initiatives across more than 20 countries in Africa, increasing vital protection for over 70 million hectares of land and more than 40 different threatened species.

By amplifying the impact of progressive conservation initiatives across the continent, Tusk has earned a reputation for providing a highly efficient solution for funding its programmes. We partner with the most effective local organisations and invest in their knowledge and expertise. By supporting and nurturing their conservation



efforts, we help accelerate growth from an innovative idea to a scalable solution.

The survival of many African species is dependent on healthy, connected habitats. This is particularly important

for endangered species such as lion, elephant and wild dog that require large ranges and the retention of vital migratory routes. The African lion, for example, has been reduced to living on less than 10% of the land they once occupied. Their populations have halved within the past 20 years to as few as 20,000 lions remaining in the wild and alarmingly making it rarer than the rhino!

With Africa’s human population set to double to 2.4 billion by 2050, the demands on the land will rapidly intensify. There is an urgent need to find solutions that benefit both people and wildlife. Finding space for both to co-exist is the ultimate conservation challenge.

Our sincere thanks to Hamish for once again supporting Tusk in such a generous way and we do hope you all enjoy his superb ‘Life In Bronze’ collection.”

Charlie Mayhew MBE, Tusk Chief Executive

Lion Head 2019
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
40cm high x 27cm deep x 26cm wide



“ In 2019, I returned to Lewa Wildlife Conservancy in Northern Kenya to spend a week studying lion with Patrick from the Predator Monitoring team. There are 44 lion across 38,000 square kilometres of wildlife conservancy. They are protected by 150 fully trained and armed rangers who understand their behaviour and habits. We drove several hundred km tracking them, so I could observe, photograph and make maquettes to take back to my studio.

From life I made plasticine head studies of both a male and female, as well as walking maquettes. Working from my traveling studio box and observing animals from life in their own habitat is the best way to gain a full understanding of my subject. I returned to the UK armed with my plasticine studies, thousands of photographs and video footage to complete the sculptures. ”

Hamish Mackie



Lioness Walking 2019
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
23cm high x 8cm wide x 47cm long

Lion Walking 2019
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2019
29cm high x 10cm wide x 52cm long





“ I am always blown away by the size of a lion. Nothing quite prepares you for seeing them up close. A male can be 1.2 metres high at the shoulder and weigh up to a quarter of a ton of pure power. They can reach speeds of 35 mph when charging.

Lion are listed as vulnerable on the International Union for Conservation of Nature's red list (IUCN). 100 years ago, the population of lion was 200,000 – today it is less than 23,000. At the current rate of decline, the lion could be extinct by 2050.

After making maquettes from life I returned to my studio with enough information to begin sculpting two life-size lions. I wanted to capture that real sense of a lion walking, not just the feet going forwards, but the whole swagger - the tail, spine and shoulder blades all working together, even the subtle lolloping of the head from side to side. I wanted to convey a real feeling of their weight and power under the hot, dry and dusty African sun. ”

Hamish Mackie



Lioness Life-Size 2019

Bronze
Signed Hamish Mackie
Numbered Edition of 9
Dated 2019
105cm high x 41cm wide x 245cm long
(not including base)

Lion Life-Size 2019

Bronze
Signed Hamish Mackie
Numbered Edition of 9
Dated 2019
135cm high x 53cm wide x 275cm long
(not including base)

Walrus Skull 2020
Silver plated Bronze
Life Cast Signed Hamish Mackie
Numbered edition of 12
Dated 2020
36cm long x 80cm high x 26cm wide



Humpback Mother
and Calf Breaching 2011
Bronze
Signed Hamish Mackie
Numbered Edition of 12
Dated 2011
30cm high x 41cm long x 29cm wide

“ In 2011, I was invited
by Ice Tracks to be ‘artist
on board’ a boat to
Antarctica. On our way from
Ushualao to the Falkland
Islands, we were lucky
enough to see humpback
whales breaching. ”



Tuna 2010
Stainless Steel (Zeron 100)
Signed Hamish Mackie
Numbered Edition of 12
Dated 2010
61cm high x 103cm wide x 47cm deep

“ Having caught this tuna with
the Safari & Conservation Co. at
Manda Bay, Lamu, Kenya, I then
made a negative fibreglass shell
of it on the beach. This negative
shell was then brought back to
the UK and made into a silicon
rubber positive, which I then
used as reference for the
plaster of Paris original. ”

Hamish Mackie



EXHIBITIONS



“ Exhibitions are a hugely important part of my work as a sculptor. I really appreciate the opportunity to get out of my studio, connect with collectors and discuss my work. I also enjoy showing people round my studio. There’s nothing like seeing people’s response to my sculptures when they view them up close. ”

COMMISSIONS

“ Sculpture commissions from private individuals or public organisations are an exciting part of my work as a sculptor and I’m proud to have sculptures in private collections and public spaces around the world. I enjoy, not only the sculpting aspect, but the whole process from initial consultation to final installation. ”

Hamish Macrae



- 1996 First Solo Show, the Air Gallery, London
- 1996 Art for Youth – winner of the Diana Brookes prize
- 1997 Royal Academy Summer Exhibition, London
- 1998 Brewin Dolphin, CLA Game Fair
- 1999 Cotswold Wildlife Park in Aid of Tusk Trust
- 2000 Hiscox Insurance, London
- 2001 Art London
- 2002 Soane, London
- 2003 Rathbones, Edinburgh
- 2004 Second Solo Show, The Gallery in Cork Street, London
- 2005 Knight Frank, Inhomes, Hungerford
- 2006 Third Solo Show, Fine Art Commission, London
- 2008 Represented by Collier and Dobson, annually
- 2009 Represented by Muse, The Sculpture Company, annually
- 2010 Mallett, American International Fine Art Fair
The Palm Beach Jewellery, Art and Antique Show, Florida
RHS Chelsea Flower Show, London, annually, now sponsored by Knight Frank
- 2012 Fourth Solo Show, Mallett, New York Olympics Public Art, Grosvenor Square and Oxford Street, London

- 2013 Mallett, The San Francisco Fall Antiques Fair
Game and Wildlife Conservation Trust, Highgrove
Fifth Solo Show, The Gallery in Cork Street, London
- 2016 Sixth Solo Show, ‘Life in Bronze’, Mall Galleries, London
- 2017 Muse, The Sculpture Company, Royal Ascot, and Olympia annually
Blenheim Palace
Stowe School
Blenheim Horse Trials
Sculpt at Kew, Royal Botanic Gardens, London
Daylesford Christmas Fair
Churchill Exhibition, Blenheim Palace
- 2018 Represented by Clarendon Fine Art, annually
Cercle Munster, Luxembourg
- 2019 Blue Marine Foundation, London
Sothebys, Dubai, Andalusian Stallion
- 2020 Muse, The Sculpture Company, Lucknam Park, Seventh Solo Show, ‘Life in Bronze’, Mall Galleries, London
Cancelled due to Coronavirus
Blenheim Palace
Holland and Holland

- Berkeley Homes Plc, London
- Sogo, Hong Kong
- Four Seasons Hotel, Mayfair, London
- Merrill Lynch, London
- Hiscox, London
- Andrew Winch Design, London
- Countryside Alliance
- Lewa Downs, Kenya
- Chippenhams Park, Cambridgeshire
- Knowsley Park, Derbyshire
- Tregothnan Estates, Cornwall
- Trewithen Estates, Cornwall
- Cadogan Estates, Scotland
- Clear Water, Nova Scotia, Canada
- Radley College
- Jilly Cooper
- Charles Saatchi
- Sir Anthony Bamford
- Dame Vivian Duffield
- Ronnie Wood
- The National Trust

- Archerfield Links
- Barclays Private Bank Ltd
- National Trust
- Woburn Abbey
- Calcot Manor
- Chapman University, California
- Gilbane Development Company, Rhode Island
- Daylesford Organic, London
- Bahamas Development Company, Bahamas
- Alibaba Group, Hong Kong
- Floors Castle
- Triton Investments
- Aberdeen Asset Management
- Berkley Group
- Boodles Jewellery
- Cotswolds Distillery
- The Himalayan Garden Sculpture Park
- Attadale Gardens
- The Household Calvary
- Blenhiem Palace



FOUNDRY AND THE TEAM

“ I work with a small team who help me, especially Maeve and my wife Laura. But also stone masons, steel fabricators, designers and printers, shippers and web developers.

I have had a symbiotic and happy relationship with Lockbund Foundry for over 25 years who continue to produce museum quality castings, rising to the technical challenges of sculpting larger scale works and now also casting into stainless steel.

It is one thing for me to push my finger into wet clay, quite another to cast that finger print into a cold hard metal.

The lost-wax casting method (Cire Purdue) hasn't changed much in the last 5000 years but that doesn't make it easy! It is highly labour-intensive; the skill is in transforming one material into another and preserving all the detail of the original.

Bronze's tensile strength allows compositions with minimal supports, unthinkable in materials such as marble, wax and plaster from which sculptures are initially created. This results in tactile bronze sculptures that will last many centuries. ”

Hamish Macrae

THE LOST-WAX OR CIRE PERDUE METHOD OF BRONZE CASTING

POSITIVE ORIGINAL TO NEGATIVE MOULD

The first stage of making a bronze is to sculpt the original. Hamish uses different materials such as clay, plasticine or wax, depending on where and what he is sculpting. This is built up over a steel and aluminium anatomical skeleton known as an armature. A silicone rubber mould is made over the original. The soft silicone rubber forms an exact negative of the positive original held in the right shape by a rigid fibreglass outer case. Multi-section moulds fit together with millimetre precision.

NEGATIVE MOULD TO POSITIVE WAX

Molten wax is slushed into the mould, poured out and the remaining skin allowed to cool; this forms a hollow wax positive approximately 4mm thick. The seam lines where the mould sections fitted together are then worked out and the sculpture cut up into castable sections. To this a series of wax pipes called runners and risers are fitted (known as sprues); these allow the molten bronze to flow in and the gases to come out. Each time an edition is cast another wax has to be made.

POSITIVE WAX TO NEGATIVE CERAMIC INVESTMENT

The 'sprued up' wax is then coated inside and out with liquid ceramic and grit, built up in layers to form a strong heat-resistant investment around the wax. This is then baked upside down in an oven, allowing the wax to be burnt out – hence the term 'Cire Perdue' or 'lost wax'.



NEGATIVE CERAMIC INVESTMENT TO POSITIVE BRONZE

The negative space formerly occupied by the wax is now filled with molten bronze poured in at 1200°C into the pre-heated ceramic investment. Other metals such as silver can be cast using the same method but at different temperatures. When the bronze has cooled, the ceramic shell is painstakingly hammered away and the sprues cut off. To remove the hard ceramic from the surface detail and deep undercuts, the bronze is placed in acid, which further breaks down the investment.



CHASING

If the bronze has been cast in several pieces, it is now welded together and chased. This is a highly skilled process recreating any surface detail. The sign of a quality casting is not to notice the chasing. If structurally necessary, sculptures are fitted internally with stainless steel supports.

PATINATING

The sculpture is now ready to be heated up and applied with a wide range of chemicals, which form the finished patina. Hamish is one of few sculptors who do their own patination, as he considers this to be as important as the colour of paint on a canvas.

...It is this direct contact Hamish has with his subject that gives his sculptures their veracity and power. He is there. He isn't just seeing, he is feeling. And that feeling, that sensation transmits from a Mackie sculpture to us the viewer. It is unmistakeable and unforgettable.

Will Gompertz - BBC Arts Correspondence



Hamish Mackie

HAMISH MACKIE SCULPTURE

www.hamishmackie.com • hamish@hamishmackie.com • + 44 (0) 7971 028 098

Sculptures can be shipped worldwide at cost, no VAT payable outside the EU. Studio visits by appointment only