



Front cover **Jackdaws on Chimney**  
Bronze & stainless steel  
Edition of 10  
49cm high

Terence Coventry

2006



**Monumental Avian Form**  
Ferro-concrete  
313cm high

“Art does not reproduce the visible; rather it makes visible”  
Paul Klee 1879-1940

Creativity has often been portrayed as a spiritual exercise rather than the more mundane intellectual and practical processes required to bring art into existence: this presumably originated with the ancient Greeks' belief that their gods, their muses, must intervene before works could be accomplished. A sculptor relying on such inspiration rather than a more disciplined and intellectual approach may wait in vain.

Terence Coventry is the most practical of men; experience gained in the relentless grind of farming. He was brought up in the Midlands, his early talent being recognised by his mother who encouraged its development, and he gained early admittance to Stourbridge where he embarked on a Fine Arts Degree Course. His mentor there was Keith Leonard, one time assistant to Hepworth; a man for whom he had great respect and who not only gave him the all important understanding of form and mass and space, but also - like all the really great teachers - instilled in him an unquenchable enthusiasm for his subject. At that time National Service was still compulsory, so having completed his degree course his further artistic development was interrupted by two years in the Royal Air Force. He had already attained a place at the Royal College of Art and took this up on his return to civilian life. Unfortunately this was to study painting rather than sculpture and after a year he left and immersed himself in agriculture.

Little by little the pressures of farming were eventually relinquished to the younger generation, allowing space for the re-emergence of a once dormant and now reconfigured talent. It was not only an inexorable determination to sculpt which was the mainspring behind this completion of the circle, but a resolve to fulfill, at last, the true vocation. The farming years were not times mislaid, rather they were seasons when practical skills were refined and constructional problems solved; after all repairing a ploughshare and welding armatures are not that dissimilar.

The past ten years have seen an extraordinary output of powerful images whose strength lies in the subtle balance between anatomical correctness and sculptural form. The underlying structure, the geometry of the armatures, clearly define the powerful planes. The thrusting angles give momentum to the work, so much so that a sculpture often gives the impression of toppling forward if it were not restrained.

A virtual lifetime spent on an isolated gale-ridden cliff-top farm has etched the artistic eye with an often-austere interpretation of the subject matter around it. The recurring themes of rocks and bulls and jackdaws and boars have a formidable presence reflecting the weathered serpentine rock that is their background. The human form has an altogether gentler aspect although nonetheless powerful and uncompromising.



**Swimmer**  
Bronze  
Edition of 10  
50cm high



**Rook**  
Bronze  
Edition of 10  
29cm high

Although the subject matter remains essentially unchanged, this latest body of work shows a distillation of ideas, a simplification of form. There is a subtle shift from the more rounded peripheries of the planes to a much flatter, more linear and hard-edged approach. The Jackdaws are an example where the essence of the birds is reduced to the minimum of mainly flat surfaces. Compare the Rook of today with the Spiralling Rooks of the past. The incised lines are an important and integral part of the works and not merely a textural device. There is nothing random about their direction; they are there to augment or diminish the relationship between adjacent planes. Many of the more recent monumental works have been made in ferro-concrete and this has contributed, in part, to the simplification of form, in that the medium needs to be worked at speed before it sets.

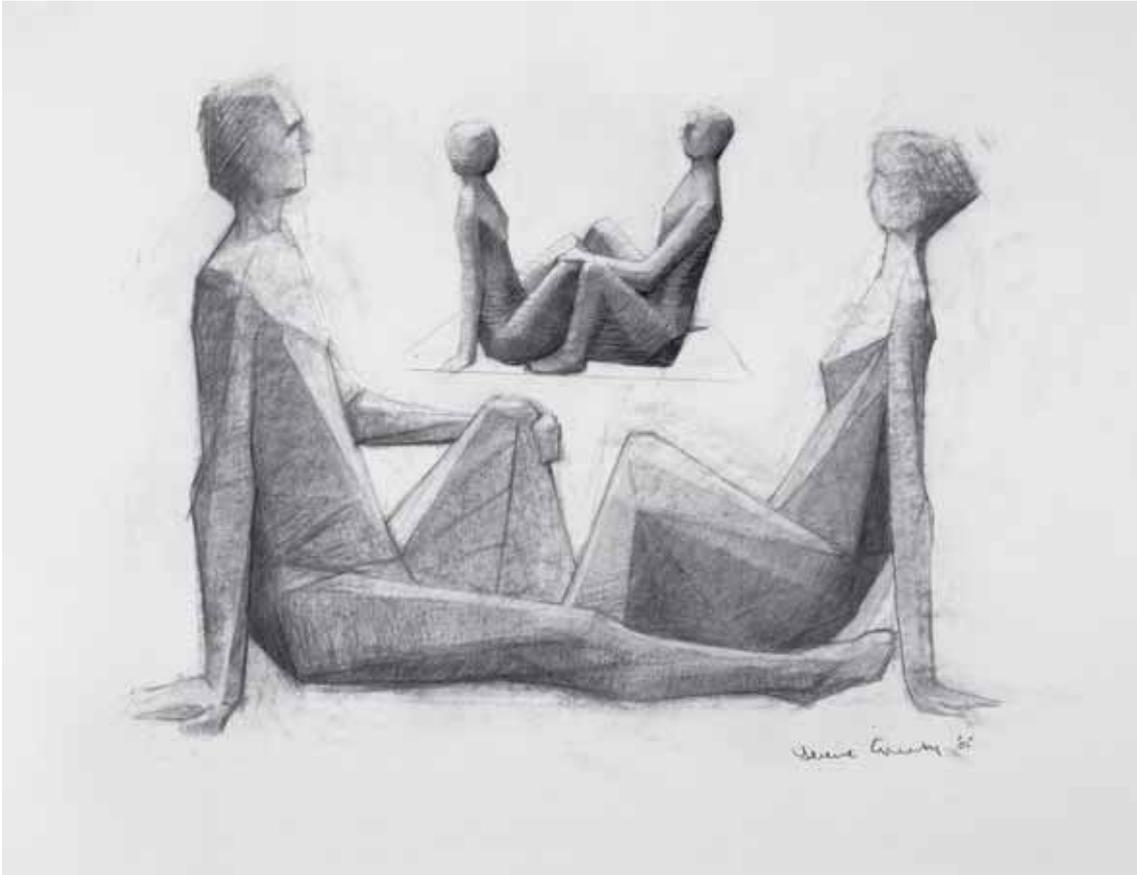
It is true to say that the majority of artists reach the height of their achievements in their early middle years. However, psychologists who study the relationship between the ageing process and creativity have long recognised how creative insights emerge, sometimes quite unpredictably, after periods of often-prolonged incubation. Maybe here is a manifestation of the cognitive unconscious working through the fallow years and reaching a creative peak, almost unexpectedly.

Peter Harris  
February 2006





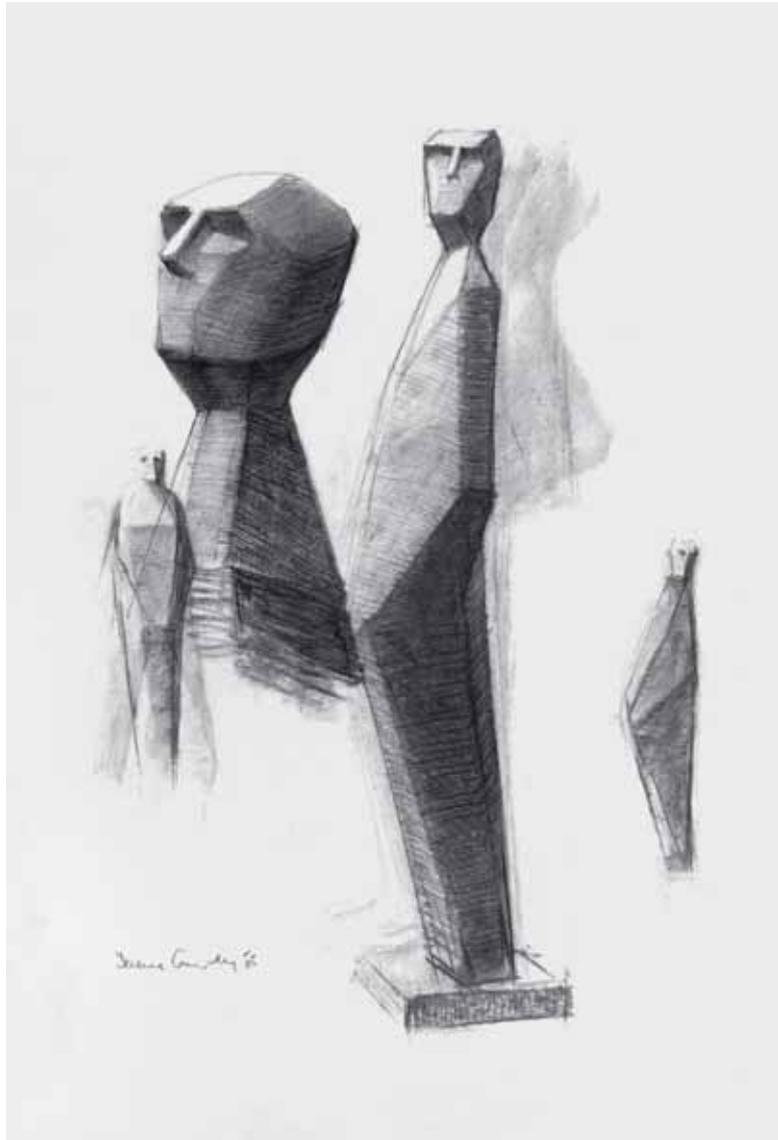
**Standing Bull II**  
Bronze  
Edition of 10  
44cm high



**Couple I**  
Bronze  
Edition of 5  
66cm high







**Couple II**  
Bronze  
Edition of 5  
80cm high



**Boar II**  
Bronze  
Edition of 5  
100cm high



**Sitting Boar**  
Bronze  
Edition of 5  
112cm high





**Sitting Boar Maquette**

Bronze  
Edition of 10  
27cm high







**Owl**  
Sterling silver  
Edition of 10  
14cm high



**Jackdaw**  
Bronze  
Edition of 10  
17cm high



**Monumental Rook**

Bronze & stainless steel

Edition of 5

180cm high



**Choughs** (detail)  
Bronze & stainless steel  
Edition of 10  
60cm high







**Choughs**  
Bronze & stainless steel  
Edition of 10  
60cm high





**Jackdaws on Ridge**  
Bronze & stainless steel  
Edition of 10  
40cm high



**Goat I**  
Bronze  
Edition of 5  
158cm high



**Goat I Maquette**  
Bronze  
Edition of 10  
40cm high



**Goat II**  
Bronze  
Edition of 5  
88cm high



**Hound II**  
Bronze  
Edition of 7  
66cm high



**Lying Hound**

Bronze

Edition of 7

52cm high



**Standing Hound**

Bronze

Edition of 7

75cm high







**Sea Horse**  
Sterling silver  
Edition of 10  
17cm high



**Monumental Horse**  
Ferro-concrete  
300cm high

**Gazing Man**  
Ferro-concrete  
195cm high





**Horse Head Maquette I**

Bronze  
Edition of 10  
49cm high



**Horse Head Maquette II**  
Bronze  
Edition of 10  
49cm high





**Gannet Head Maquette**

Bronze  
Edition of 10  
67cm high



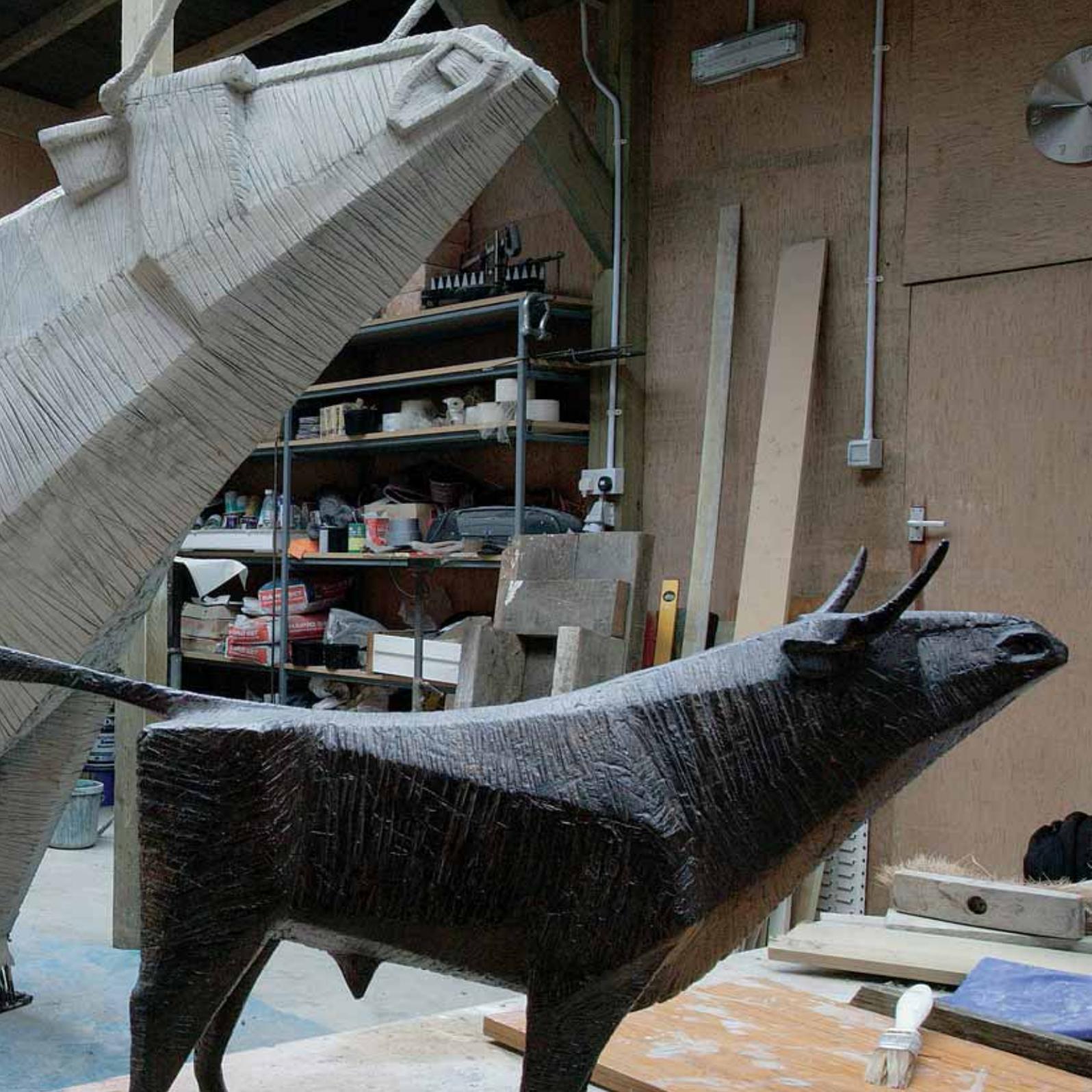
**Female Torso Maquette**

Bronze  
Edition of 10  
42cm high



**Monumental Female Torso I**  
Painted elm  
181cm high







## Afterword

Intimately linked to his rugged Cornish landscape and its creatures, Terence Coventry distils and refines familiar everyday subjects into powerful and monumental images that have a connection in all of us.

It is five years since Terence's last one-man show and sculpture is now the sole focus of his creative energy. This body of work is charged with a new intensity reflected in the breadth and vigour of his imagery.

We would like to thank Peter Harris for his sensitive and intelligent introduction, Steve Russell for the stunning photographs and all the team at Pangolin Editions for their unfailing support and superb craftsmanship.

Jane Buck  
Claude Koenig  
March 2006



back cover **Jackdaws on Chimney**  
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49cm high

