







Proposed Site for Sculpture Donation

The Town of Cottesloe does not warrant the accuracy of information in this publication and any person using or relying upon such information does so on the basis that the Town of Cottesloe shall bear no responsibility or liability whatsoever for any errors, faults, defects or omissions in the information.

Scale 1:488

Tuesday, 12 November 2013





JEAN-PIERRE RIVES

Former French Rugby captain turned sculptor Jean-Pierre has been a sculptor for more than thirty years. During the early 1980's Jean-Pierre met the sculptor Albert Feraud and his vision of the world and of life were rapidly altered. This association would never go astray. Each artist follows his own creative path, but the shared emotion remains intact and is continually renewed. Jean-Pierre is the first sculptor to have a solo exhibition in the Jardins du Luxembourg in Paris since Rodin.

Jean-Pierre's sculptures are represented in major collections all over the world including Cap Gemini's at La Fontaine.

Whilst Jean-Pierre Rives has at least in the last decade more or less continued to use the same materials and method in his work, it is possible to classify his works in two main categories. One group advocates the style of the great classic sculptors, who radically changed the concept of sculpture and at the same time, have nevertheless retained the main characteristics of sculpture in its traditional sense. With this style he focuses on proportion between objects on the distribution of weight, on creating a centrepiece for the composition, on structuring the elements of his work around a focal energy source or an imaginary space where an intellectual transformation can take place.

His other group of work is more in the style of the great realists, inspired by Nouveau Realisme (New Realism). With this style, the elements in his sculpture function as objects, which briefly demonstrate their original qualities, features and roles determined by their original contexts. In this way, a recognisable object is not transformed into an abstract form; in other words, the sculpture is composed of real objects, real physical fragments from the real world.

Things which fill our world are placed next to each other as real objects and are manipulated, destroyed and above all, have their function altered, without, however, losing their physical, material, functional identity. The observer perceives the structures as objects and tries to understand the reasoning behind and the way in which they have been assembled. He does this based on his previous experiences, his knowledge and memory, comparing them with this structure that provides another interpretation that cannot be drawn purely from the objects themselves. In this context, real materials, colours and traces of chemical and physical processes are dominant, thereby reinforcing the perception of reality. The artist is stepping into reality, carrying out his assignment using the real elements available. The sculpture is, therefore, perceived as ordered reality, or as fragments of reality.

David Handley from the Sculpture by the Sea organization who had invited Jean-Pierre to participate in the Sculpture by the Sea – Cottesloe 2007 exhibition introduced Jean-Pierre to Ron and Terrie Gomboc. From this introduction he was invited to extend his residency at the Gomboc Gallery art foundry in order to create four major outdoor sculptures and a number of small scale sculptures for the 24th Annual Sculpture Survey.

Excerpts from Jean-Pierre Rives
Biography by Kent Wallace

