



adhoc

The Art of Peter Huby

Issue 06: The Northern Stuff





*Courtesy of Lancaster Central High School*

*I made the two heads on the cover in the 1980s near the house we lived in at the time on the Lancashire Fells. A welded steel/ wire mesh armature supports a shell of cement, to which I added fibreglass strands. They have weathered surprisingly well, given that the site is very high and exposed.*

*These large heads stand by a footpath across the fells so that it has been seen by lots of people over the years.*

*A photograph of it was once used on the cover of a music CD called The House of the Heads, and they are illustrated in a book of local walks.*

In 1997 I wrote a novel, Pasiphae (pub. Dewi Lewis) which took as its subject the mythical story of the birth of the minotaur.

Whilst writing, I made a number of clay pieces relating to the story, images of Pasiphae, Daedalos and Icaros, and the giant, Talos.

Later, I was commissioned to make this large piece in steel/fibreglass, based on one of these images. My friend David Clements and I worked on it together.



*Courtesy of David and Rachel Clements*



Like many sculptors, I have been influenced by other work, other traditions. A number of my pieces are based , for example, on ancient Greek prototypes. Following a visit to Kajuraho in India I made images deriving from the temple sculpture there. Photographs of Inca/Aztec sculpture have also served as starting points.

The medieval wood carvings in the museum in Prague have significantly affected the work I have done since I saw them. Though they are carvings and I have never been drawn to carving myself, I identified strongly with the vision.

The general principle seems to be that you imitate what you admire.



*Courtesy of Peter and Liz Eastman*





*Courtesy of John and Sue Haines*





I am not a craftsman and craft processes hold no particular attraction for me, though, over time, I have learned a few things.

Generally, the only things I have made in clay are pieces of sculpture, and irregularly shaped ceramics can be very difficult to fire, I soon learned. I began to use heavily grogged clay to avoid explosions in the kiln, until I encountered paperclay, which allowed me to produce objects of greater delicacy... and fragility.







*Courtesy of Liz Holmes*



*Courtesy of Liz Holmes*







*Courtesy of David and Rachel Clements*



*Courtesy of Peter and Liz Eastman*

I have a faint but satisfactory memory from primary school involving plasticine. I would be about six years old. It seems that I had made some major work, horses in a field, cows maybe. The field was contrived by building a wall of plasticine around the edge of the plasticine board.

I now realise that the board had started out as a slate for writing on with a slate pencil. These things were going out of use when I started school. I was instructed to carry my chef d'oeuvre into the other classrooms for the other children to admire.

It must have been a very affirmative thing for me.





*Courtesy of Fran Challis and Trevor Wear*



*Courtesy of Fran Challis and Trevor Wear*





Peter Huby worked as a teacher in the north of England for 26 years. He also directed festivals and community theatre. He and his wife Linda have lived in Greece for the past 11 years. He has made a number of independent films and published 3 novels.