

Jonathan Wright  
*Constellation Maquette*





The Hove Plinth was unveiled by patron Sir Timothy Sainsbury, former MP for Hove in April 2018 as a new cultural landmark on the seafront. Inspired by the Fourth Plinth in London, the inaugural sculpture, *Constellation*, is a celebration of Hove's past and present and was created by artist Jonathan Wright.

*Constellation* is based on an 'orrery,' a mechanical model of the solar system in which the 'planets' have been replaced with historic and present day features of Hove. It is a celebration of the community's heritage, and is the artist's creative response to the criteria of 'helping to reinforce a sense of place and identity'.

The sculpture is a perfect fit for the location – its pleasing geometry is a celebration of Hove's beauty and character and puts Hove in its own solar system. Popular landmarks and images associated with the area orbit the system rather than planets.

The artist invited local residents to suggest ideas for Hove's most famous and iconic features. The gilded objects on the 'constellation' include copies of museum items such as the bronze age Amber cup and the pioneering special effects cine camera as well as a bust of Queen Victoria and a model of a cricketer. There are models of the West Blatchington windmill, and its modern equivalent the Rampion wind turbine. Other icons include an elm tree, seagull and a skateboarder. Wright's design has been described as "*part mechanical model of the solar system, part film camera and part ship's compass*". It moves gently in the wind, and casts beautiful shadows on the promenade.

Wright has produced a stunning limited edition cast Carrara marble and stainless steel maquette of the original sculpture. Each edition has been published by TAG Fine Arts and is numbered and hand carved with Wright's signature. A percentage of each sale goes to support the Hove Plinth programme.

## Hove Amber Cup



In 1856 a large burial mound near to the sea in Hove was excavated to make way for the building of Palmeira Avenue. Inside the burial mound was an oak coffin carved from a tree trunk.

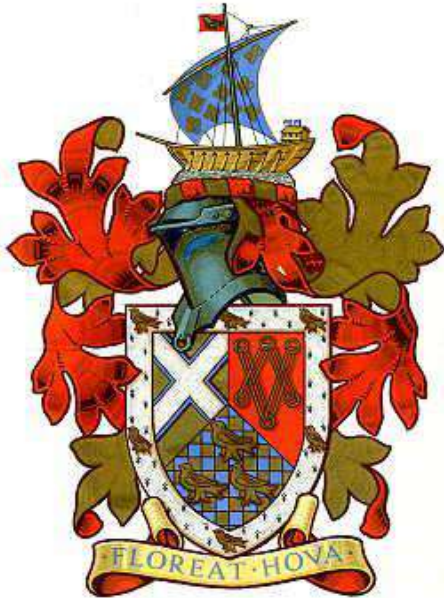
It contained bone fragments, a copper-alloy dagger, whetstone and an axe-head as well as the precious amber cup. These grave goods are over 3,200 years old.

The cup is made from one piece of Baltic amber. Its burial in Hove suggests early trade links between England and the Baltic. The presence of this unique and valuable object may signify that the Hove burial mound was the grave of a very important person.

The cup is part of Brighton and Hove Museums' collection. It was lent to the British Museum in 2010 for a major exhibition in conjunction with the BBC entitled 'The History of the World', but is now back in a secure cabinet at Hove Museum.



## Hove Ship



Hove's original Coat of Arms were granted in 1899 and includes a ship at the top of the crest. The ship that has run ashore on a shingle beach represents a 16th century French galley and commemorates the French attacks on the coast of Hove in the early part of that century. The ship has been retained in the new combined Coat of Arms when Brighton & Hove became a unitary authority in 1997.

The motto is Floreat Hova (May Hove Flourish). The crest also references the original parish church of

Hove with St. Andrew's cross on a field of gold, and St Leonards, the patron saint of prisoners and of the parish church of Aldrington with prisoners' shackles on a red field. The martlets on the shield are emblems of Sussex.

The yellow relief decorations on the mid 19th century seafront shelters in Hove references the same ship as a symbol of Hove.



## West Blatchington Windmill



The first record of a windmill in Sussex goes back to 1155 and no less than some 900 have been recorded in Sussex since then, most of which are now lost.

Built circa 1823 on a flint & brick tower, West Blatchington Windmill is one of England's most unusual and attractive 'smock' mills. Six-sided instead of the conventional eight, recycled ship's timbers were used in the construction and much of the original machinery remains intact.

Beautifully depicted in a painting by John Constable in 1825, she provided the flour and animal feeds for Court Farm. Following a disastrous storm, she ceased work in 1897. The long south barn was destroyed by fire in May 1936 and the mill was purchased by Hove Corporation in 1937. The Elm tree lined track, used for decades by horse-pulled carts laden with cereal crops was replaced by tarmac as Holmes Avenue was extended northwards leaving the mill isolated on a central island as she is seen today.

Volunteers from the 'Friends of the Mill' group have lovingly restored the mill to its former glory and with six floors open to view. Visitors can discover how grain is turned into flour in a traditional smock windmill and also explore a fascinating display of historical and agricultural exhibits.



# Rampion Wind Turbine



Model of a turbine at the Rampion offshore wind farm which can be seen on a clear day out at sea from the Hove promenade. The Rampion windfarm by E-On has recently been taking shape off the Brighton and Hove coast.

It will be fully operational from 2018 and deliver sustainable energy to Sussex.

The wind farm represents a tremendous engineering feat: 116 turbines have been installed 13 km out from shore. Each turbine consists of an 80 metre tower, weighing approximately 200 tonnes, which has been lifted and positioned onto each foundation.

A nacelle, fitted to the top of each tower, houses the generator and gearbox. Three blades, each measuring 55 metres in length have been hoisted and connected one at a time. The lay and burial of 112 kilometres of array cables, which connects the turbines to the offshore substation, before transporting power to shore, has also been completed. The wind farm is expected to have a capacity of 400MW.



# Cricketer



One of Sussex's proud boasts is that its County Cricket Club is the oldest in the country, possibly the world! Its ground has always been located in Brighton and Hove.

The Club was established in March 1839, its first fixture being played at the Royal New Ground, Brighton. In 1848 it moved to the Royal Brunswick Ground.

In 1872, the land was required for the expansion of the town, so the Club relocated to a barley field between Eaton Road and Cromwell Road and, after the harvest, covered the ground with turf taken from the Brunswick and Hove Lawns. The Club has used Eaton Road as its headquarters ever since.

For many years the Club failed to win the County Championship. However, during the decade of 2000 success at the major competition came in triplicate with victories in 2003, 2006 and 2007.





## Queen Victoria Bust



Sculpture was everywhere during the Victorian reign. From coinage to marble busts and grand bronze statues, Queen Victoria's image became a familiar part of Victorian life, representing her as the figurehead of nation and empire.

Most sculptors of the age attempted to capture the queen's likeness and her significance in sculpted portraiture. At the same time the invention of machines to make reduced copies allowed for the production of numerous small

scale busts of Victoria in ivory, porcelain and bronze. Her image also circulated on cameos and medals as well as coins.

The icon is based on a small bust of Queen Victoria, from Brighton Museum's collections. The museum piece, which is inscribed on the base "R BELT. S 1897" and "ORIGINAL IN POSSESSION OF THE QUEEN".

R. Belt attracted a lot of publicity in 1882 when he entered into a lawsuit with his old employer Lawes who he accused of libel. Lawes had claimed that Belt often put his name to works which had been created by other artists he employed. During the court case Belt had to sculpt on demand. The jury found in Belt's favour and awarded him £5,000, later increased to £10,000 when Lawes appealed! Both however were declared bankrupt after the case.

## Special Effects Cine Camera 1899/1900



This icon celebrates Brighton and Hove's pioneering contributions to filmmaking and is a copy of a camera in Hove Museum's Pioneers' Gallery which shows the huge impact these local film-makers had on the international development of the moving image.

The 35mm camera was designed and built by Brighton-based engineer Alfred Darling (1862-1931) to create special effects in early films. It had two removable plates with apertures, which produced the effect of looking through a telescope.

In 1897 Darling came into contact with the Brighton School of filmmakers. He worked closely with them, offering expertise in the development of new cameras to produce particular effects. His apparatus was very successful, with makers across the world buying equipment from him.

In 1899, Hove filmmaker George Albert Smith (1864 – 1959) bought a similar camera from Darling and soon afterwards shot *Grandma's Reading Glass*, which pioneered film editing techniques. Smith developed the old pump house in St Ann's Wells into a production studio, which he called his 'Film Factory'. He created some of the earliest close-up shots in film history.



# Elm Tree



Because of its natural environment, shielded by the South Downs and the sea, and because of the effort made to preserve them, Brighton & Hove is home to more than 17,000 Elms – one of the few species of larger trees that can thrive on the areas chalky, alkaline soil.

The city has the largest collection of Elms in the UK and some of the oldest, rarest and most spectacular varieties in the world.

UNESCO's decision in 2016 to designate the Brighton and Hove area as a World Biosphere site is partly a reflection of this. There are as many as 30 National Registered Champion Elms in the City and 15 individual trees are the very last examples of their types anywhere in the world.

There are 2,160 street tree Elms in Hove. These days Elms being planted as street trees are species that are claimed to be disease resistant although this is an ongoing battle.

# Skateboarder



Brighton & Hove has been one of the main hubs of the UK skate scene since the seventies. The Level is one of the country's oldest sites for skateboarding, with the park existing in various iterations for over 40 years. The seafront also has a long history with skating, with the West Pier previously housing a ramp under its walkway known as The Cage, along with various popular skating spaces along the coastline.

Flip Skateboards, one of the largest skateboard companies in the world, has its roots in Brighton, starting out as Bash Skateboards before changing name and moving stateside in the early 1990s.

In 2007 the skate park at Hove Lagoon was built, creating a whole new generation of skaters in the city. Now between the Lagoon, the Level, the indoor skate park at Brighton Youth Centre, other small parks around the area and throughout the city streets, skateboarding is still a big part of Brighton & Hove's culture, and the city is also at the forefront of the UK's female skate scene, which is constantly growing and making waves.

The skateboarding figure is modelled on Liam Teague, a Brighton resident who has been skateboarding in the city since 2001 and spent his formative years skating at the Lagoon.



## Beach huts



Beach huts were introduced in the 1930s following the demise of bathing machines and bathing tents on Hove beach. By 1939 there were 473 huts on the promenade.

At Hove Lawns originally the huts were placed on the south side of the promenade, sometimes in double rows, thus blocking the sea view from people strolling along the seafront. As there were many more people wishing to hire huts than huts available, in 1947 Hove Council introduced a lucky dip system as the fairest way of allocating them.

In August 1982 Hove Council invited tenants to buy huts at a cost of £100. Fast forward to 2010 when 17 new huts at Hove Lagoon sold for £12,500 each!

There are now approximately 500 beach huts in Hove. Owners pay a licence to the council and must adhere to stringent conditions. There is regulation paint for the sides and roofs, but you can paint the door in any colour, including stripes.

During winter storms the beach huts get battered with pebbles and there have been occasions when huts have been blown apart by gales. But in the warmer season a Hove beach hut is the place to be.

## About the Artist

Jonathan Wright was born in London. He has a BA Hons Fine Art from Middlesex Polytechnic and an MA in Sculpture from the Royal College of Art. His artworks have been shown extensively in the UK, Europe and the US.

Wright's sculptures observe and subvert the functional structures that support and service our everyday lives: a pylon, a water tower, or a fence.

The artist uses scale changes and material selection to investigate and see anew the 'everyday' engineering that we take for granted.

*"I aim to produce work that shows how ideas and forms change as they move from one part of the world to another. I combine them in previously unexplored relationships using form to create new worlds of encounter.*

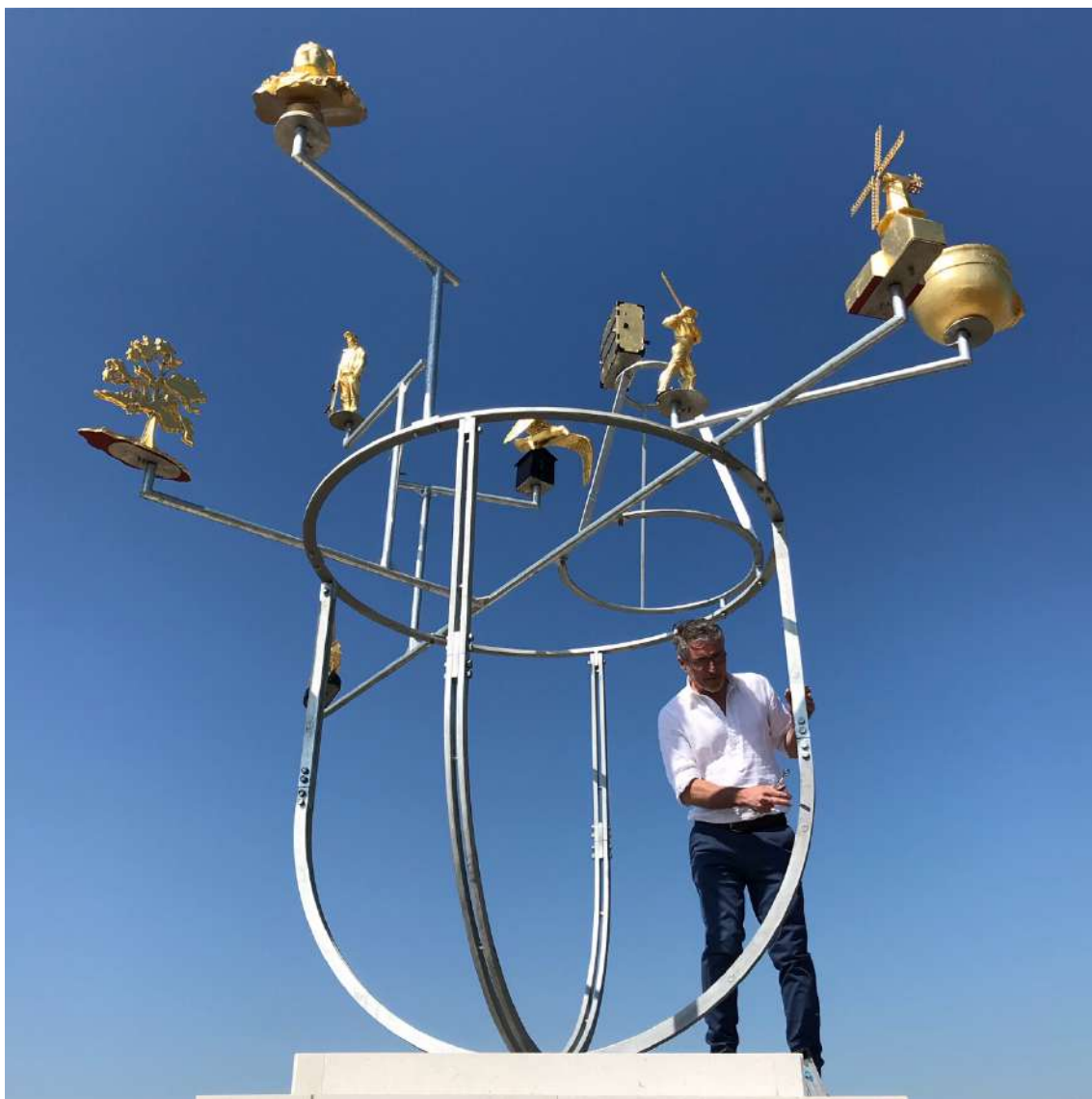
*"We are surrounded by structures whose functions are mysterious, and these structures become invisible in their ubiquity. When encouraged to look at them afresh, to reverse our perspective, we realise we can see more and see better. Nothing can be taken for granted and nothing is as it appears to be.*

*"Working in the public realm is a very satisfying process. I very much enjoy creating a work that is part made by local inhabitants and part made by the location itself. The role of the Artist in this project is merely to guide the work to fruition and provide a basic structure to focus the work as a whole. The work is made by the public and engineered by the Artist. The other exciting part of this process is to widen the 'outreach' of Art, to expand into new audiences and spread an understanding of Art's importance and function in our modern world.*

*"The set of objects in Constellation mirror the continuous rotation of the planets offering a rediscovery and reinvention of their place in the work and in the larger space of the town. The objects are aspirant, magical and infused with meaning."*



**TAG Fine Arts are delighted to support The Hove Plinth and the Hove Civic Society**







Jonathan Wright

Constellation Maquette, 2019

Constellation size 40 x 42 x 32 cm | 16 x 17 x 13"

Plinth size 21 x 18 x 16.5 cm | 8 x 7 x 6"

Stainless steel with mixed media components on a cast Carrara marble plinth |

Signed and editioned by the artist | Edition of 25 | £5,200



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