

PALERMO'S PALATE

The Sicilian capital of Palermo has a centuries-old love affair with food. Rob Crossan goes off the beaten track to sample some delicious street cuisine

THE ART OF GLASS

Natural light flooding the interior is a key feature of Sunseeker's newly developed builds thanks to the expansive use of glass, says Jonathan Bell

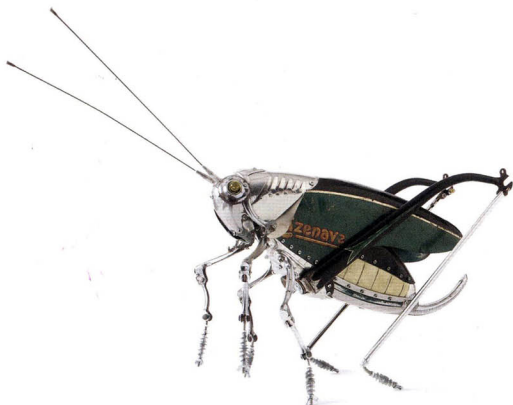
BLUE HEAVEN

Carol Wright is drawn to the sumptuous establishments and the sensual coastline of one of Europe's most glamorous destinations: the French Riviera

SUNSEEKER



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THE MARVELS OF MARTINET

EDOUARD MARTINET'S GENIUS IN TRANSFORMING DISCARDED MECHANICAL PARTS INTO INTRICATELY RECYCLED SCULPTURES ARE NOW MUCH SOUGHT-AFTER DESIGNS SAYS AMELIA WALKER

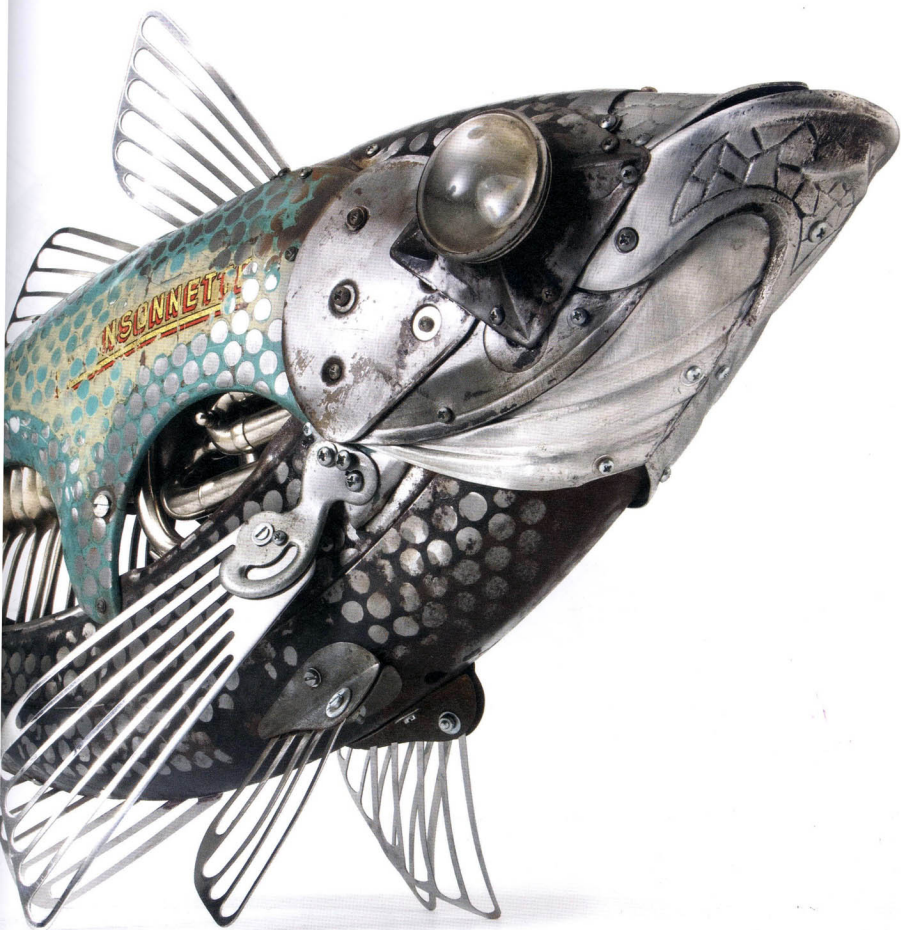
It could be a dragonfly or an ostrich, a toad, or a praying mantis. Housed at the world's leading animalier gallery Sladmore Contemporary, Edouard Martinet's delightful representation of amphibians, sea life, birds and insects – meticulously assembled from unlikely machine parts and long discarded household objects found in markets and bric-a-brac shops – sit boldly, awaiting the undoubted ooohs and aahs from art lovers with an interest in oh-so-eclectic art.

Martinet, born in Le Mans, France but based in Rennes, began collecting bits of discarded bicycles, kitchen utensils and other appealing cast-offs when he was a boy. "When I was young I used to collect all sort of stuff: wood pieces,

bits of cardboard, plastic... to make all sorts of things," says Martinet. "My parents were also collectors: my mother collects ribbons, buttons, labels, tiny things for nothing or for a use she doesn't know when she keeps them. My father is eccentric: he collects bikes, mopeds, and younger he was a fan of cars. My grandparents on my mother's side had an artistic sense even if they were not artists."

Having studied graphic design in Paris at the elite ESAG (Ecole Supérieure des Arts Graphiques), Martinet began sculpting insects in 1990 and 1991. "The very first sculpture I made was a present for my sister. It was a mosquito made with bike parts. I was 25. I was still working as a freelance graphic designer after studying at ESAG. I was fascinated first by insects."





GRASSHOPPER: wings: moped chain guards; abdomen: bike mudguard, Solex mudguard and old toys; rear legs: bike forks; forelegs: bike brakes; end of legs: plaster wall plugs; thorax and head: bike and car parts; antennae: bike spokes.

Fish II: body: moped mudguards and chain guards; bones: small spoons; guts: trumpet horns; eyes: torches; fins: fish slices.

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DRAGONFLY: eyes: old bike headlights and wire mesh; body: car wing/bike rear lights; legs: tubes, bike cable guide and wing nuts; wings: fencing wire and umbrella ribs; abdomen: aluminium and patinated copper/brass bike pumps.

Children's books and documentaries on animals are his main source of stimulus. "I watch nature," Martinet says. His collection is "a source of inspiration. I like the colours and the naivety... I especially like creating animals that aren't that popular: spiders, toads, insects, phobic animals."

So where does he find his raw material – these pieces with a potential for adaptation – that most of us would see as throwaway? "I have a huge storage of material: I collect all the pieces whose shapes I like even though I don't always know what I am going to do with them. I find them in car boot sales, bric-a-brac shops, garages, seconds markets, flea markets, everywhere you can find used objects."

These intricate, fiddly little creatures certainly require a careful eye, steady hand and patience. "I can't tell how long it can take me to make and finish a sculpture. There can be pieces I really need and if they are not in my workshop, I have to wait to find them and it can be long. I may wait months, even years, if the piece is rare or if I am not lucky. But I don't change my mind. My work teaches you not to lose patience. The original idea can change as I proceed. I discover what the sculpture is becoming gradually and sometimes I change pieces. I sometimes make sketches to get an idea. I may draw what I plan to make before starting... Normally it takes me one month for a sculpture, but it can take me years."

Sustainable, detailed, handmade and yet sturdy, these visual delights showcase intrinsic design mixed with old-school craftsmanship. In 2009, these qualities attracted Sladmore Gallery Director Gerry Farrell, who recognised the uniqueness of Martinet's sculptures and offered him an exhibition – his pieces now attracting rich and discerning collectors around the world.

Martinet currently works during the week as a teacher of graphic design, leaving the rest of his time to 'forage' for materials and make sculptures, which he does in a remote workshop on a farm around 10km from Rennes, Brittany's capital, where he now lives. "I did it on purpose, it is easier to keep concentrated on creation when you are not at home."

His meticulously assembled sculptures are never welded or soldered but screwed together. "I try to keep the pieces as they are found in their worn state, altering them as little as possible." This choice gives his creations an unusual level of visual richness and realism.

"I want a fish to give the impression that it is looking at us, and a praying mantis that it is ready to catch its prey," says Martinet.

