

A bronze sculpture of a figure holding a large, flowing, abstract form, set against a red background. The figure is depicted in a dynamic, almost dancing pose, with its arms raised and hands gripping the edges of a large, curved, metallic-looking structure that resembles a stylized flower or a piece of fabric. The figure's body is slender and elongated, with a head that is slightly tilted. The entire scene is set against a solid, vibrant red background. The lighting is dramatic, highlighting the contours of the sculpture and the texture of the red background. The overall composition is balanced and visually striking.

Paige,

*with her
anthology
of sculptures.*

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cover:

Soaring

Edition 12, the Dancers series
Bronze, 35 x 12 x 34 in.

Vertigo Studies

Edition 1/1, the Studies series

Resin, 8 in. variable



***Focusing on
tensions and
liberations in
my work,
I feel most of
our emotions
are locked
into an
existential***

cocoon.

My sculptures show the human race as a singular individual searching for connection but finding only alienation.

My recent work has become a symbol of struggle - both being contained and liberating ourselves from self-inflicted boundaries.

Fears of ostracism, avoiding distinction and hiding from greatness are all thoughts that come to mind.

In extraordinary tension, the figures struggle to unveil themselves in order to become understood and known.

These bound figures give me a sense of unrest as if too much life is jammed into too restrictive of space. I feel as if I am trying to live my truth free and unveiled in a society that would rather keep us contained.

From the moment we are born, the world tends to have a container already built for us to fit inside: a social security number, a gender, a race, a profession, an I.Q. I ponder if we are more defined by the container we are in than what we are inside. Would we recognize ourselves if we could expand beyond our bodies?

Would we still be able to exist if we are authentically “un-contained”?

I attempt to expand my sculptures beyond the human flesh of the figure and create the brilliance within us.

Simultaneously, I cannot help but to see a dangerous dichotomy between falling apart and expanding beyond our limitations.

When devastation becomes deliverance, ashes from the past can become the foundations of the future.

— Paige

The Couples



Home

Edition of 25, the Couple series
Bronze, 23 x 15 x 31 in.



Freedom Bound (maquette)

Edition 12, the Couple series
Bronze, 21 x 28 x 12 in.





***The
Dancers***





left:

Academia (Maquette)

Edition 25, the Dancers series
Bronze, 37 x 14 x 27 in.

above:

Harmony

Edition 10, the Dancers series
Bronze, 30 x 17 x 17 in.

Soaring

Edition 12, the Dancers series

Bronze, stainless steel, 35 x 12 x 34 in.







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Melody

Edition 25, the Dancers series
Bronze, 30 x 10 x 10 in.



Soar
Edition 25, the Dancers series
Bronze, 21 x 9 x 9 in.



Ballet International (3/4 Life)
Edition 6, the Dancers series
Bronze, stainless steel, 75 x 25 x 52 in.



Ballet International (maquette)
Edition 10, the Dancers series
Bronze, 35 x 10 x 24 in.

The Seasons

**Spring**

Edition 75, the Seasons series
Bronze, 15 x 9 x 10 in.



Summer (half life)

Edition 12, the Seasons series
Bronze, 46 x 31 x 18 in.

right:

Summer (maquette)

Edition 125, the Seasons series

Bronze, 21 x 14 x 8 in.



Autumn

Edition 75, the Seasons series

Bronze, 11 x 19 x 12 in.









Winter

Edition 75, the Seasons series
Bronze, 11 x 9 x 11 in.

***The
Liberations***





left:

Couture

Edition 12, the Liberations series
Bronze, 21 x 14 x 28 in.

above:

Conception

Edition 12, the Liberations series
Bronze, 34 x 8 x 10 in.



Evolution

Edition 12, the Liberations series
Bronze, 30 x 36 x 10 in.







left:

Into The Light

Edition 12, the Liberations series
Bronze, 14 x 12 x 12 in.

above:

Evolution II

Edition 12, the Liberations series
Bronze, 14 x 10 x 10 in.





left:

Dreamer (With ring)

Edition 8, the Liberations series
Bronze, 32 x 24 x 18 in.

above:

Dreamer

Edition 8, the Liberations series
Bronze, L. x 12 x 20 in.



above:

Release (half life)

Edition 12, the Liberations series
Bronze, 43 x 20 x 20 in.

right:

Release (maquette)

Edition 75, the Liberations series
Bronze, 22 x 9 x 9 in.



**Puppet**

Edition 12, the Liberations series
Bronze, 26 x 14 x 22 in.

**The Gift**

Edition 10, the Liberations series
Bronze, 27 x 18 x 18 in.

***The
Sphere***



50

above:

Birth

Edition 50, the Sphere series
Bronze, 20 x 5 x 8 in.

**Ascent**

Edition 12, the Sphere series
Bronze, 25 x 9 x 9 in.



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above:

Balance (third life)
Edition 50, the Sphere series
Bronze, 32 x 24 x 16 in.

right:

Balance (life size)
Edition 8, the Sphere series
Bronze, 84 x 61 x 43 in.





Blossom (maquette)

Edition 125, the Sphere series
Bronze, 15 x 12 x 12 in.



Breath (maquette)

Edition 50, the Sphere series
Bronze, 13 x 12 x 11 in.





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Blossom (half life)
Edition 12, the Sphere series
Bronze, 34 x 27 x 27 in.



Breath (half life)

Edition 12, the Sphere series
Bronze, 46 x 24 x 24 in.

biography

Born in Carmel, California Paige knew she would be an artist by the age of nine. Immersed in nature and art, Paige's fascination with the human figure began early. She believed that through the figure an artist could speak a universal language that is timeless and essential.

Paige started drawing from the nude model by the age of ten and by fifteen was studying intensely at university campuses during the summer months. Knowing that she was naturally a sculptor, at seventeen she cast her first bronze sculpture.

Educated at Pepperdine University, Paige spent a year in Florence, Italy with the university's study program. There she took classes at the Florence Academy of Art which included art history. She went on to continue her education at the prestigious Pennsylvania Academy of Fine Arts, where she studied sculpture and learned to paint and print in several different mediums.

In 1995 she was assistant sculptor on a monument for the Atlanta Olympic Games. In 2001 she was voted into the National Sculpture Society, the Catherine Lorillard Wolfe Art Club and The Salmagundi Club as a professional sculptor. In 2006 one of her sculptures was selected to become a prestigious international award for young dancers.

A replica of the sculpture is now awarded to a talented dancer selected by a panel of judges annually from Ballet International.

Annually, Paige has several solo exhibitions, and her work can be seen in selected galleries throughout the world. In 2004 she moved her studio from California to New York City. In the spring of 2007 she moved to London, where she currently works full time.

Paige's work is full of dichotomies: both the beautiful and the ugly, the liberated and the contained, the falling and the floating. She is always in control of form but not imprisoned by its literality.

The subject matter becomes the most important -- not narrowly feminist, but rather humanistic betrayals of modern emotion. Paige's work is becoming a valuable keystone for the missing figure in contemporary art. Only in her early thirties, Paige Bradley's talent and artistic achievements have gained her much notoriety.

Paige's sculptures are in the collection of *American Museum of Art*, Philadelphia, *Ballet International Foundation*, Germany, *Point Park University*, Pittsburgh, *Paul Mellon Arts Center*, *Choate Rosemary Hall*, Connecticut and *Royal Brompton & Harefield NHS Trust*, London.

Paige,
with her anthology of sculptures.

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