

## Track & Field

Javelins soar, pole vaulters fly, and divers slice through the anticipative air of Olympic Games – Herculean tests of physical strength and the body Adonis. While creative-funding purse strings have tightened to fuel the 2012 Olympics, tactileBOSCH are reaching dizzying new heights of artistic Gold as they kick off their Acceleration series with Track & Field.

Towering far higher than the high diving board or any works previously seen at the artist-led contemporary gallery, Jason Pinder's pillar of palettes draws the eye skyward to appreciate the elongated exhibition space anew. Natural light illuminates the structure from skylights either side of his giant, child-like stack-a-brick, changing the feel of the piece from dawn until dusk. This stretching of art is echoed in the adjacent Tower by Pete Williams. The result of a three-month residency at Leitrum Sculpture Centre in Manor Hamilton, Williams' narrow 15ft tall house-shaped installation balances precariously upon stilts, a rocket ready for take off. Inspired by the artists recent time in Olympic hostland – China – home here becomes a protected private space hard to reach by outsiders. Still the crowds flock and circle these exhibits, these showmen in the Track & Field sculptural games.

There is no rest for the wicked, and like athletes' hamstrings, our perspective is again pulled taught by Matt Skelley's piece. Upon an easel a mixed media collage mocks up the doorway ahead of us. It provides a lens, drawing our gaze to the action drawing at the other end of the corridor. Aware of the other artists work and space, the sculptures interact with each other and the tactileBOSCH building pushing boundaries like sportsmen to reflect the building's grand scale with a fluidity that beckons us through the exhibition, best seen in the musicality of Ed Elliot's nautical rope sculpture; salvaged from the docks it snakes its way through walls and floors, seeming to knot the gallery together, standing strong against autumnal storms.

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