



SOPHIE ELIZABETH
THOMPSON

CURIO

“To a mind that is still, the whole universe surrenders”
Zhuang Zhou (369-286 BC)

Sophie-Elizabeth Thompson is a British artist, working from her studio in Barcelona.

Her creative work is expressed in both sculpture and drawing. All her work is a result of an ongoing exploration of form and mark — it is abstract in the purest sense. Working in different media including plaster and clay to create final pieces in bronze, marble, resin and also bespoke stoneware ceramic sculptures.





The process

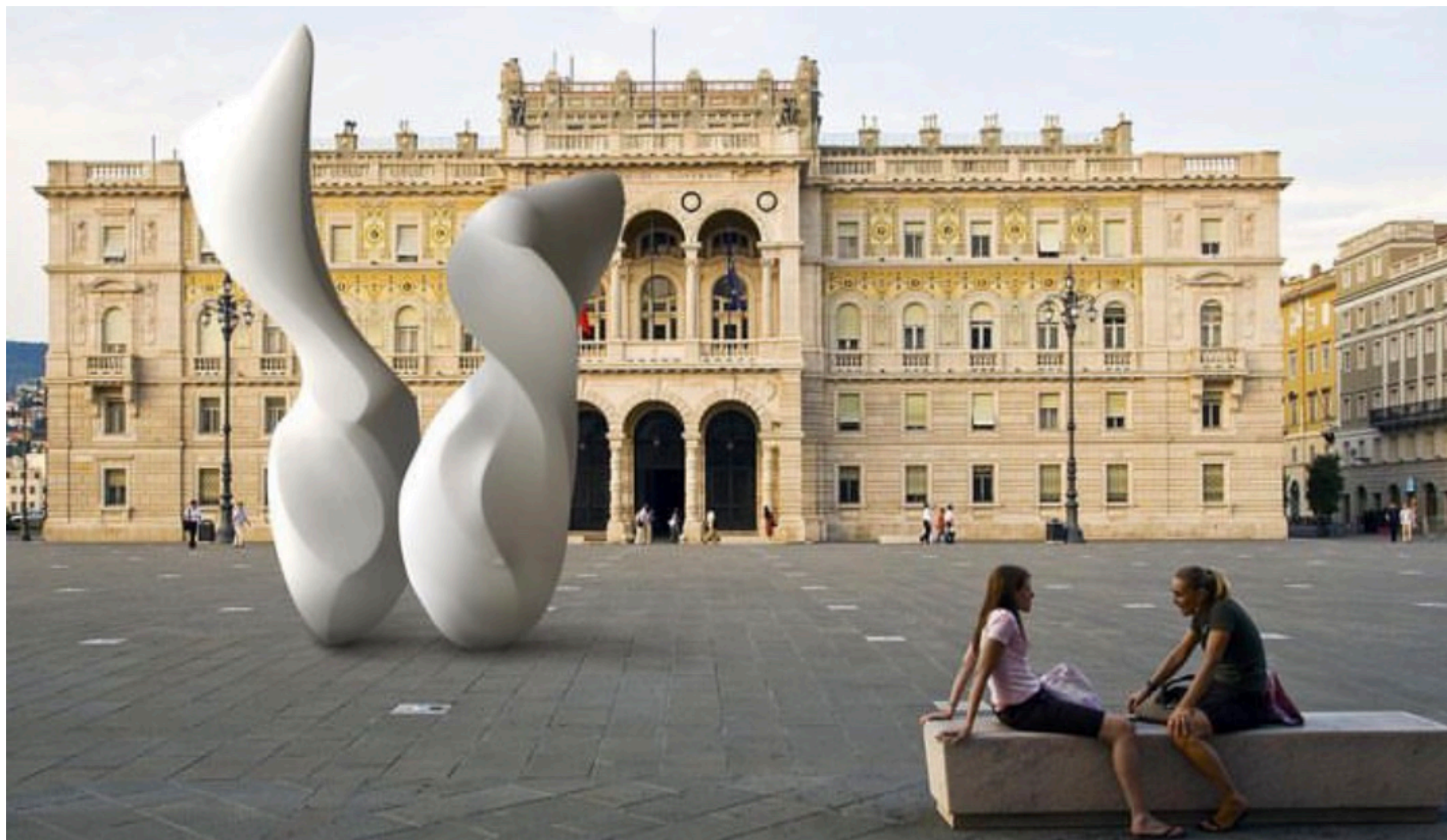
All her artistic output is a natural intuitive response to the world around her. Inspired by both natural and manmade forms and their physical relationship to each other in life. It is details that inspire her; elements of the whole, out of context, that can reference delicate bone forms, industrial architectural structures; fluid forms and the often ignored negative space between objects.

Her creative process is defined by instinctive investigation of shape and form. The art reveals itself in this dynamic approach, as the artist continually searches for the poetic and essential in a subconscious fresh mark. All her artistic observation and ideas, creation and creativity are a result of this evolving explorative practice.





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Philosophy

When I am in my studio, during my creative process, there is a moment, sometimes after only minutes of working and sometimes after hours of working, where I suddenly feel completely at peace. Where time appears to stand still in absolute tranquility. That sense of harmony that can only exist in the stillness and perfection of the present moment. This is the gap between thoughts, the moment that transcends time and space and our perceived reality where the purest of form and mark are created. It is an instinctive process where no thoughts can penetrate and the subconscious mind allows inspiration to flow into form.

It is this present moment where all of my art works are created through an automatic, instinctive process of artistic investigative movement through my hands. All of my previous experiences, all that I have previously seen and known influence what I create with my hands in these moments as I allow my subconscious mind to flow calmly and with clarity.



My artistic life really started at school where I learnt to work with clay. I remember seeing a book with some of Picassos ceramics works and feeling a sense of liberation as the shapes he was making were not conventional, and I remember thinking how wonderful it would be to be allowed to make those kind of ceramic pieces.



I always loved creating and wanted to be an artist at a very early age. I have a book by Richard Scarry book where I chose my professions. One was a pig brick laying and the other was a cat being as sculptor. I wanted to do both and now have done both.

When a little older, but still very young, I remember being down the garden with a small penknife or a screw driver and a hammer and making a mess of a block of wood thinking I was creating something amazing.

I always had a dream that I could be in those quiet moments creating all day long. Later, before bed I would read books about artists and visualise having my own studio and being covered in plaster and drawing all day, being lost in the moment and completely calm and happy.







The hardest part initially was leaving the safety of the Art college. I was determined that I wanted the life of an artist, however I had no idea how and so I did a secretarial course to learn to type and work on the computer. For years I worked during the day in offices as a personal assistant or as a legal secretary and by night I would go to my studio and work as late as I could before going to bed and doing it all again the next day.

Today, I have achieved my dream and work as a full time artist from my studio in Barcelona. I now have assistants to help with the running of the company as well as the physical aspects of sculpture creation enabling me to work on many projects at the same time.

These days I still work in clay, but the majority of my work I now create by carving from blocks of plaster and then create often large scale pieces in stone, bronze and resin.



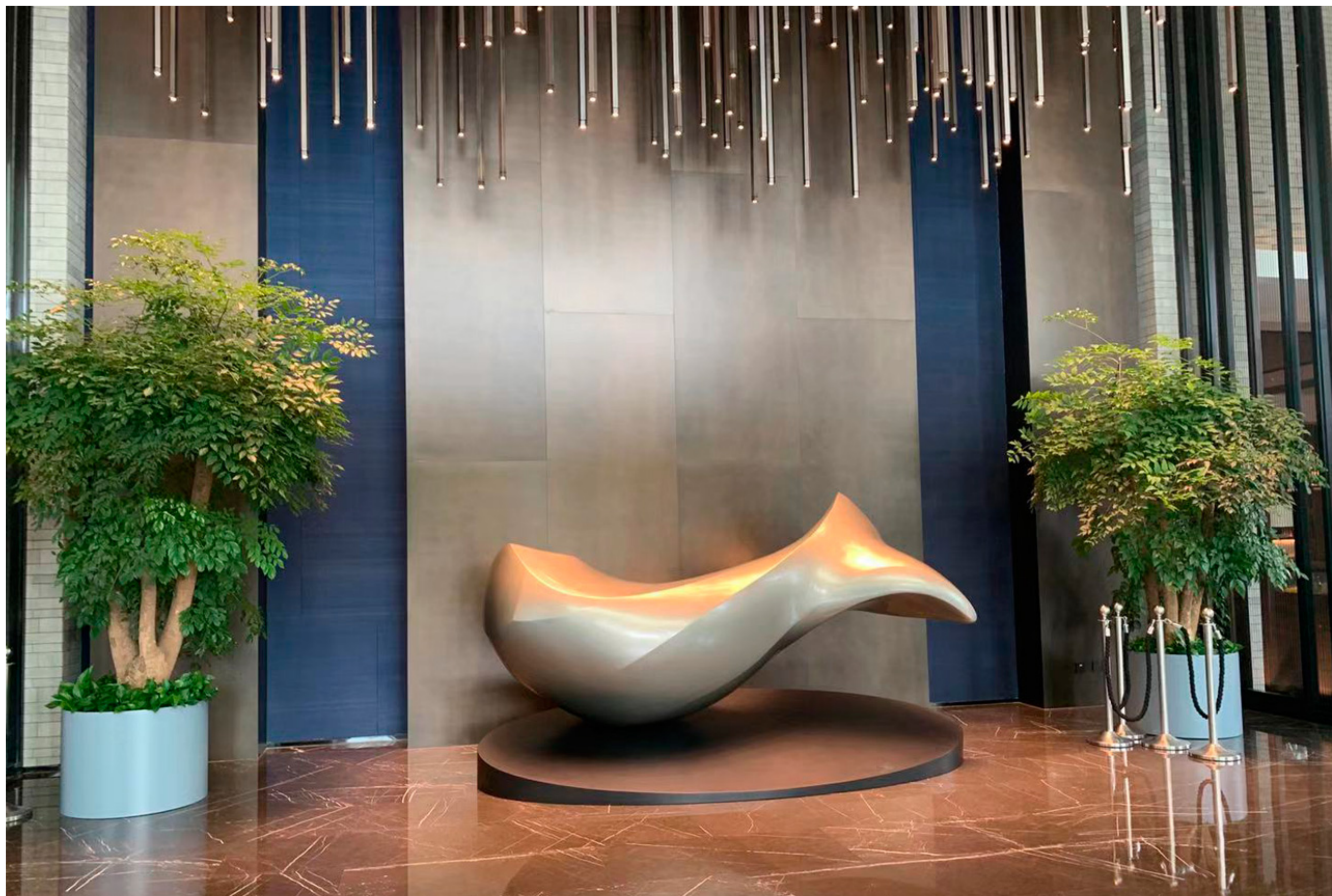


I would have liked to have known that it is possible to live the life of your dreams, doing what you love every day. I just didn't know how. My pivoting point was when I was doing so many day jobs as well as doing my own creative work and yet didn't have enough money for anything I needed and I was tired. I decided that there must be a better way.

I found who I would consider to be my mentor, Bob Proctor when he was alive. I studied what he was teaching, which in essence is, we become what we think about. That we are creating our own realities by our reactions to our environment and that to create the life that you really want, you need to change your self image and by doing so you will also change your perceptions and make different decisions. Decisions that a successful artist would make rather than a struggling one wishing they were successful.











For me it's the feeling of absolute calm while I'm creating in my studio, whether I'm drawing or carving, I am not thinking about anything and feel completely at peace and happy. And something that really surprised me was the fact that the more I am me, the better my work is and the more appreciated it is by others.

Being an artist because I absolutely love what I do and then inspiring others with what I do – what could be better than that!



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