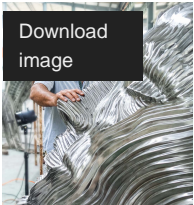


## Outdoor art

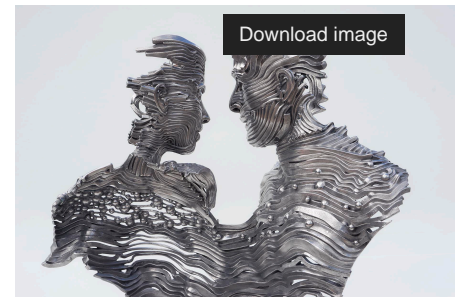


Gil Bruvel was born in Sydney, Australia, in 1959. He trained in France and has lived in Texas since 1986, where he has produced an extensive collection of paintings and sculptures. His artistic universe encompasses bronze, wood, and stainless steel. On more than one occasion, he has exhibited pieces from his "Flow" series in recent group exhibitions focusing on stainless steel or contemporary public art.

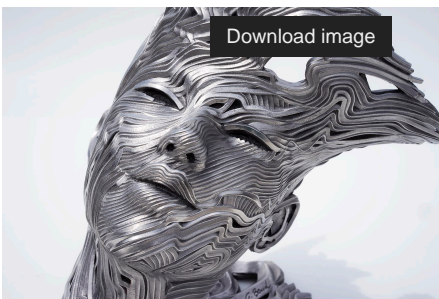
One of his latest presentations features global outdoor exhibitions with stainless steel sculptures, a literal and symbolic reflection of the fluidity of human beings. In this article, we will discuss two of them:

### **"The Wind"**

Part of the "Flow" series, made from 316L stainless steel in a limited edition. The sculpture measures 92 cm high, 69 cm deep and 122 cm wide. As with the rest of the series, its construction in so-called "marine grade" stainless steel responds to technical requirements of strength, stability and finish, as well as an aesthetic intention that makes use of metallic shine to multiply the interaction with light and the environment.



The structure of the work resembles a figure dissolving in the movement of the wind. Metal bands curve in opposite directions as if the form were being traversed by an invisible gust. There is no literal representation, but rather a physical evocation of an experience, the passage of wind through the body and its transformation into gesture. This work, like others in the series, was cast in AISI 316L stainless steel, a material chosen for its corrosion resistance, durability and polish quality, fundamental attributes for pieces exposed to the open air or in dialogue with natural light.



### **"Never ending"**

Also part of the "Flow" series, "Never Ending" was made from AISI 316L stainless steel and is part of a limited edition of 10 pieces. The sculpture measures 76 cm high, 94 cm wide and 61 cm deep, with an approximate weight of 67 kg. Its construction in curved metal bands maintains the same technical and aesthetic principle of the series, an open structure composed of lines that suggest more than they define.

In this work, two human forms seem to emerge from a continuous flow, intertwined without quite touching each other. The bands intersect and disperse, creating areas of greater density, such as in the chest of the female figure, and other more open areas, as if the material were obeying emotional impulses.

Unlike sculptural approaches focused on closed volumes, the "Flow" series is constructed from space and suggestion. The metal bands do not enclose defined figures, but rather hint at presences that are completed in the viewer's perception. This strategy generates a constant interaction with light, reflections and the environment, making each work appear to be in a state of permanent evolution. Rather than representing something fixed, the pieces evoke a sense of continuity, in line with Bruvel's vision of identity as an open and changing process.

