



Jamie Frost

Figurative painting and sculpture

Fumarole

2025, Acrylic and oil on paper panel.
29cm diameter. Private collection



"The figures in my work are a feral, unguarded people. They scrabble around, trip and fall, leap up, push and kick, kneel in veneration. They are ambitious and lost. They are contradictions. My experiences of hyper vigilance, grief, acceptance, and hope are in these works. I find myself in the images I create and I ask you to do the same. Curiosity, empathy and communication will redeem us from living fearful lives.

Humans are vulnerable but powerful, we recognise that in each other. The possibilities held within ourselves are intoxicating. Such a vital, overwhelming force can wreak havoc or perform miracles. We should welcome that duality. We can take comfort from the chaotic world we experience, and our part in it, without judgement.

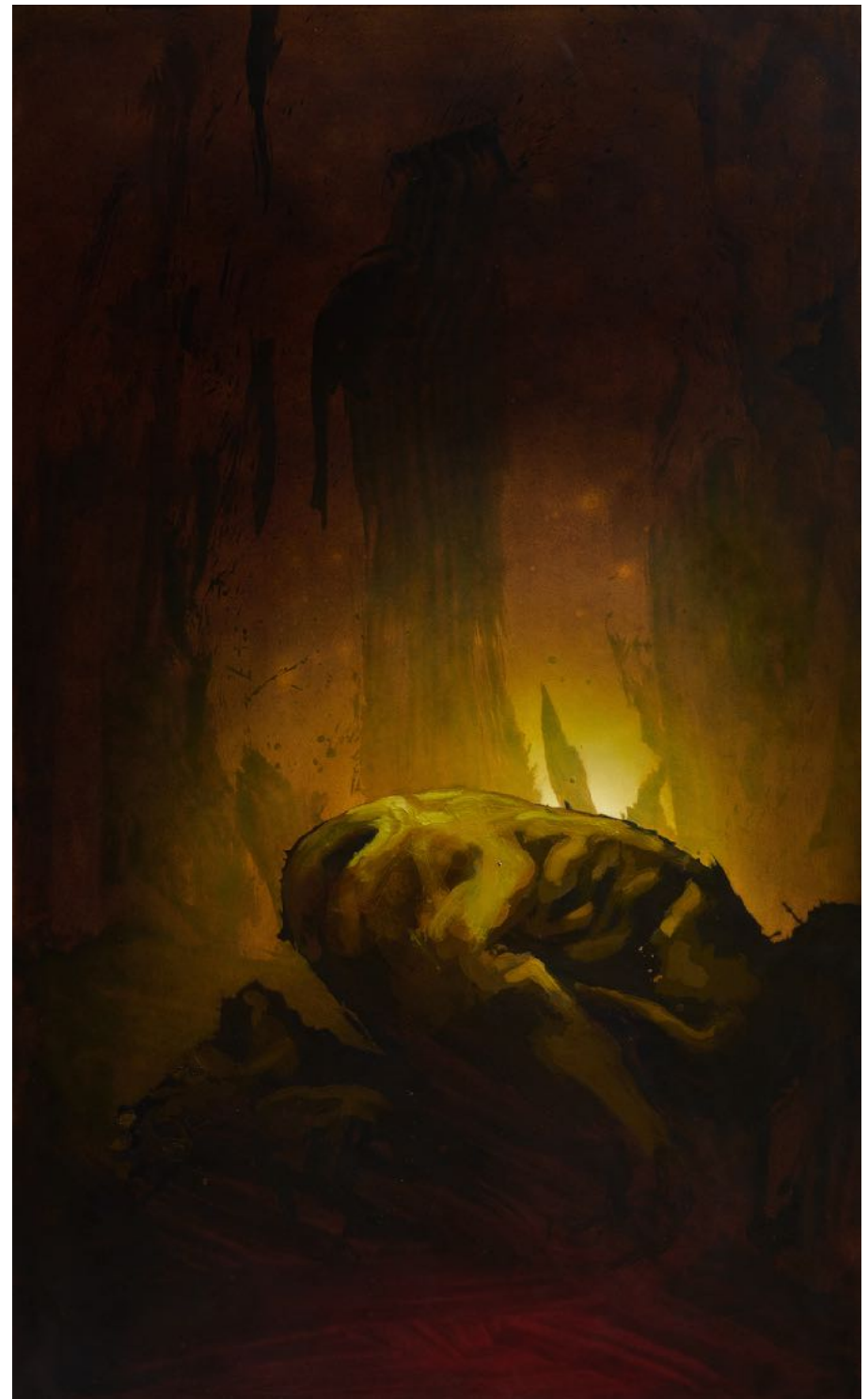
I am compelled by the physicality of things, objects, the landscape, other people, of myself. The things we feel most deeply show physically in our bodies. I'm a great believer in the idea that we are manifestations of our private and collective joys, traumas, triumphs and expectations.

To physically embody a state of acceptance in an artwork, to observe and reflect the beautiful mess, is enabling for me. Inviting humanity's complex, fugitive nature into your life is terrifying and exhilarating. It is a hopeful act in a wild world. "

Painting

Clean open colour fields are occupied by bold figure-marks. The artist sees the tenderness and recklessness of fleshy beings full of hopes, fears and desires. Painted marks are placed sparingly and carefully, a meditation rather than primal scream catharsis.

Precaria, 2026, acrylic and oil on wrapped canvas, 1.1 x 1.8m





Mountain, 2025, acrylic and oil on paper on panel, 100cm diameter



Pahoehoe

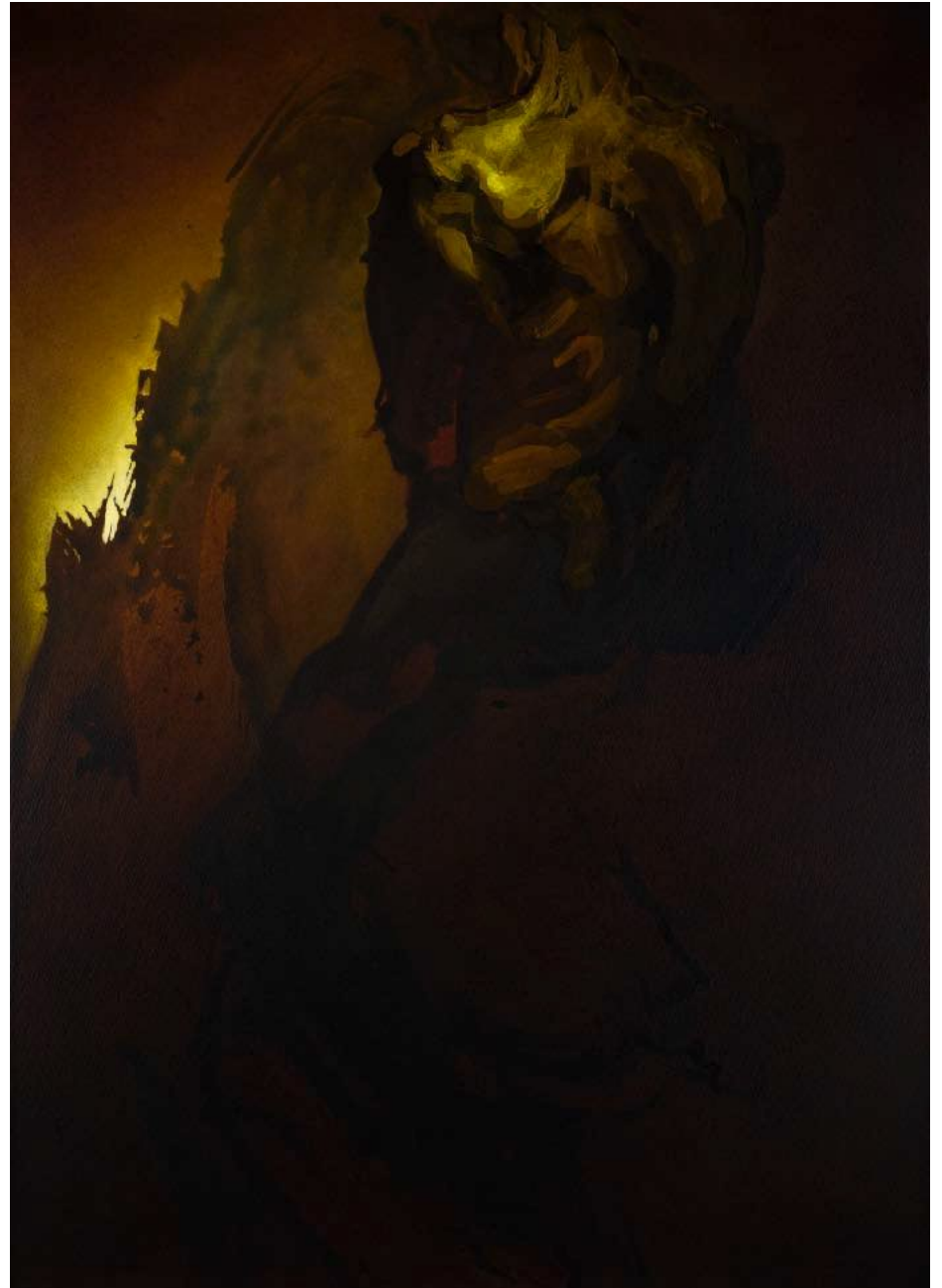
2025, Acrylic and oil on wrapped canvas. 1 x 1.2 m

Soma (a remnant), 2025, Acrylic and oil on wrapped canvas.1.1 x 1.8m



Saint Peter

2026, Acrylic and oil on wrapped panel, 50 x 70 cm

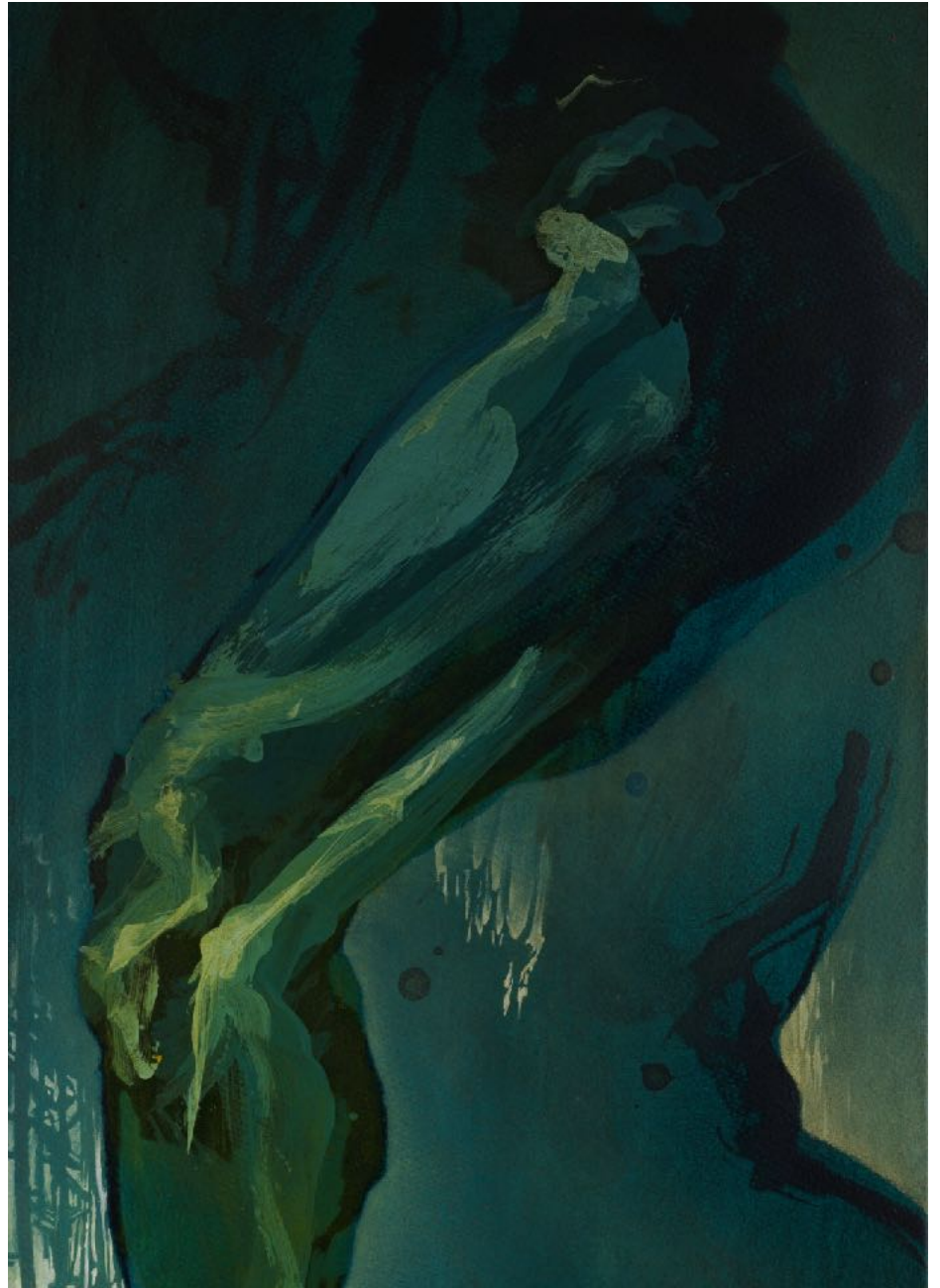




A pair of 'remnants' 2025, Acrylic and oil on wrapped panel, 32 x 52cm each. Both in private collections

Astatine

2026, Acrylic and oil on wrapped panel, 50 x 70 cm

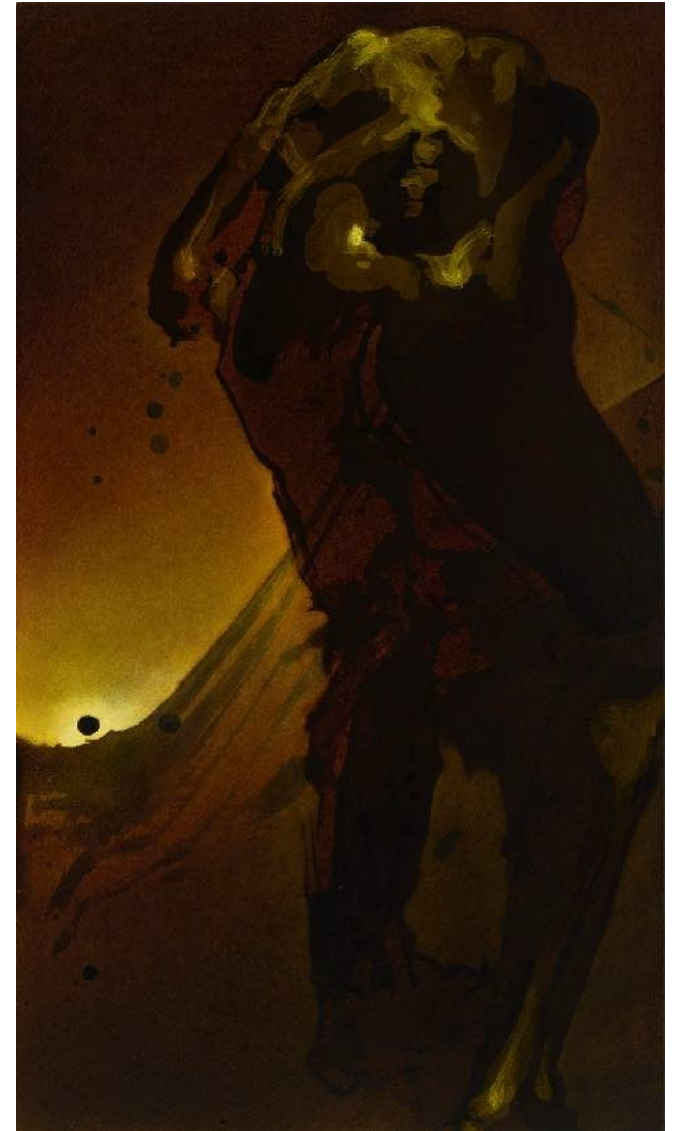




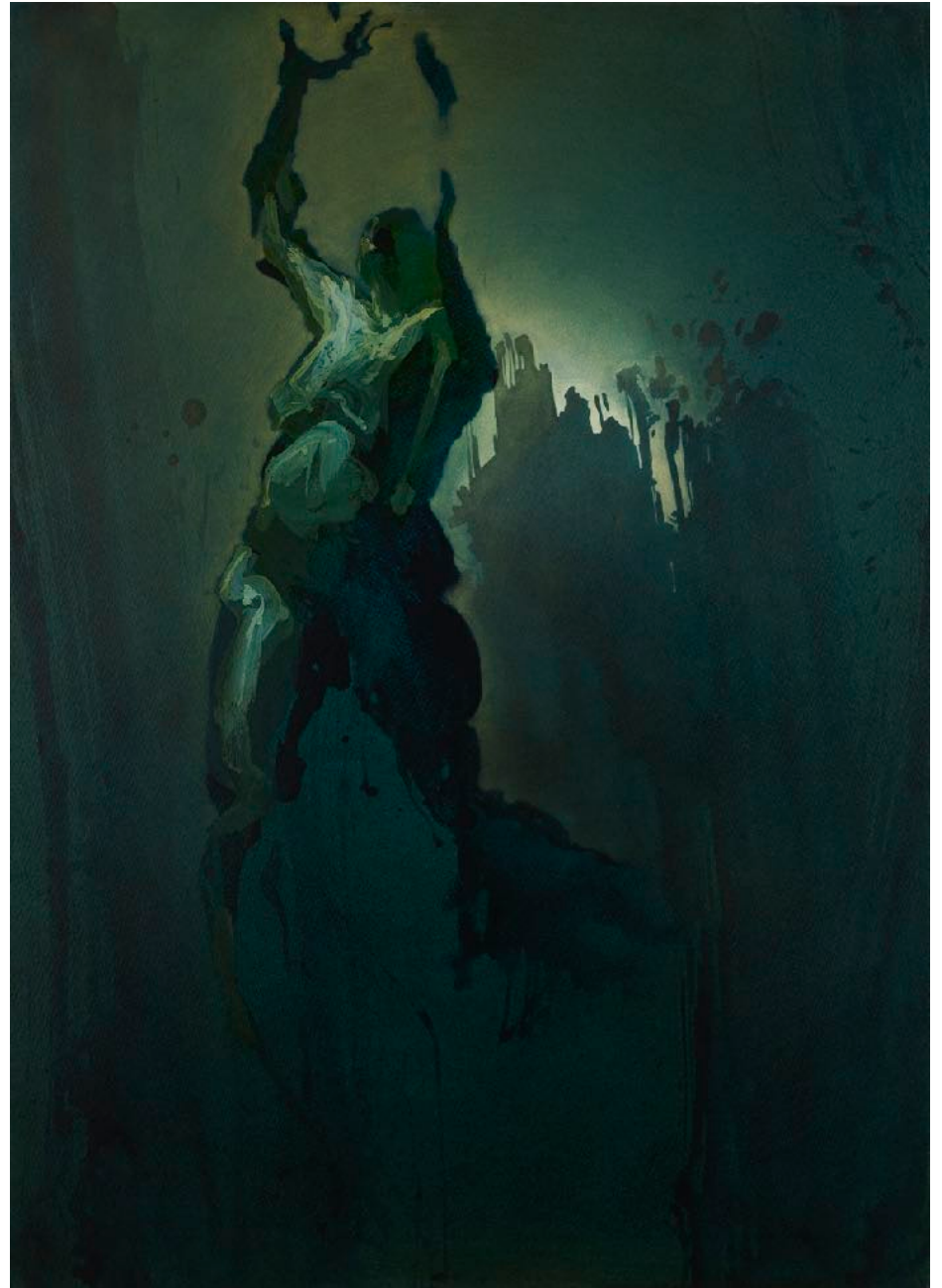
Ship in a Bottle

2026, Acrylic and oil on wrapped canvas 1 x 1.2 m

Invite Me In, 2026, Acrylic and oil on wrapped panel, 30 x 52 cm



A Flicker No More,
2026, Acrylic and oil on wrapped panel, 50 x 70 cm



Falling Slowly Silent

2023-4, Mixed media on paper on 3 panels, 2.25m x 1.4m. Private Collection





At the Kârmân Line

2025, Acrylic and oil on paper wrapped canvas. 100 x 70cm



I Know Him So Well

2025, Acrylic and oil on paper wrapped canvas.

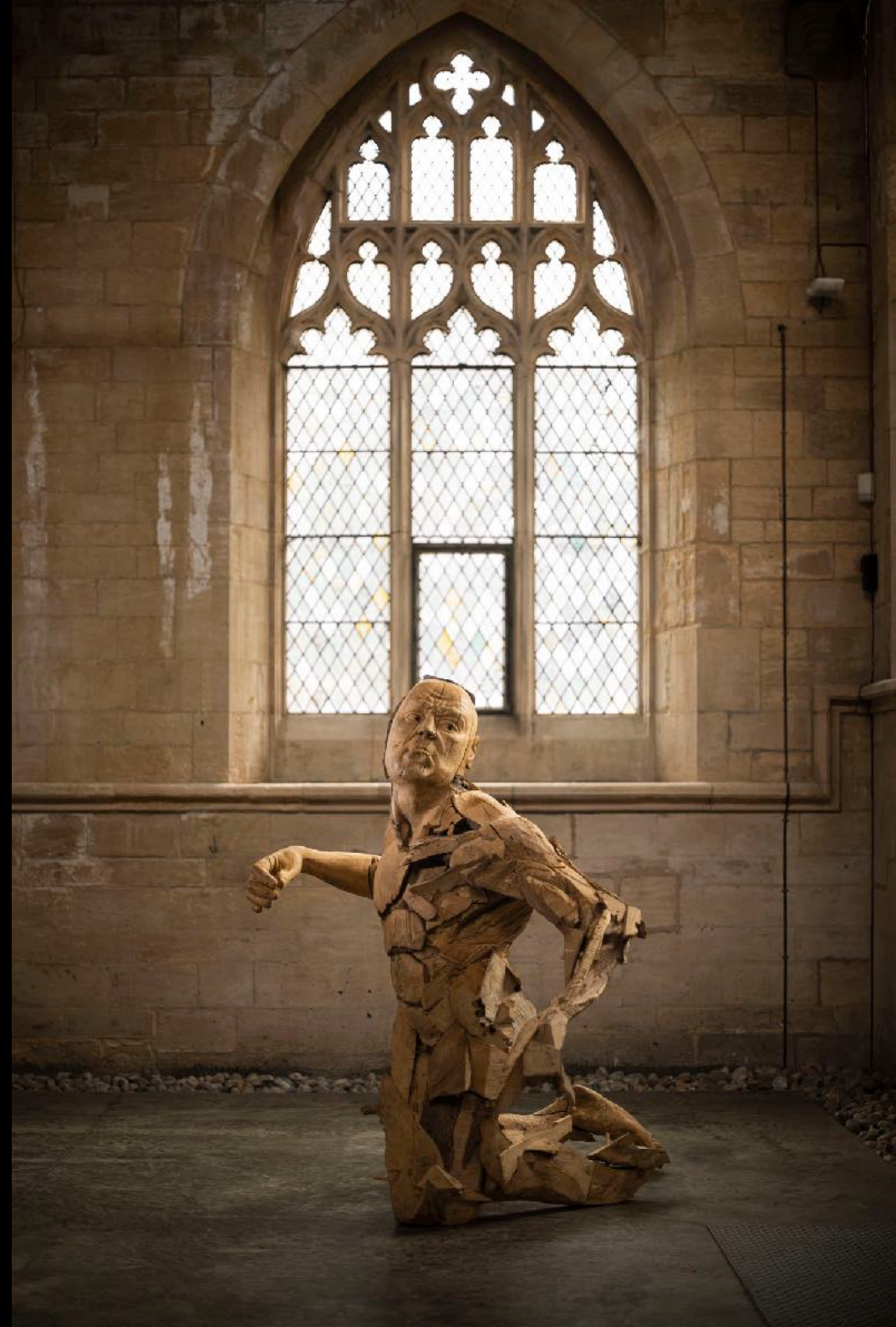
140 x 280cm

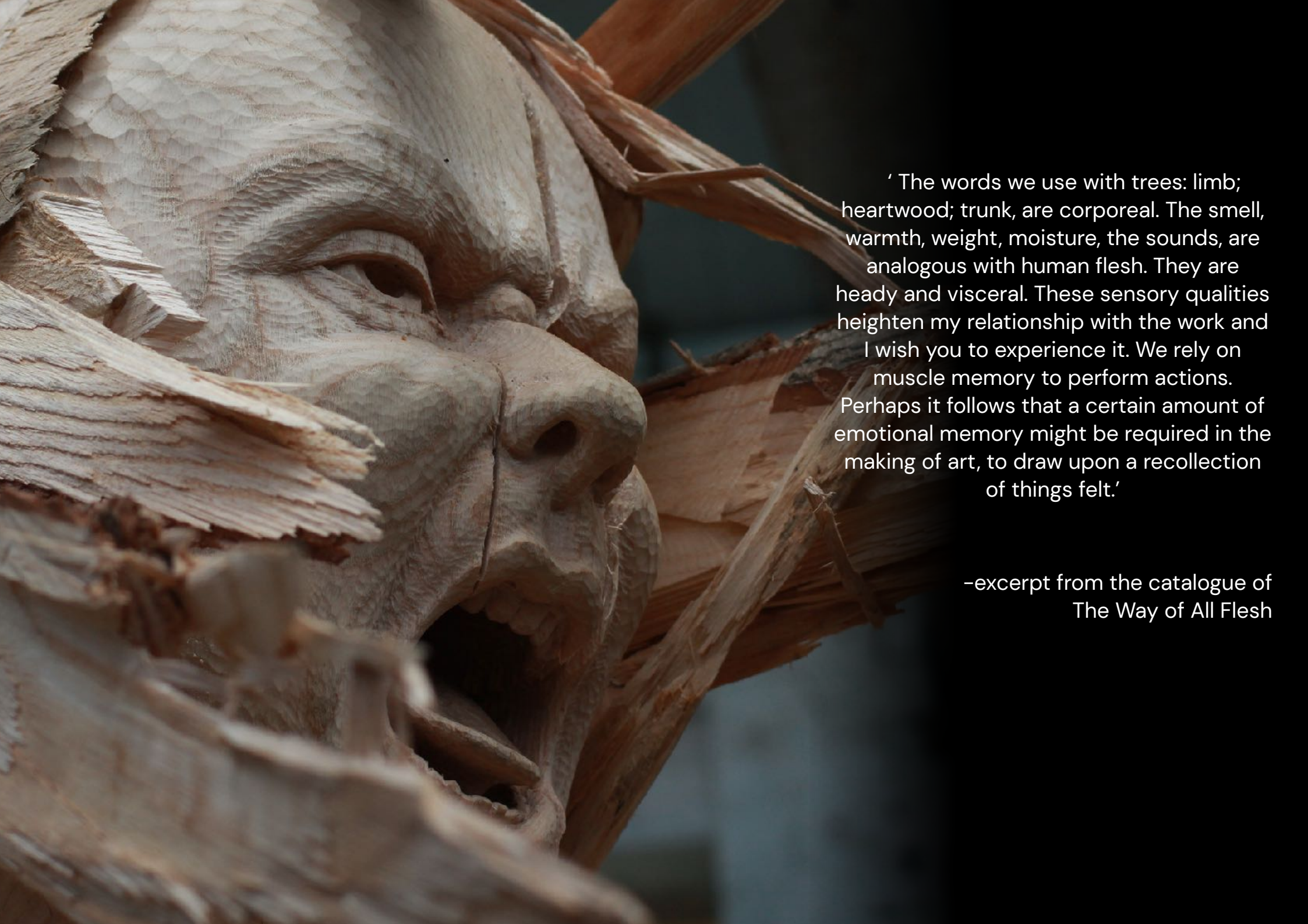
Sculpture

The artist assembles raw hunks of wood into dynamic poses, punctuated by delicate and intimately carved details. Overall there's a dual sense of the figure as a powerful and vulnerable force.

The Gaslighter's Comeuppance, 2018

Part of the touring solo exhibition 'The Way of All Flesh'





' The words we use with trees: limb; heartwood; trunk, are corporeal. The smell, warmth, weight, moisture, the sounds, are analogous with human flesh. They are heady and visceral. These sensory qualities heighten my relationship with the work and I wish you to experience it. We rely on muscle memory to perform actions. Perhaps it follows that a certain amount of emotional memory might be required in the making of art, to draw upon a recollection of things felt.'

-excerpt from the catalogue of
The Way of All Flesh

You Are Now Entering Meritocracy, Please
Tread Carefully,
2020-1, walnut and lime woods.





Jamie Frost

www.jamiefrost.com

www.instagram.com/jamiefrost

Working from his studio in the North of England, Jamie Frost (born 1977, UK) creates paintings and sculptures which depict the tenderness and recklessness of fleshy beings full of hopes, fears and desires. There is fallibility in the work, it speaks honestly about a growing sense of the precarious. Early in his career, Jamie was awarded a scholarship in Tuscany. The operatic high stakes drama of mannerist sculpture still shows as an influence in his work.

The artist often speculates on personal themes: physical breakdown and illness is presented as fragmented forms; figures resist and comfort each other in works that address social and personal dynamics.

His work has been shown widely, including a touring solo exhibition of sculpture and supporting drawings. When making sculpture, Jamie throws hunks of moist green timber together in dynamic poses, punctuating them with

delicate and intimately carved details. His paintings begin as broad, visceral figure-marks. The activity on the surface suggests all that is bodily. Coiled up energy is released in sopping wet brush strokes.

Recently he has been shortlisted for the Materiality Matters prize, the Alpine Fellowship Visual Arts Prize, the Cotswold Sculpture Park 'sculpture of the year' award and the New Light Sculpture Prize. Previously he has been awarded accolades for drawing and sculpture, including membership of the Royal Society of Sculptors and the Society of Portrait Sculptors' Talos award. Features and interviews include: Creative Boom; Considering Art podcast; The Yorkshire Post; The Guardian; The Times; Daily Telegraph, among others.

Jamie is developing work for a major solo exhibition, launching in Guernsey in autumn 2027.