



Cotswold Sculptors Association

Creating Spaces 2023

SCULPTURE EXHIBITION



THE GARDEN

AT MISERDEN

1 June - 30 July 2023

Introduction

Last year I talked about how the skills of carpentry, stonemasonry and blacksmithing were a significant part of parish life in years gone by and what a joy it was to welcome these skills back to Miserden in the form of the Creating Spaces Exhibition. I talked about how these time-honoured skills should be valued even more in the ‘disposable’ age we find ourselves in and perhaps through the need to live a more sustainable life we can be on the brink of a new arts and crafts era, where there is pleasure and joy in the most routine, everyday items.

I still strongly believe this, for example, why is so much of our clothing made from hydrocarbons in the form of nylon and polyester, whereas wool nowadays is almost valueless. But perhaps these are dreams of a sheep farmer harking back to the age when the ‘golden hoof’ graced the Cotswolds and the wool mills in Stroud were thriving.

Last year I was struck by the originality and creativity of the exhibits, how they created so much public enjoyment and how well they sat within the garden here. With sculptures being reflected in the ripples of the rill or peeking through the wildflowers in the arboretum or emphasising the vistas of the yew walk and herbaceous border, the relationship between the pieces and the natural landscape was inspiring in itself. We can tie the exhibition back to the arts and crafts movement, if we feel the need, with this quote from William Morris, ‘have nothing in your houses that you do not know to be useful or believe to be beautiful’. All the exhibits fulfil this latter criteria and I hope you have the most wonderful visit and revel in the beauty and craftsmanship of the sculptures and everything that has gone before them (sheep included!) to create this stunning landscape.

Nicholas Wills

Owner, Miserden Estate



Cotswold Sculptors Association

One of the best things about putting on an Exhibition in a setting like this is the sense of calm you feel every time you visit. As you stroll the Garden to see the sculptures, you will I’m sure feel the same way. It is not just about the Garden though as the Indoor Exhibition has an equally peaceful vibe. Over the last few months of planning we have been working closely with the staff at Miserden, and we would like to thank them all, and in particular Sarah Tanner who has been efficiently calm throughout.

This year in CSA we saw three founder members step down from the committee after setting up the association six years ago from scratch. It is to their credit that the association has grown from the

seed of an idea to over 100 members. 100+ members with one thing in common – a love of sculpture.

We are so delighted to share that love of sculpture with you and on behalf of Cotswold Sculptors Association we hope you enjoy the whole experience and come away from here feeling the same as we do about sculpture.

Thank you for visiting.

Shirley Sharp, Chairperson

Cotswold Sculptors Association.

About Creating Spaces 2023

Anna Simson, Lead Indoor Curator

It is good to be back again for the 2nd year running in the Club Room. This year we are curating 90 sculptures, which is a big increase on last year's display, from across 42 artists. It's wonderful to see work from new and old Members and the spread of themes and styles across the display is even more diverse than usual which is really exciting, albeit not without its curatorial and spacial challenges.

Sitting alongside some of the more traditional sculptures, we have included thought-provoking and contemplative pieces in a wide range of mediums including bronze, ceramic, glass, wood, alabaster, steel and more.

In addition, for the first time, Members were invited to create a small wax piece which was then cast in bronze at G.W.Lunts Castings in Birmingham. We're thrilled to showcase the results of these delightful pieces.

Many thanks to this year's co-ordination and curatorial team which include Juli Bharucha and Clare Mahoney. We hope you will discover inspirational and captivating new work and maybe even find that perfect piece for your home.

Andy Hopkins, Lead Outdoor Curator

The outdoor exhibition this year has over 150 sculptures in a wide variety of media and styles. The challenge for us, as the curating team, has been to try to use the beauty of the natural and formal settings of the Miserden Garden to enhance the experience of viewing such a diverse range of sculpture. Some parts of the gardens allow for long vistas through woodland or across lawns and big skies, while others allow more intimate close-up viewing against the backdrop of old stone walls and mature hedges or amongst shrubberies and flowerbeds. We would like to thank Alex, the head gardener, for all his help and advice in designing and installing the exhibition. It's been wonderful to work with him and the curation team of Angela Williams, Jane Yarnall, Kim Pethybridge and Lynda Knott.

Demonstrations

Why not time your visit to coincide with one of our fabulous demonstrations by some of our very skilled members.

They are on at various times throughout the Exhibition.

See website for full details.

www.cotswoldsculptorsassociation.com/miserden

Friday 2nd June	Adrian Bates – Ceramics, Hand building/Throwing
Saturday 3rd June	Roy Evans – Metalwork/Flaming Copper
Sunday 4th June	David King – Stonecarving

Saturday 10th June	Keziah Burt – Clay Sculpture
Saturday 8th July	Gina Baum – Ceramics, Hand Building
Sunday 9th July	Jenny Baddeley – Ceramic, Hand building/Al prompted imagery.
Friday 14th July	Kim Pethybridge – Stonecarving
Saturday 15th July	Debs Harrison – Stonecarving
Friday 21st July	Jacquie Primrose – Glass Mosaic

How to buy sculpture

Is a sculpture available to buy?

All the work on show today is available to purchase. There is a red and green spot system in place for the exhibition.

- No spot indicates the sculpture is available to purchase.
- Green spot indicates the sculpture on show has been purchased, but similar or exact editions are still available to buy.
- Refer to the pricelist for similar or exact edition information.
- Red spot indicates the sculpture on show has been purchased. It is a unique piece or there are no longer editions available.
- Refer to the pricelist for edition information.

Your choice is made

If you are interested in buying a piece of sculpture from the gardens or the indoor exhibition, please visit the Miserden garden shop, 'The Potting Shed', near the main car park or the indoor exhibition in 'The Club Room' in the village, opposite the pub.

The staff will ask for a 20% deposit to secure your purchase, your contact details (name, telephone number, email address [or postal address if you do not have email] and your post code) and note if you are able to collect your sculpture on 31st July or 1st August (between 9am and 5pm), as all purchased sculptures are to remain in the exhibition until the end of the show.

The Cotswold Sculptors Association will then email you an invoice for the balance, to be paid by bank transfer or cheque before the end of the show. The artist will also be in touch to arrange a pickup time on the dates above or, if you are unable to collect your sculpture and need it to be delivered or installed, to make delivery arrangements. Delivery charges may apply.

Some of the sculptures are cast or made in limited editions, so if the piece in the exhibition has been sold, we can take a 20% deposit and arrange for another to be made. There may be a waiting time for editions to be produced. When the artist makes contact, they should advise when it will be available.

Your sculpture remaining in the exhibition

All sold sculptures are to remain until the end of the show, if the worst should happen and it is damaged, the following procedures apply:

- If the sculpture is damaged, when the purchaser collects the sculpture from Miserden, a full refund is offered to the customer.
- If the purchaser wants and prefers the particular piece, the artist will be contacted to see if it is possible to fully restore the piece, so its full future value is not affected. If full restoration is achieved the full price remains in place. Once again if this is not possible a full refund is offered.
- Even though it may have been slightly damaged the purchaser may still want the particular sculpture. If this is the case a lower price is negotiated which both parties find acceptable.

We hope you find a sculpture which fits into your home or garden and you enjoy it for many years!

www.cotswoldsculptorsassociation.com

www.miserden.org/garden

Cotswold Sculptors Association e-news: sculptureloop@gmail.com

Facebook/Instagram: **Cotswold Sculptors Association**

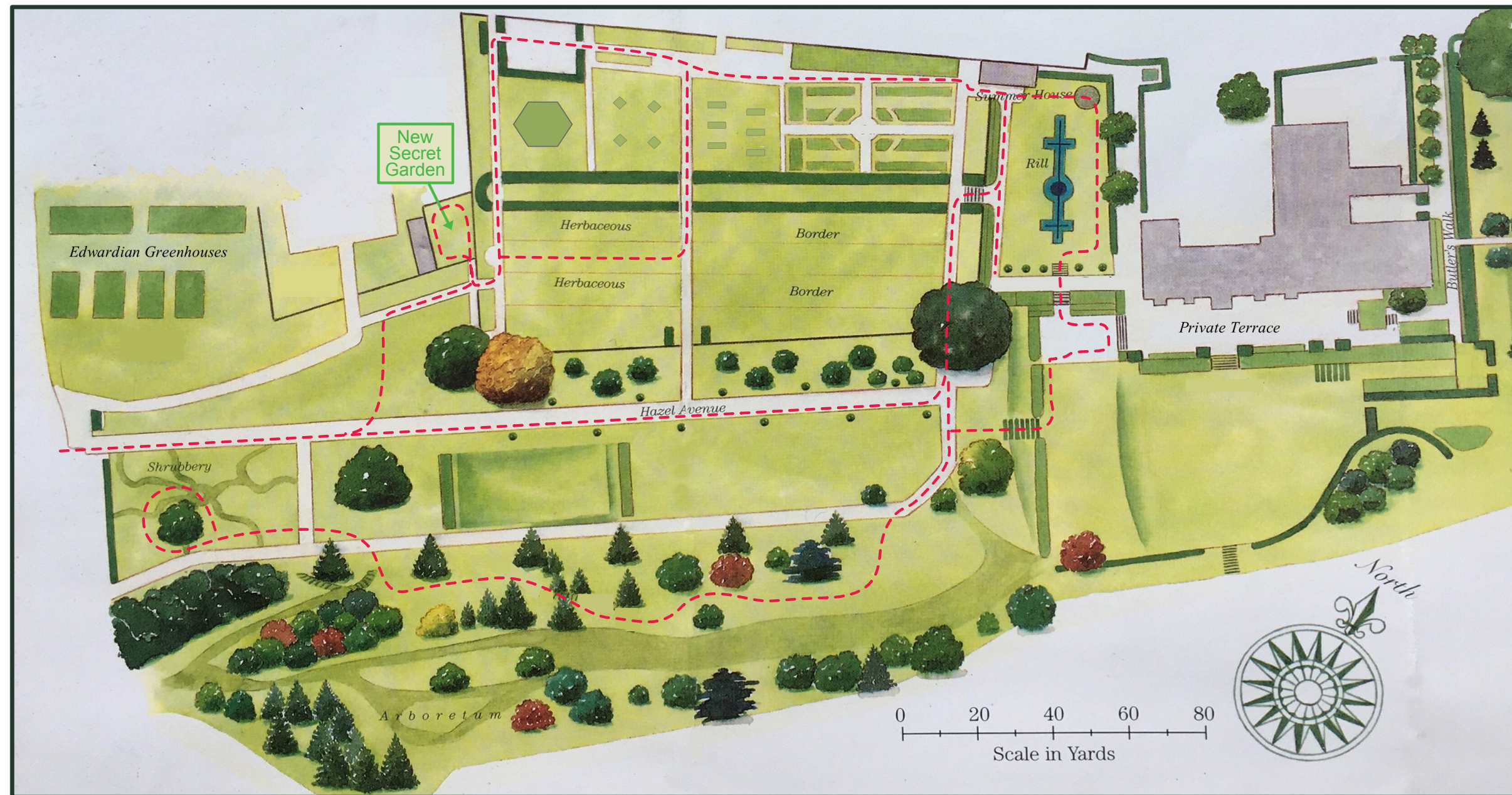
The Garden Outdoor Exhibition

Sculpture pathways

The Outdoor and Indoor Exhibitions

From the Garden car park it is a five minute walk to the Indoor Exhibition in the Club Room in the heart of the village. Please note there is no wheelchair access. However images of all sculptures can be viewed on our website www.cotswoldsculptorsassociation.com

MISERDEN



Adrian Bates

Adrian makes frostproof ceramic forms seeking to capture a sense of movement and flow which emphasise light falling across subtly textured or glazed surfaces and cast soft shadows. Refining pieces after initial shaping creates crisp, flowing lines and allows them to 'float' above the surfaces on which they rest.

All his work is high-fired stoneware and is fully frostproof, allowing it to be displayed in the garden all year round. Pieces are also surface treated to prevent algal growth allowing the pieces to remain crisp and clean.

All outdoor pieces are plinth-mounted for stability making them robust and beautiful additions to any garden setting.



W. adrianbatesceramics.com

Alex Pickles

Show Time was created out of responsibly sourced oak using power tools to rough out the shape and chisels to add depth and definition to the horse's head. Different wood oils were used to create markings and shadowing.

The inspiration for Show Time came from living and working on a competition equestrian yard.

Show Time, complete with a plaited mane, forward pointing ears and lengthened neck position reflects the excitement of an equine event for the horse upon hearing the loudspeakers and seeing other galloping horses.



E. apickles80@gmail.com

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Ama Menec

My Goddess sculptures are mostly modern re-workings of Neolithic and Bronze Age Goddesses from around the world. 'Hypnia', a feminised version of Hypnos, Greek God of sleep, which I saw as a bronze age sculpture in the British Museum many years ago. Mine replaces his missing wing, and envelopes the face in sleep, using those of a Mediterranean Tawny Owl.

My patinated foundry bronze sculptures also explore endangered, reintroduced or persecuted British wildlife such as Buzzards, Red Kites, Badgers and foxes. Often these are of seldom seen poses or behaviours such as 'The Challenge', which is of a female Kingfisher in a threat display, the prelude to fighting a rival female Kingfisher. This dart like pose conveys her intention. All my sculptures are unified by my modern Art Deco styling.

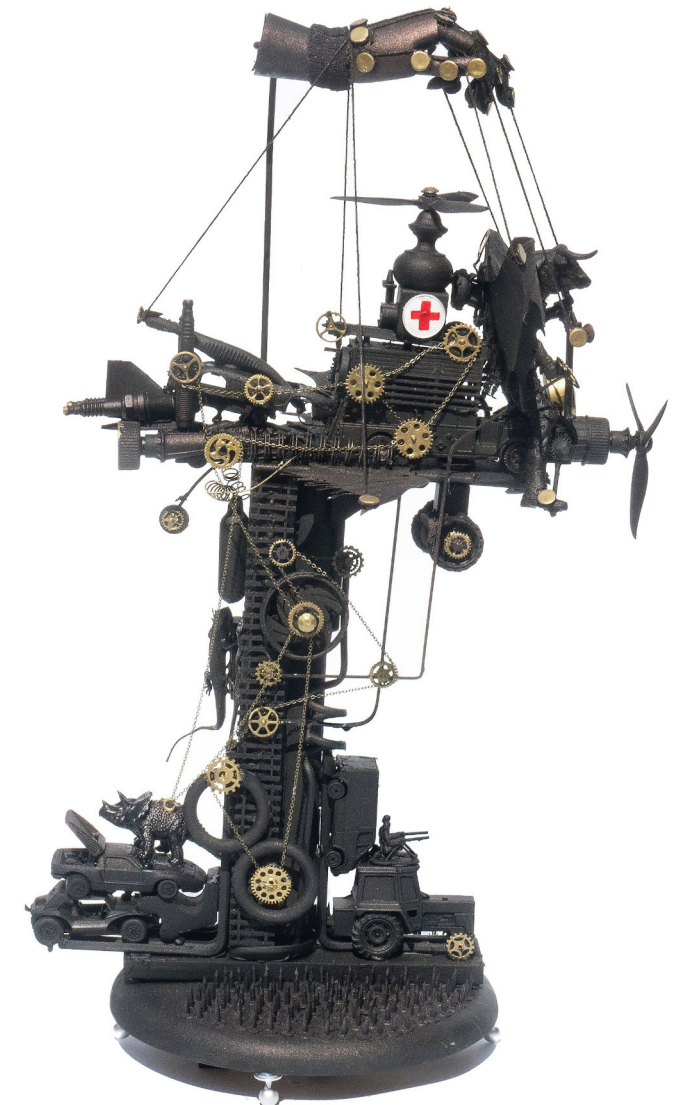
I exhibit mostly at the Royal Academy, Mall Galleries, Ulster Royal Academy and ship my sculptures to customers internationally.



W. amamenec-sculpture.co.uk

Andrew Stevens

AMAZE & AMUSE – I'm constantly amazed that I come up with the ideas (and manage to construct) any of the 'Winged Minotaur' series but people seem to like them and they certainly seems to amuse.



E. stevens.andrew@btinternet.com

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Andy Hopkins

I work in clay and stone and am primarily interested in figurative and decorative forms. For this exhibition in the beautiful surroundings of Miserden, I have made pieces that are all related to animals – real and not so real ones. There are three outdoor sculptures: each is unique and carved from a single piece of limestone, two from Portland and one from Bath. Working with stone for this exhibition marks a return for me to where my sculptural life began – learning architectural stonemasonry at Weymouth twenty years ago. Even after all this time, I still find it strangely wonderful to craft a form from a single piece of stone with just my hands and a mallet and chisel. If you like any of my pieces, have a look at my website to see the wide range of my work in

clay, bronze resin, limestone and marble.



W. andyhopkinssculptor.co.uk

Anna Simson

Working with both porcelain and stoneware, I make functional and sculptural pieces. Following a career in business, I developed my ceramics practice through evening classes and in 2018 I completed an MA in Ceramics at Bath Spa University.

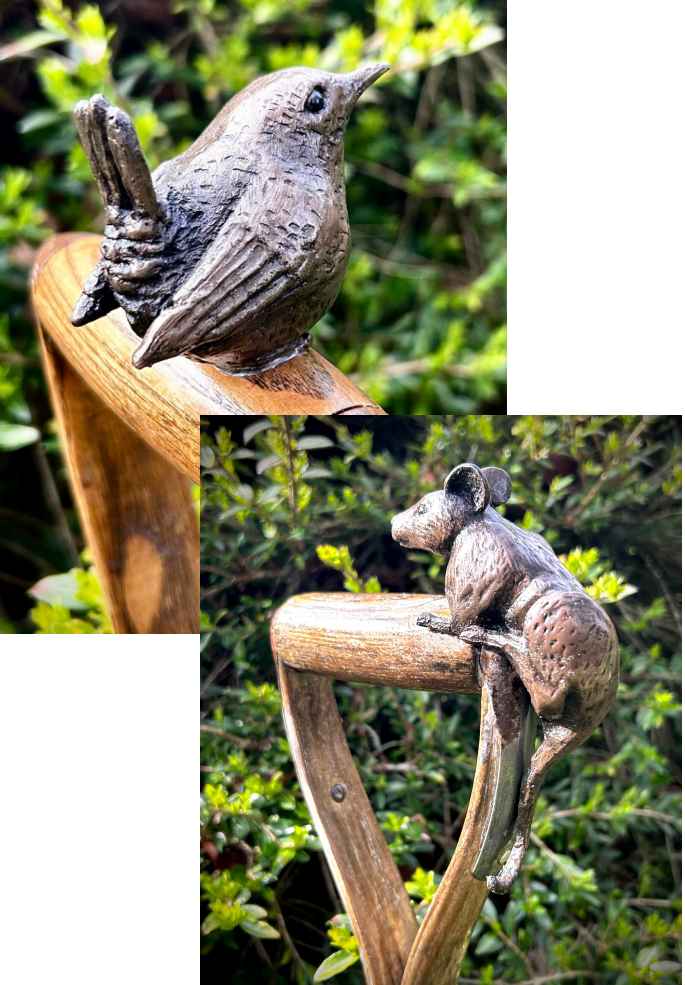
Much of my recent work is an abstract response to Gaia's creatures, habitats and formations, often hollow with a sense or sound of what is left behind. Fingerprint scales leave traces of human touch; both positive and negative; grasping yet sometimes nurturing. Most pieces fit in the human hand, small enough to be held, large enough to be noticed and easy enough to be cast aside. Some are fired leaving a permanent legacy; clay, minerals, colour and human interaction. Other pieces are left raw; exposing their vulnerability and transient existence. Given to water they would return to clay and become earth once more.



W. annasimsonceramics.com

Barney Yendall

Barney comes from an engineering background and his natural practical abilities (he taught himself to weld) led to building cars, followed by horse boxes. A few years ago, he took over the family mill in Chalford from his mother, where his grandparents had made fiberglass trays, and split it into flats and studios. He now has 18 rentable spaces. Tenants are mostly artisans and artists, which inspired him to make sculptures. He has a workshop at a farm near his home and mostly works outside using found materials.



E. b.yendall@icloud.com

Ben Broadbent

I make sculptures based on the human figure. Often strong male forms realistic in anatomy but blurred with other narrative elements. "Isn't it odd. We can only see our outsides, but nearly everything happens on the inside" — Charlie Mackesy.

My work seeks to unfold the inner world we all have. With time and application, I hope to make work that fosters insight and empathy in all those who see it.

I start with energetic abstract shapes that are gradually soothed into smooth forms. This erratic origin is important, even though it is ultimately hidden under the surface, mimicking the complex workings at the core of the human experience. 'Hidden under the surface' is a key theme in my work. I am fascinated by the barriers we throw up to protect our vulnerable inner selves and what goes on behind the mask.



W. benbroadbent.com

Cameron Scott

I produce wall mounted relief carvings which are stories around my life. The places I have been – Kintore, Aberdeenshire, (my home village), my time in Italy, my recent move to South West England; memories of my childhood, looking out my bedroom window in a small Scottish village hoping for a different life, being a student in the 60s in Aberdeen, working in fashion houses in Italy; also the people from my life, my parents, my family, and artists who have influenced me. All these jumbled thoughts become a slightly surreal, relief carving.



[W. cameronscottart.co.uk](http://W.cameronscottart.co.uk)

Caroline Barnett

I grew up on a farm in the Cotswolds, with time and space to develop a deep and abiding love of nature and the subtle shapes and curves of living things. That space and time to be on my own also led me to recognise and trust in my own instinctive reaction to the world around me.

My work is largely figurative, and living things remain the bedrock and inspiration. Fascinated by the way thought, emotion and instinct are expressed externally in form, I am particularly drawn to moments when the subject is totally absorbed. It is then that my own instincts are at their clearest, and my art is about that synthesis.

My sculptures range from small ceramic pieces and bronze limited editions, to larger outdoor sculptures. They can be found in private collections in Australia, Canada, Germany, France, Spain, Switzerland Ireland, the USA, and the UK.



[W. carolinebarnett.co.uk](http://W.carolinebarnett.co.uk)

Christine Baxter

Sculpture is a medium for exploration and investigation. With conceptual sculpture, the medium is irrelevant, it is the idea being investigated which is important. A contemporary attitude to figurative work is not about an idea but just representational. Representation is an element, but I'm exploring the emotional response of the viewer. This is my concept. Whilst making a piece I am consciously trying to understand the emotions I have to it. Hoping for a similar dialogue and emotional response from the viewer. Once you have the physicality of the clay and the likeness of the model *then* it becomes interesting. Not only are you dealing with weight, gravity, tension, poise, but the language of the body, how we read the angle of the mouth, the tension in the brow, the eyes; Tiny manipulations can create different emotions in the viewer. If successful, it gets you in the guts!



[W. chrisbaxtersculptor.co.uk](http://W.chrisbaxtersculptor.co.uk)

Clare Mahoney

Clare's ceramics reflect her love of the natural world, capturing its textures, patterns and rhythms through the medium of clay.

Her pieces are made by hand using porcelain, and traditional hand building techniques.

The surface imagery is created through printmaking, and low relief inlay.

She draws inspiration from photomontage, cyanotypes, and the beauty of human connection.



[W. claremahoneyceramics.co.uk](http://W.claremahoneyceramics.co.uk)

Daren Greenhow

I was born in 1970 in the North East of England and now live in the Brecon Beacons National Park, South Wales.

I have worked as sculptor full time for 20 years, prior to which I followed a career in science. I have always enjoyed inventing and making (creation and innovation have been life-long passions). I also enjoy the challenge of taking everyday objects and reinterpreting them in new, unexpected contexts.

All these elements are expressed strongly in my metal sculptures. These are completely original, unique, intriguing and always immediately identifiable as my work.

My medium of choice is steel, using welding as the primary joining technique. My work is figurative and abstract, large and small, indoor and outdoor. I model a diverse range of subjects including the human body, mammals, fish, birds, insects and mythical creatures. I would be delighted to consider a unique commission around your favourite theme.



W. darengreenhow.com

David Boase

I am a self taught Sculpture Artist living and working in Wiltshire, England. I use a variety of techniques to create artworks, which explore and celebrate elements of nature, geometry, sacred shapes and ancient art forms.



W. davidboasesculpture.com

David Dixon

I am interested in the intersection and blending of geometric, fabricated entities with the natural or biological space and where the familiar place is occupied by the unfamiliar.



W. dgdixon.com

David King

I originally started carving via a course at New Brewery Arts in Cirencester, I thought it may be a skill which could complement my work as a dry stone waller. Many years on I now carve from my own studio on the edge of the Cotswold Water Park. Through my sculpture I try to capture the essence, natural shapes and movement in abstract form.



W. davidkingstonecarving.com

Debs Harrison

Deborah is a contemporary sculptor who specialises in stone. Once she sees an image within the stone, she works with its form, colour and grain, seeking a synergy and convergence between her spirituality and the stones qualities. A piece is completed when she reaches a kind of skin, and the stone takes on a life of its own.

Deborah discovered carving in her middle years and went professional in 2015. She is an award-winning artist receiving the Ashburner Sculpture Prize in 2022, the SWAc Sculpture Award, the SWAc Guest Judges Award and the Christian Arts Festival arts award all in 2020. Notable sales are to Gloucester's NHS Trust and Sir Malcolm Evans – chair of UN anti-torture committee.

Deborah is a founder member of the Cotswold Sculptors Association which began in 2017 and now has over one hundred members. Her workshop is based in Gloucester where she holds workshops.



W. debsharrison-sculptor.co.uk

Debs Paproska Cole

Based in the Cotswolds, Debs is enthused and influenced by the artwork of the Renaissance period thereby turning her back on the conceptual art of the post-modern movement she studied. Working as a figurative artist since 2014, she has immersed herself in sculpting faces and figures, continually developing her understanding and knowledge of the human form. Through a meticulous approach to sculpting real people, her work develops further. Debs' work falls into the traditional category; however, she has recently been experimenting with expressive figures, exploring emotional and aesthetic concepts in terms of how individual sculpture is interpreted and evaluated. She explains "The challenge is to see beyond the distraction of the conspicuous, to capture its unique self. Moving away from detail enables a more proactive interaction, something I'm looking forward to developing further".

Debs is a founder member and former Chair of Cotswold Sculptors Association.



W. dpcsculpture.com

Dominic Clare

I chase the grain by carving, scorching, blasting and creating large faces or strange curiosities from nature, which may be monumental or tiny and delicate. I am a maker of wooden figurative and abstract sculptures based on life, experience, feeling and emotion. My work justifies my existence, helps me express myself and find meaning. As a sculptor I evoke another time, creating a dreamscape, whilst sharing the beauty of wood that I am fortunate to see daily. With cross-cultural sources from my African birthplace to historical and contemporary Britain, I have always been drawn to ancient art and ritual.



W. dominicclare.co.uk

Erica Bibbings

I'm a Gloucestershire based mosaic artist, drawn to mosaic over 30 years ago. We dug up the Victorian rubbish pit in our garden and uncovered a mass of blue and white china shards, a vibrant reminder of the lives of the previous occupants of our home.

My ongoing fascination with mosaic has constantly evolved, I work to commission and teach from my home studio, as well as various art groups and colleges.

Although it was Victorian china shards which first caught my interest, ceramic and glass tesserae form the backbone of my work. Stone, marble, smalti, sea-worn glass, china all prove irresistible.

Colour and pattern run through the detail of our daily lives. I love the spark of recognition which happens when you spot a piece of crockery at a flea market, an old familiar pattern you didn't know you knew. It transports you straight back to your Grandmother's kitchen.



W. ericabibbingsmosiac.com

Geraldine McLoughlin

Ever since I could pick up a pencil I have drawn and painted. This innate need to create has continued throughout my life and I now work with kiln formed and cast glass which provides an unmatched opportunity for innovation. My background includes Art and Medicine but the chance discovery of glass send me in another direction. Glass is challenging and I try to push the boundaries through temperature control and experimentation.

The interplay between intellectual stimulation and the tactile manipulation of the material, which comes in many forms, keeps me focused. My influences include water in all its forms, conservation and earth patterns.

Working with other disciplines is interesting and I often marry metal, wood and stone into some of my designs which are for both internal and external display.



W. geraldinemcloughlin.glass

Gina Baum

Creativity and care are inseparable for me. My ceramic processes are based on the desire to mend and care. I create hand built sculptures which are intricate and detailed and push materials to their limits. Drawn to experimenting and improvising, I find the extraordinary and the unexpected hidden in porcelain but this can lead to stresses and tensions. Resulting surfaces and textures are reminiscent of the states of transition, a thin line between decay and decline or regeneration and rejuvenation.



W. ginabaumart.com

Gordon Senior

The sculptures include bronze casts of arable plants such as barley and oats. Often the seed and roots, as well as the plants growth is featured alongside representation of ploughed soil. Frozen moments in the lifecycle invite consideration of evolution, natural selection, cultivation, and the plants' significance to us. The sculptures are concerned with a sense of place, geology, and the history of the farmed landscapes that surround me.

I use a range of different coloured sands and chippings which when added to cement produces a terrazzo-like surface, historically used by the Italians reflecting the flint and chalk-strewn farmed landscapes around my studio.



W. gordonsenior.com

Graham Hawkins

Graham was always interested in art, studying art and art history in further education, but then pursued a career in IT. Finding that progressively less fulfilling he turned back to art in his spare time. Dabbling in various mediums he sold a few commissioned paintings, but ultimately felt that was not his 'thing'.

Having learned to weld over 30 years ago, and more recently making some garden sculptures, he realised that creating art from metal excited him.

Inspiration springs from many sources; whilst out walking, in the garden, and quirky ideas which pop into and percolate in his over-active brain. The latter just beg to be brought to life before he can move on.

Graham enjoys trying out new techniques to give those ideas solid form, and he relishes the challenge of combining metal with wood to create unique handcrafted sculptures.



W. steelquirks.co.uk

Henrietta Bud

Sculpture, where ideas are turned into three-dimensional form, is an art of endless possibilities. I relish its richness and the alchemy of physically turning raw materials into something quite different. I enjoy the challenge of working with a variety of materials and use stone, wood, metal, ceramic and mixed media.

Usually, my sculptures contain elements of narrative and they are often figurative. I think this is because we relate to figures so directly and they can have such huge emotional range. I also often like to inject a bit of humour into my pieces because I feel that a sculpture should be able to make you smile.

From my studio in Oxfordshire, I make pieces which I initiate myself. I also work to commission. I exhibit internationally and my sculpture is collected both by public bodies and by private collectors, including celebrities.



W. artandartists.co.uk

Hilary Knott

This beautiful piece of stone has been carved to expose its natural depth and energy. I first work up a maquette in clay which is then used as a guide for the finished piece. Often the finished work will have evolved from the maquette to follow and flow inherent in the Alabaster itself.



E. hhiggott@gmail.com

Isabel Guiote

My works are a constant search to connect us with nature, I throw a helping hand out to our land and these works are pieces that are born from their roots.

Bark pieces – the inspiration comes from the importance of trees on our planet, they represent life. Bark is like our skin, the skin that protects us from blows, cuts, extreme temperatures and without it trees would be damaged and would be attacked by fungi. Mushrooms pieces – they are fungi that are born on the ground, sometimes on trees and thanks to them trees can share resources and nutrients. They also help plants to be warned in case of suffering the attack of pathogenic organisms. In addition to helping our forests I wanted to show them in a special way, giving them the beauty that they bring to our lives.

These pieces are sculptures and bas-reliefs with ceramic textures.



IG. [isa_guiote](https://www.instagram.com/isa_guiote) E. isaguiote@hotmail.com

Jacqui Sheard

I became a sculptor by chance after a meeting with artist Philippa Spearing in 2018, this one conversation renewed a passion for craftsmanship and sculpture I'd put aside after art school and the early death of my father. The in between years were not wasted, being a professional graphic designer in London, a career I really enjoyed. Coming back to sculpture has freed me in a way I dreamt about. Portrait and figurative sculpture fire my imagination, I'm an observer of people seeing both the joy and pain in faces – life is an expression. I have a preoccupation with natural forms and subject matter and deep interest in ancient history and mythology.

I'm now looking at my connection to nature more as I explore materials which resonate with my interest in the beauty behind imperfection. I have a small gallery in my studio in Lacock and am available for commissions/collaborations.



W. jacquisheard.com

Jacquie Primrose

Working with glass mosaics, Jacquie has found a medium and process that she feels really connected to. She is inspired by the vast array of vibrant glass colours, patterns and textures on offer and enjoys weaving them into her mosaic work.

Creating pieces for outside spaces, combines her love of gardening and the natural world, with her fascination for the marriage between glass and light. "Glass mosaic is perfect for displaying outside. The luminous quality of the glass still takes my breath away as it reacts, throughout the day and across the seasons, in response to sunlight, giving ever changing bursts of wonderful colours and patterns." Jacquie also loves sharing her passion with others, specializing in teaching workshops on creating glass mosaic art for the garden.



W. primrosemosaics.com

James Connolly

James Connolly is an artist equally at home carving stone or casting pieces in bronze resin. He has lived in the Cotswolds for over twenty five years, drawn here by the rich limestone of this region, which forms the basis for much of his work. However in his stylized and beautiful statues of the human form the intricacies and possibilities of bronze resin add another dimension to his art.



W. connollyart.co.uk

Jane Flint

Jane's work is a fresh and exciting contribution to the world of ceramics. Her playful, storytelling approach to sculpture and her skilful use of materials make her work truly unique and highly engaging. In addition to her technical skill and artistic vision, Jane Flint's ceramic sculptures are notable for their striking presence in contemporary interiors.

The large, totemic forms of her animal sculptures are statement pieces that command attention and add a sense of whimsy and personality to any space. The roughly carved surfaces of her vessels are beautifully balanced by the intricate inlay of oxides, creating a rich and complex visual texture. This interplay between raw, primal forms and delicate, finely crafted details give the works lasting appeal. Her recent shift towards creating animals as part of larger vessels has only increased the impact of her work, and these pieces are becoming highly sought-after by collectors and enthusiasts alike.



E. janeflint@me.com

Jane Yarnall

My current work is an exploration of tree bark in both ceramic and glass forms. I am inspired by the different textures and colours that appear on the tree's surface; from peeling slices of bark and deep fissures, to tiny specks of colour. Starting with an investigation into different varieties of tree, my pieces emerge in the making process and are not intended to be replicas. Each sculpture is completely unique.

The outdoor sculptures are made with clay, covered in stains and glazes before firing and often refiring with lustres.

The indoor glass sculptures are created by kiln fusing glass in multiple firings, timed to ensure the glass remains textural, before slumping the glass over a ceramic form. Jane has a M.A. Design (Ceramics) from Bath Spa University. In 2020 she was selected as an emerging talent by the Crafts Council.

She is a member of the Craft Potters Association.

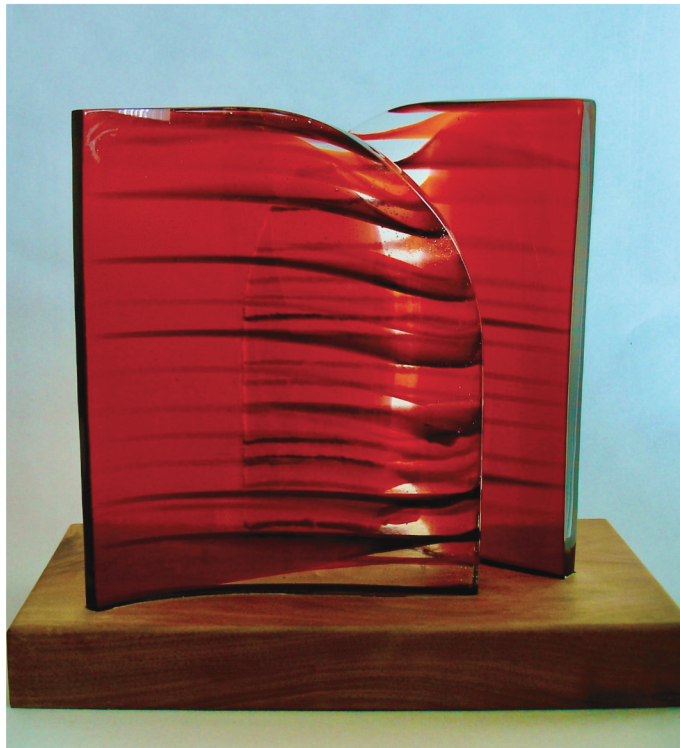


W. Janeyarnallceramics.com

Jeannette Therrien

Jeannette founded The Clay and Glass Studio, at Wagon Yard, London Rd, Marlborough, shortly after completing the *Ceramics with Glass* BA Course at High Wycombe in 1998. She then built her Studio at Ogbourne St. George, where she teaches and creates her beautiful Glass, including Commissions.

She has been working with glass for over 25 years and is fascinated by the endless possibilities glass offers, giving it a life of its own. Using techniques such as fusing, slumping and Stained Glass, she uses colour, creating an interplay of captured light and depth.



W. jeannettetherrien.com

Jenny Baddeley

I work from my green-painted studio, overlooking the beautifully unspoiled Horsley Valley. I generally make one-off sculptures in fired clay, in a relative freeform manner; either hand building or use wheel throwing to create hollow volumes which I sculpt and texture. I'm inspired by the landscape and flora I see through my window, and also by the human form.

I want my sculptures to look like they could perhaps have occurred naturally, although maybe in some parallel reality. I use found tools such as coral, pine-cones and shells to create texture, and sometimes include layers of 7-8 glazes with a deliberately loose technique, to mimic surfaces like lichen and moss.



W. jennybaddeley.co.uk

Jenny Huggett

Based in the Cotswolds, my work is primarily figurative with living 'things' being the main inspiration. As a sculptor, I am always totally absorbed by my subject and as my piece emerges and takes shape, I am gleeful when I see it echoing my thoughts and emotions – enabling and indeed liberating that same flow of thought and emotion in the viewer.

The thrill to see a piece move from the foundry in its bronze glory – having had an interesting journey from wet malleable clay to its final shape via the lost wax process and finally, progression to perfection at the hands and critical eye of the patinating expert.

Sculpture is such an exciting art form – it resides in space, has a presence and always encourages the viewer to stop a moment to contemplate; to imagine and to enjoy what stands before her/him! I love what I do.



W. Jennyhuggettsculpture

Jitka Palmer

I am Czech born and Bristol based artist. I studied medicine and worked as an anatomist.

In 1985 I moved to Britain and studied ceramics at Croydon College of Art and Design, setting up my first studio in London with the help of a Crafts Council Setting Up Grant.

After 20 years of working in clay I started carving stone, loving the contrast between clay and stone I continue using both.

My work is figurative, expressive, and narrative, drawing inspiration from the life and people around me. I sketch people, watch people, listen and make up. I use my sketchbooks as a reference and a starting point of my work.

For many years I have been using predominantly COLOUR. Working in stone brings my attention to FORM. I carve sculptures in limestone (Bath, Portland, Cotswold, Caen). I work from my studio at Blaise Castle Stables, Bristol.



W. jitkapalmer.co.uk

John Bouchard

I am inspired by mythology and searching for form and meaning in stone. I created “Scallop” with thoughts of Botticelli’s painting of Venus rising from the waves, with its connotations of fertility and birth.



W. johnbouchard-sculptor.uk

Josie Bahar

Josie has always had a love for sculpture and painting, though early on she studied mime and dance in London. From there she moved to Venice, where she studied Life drawing with Vittorio Basaglia at the Academia di Belli Arti and later began creating masks starting her own mask making business.

On her return to London Josie opened a mask shop and made masks for Eyes Wide Shut, Stanley Kubrick’s film and Hemmingway’s Travels with Michael Palin to name a few. She continued her love of sculpting and painting throughout. Four years ago she was introduced to stone carving and started her love of 3D form.

Last year Josie began working with clay again, absolutely loving this very forgiving material and the endless possibilities that await. She tends to create the female form, finishing pieces by hand painting them with mixed media.

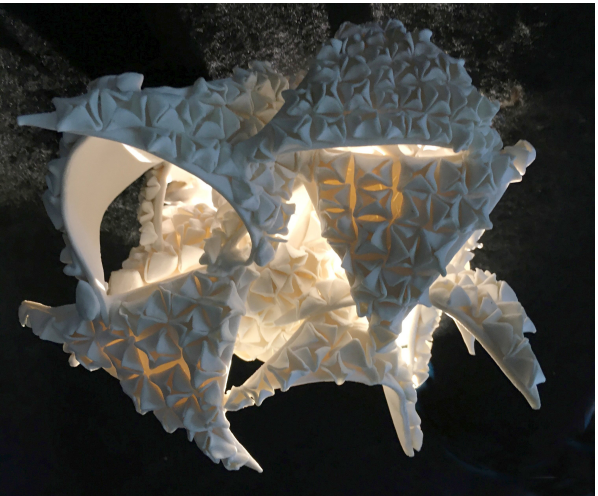
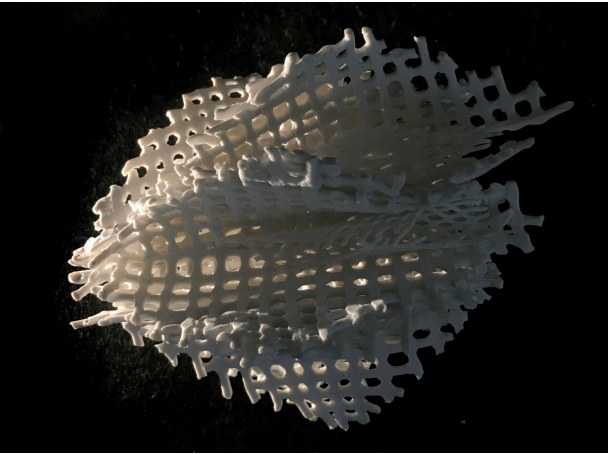


W. josiebahar.com

Juli Bharucha

These pieces thread together concepts entwined with the elusive, the unseen, our powerful emotional inner worlds and the invisible forces that underlie every decision we make, often referred to as “the human condition”.

We grapple with existence, communication and our perception of each other. What lays hidden inside so often belies our outer skins. Expressed in porcelain, the twists and turns play with shadow and light, inviting the viewer to seek, question and discover.



E. julibharuchaceramics@btinternet.com

Karen Edwards

Based in North Somerset, I have been a full-time potter since 2005. Making work for gardens combines my interests in plants, landscape and clay. I aim to make pieces that will harmonise with outdoor surroundings, providing a visual focus throughout the year. Fascinated since childhood by creating 3D objects, clay presents me with a constant but addictive challenge.

I enjoy the rhythm of handbuilding, using various techniques to produce my unique designs, which combine bold shapes with interesting textures. Surfaces are burnished, impressed, carved, scraped or inlaid to give distinctive effects. Colour is generally added with slips and oxide washes, with occasional use of glazes. Sizes range from tiny pebbles to planters and larger sculptural forms. My work is fired to 1280 C in an electric kiln, and is frostproof.

Visitors are welcome by appointment to my studio in the grounds of a beautiful restored Victorian kitchen garden.



W. karenedwardsceramics.co.uk

Kay Singla

Kay has been sculpting for over thirty-five years, is an experienced tutor and belongs to several art societies.

Her work is tactile and contemporary, being a reflection and expression of happiness, family, love and togetherness. Kay likes the texture of her work to be felt. She works with different materials such as clay, cement fondu and bronze and marble resins. She makes indoor and outdoor pieces and most of her work is unique or limited edition.

Kay exhibits her work nationally and abroad. Her most prestigious venues include the NEC in Birmingham, Winchester College, Lincoln's Inn & Chelsea. Over the years she has donated many of her pieces to raise money for charitable causes. In June 2013 her piece 'Content' was awarded the Sculptors' Own Prize presented by The Mayor of Kensington at Chelsea Town Hall. Another sculpture awarded as Highly Commended By West Dean College Sculpture Award in 2022.



W. ksculpture.webnode.page

Keziah Burt

As a figurative artist my practice is focused on creating portrait busts for private collectors and public institutions, including the National Army Museum in London. I was chosen to sculpt a portrait of the young Queen Elizabeth in her first military service dress for the Platinum Jubilee celebrations. At Hampstead Manor my bronze portrait tondo of Chemist Rosalind Franklin is on permanent public display.

Since my practice is primarily realism, in my studio, I enjoy exploring narrative pieces in an abstraction of the human form. 'Soul Searcher', combines a mini bronze figure based on my son and a reclaimed shoe anvil last used to form the soles of shoes. We walk through our lives sometimes in other's footsteps, in other's shoes, always searching for connection with another soul.

Please contact me if you are interested in learning more about the commission process for your loved one or furry family member.



W. keziahburt.co.uk

Kim Pethybridge

Kim's work includes a diverse collection of both figurative and abstract pieces mainly carved from limestone. She carves directly, never quite knowing what will appear from within the stone: there is always a sculpture waiting to emerge. All her sculptures are made by hand using traditional methods and tools; mallets, chisels, files and lots of elbow grease, which gives a personal connection with the stone.

She is particularly inspired by organic shapes formed by the weather. Especially ripples found in the sand sculpted by the waves once the tidal currents have turned.

Kim experiments with surface and texture to capture the play of the light as shadows dance across the patterns and angles carved into the stone, echoing the sunlight capturing the patterns on a beach. This creates rhythm and movement which brings the work to life.



E. kimsculpture@btinternet.com

Lynn Baxter

Icarus and Scyld are a part of a body of work inspired by ancient stories. I conceived of Icarus as being a drawing in air, its stainless steel design to reflect the sky he strived to make his own as well as the landscape setting. His stance is designed to convey both his vulnerability and aspiration. Scyld's heroism is recounted in the first few lines of "Beowulf", warrior founder of the Danes. Billed as a generous lord, he is also a "wrecker of mead benches"!

My first degree encompassed Anglo-Saxon and Old Norse, prior to a career in arts management and public art commissioning. It was only then that I graduated in Fine Art with 1st class honours, and was simultaneously awarded the sculpture prize, a public art commission, two arts residencies, and public and private gallery exhibitions. I work in many media, including paint and clay.



W. lynnbaxterartist.co.uk

Marie Shepherd

Marie Shepherd creates sculptures inspired by nature. She lives and works in a village in rural Oxfordshire where she is surrounded by countryside. Her south facing garden receives regular visits from pheasants and other wildlife that often become the seed of the creative process.

Marie is originally from Brittany and moved to England in 1980 when she settled in Oxfordshire.

She has always been fascinated with forms and movements and this reflects so well in her sculptures. She likes to explore various facets of sculpture from the sensitivity and movement of the human form to humour in animals or the pleasing shape of fruits.

She regularly takes part in exhibitions around the country and has exhibited for instance at RHS Wisley, Saville Garden, Doddington Hall, Marks Hall, Hidcote, Kiftsgate, Delamore Art. Her works can be found in collections in the UK, on the Continent, the US and in NZ.



W. marieshepherdsculpture.co.uk

Mark Bowman

A while ago I went to see the 5000 year old “cup and ring” stone carvings we have here in Northumberland. High up in the rugged fells, I imagined that every waking hour for those ancient people was spent, either running away from or fighting people who wanted to kill them or desperately trying to find food and shelter. The fact they set time aside in their stressful lives to create art, I think is testament to this powerful urge, is primeval, a part of our DNA.

Deep down, I think most people have this creative urge. In some its very powerful, in others, not so much. But, whilst individuality and originality are what drives us to evolve culturally, perhaps a nod to our similarities every now and then, might make us a little more tolerant towards each other's differences.



W. markbowman.co.uk

Martin Adamson

“After a thrilling surf on the Severn Bore, I scramble up the muddy bank ready for the long walk back. It's dusk as I make my way through an orchard by the river. I spot a beautiful barn owl swooping from an old apple tree and I am inspired”.

Martin's sculptures capture a moment in time, a fleeting glimpse of a beautiful animal in its natural environment. Working from his Studio in Chalford, Martin works in bronze, silver, resin, stone and driftwood.

Winner of Showborough 2022 Sculpture Prize.

Wildlife Artist of the Year finalist 2020



W. martinadamson.co.uk

Martin Clarke

I started concrete sculptural work under Cornish artist, the late, Carole Vincent. I was a member of her Boscastle Sculpture Group from 2008 until her passing in 2018. I founded the Wotton Sculpture Group, now in limbo due to lack of studio space.

My interests are very broad, at present using found materials in outdoor installations as part of the 100 Acer Wood conservation project. I am also developing an understanding of foraged mineral pigments and natural inks, with a view to making 2D and 3D work from what I have collected and made.



W. creativityincoombe.com

Martin Elphick

I enjoy making a variety of sculptures (in clay, bronze, stone, etc.). Sometimes I make things I have been asked for, or to comply with a theme, but often I just know more or less what I am aiming for because I think they will be good. I am inclined to go my own way, try out new things and develop that way. It is not the most efficient way to re-invent the wheel, but I guess about half of what I make that way appeals to other people, so it moves along and gives me enough money to make the next one. I get stuck with the rest in storage, some of which are quite good, but are too unfamiliar to people or else impractical or difficult to site. Really I should make more effort to put them in front of the right sort of people.



IG. @martin.elphick.sculptor

Myra Murby

I discovered my passion for sculpture the first time I created a head from life and I enjoy observing and sculpting both people and animals. Work is first developed in clay, either from life or from images, before being cast in limited editions in bronze or bronze resin, but I have also worked in mixed media. My sculptures often feature decoration and colour, the latter applied when the work is patinated. There is often an intended quirkiness about my work.

I have been exhibiting for several years and my work has sold both in the UK and in Europe.



E. myramurby@gmail.com

Paul Juillerat

Now living in Bath, I make thought-provoking contemporary sculpture.

I make sculptures from a wide range of materials with particular expertise in wood and metal. My work ranges from large-scale public commissions to gallery exhibitions. Recent works are made from assembled hard woods, cut and reassembled into their final form and some selectively painted to create stunning imagery. I select the materials I use in response to my desire to inform and create each piece, choosing materials carefully to give the work its individual narrative.



W. pauljuillerat.com

Peter Nava

Peter Nava's work includes both stylised figurative and abstract stone sculptures. His preference is carving English and French limestones and alabaster. He practises direct carving by hand, choosing not to use maquettes or drawings and sculpting freely in a process of discovery. Peter especially enjoys working with stone surplus to restoration projects or reclaimed stone from ancient, historical buildings once worked before by an unknown stone-mason and probably with the same simple tools. He uses power tools infrequently.

He is most inspired by sculpture from early civilisations and mediaeval church carvings because of the apparent but illusory simplicity and often serenity.

After retirement from a medical career Peter chased his wish to learn to sculpt, in particular stylised figurative pieces which generally ignore his medical knowledge of the human form.

He has exhibited sculptures in the UK and with the Oxford Sculptors Group and the Cotswold Sculptors Association.



W. stone-forms.com

Rebecca Kemble

I was introduced to ceramics over 25 years ago and have been making sculptural and vessel based ceramics as a hobby ever since.

I have always been interested in surface texture and like to explore the use of oxides to emphasise textural variations. I like to work with stoneware clays, including crank clay. My work is inspired by nature and the everyday objects that surround us.



E. rebeccakemble1@gmail.com

Renee Kilburn

Renée Kilburn is a professional ceramic artist, who moved from Sweden to England in 1994 to study Ceramic Design at Central Saint Martin's College of Art and Design in London.

Now living in Weston-Super-Mare, Renée creates work by making a basic shape that is either coiled, slab build or press moulded. Hand modelled details are added, giving each piece a sense of movement and it is not important to copy nature, but to evoke in the viewer a smile that one automatically gets when seeing the wonders of colours and shapes in nature.

The chosen material is a white stoneware clay that is high fired making every piece frost proof and suitable to be displayed outdoors. Hand painted with shiny, brightly coloured glazes that I make myself, make the pieces come to life in the 3rd and final firing.



W. reneekilburn.com

Richard Cresswell

This year I find my inspiration remains the same, nature and beautiful curves, shapes and movement you find everywhere as you look at this world we inhabit, but I have had to come up with some new ways of working as my body keeps reminding me; I'm older than I used to be. I have been developing new pieces, which are still large in scale but either made up of small elements or in lighter materials, which are easier to manipulate.

Creating large scale kinetic pieces, which please me, is what I do quite well and always result in them having a calm and natural feel which it seems others also find appealing.

Hopefully 2023 will see us all working out how to live a new normal as we live with the various challenges thrown at us.



W. richardcresswellsculptor.com

Roy Evans

A Wiltshire based metal sculptor specialising in copper to create unique two and three dimensional pieces inspired by nature. Roy's sculptures are created using traditional methods and techniques bringing the stunning colours and textures of these metals to life. Each piece begins with a preliminary drawing or maquette before the metal is crafted into its final form. Clients enjoy these one-off artefacts which will last a lifetime, being a talking point wherever placed in your home or garden. Roy has been a Coppersmith for many years, his love of copper as a creative material took off when he discovered the art of flame-painting, and realised this ecologically sustainable material has got so much more to give. Using traditional tools, techniques and lots of imagination, Roy can create unique and eye-catching artwork. It's possible to visit his workshop throughout the year. Get in touch if you would like to commission Roy.



W. metalikart.co.uk

Sally Grant

A professional sculptor for over 14 years, Sally has exhibited at galleries nationally including the Royal West of England Academy. Sally is collected all over the UK, Egypt, Germany and Hong Kong. Sally has also exhibited at RHS Garden Rosemoor, National Trust Garden Overbecks and Delamore Arts in Devon.

The sculptures are expressionistic, semi abstract figures and heads, some quite small, others large enough to be placed outside. Each piece starts with a clay model allowing a spontaneous fluid form to be captured, which is, after various stages of refinement, cast into bronze or resin. It often takes months to finish a piece to Sally's high standard. Emanating feelings such as contemplation or remembrance and increasingly exploring the relationship of the figure to landscape, Sally's sculpture captures a range of emotion. The tactile and sensual figures leave a lasting impression, each piece having a fluidity that gives harmony and elegance.



W. sallygrantsculpture.co.uk

Sandra Camargo

Sandra was born in Colombia. She is a self-taught stone sculptor. She works with traditional hand-carving tools, rejecting mass-production and consumerism. The dialect of her work is of shape and form and light; how the light travels through stone or impacts the surface, and how the negative space modifies or becomes a part of the work. Her work has been selected for exhibitions at the Royal West of England Academy in Bristol, Royal Cambrian Academy in Wales. She also took part in Creating Spaces 2022 at the garden of Miserden 2022, and has exhibited in St Ives, London and Deal.



W. sandra-camargo.co.uk

Shirley Sharp

I use character as a way to step outside of reality. Moving the clay in the same way as I use a crayon in drawing, loosely adding and removing in a continuous line.

I have always drawn and it has been a natural and easy progression to move into three dimensions. I am at home with character design, imagining the character from every angle. Making the absurd believable.

I think about how we relate & connect to each other as well as how we connect with our own self. The theme of Talking Heads has been ongoing now for a while and is in essence referring to our inside-ness and outside-ness.

MA (Fine Art) 2018 Bath Spa University.

BA Illustration 2000 University west of England.



W. shirleysharp.com

Stephanie Cushing

Stephanie has been working as a sculptor and stone carver from her Cotswold home for over 14 years. Her work, which is mostly abstract concentrating on shape and form, has been exhibited nationally and is in many private collections. She likes to respond to the material she is working with and her work in marble explores its fluidity, aiming to make it appear malleable and pliable as if it has been gently coaxed and twisted into shape. Stephanie's pieces are quiet, serene and meditative both in contrast to and reflecting the processes they have undergone. They exhibit a perfect smooth tactile surface that begs to be caressed and stroked. She has also worked as a freelance Exhibition Curator for CSA and Fresh Air Sculpture.



W. stephaniecushing.com

Steve Mansfield

Becoming a full time artist in 2012, Steve's approach to sculpture is strongly influenced by his graphic designer background. Searching for the storm washed, cracked and weathered wood grain worn away by the sea, patinated flaky paint, cracks, holes and shapes that together trigger the creation of an atmospheric sculpture.

Watching grebes dance and herons fish... glimpsing leaves, foliage, plants in their natural setting; continually searching for new inspiration to capture the essence of a memory. Natural textures show traces of a previous use. Wind and tide washed with worm holes, knots, and burns.

Using hand tools, sometimes burning or carving to refine the found pieces. The sculptures evoke a sense of wild places, a reminder of windswept walks and rugged coastlines. Softening with lichen and moss, darkening when wet and bleaching in the sun; becoming part of the natural landscape.



W. thisartlark.co.uk

Stuart Stockwell

Stuart Stockwell is a kinetic sculptor based in Cheltenham who creates unique sculptures that capture attention and engage the imagination through simple design and movement. They interpret nature's genius; a balance of complex function and simplistic beauty, inspired by organic forms and sacred geometry. His pieces are multi-layered and deconstructed. They incorporate metals and concrete – materials taken from the earth – and refine them into elegant curves, which give them feeling of movement in static rest. All of his pieces create a union between modern design and nature, blending fluidly with their surrounding environment and elements.



W. stuartstockwell.co.uk

Terry Merritt

I studied 'Fine Art with Sculpture' at University of Chichester and achieved my BA Hons Diploma. I am inspired by the natural beauty of human anatomy, human gestures, and movement. I see the human body in all sizes as a work of art. In my creative process, I explore the human body combining curves, lines, and negative voids in the form of abstraction, semi realism and sensual abstraction, some of which rotate on their bases. I enjoy experimenting with different themes, medium and styles, although my main priority is stone carving, then wood carving. All my sculptures encourage the viewers to stop, look, touch, and interact with. I have never stopped drawing, I enjoy life drawing and also create figurative wire drawings.



W. tmsculptor.com

Tim John Wells

Tim is a self-taught sculptor, born in London and currently based in Swindon, Wiltshire. Working exclusively in sustainably sourced wood, Tim uses the Head form as a focal point for creation.

Each piece starts with a vision, but with a minimalist approach to planning, preferring form to be discovered through liberation of the natural characteristics of the medium and its flow. Imperfections and flaws are embraced in the uncovering of character and search for soul – perhaps as reflections of ourselves.

Tim is passionate about how the work should be experienced, preferring the observer to become a participant. Each piece can be held and explored in detail, giving every opportunity for the essence to be discovered.



W. rompecabezas.moda

Tina Holbrook

The Ambassador's Wife is a follow up to the piece that I exhibited last year at Miserden. It continued my journey into the fantasy world inspired by the artist George Underwood.

I imagined that the wife of the newly appointed young 'Ambassador' was someone who was trying to support her husband whilst keeping her own fiery personality under wraps!

Ariel is a sculpture that I completed a few years ago. I had been very excited about the abstract shapes and the beauty of the human form when stretched to its limits. I wanted to capture in this piece, the kinetic energy and shape of the human form in unison with the fabric from which supports it. Fabric and human almost as one. I hope that the juxtaposition of power and strength versus lightness and fluidity is expressed.



E. tinaholbrook@aol.com

Veronica Dudley

I have enjoyed working with clay for many years now. It is a wonderful way to relax and enormously satisfying to produce pieces that you feel proud of. I particularly enjoy figurative work and take inspiration from the natural world. Many of my pieces are raku or smoke fired – these are great techniques that can produce unpredictable and exciting results.

I mainly work with stoneware and porcelain and make pieces both for inside the home and out in the garden. Some of these have been cast in bronze and iron resin. I have exhibited during Oxford Artweeks and at the National Trust's Grey's Court, and also made private sales.



W. veronicadudleyceramics.com

Viviana Rossi-Caffell

Through an eclectic practice that incorporates kinetic sculpture, assemblage and readymade, my work investigates aspects relating to the human being, translating my focus on organic dynamics, such as attraction, exclusion, friction, assimilation and the play of forces, in a game of weights that is a constant redefinition of balance.

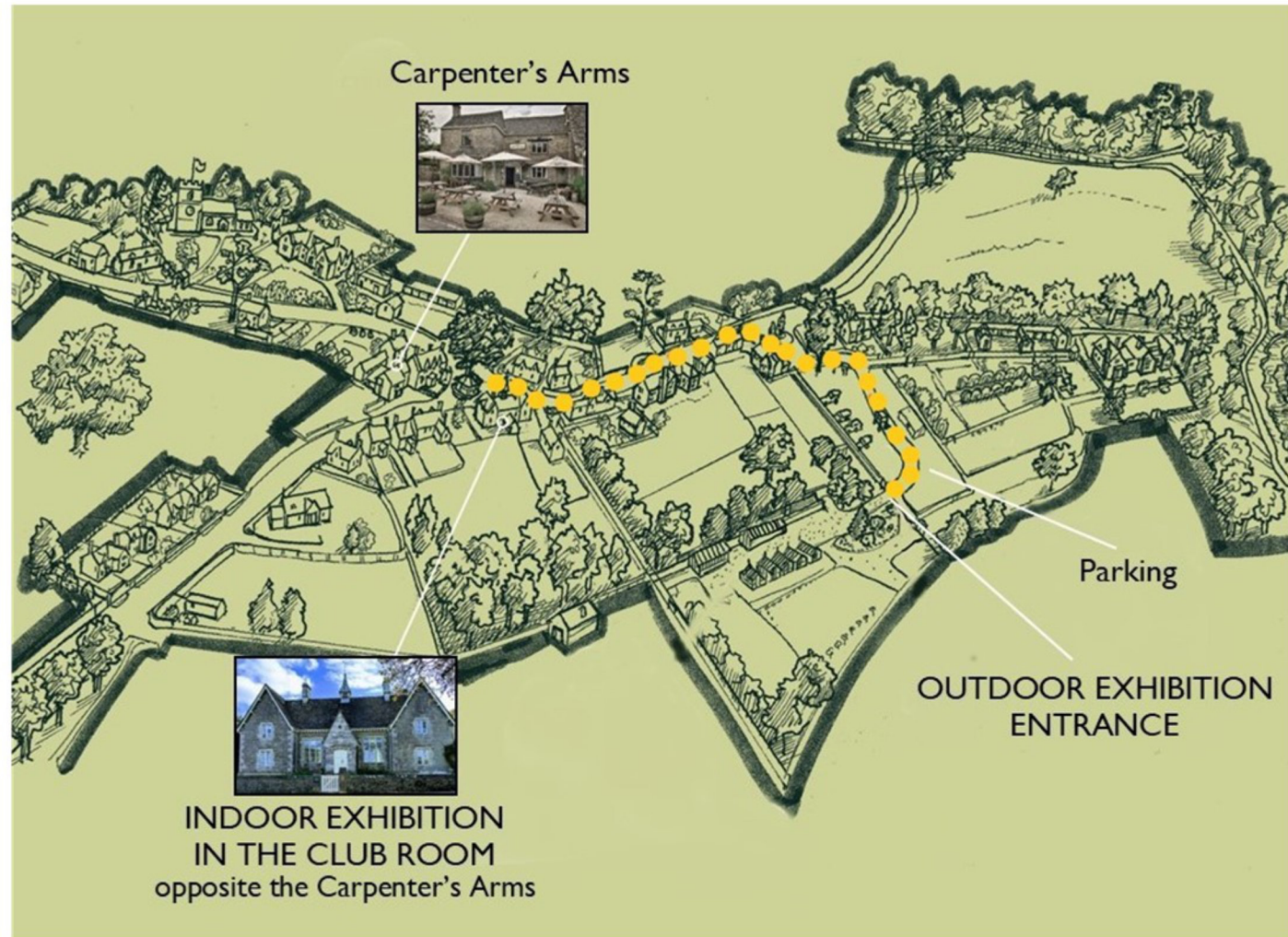
My pieces evoke the playful action of a performer or a musician, and their awareness of the present time: here, now. They remind us of the pivotal point between chaos and control, the tension between freedom and structure, destruction and order. The viewer is invited to look through a fictitious distorting mirror and recognise, in the sculptures, creatures fluctuating between apparent stillness and motion, purpose and vaguery, questioning their direction, playing with the common denominator of gravity.



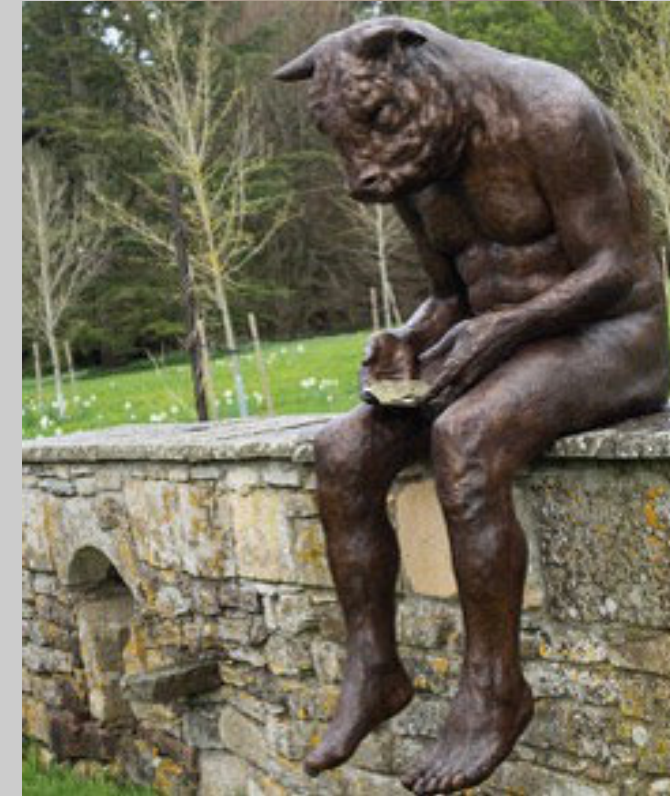
W. viviana.rossicaffell.com

The Club Room Indoor Exhibition

The Club Room is in the middle of the village opposite the Carpenter's Arms. It is a five minute walk from the Garden Car Park. Unfortunately, there is no wheelchair access, but the indoor exhibition can be viewed online by scanning this QR code.



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COTSWOLD SCULPTORS ASSOCIATION

BURSARY 2023

Last year, the CSA committee ran a bursary scheme for the first time to commence in 2023. The aim was to support exciting new sculptors in the Cotswold/Southwest region at an early stage in their career through access to the resources and expertise of the CSA. We had many excellent applications and we decided we could offer guidance and support to two of them this year, Kazz Hollick and Johanna Hepburn. Both were awarded £500 each to assist in setting up their studio and given a year's free membership of CSA. The successful applicants have each been assigned a responsible mentor to advance

their learning and practice whilst supporting them on their learner journey throughout the year. An early visit to Miserden with the bursary winners has enabled them to visualise where their sculptures could be positioned, indoors or outside. Please look out for their submissions at Creating Spaces 2023, offer them your full support and look out for them in the future as they develop and hone their skills within the CSA family. We look forward to welcoming another round of bursary applications for 2024, keep an eye out for any news via our website and social media channels.

Johanna Hepburn

My practice deals with reimagining the familiar through sculpture. I write short stories and use these to make objects from the mundane occurrences of daily living. I am interested in making and materials. Everything is a material to me – from old carpet to the day-to-day encounters that I record.

This body of work is underpinned by play, human connection, and ritual.



W. johepburn.com

Kazz Hollick

I started by studying photography, then began to experiment with mixed media, sculpture and community installations. My practice is mostly spontaneous and colourful, but sometimes quiet and methodical.

Through playful and kitsch forms in concrete, foam, jesmonite and objects destined for the bin I'm currently exploring neurodiversity, domestic abuse and human rights. I enjoy unexpectedness and dark humour contrasted against bright colours, squishy shapes and tactile surfaces.

When I need to find clarity, stillness and perspective however, Land Art is a comforting process. To arrange materials in nature on a whim, to play, feel emotions with, enjoy the creation being temporary, explore sensations and make connections – I highly recommend it.

Overall, core themes in my practice are release, resolution, play, permission and freedom.

A phrase and poem that has motivated me for years is 'Take Up Space' by Vanessa Kisuule, and I hope that my artworks and words inspire others to do the same, or at least just bring some joy.



W. kazzhollick.co.uk



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Creating Spaces 2023

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Cotswold Sculptors Association

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Thank you to all the supporters and friends of Cotswold Sculptors Association.

