

A photograph of a forest path with a metal sculpture in the foreground. The sculpture is a vertical pole with a circular ring at the bottom. The path is surrounded by lush green trees and bushes. The text is overlaid on the right side of the image.

# SHOREHAM SCULPTURE TRAIL

with The London Group and Friends

17 & 18 June 2017

Shoreham Village Kent

In aid of the Shoreham Church Extension Fund

**THE LONDON**  
**GROUP** visual arts  
since 1913

**Welcome to the Shoreham Sculpture Trail  
with The London Group and Friends**

I welcome you to the gardens of this idyllic village of Shoreham on behalf of all the exhibitors. It is a privilege for us to have such a large number of diverse and gifted artists showing together, many of whom are prominent UK sculptors. I also welcome you on behalf of the residents of Shoreham whose beautiful gardens you are going to visit and on behalf of all the people who are and have been helping to bring this Trail to fruition, some of whom have worked with superhuman effort. Sincere thanks are due to all these people.

Six months ago my husband, Frank, came out of the first Shoreham Church Extension Fundraising Committee Meeting and said, 'You and The London Group can put on a sculpture trail, can't you?' It is amazing that in such a short time one of the largest Sculpture Trails the UK has ever seen has grown out of this rather casual sounding request.

The artists' enthusiasm for the Trail has been overwhelming ever since its inception. At the time of writing we have had seven site-visits with 30 artists at the first one and welcoming the sculptors to Shoreham has been thrilling – they were all entranced by it! I'm very grateful to all the participants for having been so generous in their support of the Trail. As well as funding their transport many have invested a lot of time in making new work with quite a number responding specifically to Shoreham in the spirit of the young Samuel Palmer in the 1820s whose renowned visionary landscape paintings were inspired by this pastoral idyll.

Shoreham is the perfect place for the Sculpture Trail not only because of its stunning beauty but also because the Trail continues a long legacy of creative endeavour for which Shoreham has an unrivalled reputation for miles around. I hope you thoroughly enjoy your visit and that you are significantly enriched by the Shoreham Sculpture Trail – I wish you a truly memorable day.

*Susan Haire, Trail Curator and President of The London Group*

**Shoreham Church Extension Fund**

The medieval church of St. Peter and St. Paul Shoreham Kent is Grade 1 Listed. The nave with no fixed pews is a flexible space for worship, concerts, plays, art exhibitions, even cream teas in August. Unfortunately with no modern facilities (no toilets, no kitchen, no meeting rooms, no disabled access) the church has no future other than as a historical monument unless it can be made fit for use in the twenty-first century (both by churchgoers and the wider local community).

All profits from the Sculpture Trail will go to the Shoreham Church Extension Fund for extending, repairing and decorating the church. On 21 April 2017 the fund passed £420,000 which under the terms of the church faculty had to be raised before building work could start. The total sought is now above £500,000 to cover an increase in the cost of repairs, principally the need to eliminate damp trapped in the walls.

Many thanks to all the artists, garden owners and helpers who have put so much time and effort into making the Sculpture Trail such an incredible venture. Its success will be a wonderful way of securing the future of the church for succeeding generations. Any queries email me [fhinks@serlecourt.co.uk](mailto:fhinks@serlecourt.co.uk).

*Frank Hinks, Churchwarden and Chairman of the Fundraising Committee*

We would be most grateful if you would consider making a donation, if you feel you could – please go online to [www.shorehamchurchkent.org](http://www.shorehamchurchkent.org) and click the MyDonate button or collect a leaflet from the ticket sellers

**The Sculpture Trail Committee give our grateful thanks to the SHOREHAM GARDEN OWNERS who have made their gardens available for this exciting event, for without them this would never have happened.**

Johnny and Jill Aisher, Christine Allen, Carolyn Burraston, Jason and Miranda Cockburn, Chris and Kara Dellow,  
James and Jo Evans, Polly and Quentin Freeman, Hazel Grewcock, Frank and Susan Hinks,  
Amanda Hopkins and Tony Cleford, Mike and Georgina Hopkins, Jeff and Janet Heuston, Hamish and Kate Howie,  
Peter Kasch and Jenna Leight, John and Suna Keates, Bill and Linda Lattimer, Rob and Jenny Lynch,  
The Rev. Diane Rees and Alaine Cozens, Richard and Vanessa Savage, Jeremy Tooley and Vanessa Hills,  
Brian and Claire Staunton, Phillip and Liz Stopford, David and Liz Nash, The Mount Vineyard, Peter Warr and Ann Williams.

## Shoreham Sculpture Trail Events

Artists' Talks are listed on the inside back page next to the Trail Map

### Let me speak – 7 Vicarage

An invitation from **Victoria Rance** for anyone to step into the pulpit sited in the vicar's garden and speak for five minutes about a topic that is dear to them. Come along when you like, no pre-booking needed.

### Performance 4.00pm on Saturday and Sunday – 8 Shoreham House

**Fiona MacDonald : Feral Practice** presents *Mycorrhizal Meditation*, a spoken word performance which choreographs a connective journey through the human and nonhuman body-worlds. It draws on scientific knowledge, contemplative practice and poetic invention to celebrate the ordinary-extraordinary activity that is happening under our feet, and draws attention to the shared materiality and vibrancy of living things. The audience needs to stand or sit quietly with their eyes closed for the 12 minutes duration. Come in good time so that you can relax for a few moments in preparation. Latecomers will not be admitted.

### Prize Draw: Wine Tasting for Ten People – 3 The Mount Vineyard

Come to The Mount Vineyard to buy a Prize Draw ticket for £5 and enjoy a refreshing glass of wine. Winner of Kent Wine of the Year 2017. Prize Draw Tickets are also available at the Village Store, the Church and at the three other ticket sales desks (Gardens 14, 15 and 24 see Trail Map).

### Free Family Competition: can you find the Bird Boxes?

You have five opportunities to win a sculpture by **Paul Tecklenberg** and **Mikey Georgeson**. How? There are twenty 'bird box' sculptures with hidden delights inside placed in 14 gardens. Your job is to find and photograph as many as you can locate. Send the photographs (as low res images) to [alleytecklenberg@gmail.com](mailto:alleytecklenberg@gmail.com) with the heading BIRDBOX along with your name, address and your bird box of choice. The deadline is midnight of Monday 19th June. The 'bird box' sculptures will go to the entrants who photographed the most boxes. In the event of a tie, five names will be picked at random. Happy hunting!

Note that the judges' decision will be final and no correspondence will be entered into. The five winners' bird boxes will be mailed to UK addresses only.

**Paul Tecklenberg LG and Mikey Georgeson *Paradise Paused*** - Wood, C-type print and Perspex,  
20 bird boxes, each 24 x 12 x 17 cm, £200 each (20)

For *Paradise Paused* Paul Tecklenberg and Mikey Georgeson have taken inspiration from the Ancients, the community of artists who gathered around Samuel Palmer. Those sympathetic to his vision found Shoreham to be the perfect place to connect to a burning sense of wonder. The pair regularly use bird boxes as a device for creating a connection between the onlooker and the landscape, inviting the participant to engage in walking, exploring and dreaming.

They are both senior lecturers at University of East London and collaborated together for 9 Sheds, Sartorial Gallery, 2010. Solo shows followed: *Repicturing*, Dulwich Picture Gallery, 2011, *Bedsits for Blue Tits*, UEL, Urban Arboretum, The Courts, Wiltshire, 2012. Included in the following group shows: *Interesting Times*, Leicester Botanical Gardens, United, hARTslane, London, 2012, *An Archive*, Shoreditch Works, 2013, *Municipal Dirt*, 2013, *Colour Up/Color Down*, 2014, Houston, Texas, USA, *The Sky in the Room*, Deptford X, hARTslane, 2014.



## Trail Information

**Liability** – the organisers of and participants in the Shoreham Sculpture Trail do not accept any liability for loss, damage or injury sustained by any visitor over the weekend of the Shoreham Sculpture Trail. Please do not touch or climb sculptures.

**Children** must be kept under the supervision of a responsible adult at all times and must stay with them at all times.

**The River Darent** flows into many of the gardens on the Trail as a wide river, narrow stream, through weirs and ponds – both deep and shallow. Visitors, especially children, should not enter the water at any point on the Trail and should take care by the water at all times.

**Cars** and their contents are left at the owners' risk.

**Wristbands** provided with ticket purchases must be worn and they may be checked along the Trail. Possession of the catalogue is not proof of purchase and does not entitle entry into gardens.

**Catalogue** information relating to the Trail may have changed since its publication due to circumstances beyond the control of the organisers.

**Dogs** should be kept under control at all times and on a lead when in the gardens and all areas of the Trail. Dogs are not permitted in some of the gardens and this will be clearly signposted. Please clear up after your dog. Do not leave your dogs in parked cars as they may die even in modest temperatures.

**Mobility** some gardens and paths may be a challenge for wheelchairs.

**Follow the Country Code** and shut gates, keep to paths where possible and take your litter home. Please respect local residents, their property, gardens and crops.

**Refreshments** are clearly marked on the Trail Map and will be served in the Church and the Village Hall and several Gardens.

**Village Store** sells various snacks and ice creams, close to the Village Hall.

**Toilets** are located in the Village Hall and Home Farm as shown on the Trail Map.

For artists exhibiting more than one work, the total number of works are indicated in brackets after the price.

**1 Water House, 9 & 25 Clive Burton LG *In a Shoreham Garden* (after Samuel Palmer's painting)**

Mixed material sculptural garden installation, two pieces 80 x 50 x 50 cm each, price negotiable (4+)

*In a Shoreham Garden* after the painting (1829) by the mystical romantic English painter Samuel Palmer (1805-1881) is a site specific sculptural installation for the house in which he lived and worked from 1826 to 1834. Palmer's religious faith influenced his early paintings, this one pertaining to the Garden of Eden ... a flowering apple tree, lonesome female and a snake like creeper in the foreground. Palmer wrote 'spring showers, blooms and odours in profusion ... Breathe on earth the air of Paradise'. The installation is a poetic narrative, and contemporary metaphor based on Palmer's original, possibly painted in the village. This sculpture / installation work encompasses mixed material and process, combining three dimensions with two, concentrating on the presence / power of the 'physical object' and tableaux; engaging concepts of the ridiculous and ludicrous, paradox, oxymoron and serendipity toward an aesthetic purgatory. Clive Burton has been a London Group member since 1987.



**2 Riverside House Margaret Barrett Iggy** - Ivy wood, 70 x 210 x 30 cm, £75 to go to Shoreham Church Extension Fund

Margaret Barrett's work is concerned with the life force inherent in all living things and in particular with an awareness of and a care for the environment. She is influenced by Picasso's attitude that any materials can be used....'they don't have to be precious metals' and 'I don't seek I find'. Based on ideas and images from her drawings as well as the chance finding of materials, Margaret works intuitively, allowing her 3D pieces to develop organically at their own pace and to take on dimensions dictated by the materials used.

Margaret's sculpture *Iggy* for the Shoreham Sculpture Trail is a piece of ivy wood that she found when walking in Mote Park, Maidstone which is on her doorstep. It had grown around a small tree which had long since died and rotted away. As she stripped off the bark, removed and re-arranged some of the wood so *Iggy* emerged.

**2 Riverside House Judith Jones LG *Peace On Earth*** - Wooden garden fork and booklet, 100 x 16 x 6 cm, £150 (Ed. 20)

The world has always been a fragile place. Humanity worldwide has recognized this and symbols of peace have been used for generations to illustrate a quest for harmony. My work shows 12 symbols of peace from diverse places including Africa, New Zealand, Russia, and China. Using pyrography to burn the symbols onto wood seems relevant with its associations with funeral pyres thus connecting the wish of peace to the fragility of life and death. Utilizing a wooden garden fork brings the work in connection with the earth and therefore all mankind.

My work is focused mainly in the photographic genre. Awarded an MA (Distinction) in photography in 2009, my main interests revolve around human conditions of frailty and fragility. I have shown work all over the UK and abroad including The Royal Academy Summer Show, The Royal West of England Academy, Bristol, The Mall Galleries, GX Gallery and Somerset House, London.



**2 Riverside House Katie Surridge *Any excuse not to do Gym*** - Mixed media (vintage Victorian pommel horse and rusty nails), 140 x 110 x 90 cm, £3,500

A Victorian pommel horse has been adapted by welding thousands of rusty nails on to the surface once used for vaulting. I have taken this familiar object and remade it as something which now is dysfunctional, yet retains the essence of its previous use, resulting in an interesting visual contradiction.

**3 Pentangle Michael Phillipson LG 'strictly for the birds'** - Palette, stick, seed pod, quartz, seeds, shell, ash, paint, wood, 76 x 36 x 30 cm, price negotiable (9)

Although my making always falls back on painting I like to move across a range of media. My choice of medium is project-specific. The three-dimensional objects (are they 'sculptures'?) invariably emerge from some practical engagement with their materials. In the course of this handling they seem to propose something about their alternative potential as they fall away from usage! The vagrant materials – woods, metals, plasters, paints, machine-derivatives, whatever-at-hand – collaborate in a resolutely useless venture. In their alludings they may gesture obliquely to the painting life which, however temporarily, they have set aside.

Michael Phillipson has exhibited across England and Wales and has taught at Goldsmiths College and Middlesex University. His writings on the relations between the contemporary arts and culture have been widely published.



**4 The Mount Rob Turner Greenjacket** - Natural stone boulder (granite) completely covered with green mosaic tiles, 15 x 30 x 32 cm, £300 (10)

'I can look back over my career, at projects in all four countries making up the UK and I am able to say I have worked with communities far and wide, up and down the country to deliver arts projects which remain graffiti free and are cherished by the people who helped make them'.

Rob Studied at St Martin's College of Art leaving in 1984. He went onto exhibit his paintings in London galleries before working with a partner in 1990 to establish a successful public arts partnership called Wallspace. 2001 saw Rob leaving London to develop his ideas on environmental and regeneration projects, often driven by community generated change. Examples of his work can be found in residential developments, public parks, town squares, shopping centres, nature reserves and public buildings such as hospitals and museums. His clients include housing developers, architects, wildlife trusts, arts agencies and other cultural organizations.

**5 Old Stones Michael Glasspool Leaping Fish** - Bronze resin, 30 x 47 x 10 cm, £1,050 (including plinth) (Ed. 1/10)

Michael Glasspool is known for his very tactile sculptures. He models in wax, clay or plaster to produce a detailed representation of the subject. On the basis that 'less is more' the model is pared back until only the essence remains. He casts in bronze or bronze resin.

He was a finalist in the David Shepherd International Wildlife Competition in 2014 and 2015 with the sculptures shown at the Mall Galleries. He is a member of and exhibits with the Surrey Sculpture Society and takes part each June in The South East Open Studios. He has work in private collections in Europe, America, Canada, Australia and New Zealand.



**5 Old Stones Erika Winstone LG Sundance Mountain installation** - To include large painting 152 x 122 cm, video work (not including screen, 25 x 20 cm), several small paintings 30 x 25 cm, £1,900 (Ed. 4) (6)

*Sundance Mountain* is an installation of video and paintings combining three Westerns; Butch Cassidy and the Sundance Kid, Brokeback Mountain and Winstone's video Sundance Mountain in which she placed her large painting amongst wild horses. Changes may occur as the paintings, made with metal point, tarnish on exposure to the elements!

Erika Winstone creates spaces in which to contemplate a meeting between that which is fluid in motion and that which is formed however transitory. A member of The London Group and [NAME]. Featured in British Museum publication *Drawing in Silver & Gold*: Leonardo to Jasper Johns. She has exhibited widely in the UK and abroad including recently: Tarnished, Arthouse1, London (with Susan Schwalb), Lustrous Lines, Norfolk Arts Center, Nebraska, Drawing with Metal, Patrick Heide Gallery, London, Talking with Deptford, DeptfordX Gallery, London, After Image 2, Emerson Gallery, Berlin. Education, MA Kingston University, H.Dip Slade, BA Camberwell.

**6 The Old Vicarage Frank Bowling OBE RA LG *Angarharad's Gift Patagonia* (1991)**

Steel, 92 x 80 x 37 cm, £10,000

This piece was shown in 1991 with seven other pieces from 1988 in a joint exhibition with Graham Miles, Painting & Sculpture at the Greenwich Citizens Gallery. After the Private View, all the sculpture was removed from the exhibition as it was considered too dangerous for visiting schoolchildren. It was also shown in *New to Sight* at Poussin, Bermondsey in 2010. There are two major solo exhibitions coming up for Frank. *Mappa Mundi*, Monumental Paintings at Haus der Kunst, Munich and a retrospective at Tate Britain, Spring/Summer 2019.

Frank Bowling studied at the Royal College of Art 1959-62 graduating with a Silver medal. He moved to New York in 1966 and has maintained studios in London and New York since then. He was a contributing editor at *Arts Magazine* from 1969-72 and had a solo show at the Whitney Museum of American Art in 1971.



**6 The Old Vicarage James Castle RSA MRBS *Studio*** - Bronze, 80 x 25 x 18 cm, £5,000 (Ed. 4) (3)

My studio sits in a hollow in the ancient Wiltshire town of Malmesbury, where during the winter months a long plume of smoke from its chimney can sometimes be seen long before the building itself. This is the first of a number of works based on a backward looking glimpse as I climbed the hill home, seeing the smoke rise, and spread and disappear into the sky, evoking a palpable sense of spirituality. This in turn sparked off the idea for the Artist's Studio Exhibition at the Royal Scottish Academy in Edinburgh, which I co-curated in 2012.

James is Scottish by birth, and lives and works in Wiltshire. He was a Senior Lecturer in Sculpture at the University of Gloucestershire for 22 years and is a Royal Scottish Academician and Member of the Royal British Society of Sculptors.

Website: [jamescastlesculpture.co.uk](http://jamescastlesculpture.co.uk)

**6 The Old Vicarage Aude Héral Jäger LG *Hamlets*** - Paper, metal, two clusters, each 120 x 60 x 60 cm, POA

Aude Héral Jäger was born in France and has lived and worked in London since 1987. Aude graduated from Central St Martin's College of Art, from the Slade School of Fine Arts and recently completed the post-graduate Drawing Year at The Royal Drawing School. Recent exhibitions include *Sentinels*, solo exhibition at Mercer Chance, London; *Across Boundaries* with Kevin Jackson, London; *Bridge* at The Cello Factory, London; her large *Enmeshments* drawings were shown in St-Bartholomew-the-Great, London.

*Hamlets* is part of *Smithereens*, a series of works about the process of 'rupture-and-repair', about reassembling disintegrated fragments into something new. *Hamlets'* original material comes from the archives of a family tragedy. Shredding related documents and appropriating the resulting bits to make into a new distinct shape bears witness to our human capacity for transformation. Clusters of towers develop into settlements – scarred by their history but forming a coherent new community.



**6 The Old Vicarage Suzan Swale LG *The Wasteland Diaries*** - Metal stand, canvas, plastic, 150 x 50 x 50 cm, £1,500

The idea for the installation *The Wasteland Diaries* came about when thinking about how we are poisoning our land and seas with plastic. It is part of a series of installations using dresses as a vehicle for painting and ideas. As a student at art college I wanted to make paintings that could be worn. The work also contains certain feminist political undertones, the use of dismembered plastic dolls, the word 'meat' on a plastic bag, plastic toy guns, besides the laminated pages from my personal diaries.

**7 The Vicarage Victoria Rance LG Pulpit** - Powder coated steel, 145 x 145 x 106 cm, £3,950 (2)

*Pulpit* was made in response to my drawings of ornate Georgian pulpits along The Strand. There had been a fashion for designing very high pulpits with elaborate staircases, some had been raised and lowered over time, while the fashion now is not to use them at all. I wanted to create a pulpit on ground level, to feminise it and to democratise it by allowing a space for anyone to enter and proclaim.

Based at APT Studios in Deptford, London, Victoria Rance's predominantly sculptural work is concerned with the relationship between the psyche and human behaviour. She creates spaces which the viewer can inhabit, either physically or in the imagination. The Mark Tanner Sculpture Award Winner of 2003-4, she shows internationally and widely in the UK. She also writes and curates and has completed several public commissions. She is a graduate of Newcastle Upon Tyne University (BA) and Kingston University (MA).



**8 Shoreham House Heather Burrell Iron Lungs** - Mild steel, 180 x 180 x 50 cm, £6,390

This sculpture is derived from an anatomical drawing of the human lungs. Its similarity to the appearance of trees and to their function of filtering toxins from the air has always been a fascination. Trees are essentially our external lungs. To create this sculpture I transferred the drawing into steel, rescaling it to the size of a small tree. Set here within the Shoreham landscape, it illustrates just how closely connected to nature we are. Heather Burrell is a practicing artist at APT Studios, Deptford. Natural forms feature greatly in her work, in which she explores the similarities between the natural world and our own physiology. Since graduating from Wimbledon School of Art (BA Hons) and completing a post-grad course at the Cyprus School of Art, Heather has worked mainly to commission, making public art.

**8 Shoreham House Marilyn Kyle Paper Mill** - Metals, paper, textile, wax, 430 x 290 x 265 cm, NFS

My work is prompted by my own or other peoples 'stories': personal, contemporary, historical. Initially interested in Shoreham's stories from WW1 and WW2, I then read of Shoreham's paper mill. I discovered the relatively large number of people who worked there, some as homeworkers (often widows with children) and the poverty of many. I visited the sites of the mill and the turn of the 19<sup>th</sup>/20<sup>th</sup> Century workers' homes. The question hovered: 'How did 1914/1918 affect each of them and their families?' I found many names, job titles, addresses of those 1911 workers: forgotten people, struggling to make a life.

I have an MA Fine Art (Wimbledon) and taught Art in secondary schools for much of my life. Starting as a printmaker, I also make assemblages and installations, sometimes site-specific. I use materials as appropriate to the work: ceramics, textiles, metals, plastics and use both traditional and contemporary processes.



**8 Shoreham House Fiona MacDonald A Day Out in the Baroque: Bacchus Without Ariadne**  
Mixed media, 43 x 30 x 21 cm, £1,200 (3)

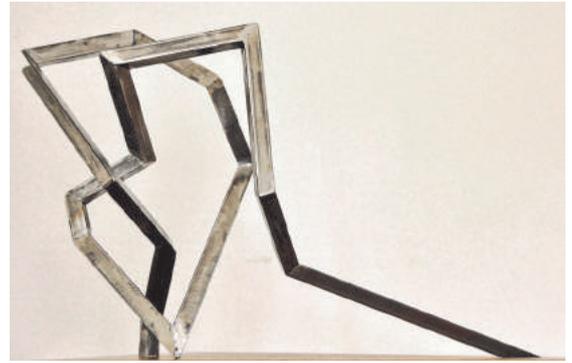
Shoreham artist Fiona MacDonald presents sculptural works (2008-2017) that play with form and texture, growth and decay, linking organic and art-historical references. The slippery, emergent quality of her forms represents nature and art making as an active, turbulent space rather than a static vista or sublime experience. Many of her pieces are made in direct response to particular paintings, for example by Titian (*Bacchus without Ariadne*), Goya (*All will Fall*) and Vouet (*Saturnalia*), becoming transformed into gravity-defying sculptures. These hail from a series she researched and made in London and Italy as part of a fellowship at the British School in Rome.

For the Sculpture Trail, Fiona reflects the faded Romantic ambience of Shoreham House by making a new site-specific configuration of these works incorporating the inside-outside otherworldliness of the gazebo under the Lebanese Cedar tree.

**8 Shoreham House & 10 Geoff Morrow Atikrantam** - Mild steel angles, 60 x 80 x 40 cm, £1,000 (2)

Atikrantam is an Indian classical dance move. It is also a posture in Shadow Yoga which I'm learning – a rolling and twisting back bend that starts and ends in a squatting position.

As a structural engineer and sculptor, my work involves exploring movement, geometry and form. This piece encapsulates the movement of Atikrantam and how I feel when practising it.



**8 Shoreham House & 9 Franny Swann** (see 9 for image and text)



**8 Shoreham House Joshua Vaughan Seven Paths** - Sheet steel, cellulose, 120 x 60 x 80 cm, three pieces, each piece £2,250

My art work is a curation of artefacts and objects exploring new-age cults, which fuse religion and science into myths for a world in which 'God is dead'. My visual language speaks of a modern spirituality, born of a strange union of the empirical and unprovable, taking the form of lectern-altarpiece hybrids, totems and sculptural curios, using industrial materials, mundane hardware-shop fittings, varieties of fixing tape, and various metals. Weaving narrative frivolity, an enjoyment of material, and a degree of randomness, I am pursuing the death of the meta-narrative down the rabbit warren of incoherence and uncertainty.

**8 Shoreham House on Saturday. 14 Filston Oast on Sunday. Susan Wilson LG**

**Lake Ruataniwha/The Maadi Cup Rowing Race 2016** - Oil on linen, 91 x 71 cm, £7000

I am excited to be painting *en plein air* in Shoreham. I love Samuel Palmer's drawings, and have always been curious to know what he searched for with such diligence, creating the most detailed, poetic images of the woods, trees and hills around Shoreham.

Often I work outside on paintings. The changes in cloud, wind and sun drive you, and as you work you note wildlife, birds passing, tiny changes in water, leaf and sky. Using a photograph in the studio is arid and dry. The impossibility of catching nature can make vivid, strong work.



**9 Water Meadow Vanya Balogh PLATEAU Exit 2017** - Mixed media, dimensions on request, £1,000-3,000 per print, unframed (Ed. 23)

The idea for this work emerged whilst visiting the site and taking a walk across the village, its back gardens and outer spaces of the Shoreham Sculpture Trail. I was initially struck by the beauty and calmness of the village and wanted to explore and reflect on the silence of this space.

Vanya Balogh is a photographer, artist and independent curator born in Zagreb, Croatia. He currently lives and works between the cities of London, Berlin and Venice. His artistic output is diverse and multifaceted. He equally explores the different mediums of film, sound and performance, photography, sculpture and site-specific interventions and his practice often has an interdisciplinary focus. He has exhibited in UK and internationally including exhibitions at the V&A, Tate Modern, Venice Biennale and Loop Barcelona amongst many others.



**9 Water Meadow 1 & 25 Clive Burton LG** (see 1 for image and text)

**9 Water Meadow Henry Castle Ailsa Craig** - Work in progress to be made on-site, POA

My work responds to a particular place and can tell a story of its history; geologically, industrially and socially. Ailsa Craig is a now uninhabited, granite island 9.9 miles off of the coast of Ayrshire in Scotland, formed from the plug of an extinct volcano. It is made of blue hone granite, which is quarried to make curling stones; one of only two places in the world to do so. I am drawn to the physical similarities between the island itself and the stones quarried from it.

Henry graduated from Wimbledon School of Art in 2010. He was joint winner of the Landmark Prize that year, and chosen for the Anticipation Exhibition selected by Kay Saatchi. He has since completed residencies and commissions for Jupiter Artland in Scotland and most recently for the Forest of Dean Sculpture Trail. A project, at Rubislaw Quarry in Aberdeen, is ongoing.



**9 Water Meadow Cedric Christie Tallula** - Painted aluminium, 66 x 56 x 80 cm, POA

Cedric Christie's practice explores a broad range of cultural and art historical references, often using humor and irony as subtle vehicles of communication. He incorporates and manipulates everyday objects such as snooker balls, scaffolding and even cars to create sculptures that are meticulously and skillfully made. They become both a critical appraisal of modernism as well as a playful exploration of form and meaning.

Cedric has exhibited widely in the UK and internationally and has curated a number of large-scale group exhibitions including *Something I don't do* and *The Things of Life* at Flowers Gallery. His work is held in the private collections of Anita Zabudowicz, Unilever and Derwent Valley Holdings among others. Cedric was born in London in 1962, where he continues to live and work.

**9 Water Meadow John Crossley LG Tree Hugger** (image: maquette) - Foil, paint, 70 x 30 cm, £700

*Tree Hugger* is an extension of my practice combining my sculptural background, trained as a sculptor in the early 70's with my present activity as a painter over the last 30 years.

I have exhibited widely throughout the UK, Europe, America and Asia both in various group exhibitions and solo shows. I am represented by Eames Fine Art, London. Recent 2017 shows include, solo show at The Cello Factory, London, group shows: 26 Prints, Discovering Samuel Palmer, The London Print Fair, Royal Academy of Arts, London Art Fair, with Eames Fine Art. Personal Relations London, Hague and Vicenza. Water, Paper, Paint, RWS, Bankside, London. Forthcoming residency at Casa Zia Lina, Elba, Italy. I am a member of The London Group and the Royal Watercolour Society.



**9 Water Meadow Alice Cunningham MRBS Refuge** - Mixed media installation, dimensions variable, NFS

Alice Cunningham is a visual artist with a diverse practice and the ability to work sensitively in many mediums. She is equally passionate about concept and materiality in her work. Since completing her first degree in 2006 Cunningham has exhibited throughout the UK, Europe, Asia and Africa. 'My fascination with people and our material engagement with the world around us makes me endeavour to create work that is as inclusive as possible. This is often achieved by working spontaneously, sometimes using an element of humour or the surreal. I am interested in ways of communicating, the ways we interact with and understand our surroundings and the idea of disrupting the aesthetics of this in order to create interesting dialogue.' For this exhibition, in historically the most bombed village in the UK, Alice will make a new site-responsive installation in a tree house responding to the current refugee situation.

**9 Water Meadow Ranjita Dhital Duende** – Plaster, fabric scrim, 60 x 40 x 7 cm, £1,000 (2)

*Duende* was inspired by a recent visit to Seville which led me to think about Federico García Lorca and Flamenco. I became fascinated by the ideas of expressive bodily reaction and authentic emotion. This piece was made during a Masks & Wearable Body Sculpture course at Morley College, London (tutor Lara Ritosa-Roberts).

I am a research pharmacist at King's College London and have been sculpting for about seven years. I have now started to combine my health service research with arts based practice.



**9 Water Meadow Neil Ferber MRBS Two Piece Sphere** - Marble, 36 x 36 x 36 cm, £5,000 (2)

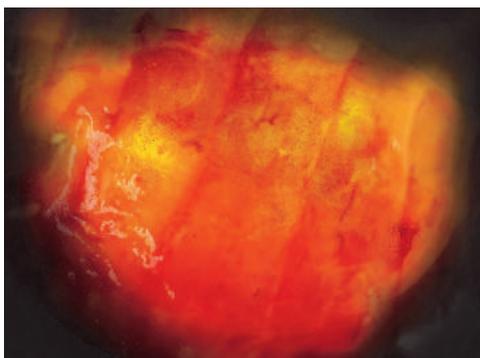
Neil Ferber's sculpture is formal in that it does not represent anything external to itself. The works are compositions arising from the use of traditional sculptural elements such as mass, plane, line, weight and space. His process is exploratory. He strives to make sculpture where all views are equally interesting. The work seeks to be more than a collection of views, but to have a feeling of unity in space, a sort of inner logic.

Neil Ferber has for many years worked in his own studio in Cumbria and exhibited in the gallery attached to it. In 2005 he was invited to establish a studio at Peralta, Tuscany – a small medieval hamlet restored by the Italian sculptor Fiore De Henriquez. He worked there as sculptor in residence for six years before relocating to the nearby town of Pietrasanta, a unique town, close to the Carrara marble quarries that have had a history of sculpture making for almost a thousand years. He currently lives and works there.

**9 Water Meadow Cadi Froehlich LG Cloud** - Salvaged cables, filament bulbs, 500 x 500 x 500 cm, £3,500

Cadi Froehlich is a British artist whose practice explores the physicality of exchanges between people, objects and material. Using salvaged copper, cables and electrical components, her work investigates the hidden infrastructure of the interaction between these things, often highlighting the dichotomy between the drive to improve connections and the costs of the commodification of resources and self.

Recent exhibitions include Personal Relations, international touring 2016-2017, The London Group President's Prize Show, London, 2016, Intersection at Hoxton Arches, London, 2016, Red Mansion Prize Show 2015, Death of Intention, 2015 London, and Fake Nature, 2014, Dalston Point Zero, London. Awards include the Red Mansion Prize 2015, AxisWeb, MASTars 2013 and the Jerwood Drawing 2<sup>nd</sup> Prize 2010. Froehlich is a member of The London Group.



**9 Water Meadow Genetic Moo LG The Shoreham Spittlebug** - Mixed media, 20 x 40 x 20 cm, NFS

The Spittlebug, when in nymph stage, sucks up plant sap, froths it into a saliva, and then enfolds itself in a spittle-cocoon. This serves a number of purposes; it insulates against heat and cold, keeps the nymph moist and seals it away from parasites, the acrid taste deterring predators. Inside this temporary home it transforms into an adult – an impressive example of animal design, creativity and transformation.

Genetic Moo is a digital art group inspired by the idea of future human evolution. We spend a lot of time examining the 'lower orders' of the animal kingdom, looking for creatures who value sensual activity over cerebral, and particularly those who rearrange their environment in compelling ways. We also rearrange our environment by making art, often cocooning people in our interactive spaces.

**9 Water Meadow Susan Haire PLG Garland for Embracing Trees**

Mixed media in collaboration with Stephen Dydo, dimensions variable, POA

Social anthropologist Wade Davis wrote: 'Half the world's languages are not being taught to children and so unless something changes they will disappear within 50 years, each one representing a unique culture that will be lost forever.' Susan's recent work is influenced by ritual offerings which serve as a metaphor for dying cultures. She works regularly with recycled materials and the reused ribbons in this piece echo the ribbons that are found in shrines and on sacred trees around the world.

Having had 23 solo shows in UK, USA and Holland as a painter, in 2012 Susan made installations for an ambitious large-scale solo show in Peterborough Cathedral. This was a collaboration with NY composer Stephen Dydo and they have since shown installations and videos in London, New York and Bergen. Susan has been President of The London Group for ten years and took it through its centenary in 2013.



**9 Water Meadow & 16 Martin Heron LG Environmental Entanglements**

Wool, dimensions variable, NFS (commissions/site responses undertaken) (2)

My work is an ongoing process of exploration and experimentation.

I am concerned with making work that has a strong physical presence, be that a temporary intervention or a permanent form, each piece makes its own journey from the carefully considered to chance occurrences responding to both material and place.

**9 Water Meadow Marigold Hodgkinson FRBS 'Crescent moon phase'**

Aluminium, wood, epoxy-resin, paint, 183 x 183 x 46 cm, POA

My exterior sculpture/installations engage with place, space and time, using a variety of different materials. This often incorporates the 'elements' such as wind and water, light and reflection that can generate a transitional interplay of movement. The invitation to make a sculpture for the Water Meadow in Shoreham offers this special chance to reflect on Samuel Palmer and his writings and to absorb the atmosphere of the idyllic landscape in a real context where he once encountered it over his seven years' living in Shoreham. Memorable are his moonlit scenes of golden and silvery twilights which suggest an esoteric poetic otherworld. The sense of peace and modes of seasonal survival, in an intense romantic, suggests a personal version of Très Riches Heures. The crescent-moon phase schema invite multiple stage versions. Credit and thanks are due to Win Foot for his collaborative-construction assistance.



**9 Water Meadow Chris Marshall Marker** - Timber, dimensions variable, NFS

A river level marker gauge is potent and ominous by its very presence in that it refers to depth or a possible depth.

It is fixed as a gauge to enable a measurement of uncertainty.

The gauge is totemic, it is sited so that its immediate environment can be measured and determined against it.

Within its totemic image are marked precise references to scale and inferences to space and time. Its preciseness is reassuring in our chaotic environment.

*The Marker* has a duality. It positions itself as an anchor but also points towards the vulnerability of its location.

Since 1978 Chris Marshall has lived and worked in London, where he has continued to work and show in galleries and public spaces nationally and internationally. This work has involved large-scale commissions both permanent and temporary for significant sites in London and the UK.

**9 Water Meadow & 26 Nicole Mollett *Eve*** - Ceramics, paint, hair, 60 x 30 x 30 cm, £300 (3)

Nicole Mollett is a multi-disciplinary artist. Her work features drawing, sculpture and magic lantern performances. When drawing, her imagined realities are composed using images from early encyclopaedias together with photographs found online. She is known for her detailed drawings and maps which suggest hidden narratives, and celebrate alternative histories.

Nicole completed her Sculpture MFA at the Slade School of Art. Her work features in several publications including a collection of maps of London called *Curiosity* published by Particular Books in August 2016.

She has produced several public commissions, including a mobile artwork, the Kent Baton, which travelled the county of Kent 2010-2012, during the Olympics. The artist was recently commissioned by the Arts Council, together with writer Sarah Butler, to produce an online digital archive of drawings as part of Creative People and Places project, entitled *More Than 100 Stories* 2016.



**9 Water Meadow David Redfern *LG Stations of the Chalk Cross***

Found objects, chalk, each cross, twelve in all, 14 x 18cm, NFS

Our family has always walked in Shoreham over the years, and I became intrigued by the chalk cross on the hillside. It is in memory of those who lost their lives in the First World War, a fitting tribute. My twelve *Stations of the Chalk Cross*, dotted around the perimeter of the boating lake, are all 14 x 18 cms (1914-18) and coated in white chalk. Most of the materials are locally sourced, twigs etc., including the 'locally mined' chalk. Art is where you find it.

David Redfern was born in Staffordshire, studied at Reading University and The Slade, worked at the Serpentine Gallery, London and taught full time at Croydon College. Exhibited at the Hayward Gallery, Serpentine Gallery, RA Summer Show and Southampton City Art Gallery. Work in the Arts Council Collection, Southampton and Wolverhampton collections and many private collections.



**9 Water Meadow & 8 Franny Swann *I too am a Romantic*** - Glass beads, fishing wire, dimensions variable, seven/eight beaded cobwebs, NFS (2)

My work explores narratives of time and place set against the universal themes of memory, memorial and loss. It references archaic traces, fragments and past lives within a conceptual, contemporary format, and is set against the historical loss of a generation of my family to the Holocaust. My preferred method of working – collection, manufacture, museological presentation and installation allows me to explore the multi-layered narratives that memory inhabits.

Born: Singapore. Lives: England. Education: History of Art BA (Hons) University College London / Fine Art BA 9Hons) Greenwich University (1st Class). Franny has for many years been involved in encouraging and empowering Kent artists in positions such as Chairman of South East Open studios and co-facilitator of Sevenoaks Visual Arts Forum. Curated shows include 'The Send Off' for the National Trust at Knole House. Her work is bought and exhibited both here and abroad.



**9 Water Meadow Almuth Tebbenhoff *LG FRBS Trefoil***

Steel, 260 x 240 x 50 cm, £12,000 (3)

It was Spring, the air was full of delicious perfumes and yellow daffodils, tulips and primroses were everywhere. I welded a three-legged cartwheel in celebration of a new beginning. At the centre of the sculpture is an empty space framed by an angle section that has been wrenched apart. I imagine this holding an invisible substance without which I couldn't live. I cannot see love, longing, joy or fury without looking for a reflection in a mirror or at another human being. But by then the raw feeling has already been tamed by a facial expression. I'd like to show feelings in their purest form before they become second-hand, used and interpreted.

**9 Water Meadow Stephen Lewis Peterson** - Galvanised steel,  
420 x 235 x 220 cm, £12,000

The sculpture *Peterson* consists of a monumental bulbous form fabricated from steel bar and formed into large slabs stacked onto each other like antique crates each describing simultaneously a separate internal space.

The origins of the sculpture lie in drawings made from a quarry visited in Snowdonia as a child. The form was derived from a monumental slate column left in the centre of a slate quarry to be used for lifting the stone out. After being abandoned at the turn of the last century the workings flooded and over time filled with bright blue water. What wasn't known, until many years later, was that the water concealed sinister munitions such as mustard gas and other volatile explosives dumped into it after the WW1.

A terracotta maquette was made from the drawings and then this was carefully scaled up, using 8mm steel bar, to its present size.



**9 Water Meadow Andrew Stonyer FRBS Segmented Prism** - Corten steel, 900 x 660 x 660 cm,  
£15,000 (Ed. 1/5) (2)

My work is a search for the patterns of aesthetic imagery that are hidden within the seemingly regular. In relation to the two sculptures in this exhibition, this search concerns the internal and external geometries of the circle and square, and how these geometries can be applied and articulated to reveal complementary and contrasting rhythms.

Andrew Stonyer studied at Loughborough College of Art, the Architectural Association, and in 1978 was awarded the first Fine Art practice based PhD in the UK through Leicester Polytechnic and the Slade School, UCL. He has taught Fine Art and Architecture and exhibited and completed commissions in USA, Canada, Turkey, Holland and the UK. Commissions include Pulse Newcastle Metro and Jessops Gardens Cheltenham. He is a trustee of the Forest of Dean Sculpture Trail and a Fellow of the Royal British Society of Sculptors. His work can be seen at Brownsword/Hepworth London and [www.andrewstonyer.co.uk](http://www.andrewstonyer.co.uk).



**9 Water Meadow Julian Wild VPRBS Doodleform** - Stainless steel, 400 x 35 x 35 cm,  
£12,500 inc VAT

*Doodleform* is the first piece in a series of works that explores the indeterminate in 3D. The sculpture creates the illusion that a stainless tube has been tied effortlessly into a knot. Julian is a UK based sculptor. His work explores a number of themes including the relationship between natural structures and the man-made, the semiotics of materials and the relationship between colour and sculpture.

He has taken part in exhibitions including *Sculpture in The City, Beyond Limits*, at Chatsworth House and solo shows at Canary Wharf and William Benington Gallery. He has also been commissioned by organisations such as Cass Sculpture Foundation, Fidelity Investments and Oxford University. In 2005 he was a finalist for The Jerwood Sculpture Prize and in 2009-12 was the recipient of The Royal Borough of Kensington and Chelsea/ Chelsea Arts Club Trust Studio Bursary. He is Vice-President of The Royal British Society of Sculptors.



**9 Water Meadow Caroline Winn Nimbus I - V, 2017** - Black and white stoneware clay fired with  
slips and oxide layers up to 1,250 degrees, 20 x 12 x 10 cm, £220 each (Set of 5)

Caroline Winn's highly individual ceramic sculptures are the outcome of an experimental, intuitive and constantly evolving process. They explore themes of 'traces' of conversation and memory, leaving specific interpretation and response to the observer. The form, colour and texture of her pieces are inspired by the landscapes of West Cornwall and the Thames in London. Retracing history discovered in debris along the shoreline, Caroline often fires these tangible traces of human activity – remnants – into the clay and uses the intense heat of the kiln to affect and distort the poses and gestures of her figures and abstract forms challenging the viewer's preconceptions and inviting conversation.

Caroline has worked as a ceramicist since the early 1990s. She has studios in Isleworth, London, and near St Ives in Cornwall, splitting her time between them. Caroline's work is in collections throughout the UK and overseas and has been exhibited in galleries in London and Cornwall.



**9 Water Meadow Angela Wright *Water Marks*** - Sticks various + stream,  
200 x 600 x 50-100 cm, NFS

I am an installation artist making ephemeral, site-specific work which responds to its environment. I seek out locations where I feel a strong sense of connection. Placing and order are important aspects of my work. My installations often consist of multiple parts and can be difficult and time consuming to produce, requiring repetitive actions which can be physically demanding.



**10 Leat Cottage Ben Jones *Ovr de Ordesa*** - Carved Snowdonia slate,  
50 x 30 x 18 cm, £400 (3)

My *Stone Landscape* sculptures try to evoke the dynamic of mountain landscape using carved and assembled tectonic-like forms. I seek a direct way of re-visiting the old tradition, reworking inert rock through carving and composition to realise new alignments. The over layering of mass, form and line in compressed space might begin to deliver sensations that call back to older experiences of the spirit and the unity of things. To use matter of fact carving in an expressive material, to communicate animated tactile consciousness in this discipline is the hope.

**10 Leat Cottage & 8 Geoff Morrow** (see 8 for image and text)

**10 Leat Cottage Julian Rowe *The Old Dance of Swing*** - Resin, enamel paint, snow globes,  
25 x 20 x 20 cm, £2000 for the set or £750 each (4)

To the artist Samuel Palmer, the country around Shoreham was a visionary rustic idyll populated by piping shepherds and smock-clad peasants forever gathering in sheaves of ripened corn. It was close to London, yet a world away from the city's grime and misery. In 1830 that vision was violently dispelled by the outbreak of rural unrest known as the Swing Riots. Mass gatherings of impoverished labourers, protesting against low wages and mechanisation, were supplemented by arson attacks on barns and hayricks, and sinister threatening letters to landowners, signed by 'Captain Swing'. These events caused a disillusioned Palmer to leave Shoreham behind and with it the most creative period of his artistic career. I have made four miniatures based on Palmer's Shoreham paintings. In Kent four farmworkers were hanged for arson in 1830-1, and the miniatures bear their names.



**11 The Old Mill Sandie Camilleri *Incubator II*** (Representative image: work in progress)  
Discarded clothing, wood, foam, paper, chicken wire, 210 x 90 x 70 cm, £750

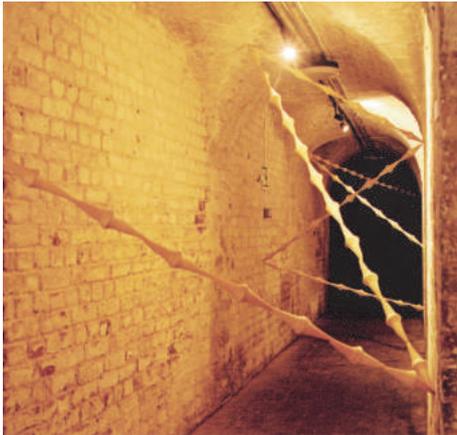
Sandie Camilleri is a conceptual multi-media artist based in South East London. Through her sculptural practice, Camilleri seeks to promote awareness of human fragility, and our ability to heal and preserve.

Underlying issues of neglect, abandonment, and bereavement are exposed in Camilleri's work, which she seeks to absolve by her use of discarded objects and recyclable materials. The artist hopes that through her choice of materials her work can also give a political voice to environmental problems and ethical issues such as pollution, child labour, discrimination of women, human rights and poverty.

For more information about Sandie's artwork please visit her website at: [www.sandiecamilleri.wix.com/artist](http://www.sandiecamilleri.wix.com/artist)

**11 The Old Mill & 13 Jane Eyton *Medusae*** - Shuttlecocks, plastic cable, resin, site-specific, dimensions variable, £1,000 (2)

Last summer while swimming in Cala Deia, Mallorca, I was stung by these seemingly innocent and beautiful looking creatures, ‘Medusa’ jellyfish. This painful and memorable experience is basis for this latest piece. I have used recycled shuttlecocks, to construct a threatening and ghostly group of the Medusas.



**11 The Old Mill Matthew Kolakowski PPLG and Jane Eyton *Contact***  
Ice cream cones, wire, site-specific, dimensions variable, £7,460

*Contact* envisions a space dissected by a sublime intervention, defined by the intercession of the unexpected and banal.

The imagined path traced by the cones, ricochets as to the path of a charmed particle, appearing and disappearing. The conjoined cones reference the oscillations and ‘resonances’ of its brief life from being to not being.

**11 The Old Mill Eric Moody LG *Primavera*** – Cloth and acrylic over wood, 150 x 280 x 280 x 20 cm, £3,500 (2)

Originally called *Mistake*, representing materials and process, my installation is a celebration of spring colour and is renamed *Primavera*. Using painted stakes arranged in a grid, I have made a device through which The Old Mill garden may be viewed and spring recollected.

Born in 1946 and raised in the North East of England, Eric Hemsley Moody is named after two of his male relatives. One an artistic sub-mariner who was killed while the other, a volunteer fighter pilot, survived and returned to Canada. Eric’s father was a wartime regular soldier turned stone carver and his mother was an accounts clerk and fire watcher turned mother. With this craft and bookkeeping heritage an international working life as a dual career artist was designed and sustained until open heart surgery and a stroke required radical change. Professor Eric Moody now spends more time in his South East London garden and studio making art.



**12 Quadrangle Martha Macdonald *Hermia, Nesting head***  
Glazed clay, 38 x 18 x 27 cm, £750 (7)

Strange, wonderful, unique creatures and shapes ranging from explored histories to contemporary symbolism realised in skillfully wrought clay and glazed plywood.

**13 Home Farm Susan Castle *Black Sheep*** - Mixed media, 14 x 18 x 12 cm, NFS (3)

*Black Sheep* is one of a number of assemblages that have appeared around my house over time, collectively known as *Tootering*. It is possible that it is an unconscious response to reading about a shepherd boy's dream of a search for treasure in Paulo Coelho's book *The Alchemist*. A life enhancing tale that urges us to follow our dreams. Susan lives in Malmesbury, Wiltshire.



**13 Home Farm & 11 Jane Eyton** (see 11 for image and text)



**13 Home Farm Michael Shaw *Infinity Bulge*** - Porcelain, 8 x 18 x 10 cm, £495

Many things bulge. Those residing on the hips are often unwanted, some may lead to more alluring events; whereas others occur on a cosmological scale, such as the earth's centrifugally derived bulging equator. This sculpture also swells to an inference of the infinity symbol and figure of eight; forms that flow continuously. A geometry underlined by the scored indents in the sculpture's surface, where the glaze accrues.

Michael Shaw is a beauty technician. [www.michaelshaw.org](http://www.michaelshaw.org)

**13 Home Farm Bill Watson LG " ... if it were so ... "** - Painted birch, ply, pine, 75 x 28 x 38 cm, £600 (2)

The band saw and the drill, the circular saw and the sander, the pull saw and the router. The plywood, the 3H pencil and the glue. Very necessary stuff...but not necessarily essential.

The clue or the colour, the lyric or the song, the church or the castle, the tiger or the stone, the imagination or the dream. Again very necessary stuff...but not necessarily essential.

The making of the object (whilst proposing alternatives) can lead to the necessary essential. Studied Birmingham College of Art, 1965-6, Bath Academy of Art, Corsham, 1966-69, elected to the London Group in 2000.



**14 Filston Oast Kit Benwell *Chesil 5*** - Cedar wood, 230 x 46 x 8 cm, £1,450 (3)

*Chesil 5* is one of a series of works (both two and three-dimensional) inspired by Chesil beach and walks along the Dorset coast observing the impact of the sea. Kit is interested in the effects of the tide and the action of waves and his work is informed by the continuous reshaping and sculpting of the coastline.

Kit originally trained as a furniture designer/maker but now concentrates on sculpture, painting and printmaking. He likes to experiment with different materials exploring their properties and potential.

**14 Filston Oast Frances Bristow *Ardhanarishvara*** - Black Indian granite, 46 x 41 x 31 cm, £1,400 (6)

The natural shapes found in nature and the beautiful curves of the human body fascinate and inspire me. *Ardhanarishvara* was conceived and created while working in Mamallapuram, Tamil Nadu. This figure is the composite form of the Hindu God Shiva and his consort Parvati and represents the synthesis of masculine and feminine energies in the universe.

Frances trained and worked as a physiotherapist for many years. In her mid-life she began a period of discovery to find another way of using her hands both therapeutically and creatively. Through training in craniosacral therapy she realised she had become passionate about her beginnings in sculpture. She first carved set plaster and then travelled via the Open College of the Arts and the Yorkshire Sculpture Park to stone carving in Southern India which she has visited on three separate occasions in the last 6 years; this experience has influenced her work.



**14 Filston Oast Glenn Morris *Duet*** - Kilkeny Limestone, 80 x 40 x 40 cm, £1,600 (3)

Having spent many years living and working in Shoreham, Glenn Morris now works from his studio on the Welsh-English border. Time spent in the Arctic over many years has given him a deep insight into the fragility of nature and this, along with the human relationship with time, predominantly inform his work.

Both nature and the environment are under extreme threat directly due to a profit-driven society and, for him, this above all things needs to be explored through his work. He tends to work in traditional, often figurative ways, with stone as his preferred medium.

He has work in a number of galleries, as well the National Botanic Garden of Wales, the National Trust gardens at Dyffryn and Surrey Sculpture Park. In the past he has exhibited at the Royal Academy and recent exhibitions include Anthropocene a solo exhibition at the Museum of Modern Art in Machynlleth and Bristol's Tobacco Factory.

**14 Filston Oast on Sunday. 8 Shoreham House on Saturday. Susan Wilson LG** (see 8 for image and text)

**15 Greenhouse Amanda Hopkins *Outgrown No. 7 (after the 1987 hurricane)***

Charcoal preparatory sketch, dimensions variable, NFS (3)

Our lives are frantic. We are so busy time accelerates: we cannot conceive of slower, longer time. Moving so fast, events rush past, blurred and unconsidered. Without anchors of time, place and events, we can feel lost. Shoreham's 'Valley of Vision' inspired Blake, Samuel Palmer and (now) Iain Sinclair. My work connects me to this place through noting events and time passing, while challenging conventional packaged views of the countryside.

*Outgrown* repurposes plastic protectors placed around saplings planted after 1987's hurricane. Thirty years later, they litter woods above Shoreham. Shed by trees they once protected, they are outgrown. *Burnt Out* references a hidden landscape (atmospheres, histories, actions) using found materials from roadside arson, implicating Shoreham in wider unrest.

Amanda exhibits nationally, works to commission and is a lecturer at Central Saint Martin's. Public clients include Islington Ecology Centre, Gillespie Nature Reserve, Adur Council and The National Trust.



**16 Reedbeds Rosalind Barker *Home*** - Porcelain, plaster, household dust and debris, installation in and around derelict shed, NFS

Traditional figurines' conformism is manifest in their reflection as a behavioural model regarding social class, gender and aspiration. They are delicate domestic cultural artefacts that may allude to human beliefs, myths and rituals. Dust is the substance that holds life together and could be viewed as a witness to human physical and spiritual vulnerability, 'ashes to ashes, dust to dust'. This installation is a microcosm of our world in 2017; Barker wants us to question perceptions of ugliness on the outside masking a beautiful interior and vice versa. Catastrophe and rejection eradicate the shelter and nurture of a home. Fragile creatures huddle to survive metamorphosed into objects of curiosity and anxiety.

Rosalind graduated from MA Drawing (Distinction) at University of the Arts London in 2016. Rosalind is co-facilitator and curator at the Sevenoaks Visual Arts Forum (SVAF) artist led KCC Sevenoaks Kaleidoscope Gallery. Rosalind exhibits regularly in London. [www.rosalindbarker.co.uk](http://www.rosalindbarker.co.uk)

**16 Reedbeds Nicole Farhi Lucian Freud** - Bronze white patina, 45 x 15 x 23 cm, £9,000 (Ed. 2/9) (2)

Fashion was where I made my living for many years and I loved it. But during those years, I did have a much deeper pleasure while sculpting the busts of my friends, people I had met sometimes only once but had been mesmerised by their faces, even dead people whose lives had fascinated me. Portraiture I realised was saying as much about me as it was saying about them. Here are two busts I like very much of Freud and Bacon. I portrayed them the way I like best. A bit of realism mixed with also a bit of darkness makes the portrait more pleasant, more relatable and grounded. I made these portraits after meeting the two artists a couple of times, they didn't sit for me, I simply try to feel how it could be to be them.



**16 Reedbeds Amanda Loomes LG Concrete Castle** - Concrete: sand, cement, water, aggregate, 20 x 15 x 15 cm, £440

Amanda Loomes predominantly works with digital video and installation. Her work draws attention to unseen labour by imbuing materials with the stories and personalities of the people they were made by. *Concrete Castle* was made collaboratively with engineers constructing a new development in Brighton, using material from the aggregate plant in the port coincidentally in the other Shoreham, Shoreham-by-Sea. The sand and aggregate in the castle were dredged from the seabed just off the south coast; relict materials laid down at the end of the last ice age.

**16 Reedbeds & 9 Martin Heron LG** (see 9 for image and text)

**16 Reedbeds Vera Jefferson Falling** - Acrylic paint on wood, Angel (main part) 60 x 150 cm, £350, Feathers (small parts) 40 x 15 cm, £30-50

A falling Angel and feathers float down, fall to earth and the feathers manifest into landscapes of Shoreham inspired by found feathers, which are now captured in Gertrude Franklin Whites apple tree. With reference to Samuel Palmer's 'Golden Valley' and Shoreham, thought to be the most bombed village in the UK. I live and work in Farningham in the Darenth Valley and endeavour to capture the intensity or subtlety of light, the shape and the colour of the land which appears intensely soft, green and gold with a gentle rolling line highlighting patterns formed by the hills, fields and trees. I seek to explore the harmony within the land which evokes and conjures up different moods, feelings, and memories which stir the imagination and echo past events that the land holds.

Exhibited with the RBA, 20/21 British Art Fair, Ripley Arts Centre, mixed show with Kaye Michie, Framers Gallery, London.



**17 1 Boakes Meadow & 19 Sarah Pager** (see 19 for image and text)



**17 1 Boakes Meadow Janet Patterson LG Shoreham Stories** - Printing on fabric, 90 x 168 cm each panel (x 3), £350 per panel, or £1,000 for all three

*Shoreham Stories* consists of 3 panels of imagery – each panel is made up of 12 rectangles all displaying aspects which relate in some way to Shoreham. The positioning and subject matter of each rectangle is random and does not have significance save in its relevance to the village. Having visually 'excavated' the aspects of the village which interested me, I then wanted to 're-inter' them in their history. I wanted to both highlight features of the village but at the same time not disturb them. So having exposed these features, I have – artistically – covered them up again, but not entirely, leaving just enough for those who are interested to make their own discoveries. These images of Shoreham are printed on fine fabrics; they are ephemeral and in some ways reflect the fragility and brevity of life, and moving on.

**18 4 The Terrace Tommy Seaward LG *Antrorsus*** - Mixed media, three pieces, each 222 x 13 x 13 cm, £2,000

The title *Antrorsus* is derived from the botanical term for 'directed upward.' The elongated and vertical bearing of the work and its position in an outdoor setting, mimics the instinctive impulse of much of the surrounding flora to rise towards the sun. From a distance the sculpture appears linear, but on closer inspection, as in nature, there are no straight lines. The twists and bulges suggest a life force pushing from within the three lengths, to feign captured moments of plant growth. All around, life is expanding or contracting but the sculpture remains constant, as if held fast in one moment of time.

Tommy Seaward is a London based artist. *Antrorsus* is typical of his practise, being tripartite and vertically aligned. Keeping to an unvarying structural template does not prevent the work being strikingly divergent from piece to piece, as seen in this instance, with his open response to nature.



**19 47 High St. Mark Dickens LG *Return Home*** - Mixed media with keys, 16 x 6 x 2 cm, £150 (Ed. 50)

When the Palestinian refugees of 1948 and 1967 left their homes, they took their keys with them ... a memory of their lost dwellings and a symbolic visual of a return to their homes one day.

**19 47 High St. Katie Hayward *Small Ones*** - Rip stop nylon and metal (maybe concrete), approx, 100 cm tall and gloves 100 cm long, POA (3 editions for sale)

Kent-based artist Katie Hayward explores issues of scale, unpredictability and the fragility of desires in her work. Using primarily drawing, collage, ceramics and inflatables she examines human nature, the human body, altered scale and illusion.

Katie graduated from Newcastle University in 2013 and has since gone on to take part in various residency programs, several research projects and has exhibited in multiple exhibitions across the UK. Most recently she was selected as a finalist for the Broomhill National Sculpture Prize 2017, exhibited in the inaugural exhibition at The Koppel Project London, created work for the National Sculpture Symposium in Riverhill Himalayan Gardens 2014 and was selected for the Bloomberg New Contemporaries 2014.



**19 47 High St. & 17 Sarah Pager *The impossible heap*** - Buckets, 300 x 200 x 200 cm, £3,000, fully installed (4)

Sarah Pager's works combine reconfigured elements from the natural world in familiar yet distorted settings, the smaller three casting works feature: a rabbit hole set in a giant magnifying mirror holder, a cut, reassembled cauliflower erupting from a crumbling concrete block, reconfigured apples occupying a pierced concrete block, are juxtaposed with a monumental work constructed from buckets used in their making, works which examine a co-dependent relationship with matter.

Based in the UK, Pager has exhibited widely throughout the UK and Europe, as well as showing in Moscow and the US, and has been shortlisted for a number of prestigious awards including the Red Mansion Art Prize in 2011, the Clifford Chance Sculpture Prize and the Zabudowitz Collection's Future Map in 2010 and Charlie Smith Anthology 2016. Within the last year, Pager completed a residency at Florence Trust, and held her first European solo show in Brussels.

**20 39 High St. Charlotte C Mortensson LG Backbone 2** - Steel, 40 x 17 x 16 cm, £450

I am interested in architecture; in how individuals and communities shape their surroundings and vice versa. The sculpture, *Backbone* is part of a series of paintings and 3D work about Victorian architecture and redevelopment near my NW London home. *Backbone* is from a piece of recycled steel girder. All my 3D work is made out of recycled materials found on site.

I was elected to The London Group in 2012. Solo shows include Architecture as Art at Lumen, London WC1 in 2017; My Mouth is Soft at Barbican Arts Group Trust, Walthamstow, London, in 2014; Kunsthaeuschen Herrliberg, Switzerland in 2018, 2011 and 2008, and St Pancras Cruising Club, Kings Cross in 2007.



**20 39 High St. Tom Scase LG Bolt Head Velociraptor** - Painted steel and found object, 60 x 90 x 40 cm, £800

My 3D work begins with a material element either 'found' or appropriated, bought even. Then the idea and place take shape and morph into some alternative proposition, with a life and identity of its own.

**20 39 High St. Neil Weerdmeester LG Tracer** - Gloss paint on polythene, dimensions variable, approx. 210 x 185 cm, £500

*Tracer* extends my current practice by creating a vibrant painterly work that is simultaneously fragile but urban. The polythene screen records a real act of painting and in an age of digital manipulation and selfie obsession acts as a critique to disposable beliefs that offer simplistic solutions to complex problems.



**21 Darenth Villa Margaret Higginson Unseemly Connections** - Ancaster Weatherbed stone, 50 x 30 x 30 cm, £1,950 (5)

I have spent over thirty years in pursuing my passion; sculpture in various mediums. My life's work includes sculptures in bronze, wood, stone, plastic, and steel. I have recently focused on carving alabaster with the theme 'convolutions' to capture the never-ending lines and shapes held within this translucent, intriguing stone. *Unseemly Connections* is a limestone sculpture that combines architectural features with natural forms. It is rewarding to see the fossils emerge from the stone when carving and to feel the weight of timelessness within the stone.

My latest work is inspired by my early years in Canada where I grew up in the natural splendour of the New World. *Wonderlust* is a life size canoe made from maps and real fur; an expression of the New World lifestyle at the turn of the century.

Member of APT Studios, Deptford, [www.margarethigginson.com](http://www.margarethigginson.com)

**22 Orchard House Alison Berry Folly** - Sandstone, 35 x 200 x 150 cm, £1,800

Alison Berry's practice encourages 'stepping outside'; she observes and takes part in the random everyday chaos along with everyone else, and makes work which involves viewing this experience from a distance, drawing out timeless themes and contradictions. Her hope is that the unconventional handling of her subject matter avoids grandiosity, and instead the practice takes the form of an exploration in which laughing at oneself sometimes plays a part.

Alison graduated from Greenwich University with a Fine Art Degree in 2011. She has since been developing her practice, participating in numerous group shows and collaborations in the South East, including her solo show Smell the Porridge in The Old Police Station, Deptford, London.



**22 Orchard House Richard Lawrence Dock Yard** - Lincoln stone, steel, 42 x 112 x 30 cm, £2,500 (3)

*Ship in Dock*, a stone carving with steel plates inserted, a sculpture in the image of a ship. This sculpture is an attempt to express the many different phases of a ship, from its construction to a sea going vessel but in particular its relation to a dock yard or harbour. *Dark Ship* and *Tall Ship* are sailing ships carved from Kilkenny limestone, originally done for an exhibition based on the voyage of and mutiny on the *Bounty*.

I recently completed a commission for Baltimore Wharf London Docklands, of seven sheep carved from Oak. This follows other local commissions in Bexley, Lewisham and Greenwich. I have exhibited and worked abroad, completing commissions in China and Brazil. I have a studio in APT Deptford South East London, where I was a founder member.

**22 Orchard House Angela Carol Stocker With Hidden Noise** - Freestanding wooden wardrobe, 165 x 94 x 48 cm, £20 each item

Following on from its recent success as an Artist residency in Townley Road Grammar School, Bexleyheath, *With Hidden Noise* is a wardrobe which contains an Artist and a ball of twine hidden within. Taking inspiration from the surrounding orchard, in the dark the ball of twine will be used to create: tactile led, imaginative, magical fruit-like, sculptural forms. These too will contain mysterious secret sounds beneath their surface, sharing the same title as Marcel Duchamp's 1916 artwork, in which he too concealed a secret noise in a ball of string, and it remains a mystery to this day. A playful assisted readymade that creates an intriguing dialogue between audio, visual and tactile experiences as well as inviting the viewer to contemplate questions of perception, meaning and communication. *With Hidden Noise* takes the ordinary and turns it extraordinary.



**23 Littlefield Angela Bishop Joy** - Marble / resin, 81 x 36 x 53 cm, £1,200 (Ed. 4/10) (16)

Art and music have been important to Angela from an early age, and continued during her training as a nurse at Guy's Hospital. She continued nursing after becoming a widow with two very young children to bring up, but eventually was able to take up sculpting, working in clay to cast in bronze, resins, glass and ceramics.

Most of her commissions are of children and The Church Commissions accepted a commission of sculptures of three children round a font in a London Church. A sculpture of Her Majesty The Queen Mother was given to Her Majesty on her 90<sup>th</sup> Birthday. A six foot statue of Athena was commissioned by the garden designer Tony Smith for his classroom garden at Hampton Court Flower Show. She has exhibited in London, America and France and exhibits locally with the East Surrey and South Surrey Sculpture Societies.

**24 Oxbourne House Sheila Vollmer MRBS *Tower Line*** - Galvanised and painted steel, 235 x 46 x 46 cm, £5,000 (4)

I explore line, form and space most often in angle iron, steel and wood; referencing architecture, natural systems, and the body's relationship to these. Constructing with linear angle iron creates a channel both opening and containing space. Colour accentuates the inside/outside of the lines, forms and negative spaces adding rhythm and energy to the ever-changing views. The work is about the materials aiming to achieve rhythm, surprise, mood, and meaning within the forms and spaces they inhabit.



**25 Little Oxbourne 1 & 9 Clive Burton LG** (see 1 for image and text)

**25 Little Oxbourne Hermione Allsopp MRBS *Mantle Deposits 1*** - Ceramics, expanding filler, paint, tiles, 64 x 65 x 65 cm, £950



Hermione Allsopp makes sculptural work by collecting objects and furniture and re-creating them into new forms or compositions. These items, which have been discarded in charity shops, become her materials, not inert ones, but ones that carry collective attachments, memories and meanings. As sculpture, they begin to exist as something else and are intended to raise questions about the value and material nature of everyday objects. The work also reflects on wider topics related to consumerism, psychological and physical interiors and exteriors, ideas of taste and notions of desire.

Recent exhibitions include – 2016: Its Offal, Art House One Gallery, London, Big Deal No.7, Q-Park Leicester Square, London, East Sussex Open, Towner, Eastbourne, Complicity, Collyer Bristow Gallery, London, London Art Fair with PAPER Gallery. She was shortlisted for the Mark Tanner Sculpture Award in 2016 and 2013. She is an Associate Artist with PAPER Gallery, Manchester.

**25 Little Oxbourne Rowena Boshier *Sisal*** - Lead, dimensions variable, £1,300

*Sisal* made from Lead is a sculpture developed during a residency in Merida on the Yucatan Peninsula of Mexico. The work explores the artist's relation to the history of the Peninsula addressing the barbarism orchestrated by the early European settlers of this region.

Rowena Boshier is a London-based Artist. Drawing on the ordinary and the abandoned, she creates narratives in the otherwise unnoticed and forgotten.



**25 Little Oxbourne Tisna Westerhof LG *Dirty Laundry*** - Vintage fabric, cotton, silk, linen, leatherette, lace, wool, embroidery thread, wadding, newspaper, cut outs, 55 x 82 x 2 cm to 227 x 155 x 2 cm, patchwork prices £550 to £1,650 (12)



In *Dirty Laundry*, a site-specific installation of large mixed media patchworks, Tisna responds to the English expression, exploring personal, political and private matters that could cause embarrassment if made public. By sewing together newspaper reports of refugees and police brutality with fabrics from clothes she wore as a child, she initiates a dialogue about inheritance and creativity in response to media representations of violence.

Tisna Westerhof is a London-based artist working across a range of media. She is co-founder and artistic director of hARTslane gallery (2012). She studied Printmaking at the Royal Academy of Art in The Hague and holds an MA in Scenography from Central St Martin's, London. She's exhibited nationally and internationally with work in private and public collections in Holland, France, Germany, Italy, Japan, USA and the UK. Awards include the Royal Dutch Printmaking Award and Siemens Art Award. Born Amsterdam, Netherlands 1975. [www.tisna.com](http://www.tisna.com)

26 Queen Anne House & 9 Nicole Mollett (see 9 for image and text)

26 Queen Anne House Philippa Tunstill *LG Pole-Dance* - Oil on wood,  
150 x 3 x 3 cm, (25 pieces) £1,500

Not a natural sculptor by profession I decided to take up the challenge and respond to the environment. The repetitive structures of The Mount Vineyard in Shoreham were the initial inspiration followed by my natural inclination to bring colour into all work. The introduction of colour then became totemic in the application. This piece can be arranged in multiple formats depending on the environment in which it is placed.

Philippa Tunstill was elected to The London Group in 2001. She studied Fine Art at Hornsey College of Art and has recently retired from a long association with the University of the Arts London. She is a regular exhibitor with The London Group and is part of the very active community of artists in Havelock Walk in Forest Hill.  
www.philippatunstill.com, www.havelockwalk.com, Instagram: philippatunstill



**Artists' Talks and Performances**  
**Every 20 minutes throughout the weekend**

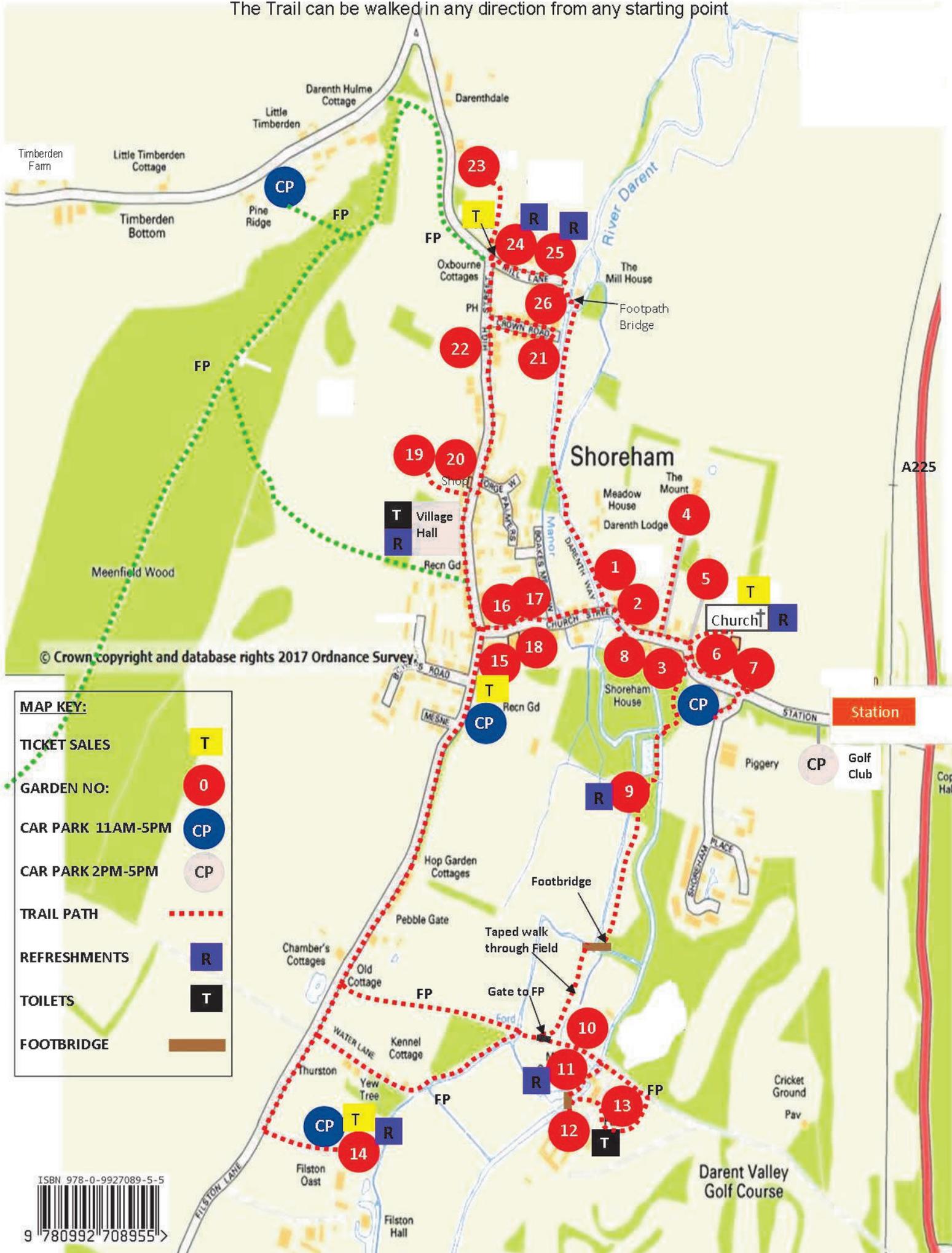
TIME	SATURDAY	SUNDAY
11.00	Susan Wilson Glenn Morris	8 Shoreham House 14 Filston Oast
11.20	Victoria Rance	7 Vicarage
11.40	Rob Turner	4 The Mount
12.00	Clive Burton	1 Water House
12.20	Martin Heron	16 Reedbeds
12.40	Sarah Pager	19 47 High Street
1.00	Angela Carol Stocker	22 Orchard House
1.20	Alison Berry Sandie Camilleri	22 Orchard House 11 The Old Mill
1.40	Ben Jones Ranjita Dhital	10 Leat Cottage 9 Water Meadow
2.00	Cadi Froehlich	9 Water Meadow
2.20	Almuth Tebbenhoff	9 Water Meadow
2.40	Andrew Stonyer	9 Water Meadow
3.00	Franny Swann	9 Water Meadow
3.20	Chris Marshall	9 Water Meadow
3.40	Geoff Morrow	8 Shoreham House
4.00	Mycorrhizal Meditation	8 Shoreham House
4.20	Joshua Freddie Vaughan	8 Shoreham House
4.40	Susan Wilson	8 Shoreham House
		Susan Wilson 14 Filston Oast
		Eric Moody 11 The Old Mill
		Jane Eyton 11 The Old Mill
		Amanda Hopkins 15 Greenhouse
		Sarah Pager 19 47 High Street
		Alison Berry 22 Orchard House
		Angela Carol Stocker 22 Orchard House
		Margaret Higginson 21 Darenth Villa
		Sheila Vollmer 24 Oxbourne House
		Rowena Boshier 25 Little Oxbourne
		Nicole Mollett 26 Queen Anne House
		Almuth Tebbenhoff 9 Water Meadow
		Vanya Balogh 9 Water Meadow
		Chris Marshall 9 Water Meadow
		Joshua Freddie Vaughan 8 Shoreham House
		Geoff Morrow 8 Shoreham House
		Franny Swann 8 Shoreham House
		Mycorrhizal Meditation 8 Shoreham House
		Victoria Rance 7 Vicarage
		Susan Wilson 14 Filston Oast

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# SHOREHAM SCULPTURE TRAIL MAP OF GARDENS

The Trail can be walked in any direction from any starting point



**MAP KEY:**

- TICKET SALES T
- GARDEN NO: 0
- CAR PARK 11AM-5PM CP
- CAR PARK 2PM-5PM CP
- TRAIL PATH
- REFRESHMENTS R
- TOILETS T
- FOOTBRIDGE

ISBN 978-0-9927089-5-5



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