

Gilbert
Bayes

AWARD

For early career **sculptors**

2020
WINNERS' EXHIBITION

SUPPORTING NEW TALENT IN SCULPTURE

The Gilbert Bayes Award for early career sculptors is given annually by the Royal Society of Sculptors to a small group of outstandingly talented artists. This year is no exception. We are thrilled to showcase the work of ten individuals, all selected for the potential that we can see in their practice.

The Gilbert Bayes Award is special to us as a Society because it is designed to recognise emerging talent and provide invaluable support on the journey from study to professional practice. And, vitally, it is open to any applicant working in three dimensions, regardless of age, nationality or background. When the Royal Society of Sculptors was established over a century ago, its remit was to champion contemporary sculpture and the artists who create it. That mission continues today as we nurture the next generation.

The roll call of past winners includes William Mackrell, Alex Chinneck and Tessa Farmer. We are excited about the future that lies ahead for our 2020 cohort. The Gilbert Bayes Award bestows serious recognition and a platform for their work, as well as this public exhibition. In addition, the winners have benefited from a year of development - a unique programme which prepares them for life in the professional sphere, including learning how to photograph sculpture and work with curators.

Finally, I would like to extend a warm thanks to Brian Griffiths for his services as guest judge as well as to the Gilbert Bayes Charitable Trust for their unwavering generosity over the years. We are also delighted to partner with University of Chester who are hosting an online exhibition of this show from 17 June.

I very much hope you enjoy the exhibition and hearing from the artists in their own words.

Clare Burnett PRSS
President, Royal Society of Sculptors

SCULPTORS.ORG.UK



Visit us: Dora House, 108 Old Brompton Road,
South Kensington, London SW7 3RA

ABOUT THE ROYAL SOCIETY OF SCULPTORS

The Royal Society of Sculptors is an artist led, membership organisation. We support and connect sculptors throughout their careers and lead the conversation about sculpture today through exhibitions and events for all.

The Society was created more than 100 years ago to champion contemporary sculpture and the artists who create it. Today we welcome everyone interested in exploring this art form and its many possibilities.

We are based in London's South Kensington, a few minutes' walk from its great museums, in a beautiful listed building called Dora House. Come and join in the conversation, through exhibitions, artists' talks and creative workshops. We invite you to view the world from a different perspective, to dig deep into the practice of individual sculptors and to challenge the way you think.

The Society provides a supportive membership community to sculptors throughout their careers, offering access to expert advice, training, bursaries, residencies and awards.

[SCULPTORS.ORG.UK](https://sculptors.org.uk)

The Gilbert Bayes Award Winners 2020

Click a name to view

- [Sasha Bowles >](#)
- [Vanessa da Silva >](#)
- [Katharina Fitz >](#)
- [Sally Hackett >](#)
- [Sarah Howe >](#)
- [Eugene Macki >](#)
- [Emily Motto >](#)
- [Mitchell Vowles >](#)
- [Jessica Wetherly >](#)
- [Chen Winner >](#)

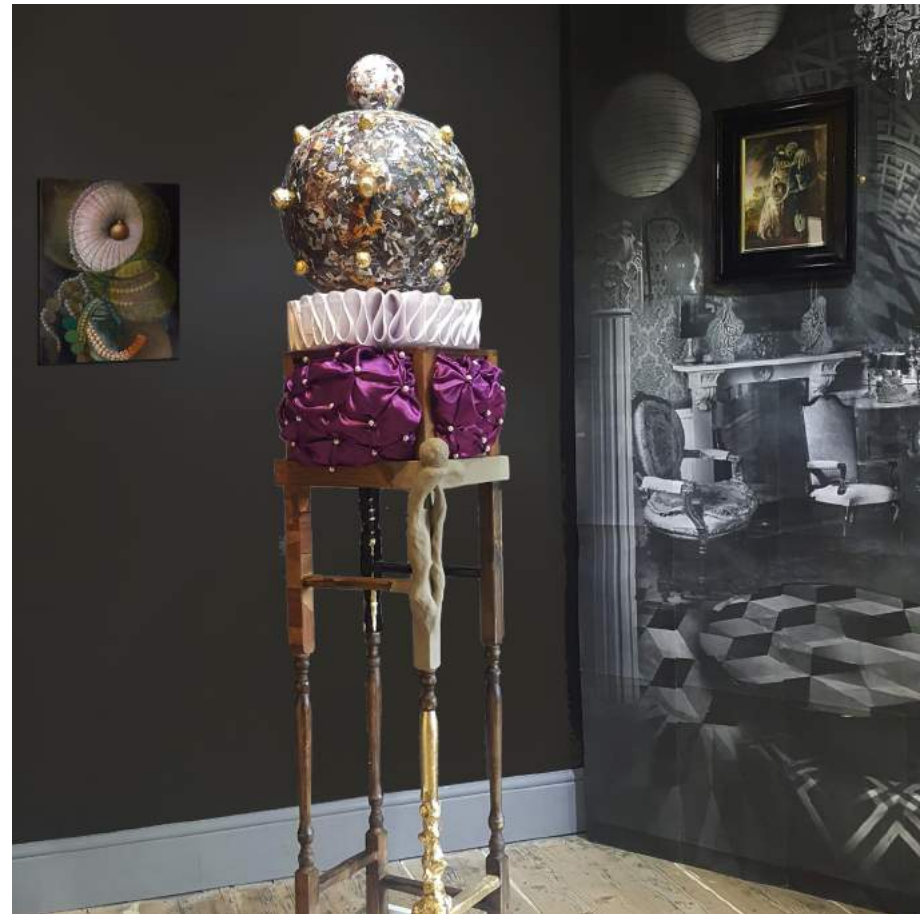


Visit us: Dora House, 108 Old Brompton Road,
South Kensington, London SW7 3RA

SASHA BOWLES GILBERT BAYES AWARD WINNER 2020

His Gracious Orb, 2020

Sasha's practice deals with illusion, interventions and metamorphosis. Starting with interior frameworks to create false realities, she acts as a collaborator working in alliance with the past. Her process involves re-presenting and subverting classical narratives, playing with scale and perception of space. By using figurative elements, she mischievously activates architectural tropes based on real and imagined spaces within mansions, museums and stately homes, suggesting interpretations of history where time is transformed into space.





VANESSA DA SILVA GILBERT BAYES AWARD WINNER 2020

Muamba Grove (Series 3), 2020

Exploring ideas of transmutation, corporeality and the primordial, Vanessa da Silva's *Muamba Grove* series presents a combination of abstraction and figuration, resulting in forms that are at once unrecognisable yet strangely familiar. The forms of da Silva's sculptures are often produced in tandem, or in reaction to the compositions she intuitively carves. She identifies each piece as 'unrooted bodies', neither human nor part of nature, but as hybrids that are in a constant state of mutation, metamorphosing into something still unknown.

KATHARINA FITZ GILBERT BAYES AWARD WINNER 2020

BLOOM - untitled, 2020

Making is at the heart of Fitz's work: making as process, making as labour and the making of connections between architectural and sculptural space. In *BLOOM - untitled*, a 2D profile, taken from the space in which the work was born, was translated into a 3D sculptural form.

A tight taxonomy of colour, texture and materials holds the elements of the work together. Its palette is exhumed from the materials themselves. With muted, dusty tones of the flesh of plaster and unglazed ceramic, the work sits quietly within the space as if ready to be animated or still in motion.

The manual labour is tangible. The body of the artist is present as a tool, as an energy and as a force. In leaving the marks and traces of process exposed, the viewer is further drawn into Fitz's unique exploration of both the object and its making.





SALLY HACKETT GILBERT BAYES AWARD WINNER 2020

Garlic Swans, 2020

Sally Hackett is an artist and educator living and working in Glasgow. Sally makes sculpture with a range of materials of widely different shelf lives and sell by dates from glazed ceramics to garlic husks and toilet rolls.

Spurred by intuitive making, Sally creates her work predominantly around emotion and mental states. Characters appear showing stories of social intricacies, heartbreak and human failure but with a playful aesthetic of bright colours and cartoon faces.

Sally's interest in pedagogy often sees her working directly with community groups and children to create works collaboratively or facilitate others in their act of creating. Recent exhibitions include 'A Toilet is a Wishing Well' Generator Projects (2020), 'A Weakness for Raisins' CCA, Glasgow (2018), 'From Glasgow Women's Library' (2018) and 'The Fountain of Youth', Edinburgh Art Festival (2016)

SARAH HOWE GILBERT BAYES AWARD WINNER 2020

6.15pm, 2020

Do you notice the light now, how it sits at the same time each day?
It's more noticeable indoors when our frame of reference stays the same.
Mapping periods of waiting onto walls.

I've been thinking about waiting a lot recently. What it means to be in a state of perpetual anticipation, a dull longing or a hyped-up pacing of the brain. I started to notice how change occurs in this gap. The inside may harden, soften, flower and merge. It may clog up and die, disintegrate and disperse. It pushes to the edges things that would normally keep it together.

I got to know your body through forgetting my own. I got to feel its softness against seasons. Jeans, dresses, bralettes and puff sleeves. Most things don't fit me. The flowers that we bought, and gingerly decanted into the conical vase, hung dead for months their soft yellows smouldering.

I couldn't put them out.



EUGENE MACKI GILBERT BAYES AWARD WINNER 2020

The Fourfold, 2020

I am interested in how things come to acquire new meaning through their transformation. A thing is an object of thought both real and imagined. What I am looking for is an alternative solution to everything.





EMILY MOTTO GILBERT BAYES AWARD WINNER 2020

Quintet, 2020

"I'm thinking a lot about flat-packability at the moment. About making and moving stuff. About bringing things, volumes, objects into the world for [an amount of] time. About temporality, sustainability, endurance."

Emily Motto works between sculpture, installation and drawing, creating playful and unstable forms, arenas and mazes. Her work experiments with what can happen when shapes and lines are extended into palpable forms in space, with dependencies on weight, material reactions, and physical limits. She is fascinated by how forms can share in a bodily sense of space with viewers.

Motto's works perform and evolve throughout, and beyond, her creation of them – particularly in terms of shape, and the physical entropy of the unstable materials that she builds them from. She is fascinated by support frames and structures, and how they themselves can be broken down and become malleable.

MITCHELL VOWLES GILBERT BAYES AWARD WINNER 2020

Stella Eclipse 1999, 2020

Small models make gross connections to an old man's train set. Think of a man haunted by nostalgia, making scenes in his childhood bedroom, living with his mum, a bloke reading yesterday's news, trying to revive the past. Listening to old music, playing with his old phone, he drinks, he lets his thoughts roam. He's not interested in the world that surrounds him, he wants to live in the past. He wants to live in 1999. Telling himself the world doesn't need anymore stuff.

This sculpture depicts a giant screen that was erected in Plymouth's Newham Park, during the solar eclipse in the UK on Wednesday 11th August 1999. At 11 past 11 a huge screen stages the phenomenon of a total solar eclipse, thousands of people scatter into darkness with UV protective glasses on, people standing very close together, surrounded by inflatable cans of Stella.





JESSICA WETHERLY GILBERT BAYES AWARD WINNER 2020

Blue Blood, 2020

My practice reflects a fascination with both science and symbolism, examining how we experience the world and how the traces of past and future realities intersect. My work presents creatures in curious and surreal landscapes, evoking questions of agency as we face the ecological and climate breakdown.

The work observes the ecology, culture, and spirituality of the ordinary stories of people and places and the way they converge into folklore and science fiction. Using a playful range of everyday materials I build worlds that investigate the blindness of anthropocentric society, confronting the indeterminable future, not only for ourselves but for all living things.

A training in figurative sculpture forms the foundation to my practice with traditional sculpture techniques of modelling, moulding and casting. Making by hand has become critical to my practice in a time where the duality of physical and virtual spaces define our reality.

CHEN WINNER GILBERT BAYES AWARD WINNER 2020

Made to Absorb, 2020

Through sculpture, installation, print, and animation, my work examines primary experiences of body and emotion and a sense of absorption and separation of the body from its surroundings. The formalistic engagement with colour, material, and texture gives rise to objects and sculptural spaces that skirt between a domestic environment and a landscape, between the made and the 'natural'.

Made to Absorb was produced through a labour-intensive process, rooted in the physical experience of making. The material presents simple processes such as gradation – the successive transitioning of one shade of colour to another or the breaking down of material. The work invites the viewer to reflect on the changing scale of intimacy and belonging.





Royal Society of
SCULPTORS

Visit us:
Dora House, 108 Old Brompton Road,
South Kensington, London SW7 3RA



SCULPTORS.ORG.UK



University of
Chester

CHESTER.AC.UK