

Gilbert Bayes AWARD

The Gilbert Bayes Award recognises emerging talent and provides invaluable support on the journey from study to professional practice.



Yidan Kim

Fluid/02

acrylic, glass, stainless steel, brass, aluminium, silicone, glycerine
180 x 60 x 30cm



Lucy Mulholland

Am I causing a commotion?
plaster mould from a wasps nest, branch
132 x 22 x 20cm



Salvatore Pione

Folgore (ombrello)

hand carved tulip wood, wood stain, shellac, pine wood, wax
203 x 156 x 100 cm



Madeleine Ruggi

Distribution currents

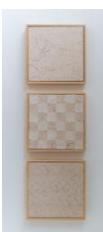
aluminium, limestone, cast aluminium, conveyor rollers, and other found objects
190 x 100 x 100cm



Bo-Yi Wu

Botanical Resonance

handmade paper from Japanese knotweed fibre
400 x 25 cm



Bo-Yi Wu

Garden Fringe

handmade paper from Japanese knotweed fibre
33 x 33 x 3.3 cm each



Emmanuel Awuni

Sun with a migraine

buff clay, cement, gold leaf, resin, polyurethane
59cm x 55cm



Regan Boyce

The Weight of Hollow Stone

painted steel, Perspex, stainless steel hardware
230 x 105 x 80cm



Regan Boyce

We Measured the Sky

painted steel and Perspex
145 x 38 x 29cm



Stephen Burke

Don't Throw Stones

terracotta on a galvanised steel bar, hung on a security mount
60 x 120 cm



Amanda Cornish

Stratum

soil, steel, lime, horsehair, Roman cement, wire, copper and roofing hooks
455x156x156cm



Beverley Duckworth

Still

dry pressed seedlings, discarded leopard print clothing, recycled mirror plinths
46 x 92 x 112 cm

Scan the QR code for more information



The Royal Society of Sculptors is an artist-led, membership organisation, supporting and connecting sculptors throughout their careers.
www.sculptors.org.uk

Freeny Yanni

Terraforming Futures: Sculpture, Sustainability, and the Shifting Balance of Nature

I am proud to be invited to present the **Gilbert Bayes Award Show**, hosted here at **TM Lighting**. This exhibition offers a timely and resonant exploration of sculpture's role within an era defined by ecological urgency. Bringing together a dynamic group of contemporary artists, the show reflects practices that interrogate the material, ethical, and imaginative possibilities of sculpture today.

My curatorial vision for *Terraforming Futures* was to stage a critical and necessary conversation about how artists are responding both materially and conceptually to the accelerating transformations of our planet. Sculpture, as a discipline grounded in materiality, carries a particular responsibility and power in addressing the environmental realities we now face.

My work has always been grounded in a long-standing commitment to sustainability, ethical practice, and artist-led ecosystems. Alongside my role as founder of **CLOSE Gallery**, I advocate for a slower, greener gallery model rooted in rural Somerset, reflecting my wider dedication to environmentally responsible ways of working within the arts. I believe this approach offers a compelling model for how we can operate in the art world today balancing rigour with generosity, and ambition with ecological accountability. Sustainability, for me, is not an aesthetic trend, but a structural responsibility that shapes everything from material choice and exhibition-making to long-term institutional partnerships.

Together, these artists represent a rich spectrum of contemporary sculptural practice, spanning organic abstraction, material experimentation, and speculative form-making. Their works collectively respond to the exhibition's central theme:

Terraforming Futures: Sculpture, Sustainability, and the Shifting Balance of Nature.

Terraforming operates here as both concept and provocation. It reflects the destructive reshaping of the Earth through human industry, extraction, and consumption, while simultaneously opening space for artists to imagine alternative futures shaped by balance, regeneration, and coexistence. The sculptors in this exhibition engage directly with urgent ecological questions through material reuse, upcycling, and environmentally conscious processes, often working with found or repurposed materials that carry the residue of former lives.

Organic forms reference cycles of renewal and resilience, while industrial remnants are reimagined as future ruins speculative artefacts from a world forced to confront its ecological legacy. Some works gesture toward post climate-change landscapes, proposing new relationships between humanity and the natural world; others remain rooted firmly in the present, emphasising care, restraint, and attention as quietly radical gestures.

Through *Terraforming Futures*, I aimed to affirm sculpture's unique capacity to hold complexity to confront environmental realities while still offering space for imagination and hope. Underpinned by a commitment to sustainability and ethical responsibility, this exhibition positions the **Gilbert Bayes Award Exhibition** not only as a celebration of contemporary sculpture, but as a blueprint for a more conscious, balanced, and responsible future within the arts.