



Gilbert Bayes **AWARD**

For early career **sculptors**

2025
Winners' Exhibition

About the Gilbert Bayes Award for Early Career Sculptors

The Gilbert Bayes Award is designed to recognise emerging talent and provide invaluable support on the journey from study to professional practice.

Vitally, it is open to any applicant working in three dimensions, regardless of age, nationality or background. The Royal Society of Sculptors is here to champion contemporary sculpture and the artists who create it. We support artists at all stages of their career and that includes nurturing the next generation.

The Gilbert Bayes Award bestows serious recognition, a platform for the winners' work and two 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.

The guest judge and exhibition curator for the Gilbert Bayes Award 2025 is Freeny Yianni. Yianni is a curator and owner of CLOSE Gallery. CLOSE represents artists, runs exhibitions, residencies and education programs. Her home, gallery and studios are set in Somerset, her gallery has been established since 2009. She is a Greek Cypriot and has lived most of her life in the UK.

Supporting New Talent in Sculpture

Becoming an artist can feel like an impossibility when you are just starting out and sculpture, in particular, can be very demanding in terms of how much time, space, materials and equipment that it takes up. This is why an opportunity like the Gilbert Bayes Award can be so valuable.

It offers the opportunity to build networks with other artists, to gain technical knowledge, to acquire insights into other artists' professional practice and to share the experience of making, with all its highs and lows.

Artists learn the most from each other, even if our work and interests are very diverse. And so being in this kind of environment which builds confidence and develops conversations helps enable us to find ourselves and our language.

Laura Ford PRSS
President, Royal Society of Sculptors

About the Royal Society of Sculptors

The Royal Society of Sculptors champions contemporary sculpture and the artists who create it. We are an artist-led, membership organisation, supporting and connecting sculptors throughout their careers. And we lead the conversation about sculpture today through exhibitions and events for all.

This year, we celebrate 50 years at our home, Dora House. This beautiful, Grade II listed building was the home and studio of the sculptor, Cecil Thomas, who bequeathed it to the Society in 1976. The highlight of the year will be completion of our Creating a Home for Sculptors project which reimagines our derelict basement. We are creating a self-contained one-bedroom flat and studio space to accommodate artists in residence, as well as space for our fascinating archive and community activities. Inspired by Dora House's past residents, the welcoming space will continue the building's creative lineage.

For professionals, our membership opens up a supportive network of fellow artists. Our members share knowledge and expand connections as well as accessing expert advice, training, bursaries, residencies and awards.

SCULPTORS.ORG.UK

The 2025 Gilbert Bayes Award Winners

Read about the work in the words of each artist:

- > [Emmanuel Awuni](#)
- > [Regan Boyce](#)
- > [Stephen Burke](#)
- > [Amanda Cornish](#)
- > [Beverley Duckworth](#)
- > [Yidan Kim](#)
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- > [Salvatore Pione](#)
- > [Madeleine Ruggi](#)
- > [Bo-Yi Wu](#)

Our thanks to TM Gallery and the team at TM Lighting for hosting the show.



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

Emmanuel Awuni

GILBERT BAYES AWARD WINNER 2025

Ghanaian-British artist whose work mobilises oral traditions such as hip-hop, jazz, and Afrobeats to challenge systems of power and oppression. His interdisciplinary practice critiques the forces of incarceration and disempowerment, drawing parallels with the cultural mechanisms embedded in museums.

Sun with a migraine, 2025

59 x 55cm

Buff clay, cement, gold leaf, resin, polyurethane

Sun with a migraine brings together cement, resin, ceramic, and polyurethane. Each material possesses its own lifespan, yet they cling to one another in protest for survival. Their transformations merge into a coded symbol expressed through the human form: two heads locked in conversation, behaving like living bodies that negotiate survival, dependency, and collapse.

At the centre of this work is polyurethane. It is both material and metaphor, a substance capable of holding dreams, objects, and memories. It promises endurance and protection, yet it fails, ages, and decomposes. This work explores the impossibility and failure of materials, revealing the shifting balance of nature and our fragile desire to control it.



Regan Boyce

GILBERT BAYES AWARD WINNER 2025

London-based multidisciplinary artist working with sculpture, print and installation. His work focuses on narratives around the biosphere through abstract constructions in metal, light and ink, as well as subjects like consumerism through installations such as "Consume".

The Weight of Hollow Stone, 2025

230 x 105 x 80cm

Painted steel, perspex, stainless steel hardware

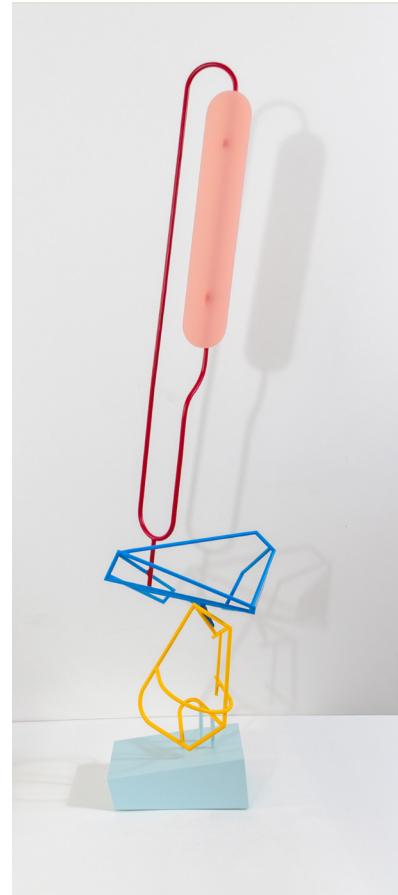
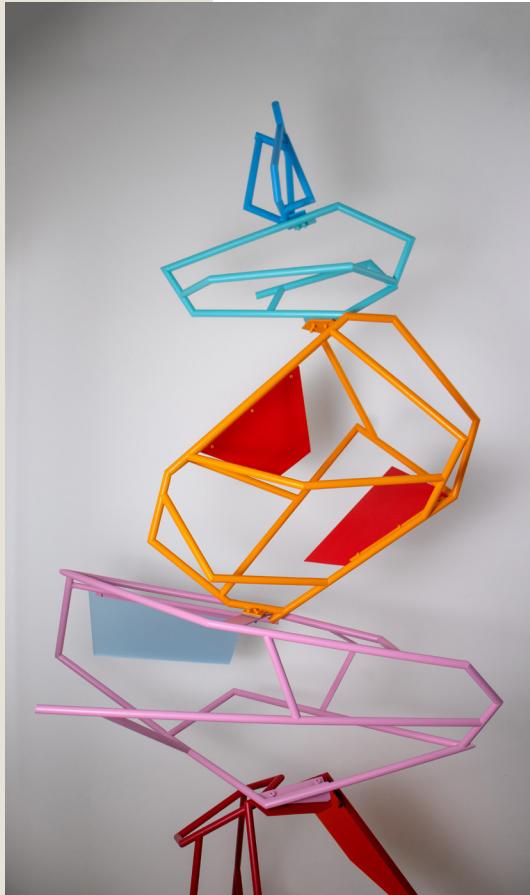
The Weight of Hollow Stone employs industrial material in place of natural form. The work is a playful abstraction and manipulation of organic objects to the point of geometric ambiguity. Inspired by meditatively stacking stones on a river bank, the piece responds to the call to interact and exert human control over nature. Confining and containing the environment to fit around the human world, these skeletal constructions replace the density and solidity of rock, resulting in an interplay between interior and exterior. The artist seeks answers through these new forms: is there a possibility of constructive interaction with nature?

We Measured the Sky, 2025

145 x 38 x 29cm

Painted steel and perspex

This monument of balanced structures looks to the idealism of retro futurism. These objects are imagined as independent hovering entities in some gravity defying field. Grounded in colours reminiscent of children's building blocks, *We Measured the Sky* looks at the hopefulness that came with atomic and space age technology, ideas and science fiction, the house of tomorrow, an end to the world's troubles and the naivety to believe we would solve everything with flying cars, rockets and robots.



Stephen Burke GILBERT BAYES AWARD WINNER 2025

Irish artist and curator working between Dublin and Glasgow. He mostly works with sculpture, installation and intervention art in both gallery spaces and public space.

Don't Throw Stones, 2025

60 x 120cm

Terracotta on a galvanised steel bar, hung on a security mount

My work explores how public space is designed and how it shapes our daily lives. As cities are built with a growing focus on efficiency, I'm interested in how they can remain open to everyone. This involves looking at how rapid urban growth can affect our cities. The work I've made for this show, *Don't Throw Stones*, relates to this. It includes a series of small terracotta houses that are hung on a steel pole. This work is informed by a period of time studying the harsh architectural traits that exist in our cities to deter congregation or secure areas. In response, I've made a work that plays with the material possibilities of these traits, using one of the most basic building materials humans have ever used, terracotta.



Amanda Cornish

GILBERT BAYES AWARD WINNER 2025



London-based multidisciplinary artist who graduated from The Royal College of Art with an MA in Sculpture (2024).

Stratum, 2025

Soil, steel, lime, horsehair, Roman cement, wire, copper and roofing hooks

455 x 156 x 156cm

Stratum is a site-responsive sculptural water tower constructed from a steel framework overlaid with compressed earth tiles. The tiles are formed from soil excavated at forty locations along the River Thames, tracing its course from source to estuary. Archival-style metal labels record its point of origin.

The sculpture explores material as both witness and archive. By working with layers of earth gathered from the river's bed, *Stratum* translates physical sediment into a metaphor for time and human intervention, bringing attention to issues of water scarcity, ecological vulnerability and questioning the assigned value placed on our natural resources in a time of accelerating climate crisis. The tower's industrial form references water infrastructure and systems of control, while the cracked surface of the tiles draws attention to Earth's fragility. This tension between engineered structure and unstable material forms the conceptual core of the work, reflecting how mechanisms designed to support life are entangled with processes that contribute towards its depletion.

The Thames is approached not simply as a river, but as a cumulative record, making visible the interconnectedness of ecological and social systems to reveal the human stories and how the politics of land and water are written into the very matter of the earth itself.

Beverley Duckworth

GILBERT BAYES AWARD WINNER 2025

Working with living sculpture and installation, Beverley Duckworth's practice centres on the afterlife of the discarded and is rooted in small acts of reparation - sewing scraps together, watering fragile seedlings and nurturing the regenerative power of composting from waste materials.

Still, 2025

46 x 92 x 112cm

Dry pressed seedlings, discarded leopard print clothing, recycled mirror plinths

Seedlings have been grown on a series of fast-fashion garments, their roots penetrating the fabric before both plants and textile were dry-pressed in a giant, makeshift flower press. The resulting works take the form of hybrid relics, held in a state between preservation and collapse.

Draped across repurposed mirrored plinths, the flattened forms are reflected back at shifting angles. Patterns multiply, fragment, or slip from sight depending on the viewer's position, producing unstable repetitions and moments of visual erasure.

The leopard-skin motif highlights our compulsion to mimic, design, and commodify the natural world. Here, the garments become a synthetic soil, alluding to the residue of consumer waste streams and the precariousness that shapes our collective future.



Yidan Kim

GILBERT BAYES AWARD WINNER 2025

Artist who uses olfactory materials to create sculptures, installations, and performances. She focuses on the sense of smell, exploring the boundaries between human and non-human entities, and seeks to expand sensory perception beyond the human-centric perspective.

Fluid/02, 2026

180 x 60 x 30cm

Acrylic, glass, stainless steel, brass, aluminium, silicone, glycerine

Fluid/02 extends Yidan Kim's Fluid series by offering an ontological reflection on the 'fluidity' of matter. Whereas the earlier work *Fluid* (2024) engaged with symbolic materials such as fire, water, ash, organic material (incense) and minerals, this piece approaches materiality and immateriality at a more fundamental level through two glass tanks, one filled with a viscous, transparent fluid and the other kept empty. The fluid, with its density and optical thickness that

make it appear simultaneously liquid and solid, occupies a sculptural state that moves between form and formlessness, serving as a medium through which the sensorial dimension of 'fluidity' becomes perceptible.

The work situates the relationship between presence and absence, material and immaterial, within a single structural arrangement, where the two tanks operate as sites that oppose yet mutually presuppose one another. Rather than focusing on the flow itself, the work attends to the structure that makes such flow possible: the pipe connections function as a schematic that visualizes the shifting of states, the passage of energy, and the oscillation of persistence and disappearance within the system. Through this, the artist considers matter not as a fixed entity but as a state that continuously transforms within relations and structures, exploring how existence is continually reshaped and set into motion by the conditions that surround it.



Lucy Mulholland

GILBERT BAYES AWARD WINNER 2025

Emerging sculptor living and working in N.Ireland.

Am I causing a commotion?, 2025

132 x 22 x 20cm

Plaster mould from a wasps nest, branch

Am I Causing a Commotion? uses the phrase "poking the hornet's nest" as a way of thinking about interspecies coexistence, ecological anxiety, collective responsibility, and denial. A stoneware ceramic hand "pokes" a porcelain wasp nest, suggesting a small, perhaps naive gesture that sits somewhere between provocation and absurdity.

In this iteration, the nest is made through mould-making and casting, translating an organic habitat into porcelain. This process becomes a quiet, restorative act of preservation that contrasts with the implied disturbance. Humour is central to the encounter, but at its core the work is about tension: between stasis and agitation, action and inaction, and how even small gestures can carry weight.





Salvatore Pione GILBERT BAYES AWARD WINNER 2025

Multidisciplinary artist who lives and works between Sicily and London.

Folgore (ombrello), 2025

203 x 156 x 100cm

Hand carved tulip wood, wood stain, shellac, pine wood, wax

The work represents a monumental hand carved wooden umbrella, with the umbrella cap collapsed on the floor and the stem bent under its weight.

Folgore, the Italian word for "lightning," carries strong Biblical and literary associations. In the Gospel of Matthew, lightning is used to describe the sudden and visible return of Christ, a moment so powerful it divides time into "before" and "after" (Matthew 24:27). In Italian literature, lightning holds a similar meaning; in Dante's *Paradiso*, it is blinding yet unforgettable.

In *Folgore*, a monumental umbrella sculpture carved from tulip wood and stained entirely by the artist's hand, these ideas are captured. The work is weighed down, the promise of shelter turned into vulnerability. The slow, physical act of carving speaks to a view of making as both labour and offering, where craft becomes a form of devotion.

Madeleine Ruggi

GILBERT BAYES AWARD WINNER 2025

Artist based in London who completed her MFA at Piet Zwart Institute in Rotterdam in 2022. Her work in sculpture, sound, print and installation considers the vast infrastructures of trade that sprawl across the globe and yet often remain largely unseen by everyday consumers.

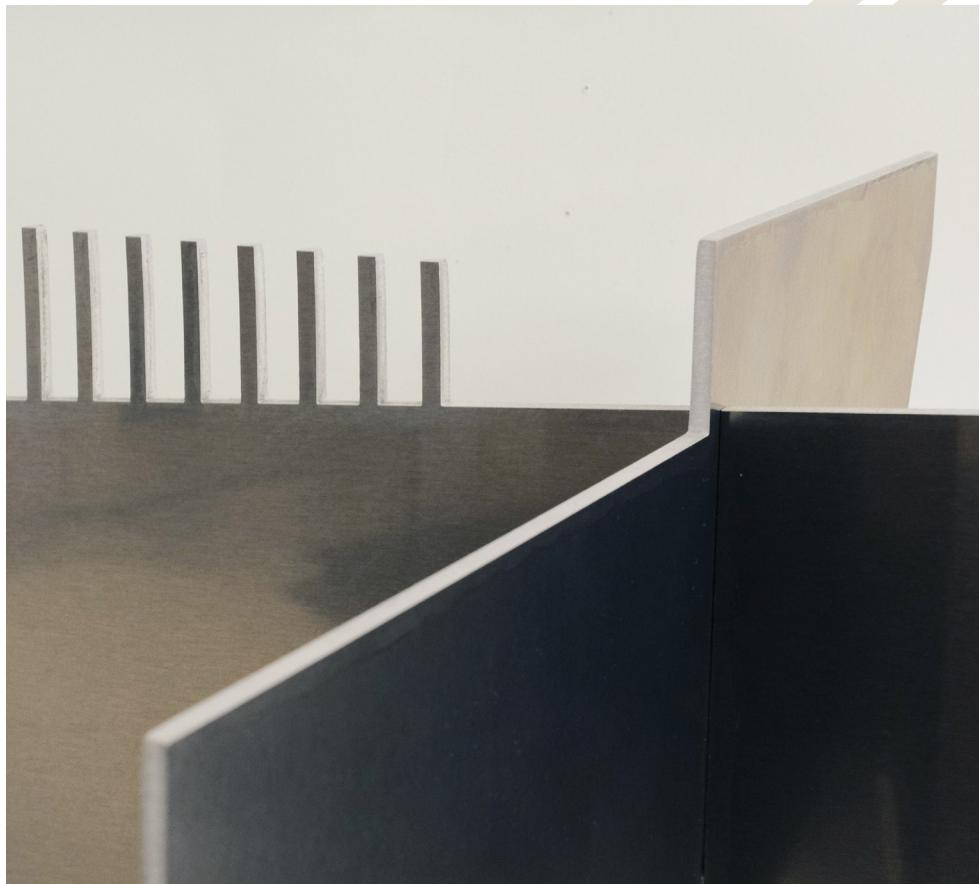
Distribution currents, 2025

190 x 100 x 100cm

Aluminium, limestone, cast aluminium, conveyor rollers, and other found objects.

Distribution currents considers the infrastructures that enable the global circulation of commodities by ship, road, and rail, integral to most people's lives. The aluminium cruciform structure assembles shapes extracted from photographs taken at ports, industrial zones, trading floors and motorways articulating the standardisation that governs this shared international infrastructural language.

The work collages some of the overlooked, yet often remarkably sculptural materials and forms that are found at such sites. These draw upon Ruggi's broader research into the extraction of natural resources, production lines, commodity exchange and volatile systems of value.





Bo-Yi Wu GILBERT BAYES AWARD WINNER 2025

London-based artist exploring the tensions between nature, technology, and human control. He works with invasive plants, transforming their fibers into handmade paper, wallpaper, and sculptures, merging traditional crafts with contemporary ecological dialogues.

Botanical Resonance, 2025

400 x 25cm

Handmade paper from Japanese knotweed fibre

The work, made from Japanese knotweed fibre, repositions this once-controlled invasive plant as a quiet landscape trace, holding memories of migration, resilience, and the force of the land.

Invasive Matter is an ongoing series using handmade paper formed from Japanese knotweed fibre. Each panel engages a different mode of material intervention—from uncut sheets to reassembled grids—revealing varying degrees of control imposed on a once-regulated invasive plant. Together, the works consider how classification, resistance, and the tension between order and organic irregularity shape our readings of nature.

Garden Fringe, 2025

33 x 33 x 3.3cm each

Handmade paper from Japanese knotweed fibre

In this work, I continue my engagement with handmade paper made from Japanese knotweed fibre. Classified as an invasive species and subject to sustained regulation, the plant is not treated as a surface for display but as a material that exists in constant friction with systems of classification, control, and management.

By applying different levels of processing and organisation to the same material, leaving sheets intact, fragmenting and reassembling them, or restructuring them into ordered grids, each work registers a distinct degree of imposed order. These subtle shifts echo the institutional conditions through which the plant has been named, regulated, and managed.

While the work may initially appear decorative, closer viewing reveals tensions and forms of resistance embedded within the fibre itself. Through this process, the work reflects on how our understanding of nature is shaped not only by growth and form, but by the ways in which it is translated, regulated, and displayed.

Freeny Yanni

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

The artists selected for the **Gilbert Bayes Award 2025** exhibition are:

Emmanuel Awuni | Regan Boyce | Stephen Burke | Amanda Cornish | Beverly Duckworth | Yidan Kim | Lucy Mulholland | Salvatore Pioni | Madeleine Ruggi | Bo-Yi Wu

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.



Royal Society of
SCULPTORS

Visit us:

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