

Gilbert
Bayes

AWARD

For early career **sculptors**

2022
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.

Vitality, 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 a 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.

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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



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

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.

We are based in London's South Kensington, a few minutes' walk from its great museums, in beautiful Dora House. Last year, following a £1m fundraising campaign, we restored our Grade-II listed home. It's a uniquely creative space - over its lifetime sculptors, painters, photographers, architects and designers have lived here and used it as a studio. Today, it sits at the heart of our community and continues to be a place where the creative congregate.

Join us for 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.

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.

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The Gilbert Bayes Award Winners 2022

Click a name to read about the work in the words of the individual artist:

[Catriona Robertson >](#)

[Emily Woolley >](#)

[Iwona Rozbiewska >](#)

[Lewis Davidson >](#)

[Louisa EG Johnson >](#)

[Rosalie Wammes >](#)

[Sasha Tishkov >](#)

[Veronika Neukirch >](#)

[Yambe Tam >](#)

[Zara Ramsay >](#)

[Read the essay by Thorp Stavri, guest curators of the exhibition >](#)



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Catriona Robertson

GILBERT BAYES AWARD WINNER 2022

Moulded, 2022

The bedrock beneath the city is grey. Over time architecture forms an urban geology where layers of history are built on top of foundations. There is a subterranean network of hidden cities beneath us, organic intertwined with inorganic. By covering the ground in concrete, tar and bitumen, we are disrupting the ecological cycle as these inorganic materials degrade at different rates, with little or no nutritional benefit to the earth.

My sculptures imagine a post-human future in which nature will come back through the cracks as the concrete breaks down. The lifespan of modern concrete buildings is only about 50 to 100 years, compared to Roman concrete architecture, monuments and stone megaliths, which have lasted for thousands of years. The monuments of the future will be made up of detritus and past relics rapidly compressed to form a new transient sedimentary layer entangled in deep time.

Also exhibiting

Coulminated Ruins Domino' a future ruin made up of Anthropocene sediments, what will the monuments of the future be made of, a pliable, plastic marble of precarity?, 2022





Emily Woolley GILBERT BAYES AWARD WINNER 2022

Protean (A Resolution), 2022

These sculptures are made by casting water-cut copper within translucent silicone. As you move around them their opacity shifts, slowly revealing the copper inside. The material combination gives them strength and flexibility. Cast flat, they are formed through a process of bending. Each sculpture can be endlessly shaped and doesn't have a fixed final form. They are installed in a copper walkway. As the viewer walks towards them, vibrations from footsteps cause the sculptures to quiver.

Iwona Rozbiewska

GILBERT BAYES AWARD WINNER 2022

Untitled '(...) they stood / on the seashore wishing to walk through it and they had only / a spoon to drain it (...)', 2017

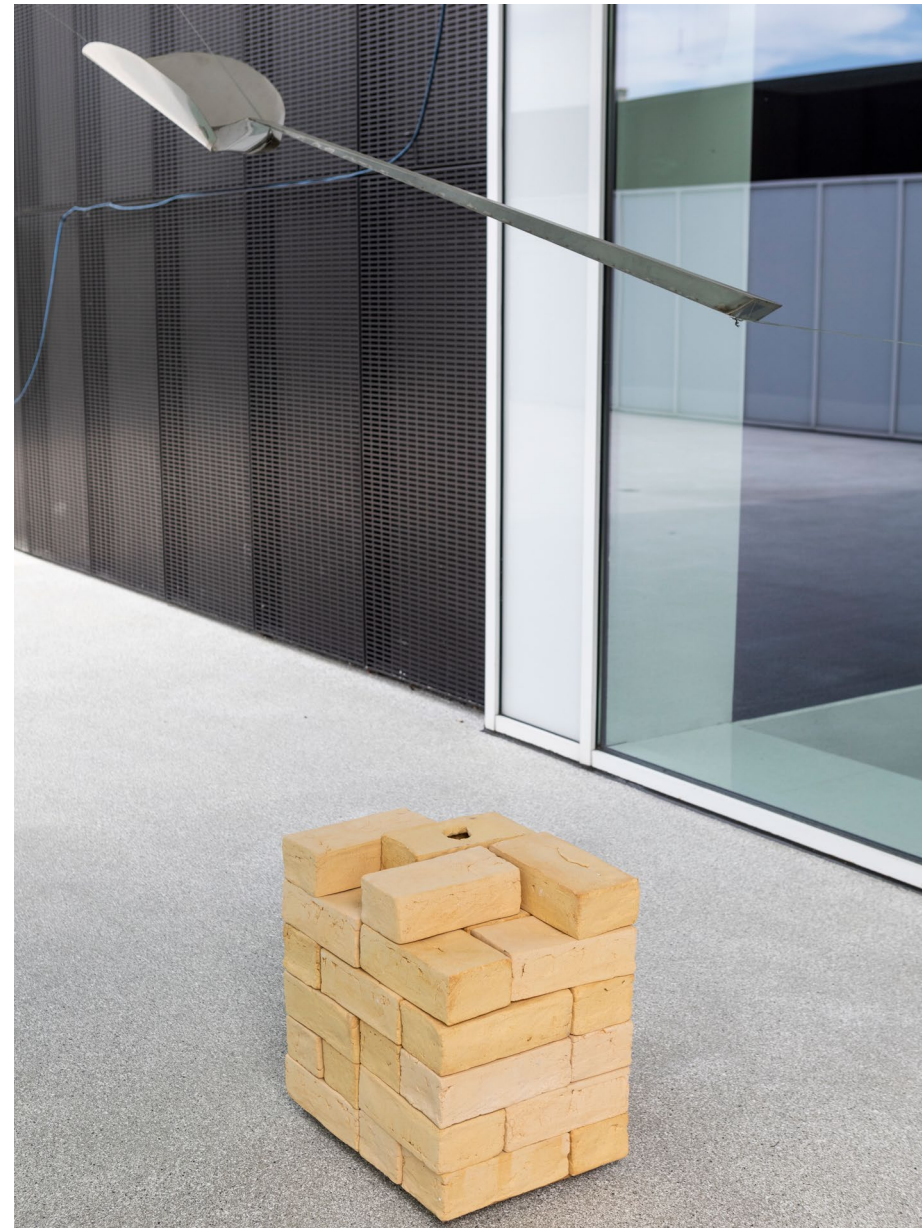
** Fragment of Bertolt Brecht's poem Emigracja [Emigration] from the collection Postylla domowa [Hauspostille], translated into Polish by Robert Stiller, PIW, Warszawa, 1988*

In one of his poems Bertolt Brecht wrote: "(...) they stood / on the seashore wishing to walk through it and they had only / a spoon to drain it (...)". I came across this quote a few years ago and the absurdity of the situations described in the poem inspired me to do further artistic research. I studied and spent time on creative work in Germany. Some time ago, having lost two people close to me and gone through remarkable changes in my personal life, I returned to Poland. I closed one chapter in my life and opened another one.

Referring to the above-mentioned quote... Spoon - a surreal, abstract element, so to say. This minimalistic, simplified form of a spoon, perfectly cut in metal and welded, stands in contrast to the bricks. The process of creating bricks was a very important activity for me. The bricks are completely handmade and represent a significant step in the beginnings of civilisation. There are no two identical bricks. They differ even in that they occupied different spaces in the brick kiln.

*an excerpt from Bertolt Brecht's poem *Exil* (translation own)

With thanks





Lewis Davidson GILBERT BAYES AWARD WINNER 2022

Green Clicker, 2022

This body of work began when Davidson started noticing small scraps of plastic on the pavement and the road. Bottle caps, coat hangers, forks and crates; litter cast aside at the end of its lifespan, no longer of value or purpose.

Davidson was drawn to the mystery of their individual histories, and the potential they held to be reimagined and transformed into worlds of their own.

Note about the images:

The images are stills from the stop frame animation *Blue Ticker*. The work was made alongside the sculptures, using the same materials. Its title is as follows: *Blue Ticker Stop Frame Animations using Found Plastic and Collected Sounds, 2022*

Also exhibiting

Orange Clicker, 2022

Pink Clicker, 2022

Louisa EG Johnson GILBERT BAYES AWARD WINNER 2022

*Anatomies of Holding; (Soft Extension) Pouring
Knots of Excess, 2022*

Anatomies of Holding; (Soft Extension) Pouring Knots of Excess, aka Pouring Knots, is part of Louisa EG Johnson's sculptural series 'Anatomies of Holding'. This series comprises figurative sculptures made from everyday objects associated with the body, intimacy and care.

Abject spectacles entangled with the material world, these chimerical beings' bodies are fragmented and permeable. Through elastic reworkings of material, they endeavour to explode assumed boundaries of the grotesque – addressing the acuteness of being a body whilst flirting with the sensuous through sumptuous adornments.





Photo credit: Omer Gaash

Rosalie Wammes GILBERT BAYES AWARD WINNER 2022

Backing Chords I, 2022

In her works Wammes wishes to slow down time, replacing minutes and seconds with the hands of memories. Guided by her hands, using materials like clay and metal, wax and sound she approaches the sculpture as an invisible friend, or a sanctuary, where everyone and everything, organic or artificial, living or dead, is honoured equally.

With a background in theatre and music, she naturally pursued a slower, more independent energy in sculpture. She has continued to channel this; creating clusters of sculptures often installed together, taking from natural forms like trees nestling together. To pose more a sense of possibility, rather than fact.

Also exhibiting

Parallel Botany I, 2022

Sasha Tishkov GILBERT BAYES AWARD WINNER 2022

Where the Wild Dreams Are, 2022

Drawing its inspiration from Slavic folklore, the artworks on display reflect on death, rebirth, and evolution of living organisms into even more superior versions of themselves. By outliving our ancestors, we conversely get closer to mysterious and long-gone ancient civilizations.

Beyond us, the more-than-human world is constantly adapting to the ecological challenges of a New World. Together *Caught Up in a Vicious Circle* and *Where the Wild Dreams Are* weave a story of hybrid beings, living in charcoaled and melting landscapes, where little space remains under the burning sun. Yet, those who survive are destined to wander amongst enormous mountains of salt crystals in search of water and wild food.

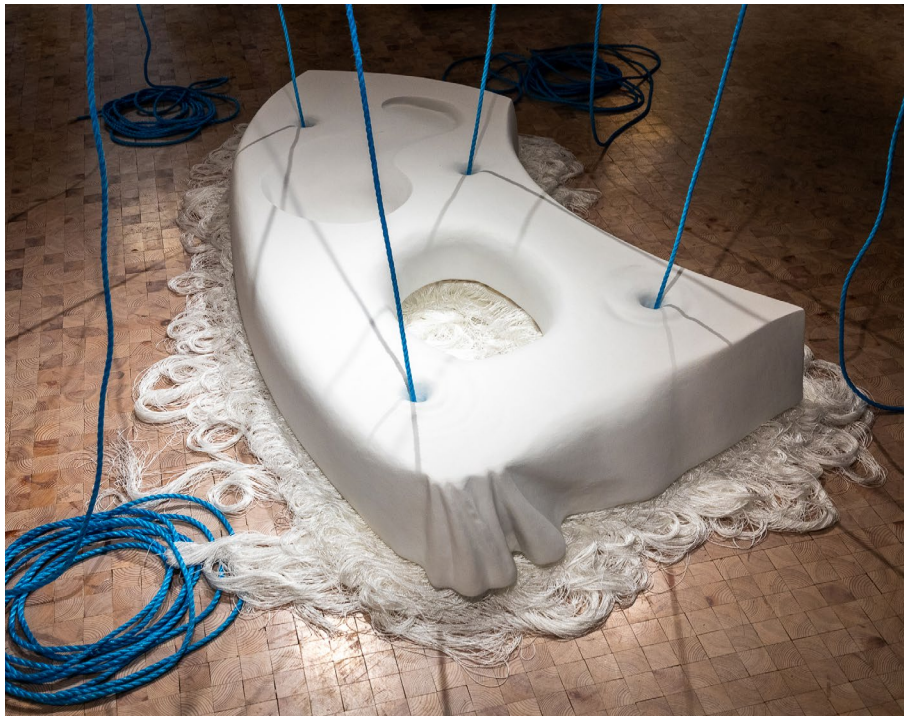
Also exhibiting

Caught Up in a Vicious Circle, 2022



Veronika Neukirch GILBERT BAYES AWARD WINNER 2022

Table Top (a plane of consciousness), 2022



'What a labyrinth of endlessly significant complexity, (...) how rich, how deeply, mysteriously sumptuous!' muses Aldous Huxley when glancing at the folds of his flannel trousers - while in an artificially altered state of mind. He concludes that 'Art is only for beginners', real beauty, however, can be found in any-thing. Drapery often sets the tone of an artwork, it states the key in which the theme is being rendered, expresses the mood, the temperament, the attitude to life of the artist... Here, in a Surrealist fashion, the rigid table top turns tablecloth, stretches and liquefies, then freezes, extending into tassels. The display method hints at what only the performance can tickle out: the toy needs to be played with to become animate. Like the layers of our subconscious, it is mobile, fluid and hosts diverse states of mind. It is its own creature.

Also exhibiting

Silver Fish, 2022

Aldous Huxley wrote about the location of the deepest 'non-personal' parts of the human mind that produce visionary experiences. The remotest area of the mind bears what is described in many traditions of religion and folklore as 'the abode of the gods', or as crystalline landscapes populated by luminous flora and fauna. Religious art has employed the transporting qualities of reflective and translucent media. I am utilising these material properties to create 'transporting objects' that also depict these fabulous creatures. If they aren't tied to a religious belief, could they function as a bridge between our commonly perceived day-to-day reality and another, primordial plane of consciousness?

Yambe Tam

GILBERT BAYES AWARD WINNER 2022

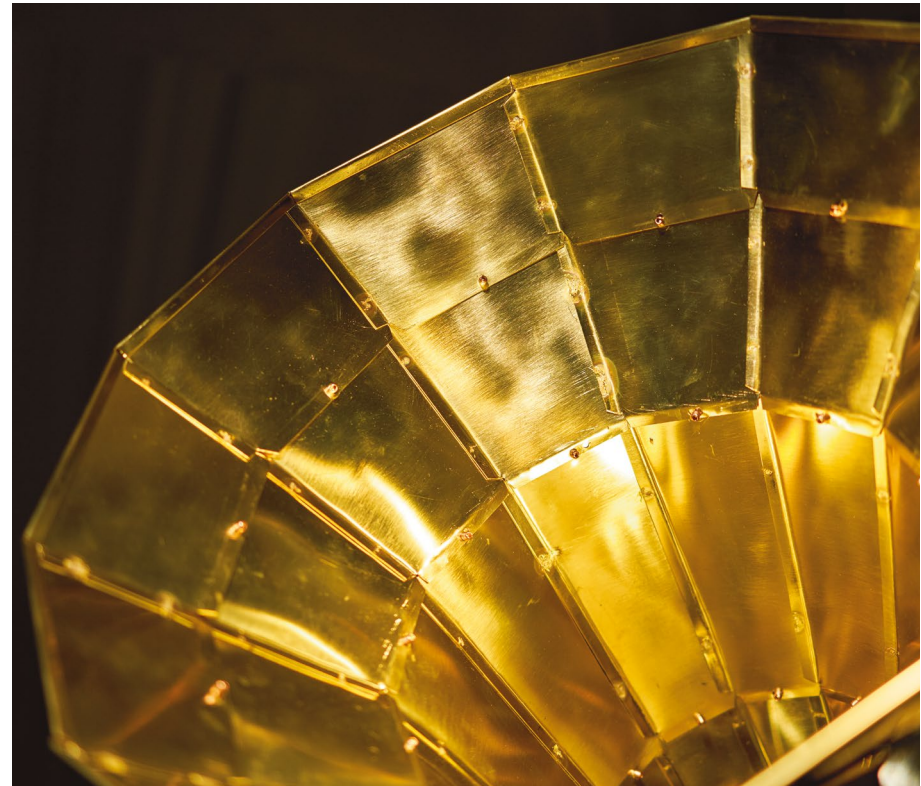
M87 Bells, 2022*

This work is comprised of geometric, low-poly brass and aluminium wormholes suspended from the ceiling. With sharp, angular lines and a faceted surface that lends them a futuristic, almost digital look, their forms spiral around a hollow centre that seems to lead to another dimension. Their metallic glow lends an aura of a transcendence, evoking the spiritual nature of a space that collapses space and time.

Also exhibiting

Prima Materia, 2022

Prima Materia is a collection of large-scale 3D printed sculptures created through fused deposition modelling. Fluid, organic shapes that seem to defy gravity emerge from rings of black volcanic sand, reminiscent of a Zen garden and vibration patterns made from soundwaves. Their dark, glossy surface simultaneously evokes a primordial soup, a black mirror, and the reactive black goo from the *Alien* film franchise. *Prima Materia* contemplates the possibilities of modern technology and the limitless potential of its uses, for better or worse.





Zara Ramsay GILBERT BAYES AWARD WINNER 2022

Lalia (Feather Step), 2022

Lalia (Feather Step) illustrates Ramsay's new exploration of drawing in the expanded field. Here she has taken from her growing 'log of symbols' culled from everyday encounters – an elastic band dropped on the pavement, the malfunctioning of an oyster card display reader and a small kink in scaffolding creating an (un)natural spiral.

Through their abstraction and reconfiguration, she seeks to find the spiritual in the everyday and forge connections between different bodies, human and non, to illustrate every-body as part of an interconnected and dependent cosmos.

Also exhibiting

Cosmic Delivery, 2022

The work reimagines elastic bands dropped by postal operatives as cosmic symbols. The grid-like composition and colour blocks suggest a calendar, playing on our desire to compartmentalise time against a more fluid, natural order.

From Thorp Stavri, Guest Curators

Dora House, located in London's museum district, has a rich history as a hub for artists and creatives. In 1919, it was taken on by the renowned sculptor Cecil Thomas, who initially broke in, squatted and subsequently bought the property. He lived and worked here with his wife Dora and son Anthony. Thomas eventually gifted the building to the Society, which has since used it as a place for artists to congregate and create. Originally constructed by William Blake, the building has been home to distinguished sculptors, photographers and architects over the years, making it a truly inspiring and historic space for the arts community. Following the building's recent refurbishment it now stands polished, rejuvenated and imbued with a new energy.

The Gilbert Bayes Award (GBA) celebrates sculptural artwork in all its forms and honours the outstanding work of contemporary artists who push the boundaries of the medium. From monolithic, brutalist structures built from sustainable materials to streamlined audio-visual artworks, and everything in between.

The exhibition features the work of this year's GBA winners, who are selected each year by a panel of esteemed judges - from Brian Griffiths and Jo Stella-Sawicka to Harry Yeff - for their exceptional talent and unique vision. Each sculpture on display here is a testament to the boundless creativity of the human spirit - made by artists navigating a gruelling macroeconomic climate, creating art in hard times - and the limitless possibilities of sculpture as an art form.

As you explore the exhibition, you will encounter a diverse range of styles and techniques, from the traditional to the avant-garde. Some of the works may challenge your preconceptions of what sculpture is and can be, while others may evoke a sense of familiarity and nostalgia.

But what all of these sculptures have in common is their ability to capture the imagination and stir the emotions. They are the product of countless hours of dedication, hard work, and unwavering commitment to the craft of sculpture.

The award created by Royal Society of Sculptors to celebrate this, supported by the Gilbert Bayes Charitable Trust, provides artists with invaluable creative development opportunities that help them transition into professional practice while raising their profiles. It's a chance for the artists to show large, ambitious works without the commercial constraints that are associated with a traditional gallery model - they can make the work they want, not the work that a gallery wishes to sell.

The importance of these opportunities cannot be overstated, as they provide invaluable resources to emerging creatives and allow them agency to explore their practices with complete freedom. We, at Thorp Stavri, have had the privilege of working with many of the current and previous winners and know firsthand how essential these opportunities are.

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the emotions.

As well as the stories of the artists and work comprising the show here today, this exhibition and its location should also be viewed through the lens of socio-economic history. Squatting – the rebellious act that allowed Cecil Thomas to live and work at Dora House before eventually buying it and passing it to the Society – was once the nucleus of creativity in London. Artists would squat, sign on, and use their limited resources to create works of art. During the late 1970s, in London alone, there were tens of thousands of empty houses and an estimated 50,000 squatters nationwide. Squats were a hotbed of creativity and revolutionary thought, from British Black Panthers and anarchists, to feminists, punk rockers and of course, artists. This tradition continued up until as recently as the 2010s – contemporary art scenes bubbling up in Peckham, South London, grew directly out of squats in its now well-heeled Georgian townhouses.

An exhibition that not only showcases their incredible work but also provides a platform for meaningful dialogue and engagement.

However, a change to the law in 2012 and skyrocketing rent and property prices, has given rise to a chronic lack of space for artists and creatives in London and around the UK. This makes offering spaces like Dora House to artists more important than ever.

Dora House is now a vital base for contemporary art, providing opportunities for emerging creatives and encouraging a collaborative and nurturing environment for artists. The works on display showcase the

beauty and power of sculpture and we are deeply honoured to have been invited to collaborate with the Society on the exhibition. It is a privilege to be part of a project that celebrates the work of talented artists and promotes the growth of the creative community.

As emerging creatives ourselves, we know firsthand the challenges of finding inclusive, transparent, and financially viable opportunities in the art world. We believe that collaboration and mutual support are essential to achieving these goals, and we are committed to fostering an environment that prioritises inclusivity, transparency, and collaboration.

It has been a harmonious process working closely with the Royal Society of Sculptors and the exhibiting artists to create an exhibition that not only showcases their incredible work but also provides a platform for meaningful dialogue and engagement. Together, we can build a more supportive and sustainable future for emerging creatives in the arts.

You are invited to take your time and fully immerse yourself in this celebration of sculptural art. Whether you are a seasoned art enthusiast or simply curious about the medium, we hope this exhibition will inspire you and leave you with a renewed appreciation for the power and beauty of sculpture.

About Thorp Stavri

Thorp Stavri is a London based curatorial platform, comprising curators Eric Thorp and Nicholas Stavri. They are committed to developing and supporting artists' practices and accessibility to art through exhibitions, collaboration, talks, workshops and a regular arts podcast. An integral part of their curatorial vision is the ambition to amplify underrepresented voices within the art world and offer the opportunity to exhibit new work without the constraints of commercial bias.



Royal Society of
SCULPTORS

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The Art House

THE-ARTHOUSE.ORG.UK