

Summer Show 2026 | There's No Place Like It

Dora House, 108 Old Brompton Road, South Kensington, London SW7 3RA
19 September – 28 November 2026

Curated by acclaimed designer **Henry Holland**, *There's No Place Like It* explores the idea of home through the language of sculpture. The theme echoes the Royal Society of Sculptors' **Year of the Home** celebrations as the Society marks 50 years at Dora House, commemorating Cecil Thomas OBE FRBS's generous gift of the building.

The exhibition is supported by Hallett Independent, with Apollo as media partner, and by the Marsh Charitable Trust, which supports the annual Summer Show Award.

There's No Place Like It opens on Saturday 19 September 2026, with Dora House also open on Sunday 20 September as part of the opening weekend celebrations.

Admission is free. Following the opening weekend, the exhibition is open Monday to Saturday, 11.00am–5.00pm, until 28 November 2026.



Year of the
Home



Madi Acharya-Baskerville | Helen Barff | Amanda Benson

Philippa Beveridge | Barbara Beyer | Suzanne Blank Redstone

Ben Branagan | Tere Chad | Alison Cooke | Michael Coombs

Dido Crosby | Ali Darke | Sally de Courcy | Ebru Döşekçi

Stephen Duncan | Annie Edwards | Victoria Ferrand Scott

Susan Francis | Nick Gordon Smith | Poojan Gupta

Kate Hammersley | Harriet Hellman | Joseph Hillier | Nick Hornby

Linda Hubbard | Steve Johnson | Maureen Jordan | David Kefford

Juliette Losq | Kate Maestri | Julie Major | Aaron McPeake

Seamus Moran | Nicolas Moreton | Jane Morgan | Nathan Murphy

Abigail Norris | Kim L Pace | Gary Power | Meitao Qu | Nik Ramage

Gabriele Risso | Marie-Thérèse Ross | Alexandra Searle

Alice Sheppard Fidler | Isobel Smith | Neus Torres Tamarit

Stephen Turner | Poppy Whatmore | Sharon Wylde | Hamish Young

Isabel Young

All prices include VAT where it is applicable, for more information and artwork
purchase enquiries, email awards@sculptors.org.uk



Madi Acharya-Baskerville MRSS

Chambers

mixed media

2024

28 x 24 x 20 cm

£1,500

Madi Acharya-Baskerville is a UK based artist who makes sculptural work with found objects and materials exploring identity and cultural difference.

Chambers references a doll's house, the small blocks represent locked rooms within the house, untold histories, repressed memories. Found objects such as a bed leg, a broken toy bed are fragments which remain in the house. The title *Chambers* also references the chambers of the heart which are also compartments through which life flows.

sculptors.org.uk/artists/madi-acharya-baskerville

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Helen Barff MRSS

Gunmetal 69

pencil on painted paper mounted on mdf
2025

55 x 18.5 x 2.5 cm

£1,300

Helen Barff is a London based sculpture using a variety of materials including plaster, concrete, and felt. She has exhibited in various locations in the UK and abroad.

Gunmetal 69 is a pencil from a set Barff used as a teenager, when she would lie on her bedroom floor drawing for hours on end. More than thirty years later, she finds herself using the same worn-down pencil again. *It takes me back to that place, to that former home* – Helen Barff. A suspended vest gradually takes shape, hanging from a hook, temporarily discarded. It is an ordinary domestic object, quietly suggesting the presence of a domestic space. From a distance, the drawing appears almost real: cloth, weight, gravity. It's cut out shape gives it a sculptural presence. Up close, it dissolves into marks, into touch. Drawing has always been this for Barff: a sensitivity to touch, a quiet tracing of presence and absence.

sculptors.org.uk/artists/helen-barff

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Amanda Benson MRSS

Couettes

plaster, wire, foam, fabric, card

2018

67 x 45 x 45 cm

£1,800

Amanda Benson is a London based sculptor, exhibited widely both in the UK and abroad.

Couettes started from sketches from the artists memory of bunches of flowers reimagined in three dimensions with raw everyday domestic materials plaster, fabric, foam, thread, wire and pins. Bold and assertive at the same time fragile and softly coloured a decorative sculptural addition to an interior home space.

sculptors.org.uk/artists/amanda-benson

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Philippa Beveridge MRSS

Lost and Found

glass, decals, metal

2025

10 x 12 x 5 cm approx

£1,500 each

Pippa Beveridge is a glass and mixed media artist and educator. She currently works from her London-based studio on architectural commissions, installations and sculpture in glass.

Having spent more than two decades living in another country before returning to London in 2017, the subject of home and the memories it evokes have been constant sources of inspiration in Beveridge's work. *Lost and Found* is an ongoing series of purses that explores collective and individual identity through the familiar form of the purse: an object that fits easily into the hand, yet can be lost or stolen, much like one's sense of home.

The home is a repository of memories and these purses become metaphors for portable homes, containing items of personal value to their owners—poems, family photographs, and small mementoes. She photographs these keepsakes and transfer the resulting images via decals onto glass. As the glass melts into the purse-shaped moulds, the images distort, creating dreamlike impressions of memory and belonging, offering glimpses into each owner's unique sense of home.

sculptors.org.uk/artists/philippa-beveridge

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Barbara Beyer FRSS

haus

reduction fired terracotta and ash

2025

4.5 x 3.5 x 3 cm

NFS

Barbara Beyer's sculptures show clarity in form and often resemble almost archetypical shapes, however imperfections and fragmentation, balance and tension evoke ambiguous feelings of sturdiness and vulnerability at the same time.

haus is part of a series of miniature sculptures, each holding one or multiple houses in a precarious position. The miniatures are coated in ash gathered from hearths and campfires in Britain and abroad, then high-fired in a reduction kiln.

sculptors.org.uk/artists/barbara-beyer

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Suzanne Blank Redstone MRSS

Flats and Fins Sept 17 2025

powder coated steel and acrylic paint on tricoya

2025, 122 x 92 x 11.5 cm

£6,800

Suzanne Blank Redstone's sculptures and installations create environments that catch available light and reveal dynamic visual encounters.

Blank Redstone's practice is concerned with how we see. She works with structures that interrupt, catch and release the available light, creating situations in which colour and form extend beyond the physical object. In *Flats and Fins*, flat surfaces radiate colour while projecting elements trap, direct and expose light, making visible phenomena that are ordinarily fleeting and overlooked. The work changes continually according to the conditions around it, inviting viewers to experience space as active rather than static.

For *There's No Place Like It*, *Flats and Fins* proposes that home is not merely where one lives, but where someone has the time to experience themselves in relation to space. Through the movement of light and colour, these works create environments that encourage looking, reflection and presence. They suggest that a sense of home emerges through attentive engagement with the world all around—a continual process of seeing, inhabiting and becoming.

sculptors.org.uk/artists/suzanne-blank-redstone

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Ben Branagan MRSS

Amulet (open mouth #1)

glazed stoneware, 2026, 14.5 x 20 cm
£325



Amulet (worried face #2)

glazed stoneware, 2026, 14.5 x 20 cm
£325



Amulet (neutral #1)

glazed stoneware, 2026, 14.5 x 20 cm
£325

Working across a range of different mediums and materials, from ceramics and cast stone to moving image and sound, Ben Branagan's work presents a shifting network of objects and relationships, where collision and assembly generate meaning. Alchemical collisions that come together to occupy space and offer a form of resistance.

A votive mascarón to keep the trouble away. *Amulet* is a new body of ceramic works made at Common Clay studios in Bexhill. Working primarily with hand-built methods of construction, these new works draw on historical, religious, and folk representations of the face and figure to explore ideas of materiality, resistance, and superstition in a contemporary moment.

sculptors.org.uk/artists/ben-branagan

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Tere Chad MRSS

READING AT HOME

ceramics, book and acrylics

2026

17 x 16 x 21 cm

£750

Tere Chad is a sculptress, artist, curator and creative inventor based in London. She is a Chilean artist (b.1990) with a general focus on sustainability and promoting Latin American art and culture abroad. Her multidisciplinary practice is inspired by our everchanging reality. She explores the dimension of the flâneur, trying to understand human behaviour and which paradigms rule our society.

Chad's favourite ritual at home is lying in bed with a book, listening to classical music while looking out onto her garden. As she reads, she is often joined by a fat squirrel with whom she has a love-hate relationship. While it constantly frustrates the artist by destroying the plants she carefully cultivates, Chad must admit that she miss it whenever it fails to appear.

sculptors.org.uk/artists/tere-chad

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Alison Cooke MRSS

Egg vs. Round

ceramic | clay spoil excavated from 30m
below the River Thames

2018

35 x 35 x 9 cm

£999

Alison Cooke creates projects, objects and installations using clay from sites of historic and geological interest, from mining to engineering to scientific research. Her work digs around the past and future of a location, where histories overlap and impact on our lives today.

Egg vs. Round is made of clay excavated from below the Thames in the construction of London's supersewer. This work was part of a project that paid tribute to Victorians ceramicist Henry Doulton and engineer Joseph Bazalgette who built the original London sewer - a life-saving network that connected all its citizens via their homes. Bazalgette designed hydrodynamic egg shaped tunnels but was hounded by his peers in the press with headlines such as "Sewer wars", "Egg vs. Round". This piece is made from egg shaped elements and arranged in a circle with a water mark.

sculptors.org.uk/artists/alison-cooke

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Michael Coombs MRSS

Chair

clothes, resin and paint

2025

80 x 50 x 60 cm

£5,000

Michael Coombs' work explores how people perceive and interpret the world around them. He invites viewers to look beyond their initial assumptions and discover what is truly present. By casting everyday objects that suggest something they are not, he creates unexpected—and often unsettling—shifts in perception, challenging the relationship between appearance and reality.

Chair is created from clothing moulded into the shape of a chair. It evokes the familiar sight of a bedroom chair draped with clothes—garments laid out for the next morning or discarded after a day's wear. On first glance, the viewer recognises a chair. However, on closer inspection, it becomes apparent that there is no chair at all. The clothing alone creates the impression of its form, leaving an absent space where the chair would normally exist.

sculptors.org.uk/artists/michael-coombs

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Dido Crosby MRSS

Staffie

Bronze, 2016

46 x 50 x 50 cm,

Edition 1 of 6

£9,600

Born and living in London, Dido Crosby was originally a zoologist and for thirty five years a sculptor making animals in plaster, clay and wax, taking commissions in bronze and cast iron.

Sitting Staffordshire bull terrier, life size, bronze.

sculptors.org.uk/artists/dido-crosby

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Ali Darke MRSS

DECORUM

vintage net curtain, wire

2023

200 x 60 x 60 cm each

£4,500

Ali Darke creates hybrid entities and fractured parts that hover between beauty and abjection, growth and decay. Responding to memory and myth and the evocative language of psychoanalysis her creative process of stitching, covering or casting, transform discarded debris to hint at themes of metamorphosis, repair and memorial.

'It is the duty of your curtains to exclude the public gaze from your home', so says a 1925 advertisement by the Quaker Lace Company. These three totems of domestic decorum play with the idea of home as a deeply personal, inward and unstable place offering comfort or confinement. The net-curtained window becomes a veiled threshold between private and public space, an uncanny, slippery border between the homely and unhomely. We continually navigate consciously and unconsciously what we expose and keep hidden in both mind and body. The net curtains present a vision of seductive, decorative decorum while obscuring the intrusive gaze of the other.

sculptors.org.uk/artists/ali-darke

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Sally de Courcy MRSS

Queen Anne Ceiling Rose, detail

Cassini Plaster, Vermiculite, 2026

135 x 90 cm

£3,900

Sally de Courcy is a British sculptor whose practice investigates the politics of witnessing and the value assigned to human lives. Drawing on her previous career as a doctor, she works across sculpture and installation to explore how societies witness, remember, and respond to suffering, inviting ethical reflection.

Above dining tables, hallways and drawing rooms ceiling roses are traditionally associated with ornament. *Queen Anne Ceiling Rose* manipulates this emotional familiarity to confront the viewer with hidden histories embedded within architecture itself. This recognisable architectural feature is destabilised from something deeply nostalgic into something unsettling and politically charged. Intricate radial patterns seduce the viewer through their beauty and symmetry, before revealing a darker narrative. The work appropriates the aesthetic language of decorative plasterwork whilst embedding within it cast metaphorical and representative objects associated with the transatlantic slave trade. There is an ironic discomfiture, that sugar instruments used in the British ritual of making sweetened tea is a gesture of comfort, care, and hospitality.

sculptors.org.uk/artists/sally-de-courcy

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Ebru Döşekçi MRSS

Interstice

autopaint on polyester resin

2026, 58 x 70 x 10 cm

£6,000

Ebru Döşekçi is a Turkish sculptor based in London, working between London and Istanbul. She received her M.A. in Plastic Arts from Yeditepe University. Her practice explores the relationships between colour, geometry, and perception, often blurring the boundaries between painting and sculpture. Since her first solo exhibition in 2009, she has participated in numerous exhibitions and art fairs in Turkey and internationally. Her works are held in private and institutional collections.

Occupying the space between image and object, surface and volume, *Interstice* unfolds through a dialogue of matte and reflective planes. Meaning resides in the intervals, where perception shifts between what is defined and what remains unresolved.

sculptors.org.uk/artists/ebru-dosekci

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Stephen Duncan FRSS

The Line Of Beauty

polymer cast, gilding, 2025

32 x 44 x 19 cm

Edition 1 of 6

£1,800

Stephen Duncan's practice has included the Arcadia series, begun from the studios in the British School at Rome and using casts from the large leaves of the acanthus plant with its classical symbolism of regeneration to form images of the human figure, architecture and furniture. Evoking a 'dream of paradise' and what might be gained and lost from such a desire, the Arcadia sculpture installations and performance collaborations have been seen widely in the UK and Italy, including Angels for the London Underground, the Arcadia presentation at Tate Modern and the Critics Prize at MIART in Milan.

With this sculpture and its curves of the 'Line Of Beauty' from the Chippendale sofa at Harewood House, the elegance of this 18th century aesthetic is both celebrated and haunted by a legacy of colonialism and exploitation.

sculptors.org.uk/artists/stephen-duncan

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Annie Edwards GBA

A Clean House is a Happy House

plaster, motor, dustpan and brush, wood, metal
2026

Dimensions Variable

£3,500

Annie Edwards is a London-based artist, lecturer, and residency curator whose installations and performances combine robotic and skeletal forms to investigate embodiment, control, and lived experience. Having studied at the RCA, Annie exhibits internationally and continues to develop a critically engaged practice.

A Clean House is a Happy House revels in the mundanity of domestic life. Performing the same futile task endlessly, the work transforms an everyday household chore into a comic display of persistence, dedication and mild absurdity.

Endlessly attempting to impose order on a surface that continually resists it, the sculpture turns household maintenance into a form of magical ritual, exposing the strange theatre embedded within routine chores. Reframed within the gallery, its awkward gestures and cyclical movement elevate an ordinary act while simultaneously revealing its inherent ridiculousness.

sculptors.org.uk/artists/annie-edwards

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Victoria Ferrand Scott MRSS

Make Tea Not War

glazed ceramic

2025

35 x 30 x 25 cm

£850

Victoria Ferrand Scott is a Yorkshire based abstract sculptor working mainly in materials of fluid origin such as concrete, plaster and bronze.

The components of *Make Tea Not War* are thrown or extruded, distorted and combined. There are elements of domestic tableware, especially in the glaze which is reminiscent of the old fashioned teapot which was the centre of the kitchen particularly for older generations. At the same time there is something slightly menacing about the form as though it could be connected to warfare. A good cup of tea has often been seen as the way of settling disputes. If only the domestic solution could be used on a global scale.

sculptors.org.uk/artists/victoria-ferrand-scott

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Susan Francis MRSS

Candlelight Tinsel and Daylight Rubbish

porcelain, ply base, perspex box

2025

20 x 20 x 20 cm

£950

Susan Francis has a multimedia practice that responds to a lived experience in a culture of fragmentation, instability and change.

The title, *Candlelight Tinsel and Daylight Rubbish* is a quote by George Eliot from her novel, *Middlemarch*, and captures the melancholy Freud spoke about in relation to the transience of beauty and life in general. The objects are created by dipping crushed Christmas decorations into porcelain and firing, in a vain attempt to capture this momentary enchantment in the domestic sphere. The original is burned away in the process and a fragile shell of the object is left. They are encased in a perspex box with a ply base, suggesting an archival presentation.

sculptors.org.uk/artists/susan-francis

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Nick Gordon Smith MRSS

Temptation of Foolish Men

lead, wood, steel

2026

125 x 24 x 24 cm

£1,620

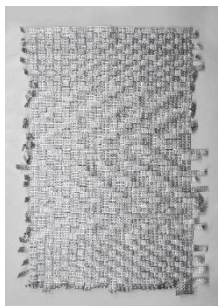
Nick Gordon Smith's work is concerned with the intersection between the object that is termed a relic and is imbued with spiritual provenance, be it religious or cultural and the object that is displayed for educational research to evoke, provoke, and challenge engagement.

A lead jelly mould as a fossilised relic of a childhood kitchen.

Cast lead jelly mould on embossed lead pillow standing on an embossed lead bellied column.

sculptors.org.uk/artists/nick-gordon-smith

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Poojan Gupta MRSS

When ordinary becomes sacral

empty blister packs stitched and weaved together
2025

226 x 148 x 5 cm

£5,100

Poojan Gupta is an artist based between London and Jaipur. She is known for her experimental sculptures with discarded pharmaceutical empty blister packs. The relationship between minimalist art practices, the environmental impact of medical science, and her Hindu upbringing are the three elements that drives her work.

When Ordinary Becomes Sacral proposes that home is not simply a location but an accumulation of rituals, memories, and systems of care that give form to human experience. It focuses on objects that quietly accompany moments of illness, recovery, protection, and hope - experiences that unfold within the intimate sphere of everyday life yet touch universal questions of belonging.

The intricate patterns holds together unique vibrations like ancient prayers in a net of memory stitched with time, stitched with breath and belief. It transforms absence into presence and residue into resonance. It invoke a sense of harmony and interconnectedness. *When ordinary becomes sacral* reflects on, What we discard becomes what protects.

sculptors.org.uk/artists/poojan-gupta

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Kate Hammersley MRSS

The Intricacies of Domesticity

porcelain, embroidery thread, silk, 2026

Six piece installation |

Box a 9 x 10 x 9.5 cm, Box b 9 x 9.5 x 8.5 cm,

Box c 8.5 x 7.5 x 9 cm, Box d 9 x 10 x 9 cm,

Box e 10 x 10 x 8 cm, Box f 8 x 8 x 8 cm

£3,600

Through drawing, ceramics, installation and film, Kate Hammersley translates how animals, humans and landscapes adapt to a changing world, marking time to bridge the past, present and future.

In *The Intricacies of Domesticity*, net curtains are covered in layers of porcelain slip and then gently folded around cardboard forms. During firing, the intense heat from the kiln consumes both the net and the cardboard entirely, leaving behind the porcelain to record the past, its spaces, textures and surfaces. The careful act of mending and the repetition of the forms reflect the rhythm of daily domestic tasks. The delicacy speaks of the precariousness and tenderness of life itself, of what was once present and what quietly endures.

Hammersley has work held in the National Contemporary Art Collection of Wales and in private collections in the UK and overseas, in addition to a permanent commission from the University of Oxford and support from Arts Council England.

sculptors.org.uk/artists/kate-hammersley

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Harriet Hellman MRSS

Bigger Than Me II

stoneware/porcelain, woodfired in Denmark

2025

175 x 38 x 38 cm

£11,950

Harriet Hellman is a London-based ceramic sculptor. She holds a BA in Fine Art Sculpture and an MA in Ceramics and Glass from the Royal College of Art. Her work is concerned with perspectives of time, material process, and the environment which has led her to exhibit and be published across Europe and Japan.

In 2024, Hellman undertook a circumnavigation of Svalbard in the High Arctic as part of the Arctic Circle artist residency. There, she encountered a landscape of incomprehensible scale, at once sublime and fragile.

Bigger Than Me II emerges from this encounter, giving form to her profound sense of overwhelm and insignificance before the Arctic's immensity, and to the precarious balance between its raw power and profound vulnerability.

sculptors.org.uk/artists/harriet-hellman

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Joseph Hillier FRSS

To Build a Home

ceramic

2026

50 x 23 x 29 cm

£3,600

Joseph Hillier is a British Artist, raised in Cornwall who has lived and worked in London, New Orleans and now Northumberland. He is an elected Fellow of the Royal Society of Sculptors and has created over thirty public works in the UK and Europe.

To build a home is for a commissioned series of artworks for the town of Watlington in Oxfordshire. Modelled from brick clay this study takes the logic of Oxfordshire architecture and plays in an organic way with the possibilities of the intuitive pattern making in the vernacular of rural architecture. The reciprocating tessellations centre on the theatrical holes of the form taken from flint, a material found in the same locations that the piece was made for.

sculptors.org.uk/artists/joseph-hillier

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Nick Hornby VPRSS

Dear Dashy Dash II

resin, ink, lacquer

2020

36 x 28 x 15 cm

POA

Nick Hornby is a British artist based in London. He is a Fellow, Trustee and Vice President of the Royal Society of Sculptors.

Once a symbol of Victorian wealth, the mantelpiece dog became a mass-produced domestic cliché. Here, a digitally tiled image of a masked man in his underwear is transferred across its surface, turning a subversive subject into ornament and allowing it to hide in plain sight

sculptors.org.uk/artists/nick-hornby

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Linda Hubbard MRSS

*Family Snaps, Keepsakes: In Flight Feeder -
Thoughtful Tender*
envelope, spoon plane, 16 x 10 x 2 cm
£65

I went to Art College

*I have exhibited in: empty shops,
on the streets of our world,
in big art houses.*

Rich nobby folk have brought my work.

Not so rich folk have also brought my work.

Folks who have turned to the dark side have tried to buy my work.

I have given work away.

You may have seen my work in the Big Issue.

You may have seen my work in shiny shiny books.

You can always see my work on the web for free.

I sculpt, paint, and take photographs. This is what I do. I try hard.

*Documenting our lives. Reaching out with humour, pathos, and
uncomfortable truths.*

I want to contribute.

I strive to make a difference.

Resist much, obey little.

Stay eager.

- Linda Hubbard

From Hubbard's Project Family Snaps, about the house and the people who live there. In Flight Feeder Thoughtful Tender is from the Keepsake section.

sculptors.org.uk/artists/linda-hubbard

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Steve Johnson FRSS

Stand and Deliver II

hardwood, aluminium, oil enamel

2026

62 x 38 x 16 cm

£6,300

Steve Johnson is a sculptor of 'wall objects' that are pictorial and representational, and which explore the idea of architecture as metaphor. He also paints watercolours and makes prints of that subject. He has curated exhibitions and published articles on visual art e.g site specificity & sculpture and colour in art.

The door in *Stand and Deliver II* 2026 is a representation of a real door Johnson saw in Berlin. The sculpture is 25% life-size.

It's hard not to look at any image of a door without imagining a space beyond the threshold. The parcels left on the doorstep indicate nobody's home. The work sits between 2 and 3 dimensions...probably about 2.4.

- Steve Johnson

sculptors.org.uk/artists/steve-johnson

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Maureen Jordan MRSS

Morning Delivery

vintage milk crate, bottles, light, decals
2017 (Nottingham Light Night commission)
20 x 42 x 36 cm
NFS

Maureen Jordan is a Northern Irish artist currently based in a live-work space in Kent.

Inspired by memories of the time when milk was delivered in bottles from local dairies and was drunk by children in schoolyards and classrooms.

The state first gave free milk to pregnant women and young children in 1940, to protect them against wartime shortages, and it was later extended to all schoolchildren to help build strong teeth and bones with the daily calcium intake. In 1946 the School Milk Act enabled a third of a pint of milk to be given daily to each schoolchild under 18 years old. In 1971, Margaret Thatcher became known as 'milk snatcher' after, as Secretary of State for Education, she abolished free milk for those aged over seven years.

sculptors.org.uk/artists/maureen-jordan

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



David Kefford MRSS

Small Companions I-III 2026

mixed media assemblage | plaster, household paint, varnish, domestic objects, elastic bands, straws, wire, string, pipe cleaners, 2026

13 × 40 × 15 cm

£1,200

David Kefford is a sculptor based in Cambridge, UK. He is currently undertaking a practice-based Doctorate in Fine Art researching ecological approaches to sculpture through material experimentation and seasonal methods of making within his sculpture garden, which functions as a living laboratory. Working primarily with reclaimed and discarded materials, his sculptures explore transformation, material agency and collaborative relationships between human and more-than-human worlds.

Small Companions I-III is a triptych of pocket-sized sculptures made from everyday household materials including elastic bands, pipe cleaners, string, wire and found objects. Created through informal acts of making at home, often in front of the television, the sculptures emerge through fidgeting, improvisation and play before being dipped in plaster and hand-painted using household paints with varnish.

Intimate in scale, these small bodily forms reflect on home as a space of comfort, ritual and everyday creativity, celebrating the overlooked gestures and familiar objects that shape a sense of belonging.

sculptors.org.uk/artists/david-kefford

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Juliette Losq MRSS

Fluvius

ink and watercolour on paper, mounted on board. 6-panel room divider, 2026

190 x 200 cm

£9,500

Juliette Losq's work describes the borderlands at the edge of human habitation. Reclaimed by nature, these regions become spaces of speculation on what might have gone on before and what may be occurring out of sight.

Fluvius extends drawing into a spatial form, transforming landscape into an inhabitable structure. The segmented panels are arranged to echo the movement of water within the image, creating an undulation that produces a three-dimensional effect and a sensation of flow. Form and content operate together, allowing the landscape to unfold physically and pictorially.

As a functional object, the work recalls eighteenth-century painted furniture and decorative screens, where landscape was used to extend interior space and frame acts of viewing. Positioned within a domestic context, the screen becomes both divider and threshold: an object that creates spaces of shelter and transition. Here, landscape is considered not only as a place we move through, but as something emotionally inhabited, reflecting the shifting ways ideas of home are assembled through memory and experience.

sculptors.org.uk/artists/juliette-losq

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Kate Maestri MRSS

Realm of Light

cast glass

2026

30 x 16 x 8 cm

£4,500

Working at the intersection of art and architecture, London based glass artist Kate Maestri investigates how the emotional and spatial qualities of architecture can be distilled into cast glass sculpture.

Responding to the Brunswick Centre in London, a model for post-war high-density social housing, *Realm of Light* reflects on how architecture shapes light, perception, and the experience of home. It draws on the scheme's most powerful quality, the movement of natural light through dense urban space. As light shifts, the work quietly transforms, using luminosity to evoke a sense of memory and wonder. Bridging the sculptural and the architectural, it invites a contemplative reflection on how our built environment shapes place, atmosphere, and the emotional resonance of everyday life.

sculptors.org.uk/artists/kate-maestri

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Julie Major MRSS

Platter 1

cold cast aluminium

2026

43 x 33 x 12 cm

£2,500

Julie Major studied at the Royal Academy and has exhibited in London, Belgium, Germany and Spain. Mixing materials like plaster, resin, felt and steel, her wall-based sculptures are intricately crafted and emotionally charged.

Platter 1 marries Major's own imaginative worlds of the home and the body. She calls it a domestic platter to share with friends and family- but also a shield designed to protect and keep the unwelcome at bay.

sculptors.org.uk/artists/julie-major

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Aaron McPeake MRSS

Plate of Chillis

crystal glass spun plate with bronze chillis
2008

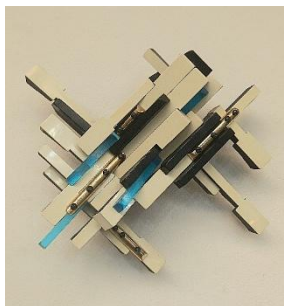
20 x 20 x 5 cm

£600

Aaron McPeake works with numerous media from wood, metal and ceramics to film, photography and sound sculpture. His multisensory work places emphasis on the possibility for many types of readings and he considers the process of making artwork as akin to writing poetry – where physical encounters and visual imagination is integral to both its making and reception. Aaron is registered blind.

sculptors.org.uk/artists/aaron-mcpeake

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Seamus Moran MRSS

Bluenotes

recycled piano parts / epoxy resin

2026

28 x 26 x 10 cm

£450

Seamus Moran is a Cornwall based sculptor working in a variety of media with a preference for mould-making and casting.

Moran has had an old upright piano in his house for many years which rarely gets played. It is not properly tuned, a couple of the keys don't work and some of the others are a bit clunky. When Finlay, his youngest son, was about four years old he discovered the piano and would get up early in the morning to play it. The house would echo with his random bashing of the keys, which he proudly called "Scary music"

When making this piece Moran wanted it to reflect the movement of the keys of a piano and the random nature of Fin's scary music to produce an object which looks like that sound which would wake his family on many a morning all those years ago.

sculptors.org.uk/artists/seamus-moran

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Nicolas Moreton MRSS

Ritual Still Life

Ancaster/Betherston and Kilkenny Limestone
2023

40 x 52 x 40 cm

£4,800

Nicolas Moreton is East Midlands based sculptor specializing in stone, electrical light and bronze

A daytime ritual. Vessels and curious shaped objects set up an instant dialogue that beckons one to interact in some form of daytime activity. What are they for? Why are they presented this way? We can only make assumptions.

sculptors.org.uk/artists/nicolas-moreton

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Jane Morgan MRSS

A Bag of Hot Air

bronze, painted in oils, matt lacquer

2025

16 x 18 x 13 cm

Edition of 7, 5 available

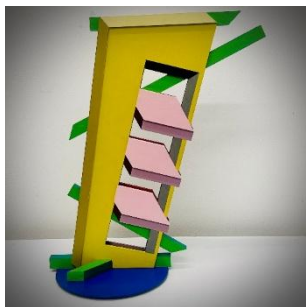
£13,990

Jane Morgan is a British conceptual artist who studied at London Guildhall University, where she achieved a Master's degree in Fine Art. She lives and works in London. Morgan's sculptural practice has evolved in both scale and form. Her main work is principally, painted bronzes, with public exhibits in copper and steel.

For this latest concept, Jane considers the visual metaphor: *A Bag of Hot Air*. The objective to fabricate a facsimile of a brown paper bag, drawn up and tied tightly at the neck. Cast in bronze, this artistic representation gestures at constitutional spin and political narrative. Achieving the texture and gossamer quality of paper in base metal and paint, affords this work to stand as a wry testament to permanence, in the knowledge that it will never deflate.

sculptors.org.uk/artists/jane-morgan

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Nathan Murphy MRSS

Percipere

painted wood, free-standing two-sided relief
2025

75 × 30 × 35 cm

£4,000

Nathan Murphy is a London based Artist and sculptor working mainly in wood and steel.

Percipere is a two-sided relief sculpture that uses repetition, vivid colour, and optical illusion to examine how form is perceived. Interactions between positive and negative space create changing visual rhythms, while the work oscillates between flat image and sculptural object as the viewer moves around it. Through these shifting perspectives, the sculpture reflects on the ways we orient ourselves within and make sense of the spaces we inhabit.

sculptors.org.uk/artists/nathan-murphy

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Abigail Norris MRSS

Symbiont

Yak hair, bio polymer

2024

15 x 30 x 38 cm

£3,500

Abigail Norris uses domestic materials in her work and seeks to understand the complex and entangled relationships among humans and other living beings.

Symbiont - any lifeform in close relationship with another, neutral or beneficial; feels balanced, almost spiritual.

These works approach home not as comfort but as co-habitation, the quiet sharing of space with presences that predate us, that persist in objects, in hair, in the dried residue of living. The connection is umbilical rather than nostalgic: older, stranger, and harder to name.

sculptors.org.uk/artists/abigail-norris

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Kim L Pace MRSS

Reclining Figures

glazed ceramic

2025

12.5 x 50 x 38 cm overall

£1,950

Kim L Pace creates sculptures, drawings and paintings of emotionally charged beings. She draws on wide-ranging sources—from medieval relief carvings and amphorae, to Eastern European folk culture and underground comics—to depict figures that render the inner self visible.

The *Reclining Figures* series (2024–25) reimagines one of sculpture's oldest and most persistent motifs. Rather than embodying rest, these figures from my ongoing series seem vulnerable and awkward: toppled, suspended between collapse and recovery. Both poignant and absurd, their tactile surfaces suggest softness and familiarity, yet challenge our expectations of material and form, exposing a tension between what we see and what is physically there.

sculptors.org.uk/artists/kim-l-pace

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Gary Power MRSS

Blue Tondo

upcycled objects, paint and pigment, 2025

33 x 33 x 20 cm

£1,450

Gary Power is a mixed media sculptor particularly interested in the relationship between 2 and 3 dimensions; emotional and psychological space; synthesizing expression with ideas: haptic, intuitive, and embodied ways of making and thinking; Art in Architecture; and forms of Public commemoration and personal memory.

This wall relief incorporates items regularly used in my studio and workshop (spanners, paint brushes, mobile phone etc) in a display that echos traditional tondos. However, the carved and modelled forms typically found in this format are replaced by readymade items. These reflect my daily activity as an artist and sculptor, and my ongoing interest in using everyday domestic items in sculpture to demonstrate how the world of the commonplace object can be a source of inspiration, research and commemoration.

One of my 'homes' is the studio, a place where I spend a large part of my time. In this artwork I wanted to infuse these daily everyday utilitarian items with a dense saturated colour to unify the forms, celebrate their use as tools in sculpture and to suggest how they are an important part of my own ritualised process of thinking and making.

– Gary Power

sculptors.org.uk/artists/gary-power

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Terrace work
Gary Power MRSS
Tintotem Parade
POA

The sculptures on the terrace are all made of traditional Indian cooking pots that are still commonly used in Indian homes today. The work was made while Power was attending an artists residency in Kerala , India earlier this year. It celebrates the central place cooking, and food plays in Indian cultural and domestic life. The sculpture is intended to honour Indian culinary skills and commemorates the often-ritualised care and attention devoted to cooking particularly by women in the household. The form of the sculpture references traditional Hindu temple architecture, Buddhist Stupa's and ritual vessels routinely used in religious ceremonies. The vibrant colour is emphasised to represent how in India it is welcomed as a gift to empower and release spiritual energy. The juxtaposition of the quotidian with the mystical is used to invoke how in India, everyday domestic life in the home is often infused with the spiritual.

The sculpture is part of a larger group of work called 'Tintotem Parade' that transforms upcycled tins and other domestic items into symbolic and commemorative alternative 'monuments' inviting the spectator to consider what ideas and beliefs we may share, revere, fear, or contemplate.

sculptors.org.uk/artists/gary-power

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Meitao Qu GBA

Food for thought

2024

30.5 x 30.5 x 4 cm each

£780 per plate

Meitao Qu is a visual artist working across sculpture, installation and digital media. Taking urban landscapes, industrial infrastructure and domestic interiors as sites of inquiry, her work assembles fragments of scaled worlds to explore the shifting conditions of the built environment.

Food for thought is a series of four bone China plates decorated in the style of Chinese plating from the 1980s and 90s. Popularised during a period of rapid urbanisation and rising consumerism, the style combines traditional auspicious motifs with new found aspirations for the good life. The work foregrounds the role of plates as vessels for food that mediate everyday rituals of eating or as ornamental objects of display, bringing together personal memories of belonging and visions of the ideal home.

sculptors.org.uk/artists/meitao-qu

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Nik Ramage MRSS

Tea Trolley

metal, tea-cup, resin, 2025

165 x 58 x 114 cm

£2,000

A device for carrying a cuppa, if holding it whilst walking is too much trouble. In carrying out this role, it takes on a loosely figurative form.



Growth

daughter's shoes, 2020

12 x 20 x 25 cm

£1,800

Four pairs of shoes, once belonging to the artists daughters but outgrown, one inside the other.

Maker of useless machines and absurd devices Nik Ramage makes sculptural machines that have drifted away from utility and objects that have forgotten their purpose. Some move and others teeter on the edge of movement. They are built on an idea and assembled from found objects, scrap, steel and machine parts, infused with the human condition. Foibles, imperfections, and history are included. Each work might rest on a paradox or embrace absurdity, but it is comfortable with its own quirks and runs to its own logic.

sculptors.org.uk/artists/nik-ramage

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Gabriele Risso MRSS

Still life

Hoptonwood limestone

2024

52 x 42 x 8 cm

£3,200

Gabrielle Risso is a sculptor based in London whose work engages with everyday objects and their connection to tradition, exploring perception, reality, and symbolic value.

Risso's work engages with the tradition of Still Life, exploring perception, reality, and their symbolic resonance. This frontal sculpture emerges from conceiving the wall as a dense, undefined matter. Carving into it becomes a way of sculpting vision, questioning what she see, feel, touch, and thus represent.

sculptors.org.uk/artists/gabriele-risso

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Marie-Thérèse Ross MRSS

Where Nothing Happens But The Wallpaper My Little Frog

block print on Kozuke paper, 2023

500 x 100 cm, Edition 1 of 3 with 1 A/P

£800

Marie-Thérèse Ross lives and works in London. Her work explores her inner unconscious world, focusing on conflicting states of the physical body as well as emotional and psychological transformations. Lived experiences are central to her practice as she explores the human condition. She seeks to both reveal and hide awkward personal experiences, episodes that reflect on her own sense of vulnerability and mortality. She is drawn to wood as a material because of its place in the history of art within the canon of printmaking, painting and sculpture.

Inspired by the artist Dorothea Tanning's description of her hometown: *Where Nothing Happens But The Wallpaper* Therese Ross creates long repeat block print rolls of 'wallpaper' by carving wood relief blocks printed onto Kozuke paper. This block was carved and printed while she was on a month long residency on Eilean Shona a remote Scottish Island. This island became her new home and most days she would pack a small backpack with drawing materials, some tools and her sandwich, and set off on a walk taking photographs, drawing and carving on fallen trees. In the evenings Ross would sit and draw some of these finds. On one of her early walks, she encountered a little frog, this little Leopard Frog became watercolours, and a woodblock. Each print is unique.

sculptors.org.uk/artists/marie-therese-ross

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Alexandra Searle MRSS

Arrange Whatever Pieces Come Your Way (i)

ceramic on steel plinth, 2025

37 x 25 x 20 cm (plinth dims 102 x 52 x 35 cm)

£3,500



She repeats, she maintains, she preserves (ii)

ceramic and steel, 2025

179 x 55 x 33 cm

£3,800



She repeats, she maintains, she preserves (i)

ceramic and steel, 2025

161 x 55 x 33 cm

£3,800

Alexandra Searle is a sculptor based in London. Informed by the outsides and insides of the mould-making process, Searle's sculptures explore containment, porosity and collapse.

Derived from domestic sinks and realised through slip casting, these sculptures retain traces of their functional origins while resisting any clear purpose. Rendered in ivory, a colour associated with an earlier bathroom aesthetic, they feature openings and pipe-like forms that appear to promise circulation, drainage or connection, yet lead nowhere. Hovering between the familiar and the absurd, the works propose systems without outcomes, inviting viewers to search for a logic that remains just out of reach.

sculptors.org.uk/artists/alexandra-searle

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Alice Sheppard Fidler MRSS

Spring

repurposed curtain, steel rod, twine, 2022

150 x 180 x 10 cm

£2,500

Alice Sheppard Fidler's practice spans Installation, sculpture and performance, often operating outside the gallery context. Born 1966, UK, she lives and works near Stroud, Gloucestershire, having lived in London till 2016, where she was a founding member of Studio Voltaire Gallery and Arts Charity.

On residency in Italy, during her explorations of the site, the fabric called out to Sheppard Fidler from a pile in a corner. She was interested in the contrast between the beauty of the historic building and the relatively recent, synthetic fabric of the curtains, and the question of where they had belonged or been used in the space. She wanted to give them another life by moving them around the building, parading them like a banner, and promoting them from something that frames the view through a window, into a frame for something unexpected, or an object of focus in themselves. These actions are typical of the minimal adjustments and subtle gestures that characterise her sculptural work. By taking a piece of the building and moving it to somewhere it isn't supposed to be, it becomes a sculptural presence and begins to have its own effects. There is a contrast between the purposelessness of curtains removed from a window and their optimistic colour, which appears almost illuminated from within, speaking of hope, spring, lightness, potential, and the year ahead.

sculptors.org.uk/artists/alice-sheppard-fidler

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Isobel Smith MRSS

Mandorla

glazed earthenware, reclaimed cabinet

2026

106 x 139 x 37cm

£6,500

Working with everyday objects, natural materials, and the body itself, Isobel Smith makes work that sits at the slippery edge between familiar and other, dead and alive, the miraculous and the monstrous. Performance is at the root of her practice — she uses visceral, sometimes ridiculous actions to challenge the conventions that keep us tamed, and to remember a path towards a wilder, stranger, more-than-human world.

Magdala is an antique display cabinet lined with faded velvet containing a small collection of distorted ceramic teacups, each deliberately interrupted during making and allowed to crack, deform or collapse. Magdala imagines the cup as both domestic object and bodily vessel, the now fragile and failing forms resist usefulness and order. The cabinet, once intended to display prized domestic objects in orderly arrangements, bears the circular traces of previous, perhaps grander displays. Magdala explores ideas of home, beauty, belonging and inheritance through objects traditionally associated with comfort and hospitality.

sculptors.org.uk/artists/isobel-smith

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Neus Torres Tamarit MRSS

Uncertainty

cotton thread and needle on cotton canvas,
wool, wooden embroidery hoop, 2021

21.5 x 20.7 x 1 cm

£500

Neus Torres Tamarit (Valencia, Spain; lives and works in London) is an internationally exhibited artist, curator and educator, with a practice in art, science and technology. She works across physical and digital media, from static sculptures with animated forms, generative, interactive, augmented and virtual realities to hand-stitched textiles. Her work reflects on what is inherited, adapted and carried: through biology and environment, and through homes, bodies and the histories held in them.

One house is being made, the other is being unmade, caught between construction and unravelling, with the needle left exactly where the work stopped, still threaded in the cloth. *Uncertainty* reflects on home as a vessel for heritage and lived experience: what is built, inherited, and carried within a place, and what comes undone there. Stopped mid-stitch, the needle still in the cloth, the work holds that tension still. Embroidered in 2021, during a period of enforced stillness that gave space to reflect, its questions about belonging, inheritance, and what a home holds, have only deepened in the years since.

sculptors.org.uk/artists/neus-torres-tamarit

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Stephen Turner MRSS

Cherchez l'Envoyeur (16 Rue Saint-Denis)

found 1905 postcard, late mid-century glass
pedestal

2026

16 x 10 x 6.5 cm

NFS

Stephen Turner's practice examines time, change and our relationship with the more-than-human world through long-term investigations of particular places, materials and communities. Working across many media, he is best known for the Exbury Egg, a year-long experiment in dwelling that continues to inform his work. He seeks to create situations that encourage curiosity and reflection while reminding us that all life is interconnected and continually becoming.

This found sculpture draws on Turner's fascination with the egg as an archetype of transformation. It explores how identity, performance and kinship shape the domestic threshold. Encased in heavy, late mid-century glass, an archival 1905 postcard features a local French couple 'hatching' from a studio plaster egg. Sent as an inside joke to a neighbour living just doors away at 16 Rue Saint-Denis, the work anchors belonging to a playful, witty and hyper-local ritual where neighbours challenge one another to be truly seen.

sculptors.org.uk/artists/stephen-turner

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Poppy Whatmore MRSS

Jug With Holes (I)

fired clay with glaze, 2022

21 x 20 x 20 cm

£1,200

The installations Poppy Whatmore create address struggles of lived experience. She is interested in the potential of material language as a reflective means to experience the everyday. She explores tensions especially between the public and private, in particular the myths we create.

By subverting and deconstructing the conventional uses of chosen objects, Whatmore transforms everyday objects into animated anthropomorphic or zoomorphic forms. Her methodological approach includes assemblage, a technique she employs to re-configure conventional forms into surprising and playful arrangements, portraying the flaws and failures of the human condition.

By cutting things up and creating fractured parts of familiar objects, Whatmore displaces the viewer from the original sense of order and composition for objects. A language is created with damaged or broken objects that mark or demonstrate a suggested narrative. These narratives combine the documentation and re-framing of objects generated by, or in response to actual events, creating an orchestrated disorder which plays with the notion of conveyed meaning.

sculptors.org.uk/artists/poppy-whatmore

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Sharon Wylde MRSS

Stack

lampshades, ballet tights, concrete, sand, 2026

20 x 43 x 20 cm

£660

A stack of lampshades, an invitation to explore the sculptural possibilities of this teetering pile of everyday objects, softened with a skin of ballet tights.



Touching Fragment

velvet, rufflette, metal rings, 2023

70 x 86 x 4 cm

£365

Velvet curtains suggest a certain kind of grandeur and maybe luxury, but they also point to an evaporating past- they fade, the past fades, all that remains are fragments and threads. the header tape gives structure and regularity to a tactile and seductive material that is both soft and thick, floppy but susceptible to being formed.

Based in the South East, Sharon Haward's multidisciplinary practice crosses the boundaries between sculpture, installation and photography. Architecture and the built environment are key themes in her work which often expresses a response to site specific cues.

sculptors.org.uk/artists/sharon-haward

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Hamish Young PRWA, MRSS

Shade Haunted Space

pencil leads, 2023

10 x 25 x 18 cm

£2,495

Hamish Young was born in Rotherham in 1972 and studied at the Royal College of Art. His highly personal and ambiguous works cross the boundaries of sculpture and drawing

Young's empty nest-like structure, made from thousands of mechanical pencil leads, sits at the boundary of both sculpture and drawing. It is both a part of and apart from each genre reflecting his experience as an adoptee being both apart from and a part of two families. Nests are symbolic of building a family, new beginnings, and safety. They separate the inside from the outside. They are a refuge, a place of growth, and a point of departure.

This artwork is more than a mere structure. Much like Henri Michaux's poem "Shade-Haunted Space", from where the title is taken, his work delves into the incommunicable aspects of belonging, the significance of unuttered words, and unfulfilled intentions. It explores the concepts of inside and outside space as a mixture of being and nothingness. It is a dialogue with space, with the past, and with the possibilities of the future. It is a reflection on the human condition, on the homes we build and homes we leave behind. After all, our houses (nests) are our corner of the world, our first universe, a place where our first marks are made.

sculptors.org.uk/artists/hamish-young

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk



Isabel Young MRSS

5000 Years of Food Security

wooden chest, food packaging, pencil on paper, 2026

63 x 90 x 41 cm

£5,000

Isabel Young is a sculptor and curator, her work focuses on an art-archaeology field concerned with building Heritage Futures and advancing interpretive possibilities. She is a Senior Tutor (Research) at the Royal College of Art, and her distinctive practice is informed by fieldwork at Neolithic archaeological sites.

5000 Years of Food Security is part of Young's live project 'A History of Agriculture' which is dedicated to the Neolithic of the Atlantic Archipelago, and traces continuities from early agricultural societies into the present-day. Working experimentally with food packaging and drawings of Neolithic rock art, archaeology and passage tombs, the work makes an intertemporal leap between Neolithic and contemporary societies.

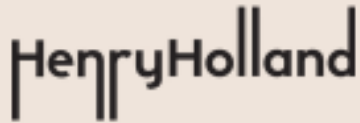
Spanning 5000 years from the Neolithic to the present, this sculpture critically reflects on the present through the imagined perspective of future archaeologists. It asks what material traces and infrastructures will endure and how profusion, waste and food systems affect deep time. Developing out of recent new-materialist and posthumanist theory, this project brings Neolithic domains into dialogue with contemporary environmental debates.

sculptors.org.uk/artists/isabel-young

All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk

With Thanks to

Curator - Henry Holland

The logo for Henry Holland, featuring the name in a stylized, hand-drawn font. The letters are black and have a slightly irregular, artistic feel. The 'H' is particularly prominent, with a thick vertical stroke.

Exhibition is supporter - Hallett Independent



Media partner – Apollo

APOLLO

Award Supporter - Marsh Charitable Trust



All prices include VAT where it is applicable, for more information and artwork purchase enquiries, email awards@sculptors.org.uk