



FRESH**AIR** 2017

QUENINGTON OLD RECTORY



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**The Quenington Sculpture Trust
The Old Rectory • Quenington GL7 5BN**

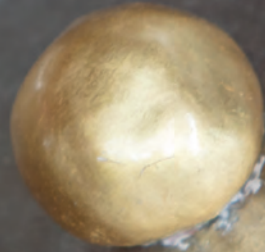
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FRESH**AIR** 2017

THE **THIRTEENTH** QUENINGTON
SCULPTURE
SHOW



SUNDAY 11TH JUNE - SUNDAY 2ND JULY



WELCOME...



This Fresh Air will be our 13th. Whoever would have guessed it when we started off? If we had had a premonition we might not have started it in the first place. However, with the support of our increasing band of volunteers and the artists themselves it would be inconceivable to cease now. Of course this is a selling exhibition and if we do not sell enough to put into the Trust fund to cover costs of the next exhibition in 2019, then we do call a halt.

But our real aims are to show the work of a diverse group of artists and give our visitors a taste of the quality and the creativity on offer. For the experienced artist Fresh Air offers attractive surroundings and a sympathetic public. The inexperienced are faced with making something that sits with or vies with nature, can survive the elements and 14,000 critics.

I started this page in 2015 quoting from Norma Starszakowna's wonderful landscape abstraction on cotton of 2008 lining the doors of the library. The words were Touch, Hear, Music, See,

Poetry. I omitted Light which is particularly important for glass, a material we have promoted in the garden landscape since our beginnings. Although many sculptors increasingly use mixed media, we are still one of the few exhibitions that include so many artist craftsmen who work in wood, ceramic, glass and textiles, etc. All need supporting and, indeed, commissioning in the face of many relevant institutions ceasing to teach these skills.

We have invited the students from Hereford and Stroud colleges to take part. Again, Miranda Leonard and her loyal team have created an outstanding educational programme in a time when the school curriculum seems to ignore the Arts. Our weekend teams in the car park are given sponsorship by the Trust and they make full use of their 'thank you' on arts-related visits. ECCO is once more in action to encourage collecting at an early age.

As always we aim to give pleasure and ideas both to artists and visitors. I hope we achieve this in 2017.

Lucy Abel Smith

Back row left to right: Ruth Moilliet, Bailey Curtis, Alan Foxley, David Abel Smith, Lucy Abel Smith, Luke Dickinson
Front row left to right: Lucy Gray, Anne Marie Fisher, Miranda Leonard, Simon Hempzell



THE REASON WHY

It was recently suggested to me that I put down somewhere the reasons why David and I began the biennial exhibition of outdoor sculpture. I use the word sculpture loosely as regular visitors to our show will realise.

1992 was the date of the first outside exhibition 'Art is Upon the Landscape' at the Old Rectory. It was not our idea, but that of Wendy Shales who curated the exhibitions at Brewery Arts. We were interested in contemporary art and Wendy wanted the message of Brewery Arts high-quality exhibitions, fully supported by the Crafts Council, to reach a broader public. This suited us too, as several artists we knew found it hard to show their work. The numbers coming then were about 300 and few works were sold. But its reputation gradually grew and in 2015 we had 14,000 visitors.

1997 was the year when David and I took it on and set up the charity - the Quenington Sculpture Trust. The aim was not to attract people into the garden but to show, in undaunting surroundings, the richness of ideas and skills on offer. Now, we use income raised to enable education programmes, travel bursaries or visits to live theatre or museums for schools. Art is life enhancing and vital. It is not an also-ran.

I do not recognise the split between art and craft, perhaps because of my peculiar background. Both sides of my family collected in some way or other so I was brought up not to be frightened of making a mistake.



On leaving school I worked in antique shops washing china and polishing furniture - handling and learning. A year at the pioneering V & A course led to lecturing at ILEA classes, the V & A and the Wallace Collection - you had to talk on the subject you were given - Anglo Saxon Glass to Swedish Baroque, say. I started to collect small pieces of contemporary ceramics - I was on £15 a week working part time for the Handley Reade Collection and then Cecil Woodham Smith, as dog's body. Both Lavinia Handley Reade and Cecil Woodham Smith encouraged me to go to university. I still continued to teach in the evenings. Further teaching work followed at St. Pauls and City and Guilds. I was also then leading tours to Central Europe and in Prague I bought my first pieces of Czechoslovakian glass in the government galleries. I had also bought my first piece of Studio glass in the remarkable V & A show of Sam Herman's work in 1971. It made such an impact on me; not just the glass but the exhibition itself. I am thrilled that Sam is again exhibiting here in 2017.

I remain passionately committed to contemporary art and its creators and will promote and encourage them also to keep looking and thinking about their art - this sometimes happens by accident. About 3 years ago the huge acacia in our garden fell down. I rang the furniture maker, Alison Crowther, who normally works with oak but agreed to experiment with acacia. The pictures here tell the story. The artist too had to learn new skills to seal the wood. You don't have to have a fallen tree to commission new work, but I see the Fresh Air exhibition as a jewellery box from which ideas can spring.

Lucy Abel Smith, May 2017

The Charred Pod I and II
by Alison Crowther



THE HISTORY OF THE HOUSE

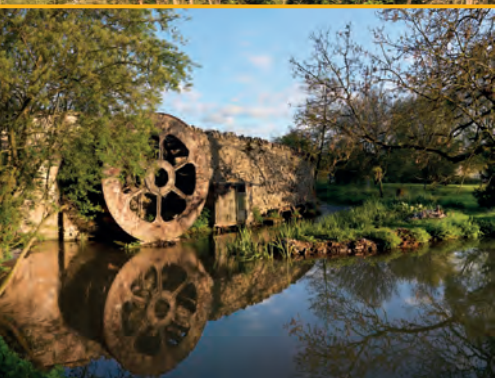
There has been a rectory in Quenington since the time of the Knights Hospitallers in the twelfth century. It belongs to an important group of buildings which included the church, the Knights' preceptory, farm, barns, dovecote, mills and mill race until the Reformation. (The last water wheel of the 1880s rests by the road bridge.) The earliest surviving part of the house is the old kitchen adjacent to what had been the lavatory, now the boat house.

The façade facing the river is seventeenth to mid-eighteenth century of which only one sash window remains. The rectors involved with the various builds have their monuments in the church of St. Swithins.

The house was bought from the Church in 1928 by Elizabeth Bazley who, with her husband Christopher Blunt, made many changes. Her mother, previously living at Hatherop Castle, and stepfather, Commander Cadogan lived here.

David Abel Smith's step mother (née Cadogan) and father commissioned the Stroud architects, Falconers, to modify the building in the late 1960s - the façade facing the lawn in c.1810.

The addition to the north was built in the Cotswold style in 1930.



David and Lucy have made their contribution to the house in the form of a circular library designed by Michael Gold on the south side balancing the boat house. This was completed towards the end of 2008.

Mrs Cadogan was a great gardener, and it was she who laid out the structure of the present garden. Further enlargements were later made by Lady Abel Smith especially in the area of the Pool Garden. Esme Badburne arrived in 1987 (her memorial by Gary Breeze is in the garden on a tree). She helped Lucy Abel Smith and Robert Wyatt turn the garden organic.

Lucy has further developed the garden. The latest area of planting has been achieved by Sylvia Morris whose generosity with her time and immense knowledge has brought to life a valley of colour near the Echo House.



Quenington Sculpture Trust's prime aim is educational...

"To promote education and to foster the maintenance, development and improvement of artistic taste and knowledge, appreciation of the arts generally and sculpture in particular." Trust Deed 1997

The education programme is at the very heart of every exhibition. Each time we reach out to new colleges and educational groups as well as serving local schools; covering a large geographical area of Gloucestershire, Oxfordshire, Wiltshire, Swindon and occasionally further afield. The education experience is inspired by the fresh ideas brought forward by the artists and makers and bubbles up from the fertile imaginations, vast experience and good humour of our excellent Education team Tessa Tyldesley, Rebecca Kimberly, Sue Green, Amanda Griffiths, Laurie Plant and Charlotte Docking led by curator Miranda Leonard. Schools can choose either to have a day-long tour and workshop or can create their own guided tour. We can tailor make each session to suit the age, needs and abilities of the group. Thirty separate groups will be attending this year for their free educational experience and we expect to hear some interesting questions, watch them build some inspired artwork and see some very happy students, staff and helpers.



ECCO!

(Encouraging Children to Collect (art) Objects)

ECCO will again be a feature at Fresh Air 2017. We are asking every exhibitor to donate a working sketch or model. These will be for sale in the entry tent and will only be sold to young people aged 18 years and under. Prices will be kept to £10 - £60.

We aim to catch budding collectors early on and to encourage the excitement of collecting original works of art.



Adult workshops

This year our adult workshops are being run by partner organisation New Brewery Arts, Cirencester.



For booking please go to...

www.newbreweryarts.org.uk/workshops

contact Clare Walsh...

clare@newbreweryarts.org.uk or ring 01285 857181

1st/2nd July Stone carving workshop with **Ann Margareth Bohl**

7th/18th July Clay animal sculpture with **Martin Adamson**

24th July Sketching and drawing day workshop with **Max Hale**

25th July Silk scarf painting with **Carole Waller**

Some feedback from 2015 workshops

"Brill, Tessa and Amanda very rapidly identified the level at which to present work and were superb in allowing the pupils to demonstrate their abilities and creativity throughout the session."

"The tutors timed the day very well for us with small tours, short activities and a final activity at the base."

"The resources for demonstrating creativity and for taking reference from the existing pieces were very good. We were impressed by the resources for our final activity in which the sizes of equipment and holes were cleverly matched under a number of combinations."

Artist's talk

'Art Opportunities in the Human Museum'

a review of recent work by Paul Tuppeny

Established contemporary artist and exhibitor at Fresh Air - Paul will discuss how his work has developed and his interest in time, human input and the visual language of the museum.

5.00pm 23rd June ~ Quenington Village Hall

Refreshments available - Free entry - Suggested donation £3



To all our visitors...
a big 'THANK YOU' from the Quenington Sculpture Trust.

Over the last 5 shows, you have helped us raise funds and achieve the following:

- More than **£50,000** has been given to finance work experience placements and apprenticeships. This has allowed young artists to learn from some of the masters in the world of sculpture, including Fred Baier and Colin Reid.
- Nearly **£35,000** has been given to artists in the form of bursaries - allowing them to develop their work in directions which might otherwise have stayed unexplored.
- Over **£50,000** has gone into our education programme, the majority of which was given in donations to local children's and youth groups, allowing them to visit museums, galleries, etc. or take part in activities designed to generate an understanding of the art and craft of sculpture.

The Quenington Sculpture Trust is a registered charity - no. 1071956

Our bursaries are an important part of Fresh Air and we are grateful to the following donors who are supporting all aspects of the Education Programme and artists' support and development...

- Coln Childrens' Fete Committee
- The Ernest Cook Trust
- The Henry and Mary Kent Trust
- The Netherton Prize (to be awarded to an artist craftsperson studying at Stroud or Hereford College)
- Savill's (Artist Bursary)
- Steppes Travel (Travel Bursary)
- Summerfield Trust

The Quenington Sculpture Trust aims to encourage and enable involvement in art-related experiences. The trustees are delighted to award bursaries to the Navy Cadets, the RAF Cadets, the Fairford Youth Group and Hatherop Primary School in recognition of their contribution to Fresh Air 2017.

This year 9 students from the BA Artists Blacksmiths and Contemporary Design Crafts BA courses of Hereford College of Art and 5 students from the Art Foundation (pre-degree) course at Stroud School of Art were selected to make a piece of site-specific work for Fresh Air 2017. We believe that the chance to exhibit at Fresh Air gives these budding practitioners an opportunity to create a work in a completely different environment and a chance to have exposure and feedback from a wide range of collectors and visitors. We hope that it will accelerate their professional development and inspire other young people to consider applying for higher education in the Arts and Crafts.

The NETHERTON PRIZE is awarded to the most promising student. The award of £500 aims to assist in student training, development or travel, all of which will help them on their way.

MAY DARBYSHIRE

'Taut' - Objects have a precarious relationship with each other. Sometimes they can be coerced into a balance, at other times this breaks down. Cultures are being overridden and with homogenisation come compromised values. Something might give way and shatter.

FERGUS LOCK

Creating an extraordinary geometry, constructed by inflating a material, would move away from geometric architecture, which creates clear straight lines of separation in space. Having an extraordinary shape creates overlaps, unclear boundaries in space.

GEORGIE GIBBONS

Using ceramics and sculpture, in combination with installation, allows me to experiment with new concepts, different technologies and explore innovative outcomes. My recent work has developed from the idea of de-familiarisation, focusing on the human form, experimenting with fragmentation, thinking about ways I can misrepresent objects to create an unfamiliar abstract form.

DAVID PLASKITT

Through a study of incongruous forces, I seek to explore the concepts of balance and weight in their physical, emotional and conceptual forms. The lenses through which I am observing this will be created by the interplay between the natural and the artificial, using mediums which sit between these definitions.

WINONA VIGILEOS

My work explores the theme of light and dark. I am interested in the words related to these concepts and how we link them in our minds; how light is shone on certain issues and not on others opens different ways of thinking.

JAY HALLETT

As children and adults we will often look for faces in objects. This is a phenomenon called pareidolia, and is arguably the basis of many folklore tales. Picture this; early man walking in the forest at twilight, they begin to see creatures, spirits, in the roots and branches and he suddenly feels that he's no longer alone in the dark. My intention here is to take the human form and distort its proportions so the object becomes recognisably human.

Aaron Houghton

Georgie Gibbons

Dane Stevens

David Plaskitt

Winona Vigileos

Rhys Bateman

Jay Hallett

Frederick Andrews

DANE STEVENS

This sculpture is a coalition of two interests: the subtle curves that can be found within the female form and the geometric patterns that occur naturally within plants. The processes within Blacksmithing allowed me to produce these dynamic shapes, which I was able to combine in a repetitive arrangement in order to create a piece that has a changing aesthetic when viewed from different viewpoints. This sculpture aims to look like it belongs in either a natural or manmade environment.

REBECCA DOE

'Life:Form' is a collection of individually designed pod forms made specifically for plants and insects to inhabit and made from locally sourced materials. The intention is to install the pods in a range of industrial, urban and rural structures to create living structures that will transform any inhospitable vertical surface into a living metropolis.

ALFRED PEDERSEN

My intention was to create a point for reflection and relaxation. Using the space as a reference I wanted to make a piece which envisioned the element of freedom, where the surroundings could be taken in comfortably. I love how plasticity of hot forged steel translates into a squishy visual element, proving beyond any doubt how a blacksmith has manipulated the material. So, if one is interested, take a closer look, and behold the SQUISH!

AARON HOUGHTON

'Facie Serpensis' (the serpent) aims to embody fear, to capture the moment of a potentially dangerous encounter, it aims to invoke a reaction from anyone standing before it that relates to an over powering presence and helplessness that relates to the feeling of being bullied by a larger person; or being trapped in any situation that would otherwise be out of their control.

FREDERICK ANDREWS

'Passage' These arches were inspired by the way we move through and perceive spaces, taking influences from both eastern and western ideals of movement, heavily inspired by moon gates and standing stones. I used multiple structures to create circles because a circle is often considered a whole or represented by the number 1, I want to show that a whole is created by the journey: life is not just point "A", there's a lot of point "B" and "C" as well, it is only when we look back with the right perspective that we can get the whole picture.

JAMES SMITH

'Polaris' is a piece inspired by the ancient astronomical tools created for the purpose of navigation and star mapping. The astrolabes, armillary spheres and orreries involved aspects of movement. Astrolabes, that use the gimbal mechanism (adopted in the piece) made accurate readings at sea by counteracting the inertia of the moving ship and maintaining stability at its central point. The piece uses the gimbal mechanism to rotate 6 rings that systematically hold a representation of the North Star at a declination of 55° (UK) and 33° (the Near East).

LIBBY VALE

'Overlap' - By using one of the commonest shapes in nature, the hexagon, this vertical flowerbed unveils a variety of symmetrical patterns as the viewer walks around the work, there is a point you may wish to stop and ponder. From any position magic can erupt as natural forms appear and disappear. As the viewer circles, so does the sun, casting ever-changing shadows on the ground. At night time, illuminated from the front, the tessellations cast shadows on the world around. Illuminated from the centre, the internal edges light up and highlight the form.

RHYS BATEMAN

Milkweed, a flower that produces a very individual seed pod, leaving behind a dark, harsh husk which when ready, opens to reveal a delicate array of seeds tethered to the main body by pearl white stalks. I was interested in the way the husk encapsulates the seeds from the harshness of the natural world. I wanted to show the contrast between the two elements.

Libby Vale



Alfred Pedersen



James Smith



Fergus Lock

May Darbyshire



Rebecca Doe

EMERGING FROM THE LANDSCAPE

So much of our materials used for making art, the clays, the minerals, the metals, wood and stone arise from our landscape and this is the subject I have chosen to explore for it is the main source of inspiration for many artists and craftsmen.

Anna Lambert is a consummate maker who can summon from cold wet clay deftly constructed forms. Anna's new work reflects a growing interest in her fragile and constantly changing environment, responding to places as diverse as degraded moorland and bird filled hedgerows, her images have pared down as she sketches her local Yorkshire landscape 'warts and all'. This is reflected in open skies, with weather-swept birds, scrubby hedgerows, straggly birch trees, and the occasional water tower. She is constructing abstract landscape elements in 3D and recreates them in interactive groupings and wall pieces. Some of these are related to tableware forms but are largely, just themselves. They somehow recreate the experience of being in the landscape.

Dana Finch is a fairly recent convert to paint and canvas as a way of expressing her ideas. Her work is inspired by travels and landscapes in wild and wonderful places. The plant kingdom holds immense fascination for Dana, and her work is about her relationship to the natural world, not as a representation but as a kind of absorbing



experience, which she hopes will resonate with the viewer. Memory plays a big part in the way she approaches painting and many of the paintings relate to memories of roaming Spain with her parents as a child. "Glimpses of light, of forms, shadows and shapes stay in my mind to be recalled, sometimes years later. I may not know quite where they come from, but the emotional resonance is still there."

Mel Day has been literally 'drawing' with wire for many years, in two dimensions and gradually in three. She makes wire birds, animals and figures, and this is her first purely landscape piece. Mel has a great love of words and poetry and writes short and long poems in wire. Her special piece for the Pool House this summer is a meadow in memory of her father.

Sculptor and specialist in Inuit carving, **Matt Caines** and jeweller, **Amanda Caines** have for the past four years been immersing themselves in working together, where one idea can be the starting point for a number of responses in several of the mediums with which they work. Stitch work wall hangings become the starting point for pen and ink drawings which in turn lead to stone carvings that give rise to necklaces. **Michala Gyetvai** is a modern day textile Expressionist whose work is all about capturing the emotive and evocative in nature and particularly through strong colour. Her work stems



Simon Hulbert



Hilke Macintyre



Michala Gyetvai



Dana Finch

back to her childhood in rural Northamptonshire where she collected the raw materials for her artwork from the landscape. **Jitka Palmer** also has an emotional response to the natural world but in her case her medium is clay and stone. The work would not be complete without people who are engaged in a story and flowing around the landscape of the ceramic.

We pride ourselves on the quality of the work in the Pool House and we are very pleased to have a marvellous carved bench and table by furniture maker **Nicola Henshaw**. She creates work which is both sculptural and functional, drawing upon myth and folktale to inform each piece she makes. Similarly **Jane Littlefield** is a maker whose art is a slow and measured process, she has been inspired by autumn leaves to make a series of colourful falling leaves.

The indoor exhibition is completed by the superbly crafted and delicate jewellery of **Tim Blades**, inventive ceramic relief work of **Hilde Macintyre** while outside in the courtyard you will see ceramics by **Peter Swanson**, **Peter Gerrard** and **Simon Hulbert**, and small garden sculpture by **Jeni Cairns**, **Jenny Pickford**, **Caroline Parrott**, **Peter Lanyon** and **Susan Early**.

Curated by Miranda Leonard



Anna Lambert



Matt and Amanda Caines



Tim Blades



Mel Day

OWN ART
spread the cost
with an interest free loan
to buy contemporary art.
Representative 0% APR





An abstract sculpture made of dark, twisted metal rods and a large, curved red metal band. The background is a blurred outdoor scene with green foliage and a light-colored path.

THE EXHIBITORS

PLEASE NOTE THAT ALL WORK IS FOR SALE
THROUGH THE QUENINGTON SCULPTURE
TRUST ON BEHALF OF THE ARTISTS.

PLEASE INFORM HELPERS AT THE
ENTRANCE GATE IF YOU WOULD LIKE
TO PURCHASE A SCULPTURE.

IF DELIVERY AND/OR INSTALLATION ARE
REQUIRED, CHARGES MAY APPLY
DEPENDING ON SIZE AND DISTANCE.



1. Critical Mass by Carole Andrews

CAROLE ANDREWS

1. Critical Mass

Aluminium and wood

190 x 30 x 40cms

£3,800

Carole Andrews is a Fellow of the Royal British Society of Sculptors and exhibits widely around the country including the Royal Academy Summer Exhibitions. Her work is held in private collections in the UK, Middle East and Europe. Commissions include the Marie Curie Trust and Shell Petroleum, among others.

HILARY ARNOLD-BAKER

2. Bauhaus Birdhouse 1

Marine plywood

£900

3. Bauhaus Birdhouse 2

Marine plywood

£900

After a recent visit of the Bauhaus in Dessau, Hilary Arnold-Baker was inspired anew by the architectural purity and simplicity of the Masters' Houses. Her pieces are intended to reflect this, whilst also working on a practical level as nesting boxes and feeding tables for wild birds, following RSPB guidelines.



5. Figure Fountain: Three by Alison Berman

DIANA BARRACLOUGH

4. Murmuration*Ceramic and metal***£750**

Diana Barracough studied ceramics at Bournemouth and Poole College of Art under David Ballantyne, before working with David Leach in Devon and Mary Rich in Cornwall. She subsequently set up her own studio in Berkshire. On a recent trip to Cornwall she was inspired by a murmuration of starlings moving in wonderful patterns, jostling for position for their night's roost.

ALISON BERMAN

5. Figure Fountain: Three*Bronze resin**3 at 265 x 58cms***£15,000**

Alison Berman is a sculptor based in Oxford who finds beauty and humour in the unexpected, often including an element of metamorphosis or wordplay in her work. Figure Fountain: Three suggests women as vessels collecting water and sharing gossip at the well, a moment of fun in their daily routine.



4. **Murmuration** by Diana Barracough

MIKE BIGLAND

6. Agapanthas

Bronze and steel
100 x 20 x 20cm
£590

Mike Bigland studied sculpture for over 2 years, attending courses at West Dean College, followed by 3 years studying jewellery design and manufacture at Birmingham University Jewellery School. His work in stainless steel explores the essential elements of form and structure through modern materials and joining processes.

ADAM BINDER

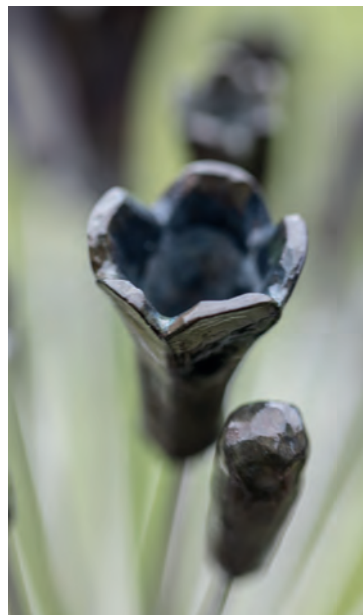
7. Four Fledglings

Wall mounted bronze plaque
60 x 50 x 2cms
£3,750

8. Kingfisher Plaque

Wall mounted bronze plaque
20cm x 56cm x 5cm
£3,750

One of Britain's leading wildlife sculptors, Adam has a signature fluid style of simple lines and flowing forms depicting both movement and emotion that beautifully captures the essence of his subjects. Working primarily in bronze with earthy rich patinas Adam's work is recognised and collected all over the world.



6. Agapanthas by Mike Bigland

LUCY BIRTLES

9. Blue Planet

Ceramic
56 x 38cms
£950

Lucy Birtles came to Ceramics as a mature student, completing a BA in 3D Design (Ceramics) at the University of the West of England in 1994. Thanks to her time as a pottery technician at Stroud College, her understanding of process became essential to her work, which became a full time occupation once she built her own workshop. She finds particular inspiration in hand building pots which evolve into 'families' as she makes them, taking shape as almost human forms.

9. Blue Planet by Lucy Birtles

IVAN BLACK

10. Star Vane

Powder-coated aluminium
90 x 190cms
£4,500

11. Disc Vane

Powder-coated aluminium
80 x 220cms
£5,000

12. Square Vane

Powder-coated aluminium
80 x 190cms
£4,500

Ivan Black is an award-winning British sculptor specialising in kinetic works. He uses his unique methodology to create forms that mutate upon the introduction of energy. His striking sculptures have been exhibited around the world and are now in significant private and public collections as far afield as China and Australia.

DAVID BOOTH

13. Uncertain

Laser-cut steel
50 x 35 x 40cms
£5,000

David Booth is a member of the Royal British Society of Sculptors (MRBS). His career highlights include site-specific sculptural installations for curators PATCH London, "The Collective" at the House of St Barnabas, Artful at Berkeley Square House in Mayfair and for FLUX 2016 at The Old Truman Brewery, London.

SHAUN BROSNAN**14. Large Lip Fragment***Hand-beaten sheet-lead**1m x 80cms***£5,000****15. Profile***Hand-beaten sheet-lead**60 x 60cms***£1,900****16. Forgotten***Hand-beaten sheet-lead**65 x 50cms***£2,000**

Shaun Brosnan is an internationally-renowned sculptor, creating hand-beaten, sheet-lead, bas-relief sculptures and panels. He was recently elected Associate Member of the Royal British Society of Sculptors. Shaun is hugely inspired by the sculpture of ancient Greece and Rome and the way in which we can understand the whole by looking at a fragment.

AMBROSE BURNE**17. Ferroseed -
small, medium and large***Forged steel with galvanised finish**Various sizes***£2,750 for the group**

Ambrose Burne is a designer maker based in the Welsh Marches. He specialises in high-quality forged architectural ironwork and sculptural objects that fuse contemporary ideas and design principles with traditional craft techniques to create elegant and durable products.

MATTHEW BURT**18. Wayfaring Bench***Sweet chestnut**220 x 38 x 46cms***£1,500****19. Kissing Seat***Sweet chestnut**170 x 60 x 38cms***£2,500**

Matthew Burt trained at Rycotewood College and then as an apprentice to Richard Fyson of Kencot, Oxfordshire. In those early years, Mathew was immersed in the philosophy of the Arts and Crafts movement and influenced by the Cotswold Group of Craftsmen. He continues the tradition into the 21st century. Matthew is a Fellow of the Royal Society of Arts and of the Society of Designer Craftsmen.

JENI CAIRNS**20. Enclosure***Corten steel**216 x 125 x 45cms***£3,900**

Artist/garden designer Jeni Cairns is inspired by the nature that surrounds her countryside home and studio. Winning gold at RHS Hampton twice, she is always looking to explore new ways of working and creating. Jeni works in a variety of media but often favours metal with a patina and history within it.

20. Enclosures by Jeni Cairns



FIONA CAMPBELL

21. Cocoon

Mixed media

4 x 4 x 2m

£4,900

Fiona Campbell is a multi-disciplinary artist based in Somerset, UK. Her mixed-media installations reflect an interest in relationships within the natural world, its interconnectedness and life's cyclical persistence; often in a state of emergence, growth or metamorphosis. Fiona's sculptures can be seen as drawings in space, the linear structures and layers becoming a form of 3D mark making.

21. Cocoon by Fiona Campbell



TESSA CAMPBELL FRAZER

22. Autumn Rut: Red Highland Stag

Bronze

223 x 50cms approx

£65,000

Having studied at Chelsea School of Art, Tessa Campbell Fraser established herself through the 80s and 90s as one of the country's leading equestrian and landscape painters. A dedicated interest in animal anatomy led her to shift her focus to sculpture. Her work is in collections worldwide, including H.M. the Queen, HRH Prince Fahd Salman, The Household Cavalry and Knutenberg Safari Park in Denmark.

WILLIAM CARR

23. Equilibrium

Stainless steel

3.7 x 2m

£4,750

The kinetic sculptures William Carr creates explore the relationship of geometry and form interacting in their environment. The natural flows and influences of interactions in our world are demonstrated through the complex geometry and balance of the pieces. Previous works include pieces for schools and universities with other commissions from across the world.

24. Installation by Peter Clarke



PETER CLARKE

24. Installation

Copper, steel and glass

Prices from £195 - £995

Having trained at Camberwell College London, and now a Member of the Royal British Society of Sculptors, Peter Clarke works from his studio in Kent, surrounded by the flora and fauna which provide inspiration for his work.

MELISSA COLE

25. Landscape No.1-NH5100

Steel, zinc and gold leaf

120 x 84 x 14cms

£4,400

Melissa Cole's sculptural work has a distinctive and recognisable flowing style. Her recent pieces explore routes and pathways, rivers and landscapes, imagined and real places in steel that build from remembered physical journeys. Work can be seen in public spaces and private collections across the country.

DAVE COOKE

26. Dodo

Mixed media

80 x 60 x 50cms

£8,500

David Cooke has been a professional wildlife artist since graduating in 1992. He has worked on many commissions, such as Ring-tailed Lemurs for London Zoo, and in 2017 he will be exhibiting at The Contemporary Craft Fair, Bovey Tracy and the Buy Art Fair, Manchester.

GEORGE COOKE

27. Palimpsest

Musical composition with tactile score in the Boat House. Assembled by George Cooke, William Fairbrother and Alberto Ruiz Soler.

POA

Winner of Savill's Bursary, 'Palimpsest' is an immersive installation that explores how the past informs our present. Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, premiered at Gloucester Cathedral in 1910, will be re-orchestrated with the sounds of the Cotswolds to create a work that bridges five centuries of English consciousness.

30. Parasol by Richard Cresswell

TERENCE COVENTRY

28. Two Gulls

Powder-coated steel

29 x 94cms

POA

29. Bird Alighting

Forged steel

30 x 81cms

POA

In association with Pangolin Gallery, the Quenington Trust is proud to present two pieces by Terence Coventry. Rooted in the 20th century figurative tradition, the power of Coventry's sculpture comes from his strong affinity with his subjects, the animals familiar to him from his years farming in Cornwall, eloquently capturing their character in his unique sculptural style.

RICHARD CRESSWELL

30. Parasol

Steel and stainless steel

1.3 x 1.3 x 2m

£1,550

Richard Cresswell creates mostly kinetic work, a merging of his two careers engineering and sculpture, the movement he gives his pieces works in harmony with their shapes and echos some aspect found in nature such as leaves, birds, animals, even plants and water moving in a river or pond.

25. Landscape No. 1-NH5100 by Melissa Cole



THE EXHIBITORS

ALISON CROWTHER

31. The Charred Pod I

Unseasoned Acacia

£2,300

32. The Charred Pod II

Unseasoned Acacia

£2,800

33. Acacia II

Unseasoned Acacia

£1,850

34. Small Charred Sphere I

Unseasoned Acacia

£1,200

35. Small Charred Sphere II

Unseasoned Acacia

£1,200

Since her studies at the Royal College of Art, London, Alison Crowther has exhibited her work widely and has received a number of substantial commissions including the Rothschild Foundation at Waddesdon, and the Shangri-La Hotel at The Shard, London. Internationally Crowther has work placed in the USA, throughout Europe, Hong Kong and recently further into China, Guangzhou and Beijing.



31. The Charred Pod I
by Alison Crowther



36. Installation by Bailey Curtis

BAILEY CURTIS

36. Installation

Felt

Prices from £75 - £200

Bailey Curtis has been making felt for 20 years, inspired by shapes, surfaces and textures found in the landscape. She has exhibited at the Eden Project, Cornwall, alongside other members of South West Textile Group. Her recent work is based on the 'Poet's Path', walks taken by the 'Dymock Poets' a group of writers based near her home prior to World War I.

HILDE ANGEL DANIELSEN

37. Tiden går fremover

Birch

66 x 66 x 79cms

POA

Hilde Danielsen's work straddles the borderline of arts, craft, sculpture and architecture. She was educated at Bergen Academy of Arts and Design, and has participated in numerous interdisciplinary projects in Norway and abroad including Korea, Poland and Australia building large scale site-specific artworks. Currently, Hilde's work is featured at Karolinska hospital Huddinge Stockholm, and solo-exhibition Atai at Kunstbanken in Hamar, Hedmarken, Norway - as well as her ongoing exhibition in Tallinn, Estonia.

38. Shoot by C. Luke Dickinson



C. LUKE DICKINSON**38. Shoot***Portland limestone**146 x 40 x 30cms***£4,600****39. Beginning and Ending II***Estremoz marble**80 x 80 x 8cms***£7,000**

Luke Dickinson worked on Winchester and Salisbury cathedrals before studying carving at City and Guilds art school in London. He has worked in Italy, Zimbabwe, Pakistan and India and exhibited widely in the UK. His recent commissions include work at Homerton Hospital, M and G Investments and the P&O ship Britannia.

STATHIS DIMITRIADIS**40. An impossible thought***Assemblage (ceramic)**210 x 30 x 30cms***£1,850**

Stathis Dimitriadis is an MFA graduate of The Cass. He was a finalist at the Broomhill National Sculpture Prize in 2016, the Royal British Society of Sculptors FIRST@108 Public Art Award 2015 and exhibited in ceramic biennials in Spain, Austria, Portugal, Germany and Romania.

PHILIP DIXON**41. Conscious of Time***Kinetic assemblage**1.5 x 1.5 x 1.5m***£1,500**

Based in Brixham, Devon, Phil Dixon works with welded metals, polyester resin and found objects. Dixon is preoccupied with mankind's relationship to our natural world and his work is often designed to provoke an emotional response from the viewer. Phil Dixon exhibits regularly around southwest England and in 2016 he was shortlisted for the Broomhill National Sculpture Prize.

COLLEEN DU PON**42. Forget Me Not - Scorpius Cyme Arc***Mild steel, forged, galvanised and patinated**180 x 50 x 160cms***£995****43. Forget Me Not - Inflorescent***Mild steel, forged, galvanised and patinated**180 x 50 x 60cms***£1,195**

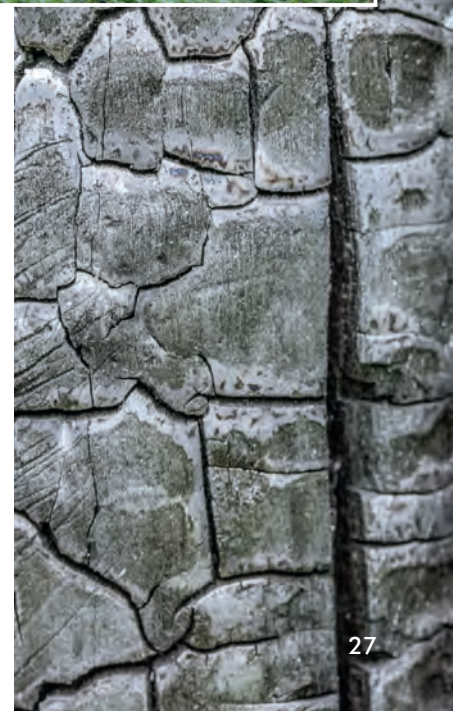
Colleen du Pon is a transplanted Canadian now residing in West Dorset. She earned a BA in Silversmithing and Metalwork at Camberwell College of Arts in London in 2002 and has since worked as an Artist Blacksmith and Metal Sculptor, combining traditional forging techniques with contemporary metalworking processes to create works in mild steel.



44. Endless Growth by James Eddy
(Detail on right)

JAMES EDDY**44. Endless Growth***Ephemeral installation**3 x 3m approx***£10,000**

Winner of this year's Henry and Mary Kent Memorial Bursary prize. Sculptor and site-specific artist based in Cornwall, James Eddy was artist in residence at the 'Lost Gardens' of Heligan in 2010. Since then he has created site-specific art works at the Eden Project and the Queen Sirikit Botanical Garden, Chiang Mai, Thailand. And in 2015 he represented Cornwall at the Lorient Inter-Celtique Festival.





52. Excentrifical by Richard Farrington

DEREK ELLIOT

45. Chair of Unknowing 1

Red grandis

180 x 150 x 62cms approx

£4,530

46. Chair of Unknowing 2

Red grandis

190 x 135 x 62cms approx

£3,900

47. Chair of Unknowing 3

Red grandis

245 x 300 x 90cms approx

£6,500

Derek Elliott is a noted figure in the British contemporary furniture movement and is one of few awarded a guild mark for furniture design by the Worshipful Company of Furniture Makers. During his career he has always played with garden structures, particularly in collaboration with Rosemary Verey during her lifetime.

45. Chair of Unknowing 1 by Derek Elliot

FIAZ ELSON

48. Linear Flow

Cast glass

50 x 50 x 60cms

£4,455

49. Sky Fall

Cast glass

50 x 50 x 60cms

£4,900

Fiaz Elson trained in Fashion and Design, Fine Art and Silversmithing before studying Glass Design. Represented by Adrian Sassoon and the Scottish Gallery in the UK, she shows regularly in the USA, Hong Kong and Europe. She has represented British glass makers at Coburg Glass Prize, Germany, Modern Masters in Munich and was one of 25 selected British makers at the GlazenHuis, Belgium Glass Museum.

MARK EVANS

50. Chevron Bird Bath

Portland Stone

50 x 50 x 7.5cms

£1,460

51. Random Curve Bird Bath

Portland Stone

50 x 50 x 7.5cms

£1,260

Mark Evans trained as a stonemason after his Fine Art degree from Newcastle upon Tyne. He has had a distinguished career in restoration and ecclesiastical carved stonework, and is highly sought after for his bespoke memorials, public and private commissions.

RICHARD FARRINGTON

52. Excentrifical

Steel

£4,200

53. Singing Leaves

*Steel**3.3m high*

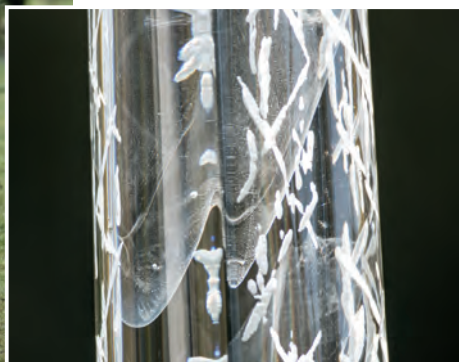
£3,750

54. Cat's Whisker

*Steel**5.6m tall*

£2,400

Since 1984, Richard Farrington has been involved in all aspects of 3D design, from sculpture to public art. A habitual experimenter, Richard now revels in complete artistic freedom after many decades responding to briefs for public commission. He currently makes sculpture for galleries and private spaces including his own garden, a part of the National Garden Scheme.



55. Inhale Exhale
by Sally Fawkes and Richard Jackson
(Detail on right)



56. London Skyline Series by Emma Finch

SALLY FAWKES
RICHARD JACKSON

55. Inhale Exhale

*Glass and stainless steel**3.3 x 0.25 x 0.25m*

£44,000

Sally Fawkes and Richard Jackson collaborate to create commanding objects, primarily in glass and metalwork. Jackson Fawkes have an international profile of exhibiting and working to commission, and are members of the Royal British Society of Sculptors. Notable public collections include the National Museums of Scotland, M.A.V.A., Madrid and the V&A, London.

EMMA FINCH

56. London Skyline Series

*Ceramic**40cms high*

£850 each

Emma Finch graduated from the Royal College of Art and the Craft Council's Hothouse programme before setting up her own practice. She has won awards and commendations from WGSN New York, NADFAS and the RSA and currently teaches through galleries, museums and universities.

59. Peace Offering by Kim Francis



63. Thieves by Ayako Furuno

BETH FORRESTER

57. Belle

Galvanised steel and wire
3 x 2.5m diameter
£13,850

Beth Forrester completed her BA at Cardiff School of Art. In her work she uses narratives, often from dreams. The work is symbolic and juxtaposes her subjects to one another, herself, and the surroundings.

ALAN FOXLEY

58. Ceramic Form 1

Porcelain
82cms high
£1,375

59. Ceramic Form 2

Crank Stoneware
86cms high
£1,375

A Fellow to the Society of Designer Craftsmen, Alan Foxley has been a full time potter since leaving a distinguished career in education in 1977. Inspired by from both natural and man-made forms, Foxley manipulates texture to achieve a timeless contemplative feeling.



59. Ceramic Form 2 by Alan Foxley

KIM FRANCIS**60. Peace Offering***Swan feather & Kilkenny limestone**60 x 23 x 8cms***£2,800****61. Shark Moon***Kilkenny limestone**50 x 84 x 20cms***£3,500**

A self-taught sculptor, Kim Francis first trained as a jeweller in London. Her work evolved from body adornment to sculptural forms as she learnt metalwork, and modelling skills through her work as a studio assistant to Damien Hirst, and as an in-house sculptor at Pangolin.

AYAKO FURUNO**62. Edge of the Land***Caithness stone***£1,680****63. Thieves***Portuguese limestone***£1,120****64. Footprints***Portuguese limestone***£2,500**

Ayako Furuno gained a diploma in Stone Carving from the City & Guilds Art School in 2015. She then spent three months with the letterer John Neilson and won the Harriet Frazer Bursary Award from the Lettering Arts Trust. She works on a variety of projects, both to commission and for exhibition.



57. Belle by Beth Forrester



67. The Seven Sleepers by Lucy Gray (Detail above)

ANN GODDARD

65. Boundary Lines

Mixed media

72 x 105 x 4cms

£600

Ann Goddard's inspiration comes from contemplating boundaries, both physical boundaries in the landscape and conceptual boundaries dividing art and craft. In 2003, Ann achieved her MA in Fine Art having previously studied embroidery, constructed textiles and ceramics. She exhibits widely and is a member of the internationally renowned 62 Group of Textile Artists.

ALAN GOULBOURNE

66. Tedium

Reclaimed wood

152 x 152 x 152cms

£3,000

A native of Scotland, Alan Goulbourne lives and works in Cardiff, Wales. Built especially for Fresh Air 2017, 'Tedium' comprises 2,304 pieces of reclaimed wood, originally used as spacers between packs of wood in a timber yard. Each element has been cut and scribed into 16 angles, 36 layers with 64 pieces per layer. Alan exhibits widely, both in the UK and abroad.

LUCY GRAY

67. The Seven Sleepers

Jesmonite installation

POA

Lucy Gray lives and works on the West Coast of Scotland. The skills she gained during her sculpture degree from Central School of Art and Design and her specialist work as a master gilder and lacquer restorer are evident in her exquisitely crafted mixed media sculptures.

PATRICK HAINES

68. Dispersal -

Multiple Sycamore Seeds

Bronze resin

£300 (Small)

£800 (Large)

In his varied career, Patrick Haines has worked in film and television as a sculptor for Spitting Image and Aardman Animations among others. At Artefacts London, he fabricated artworks for leading artists. Myth and spirituality weave subconsciously throughout his artworks.

COLIN AND LOUISE HAWKINS

69. Leaf

Blown glass
30cms diameter approx
£1,300

70. Plume

Blown glass
30cms diameter approx
£1,600

71. Wrap

Blown glass
30cms diameter approx
£1,500

Glass artists, Colin and Louise Hawkins, have been working in collaboration since graduating from Sunderland, Royal College of Art, Goldsmiths London and International Glass Center respectively. Using both traditional and innovative techniques, they create glass that explores blown form, hand-applied texture and pattern.



PETER HAYES

72. Raku Disc

Ceramic on stainless steel base
124 x 112cms
£3,750

73. Glass Blade

Glass on bronze base
90 x 30cms
£2,750

Travelling extensively throughout the world, Peter Hayes was inspired by the exquisite work produced by tribes and village potters using ancient technology. Now based in Bath, Hayes has developed unique methods based on those he learned during his travels to create ceramic art reminiscent of landscapes he has seen.

SIMON HEMPSSELL

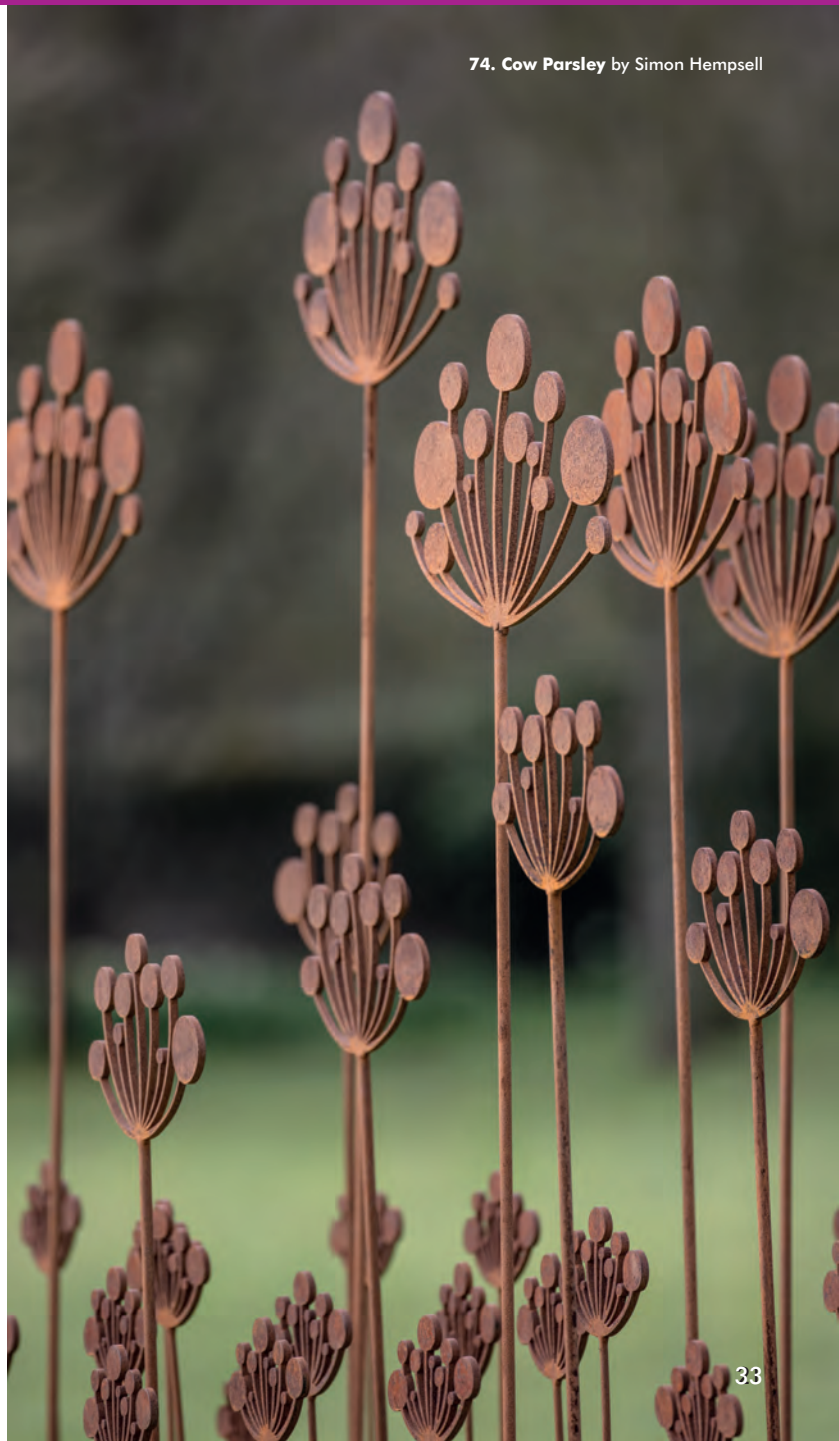
74. Cow Parsley

Mild Steel
£38.50 (Small)
£76 (Medium)
£110 (Large)

Simon Hempzell's pieces are curvaceous, charmingly simple, almost two dimensional, reflecting his training as a graphic designer and a belief in the 'less is more' approach. His work is crafted from sheet steel and stainless steel, chosen for the rich warm hues which develop as pieces oxidise naturally, a process that highlights the intrinsic beauty of the material as the finish evolves with time.

69. Leaf by Colin and Louise Hawkins

74. Cow Parsley by Simon Hempzell



THE EXHIBITORS

SAM HERMAN

75. Autumn Leaves

Stainless steel

£4,100

76. Dog (2 pieces)

Bronze

£1,950

Sam Herman studied sculpture and glass at the University of Wisconsin in the mid 1960s. A hugely influential lecturer, he has exhibited and taught throughout the world. His work is held in numerous public and private collections including The Victoria & Albert Museum, Metropolitan Museum, Smithsonian, Art Institute of Chicago, Fitzwilliam Museum and the National Gallery of Victoria.

TOM HISCOCKS

77. Free Movement

*Steel bar, copper sheet, wire mesh
and drinks cans*

193 x 295 x 76cms

£8,000

Tom Hiscocks' work references the layers that make us who we are in the place we are. He is interested in the perception of self and others, and his work suggests the variations in these perceptions. His work is held in private collections across the UK, Europe and the US.

MARIGOLD HODGKINSON

78. Flying Flower

Aluminium

POA

Marigold Hodgkinson FRBS, studied at the RA and later gained her MA at Goldsmith's College, London. In the 1990s, Marigold instigated student/artist exchanges to Poland, and was senior sculpture lecturer at the Byam Shaw School of Art in London, and a tutor for the MA course on Site-Specific Sculpture at Wimbledon. She exhibited in Lithuania, Holland, Sweden, and had residencies in Italy, East Berlin and India.

KEVIN HOPE

79. Calliope Passiflora

Steel, stainless steel, acrylic and paint

200 x 130 x 90cms

£4,000

Kevin Hope studied Fine Art at UWE Bristol. He has been exhibiting sculpture regularly since 1996. His sculpture has been seen recently in the Belper Arts Trail, the RHS Tatton Park and Burgley House sculpture garden.



80. Sprouting Head Willow
by Natasha Houseago

76. Dog by Sam Herman





81. *Frame of Mind* by Wren Hughes

NATASHA HOUSEAGO

80. *Sprouting Head Willow*

Willow

£950

Based in Cheltenham, Natasha Houseago has over 20 years of experience exhibiting commissioned Art Projects, teaching woodcarving and has been a resident artist in the UK and abroad. Inspired by ancient Cypriot figures, she works predominantly in green wood.

WREN HUGHES

81. *Frame of Mind*

Steel bar and paint

£1,200

82. *Return to Center*

Steel bar and paint

£1,200

Wren's minimal linear sculptures are inspired by the interface between essence and form. Born in Yorkshire in 1955, Wren studied in the studios of Sally Arnup and John Skeaping RA, graduating from the City and Guilds of London Art School in 1977. Wren's work has been exhibited internationally and she works from her studio in Oxford.

REECE INGRAM

83. *Odysseus*

Marble

50 x 40 x 45cms

£4,500

Reece Ingram studied sculpture at Brighton College of art and then gained an MA at Wimbledon School of Art. His commissions include work for the Princess Diana Memorial Playground, London, Grizedale Forest, the Eden Project and the 2012 London Olympics.

ROBERT JAKES

84. *Mouse Hole, Glass House*

Oak and mirrored glass

2 pieces

£2,000 each

Robert graduated from Bath Academy of Art, Corsham in 1981. Since then, he has carved and constructed oak sculptures for locations around the UK and at international sculpture symposia abroad. He also works with schools and communities making large scale illuminated processional lanterns.

83. *Odysseus* by Reece Ingram





SUE JONES

85. Strength

Bronze resin

224 x 32 x 18cms

£4,500

Sue Jones was born in rural Shropshire and moved to Oxfordshire at 16, falling in love with the county in which she now lives. Inspired by nature and working in a variety of materials, she started sculpting in 2009. She is a member of the Bicester and Oxford Sculptor Groups.

LAUREL KEELEY

86. Light across the Sea

Stoneware ceramic with gold lustre

96 x 33cms

£2,500

87. Chalk at Beer Cliffs

Stoneware ceramic

78 x 33cms

£800

Laurel Keeley has a BA in English and an MA in American and Commonwealth Literature; she has been working as a professional ceramicist for 35 years, selling her work through galleries and exhibitions throughout the UK. "Life is beautiful and incomprehensible and very short: I make the work I do to try and make sense of it and to celebrate it."

86. Light across the Sea by Laurel Keeley



89. Swallows by Emily Lawlor

KATHERINE KILPATRICK

88. Handbag sculptures

1. Girl about Town

2. Finger on the Pulse

3. From Day into Night

4. Professional Aspirations

5. Bohemian Dreams

Ceramic

50 x 50cms each

£650 each

Katherine Kilpatrick completed a BA at Sydney College of the Arts, Australia and an MA at Wimbledon School of Art. An educator for 20 years, Katherine specialises in creative thinking and works with young women in secondary education. Her own work plays with preconceptions of gender, exploring the meaning of articles of dress as a means of communication in unexpected and humorous settings.

EMILY LAWLOR

89. Swallows

Vintage china and mosaic tesserae

£35 each (Small)

£70 each (Medium)

£95 each (Large)

Emily Lawlor graduated from the Chelsea College of Art in 1994 specialising in mosaics. Emily worked on public art commissions in hospitals, schools and libraries in London and Manchester, before setting up her Cotswolds studio. She currently makes mosaics from vintage china and is represented by New Brewery Arts, Cirencester and Rostra gallery in Bath.



91. The Ceramic Tricycle by Philippa MacArthur
(Detail on left)

AMANDA LAWRENCE

90. Vole's Eye View

Glass and acrylic

6 panels - 50 x 110cms

£3,500

Amanda Lawrence has been working with kiln formed and engraved glass for almost 20 years. Her striking wall pieces, sculptures and vessels are inspired by the natural world and its significance for humanity. Most recently she has had two solo exhibitions themed on the landscape and wildlife of the Slad Valley Gloucestershire, where she lives and works.

PHILIPPA MACARTHUR

91. The Ceramic Tricycle

Hand built ceramics

£3,250

Based in Wiltshire, Philippa MacArthur draws inspiration from natural objects, but is equally attracted to discarded metal objects - their shapes, surface patina, mysterious histories. A member of The Oxford Sculpture Group, her work has been exhibited in Garden Sculpture shows across the South, South West and Wales, and is in the collection of The Surrey Sculpture Park.



85. Strength by Sue Jones

SALLY MATTHEWS

92. Dog

Steel

110 x 110 x 35cms

£7,500

Sally Matthews has worked in Grizedale Forest, Poland making boars and Bialowieza, to celebrate the anniversary of the reintroduction of European bison. She has documented hill farming in Tasset, Northumberland with photographer, Kate Bellis and most recently made wolves for a rock outcrop in Norway and a Welsh mountain pony for the Welsh Assembly. Both her drawing and sculpture are made in praise of animals.



98. Flight Path by Helen Nock

MIRANDA MICHELS**93. Into the Light**

Stainless and Corten steel
£7,800

A self-taught artist, Miranda Michels has completed large pieces for private estates and exclusive hotels. She does all construction and welding herself and is currently fabricating a large horse from found objects to commemorate the 100th anniversary of the end of WW1 in 2018.

RUTH MOILLIET**94. Allium Stems**

Metal
£130 per stem

95. Meadow Leaf

Metal
£13,500

Ruth Moilliet produces highly finished metal and glass sculptures inspired by the plant kingdom. She aims to draw the viewer's attention to both the overall spectacle and individual beauty of a flower. Ruth's artworks are limited editions and her commissioned work features in corporate, institutional and private collections both internationally and across the UK.

ALISON MUNBY**96. Banksia**

Quitting limestone
57 x 33 x 35cms excluding plinth
£6,500

In her cotswold studio Alison Munby particularly enjoys working with local limestone. She finds inspiration in the natural world, carving the stone with respect to its geological formation. Having raised a family in Oxford and Gascony she returns to her childhood passion, expressing her response to nature in physical form.

HELEN NOCK**97. Full of Moon**

Slate, glass, lead, galvanised steel base
forged by blacksmith Nathan Bennett
£690

98. Flight Path

Slate, glass, lead, galvanised steel base
forged by blacksmith Nathan Bennett
£2,070

99. Lucky

Slate, glass, lead, galvanised steel base
forged by blacksmith Nathan Bennett
£620

Helen has a higher diploma in design and a BA Hons in fine art. She taught art for seven years before becoming a full-time professional artist. Her work is in private collections across the UK, Europe, Canada, USA and Australia.

THE EXHIBITORS



100. Viola d'Amore by Jitka Palmer

JITKA PALMER

100. Viola d'Amore

Bath stone

50cms

£1,500

101. Flautist

Bath stone

50cms

£1,300

Born in Prague and now living in Bristol, Jitka Palmer trained as a doctor and worked as an anatomist. Since studying ceramics at Croydon College of Art and Design, she received the Crafts Council Setting-up Grant. Her hand-built sculptures and vessels are figurative, narrative and expressive.

JACQUE PAVLOVSKY

102. Roundel

Glass

£600 (Small)

£750 (Medium)

£800 (Large)

Since earning a BA in kiln-formed glass in 2006, Jacque Pavlovsky has taught for Bucks New University and from her studio in Buckinghamshire. She is a regular at Fresh Air and at the British Glass Biennale in Stourbridge where her work received an award. Jacque continues to explore new techniques, forms and themes.

CAROL PEACE

103. Bird Bath

Bronze resin

171 x 51 x 78cms

£8,400

Carol Peace's work is collected across the globe including Hong Kong, Singapore, the USA, Canada and Europe. She is a sculptor who could not work without drawing. The process of drawing, that intuitive response, is in part what she aims for in her work.



104. Core by Simon Percival



103. Bird Bath by Carol Peace

SIMON PERCIVAL

104. Core

Stainless steel

75cms diameter

£1,095

As founder and principal of Art in The Landscape, Simon Percival creates artworks that are stimulating, innovative and capture the public imagination. These are often external pieces, which frequently use interaction with wind and water to create movement. Through his design studio, Simon prioritises craftsmanship using the highest quality materials combined with cutting-edge technology.



JENNY PICKFORD

105. **Butterfly Effect**

*Forged and galvined steel
with blown glass*

£6,200

106. **Hope**

*Forged and galvanised steel
with blown glass*

£1,500

107. **Lillies**

*Forged and galvanised steel
with blown glass*

£250 each available at Pool House

Jenny Pickford is a contemporary artist blacksmith known for her unique sculptures and architectural ironwork. With a growing international reputation, Jenny's work has been featured at the Chicago Flower Show 2012. She has been commissioned to make public art from Australia to China, as well as a range of private clients across the UK and Europe.

COLIN REID

108. **Green Shoots R1848**

*Kilncast glass
180 x 10 x 10cms*

£9,500

After graduating from Stourbridge College of Art in 1981, Colin Reid set up a studio for kilncast glass in Stroud and has worked as an exhibiting artist ever since. He is regarded as a pioneer in the field, exhibits internationally and has work in over 55 museum collections worldwide.



RACHEL RICKETS

109. Wolf

Galvanised steel

£1,450

110. Beowulf

Iron polymer resin

£2,650

111. Red Nick

Red polymer

£1,250

Rachel Rickets is a self-taught sculptor, having originally trained as a painter and restorer of fine arts and antiques. She was made a member of the Royal Birmingham Society of Artists in 2008. Her commissioned work is held in private collections in the UK and abroad.

VIVIANA ROSSI-CAFFELL

**112. La Bruleuse de Terre
et le Tipe Precis**

Aluminium

220 x 200 x 100cms

£6,500

Winner of this year's Henry and Mary Kent Memorial Bursary prize. Viviana Rossi-Caffell's work focuses on the relationship between bodies, volumes and their surrounding space. A classic formal abstractionist, her work explores the organic dynamics of attraction, exclusion, absorption and the play of forces: a game of weights in a constant yearning for balance.

111. Red Nick by Rachel Rickets

HELEN SINCLAIR**113. The Skelig Boatmen***Stone resin**92.5 x 87.5 x 20cms***£4,250****114. Angel***Stone resin**160 x 30 x 22.5cms***£3,250****115. Siren***Bronze**189 x 47 x 41cms***£12,750**

Helen Sinclair studied sculpture at Wimbledon School of Art. After teaching for twelve years, she has been a full-time sculptor since 1988. The human figure is her primary subject, influenced by forms and mythology of ancient civilisations as well as twentieth century modernist sculptors most notably, Willhelm Lehmbruck. She exhibits widely in England and Wales and has work in private collections on five continents.

112. La Bruleuse de Terre et le Tipe Precis
by Viviana Rossi-Caffell



116. A Pot of Garden Flowers by Wendy Stafford

WENDY STAFFORD**116. A Pot of Garden Flowers***Fused glass**160cms approx***£35 - £95 each**

With no formal training, just a love of art, redundancy and family support allowed Wendy Stafford to pursue a career as a stained and fused glass artist just 4 years ago. Since then she has exhibited at Showborough House, Gloucestershire, Warwickshire & Worcestershire Open studios, and later this year, Sculpt at Kew.

JILLY SUTTON**117. Flight of Fancy 2/9***Iron oxide**58 x 45 x 43cms***£4,000**

Jilly Sutton's Career started in Nigeria before graduating from Exeter College of Art. She is known for the challenging medium of green timber - mainly carving heads. After 22 years with the Rebecca Hossack Gallery, Jilly now exhibits internationally, with many commissions in both public and private collections.



117. Flight of Fancy 2/9 by Jilly Sutton

THE EXHIBITORS

KAREN TANG

118. The Paradise Syndrome

Chromed and powder-coated steel, fibreglass, crystal lamina and pigments

230 x 90 x 70cms

£4,950

Karen Tang exhibits widely in galleries and the public realm, including: l'étrangère, Bloomberg Space, Vestfossen Kunstlaboratorium, Jerwood Space, Ambika P3, Guest Projects, CFCCA, Pumphouse Gallery and The Collection Museum. Tang's sculptures have been commissioned by The Economist, The National Trust, VITRINE, South London Gallery, Ealing Council and private collections.

PAUL TUPPENY

119. Pinned Lamb (Quince)

Copper, stainless steel, acrylic, gold and found natural elements

80 x 80 x 300cms

£4,815

Paul Tuppeny's current work follows a number of divergent strands bound together by an interest in the way we present our species to ourselves. His themes develop from our recognition that the human species has a lifespan far greater than that of its component individuals and draws on the visual language of presented history to examine our own times and legacies. Paul Tuppeny has a Masters Degree in Fine art and was a Highly-Commended finalist in the National Sculpture Prize 2016.

See details of his talk on page 11.



118. The Paradise Syndrome
by Karen Tang



119. Pinned Lamb (Quince) by Paul Tuppeny

CHRISTIAN VAUGHAN JONES

120. Quarry Face

Stone and steel
60 x 40 x 20cms
£800

Christian Vaughan Jones creates stone and steel sculpture inspired by the brutality of quarrying and the ingenuity associated with architecture combined with the dynamic physicality of hot metal forging. He is passionate about elevating utilitarian objects and techniques beyond their humble origins and is determined to monumentalise the skills of the Stonemason and the Blacksmith in a contemporary sculptural form.

PATRICIA VOLK

121. Source

Ceramic and paint
72 x 25 x 25cms
£1,800 (excluding plinth)

Patricia Volk, Fellow of the Royal Society of British Sculptors, has been exhibited nationally and internationally. Her work appears in the collections of Swindon Museum & Art Gallery, Lord Carrington, Simon Relph CBE, the British Consul and Mary Portas. She is a Regional Winner of the ING "Discerning Eye" prize and has been shortlisted for the prestigious Brian Mercer Residency.



121. Source by Patricia Volk

THE EXHIBITORS

CAROLE WALLER

122. Graffiti

Glass and fabric

£3,900

123. Sienna

Glass and fabric

£2,900 (2 tables)

Carole Waller has perfected the art of painting directly onto silk, making wearable artwork with incredible richness of mark and colour. For Fresh Air 2017, these gorgeous silks have been mounted into toughened glass to create panels which can be used indoors and out. Her work is featured in many books on contemporary textiles and is found in museums such as the V&A, private collections and contemporary galleries internationally.

Please see courses on Page 11.

DAVID WATKINSON

124. Perception

Stainless steel

2.1 x 1.1m

£8,500

125. Olive Leaf

Corten steel

2.4 x 1.4m

£8,000

David has been creating wind-powered kinetic sculpture for the past 10 years. He is a regular exhibitor at the Chelsea Flower Show and has held solo exhibitions at RHS Hyde Hall, RHS Wisley, Borde Hill Gardens and the Alnwick Garden Show in 2015.

SHONA WATT

126. Colourfield 1 -

Group of 5 flags

Synthetic silk

7m tall x 80cms per flag

£2,538

127. Colourfield 2 -

Group of 3 flags

Synthetic silk

7m tall x 80cms per flag

£1,522

128. Colourfield 3 -

Group of 7 flags

Synthetic silk

7m tall x 80cms per flag

£3,533

A recipient of the Northern Arts Individual Artist Award and a Crafts Council Setting-up grant, Shona Watt's flags have been seen worldwide, from the opening of the Millennium Footbridge, to the Melbourne Museum, as well as fashion events and weddings. Watt's flags can transform a space, creating an instant spectacle of shimmering light, colour and sound.

MERI WELLS

129. La Bête Humaine

Stoneware

100 x 44cms approx

£3,600

130. Sin Eater

Stoneware

100 x 44cms approx

£3,600

Meri Wells lives and works in rural Mid-Wales. An elected member of the International Academy of Ceramics and the Royal Cambrian Academy, her work is in public and private collections worldwide. The imagery for Wells' small ceramic figures "comes out of the hedge" that she can see from her window. They march past reviving the forgotten imagery of childhood stories and our cultural myths.

RICHARD WHEATER

131. One Million Yew Leaves, 2017

Powder-coated aluminium and neon

£4,600

Richard Wheeler uses performance and installation to explore our relationship with the natural environment. Working in glass and neon, he represented Britain at the European Glass Biennale and has been featured in the Yorkshire Sculpture Park, Jerwood Contemporary Makers Prize and the Crafts Council touring exhibition.



122. Graffiti by Carole Waller

ALAN WILSON

132. Portal 1

Stainless steel and Corten steel
8.35 feet x 11 feet
£20,000

133. Portal 2

Stainless steel and Corten steel
8.35 feet x 11 feet
£16,000

Alan Wilson's output often blurs the line between design and sculpture with engineering to the fore. Influenced by modern architecture and minimal simplicity of form, he is known mostly for fabricated sculpture using stainless steel, water light glass and granite. His sculptures can be found in public spaces and corporate offices around Britain and in private collections worldwide.

SUSIE WILSON

134. Owl into Prey

Aluminium resin
Life size
£2,950

Susie Wilson has exhibited at The Mall Galleries, Leighton House and many others, selling to both UK and international clients. She captures the spirit, essence and character of her animal subjects.

RACHEL WOOD

135. Robin's Nest

Bronze and galvanised steel
1m tall
£490 (Limited edition)

136. Wren Ball

Bronze and galvanised steel
1m tall
£420 (Unlimited edition)

137. Nest

Galvanised steel
80cms tall
£80

Rachel Wood's sculptures brim with personality and character. Her recent work is based on the small birds that cohabit her garden - nests are a place of sanctuary and life, much like her own life at present with three young children at home. She takes great pleasure in watching the busy birds building nests and caring for their little squawking bundles!

CHIU-I WU

138. Sharing

Stoneware
67cms
£2,250

Chiu-I Wu developed her ceramic technique in her home country, Taiwan. When she moved to England in 2003, she brought her own glaze recipes, but soon discovered a new range of English clays to explore. Her light-hearted approach captures her love of English summers. She continues to exhibit in the UK and Taiwan.



130. The Sin Eater by Meri Wells

134. Owl into Prey by Susie Wilson





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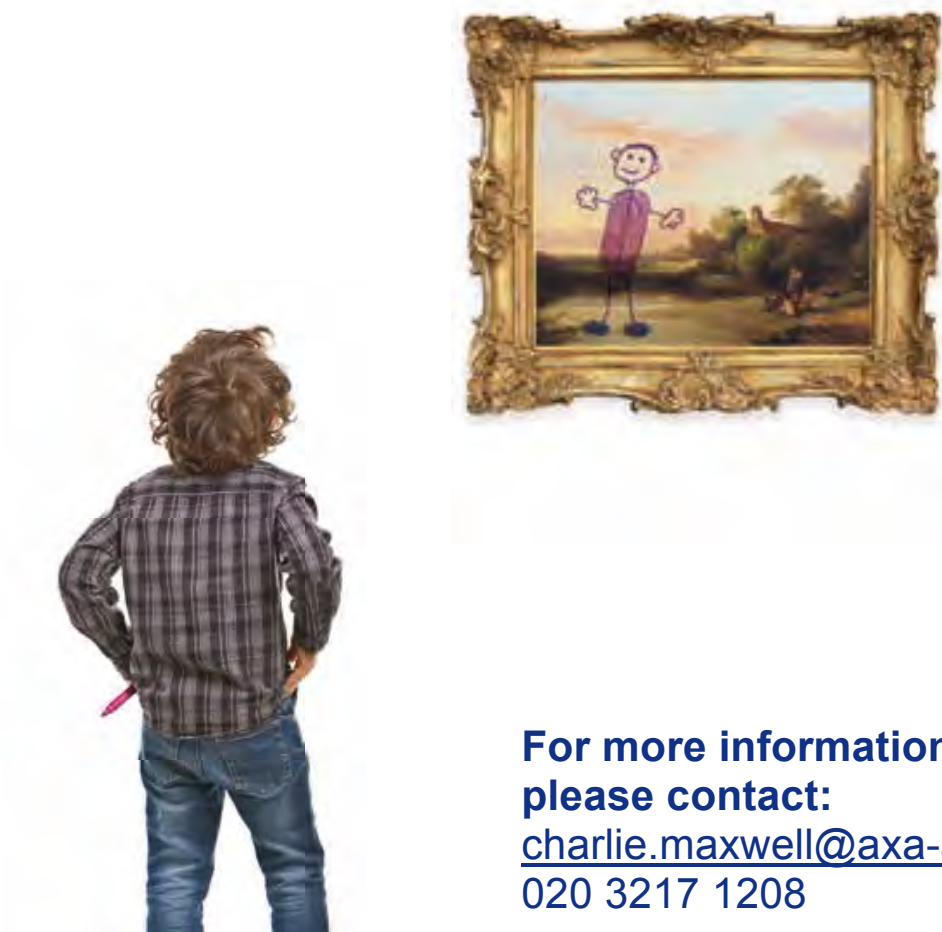
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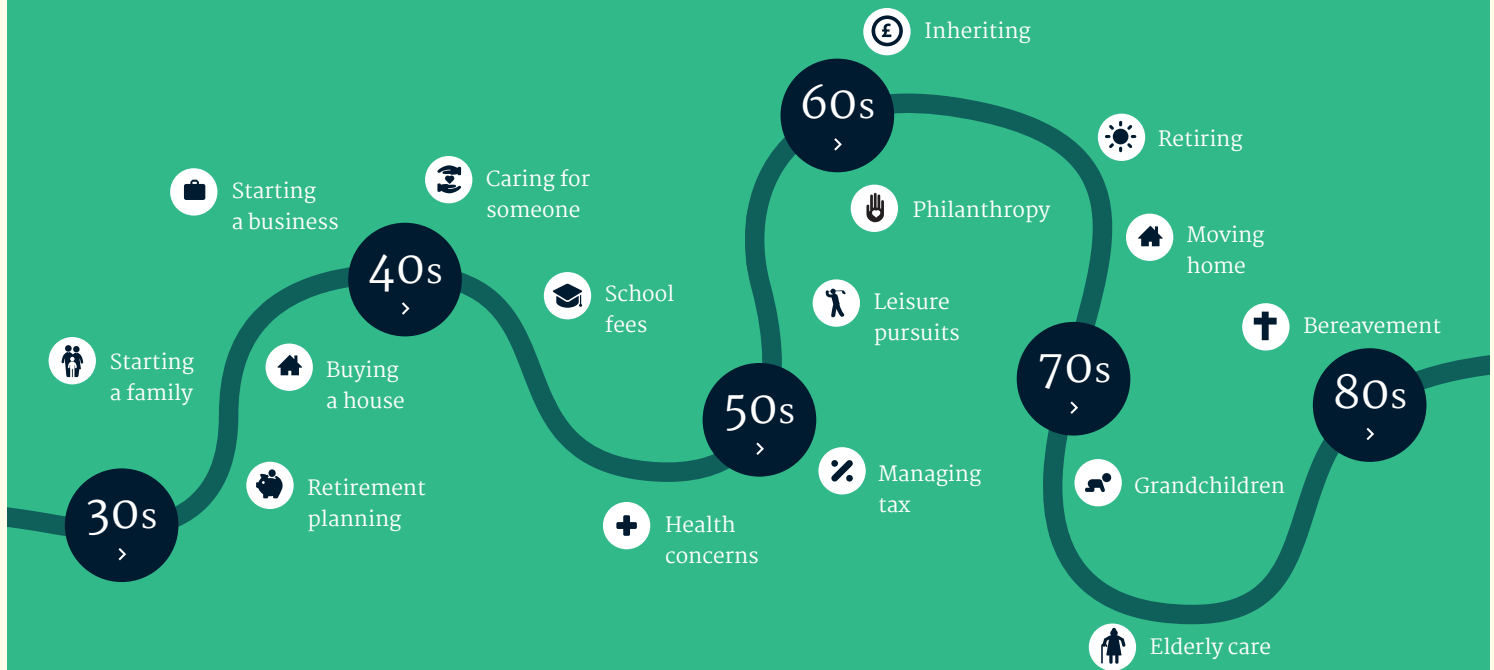
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with their towers and citadels. The villages are famous for their unique fortified churches and unspoilt rural way of life.

The guide to the sights of the valley also includes sections on the plethora of flora and fauna, bee-keeping, winemaking and gypsy heritage, as well as an outline of the region's complex and often turbulent history from the 2nd to the 21st century.

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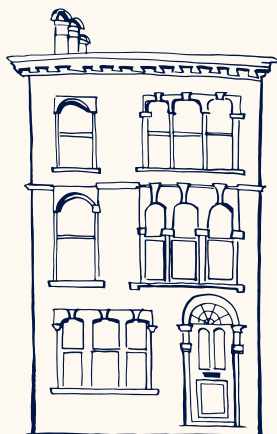
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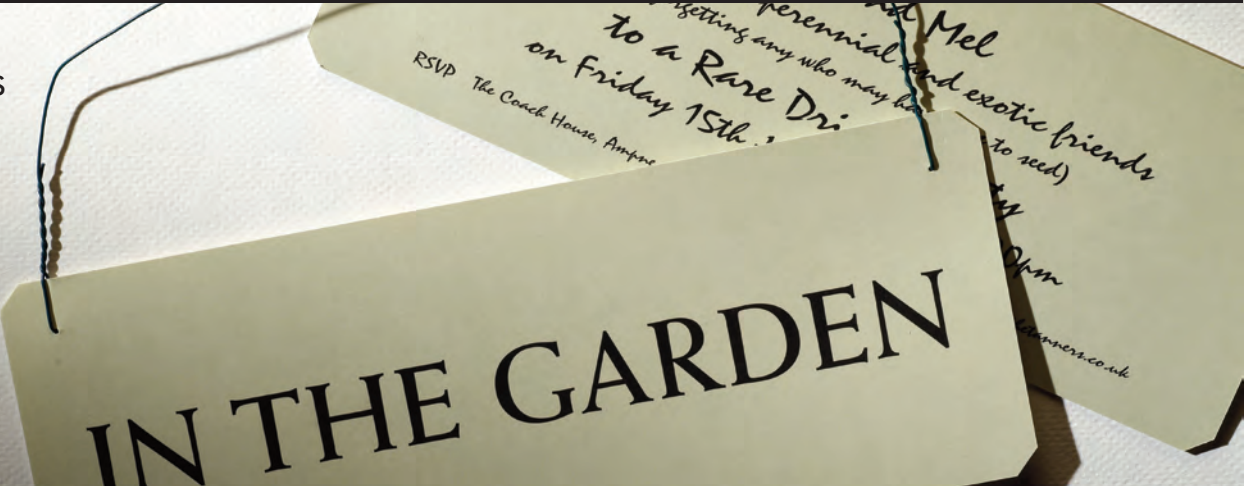
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ACKNOWLEDGEMENTS AND PRINCIPAL SUPPORTERS 2017

The Trustees would like to thank all those involved with Fresh Air 2017. Here, a special thanks is due to Caroline Davis who has supported us as a much-valued Trustee and friend and has to retire as she has served for more than ten years. Her replacement, Eliza Abel Smith, has a hard act to follow. Thanks especially to our two curators, Miranda Leonard and, new to the job, Anne Marie Fisher. Both have attracted interesting artists and spent hours researching for this year's exhibition. A warm welcome to Anne Marie. Both will have invaluable help from two new interns: Emma Chase and Hannah Jones.

Janet Page and Amaury Abel Smith created the user-friendly and attractive website and Janet has also juggled many other roles including social media with invaluable Twitter assistance from Phil Cook and our PR expert, Iona Sale, has spread our story far and wide.

For expert meeting and greeting and more we thank all our gate volunteers, and our special thanks goes to the gate organisers, David Bostock and Janet Goddard. The feeding of the in-house team is achieved with seeming ease by trustee Juliana Grose and Lizzie Fetzer. The accounting is faultless in the hands of Paula Lander. We are very fortunate in having so many generous and skilled neighbours.

Head gardener Robert Wyatt and his team of Roger King and Karen Day not only create a beautiful backdrop but make artists' lives much easier by digging up chunks of the lawn for their installations. The wonderful team of secateurs-bearing volunteers are invaluable too, the surroundings of each piece being so important. So we will miss Dr. Isabel Elliott who died last year. She and I edited the guide to the church kneelers. She was Mistress of Embroidery at Gloucester Cathedral. We could also not move much without our neighbouring farmers, who, in the middle of harvest, still make time to come to our aid with their tractors.

The skilled photographs are by Steve Russell. Our catalogue designer Rupert Purcell has an uncanny instinct for coming up with designs apt as well as beautiful. Thanks too to Fiaz Elson for curating Glass Glamour.

The Education programme is indebted to the Summerfield Trust and the Ernest Cook Trust for their vital support for special needs school workshops. Miranda Leonard has organised the school and college programmes with well-honed skill as well as curating the gallery in the Pool House. Special thanks go to our Education Team: Tessa Tyldesley, Laurie Plant, Charlotte Docking, Rebecca and John Kimberly, Sue Green and Amanda Griffiths. The Coln Fete Committee have made generous donations to the workshops.

Thanks are due to Beryl Gollins for once more giving parking for the education team, to Jon Paz for permitting the overflow parking on Godwins Field and to the Quenington Parish Council. Much thanks goes to our young volunteers, the RAF Cadets, the Navy Cadets and the Fairford Youth Group for their invaluable help organising the parking on the Green.

Further thanks for generous sponsorship is due to Sanlam for the exhibition of Glass Glamour, and to Travis Perkins. Our grateful thanks to R.K. Harrison and AXA Art for underwriting the exhibition's insurance.

As well as the invaluable help, the PTA fundraise by manning the bar for the Private View and thanks also to the Chedworth Silver Band. Lastly a very special thank you to our neighbours in Quenington who put up with so much over the three weeks...

Perhaps this a good place to flag up that Hatherop C of E Primary School PTA is mounting 'An Indian Summer' in the churchyard of St. Swithins. Donations will be given for the church conservation. All welcome!



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FRESH**AIR** 2017

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