

Fresh Air

sculpture

THE LAST BLAST

A Culmination of 34 years of Contemporary Art
in a Beautiful English Garden

2026

Fresh Air
sculpture

THE LAST BLAST

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LORD FARINGDON

Lucy Abel Smith is a delightful one-off; who else do we know takes groups, and has written guidebooks to help us navigate our way round Eastern Europe; has put down roots in a 'Middle Kingdom', collects together and promotes sculptors, artists and plantsmen, has a discerning eye for art, knows her history, and often wears chandeliers hanging from her ears?

The answer is no one. When all these ingredients are mixed together with her charm, taste and sense of fun, the result is addictive.

Lucy with her late husband David have opened their wonderful garden in Quenington, where both banks of the River Coln come alive with each and every 'FRESH AIR SCULPTURE' exhibition.

The show has happened every other year since 1992, it will happen again this year, but it will be the last. It will display the conventional and the unusual, it will bring a smile to your face and a wish to own. Over the years I have been inspired to take home a rolling bridge, a slate pot, kinetic sycamore seeds, a steel circle and some glass.

This year's exhibition will, I hope, have the same effect on you, but it will be your last opportunity to enjoy and own a bit of history.

Thank you Lucy

WELCOME

to the final Fresh Air Sculpture Show...

To you - our audience who have supported us since 1992 - and to our wonderful artists: you have been the backbone of a creative journey that began as a modest village sculpture trail in Quenington, launched with the help of a neighbour and a lorry. That first year, we sold just one sculpture - I was the buyer.

With my husband David, we nurtured those fragile beginnings. Thirty-four years later, they have grown into a vibrant and expansive exhibition featuring over 200 sculptures by 107 artists. Along the way, we have developed a wide-ranging education programme, collaborated with community initiatives, hosted art societies and collectors, created artist bursaries, and supported young musicians.

Let me take you briefly down memory lane.

Our second exhibition in 1995 was organised in collaboration with New Brewery Arts, where I was a trustee. This partnership flourished throughout the 1990s. The Pool House became a gallery, first curated by Michell Bowen and later by Tracey Burgoyne, who is with us now. The gardens came alive with an increasing number of sculptures, and our education programme began, including workshops for students with sensory and physical disabilities from the National Star College.

We also sponsored Young Musician concerts in St Swithin's Church in partnership with the Cheltenham Music Festival. One unforgettable moment was the premiere concert of the remarkable Miloš Karadaglić - an electrifying performance.

Creative projects continued to flourish with Michael Gold's iconic *Witch Hat Library*, built in 2007. Throughout the 2000s, we expanded exhibition opportunities, awarding our first two bursaries in 2001: one to Sarah Blood for a glass installation, and another to Galia Amsel for her illuminated pathway, *Lit Path*.

In 2007, we launched ECCO (Encouraging Children to Collect [Art] Objects), inviting exhibiting artists to donate maquettes or drawings of their work. These were sold at 'pocket-money' prices at the Gate to visitors under 18. The initiative proved so successful that it continues to this day.

Collaborations with leading institutions became a cornerstone of our programme. In 2007, foundation students from the University of Gloucestershire exhibited and sold out their work. This opportunity for students to showcase work in a professional setting continued with Stroud College of Art and second-year BA Blacksmith students from Hereford College of Arts.

Our association with the University of York experimental music department and Byam Shaw School of Art culminated in a dynamic cross-disciplinary workshop in 2009. This produced a series of striking works, including *The Piano That Fell to Earth*, embedded dramatically into the main lawn, and a set of rectangular pools filled with coloured inks, their surfaces animated by unseen music.

In 2015, *Glass Glamour* was launched to showcase the work of some of the UK's most outstanding glass artists within a domestic interior. Our house was transformed into an exhibition space, resembling a vast jewellery box, with luminous, colourful glass objects displayed throughout the hall, dining room, drawing room, and Library.

The *Fresh Fashion Show* debuted in 2019 in the refreshment tent and returned in 2024 at St Swithin's Church. Featuring designs by Studio Seven, the show enlisted friends and villagers as models - some bemused, others delighted. Ages ranged from 16 to 86, adding charm and character to the event.

Other memorable highlights included an evening sewing and dance installation, where costumes and memories were stitched into the trees and lawns. Performers moved through the garden, blending belly dance and ballet, culminating in a spontaneous Hokey Cokey procession led by a drummer down to the river.

The *Fresh Air Fringe* began as a playful, ironic counterpart to the main exhibition, conceived by Artsie in the Keeper's Arms. Initially a local sculpture competition celebrating the imaginative and eccentric, it evolved into a regular event, with the Village Hall transformed into a gallery and pop-up restaurant. The Ernest Cook Trust became an integral partner, presenting inspiring exhibitions of wood and metal sculptures in the church garden created by students with additional needs.

No Fresh Air Sculpture would be complete without Robert Wyatt's *Everything-Grown-Here* plant stall behind the Gate. Indeed, without Robert's skill, patience, and dedication, Fresh Air Sculpture itself would not exist.

Reflecting on 34 years of Fresh Air brings immense pride and gratitude. While it feels like the right time to move on, our commitment to supporting the Arts continues, with plans to establish postgraduate Applied Arts bursaries.

Even so, I will miss the excitement - the people, the surprises, the joy of seeing the garden come alive, and yes, even the challenges along the way.

So, welcome to Fresh Air Sculpture 2026. Thank you for your support, and for visiting this unique exhibition and garden, so richly shaped by its artists. Make of it what you will - no one will judge you. Revel in it, as I do.

Lucy





THE HOUSE & GARDENS

There has been a rectory in Quenington since the time of the Knights Hospitallers in the 12th century. It belongs, visually, to an important group of buildings, which include the church, the site of the Knights' Preceptory, barns, dovecote, mills, millrace and farm. The last water mill wheel of the corn mill, made in Gloucester in the 1880s, rests in the gardens by the road bridge. The Quenington Society in the village raised the money for its installation. The corn mill is no more, nor are the fulling and paper mills downstream from the Rectory, although the buildings exist.

The early house is difficult to date. The façade facing the river is mid-18th century. That, facing the lawn, is 1810 and the cottage, now an Airbnb, is Arts and Crafts, added after the Rectory was bought from the Church by the family in 1928.

The fine trees were planted about 250 years ago. More recently, the garden was laid out before the last war then doubled in size in the 1970s when Sir Alex Abel Smith put in the Pool House and the pool. Esme Bradburne (her fine memorial in steel, of a quote by Goethe, by Gary Breeze is on a tree in the garden) helped Lucy Abel Smith and Robert Wyatt further develop the garden organically. Gary Breeze also laid out the Stations of the Cross in the surrounding path. The swing bridge is by Richard La Trobe-Bateman, 2003; Michael Gold added the round library in 2007. The pergola was created by Donald Andrew Rowe in April 2019.

'There has been a rectory in Quenington since the time of the Knights Hospitallers in the 12th century'.



THE TEAM

It is surely a given that however wonderful an art exhibition may be, it is the organisation behind it that ensures its success. Our team is professional, creative and, very importantly, local.

Stephanie Cushing is now curating her third show at Quenington. She understands the landscape and is herself a sculptor, giving her a valuable insight into the relationship between the gardens, the artists' work, the artists themselves and the audience - and, just as importantly given our setting, the village of Quenington. Tracey Burgoyne, who joined us when we were under the umbrella of Brewery Arts and who also works with the Gloucester Guild of Craftsmen, is once again in charge of the Pool House.

Our volunteers have been a vital part of Fresh Air since 1992. They are organised by Mike and Judy Francis who together have a superb range of skills to meet and greet visitors and to manage parking.

The garden provides the essential backdrop to the art, and Robert Wyatt has been involved since the exhibition's inception. He is a past master at ensuring the grounds are beautifully presented and supports artists with everything from electrical points to waders. Robert's plant stall remains one of the great staples of Fresh Air Sculpture.

Janet Page, artist and designer, runs the website, working closely with the superb photography of Steve Russell and his studio. Anna Davenport keeps us active across social media platforms, while Edwina Lidstone leads our PR, highlighting what Fresh Air has achieved over the past 30 years. Belinda Boyd has taken from my hands the organisational nuts and bolts - from car parking to tents, catering and lavatories - for which I am immensely grateful. It allows me, at last, to step back and enjoy this final Fresh Air Sculpture. The Old Rectory is kept ticking over by Sarah Roberts.

As always, Emily Bird has created an inspiring educational programme with our extraordinary team of tutors, reaching some 800 young people from local schools and colleges.

Our trustees ensure that we adhere to best practice while also steering the show in exciting directions. I hope some will remain involved as we develop the next stage of our close connection with designer-makers in the years to come. They are Louise Russell, responsible for Community Outreach and Wellbeing groups; Louisa Fitch, who generously created our logo; Eliza Abel Smith, who brings event management expertise; and Geoff Reid, who contributes long experience working with trusts.

Finally, Andrena Miles, a long-time supporter of Fresh Air Sculpture, ensures that the finances remain in excellent order.



Education & Learning

‘Creating an inclusive, enriching and inspirational learning experience’

Fresh Air sculpture

EDUCATION & LEARNING

Creating an Inclusive, Enriching and Inspirational Learning Experience

Education has been at the heart of the Fresh Air Sculpture Show for more than 20 years. Each year, we welcome over 800 students from more than 30 Primary, Secondary and Special schools, alongside community groups from across Gloucestershire, Oxfordshire and Wiltshire. Schools are carefully selected for the workshop programme, with priority given to those from underprivileged backgrounds and to special schools supporting children with physical and learning disabilities.

The Fresh Air Sculpture Education Programme 2026 is funded by The Quenington Sculpture Trust, together with grants from charitable trusts that recognise the importance of providing meaningful artistic experiences within this unique outdoor setting.

Visiting schools and community groups take part in artist-led workshops and guided tours of the exhibition. Bespoke sessions are delivered by exhibiting artists and supported by a team of local practitioners. Other schools participate in self-led visits, guided by a comprehensive education pack developed in collaboration with our Curator of Education. Exploratory trails further encourage young visitors to engage with the sculptures and discover the ideas and processes behind the artists’ work in an interactive and reflective way.

In 2025, The Quenington Sculpture Trust expanded its support to include a community outreach programme, enabling collaborative projects with local schools in partnership with CATS (Cotswolds Arts Through Schools), alongside initiatives at Kempsford Primary School, Farmor’s School, Ampney Crucis Primary School and Swindon Academy.

In 2026 Fresh Air Sculpture Education is collaborating with The Gallery of The Giants, an enterprise from Louisa Fitch (Trustee). The simple white cube is cleverly transformed into a mini art gallery together with scaled figures. This year we are running an exciting competition called Carnival of The Animals where children’s work will be given a chance to shine in their very own art gallery space. Local schools have been invited to create a 20cm sculpture based on this exciting theme and judging will take place on the final day of the Fresh Air Sculpture show. See website for more details.

Education remains central to our philosophy: that every child and young person should have the opportunity to experience art in the landscape, regardless of age, background or ability.

This year we will also be running Children’s Saturday Workshop at Fresh Air Sculpture with Ruth Moilliet on Saturday 20th June - see website for details and bookings.

Community Outreach and Wellbeing

Fresh Air Sculpture’s Community Outreach and Wellbeing Programme started in 2011 as an extension of our successful Education Programme. This included a guided visit for Blind Potters from Oxford - the Oxpots, two guided tours for vulnerable adults and the elderly in collaboration with The Churn Community Hub in Cirencester, and two guided Artlift visits for adults with mental health challenges and long-term chronic pain. These were such a success, generating much-needed confidence and inspiration for vulnerable members of society, that it was decided to expand the visits and workshops into an innovativeand creative community scheme.

Over the subsequent years, we have expanded our outreach programme to work with a wide range of community organisations across the region. These include The Nelson Trust, supporting individuals recovering from addiction, Scrubditch Care Farm, which provides therapeutic, farm-based activities for vulnerable people and Survivors of Bereavement by Suicide, a charity offering help to those affected by suicide loss.

We have also partnered with Aphasia Now for stroke survivors, Root and Branch who assist individuals with mental health challenges, and Art Uplift, which delivers creative sessions for people experiencing depression, bereavement, stress, and recovery from illness.

Further collaborations include Leonard Cheshire, supporting disabled people, Paradise House, Bridewell Gardens, Working 4 Wellbeing, helping those who are lonely or isolated; and The Camphill Community Village Trust. Many of these organisations will be enjoying a visit to us again this year.

Comments from the 2024 visits:
'It was lovely to see the residents engage with the artworks. Sensory processing is important to many of them and it was wonderful that you allowed and encouraged them to touch the artworks.'

'We were treated with kindness and generosity of both spirit and physically. It was a totally new experience for all but three of our group. Having a space that was for their use to come and go to was a great asset.'

'What a wonderful time they had! For us to put on events like this where we can offer transport and a buddy system is something that really breaks down the barriers some of our community are facing.'

'Such a lovely place to visit, beautiful garden, plenty to explore and we were made very welcome. There were so many art installations to see and the guides were very good at explaining about them. I particularly enjoyed walking alongside the river and relaxing under the stunning copper beech tree. Just paradise!!"

ECCO

ECCO Encouraging Children to Collect (art) Objects, was launched in 2007 to encourage young people to collect original works of art. We invited exhibiting artists to donate a drawing or small sculpture, model, etc. which was then displayed in a tent near the entrance for children to select and purchase. This has continued every year and we raise between £500 and £1,500 per year which supports the Fresh Air Sculpture Education Programme. Prices range from £10 to £100 and although an adult may make the payment, the children must select the work for themselves.

2026 Artist Bursaries

Quenington Sculpture Trust has been awarding artist bursaries, when funds allow, since 2001. To date they have enabled 44 artists to research and create work that is substantially different from their normal practice. This year bursaries were awarded to Sarah Brown, Jobe Burns, Amanda Coppes-Martin, Lucy Gregory and Molly Wickett.

Sarah Brown - Lovely Day for a Picnic
This bursary has enabled Sarah to explore new ways of storytelling through glass, playing with installation ideas, and extensively researching and experimenting ways to manipulate glass using a kiln, to turn something so brittle, hard and totally inedible into a form that takes on a soft, sweet and incredibly edible appearance.

Jobe Burns - Nuture Neglect
The Fresh Air Sculpture bursary has enabled Jobe to realise a new steel sculpture, standing three metres tall, the interior lacquered to retain its lustre while the exterior is left untreated, allowing it to weather naturally outdoors. This dialogue between the enduring and the impermanent, the polished interior and the patinated skin, reflects his broader practice, which engages with British identity, craft, and our relationship to time and place.

Amanda Coppes-Martin - Between Here and There
Amanda's practice explores fragility, memory, and transformation through the use of unconventional materials such as paper thread, raw unspun silks, vintage leather gloves, fish bones, and antique lace. This bursary has enabled her to explore embedding these fragments within layers of polished glass transforming them into sculptural form.

Lucy Gregory - The Grass Between My Toes
Living high above London's concrete pavements, Lucy's roots: The Grass Between My Toes, seeks a physical return to the ground and to her roots in the countryside. The large-scale, abstract, female figure reclines in a dreamlike state, and her rhythmic kicking motion celebrates the quiet contentment and re-energizing power found only through direct, playful contact with the natural world. It celebrates the importance of green spaces and gardens, gathering together outdoors, and taps into our collective memory of the mentally grounding and restorative feeling of grass underfoot.

Molly Wickett - How to Remember a Rising Sun
Themes of neurodivergence, ecology, time, and interdependence shape the terrain of Molly's practice. She is curious about how disabled experiences can expand or subvert time, and how materials may hold or express these ideas. Her sculptures reimagine and reshape their environment through colour, shadow and presence.



Hereford College of Arts

BA(Hons) Artist Blacksmithing and the MA Forged Metal Arts students from Hereford College of Arts are proud to participate in the Fresh Air Sculpture Show finale.

Leaders in forged metal design education, we are actively engaged in a dynamic international community of practice. Our programmes provide a unique opportunity to learn forging whilst developing a strong personal design methodology within an art school context. Our students explore a multitude of creative possibilities, encompassing architectural work, products, and sculpture. Through engagement with theory, we encourage students to develop robust critical thinking and enable them to place their work within a wider cultural landscape of creative practice. They are given space and support to become resilient, self-aware practitioners that are able to communicate with clarity and authenticity. This approach creates a vibrant educational environment where theoretical understanding is integrated with practical expertise; constantly expanding and testing the potential for artist blacksmithing as a contemporary craft discipline - Del Done



Pool House Gallery
‘British makers’

This final Pool House exhibition continues to champion British makers, showcasing an inspiring selection of craft disciplines within this remarkable space. The aim is to present pieces for the home and garden on a more intimate scale, offering a contrast to the larger sculptures displayed throughout the grounds.

Visitors can look forward to a blend of returning favourites and exciting new talent. Familiar names include Anna Lambert with her fabulous ceramics and Emily Lawlor’s intricate mosaic birds. We are also delighted to welcome new makers Jean White, ceramicist, and Claire Shivlock, known for her creative willow work.

Several artists have drawn inspiration directly from the Old Rectory garden. Kathryn Clarke, for example, is creating cyanotype fabrics and accessories using seed heads, leaves and plants gathered from the grounds, producing pieces that carry a tangible connection to this special place.

This is a wonderful opportunity to discover something truly unique: an item closely connected to the inspirational setting and exhibition that has delighted us for more than 30 years.

Fresh Air
sculpture

PETER ARCHER
WOODWORK

The carved textures and colours in Peter’s work have evolved over decades of working with wood. Each bowl influencing the next. He uses only sustainable hardwoods. His preference is sycamore.



MIKE BIGLAND
METAL

After studying Sculpture and Silversmithing following his retirement from engineering, Mike combined these new skills with his extensive experience and technical knowledge to design and create plant forms in stainless steel and bronze.



ELI BAXTER
WOODWORK

Eli has been making things since childhood. He got his first hand tools at 6 and had a workshop by 11. At 16, he built a cabin featured on George Clarke’s Amazing Spaces. After earning a City & Guilds in furniture making, he now creates bespoke furniture, cabins, and interiors full-time, often milling timber from salvaged fallen trees.



JEREMY & CARLA BONNER
LEATHER

Largely self-taught, Jeremy uses traditional techniques and tools to handcraft each piece. Focusing on simple forms and thoughtful design, and integrating materials such as leather, cork, wool, felt and plywood, he creates striking contemporary work.



CHARLOTTE BIBA BOUCHARD
JEWELLERY

Using traditional techniques and practices, alongside recycled and ethically sourced materials, Charlotte creates distinctive precious metal jewellery. Her work carries a strong sense of storytelling, inspired by sources as varied as Art Deco design and the natural world.



YVETTE BROWN
MIXED MEDIA

A lover of birds, beaches, books and tea, Yvette tells tiny stories through her work. Using pewter, her pieces seek to recapture the innocence, warmth and sense of safety she found in children’s book illustrations as a child.



KATHRYN CLARKE
TEXTILES

A member of the Gloucestershire Guild, Kathryn gathers plants locally and uses the 'sun stencil' cyanotype process to capture their likeness on cotton and linen in timeless shades of cyan blue and white.



ITA DREW
CERAMICS

A mixed media artist, Ita often works with ceramics. She invites performance into her practice exploring the narratives shared in our emotional landscapes. Inspired by folklore, Ita explores the possibilities of storytelling in her work inviting a sense of childlike play.



JANE & PHIL CLIFT
WIRE WORK

Initially a musician, Jane discovered that weaving soft wire was a powerful therapy for regaining dexterity after damaging her hand in an accident. Now working together as a husband-and-wife team, Jane and Phil create multi-dimensional wire sculptures for the garden.



FRANCESCA KAY
PAPER ARTIST

A poet, letterpress printer and paper artist, Francesca believes that when we read, inspiration grows. Her paper thistles embody this idea, with delicate flowers emerging from the pages of discarded books.



EMILY DENNYS
CERAMICS

Working from her home studio in Bristol and surrounded by woodland, Emily draws constant inspiration from the natural world. In relief form, she captures the fine details of seed heads, flowers, ferns, buds, leaves and grasses in each handmade, unique piece.



EMMA GODDEN
CERAMICIST

Inspired by seed heads and flowers, Emma creates frost-resistant ceramic garden ornaments and bird baths. Carefully textured surfaces are enhanced with celadon green and bronze glazes, designed to complement the flower bed.



COLIN HAWKINS
GLASS

A regular contributor, Colin has recently turned to the countryside for inspiration - from sunsets over Cotswold fields to lichens on stone walls. By recording these impressions, he challenges himself to translate and express them within his latest glass collections.



ROSEMARY JACKS
CERAMICS

Working in wheel-thrown and slab-built earthenware, Rosemary hand-paints each piece individually. Her designs draw on English Delftware, early European ceramics and the natural world.



LOUISE HAWKINS
GLASS

Louise's special collection focuses on organic essence and flowing form. Through close observation and constant sketching, she seeks to capture the randomness and quiet beauty of nature in simple glass shapes.



RENEE KILBURN
CERAMICS

Renee's perspective changed dramatically after encountering vibrant ceramics while working with ceramic artist Kate Malone. Originally from Sweden with a minimalist design ethos, she became inspired to embrace colour and imaginative expression.



RACHEL HIGGINS
METAL

Inspired by the Warwickshire countryside and woodland walks, Rachel creates non-ferrous metal animal sculptures, working from photographs, sketches and books. Her pieces convey character rather than cuteness, and the use of perforated metal lends lightness to the work.



ANNA LAMBERT
CERAMICS

Anna creates slab-built earthenware ceramics decorated with painted slips. Her ideas explore themes of place, reflecting on farmland change and orchard regeneration. She combines detailed drawing with the abstract qualities of functional forms.



EMILY LAWLOR
MOSAIC ARTIST

Working from her Cotswold studio, Emily creates mosaic pieces using vintage china. By combining texture and pattern, she crafts birds with a subtle fairytale quality. This collection reflects the years she has exhibited with Fresh Air Sculpture.



LIZ LIPPIATT
TEXTILES

Blending expressive artwork with traditional craftsmanship, Liz continues the Gloucestershire tradition of cloth-making in its deep valleys, reflecting the ideals and spirit of the original Arts and Crafts Movement.



LINDA MARR
CERAMICS

A long-standing potter, Linda studied in California, New York and London. While much of her career has focused on thrown pieces, she has developed a particular interest in slip-casting porcelain, incorporating colour and additional materials.



SARAH PACKINGTON
JEWELLERY

Vibrant Perspex shapes become wearable art in Sarah's jewellery. Blending bold colour, playful geometry and lightweight design, her contemporary pieces bring effortless creativity and brightness to everyday style.



EMMY PALMER
GLASS

During her degree in Plymouth, Emmy began combining knitted metals with blown glass and has refined the technique ever since. Inspired by the sea and moorland landscapes around her, she unites her love of knitting and glass in distinctive, tactile forms.



DINNY POCOCK
TEXTILES

Dinny creates exquisitely needle-felted birds and animals. She describes her sculptures as wool with a touch of humour, often pairing them with vintage objects that give each piece its own narrative.



HANNAH RATNETT
POLISHED GREY JEWELLERY

Hannah enjoys working with simple shapes and exploring the endless possibilities of links and linear elements. Her inspiration ranges from sea-worn pebbles to the strong lines of industrial architecture.



JACQUELINE SAVIOUR
GLASS

Moving to Devon transformed Jacqueline's life, giving her a deep sense of belonging. The landscape inspires her glass landscapes and seascapes, allowing her to refine and deepen her creative passion.



CLARE SHILVOCK
WARWICKSHIRE WILLOW

Driven by a deep connection to nature, Clare creates sculptural and functional pieces from her own home-grown willow. Her practice is rooted in sustainability, seasonality and a commitment to living lightly on the land.



LYNDA SHELL
TEXTILES

Sustainability lies at the heart of Lynda's work. Her 'No Waste' collection transforms silkscreen-printed offcuts from her handmade bag collections into fresh, contemporary pieces.



KEVIN STAMPER
WOOD

Using both contemporary and traditional marquetry techniques, Kevin is developing an exclusive collection of boxes especially for this year's show. Inspired by houseplant leaves, the pieces explore colour and pattern in intricate detail.



GILLIAN STEIN
JEWELLERY

Gillian's figurative jewellery features recurring motifs of imagined birds, fabricated in copper, brass and silver. Touches of colour from semi-precious beads, paint or enamel add richness and character.



JANE STRAWBRIDGE
PAPIER-MÂCHÉ

Working in papier-mâché from the edge of the Pennines in Yorkshire, Jane creates small, idiosyncratic sculptures. With a restrained use of colour, she focuses on texture, line and tonal variation within the form.



JEAN WHITE
CERAMICS

Originally a professional illustrator, Jean transforms her hand-carved and drawn imagery into carved and slip-cast parian forms highlighting threats to British birdlife. Fossil-like motifs shaped her Future Fossils collection, which received the Franz Rising Star Award.



LUCY SYLVESTER
JEWELLER

Lucy's childhood love of the countryside continues to inform her work. Woodland treasures once carried home in her pockets are now transformed in her Oxfordshire studio. Taking moulds from delicate finds, she recreates them in silver and gold, preserving their finest details.



JON WILLIAMS
CERAMICS

Jon founded Eastnor Pottery with his wife, potter Sarah Monk. This decorative body of work is designed to enhance flower borders and outdoor spaces, infused with a playful spirit developed through a lifetime of facilitating creative sessions.



PENNY WARREN
JEWELLER

From her Brighton workshop, Penny has created contemporary jewellery in colourful hand-dyed aluminium for over 20 years. She pairs the metal with milled silver or brass to produce bold, eye-catching designs with clean lines.



SAMANTHA YATES
GLASS

A qualified stained-glass conservator, Samantha creates work intended to carry quiet emotional weight, inviting reflection rather than explanation.



Exhibitors

As curator it has been both an honour and a privilege to site exceptional works of art within the beautiful grounds of Quenington Old Rectory for the past two exhibitions, and especially so for this final Last Blast. It is a very special place and Fresh Air Sculpture could not exist anywhere else.

Since its inception in 1992, Fresh Air Sculpture has presented the work of more than 1,100 artists, encompassing a remarkable breadth of practice, from monumental bronzes to intricate letter-carving, glass, ceramic, textiles, wood, furniture and mixed media. The exhibition has grown steadily over the years, welcoming artists from all over the world. The inaugural show in 1992 featured 30 artists, while this year we are proud to present 243 works by 107 artists. We are also delighted to welcome back one artist from each of the previous sixteen exhibitions, a fitting tribute to the show's enduring legacy.

As Vincent van Gogh so eloquently observed, *"Great things are not done by impulse, but by a series of small things brought together."* It is through the collective talent, dedication, imagination and craftsmanship of these artists that Fresh Air Sculpture has flourished. Without their contribution, there would be no exhibition.

PLEASE NOTE THAT ALL WORK IS FOR SALE THROUGH THE QUENINGTON SCULPTURE TRUST ON BEHALF OF THE ARTISTS. PLEASE INFORM STAFF IN THE SALES OFFICE IN THE PORCH AT THE FRONT OF THE HOUSE IF YOU WOULD LIKE TO PURCHASE A SCULPTURE. WORK CAN ALSO BE PURCHASED ONLINE THROUGH OUR WEBSITE WWW.FRESHAIRSCULPTURE.COM. IF DELIVERY AND/OR INSTALLATION ARE REQUIRED ARTISTS MAY CHARGE, DEPENDING ON SIZE AND DISTANCE, PLEASE CHECK WITH THE SALES TEAM.

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3 4

LOUISA AKKA

Louisa creates contemporary ceramic sculptures inspired by the quiet power of forests, translating the science of 'forest bathing' into calming, rejuvenating forms. Her biomorphic unglazed works explore growth, entropy, and regeneration, celebrating texture and sustainability. They invite touch, exploration, and contemplation of our connection to living systems.

"They invite touch, exploration, and contemplation of our connection to living systems."

1. CASCADE
CERAMIC
55 x 16 x 8 cm
£1,500

2. HARMONY
CERAMIC
28 x 13 x 8 cm
£500

3. INTERCONNECTIVITY
CERAMIC - 3 PIECES
£1,800

4. SYMBIOTICA
CERAMIC
50 x 45 x 40 cm
£3,850

GALIA AMSEL

Galia's ideas are based around capturing moments in movement and rhythm and exploring tension and balance. By working the surface textures and manipulating the use of colour, glass becomes the perfect medium for bringing her forms to life by the variety of ways it can capture and transmit light. Her natural environment inspires her with the resolution of her sculptures.

"Glass becomes the perfect medium for bringing her forms to life by the variety of ways it can capture and transmit light."

5. BLACKBIRD 7
CAST GLASS
20 x 16 x 6 cm
£800

6. BLACKBIRD 8
CAST GLASS
17 x 12 x 5 cm
£620

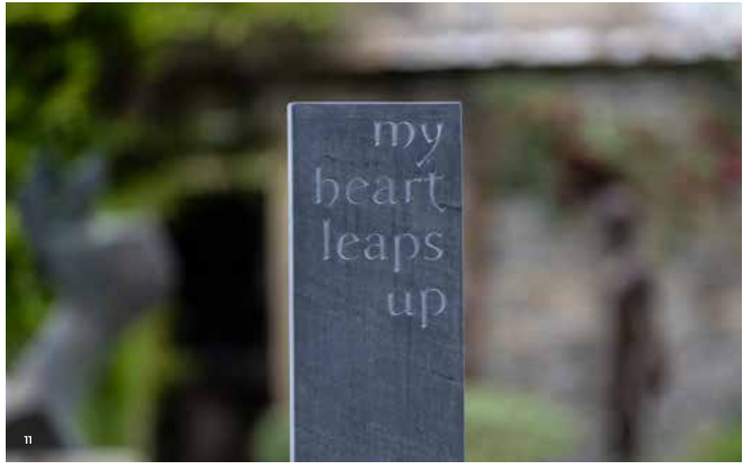
7. BLACKBIRD 9
18.5 x 11 x 4.5 cm
£600

8. BLACKBIRD 10
CAST GLASS
16.5 x 12 x 4.5 cm
£570

9. BLACKBIRD 11
CAST GLASS
15 x 11 x 4 cm
£500







LISI ASHBRIDGE

Lisi is a lettering artist and designer specialising in letter carving in stone and wood. Her neuroscience background in how the brain recognises visual shapes continues to inform her work. She is inspired by themes as diverse as poetry, history, philosophy, science, and the landscape. Lisi is an elected member of the Master Carvers' Association and Lettering Arts Trust and teaches at the King's Foundation and West Dean College.

"Her neuroscience background in how the brain recognises visual shapes continues to inform her work."

10. BEHOLD A RAINBOW
(QUOTE FROM WILLIAM WORDSWORTH)
SLATE AND OAK
163 x 43 x 22.5 cm
£1,700

11. MY HEART LEAPS UP
(QUOTE FROM WILLIAM WORDSWORTH)
SLATE
163 x 3.5 x 20 cm
£1,100

VICTORIA ATKINSON

Victoria's work, though often abstracted, remains deeply human. Rather than pursuing hyper-realistic likenesses, Victoria focuses on capturing the mood or essence of her subjects through posture or gesture. Many of her figures are androgynous, transcending gender or race to communicate universal experiences.

12. ESME
JESMONITE
96 × 25 × 25 cm
£3,800, BRONZE £8,500

13. GREER
JESMONITE
150 × 40 × 30 cm
£6,200

14. THE CONSPIRATORS
BRONZE
110 × 55 × 30 cm
£18,000


12


13


14

DIANA BARRACLOUGH

Diana visited India last year and in Delhi drove past some very large but beautifully painted and highly colourful stanchions supporting a road above. Full of flora, fauna, and repeating patterns, these gave her much inspiration for her latest totems.

15. AROUND AND ABOUT THE GARDEN
CERAMIC
140 x 9 cm
£800

16. EXOTICA
CERAMIC
138 x 24 cm
£900

17. INDIAN SUMMER
CERAMIC
144 x 9 cm
£995


15


16


17


18

ANYA BEAUMONT

Anya Beaumont's steel sculptures draw on Baroque and Rococo applied arts, reimagining natural forms through contemporary processes. They explore the interplay of tradition and innovation, celebrating ornament in a modern context. Vivid colours animate garden planting year-round, offering moments of contrast and brightness, especially in the quieter winter months.

"They explore the interplay of tradition and innovation, celebrating ornament in a modern context."


19


20

18. HERALD
POWDER-COATED STEEL
123 x 29 x 36 cm
£4,000

19. SIGNAL
POWDER-COATED STEEL
153 x 30 x 46 cm
£6,500

20. TRIBUTE
POWDER-COATED STEEL
155 x 40 x 55 cm
£9,500

MARC BEGG

Inspired by the Māori symbol Hei Matau, Marc's sculptures embody strength, prosperity, and safe passage across life's journeys. Ahi Kā is a powerful sculpture that embodies the enduring presence and ancestral connection of Māori to the land. The form rises in a sweeping arc, with flowing curves that suggest both flame and whakapapa (a line of descent from one's ancestors through time). It stands as a living tribute to identity, guardianship, and the unbroken bond between people and place.

"Marc's sculptures embody strength, prosperity, and safe passage across life's journeys."


21


22


23

21. AHI KĀ
CORTEN STEEL
240 x 120 x 40 cm
£7,500

22. HEI MATAU
STEEL
150 x 10 x 40 cm
£1,750

23. ORBITAL AXIS
STEEL
180 x 160 x 20 cm
£4,750

HANNAH BENNETT

Hannah's work is inspired by nature, by the colours and details found in natural forms. She is drawn to a process that begins with earth taken directly from the ground, combined with raw pigments from the surrounding landscape, and transformed through air and fire into something new. The finished piece is then returned to the ground from which it came, creating a connection between the work and the space in which it sits, yet it is not a direct reflection of that environment. Instead, each piece exists independently, rooted in its origins while standing firmly in its own right.


24


26


25 27 28 29

24. A FLOWER IS OFTEN A WEED IN THE RIGHT PLACE
STEEL
200 cm
£130

25. BEE DRINKER 1
STONEWARE
45 x 70 x 70 cm
£2,900

26. BEE DRINKER 2
STONEWARE
42 x 66 x 67 cm
£2,800

27. BEE DRINKER 3
STONEWARE
30 x 54 x 53 cm
£2,300

28. SEAT 1
STONEWARE
55 x 70 x 75 cm
£2,950

29. SEAT 2
STONEWARE
55 x 72 x 75 cm
£2,950

ALISON BERMAN

The saddle shape of oxtail bones inspired these pieces. By scaling them up I hoped someone would be able to sit comfortably tail bone to tail bone, as a joke. They are made of fired stoneware paper clay with many coats of varnish over paint and pigments.



30. VERTEBRAL BONE I
FIRED CLAY
48 x 50 x 47 cm
£880

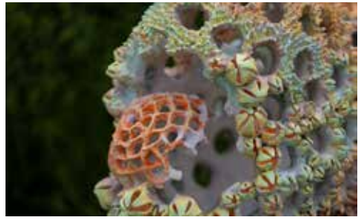
31. VERTEBRAL BONE II
FIRED CLAY
49 x 60 x 45 cm
£880

32. VERTEBRAL BONE III
FIRED CLAY
56 x 60 x 48 cm
£880

JULI BHARUCHA

Juli's work explores the notion of 'longing' embedded in the human spirit and the vastness of the universe we inhabit. Starlight and Dreams, a beauty so profound, evokes dreams and feelings of otherworldliness. Through the interplay of light and shadow, this piece takes a bow to a world that is beyond.







33. STARLIGHT AND DREAMS
STONEWARE CLAY
60 x 40 x 60 cm
£650







STUART BIRD

Stuart's dry stone moon gate draws inspiration from the stone walls that criss-cross the local landscape. The stone is taken 'as it comes' from a local quarry and laid 'dry' in a radial pattern. The style echoes the spokes and blades of the old water wheel you can see through it.

34. WHEEL WITHIN A WHEEL
COTSWOLD STONE
2.5 m x 4.6 m x 60 cm
£6,000



SARAH BROWN

Inspired by the joy of spending time with loved ones on a sunny day, scones with jam and cream, fruit, and sandwiches with the best fillings all laid out on a blanket. This piece is created using a wide range of glass kiln-forming techniques, casting, fusing and pate de verre.

35. LOVELY DAY FOR A PICNIC
GLASS
90 x 90 x 30 cm
£24,975

MORVEN BROWNE

Quiet Reflection explores the relationship between inner calm and external forces. Representing our physical being, the sculpture reacts to wind and light. This interplay of movement and shadow serves as a metaphor for mental wellbeing, inviting a contemplative dialogue on the environmental forces that shape our resilience and peace.


36

36. QUIET REFLECTION
MIXED MEDIA
104 x 49 x 33 cm
£900

ARCHIE BROWNING

The inspiration for Archie's work, particularly making, is from the land he lives and grew up on where there is much evidence of our ancestors. He likes to think of himself as being an ongoing part of this timeline and his sculptures having their place in the landscape much like the Bronze Age burial sites and Roman villas before us.


37

37. MAKITO
IRON RESIN
150 cm diameter
£5,950


38

HENRIETTA BUD

Henrietta Bud works in steel, stone, wood, ceramic, and, more recently, polymers and recyclables to be more sustainable and lower the carbon footprint. She enjoys the different ways of working that all this entails, the creative freedom that results, and how each material affects the finished form. Her sculpture is collected worldwide.

"She enjoys the different ways of working that all this entails, the creative freedom that results."


39


40

38. POODLE
STEEL
85 x 85 x 0.4 cm
£599 EACH

39. SEA LION
ECO-FRIENDLY POLYMER
52 x 60 x 68 cm
£2,999 EACH

40. THE READING MAN
ECO-FRIENDLY POLYMER
120 x 40 x 46 cm
£3,999

JOBE BURNS

Jobe is from Walsall in the West Midlands, where industry shaped people and place. Growing up around factories sparked his interest in what built this country and what remains. He explores British identity through material and form, collecting industrial salvage. His work combines rusted objects with curved steel structures, painted red, influenced by his dad's trade. He investigates emotion through space, aiming to reconnect people with feeling, presence, and something honest and elemental.


41





41. NURTURE NEGLECT
STAINLESS STEEL
300 x 180 x 180 cm
£19,000

SABRINA CANT

Inspired by nature and celestial forms, Sabrina creates glassworks known for their harmonious use of colour and spiritual depth. With over 25 years of glass casting experience, her work continues to evolve through explorations of reflection, shadow, and light. Her latest piece, Celestial Drum, combines the constantly changing eclipse effect as the sun moves across the sky with the ancient resonance of a drumbeat. Viewed from opposite sides, the work reveals reflective and translucent qualities of the natural drum hide. The rich blue glass evokes the timeless significance of the circle throughout the universe.


42

42. CELESTIAL DRUM
CAST BLUE GLASS AND WHITE RAWHIDE CANVAS
65 x 65 x 21 cm
£13,450


43

FRANCES CARLILE

Cast directly from found ephemeral materials from land and sea, Stella Maris has captured a moment in time. A star of the sea, this heaven-bound vessel charts a passage for all of us. Frances Carlile is an environmental artist, making sculptural installations as well as individual works.

43. STELLA MARIS
BRONZE
80 x 15 x 70 cm
£11,000


44


45

JAMES CASTLE

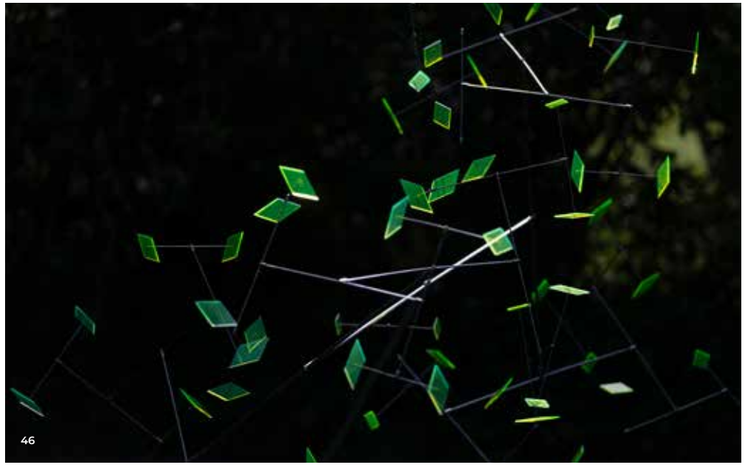
James Castle is a sculptor working primarily with wood, plaster, and bronze, exploring themes of dreams, landscape, and other-worldliness. Influenced in part by the sculptural language of Constantin Brancusi, his work develops through drawing and careful construction. Castle allows ideas and forms to evolve gradually until narrative and structure align, creating pieces that express the emotions and original thoughts behind the work.

44. A PEEP AT DAWN
BRONZE
54 x 31 cm
£10,000

45. FIDDLEMAN
BRONZE
38 x 24 cm
£10,000

DANIEL CHADWICK

The organism series are in response to an awareness of the most ancient life forms. Amoeba, for example, have a very simple range of movements but when they act together they can magically simulate more complex life. The diamond elements here are arranged in pairs. A pair is paired and then paired again and then three more times just like dividing cells. There is no art here until the piece is put in the open air when the sixty-four elements start to react to the gentlest air currents. The wind makes the piece come alive. It makes it almost seem to think.


46

46. NEON GREEN WIND ORGANISM NO 1
STAINLESS STEEL, ACRYLIC SHEET, BEARINGS
200 x 200 x 200 cm
£42,000

ZOE CLARE

Zoe Clare's work bridges the beauty of nature with sculptural innovation, creating forms both bold and delicately layered. Inspired by botanical rhythms and the shifting movements of the ocean, her organic sculptures emerge robust yet delicate. Textured exteriors contrast luminous, intricately finished interiors, creating a dynamic interplay suggesting depth, motion, and tension between permanence and change.


47

47. ENVELOPING NATURE
PORCELAIN
58 x 58 x 48 cm
£4,000


48

SIMON CONOLLY

The Child in Us All seeks to express that sense of joy and mischief which we retain despite the passing of years. Swallows in Flight is based on direct observation and inspired by a sense of speed and freedom. Simon is Honorary Curator of the Royal Birmingham Society of Artists and a Member of the Royal Society of Marine Artists.

"*The Child in Us All* seeks to express that sense of joy and mischief."


49

48. THE CHILD IN US ALL
IRON RESIN, SLATE, OAK
140 x 26 x 60 cm
£1,600

49. SWALLOWS IN FLIGHT
STONEWARE
26 x 15 x 30 cm
£140 EACH

AMANDA COPPES-MARTIN

The body of work Amanda has produced specifically for the Fresh Air Sculpture Show relates to a wider body of work that she has been developing for some time. Her practice is a conversation between paper, paper thread, silk, found or unwanted lace, and vintage gloves. There is an irony in taking apart something precious - perhaps even sacred - for the sake of making art. Yet that act of deconstruction became a form of illumination. It reveals the thinness of life, the fragile scaffolding of who we are, and how easily it can unravel.

50. BETWEEN HERE AND THERE
RAW SILK, ANTIQUE LACE, VINTAGE LEATHER GLOVES, PAPER THREAD, TOUGHENED GLASS
135 x 145 cm
£11,700

51. LISTENING TO SILENCE
PAPER THREAD, SILK, ARCHIVAL MODGE PODGE, WALNUT SHELL DYE, KONJAC PASTE
90 cm diameter
£8,000

52. FRAGMENTED MINDFULNESS
PAPER THREAD, RAW SILK, ANTIQUE LACE, ART RESIN, WALNUT DYE
30 x 70 cm
£4,400

53. STATIC THOUGHT
PAPER THREAD, RAW SILK, ANTIQUE LACE, ART RESIN, WALNUT DYE
90 x 70 cm
£3,050

54. EXISTING
BURNT RAW SILK, ART RESIN
30 x 30 cm
£1,300

55. PASSAGE OF TIME
PAPER THREAD (SHIFU), JAPANESE KOZO PAPER, MULBERRY PAPER WALNUT DYE
59 x 59 cm
£2,140

56. QUIET STRENGTH
SILK, LACE, ANTIQUE YOKE
65 x 150 cm
£2,300


50


53


54


51


55


52


56


57

SALLY DE COURCY

Many UK buildings have historical ties to the transatlantic slave trade, a deeply cruel and discriminatory system that left a legacy of suffering and inequality. Representative objects are arranged as an architectural feature seen in buildings built by exploitive people who by taking away the freedom of others, benefited financially.

57. CEILING ROSE
CASSINI PLASTER
230 cm diameter
£30,000


58

SUE DARLISON

Sue has been a furniture designer maker for over twenty years but her creativity began in early childhood once she discovered Plasticine! Since those days she has worked on numerous public-space and private commissions, all designed and made with a care and sensitivity for the environment from her workshop in Bristol.

58. FAWN
ENGLISH OAK
44 x 59 x 165 cm
£3,950

ITA DREW

This semi-large-scale sculpture represents the transition between adolescence and womanhood. The characters on the base of the sculpture/ plinth depict a young woman adorned with various headdresses. These headdresses, also made from ceramics, symbolise the fragility and transient nature of what it means to be a woman; or at least our understanding of womanhood during that precious and finite moment of transition from child to adolescent. Ita wanted to express the friction that arises when one is confronted with the emotions and expectations of what lies ahead. The girl's pouncing posture is both provocative and protective, guarding her inner essence as she explores who she is in the world.

"Ita wanted to express the friction that arises when one is confronted with the emotions and expectations of what lies ahead."



59. WHEN WE WERE MADE OF MUD
CERAMICS, WOOD, PLATINUM LUSTRE
123 x 78 x 28 cm
£12,500


60


61

COLLEEN DU PON

Colleen du Pon is a transplanted Canadian now living in West Dorset. Working as an artist blacksmith and metal sculptor, she loves the romantic, physical, and elemental processes in blacksmithing. She produces a range of work inspired by the natural world, blending forging by hand with hammer and anvil and contemporary metalworking techniques.

60. HAREBELL I
FORGED MILD STEEL, GALVANISED
185 x 45 x 45 cm
£995

61. HAREBELL III
FORGED MILD STEEL, GALVANISED
195 x 50 x 50 cm
£1,650


62



MATT DURAN

Apparatus 1 is a representation of the fragility of home, a shelter, temporary dwelling. It's not a definition of a marvellous piece of architecture but a resemblance of something that once stood. On his travels Matt has seen many interpretations home, a place of rest, a sanctuary. What we see is a construction, deconstruction and reconstruction of a sacred space.

62. APPARATUS 1
BLOCK BULLSEYE GLASS
120 x 90 x 90 cm
£3,290

ALEKSANDER EFTIMOVSKI

Spontaneity and curiosity are the two components that Aleksander's abstract artworks are made of. On one side is the curiosity that defines the shape and sets the volumes, and on the other side is the spontaneity that goes into the colouring and the patina of the sculpture.

"Spontaneity and curiosity are the two components that Aleksander's abstract artworks are made of."


63


64


65

63. DIFFERENT APPEARANCE
STEEL
100 x 100 x 100 cm
£6,000

64. DISTORTED REFLECTION
STEEL
200 x 50 x 50 cm
£6,500

65. THE X
STEEL
100 x 100 x 100 cm
£6,000


66


67

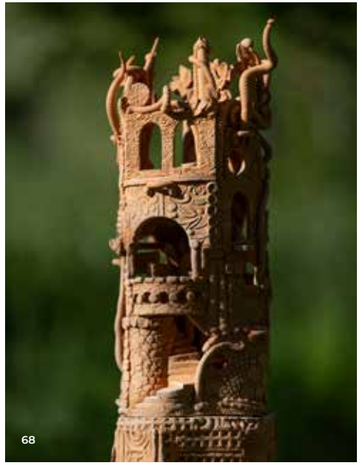
ROSE EVA

Rose Eva is an award-winning sculptor working exclusively in stone. Her work is designed to be touched; she believes that the sense of touch is as important as the sense of sight when examining a sculpture. The pieces exhibited are part of a series celebrating strong women.

66. SIREN
VERDE GIADA
127 x 14 x 37 cm
£8,500

67. SISTERS
INDIAN YELLOW SANDSTONE
70 x 70 x 25 cm
£6,500


69 70 68


68

EMMA FENELON

Emma's work explores a very human search for shelter and safety. Journeying through life, small places of refuge emerge as temporary harbours, offering moments of pause and connection. The sculptures stand as quiet witnesses to our enduring need for sanctuary, belonging and the simple act of seeking home.

68. REWILDING HEARTKEEP
STONEWARE CLAY
161 x 24 cm
£2,600

69. THE TIME-WEAVING STONEKEEP
BLACK VULCAN CLAY
145 x 24 cm
£1,846

70. THE TRAVELLERS PATHKEEP
STONEWARE CLAY
176 x 29 cm
£1,400

CARRIE-ANNE FUNNELL

Carrie Anne Funnell is one of the UK's most exciting artists working in glass today. Her sculptures have gained multiple awards and are collected worldwide. Working alongside her partner Sean, Carrie's work is renowned for large-scale sculpture and bespoke commissions, creating timeless, quality works of art.

71. ETERNAL RING
GLASS, STAINLESS STEEL
180 x 80 x 100 cm
£22,000

72. FRIENDSHIP SCULPTURE
GLASS, STAINLESS STEEL
350 x 450 x 60 cm
POA

73. TWO BECOME ONE
GLASS, STAINLESS STEEL
210 x 150 x 50 cm
£26,000


71


72


73

KIT GARNETT

Kit Garnett is a contemporary forged-metal artist whose work spans sculpture, architectural ironwork, and commissions.

74. BETWEEN STEPS
FORGED STEEL, GALVANISED & PAINTED
200 x 100 cm
£9,000

75. FOUR AS ONE
MILD STEEL, GALVANISED
270 x 130 x 85 cm
£6,500

76. RESTING WING
MILD STEEL, GALVANISED
170 x 100 x 20 cm
£2,400 EACH


74


75


76


77

ROBERT GEORGE

Ash Perch is an exploration in the utilisation and combination of machined and un-machined timber. With the exception of the Walnut back rest, each section of the seat is made using timber from the same tree, but with very different methods of processing. The careful choice of timber sections, allows for the repetition of naturally present circles and cavities. The solid, block leg and slatted back rest, being in juxtaposition to the raw and unfettered.

77. ASH PERCH
ASH, WALNUT
120 x 90 x 70 cm
£2,200


78

SUE GIBBONS

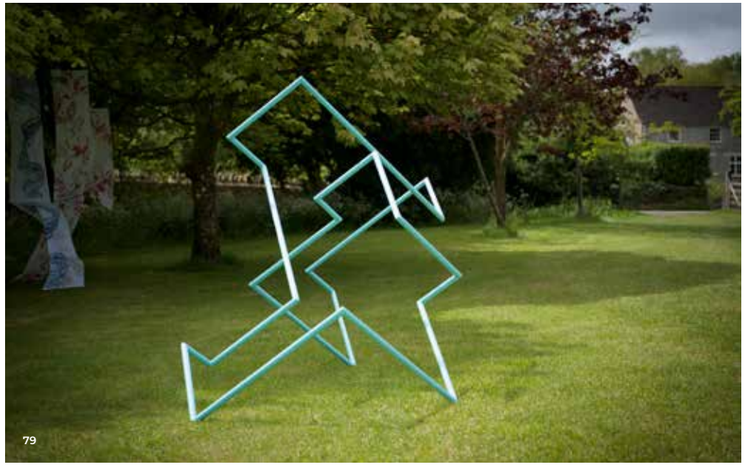
Sue Gibbons is an artist, teacher, and researcher. Her recent work has evolved from a practice of painting to intricate textiles rich with vintage threads, fabrics, and dyes. Recent work explores the surfaces of light and darkness through her slow and reflective process of hand-stitching.

78. SCATTERING THE DARKNESS
VINTAGE TEXTILES AND COTTON THREADS OVER WOODEN FRAME
120 x 4.5 x 40 cm
£3,000

ANNE GINGELL

Anne studied art at Farnham and Central School London in the seventies, receiving a BA in Sculpture Fine Art in 1975. She creates sculptures in mild steel, stainless steel, and Corten. Ranging from 2 ft to 15 ft, she uses the emotive language of shape and line, sometimes including colour. Some of her work is based on figures, creating abstract figures from two-dimensional silhouettes that manifest in three dimensions. Other works describe three dimensions without the figurative reference.

"She uses the emotive language of shape and line, sometimes including colour."


79


80

79. CONTINUOUS RIGHT ANGLE, THREE-DIMENSIONAL DESCRIPTION
TUBULAR PAINTED MILD STEEL
140 x 140 x 230 cm
£2,500

80. CONTINUOUS RIGHT ANGLE, THREE-DIMENSIONAL DESCRIPTION
TUBULAR STAINLESS STEEL
140 x 90 x 90 cm
£2,500


81

ANN GODDARD

The installation 'Undiscovered' references the thousands of undocumented plant species, as yet unknown to science, which are in danger of becoming extinct due to deforestation and change of land use. The clusters of natural loofah gourds allude to a new variety not previously seen.

81. UNDISCOVERED
LOOFAH GOURDS, ACRYLIC PAINT, PARACORD, METAL HANGINGS
£800 (£450 EACH)



82



83



84

EMI GORDON

Emi initially studied calligraphy and moved on to letter carving in stone since 2002. The quality in her pieces reflects her deep knowledge of designing letters and the fine craftsmanship of letter carving.

82. A THING OF BEAUTY IS A JOY FOREVER
CUMBRIAN GREEN SLATE
40 x 40 x 2 cm
£2,640

83. MOON, WIND, BIRDS, FLOWER
WELSH BLACK SLATE
40 x 20 x 2 cm
£960

84. WHO HAS SEEN THE WIND?
CUMBRIAN BLACK SLATE
30 cm diameter x 2 cm
£1,800

HELEN GRANT

Keepin' Up is an oversized version of a children's toy, a colourful plastic pinwheel that reminds us of beach holidays and celebrations. It is immediately joyful, but on blustery days spins so frantically that it seems almost desperate, echoing contemporary pressures to be cheery and "keep up" - whatever the weather.


85

85. KEEPIN' UP
POLYPROPYLENE PLASTIC SHEETING, BICYCLE HUB, TIMBER
280 x 120 x 30 cm
£1,500

IONA GREEN

Hand-built from raw black groggy clay, Perch pays homage to the lively presence of a wren that frequents Iona's studio window. Its plump form and restless energy inspired this larger-than-life ceramic work, a serene figure holding a wren perched above, ready for flight.


86

86. PERCH
CERAMIC
100 x 60 x 60 cm
£1,800


87

LUCY GREGORY

Living high above London's concrete pavements, Gregory seeks a physical return to the ground and to her roots in the countryside through her uplifting, kinetic sculpture. The large-scale, abstract, female figure lies relaxed in a contented state, slowly and rhythmically kicking her legs. This evokes a quiet contentment, touching on the re-energising power found through direct, playful contact with the natural world. It celebrates the importance of green spaces and gardens, communities gathering together outdoors, and taps into our collective memory of the mentally grounding and restorative feeling of grass underfoot.

87. THE GRASS BETWEEN MY TOES
ALUMINIUM, DI-BOND STEEL, PERSPEX
75 x 75 x 230 cm
£5,000


88





AMANDA GRIFFITHS

Amanda Griffiths, a Welsh artist living in Gloucestershire is well known for her vibrant surreal paintings but less so for her 3D work. The piece exhibited here is less complex though equally compelling and invites the viewer to think about the fragility and sanctity of home. Amanda is also a member of our education team.

88. 14 TIPI POLES
NATURAL PIGMENTS
500 cm
£4,000

HARRIET HELLMAN

This work reflects the profound sense of overwhelm Harriet experienced while circumnavigating Svalbard in the High Arctic. Immersed in the vast, sublime landscape, she became acutely aware of her own smallness and the insignificance of human presence in comparison to the scale of the environment.

"This work reflects the profound sense of overwhelm Harriet experienced while circumnavigating Svalbard in the High Arctic."



89. BIGGER THAN ME I
PORCELAIN STONEWARE
190 x 41 x 41 cm
£16,200


90 91 93


92

NICOLA HENSHAW

Nicola's work draws on fables, proverbs, and eighteenth-century prints. Using locally sourced New Forest oak, she hand-carves timber with gouge chisels and pairs it with hand-forged steel, often inspired by the quirky oversized animals found in pre-camera era illustrations.

90. FIRE CREST AND NUT HATCH
BRONZE, STEEL, OAK
7 x 5 x 5 cm
£1,800

91. LONG-TAILED TIT AND GREEN WOODPECKER
BRONZE, STEEL, OAK
7 x 5 x 5 cm
£1,800

92. THE BEST FISH SWIM NEAR THE BOTTOM
OAK AND FORGED STEEL
90 x 50 x 150 cm
£5,000

93. WREN
BRONZE, STEEL, OAK
7 x 5 x 5 cm
£1,150


94

SOPHIE HORTON

Wild Things is inspired by local wild grasses. Depending on the weather, this sculpture of crocheted wool and wooden fronds may appear to vanish from sight like camouflage or sway in the wind and shine brightly in sunshine. Texture is heightened by different threads on wood, and the crochet process enhances this effect.

94. WILD THINGS
WOOL, VELVETEEN, WOOD
240 x 6 cm
£4,000

RACHEL HUTCHINSON

Using the fallen limbs of an ancient Somerset oak, this work traces growth shaped by chance and survival. Digitally scanned, recomposed, and then hand-carved, the sinewy forms become sculptural seating, where natural rhythm, human rest, and crafted surface meet in a quiet dialogue between tree and maker.


95 96

95. GROWTH 1
OAK LIMBS
155 x 90 x 150 cm
£6,000

96. GROWTH 2
OAK LIMBS
190 x 115 x 220 cm
£6,000

EWEN HYDE

Ewen's work is almost entirely constructed using salvaged and reclaimed materials and tends to focus on the less immediately obvious beauty found in nature. Often, the properties of the material itself provide the inspiration for the work. Woodlice are one of nature's success stories, having existed virtually unchanged for over 100 million years. Unsung heroes, they are perfectly content going about their business as nature's street cleaners, unobtrusively tidying up the planet.


97

97. CHUCKYPIG
SHEET STEEL
40 x 60 x 100 cm
£1,200


98


99

SAM JACOBS

Shell and *Verdant Vortex* are freestanding sculptures created using traditional hand-knotting techniques. *Verdant Vortex* uses recycled polypropylene (fisherman's rope) knotted into a sculptural form with the Spanish hitch knot. *Shell* is made from manila, sisal, and hemp, and uses the hand-looping technique.

98. SHELL
MANILA, HEMP, SISAL ROPE
60 x 40 x 40 cm
£1,050

99. VERDANT VORTEX
6 MM GREEN POLYPROPYLENE ROPE
170 x 150 x 150 cm
£6,250


100


101

RICHARD JACKSON & SALLY FAWKES

Aspiration is a common thread throughout human history. Here, a broad arc elevates a vertical movement of light captured in polished glass, reaching for the sky. Highly regarded glass artists Jackson and Fawkes exhibit internationally and work to commission. Their glass sculptures are represented in museum, corporate, and private collections worldwide.

100. ASPIRE
GLASS, STAINLESS STEEL
220 x 90 x 10 cm
£17,850

101. FROM PAST MEMORY V
GLASS, STAINLESS STEEL
195 cm
£12,500

MAX JACQUARD & JESSIE LEE

'We can never step into the same river twice', so said Heraclitus, 'for it is not the same river, and we are not the same man.' Transforming 3D print through glass-casting and traditional mirroring ,this work reimagines the surfaces of rivers as mirrors to ourselves for the 21st century.

102. SWIRL OF TIME
GLASS, MIRROR, STEEL
70 x 60 x 45 cm
£4,000

103. SWIRL OF TIME 2
GLASS, MIRROR, STEEL
70 x 60 x 45 cm
£4,000

104. NOT THE SAME RIVER, COLN/WEIR, QUENINGTON
GLASS, MIRROR, STEEL
70 x 60 x 40 cm
£3,700

105. NOT THE SAME RIVER, COLN/SPILLWAY, QUENINGTON
GLASS, MIRROR, STEEL
70 x 60 x 40 cm
£3,700

106. NOT THE SAME RIVER, COLN/LEAT, QUENINGTON
GLASS, MIRROR, STEEL
65 x 60 x 30 cm
£3,500

107. NOT THE SAME RIVER, COLN/MILL RACE, QUENINGTON
GLASS, MIRROR, STEEL
65 x 50 x 30 cm
£3,500

108. NOT THE SAME RIVER, COLN/LEAT, QUENINGTON
GLASS, MIRROR, STEEL
65 x 55 x 30 cm
£3,500

109. NOT THE SAME RIVER, COLN/LEAT, QUENINGTON
GLASS, MIRROR, STEEL
65 x 55 x 30 cm
£3,500

110. NOT THE SAME RIVER, COLN/LEAT, QUENINGTON
GLASS, MIRROR, STEEL
65 x 55 x 30 cm
£3,500


102




111 112

RACHEL JOHNSON

Rachel's work explores the interaction between the textile and the natural environment. The surface patterns are based on a series of visual responses taken from the gardens at The Old Rectory. The emphasis is on the expressions of light and movement that are created and how the fabrics can flow between the environment.

111. RYTHYM
WATERPROOF RECYCLED FABRIC
9 x PANELS
£1,200

112. TOUCH
WATERPROOF RECYCLED FABRIC
4 x PANELS AND FRAME
£1,500


113



SUE JONES

Sue is a sculptor mainly working with slate, Cotswold stone, and natural materials. She works from the Wilcote Art Studios in Oxfordshire, tucked under the beech trees of the ancient Wychwood Forest. She is greatly inspired by natural patterns and tactile materials.

113. SLATE STACK
SLATE, LEAD, STAINLESS STEEL
135 cm
£3,850

KATHERINE KILPATRICK

Katherine has worked in art education for over 25 years. Central to her work is the human form- traditionally the female form, suggested by the dressing of trees in the familiar attire of corsets and gathered skirts. Colourful and playful, this work also questions the ambiguity of identity through garments.


114


115

114. MADE TO MEASURE
CALICO, COTTON, THREAD, RIBBON, RIVETS
£500

115. WAITING IN THE WINGS 2026
NETTING, THREAD, BUCKRAM
£500

KATYA LACKSHTOVA

Katya creates objects based on pods, pinecones, and seed cases - structures that shift from enclosing life to revealing their inner architecture as they age. She works with inverted scale, amplifying small fragments and bringing them close. Surface contrast is central: glossy, coloured glazes sit against dry, rough clay. Through these forms, she creates contemplative objects that invite reflection on inner change and the amazement of life continuing to unfold from within as we age.


116

116. PINECONE - WHAT REMAINS
STONEWARE CLAY, GLAZES, OXIDES
30 x 30 x 35 cm
£2,600


117

MISTI LEITZ

Working wood by hand, shaping it with steel, and finishing it with fire and oil is a primal act that connects Misti deeply to her material. Life's rhythms and recurring geometries resonate throughout her work, each piece bearing the mark of a timeless, elemental bond between maker, material, and landscape.

"Life's rhythms and recurring geometries resonate throughout her work."


118


119

117. BENCH
BURNT AND OILED OAK
240 x 45 x 55 cm
£7,250

118. PAWN
UNFINISHED OAK
178 x 84 cm diameter
£6,250

119. UNTITLED
OAK
89 cm diameter
£12,500

ROWAN LICKERISH

Rowan's sculptural works explore his fascination with creating physical representations of the synthetic sounds found in contemporary electronic music. The materials and forms he uses embody the urban environment from which the music originates, manifesting digital sound as aggressive, Brutalist structures.


120

120. INFRASONIC
CONCRETE AND STEEL
100 x 100 x 100 cm
£2,900

ANTHONY LLOYD & DEBORAH LAIDLAW

Ascension is a collaboration between Deborah Laidlaw, an Oxford-based painter, and Anthony Lloyd, a sculptor and printmaker working in Charlbury. It is intended for an outdoor setting, where it will complement the colours and patterns of its surroundings.


121



121. ASCENSION
ALUMINIUM
400 x 100 x 50 cm
£7,500 ED. OF 5


122


123 124

RACHAEL LONG

For the last 30 years, Rachael's main preoccupation has been nature, animals, and birds made from recycled and forged steel. Through heat and imagination, she has an almost alchemical ability to transform cold, solid machine-made shapes into living, moving creatures. Saying as much as possible with as little material - the negative spaces are key to our viewing of the subject.

"She has an almost alchemical ability to transform cold, solid machine-made shapes into living, moving creatures."

122. LITTLE ELEPHANT
RECYCLED AND FORGED STEEL
84 x 124 x 65 cm
£5,500

123. OTTER I
RECYCLED AND FORGED STEEL
42 x 112 x 25 cm
£2,200

124. OTTER II
RECYCLED AND FORGED STEEL
42 x 112 x 25 cm
£2,200

NEIL LOSSOCK

Neil is a Master Blacksmith working in galvanised steel. Based in Herefordshire, he designs and creates unique sculpture, art, and garden furniture based on organic form. He makes all of his own work, which ensures individuality and uniqueness. Striving for originality and maintaining professional integrity underpin his work ethic.


125 126

125. SINGLE TEASEL
GALVANISED STEEL
2 m
£350

126. TEASEL SCULPTURE
GALVANISED STEEL
2 x 1 m
£3,750

LUCY LUTYENS

Five generations have farmed the land Lucy calls home. Medieval buildings sit amid archaeological sites dating back to the Neolithic age. Lucy's work is inspired by this environment, reduced to abstracted sculptural forms that have a bird-like or botanical essence. Along with nurturing the land, music and meditation are integral to daily life; the effects of these practices are visible in her work.


127


128


129

127. FREEDOM
BRONZE
60 x 25 x 18 cm
£5,500

128. NOTES IN MUSIC II
BRONZE
160 x 45 x 20 cm
£15,000

129. SILENT MEDITATION
BRONZE
60 x 60 x 27 cm
£8,500


130


131


132


133


134


135

SOPHIE MARSHAM

Sophie Marsham is a London-based sculptor who works with stainless steel, copper, bronze, and found objects. She trained at the Chelsea School of Art and completed her degree in Public Art and Design in 1993. She has exhibited extensively both nationally and internationally.

"Sophie Marsham is a London-based sculptor who works with stainless steel, copper, bronze, and found objects."

130. A, B, C, D (SMALL RESINS)
8 x 3 cm
£200

131. E, F (MEDIUM RESINS)
10 x 3 cm
£350

132. G, H (LARGE RESINS)
21 x 3 cm
£500

133. PEN NIB SUN
MIXED MEDIA
17.5 cm
£800

134. SUN
BRONZE
70 cm
£9,000 NOT INCL BASE

135. MOON
BRONZE
70 cm
£9,000 NOT INCL BASE

ROBERTA MASON

Roberta Mason creates sustainable glass sculptures exploring the fluid boundary between marine and botanical life through light and organic form. 'As we deepen our bond with the natural world, we begin to realise that we are not just observers of nature - we are an integral part of it.' Roberta feels this most powerfully in the sea. Her work is a celebration of this immersion: the rhythmic language of bubbles, the alien beauty of marine life, and the invisible threads that tie us to the deep.

"As we deepen our bond with the natural world, we begin to realise that we are not just observers of nature - we are an integral part of it."

136. BIOMORPHIC GLASS
GLASS, STAINLESS STEEL, COPPER
110 cm
£600 EACH




137


140


138 139 141

OLI MADAMS

Oli is a blacksmith creating forged sculptures inspired by ancient earthworks, astronomy, and celestial constellations. His craft focuses on crescents, celebrating the interconnectedness of Earth, Sun, and Nature. He currently works in Dorset for the RSPB in Ecological Land Management.

"His craft focuses on crescents, celebrating the interconnectedness of Earth, Sun, and Nature."

137. ASTROLAB
FORGED STEEL
41 x 36 x 21 cm
£450

138. DARK ORB
FORGED STEEL
30 x 31 x 31 cm
£450

139. LIGHT ORB
FORGED STEEL
30 x 31 x 31 cm
£450

140. GERMINATION
FORGED STEEL, PAINTED
99 x 63 x 67 cm
£600

141. SOLAR ORB
FORGED STEEL
49 x 50 x 54 cm
£750

JOHN MEIKLE

In early life, John was greatly influenced by the rugged landscape of Northumberland. His passion for the land and the natural world continues to guide him. John uses oak from his own woodland, combining it with recycled pewter and reclaimed Welsh slate.

142. FLOW
OAK, PEWTER, SLATE
196 x 40 x 40 cm
£940

143. PILGRIM STAFF
OAK, PEWTER
208 x 40 x 40 cm
£860

144. MARKER
OAK, PEWTER, SLATE
110 x 30 x 30 cm
£760


142


143


144

FAITH MERCER

Faith Mercer's practice engages in pâte de verre. Her work explores glass as process-led research through making. The Quenington Sculpture Trust Apprenticeship cemented her career in glassmaking. Faith has exhibited at the Glass Biennale and is featured in *Pâte de Verre: The Material of Time* by Dr Max Stewart.

145. CHAOS
GLASS (SET OF 7)
25-22 cm
£1,490


145


146

STEVE MESSAM

'Ornament' is a temporary installation on the wendy house within the gardens. A playful intervention, 'Ornament' transforms the garden structure yet preserving enough of the building to create intrigue.

146. ORNAMENT
POLYESTER
152 x 596 x 596 cm
£2,000


147

MIRANDA MICHELS

Miranda is entirely self-taught, shaping each piece by hand and carrying out all welding and finishing herself. She lives and works in Radnorshire, immersed in a landscape that continually inspires her practice. Her work can be found on large estates and in private gardens throughout the UK and abroad.

147. THE MOUSER
STEEL
100 x 50 cm
£4,250

RUTH MOILLIET

Ruth Moilliet has built an international reputation over the last 25 years, producing bespoke limited-edition artworks for public, private, and corporate sectors. Her sculptures draw inspiration from the plant kingdom and range in size from small, detailed pieces to large, eye-catching structures.


148


149


150

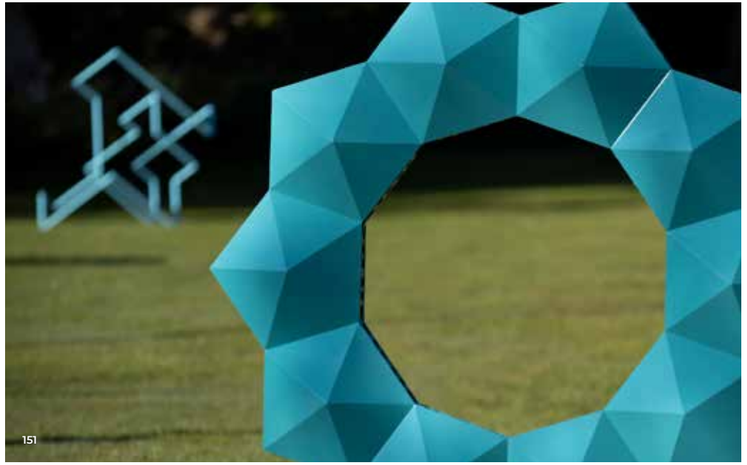
148. ALLIUM SCHUBERTII
STAINLESS STEEL
75 cm diameter
£14,500

149. MEADOWLEAF
WEATHERING STEEL
190 x 40 cm
£5,750

150. SUPERFLUITY FLOWER STEM
RECYCLED METAL AND PLASTIC
180 x 75 cm
£795 EACH

PETE MOORHOUSE

Pete Moorhouse is one of the leading artists creating contemporary sculptures that rework traditional Islamic designs. Their inspiration lies in the geometries found in the tile-work and engravings within Mosques. Pete takes these two-dimensional designs and reworks them into contemporary sculptural form whilst retaining the essence and harmony of the original designs.


151

151. ALBA
STAINLESS STEEL PAINT
180 x 180 x 50 cm
£16,000


152 154 153

TOM MOY

Tom Moy creates sculptural furniture and objects that explore material, form, and human connection. Working intuitively with timber, he reveals natural forms and textures inspired by nature. Balancing function and sculpture, his work values longevity over disposability, encouraging deeper connections with everyday objects.

152. FRACTURE
WALNUT & SCORCHED ENGLISH OAK
36 x 146 cm
£1,450

153. RIFT
WALNUT & SCORCHED ENGLISH OAK
27 x 120 cm
£1,250

154. SPLICE
WALNUT & SCORCHED ENGLISH OAK
54 x 180 cm
£1,950


155


156

KATIE NETLEY

Katie is a ceramic storyteller based in West Sussex, creating bold, playful, frost-resistant stoneware sculptures for both indoor and outdoor spaces. Her practice blends narrative, colour and texture, often drawing on folklore, personal histories and the joyful oddities of everyday life. She works primarily to commission, creating pieces that celebrate life, memory and human connection.

155. CLEM'S STORY
FROST RESISTANT STONEWARE
120 x 50 x 40 cm
£1,300

156. STORY TELLING ARCH
FROST RESISTANT STONEWARE
230 x 40 x 40 cm
£3,600

HELEN NOCK

Helen's work explores the boundaries between innovative mosaic methods and overall construction to achieve a cohesive surface from a variety of rigid and diverse materials.


157


159


159

157. NEST
BIRD BATH
MIXED MEDIA
45 x 50 x 60 cm
£1,800

158. SHINGLE
BIRD BATH
MIXED MEDIA
45 x 50 x 60 cm
£1,800

159. VITRUM LIT
OBELISK
MIXED MEDIA
160 x 9 x 18 cm
£3,200

CLARE PALMER

Clare's hand-built ceramic sculptures reflect an interest in the inner world and how it differs from what we present outwardly. They explore ideas of self-presentation, the parts of ourselves that remain unclear or unfinished, and the depth that can exist beneath a calm surface.


162 160


161

160. EMERGE
GLAZED PORCELAIN
39 x 18 x x 31 cm
£3,500

161. MYRIAD
GLAZED PORCELAIN
44 x 46 x 25 cm
£4,000

162. VORTEX
GLAZED PORCELAIN
33 x 25 x 22 cm
£3,500

JACQUE PAVLOSKY

Jacque has exhibited her sculptural glass with Fresh Air Sculpture for 7 years. In this final year her symbolic towers of multi-coloured glass reflect gratitude for the past and hope for the future.


163 164 165


163 164 165

163. GLASS TOWERS
LARGE
45 x 13 x 13 cm
£2,500

164. GLASS TOWERS
MEDIUM
30 x 8 x 8 cm
£2,225

165. GLASS TOWERS
SMALL
23 x 8 x 8 cm
£1,800

CAROL PEACE

Carol Peace works mostly in clay, which like charcoal is quick to make marks with, once finished, it is cast, those fluid marks are then fixed forever. 'My sculptures are messages of love. Parcels wrapped up in the shape of you. That's why you smile, it's the love, hidden inside.'


166


167


168

166. BIRD BATH
BRONZE RESIN
122 x 48 x 34 cm
£8,400 (PLINTH £480)

167. TIGHTROPE
BRONZE
89 x 75 x 29 cm
£12,000 (PLINTH £450)

168. VOLTA
BRONZE RESIN
170 x 30 x 23 cm
£8,400

APRIL PEBBLE

April Pebble works with traditional stained-glass techniques, collaborating with metal craftsman Josh White to create sculptures for outdoor settings. Glass, a threshold material between interior and exterior space, is reimagined within the landscape, responding to light and weather while introducing colour, stillness, and a quietly contemplative presence.



169. THE LIMINAL WATCHER
STAINED GLASS, LEAD & STEEL
140 x 50 x 60 cm
£5,250

GEORGIE PHIPPS

Georgie Phipps is a Cornwall-based ceramicist whose work explores packaging. Her enlarged clay matchboxes mimic cardboard and feature spoonerisms of familiar brands, using humour and scale to reflect on human challenges.



170. HOPE
GLAZED CERAMIC STONEWARE
WITH ENGOBES & UNDERGLAZES
28 x 11 x 4 cm
£880

171. BURNT VISTAS
GLAZED CERAMIC STONEWARE
WITH ENGOBES & UNDERGLAZES
38 x 17 x 6 cm
£880

172. LOOKS WATCHES - GLAZED CERAMIC
STONEWARE WITH ENGOBES & UNDERGLAZES
55 x 23.5 x 9.5 cm
£1,080

















JENNY PICKFORD

Jenny graduated from Hereford College of Art in 2002 and following her fine art studies in Belfast, she was awarded a QEST scholarship to study glass blowing at the Pilchuck School of Glass in Seattle. This unique combination of forged steel and blown glass gives her sculptures a strength and delicacy that defines her work. Now an internationally renowned artist Jenny's sculptures feature as public art in Australia, China, USA and Europe.

173. CIRCLES OF LIFE
STEEL, GLASS
190 cm
£5,500

174. DELPHINIUM
STEEL, GLASS
300 cm
£18,500

175. FORGET-ME-NOT
STEEL, GLASS
400 cm
£22,000

176. FRONDS
STEEL, GLASS
50 cm
£150 EACH

177. HOPE (LARGE)
STEEL, GLASS
200 cm
£4,200

178. HOPE (SMALL)
STEEL, GLASS
200 cm
£2,400

179. HYACINTH
STEEL, GLASS
£4,200

180. LILIES
STEEL, GLASS
170 cm
£295 EACH

BEN POOLE-PHILLIPS

Since the folklore and mythology of prehistory, birds have acted as mystical intermediaries between the mortal land and the spiritual sky - predictors of death, weather, and the fall of great armies. They are shrines to the natural world, symbols of transition, bridging realms. These works are offerings of skill, energy, and time to a higher power.

"Since the folklore and mythology of prehistory, birds have acted as mystical intermediaries."



181. SO IT IS, THERE IT GOES
FIBREGLASS
330 x 180 x 250 cm
£28,500



JAMIE QUADE

Jamie's work reaffirms the relationship between ourselves, our environment, and the astronomical world. Self-taught in the dying art of gnomonics, he crafts sundials as mediums to understand and connect with the natural systems too often overlooked within our contemporary lives.

182. TREE DIAL I
WESTERN RED CEDAR
90 x 38 x 20 cm
£1,050

183. TREE DIAL II
WESTERN RED CEDAR
120 x 40 x 20 cm
£1,300

184. TREE DIAL III
WESTERN RED CEDAR
150 x 42 x 20 cm
£1,550





ALEX RELPH

Alex Relph is a sculptor from Frome, Somerset, producing abstract metal sculpture for the home and garden. He enjoys exploring construction through the formal language of line and form. His work is distinctively abstract but evokes subtle references to the figure and expressions of figurative movement and emotions.

185. ACROBATIC
STEEL, ZINC, BRONZE
90 x 50 x 205 cm
£3,500

186. POISED
STEEL, ZINC, BRASS
40 x 50 x 200 cm
£3,750

JOANNE RISLEY

A seed pod inspired form fabricated in laser-cut Corten steel. This form celebrates nature's architecture which is both robust and delicate. The repeated patterns from which it is built interlock to form a mesh of straight and curved lines revealed through the ovoid holes cut in the sheet material.

"This form celebrates nature's architecture which is both robust and delicate."


187


189 190 188

187. ASTROPOD
CORTEN STEEL
233 x 165 x 165 cm
£15,000

188. CAPSULA (LARGE)
CORTEN STEEL
191 x 66 x 66 cm
£7,000

189. CAPSULA (MEDIUM)
CORTEN STEEL
144 x 50 x 50 cm
£3,750

190. CAPSULA (SMALL)
CORTEN STEEL
95 x 34 x 34 cm
£1,900


191 192



DANIEL ROLLITT

Often only lasting for 2 weeks each year, Cherry blossoms symbolise impermanence and renewal. Global temperature increase threatens to disrupt the seasonal cycles. Glass's materiality is used to demonstrate the vulnerability of these blossoms. Each flower is comprised from individual petals fused together and shaped using heat.

191. FLEETING CHERRY BLOSSOM
GLASS, WIRE
5 FLOWERS
£255

192. FLEETING CHERRY BLOSSOM
GLASS, WIRE
10 FLOWERS
£510


195 193 194

SARAH ROOMS-HEAPHY

Sarah creates ceramic sculptures inspired by the intertidal coastline, where land meets sea. Found forms, altered photographs, and distressed surfaces inform works that evoke weathered coastal remnants, sea-salt corrosion, and fragile ecosystems. Her practice explores the dialogue between nature and human intervention, quietly conveying strength and power.

193. CALM WINDS
CERAMIC
85 x 36 x 52 cm
£2,250

194. ISOLATE
CERAMIC
70 x 34 x 30 cm
£2,000

195. TIDES
CERAMIC
70 x 31 x 34 cm
£2,250

ANDREW ROWE

Forged and fabricated stainless steel, corrosion resistant.

196. SOLARIS 02
STAINLESS STEEL
180 cm diameter
£59,995

EMMA JANE RUSHWORTH

Emma is a full-time professional artist living in Wicklow, Ireland. Deeply inspired by nature and wildlife, she creates public and private sculptures from her workshop in Greystones by the sea. Each work is uniquely crafted and built to live outdoors for more than a lifetime.


197

197. WINGS OF WONDER: GREAT BLUE HERON
BRONZE, STAINLESS STEEL
180 x 100 x 140 cm
£6,000


199 198 200

MIKE SAVAGE

Mike Savage studied silversmithing at Camberwell School of Art and developed his sculptural work at the Royal College of Art in the late 1980s. His work responds to the complex shapes and structures of organic segmentation in plants and their seeds.

198. SQUASH
COPPER
53 x 62 cm
£3,000

199. POD
COPPER
92 x 35 cm
£3,200

200. TALL VESSEL
COPPER
92 x 35 cm
£2,800


201


202

HELEN SOLLY

Helen transforms sheet metal into vibrant contemporary sculptures. She gained a first-class Fine Art with Sculpture degree from Chichester University. Her creative process starts with a paper maquette, which she then scales up onto the metal; each piece is hand-crafted and unique.

201. UNITY
POWDER-COATED STEEL
230 x 80 x 50 cm
£2,500

202. URN WITH PALM
STAINLESS STEEL
200 x 100 x 25 cm
£2,750

WILL SPANKIE

Will is interested in the geometric structures, patterns, symmetry, and proportion found in nature. He seeks to capture the ambiguity and ephemeral nature of life in the permanence of carved stone. He creates sculptures and lettering for public art commissions and collaborates with garden designers on domestic-scale works.

203. ANGEL
ANCASTER LIMESTONE
140 x 20 x 110 cm
£3,750

204. AT THE STILL POINT
GRANITE
5 x 40 x 120 cm
£950

205. BIRDBATH
PURBECK, DOUGLAS FIR
80 x 40 x 40 cm
£1,750


203


204


205

GUY STEVENS

Guy's work is meant to be playful and should not be taken too seriously. Its value is what you find in it; it does not have to be anything beyond existing as a source of joy and mental relief.

206. DON'T CALL ME SILLY
PORTLAND WHITEBED LIMESTONE
37 x 46 x 23 cm
£5,000

207. IF
ANCASTER WEATHERBED LIMESTONE
75 x 160 x 40 cm
£16,000


206


207

ANDREW STONYER

Andrew Stonyer has taught, exhibited, and completed commissions internationally, including in Turkey, Holland, Germany, Canada, USA, and the UK. He works in bronze, corten steel, and cast iron, often creating kinetic sculptures that rely on geometry and mathematics. He is a Fellow of the Royal Society of Sculptors.

208. PRISM
CORTEN STEEL
85 x 39 x 39 cm
£12,000

209. SQUAM PIECE
BRONZE ED OF 7
67 x 45 x 17 cm
£20,000


208


209

LUCY STRACHAN MA RCA

Materials have been the inspiration for the forms and processes of Lucy's current work, allowing the sculptures to be dictated by construction and structural constraints from given or collected waste materials. For Quenington's final show she is proud to present a piece made from 450 aluminium dog food trays.

210. CENA CANIS ARGENTUM
ALUMINIUM, STEEL
200 x 48 cm
£3,375


210



ROBERT STRICKLAND

The owl lived on their farm and flew silently, mostly at night. Inspired by nursery rhymes and storytelling, Robert imagined why the cow should have all the fun jumping over the moon. This piece is the result: a whimsical, tactile bronze resin sculpture.


211

211. THE OWL JUMPED OVER THE MOON
BRONZE RESIN
138 x 26 x 93 cm
£9,750 (NOT INCLUDING PLINTH). BRONZE £21,000

CHRISTOPHER SUMMERFIELD

Christopher's sculptural practice is a life-long response to the natural world and its interplay with human interventions. He invents his own 'fossils,' creating biomorphic forms fused with mechanical elements, suggesting an alternative or parallel history.


212

212. FOSSIL FORM
BRONZE ED OF 3
37 x 17 x 21 cm
£6,000


213


214


215


216

KATIE SURRIDGE

Katie has an aversion to modern technology and so allows her interest in folklore, and stories or craft skills from the past to inspire her material choices and making techniques. She likes to blend bits she borrows from the past, with things that she finds in the present, a kind of historical mash-up. She uses this to humorously draw attention to situations, and tropes, of modern society, like dating apps or binge drinking.



217


218

213. DONUT DEITY
CAST BRONZE
45 x 20 x 15 cm
£2,000

214. FEEDING BEES DONUTS
MOSAIC
60 x 60 cm
£1,200

215. HERALDIC PIGEON
STEEL, MARBLE, MOSAIC, BRONZE, COPPER
180 x 80 x 120 cm
£7,500

216. HORSE TOUCH HUMAN
MOSAIC
60 x 90 cm
£1,200

217. MATES GATES
PAINTED STEEL, COPPER
210 x 70 x 300 cm
£5,000

218. GARDEN GODDESS
CAST BRONZE
45 x 20 x 15 cm
£3,000

ANGELA THWAITES

Glass has mercurial and contradictory qualities: it translates, reflects, distorts, is fragile yet strong, permanent yet impermanent. Angela explores these physical and metaphorical potentials to tell stories through monumental forms on a range of scales, offering fresh perspectives and optimism in an increasingly fragile world.


219


220


221

219. BLINK
GLASS
32 x 4 cm
£4,800 EACH

220. ICE EYES
GLASS
29 x 11 cm
£5,000

221. TURKISH BOATS
GLASS
31 x 6.5 cm
£1,500 EACH

DAVE TURNER

Dave makes no distinction between 'Art' and 'Craft'. He is fascinated by natural form and ways to depict it with forged steel. Just by undergoing the process of hot forged iron his mind alters the way he sees certain shapes, sometimes deliberate but sometimes a happy accident. A scroll or a fern is just that, but hammered and shaped can become something totally different. And something that looks one way galvanised or painted takes on a different aspect when left to rust.


223

222. LARGE SEED HEAD
STEEL
250 x 100 X x 100 cm
£3,600

223. SMALL SEED HEAD
STEEL
200 x 75 x 75 cm
£2,995


224

JIM UNSWORTH

Second Circle, Sunset is the last sculpture in a recent series of twelve. The piece is essentially a three-dimensional scribble, where material and colour combine to produce a vibrant visual experience. Sunlight interacts with the form and colours, creating an elusive and ambiguous viewing experience.

224. SECOND CIRCLE, SUNSET
WELDED STEEL, THERMOPLASTIC COATING, GLOSS PAINT
214 x 39 x 174 cm
£9,000


225

VITALI V

Vitali V is a pioneer of Schematism/Digitalism. This practice transforms the visual logic of circuitry into a poetic language that bridges technology and human experience. Scooter reflects on themes of mobility, sustainability, and the evolving dialogue between man and machine, extending Vitali V's ongoing exploration of how technology shapes both our environments and our identities.

225. SCOOTER
SHEET STEEL, WEATHER-RESISTANT PAINT
200 x 170 x 70 cm
£22,500

DAVID WATKINSON

David has created peaceful kinetic sculptures for over 15 years. Inspired by natural forms and driven by wind and gravity, his contemplative works reveal unseen forces in nature.

226. FREEFALL
STAINLESS STEEL
200 x 160 x 160 cm
£4,800

227. KINETIC DANDELIONS
STAINLESS STEEL
220 x 200 x 200 cm
£5,400

228. LIGHT
STAINLESS STEEL
200 x 85 x 15 cm
£6,000

229. SOLAR
STAINLESS STEEL
200 x 100 x 100 cm
£5,040


226


227


228


229

MOLLY WICKETT

Themes of neurodivergence, ecology, time, and interdependence shape Molly's practice. She is curious about how disabled experiences can expand or subvert time, and how materials may hold or express these ideas. Her sculptures reimagine and reshape their environment through colour, shadow, and presence.

230. HOW TO REMEMBER A RISING SUN 1 (ECHOES)
POWDER COATED STEEL, SCOTTISH HIGHLAND BOULDER
200 x 60 x 60 cm
£3,000

231. HOW TO REMEMBER A RISING SUN 2 (SHADOWS)
MIXED MEDIA
70 x 40 x 40 cm
£2,000


230


231


232 233 234 235

NEIL WILKIN

Neil's work is a thoughtful reflection on the rhythms of the natural world. By combining botanical forms with clear optical glass, he captures and holds a little of the garden's light. These pieces sit simply among plants, mirroring the sky and the changing seasons.

232. COLOUR CATCHER TULIPS, LEMON, MANGO, ORANGE, AND TANGERINE
BLOWN GLASS AND STAINLESS STEEL
APPROX. 50 x 30 x 30 cm
£3,700 EACH

233. COLOUR CATCHER TULIPS, YELLOW-SALMON-WHITE AND RED WITH YELLOW STRIPE
BLOWN GLASS AND STAINLESS STEEL
APPROX. 48 x 60 x 40 cm
£4,500 EACH

234. COLOUR CATCHER TULIP DOUBLE, YELLOW-GREEN BLOWN GLASS AND STAINLESS STEEL
52 x 78 x 70 cm
£6,000

235. COLOUR CATCHER TULIP TRIPLE, ORANGE
BLOWN GLASS AND STAINLESS STEEL
55 x 87 x 84 cm
£8,500


238 236 237

236. DEW DROP 10 cm
SOLID OPTICAL GLASS AND STAINLESS STEEL
140 x 12 x 12 cm
£550

237. DEW DROP 12 cm
SOLID OPTICAL GLASS AND STAINLESS STEEL
140 x 12 x 12 cm
£720

238. DEW DROP 14 cm
SOLID OPTICAL GLASS AND STAINLESS STEEL
140 x 14 x 14 cm
£1,040

JON WILLIAMS

Jon's ceramic pieces reflect his continuing interest in simple, curvaceous forms. Inspired by the natural world and created exclusively on the potter's wheel, his works are soft, rounded, and sensual.


239


240


241

239. CERAMIC DISCS
UNGLAZED STONEWARE & METAL
100 x 160 x 45 cm
£3,500

240. MINI CERAMIC DISCS
TERRACOTTA & METAL
40 x 90 x 15 cm
£1,300

241. PEARS
31 x 18 x 18 cm
£150 EACH

KATE WINDIBANK

A fragmented, fossilised form emerges from multiple ceramic shards, tracing the story of a vanished life. 'What remains? evokes the threat of extinction through climate change - species lost and futures fragile. Assembled together, the parts become whole, suggesting collective responsibility, shared resilience, and the power of unity to shape hope.


242

242. WHAT REMAINS
CERAMIC
20 x 200 x 180 cm
£7,250

THANK YOU

“To all our visitors”

Quenington Sculpture Trust is a charity that promotes contemporary sculpture in all its diversity, including experimental work. It also supports a wide range of educational programmes, funded both by ourselves and, most generously, by trusts who support Arts in education and who recognise and understand the importance of developing children’s creative skills in this unique outdoor setting.

We are hugely grateful this year to The Childwick Trust, Arts Society Corinium, and The Primrose Foundation for their support.

Fresh Air
sculpture

Our team of tutors are pivotal to this work, and many have been with us throughout the development of the educational programme. They are Laurie Plant, Amanda Griffiths and Sue Green, with new tutors Sue Gibbons and Karen Hilliard each bringing different skills as artists as well as teachers. We have some exciting guest tutors this year, Ruth Moilliet working in mixed media with an environmental awareness, Juli Bharucha and Karen Hilliard working in clay and Molly Wickett offering opportunities to develop skills in working with wood.

The Trustees would also like to thank all those involved with Fresh Air Sculpture 2026:

Meeting and greeting visitors is vital to the success of the exhibition, and we could not function without our volunteers, car parking has received support from the Fairford Youth Group, led by Chris Saunders, Christine Sheldon of the Lechlade Lions and Annabelle Barton and Marc Courtney.

Feeding the in-house team and gate volunteers each day plays an important part in the exchange of ideas and news about the daily happenings. This year this has been made possible by Josser, who are creating wonderful food in the restaurant tent, keen to use as much as possible from Robert’s Old Rectory Gardens organic vegetable garden, provided the salads do not fail, and by Juliana Grose, a retired trustee.

Speaking of sustenance, The Quenington Bull Dogs are once again providing food and drink for the Village Private View on 13 June. They are a Quenington-based charity that raises funds for those in need in our area and also run the Bonfire Night.

The next generation of interns also plays an important role, thank you to Jemima Lindsay, Paige Noyce, and Ava Davis it would be wonderful to see them go on to work in the arts and they are accompanied by the voluntary support of Clemmie King who has been visiting the exhibition since she could walk. Thank you too to Katie Morgan for designing the unique Fresh Air Sculpture tea towels which I think will be a runaway success.

Tony Crowther plays an important role in arranging the Pool House and gallery assistants Kathryn Clarke and Jill Francis assist in its running.

Meanwhile, back at the Old Rectory, Kirsty Hollis and Esme Cotes help keep things running. The gardening team who not only provide vegetables for the tent but also maintain the beautiful landscape that forms the backdrop to the artists’ work include Shaun Indge, Ali Usher and Ann Wyatt, assisted this year by Julia McLellan, Karen Pannell and Helen Devi-King.

We could not move much sculpture without the help of our neighbouring farmers Richard Lander and Jeremy Iles.

Many thanks also go to the Parish Council, the Village Hall Committee, James Sweeting of the Church, and the Earl St Aldwyn for permission to use the village green for parking, and to John Paz for providing overflow parking. We also thank the Ernest Cook Trust for providing parking for our tutors.

Thanks to the wonderful Chedworth Silver Band, who have enlivened every Fresh Air Sculpture for decades and this year have been sponsored by Katie Zoraida.

Lastly, a special thank you to our neighbours in Quenington, who have patiently supported the exhibition over the three weeks every other year since 1992.



THE FRINGE

Perhaps a long way from Edinburgh, but the Fresh Air Show has always had its own Fringe. Starting with the Keepers Pub spoof *Artsie* - which I was honoured to judge - we even appeared in Cotswold Life magazine. It was hilarious and great fun.

The Fringe then moved to the Village Hall, where many of our artists and friends put on exhibitions, including Steve Russell with his breathtaking photographs. We spilled out into the courtyard, where pop-up food outlets appeared, and workshops for children were held inside.

The church has been wonderfully welcoming, with retired priest John Partington returning for the fourth time to run the Book Bonanza. We are extremely grateful for the money he has raised over the years for St Swithin's Church.

Building on the collaboration between the Quenington Sculpture Trust and The Ernest Cook Trust (ECT) over the past seven years, The Fringe continues to be an extraordinary addition to the overall exhibition and education programme. Coordinated by Pete Tatham, Land-based Skills Manager at ECT, this remarkable student exhibition in the churchyard showcases the work of students participating in the Trust's Programme. Opportunities for students to exhibit their work are rare and extremely valuable. Taking part helps build confidence and celebrates the creativity of young people who may have faced challenges within mainstream education settings.

Fresh Air Sculpture would like to thank the following for their very generous support.

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