

BACK TO THE CAVE

The Full Spectrum



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23rd May - 31st August 2025

A JOURNEY THROUGH COLOUR

When Heather and Jonathan Wright invited us to curate a second exhibition in their extraordinary caves at Clearwell, we wondered how we might repeat the success of 2022's 'Back to the Cave – Sculpture Goes Underground'. Eighteen thousand visitors experienced fifty-six sculptures in the first show, that through the media of contemporary sculpture explored the origins of humanity, cave life and the earliest art.

It was the mining of artists ochre pigments itself that Jon still extracts from seams and nodules in the caves that suggested the new theme. In addition, the fact that without light there is no colour, sealed and confirmed the idea that an exciting theme for the new exhibition should be a celebration of colour.

Coloured sculpture was not fashionable at the start of our Pangolin career; patinas on bronze were brown, black or green, and classical marble sculpture was generally thought of as white rather than the brightly painted forms we now know they were.

Growing up in Africa and Mauritius we were exposed to masks and carved figures richly painted and temple sculptures encrusted with multiple layers of bright paint. Having no inhibition for colour in sculpture we therefore set about exploring new and exciting patinas for bronze which thankfully many of the artists working with Pangolin enthusiastically embraced. Today, colour and sculpture are frequently

combined, so our vision was to explore an exciting colour journey through the caves in a collection of thought-provoking sculptures with as catalyst, the back drop of the mysterious caverns and passages of Clearwell.

On presenting the idea we received a phenomenally enthusiastic response from the participating artists. Some were in the first exhibition and knew well what to expect, many of the artists would be exhibiting underground for the first time. Rising to the challenge, several wanted to create new works specifically for the show, others proposed a variety of existing works that would best complement the theme within the demands of the terrain underground.

Two years in the making and 'Back to the Cave – The Full Spectrum' is formed, what an exciting adventure it has been! Intellectually we have discussed colour and sculpture, hue and tone. Physically we have experimented with material and surface. Visually we have explored all manner of effects: paint and stain, patina and glaze, slips and fluorescence, light and neon among many more. As always, the creativity of sculptors has astounded us with their bursts of imagination, inventiveness and novelty in endless possibilities. With the challenging task in trying to



Saint Bartholomew, Exquisite Pain, 2006 (detail)
Damien Hirst
Damien Hirst © Damien Hirst and Science Ltd.
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make a cohesive 'whole' of seventy individual artworks we have had to be ruthless in our commitment to the essence of the concept, including only sculptures that worked effectively in the subterranean environment or fit the progressive journey through colour. Inevitably, the physical dimensions of access into the caves also precluded other fine works. Our installation team worked wonders manoeuvring delicate, heavy, awkward shapes through the narrowest of twisting alleys and passages with ingenuity and a great deal of heave-ho.

Let us guide you then on our adventure through colour as we descend underground. Let the process spark off sculptural ideas and engender emotions along the way as each object tells its own fascinating story across the exhibition's spectrum.

We start with Black. In the absence of light, such as in the unlit cave, we only sense black but in normal conditions, if a surface absorbs all the visible light, we see black as a colour, a primal colour rich and heavy with association that artists have used from time immemorial. To date, charcoal and manganese outlines on pale cave walls are the oldest images discovered and their influence remains ever powerful. Terence Coventry's *Horse Fragment* draws heavily on the Palaeolithic artists renditions of animals in startling pose, its black patina emphasising light playing off its faceted construction. Creating a black patina involves applying layers of a dilution of Ammonium Sulphide in water to the heated bronze surface; foul steam, smelling of rotten egg accompany this alchemical process no doubt in past times increasing black's association with fear and evil, magic and mystery.

Damien Hirst chose to colour his imposing sculpture *Saint Bartholomew, Exquisite Pain* with a black patina. Bartholomew stands on a sculptor's banker complete with modelling tools, his own flayed skin draped over his arm, a scalpel and scissors in his hands. The serene expression of Bartholomew's face is contrasted with the agony depicted in his skin. Hirst was drawing up on artistic traditions which allowed scientific study of the human body only through a religious and therefore acceptable context. Belief is a recurring theme for Hirst and with this sculpture he creates a powerful synthesis of three universal disciplines, art, religion and science. Bartholomew believed so intently in his religion that he was prepared to be flayed alive for it. Today we can all believe so powerfully in a medicine the doctor might prescribe that even a placebo will cure our ailment and, art Hirst believes, is the very nature of humanity's uniqueness.

Grey, like black is an achromatic colour. In pigment it is created by mixing black and white, the precise tone achieved by increasing white for paler and black for darker. Anita Mandl in carving her *Dodo* wanted grey to be the colour for her sombre subject



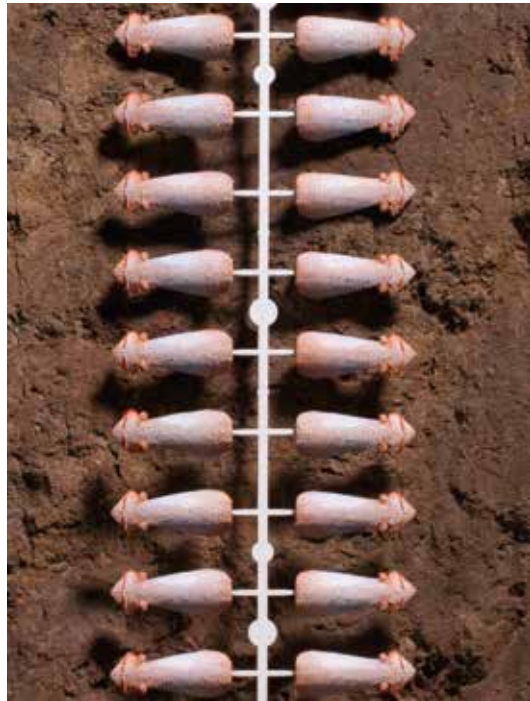
Light #4, 2025
Daniel Nadler

and to that end chose a Polyphant soapstone. The stone itself is made up of separate pale white and dark black crystalline elements which optically create an overall grey colour. The dodo, most potent symbol of extinction, has been placed on its own small island in a tribute to its origin while it also emphasises its inherent vulnerability. White is also achromatic, and we see the colour white when a surface fully reflects and scatters the visible wavelengths of light. It is seen as the opposite of Black and is associated with purity, simplicity and light.

In a personal take on being blinded by light, Daniel Nadler looked to his youth where excruciating migraines were exacerbated by the sliver of light penetrating under the darkened bedroom door. *Light #4* in pure white Carrara Statuario marble polished to a high sheen was Nadler's choice for representing a psychological blinding by pain and light. The exquisite craftsmanship and classically inspired expression highlighting the brutal slash that eliminates the eyes.

The exuberant and expressionist churning of surfaces in Maggi Hambling's *Henrietta Eating a Meringue* take gestural form to new heights. Like the very forces that created the hollows and caverns at Clearwell dark and sombre with iron and limestone, the pure white convex bursting forms couldn't be greater.

Michael Cooper's choice of material was often a factor in arriving at a subject. Dark Kilkenny marble suited his gorillas and chimps, warm orange Italian marble suggested orangutans and crabs, and white Carrara marble was for polar bears. Coopers *Reclining Polar Bear* rests his head on its paws head down, formed like an ice block slowly melting poignant and vulnerable in equal measure.



Join the Conversation, 2023 (detail)
Polly Morgan

The unadulterated surface of white Carrara marble is a very effective material for abstract sculpture; no distracting veins or mottles to divert attention from the purity of form. Almuth Tebbenhoff's *Turning Point* creates a dynamic swirl of upward movement uplifting our gaze and feelings in direct contrast to the gravitational weight of the stone itself. Carrara marble has been valued for centuries for the fineness of its crystals which enables the most subtle of carving and the finest of detail.

Star by Lynn Chadwick was conceived during this pre-eminent post-war British artist's most abstract period in his oeuvre. It remains constructed in Chadwick's unique method of "drawing" the edges of the forms out in welded metal rods before filling the spaces in-between with a plaster-based material laden with Iron filings. On *Star* Chadwick used a white patina composed of Bismuth nitrate to overlay a dark grey oxidised base to achieve a pale grey colour, highlighting the textures and marks of his surfaces. Today, triangulated structures are almost ubiquitous in the built environment fundamental to digital design and build programmes but back in the 1950s and '60s this was a distinct personal method. In combining the strength of this technique with a visual preference for an organic asymmetry Chadwick formed a very personal language. The 'character' or 'attitude' Chadwick aimed to create is most obvious in his juxtaposition of two forms; *Teddy Boy and Girl* is a classic example of the way

he balances a square form against a triangular one, delineating the elements of male and female movement and expression.

Clay is often coloured by the dominant mineral oxides in the rock and soil surrounding it; indeed, it is often a product of those very minerals. In using clay to construct *The Towers* Jason Wason accepts the light creamy colouration that iron imparts to the pale clay and enhances it with further brushwork of metal oxides. Its placement on ledges in a small steep walled cave increases the suggestion these towers could be defensive but as all defences fall in the end could they also be co-opted for personal retreat and contemplation.

Polly Morgan has used multiple casts of part of an Australian Lizard, the 'bearded dragon' to make an enigmatic emblem *Join the Conversation*. Tinting the base colour with pink and brown tones it is placed still in the earth-colour spectrum of yellow and red ochres despite its mix with white. Nature exploits these colours for camouflage, however isolated from their environment and displayed like an injection moulded product, it is their strangeness rather than naturalness that we first notice.

Angela Palmer uses rock quarried in each of the countries that make up the United Kingdom and creates a puzzle interlocking our independent histories with material so readily recognisable in our cultural architectural expression. Portland stone represents England, Pink granite stands for Scotland, black basalt for Northern Ireland and Anglesey limestone for Wales. In times of geopolitical turmoil Palmer has grounded us interlocked together as the elements that subtly colour the mineral rock are bound into their molecular structure. It seems impossible to conceive that despite the obdurate weight and mass of rock, the colours that we see in that reality are a reflection or absorption of wavelengths of light.

Jason Wason in his second contribution to our journey through colour wanted to bring Clearwell into his work. After throwing his *Studded Red and Gold Vessel* on a potter's wheel, he brushed Clearwell red oxide onto its surface and fired it at a high temperature vitrifying it as a permanent oxide pigment, part of the vessel. Further embellishment with a golden sheen creates a sense of preciousness for whatever contents this armoured bowl could protect.

Minerals permeate our world, many of which are obvious and common, perhaps it may come as a surprise that even wax can have such an origin. Earth wax, the medium chosen by Susie MacMurray for making her site-specific sculpture became a material reference to mines and mining as earth wax gets its warm orange colour, tinted by the iron in the ground it came from. Creating *Stalactite* MacMurray shaped paper before adding the earth wax coating. Influenced by the delicate enfolded calcite structures forming miniature stalactites in the nearby cavern, the whole structure is dramatically lit to produce a fiery glow from the delicate translucent structure and its iron infused colour.

Iron Pyrites; cuboid crystal growths are attractively reflective and often termed 'fools gold'. Pyrite crystals are formed when a solution is supersaturated with iron and sulphur. The excess which cannot dissolve further creates nuclei of iron and sulphur which



The Four Nations, 2023
Angela Palmer



Stalactite, 2025 (detail)
Susie MacMurray

grow larger in layers forming a cubic structure. This extraordinarily natural process is mimicked, in appearance at least, by Bruce Beasley. Beasley creates his sculpture using a computer program pioneered with Hewlett-Packard where cuboid volumes can be inter-related to other forms and endlessly manipulated in a virtual space free from the constraints of gravity and the limitations of material. Beasley saw this freedom to create shape and volume as the fundamental freedoms of music making and, with his modernist principles and aesthetic, created pure sculptural abstractions. *Thrust* epitomises his methods and imagery which once cast into bronze are patinated with rich iron salts in a further acknowledgment of their natural equivalents.

Nature in all its forms remains a constant source of inspiration to artists. The Acanthus leaves that inspired the Greek and Roman columns have in turn influenced Paul de Monchaux. In the original legend Acanthus leaves growing through an abandoned basket inspired the ancient Greek sculptor and architect Callimachus to invent the Corinthia column. De Monchaux has taken the legend and created his own Corinthian curled leaf basket. *Volute V* is sculpted by hand in plaster in an impressive feat of formed symmetry and reflection, rivalling nature's spiralled sea-shells or the leaves of plants. In keeping with traditions in bronze *Volute V* is patinated with iron and sulphides to a deep rich brown.

The iron that has coloured the majority of the sculptures so far encountered on our journey is the constituent material of Steve Hurst's *Jacob's Ladder*. As a non-precious metal, iron is quick to rust, and is the reason for Hurst's choice of this medium in which he ironically portrays medals and other decorations the armed forces award its heroes. *Jacob's Ladder*, was in the 1st World War, an infamous step-trench that left soldiers fatally exposed to enemy sniper fire. It was consistently and insistently used despite appalling losses. Hurst's monument to the futility of conflict finds new relevance in contemporary wars of equal atrocity.

Olivia Bax uses colour on her sculptures to unify their volumetric forms to their linear structure. Made from steel and paper mâché, steel, bronze, paint or patination link these seemingly disparate constituents. Enamel paints on *Vide Poche II* enhance the earth tones of ochre pigments with brighter pink, orange and brown and yellow in a jazzed-up riff on the colours in the cave.

Stik with his huge painted intervention on the cave wall, takes its shape from the form of the rock and its colour from twelve kilograms of ochre mined deep inside Clearwell. Made for the first sculpture exhibition three years ago it remains as a permanent artwork of the cave.

Natural slate, richly coloured with varied layers of Iron oxide was the material of choice for Peter Oloya's contribution to *The Full Spectrum*. The shape and images in a fragmented sheet of slate suggested the subject of his piece. *Silent Queen* elaborated minimally with a few deftly carved lines references the role of royalty in present day Uganda as well as royal dynasties across Africa whose influence and history are forgotten and often erased.

Antony Gormley has long used his own body form as a vessel or the architecture for the expression of emotion. Finding and constructing cubic equivalents to the relative volumes of his own form Gormley composes abstract feelings into mass and space. Favouring iron as his medium of choice for its warm oxidised hue, abundance in the earth's mantle and its core, alongside its role in human achievements. Clearwell and its five thousand year history of iron and ochre extraction couldn't be a more appropriate setting for *Cotch* where the sculpture's material returns to the source of its extraction in a circular process alternated between liquid and solid in both the natural and human elemental formations of iron.

Land artist Julie Brook spent several days in the mine at Clearwell carving her human-made fissure above an undulating seam of iron crystals. This intervention in the cave wall is a continuation of Brook's fascination with ochre, rock and earth explored at several sites around the world. The carving follows the contortions of a limestone strata pushed upwards and downwards by tectonic forces over eons of time. It is a meditation on the constant evolution and adaptation occurring as environmental and climatic conditions apply their influence. In a journey of its own, Brook emphasises her ten metre long carving by encrusting *Strata* with Clearwell's red ochre.

So far, our journey into the exhibition has encountered black, white and grey and multiple earth tones but mines and caves have been exploited since the earliest of times for the rare gleam of gold and silver. These colours are not entirely of the visible spectrum. The atomic structure of gold absorbs the energy of the blue to violet parts of the spectrum while reflecting the red to yellow wavelengths which gives the lustrous shine of the metal. Among its other properties such as resistance to corrosion and rarity, gold has long been held in high regard. Wealth, status and currencies, personal adornment symbolic of royalty or religion mean that gold has much more meaning than many other metals. Tavares Strachan claims some of this symbolic meaning by covering *Mary Seacole*, his ceramic reliquary box, honouring the Crimean nurse Mary Seacole with gold. He elevates the achievements of this queen of the Caribbean, too long marginalised. This most ductile of metals means it can be beaten microns thin and applied to almost any surface. In doing this to his portrait of Mary Seacole Strachan venerates her in an act of remembrance.

In a similar act of remembrance, Rayvenn D'Clark depicts her grandmother *Evonne with an 'E'* in the polished shine of bronze. This alloy of copper and tin is the primary material for memorials of all types for its durability and permanence as important as its superficial similarity to gold when polished. Bronze's ancient history claims other significance when the lost wax process was developed six thousand years ago and it became our third great technology after stone flint knapping and pottery. Glass casting claims a heritage almost as ancient as that of bronze, four thousand years ago in Mesopotamia and Egypt silica sand with soda and lime were melted together to form glass. The addition of metal



Strata, 2025 (detail)
Julie Brook



Evonne with an 'E', 2024
Rayvonn Shaleigha D'Clark

salts and oxides produced vibrant colour, all the more intense due to the transparency of glass. Richard Jackson with his stela of cast glass adds a hint of golden colour adding warmth to his tribute to neolithic henges. *From Past Memory XIX* exploits the transparency of Jacksons medium with inscribed enigmatic markings amplified through the depth of the glass as reflection and shadow on the cave wall.

Sally Fawkes takes golden transparency in glass to new depths with *Eternal Exchange XXXIV*. Like nuggets of gold trapped in amber the sculpture glows with each move of the head as the rough-hewn intrusions into the elliptical form reflect light off their chiselled surfaces.

The use of metal salts and oxides is also the basis of the craft of patination. Far from just blackening the surface of bronze with sulphides, rich colours are possible too with the application of solutions of acidic metallic compounds which oxidise in different colours relative to their elemental origin. The Romans finding

Greek bronzes after immersion in seawater, burial in the ground

or weathered through century long exposure, wanted to imitate the richly coloured and textured surfaces of the sculpture they revered and went on to develop recipes for ageing and colouring their newly made bronzes. The process has been elaborated considerably overtime to now include a wide range of colours. Seldom as bright as pigment, the metallic origin and natural process brings a subtle relevance to patina colours on bronze.

Ellis O'Connell uses patina to great effect on *Five Vessels Maquette* in this exploration of form with colour. The glow of the bronze below the layers of patina adds a richness. Blues merge with green, green with brown and brown with black. The sense of their mineral origins is enhanced by the stone-like mottles, marbling and stipples adding vibrance to the smooth simplicity of the forms.

Bronze's main constituent is copper, up to ninety percent with smaller percentages of tin, lead or zinc. It is two natural copper-based pigments that Isaac Okwir chose to highlight for this exhibition with his sculpture *Turaco*. Turacin and Turacoverdin are two pigments that are unique and only found in a family of African birds, the Turacos. These frugivorous, leaf-eating birds are colourful inhabitants of forest and woodland. They have recently recolonised the rewilded acres of the Ruwenzori Sculpture Foundation enchanting Okwir with their habits, calls and bright colours. Turacin has in its composition eight percent of copper and is a rich scarlet and Turacoverdin is a bright green or blue. Okwir's rendition of a pair of Turacos in full display is the result of hours of observation and weeks of work modelling sheets of beeswax and tree resin for casting into bronze.

Continuing the theme of blue birds, Brian Kneale's *Falcone* in its abstraction of constructed planar form was perhaps inspired in part by the importance of Peregrine Falcons to the Isle of Man, Kneale's homeland. Kneale is a rigorously formal artist but somehow imbues his sculpture with enough organic reference to emote his Celtic heritage. Here the wings and claws in dynamic balance are patinated at his request with a blue patina of Ferrocyanide.

Equally blue, Breon O'Casey has reduced the features of a bird to an essential form. Originally modelled

in wax *Blue Bird* has an archaic and universal shape that would be as recognisable on a palaeolithic cave wall as it is in a contemporary art gallery.

Glowing like a crystal of ruby twelve metres above the floor of the Chain-ladder pit hangs Conrad Shawcross's *Slow Arc Inside a Cube XVII*. This sculpture entirely inhabits the cave with its mesmeric shadows that weave and merge across the rough hollows of the cavern. Elliptical arcs travelled by two halogen lights within the cube both illuminate and animate this installation, casting ever-changing projections over the organic cave surface. Shawcross has created many intriguing and fascinating machine/ sculptures but with *Slow Arc Inside a Cube XVII* thirty metres underground, he has created a new vibrant iteration of his tribute to the chemist and radiographer Dorothy Hodgkin whose pioneering use of X-rays refraction through crystals, determined the atomic structure of penicillin and insulin.

Weaving and knotting, formed a strong part of Rachel Carters heritage in textiles, and was in part the inspiration behind her weaving a tangled web of wax, not unlike a weaver bird that knots its leaf fibre nest and creates a delicate sphere. *Medium Bronze Sphere* was a maquette for the much larger metre diameter sculpture cast for the Derwent Valley. In this setting the small and precious blue-green sphere brings to the fore the first colour photographs of our own blue-green planet from the dark black space. Pale blue/green patinas are a combination of copper nitrate and bismuth nitrate. These metallic salts are the basis for a wide range of pale patinas, the white oxides of Bismuth reacting on other chemical colours like titanium white would with the use of gouache.

Charlotte Mayer's work became almost synonymous with pale blue-green patinas, especially her delicate spiralling winged forms, so enamoured was she with the ethereal quality these patinas contributed to her sculptures. *Largo*, a double spiral originally sculpted in balsa wood and cow parsley stems infilled with wax was designed for direct casting into bronze. Like fossil ammonites of such intrigue to Mayer, *Largo* looks completely at home in its own side cavern at Clearwell.

Ann Christopher's large *Following the Journey* hangs



Turaco, 2025
Isaac Okwir



Slow Arc Inside a Cube XVII, 2025
Conrad Shawcross



Following the Journey, 2017 - 2024
Ann Christopher

in its entire three metres under its own rock arch. The bright green of its surface painted in place of a patina. Christopher understands patina inherently, always involved in this final creative stage of a sculpture in bronze. Working closely with Ken Cook, over her entire career, the subtlety and depth of colour on her bronzes was a joint pursuit. Although the sculpture is painted, it is from the perspective of a patina; the aspiration for the final journey of this sculpture being its transformation into bronze. In Christopher's library of images: tusks, horns, claws and beaks nestle next to softer forms like lips and leaves, fruits and pods which combine with shadows, lines and journeys are constructed, modelled and carved into the enigmatic distilled forms so characteristic of her work.

Steve Dilworth's *Mountain Air*; carapace or helmet like external form contains an inner secret, a phial of thin mountain air collected at mid-summer. Dilworth's practice of enclosing and layering objects and meanings within his sculptures are for him an empowerment to the sculpture, like a heart in our body or an engine in a car. Patinated a deep mottled green or copper iron and sulphide, like the wooden summer landscape, the air transparent in its glass phial would at mid-summer have appeared like the sky blue. We see the sky as blue due to the molecules of oxygen and nitrogen scattering the white sunlight. The shorter wavelength blue light being scattered more widely in

all directions, enables us to perceive the sky as blue.

Blue is the conceptual origin of Briony Marshall's *Nature's Blueprint*. This sculpture takes the atomic structure of a pigment and gives it structural form. Animating the molecule with atoms in the shape of the human figure, Marshall references our own molecular make up. Atomic structures are the chemical source of how we perceive certain materials as particular colours. The transparent and linear nature of Marshall's sculpture throws a perfect molecular diagram of copper phthalocyanine as a shadow on the cave wall; a reminder of Marshall's education and practice as a chemist prior to becoming a sculptor. The human eye is more sensitive to blue light and perhaps this is why, regardless of geography or gender, blue is widely stated as people's favourite colour. It seems so far that our exhibition is proving this point. Indeed, once we had discovered how to create a blue patina, it rapidly became the most frequently requested colour.

Nicola Hicks has chosen blue, considered colour of sadness, for *Things That Don't Love You*, her sculpture of elephants she depicts balancing on drums. Although a delight to her child's eye became in adulthood a scene of empty despair, the captive elephants' lives so diminished in comparison to the rich social family life of their fellows in the wild.

We do tend to award emotion to colour or colour to emotion, it is even capable of altering our mood depending on the predominant colour of our surroundings.

We remain in the blue zone for *Stag Blue* a glazed pot by the Pangolin design collective. Here a bright

blue glaze is achieved with the use of cobalt oxide. Cobalt used to be mined in the United Kingdom at Alderley Edge in Cheshire much like ochre was mined at Clearwell but unlike ochres, it is only in the firing process where the cobalt combines with the glass of the glaze under intense heat, that the cobalt will absorb all wavelengths of light, except blue, which reflects back to the eye.

Merete Rasmussen's endless surfaces, undulating through complex twists and inversions are hypnotic journeys of their own. *Endure*, was unlike Rasmussen's more normal practice, modelled directly in wax, inspired by the sweeping underwater currents swirling and flowing in waves, these sensual movements captured in an endless moebius strip were to be coloured blue like the water that inspired it.

Concerns of colour are central to the sculpture of Pat Volk. Once formed, Volk allows the particular shape and form of each sculpture to dictate the colour or colours she ends up selecting. With *Individuals*, the innate character of each form suggested a particular tint, tone and hue and on an instinctive level Volk knows what colour each form should be. A range of emotion heightened by colour and form are Volks ambition for the viewer to gain from her work. We have chosen three of Volks series of sculptures titled *Individuals* and positioned high on a cave ledge to accentuate their individuality: hiding, peeping or observing from their high vantage point.

Man Of War is an installation in blown glass by Monira al Qadiri. Her Kuwaiti heritage informing her environmental concerns in a hydrocarbon society alongside her search for a more cohesive community in the face of global climatic crises. The man of war is not one animal but a whole symbiotic community of animals each with its own function to enable the survival of the group – long tentacles of stinging cells trail behind the floating sail simultaneously stunning their prey and defending the community from attack. The purple, blue, green colours of the organisms and the distinctive form of the floating sail are perfectly recreated in the medium of blown glass, the colours trapped within the hollow forms refracting



Five Friends, 2017
Damien Hirst

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through the glass walls. Man of War roam the tropical oceans and seas like the warships that gave them their name; they are however, at the mercy of wind and waves and are frequently washed ashore left high and dry on the sea shore.

Remaining with a Marine theme, the very limestone that Clearwell Caves are formed from was made by billions of marine corals and other organisms that create a skeleton of calcium carbonate. The accumulated layers become compressed and cemented together eventually over millions of years hardening into limestone. It is appropriate then to include a sculpture from Damien Hirst's magnum-opus 'Treasures from the wreck of the Unbelievable'. In this epic installation Hirst created a visual odyssey that blurred the ancient with the modern, truth with fiction and artifice with reality. Its premise was that of an ancient traveller two thousand years ago whose extraordinary collections aboard his huge ship 'The Unbelievable' sank as the overladen vessel foundered. The coral encrusted treasures were 'salvaged' in recent years to be exhibited in Hirst's exhibition. Included in the sunken body were Disney characters festooned with natural corals adding colourful decorative embellishments to the iconic forms of Mickey Mouse and his friends. *Five Friends* question whether today's popular culture can become the mythology of the future. Choosing corals, some of the most colourful of all organisms allowed Hirst to employ a vibrant and varied palette for the 'salvaged versions' in contrast with the primary-coloured original characters. Jon Buck's huge bell *Taking the Toll* implies by its title that bells are not only rung out in celebration but also tolled in warning. Encrypted in hieroglyphs of his own design are recognisable outlines of a diversity of endangered wildlife; their silhouettes fitting amongst others in a maze of symbols, each unique in shape, dependent on others to keep its place in this web of life. Buck has over many works and years developed a personal visual lexicon with which he explores complex philosophical and scientific ideas with sculptures that delight in their sensuous colour and attractive motifs. They resonate with concerns as

widely differing as conservation, evolution, ancient history and genetics. Biodiversity loss is the concern *Taking the Toll* is ringing out its cautionary tune.

Lisa Traxler uses pattern and colour to a different effect. Coming from a background in the fashion industry, Traxler knows well how shape and pattern can both emphasise or hide form. Her discovery of dazzle camouflage on a World War 2 radar station kick-started an investigation into an interaction in sculpture of hard-edged pattern on equally geometric three-dimensional forms. In *Time Traveller Transformation 2*, green, blue, grey, black and white jostle with each other both hiding and exposing the shapes beneath; her combined use of acrylic paints on plywood structures reveal Traxler's joint practices as painter and sculptor. Keith Tyson's *Modular Deposit No 1* was made especially for this exhibition. True to form, Tyson has conceived an artwork unlike anything he has made previously. Inspired by extremophile organisms surviving where no other life form ventures they are pioneers in their single celled simplicity and could be the original life forms that evolved into more complex organisms. Without up or down, left or right Tyson adapted the sculpture's forms to the



Modular Deposit No.1, 2025 (detail)
Keith Tyson

environment of Clearwell Caves. Stacked on mining rubble and leaning against the cave roof and walls, it is hard to escape the passing resemblance of mine pit props made in the pop aesthetic of striped candy canes, delighting children and adults alike. Even the most serious of artistic endeavour is open to other interpretation and humour.

John Hoskin's sculpture is constructed almost entirely from welded steel. After army service during World War II Hoskin, like several of his post war contemporaries, developed the use of steel often applied in planes built up of multiple rods in conjunction with steel plates and found objects. Hoskin's early works were figurative to a degree, gradually developing an abstract language of form exemplified in *Flat Flat* 1963. Like the aerodynamic cars Hoskin admired, the shiny smooth curved panels and bonnets of bright orange are suggested in this low-slung, floor-hugging object.

Flat metal sheets are also the base material of Jeff Lowe's sculptures. Starting off by drawing templates cut out on metal sheets, he later curves and bends them, revealing layers of positive and negative forms within. *Red Flats* takes its title from theatre scenery, building in layers that suggest space within the confines of a stage, 'the flats'. Peering through holes into inner spaces and seeing the way in which profiles and silhouettes overlie one another, Lowe is creating internal worlds where shape and space create mood and feelings overlain by strong vibrant colour. Back in the 1960's, Lowe was a student at St Martins School of Art where William Tucker was an influential tutor. Tucker's own works of that period, were along with his colleagues Anthony Caro and Phillip King, revolutionary. They articulated a nonfigurative formal language of line and form in sculpture, often constructed from base and industrial materials and removed sculpture from the plinth.

In Tucker's case, drawing and a line's relationship to volume, form, shape and material were an investigation into the basic grammar of sculpture. In *Subject and Shadow I and II*, Tucker uses the building blocks of three-dimensional form and its shadow that he represents with a flat cut out shape, reversing their relative weight and playing with the different permutations possible to prove a taxing problem. Unhappy with the solutions, Tucker shelved his investigations. It was almost fifty years later that the exploration of 3D digital rendering software programmes, enabled him to experiment with possibilities once again and discover a formal solution that he was content to accept. The joy of completing this troublesome visual conundrum influenced the bright red and yellow shadows.



She Came in Through the Bathroom Window, 2023
Sarah Lucas

© Sarah Lucas. Courtesy Sadie Coles HQ, London. Photo: Steve Russell Studios

Investigations of a different nature have been a lifelong pursuit of the Artist and Scientist Jonathan Kingdon. Colourful signals and patterns in fish, birds and mammals are used to communicate either attraction or warning. In *Beaks as Flags*, the evolution from a modest toucanet bill to that of the extravagantly sized Toco Toucan beak, reveals that alongside the environmentally shaped functionality for feeding, defending and preening, toucan beaks have also been sexually selected for greater size and colour. Kingdon's hanging mobile is a celebration of the origin of aesthetic appreciation that takes place in the eye of the beholder.

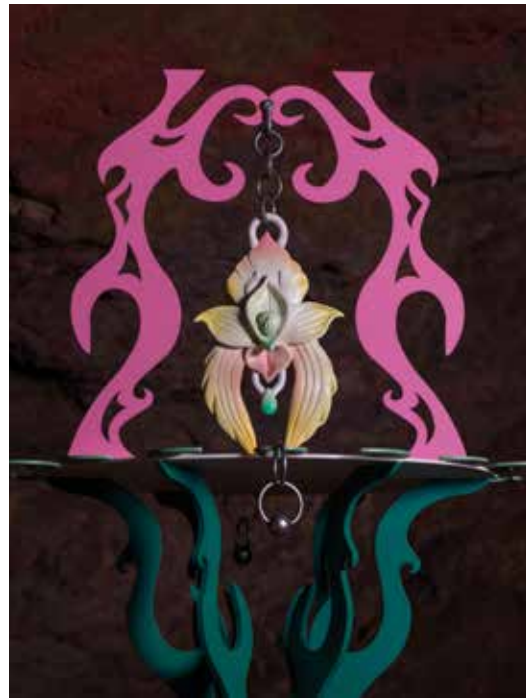
The common farm cockerel led Terence Coventry down a different but still colourful route, breaking out its feathers into a scaly cloak with every plate painted in different hues derived from the birds' feathering. Coventry's simplification of the facets has expanded, kaleidoscope like, into a series of diamond shaped armoured blades overlapping each other.

Sarah Lucas created *She Came in Through the Bathroom Window* especially for this exhibition. One of her series of sculptures titled generically Nuds, or is it Nudes, Nodes or Knots? Word play and puns are very much part of the surreal humour that enlivens the seriousness of Lucas's art created originally from kapok filled nylon tights. Lucas fashions sensuous humanoid forms that can knot up on themselves, stretch out over furniture or gesticulate on white goods. The humble everyday materials of Lucas' work are in some cases given durability and permanence, as for this piece by casting in bronze. Material as well as colour, are important to Lucas, laden as they are with their own context. Functional stainless

steel, ambiguous and humble concrete and richly painted and highly polished bronze combine, in a dynamic assemblage that are the constituent parts of *She Came in Through the Bathroom Window*; their synthesis making for a luscious slinking figure, cat like prowling around her cave den.

Oculus, Greek for eye, is also the opening or round window in the ceiling top of some tall buildings. Sue Freeborough implies both with her linear progression of figures. Using outlines of female forms painted on ancient cave walls, Freeborough creates a false perspective as the figures diminish in size and rise towards an implied opening in the cave roof, gaining as they go, in intensity of colour from ochres at the base through reds and yellows to pale yellow and brilliant white as they reach the oculus of the cavern's apex. Made specifically for this exhibition Freeborough amalgamates all her interests in ancient art, feminist imagery, colour, the eye itself and history in a single sculpture.

In the first 'Back to the Cave', hung Daniel Chadwick's *Blue Whale* skeletal form inhabiting the roof space over the subterranean lake, glowing and luminous, the largest work at nine metres long. In a larger installation, Chadwick follows his memorable sculpture with a huge constellation of glowing mobiles, *In the Wake of the Whale*, a site-specific one-off installation only for the duration of this show. At eighteen metres long the trail of phosphorescent bubbles have been left in the whale's wake



Orchid Table, 2024 (detail)
Hannah Lim

invoking feelings of deep space and deep water. Nature has in the total darkness of the ocean's depths evolved in some fish, squid and other marine life as bioluminescence. This involves the interaction of two molecules reacting with oxygen and the animal's cells. Luciferin and luciferase create an eerie glow for self-defence, navigation, to hunt prey and signal to mates. Chadwick's construction utilises invisible ultraviolet light absorbed by many materials and reemitted as visible light glowing as fluorescence.

Abigail Fallis's *Looking Glass* makes use of the eye, not just as a window into the soul but as the extension of the brain which enables sight and vision. Utilising the construction of the compound eye, a structure found in many insects and crustaceans, Fallis has placed at the centre of each ommatidia, a taxidermy eye replica of the single lens of birds, fish and mammals including ourselves. This complexity of eyes is set behind glass diamonds which at certain angles split white light into miniature rainbow spectrums while the refraction of the water that the sculpture is partially submerged in, gives us a vision of a multitude of colourful eyes.

Orchid Table by Hannah Lim takes its inspiration in part from the colours of flowers and in particularly orchids. Orchids have evolved a broad and diverse range of structures and colours primarily to attract insect pollinators essential to their reproduction. The anthocyanins and carotenoids, pigments that give flowers their intense hues can also create pale and subtle colour depending on their prevalence or abundance within the petal structures. If these pigments are absent the flowers will be white, whereas milky or creamy colours are due to a reduced intensity of pigments. Accessing the chinoiserie traditions of her Singaporean background, Lim adds white to many of the colours she uses in her painted, glazed or painted sculptures, tinting the tones paler in contrast with the darker or deeper colour.

Lorraine Robbins is a multi-disciplinary artist currently using ceramics as her primary method of construction. This enables Robbins to exploit the rich and varied colours of glazes. Her sculpture *Inappropriate Life Choices* questions the social choices we might make. The attraction of strong emotions may cloud our judgement delivering a temporary feel-good factor but with negative consequences. The humorous imagery behind the serious message in the title are a natural consequence of the thinking by making that is Robbins's forte in her manually crafted works. The role of colour plays in seduction is well known, and the potential for bright colours to tempt us into harmful situations are a part of this sculpture's message.

Colin Reid is renowned for his mastery of the art of glass casting over the span of a forty year career. He knows intimately the way light bends and refracts through his medium, intensifying form or colour. *Open Eye R 2103* is an example of Reid's skill in putting his knowledge to powerful visual and expressive effect. Set into a red roofed cavern at Clearwell, the iris-like sculpture, despite being made for the exhibition, could not resonate better in any other environment. The iron base and limestone



Inappropriate Life Choices, 2025
Lorraine Robbins

key block segment are both intentionally included into the sculpture's structure and bring further site-specific content. The melting together of the layers of red and clear glass on cooling have left a sense of the movement during their molten state and evidence of the high temperature process and subsequent long cooling and annealing process of its formation.

Implied movement is also a theme in Merete Rasmussen's *Multiple forms*. Slicing up a sheet of copper plate and manipulating the strips into a swirl, Rasmussen has created a three-dimensional drawing. She sets out to explore the notions of convex and concave movement and the negative space in between in vibrant pink, the colour being an integral part of its visual effect.

Jon Buck, with the smallest sculpture in the exhibition at mere eight cm high has given us a wonderful reminder of our interactions with nature. Canaries were selectively bred by keen aviculturists to an intense yellow from the natural yellowish green colour of their wild ancestors. In this process, the darker melanin pigments were selected out in numerous generations of captive canaries in favour of the brighter yellow carotenoid pigments. Renowned, as caged birds that enliven people's homes with their cheerful song and bright colour, they were also used in mines as an early warning system to draw attention to the presence of poisonous carbon monoxide gas. Being more sensitive than human beings to this potentially fatal hazard, canaries would stop singing, become listless and sometimes die, raising the alarm before miners would succumb to the odourless and colourless gas. Here at Clearwell, Buck's *Yellow Bird* is, the canary in the mine.

The head is such a powerful image in our minds that we can see it suggested in the shape of clouds, cracks and protrusions in cave walls or ceiling, in tree roots and almost everything around us. Hamish black has fabricated a head from steel that through the 'minimal' in shape and form suggests a head on its shoulders. The face itself is a completely concave shape painted in a uniform yellow. This hollowed out form can appear convex due to our brain's logic, knowing that faces protrude but with no clues to

anchor our vision to, the shape bounces back and forth between positive and negative. *Head Sense* plays with the visual illusion and is part of Black's ongoing research into visual stimuli, shadow, outline, vision and memory.

Continual Yellow is a sculpture in ceramic by Merete Rasmussen and one of her series of continuous forms. If you were to take a point on an edge of this sculpture and follow it, you will travel the whole outline of the sculpture and return to the point you started. Similarly with their planes you will follow both upper and lower surfaces returning to the point of departure after twisting and turning around the form.

Concavities is the title as well as the form of Nigel Hall's latest sculpture, made specifically for this exhibition in Clearwell. Its form is suggestive of the caves themselves and was originally inspired by Hall's 1980's visit to cave temples in India. These



Continual Yellow, 2022
Merete Rasmussen

extraordinary places for worship have been a source for several of Hall's related forms. The ellipse a form that can be drawn on a planetary scale and let alone on an earth bound one, in sculpture, creates a sense of depth, the illusion of a circle on a slant. This blurring of the boundary between two and three dimensions is also explored in Hall's practice of drawing. *Concavities* is constructed from sheets of aluminium where the consecutive drawn ellipses overlay each other in reducing or increasing size. When all the sections are fixed together the full interplay of positive and negative are revealed. Hall is rigorous in a formal sense but also conceptually, the role of Macadam ellipses in the differentiation of the way colours are seen must also play its part in Hall's construction and choice of colour, sulphur yellow. If we stare at the sculpture for a while and then close our eyes, we see a reversed after-image. This optical effect is due to the way in which light sensitive cells in our retina, exposed to a bright colour for a sustained period become fatigued and, in the after image, after we close our eyes and the complementary colour appears in illusion. The concentric ellipses of *Concavities* also create an open eye after image effect with the dark colour of the cave visible in between the bright yellow bands seeming to vibrate. An ellipse viewed along its axis will appear round and one of the most celebrated of all anamorphic images that employ this effect is the memento mori image in Holbein's *The Ambassadors* which bears a passing resemblance to Hall's *Concavities* in form. In a robust sculptural form, the spaces and colour of Hall's forms seem to float in a sensual and visual image, inhabiting its own cave at Clearwell means its illusory and optical attributes work at their optimum.

Liz West creates installations that explore the effects of colour and light. The two being parts of the same in *Our Illuminated reflection* in which mirrored coloured discs sit at varied heights filling the available space of its cave floor. Light bounces off the discs reflecting their colours onto the cave's wall and roof. In a white walled space these reflections would be distinct, vibrant and strong, overlapping and distorting according to the angle of reflection. In the cave at Clearwell, the effect is more muted, the overall ochreous tones and the chipped and broken surface absorb more light than they reflect. Nevertheless, relative warmth or coolness, muted reds and greens are discernible. The colours of the discs create a kind of stained-glass floor in an unexpected and delightful installation.

Looking at Ian Dawson's sculpture *Stone 24 (50%)*, patchwork quilts come to mind and indeed the recycling of image and material are very pertinent to this sculpture. The prehistoric stone circle at Avebury, stands as a cultural relic of immense scale to rival that of Stonehenge. Avebury's great age means that its significance to our ancestors is still unknown although the equinox and sunlight and its shadows seem of great significance for the creation of such a formidable and special place. Over the centuries a number of stones were felled and yet others were broken up by fire into manageable sized rocks for everyday purposes. Stone 24 as it sits today at Avebury is itself a reconstruction from the shattered remnants of the original much larger rock rescued from a blacksmith's forge. This patchwork rock contains the idea that even pieces of the original can hold remnant relevance and this is part of the story of Dawson's sculpture. Having scanned the stone itself, using the latest technology Dawson prints its replica digitally in thin shell sections of recycled plastic. He intervenes at random moments in the printing process for a change of colour and creates a new and colourful patchwork of another sort, and in finally reassembling the many printed shells, Dawson recreates the form of reformed *Stone 24* at fifty percent. In the process of mythologising mythology, Dawson recreates, in the manner of the Greek originals, copied in Roman times and again in the Renaissance, yet another example of the complex fracturing and rebuilding of an object.

Stained glass set into cast aluminium sculpture was a medium pioneered by Geoffrey Clarke. This he used to great effect in commissions for new buildings in the post war period; the most notable example of these works are his vibrant and celebrated works in Coventry Cathedral. The circular *Embryo I* was in all probability a test piece for a larger architectural window. Using the easily shaped material of polystyrene, Clarke buried his sculpted form into casting sand. Pouring molten aluminium into the sand simultaneously vaporised the polystyrene allowing the metal to fill the evacuated space. After cooling and light post-casting metalwork, Clarke could set panels of coloured glass into the deep recesses of the casting to create a unique synthesis of shape and form, colour and material, light and shadow.

Technology and light are the synthesis Mortiz Waldemeyer creates. He once described light as the equivalent to a painter's canvas and paints and technology his tools. With his sculpture *Ming* Waldemeyer has created a three-dimensional flexible net of stainless-steel components that works like an electronic circuit board that power a plethora of miniature LED coloured lights animated to change colour and appear to move. This spectacle of light and form is contained to the sculpted vase forms. Some of Waldemeyer's creations are vast atmospheric installations where he is truly sculpting with light.

Our journey through sculpture and colour would not be complete without a neon sculpture. The bright colours and flexible glass tubes twisted into all manner of shapes was originally used for advertising. In a diminutive version of Las Vegas, Time Square and Piccadilly Circus, night and day, flash their saturated colours, seductively and subliminally influencing our choices in what to see, eat or buy. Very quickly, artists saw potential for this urban and ubiquitous, vibrant visual medium that was both lacking in weighty tradition as well as being of the age. Neon lights are sealed and filled tubes of Neon or other gasses at low pressure with electrodes at each end. Passing an electrical current through the gas ionises the gas, making it emit coloured light; specific colours vary according to the type of gas used. For many years, the Moreland Match Factory in Gloucester, familiar to many in this part of the country, advertised its presence with a neon sign of two crossed matches that flashed their flames of yellow neon on and off above their entrance. In a wonderful coincidence, Gavin Turk had created a neon sculpture entitled *Lite*; its graphics of a match lighting and extinguishing in quick succession, references Pop Art, Modernism and Surrealism. Turk has created a symbol of light and colour, modernity and urbanity, and in this setting rekindled a memory of a long extinct local factory. *Lite* symbolically displayed like the screens through which we experience so much of our culture marks the end of our colourful journey.

We hope that the physical experience of this journey in colour and sculpture, material and technique, image and form in the mysterious darkness of Clearwell Caves has been an adventure. Something to stimulate our minds as well as our senses. Picasso is famously quoted about Palaeolithic cave art, "Since Altamira, all is decadence". We hope that by contrast this journey will have shown that art is alive and well, indeed in fertile and dynamic shape. The contemporary creators of our visual culture, artists, create for the rest of us the monuments of our age, bright in colour and tone, rich in thought and concept. It is a privilege to work with them and a joy to share it more widely through this exhibition.



Lite, 2009
Gavin Turk

We are grateful and immensely thankful firstly to, the Wright family for challenging us once again to curate a show in their extraordinary caves. To Gallery Pangolin who worked tirelessly over the last two years to put everything in place and produced this catalogue, to our indefatigable installation team and skilled craftspeople of Pangolin Editions and Studio Sem who have rushed through new site-specific creations and our ever-supportive colleagues. We especially thank all the Artists, their estates, agents and galleries who have with so much enthusiasm and generosity supported us to create the full spectrum.

Rungwe Kingdon
May 2025

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TERENCE COVENTRY
1938-2017

When Terence Coventry wasn't allowed to switch to sculpture from painting as a student at the Royal College of Art, he settled in Cornwall as a farmer. Returning to sculpture after twenty five years, he created vibrant works in metals, concrete and printmaking depicting the animals he observed there so closely.

Born from an error in casting, *Horse Fragment* was for Coventry a happy accident which he elaborated three or four times as a tribute to the early cave images of horses and Marino Marini's iconic equines.

Horse Fragment, 2007
Bronze
Edition of 10
58 x 50 x 20 cm



DAMIEN HIRST
b.1965

Damien Hirst first gained prominence in the 1980s while still at Goldsmiths, and was the driving force behind the now-historic *Freeze* exhibition, considered the debut of the artists who would come to be known as the Young British Artists (YBAs). Hirst's iconic works changed the public perception of contemporary art, and its place in the market. His artworks explore his signature themes of love, death, religion, science, and belief through a range of media including painting, sculpture, and installation, creating pieces that are both visually and conceptually compelling.

The piece is titled Saint Bartholomew, Exquisite Pain and it comes from memories I have of woodcuts and etchings I remember seeing when I was younger. As Saint Bartholomew was a martyr who was skinned alive, he was often used by artists and doctors to show the anatomy of the human body and this is also what I've done. He holds his own skin over his arm and he holds a scalpel and a pair of scissors in his hands so that his exposure and his pain are seemingly self-inflicted. It's beautiful yet tragic and like Saint Sebastian his face shows no pain. I added the scissors because I thought Edward Scissorhands was in a similarly tragic yet difficult position - it has a feel of Rape of the Innocents about it.

Damien Hirst

Saint Bartholomew, Exquisite Pain, 2006
Bronze
Edition of 6
250 x 110 x 95 cm
Damien Hirst © Damien Hirst and Science Ltd.
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ANITA MANDL
1926-2022

Born in Prague, Anita Mandl came to England in 1939, where she trained as a zoologist and studied sculpture. Her carvings, mostly in stone, are cast into editions in bronze and silver. Her deep knowledge of animal anatomy and behaviour informed her pared-down sculptures that convey the very nature of a species. Mandl was a Fellow of the Royal Society of Sculptors.

When the last Dodo became extinct on the island of Mauritius sometime late in the 17th century, it was the first time that mankind realised that we could cause the total demise of a species. Up until then it was assumed that species were inexhaustible and if a population disappeared from one area then another would be found elsewhere. With the death of the last Dodo we realised that we could cause the extinction of species and to avoid further losses we had to nurture wildlife. This was an important realisation; the death of the last Dodo saw the dawning of modern conservation consciousness.

Dr Carl Jones MBE 'Bones to Bronze' 2004

Dodo, c.2002
Polyphant
Unique
17 x 12 x 30 cm



TERENCE COVENTRY
1938-2017

Coventry walked his stretch of the Cornish coastal path for over fifty years, closely observing the jackdaws, ravens, gannets and other avian residents of the remote headland. The faceted sculptural form of *Gannet Head Maquette*, reduced to a series of geometric planes, dynamically expresses the power and elegance of this magnificent bird.

I spend a lot of time walking the dogs and we live in a beautiful place here, right on the edge of the cliffs. When I'm walking I'll often stumble over something because I'm looking at the birds and taking in the things that you see naturally but observing them more precisely.

Terence Coventry

Gannet Head Maquette, 2004
Bronze
Edition of 10
67 x 18 x 18 cm



DANIEL NADLER
b.1983

Daniel Nadler is a Canadian-born poet, artificial intelligence innovator, and visual artist. Nadler's sculpture process involves working with both 3D digital sculpting techniques as well as classical bronze casting and marble carving techniques. Across media, Nadler juxtaposes new and traditional techniques that have never been seen together before in order to produce new relationships and new visual realities.

Slashes of Light

Being blinded by light was an agonizing reality for Daniel Nadler as a young child. His migraines were so intense that even the faintest sliver of illumination beneath a darkened bedroom door caused extreme pain in his eyes and nervous system.

The distortions of form and perception, born from pain and sensory phenomena, imprinted themselves deeply into Nadler's psyche. These memories, charged with profound psychological resonance, now find expression in the cool, immutable hardness of Carrara marble. Through his sculpture, Nadler eloquently navigates the profound dualities of joy and horror, hardness and softness, beauty and strangeness, idea and image.

Light #4, 2025
Statuary Marble
Edition 1 of 1
50 x 31 x 32 cm



MAGGI HAMBLING CBE
b.1945

Maggi Hambling is an internationally renowned painter and sculptor, celebrated for her portraits, responses to the natural world and her prominent often controversial public sculpture – including *Scallop*, on Aldeburgh beach, Suffolk, for composer Benjamin Britten, *A Conversation with Oscar Wilde*, Adelaide Street, opposite Charing Cross Station, London and *A Sculpture for Mary Wollstonecraft* on Newington Green, London.

Maggi Hambling has described Henrietta Moraes, and the effect she had on her life and work, as 'a force of nature'. Moraes – 'queen of Soho' in the heady Colony Room days and Francis Bacon's subject on many occasions - was Hambling's lover and muse toward the end of her life. Moraes's death in 1999 prompted a new, elemental subject in Hambling's work. In retrospect, the artist realised that her sculpture, *Henrietta eating a meringue*, was the start of her celebrated and continuing series of North Sea paintings. The voracious exchange between the meringue and the mouth relates to the North Sea devouring the shingle of the Suffolk coast.

Henrietta Eating a Meringue, 2001
Resin Fibre Glass
Unique
155 x 190 x 190 cm



MICHAEL COOPER
1944-2025

Michael Cooper's sensuous animal and human forms are carved in marble or stone or cast into bronze. His empathy for his subjects allows his chisel deftly to reveal not only the inner calm and beauty of the stone but also the essence of the animal itself. Cooper's sculptures are dignified, self-assured, independent and respectful. They have a deep and quiet energy perhaps imparted by the long hours of chipping which bring them forth from the stone.

Starting with a rough block using nothing but a chisel and sandpaper Cooper brings incredible tactility and subtle sensuality to the sculptures he creates. Forms flow from one into another, magically suggesting a feline flank, a canine quizzicality, primate personality or pachyderm power.

The stone itself carries within it a structure of crystalline elements, colour and texture that attract this sculptor's sensibilities. He knows from long experience how to expose the attributes of his different 'rocks', marbles, limestones or serpentine to name but a few among attractive minerals and, how best to combine shape and form with surface and colour.

Rungwe Kingdon 'Out of the Block' 2023

Reclining Polar Bear, 2019/2020
Marble
Unique
16 x 40 x 15 cm



ALMUTH TEBBENHOFF
b.1949

German-born Almuth Tebbenhoff moved to England in 1969, where she studied ceramics before establishing a studio in London. Tebbenhoff has been moving steadily towards a freer mode of expression, creating forms in bright colours, exploring light, space and the origin of matter; she works in welded and painted steel as well as bronze, stone and ceramics.

Turning Point was carved from a bright Carrara Bianco marble and is my celebration of dance, the whirling of a dervish as well as the spinning of a child lost in the joy of this intoxicating movement. Marble with its white volume seemed to me the best material to express the force of a swirling mass. The stone can be carved so finely and finished with a smooth surface that the whole process becomes a rhythm of that circular motion. The sculpture is an invitation to move and to dance, to balance and to feel the joy of being alive until you drop.

The title suggests the turning point from being an innocent child, to the ecstasy of whirling for divine love via the sensuality of a woman in the middle of her life.

Almuth Tebbenhoff

Turning Point, 2008/2009
Carrara Bianco Marble
Unique
43 x 48 x 48 cm



LYNN CHADWICK RA
1914-2003

London-born Lynn Chadwick was one of the giants of 20th-century sculpture, his work spanning five decades. Art historian Herbert Read singled him out as one of the young 'geometry of fear' artists at the 1952 Venice Biennale. Chadwick developed his own construction method, making a welded armature onto which he applied a skin. Using this singular language, he evolved an extraordinary parade of archetypal, faceted figures and beasts.

Chadwick's sculptural language was essentially built around triangles. The stability of a tripod, pyramid or cone, both as an actual form or as a concept to construct other forms, was intrinsic to his method. Juxtaposed triangles extended into squares, rectangles or even larger polyhedrons, could be extended further into three-dimensional, cage-like constructions creating more organic objects. In using this language throughout the 1950s he invented a very particular iconography of curious figures and beasts.

With the 1960s came a new sensibility. The mood was of the abstract and Chadwick, not insensitive to it, responded in his own way. With an objective eye he looked again at his sculpture and returned to the building blocks of his previous creations. He reduced these to their most elemental forms and combined them in a spare, elegant and eloquent way, a crystallisation in material form of the simplest visual poetry. Plato described 'platonic solids' or 'natural objects' as: '...beautiful not in relation to something else but naturally and permanently beautiful in and of themselves'.

Rungwe Kingdon 'Out of the Shadows' 2009

Star V, 1966
Bronze
Edition of 8
63 x 33 x 29 cm



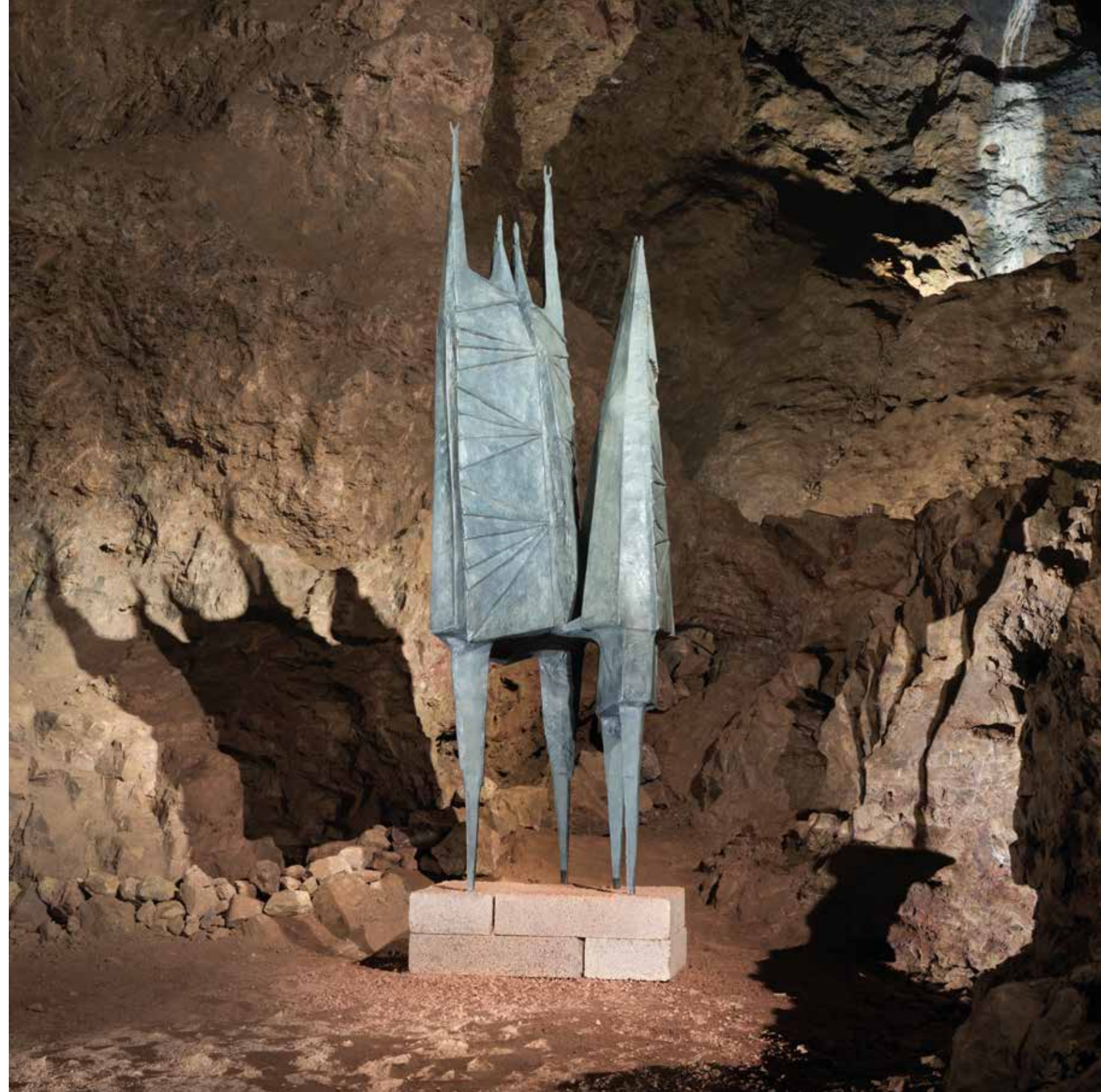


LYNN CHADWICK RA
1914-2003

There are several variations on the 'teddy boy and girl' which clearly demonstrate how relatively small changes to the basic square and triangle composition can completely alter the nature and feel of the image. Chadwick's quest for what he termed 'attitude' pervades all his sculpture and drawing. It is the way in which he composes forms in a set relationship to each other: poised, dynamic, in tension or harmony, forms in visual balance. Chadwick relied on physical balance for his early works, the mobiles and stables, and although these gradually evolved into static sculptures the principle of a visual balance remained elemental. This is true of his two-dimensional works as well as his sculptures.

Rungwe Kingdon 'Lynn Chadwick, draughtsman' 2015

Teddy Boy and Girl, 1979
Bronze
Edition of 6
190 x 61 x 57.5 cm



JASON WASON

b.1946

After travelling extensively, Jason Wason moved to Cornwall in 1976 and worked at Bernard Leach's St Ives Pottery in tableware production. From the late 1980s, he has concentrated on his own, increasingly bigger, ambitious sculptural objects inspired by the great ceremonial wares of the past, some of which have been cast in bronze and silver.

The Towers are part of the Conflict Series. They represent the underlying violent side that seems to exist in many peoples of this earth.

Nationalism, cultural differences, alternative belief systems or merely the acquisition of material wealth, all seem sufficient to generate serious hostility between nations. This violence in the cold light of day, seems preposterous, however it does exist, just beneath the surface. Subterranean patterns of thought, lurking in the dark recesses of human consciousness.

These caves seem to be a very appropriate venue.

Jason Wason

The Towers, 2012
Fired Clay
Unique
116 x 17 x 17 cm
110 x 17 x 17 cm
70 x 17 x 17 cm



POLLY MORGAN

b.1980

Polly Morgan is a British artist working in taxidermy, concrete and polyurethane. Interested in creating deceptions, her sculptural facsimiles are made from painted casts and skin (often snakes). They explore the disparity between surface and reality, false narratives in an increasingly polarised and digitised society, and hint at the subterranean life that exists beneath all things.

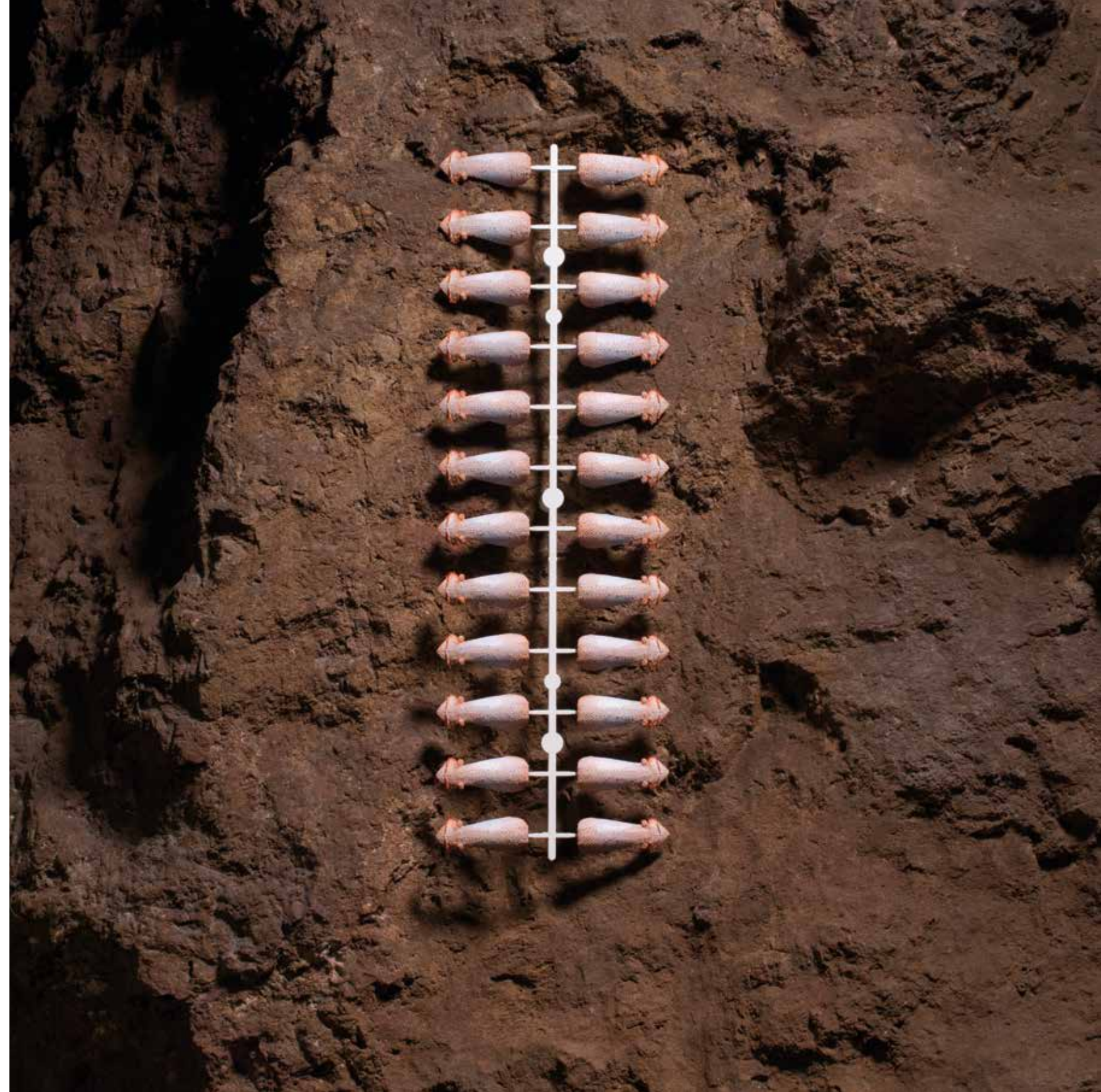
Camouflage, mimicry and subterfuge are the inspiration for Join the Conversation, one of a series of similar sculptures called False Flags. Like strings of bunting or serried shields, this augmented sprue, a spine-like column on which acrylic nails are packaged before application, is textured with the cast hide of a Bearded Dragon and painted in a highly decorative fashion, to represent beauty both as cue and armour.

Chosen for lizards' ability to signal to others by altering their physical appearance, this painted skin-textured sculpture explores the politicisation of bodily adornments, drawing parallels between military, cultural and primal warfare.

The phrase Join the Conversation is written on a banner held by a 'demonstrator' in a Pepsi advertisement. In an effort to assimilate with their target audience, Pepsi hired Kendall Jenner to play herself converting to activism. In the three-minute film the model is seen shedding her make up and wig mid-fashion shoot and joining a non-specific protest march, where she diffuses tension between the crowd and the Police by handing an Officer a can of the drink. Widely criticised and later withdrawn, it illustrated the pitfalls of trying to adopt the mores of a different group.

Polly Morgan

Join the Conversation, 2023
Painted Polyurethane and Powder Coated Steel
Unique
100 x 34 x 4 cm



ANGELA PALMER
b.1957

Angela Palmer's materials include glass, stone and wood and are as broad as her sculptural subjects, which range from a Georgian racehorse to a Formula 1 engine, from an Egyptian mummy to the corona virus, all linked by an investigative imperative. Her MRI self-portraits were featured in Robert Harris's novel *The Fear Index*.

The Four Nations is an interlocking cube of four separate rocks representing each nation within the United Kingdom - Portland stone for England; pink Morayshire granite for Scotland; black basalt for Northern Ireland; and Anglesey limestone for Wales. Through the cube, the sculptor Palmer has created a portrait of the United Kingdom through geological Deep Time - the Scottish granite is from the Silurian period, c.425m years old; the Welsh limestone, Carboniferous, c.330m years old; the English Portland, Jurassic, c.150m years old; and the Northern Irish basalt, Paleocene c.60m years old.

As a sculpture, it is not intended to signify what divides us but what makes each of our nations different, what give it its own character and personality, our identify is imbued in our homes and institutions, from the most humble to the grandest, built over generations from the rocks beneath us. In a way, it is a portrait of the United Kingdom.

Angela Palmer

It is a simple yet complex cube, similar to a Rubik's cube: difficult to take apart and well nigh impossible to re-assemble.

The Four Nations, 2023
Basalt, Portland Stone, Pink Granite and Anglesey Limestone
Unique
35.5 x 35.5 x 35.5 cm



JASON WASON
b.1946

The pyramid studs on either side of the Red and Gold Bowl, suggest and imply protection for what is held inside the vessel.

Jason Wason

Studded Red and Gold Vessel, 2025
Fired Clay with Clearwell Red Ochre
Unique
24 x 43 x 43 cm



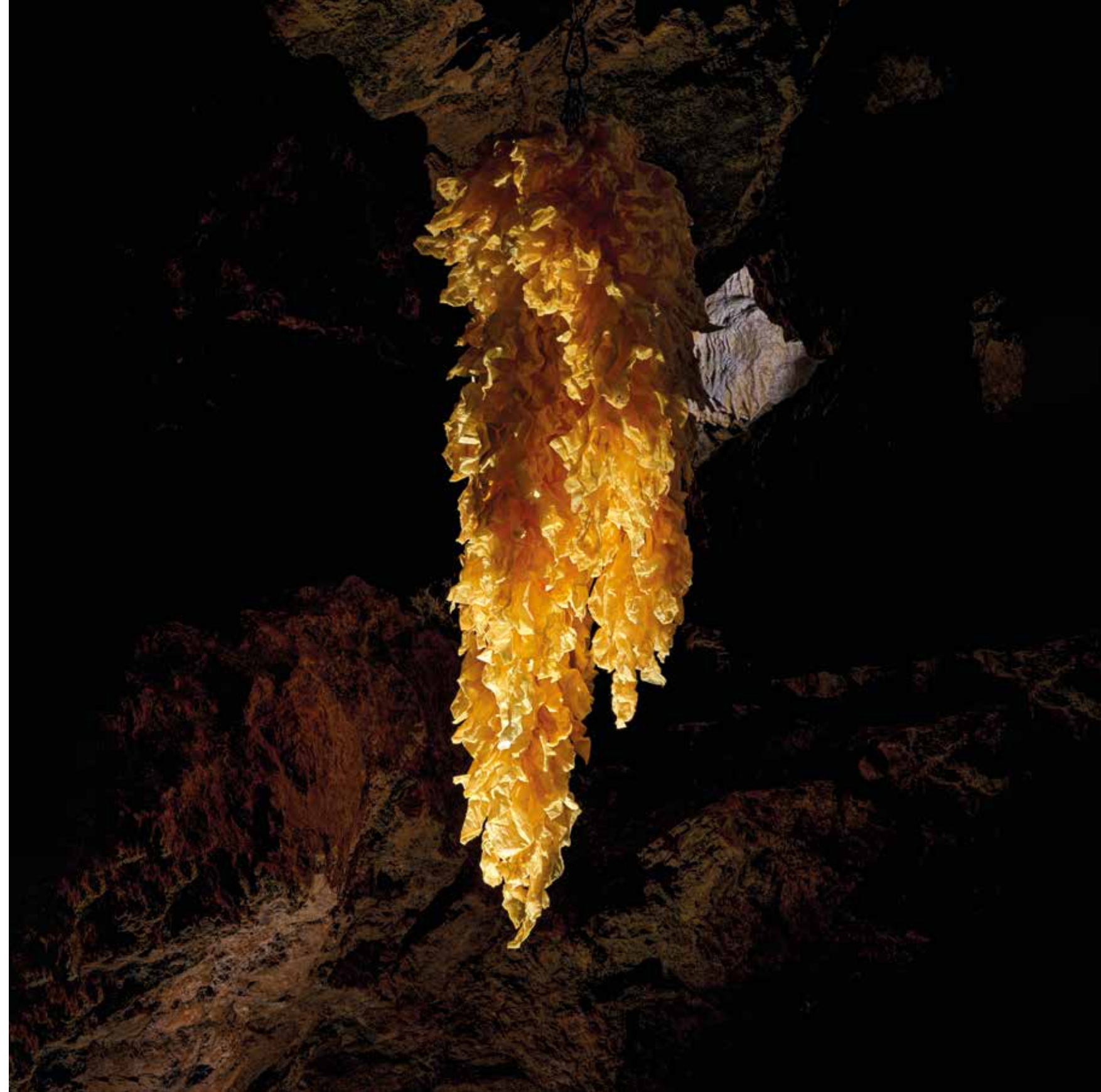
SUSIE MACMURRAY
b.1959

Susie MacMurray makes poetic site-specific interventions in historic spaces and individual sculptures. An intimate engagement with materials is at the heart of the former musician's practice, as she fuses substance (wax, copper, textiles, found materials, feathers, bone), form and context in deceptively simple ways to create physical and cultural associations.

I have been working with wax a lot recently and was delighted to be given the opportunity to experiment with earth wax which is refined from the margins of oil deposits. I love the natural colour, which seems so vibrant and full of energy. It seems entirely appropriate to use it in the context of a mine and reminds me of the circular nature of all things, from resources to human beings. Everything goes back to where it came from. Evolution and decay as atoms continually transform into new structures.

Susie MacMurray

Stalactite, 2025
Paper and Earth Wax
Unique
160 x 90 x 90 cm



BRUCE BEASLEY
b.1939

American sculptor Bruce Beasley's intersecting cubes in richly patinated bronze suggest crystalline structures, while sinuous forms in metals and acrylic evoke movement. "Nature remains the ideal guide ... without it, there is no warmth, no heart and I insist that my work have both." Beasley has long pushed the boundaries of making, adapting digital technologies to realise new works.

Bruce Beasley's intersecting cuboid forms are reminiscent of natural crystalline structures, with sumptuous patina which add to their organic essence. By breaking out of an expected pattern, his sculpture also has roots in early Modernism, which aimed to reassess the confines of the cube. Spaces are created that can be vigorously experienced, manipulating mass and volume in order to construct the impression of silence or movement.

Thrust, 1993
Bronze
Edition of 9
48 x 41 x 33 cm



PAUL DE MONCHAUX
b.1934

Canadian-born Paul de Monchaux first came to London to study sculpture at the Slade School of art in the 1950s. His abstract works in stone, corten steel, plaster, bronze and wood are based on geometrical figures. "The invisible space, the space inside things... I came to the realisation that that was what I was interested in."

The supposed origin of the Corinthian order, as told by Chambers:

A young girl of Corinth being dead, her nurse placed on her tomb a basket containing certain trinkets which she delighted when alive, and covered it with a tile to prevent the rain from spoiling them. The basket happened to be placed on a root of Acanthus, which in the spring, pushing forth its leaves and sprigs, covered the sides of it; and some of them, that were longer than the rest, being obstructed by the corners of the tile, were forced downwards, and curled in the manner of Volutes.

Callimachus, the Sculptor, passing near the tomb, saw the basket, and in what manner the leaves had encompassed it. This new form pleasing him infinitely, he imitated it on columns, which he afterwards made at Corinth, establishing and regulating, by this model, the manner and proportions of the Corinthian Order.

Volute V, 2016
Bronze
Edition of 7
68 x 72 x 72 cm



STEVE HURST
b.1932

Steve Hurst is a sculptor, historian, author and teacher. Ever since his first trip to the battlefields of the Somme in the 1960s to research family history, much of his work has been about war and its consequences. Whether cast, fabricated, drawn or written, Hurst's work scrutinises received history and public opinion.

Soon after the 50th Anniversary of the Battle of the Somme, I toured the 20 mile line of the battle. I travelled by cycle carrying a drawing board, paper, pencils, pens and ink. I concentrated on the valley of the river Ancre, the remains of mine craters and trenches on the flat farming land and the villages of Aveluy, Beaucourt, Beaumont Hamel and Auchonvilliers, all of them destroyed in 1916. Jacobs Ladder was the infamous step-trench that linked the Valley of the Ancre up the cliff to the flat plain above.

I made sketches and other drawings from those sketches when I returned to my studio on the edge of the Cotswolds. I also made various models and then put the project on one side. I did not reconsider Jacobs Ladder full size until almost 50 years later when I was Artist in Residence in the In Flanders Fields Museum in Ypres. The ladder is 300 cm tall, 70 wide and 70 deep. It is built out of steel with small bronze and cast-iron plaques welded onto the flat sides. The steel structure was made by 'Witney Welding'. I formed the little plaques in wax. They were cast by the Pangolin Editions Foundry. The plaques contrast the shattered bodies of those who died on one side and the medals, orders and decorations on the other that the leaders and commanders and politicians awarded themselves and their chums.

Steve Hurst

Jacob's Ladder, 2013
Steel, Cast Iron and Bronze
Edition of 3
300 x 60 x 60 cm



OLIVIA BAX
b.1988

Olivia Bax uses papier-mâché soaked in household paint that she applies to steel armatures to make shapes like bright alien growths. She was Sir Anthony Caro's studio assistant for the last three years of his life. "Sculpture is the best way of getting a multiple of experiences ... touch, looking, contemplating. They're so complicated because they're not flat."

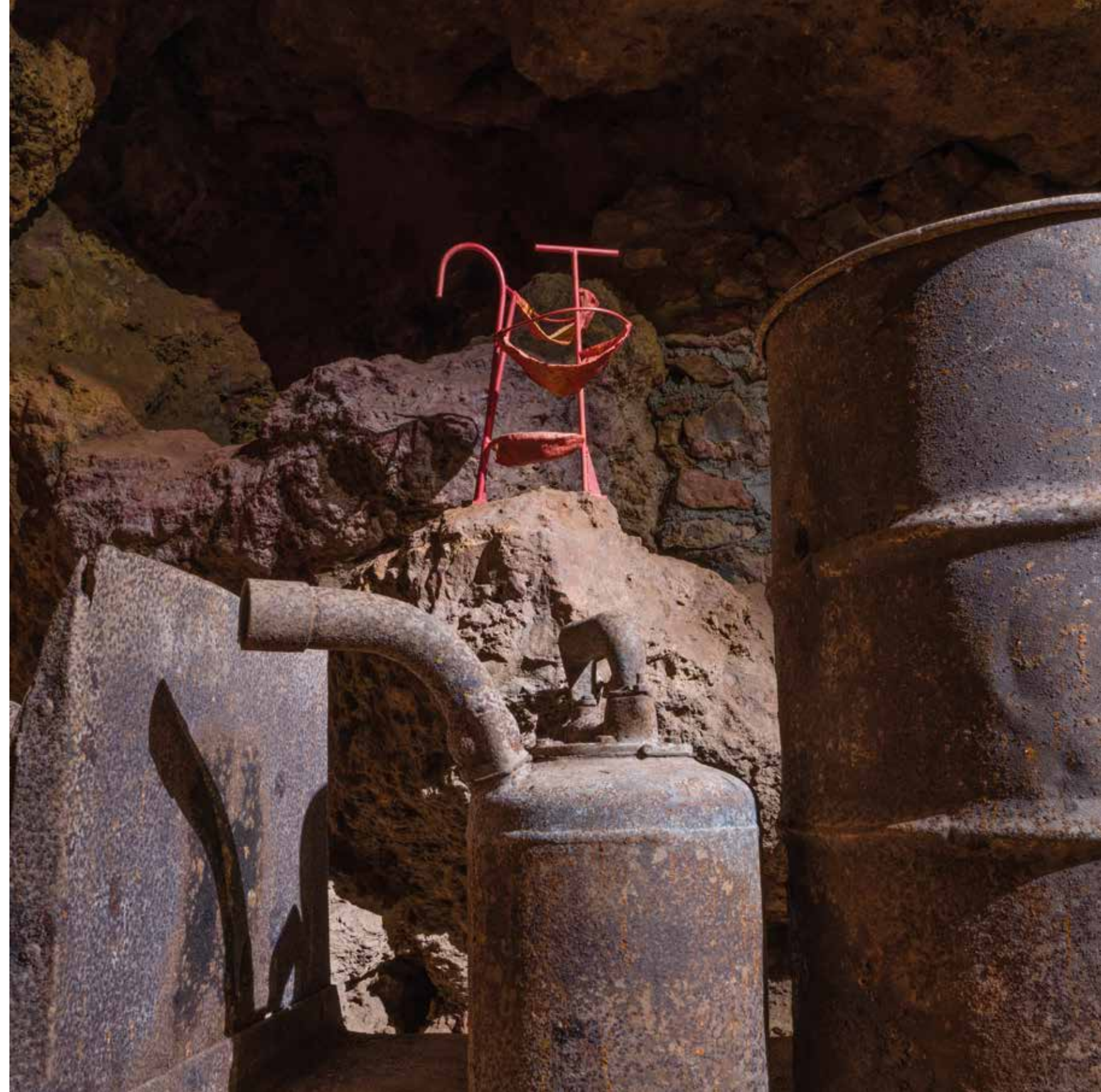
I made the 'Vide Poche' steel and bronze sculptures when I was on a residency at a foundry in Oxfordshire in 2018. Simon Allison, a sculptor and owner of Lockbund Foundry, challenged me to make work in a similar way but instead of building solids using a hand generated paper-pulp, to use bronze. So I welded steel armatures and modelled wax in and around the structure which, through the casting process, burned out and was replaced with metal.

Pockets are hidden, practical spaces for any assortment of things. I often build pockets in my sculptures as a way of adding space. The French phrase – Vide Poche – translates as 'stuff emptied from pockets.' I imagined my 'Vide Poche' sculptures could host items, emptied from pockets.

Recently, I returned to these sculptures to add more colour as I found the patination dull. I used small tins of enamel paint and allowed the form of the sculpture to dictate where the colour pooled, dripped and landed.

Olivia Bax

Vide Poche II, 2018
Steel, Bronze and Enamel
Unique
52 x 40 x 44 cm



STIK
b.1979

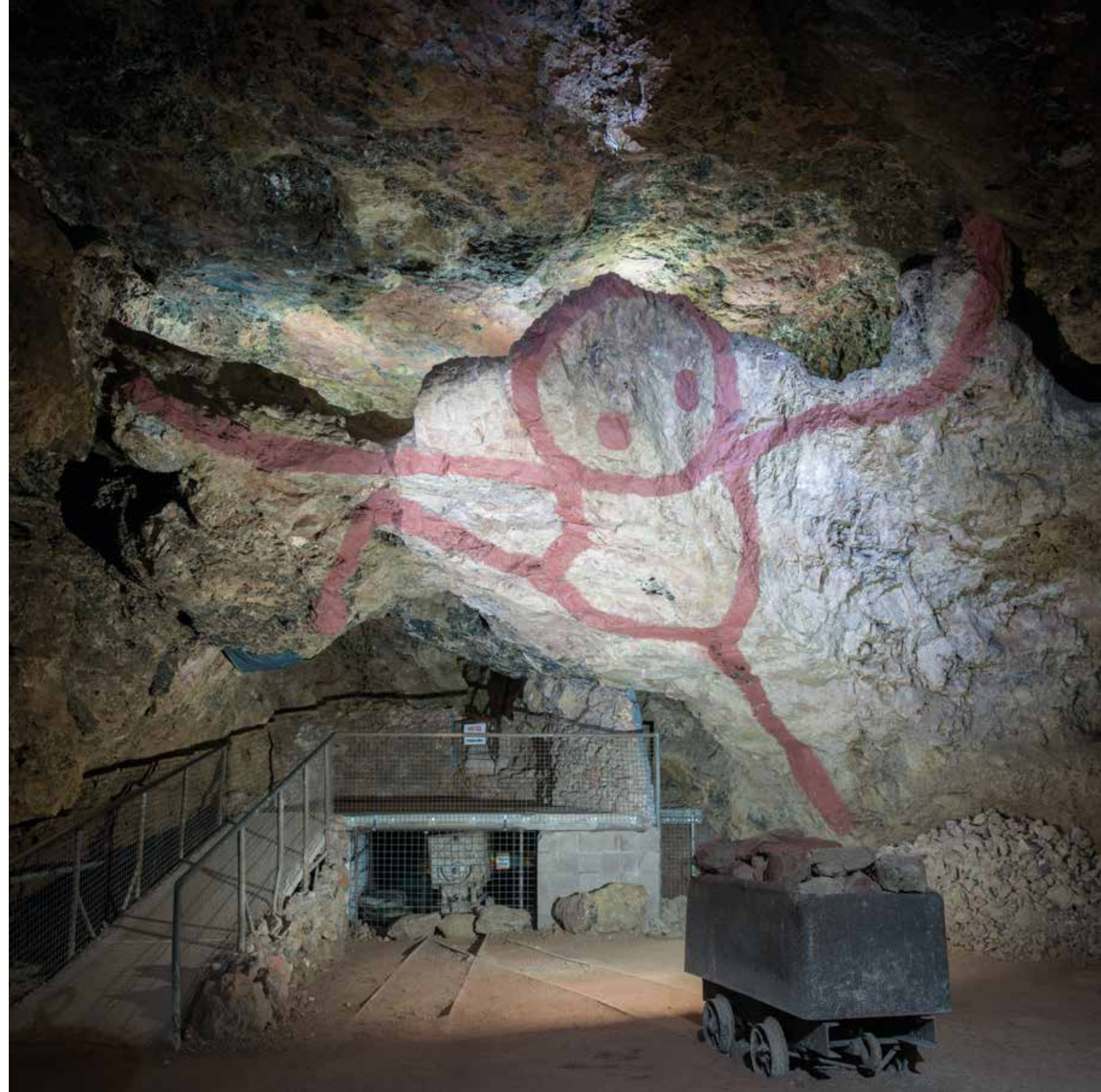
British graffiti artist STIK started painting socially conscious works around Hackney in 2001 and is now an international presence. His figures each comprise six lines and two dots and their style was influenced by his time spent studying calligraphy in Japan. Deceptively simple, they respond to their situations with a great range of feelings.

The Ochre Man represents the first art emerging from the cave. The figure is painted in raw, red ochre from deep within the cave, mixed only with water and applied by hand as humans have done since the beginning of time. The body is formed of the natural cracks and contours of the rugged limestone bringing the cave itself to life. The ceiling of the cave is illuminated to show the warm red glow of the natural ochre deposits formed there when the earth was still young.

The artwork was made with the blessing of the family who own the cave and carry the ancient tradition of 'free mining' to produce small batches of red, orange, yellow and purple ochre for artists. No artificial binders or colourants were used, great care was taken to avoid historical markings and no natural habitats were disturbed in the production of this piece.

STIK

The Ochre Man, 2022
Clearwell Red Ochre
Unique
800 x 800 cm



PETER OLOYA
b.1979

Ugandan artist Peter Oloya was abducted as a child and forced into being a boy soldier, taking comfort in his shared love of making pots with his grandmother and digging out clumps of clay to work from. When he escaped, he took refuge in art. He graduated from Makerere School of Fine Art and was awarded a Patrick and Joan Leigh Fermor Arts Fund Residency at Pangolin London in 2022.

During a project exploring prehistoric music and art on the island of Lolui in 2007, 'Rock Music Rock Art' Peter Oloya was fundamentally inspired.

'Back to the Cave - The Full Spectrum' exploits this inspirational experience, and with 'Silent Queen' the ancient Ugandan Slate suggested the subject that with a few deft carving strokes Oloya brought to life what he saw in the stone.

Silent Queen, 2025
Iron Impregnated Slate
Unique
78 x 38 cm



ANTONY GORMLEY
b.1950

Antony Gormley is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that confronts fundamental questions of where human beings stand in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise.

COTCH is made from a concentrated earth material: iron.

The work is based on a 3D registration of a lived moment in time.

The attitude of the body is rendered as a series of interlocking and stacked blocks.

The challenge with these works has always been to find a way to use this architectonic language to treat the body as a condition: being, not doing.

Showing the work in a cave system that was used to mine iron is an exciting prospect. I have always wanted the work to be grounded and become a place for people's thoughts and feelings to dwell. Planting the sculpture inside the body of the earth, I believe, will make this more possible.

Antony Gormley

COTCH, 2015
Cast Iron
Unique
67.5 x 68.5 x 54 cm
© the artist



JULIE BROOK
b.1961

British land artist Julie Brook studied at the John Ruskin School of Drawing and Fine Art, Oxford. Exploring light, distance, the materiality of the land, and using film as part of her working process, she makes substantial interventions in the landscapes of often remote and wild places, ranging from the Scottish Hebrides to the deserts of Libya and Namibia.

Strata is a carved drawing where I have followed the vein of iron ore running through the hard crease limestone. The ore breaks out more easily and sometimes unpredictably due to its stalactitic structure which gives this uneven quality of line, while the iron strata itself gives the line its rhythm and flow.

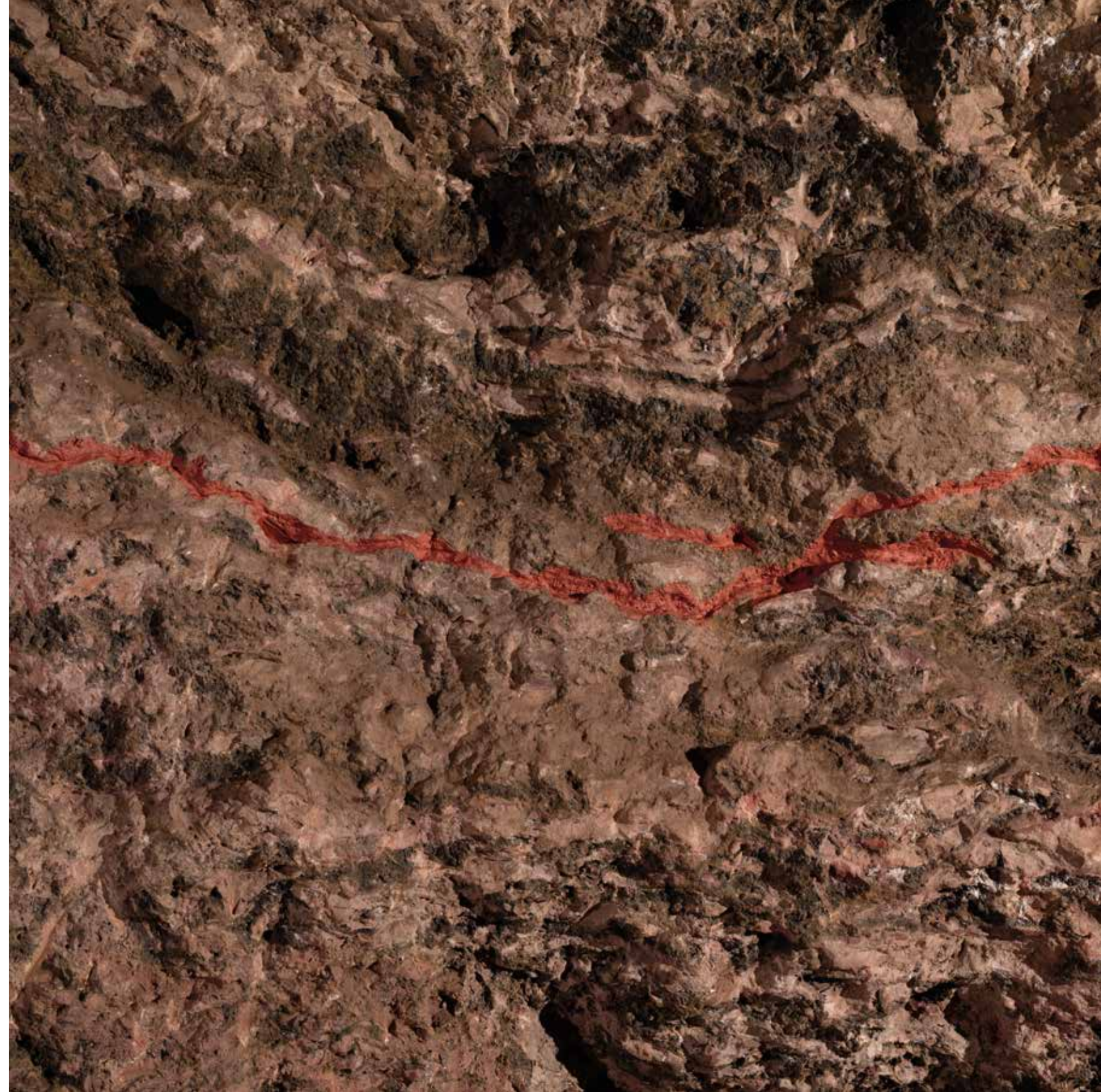
Using the red ochre pigment mined from deeper down in the caves I have applied this to the freshly carved line echoing the strata inherently in the rock face.

The rhythm and movement of the strata make me think about how the earth squeezed and pushed layers of rock millions of years ago and the high heat involved.

The vertical axe marks on the rock face originate from the late medieval times in the 1400's when people were mining the brush iron ore in this area. It is powerful to be linked across the long breadth of human time in relation to the vast span of geological time.

Julie Brook

Strata, 2025
Carved Drawing in Clearwell Red Ochre
Unique
1050 cm long





TAVARES STRACHAN

b.1979

Bahamian artist Tavares Strachan explores cultural displacement, migration and aspiration through a diverse practice – sculpture, performance, painting, ceramics and installations. His work often references his fascination with aeronautics and astronomy as well as deep-sea exploration and extreme climatology. He has established an art and scientific platform (Bahamas Aerospace and Sea Exploration Center) in Nassau.

This ceramic work, inspired by Mary Seacole, is a meditation on the resilience of forgotten lives. By placing Seacole's dignified, upward-looking head atop a medical box, the sculpture becomes both a monument and a reliquary - honoring her legacy as a healer while acknowledging how her story has been buried beneath more dominant historical narratives. Rooted in the language of care and recovery, the piece speaks to your broader practice of reviving lost stories - giving form to those rendered invisible by time, empire, and neglect. In its quiet strength, it becomes a vessel of remembrance.

Tavares Strachan

Mary Seacole, 2025
Ceramic and Gold Leaf
Unique
48 x 32 x 32 cm



RAYVENN SHALEIGHA D'CLARK
b.1995

Rayvenn Shaleigha D'Clark's growing international reputation is based on her sculptures of the human figure – first in silicone and now also in bronze – that address topics like slavery, equity and inequality, and challenge stereotypes of race and gender in contemporary visual culture. To achieve this, she has created her own process combining live casting and digital printing.

Evonne with an 'E' is more than just a portrait of my grandmother - it is an act of remembrance. Captured shortly before her passing in early 2024, I created it in her bedroom, where she sat like a queen on her throne, wrapped in her nightdress and bonnet. She doesn't quite understand my work, but it felt important to capture her in her most natural state. She kept her eyes closed, afraid of the laser, but that small moment of hesitation added a quiet depth to the artwork - her closed eyes holding the weight of all they've seen. The final work, a highly polished bronze casting, is imperfect in its shine, the metal settling into the creases of her face, adding to its textured realism. I embraced the distortions from the scanning process, allowing them to reveal the biases of technology - the way it simplifies and flattens human complexity. In doing so, Evonne with an 'E', becomes both a tribute and a critique.

Rayvenn Shaleigha D'Clark

Evonne with an 'E', 2024
Highly Polished Bronze
Edition 1 of 1
30 x 28 x 30 cm



RICHARD JACKSON

b.1959

Richard Jackson is an artist working in cast, carved and polished glass. He uses the volumes, edges, curves and points of balance of his sculptures to explore individual memories and potentials. He has worked in studios and studied in the USA, Denmark and the UK. He is a member of the Royal Society of Sculptors.

The series From Past Memory has its origin in a visit, 35 years ago, to the 'Ring of Brodgar', a Neolithic henge and stone circle, on the Mainland Isle of the Orkneys.

The experience left a lasting impression, of ancient memories lost in time, but with the ability to partially communicate with us now, by stirring thoughts and our imaginations as to what might have been and possibly what could be in the future.

These feelings can be invoked by many places whether man made or natural, ancient woodlands and hidden water courses will also often stir these 'memories'.

The pieces in this series draw on the individual stones in the 'Ring of Brodgar' for the inspiration for the basic form. The drive for each piece is to make something beautiful and whole, that stands before us with its own presence, hinting at a greater memory of time, place and knowledge.

The pieces in this series are open/static cast in optical glass, then sculpted in the round to a highly finished polish. The final layer of language is animated surface carving and surface textural mark making.

Richard Jackson

From Past Memory XIX, 2024
Glass
Unique
54 x 26.6 x 7.5 cm



SALLY FAWKES
b.1968

Sally Fawkes is a sculptor working in glass, at a range of scales. Her works in transparent optical glass, with polished surfaces, layers of engraving, textures and carving, explore the intersections between the visible and invisible worlds; mirrored and painted surfaces add further complexity. She is a member of the Royal Society of Sculptors.

Inspired by the complex dynamics of life and the notion that everything is part of a continuous system of interactions my glass sculptures invite you to immerse yourself in the complex realm of what you see, what you think you see and so what is potential.

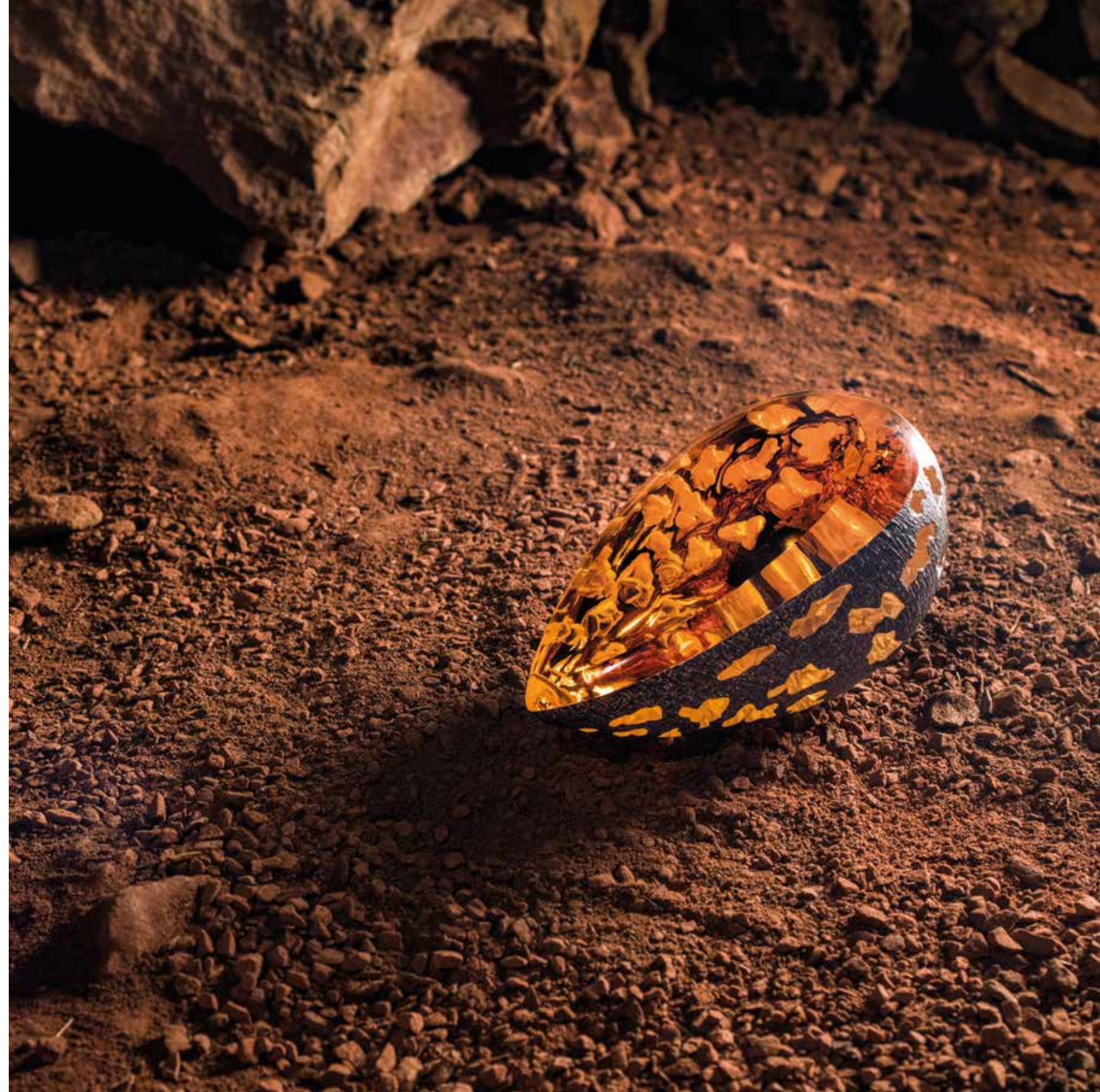
My Eternal Exchange series of artworks express experiences of earthly, unearthly places and originally emerged from research voyages out at sea in the Arctic region of northern Norway. Their evolution was initiated by my visual documentation of experiencing the physical motion and continuous energy exchange I witnessed between the vast expanses of land, sea and sky.

In this series of cast glass objects, hand carved intrusions become internal protrusions with subtle variations; some are pronounced, some eroded, others disappear from sight. Mercurial space, always in motion, created by hand silvering on polished curved planes open up new dimensions, at times remote, that seemingly were not there before. Alluringly tactile earthly integuments cradle the ethereal inner other worlds.

Each piece is a unique timeless, associative narrative, connects with many possible outcomes.

Sally Fawkes

Eternal Exchange XXXIV, 2025
Glass and Paint
Unique
14.5 x 24 x 14.5 cm



EILIS O'CONNELL
b.1953

Irish artist Eilis O'Connell makes abstract works exploring curvature, edges and the 'landscape' of sculpture. Drawing inspiration from sources such as archaeology, architecture and found objects, she uses materials including bronze, marble, rubber, steel and carbon fibre. Many of her works are large-scale public commissions.

I make a lot of site-specific sculpture and that planning process requires that I make maquettes.

I make them with simple materials like steel, wood or jesmonite and I like to leave them around the studio where they function like a library of forms that I return to when I need new ideas for commissions.

When working on a small scale, I anticipate any issue that may arise on a larger scale such as stability in adverse weather, human interaction, serious issues when placing sculpture in the public realm.

Making small sculptures is enjoyable, one form leads to another and triggers endless ideas, sometimes an accident will lead me in a whole new direction or way of using a material.

Five Vessels was made with no particular place in mind. I imagine that it would work well fifteen times bigger so that people could walk around and through the group.

I don't normally cast the maquettes in bronze but this one needed a stable material as some of the vessels are not self-supporting and I wanted to explore different coloured patinas in relation to one another.

Eilis O'Connell

Five Vessels Maquette, 2006
Bronze and Stainless Steel
Edition of 5
37 x 37 x 35 cm



ISAAC OKWIR
b.1983

Born in a small village in northern Uganda Isaac Okwir studied fine art at Makerere University. His distinctive style and beautifully observed animal sculptures in bronze have led to regular invitations to undertake residencies with the Ruwenzori Foundation at the Rwenzori Founders Art Centre.

Isaac Okwir, as a director of the Ruwenzori Sculpture Foundation, has been central to the team rewilding the foundation's hundred acres planting indigenous trees. The resulting forest has attracted hundreds of birds, including Turacos, which have enchanted and inspired Okwir.

Invited to contribute to the exhibition – 'Back to the Cave – The Full Spectrum' – he used the concept that this show was a journey through colour, wanting to bring attention to the unique pigment evolution of these charismatic birds.

Turacin and Turacoverdin are unique to this family of African Birds. It is thought that the fruit and leaf diet of the bird is the source of copper, which is the main constituent of these two pigments.

Turaco, 2025
Bronze
Unique
95 x 55 x 50 cm



BRYAN KNEALE
b.1930

Bryan Kneale arrived in London from the Isle of Man to study painting but when his brother-in-law, a farmer, introduced him to metal working, he converted, in the late 1950s, to welding and forging metal into abstract sculptures. His work from this period reveals him to have been among the leading artists pushing the boundaries of both realism and abstraction. Kneale subsequently became one of the most distinguished teachers in mid to late twentieth century Britain, primarily at The Royal College of Art, where he was a Professor of both Sculpture and of Drawing, expanding his practice to include brass, bronze, steel and copper... Recently, he has returned to painting.

Kneale always matches poise with ingenuity in his finely crafted works. It is one of the haptic read-outs of the joy of making and also offers a scent to the viewer in their need to track the identity and meaning of an abstract work.

Brian Catling, 'Bryan Kneale : Five Decades' 2015, Pangolin London

Falcone, 1968
Bronze
Unique
57 x 95 x 36 cm



BREON O'CASEY

1928-2011

Born of Irish parents in London, artist Breon O'Casey departed for Cornwall in the mid-1950s and became closely associated with the St Ives School, working as an assistant to Barbara Hepworth and to Denis Mitchell. His own paintings are abstract but his sculptures are mostly humans or animals, reduced to their vital essence.

O'Casey's work is characterised by simple forms and lines and a very personal set of imagery. Birds, animals and human figures are pared down to their very essence, giving them a primitive and almost mystical presence. *Blue Bird* is an exceptional example of O'Casey's ability to reduce form to an essential essence whilst maintaining the bird's inquisitive attitude and elegant form.

Blue Bird, 2002
Bronze
Edition of 5
76 x 95 x 23 cm



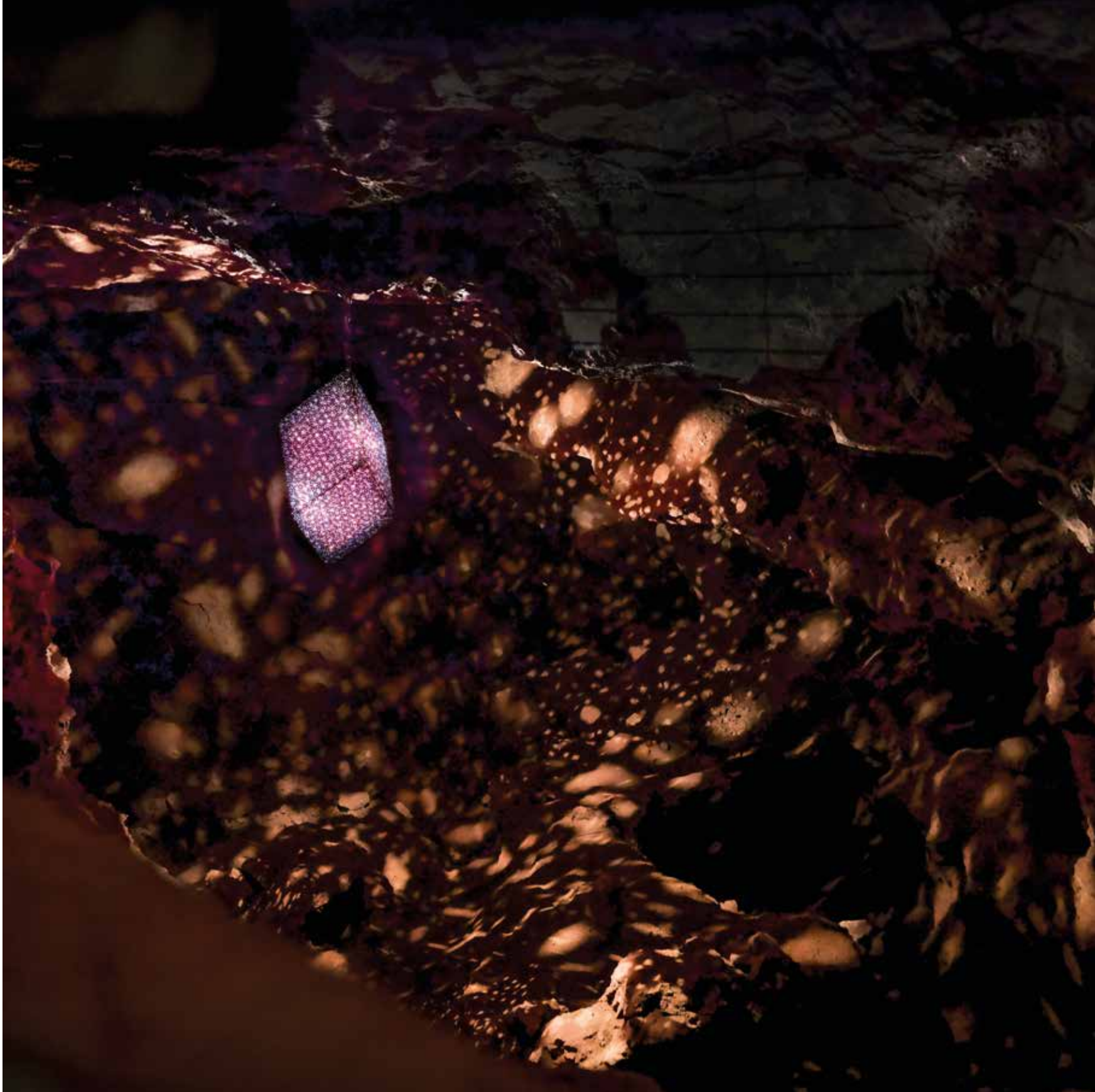
CONRAD SHAWCROSS
b.1977

Bending technology and science to his art, Conrad Shawcross uses metal and light to explore the places where geometry and philosophy might overlap, and physics meet metaphysics, with his 'machines' and static sculptures. He is renowned at home for the number of his commissions that form a new generation of landmarks across London.

This piece, from my Slow Arc series, took as its initial inspiration the ground-breaking work of the late British chemist Dorothy Hodgkin, influenced by how she described a process she pioneered called Crystal Radiography. Through this, she was responsible for discovering the structure of pig insulin, a complex protein chain. She compared the longwinded process of extrapolating this dense protein 'cloud' from reams of chromatographic grids to trying to work out the structure of a tree by seeing only seeing its shadow. In a similar way, the viewer is invited to see beyond the limits of human perception, the implication being that no one would ever be able to see the complete structure of a tree in all its detail from merely its shadow. We are all living in the shadow of the real, as humans, ingeniously trying to see around corners. This iteration is enlivened by the brighter colour of its inner cage, glowing in the dark recesses of the cave.

Conrad Shawcross

Slow Arc Inside a Cube XVII, 2025
Painted Steel, Light and Mechanical System
Edition of 3
150.6 x 71 x 61.5 cm
Copyright of Conrad Shawcross Studio



RACHEL CARTER
b.1975

Rachel Carter works with hand processes and the ancient lost wax technique, combining historic textile techniques with new digital technologies, to create large-scale public-realm sculptures. Carter often draws on her own lineage, adding to a history of weavers, knotters and makers that stretches back over three hundred and fifty years of the East Midlands' industrial heritage.

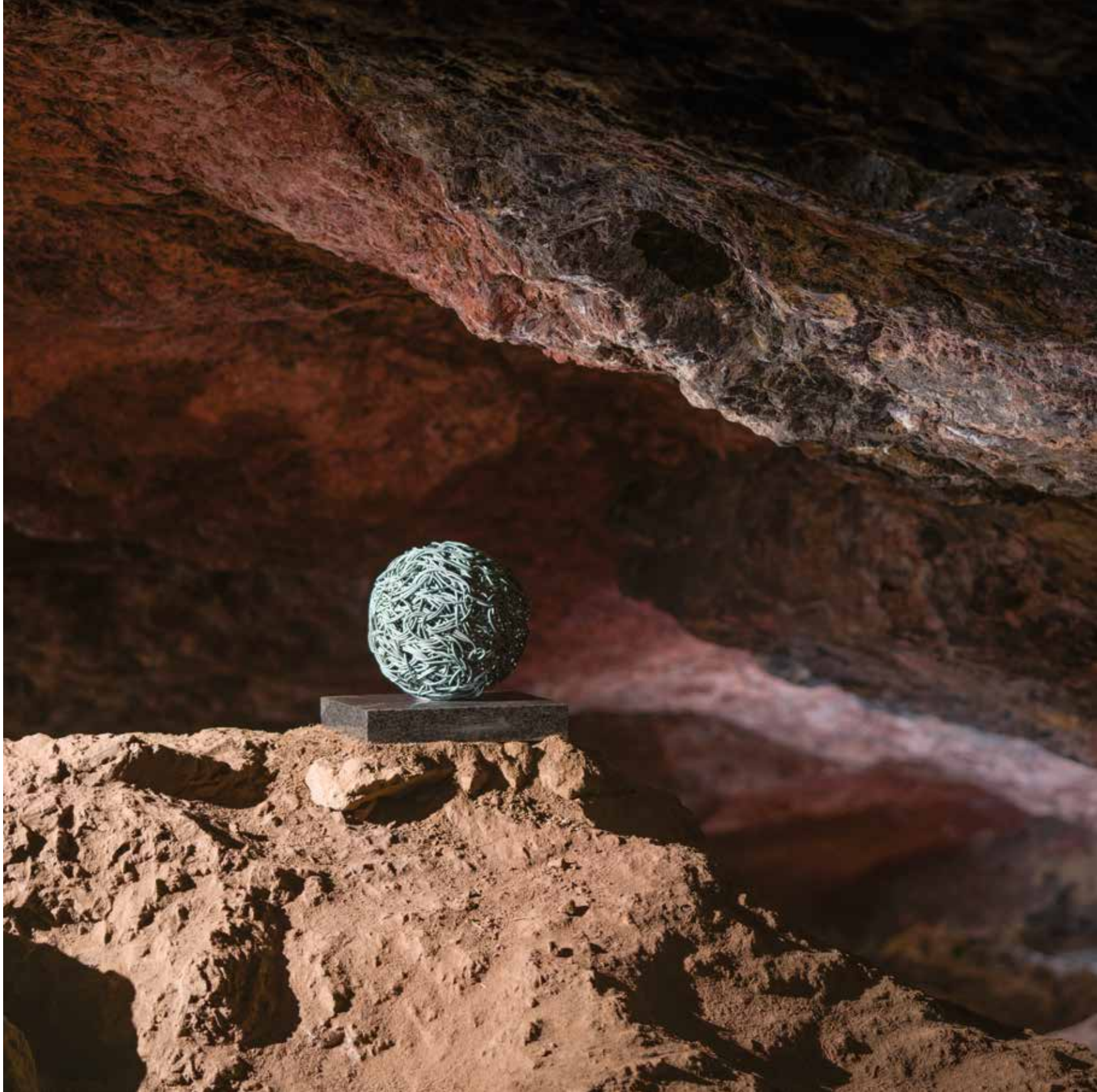
Over eighteen years of professional practice I have been driven by the application of hand weaving processes to create intricate textures and forms for sculpture. Through my collaboration with Pangolin Editions I've been pushing the boundaries of this craft form, combining historic textile techniques with the lost wax casting technique alongside new digital technologies.

The Bronze Sphere sculpture was created by hand weaving lengths of wax which is then transformed into bronze. The very first large scale hand woven spherical bronze I created was showcased at the 100th Chelsea Flower show in 2013, then exhibited at the University of Leicester's Botanical Gardens and now proudly sits within the World Heritage Site, the Derwent Valley in Derbyshire, the birth place of the Industrial Revolution.

Many of my commissions are underpinned by a love of history, and see the opportunity to represent our shared and complex histories within sculpture as an honour. Looking at my own ancestry often provides inspiration for new work, adding to a long legacy of weavers, knotters and makers.

Rachel Carter

Medium Bronze Sphere, 2014
Bronze
Unique
30 x 30 x 30 cm



CHARLOTTE MAYER

1929-2022

Charlotte Mayer's family left Prague in 1939 for London where, aged sixteen, she was accepted at Goldsmiths. At the Royal College of Art she studied with John Skeaping and Frank Dobson. She used stone, welded steel and bronze to make works rooted in the natural world: serene forms inspired by shells and seedpods, and swirling flights of bronze fines.

Largo is a striking work by Charlotte Mayer which uses her signature method of casting bronze fines and textures in an elegant twist to communicate, flight, power and lift.

The power behind Mayer's sculpture is her strong affinity with the natural world, she often draws our attention to the rhythmic structures of nature and the patterns of the material world. Many of her sculptures are inspired by skeletons, seed pods, leaves, shells and ammonites, thus bringing to the foreground the strength of nature's elements.

Largo, 1998
Bronze
Edition of 6
75 x 70 x 35 cm



ANN CHRISTOPHER
b.1947

Ann Christopher draws inspiration from the observed natural and human worlds and yet adheres to the principle, established by artists such as Sir Anthony Caro in the 1960s, that a sculpture can be an abstract monument or 'presence' without being representational. She works in cast bronze, resin, aluminium, stainless and corten steel.

Following the Journey – that of its own – and that of my own practice. This sculpture first appeared astride a beam, hovering above tree ferns, in the Keepers House Garden at the Royal Academy. For two years it gently swayed, tethered back to the walls by two fine wires. A few years later it took on a new way to present itself to the world. Responding to the gallery space – during my recent solo exhibition Silence is a Powerful Sound at Pangolin London - it was suspended from the wall like a large green pendant – its presence enhanced by its shadows. Now it is journeying underground into a cave where it will hang like a stalactite, its bright green form glowing and emerging from the surrounding darkness. Sculptures are not necessarily static or silent, they change, eliciting different responses and feelings depending on their surroundings - they can dictate how they are presented which can affect how they are perceived - we also change and respond differently as our respective emotional and physical journeys continue. The journey of life. The journey of a sculpture.

Ann Christopher

Following the Journey 2017-2024
Resin, Aluminium and Stainless Steel
Unique
300 x 15 x 15 cm



STEVE DILWORTH
b.1949

Steve Dilworth has lived on the Isle of Harris since 1983 and makes much of his work from natural materials found on the remote Scottish island. His ritualistic approach and his formal carving – he often encases natural objects within his sculptures - combines shamanistic and modernist sensibilities.

Mountain Air was first created for an important solo exhibition titled 'Extracted from Cinnabar' in 2001. Enclosed within the bronze carapace is a phial of mountain air which Dilworth collected at the top of a mountain on the dawn of Midsummer and trapped within a glass phial using a blow torch. This process was documented by the artist through photography and film.

For Dilworth, the internal and external parts of his sculptures are considered equally – many are containers holding other elements, some visible, some not. His ritualised method of construction adds a shamanistic quality to his work. This primitivist element is almost always present, although some of his elegant formal carvings owe more to a modernist inspiration.

Dilworth often encases natural objects he has found within his sculptures. The solid remains of animals and birds, beautiful in their own right, impart an energy and life to his sculpture. Even when completely enclosed, like the heart in a living body or the engine in a static vehicle, they empower the sculpture in both conceptual and symbolic ways.

Polly Bielecka, Pangolin London

Mountain Air, 2001
Bronze, Glass and Air
Edition of 9
59 x 53 x 31 cm



BRIONY MARSHALL
b.1974

After gaining her biochemistry degree at Oxford University, Briony Marshall swapped laboratory for artist studio. She has achieved a balance between science and art expressed, for instance, in her works depicting molecules - ones as small as water and as large as strands of DNA - made of linked human figures cast in bronze.

What is Colour?

What makes something a particular colour? This sculpture takes you to the atomic scale, revealing the beautiful patterns that create nature's most striking colours.

The artwork represents Winsor Blue (Copper Phthalocyanine), a synthetic pigment developed in 1927 that's non-toxic. It's renowned for its intense blue hue and strong tinting power.

In the sculpture, each atom appears as a human figure. The central figure represents a copper atom, held in place by four nitrogen atoms from the phthalocyanine ring—a large, flat molecule. This structure is stable because nitrogen atoms distribute electron density around the copper.

Why is it blue? When white light hits the pigment, it absorbs red-orange wavelengths (600-700 nm) as electrons jump to higher energy levels. The remaining light appears blue-cyan to our eyes.

Similar structures exist in nature: haemoglobin, with iron at its centre, appears red when carrying oxygen; chlorophyll, with magnesium at its core, gives plants their green colour and converts sun-light into chemical energy.

This intricate atomic architecture reveals how molecular design determines the vibrant colours that shape our visual world.

Briony Marshall

Natures Blueprint, 2025
Copper Phthalocyanine pigment, Jesmonite, Stainless Steel and Perspex
Unique
140 x 130 x 20 cm



NICOLA HICKS
b.1960

Nicola Hicks is best known for her heroic sculptures of animals that reflect their relationships with humankind. Her humanised creatures and beast-like humans, as well as mythical creatures, are made from straw and plaster and often cast in bronze. Hicks studied at Chelsea School and the Royal College of Art, London. In 1995 she was awarded an MBE.

These little elephants came from an installation called the dump circus first shown at the Flowers Gallery in London, a huge project that stalled in lockdown and became my voice in the studio to deal with the solitude fear and reflection that isolation engendered. I made a 'museum shop' as part of the installation and it was full of "things that don't love you". A reflection on the extraordinary amount of love I poured into my teddy as a child, I still feel a pang of guilt if ted is left in a box, these feelings are real but the love is after all a one-way street. In the same way realising as a child that the circus animals so beautifully dressed jewelled and befeathered, were not after all willing performers, the buns I fed the much-visited elephant in the zoo in no way compensated for a life stolen. Their memories of plains and jungles hit me like a gut punch when I properly looked into that elephant eye in Regent's Park. So, this is a work about the confusion of childhood feelings, excitement love shock grief disillusion. A kind of grown-up emptiness only a child feels. All creatures including us need to be free, not trophies or captives. Everything else is smoke and mirrors.

Nicola Hicks

Things That Don't Love You, 2023
Plaster, Wood and Steel
Unique
157.5 x 66 x 58.5 cm



PANGOLIN DESIGNS

Pangolin Designs is a fluid group of artists and craftspeople working at Pangolin Editions. They work in a variety of media including: bronze, steel, iron, silver and ceramic.

Stag Blue, is one of a series of vessels that use the incredible diversity of beetle shapes and colours as inspiration, which has allowed the exploration of a rich range of slips and glazes at different sizes.

Stag Blue, 2019
Ceramic and Unique Glaze
Series of 50
89 x 53 x 35 cm



MERETE RASMUSSEN
b.1974

Danish-born Merete Rasmussen studied ceramics in Denmark before moving to the UK. She works with abstract forms to capture movement. Her continuous stoneware ribbons curl and flow in clear, bright colours that add strength and energy. Now working in bronze has enabled her to make larger – also brightly coloured – works and to exhibit them outdoors.

I have been exploring the idea of a continuous line softly curved and coiled around itself, one surface and one edge connected throughout the form. A flowing form, enduring as a never-ending movement of water or wind.

I mainly work in ceramics although bronze enables me to build larger and different shapes. I made the original in wax for this sculpture, using some of the same techniques and tools that I use when working in clay.

Patina has a different expression and other qualities than the matt slip surface I use on my ceramic sculptures. I really like this blue patina, it reminds me of light in moving water.

Merete Rasmussen

Endure, 2022
Bronze
Edition of 3
85 x 120 x 65 cm



PATRICIA VOLK
b.1951

Patricia Volk left Belfast to pursue a career in advertising in London but succumbed to the lure of art school and sculpture. She makes abstract figures in clay which she fires and finishes with acrylic paint. "My obsession as an artist is catching a very simple form or line, then enhancing it with colour."

The Individuals are unique ceramic pieces each with their own character, but when united they become stronger, more dramatic and multi-faceted – as we individual people are defined by the context of our groups and society.

In my practice I put one element against the other in a way that is satisfying or dynamic. It's purely visual and instinctive. If there is a deeper intellectual meaning, I like to think that is brought by the viewer: I don't like to limit their experience by giving a sculpture a set explanation or description. Sometimes I know what is going on in my head, but more often I let my hands do the "thinking". That doesn't mean it's easy – far from it because I take a very long time to consider the exact colours. Some might watch my activity and indecision and quite honestly think it's the total obsessiveness of a mad person.

As a sculptor, I am drawn to the combination of non-figurative form and colour to set off a series of juxtaposing ideas in the viewer's mind – tranquility/ elegance, power/sadness, rest/conflict, a sense of movement... all these things reflecting human emotions.

Patricia Volk

Individuals (Torq, Lilac, Grey), 2011
Fired Clay and Acrylic Paint
Unique
Torq 63 x 42 x 42 cm
Lilac 63 x 45 x 45 cm
Grey 50 x 48 x 46 cm



MONIRA AL QADIRI
b.1983

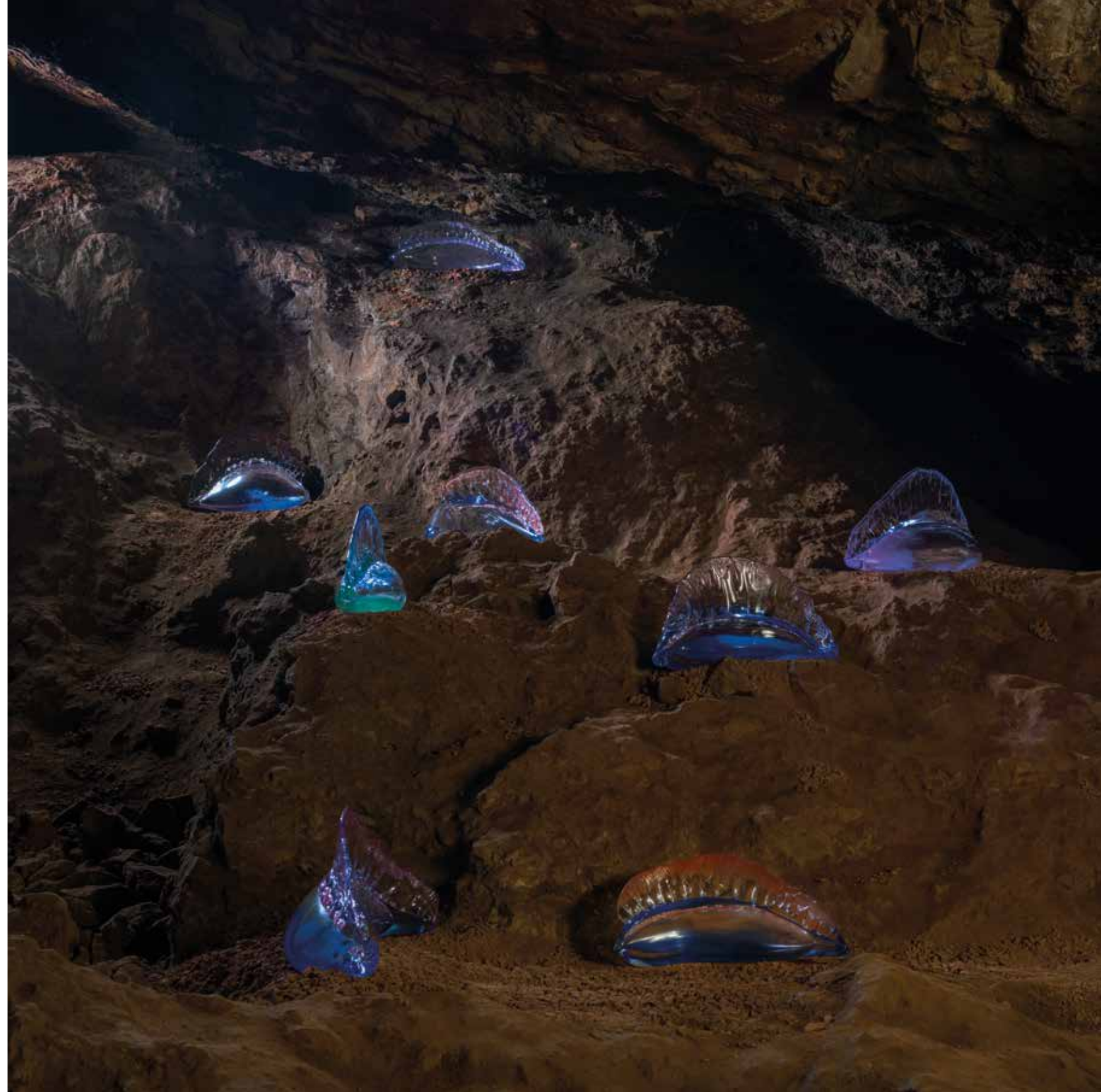
Monira Al Qadiri is a Kuwaiti artist who, although she has lived in many countries, uses sculpture, performance and moving image to interrogate the paradoxical effects of oil on the culture of the Gulf petrostates, and on the environment. Another recurring theme is pearls, Kuwait's main export before oil. She works in materials including glass, fibreglass, aluminium, and printed plastic.

How do we define the individual in our contemporary age? Has the idea of singular identity become obsolete? To achieve a more active impression of the future while faced with planetary crises, we envision true collectivity, embracing multiplicity and mirroring how multiple beings can inhabit one body, acting as one entity.

The Man o' War is exactly that: a marine creature made of multiple beings joined into one body. Poisonous tentacles stretch up to 30 meters, attached to a single gas filled chamber that floats above water. This seductive animal may resemble a piece of high-art glass, but its poison is potent and its sting fatal. However, if the gas filled chamber is pierced, all beings attached to it will die, so it is both powerful and extremely fragile at the same time.

Monira Al Qadiri

Man of War, 2023
Glass
Unique
20 x 15 x 30 cm



DAMIEN HIRST
b.1965

Treasures from the Wreck of the Unbelievable blurs the lines between fiction and reality, presenting a world where ancient artifacts are intertwined with contemporary pop culture. Five Friends, part of this series, features five figures resembling Disney characters, encrusted with coral as if recovered from a mythical shipwreck. This juxtaposition of modern icons with classical art and mythology raises questions about the value we place on symbols. Hirst's use of characters like Mickey Mouse and Goofy challenges the viewer to reconsider what is considered "treasure" and how popular culture might be mythologised over time.

Five Friends (Mickey, Minnie, Goofy, Pluto, Donald), 2017

Bronze

Edition of 3

Mickey 78 x 62 x 62 cm

Minnie 86 x 60 x 60 cm

Goofy 125 x 65 x 65 cm

Pluto 62 x 63 x 62 cm

Donald 81 x 52 x 52 cm

Damien Hirst © Damien Hirst and Science Ltd. All rights reserved, DACS/Artimage 2025





JON BUCK
b.1951

Jon Buck's early job as a bird keeper at Bristol Zoo was a formative experience and the human relationship with nature remains central to his work, from his 'animals of the mind' to large public works. His bold approach to colour and attention to surface texture of the bronze extends into his drawings.

I have chosen to use the bell motif for a number of reasons. There is of course a long-standing tradition of making bells in bronze casting but in addition bells are redolent with cultural meaning and there is an inherent ambiguity in how they are used. In many societies bells are rung joyously in celebration but at the same time they can also be tolled as dire warnings of imminent danger.

I would like my current work to embrace both these aspects. The surfaces of the bronzes have an intricate network of relief motifs celebrating the biodiversity of the natural world. At the same time these bells can also be seen as a visual lament for the pressures we are imposing on our natural environments and the creatures that inhabit them.

Jon Buck

Taking the Toll, 2019
Bronze
Edition of 5
200 x 140 x 64 cm



LISA TRAXLER
b.1965

Lisa Traxler is a contemporary artist based in the UK. Working across a range of media including painting and sculpture, her award-winning art addresses an ongoing fascination with history and our sense of place from an architectural perspective. Traxler's unique approach to colour and spacial configuration is informed by her background as a fashion editor and costume designer.

Researching a former WWII radar station on the site of a house build was my source. The history of this forgotten structure and the sense of place created by the build were the catalyst for investigation and experiment. The interlocking construction of this sculpture, part of a series of five, held memory of the build, whilst the vivid painted surfaces coded the unexpected discovery of dazzle camouflage. This sense of place proved of great significance to me, the expanses of the wild weatherworn coastline of my environment creating ever-changing hues and tones. The familiarity of this palette was ideal for these sculptures, correlating with the dazzle camouflage scheme. The paint is applied precisely, a juxtaposition of colour choices creating surface rhythm. After laser cutting, the colour and form are activated once the shapes unite, comparable to fabric brought to life once sewn into a garment.

The aesthetics of dazzle pattern and the construction of my slotted sculpture align with not only my practice as an artist but in my previous career in the fashion industry. From this series of two pieced slotted sculptures my work has evolved new complexities, a recent sculpture reaches three metres in height constructed of fifteen slotted shapes - traces of dazzle continue to surface in my practice.

Lisa Traxler

Time Traveller Transformation 2, 2021
Acrylic, Poplar Ply and Varnish
Unique
110 x 170 x 150 cm



KEITH TYSON
b.1969

Keith Tyson's diverse work includes drawing, painting, installation and sculpture. He is interested in how art emerges from the combination of information systems and physical processes that surround us. "I don't believe in a permanent self or in developing an artistic style. Our world is full of intricately connected systems and events. I'm simply trying to make work in collaboration with them."

The inspiration for the sculpture Modular Deposit No.1 came from observing how microbes have evolved to survive in extreme and often inhospitable environments.

Whether it be within the intense heat and pressure of hydrothermal vents of the deep sea, in highly acidic and sulphurous volcanic hot springs or buried within the rocks of the earth's mantle, an extensive range of microorganisms thrive in these hostile ecosystems.

It is from these simple celled organisms and their ability to adapt that more complex lifeforms evolved.

Keith Tyson

Modular Deposit No.1, 2025
Painted Stainless Steel
Unique
190 x 500 x 300 cm



JOHN HOSKIN

1921-1990

John Hoskin left school at fourteen and worked as a draftsman before joining the army. After the war, encouraged by Terry Frost, Hoskin started painting and soon was working on reliefs and constructions, influenced by Lynn Chadwick and Bernard Meadows. Made from mild steel, most of his sculptures are unique, combining curved, organic surfaces with geometric, black welded forms.

Hoskin began sculpting in the early 1950s, working with metal. His works combined shiny curved surfaces, with contrasting black welded comb of rods that held them together, a conflict of geometric and organic forms. In *Flat Flat* he combined these two elements with a bright orange, making it one of his most colourful sculptures.

Flat Flat, 1963
Welded Steel
Unique
66 x 200 x 150 cm



JEFF LOWE
b.1952

Jeff Lowe was a student in the 1970s of William Tucker, Phillip King and Anthony Caro. He shared their interest in experimentation, industrial materials and taking works down from the plinth. His pierced and vividly coloured circular aluminium compositions are wound tightly and loosely; in his related prints, their designs are laid flat.

The title Flats refers to the timber panels which can be lowered or moved from side stage in a theatrical production. My way of working with a sculpture like Red Flats seemed very similar, bringing sheets and panels into place. I wanted the sculpture to 'confront,' to be looked 'at.' I started working with silkscreen prints in a similar way and as a way of developing the new curved and layered aluminium sculptures. I worked on the prints as closely as possible to the way I make sculpture. Shapes were drawn and cut as 'raw material' without thinking ahead to a specific place or position. In the case of the sculptures laser cut panels and with the prints many screens with drawn images. A compendium of shapes and possibilities. Initially the prints were influenced by the sculpture but as I absorbed what seemed to be two-dimensional possibilities, the prints suggested a new direction for the sculpture. In the case of Red Flats a flatter, layered, series of positioned drawn and curved panels with openings revealing deeper layers and sweeping silhouettes.

Jeff Lowe

Red Flats, 2024
Painted Aluminium
Unique
146.5 x 261 x 68 cm

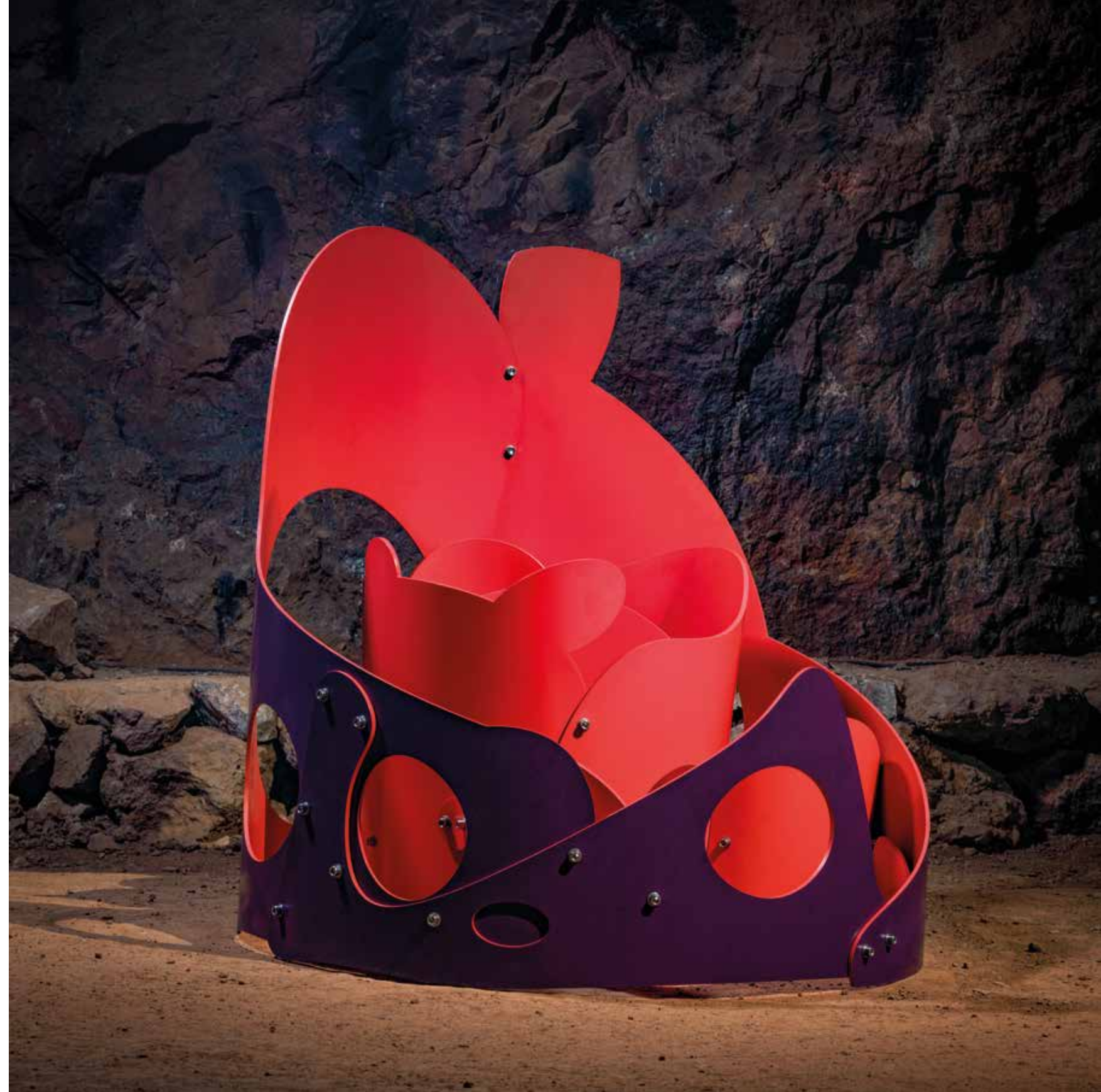


JEFF LOWE
b.1952

Polonaise continues the series of circular sculptures which accentuate an idea of sculpture 'in the round'. Unlike many of the sculptures I had made earlier, Polonaise has no front, back or sides. The darker colour confirms the outside of the sculpture, the red revealing the inner layers with openings and overlaps. The curvilinear silhouettes are influenced by the landscape and architecture of The Limeworks where it was made. Cutting away to allow views directly into the sculpture revealing peeled back layers as well as an enclosing protective outer skin and a defined inside/outside. I wanted to make an object which was mysterious, invited constant exploration and which insisted it had to be walked around.

Jeff Lowe

Polonaise, 2022
Painted Aluminium
Unique
145 x 135 x 130 cm



WILLIAM TUCKER
b.1935

After studying drawing and history at Oxford University, William Tucker enrolled at St Martin's School of Art under Frank Martin and Sir Anthony Caro. Tucker's innovative early sculpture in the 1960s presented abstract forms in painted steel or fiberglass – with colour used to articulate outline and volume – and placed directly on the ground. His work continues to balance the figurative and the abstract.

Subject and Shadow began as an experiment exploring the transition from two dimensions to three. Starting with drawing large outlines of forms on his studio wall Tucker strove to make a series of works that included a two dimensional element interacting with one in three dimensions. For over 50 years *Subject and Shadow* lay unresolved with Tucker unable to find a solution to how he could suspend the metal upper element over the delicate fibreglass element. Working with new technologies however unlocked the key and in 2017 Tucker worked with Pangolin Editions to resolve the issue and find a solution.

Subject and Shadow I, 1962-2017
Aluminium and Fibreglass
Edition of 3
207 x 65 x 51 cm

Subject and Shadow II, 1962-2017
Steel and Jesmonite
Edition of 3
207 x 65 x 51 cm



JONATHAN KINGDON
b.1935

Born and raised in Tanzania, where he studied before Oxford University and the Royal College of Art, Jonathan Kingdon is a zoologist, an artist and science writer. His *East African Mammals* traces the evolution of many of the animals in his art, and a bronze elephant caught mid-stride has the same aliveness as a drawing of a crested rat's stripey fur coat.

There are over thirty species of Toucans. Recently evolved from Barbets, they have evolved beaks into brilliantly coloured visual flags. Their diversity also invites reconstruction of stages leading to evolution of the largest species where the beak can be over twenty-one cm long, from a barbet-like ancestor with a likely bill length of four cm. Beaks as Flags consists of hypothetical patterns derived from study of the visual properties of beak and plumage patterns.

Jonathan Kingdon

Beaks as Flags, 2010
Painted Plywood
Unique
190 x 90 x 1.5 cm



TERENCE COVENTRY
1938-2017

Coventry's enjoyment of working with sheet metal found expression in a portrait of one of his cockerels, where the overlapping feathers were reinterpreted like a coat of armour. He painted the bronze laminar in colours chosen from his subject.

Fecxel, 1993
Bronze
Unique
65 x 20 x 35 cm



SARAH LUCAS
b.1962

As one of the YBA artists emerging in the 1980s, Sarah Lucas' practice continues to explore the human body through the use of stuffed pantyhose, cigarettes, fruit and veg assembled on domestic furniture. Lucas has had solo exhibitions at Whitechapel Gallery, 2013 and Tate Britain, 2023 and represented Britain at the Venice Biennale in 2015. Her NUDs sculptures of stuffed tights have been cast in metals and concrete yet maintain the softness of their nylon knotted anthropomorphic forms in their shiny hard finish.

She Came in Through the Bathroom Window is from an ongoing series first initiated in 2009, in which stuffed tights have been cast in metals and concrete. Each sculpture is unique in shape and form, while maintaining the softness of the original knotted nylon in its shiny hard finish, inviting different interpretations from the tender to the auto-erotic.

The coinage *NUDs* itself implies knots, nodes or nudes, using puns, slang and language as an element of sculptural practice while alluding to both art historical sources and inflections of bawdy British humour with equal clarity. Their forms and textures evoke the body, yet they are ambivalently gendered, even pushing at the bounds of humanness.

In *She Came in Through the Bathroom Window*, the figure and its posture have been envisioned with the surrounding cave environment in mind; its positioning suggests a crouching or crawling movement, while the colouring evokes a sense of the internal – something material beneath the surface.

She Came in Through the Bathroom Window, 2023
Bronze, paint, lacquer, stainless steel and cement
Edition of 6
86.3 x 71.6 x 185.7 cm
© Sarah Lucas. Courtesy Sadie Coles HQ, London. Photo: Steve Russell Studios





SUE FREEBOROUGH
b.1941

Sue Freeborough's sculptures and installations often arise from research into science-related subjects. She then explores such contemporary ideas through the human form, frequently incorporating classical imagery and references to poetry and dance.

Oculus was inspired by the darkness of a cave, its subterranean depth of time. How a shaft of light breaking that darkness exposes a human mark of form and colour from prehistoric times to today. For without light there is no colour, without light the eye cannot perceive. My ladder of time and colour was influenced by early ochre Aboriginal rock art found in Kimberly North Western Australia.

Sue Freeborough

Oculus, 2025
Painted Steel
Edition of 3
225 x 58 x 4.5 cm



DANIEL CHADWICK
b.1965

Perspex discs or arrangements of perfect 'bones'; his reflective kinetic objects rotate and twist; static, branched and coloured forms test the limits of the space they inhabit. Chadwick's practice is informed by architectural design. He worked at Zaha Hadid Architects before concentrating on his own sculpture.

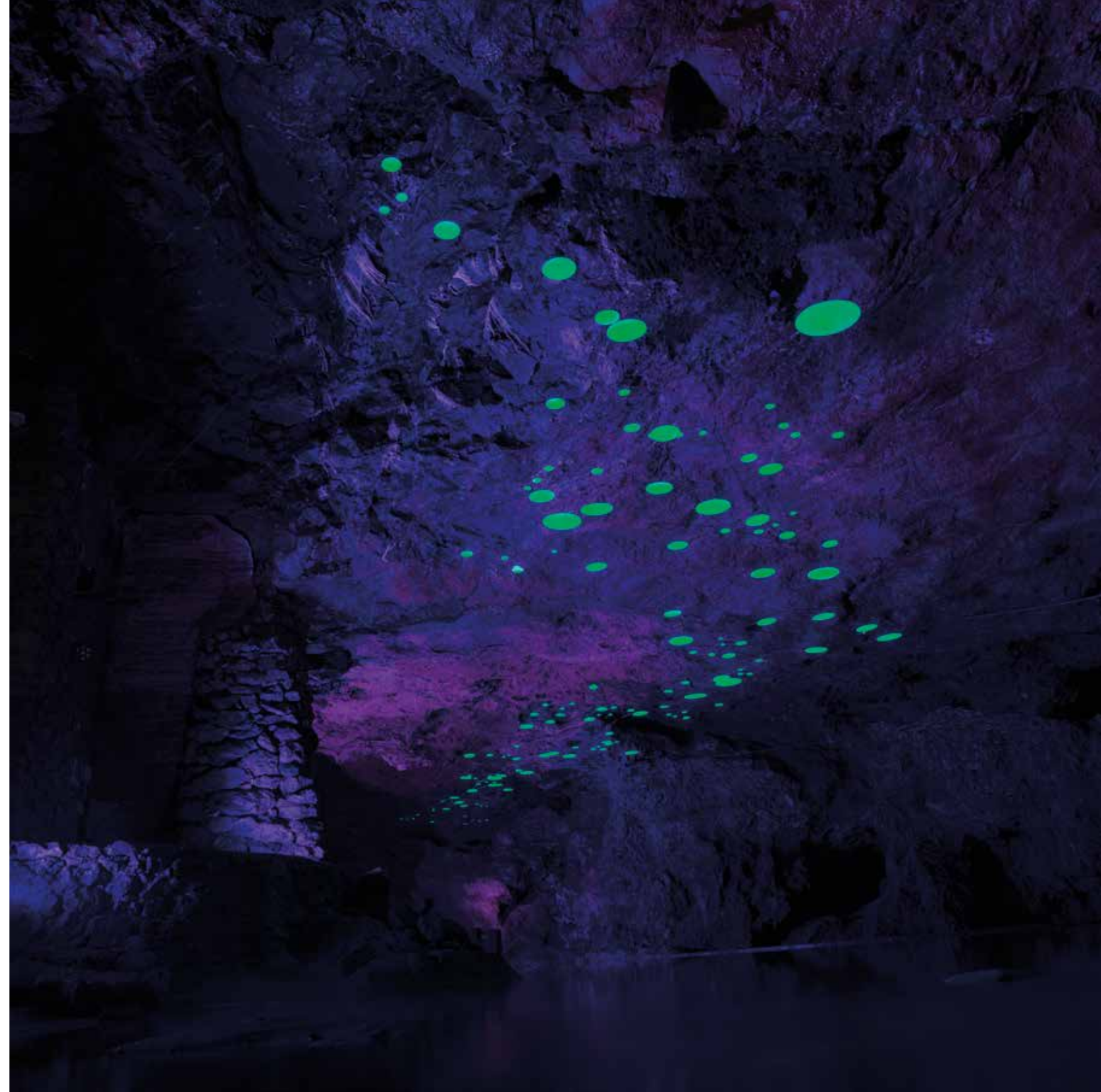
The creature, if we can call it that, has departed. In its wake, it has left a glowing phosphorescent trail, a bioluminescent afterthought. And see those bubbles that it shed in passage, they resemble galaxies. Not metaphorically, but with eerie literalness. Discs of light floating in the dark, receding into invisible perspective.

A convergence... Algae and astrophysics, the microbial and the cosmic. Here, working in darkness with a balanced system of elements, I was freed from aesthetic constraint. There was no need to impose form; the composition revealed itself. The structure faded to near invisible. The elements declared themselves with clarity.

It was almost like working in zero gravity, or in the emptiness of space. Weightless, unbound, the organism became itself... Not as it was, but as it could have been, or might be again.

Daniel Chadwick

In the wake of the whale, 2025
Stainless Steel, Acrylic and Ultraviolet Flock
Unique
1830 cm long





ABIGAIL FALLIS
b.1968

Abigail Fallis's sculptures often take aim at the consumer society (and its environmental consequences) with provocative humour and a surrealist twist. Having studied silversmithing and metalwork, she experiments with a wide range of materials, often recycled, including bronze, papier mâché, animal bones, found objects, neon and textiles. "I'm a maker, I use my sculpture as a thinking tool."

Looking Glass was made in Response to the IUCN (2010) Red List of Threatened Species. I made this during my residency for Pangolin London as their first artist in residence programme at Kings Place London.

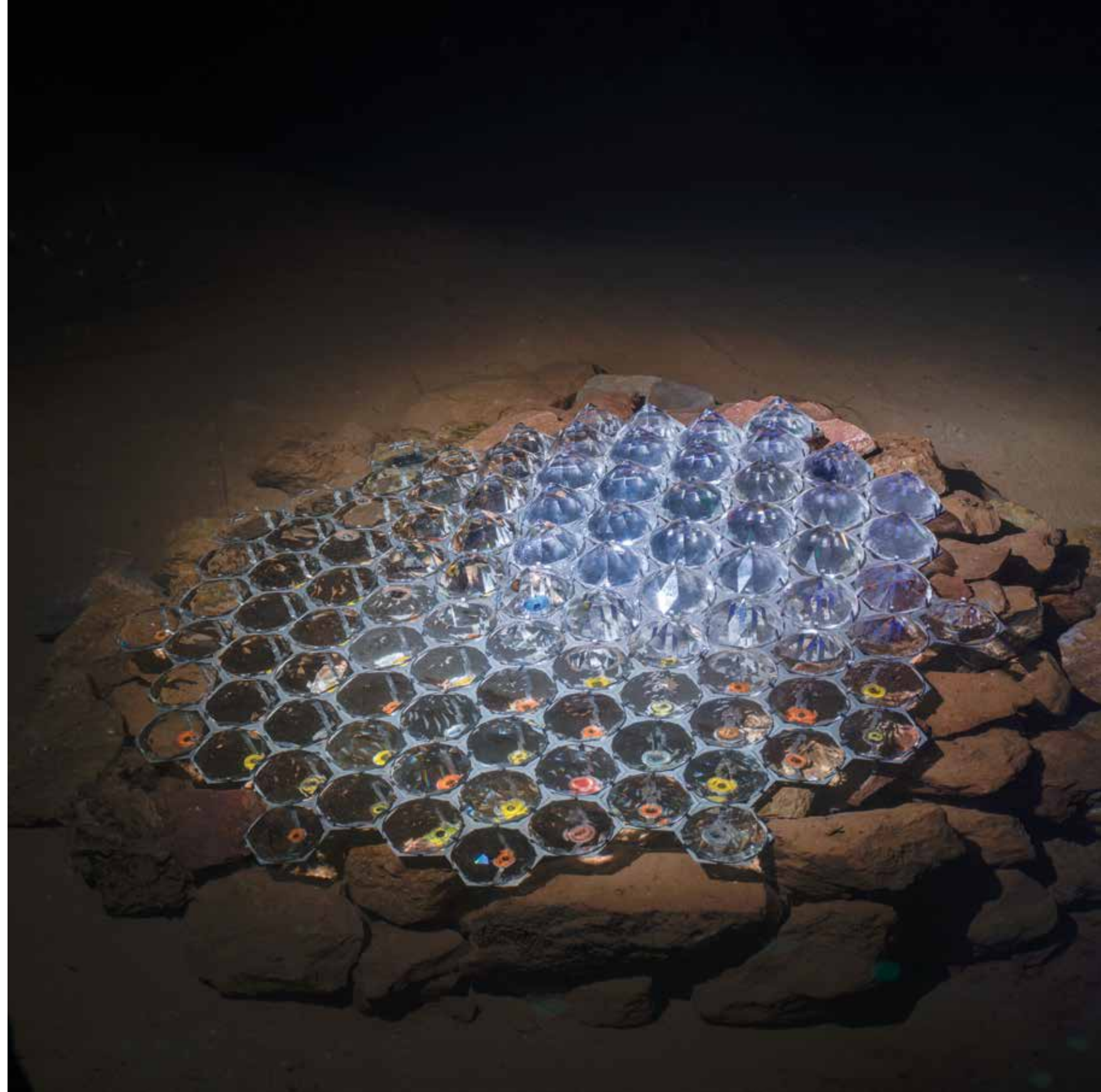
I wanted to magnify / highlight the many different species being overlooked and disappearing from earth. Thus this dome is only the tip of the iceberg (or top of the dome).

I designed this complex structure using hexagons, inspired by Buckminster Fuller's geodesic domes. Each Hexagon holds a glass diamond, underneath which sits a refracted glass eye from as many different species as I could find at the time.

My idea being this structure would be able to continue being built from the top down thus eventually one would stand in an entire glass dome structure filled with thousands of eyes of extinct endangered and existing species. My thanks go to Pangolin Foundry for making an idea into reality.

Abigail Fallis

Looking Glass, 2010
Glass and Stainless Steel
Edition of 3
17 x 115 x 110 cm



HANNAH LIM
b.1998

Singaporean-British artist Hannah Lim's sculptures reflect her position of "balancing myself between two/three different cultures". Engaging with colonialism and Anne Anlin Cheng's critical theory of Asian feminism, Ornamentalism, Lim's work "consciously reclaims" the aesthetic of 18th-century Chinoiserie using polymer clay, Jesmonite, lacquered wood and painted steel, all in electric hues.

I created the Orchid Table with Pangolin Editions as part of my residency at Pangolin London from 2022 - 2024.

I drew the initial design for the Orchid table in 2020 during the lockdown. With the residency came the opportunity to realise this sculpture physically.

Orchids have been a reoccurring motif in my work for the last five years. They've always intrigued me, they're delicate, beautiful and yet also resilient. The Orchid, is also Singapore's National flower. Every time I've visited my extended family in Singapore we've gone to the amazing botanical gardens, home to many varieties of Orchids and so I've come to associate Orchids with my memories and experiences of Singapore.

I wanted to create this table-like structure, inspired by my previous sculptures in wood, that reimagine the Chinoiserie aesthetic. The table is designed around this central hanging orchid. There's an interesting contrast between the ornate, delicate elements of the work with the heavy metal chains and balls, that hang from the edges of the table and suspend the orchid from the upper 'arms' of the table top. I like this idea of the Orchid Table looking enchanted and magical, it pulls together motifs and imagery from many different aspects of my research from the past five years.

Hannah Lim

Orchid Table, 2024
Painted Bronze and Steel
Edition of 3
75 x 49 x 47 cm



LORRAINE ROBBINS

b.1968

Lorraine Robbins takes an experimental and process-led approach to clay-based forms. Her practice is informed by a background in bronze casting sculpture production, along with historical research into ceramic process and design. Robbins works across drawing, sculpture, video and performance and is a Jerwood Drawing Open award winner.

As a woman you can spend a lifetime figuring out how to dress appropriately. Uninvited advice on what clothes to wear, and how, so that you don't look "too old" "too sexy" "not sexy enough" "too young" "too inappropriate". And that's not even considering physical terrain and atmospheric conditions.

A child of the 70s, I marvelled at my older cousins' platform sandals, with their chunky cork heels, unlike anything I had ever seen before. These were shoes more sculptures or architectural constructions. I treasured my Daisy doll's tiny, sweetie coloured platform shoes in enviable grown-up styles. Seeing movie images from 'Taxi Driver', I thought Jodie Foster looked so cool in her sunglasses, hotpots and red platforms (I didn't understand her character's background). The epitome of cool, for young teenage me, was Olivia Newton John's character in 'Grease' when Sandy is transformed and throws down her cigarette to stub it out with her high-heeled sandals, in front of an enraptured John Travolta as Danny Zuko.

This sculpture, Inappropriate Life Choices is a celebration of inappropriate sartorial decisions and by extension life choices.

Lorraine Robbins

Inappropriate Life Choices, 2025

Ceramic

Unique

Shoe (each) 32 x 15 x 38 cm

Glasses 10 x 23 x 20 cm



COLIN REID
b.1953

Glass artist Colin Reid is compelled by glass's quality of transparency which allows him to explore "outer form and inner space". He works in kiln-cast glass, using lost-wax castings of natural elements like rocks and plants, architectural details and artefacts. His finished works in optical crystal combine densely textured surfaces with highly-polished reflective ones.

Wanting to place a splash of colour in the cave, I have cast a piece in vibrant red and clear glass. The layers of glass and colour have flowed and distorted when molten, in a way like the movement of rock strata. The cast glass is combined with Kilkenny Limestone.

The 'Colour Saturation Series' explores the depth, intensity and movement of colour that can be achieved in glass, using layers of compatible colour and low iron float glass. The glass flows when liquid, giving fluidity to the layers. When it has cooled, the movement of colour tells the story of the glass in its liquid state. The form is simple and strong as the piece is ultimately about colour and movement.

Cast from 70 individual pieces of glass that have been melted into one, the firing lasts about three weeks to anneal the glass and remove stress. It has then had a long process of carving, grinding and polishing to achieve the final form.

Colin Reid

Open Eye R2103, 2025
Cast Glass and Kilkenny Limestone
Unique
87 x 87 x 19.5 cm



MERETE RASMUSSEN
b.1974

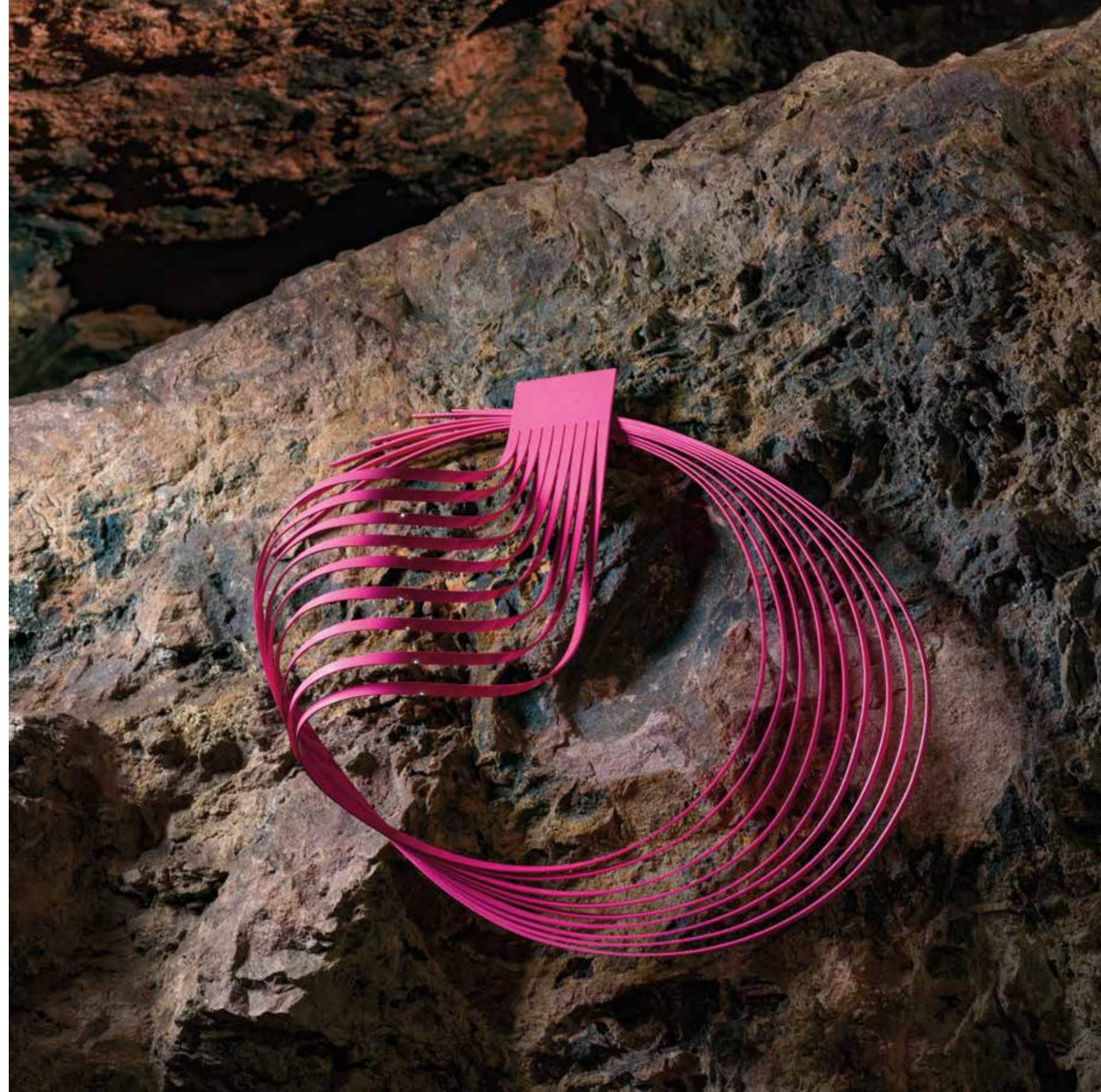
A formal structure contrasting with a flowing form. The multiple strips are cut from a long copper sheet, still attached in one end, to then open up and bend around, as well as crossing over themselves to form soft curves. I think about it as a three-dimensional drawing, using lines and the space between them to form concave and convex form. I usually work in ceramics and this kind of form is something I cannot recreate in clay.

Strong colours appeal to me and I find they can add further strength and presence to a form.

I like the idea of expanding the physical space in a formal sense but also the energetic emergence of nature, as a static form growing into life.

Merete Rasmussen

Multiple Forms, 2019
Painted Copper
Unique
30 x 60 x 70 cm

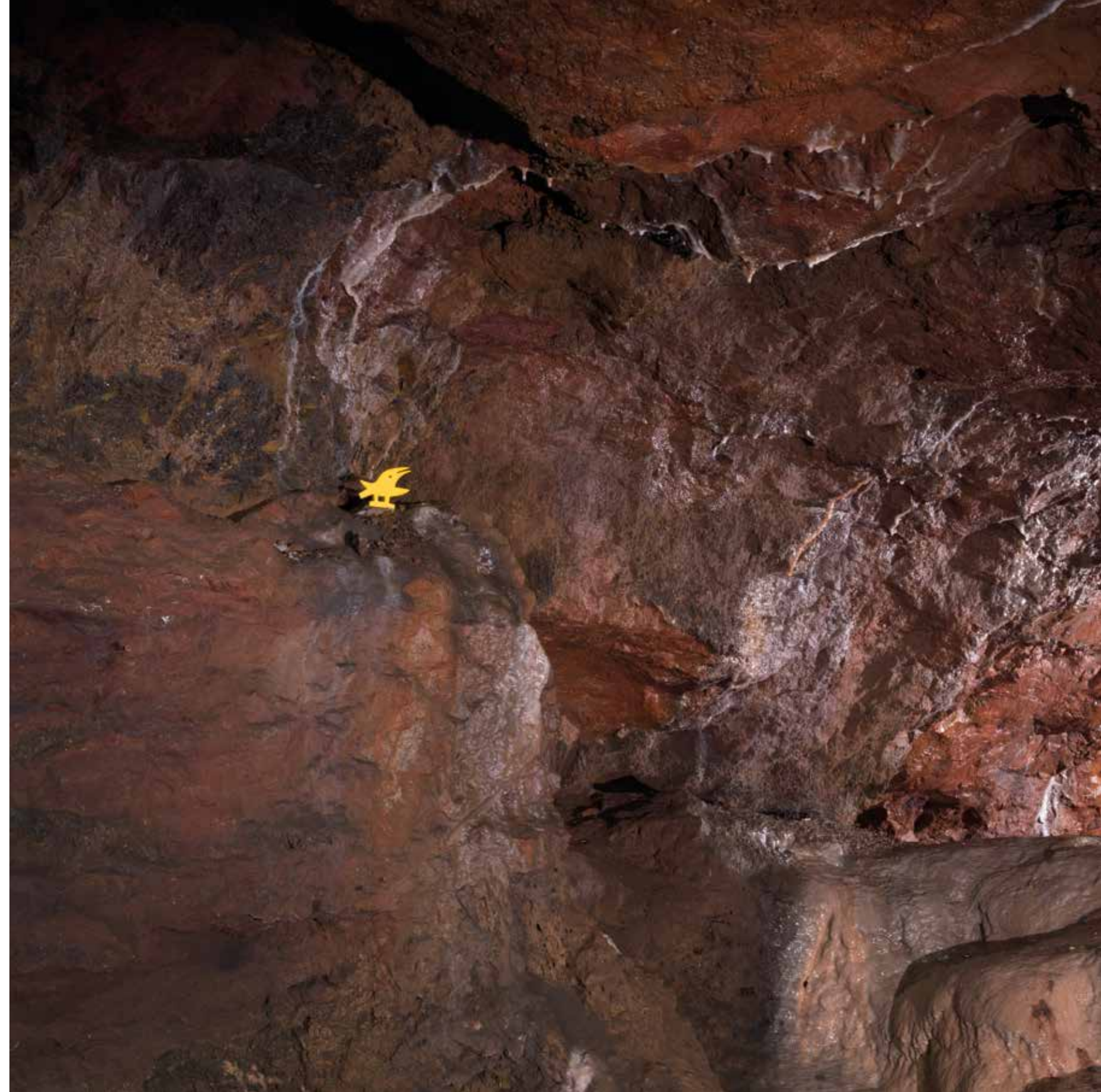


JON BUCK
b.1951

I was thinking about how we are attracted to beautiful creatures, birds in particular, but we lose something of their essence by restricting them. The yellow bird seems to be the epitome of the idea of the pet songbird bird. I was also thinking of Maya Angelou's poem, I Know Why The Cage Bird Sings.

Jon Buck

Yellow Bird, 2014
Painted Bronze
Edition of 15
8 x 8 x 3 cm



HAMISH BLACK

b.1948

After learning the family blacksmithing skills and studying art in East Sussex, Hamish Black completed his studies at the Slade School of Art. Known for his large public sculptures, he works in steel, bronze, iron and paper. From 1984, Black was one of a rising generation of artists working in collaboration with sculptor Anthony Caro (1924-2013).

“Head” as a title has expectations of commonalities with our own head and is an unsurprisingly common motif in art making. This sculpture is the stripped down version, no music no laughter but playing with a direct exchange of our own head that we all know best. The other a sculpture, a mute encounter although no encounter is neutral. The absence of the usual recognisable clues for mutual comparison, lead towards our senses, a skill set best suited for unravelling the unfamiliar.

Galvanised steel is cold to the touch it is an industrial coating. The surface visually lightens the whole and tonally is similar to the inside of the top section. Eggshell thin with the same pale matt colour of the inside of a bantams egg, a simple receptive void.

Hamish Black

HEAD-sense, 2024
Galvanised Steel and Paint
Unique
143 x 85 x 110 cm



MERETE RASMUSSEN
b.1974

I am interested in continuous form with a surface and edge that is connected throughout the shape. I like soft curves changing from concave to convex. Positive and negative form is equally important. A composition in three dimensions folded around itself.

Ceramic is my main material and I have over the years enjoyed the challenge to make shapes that appear light and thin and only rests on small points. This acquires supporting the form in the building, drying and firing processes, and I make individual clay supports for each sculpture.

Bright colours have always appealed to me and are important in my work. I usually use a matt even surface on my ceramic work and it is created with a coloured slip sprayed on. Choosing the particular shade is mostly an intuitive process for me and I often have a colour in mind when working on a form. I find bright bold colours can add importance and strength to a form.

Merete Rasmussen

Continual Yellow, 2022
Ceramic and Coloured Slip
Unique
46 x 65 x 50 cm



NIGEL HALL
b.1943

Nigel Hall's interest in sculpture began watching his stonemason grandfather at work in churches and cathedrals. Hall's own imposing yet poised sculptures in corten steel, bronze, wood and resin have been influenced by his travels. "My work has always been about place. I am fascinated by the way geometry can be discerned in landscape."

It is a happy coincidence that the sculpture titled Concavities will be exhibited in a cave. It is the latest in a series of works that explore concave and convex structures. These are expressed minimally by means of concentric ellipses sited partly within and partly outside of the main body. There is consequently, a sense of interior and exterior which resonates with the excavated volume of the venue.

I recall a visit made in the early 1980's to the cave temples of Ellora and Ajanta in northern India. There are thirty-four temples and monasteries cut from the basalt cliffs where every detail of the interiors is cut from the rock. This visit resulted in around twenty wall sculptures composed of painted aluminium tube. Despite being linear in form rather than curved, their description of space and volume is similar to Concavities.

Although the main body of my exhibited work is non figurative, throughout my life I have made objective drawings of landscape and the natural world. In my regular visits to the South of France, I have made many studies of parasol pines with their massive canopies with deep shadowed enclosures beneath, filled with their intricate plumbing of branches. These resonate and inform the sculptures.

Nigel Hall

Concavities, 2025
Painted Aluminium
Edition of 2
130 x 187 x 58 cm





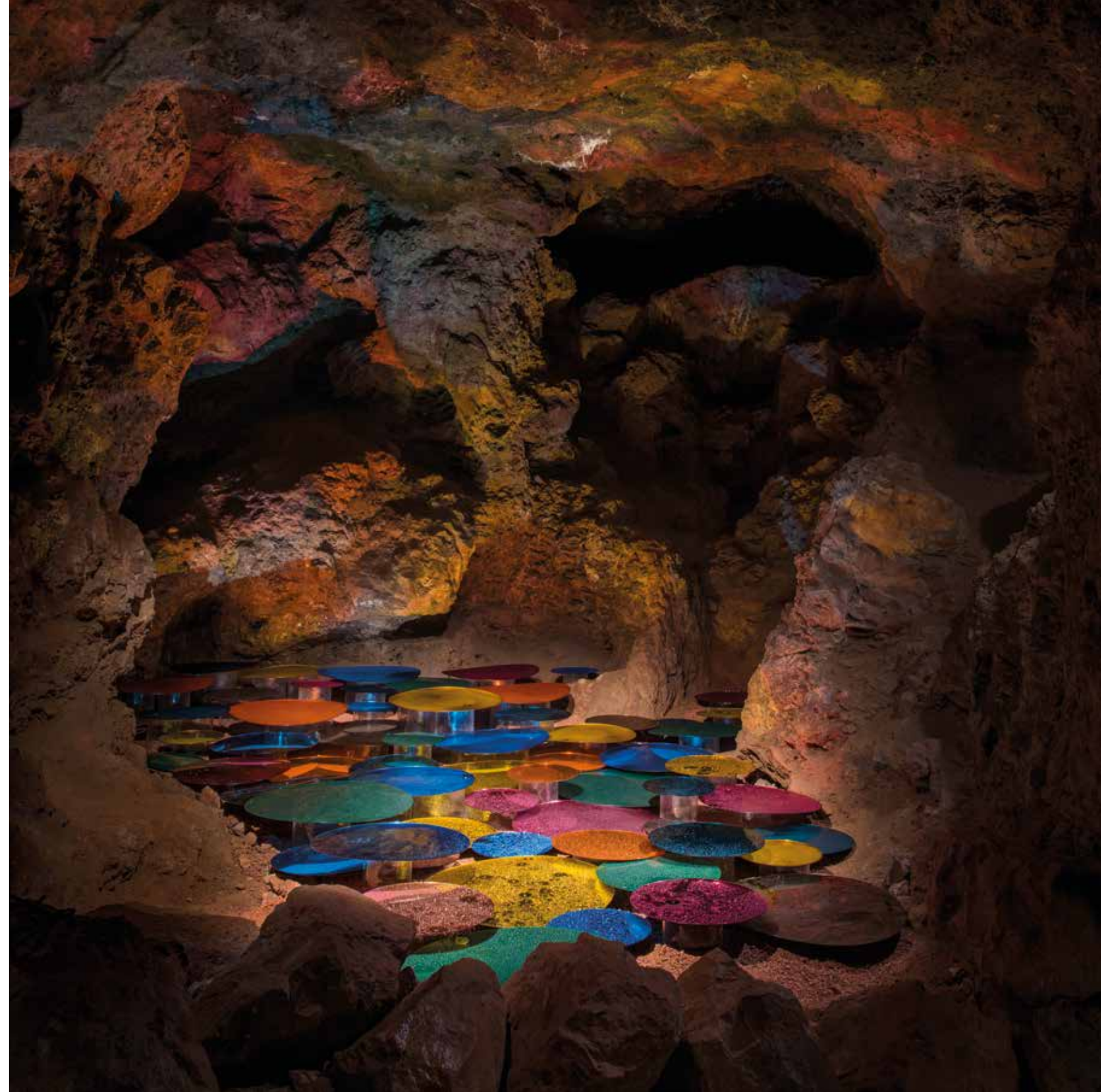
LIZ WEST
b.1985

Since studying sculpture and environmental art at Glasgow School of Art, Liz West has concentrated on exploring the use of light and colour. Her immersive, experiential, site-specific installations blur the boundaries between sculpture, architecture, design and painting. "The relationship between colour and light is really interesting and integral – you can't have one without the other."

Our Illuminated Reflection creates a conversation between the viewer and the setting using over one hundred mirrors made of coloured acrylic. The work is comprised of discs with diameters of thirty, forty, fifty and sixty cm in nine colours which are set at different heights so that they reflect both the interior and the people who inhabit it, revealing parts of the space that would otherwise be invisible, and project warm and rich colours up into the interior. There is an element of performance to this work; it puts the audience to the fore, demanding a response; physically, emotionally, psychologically or even spiritually. Viewers each have their own perspectives and their own experiences tempered by movement through the space and through time.

Liz West

Our Illuminated Reflection, 2024
Mirror and Acrylic
Unique
400 x 600 cm



IAN DAWSON
b.1969

Ian Dawson works at the intersection of past and present material cultures, often collaborating with archaeologists and first nations communities. With his vivid mutant and hybrid sculptures created from 3D prints, he seeks to dissolve accepted notions of the 'natural' and 'artificial'.

Stone 24 (50%) is a memory in half-light, a fragment of a fragment, a stone that was never truly whole. A scaled-down spectre of its namesake in Avebury's Neolithic henge, it carries within it the echoes of both presence and absence. The original Stone 24 - known as the Blacksmith's Stone - was itself an intervention, placed by Alexander Keiller in the 1930s as part of a reconstructed past. It is a stand-in for something missing, a fiction that became familiar through persistence.

I captured it digitally through high-resolution laser scanning, allowing me to re-materialize it at half its original size. Yet, rather than seeking accuracy, I let colour disrupt the illusion of continuity. By interrupting the rhythm of my 3D printers - pausing, resuming, layering - I weave colour into form, transforming the object in the process. The hues refuse the comfort of historical authenticity, exposing the slippages between artifact and imitation, between what is remembered and what is remade. This sculpture is a hybrid - an archaeological reconstruction, a digital surrogate, an artistic speculation. In its artificiality, it lays bare the acts of translation that shape how we encounter the past. At once an echo and a rupture, Stone 24 (50 percent) holds space for uncertainty, inviting me - and others - to question how we restore, how we reconstruct, and how we believe.

Ian Dawson

Stone 24 (50%), 2024-25
3D printed with recycled PETG plastic
Unique
140 x 90 x 70 cm



GEOFFREY CLARKE

1924-2014

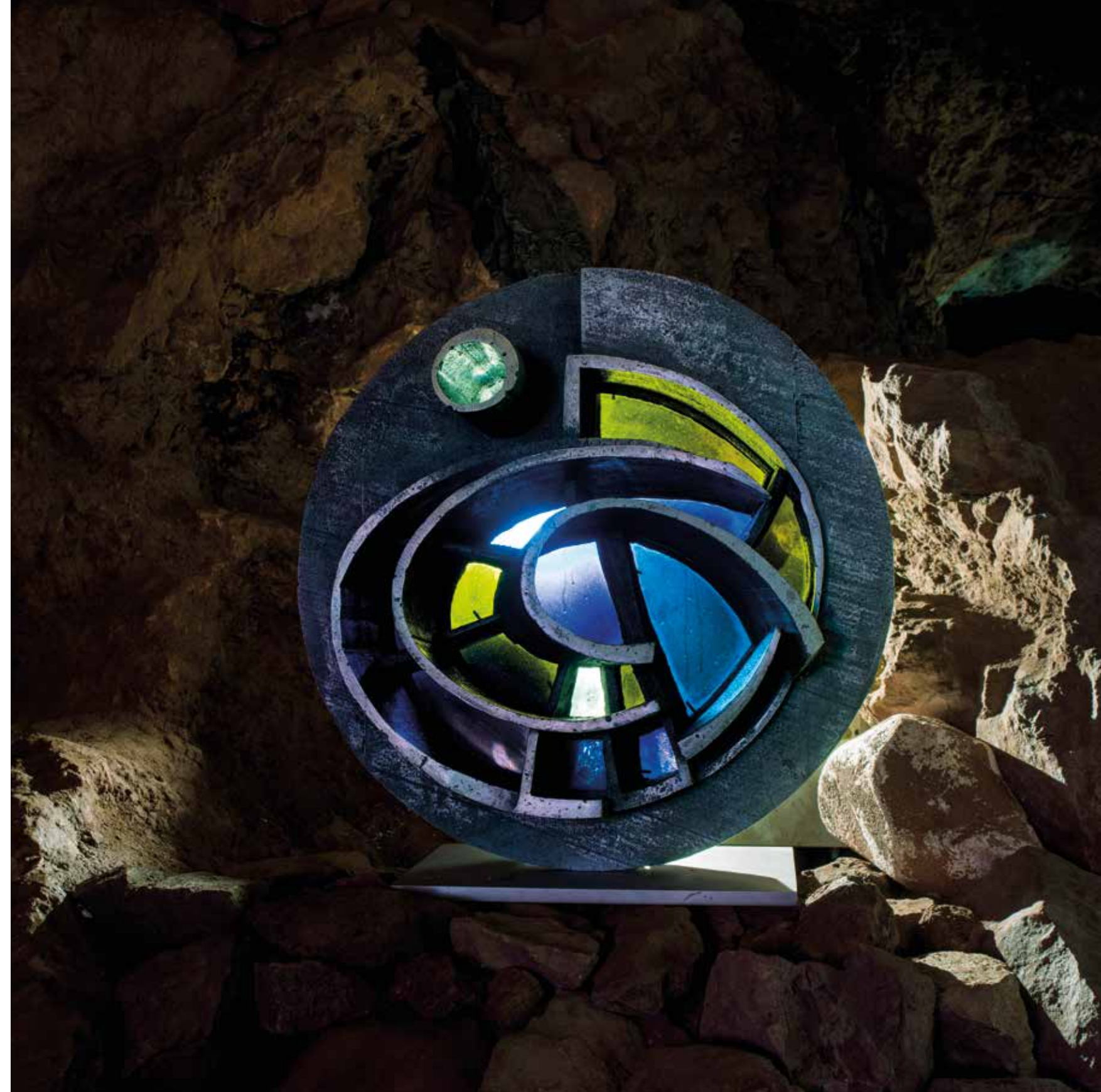
Geoffrey Clarke was a pioneer in a golden age of British sculpture and one of art historian Herbert Read's 'geometry of fear' artists of 1952. Clarke's experimentation with new materials and processes (he created models in polystyrene which he cast in aluminium) saw him becoming one of the most commissioned British sculptors of the twentieth century.

Geoffrey Clarke was a pioneer in using new materials and in the Fifties discovered a method of casting aluminium from expanded polystyrene. In 1956 Clark was commissioned to make a circular window for the architect Frankland Dark in London. Returning to the circular format a few years later Clarke this time explored using aluminium in a process which he had now refined. The result was the beautiful Embryo I which is the smaller of two experimental pieces that fuse Clarkes passions for both stained glass and sculpture.

As most examples of Clarke's stained glass exist in public collections this is an exceptional piece that is rarely seen.

Polly Bielecka, Pangolin London

Embryo I, 1962
Aluminium and Stained Glass
Unique
90 x 90 x 30 cm



MORITZ WALDEMEYER
b.1974

Alongside Moritz Waldemeyer's own studio specialising in blending technology and light to create immersive art installations for prestigious clients, the British/German designer and engineer continues to pursue his own individual artistic path using light to conjure with emotions.

Inspired by ancient Chinese vases, Moritz Waldemeyer has projected this concept to the future with a pair of animated illuminated vases entitled *Ming*.

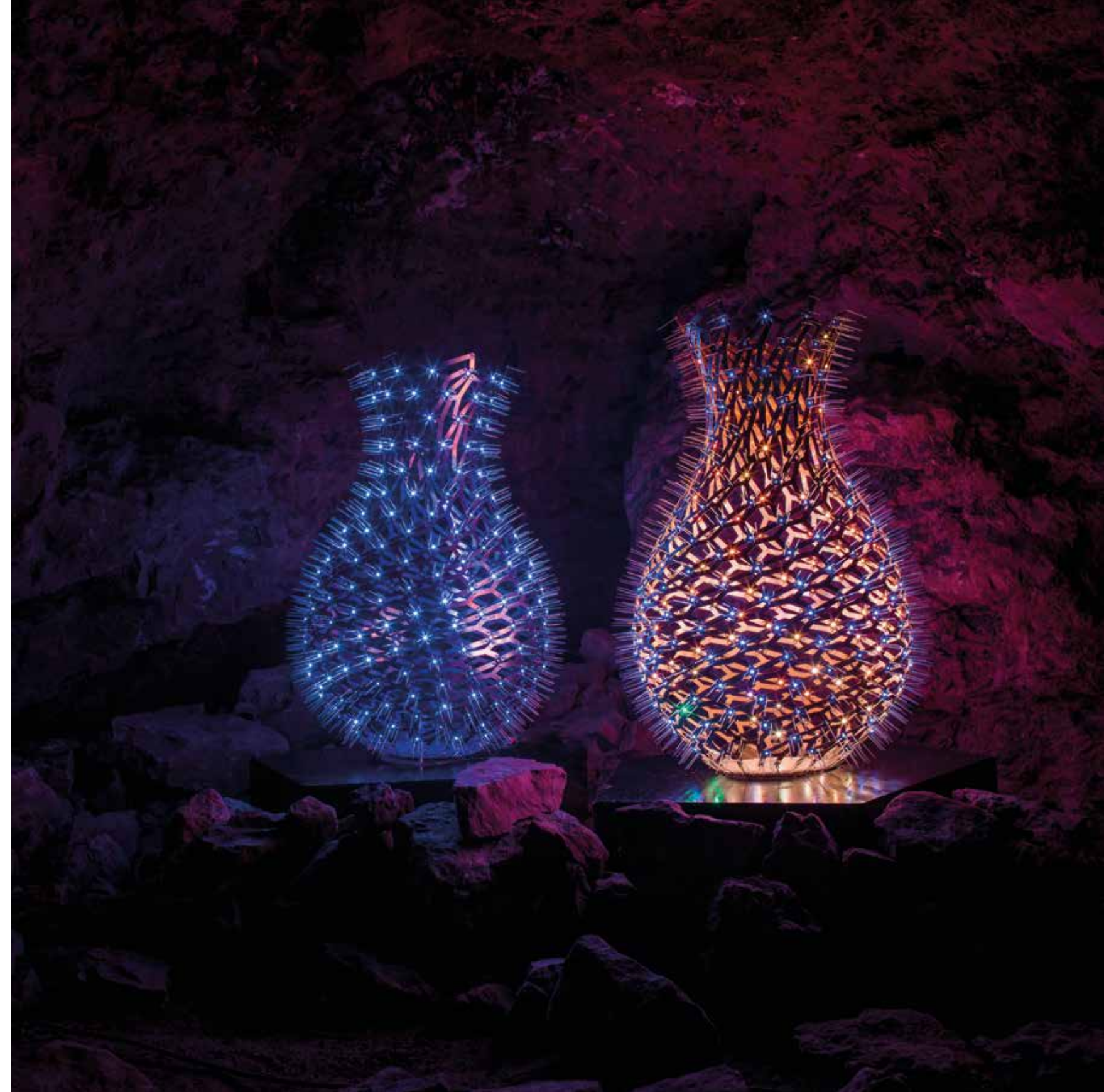
The vases are shown as a pair; both are programmed with animations on their interior surfaces. While one vase is animated with vibrant reds and oranges that evoke flickering flames - the other shows blue and turquoise animations that depict the gentle movement of water.

The choice of opposing elements further embraces the oriental inspiration with fire and water both being important elements and symbols in Chinese culture.

The unique design uses parametric techniques to create a complex geometry of stainless steel elements and custom LED boards.

The steel components form part of the electronic circuit allowing power and communication to flow throughout the structure and power the animated LED's, completely eliminating the need for wires.

Ming, 2015
Stainless Steel, PCB Boards and LEDs
Unique
75 x 55 x 55 cm



GAVIN TURK
b.1967

Gavin Turk's materials range from painted bronze to wax to recycled art-historical icons and rubbish. His installations and sculptures "deal with issues of authorship, authenticity and identity". Concerned with the 'myth' of the artist and ontological questioning, Turk's engagement with this modernist, avant-garde debate stretches back to the ready-mades of Marcel Duchamp.

A pictorial neon match, endlessly lighting on and off, the matchstick as a symbol, represents possibilities, a spark to start fire, bringing light into darkness, or simply to light a cigarette.

Yellow, blue and orange flashes illuminate the space, the colours of fire, entice the viewer. The work riffs on the visual language of advertising, where neon gas glows with the insistence of the marketplace: *look at this, look at this!*

'Gotta lite' might be a phrase to ask for a way of lighting a cigarette or pipe. A light that both poses as Magritte's pipe whilst simultaneously offering to lite it. Magritte's '*Ceci n'est pas une pipe*', this is not a lite, only it's image.

Lite, 2009
Animated Neon
Edition of 3
95 x 128.5 x 20.5 cm



AFTERWORD

Approaching the western edge of the Forest of Dean, the earth under foot turns from the sludgy grey of the centre of the plateau – an indication of coal measures beneath – to a deep shade of orange-red, the soil stained by ferrous oxides leached from the rich iron deposits in the limestone belt that encloses the area and raises it up above the Severn and Wye valleys. Approaching the village of Clearwell, the colour gets even stronger and orange hues give way to deep reddish-purple pinks. The labyrinth of natural caves north of the village have been exploited for their plentiful ochre pigment deposits since the Neolithic. The earliest tools found in the area were used for mining and processing the colour – picks and grinders, made from bones, stones and sticks, dated to around 2,500 BCE. A remarkable thing about these simple, practical implements is the fact that over the following 4,500 years, their design has not been improved upon. In the public entrance to the caves is a display of three scrapers used to extract the gritty ochre clay from the rock. One is the rib of a bovine mammal dated to around the same time that Stonehenge was being completed. Alongside it, is a 16th century wooden scraper that could have been modelled on its bone ancestor; and next to that, a forged iron example from the 19th century – each practically identical, save for the materials from which they are made, and all uncannily similar to the stainless steel spoon with which my father, Jonathan Wright, continues to mine the ochre on a small scale today.

Now, the ochre is a cottage industry, maintaining a local custom; in the past, Clearwell pigments were renowned throughout Europe. Whereas other locations around the world offer one or two colours, Clearwell mines hold four: a golden yellow, a rich brown, an extremely rare *caput mortuum* purple, and a deep blood red of famous quality. Clearwell was especially known for this visceral colour, particularly prized for its lightfastness, stability and permanence. One pitman from Cinderford unearthed his lover's affair with an ochre miner after spotting the smudge of red oxide on her neck – harder to remove than lipstick on a collar. Old Ham is the most significant of the six small mines that make up what is now Clearwell Caves. Its name derives from its colour – the dark pink stain on the limestone resembling the hue of aged meat. In the early 1920s, a seam of red was discovered there which was so bountiful that a dedicated colourworks was built at Milkwall, which processed Forest pigments and distributed them worldwide until the 1970s. Indeed, Clearwell ochres have had a surprisingly broad impact on visual culture. The *terra rossa d'inghilterra*, as it was known, formed the base of the iconic carmen bodywork of classic Jaguar cars and midland railway locomotives. And, of course it has adorned the palettes of artists across Europe since the Middle Ages. It has even been suggested by pigment specialists that Michelangelo used the purple for his frescoes in the Sistine Chapel. The caves still supply pigment to restorers and researchers from institutions around the world as well as supplying small quantities to artists.

Such a location seems apt for an exhibition on the theme of colour. Indeed, a cave seems a good place to think about contemporary art in general. Aside from obvious parallels with the underground spaces that house the oldest known art – providing a rather pleasing full-circle moment in art history – the sense of separation from the outside world provided by the cave environment, with its constant temperature (10°C) and atmospheric conditions and total lack of natural light, also chimes with the somewhat detached nature of much modern art which, more often than not, exists apart from any architectural or practical context, the 'white cube' gallery space being its most natural home. A cave that is also a mine feels doubly appropriate as it is a constant reminder of the materials and industrial processes that have shaped human society and artistic production for millennia. The caves have always been a place of exploration and wonderment and that is precisely the impetus behind the *Back to the Cave* exhibitions, which deliberately remove Modern and contemporary sculpture from any prescribed notion of how art *should* be perceived. *The Full Spectrum* offers an opportunity to discover new artists, artworks and ideas and to re-evaluate those with which we may be more familiar in a dramatic setting that rewards curiosity and is itself eminently sculptural. We are extremely proud of this project and immensely grateful to the artists and everyone who has contributed to the exhibition, particularly the curators, Rungwe Kingdon and Claude Koenig and their team at Gallery Pangolin and Pangolin Editions. We hope all who experience the show will enjoy and be inspired by it, and that this catalogue will be a lasting record of this very special event.

Wilfrid Wright
May 2025

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GALLERY PANGOLIN

9 Chalford Ind Estate Chalford Glos GL6 8NT
T: 01453 889765 E: gallery@pangolin-editions.com
www.gallery-pangolin.com



CLEARWELL CAVES

The Rocks, Clearwell, Coleford GL16 8JR
T: 01594 832535 E: info@clearwellcaves.com
www.clearwellcaves.com



