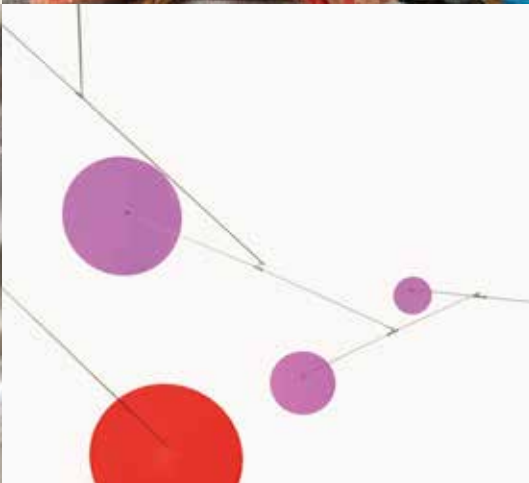
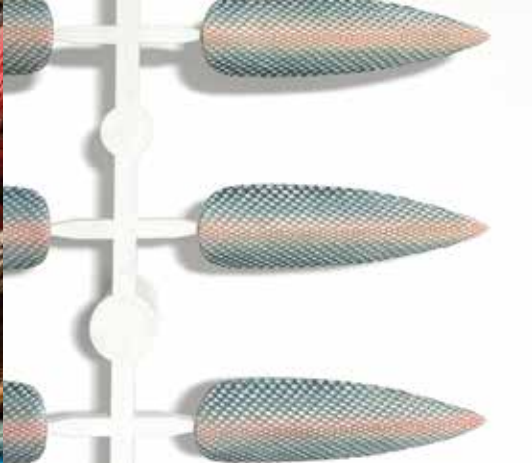


# STROUD SENSATION



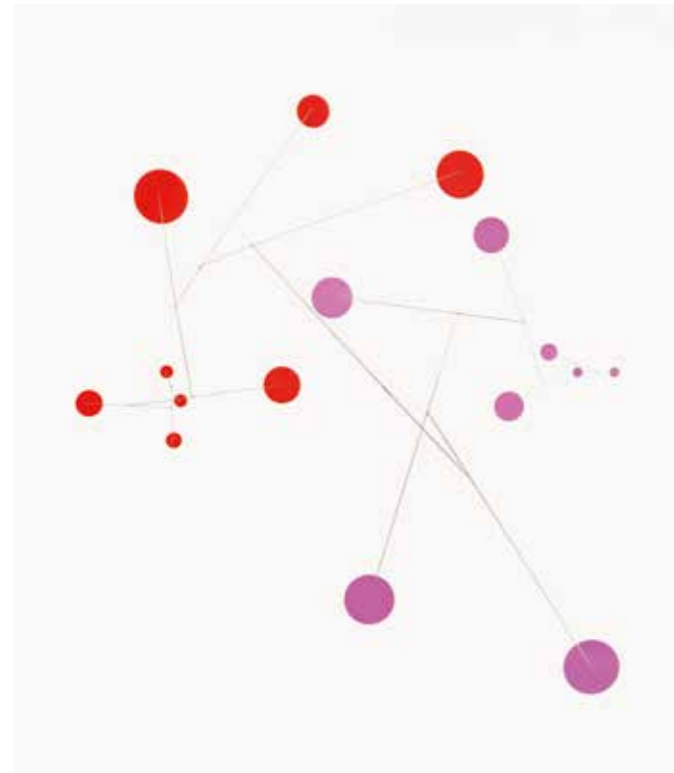
# STROUD SENSATION

2026

## STROUD SENSATION

There is a very special atmosphere that is palpable the moment you zig zag your way down the escarpment of the Cotswolds into the Stroud valley. Numerous rivers meandering and rushing down these hills once harnessed with weirs and dams formed a long chain of mill pools dedicated to power the wheels of the rural Industrial Revolution which shaped Stroud many hundred years ago.

Woollen goods and textile among others busily produced in Stroud's mills and factories were transported to London and beyond on the Thames and Severn Canal. The much-awaited arrival of Isambard Kingdom Brunel's railway however, gradually made the canal redundant. Today long stretches of it survives eroded and broken, moss cushioned as a rich and diverse habitat and a haven for uncommon wildlife. Likewise, the old water-powered mills have long since been superseded by multinational industry, leaving behind a landscape of deserted, crumbling stone buildings.



Transparent Purple and Red Star Cluster No 8,  
2020-2026 by Daniel Chadwick



Succours, 2010 by Abigail Fallis



Flight Paths, 2024 by Kim Francis



Voodoo Mum, 2023 by Nick Grellier

Many of these former factories have been reclaimed by artists, makers, and craftspeople in an impressive renaissance of creativity. Spaces large and small host every kind of endeavour, helping to establish Stroud as a centre for artists and the wider creative industries.

This was not a completely new phenomenon altogether, as in the late nineteenth and early twentieth centuries, the Arts and Crafts movement made Stroud and its surrounding villages an important focus of creativity and craftsmanship. The very skills that industrialisation was beginning to reject wood carving, stone masonry, furniture making, weaving, and craftsmanship became central to the movement's revival of design, workmanship and traditional materials. The international success of the movement drew many skilled craftsmen and artists to the area and many settled and established workshops, studios, and small industries.

This legacy remains visible today in the remarkable number of independent businesses, makers, artists, and craftspeople who continue to live and work in Stroud, sustaining a culture of creativity that has deep historical roots.

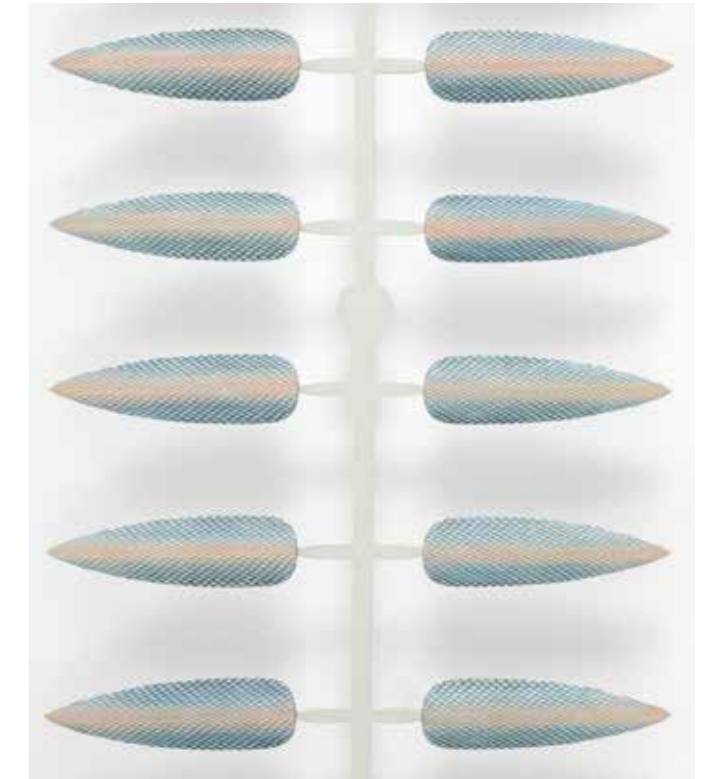
Some of the art world's most significant figures have lived and worked in Stroud. Lynn Chadwick and Damien Hirst are internationally recognised names, yet Stroud and its surrounding valleys are also home to many artists whose work although may not yet be known on the global stage, still pursue, with integrity and dedication their highly individual artistic language.

It is this flourishing and deeply rooted culture of creativity sustained not only by celebrated figures but by a wide community of independent makers, painters, sculptors, craftspeople, designers, and performers that we wanted to celebrate in this exhibition.

Daniel Chadwick's work explores themes of balance, tension, and harmony, inviting viewers to slow down and observe subtle shifts in form and shadow. By uniting craftsmanship with kinetic movement, his mobiles occupy a space between sculpture and performance, where art is not static but continually evolving.



Ophrys Ring, 2024 by James Merry



New Dish, 2025 by Polly Morgan



Not the last (RSM) #3, 2017 (Road Side Memorial) by Rachel Howard



Time (time), 2025 (detail) by Emily Lucas

The work of Abigail Fallis intentionally appears ordinary at first glance, yet closer inspection reveals many surprises; details that challenge assumptions about value, waste, and authenticity. By playing with perception and material, Abigail encourages viewers to reconsider the objects that surround them and the systems that produce them.

Kim Francis's carvings balance solidity with a quiet sense of movement, through sensual craftsmanship and a deep respect for her material. Kim transforms solid stone into works that feel both grounded and subtly imbued with life.

The imaginative assemblages of Nick Grellier made of found and repurposed materials are brought together to form striking, characterful works. Utilising discarded objects, industrial fragments and everyday items, she constructs pieces that feel both playful and contemplative.

Rachel Howard's evocative objects, part flower bunches, part bones are cast in permanent bronze whilst echoing the feel of temporary shrines and hand-made floral tributes often seen at the edges of roads. Her works transform fleeting gestures of remembrance into permanent form.

Emily Lucas's work explores the tactile and narrative possibilities of fabric through stitching, layering, and surface manipulation, she transforms cloth into richly textured compositions that balance precision with spontaneity.

James Merry is known for his intricate, nature-inspired creations. Working across embroidery, sculpture and adornment, he brings a meticulous hand-crafted quality to his jewellery, often drawing on organic forms such as shells, flora and marine life.

Polly Morgan has a contemporary approach to taxidermy. Re-imagining a traditional craft within a fine art context, she combines preserved animals with unexpected materials and settings to create works that are at once beautiful, unsettling and poetic.

Colin Reid (collaborating with Rob Godman) has extended their collaboration beyond visual glass art into the realm of sound. Colin's layered kiln-formed structures, precision-cut, light-responsive glass forms, create immersive installations in which the materiality of glass interacts with Rob's acoustic elements.



Early Morning Wren R2108, 2025, by Colin Reid and Rob Godman



Impatient Vessels (Jug), 2026 by Lorraine Robbins



Pas de deux, No.2 (tube and cone), 2026  
by Alice Sheppard Fidler



The Kybalion (Mentalism) The all is Mind : The  
Universe is Mental ... 1/7, 2026 by George Taylor

The expressive and textured works in clay by Lorraine Robbins, showcase a celebrated series of whimsical pots. These playful vessels often feature unexpected shapes, patterns and decorative elements that bring humour and personality to functional forms. Her wit extends to word play in her titles as well as to figuration and abstraction.

Alice Sheppard Fidler's installations transform fabrics and soft materials, often combining them with harder elements and, in this case a chair, to explore themes of memory, presence and the interplay between softness and rigidity. Her textile-based works highlight the materiality of cloth, repurposing fabrics to evoke both personal and industrial histories while engaging viewers in immersive, tactile experiences.

The striking feather-based wall works of George Taylor, blurs the boundaries between painting, sculpture and installation. Ethically sourced bird feathers of pheasant, peacock and other species take the form of large, wall-mounted panels in which each tiny plume is placed by hand to create rhythmic patterns and forms that play with light, depth and sensual materiality.

Gallery Pangolin 2026

# DANIEL CHADWICK

Daniel, as a contributor to the design team at Zaha Hadid Architects, was involved with a number of international projects before deciding to concentrate on his sculpture.

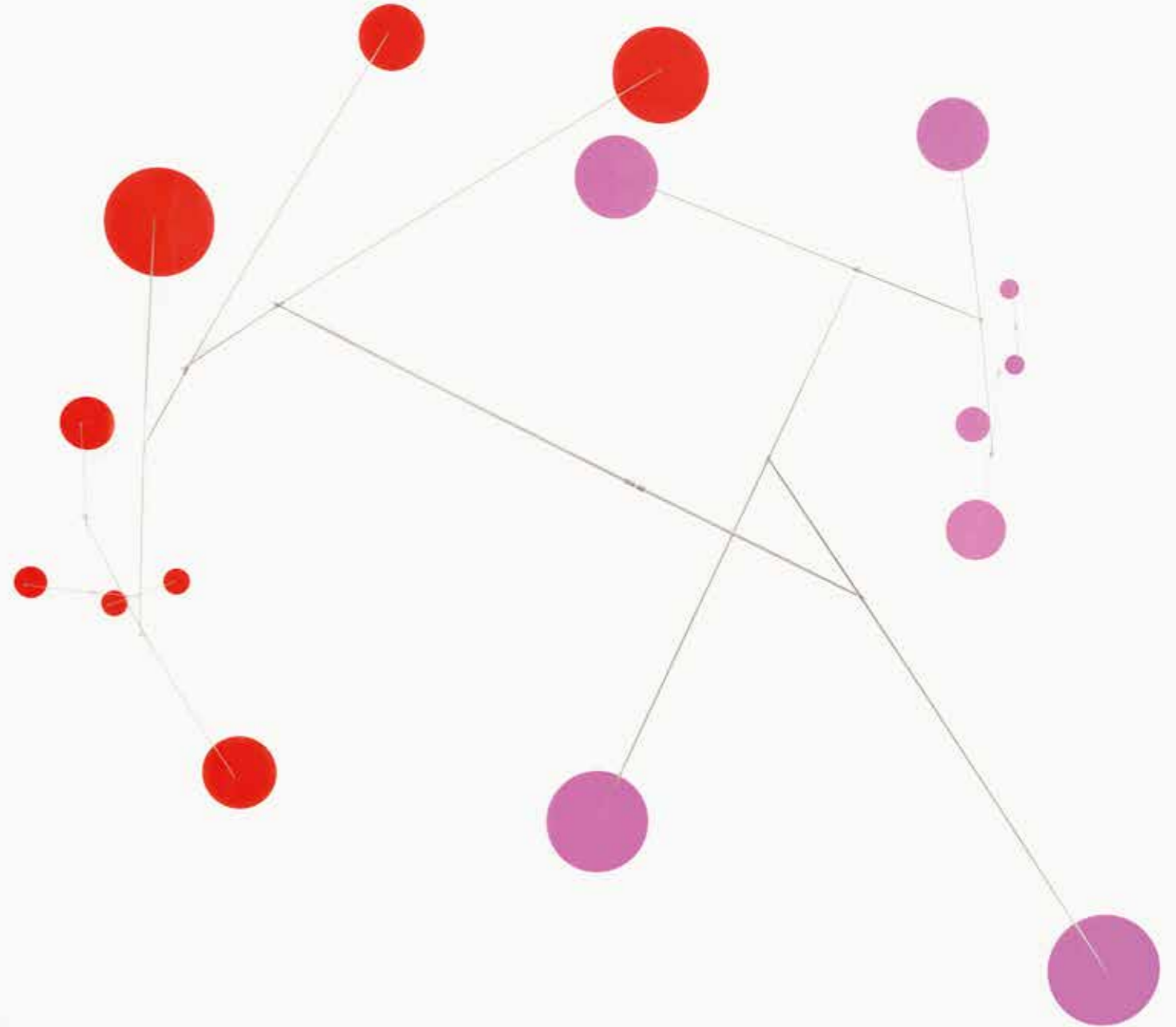
His work often incorporates humour and wit, using modern materials and bright colours to convey a sense of fun. Natural elements are made minute or enormous in scale and many works are kinetic or mobile in form. Chadwick's engineering background is reflected in the complex and graceful balance of his kinetic works in which tiny solar-powered motors silently and almost imperceptibly move individual components in an intricate ballet.

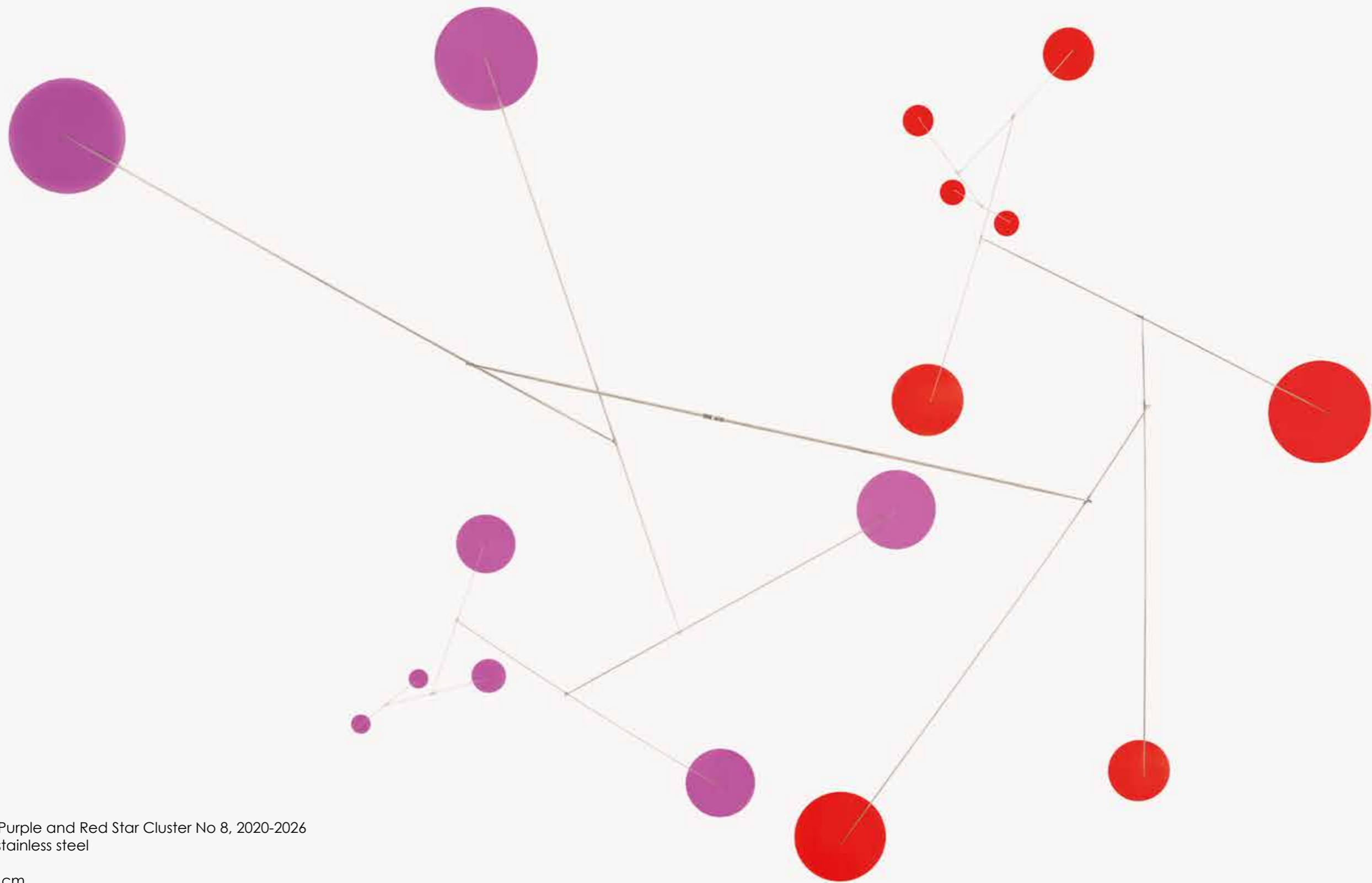
Many of Chadwick's mobiles are sited in public spaces or held in corporate collections and he has frequently been commissioned to create pieces for new buildings, tailored to reflect and celebrate the architectural philosophy behind them.

"Somewhere in the Universe..... Is a cluster of stars.  
Or some salt spilled on glass tabletop... Or markings on the back of a dinosaur. Or moss on a stone. Chewing gum on the pavement...  
Nature repeats itself at all scales and seemingly endlessly. I repeat making mobiles endlessly. I follow some rules, I look at things. Then sometimes I ignore the rules and make the compositions up... After all I am the universe, belong in the universe for now and forever and since the beginning."

Daniel Chadwick

Transparent Purple and Red Star Cluster No 8, 2020-2026  
Acrylic and stainless steel  
Unique  
280 x 210 x 5 cm





Transparent Purple and Red Star Cluster No 8, 2020-2026  
Acrylic and stainless steel  
Unique  
280 x 210 x 5 cm

# ABIGAIL FALLIS

Abigail is a British artist who works and resides in Gloucestershire. She received a degree in silversmithing and metalwork from Camberwell College of Arts (1996-99). The sculpture "DNA DL90" is published in the Phaidon Press book, "The Line". Abigail currently teaches blacksmithing at Ruskin Mill College.

The making process is crucial to Abigail's multimedia practice as she experiments with diverse, recycled materials, including everyday objects, fish skeletons, and bronze. She refers to her sculptures as 'thinking tools' and her work as an outlet to question contemporary life, the environment and consumerist culture, combined with her sense of humour.

Abigail has exhibited widely throughout the UK and her work can be found in a number of public and private collections and art fairs, including The Line Public Art Trail London, The National Maritime Museum Cornwall, Hix restaurants and The Art Car Boot Fair London.

"I created *Dummy Mummy* in 2010 for the Women Make Sculpture exhibition, curated by Polly Bielecka, Pangolin London.

I'd originally made this piece using a plastic shop dummy for an Open University Documentary called "New Brit", looking at British Identity today. After drilling into the dummy with hundreds of holes, I then hand cast and dyed multiple flesh coloured rubber teats and attached them to it. I wanted to represent the female personification of the British isles figure, Britannia, a female warrior holding a trident and shield bearing the union flag. Instead of a shield, I chose to arrange the teats on her stomach in the design of the union flag, look closely and you will find it, representing how multicultural Britain is and all the nations that make up the British Isles."

"*Succours* was a work I made following *Dummy Mummy*; I became obsessed with casting rubber teats in different colours and experimenting with mixing pigments into rubber. Something about the red rubber becomes quite fetishistic or raw, appealing to our innate senses. *Succours* is a great word, a homophone of suckers. On one hand we are sucking the life out of our only planet, and on the other hand we urgently need to co-exist with nature and fellow humans here on our precious planet Earth. Our only home."

Abigail Fallis

Dummy Mummy, 2010  
Bronze  
Edition of 6  
75 x 43 x 18 cm





Succours, 2010  
Mixed media  
Edition of 3  
166.5 x 166.5 x 5 cm

# KIM FRANCIS

Kim first trained as a Jeweller at Central St Martins, London. Her practice evolved from body adornment to sculpture, through working in bronze casting foundries in the U.K. and the USA.

Kim now works predominantly in stone, transforming this ancient material into dynamic and sensual pieces.

Her work shows a devotion to line and form, inspired by the innate elegance of the natural world, following her fascination for real and imagined forms.

Kim is a member of the Royal Society of Sculptors. Her work is held in private collections in the UK and Europe.

“This piece is inspired by the neolithic carved granite balls found in Scotland. Their use still unknown. With *Flight Paths* I was exploring what might be a contemporary version of such a stone.”

Kim Francis

Flight Paths, 2024  
Kilkenny limestone  
Unique  
18 x 18 x 18 cm



"*Inanna*, revered as the queen of heaven, was a Sumerian goddess of love, fertility and war, a protector of life and agriculture, and associated with Venus. Hers is descent myth, as she ventures into the underworld where she passes through the seven gates to die and resurrect."

"*Chan Si Gong* is the name used to describe the continuous spiralling, winding and unwinding motions of the body used in Tai Chi to cultivate internal energy...Qi

It refers to the reeling of a silk thread."

Kim Francis

Inanna, 2025  
Rose alabaster  
Unique  
25 x 26 x 30 cm





Chan Si Gong, 2024  
White alabaster  
Unique  
30 x 67 x 16 cm

# NICK GRELLIER

Nick received a BA in Fine Art from Chelsea College of Art in 1988 and an MFA from UWE Bristol in 2020.

Recent exhibitions include the John Ruskin Prize 2024/25, the RWA Open 171 /172, Paperworks at the RWA Bristol (2025), Drawing The Night In at Young Gallery, Salisbury (2024), Drawing in The Arctic Circle (2024), and the Trinity Buoy Wharf Drawing Prize (2020 and 2023).

Nick is also an artist-curator. Projects include 'My Body In My Hands' with Sam Lucas (2023), the installation 'houseworkwork' with collaborator Emily Lucas as (both laughing) (2023), and 'Richard' with artist-filmmaker Anna Cady (2024). She presents the bi-monthly Pecha Kucha Night at SVA.

Her work is held in Tate Archives, RA Print Collection and Gloucestershire Archives with (both laughing) Collaborative, and private collections in the UK, USA, Canada and South Africa.

"The playfulness of language, the multiplicity of meaning within both words and objects, and the possibilities these daily basics afford us, is at the core of my practice. I want to feel sick and excited, on the edge of laughing or crying. Drawing is the 'in' for me: it's the closest to writing and talking without using words - materially adjacent, simple, very little required, intuitive and accessed by most people at some (at least) early point in their lives. My tools and impetus for drawing are the man made detritus I've picked up from roadsides and parks, some flattened and enlarged into templates, with which I make repetitive intuitive marks with ink, pen and graphite on found papers. Collecting materials is a regular activity: accessing meaning, suggestion, memory and emotion within objects. My sculptural works and short film collaborations extend the use of these incidental objects, working with human hair and teeth, blankets, furniture and domestic items, to reflect on human experience, connection and tenderness. For me, humour is an essential counterbalance to the escalating fear, hatred and power play in wider society and a useful tool for understanding personal experience including gendered imbalance, brain disease, local, family and societal politics and the effort of trying to maintain a thriving art practice."

Nick Grellier

Radio Head, 2023  
Found materials  
Unique  
24 x 20 x 10 cm  
Nick Grellier photography by Article Studio





Parent Body, 2023  
Rolling pin and nails  
Unique  
18 x 7 x 7 cm



Voodoo Mum, 2023  
Rolling pin and dressmakers pins  
Unique  
18 x 7 x 7 cm



Tender, 2023  
Milk teeth, wood and golf tees  
Unique  
10 x 4 x 4 cm



above left:  
Out of Sorts, 2023  
Human teeth, wood  
and golf tees  
Unique  
10 x 4 x 4 cm



above right:  
Will Power, 2023  
Found ceramic, cork  
and wire  
Unique  
7 x 9 x 4 cm



right:  
Muriel, 2023  
Wood, paint, ceramic, metal,  
bakelite, plastic, rubber and pencil  
Unique  
24 x 9 x 7cm

# RACHEL HOWARD

Rachel is a British abstract and figurative painter, who has exhibited nationally and internationally for over three decades, and whose works are held in public and private collections worldwide.

Rachel graduated from Goldsmith's College in 1991 with a degree in Fine Art and Critical Theory. Playing with the tensions between control and chaos, order and entropy, making and unmaking, beauty and destruction, she revels in the sheer joy of her material. The intense physicality of her process grapples with notions of uncertainty and fragility. Religion, repetition, madness and violence are recurring themes in the work.

Rachel is also the founder and editor of Doris Press, an independent publisher founded in 2020, with the inaugural publication *Cast a Cold Eye* by William Davie launched in 2025.

In 2026 Rachel is exhibiting at The Drawing Room, London and Hastings Contemporary, with solo shows at 447 Space New York, USA and Pallant House, UK.

"Even as a sculptor, Howard transforms everyday pain into ambiguous new form. For a new series of sculptures, called *Not the last (RSM) #1-7*, Howard bought packs of kitschy plastic flowers, the type you might leave at a grave, or a roadside memorial. In the studio, she dipped the flowers into an acrylic medium, repeatedly coating them in a creamy goo and hanging them upside down to drip and dry. The plastic stems and petals became soft curves, their forms carved by the force of gravity on a liquid medium. Formed from a blend of artifice and chance, the new objects were then cast in bronze, creating sculptures that look like they might be bouquets discovered in Pompeii. They also bring to mind Chinese Scholars' rocks, and even the process has parallels: the stones would be chosen, cut and carved, then left in lakes so that the water would erode their forms. Not quite nature, not quite art, the doctored stone became both simultaneously. The combination, a simultaneous nod to nature (erosion, gravity, death) and unchanging form, has its parallel in Howard's *Not the last* sculptures. Time is suspended in the curves and surfaces of an evocative object of contemplation."

Excerpt from *St Veronica Reads the News* an essay by Craig Burnett (2018)

*Not the last (RSM) #4*, 2017  
(Road Side Memorial)  
Bronze  
Edition of 5  
10.2 x 30.5 x 11 cm





top  
Not the last (RSM) #2, 2017  
(Road Side Memorial)  
Bronze  
Edition of 5  
10.2 x 24.1 x 10.5 cm



top  
Not the last (RSM) #3, 2017  
(Road Side Memorial)  
Bronze  
Edition of 5  
12.7 x 29.2 x 7.5 cm



bottom  
Not the last (RSM) #5, 2017  
(Road Side Memorial)  
Bronze  
Edition of 5  
11.4 x 25.4 x 9.5 cm



bottom  
Not the last (RSM) #6, 2017  
(Road Side Memorial)  
Bronze  
Edition of 5  
8.9 x 29.2 x 9.5 cm

# EMILY LUCAS

Emily lives and works in Stroud, Gloucestershire. She finished her PhD in drawing as a feminist practice in November 2024. Emily studied Drawing and Applied Arts at UWE in Bristol and continued with a Multi-Disciplinary Printmaking MA.

She has been shortlisted for the Trinity Buoy Wharf Drawing Prize (2023), The John Ruskin Prize (2024) and exhibited in the Royal Academy Summer Exhibition (2022).

She regularly exhibits at the RWA Open Exhibition in Bristol and has exhibited her work in London, Poland, Greece and Hong Kong.

Her work is held in public and private collections including The Tate Britain Collection and The Royal Academy. She has also exhibited as (both laughing) collaborative with artist, Nick Grellier.

“*Time (time)* comprises of 12 panels that are part of a series of work titled ‘Numbers are Important’. Numbers are an essential part of everyday life, denoting time, the value of, and the cost and quantity of things. However, this work is asking whether numbers really are the most important when thinking about the passing of time, art making, human relationships and the natural world. *Time (time)* seeks to make sense of all of these issues at once, seeking higher truths about the existential value of life, the work acting in place of a diary. The simplicity of the drawing, collage and stitch enables connections to be made between the natural and human worlds which are so hard to describe with words alone.”

“The one hundred hand stitched panels in *Sensitive to Changes* depict small observations of animals and parts of animals paired with text that alludes to the wonderful, joyful and bizarre things that animals do. The work seeks to illustrate the relationship between animals and humans and the absurdities and routines we cling to in order to get through the difficulties in life, especially in the precarious world in which we are living now. The partial drawings and snippets of text speak to the impossibility of ever making final sense of that perilous world, the hand stitching a slow, careful and futile effort to piece things together. There has been patience and time taken in both the looking and in the thinking behind the work, and the work has been made to ask questions, seeking truths for the maker and the viewer.”

Emily Lucas

Time (time), 2025  
Pen, watercolour, collage and stitch on Japanese paper  
Unique  
70 x 68 cm





Sensitive to Changes, 2025  
Monoprint, watercolour, collage  
and stitch on Japanese paper  
Unique  
110 x 150 cm

# JAMES MERRY

James is a visual artist originally from Stroud, now based in Iceland. He is primarily known for his hand embroidery and mask-making, and as a frequent collaborator with Björk on her visual output. He has collaborated with institutions such as the V&A, Gucci, The Royal School of Needlework, Tim Walker, Tilda Swinton, Iris Van Herpen and Anne Carson.

“The *Ophrys ring* draws its name from a genus of orchid that mimic the form and smell of their insect pollinators. “The bee orchid is a flower that has captivated my imagination for years given its curious combination of botany and biology,” says Merry, whose work often focuses on states of metamorphosis. The ring is designed to flow outward from the finger, like a mini-mask for the hand, morphing the human appendage into a flower or an otherworldly insect. The ring was cast in solid silver at Pangolin Editions, and was first exhibited at the V&A Museum as part of their “Diva” Exhibition, having been worn by Björk on the cover of her ‘Fossora’ album.”

James Merry



Ophrys Ring, 2024  
Sterling silver  
Edition of 24  
5 x 3 x 3.5 cm

# POLLY MORGAN

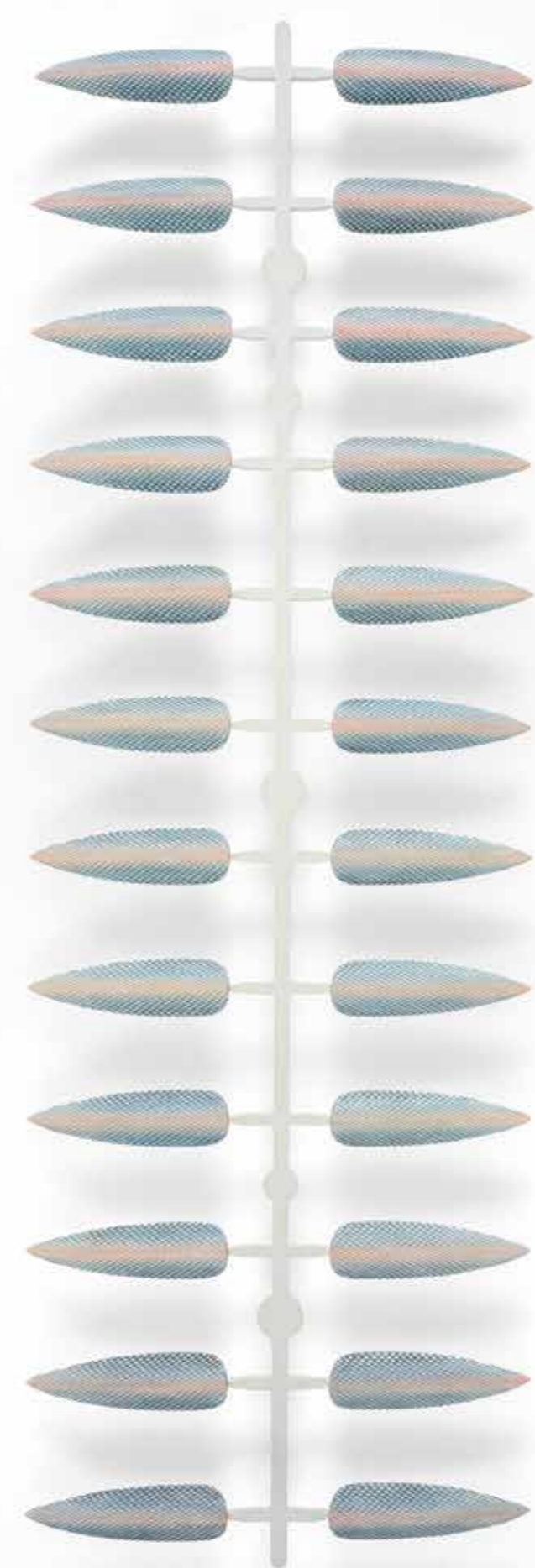
Self-taught with no formal education in art, Polly works in taxidermy, concrete and polyurethane. She is interested in creating deceptions, with sculptural facsimiles made from painted casts and skin, as a way of exploring over consumption and false narratives in our increasingly polarised and digitised society.

She is persistently drawn to the deceptive qualities of veneers; used to conceal or protect something less desirable or durable, and of snakes' skins; designed to provide camouflage or to imitate more deadly breeds. In this context our edited and filtered online selves can be interpreted as products of a natural instinct to nurture misleading perceptions in order to assimilate and avoid crowd censure.

"*New Dish* - Like strings of bunting or serried shields my snake-textured augmented sprues, spine-like columns on which acrylic nails are packaged before application, represent beauty both as signal and armour. Through camouflage, mimicry and subterfuge I explore the politicisation of bodily adornments, drawing parallels between military, cultural and primal warfare."

Polly Morgan

New Dish, 2025  
Painted polyurethane and powder-coated steel  
Unique  
150.5 x 49.1 x 6.2 cm



*"Here Lies Our World - Five cement tablets cast from the inside of the latest iPhone box group and overlap like a pocket sized cemetery. Buried at the back in a sunny orange, a coloured cast snake is nestled in the camera lens cavity. Successive iterations of the same snake adjust their tone a shade in fresh attempts to thrive, as might a maladaptive breed or a selfie that fails to muster sufficient likes. Accumulating like notifications they nudge closer to the viewer as though soliciting selection, before they are bested by a better self."*

Polly Morgan



Here Lies our World, 2025  
Cement, polyurethane and varnish  
Unique  
24 x 26 x 6 cm

"*Find your Finish* - Painted cast snakes nestle inside casts of the polystyrene packaging forms we use to cushion our purchases. In case they don't grab your attention at first, they are copied and 'pasted' a second then third time, extruding from the wall towards you and subtly adjusting in colour as they approach, like the gradients found in an eyeshadow palette. Each iteration offers an alternative, partially obscuring its predecessor from view. Layers of duplicate sculptures build up, like unopened messages that persist until you succumb and make your selection."

Polly Morgan

Find Your Finish, 2025  
Polyurethane, paint, varnish and iridescent powder  
Unique  
52 x 26 x 9 cm



# COLIN REID

## FEAT. ROB GODMAN

Since Colin graduated from Stourbridge College of Art in 1981, he has run his own studio, working as a full-time artist specialising in kilncast glass. He exhibits and undertakes commissions internationally and has work in over 60 museum collections worldwide including the V&A and Tokyo National Museum of Modern Art.

A notable recent commission (2022) was a gift for the late Queen Elisabeth II, now in the Royal Collection. He has been the recipient of many prizes including the 2014 Coburg Glaspreis Alexander Tutsek Award and British Glass Biennale Peoples Prize 2010 & 2017. He is a Member of the Royal Society of Sculptors.

Rob Godman is a composer and sound designer. As well as his concert hall and gallery pieces, he has worked on large-scale public art projects, projecting sound and light onto iconic buildings throughout Europe and Australia.

*"Early Morning Wren combines textures cast from the rocks in Tout Quarry with an image derived from a recording of the soundscape in the quarry in the early dawn. A wren sat on the mic and sang, and the resulting recording was expressed visually as a spectrogram. The work is cast in optical glass with a 3D rendering of the wren song etched inside the glass. The piece references both the ancient, enduring quality of the rocks and the fleeting, transient nature of the lives lived there. It is a collaboration with sound artist Rob Godman who made the recording on which the spectrogram is based."*

Colin Reid

Early Morning Wren R2108, 2025  
Cast glass  
Unique  
50 x 33 x 16 cm



"*Caleta* is named after volcanic rocks I came across when trekking on La Gomera, Islas Canarias. Taking the texture of the rocks as inspiration, I created the form of the sculpture in wax. The piece was cast in optical glass by lost wax casting with a copper patina melted onto the glass to produce the turquoise colour. The flawless optical glass gives a clarity and lack of distortion which reflects and repeats the texture within the piece, so we see the form both from inside and out. It is a long firing taking a couple of weeks to anneal the glass after casting. It has then been extensively cold-worked, ground and polished to achieve the finished sculpture."

Colin Reid

Caleta R2127, 2026  
Cast glass  
Unique  
62 x 20 x 18 cm



# LORRAINE ROBBINS

Lorraine holds a BA(hons), first class, in Fine Art (Sculpture) and MA, with Distinction, in Fine Art: Drawing. She has worked many years as an Art lecturer and as a sculptor within the creative industry.

Originally from Stroud, after studying, Lorraine returned to the area and now lives in Thrupp where she also has her ceramics studio.

Lorraine has exhibited widely as a fine artist and has won awards for her drawing, which still forms an important part of her practice.

*"Impatient Vessels is a series of handmade, stoneware pots. Taking the concepts of artist Alighiero Boetti's 1970 work 'Cimento dell'armonia e dell'invenzione' ('Contest between Harmony and Invention') as a starting point and inspiration, I have produced a new series of vessels using the traditional technique of hand coiling. Each vessel is made under the same, certain parameters, some necessary (for structure) some self-imposed (the use of one single tool throughout). Due to the nature of clay, building each vessel is constrained by time and temperature, having to allow sections to firm up before continuing the build.*

*Each vessel bears the marks of its construction, a rhythm of repeated motifs formed by the process of making. The marks subtly witness the moods, emotions, attentiveness/ or not of the maker (Lorraine). The surface built up by these making marks can recall crafts such as basketry and weaving. The finished pieces are decorated simply, but painstakingly, to form a further relationship between the vessels as well as a spirit of play."*

Lorraine Robbins

Impatient Vessels (Trophy), 2026  
Stoneware  
Unique  
25 x 34 x 16 cm





*above left*  
Impatient Vessels (Bottle), 2026  
Stoneware  
Unique  
33 x 18 x 18 cm



*above right*  
Impatient Vessels (Gourd 2), 2026  
Stoneware  
Unique  
33.5 x 13 x 13 cm



*right*  
Patience, 2026  
Stoneware  
Unique  
40 x 26 x 28 cm



*left*  
Impatient Vessels (Gourd), 2026  
Stoneware  
Unique  
35 x 13 x 13 cm



*right*  
Impatient Vessels  
(Six Handled Goblet), 2026  
Stoneware  
Unique  
28.5 x 25 x 17 cm



*left*  
Impatient Vessels (Goblet), 2026  
Stoneware  
Unique  
28 x 14 x 14 cm



*right*  
Impatient Vessels (Jug), 2026  
Stoneware  
Unique  
30 x 25 x 15 cm

# ALICE SHEPPARD FIDLER

Alice works across installation, sculpture and performance often operating outside the gallery context. Her practice investigates the relationship between embodiment, materiality, and emerging technologies, frequently returning to the question of presence, the experience of being human, and the slippery or porous nature of boundaries.

Before completing her MA in Fine Art at the University of the West of England in 2020, she worked in design for television, film, and fashion. Alice received the Gilbert Bayes Award from the Royal Society of Sculptors and the CAS Emerging Sculptor Development in 2023, and was selected alongside three others to exhibit with AWITA X Brookfield, London, March 2025.

Alice has been awarded a solo presentation in one of the four galleries at Great Pulteney Street Gallery in June 2026 after being selected from over 100 artists shortlisted for the inaugural Soho Open exhibition. She exhibits nationally and internationally and has work in private collections.

*“RGB, 0, 71, 187 is part of the Sandbag series which was first developed in 2020. Sandbags are uniquely useful: they hold things in place or stop unwanted forces. They are also objects of little note. The first iteration was made in the context of global conflict, formed out of velvet in skin tones to suggest piled or washed-up bodies from news stories at that time. This work explored notions of worth in relation to human life.*

*This iteration retains the sandbag form but extracts the human-ness or bodiliness, instead replacing that with a kind of negative space. The bags are made from repurposed blue hand towels from roller machines commonly found in commercial washrooms. Ultramarine blue is often used to denote a sense of universality, the commonplace or everyday, but has a long history of signifying high value and the divine. In the context of film, Chroma Key Blue is the colour furthest away from skin tone and is used to separate the subject from the background in order to place the subject in other or ‘unreal’ spaces.*

*RGB,0,71,187 is the code for the blue used for digital screens. This sculpture emulates the size and mass of a body but refers to an othering of the human form, a missing or absent presence. As we enter a new phase of digitisation with AI, questions arise as to how humans are represented and how our value will be measured in the future.*

Alice Sheppard Fidler

RGB,0,71,187 (Sandbags V.2), 2025  
Recycled blue hand towel, gravel and chair  
Unique  
150 x 70 x 70 cm



"*Pas de deux* is a series of wall-based sculptures consisting of simple right-angled shelves with a collection of objects on them. The shelves are tropical hardwood with a close grain. The objects are stitched velvet filled with gravel, and appear to be universally readable shapes, suggestive of geometric forms. The components of the work contrast in texture and alternate in light and dark tones - a checkerboard of fleshy hues interrupted by deep green teal.

The shelves function as miniature stages on which the objects perform. There is a shift in scale between the objects and their positioning, suggestive of landscapes and giant monoliths or alters and talisman. They are paired up like body parts in a game or trophies elevated to prize position, where the tension between the duos is the choreography of their *pas de deux*."

Alice Sheppard Fidler

*Pas de deux*, No.3 (wheel and cylinder), 2026  
Repurposed tropical hardwood, recycled velvet, gravel  
Unique  
16 x 16 x 16 cm





Pas de deux, No.1 (pyramid and column), 2026  
Repurposed tropical hardwood,  
recycled velvet and gravel  
Unique  
16 x 16 x 16 cm



Pas de deux, No.2 (tube and cone), 2026  
Repurposed tropical hardwood,  
recycled velvet and gravel  
Unique  
16 x 16 x 16 cm



Pas de deux, No.3 (wheel and cylinder), 2026  
Repurposed tropical hardwood,  
recycled velvet and gravel  
Unique  
16 x 16 x 16 cm



Pas de deux, No.4 (hut and prism), 2026  
Repurposed tropical hardwood,  
recycled velvet and gravel  
Unique  
16 x 16 x 16 cm

# GEORGE TAYLOR

George is an artist whose practice utilises feathers as an alchemical material through which to contemplate the cyclical nature of existence—life, love, sexuality, decay, and death.

Her recent work is informed by Hermetic philosophy reconsiderations of alchemy as a metaphoric and material framework. Drawing on the principles articulated in the Emerald Tablet, attributed to Hermes Trismegistus, George engages ideas of transformation, correspondence, and eternal return. Feathers function as symbols of both transcendence and corporeal fragility, embodying the tension between eros and mortality. Through this lens, her work situates the body within a perpetual process of becoming, dissolution, and renewal.

*“The Kybalion is a contemplative object rooted in Hermetic philosophy, expressed through geometry, repetition, and material transformation. The triangular form functions as both structure and symbol, referencing ascent, alignment, and the synthesis of body, mind, and spirit. Measuring 56 cm in scale, the work establishes a grounded physical presence while directing perception inward and upward.*

Seven progressively smaller triangular layered towards the centre, creating a visual compression that mirrors the process of spiritual refinement. Each layer marks a threshold—an initiatory step in which complexity is reduced, distractions fall away, and awareness sharpens. The narrowing geometry draws the eye toward an inner still point, suggesting hidden knowledge rather than overt revelation.

Feathers cover the entire surface of the layered structure, transforming the rigid geometry into something organic and alive. Their iridescent darkness absorbs and reflects light subtly, evoking movement, protection, and transcendence. Traditionally associated with flight and passage between realms, the feathers imply ascension - not as escape, but as earned elevation through accumulation and release.”

George Taylor



The Kybalion (Mentalism) The all is Mind : The Universe is Mental ... 1/7, 2026  
Cockerel feathers on wooden layered canvas  
Unique, from a series of 7  
48.5 x 56 cm

The Kybalion (correspondence) As above so below as below so above... 2/7, 2026  
Cockerel feathers on wooden layered canvas  
Unique, from a series of 7  
48.5 x 56 cm



Catalogue Design: Gallery Pangolin  
Printing: ESP Colour  
Photography: Steve Russell Studios

Sculpture measurements are height x width x depth



GALLERY PANGOLIN  
9 CHALFORD IND ESTATE CHALFORD GLOS GL6 8NT  
T: 01453 889765 E: [gallery@pangolin-editions.com](mailto:gallery@pangolin-editions.com)  
[www.gallery-pangolin.com](http://www.gallery-pangolin.com)