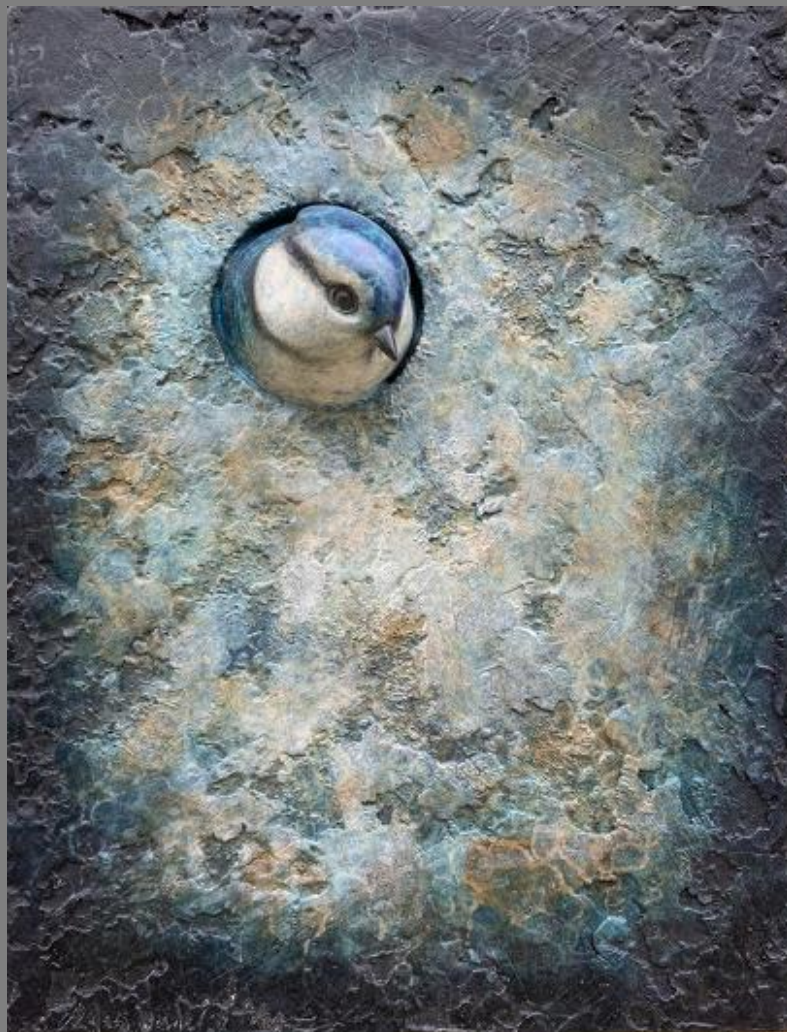


# Sheridan Russell Gallery

## Spring Garden



[info@sheridanrussellgallery.com](mailto:info@sheridanrussellgallery.com)

+44 (0) 7985 469620

# Garden sculpture

With more time spent at home over the last year than ever before, having a garden has proved an invaluable asset.

If, like many people, you are planning your gardens or just refreshing what you have already, why not think about some art?

Sculpture can create another dimension to a garden and enhance your enjoyment of the space you have.

Whether you have a large garden or small town or cottage garden, sculpture creates wonderful focal points.

Placing a gorgeous piece will not only enhance your space when it is in full bloom but will create a new focal point for when the next winter comes.

The investment in a sculpture will give pleasure for years to come.



Simon Probyn - Trojan - Galvanised Steel

# Enhance that plain wall



Lucianne Lassalle – Love and the Devil – 75x43x6cm  
Edition of 15 – Available in Bronze and in Marble Resin



Richard H Chapman – Phanus in the Forest – Bronze Resin  
Edition of 6 – 210x130x9cm



# Adam Binder



Adam lives and works in the Cotswolds where the bountiful and diverse environment provides endless resource for his inspiration.

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

Adam won the David Shepherd Wildlife Artist of the Year in 2010, and was elected a Member of the Society of Wildlife Artists in 2011.

'Nature is a wonder and a joy to observe and it's through my sculpture that I endeavour to connect further with wildlife and capture the character of my subject. While I'm sculpting I feel I'm engaging with the spirit of the animal, sensing its subtle movement and suggestion in body language.'

'For me, nature and sculpture are the perfect marriage. I see repetition in form, line, mass and detail throughout the natural world, sculpted over time but in perfect harmony. Conscious of these patterns, the concept for a sculpture becomes active in my mind and only when the composition, balance and emotion are clear do I begin to sculpt. I want to portray the simplicity of form, smooth flowing lines, natural rhythm and in doing so, free the eye to engage in the detail.'

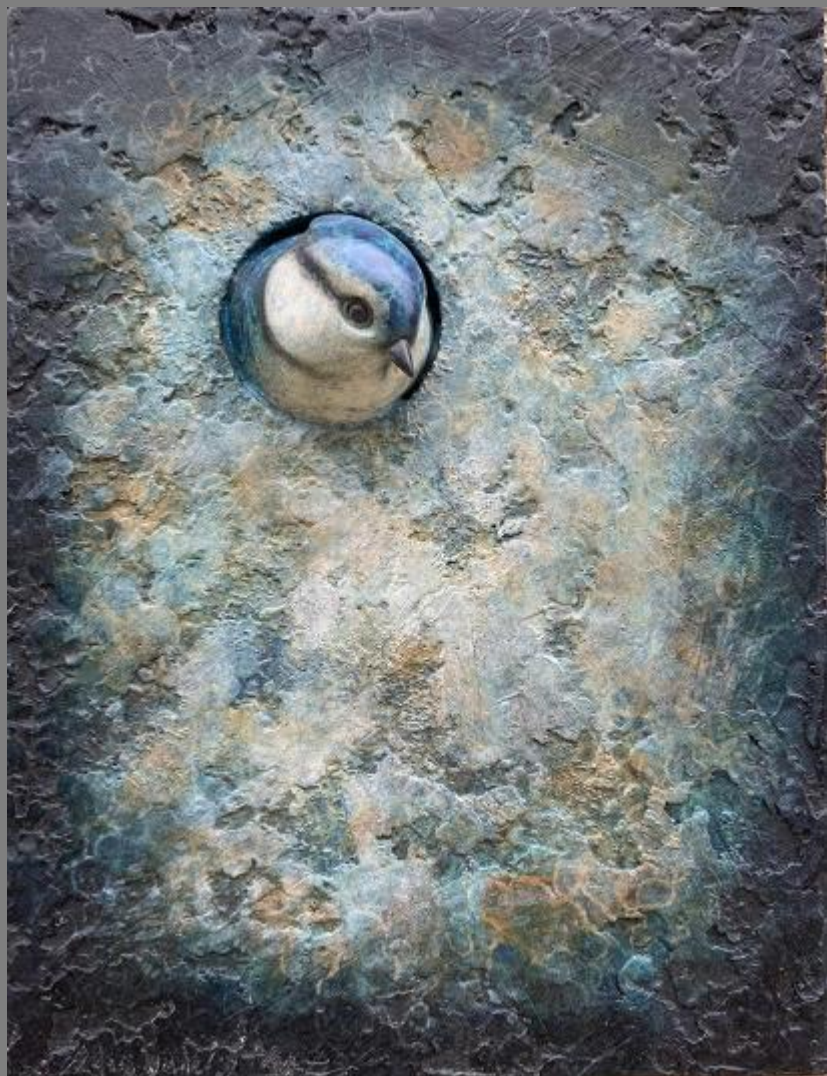
*'Nature is my passion and my constant distraction.'*

Sparrows Plaque – Bronze – Edition of 18 – 60x12x5cm

# Adam Binder



Little Owl Plaque - Bronze  
Edition of 12 - 61x23x3cm



Blue Tit Plaque - Bronze - Edition of 24 - 20x15x5cm



# Adam Binder



Little Owl Plaque - Bronze - Edition of 24  
21x15x5cm



Wren Plaque - Bronze - Edition of 24 - 20x15x5cm

# Adam Binder



Kingfisher Plaque - Bronze

Edition of 24 - 25x15x5cm



Three Sparrows Plaque - Bronze - Edition of 18 - 60x12x5cm



# Simon Probyn

Trained at Holme Lacey in rural Herefordshire, Probyn creates original sculptures for home and garden, either out of recycled or new steel.

With collectors nationally and internationally, he has worked extensively with landscape designers, collaborating in the design of award winning gardens with members of The Royal Horticultural Society at Chelsea, Hampton Court Palace & Malvern.



Simon Probyn's steel and metal sculptures are made to order and can be made specifically for your garden space.

From fluid waves of iron to classic spiral spikes and abstract steel shapes, Simon's work covers a huge range from public space pieces to work suitable for the small gardens.



# Simon Probyn



Indis Wave - Steel - Diameter of approx. 600cm

Other Wave pieces from 120cm diameter

# Simon Probyn



Flame - Steel - 300x60cm



# Simon Probyn



Spike - Steel - 500x60cm

# Simon Probyn



Pebbles - Steel - 300x80cm



# Simon Probyn



Desert Flower - Steel - 300x120cm



Sitting Girl on Oak - Steel and Oak - 110x70cm

# Simon Probyn



Archer - Steel - 400x230cm



# Simon Probyn



Embrace - Steel - 180x90cm



Trojan - Galvanised Steel - 140x50cm

## Mel Fraser MRSS

Mel Fraser is a contemporary sculptor specialising in stone. She has worked from a variety of studios in and around Cambridge since the mid nineties. She is equally at home working on abstract or figurative pieces and her work has been shown at numerous art fairs around Europe and New York, The Chelsea Flower Show and at OnForm, the UK's most prestigious sculpture exhibition devoted solely to stone.

Mel has worked in Carrara and Pietrasanta in Italy, at the quarries and stone yards in Kilkenny, Ireland and has a long collaboration with members of the Shona tribe from Zimbabwe.

Her work is held by collectors all over the world and a recent commission saw her work installed in Frank Gehry's **Opus Building** in Hong Kong.

In December 2015 she finished working on a larger than life-sized piece of 3 figures in Kilkenny limestone for one of the UK's largest trade unions, the **GMB**.



Unity - Bronze - 57x44x22cm



# Mel Fraser MRSS



Angel Wing XXIII - Carrera Marble - 124x45x12cm

Mel Fraser MRSS



Euros - Carrara Marble - 69x65x18cm



# Mel Fraser MRSS



Boreas II - Carrara Marble - 96x80x17cm

# Mel Fraser MRSS



Planete Nuvolosa

Persian Travertine – 50x50x30cm



Fracture II - Kilkenny Limestone - 112x56x56cm



# Mel Fraser FRSS



Nebula I  
Carrera Marble  
41x52x13cm



Nebula II  
Belgium Black Marble  
35x60x35cm

Mel Fraser MRSS



Squaring the Circle - Persian Travertine - 92x46cm

# Johannes von Stumm PPRSS

Johannes von Stumm's unique combination of three different materials has attracted public and critical acclaim in a decade of successful exhibitions, both in the UK and abroad. His startlingly original sculpture, which engages continually with risk and a defiance of accepted laws, joins iron, granite and glass to create abstract or reduced figurative works in which apparently conflicting materials exist in complex harmony. Von Stumm's choice of media and instinct for experimentation is deeply rooted in his background, in a childhood and adolescence spent at the foot of the Alps with long winters, ice and rocks. His love of steel, in particular, is intertwined with his family history. Ancestors on his father's side were blacksmiths and steel factory owners for 250 years. As a young man he painted on cardboard in the cellar of his parents' house, mixing broken glass and metal objects into the paint.

At 18, during a visit to Paris, von Stumm was deeply moved by the power and beauty which he saw in Rodin's sculpture. He immediately began to work figuratively with clay and plaster, first at home and then at the Academy of Fine Arts in Munich. Six months spent in a quiet Italian village strengthened his desire to test the potential of glass, stone and steel combinations.

On returning to the Academy, he asked for help, only to be told that the alliance of these very different materials was impossible. The challenge was irresistible. After three years of breaking glass, he finally developed a way of joining these opposing forces in an inseparable unity. A form in which inter-dependent pieces hold each other upright and are often linked as a carpenter would join two pieces of wood. Such a breakthrough has proved rich in possibilities. In fifteen years of combining metal with glass and stone, Von Stumm has expanded the boundaries of expression. He's done this by fusing the strong and the fragile, the solid and the liquid, the dark and the transparent.

The most recent development of his work is his Immaterial Figures. Here, in place of glass, he uses negative space to create the imagery, exploring archetypes such as the Buddha figure in *Contemplation*, or the open arms of his *Welcome* figure. In between these two quite distinct bodies of work sits his elegant sculpture, *Grace*, whose simplified form suggests the ancient Goddesses.

Many of the large pieces are also available as small maquettes and in other sizes.



# Johannes von Stumm PPRSS



Arches II - Bronze, Glass, Stainless Steel and Stone - Edition of 12 - 65x72x50cm

# Johannes von Stumm PPRSS



Light and Dark - Stainless Steel on Stone base - 205x110x110cm



# Johannes von Stumm PPRSS



My Absent Friend - Bronze - 74x77x36cm



# Johannes von Stumm PPRSS



Holding Hands - Bronze - 240x240x120cm

# Johannes von Stumm PPRSS



Big Interlacing - Bronze, Glass and Stone  
Edition of 12 - 170x52x12cm



Big Cross - Bronze, Glass, Stainless Steel and Stone  
Edition of 6 - 180x50x50cm

# Johannes von Stumm PPRSS



Grace - Limestone, Granite, Glass, Bronze and Stainless Steel

Edition of 12 - 191x20x20cm



# Johannes von Stumm PPRSS



Being and Nothing - Stone, Glass and Bronze  
Edition of 12 - 56x16x21cm



One, Yellow and Purple – Glass  
Edition of 12 - 30x30x12cm



Water and Rock - Granite and Glass  
Edition of 12 - 30x30x9cm

# Johannes von Stumm PPRSS



Contemplation - Bronze - 108x72x53cm

# Johannes von Stumm PPRSS



Couple in Conversation - Steel - 480x320x120cm



# Johannes von Stumm PPRSS



Welcome Figure - Bronze - Edition of 9 - 286x140x175cm

# Sue Rhodes MRSS

## Sculptor, Ceramicist & Jewellery Maker

For as long as I can remember, I have made things. My joy is to create something from nothing. In the studio there is always work in progress or an idea brewing that inspires and captures my imagination. This manifests over time in some shape or form, whether it be for a commission, exhibition, gallery or my own pleasure.

I am a multi-disciplinary artist inspired by the beauty of nature, from the micro to the macro. Bright colours, curves, lines, organic forms, pattern and texture, often feature.

For me sculpture is an intuitive process where I capture a mood or a memory in three dimension - in bronze, clay, plaster or stone. Creating handmade ceramic artworks that are functional is very rewarding. I love the whole process from the painting and glazing, to the excitement of discovering how the pieces look when first opening the kiln.

## Bright Ceramic Totems by Sue Rhodes MRSS



Sue Rhodes MRSS – Creates imaginative, brightly coloured, glazed ceramic totems. Each totem is custom made from individually hand built elements that are supported by a steel pole. Pieces can be selected to make the totem up to 180cm high, and each one is totally unique.



Sue Rhodes MRSS



# Sue Rhodes MRSS



Enspiraled - Bronze - Edition of 9 - 7.5x18cm

# Sue Rhodes MRSS



Lady in Waiting - Bronze - 40x48cm



# Sue Rhodes MRSS



Bill and Koo - Bronze - Edition of 9 - 62x36cm

Sue Rhodes MRSS



Someone to Watch Over Me - Bronze Resin - Edition of 9 - 120x30cm



# Sue Rhodes MRSS



Mother Time - Bronze Resin - Edition of 9 - 140x48cm



# Bushra Fakhoury MRSS

My themes and inspirations are mostly based on myths, fables, folklore, carnivals, parades and by observing, and studying people in their daily activities.

I was privileged to have lived in exotic countries, such as Ivory Coast, France, Kenya and Lebanon which had a great influence on my work.

I started sculpting at a very early age of 7 at the convent where I was taught to use marzipan to create flowers and animals.

From this point forward this fuelled my imagination and pushed my creativity to the limit, enabling me to concentrate on the form in its purest expression.

When I arrived in London I attended sculpture lessons at Morley College, City & Guilds, National Open College Network, and took private lesson with Stanislaw Frankiel, Jean Gibson, Christopher Porter Paice & Nicky O'Connor.

I was also influenced by Picasso, Goya, Eduardo Paolozzi and Elisabeth Frink.

My sculptures are in public and private collections in the US, UK, Europe, Turkey and the Middle East.

I have exhibited at several galleries in London such as Catto Gallery, Sheridan Russell Gallery, Sotheby Exhibition ('Basilisk' and 'Look out'), Wisley, Royal West of England Academy and Chelsea Arts Society among many others



# Bushra Fakhoury MRSS



Basilisk

Bronze Resin

Edition of 3

210x91x47cm

# Bushra Fakhoury MRSS



Monkey Landing - Bronze - Edition of 6 - 76x109x38cm



# Bushra Fakhoury MRSS



Meerkats United - Bronze - Edition of 6  
206x66x75cm

Currently exhibited in South Africa.

# Bushra Fakhoury MRSS



Dance Gwenedour – Bronze Resin on Steel base  
Previously displayed at Marble Arch, now at Roehampton Club.  
(Height 7 meters, Width 5 metres, Depth 5 meters)  
Smaller version in resin (H:38cm W:54cm D:40cm)

# Bushra Fakhoury MRSS



Dunamis - Bronze Resin - Edition of 3  
Dimensions: Height 9 meters, Width 3 meters, Depth 2 meters  
Previously exhibited for 5 years in Park Lane, London.  
Smaller version available in bronze (H: 227cm W:70cm D:50cm)



# Bushra Fakhoury MRSS



Dancing Rhino - Bronze - Edition of 6 - 94x23x33cm

## Patricia Volk FRSS

As a sculptor I love working with the directness of clay, using all the techniques, coiling and slab building, making one-off pieces, which are fired then finished with acrylic paint. Classical sculpture was always highly coloured but we have this erroneous idea that they were all white and sterile looking.

Having said that, my obsession is catching a very simple form or line, primarily, then enhancing it with colour. Sometimes I use juxtapositions of two forms that I hope suggest contradictions of strength and fragility, stability and precariousness – like the relationships between human beings. But also other opposites, such as rest and activity, that I hope give my work a lively presence and a sense of each one having an individual character. But really all this is open to the eye of the beholder. I never want to be too prescriptive, and in saying this much I've probably said too much.



Patricia Volk RWA FRSS



Mater - Stoneware - 72x54x27cm



Patricia Volk RWA FRSS



Rattle - Ceramic Stoneware - 93x36x36 cm

Patricia Volk RWA FRSS



Emerge 2 - Stoneware - 60x 61x44cm

Patricia Volk RWA FRSS



Evolve - Stoneware - 78x50x25cm



Patricia Volk RWA FRSS



Upward - Stoneware - 93x20x20cm



Beacon - Stoneware - 93x23x23cm

Patricia Volk RWA FRSS



Twilight - Stoneware - 93x40x40cm

Patricia Volk RWA FRSS



Source (Grey) - Stoneware - 73x30x20cm



Beat - Stoneware - 80x33x33cm



Patricia Volk RWA FRSS



Eternal - Stoneware - 69x30x30cm

# Richard H Chapman

Born in Central Africa in the 1950s I was heavily influenced by my surroundings and although I moved to England at an early age, that influence has had an indelible influence on my sculpture.

I am fascinated by the ancient tribal masks of Africa and also the amazing South American and Egyptian sculpture of gods and deities.

Heads are also one of my fascinations. My aim is to achieve an element of those ancient civilisations and juxtapose it with influences of a more modern time.



# Richard H Chapman



North, South, East and West - Bronze Resin - 76x34x34cm



# Richard H Chapman



Constant Gaze - Wall Sculpture

Iron Resin - 65x39x7cm



Guardians - Wall Sculpture

Iron Resin - 89x31x7cm

# Stephen Page

Stephen Page's sculptures focus on the essence of the creature; excess information is stripped away and the shapes are honed down and simplified creating a pure smooth skin in order to observe form and space with the utmost clarity. This economy of line gives the work a timelessness and permanence, and under their silent outer appearance, they nurture an aspiration to universal form.

There is a stillness and solidity to these iconic sculptures with no dramatic or violent movement. Instead they employ subtle curves, rounded forms and the interaction of different planes and sweeping lines to create a gentle movement and grace. As with the art of prehistory the work takes imaginative liberties with animal form, exaggerating and eliminating features, giving a timeless mythic quality.

*"Simplicity is not an end in art, but we usually arrive at simplicity as we approach the true sense of things."*

- Brancusi

# Stephen Page



Owl II - Bronze - 58x30x28cm



Hors - Bronze - 61x50x15cm



# Louise Giblin MRSS

Louise Giblin (1963-) is a Member of the Royal Society of Sculptors. She grew up on the Isle of Wight and lives and works on the Kent/East Sussex border, UK. Her work is exhibited and collected internationally.

In 2017 she was the artist invited to represent UK in the *G7 of Art* Italy, and was awarded the *Lorenzo II Magnifico* Gold, 1st place for Sculpture by the International Jury at the Florence Biennale XI. In April 2018, she received an ATIM International Masters Award for Contemporary Art at the Museum of Art and Design New York.

She studied Art and Design Foundation at Portsmouth, 3 years' 3D Design and BA Honours Sculpture at Brighton, where her tutors were Antony Gormley and Peter Randall-Page, and a further 4 years Master of Arts in History and Theory of Contemporary Art at Chelsea College of Art and Design, London.

Louise Giblin is predominantly known for life casting - covering Olympians, famous people, war veterans, models and private clients with plaster or alternative media. She produces a clay three-dimensional copy of the person's form that she uses like a blank canvas on which to create the model's narrative imagery. She is not interested in physical portraiture so much as capturing the achievements, positive experiences and passions that people often project to protect their personal selves from scrutiny. She describes this as their '*armour*'. Dr Melanie Zefferino, Curator, *G7 of Art*, Italy and Florence Biennale 2017 wrote of her work:

*'Mastery and a superb sense of form lie behind playing with mass and void while bringing symbolic signs of myth, history, or experience on the bronze 'skin' of her sculptures, which have become more and more sensuous. Body casting is only the starting point of the creative process, at the end of which the cast turns out to be the remnant of a 'physical bridge' between reality and imagination, matter and spirit.'*

Louise Giblin also works in other sculptural media and produces smaller or larger than life size figures and heads for interior and exterior display. She exhibits, and is collected internationally, as a draughtsman. Her drawings are usually from observation, comparatively small, complex and overlap like the surface design on her sculptures.

# Louise Giblin MRSS



Manhattan Skyline - Bronze on Granite Base

Edition of 9 - 53x25x13cm

Louise Giblin MRSS



Sea Change - Bronze - Edition of 3 - 85x52x34cm

# Louise Giblin MRSS



Olympian series - Dame Kelly Holmes

Bronze - Edition of 12 - 66x40x23cm



# Louise Giblin MRSS



La Vie en Rose

Bronze on Granite Base

Edition of 3

56x30x16cm



Wave

Bronze on Marble Base

Edition of 3

51x46x25cm

# Richard Cresswell

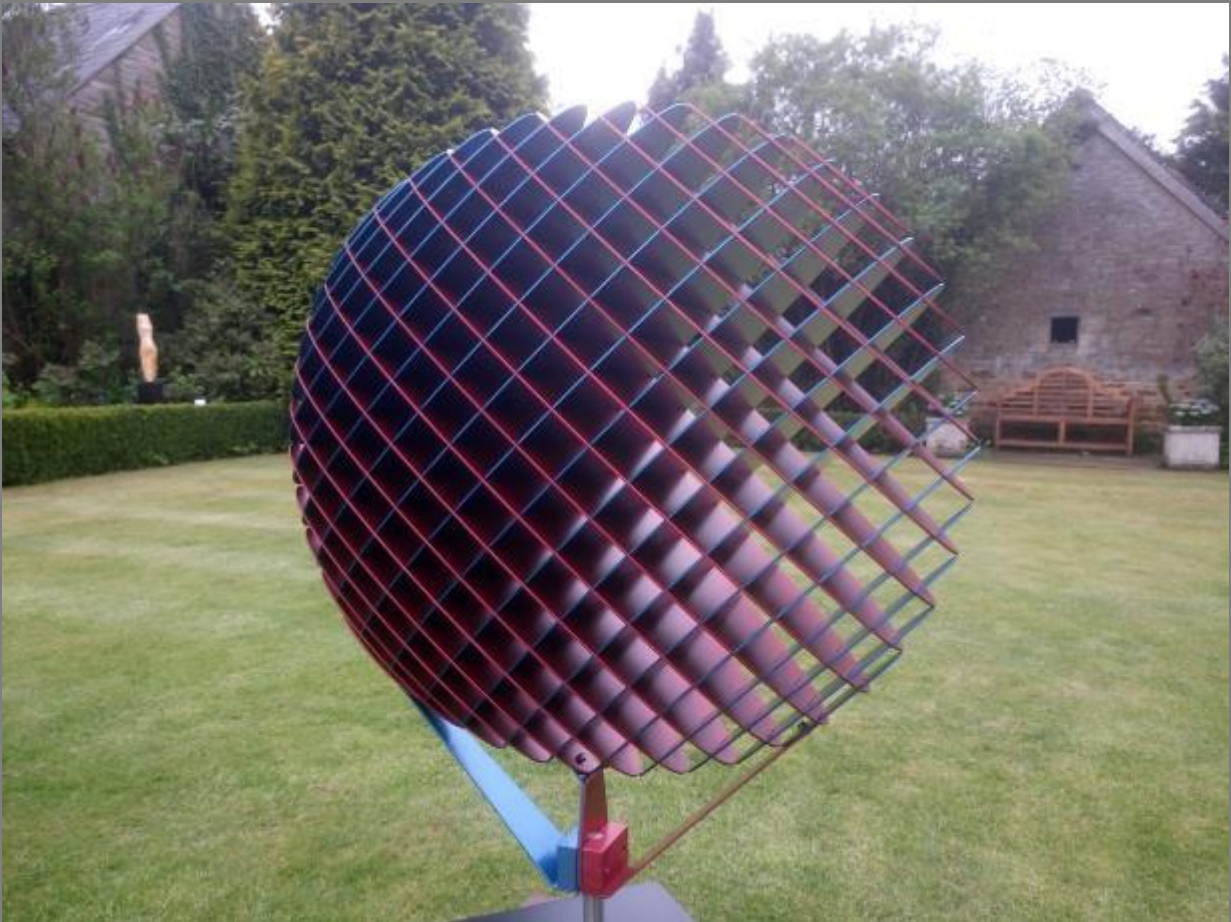
I started working life as a mechanical engineer designing all manner of things and creating beautiful prototypes. Around 2001 I decided to design myself a better life so took myself off to art college.

I wanted to have the freedom to make only things I liked and hopefully would give others pleasure when they saw them.

My aim is always to just grab the essence of a shape or a feeling and translate it into something simple and elegant without losing that original thought



# Richard Cresswell



Pebbled Square - Aluminium - 100x80x20cm

Along with the colour change as you move around the piece, it also has this strange quality of changing from a feeling of solidity to weightlessness.

See video at [www.sheridanrussellgallery.com/richard-cresswell](http://www.sheridanrussellgallery.com/richard-cresswell)



# Richard Cresswell



Wave - Stainless Steel - 310x350x350cm

Capturing the graceful movements of sea plants and rock pools at the edges of the ocean or a small inlet as the waves surge and drains.

See video at [www.sheridanrussellgallery.com/richard-cresswell](http://www.sheridanrussellgallery.com/richard-cresswell)



# Richard Cresswell



Murmuration - Stainless Steel and Aluminium

180x120x120cm



I have been mesmerised by starlings as they collect together in the evenings just at dusk creating their beautiful shapes in the sky. They try to stay together for safety as a predator finds it much more difficult to attack a Murmuration than a single bird. At the slightest breeze the 'murms' wander around following tiny air currents then as the winds increase become more regimented all changing direction in unison like a flock of starlings. The tree or bush form was the obvious shape for the piece right from the first day and each has its own style and character as I create a new piece.

I always make a few 'murms' touch so that they 'talk' to each other as the wind moves them adding a further element to the piece.

I have made larger versions for clients but the Bush proves to be a perfect shape and size for a garden setting.

See video at [www.sheridanrussellgallery.com/richard-cresswell](http://www.sheridanrussellgallery.com/richard-cresswell)

# Richard Cresswell



Square Pear- Stainless Steel - 210x70x70cm

See video at [www.sheridanrussellgallery.com/richard-cresswell](http://www.sheridanrussellgallery.com/richard-cresswell)

# Richard Cresswell



Weeping Willow - Nickel Silver - 110x70cm

I have use nickel silver for the sculpture as it is my favourite and has the most beautiful colour of all metals I use.

As each tier is individually made and then adjusted to blend with the ones above and below they can be added or subtracted to suit. The one in the images has 6 tiers and is 100cm tall and 55cm wide.

# Dorothy Brook

Always fascinated by pattern and curves found everywhere around me, as well as the dynamics of the body in motion, I aim to present abstracted human forms in the most aesthetically pleasing and harmonious way. I try to create a balance between movement and stillness, playing with the lines and negative spaces as well as the shape and form of the body itself. I love to capture the essence of a vibrant dance or the split second before a twist or turn.

I am passionate about dance, theatre and music, which trigger the ideas for my sculptures. These influences are integral to my work.



Flight- Bronze - Edition of 9 - 85x25x15cm



# Dorothy Brook



Caught in Time - Resin - Edition of 6 - 220x180x75cm

# Dorothy Brook



Venus Moderna - Stainless Steel - Edition of 9

103x40x40cm

# Dorothy Brook



Splash - Resin - Edition of 9 - 120cm high



# Dorothy Brook



After the Ball – Resin – Edition of 9 - 178x51x36cm



# Dorothy Brook



Unfolding – Resin – Edition of 9 – 185x55x40cm

# Dorothy Brook



Reach Up – Bronze or Bronze Resin – Edition of 9  
88x18x15cm

# Rosie Jones

I am mostly concerned with form and abstraction. My sculptures are not simply abstract forms but always take on an anthropomorphic quality because of my fascination in people and relationships. I need to give my work an emotional charge, which transpires into dynamic and sensual sculptures.

My forms develop through drawings and often a wax maquette, looking at structure; light and shade; fluidity and balance. The work is then ready to be sculpted, the process of which inevitably changes the work once more, when my energy transfers to stone.

I am constantly trying to produce work that transcends the difficulties and ugliness of modern life to evoke a vision of calm and contentment. I want the spectator to feel the world I am trying to create, ethereally, and in reality by touching it with their hands.



The Multiplication of Pleasure

Indian Marble

32x22x13cm

# Rosie Jones



Worlds Collide - Portuguese Marble



# Rosie Jones



Meandering Thoughts - French Limestone

# Lucianne Lassalle

The human form has always been Lucianne's passion. It holds endless possibilities albeit just as pure sculptural form or as a socio-political reflection or comment.

Living in Bristol has had a huge impact on Lucianne's recent work, streaming a flow of urban realities, reflecting particularly the street culture in the city today. Leading her investigation into the vulnerabilities and vibrancy of human nature, here urban myths are grafted on to the archetypes of ancient Abrahamic and Greco/Roman mythologies.

Lucianne works predominantly from the life model. Creating pieces on all scales; from 15cm to 2 meters. She works initially in clay, the sculpture is then cast into limited editions of Bronze or various resins.

'I see the human form as an interface between the mental, emotional and spiritual processes inside and the external manifestation of these 'states' in the outside world. I am fascinated by the complexity of the human experience. This is what compels and inspires me to make sculpture' Lucianne Lassalle.



Icarus Ascending

Bronze

Edition of 9

58x48x12cm

# Lucianne Lassalle



Icarus With Burning Wings - Bronze - Edition of 9

60x45x27cm

# Lucianne Lassalle



The Ascension, On the Backs of Giants and the Shoulders of Man  
Bronze - Edition of 9 - 80x42x40cm



# Lucianne Lassalle



Adam

Bronze - Life Size

# Lucianne Lassalle



The Lady of Provence - Iron Resin - Life size

# Lucianne Lassalle



Electron II - Bronze with Copper tube - Edition of 8

30cm



# Lucianne Lassalle



The Three Disgraces - Bronze - 68cm high



## Dawn Rowland FRSS

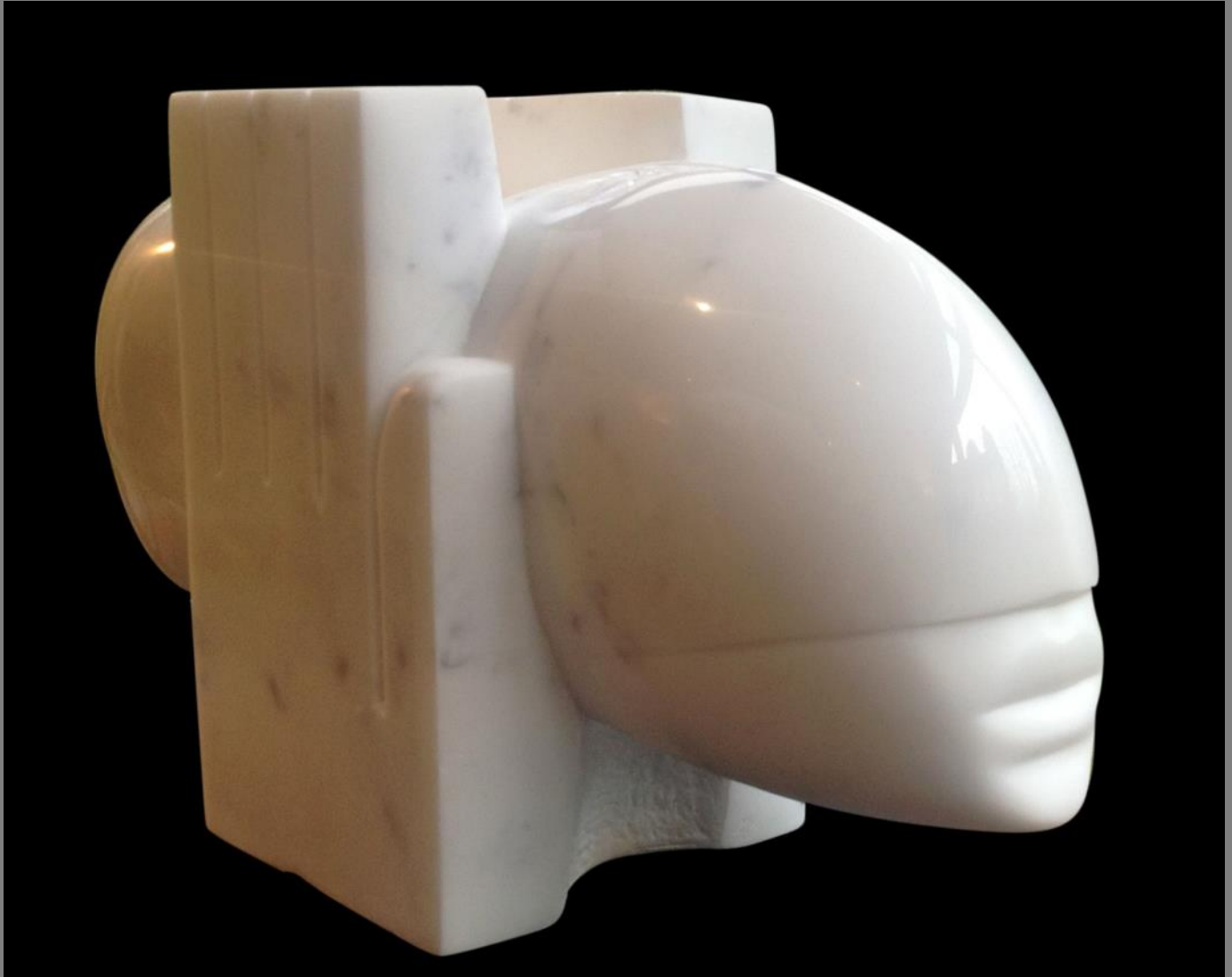
As a sculptor, I explore the interdependency and fragility of human relationships and how these fit into the world around us. I express my own experiences – my personal and emotional CV – but the underlying feelings are universal. These are realised in such series as “The Warrior Dreams” and ‘Letting Go”, both of which resonate with the transient nature of bringing up a child to adulthood. Other sculptures deal with these relationships through life, for example “My Mother Myself...My Daughter Myself” and “Mother and Daughter”.

As a twin I have never been alone and the double images and faces in my sculpture reflect this special duality. Touch is that special connection in a relationship and therefore hands are also very important in my work. They express a multitude of emotions. They can be tender and loving but also angry and unforgiving.

A two-week stone carving course changed my life forever. I was totally drawn to stone. There is a physicality and sensuality to working in stone. Most of the time I carve directly, retaining the freshness and spontaneity that only direct carving can bring. Other times I draw an image straight onto the stone. I then carve it, change it, enjoying the fluidity and spirit of the stone and eventually bring the sculpture to fruition.

Although I work predominantly in stone I also enjoy the differences that come from making a sculpture in bronze. Initially moulding, kneading and adding clay or pushing plaster to build up a sculpture adds another dimension to my sculptural language. The way the light bounces off the finished bronze creates a very different mood to stone. The various colours of patinas add further to this difference.

Dawn Rowland FRSS



The Same but Different - Statuary Marble - 38x76x24cm

Dawn Rowland FRSS



An Emotional Year

Bronze

56x87x26cm



Dawn Rowland FRSS



Desperate

Bronze

148x45x45cm





# Dawn Rowland FRSS



My Sister..Myself - Black Granite - Unique - 56x118x30cm

Dawn Rowland FRSS



Boxed In - Black Granite - Unique - 46x46x32cm

# Peter Newsome FRSS RBA

Since 1993 Peter Newsome has devoted all of his energies to the creation of sculptures in glass and has exhibited widely in the UK and New York.

Using special techniques adapted from the glass engineering industry, Peter uses the traditional skills of glaziers to shape and hand cut pieces of sheet glass. He then assembles them to create distinctive sculptures.

Peter completed his PhD in 1975 and was elected as an Associate Member of the Royal British Society of Sculptors in 1999. He became an RBA in 2010.



Tete a Tete  
Bonded Glass on Marble Base  
Unique  
70x25x23cm



# Peter Newsome FRSS RBA



Aspirations - Toughened Glass Bonded - Unique - 210x48x48cm



# Peter Newsome FRSS RBA



Corner Stone - Carrara Marble - Unique - 49x41x23cm

# Peter Newsome FRSS RBA



Lifting the Blues - Laminated Blue Glass and Stainless Steel  
210x85x70cm

Peter Newsome FRSS RBA



Moving Force - Bronze - Edition of 8 - 118x58x22cm



Peter Newsome FRSS RBA



Violine Movement - Bonded Glass



# Guy Stephens MRSS

I graduated from Chelsea School of Art in 1994. I was enrolled on the Fine Art Painting Degree but much of my time was spent developing multi media projects, using video, photography, performance, installation and sculptural techniques. After graduation I was involved in various creative projects employing many of these art forms.

In 2001 I taught myself to work with stone. Stone allows me to express myself both conceptually and physically. As a sculptor, I want to do justice to the potential and energy in a piece of stone. I have a rough idea, and then let it happen, seeing what I can make the stone do. Giving a heavy, solid thing my aesthetics without disturbing its inherent beauty, nature and energy.

Most of the time I do not know what the result of my physical labour will be; shadowy reflections and echoes of forms move in and out of focus in the stone as I work. I resist the recognisable, but the finished sculpture always seems to have some part of an unintended object or creature that has crept into the abstraction without me knowing.

I am most happy when this process reveals the odd or playful. Forms I did not know were mine become reality in stone.

I love discovering and sourcing my material, it has taken me to people and places I would otherwise not have found or thought of visiting. I hope to give the viewer or discoverer of my work the same sense of voyage, process and emotion I have felt in its creation.

My work has been seen on the BBC, ITV and received coverage on the BBC website

# Guy Stephens MRSS



Texture Black Creature - Kilkenny Limestone - 14x73x10cm



# Guy Stephens MRSS



Curved Shadow Maker - Portland Limestone - 75x65x125cm

# Jane Waksman

My work always comes back to abstracting the human form. I play with the lines of our bodies, their shapes and surfaces. I am fascinated to explore how these can then be traced into the lines and shapes of the materials I use to sculpt. My major influences are Elisabeth Frink, Lynn Chadwick, and Emily Young.

I have been sculpting for 20 plus years and have been exhibiting professionally since 2007. I sculpt both in my studio in North London and at my studio in Italy where I source the majority of my stone. I have exhibited in galleries both in London and Manchester as well as several of the London Contemporary Art Fairs including the 20/21 Art Fair.



Joy - Bronze Resin - 120cm



# Jane Waksman



Tranquillity - Bronze Resin - 120cm

# Jane Waksman



Daisy - Bronze Resin - 120cm

# Jane Waksman



Moment in Time - Carrara Marble - 195x77x77cm

# Spring Garden

A collaboration between  
Sheridan Russell Gallery  
and  
Gallery Different

For further information please contact

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All measurements are approximate.