



DENSITY & LIGHTNESS

SCULPTURE EXHIBITION

12 JUNE – 30 AUGUST 2021

EXHIBITION GUIDE

75 SCULPTURES

25 ARTISTS

www.swsculptors.co.uk



Rev Canon
Dr Mike D Williams

WELCOME

IT IS A DELIGHT to welcome you to Exeter Cathedral for this wonderful South West Sculptors exhibition, *Destiny & Lightness*. This building, and the surrounds, is a place of awe and wonder, an ideal setting for us to host the many and varied sculptures on display. This is a place to slow down, take time and ponder on the beauty before you. The Cathedral has many examples of sculpture and art in various forms as part of our fabric. It is a joy to welcome this exhibition that allows us all to consider our place in the world, and our responses to the artwork.

I discussed the possibility of an exhibition with sculptor Martin Staniforth back in 2017. This followed his sculptural response to the Royal Clarence fire, *Hope & Renewal*, fabricated from burnt wood and displayed outside the West Front of the Cathedral. We planned for this larger exhibition to happen in 2020 but the pandemic intervened.

The power of art to speak to us at important moments in our lives should never be underestimated as we emerge from severe restrictions and the impacts on normal life. The builders of this Cathedral recognised that, in creating something to the glory of God, we might all experience the beauty and wonder of artisanship and art. May you be captivated and inspired by what you see and experience today.

Rev Canon Dr Mike D Williams
Canon Treasurer, Exeter Cathedral



Hope & Renewal (2017)
by Martin Staniforth (Morth)

With thanks to Diane Walker and Lindsay Roderick for additional research on the Cathedral sculptures.

COVER IMAGE: **Cocoons (46)** by Hetty Ann Laycock.

DENSITY & LIGHTNESS

AN INTRODUCTION

SOUTH WEST SCULPTORS is an inclusive collective of artists, aiming to collaborate and promote our passion for the 3D form. We are privileged to show our work in Exeter Cathedral, an environment rich in its accumulation of sculpture over centuries.

Our theme of *Density & Lightness* is already prevalent in the fabric of the Cathedral: density enveloped in the intense stillness of carved tombstones (*H*) or a pondering soldier (*A*); lightness reflected in an eagle poised for flight (*F*) or a radiant glass Altar Group (*E*). Now, the creative imaginations of 25 contemporary sculptors display a wealth of interpretations of this theme.

The inevitable perpetuating cycle of Life and Death is depicted and sequenced in both the calm, contemplative stone figures, and in the challenging, suspended effigies. Life and breath are evident within portrait sculptures, which essentially explore bone structure and decay, whilst an iconic Crucifixion portrayal is imbued with the intensity of emotion and light.

Journeying past further figurative works, the viewer can perceive how the human being itself is the vehicle for the polarities of lightness and density. It is a place where gravity can be transcended, where separation can become attachment and the earthly can become ethereal.

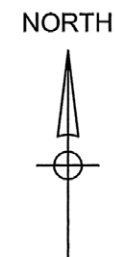
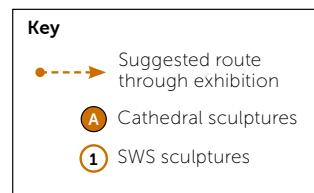
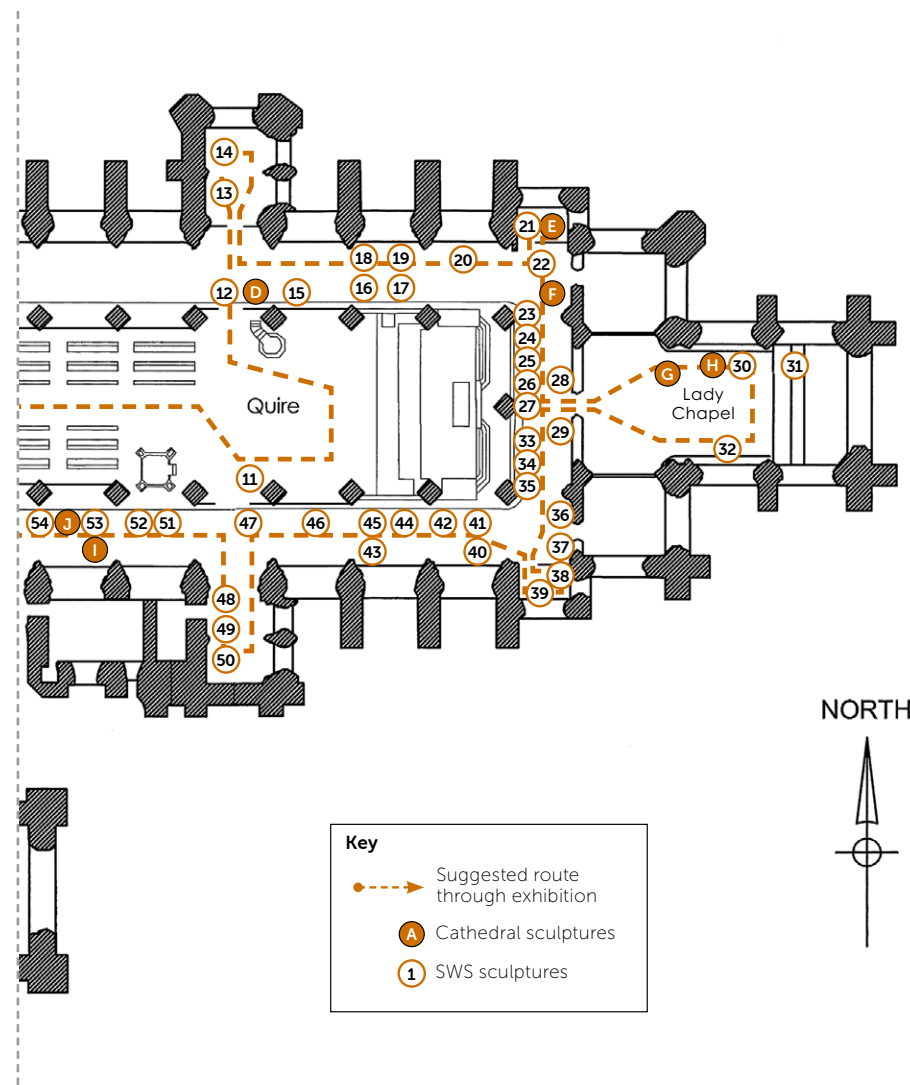
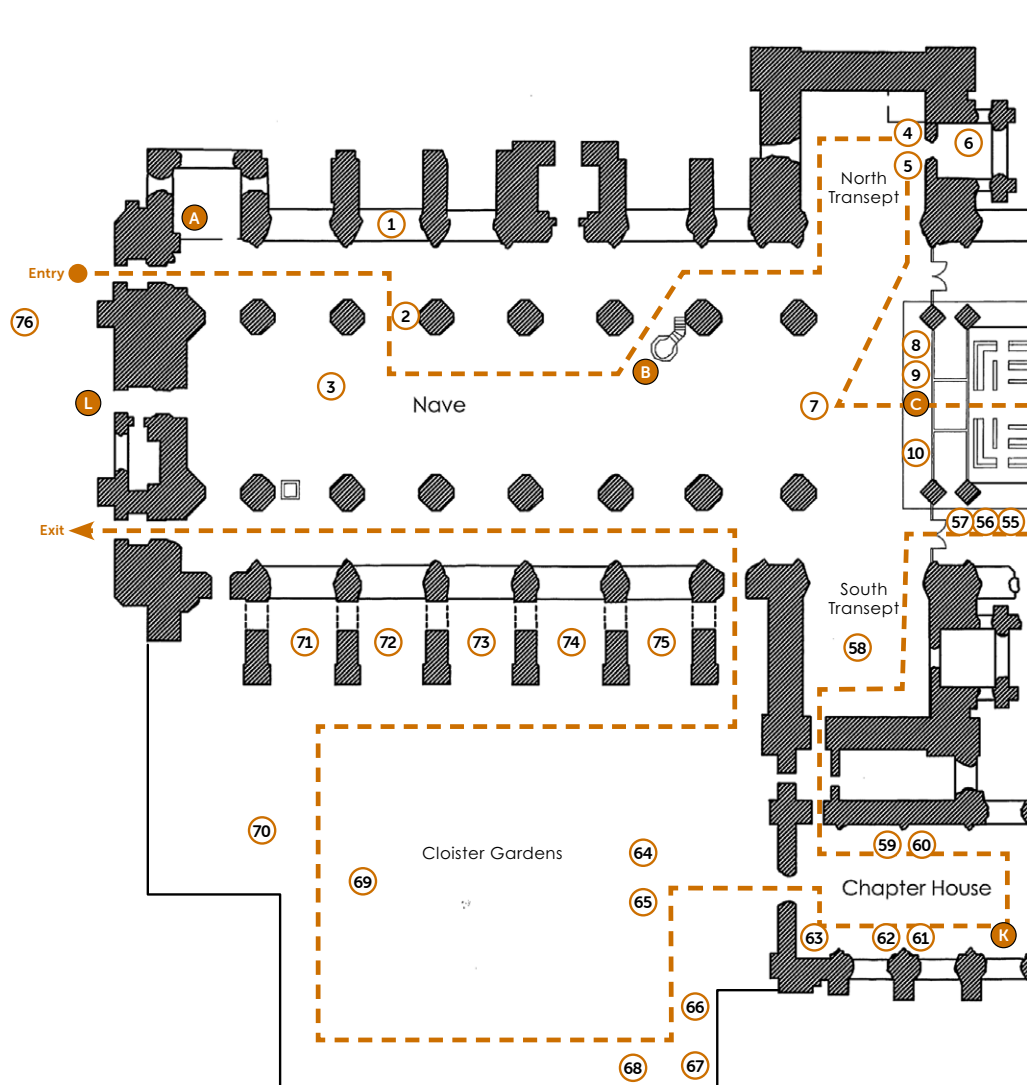
Other sculptors address their reverence for the natural world, which embodies both extinction and survival. Chaos and fragility can be seen in the modelling of threatened species, such as Orang-utans, or in the carving of an overcrowded developing world community. Conversely, order is recaptured in sensuous, consecutive contours fabricated in pewter, or in Mandala-like seed patterns carved in stone.

Density & Lightness is also expressed in the chosen materials of sculptors and in their transformation. Abandoned driftwood is recycled to become a dynamic horse; dug clay undergoes a stringent Raku-fired process to become a wader bird and metal wire is crafted into delicate plants, teasing with their carnivorous properties. Meanwhile, flimsy string crocheted into cocoons gains a surreal weighty quality through the process of bronze casting; cascading mobiles of glass, although cold and solid in essence, appear fluid and translucent.

Finally, visitors are invited to ponder over words and quotations integrated into some of the sculptures on the theme of *Density & Lightness*. Although we battle and despair with the threats of Climate Change, our Planet seemingly in a phase of destruction, we read hints of renewed hope and a sense of balance.

Angela Holmes
South West Sculptors

SCULPTURE LOCATION MAP



LIST OF SCULPTURES

LOCATION	TITLE	SCULPTOR	MATERIAL	HEIGHT (CM) NO PLINTH	WIDTH (CM) NO PLINTH	DEPTH (CM) NO PLINTH	WEIGHT (KG) NO PLINTH
A	<i>Memorial to the officers and men of the Devonshire Regiment</i>	James Stevenson	—	—	—	—	—
1	<i>Disposable Animals of War</i>	Jennie Scott	Driftwood, ceramic, leather, copper wire, poem	40	62	20	3
2	<i>Scension - floating</i>	Martin Staniforth	Willow, aluminium, cotton, soundscape	330	200	150	15
3	<i>Scension - grounded</i>	Martin Staniforth	Willow, wood	550	210	210	80
B	<i>Martyrs' Pulpit</i>	Sir George Gilbert Scott	—	—	—	—	—
4	<i>Life Links</i>	Eddie Kent	Stoneware ceramic	110	34	34	36
5	<i>Screen</i>	Jan O'Highway	Fused glass	13	10	1	0.1
6	<i>Before The Rooster Crows</i>	Jennie Scott	Hessian, mixed media	64	55	30	3
7	<i>and ...?</i>	Isabel Coulton	Lime wood, traditionally-painted panel	220	200	40	—
8	<i>Pigeon Mary</i>	Helen Ridehalgh	Bronze	20	25	—	2.5
9	<i>Doves</i>	Helen Ridehalgh	Ceramic	20	25	—	0.5
10	<i>Wader Bird</i>	Rose Ellis	Raku ceramic	58	44	—	2.5
C	<i>The Cathedral Organ</i>	John Loosemore	—	—	—	—	—
11	<i>Golden Eagle</i>	Derek Cadle	Bronze	43	71	50	22
12	<i>Sthénos (ed 2/7)</i>	Nicola Rigby	Bronze resin	58	34	24	6
D	<i>Elephant misericord</i>	unknown	—	—	—	—	—
13	<i>The Stillness Within</i>	Angela Holmes	Stoneware ceramic, slate	54	55	13	—
14	<i>When The World Goes Quiet</i>	Angela Holmes	Stoneware ceramic, cord	48	40	25	—
15	<i>Melody</i>	Jan O'Highway	Fused glass	150	40	2	2
16	<i>Slipping Away (ed 4/10)</i>	Bev Knowlden	Iron resin	29	180	27	12

LOCATION	TITLE	SCULPTOR	MATERIAL	HEIGHT (CM) NO PLINTH	WIDTH (CM) NO PLINTH	DEPTH (CM) NO PLINTH	WEIGHT (KG) NO PLINTH
17	<i>Flotsam</i>	Bev Knowlden	Resin, iron, acrylic, driftwood	77	28	8	0.9
18	<i>Horse Head</i>	Rose Ellis	Raku ceramic	47	33	—	6
19	<i>Horse and Rider</i>	Rose Ellis	Stoneware ceramic	36	30	—	3
20	<i>Boulder</i>	Rose Ellis	Raku ceramic	31	27	—	3
21	<i>Angel</i>	Anne-Marie Moss	Alabaster	66	29	—	30
E	<i>Altar Group</i>	Justin Knowles	—	—	—	—	—
F	<i>Eagle lecturn</i>	unknown	—	—	—	—	—
22	<i>Cristóir</i>	Nicola Rigby	Bronze resin	65	45	37	7
23	<i>Dawn Ripple</i>	Melanie Guy	Pewter	120	30	10	9
24	<i>Remember Gaia</i>	Melanie Guy	Welsh slate, brass	21	20	7	2
25	<i>Monument to Mother</i>	Melanie Guy	Lead, stainless steel, brass	6	8	12	4
26	<i>Of Two Minds</i>	Melanie Guy	Welsh slate, brass	22	22	8	2
27	<i>Ruby Wave Ribbon</i>	Melanie Guy	Pewter	120	30	10	9
28	<i>Crucible I</i>	Luke Shepherd	Stoneware ceramic	80	40	40	20
29	<i>Crucible II</i>	Luke Shepherd	Stoneware ceramic	80	40	40	20
G	<i>Unfolding Love</i>	Janis Ridley	—	—	—	—	—
H	<i>Lady Dodderidge Tomb</i>	unknown	—	—	—	—	—
30	<i>Faithful Dog (canis fidelis)</i>	Pippa Unwin	Chicksgrove limestone	22	50	20	25
31	<i>Torso - Spes (Hope)</i>	Helen Ridehalgh	Ceramic	64	44	25	10
32	<i>Earth Mother</i>	Ani Buckland	Bronze resin	60	20	20	10
33	<i>The Kelpie (ed 1/7)</i>	Nicola Rigby	Bronze resin on spalted beech	31	41	30	5
34	<i>Protection</i>	Angela Holmes	Polyphant stone & glass	73	—	—	—
35	<i>Hope Rides Eternal</i>	Ani Buckland	Antique bronze resin	38	30	20	2
36	<i>Feelings Of Joy</i>	Anne-Marie Moss	Bath stone	69	20	16	30

LOCATION	TITLE	SCULPTOR	MATERIAL	HEIGHT (CM) NO PLINTH	WIDTH (CM) NO PLINTH	DEPTH (CM) NO PLINTH	WEIGHT (KG) NO PLINTH
37	<i>Affectionate</i>	Anne-Marie Moss	Alabaster	66	20	16	30
38	<i>Eagle owl</i>	Pippa Unwin	Serpentine	40	20	20	35
39	<i>Barn owl</i>	Pippa Unwin	Alabaster	40	20	20	35
40	<i>Eternal</i>	Nicola Axe	Portland stone	40	26	26	20
41	<i>Mother & Child</i>	Isabel Coulton	Monterey Cypress	57	23	17	4
42	<i>Ilex Shimmy</i>	Isabel Coulton	Holly wood	56	26	5	5.6
43	<i>Gold Bright Sun</i>	Zoe Singleton	Bath stone	44	44	9	8
44	<i>Impressions of Nature</i>	Anne-Marie Moss	Plaster, silver wire	150	100	–	–
45	<i>Fishing Village</i>	Dan Cordell	Reclaimed pine floor joists, tin can, acrylic, Danish oil	50	130	15	15
46	<i>Cocoons (set of 10)</i>	Hetty Laycock	Bronze	15	10	10	1
47	<i>Emergence</i>	Nicola Axe	Portland stone, oak plinth	53	21	13	25
48	<i>Llamrei (ed 1/7)</i>	Nicola Rigby	Bronze resin	113	27	–	6
49	<i>5 Cheeky Chesters</i>	Bev Knowlden	Iron resin, reclaimed metal, wood	118	25	25	13
50	<i>The Long Forgotten</i>	Bev Knowlden	Resin, jute, reclaimed metal, wood	92	18	13	8
51	<i>Exploring Circles</i>	Eddie Kent	Stoneware ceramic	185	35	35	50
52	<i>Martyrs</i>	Eddie Kent	Stoneware ceramic	102	14	14	8
I	<i>Green Man</i>	unknown	–	–	–	–	–
53	<i>Scapegoat</i>	Ani Buckland	Bronze resin	30	22	16	1
J	<i>Saint Lawrence on the gridiron</i>	unknown	–	–	–	–	–
54	<i>Crown</i>	Ani Buckland	Ceramic	60	45		3
55	<i>Creation (Birth)</i>	Maria Moorhouse	Bath stone, marble base	44	33	22	40
56	<i>Emergence (Growth)</i>	Maria Moorhouse	Bath stone, marble base	66	20	14	40
57	<i>Sleep (Death)</i>	Maria Moorhouse	Lapene French limestone, marble base	33	33	20	40

LOCATION	TITLE	SCULPTOR	MATERIAL	HEIGHT (CM) NO PLINTH	WIDTH (CM) NO PLINTH	DEPTH (CM) NO PLINTH	WEIGHT (KG) NO PLINTH
58	<i>Tree Of Hope</i>	Martin Staniforth	Laser-cut birch plywood, community papers, acrylic	220	140	140	50
59	<i>Pierced Panel</i>	Isabel Coulton	Pierced oak	40	147	4	–
60	<i>Reclining Nude</i>	Isabel Coulton	Lime wood, yellow ochre, nail varnish	40	140	8	–
K	<i>The Testament Sculptures</i>	Kenneth Carter	–	–	–	–	–
61	<i>Looking Down On Shanty Town</i>	Dan Cordell	Reclaimed pine, plywood, tin can, acrylic, Danish oil	60	60	20	10
62	<i>Cityscape</i>	Dan Cordell	Reclaimed pine floor joists, acrylic, Danish oil	40	200	15	12
63	<i>Japanese Dragon</i>	Eddie Kent	Stoneware ceramic	65	41	15	15
64	<i>Venus Fly Trap</i>	Derek Cadle	Patinated copper	140	120	110	5
65	<i>Pitcher Plant</i>	Derek Cadle	Patinated copper	143	70	30	4
66	<i>Between Sun and Moon (Triptych)</i>	Angela Holmes	Bath stone	47	37	25	40
67	<i>Freedom</i>	Jean Lock	Stone resin	70	29	29	10
68	<i>Baleen</i>	Melanie Guy	Oak, Polyphant-type stone	100	100	50	30
69	<i>Into Silence</i>	Nicola Axe	Portland stone, York stone, Ammonite	112	20	24	70
70	<i>Fair Weather Again Shall Come</i>	Zoe Singleton	Ham Hill stone	50	140	40	220
71	<i>Form1</i>	Miguel Valentini	Flame-treated wood	60	60	20	20
72	<i>Phyllotaxis 1</i>	David Newman	Kilkenny limestone	10	50	50	67
73	<i>Singing Tree</i>	Richard Bent / Jan O'Highway	Forged steel, fused glass	2750	2500	2500	25
74	<i>Phyllotaxis 2</i>	David Newman	Kilkenny limestone	10	50	50	67
75	<i>Form2</i>	Miguel Valentini	Flame-treated wood	100	45	25	35
76	<i>Resurgo</i>	Martin Staniforth	Reclaimed historic timbers	500	250	200	1000
L	<i>St Peter</i>	Simon Verity	–	–	–	–	–



▲ WW1 MEMORIAL TO THE OFFICERS AND MEN OF THE DEVONSHIRE REGIMENT (A)

On the first day of the Battle of the Somme, in 1916, Devon's County Infantry Regiment suffered 161 dead. They were buried in the remains of their frontline trench. Their comrades inscribed on a wooden cross:

"The Devonshires held this trench.
The Devonshires hold it still."

Today, a memorial stone at the entrance to the Devonshire Cemetery bears the same words. In 1921, Major-General Sir Louis Bols unveiled this bronze, emphasising that the crouching soldier represented the "spirit of determination, doggedness and self-sacrifice". The sculptor, James Alexander Stevenson, signed his piece as MYRANDER, a conflation of his middle name and that of his wife, Myra.



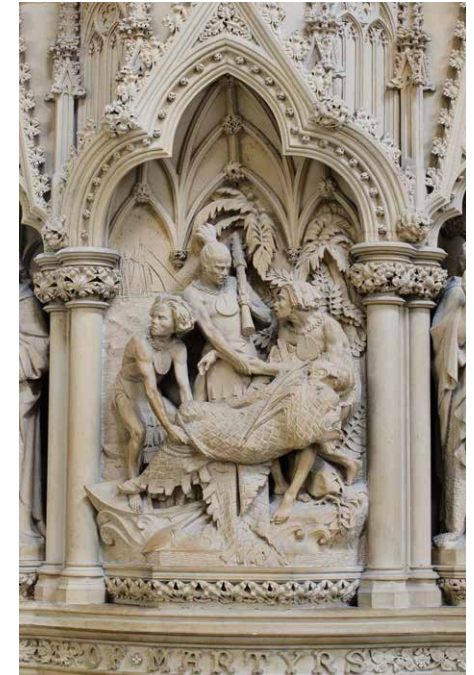
JENNIE SCOTT ▲

I combined driftwood and ceramic to make *Disposable Animals of War (1)*. The sculpture has an energy that is in total contrast to a carving from a single piece of wood. When I hold a twisted, sea-weathered piece, I wonder what story it could tell. Did it come from a far-away island? Perhaps from an undiscovered shipwreck? Or it might have been thrown into the sea on the far side of the world by a child? *Before The Rooster Crows (6)* alludes to Jesus' words to Peter: "you will disown me three times" and the density of their implication.



MARTIN STANIFORTH (MORTH) ▲

I am fascinated by the natural process of renewal. When one thing ceases, something else emerges to fill the void. An ending can be a beginning. *Scension – floating (2)* draws on imagery from the Cathedral to reflect the cycle of life and death. Are these effigies rising? Angels falling? Shrouds blowing in the wind? *Scension – grounded (3)* is directionally ambiguous. Is this a seedling sprouting? A meteorite whooshing to earth? An organic coffin? A flame? What do you see? Outside, the charred remains from a historic fire rise up and reform in *Resurgo (76)*. Inside, you can contribute to the *Tree of Hope (58)* sculpture.



MARTYRS' PULPIT (B) ▲

This was erected in memory of Bishop John Coleridge Patteson, ordained here in 1855. He became the first Bishop of the Pacific islands of Melanesia, learning more than 20 languages. Tragically, in 1871, he was murdered on the island of Nukapu. The central panel shows 3 islanders placing the Bishop's body in a canoe, to be returned to his ship. Two early British Christian martyrs, St Alban and St Boniface, are depicted in the other panels. Also depicted are St Stephen, St John the Baptist and St Paul. Designed by Sir George Gilbert Scott in the 1870s, the pulpit was made by Farmer and Brindley, using finely-grained Mansfield sandstone for the detailed carvings.



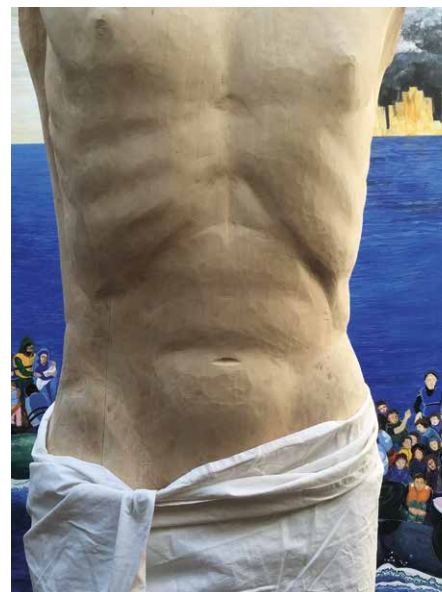
▲ EDDIE KENT

My passion is clay, said to be one of the easier media to sculpt due to its malleability. However, this ease is offset with unpredictabilities around drying, shrinking and firing. It is these uncertainties that I thrive on, being open to the process that turns something as organic and natural as clay into finished forms. As a 'Ceramic Artist', my work is inspired by Space, Early Technology and Victorian Industrial design mixed with Gothic and Celtic art. Some say my style is very graphical, probably stemming from the fact that I was a Graphic Designer for 30 years. *Life links* (4), *Exploring Circles* (51), *Martyrs* (52), *Japanese Dragon* (63).



JAN O'HIGHWAY ▲

Glass, with its magical ability to lift the spirit by enhancing the passage of light with incredible colours, has been a feature of every Cathedral since Mediaeval times. Each shimmering piece of *Screen* (5), *Melody* (15) and *Singing Tree* (68) was individually kiln-formed by fusing together multiple layers of richly-coloured Bullseye glass with the beautiful "butterfly wing" of dichroic glass. The resulting delicacy and brilliance complements the grandeur and strength of Exeter Cathedral's architecture.



ISABEL COULTON ▲

Surely we are acutely aware of the many tragedies our world faces today? Attempting to unburden my soul, *and...?* (7) asks "Why? How? Please can we mend this?" There is a gaping hole in our compassion - without a long hard look at ourselves, how can we escape the black hole of unreason? My work doesn't normally centre on world affairs, but I struggle to remain calm amidst man-made destruction. Plastic, melting ice, burning continents, devastated forests, displaced peoples, war and buffoonery flouting reason; these are a few of today's diseases. The artist's gift to herself is to exorcise intense feeling through her work. I hope it delivers. *Mother & Child* (41), *Ilex Shimmy* (42), *Pierced Panel* (59), *Reclining Nude* (60).

HELEN RIDEHALGH ▼

Pigeon Mary (8) has been inspired by Mary of Exeter, a carrier pigeon who collected messages from France, was injured 3 times and awarded the Dickin Medal for outstanding war service 1940-1945. The Exeter Civic Society placed a blue plaque on the house that she returned to on West Street. *Here She Gazes Past Doves* (9). *Torso - Spes (Hope)* (31) shows a human shell capturing an essence of life. The body is hand-built using a refined coiling technique, coloured with earth oxides and fired to a high temperature. It draws on inspiration from rock forms, bronze patination and the archaeological shard.





ROSE ELLIS ▲

The process of turning clay into an object gives me a sense of wonder. I love the primitive, squidgy experience of handling clay and the surprising results. There are elements of control in the making, and of surrender to chance in the firing. This keeps my interest alive and challenges me to learn from failure as well as to rejoice in success. My sculptures depict creatures, humans and natural forms in a stylised way. They are fired either to stoneware or using the Raku technique. This results in a stone-like crazed and pitted surface, which seems to fit well with the objects. *Wader Bird* (10), *Horse Head* (18), *Horse and Rider* (19), *Boulder* (20).

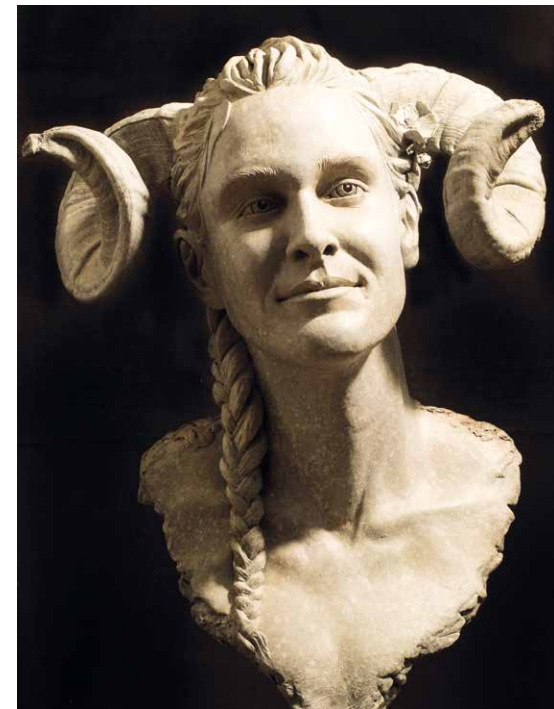


THE CATHEDRAL ORGAN (C) ▲

The resting face stands on an ornate medieval screen, preserving the classical distinction between Quire and Nave. John Loosemore built an organ for the Cathedral in 1665. Much of the present case is his work. As more pipes have been added, the case has been expanded (from east to west) and raised twice. Panels carved by Laurence Beckford were added to the south side in 2014. The longest pipes, of the 32ft Contra Violone, stand in the South Transept. The organ needs a complete overhaul approximately every 25 years. Over 4,000 pipes have to be cleaned and repaired.

NICOLA RIGBY ►

Mythology sums up our human desire for understanding so neatly, I can think of no better lens through which to confront life. My work in this exhibition – *Sthénos* (12), *Cristóir* (22), *The Kelpie* (33) and *Llamrei* (48) -- explore variously the face we present to the world, the strength of our determination and our ultimate fallibility.



◀ DEREK CADLE

I came to sculpture following retirement from a hectic career as a hospital consultant in Intensive Care Medicine. Such an involved association with the human form has influenced my work and this is reflected in detailed observation of both human and animal forms. Although my work is mainly figurative it also includes large botanical pieces. An example of my bronze work is the *Golden Eagle* (11) in the Quire while there are two carnivorous plants made from copper wire in the Cloisters: *Venus Flytrap* (64) and *Pitcher Plant* (65).



ANGELA HOLMES ▲

My exhibits reflect on the Cathedral's Astronomical Clock and the influence of cosmic bodies. The 3 stone sculptures outside, *Between Sun and Moon* (66), embody complimentary qualities of Sun, Earth and Moon. While some are magnetised by the warmth and joy of the Sun, others are absorbed by the shadowy, introspective moods of the Moon. The healthy counterpoise is found in embracing both forces. My indoor pieces *The Stillness Within* (13), When the *World Goes Quiet* (14) and *Protection* (34) address these times of unpredictable turbulence. Despite outer destruction, we are challenged to become pivots of calm, where our hearts can remain as gentle oases within.



ELEPHANT MISERICORD (D) ▲

Sometimes called a 'mercy seat', a misericord is a small wooden structure on the underside of a tip-up seat in a church which, when the seat is folded up, makes a slim shelf to support someone when standing for long periods of prayer. Of the Cathedral's 50 misericords, 48 are believed to have been carved around 1255-70. This is one of the earliest complete sets in the UK and includes the earliest known wooden representation of an elephant in Britain.

BEV KNOWLDEN ►

My art unravels portraits, captured and recreated with a porosity and fragility. The resulting works can be unsettling, haunting, beautiful but always subtly peppered with personality. I gravitate towards theatricality and experimentation, often provoking naked bold compositions. The four pieces I have selected for the Cathedral, portray a range of emotions from the whimsical nature of *Flotsam* (17), *5 Cheeky Chesters* (49) and *The Long Forgotten* (50) to the ongoing destruction of the orangutan population in *Slipping Away...* (16).



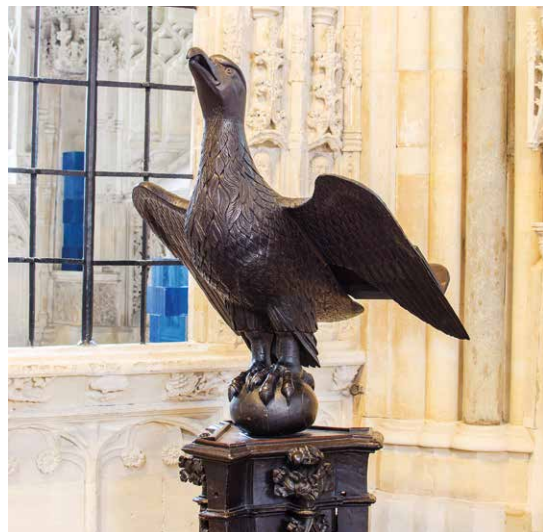
ANNE-MARIE MOSS ▲

I came to sculpture after a career as a theatre and TV prop-maker in London. Then I studied at the Frink School, where I learnt traditional methods of sculpture. My inspiration comes from everyday experiences to my love of experimenting with new materials. My work is often emotive. A little about process: I work on several projects at a time to avoid getting stuck, aiming to keep the work fresh. Glimpsing out of the corner of my eye at all the work around the studio, I find that it is easier to resolve pieces. *Angel* (21), *Feelings of Joy* (36), *Affectionate* (37), *Impressions of Nature* (44).



GLASS ALTAR GROUP (E) ▲

This set of three glass sculptures comprises a blue cross on the altar and non-symmetrical pieces in the niches of the Chapel of St George. The Altar Group was commissioned in 2002 from Justin Knowles, who was born in Exeter. The sculptures were made from cast cerulean optical glass by the Czech glass-maker Jan Frydrych. The word 'cerulean' comes from the Latin 'caeruleum', meaning 'sky' or 'heavens'. The blue colour and translucent properties symbolise eternity.



EAGLE LECTERN (F) ▲

This carving is the earliest known example of an eagle lectern (a reading desk). Some think that the eagle symbolises the mightiest bird that flies closest to Heaven. This lectern was carved at the same time as the enormous Bishop's Throne, in the early 1300s, under the watchful eye of the great Master Builder: Thomas of Witney. For more than 170 years, it was in the parish church of St Thomas in Exeter before recently returning to its original home. In the 19th century, it was repaired and additional feathers carved. Nonetheless, the eagle still shows much original detail, such as the head, legs and claws. The stand includes 'nodding ogee arches', invented by Thomas of Witney.

MELANIE GUY ►

The process of working with resistant materials keeps my work fresh, expressing energy gleaned from the natural world and the human condition. Pewter has long

been a focus – it is a soft metal; it needs gentle working. The contours animate the subtle reflective surface, like light on constantly moving water. A while back, I spent 3 years sailing around the Caribbean – oh it was idyllic – plastic was rare and never carelessly discarded!

The memories, interpreted into pewter wall sculptures, are stimulated by those times, immersed in the elements and natural rhythms. *Dawn Ripple* (23), *Remember Gaia* (24), *Monument to Mother* (25), *Of Two Minds* (26), *Ruby Wave Ribbon* (27), *Baleen* (68).



LUKE SHEPHERD ▲

Crucible I and II (28, 29) are vessels quite unlike my commissioned bronze portrait sculptures. Fashioned from stoneware ceramic, they are weather-resistant. They are suitable for planting outside or leaving hollow. The simple line of form, balanced by the textured surface, gives an organic feel. The dark interior, balanced by the more decorated exterior, echoes an inner and outer landscape.



UNFOLDING LOVE (G) ▲

This bronze sculpture, by Janis Ridley, was given to the Cathedral by Richard van Oppen, a former Mayor of Exeter, in memory of his wife Annette. Janis writes "The eternal love of motherhood is at the centre of the piece. Sculpture-making always invites a dipping into the water of the deeper self. Each piece bears fruit by the artist being unafraid to walk along the edge of the creative source. In this work, the conflicting feelings I was experiencing with my daughter, who had returned to the home, became reconciled and transformed. In time, unresolved feelings about my own mother also melted away."



PIPPA UNWIN ▲

I specialise in figurative sculptures of birds and animals. Faithful Dog (canis fidelis) (30) is inspired by the loyal hound so often found at the feet of its recumbent stone master or mistress in church memorials. Bishop Oldham's Chantry has a multitude of carved owls. Hugh Oldham was a patron of Education; the owl is a symbol of Athena, Greek goddess of Wisdom. There were empty pedestals, one each side of the window, so it seemed fitting to give them owls. **Eagle Owl (38)** is carved in Serpentine and **Barn Owl (39)** in Alabaster. They stand above the altar, as if in memory of Bishop Oldham.



LADY DODDERIDGE EFFIGY (H) ▲

An effigy is a life-size sculptural representation of a specific person. Lady Dodderidge (d.1614) wears flowered brocade, finished with fine lace, beautifully carved and painted. She holds a wreathed skull, a reminder of mortality. The rather stiff pose, typical of high-class effigies of this period, has a gravity-defying necklace and skirt. This is not a tomb. It is believed she is buried near the Lady Chapel altar. Born Dorothy Bampffield, her first marriage was to Edward Hancock (d. 1603). Later, she became the second wife of Sir John Dodderidge (1555-1628), judge in the Court of the King's Bench. His monument is next to hers.



ANI BUCKLAND ▲

When, in 2005, I found a course in Clay Figure Sculpture I was thrilled to join my two artistic passions together: anatomy and ceramic modelling. Since then, I have studied life figure sculpture in the Southwest and London. My pieces show something of the 'Theatre of Life'. What am I experiencing now and how can I show it? The essence of my passion is TOUCH. I use clay, wax and plaster. It soothes, it responds, it bridges between the outside world and myself. **Earth Mother (32)**, **Hope Rides Eternal (35)**, **Scapegoat (53)**, **Crown (54)**.



NICOLA AXE ▲

My figurative work is an exploration of human emotion, spirit and consciousness. The hands in *Eternal* (40) are a celebration of the ceaseless, everlasting and endless connection of love between two people. The carved torso *Emergence* (47) represents Mankind; the meaning of Emergence is to "bring to light". This involves a process of change and transformation, with the ability to bring about new behaviours and so express new properties. *Into Silence* (69) is a peaceful carving of an abstract head with an ammonite embedded in the forehead, representing the idea of withdrawing from the chatter of the mind into the inner silence of prayer and/or meditation.

ZOE SINGLETON ▼

As an artist interested in letter-cutting and relief-carving, my work here is inspired by The Exeter Book. Acknowledged as one of only 4 great works of Anglo-Saxon poetry, it is held in the Library of Exeter Cathedral and is inscribed onto the UNESCO Memory of the World Register. A translation of text from the Exeter book, *Gold Bright Sun* (43) echoes the daily ritual of sunrise and sunset in a continuous form around the edge of this Bath stone bowl. *Fair Weather Again Shall Come* (70) also has words from the Book. Sit and wonder. Is this a message of hope and renewal or a climate change warning?



HETTY ANN LAYCOCK ▼

My work is concerned with the nature of existence and the expression of appreciation. Everything is interconnected. *Cocoons* (46) is conditional upon this interconnection. An intricate intertwining of organic rhythms and devotion; each thought-form 'becoming and unbecoming', morphing into one another. This work experiments with solidifying playful intuition into bronze. A seamless interweaving of coincidence, wishful thinking, chance and interpretation. These biomorphic sculptures of intricate composition are rooted within experimentation. Like whispered conversations, these once cotton threads have been given the space to articulate the ultimate subtleties of nature.

DANIEL CORDELL ▲

My three sculptures depict views of dwellings in developing economies. Many of the feelings I express have been gathered over years of visiting various cultures, particularly Morocco and South East Asia. When I carve groups of buildings, they evolve without a plan. One just fits in with another, echoing how settlements evolve over time. Their huddling together creates a tapestry of rooftops and leaves curious alleyways. In the forms that emerge, textures hint at the construction and dark shadows punch deep into the buildings. Just like the real homes that inspired me, these sculptures are made from recycled materials. *Fishing Village* (45), *Looking Down on Shanty Town* (61), *Cityscape* (62).





SAINT LAWRENCE ON THE GRIDIRON (J) ▲

This gruesome carving shows Saint Lawrence, a Deacon in the early Christian church in Rome, who was put to death by Emperor Valerian in AD 258. It was told that Lawrence was roasted alive on a gridiron, though historians now think this unlikely. The shocking news of his martyrdom caused many conversions to the new Christian faith. This carving survives from the medieval church of St Mary Major, which stood just west of the Cathedral. When that church was demolished, this carving was re-set in an outside wall of the new church, until it was demolished in 1971. The site is marked by a metal cross set in the grass outside the west front.



GREEN MAN (I) ▲

Look up! There are many images of the Green Man in the cathedral, often found on bosses and corbels. Here is one of the largest concentrations in England. The Green Man has many associations, including Jack in the Green, John Barleycorn, the Life Spirit and the Lord of the Merry Greenwood. As the Spirit of Death and Resurrection, this figure echoes the story of Christ. There are various types of Green Man, all based on a head that disgorges branches or dissolves into leaves. In medieval art, the mouth was seen as the point of connection between worlds. Perhaps the Green Man symbolises our connection to nature?

MARIA MOORHOUSE ▼

The powerful atmosphere of this cathedral setting affects my sculptures and their meaning, as my work focuses on the spiritual aspect of the living condition. *Creation (Birth)* (55), *Emergence (Growth)* (56) and *Sleep (Death)* (57) represent how our life cycle can hold humankind together. I use symbolic metaphors to describe ideas: water, represented by undulating lines; earth, with roots representing strength; and growth, as symbolised by clasped hands in an upward pose. Having worked with stone my entire career, it feels appropriate to be sharing the space with a building made of the same natural material, whose life cycle parallels my own growth as a stone-carver.



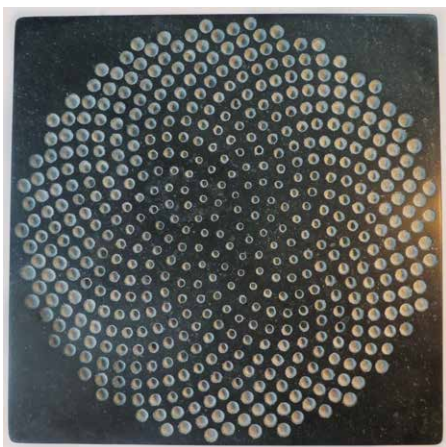
THE TESTAMENT SCULPTURES (K) ▲

Following restoration of the Chapter House in 1969/70, Kenneth Carter was commissioned to create 15 sculptures for the empty niches. Working to the theme of 'Creation', the sculptures on the south wall take inspiration from the New Testament, and those on the north from the Old Testament. They progress from darkness at the west end to light by the east window and the subjects refer to one another across the hall. Ken modelled the sculptures in clay then cold cast them in aluminium resin, reinforced with laminated glassfibre, for installation in 1974. He was awarded the Leeds Gold Medal for these pieces.



MIGUEL VALENTINI ▲

My best loved sculptor is Mother Earth. I see her creations daily, manifesting in many ways. I live on Dartmoor, where she seems to have an ongoing permanent exhibition. Granite protruding from her guts, taking the most beautiful shapes, challenging laws of equilibrium and composition. In the forests, graceful, interacting trees resemble dancers contorting in full flow. Nowadays I work mostly in wood from fallen trees. Nature informs my work. Even the theme of this exhibition, *Density & Lightness*, seems to find continuous, unforced expression in nature. I hope that the simple pieces that I present here, *Form 1 (71)* and *Form 2 (75)*, makes you feel and perceive the complementary qualities of density and lightness.

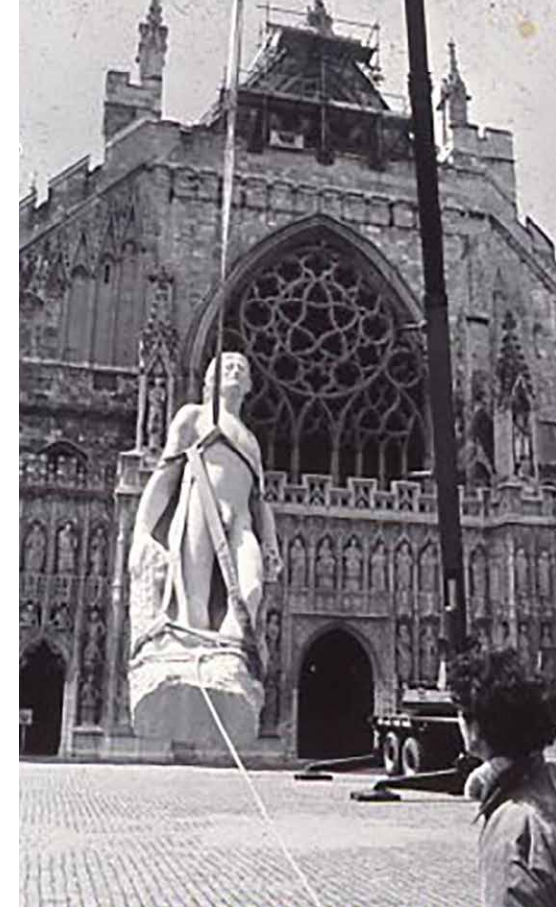


DAVID NEWMAN ▲

I am interested in patterns in nature. An example is phyllotaxis in sunflowers, where the lines seem to move in 3 distinct directions. At this time of unprecedented loss of species and habitat, the patterns that I have made in *Phyllotaxis 1* and *2 (72, 74)* are a reflection of the incredible designs seen in nature, if we care to see them. I think of my work as contemplative. I feel that we should be more reverent towards the natural world around us, and this is at the core of my work.

RICHARD BENT ▼

I am a Silver Medal holder and Fellow of the Worshipful Company of Blacksmiths, an ancient livery company with origins dating back to 1299. I focus on hot-forging items using traditional blacksmithing craft techniques: by hammer and hand. *Singing Tree (73)* is an experimental joint venture with Jan O'Highway (pg 10), exploring strength and fragility within the familiar form of a tree. This vibrant sculpture has been created using a forged steel trunk and branches, with fused glass abstract leaves and flowers. The latter are attached to the branches with springy stainless steel cable so that they can respond to wind or vibrations.



ST PETER (L) ▲

Stand outside the West Front of the Cathedral and look up. Right up. At the very top is a sculpture of Saint Peter, to whom this cathedral is dedicated. Simon Verity was commissioned to sculpt this figure in 1984. Using local Beer stone, he completed the carving on site. St Peter is shown naked, as Christ would have seen him at first, as a fisherman on the Sea of Galilee. In one hand, he holds his fishing net while the other holds the keys to the gates of Heaven. Keys are the symbol of St Peter, as given to him by Christ. The symbol can be found in many places within the Cathedral.



WE EXIST to showcase the work of skilled sculptors practicing with diverse materials in Devon, Cornwall, Dorset and Somerset. Formed in 2000, we are an informal and supportive group, embracing both emerging and established artists with a passion for sculpting. Our members include internationally-known sculptors and those who have:

- displayed at the Mall Gallery, London and the Royal Academy, London
- exhibited at The Society of Portrait Sculptors' annual exhibition
- received commissions for public artworks from local hospitals and international universities
- tutored at international conferences and workshops from Devon to Changzhou, China
- been elected as Royal Academicians
- regularly instructed plastic surgeons in 3-D language.

To contact South West Sculptors, or any of our individual members, to enquire about commissioning sculpture for private or public locations, please visit:

www.swsculptors.co.uk