

Rydal Hall, Rydal, Cumbria Sculpture Exhibition in the Gardens 1 May – 30 September 2021



Exhibition Guide

Discover 28 original art works by 11 sculptors who live or work in Cumbria, displayed in the stunning gardens of this imposing historic house at Rydal, Cumbria.

This exhibition Guide was compiled by Seamus Hanna on behalf of the Cumbria Sculptors Group, Rydal Hall Estate and the participating artists. It contains a map showing the location of the 28 sculptures in the formal gardens and Quiet Garden down to the Grot and Waterfall with descriptions of the individual pieces, details of the artists and visitor information.

The Covid 19 lockdowns in 2020 and 2021 have played havoc with artists exhibiting their work throughout the world. To this end, the Cumbria Sculptors Group www.cumbriasculptors.com in partnership with the Rydal Hall Estate www.Rydalhall.org began planning and organising this outdoor exhibition to be set in the beautiful Rydal Hall gardens at the start of 2021.

It provides a rare opportunity for a diverse group of artists who use different methods, materials and approaches to come together to meet the challenges involved in showing their work in an outdoor setting. The aim is to promote and showcase a breadth of contemporary sculpture being created in Cumbria and to complement and add to the existing sculpture and installations on display on the estate's sculpture trail.

The 28 sculptures on display which range from figurative, semi-abstract and abstract work executed in ceramics, metals, stone, textiles, wood and several combinations of materials, explore various themes. A number of the pieces are site-specific, that is, designed to fit within carefully chosen locations within the surrounding environment, whilst others use recycled natural materials. Some make direct reference to the Covid 19 lockdowns as a creative response to, and to make sense of, the difficult time this presented for everyone. All have responded to the garden settings in personal ways.

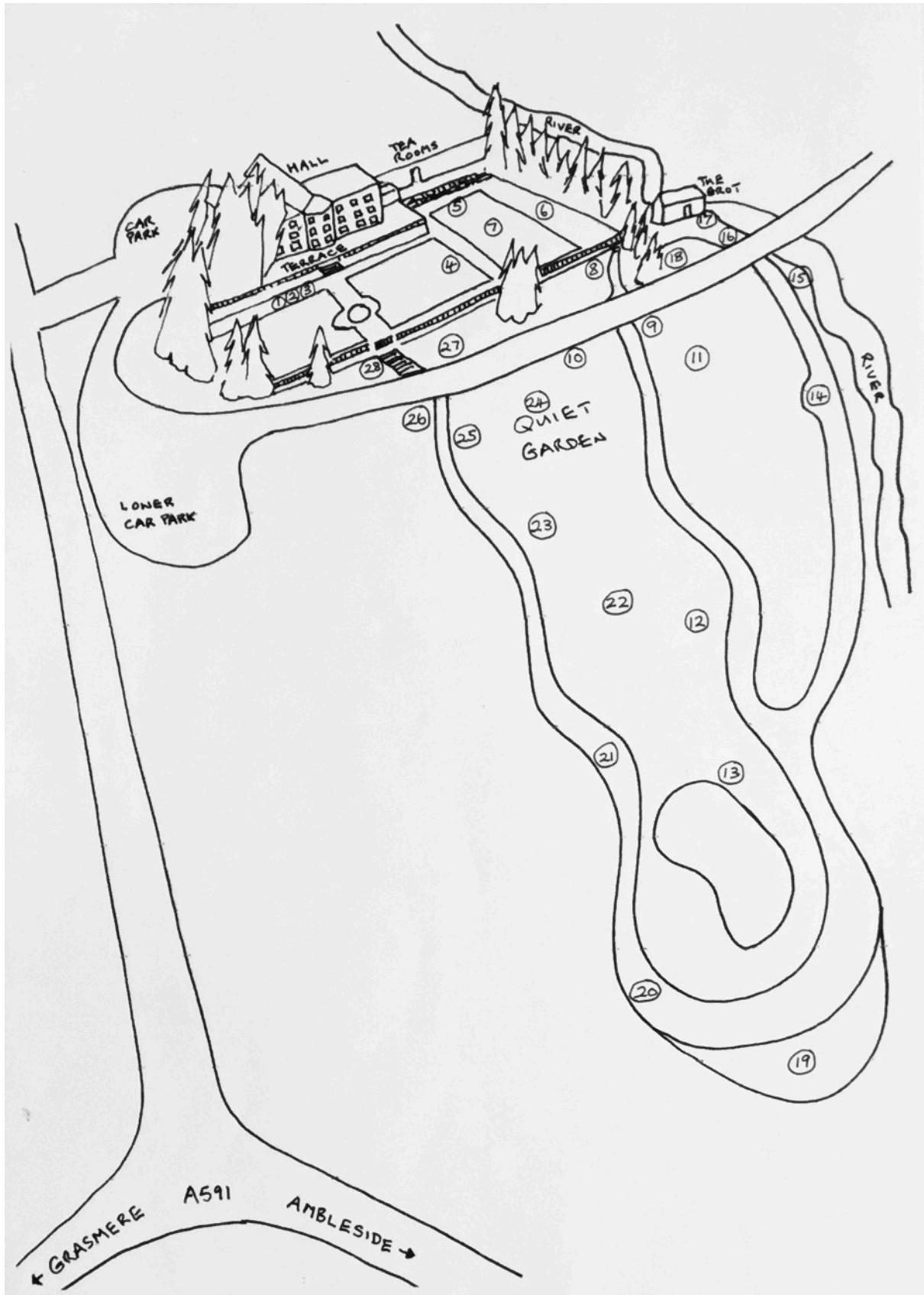
Sculpture can sometimes be seen as challenging to understand and engage with and although the individual pieces can be purchased, the key objective is to stimulate interest in sculpture and elicit a response (whatever that might be) from the viewing public.

The hope is that these man-made interventions will enhance the visitors' experience and bring something different and perhaps thought-provoking within the beauty of the natural surroundings. It is also hoped that the sculpture including use of colour, texture and different materials can bring another dimension and different perspective when exploring this beautiful garden setting.

Gordon Baddeley, Chair of the Cumbria Sculptors Groups says:

'We are grateful to Rydal Hall Estate for this unique opportunity to showcase imaginative and thought-provoking sculpture created by artists based in Cumbria in such a beautiful location. The opportunities to do so are few and far between and the individual artists have responded brilliantly to this by producing a wide and varied breadth of work, which I think and hope will inspire admiration and enjoyment from the visiting public. If we are able to enhance their experience whilst enjoying the gardens and promote the role and value of sculpture in such settings then we will have succeeded. Special thanks are due to Roger Bell and Seamus Hanna of Cumbria Sculptors Group for coordinating the exhibition, Martin Scrowston of Rydal Hall Estate and his staff for enthusiastic support and practical assistance, and Esmée Hanna for poster, flyer and Exhibition Guide design. We are indebted to the artists for coming together and showing their work.'

Location of Sculptures



About the Sculpture and Artists

Gordon Baddeley

Peaks (No.10) This piece of oak stood outside a friend's house for about 15 years, but always looked as if it had been there forever. Grass was growing around it, so that the top section seemed to be like a mountain landscape. When my friend was finally persuaded to part with it, the surface was cleaned up and the top section lightened to suggest remote mountain tops. The level was raised so the viewer's perspective could be changed.

Materials: Oak

Dimensions: 90x40x40cm

Price: £200

Tripod (No.14) It always surprises me that the pieces of wood I find begin to take on a life of their own as I work with them. My sculptures exist in a hinterland between the figurative and the abstract.

Materials: Beech

Dimensions: 60x70x35cm

Price: £200

Gladiator (No.23) The crevices and external shape in this found piece of wood suggested the kind of resignation and fatalism that must have been faced by a gladiator waiting to go into battle. Some sculptures speak to the observer, this one seems to maintain a stoic silence hiding a life of suffering.

Materials: Holly

Dimensions: 24x18x18cm

Price: £150



Peaks



Tripod



Gladiator

Gordon Baddeley (www.gordonbaddeley.co.uk) works with old wood, mainly root systems which have been in the ground for a considerable time. Working

with the grain, he produces sculptures which are mainly abstract, but often take on an organic quality. He is concerned to produce shapes which are elegant and finely finished, but which take their character from the nature and grain system of the wood itself. He likes to think of his work as a reincarnation, identifying and enhancing the essential beauty of wood.

Martin Bagness

Martin has decided not to write about his three pieces, instead letting the viewer make their own interpretations.

Pinnacle 2 (No.6)

Materials: Slate and steel

Dimensions: 150x50x50cm

Price: £900

Trapezoids (No.9)

Materials: Semi-mobile, rusted sheet metal

Dimensions: 150x80x80cm

Price: £500

Orthopaedica (No.17)

Materials: Steel and Yew branch from a tree crushed by rockfall at Castle Rock, Thirlmere, Cumbria

Dimensions: 140x30x30cm

Price: £500



Pinnacle 2



Trapezoids



Orthopaedic

Martin Bagness discovered several years ago that he lives in a flat in Ambleside once occupied by the visionary, acclaimed German artist Kurt Schwitters (1887-1948) a prisoner of war in Cumbria during the 2nd World War, who created Merz Barn (www.merzbarnlangdale.wordpress.com). Martin attempts to channel the spirit of this master by sketching local buildings, rocks and trees, then returning home, with these shapes fresh in his mind to make something abstract from foraged debris.

Rowena Beaty

Moon Form (No.12) The moon has been imagined as holding the form of a sun within itself. It is positioned so dappled light and shade will change as the sun passes during the day, showing the carving to different effect.

Materials: French Lavoux limestone, Gold leaf
Dimensions: 28x28x7.5cm
Price: £800

Flight (No.19) Carved in French Lavoux limestone, which has a creamy white colour and has recently been used in restoration work on a number of English cathedrals. 'Flight' is inspired by a late Matisse work ('Océanie, le ciel') and carved during the third lockdown. The birds are an emblem of spirit and hope. This location was carefully selected in the far corner of the Quiet Garden with the two birds facing out on to open countryside as if ready to take flight.

Materials: French Lavoux limestone
Dimensions: 48x25x5cm and 46x28x5cm
Price: £1,600

Resting Figure (No.22) A double relief, which takes the Quiet Garden as inspiration, this figure was carved to express a feeling of stillness and reverie. The location of this piece was chosen so the visitor can view it from the path with a read through between this and Moon Form, but visitors can get closer from the other path. Again, it will benefit from changing light during the day.

Materials: Ancaster limestone
Dimensions: 64x30x10cm
Price: £1,700



Moon Form



Flight



Resting Figure

Rowena Beaty (www.rowenabeaty.com) is a Cumbrian sculptor working in stone. She carves mostly in limestone, marble and alabaster, using traditional hand tools (hammer, chisel and rasp). She finds inspiration in the great age and beauty of stone and is interested in expressing these qualities in the sculpture she creates.

Roger Bell

Insect (No.8) Animals have an amazing range of sizes, forms and colours, none more so than insects. This mutant form might appear welcoming at first glance, but would be a threat to any smaller animal. The backbone is a steel rod, painted baked bean cans, willow twigs and Styrofoam make up the head, segments and legs.

Materials: Steel rod, painted baked bean cans, Willow twigs, Styrofoam

Dimensions: 200x30x30cm

Price: £200

Small Snake (No.18) A pretty body and tail may confuse the prey before the vicious incisors grip. 'Nature red in tooth and claw'. It took many gin and tonics to save up enough small cans to make this piece.

Materials: Painted cans, wood, Styrofoam, cord

Dimensions: 250x15x15cm

Price: £160

Large Snake (No.20) Another snake predator to frighten the children! All three pieces could be characters in horror films. Lockdown has obviously affected my mind, when it eases perhaps a fairy or a rabbit or a totem pole will inspire.

Materials: Painted cans, wood, Styrofoam, cord

Dimensions: 300x20x20cm

Price: £225



Insect



Small Snake



Large Snake

Roger Bell (www.rogerbellceramics.yolasite.com) started his art work with hand-built ceramics including sculptures. Gradually other materials (wood, metal, Styrofoam and weathered discarded items) have been incorporated as required. Influences are eclectic and include jigsaws, modern architecture and nature. Perhaps there are inspirations from some of his favourite artists (Miro, Klee, Goldsworthy) visible at times. A trip to see the remaining sculptures in Grizedale Forest always gets his brain fired up.

Seamus Hanna

Crisscross (No.4) Geometric in nature, with a series of angled, linked elements providing tension and balance, this sculpture appears to rise out of the verdant lawn. The intersection of the two scissor-like elements links one to the other providing the Crisscross of the title, as a metaphor for the path through life. Visually these elements create upward and downward movement, with the upper facing skywards and the downward section providing a sense of grounding. The piece is orientated to point to and align with the centre of the large urns and fountain to replicate the formality of the layout in this part of the gardens. Red has been used here to attract the viewer and for dramatic impact.

Materials: Timber, paint

Dimensions: 140x340x25cm

Price: £500

Table Piece (No.13) The inter-related elements use repeat motifs (circles, similar shapes and colour) as linkage and point to and from one another on top of the flat table element as a visual conversation. This location by the pond was chosen to see how the adjacent massive almost pre-historic Gunnera plant invades around the sculpture during spring and summer.

Materials: Wood, lead, stainless steel, terracotta

Dimensions: 80x180x25cm

Price: £550

Overbowed (No.15) This sculpture is a play on the definition of the word Overbowed which means 'equipped with a bow whose drawing weight is too great for an archer'. The vertical elements provide symmetry and a sentinel effect, with the curved piece nearest the path reminiscent of archery components, whilst the arrow or spear shaped element projects forward as if strung in readiness to be fired from this over-sized bow. It was positioned to face across the river towards higher, wilder ground as a protector defending its position.

Materials: Painted and unpainted wood

Dimensions: 230x130x35cm

Price: £600



Crisscross



Table Piece



Overbowed

Seamus Hanna ([@seamushanna_art](#)) trained in Belfast and Leeds and worked as a Town Artist in Scotland before re-training in the conservation of sculpture. His abstract work explores form, space, volume, tension and balance often using constructed elements rather than carving from a mass. The work is influenced by natural and man-made structures, Celtic references, and the relationship between materials and the making process. The negative space and volume between individual solid elements is as important as the components themselves in the overall execution of the sculptures. He uses geometric arrangements and

juxtaposition of materials, colour and repetition of lines and shapes in individual pieces as part of his sculptural language.

Kerri Henderson

Siren (No.10) Carved using only hand-tools, Siren is a beautiful sea creature who lures sailors towards rocky shores with her enchanting singing, anyone who hears her song is powerless against it and follows the call to their watery grave.

Materials: Oak

Dimensions: 116cm

Price: £600

Raven (No.21) Carved using only hand-tools. Ravens are a favourite bird of Kerri and figure heavily in worldwide mythology and folklore. The Raven is associated with prophecy and insight, but also loss and ill-omens as they connect the material and the spirit worlds.

Materials: Sandstone

Dimensions: 58x28x7cm

Price: £360

Terminus (No.25) Carved using only hand-tools. Terminus is a Roman god of boundary stones. Sacrifices were performed to sanctify each boundary stone and land-owners celebrated the festival of Terminalia on 23 February.

Materials: Granite-like stone

Dimensions: 57x30x30cm

Price: £780



Siren



Raven



Terminus

Kerri Henderson ([@hendibird](#)) has spent her adult life working with her hands surrounded by nature. Her relationship with the natural world is one of great importance and inspiration. Each piece she carves has its own narrative, often inspired by nature or folklore. She carves using hand-tools as she feels it allows a partnership between herself and the materials to develop, encouraging an organic process; a harmony between concept and material, which ultimately dictates the journey and outcome.

Andrew Kay

Watchful Stag (No.7) The inspiration for this piece came from the fleeting glimpses of this majestic beast within a wood above the studio. Although he was wary and ready to take flight, he exuded a powerful sense of presence and defiance, which I have tried to capture.

Materials: Mild steel

Dimensions: 260x220x80cm

Price: £3,550 (inclusive of VAT and delivery to UK mainland)

Alert Hind (No.27) Some clients living in a remote valley in Yorkshire asked if I could create a Hind as though she was a sketch in steel and, with minimal lines, I have tried to instill an alertness about her.

Materials: Mild steel

Dimensions: 180x150x60cm

Price: £2,570 (inclusive of VAT and delivery to UK mainland)



Watchful Stag



Alert Hind

Andrew Kay (www.andrewkaysculpture.com) is an award winning sculptor based in the north of England, whose work can be seen throughout the world. From his studio in the wild hills of his native Cumbria, Andrew creates sculpture that attracts widespread acclaim, his work being commissioned by both public bodies and private collectors. Drawing from the natural world for inspiration, the life-size sculptures capture the powerful anatomy and essence of wild beasts using deceptively simple forms and structure.

Judith Nicol

Spheres 1,2 & 3 (Nos. 1,2 & 3) The spheres are designed to remain outdoors and bring uniform shape to the changing backdrop of nature throughout the year. The brightly coloured decoration and dramatic black grouting make these a joyful focal point whether set amidst green herbaceous foliage, winter borders or a gravel pathway.

Materials: Up-cycled china and traditional mosaic

Dimensions: 30cm

Price: £250 each; £700 for all three.



Spheres 1,2 & 3

Judith Nicol of Farben Mosaics (www.farbenmosaics.co.uk) has always been fascinated by shape and colour in nature. She began creating pieces in 2004 using classic mosaic materials. She increasingly became intrigued by the idea of using old china and crockery to create heavily textured and unsymmetrical objects. Most recently, she became interested in 3-Dimensional mosaics and creates one-off abstract sculptures for the garden, which are fully weather-resistant, using all manner of up-cycled materials, mainly china. She loves the contrast between the jewelled spheres and the garden beyond.

Deborah Robinson

Swimmer at Brown Howe (No 5) Part of a series of sculpted pieces inspired by wild swimming. The swimmer has emerged from Coniston Water at Brown Howe. The piece endeavours to capture the post-euphoria of calmness after a wild swim and the over-powering feeling of oneness with the beauty of nature and the elements.

Materials: textured crack stoneware tile frieze glazed in velvet underglaze, gloss glazes and oxides, set within a steel lacquered frame.

Dimensions: 100x100x30cm

Price: £520



Swimmer at Brown Howe

Deborah Robinson of Tarnside Ceramics ([@tarnside_ceramics](#)) has lived most of her life in the South Lakeland and Morecambe Bay area and is inspired by those who have left their mark upon the landscape and the wildlife within. She is fascinated by the malleability of clay and how the mere press of the thumb or point of a sculpting tool can change the expression or nature of the subject, whether animal or human form. All her sculptures are entirely unique, hand-built, twice fired to 1240 °C and hand-finished with a combination of velvet underglazes, oxides and gloss glazes.

Kathryn Stevens

View of Lockdown (No.28) Is a personal reflection of life in lockdown, but one which others may relate to, which documents a pictorial and written narrative of the past 18 months shared by all citizens around the world. Providing reflection, hope and gratitude in these extraordinary times, the colour palette has been selected to offer a calming and thought-provoking environment for the viewer.

Materials: Ceramic and metal

Dimensions: 150x20-30cm

Price: £390



View of Lockdown

Kathryn Stevens (www.designsbykathrynstevens.co.uk) is a full-time sculptural ceramicist currently studying for an MA Ceramics degree at the University of Central Lancashire (UCLAN) in Preston. Her stoneware sculpture is informed by the natural and industrial landscape of the Furness peninsula in Cumbria. Working from her Barrow-in-Furness studio, in the house she grew up in as a child, the concept of sense of place runs heavily through her work. She sources local material normally used in the construction industry to form and glaze her pieces. Aided by her father's technical drawings he produced for the local shipbuilding industry, she explores shapes and textures to create an interesting contrast between the mechanical and the natural. She applies surface decoration and plays with form to produce unique pieces of art, using quarried aggregates, slate, shale and local clays, which can be displayed indoors or outdoors.

Maggi Toner-Edgar

Entangled Embrace (No.16) A textile sculpture created from Fosshape fabric, cotton, recycled skirt, ribbon and birch tree branches and based upon the experience of the ability to hug an idea of something that was beautiful and is inaccessible. A tango dancing embrace. This 'Entangled Embrace' was a reflective response, which relayed an unexpected story, a strong sense of grief, loss and human connection, expressed through cloth and sculpture. This year of lockdown led to a series of works, all of which explored this concept further. Cloth is so powerful, in so many ways through touch, colour and meaning.

Materials: Textiles and birch

Dimensions: 200x30x30cm

Price: £450

Thinking Cap 2 (No.24) A hollow cap shape made of looped paper yarn assembled through knitting attached to a wicker arch shape together with a dress form. The Thinking Cap series started as small sculptures to sit within, contemplate and reflect. It is a visualisation of our complex thought processes; creating a sense of peace to distance from a stressful world. Thanks and credit are due to Phil Bradley, basket maker (www.PhilBradley.net) for assistance with the construction.

Materials: Paper yarn and Wicker

Dimensions: 100x60x60cm

Price: £500

Celebrate Connections (No.26) This piece is a development of two different previous artworks. Birch branches bound with coloured woollen fibre (donated by The Fibre Company) with a collection of prayer type flags waving and connecting as if hugging or celebrating with each other. This cape/made from flag-like shapes is a mix of fabric embroidery and rope to form a patched structure thus becoming a signpost, which is, celebratory, marking the end of a long and isolating year and sending out wishes floating on the breeze.

Materials: Birch, wooden fibre

Dimensions: 200x150x50cm

Price: £550



Entangled Embrace



Thinking Cap 2



Celebrate Connections

Maggi Toner-Edgar (www.toneredgar.com) is Director of EVAN (Eden Valley Artistic Network), Founder of the West Cumbrian Artists and Maker-in Residence with The Fibre Company Limited, UK, based at the Blencathra Business Centre, Threlkeld, Cumbria. She has designed and taught millinery and fashion

throughout her career, but in order to reduce, re-use and repair, she is now taking the 'diamonds of the landfill' and trying to re-create these into new fashion and art pieces – using pattern-cutting and hand-embroidery techniques, taking pre-loved garments and surplus natural material and making these re-loved. During lockdown she created an App 'Re-Create' to encourage others to learn how to do the same. The App is accessible on her website Styling Page or via an Instagram link in her biography on the website.

Visitor Information

Entrance: Free

Opening times: Dawn to Dusk

Car parking: £5 (all day parking, £2 redeemable on purchases from Tea Rooms)

Printed Map and List of Sculptures with prices: Available on request from the Hall reception (entrance in front of the main car park) or the Tea Rooms.

Purchasing the sculptures: Please contact the Hall reception or Tea Rooms.

Enquiries: 015394 30830; email: mail@rydalhall.org

Exhibition starting points: 1. Via the terrace in front of the Hall, down the steps to the Formal Gardens and turn left (apologies there is no wheelchair access via this route); 2. Via the Tea Rooms into the Formal Garden and through the gate to the Quiet Garden below; 3. Down the road from the car park at the main entrance past the lower car park to the Quiet Garden; 4. Cross the bridge over the river from the Holiday Cottages & Camping car parking and start in the Formal Gardens or Quiet Gardens.

Wheelchair access: View nos. 1-4 from terrace; Via road from car park past lower car park and Nos. 27 & 28 to Quiet Garden & Grot/Waterfall on garden paths. Leave Quiet Garden turn right over river, left past camping car park/holiday cottages, left to Tea Rooms, enter Formal Gardens (signposted) via archway in wall to view Nos. 6 & 7 from terrace (steps down to garden). If starting from Tea Rooms entrance, exit through archway, turn right & reverse above route to Quiet Garden and/or to return to car park.

Sculpture trail: A permanent Sculpture Trail comprising mostly textile work by Diane Standen is located in the woodland area behind the Tea Shop.