



Broomhill National Sculpture Prize - Summer Finalist Exhibition

Broomhill is set to be THE destination for art and sculpture lovers in the UK this Summer as it hosts the first of its unique, annual National Sculpture Prize Finalist Exhibitions.

The **Broomhill Art & Sculpture Foundation** launched a brand new national sculpture competition at the end of 2009 to provide an exciting challenge for new and emerging UK based sculptors.

The **judging panel**, including internationally renowned sculptors such as **Giles Penny, Mike Roles, Robert Bradford, Sandy Brown** and **Peter Randall-Page**, selected Ten finalists (out of 50 entries) at the beginning of 2010 to turn their proposed ideas into finished pieces. The final Ten sculptures are now on display in an outdoor Broomhill exhibition from June, throughout the Summer.

The Ten sculptors who hail from different parts of the UK, have a distinctive mixture of styles and influences, some with a very naturalistic approach while other pieces have quite a futuristic and interactive feel. Broomhill owner Rinus van de Sande says *"We want our visitors to get more involved with sculpture here so we thought that including them in the process of choosing a winner would be a great way to enhance the experience for all ages. We're delighted with our finalists' creations and are confident that our visitors will really enjoy this addition to the Broomhill programme. This exhibition exemplifies the diverse forms that sculpture can take, some of the finalists' pieces have a serious message, others are simply fun and interactive - literally inviting you inside for a closer look!"*

Glynn Griffiths, one of the finalists says

"Having only completed my MA Sculpture in 2009, this has been a truly good first year as a working sculptor. With the Clifford Chance Sculpture Prize and now being a finalist in the Broomhill National Sculpture Prize, I couldn't have wished for a more positive response to my work as a new and emerging artist. Having a piece formally exhibited for such an extended period in the Broomhill sculpture garden will be a hugely rewarding and significant experience. My work is about the considering of materials which are seemingly at odds with each other; between the Natural and the Man-made, and this park is a most appropriate and engaging setting in which to reflect on this."

Broomhill wants its visitors to get involved with sculpture this Summer, so invites them to cast their vote to help the Foundation choose a winner! Two overall winners (to receive cash prizes) will be announced in September 2010, one chosen by the panel of judges and the other by the public.

ENDS

Time: 11am to 4pm (last admission 4pm)

Price Details: £4.50, conc £3.50, young person (15yrs and under) £1.50, family ticket (2 adults and 2 YP) £10

The Broomhill National Sculpture Prize is **sponsored by Bray Leino, Parker Hannifin Ltd, Proof, North Devon Festival, North Devon Hospice & North Devon Arts**

The public will be able to cast a vote for their favourite work online and at Broomhill from June -August.

For further information please contact Helen Blackman: helen.blackman@broomhillart.co.uk 07896414682
To contact Rinus van de Sande (owner of Broomhill) please use info@broomhillart.co.uk 01271 850262

National Sculpture Prize Sponsors...



PROOF



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Finalist Quotes

David Booth

I am very pleased to have been selected as a finalist for the Broomhill Sculpture prize, it has given me the opportunity to develop my work, consider scale, and I feel my work has progressed because of it. It has opened up a lot of possibilities in my mind for the future. I am enjoying the process - being able to update the blog, as the work has developed, has captured visually how the work has evolved. I've just been down to Broomhill and installed my sculpture in a beautiful location, with a wooded and fern backdrop which perfectly exploits its organic nature. Looking forward to having feedback and comments on the blog, and it will be great to see how time and environment effects the sculpture.

Angela Read

I have for sometime been considering making work for outdoors, so far my work has only been shown in a gallery setting. Submitting a proposal for the National Sculpture Prize was the ideal opportunity. I am very grateful to have been given the chance to show my work in such an inspiring setting and alongside such a wide range of artists. The piece is almost finished now and I am both anxious and excited about getting it installed next week.

Doug Burton

'Soothsayer' continues my exploration of a dynamic history that exists in a state of flux and can be accessed laterally slicing a way through the exploded façade. The sculptures form is influenced by the appropriated images of natural disasters gathered from news-sources, which are edited into the form of a mask and in turn acts as the starting point for the work.

I wanted the sculpture to be incongruous with the environment that it was placed in and for the viewer to investigate its essence as they moved around the piece. As I was creating the work there were surprises that happened that I seized upon, in particular the way that a sense of a head appeared in the black back of the piece as if formed by the spewing of the ash-matter that manifests itself in the front of the work. My intention was to smash the image apart as if some malevolent force had impacted out of the two-dimensional plane and was manipulating the physical matter in reality to form the sculpture.

David Pratt

I have enjoyed being in this competition. It enabled me to play about with the boundaries between the real and imagined. Whimsy and utility embrace each other with the keen edge of a deadline. I saw a TV program about India where people flattened oil drums to make sheets for building shacks to live in. I like the oil drums' almost universal adaptability as a raw material for anything - from musical instrument to house wall.

Claudia Borgna

The competition was brought to my attention by the RBS. While reading the first lines, I immediately felt that my work could fit in. I have been working outdoors for a while as a replacement space for not having a studio and although I enjoy being creative indoors just as much, the nature and the concept of my art making have really been moulded and developed around the several outdoors experiences. My work is strictly site-specific and is inspired by the surrounding environment and informed, above others by my intellectual concerns.

Looking at the Broomhill website, I visualized my work in an idyllic North Devon natural context. I connected with the connotation of "Hotel" and liked that I could be surrounded by other challenging sculptures to create new relationships and interpretations of thoughts. It is also my constant effort to try to push my art by exposing it to new circumstances: for this instance the testing English weather, a competition and time! To this point all my artificial landscapes have been intentionally ephemeral and intended for the moment. The underlying core thoughts in my work are the issues of consumerism, nature and therefore cycle.

The idea of a palm tree-like OASIS made out of thousands of plastic bags sprung out of a chain reaction of images and thoughts association. All of which I find controversial, like planting palm trees in England, creating a man-made lush and exotic paradise for escapism or the process of genetically modifying the evolution of the world. All of these contradictory actions convey to portray the sense of loss and displacement. Forced adaptation and rooting are juxtaposed to the excitement for exploration and discovery, for the need of development, for the desire for belonging, blending and fitting in, while wishing to stand out. Local versus global, community versus individual, spiritual versus material, man versus nature: a historic struggle where the desire for creation and for destruction coexist side by side. The intangible, hybrid palm trees' fronds, fretting under the transformative power of the wind (and of all the other natural elements that eventually will interact and interfere), might provide yet another moment where the ephemeral and the material coexist and continuously reinforce one another in a rhythmic sublime dance.

Although the monetary aspect of the competition is very appealing at this stage of my life it is only a secondary one to the desire to express my creativity through art, to learn and understand, to further my art practice and to share my world in an exchange with the viewers. Art is undeniably indefinable and subjective, nevertheless the prize of recognition and appreciation are the greatest and most cherished encouragements.

Through this experience I was able to reinforce my awareness and my trust in my intuitive process that I sometimes take for granted. My working process and therefore myself are extremely sensitive and influenced by the inputs of space because emotionally and spiritually enveloped by the environment I am surrounded by. Most of my outdoor projects have been a response to the local surroundings and developed on site over a minimum period of one month, something that I will have to consider and reconsider in my future projects.

The very positive outcome of this experience, until this point, is that having finally viewed and felt the site has inspired and opened up new interesting venues which I will definitely want to explore in the short future, like for example how to interact with a work-in-progress-space and how to grow together with it. I think, that that will be my next challenge!