

Broomhill



Broomhill

Art & Sculpture Foundation  
National Sculpture Prize

2016/17



Seed Bank by NSP2015 finalist Jenny Pope  
#BroomhillARTEYE photo competition entry by Michelle Slark



## Please Note

We have two parts to the Broomhill Sculpture Park; the main garden in front of the house, and the NSP competition in the meadow. To access the main garden, use the stone steps leading down from the terrace.

To access the NSP competition in the meadow, walk back down the drive as far as the big star sculpture on the sharp bend, and the entrance gate is opposite.

To take part in the public vote, look for the red dots on the sculpture signs, and place your vote at the hotel reception.





The Erratic Boulder by NSP2011 finalist Jake Rusby  
#BroomhillARTEYE photo competition winner Ana Douglas

# NSP

2016/17

The Broomhill Art & Sculpture Foundation launched the Broomhill National Sculpture Prize competition in 2009, to provide an exciting challenge for new and emerging UK based sculptors.

This annual event is a significant addition to the national art calendar, not only as it promotes contemporary sculpture, but as a unique twist, the public are invited to vote for their favourite work and help select a winner.

The final Ten sculptors have a distinctive mixture of styles and influences, with a variety of material uses and concepts. The exhibition exemplifies the diverse forms that sculpture can take, some pieces have a serious message, others are simply fun and interactive. This, and of course the public's involvement in choosing a winner, will ensure that this exhibition is the most exciting we've hosted yet!

We wouldn't have been able to attract the calibre of artists we have, if it wasn't for the support of our sponsors, Bray Leino, Parker Hannifin, Isendyouthis, Nick Sampson, Marsdens and Castle Fine Arts Foundry, who have helped to back the competition.

Thank you to this year's judges Sean Henry, Simon Ryder and past NSP winner Zhu Tian, their assistance in selecting the finalists has been invaluable.

We will announce the winners in October. You can visit the sculptors blogs and stay up-to-date with what's happening at Broomhill by visiting

[broomhillart.co.uk/national-sculpture-prize/](http://broomhillart.co.uk/national-sculpture-prize/)

*Pinus and Aniet van de Sande*

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The Finalists



Giles Miller

Title: Untitled

#### Artist Statement

We propose to install a spherical mass of controlled components, which will manipulate and reflect back to the viewer abstract impressions of the surrounding landscape. The piece will contrast with its environment in form, whilst nonetheless interacting with it by way of a dialogue of light and shadow which considers the viewer's perspective, surrounding movements and sunlight.

#### Biography

*London-based artist and designer Giles Miller specialises in the development of truly innovative surface, material and sculptural artworks. Having originally studied Furniture Design at Loughborough University, Giles then went on to study a masters in Design Products at the Royal College of Art. Giles Miller Studio has not only attained extensive international press coverage but has also created acclaimed work for some of the world's most prestigious brand-names across a variety of industries and continents. Recent clients include British Airways, Omega Watches, Lido Paris, Piper-Heidsieck Champagne, Ritz-Carlton Hotels, Bombay Sapphire Gin, Stella McCartney, The Metropolitan Hotel, London Design Museum and the UK Foreign Office amongst others.*





# Laura Porter

Title: This Grey Shadow, Once  
a Man


## Artist Statement

My practice derives from the physical play with materials, irreversibly manipulating them to give them a new character and form. By reclaiming materials that once had an intimate relationship with the body, and often combining them with industrial substances, I instill a new sense of being and purpose into them. Through the simultaneous absence and presence of the figurative form, my work explores the notion the anonymous, incorporating juxtaposing ideas of the comforting and the uncomfortable, the familiar and the strange. Themes of life and death are paralleled by surreal, dream-like or nightmarish environments, whilst the beauty of the everyday creates a sense of both uncertainty and discovery. 'This Grey Shadow, Once A Man' is inspired by the myth of Tithonus, and the title is taken from Tennyson's poem of the same name. It is a story in which Tithonus, at Aurora's request, is granted immortality by Zeus, however in forgetting to ask for his eternal youth, she remained young and Tithonus continued to age past the point of death. Whilst some stories describe Aurora leaving his decrepit body in a room and locking the door, others describe Aurora turning him into a cicada, in a potential act of kindness. The work imagines the body 'reducing' into a cicada-like form, laying down in an eternal rest.

## Biography

*Upon graduating from Middlesex University with a 1st class BA (Hons) in Fine Art, in 2014, Porter was selected for the Collyer Bristow Graduate Award, and invited to have a solo exhibition at Curious Project's gallery space in Eastbourne. She has continued her interest in site-specific installation working in unusual exhibition spaces such as Bristol's Control Room and Edwardian Cloakroom, as well as being part of a residency in a Grade II\* listed building in Tottenham.*





## Biography

*Lee Brady is a northern artist who specializes in contemporary sculpture. He graduated with a 1st Class Honours in Fine Art from Sheffield Hallam University which is the third oldest art faculty in the UK. Upon graduation he was awarded a commission from the Sheffield Institute of Arts.*

*Brady has shown work internationally, he was selected for the Ecoismi 2014 Exhibition in Italy. He has also shown work in the UK with collectives such as the Northern Young Artists.*

*Lee Brady*

*Title: Quarrelsome 15kg*

### Artist Statement

Quarrelsome 15kg will consist of a car which appears to act as a platform to a formalist sculpture. It is a sculpture of two individual sections that concentrations on the relationship between 'object and form'. Due to the size, colour, shape, dynamics and characteristics of Quarrelsome 15kg it will perfectly contrast the natural surroundings of the park in a complimentary manner. The sculpture also questions the possibilities of site-specific artwork and whether or not the specificity is firmly attached to a single place? The car which is a readymade object acts as a plinth for the Formalist Sculpture above. Every object has a purpose and the practicality of the object plays a key role in creating narrative to the subject. I selected a car for this sculpture not only because of its popularity but the enormity of its function. Quarrelsome 15kg exhibits an alternative method to displaying artwork with an emphasis on originality and possibilities.



# Lotte Fisher

Title: A Home Away

## Artist Statement

My practice is based on the exploration of an alternate world called Tenzing. The piece I am proposing will be a large building typical of the built-up coastal areas of eastern Soupstate, the smallest, but most densely populated continent on Tenzing. The building will be dotted with many windows, suggesting a large number of inhabitants, and be clad with a variety of materials. I aim to reflect the melange of creatures and architectural styles present in our earthly modern-day cities as well as in theirs. The structure will be 3.5 metres high with a passage through the centre which will allow the viewer to be momentarily enveloped in the work of Tenzing. It will have a skeleton of square steel tubing which will be screwed together and have plywood, corrugated metals and other weather proof materials cladding every side. The cladding will have small windows cut into it, some of which can be looked through to reveal the residents within. The paler materials and woods covering the building will reflect the woodland and the natural colours surrounding it, a striking contrast to the darker and metallic components.

## Biography

*Lotte Fisher graduated in 2015 with a 1st class Honours in Art and Philosophy from Duncan of Jordanstone College of Art. She was awarded the Graduate Residency Prize from the Scottish Sculpture workshop where she took part in a month long residency in September 2015.*





# Louis Okwedy

## Artist Statement

A geometric abstract form suggesting volume through negative space. The sculpture, constructed in mild steel is referential of both the organic world and the human industrial intervention upon it. Aided by human touch and natural interactions this historical process will be reversed. The sculpture will elicit responses from the intrigued as it evolves through time and is claimed by its environment.

Title: Untitled

## Biography

*Louis Okwedy graduated in 2013 from the West Wales School of the Arts, Carmarthen. He exhibited at BAMS in 2011, and was commissioned by the Mid and West Wales Fire Brigade in 2012.*



# Michelangelo Arteaga

Title: Embrace

## Artist Statement

My work has been described as an enquiry into how spatial forms incorporate social processes and how all social processes are inherently spatial. I seek to break the artificial separation between methodology and philosophy in an exploration of the fundamental interrelationship between space, social justice, and the nature of urbanism. When these social processes are reduced to small organisation, a family, a couple or an individual, I prefer to talk about behaviour. This sculpture belongs to the People as Places, Places as People series. I build spatial forms and give them human behaviours. This space could be occupied, physically or mentally, by the beholder, to experiment these sensations.

## Biography

*Michelangelo Arteaga is a sculptor and former town-planner who learnt the ancient art of stone carving from his father. In 2013 he studied Sculpture, Printmaking and Jewellery at the City of Bath College and in 2014 he completed his MA in Fine Arts at Chelsea College of Art and Design, University of the Arts, London. He is now a member of the Royal Society of British Sculptors and lives and works in London.*



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## Biography

*Paul Tuppenny is currently studying Fine Art at The University of Brighton. He is interested in the presentation of historical narrative, particularly with reference to museums and other participants in the heritage industry.*

Paul Tuppenny

Title: Pinned Limb

## Artist Statement

The weathered bronze remains of a mummified branch are propped by a series of metal rods. The branch itself, and the tree from which it grew, are absent, but the imprint of a transient life is held in the metal cloth windings. What appears at first glance to be a representation of a natural form is shown, on closer inspection, to be a representation of a desperate human act. Were those responsible seeking to atone for their mistakes (in allowing the tree to die perhaps) or were they simply trying to hold back time? The piece derives from my interest in the presentation of historical narrative. This is often the preserve of museums and similar heritage bodies and the artworks correspondingly borrow from the palette of these institutions to give the sense of a future looking back toward the present.



## Biography

*Phil Dixon is a sculptor based in Brixham, Devon. He works with welded metals, polyester resin and found objects. Phil Dixon exhibits regularly around southwest England. He has been a committee member of several art organisations.*

Phil Dixon

Title: The Passing

### Artist Statement

The idea was conceived following a visit to a recycling centre, where I found over 20 Zimmer frames stacked in a corner. Some of them still had the names of their previous owners attached to them on stickers. As someone who regularly questions nature's life cycles and the life and death of humankind, I felt emotionally overwhelmed by this and felt it portrayed the sad regularity with which loved ones are lost. I purchased some of them, feeling compelled to create a sculpture which acknowledges the people who owned them. The Zimmer frame is such a strong symbol of the ageing process I wanted to keep its recognisable shape. So I have designed an assemblage piece expressing my hope for the people who owned them. With the aid of some additional supports, eight Zimmer frames will be positioned one on top of another in a staggered manner as if they are climbing stairs. They will tower up into the air approximately eight metres high as if they are travelling from the ground upwards. It will be a powerful suggestion that they are passing to some form of afterlife.



# Stathis Dimitriadis

Title: Dendrite

## Artist Statement

Symbiosis is the core of my proposal for a ceramic sculpture which will have the form of a naturally broken or degrading tree branch resting on the ground. The 'Dendrite' will be an articulated assemblage consisting of high fired ceramic modular rings. Each ring will have different finishes (glazes, slips and will be colourful and inviting to touch. This sculpture is an arboreal mutation evoking a feeling of reconciliation between the natural and manmade. The name 'Dendrite' come from the tree-dwelling ascetics of antiquity who retired from the world, isolating themselves by living on tree tops. Retreating in nature always offered the chance to experience serenity, meditation and illumination. However, these monastic routes for purification were based on the classical division between spiritual and corporeal. These belief systems are still in place today making similar distinctions between natural/good and man-made/bad and driving our modern lifestyles. With my proposal I want to demonstrate that these divides are artificial. Materials co-exist in harmony, nature can grow in peace with manmade constructions and developments, and Sculpture is a way of demonstrating this in practice.

## Biography

Stathis was born in Greece where he completed a pottery apprenticeship. After moving to London in 2004, he followed various art courses and attained an MFA in The Cass in 2011. He participated in Ceramic Biennials in Austria, Romania and Portugal and won prizes in the 2009 London Potters Annual and the 2014 Bad Behaviour Open. He exhibited twice with the London Group and he was finalist in the 2015 First@108 Award of the Royal British Society of Sculptors.

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Sue McDougall

Title: Flight Paths

### Artist Statement

Flight Paths combines two thoughts. It invites people to consider our place in time by thinking of all the creatures that have flown in the air above Broomhill, from the present back into geological time when this part of Devon was a shallow sea. It portrays a few of these interlocking flight paths as imaginary fossils in the air. It is also a metaphor for our own lives, the options we have and the different outcomes that arise from our choices. It comprises 18 acrylic rods bent in a random fashion and bunched together using stainless steel hose fastenings to create a single length of approximately 3 metres. It is supported at an angle on a clear acrylic or stainless steel stand so that the bundle appears self-supporting. The angle will be steep enough to ensure that the ends of the upper rods are high enough or curved upwards so as not to present a hazard to the public. Acrylic rods, particular of the thicker diameters react extremely well to light, so that in sunlight the sculpture will appear to glow if the sun is shining and the clear rods will pick up reflections of the surroundings.

### Biography

*Sue McDougall studied art at the University of Brighton, gaining an FDA in Fine Art Contemporary Practice in 2013 and an MA in Fine Art in 2015. She won the Hackney Road Sculpture Prize, and her sculpture will be at the centre of a regeneration project by Regal Homes. Her design has also been shortlisted in a competition for a sculpture to commemorate the fire on Eastbourne Pier.*



# #BroomhillARTEYE PHOTOGRAPHY COMPETITION



Find out how to enter at [www.broomhillart.co.uk](http://www.broomhillart.co.uk)

**Conditions of entry:** Images must be taken at Broomhill. Subject to inc. images of art/ sculpture, interaction with people, garden & wildlife or performances. Max of 3 images entered per person, accompanied by your name & the date you visited us. You agree to allow Broomhill use of your images on the website, in social media & in other publications, in return for crediting your name. If 3rd parties are interested in your work we will not share your details, but we will notify you.



# The ART of Doing @ Broomhill

A passion for collecting paintings and sculpture

The starting point for my love of art and my passion for collecting paintings and sculpture was a visit to a 1977 touring exhibition of original contemporary prints in Tilburg. There I made the decision to buy a lithograph by Pierre van Soest, an impression of a painting by Jan van Eyck of 'Giovanni Arnolfini and His Wife'.

Living in the south of the Netherlands, modern art was not widely available. In the eighties, only a few galleries existed there; the scene was Amsterdam. Luckily I lived close to Eindhoven where the Van Abbemuseum housed one of the best European contemporary art collections. That collection and their exhibition programme developed my personal interest and opened my eyes to the world of art. Over the years this encouraged me to visit many international collections and exhibitions in Europe and the United States.

Running a bakery business meant that my budget was limited, but often I made a deal with a gallery or the artist and paid for the work in small amounts. Once one piece was paid for, the excitement was in finding the next.

In 1991, I met the artist Marlies Vonk and her partner Ton van Loenen. They came back from the States and set up a temporary studio space in an industrial annexe in my Dutch home. It was to be the beginning of a strong friendship. Whilst Marlies was working in the studio, my wife Aniet and I started discussing how we would put our 250 square metre studio space into good future use: we loved the idea of creating a gallery - a stage for young artists. Given that we were both working hard at our bakery business and had plans for a family in the future, life was hectic enough without introducing a gallery. We discussed our plans with Vonk's manager and partner Ton van Loenen he could understand our hesitancy and offered to help us set up a gallery and develop it during its first years - hence, our gallery: Kunst Kijkhuis Koestraat, was born.

Now began a fascinating period of discovery; how to stage exhibitions, to deal with artists, the visitors and the gallery clients. In the summer of 1994, the artist Claire Burke, at that time a student at St Martin's College of Art, stayed with us in order to care for our six-month-old son, Bob. Claire was from Cornwall, and introduced us to her home county that autumn. We spent fourteen days travelling Devon and Cornwall. It is a time that we look back on with very fond memories. In fact, it was life changing to the extent that we never wanted to leave! We liked the idea of introducing sculpture into our exhibitions but needed a place with an appropriate sized garden. Holland was not an option as so many galleries and sculpture gardens already existed. We decided to concentrate on North Devon as we had fallen in love with its vast landscape and beautiful coastal scenery.

Devon attracts five million visitors annually and has both Bristol and London within easy reach. We felt that it was an ideal location in which to establish a sculpture park with the potential for attaining national recognition.

After many visits to estate agents and pondering over various ideas, we eventually found Broomhill - then, a rundown hotel - just outside Barnstaple, in the centre of North Devon. It was the perfect size: ten acres of overgrown but potentially very beautiful terraced gardens. The house featured a great ballroom which we could visualise as a fantastic gallery space. What's more, we could build an income around the rooms and restaurant and plough all the profits into developing the sculpture park.

Before moving to Broomhill we took time off and decide to travel with our Volkswagen camper and our two little kids to the south of Europe. This trip was an incredible experience and it also inspired us to introduce the Mediterranean style and flavour of cooking at Broomhill, we wanted to explore the flavour of a Moorish cuisine. We also decided that the Slow-food concept and the use of Artisan producers was going to be extremely important in the way that we wanted to operate. The ideas we picked up on our journey formed the basis for our Terra Madre Restaurant.

By April 1997, we were ready to move in, but not before spending three hectic months renovating with help from our artist acquaintances, local builders, family and our multi-talented Canadian au-pair Kate. The garden was a huge task in itself: overgrown with woodland and brambles, it was in desperate need of cutting back and clearing to make way for paths, stands and monumental sculptures.

By June, the first stage of development was finished. A collection of sculptures had arrived, and the opening, therefore, was planned for mid-June 1997.

With an exhibition in the gallery, numerous sculptures in the garden, a band performing on the terrace and 150 invited guests set to enjoy the birth of Broomhill with us: It was a brilliant start to our new life.

Over the years things changed, we decided after the first 5 years to concentrate mainly on the sculpture park. The British Art Council wasn't interested in supporting our indoor gallery program or the sculpture park, and I felt that our budget was better spent to concentrate on the park. We made the gallery part of the hotel and restaurant, with smaller exhibitions and a display of work from artists involved with the sculpture park.

In 2009 we decided to create the Broomhill Art and sculpture foundation CIC. I felt that the recession made opportunities for the arts more difficult and I wanted to create a stage for a national competition; a showcase of new work from emerging artists.

Looking back over the last 6 competition years, I didn't realise what an exciting and energetic new direction this was for Broomhill. I need to thank Helen Blackman for all her input to make it work, for years we worked together as a very close team to make the competition successful.

Broomhill is about passion and determination. We have established a wonderful relationship with each and every artist and this has made Broomhill what it is today.

Rinus van de Sande  
Broomhill, May 2016



Winners



# NSP

2010

Glynn Griffiths

## Judges Winner

Title: EarthSeed #1001

### Biography

*For 30+ years Glynn worked as a photojournalist supplying amongst others; newspapers, magazines, design companies and charities.*

*After successfully submitting a sculpture for the Royal Academy Summer Exhibition he was encouraged to formally study sculpture. Glynn graduated in 2009 with a MA FA Sculpture from Wimbledon College of Art and went on to win the Clifford Chance sculpture prize in 2010. Glynn has exhibited in De Oude Kerk, Holland; Cannizaro Park, Wimbledon; Meantime, Cheltenham.*



# NSP

2011

Suzanne Hobbs

## Judges Winner

Title: Uncertain Futures: Larder

### Biography

*Suzanne Hobbs lives and works on her family's organic farm in North Devon. She graduated with a first class degree in Fine Art from Plymouth University. Suzanne describes herself as an environmental activist/artist. She uses her creative skills as her voice, to communicate her fears and anxieties over Climate Change. She has exhibited widely including: The International Climate Forum, London; Shoreditch Town Hall; The Genesis Centre, Somerset, and Appledore Arts Festival. She has acted as a workshop leader at many schools and art events, raising awareness with the next generation.*





# NSP

2012

Graham Guy-Robinson

## Judges Winner

Title: Permanently Temporary. 2012

### Biography

*Graham Guy-Robinson studied BA (hons) first class, Margaret Street Birmingham, MA Fine Art Theory Practise, UCE 2004. Selected exhibitions include, Jerwood Sculpture Prize, Jerwood Space London, Bay Art Cardiff, Northern Print Biennale, Hatton Gallery Newcastle. Guy-Robinson is an associate of the Royal British Society Sculptors and currently the recipient of a Plymouth Arts Centre studio bursary.*





# NSP

2013

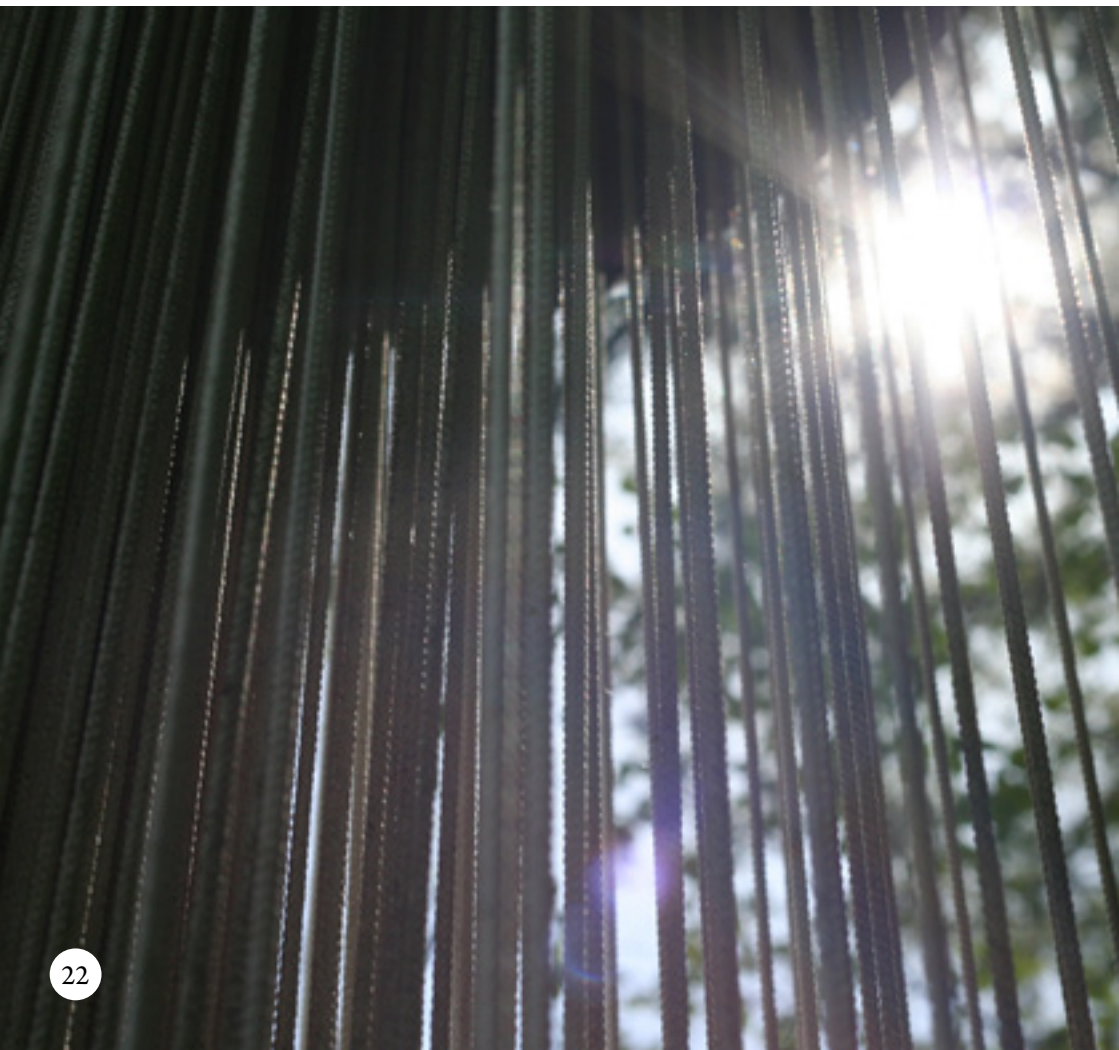
Sam Zealey

## Judges Winner

Title: Myriad

### Biography

*Sam Zealey studied BA (hons) at Wimbledon College of Art. He went on to study sculpture at the Royal College of Art, graduating in June 2012. Zealey has been short-listed for The FACK! West London Art Prize and will be exhibiting at the Griffin Gallery. He is a recipient of the Deutsche Bank Award for Creative Enterprises and was nominated for Berlin Projects in association with The Art Factory Gallery and the Catlin Art Guide 2012.*



# NSP

2014

Zhu Tian

## Judges Winner

Title: Hiccup

### Biography

*Tian Zhu graduated from the MA Sculpture course at the Royal College Of Art. Her work encompasses all different media, from sculpture, installation, and painting to video, sound, and performance. She has exhibited internationally at such venues as the V&A Museum. She was selected as the Emerging Sound Artist in 2009 and has received several scholarships.*





# NSP

2015

Alexander Devereux

## Judges Winner

Title: 40ft Riveted Beam

### Biography

*In September 2015 Devereux has his first solo show in London, titled Deceiving Grandeur. Graduating Camberwell Collage of Arts with a BA in Sculpture he won the Vanguard Court residency and is supported by international law firm, Clyde & Co. In addition to Broomhill's NSP he is exhibiting in the Affordable Art Fair 2015 and curating a series of group exhibitions before beginning an MA in Creative Entrepreneurship at UEA.*





# NSP

2015

Uta Brouet

## Public Speaks Winner

Title: Wandering

### Biography

*Uta Brouet had a career in publishing, communications and interior design before graduating from Heatherley School of Fine Art (2012). She was awarded the Heatherley Sculpture Prize in the same year. Recent exhibitions include: London-Berlin - Contemporary Art by Women at the German Embassy, London; Landscape and Memory, Hower Street Studios London; The French Art Studio, London.*



Public Speaks Winner 2014:  
The Gateway by Alex Glass



Public Speaks Winner 2013:  
Familiar by Dorcas Casey



Public Speaks Winner 2011:  
Endless Curve by Wenqin Chen





Public Speaks Winner 2010:  
Oasis by Claudia Borgna



Public Speaks Winner 2012:  
Yielding Ash by Oliver Adams



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Sponsor a NSP finalist by donating £1,000

*Receive a Sculpture Park pass for 1 year (up to 4 people)*

*+ a loyalty card*



## TAKE PART

To take part in next year's competition please visit

[www.broomhillart.co.uk](http://www.broomhillart.co.uk)

and fill in our online form



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National Sculpture Prize 2016

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