

# Sculpture at the Grove



An exhibition of diverse range of figurative and abstract work which visitors could explore at their own pace while strolling through the hotel's extensive grounds and to showcase new talent alongside established sculptors.

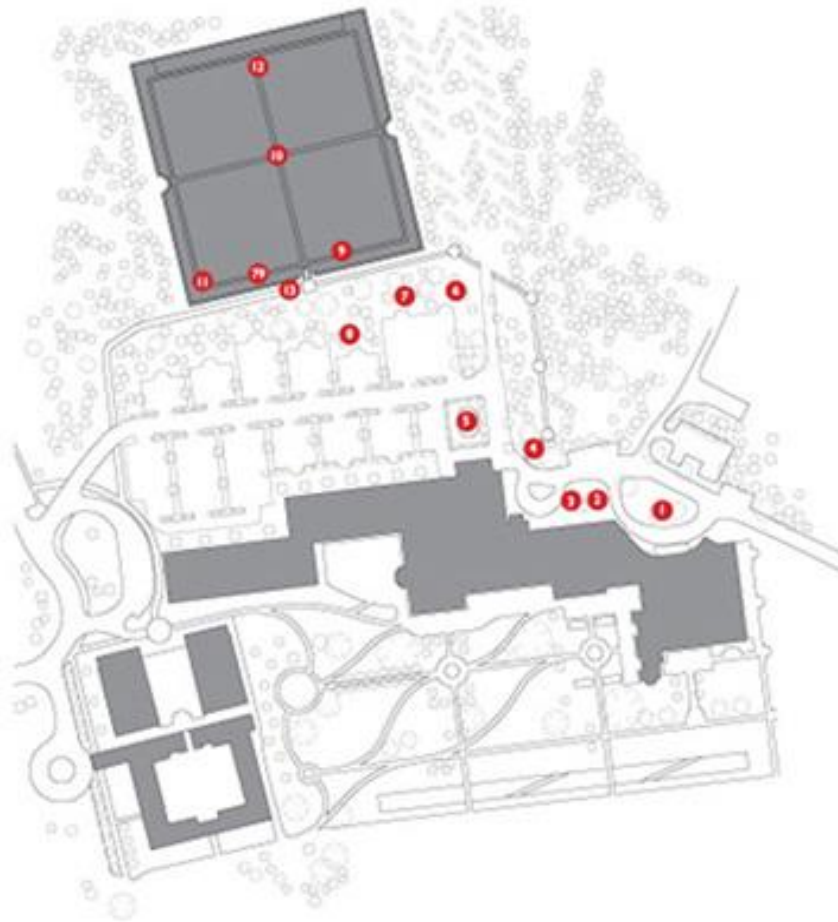
[Walk One >](#)

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Some of the highlights include the playful wire figures by David Macilwaine, Hamish Mackie's bronze leopard leaping out of the tree, a life-size horse in wire by Rupert Till, brightly coloured painted steel 'Fire in Taurus' by Phillip King RA and Colin Rose's 'Red Rope Ball'.

# Walk One - Reception to Walled Garden



The Walled Garden dates back to 1878. Its original role was to supply all the fruit and vegetables for the estate, owned by The Earl of Clarendon.

It has been fully restored, with avenues lined with hornbeams, walnut trees and a large potager of herbs and vegetables for our restaurants.

The Walled Garden now houses a greenhouse for orchids, an outdoor swimming pool, tennis courts, a wonderful entertaining space and the Grove's urban beach.

1 MICHAEL DAN ARCHER Untitled 2010  
2 DICK BUDDEN Double Cherries **SOLD - Commissions available**  
3 DICK BUDDEN Pear **SOLD - Commissions available**  
4 DAVID MACILWAINE Cyclist  
5 TEO SAN JOSÉ Fire Sailor Boat 4 **SOLD - Commissions available**  
6 LUCY UNWIN The Dance (After Matisse) **SOLD - Commissions available**

7 LUCY UNWIN The Three Graces II (After Raphael) **SOLD - Commissions available**

8 CHRISTINE FOX Times Cycle 8  
9 DAVID MACILWAINE Wild Boar  
10 DOROTHY BROOK Geisha  
11 DOROTHY BROOK Equilibrium  
12 HAMISH MACKIE Chickens  
13 DAVID MACILWAINE Blue Singer

## 01 Untitled 2010



### Untitled 2009

2300mm x 900mm x 2000mm

Carrara Marble – 1500kg – Freestanding

Price on Application



**Michael Dan Archer - RSS, RBSS and ISS**

This is part of my series of portal sculptures, the portal is for me a metaphor for change or transformation – as you move from one place to another through a door, it can be paralleled to psychological change or rising from dreams to awakening.

I often chose pieces of stone with very unique surfaces like the wild, riven textures of this piece. These are contrasted with precise geometric cuts showing the hand and mind of man. This stone is from quarry caves deep inside a mountain in Carrara near Florence and is called Fanti Scritti or ghost writing, due to the faint ephemeral grey veining in the stone.

## 02 Double Cherries



### **Double Cherry**

1000mm x 1800mm x 500mm

Bronze Resin – 20 - 30kg – Freestanding

Price on Application      **SOLD - Commissions available**



**Dick Budden - Bournemouth College of Art**

My sculptures of giant fruit and shells have been bought by clients for their gardens and estates. Because of their colour and shape they look well in both meadow and woodland as well as in an architectural setting. The sculptures were conceived to be seen either as a group or separately and may be placed outside to "weather".

However should the situation and client require it they may easily be cast in iron or other metal. This can be arranged by the artist.

## 03 Pear



### **Pear**

900mm x 900mm x 1800mm

Bronze Resin – 20 - 30kg – Freestanding

**Price on Application**      **SOLD - Commissions available**



**Dick Budden - Bournemouth College of Art**

My sculptures of giant fruit and shells have been bought by clients for their gardens and estates. Because of their colour and shape they look well in both meadow and woodland as well as in an architectural setting. The sculptures were conceived to be seen either as a group or separately and may be placed outside to "weather".

However should the situation and client require it they may easily be cast in iron or other metal. This can be arranged by the artist.

## 04 Cyclist



### **Cyclist**

1580mm x 1290mm

Painted Stainless Rod – 30kg – Freestanding

**Price on Application**



**David Macilwaine - A.I.R at the River Cafe, London**

“Inspired by the racing cyclists I have seen in the South of France, this sculpture had its origins in a small silver cut out of the same character which I found in Paris 30 years ago.

It has the same art deco style as that piece, which I think was designed as a table decoration.

The yellow jersey and the Gitanes blue bicycle are both evocative of the South of France and are also my favourite colours. He is going very fast.



## 05 Fire Sailor Boat 4



### Fire Sailor Boat 4

700mm x 700mm x 1600mm

Painted Stainless Steel – 40kg – Freestanding

Price on Application **SOLD - Commissions available**



**Teo San Jose – RBSS – Spanish Sculptor**

“One advantage of my outdoor works is their extraordinary stability, not only because they always rest on three standing points, but also because of their aerodynamic design and their considerable weight.”

San Jose started the ‘Sculpture Academy’ in Denja, Spain in 1994 in order to pass his passion and technique onto generations of future sculptors.

All Teo’s sculptures are made of regular steel or stainless steel sheets. The Sheets are 5-10mm thick for sculptures up to 2m height, and 20 – 80mm thick for larger commissions

## 06 The Dance (after Matisse)



### **The Dance (after Matisse)**

2600mm x 2300mm x 1900mm

Painted Galvanised Steel – 150kg – Freestanding

**Price on Application**      **SOLD - Commissions available**



**Lucy Unwin - Winchester School of Art**

"The Dance (after Matisse) was inspired by the 1910 oil painting by Henri Matisse depicting five dancing figures, painted in a strong red, set against a very simplified green landscape and deep blue sky.

The sculpture was constructed piece by piece from welded steel bars, and once completed was galvanized and powder coated ensuring its durability.

I hope the sculpture captures the exuberance and joy experienced by such a group dancing together.



## 07 The Three Graces (after Raphael)



### **The Three Graces (after Raphael)**

1360mm x 1260mm x 1760mm

Painted Galvanised Steel – 93.2kg – Freestanding

Price on Application      **SOLD - Commissions available**



**Lucy Unwin - Winchester School of Art**

“The Three Graces (after Raphael) is influenced by Raphael’s fifteenth century painting, depicting goddesses from Greek mythology that represent such things as charm, beauty and creativity.

One suggestion is that the three women represent stages of development, with the figure on the left representing the virgin and the figure on the right maturity.

As opposed to the classical figures depicted in Raphael’s painting my sculpture represents the confident, self assured women of today, standing comfortably with their sexuality.

## 08 Times Cycle 8



### **Times Cycle 8**

1200mm x 500mm x 16200mm

Powder Coated Steel – 7kg – Freestanding

**Price on Application**



**Christine Fox - Winchester School of Art**

“The Time's Arrow/Time's Cycle pieces were inspired by the question of whether time is monodirectional and history a series of unique events, or whether it is cyclical.

Our lives seem to proceed in linear fashion but we are affected by cyclical events in the world around us: the forming and reforming of natural features on earth, the ebb and flow of the tides and the movement of planets as they follow paths which are often round or elliptical, swinging away and then returning.

The dart like and round or oval shapes which were my starting point, reflect this dichotomy.

## 09 Wild Boar



**Wild Boar**  
1100mm x 700mm  
Steel Rod – 30kg – Freestanding  
**Price on Application**



**David Macilwaine - A.I.R at the River Cafe, London**

"This is a lifesize portrait of the many wild boar I have seen in Italy and France.

They have a fearsome reputation and are notorious for destroying crops and gardens.

However one cannot but admire their primitive strength and wild independence. They are forever foraging and whilst shy, show little fear of humans.

Only a fool would approach close enough to risk a charge and their explosive speed is remarkable, as are the tusks that can rip out the throat of a hunting dog.

## 10 Geisha



### **Geisha**

680mm x 460mm x 2200mm

Bronze Resin – 50kg – Plinth

**Price on Application**



**Dorothy Brook - Central St. Martins**

“Geisha stands a little more than 2m tall on its plinth, is made of resin, with an ethereal grey/white patina, and can be made in bronze in this colour.

When I began this sculpture, my intention was to make another Flamenco piece with a strong raised shoulder. Flamenco is my passion and I like to explore the many aspects and positions this dance can embrace. While working on the piece, the mood seemed to change; that raised shoulder became gentler and the lines seemed to suggest something more refined and so the smooth serenity of the Geisha in her swooping kimono was born.

# 11 Equilibrium



## **Equilibrium**

1530mm x 780mm x 2180mm

Resin – 50kg – Plinth

**Price on Application**



**Dorothy Brook - Central St. Martins**

“This sculpture is best seen on its plinth and therefore stands a little more than 2m high.

It is cast in resin and patinated a blue/silver colour and can be cast in bronze in this colour.

I take much of my inspiration from dance, but this position I found on the back of a ballet programme.

With my background in graphics I am always aware of the lines and curves created by the body and the negative spaces in between. I then exaggerate, elongate and abstract these shapes in order to take them to the limit of human possibility and beyond, all in the name of aesthetics.



# 12 Chickens



## **Chickens**

'Hen', 'Leghorn Cockerel' and 'Brahma Cockerel'

All Lifesize

Bronze – 20kg, 25kg and 30kg – Freestanding

**Price on Application**

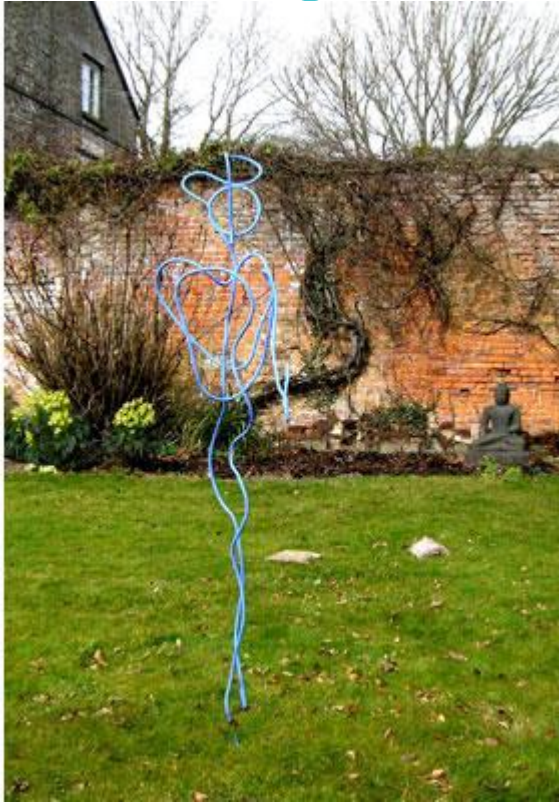


**Hamish Mackie - Leading Wildlife Sculptor**

"This group of three captures the humorous characteristics of every day chicken life."



## 13 Blue Singer



### **Blue Singer**

1150mm x 2010mm

Painted Stainless Rod – 30kg – Freestanding

**Price on Application**



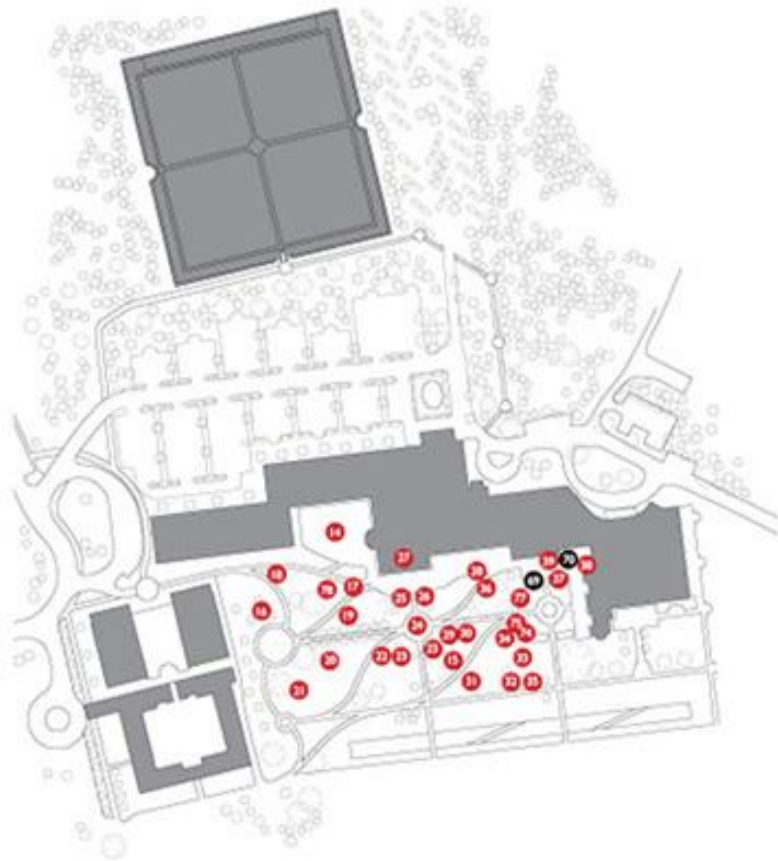
**David Macilwaine - A.I.R at the River Cafe, London**

“This a sculpture of a woman singing and swinging the blues.

She is made from a continuous line of rod, emphasising the sinuous rhythm of her movement.

She is communicating with her audience in the way she knows best, intuitively in control of the moment and encouraging the audience to share her passion, hear the music and join the dance.

## Walk Two - The Formal Gardens



The Formal Gardens run the entire length of the hotel, with a series of terraces and a water feature. The present design picks up on the original 18th and 19th century layouts to create a sympathetic 21st century garden.

The Rose Garden, the Sunken Garden and the Flower Garden have all been planned as havens, with seats, for moments of quiet contemplation.

- 14 PHILLIP KING Fire in the Taurus
- 15 DAN JONES Harvest
- 16 ADRIAN MOAKES The Ammonite Bench
- 17 DAN JONES Large Sphere
- 18 LUCY UNWIN Amazon Woman **SOLD - Commissions available**
- 19 DAVID MACILWAINE Salome
- 20 NICHOLAS UHLMANN Reclining Figure II
- 21 NICHOLAS UHLMANN Reclining Figure I
- 22 CHRISTINE FOX Times Cycle 7
- 23 SIMON HITCHENS In the Presence...
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- 25 PHILLIP KING Ubu's Camel
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- 29 PETER BROOKE-BALL Bound Stone
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- 31 NICK ROBERTS Enduring Butterflies
- 32 MEL FRASER Tao (Sandstone Buddha)
- 33 DICK BUDDEN Single Cherry **SOLD - Commissions available**
- 34 DICK BUDDEN Pear with Bite **SOLD - Commissions available**
- 35 ANN CHRISTOPHER Beyond Silence
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- 38 NICOLAS MORETON New Beginning
- 39 NICOLAS MORETON Seed in Time and Space

## 14 Fire in Taurus



### **Fire in the Taurus**

1530mm x 1880mm x 1360mm

Painted Steel – 350kg – Freestanding

**Price on Application**

# 15 Harvest



## Harvest

1300mm x 1000mm x 450mm

Oak/ Kilkenny Limestone – 200kg – Freestanding

Price on Application



**Dan Jones - Created stone sculpture for world's tallest building in Dubai**

“From December 12th 2009 to December 11th 2010, I embarked upon a project to record the rural village in which I live, by creating a drawing of my immediate environment each day.

These drawings were then used to inform a series of sculptures loosely based upon the seasons and natural and agricultural cycles. The sculpture exhibited here takes its inspiration from early autumn and harvest time.

The colours of the materials used were chosen to reflect this time of year. Within this rolling rural landscape, the harvest is represented by the open carved seed pod, this could reflect both agricultural and hedgerow produce. The landscape itself is marked by agricultural activity.

## 16 Ammonite Bench



### **Ammonite Bench**

2600mm x 1500mm x 1000mm

Painted Steel – 100kg – Freestanding

**Price on Application**



**Adrian Moakes - Public Commission Sculptor**

"This is a development of a sculpture I made for the courtyard garden at North Lincolnshire Museum in 2004.

The design was inspired by the museum's world renowned collection of Ammonite fossils which, appropriately, were preserved in the subterranean layer of Ironstone Rock that led to the iron and steel industry in Britain.

I regard mild steel as a very fluid material that enables the creation of a great variety of forms. As well as being an elegant, hand forged sculpture that casts beautiful shadows, The Ammonite Bench functions very effectively as a garden table and seating."

## 17 Large Sphere



### **Large Sphere**

800mm x 800mm x 800mm

Cadeby Limestone with Lights – 500kg – Freestanding

**Price on Application**



**Dan Jones - Created stone sculpture for world's tallest building in Dubai**

“The seeds for these sculptures were sown whilst listening to “Material World” on Radio 4. During the programme, different concepts of how light and time might pass through the universe were discussed.

Various concepts were put forward, ranging from a universe shaped as a bagel form and Supersphere theory. The 2 spheres at the grove take their inspiration from Supersphere theory. The neon nucleus at the centre of the spheres represents light flowing through the universe.



## 18 Amazon Woman



### Amazon Woman

1200mm x 1350mm x 1650mm

Painted Galvanised Steel – 30kg – Freestanding

Price on Application **SOLD - Commissions available**



Lucy Unwin - Winchester School of Art

"My inspiration for Amazon Woman first came from looking at dancers and gymnasts. Being sporty and active myself I have always been drawn to the figure in dynamic motion.

Rather than making this sculpture slight and nimble like the majority of dancers and gymnasts, I wanted to make my figure powerful and assertive, whilst capturing an aesthetic pose.

According to Classical antiquity and Greek mythology the Amazons were a nation of formidable female warriors.

## 19 Salome



### **Salome**

700mm x 2900mm

Steel with Fabric – 30kg – Freestanding

**Price on Application**



**David Macilwaine - A.I.R at the River Cafe, London**

“Salome was the daughter of Herodias and stepdaughter of Herod Antipas, son of Herod the Great.

Famously, she performed the ‘Dance of the Seven Veils’ at Herod’s birthday, in return for which he swore to grant her any wish. Egged on by her mother’s desire for revenge, she demanded the severed head of Herod’s favourite, John the Baptist, who had declared her mother’s marriage to Herod illegal.

Referred to in in the Gospels according to Mark and Matthew, the eroticism and poignancy of the story has been portrayed by countless artists, from Titian to Oscar Wilde.

## 20 Reclining Figure in a Landscape II



### **Reclining Figure in a Landscape II**

1600mm x 650mm x 1350mm

Stainless Steel, Corten Steel and Cast Aluminium – 100kg – Freestanding

**Price on Application**



**Nicholas Uhlmann - Leading Australian Sculptor**

"Reclining figure in a landscape (Reclining mind in a figurescape)' I and II express the duality between the comforts of initial mind recognition processes and a more expansive experience of 'emptiness'.

The series furthers my exploration of creating sculpture that invites the viewer into an expanded perception field so that a broader reality of matter may be experienced unhindered by projected labels.

Opening up and exploring a wider space of perception creates the possibility to experience the true nature of reality. The figurative components of my sculpture act as initial points to then entice the viewer beyond language and into an experiential interplay with the sculpture."

## 21 Reclining Figure in a Landscape I



### **Reclining Figure in a Landscape I**

1300mm x 500mm x 1100mm

Stainless Steel, Corten Steel and Cast Aluminium – 100kg – Freestanding

**Price on Application**



**Nicholas Uhlmann - Leading Australian Sculptor**

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## 22 Times Cycle 7



### **Times Cycle 7**

1200mm x 1200mm x 500mm

Powder Coated Steel – 7kg – Freestanding

**Price on Application**



**Christine Fox - Winchester School of Art**

“Each of these works is made from a single piece of steel, which is laser cut and then bent and formed into the sinuous curves which you see here.

Part of the appeal of these pieces lies in the interest of the constantly changing shapes of the negative space, captured by their curves as you move around the work. These sculptures give strong shadows on the ground, which constantly change, according to the position of the sun.

Equally, if properly lit indoors, a similar effect can be achieved, as the viewer moves around the work. The curves of the piece and the shadows produced interact to give a complex visual experience.

## 23 In the Presence of Absence a & b



### **In the Presence of Absence a & b**

500mm x 500mm x 1000mm (each piece)

Granite and Resin – 1500kg and 500kg – Freestanding

**Price on Application**



**Simon Hitchens**

“This abstract sculpture has a very real human drama at its core. Two parts of a whole sit separated from each other, yet they belong together, formed by each other’s presence.

They would, if co-joined, make a perfect cube: the rough surface of the resin half being a direct mirror match to the rough surface of the granite half.

The opposing parts suggest a unity, or the possibility of a relationship that was once intimate and which could, perhaps, be so again. Is this a coming together or a drifting apart?



## 24 The Other i



### **The Other i**

2200mm x 2500mm x 1250mm

Granite, Aluminium and Stainless Steel – 2000kg – Freestanding

**Price on Application**



**Simon Hitchens**

“A double sided mirror slices a granite boulder in half, one of the halves has been cast into aluminium.

Seen from the side, the boulder appears whole but seen from any other angle the mirror reflects each disconnected half back in on itself creating a new whole.

One can view the rock part of the sculpture, coming from within the fabric of the earth, as representing our material, bodily existence. The presence of its silver/grey alter ego therefore, might then suggest that this existence of ours can only become a satisfying whole if we acknowledge our balancing opposites.

## 25 Ubu's Camel

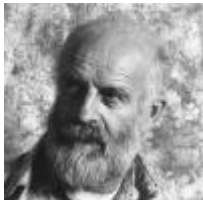


### **Ubu's Camel**

550mm x 760mm x 450mm

Bronze – 55kg – Plinth

**Price on Application**



**Phillip King - PPRA**

Ever since his work first came to general notice in the 'New Generation' exhibition at the Whitechapel in 1963, Phillip King has been a defining presence in British sculpture.

His career has been marked by an unusual versatility in the range of materials he has chosen to work with: steel, bronze, wood, fibreglass, slate, clay, wax, plastics and Oasis.

The stimulus of new materials, which King's audience has learned to expect, has been part and parcel of the odyssey of forms that has also characterized his development over the last forty years. The artist himself understands the one as the direct consequence of the other: 'new materials can often lead to new ways of thinking'.

## 26 Judy in the Garden



**Judy in the Garden**  
420mm x 570mm x 400mm  
Bronze – 60kg – Plinth  
**Price on Application**



**Phillip King - PPRA**

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## 27 Beserk



### **Bezerk**

900mm x 600mm x 1800mm

Polished Stainless Steel – 50kg – Freestanding

**Price on Application**



**Matthew Lane Sanderson - Trained in Silversmithing/ Sci-art Public Commissions**

Matthew maintains that the quality of design and craft takes precedence over all and couples this with an enormous amount of energy and what he calls 'playing furiously' in the early stages of research and 'physical pressure' in realising the final pieces.

Although the works always involve a great deal of labour-intensive activity he somehow maintains the spontaneity and grace of the original concept.

## 28 Untitled 2009



### Untitled 2009

5200mm x 1600mm x 2480mm

Silver/ Black Granites and Cast Iron – 2000kg – Freestanding

Price on Application



**Michael Dan Archer - RSS, RBSS and ISS**

“The threads of ideas in this piece are quite mysterious and enigmatic and bring together themes I have explored separately in other sculptures.

The iron crucible refers to Alchemic processes, the transformation of one material to another, and deeper than this; psychological or spiritual transformation.

The black stele to ancient sites and the standing human figure. Its reflective surfaces mirror and double images of the crucible.

My ring of granite symbolises wholeness, but here it is separated and sited to form a serpentine shape like a winding stream , hinting at flow and movement.

## 29 Bound Stone



### **Bound Stone**

500mm x 500mm x 1400mm

Cornish Serpentine, Stainless Steel and Limestone Base – 1500kg – Freestanding

**Price on Application**



**Peter Brooke-Ball - RBSS**

"This type of serpentine is hard in some places, soft in others, and very brittle – almost impossible to carve.

I didn't want to spoil what I believe is an extraordinary lump of rock in its natural state. I did, however, want to possess it, in a similar way to that in which the obsessive protagonist Frederick Clegg in John Fowles' novel *The Collector* wants to own, but not harm, a beautiful girl.

So, I tied it up and chained it down."



## 30 Sentinel



### Sentinel

600mm x 600mm x 1600mm

Cornish Granite, Pewter on a Limestone Base – 1500kg – Freestanding

**Price on Application**



**Peter Brooke-Ball – RBSS**

"This is a monument to isolation. Granite weeps (or possibly erupts) frozen pewter, which dribbles and splashes on to the plinth and ground (incorporating them into the sculpture so they are not merely elevating stands but part of the whole piece).

It has an air of solitude but it's quite content really – granite is tough and very hard, so it is unmoved by all around it."

## 31 Enduring Butterflies 2011



### **Enduring Butterflies 2011**

1800mm x 1200mm x 1200mm

Painted Steel – 75kg – Freestanding

**Price on Application**



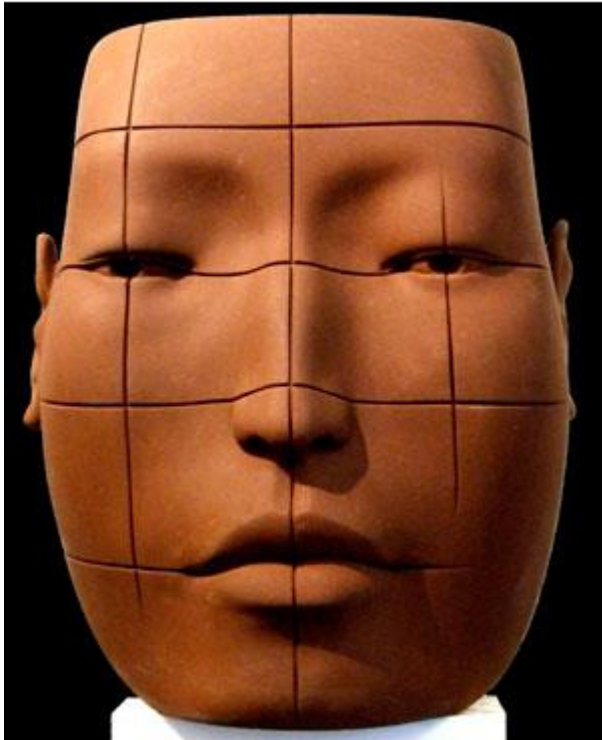
**Nick Roberts - Byam Shaw School of Art**

Nick Roberts work 'Enduring Butterflies' 2011. Is a homage to the Designer Jorge Ferrari-Hardoy's chair the 'Butterfly Chair' also know as the BFK chair, designed in 1938.

The work is a remaking of the classic framework, stacked up and altered by colouring them from a broad and bright palette, the stack sits amongst the flowers calling out for butterflies.

A monument to the passing of time and a conversation between man and nature.

## 32 Tao (Sandstone Buddha)



**Tao (Sandstone Buddha)**  
500mm x 600mm x 750mm  
Sandstone – 110kg – Plinth  
Price on Application



**Mel Fraser - Cambridge Open Studios**

“Through the connotations of its title, the piece acts as a stimulus that provokes a visceral illumination of the process by which the fundamental essence of being can manifest.

He is, however, ineffable.’

## 33 Single Cherry



### Single Cherry

500mm x 500mm x 1800mm

Bronze Resin – 10-20kg – Freestanding

Price on Application **SOLD - Commissions available**



**Dick Budden - Bournemouth College of Art**

"My sculptures of giant fruit and shells have been bought by clients for their gardens and estates. Because of their colour and shape they look well in both meadow and woodland as well as in an architectural setting.

The sculptures were conceived to be seen either as a group or separately and may be placed outside to "weather".

However should the situation and client require it they may easily be cast in iron or other metal. This can be arranged by the artist."

## 34 Pear with Bite



### **Pear with Bite**

900mm x 900mm x 1800mm

Bronze Resin – 20-30kg – Freestanding

Price on Application **SOLD - Commissions available**



**Dick Budden - Bournemouth College of Art**

"My sculptures of giant fruit and shells have been bought by clients for their gardens and estates. Because of their colour and shape they look well in both meadow and woodland as well as in an architectural setting.

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However should the situation and client require it they may easily be cast in iron or other metal. This can be arranged by the artist."

## 35 Beyond Silence



### **Beyond Silence**

180mm x 740mm x 2300mm

Bronze – 350kg – Plinth

**Price on Application**



**Ann Christopher - RA**

“My sculptures are about solitude and presence, and demand contemplation.

They incorporate long-standing influences and interests in rock formations, architecture, flight and precision engineering. However there are changing preoccupations and in *Beyond Silence* it was the lines which cut deeply into and hold the form which became important.

The aim with *Beyond Silence* was to create a contemplative sculpture, a presence in space, the title alluding to the silent powerful presence I believe a sculpture should have, a power and presence not unlike that of an ancient standing stone.



## 36 Leopard Going Up a Tree



**Leopard Going Up a Tree**  
1000mm x 1000mm x 2600mm  
Bronze – 300kg – Freestanding  
Price on Application



**Hamish Mackie - Leading Wildlife Sculptor**

“One of three life size leopard sculptures Hamish has made in the last few years.

Leopard climbing tree being the most recent exudes the power behind such a graceful cat.

## 37 Tuna



### **Tuna**

1030mm x 470mm x 610mm

Bronze/ Stainless Steel Alloy – 30kg – Plinth

**Price on Application**



**Hamish Mackie - Leading Wildlife Sculptor**

Possibly the first sculpture ever to be cast into Zeron 100 and high grade tarnish proof stainless steel alloy.

This Sculpture was cast from a Tuna Hamish caught off Manda Bay, Kenya. This is Hamish Mackie's first sculpture taken to a mirror finish.

## 38 New Beginnings



### **New Beginnings**

1500mm x 920mm x 920mm

Limestone and Electrical Light – 1500kg – Freestanding

**Price on Application**



**Nicolas Moreton - RBSS/ Brian Mercer Award**

"New Beginnings" was the work that won Nicolas The People's choice award at the National sculpture prize. The work symbolizes the burst of new life. A cracking egg from which a purity of light, heat and a subtle hum are all elements that hint at a life form.

Both Moreton's sculptures are about a beginning. The beginning of a new life.

The stone has a rough punched finish symbolizing the rough hewn earth (mother earth) in which life germinates from.

Both works are made from Ancaster weatherbed limestone from Lincolnshire. A quality of stone with its pointed punched finish glistens in the sunlight. Texture and colouration are elements the sculptor loves with this English stone. The stone is a durable material that the artist has used for many outdoor works.

Both works are very interactive pieces both tactile and visual. At night the added light source acting as a beacon that will draw the eye in any garden environment.

## 39 Seed in Time and Space



### **Seed in Time and Space**

1200mm x 750mm x 140mm

Limestone with Lightsource – 300kg – Freestanding

**Price on Application**



**Nicolas Moreton - RBSS/ Brian Mercer Award**

"Seed in time and space" acts as a metaphor for the incubation of a fertile act. The piece itself can be interact with the heat source warming the stone itself creating a feeling that a life is presence. The work itself is made for sitting upon creating another dimensions for the viewer.

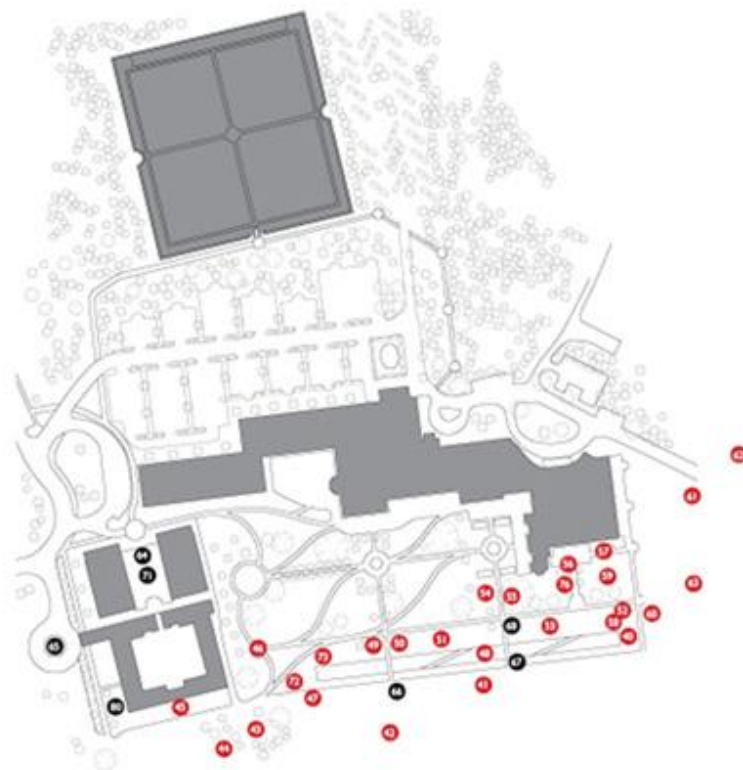
Both Moreton's sculptures are about a beginning. The beginning of a new life.

The stone has a rough punched finish symbolizing the rough hewn earth (mother earth) inwhich life germinates from.

Both works are made from Ancaster weatherbed limestone from Lincolnshire. A quality of stone with its pointed punched finish glistens in the sunlight. Texture and colouration are elements the sculptor loves with this english stone. The stone is a durable material that the artist has used for many outdoor works.

Both works are very interact pieces both tactile and visual. At night the added light source acting as a beacon that will draw the eye in any garden environment.

## Walk Three - Canal to the Stables



New paths lead from the Formal Garden to the spectacular herbaceous border and the canal at the Grove. These paths also link key parts of the hotel – the restaurants, the banqueting suites and the Stables to each other and the garden.

It was to these stables that painter George Stubbs used to walk, from his Edgware home, to paint the estate's horses in the 18th century.

40 SIMON HITCHENS In the Eye of the Beholder  
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79 RUPERT TILL Pony and Child

## 40 In the Eye of the Beholder



### **In the Eye of the Beholder**

750mm x 1490mm x 2350mm

Limestone and Stainless Steel – 1500kg – Freestanding

**Price on Application**



**Simon Hitchens**

"Beauty is..... This human sized block of limestone stares passively at it's own reflection.

Locked into an energized state of symbiosis, this sculpture is an exploration of the peripheral, like a memory or thought the mind is searching to grasp.

It is a subtle investigation to try and understand the essence of things we perceive as real, and things which often remain unseen. Is the physicality of the rock, with its gnarled rough surface, more real than it's reflection?

Can one exist with out the other?"



# 41 Racing Lurchers



## **Racing Lurchers**

2300mm x 700mm x 1000mm

Powder Coated Barbed Wire Steel – 70kg – Freestanding

**Price on Application**



**Joanna Burchell - RBSS**

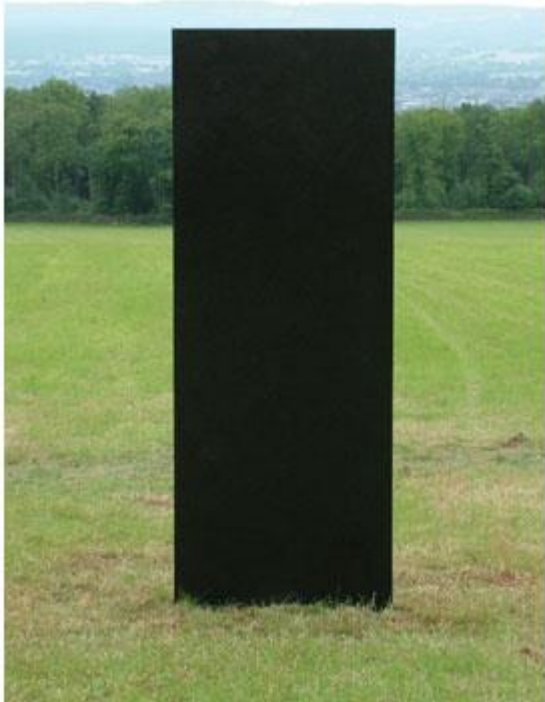
“Lurchers have a beautiful, graceful outline, with waisted ribs and lean muscular thighs, all flowing behind a very aristocratic nose!

These thin-legged powerhouses are for me something to be drawn again and again. Strength and speed all flow around and over, up and through, and those are the lines I draw.

Every piece of anatomy is coiled and balanced apart from two soft ears that follow the sleek skull with a mind of their own.

Placing two so close together so that they become almost one body accelerates the feeling of speed, like looking at a flicker book in slow motion.”

## 42 Portal



### **Portal**

260mm x 960mm x 2500mm  
Granite – 2000kg – Freestanding  
**Price on Application**



**Simon Hitchens**

"This is a deceptively simple sculpture. Seen from afar it appears as if a section has been cut from the very landscape we are looking at, a portal into another dimension.

A visual trick of the eye, created by the crisp and straight edges of this dense black stone. When walking around this monolith we unexpectedly find that its back is rough quarried, in contrast to its flat sides and front face.

The dictum 'less is more' clearly operates here. I wish for the work to sit in contemplative silence, where there is no beginning or ending."

## 43 Horse



### Horse

1500mm x 700mm x 2600mm  
Galvanised Steel Rod – 70kg – Freestanding  
**Price on Application**



**Joanna Burchell – RBSS**

“The horse is a powerful animal that has linkages with man since time immemorial. It is a relationship which breeds fear, respect and love, all bound together with need and partnership.

To sculpt a horse and capture a feeling of roaring presence about to ring in your ears with thuds of hooves as the dust flies was my ambition.

Columnar in shape this half a horse is twisting round in a spiral of bone and muscle, delineated by steel and I hope drawing some of the above emotions.

## 44 Wild Boar



### **Wild Boar**

1730mm x 460mm x 1060mm  
Bronze – 300kg – Freestanding  
**Price on Application**



**Hamish Mackie - Leading Wildlife Sculptor**

Hamish sculpted his wild boar from a carcass in his studio. Such a strong almost primeval beast would look great unexpectedly charging through/across a garden.

## 45 Quiet Core



### **Quiet Core**

700mm x 700mm x 2000mm

Low Iron Glass, Marble and UV Paint – 1500kg – Freestanding

**Price on Application**



**Simon Hitchens**

"Made from sheets of low iron glass and a painted void, the scalloped edges introduce a sense of motion in to this sculpture which leads to a reassuring, self contained harmony. Shimmering on the outer limits of perception, refracted light bounces off an inner form which is neither solid no empty.

It is as if an echo of emptiness is floating in space and we double take our perception on what we think is real.

This is a 'quiet' sculpture which rewards time spent with it.

## 46 Hybrid



### Hybrid

1220mm x 1370mm x 2230mm

Hartham Park Limestone – 1350kg – Plinth

Price on Application



Mat Chivers – Eco 2009 PROOF Award

"Cloud formation occurs at a rate that is at the limit of our perceptual capability – as soon as we have recognised a form, the form has changed.

In contrast, crystalline formation occurs over deep geological time – a rate so slow that we struggle to comprehend the change.

'Hybrid' acts as a paradoxical point of conjunction for these opposite states of being."



## 47 Red Rope Ball



### **Red Rope Ball**

1500mm x 1500mm x 1500mm

Steel, Fibre Glass and Treated Sisal – 250kg – Suspended in Tree

**Price on Application**



**Colin Rose - National Design Award**

“Rope ball refers to many things but is not illustrative of anything, only itself. A giant fruit perhaps, but of what? The material was as much about it's making as the journey of ideas that led me to it.

Many years ago, I was in a queue in a supermarket checkout twiddling with something stuck in the corner of the pocket of my jacket. It had been a minor irritation for some time, and suddenly it popped out!

A surprise and a big moment for me but a total non-event to everyone else. An apple seed! We wake and set about our days thinking we know who we are, and here I was, walking around all that time unknowing, with the idea of a tree in my pocket; with its branches, leaves and blossom and all the apples that could be.

## 48 Lou II



### **Lou II**

1650mm x 900mm x 600mm  
Cast Aluminium – 50kg – Plinth  
**Price on Application**



**Matthew Lane Sanderson - Trained in Silversmithing/ Sci-art Public Commissions**

Matthew maintains that the quality of design and craft takes precedence over all and couples this with an enormous amount of energy and what he calls 'playing furiously' in the early stages of research and 'physical pressure' in realising the final pieces.

Although the works always involve a great deal of labour-intensive activity he somehow maintains the spontaneity and grace of the original concept.

## 49 Masquerade I



### **Masquerade I**

300mm x 300mm x 900mm

Marble – 75kg – Plinth

**Price on Application**



**Mel Fraser - Cambridge Open Studios**

“Bearing silent witness, they unite in the knowledge of the strength behind their stillness, giving force to an underlying truth.

Watching over their threshold, they themselves transgress the liminal dichotomy between the transient and the ethereal.

She is the fire. The warrior that ignites the flame.

He is the sentinel. The defender of her flame.

The beauty of the mask belies the power beneath.”

## 50 Masquerade II



### **Masquerade II**

300mm x 300mm x 900mm

Marble – 75kg – Plinth

**Price on Application**



**Mel Fraser - Cambridge Open Studios**

"Bearing silent witness, they unite in the knowledge of the strength behind their stillness, giving force to an underlying truth.

Watching over their threshold, they themselves transgress the liminal dichotomy between the transient and the ethereal.

She is the fire. The warrior that ignites the flame.

He is the sentinel. The defender of her flame.

The beauty of the mask belies the power beneath."

# 51 Daisies Blue/ Gold



## **Daisies Blue/ Gold**

800mm x 600mm x 1200mm

Dichoric Glass – Fixed to Footing

**Price on Application**



**Chris Wood - Royal College of Art**

“A diaphanous panel of \*dichroic glass emerges from the grass between two clear glass panels bejewelled with daisies. The physicality of the glass visually dissolves leaving the daisies, transformed in colour, dancing in the grass, creating a magical homage to the daisy, my favourite flower.

Fresh smitten by the morning ray,  
When thou art up, alert and gay,  
Then, cheerful Flower! my spirits play  
With kindred gladness:  
Extract from ‘To the daisy’ William Wordsworth

\*Dichroic is an optical coating that selectively reflects certain wavelengths (colours) of light and allows the remaining wavelengths to transmit through. It is a colourless material, which reveals optical colours contained in white light. It shifts from being reflective like a golden mirror to vibrantly coloured or almost transparent, depending upon the viewpoint and angle of light. It is a material that very eloquently expresses the magic of the phenomenon of light.

## 52 A.K.4



### **A.F.4**

470mm x 270mm x 400mm  
Italian Marble – 40kg – Plinth  
**Price on Application**



**Louise Plant - Brian Mercer Award**

Created by Louise Plant at Studio Sem, Italy, A.F.4 is fourth in the series nine 'Arched Forms'.

A fluid and multilayered marble sculpture the dynamics here are about journeys and movement.

A.F.4 searches for new experience and researches what it has found, as it moves through and across space, in support of a created environment and in turn supporting itself.



## 53 A.F.5



### **A.F.5**

800mm x 400mm x 510mm  
Italian Marble – 75kg - Plinth  
**Price on Application**



**Louise Plant - Brian Mercer Award**

Created by Louise Plant at Studio Sem, Italy, A.F.5 is number five in the series 'Arched Forms'.

A.F.5 is a bold, geometric marble sculpture which pushes the boundaries of the material to the limit demonstrating strength combined with delicacy and fluidity to achieve an extraordinarily potent and powerful piece of art.

## 54 Circle Medium



### Circle Medium

1450mm x 500mm x 1320mm

Stainless Steel – 40kg – Freestanding

Price on Application



Ronald Westerhuis - RAW Stainless

After going through an experimental phase early in his career using a variation of forms, shapes and material, he has now found his way working with stainless steel, a metal which is as cold, hard, indestructible as it is vulnerable and sensitive, a medium full of character inviting to touch.

He explores lines, balance, gravity, finishings and new techniques to create sculptures that provide elements of positive energy within their surroundings or environment.

## 58 Caesura



### **Caesura**

840mm x 400mm x 740mm  
Italian Marble – 75kg – Plinth  
**Price on Application**



**Louise Plant - Brian Mercer Award**

Created from Carrara Marble at Studio Sem in Italy Caesura represents two winged forms that seem to defy gravity and which touch each other through space without physical contact.

Perhaps in conversation, dancing, meeting or parting, they are captured in a fleeting moment of their existence, and held still in marble.

These two strong yet separate forms are undeniably linked in relationship with each other and as a pair sit contextually within the series of Arched forms as a whole.

## 59 Exploded System



### **Exploded System**

500mm x 500mm x 500mm

Stainless Steel – 30kg – Plinth

**Price on Application**



**Julian Wild - Kingston University**

“Exploded System is a sculpture constructed from a network of highly polished stainless steel disks- it is intended to reflect the environment that it exists in.

The overall piece references microscopic and natural structures. It is also a dynamic work that is intended to have an energy of its own with the elements within it exploding out from the centre.

A large version of this work has been commissioned by Burghley House in Lincolnshire.

## 60 Wind Chime



### **Wind Chime**

1150mm x 2010mm

Steel Rod and Stainless Steel Tubes – 30kg – Freestanding

**Price on Application**



**David Macilwaine - A.I.R at the River Cafe, London**

“As the name suggest, this is both a sound and a visual sculpture.

The sound produced by the stainless steel tubes is reminiscent of bells heard in the distance. They don't tinkle and there is no repetition in the rhythm or sound they produce.

It reminds me of a lost place which you can hear but never find, some echo of 'Le Grandes Meaulnes'.

Visually, it has some reference to the Ace of Clubs.

## 61 Study of a Hunter



### **Study of a Hunter**

2400mm x 760mm x 2000mm

Galvanised Stainless Wire – 500kg – Freestanding

**Price on Application**



**Rupert Till - Chelsea School of Art**

“This is the second study of my own horse in wire and because the history of The Grove includes the horses of the Earl of Clarendon it inspired me to recreate a similar horse to the ones once stabled here.

A horse of Hunter Type would have also been the choice of Stubbs for his paintings and the finish of a soft lead grey I hope will echo Stubb’s masterpieces.

To create the sculpture I asked my own horse ‘Tigger’ to step onto a wooden board to template his hooves upwards, whilst blowing a hunting to get the correct stance. The tactile quality of the wire enables me to bring him alive.



## 62 Squared Circle



### **Squared Circle**

1560mm x 1200mm x 1750mm

Corten Steel – 90kg – Plinth

**Price on Application**



**Greg Johns - Leading Australian Sculptor**

"Squared Circle" is a foundation work in my 35 year career.

I decided in 2002 to produce a second version of this work believing that it has a visual/conceptual strength which could be enhanced by presenting the work in more dynamic manner.

This version balances on a point, defying gravity, as much of my sculptural output does. The work incorporates two shapes which logically could not inhabit the same space. It is a piece which also changes in a very dramatic visual manner as you move around it."

As with most of my sculpture "Squared Circle" can also be scaled up to a large scale work [3.5m - 6m] where it would have a dramatic presence in the landscape.

## 63 Silent figure



### **Silent Figure**

280mm x 360mm x 2400mm  
Corten Steel – 80kg – Freestanding  
**Price on Application**



**Greg Johns - Leading Australian Sculptor**

With roots that reach back to Europe [both in terms of his family history and also respect for British sculptors who preceded him] his work has over the last thirty five slowly made connections with the place in which he lives; a place which is very different to Europe.

One would expect different forms to grow out of this hot, dry, often unimpeded environment, which contrasts so dramatically with the green, farmed fields of Europe.

“Silent Figure” is such a work and as such I feel it offers something fresh, in terms of form and sensibility, to the long history of European sculpture.

## 72 White Park Bull



### **White Park Bull**

1100mm x 330mm x 500mm

Bronze – 40-45kg – Plinth

*NFS*



**Nicola Toms - Studies in Harare, Zimbabwe**

Nicola Toms, born in Cape Town, grew up on a cattle and game ranch in Zimbabwe.

She studied art in Harare before re-locating to London. In addition to six major solo exhibitions in London, she has exhibited widely with galleries in Britain, America, South Africa and New Zealand.

Her work is held in many private collections throughout the world.

Nicola lives and works in London's East End.

## 73 Hare



### **Hare**

330mm x 330mm x 690mm

Bronze – 25-30kg – Plinth

**Price on Application**



**Nicola Toms - Studied in Harare, Zimbabwe**

Nicola Toms, born in Cape Town, grew up on a cattle and game ranch in Zimbabwe.

She studied art in Harare before re-locating to London. In addition to six major solo exhibitions in London, she has exhibited widely with galleries in Britain, America, South Africa and New Zealand.

Her work is held in many private collections throughout the world.

Nicola lives and works in London's East End.

## 74 Floosy



### **Floosy**

580mm x 200mm x 390mm

Bronze – 10-15kg – Plinth

**Price on Application**



**Nicola Toms - Studied in Harare, Zimbabwe**

Nicola Toms, born in Cape Town, grew up on a cattle and game ranch in Zimbabwe.

She studied art in Harare before re-locating to London. In addition to six major solo exhibitions in London, she has exhibited widely with galleries in Britain, America, South Africa and New Zealand.

Her work is held in many private collections throughout the world.

Nicola lives and works in London's East End.

## 75 Frank



### **Frank**

610mm x 160mm x 350mm

Bronze – 10-15kg – Plinth

**Price on Application**



**Nicola Toms - Studied in Harare, Zimbabwe**

Nicola Toms, born in Cape Town, grew up on a cattle and game ranch in Zimbabwe.

She studied art in Harare before re-locating to London. In addition to six major solo exhibitions in London, she has exhibited widely with galleries in Britain, America, South Africa and New Zealand.

Her work is held in many private collections throughout the world.

Nicola lives and works in London's East End.



## 76 Wriggle



### **Wriggle**

1200mm x 600mm x 1660mm  
Corten Steel – 75kg – Freestanding  
**Price on Application**



**Colin Rose - National Design Award**

"Wriggle is not an illustration of any one idea but is a response to the rhythms patterns in nature.

The work was made along with a series of other pieces responding to the elements - sun, rain, wind, clouds, waves - and the natural rhythms and cycles underlying these.

Like many artists my work is a synthesis of ideas that are digested and take form. This varies from work to work.

Because of my interest in the 'objectness' of things and where they belong it is natural then to include the idea of place. Where it is important to both give and receive from a place not just for a work to exist there."

## 77 Eclipse



### **Eclipse**

1200mm x 1200mm

Dichroic Glass – 40kg – Fixed to Footing

**Price on Application**



**Chris Wood - Royal College of Art**

“Eclipse is a large hanging disc of \*dichroic acrylic attached to the tree with a swivel. This allows the disc to rotate in response to the movement of air around it, visually manifesting this invisible motion.

When the sunlight catches the piece it sends its reflection on a journey, bathing wherever it travels in golden light. The sunlight, which passes through the disc, lands in a pool of vibrant coloured light, which changes as the disc rotates.

\*Dichroic is an optical coating that selectively reflects certain wavelengths (colours) of light and allows the remaining wavelengths to transmit through. It is a colourless material, which reveals optical colours contained in white light. It shifts from being reflective like a golden mirror to vibrantly coloured or almost transparent, depending upon the viewpoint and angle of light. It is a material that very eloquently expresses the magic of the phenomenon of light.

## 78 Small Sphere



### **Small Sphere**

310mm x 310mm x 310mm

Cadeby Limestone with Lightsource – 50kg – Freestanding

**Price on Application**



**Dan Jones - Created stone sculpture for world's tallest building in Dubai**

“The seeds for these sculptures were sown whilst listening to “Material World” on Radio 4.

During the programme, different concepts of how light and time might pass through the universe were discussed.

Various concepts were put forward, ranging from a universe shaped as a bagel form and Supersphere theory. The 2 spheres at the grove take their inspiration from Supersphere theory.

The neon nucleus at the centre of the spheres represents light flowing through the universe.

## 79 Pony and Child



**Rupert Till - Chelsea School of Art**

"This is a slightly self-indulgent piece modeled off one of my own children's ponies.

Last summer I created a series of sculptures to highlight the amazing work of the Riding for the Disabled at their Chelsea Flower Show garden.

In a very simple way I wanted to convey the close relationship and trust between a small child and her pony.