

CHICHESTER CATHEDRAL

Together We Rise

A major exhibition from celebrated
members of the Royal Society of Sculptors

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A message from the Dean of Chichester

We are delighted to host the Royal Society of Sculptors for this exhibition which speaks to us powerfully of the human capacity to be creative in face of challenge and crisis.

The solidarity shown by this group of artists during successive lockdowns, and the fruits of that cooperation across the Cathedral (expertly curated by Jacqueline Creswell) is a powerful sign to us of renewal and resurrection as we emerge from the pandemic. I hope you find challenge, solace and hope as you tour the exhibition.

The Very Reverend Stephen Waine

The Dean Of Chichester



Curator's Foreword

It has been an immensely rewarding personal experience to help unite a group of wonderfully diverse and talented artists from the Royal Society of Sculptors, and to share and guide their journey towards this exhibition.

The concept for the exhibition was inspired by this group who came together on Zoom meetings during the pandemic to share ideas and confront common challenges. The artists supported each other personally and through their working practices. Their narrative is informed by our shared humanity, inspired by optimism and resilience - a community that rose to the challenges we all experienced during this most difficult of times.

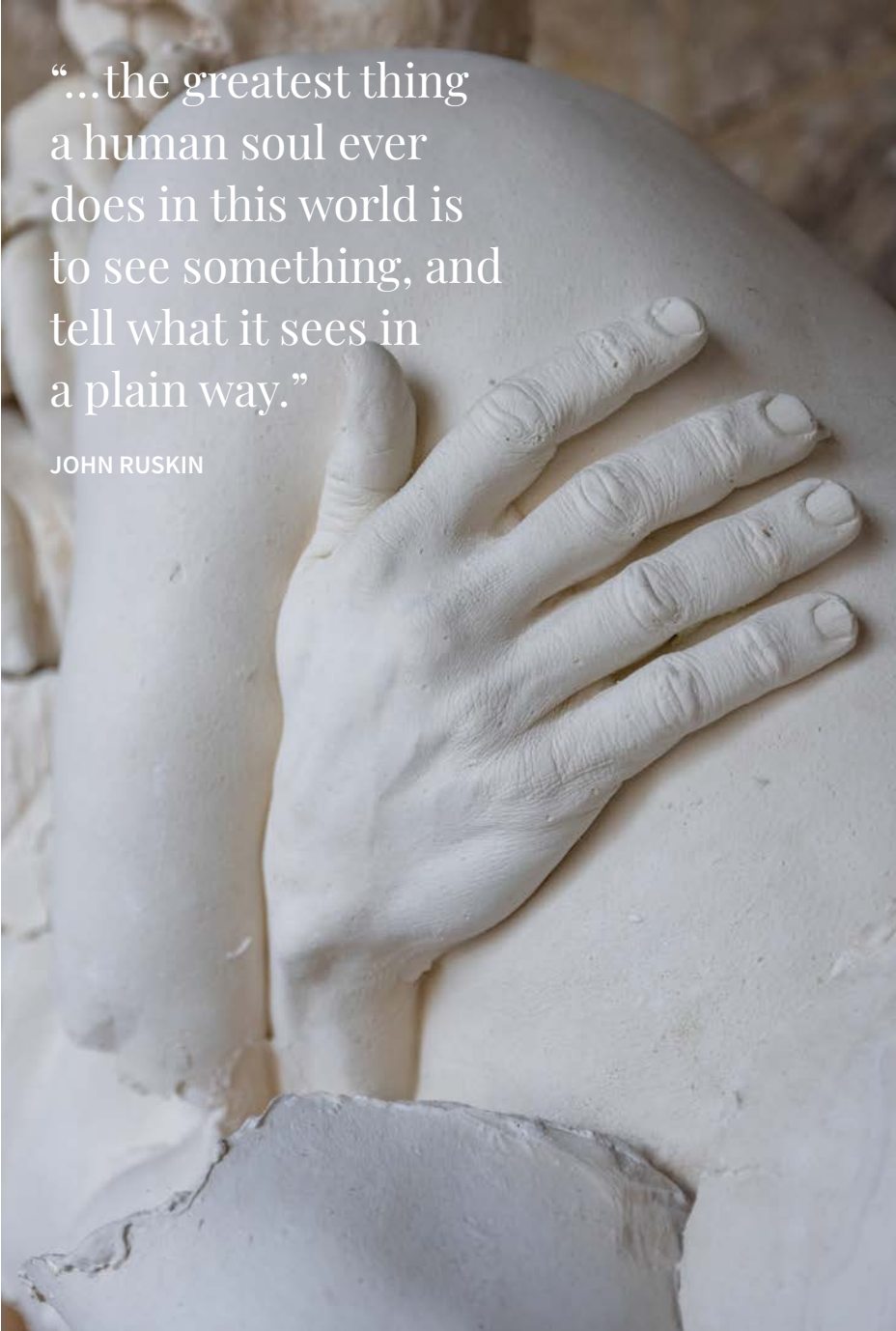
The work which has been specifically created for this exhibition reflects how the artists confronted the privations of the pandemic, its contradictions and restrictions and how they found inspiration to create works of art that reflect this traumatic episode in our history.

My role as curator is to assist and advise the group as we seek to deliver a coherent exhibition that weaves together all the myriad creative threads in a way that truly expresses the potency of this important collaboration and to place it within the context of a beautiful, sacred space, rich in history, culture and spirituality.

The works in this exhibition echo and affirm the spirit of community and collaboration which brought the group together and the many challenges they faced. I so wish that by reaching out to a wider community we might all be lifted up and inspired by their creativity.

Jacquiline Creswell

*Curator of *Together We Rise**



“...the greatest thing
a human soul ever
does in this world is
to see something, and
tell what it sees in
a plain way.”

JOHN RUSKIN

Finding a doorway to faith, hope & love

It is one of the paradoxes at the heart of the Christian faith - mysteriously revealed to us in the passion, death and resurrection of Jesus of Nazareth - that suffering, grief and loss can, through God's grace, become a doorway to faith, hope and love.

Near the end of his second epistle to the church in Corinth, St Paul dwells on this: “I am content with weaknesses, insults, hardships, persecutions, and calamities for the sake of Christ; for whenever I am weak, then I am strong.” That which ought to be a cause for despair becomes, strangely, a source for life. As Jesus taught, in this strange new world, the ‘blessed’ become, paradoxically, those who are poor in spirit, who mourn, who suffer for the sake of righteousness - even those who are persecuted.

That may grate with our own contemporary sense of what constitutes personal wellbeing, but do we not encounter something of this mystery resonating through this extraordinary exhibition?

The disorientation and loss of lockdowns in 2020/21 prompted a new solidarity among these artists which has brought forth a collection of sculpture which, in its range of emotional and spiritual expression, invites each one of us to engage more truthfully with the reality that we all experienced in those

challenging days; and glimpse, even if through a mirror dimly, that death does not have the final word and say, with the psalmist, “I believe I shall see the goodness of the LORD in the land of the living” (Psalm 27:13).



The Reverend Dr Daniel Inman
Canon Chancellor



Kate McDonnell

Twisted

Paper/Wood

1

Tortured garlands of black paper are massed in an uneasy cloud above the font of Chichester Cathedral. The tendrils seem ready to escape. It is brittle and friable, knotted and tangled – somehow alive but captured frozen mid-squirm. Its blackness seems threatening, and there's an unease built into its structure.

Twisted is about the anxiety caused by Covid. It manifests the experience of unease as a physical act. The work was made by twisting paper in on itself, tighter and tighter, until it formed a chaotic mess. And then repeating this action over and over. This black paper was the only material that I had at home to make work with. The paper's ephemeral nature reflects the worthlessness of the activity.

Twisted is a testament to wasted time. The boredom of lockdown led me to 'do something, anything'. In the same way that imprisoned wild animals engage in repetitive movements to self-soothe, my work explores this purposeless activity.

A study by Emily Holmes of the Medical Research Council indicates that engaging in menial activities can disrupt the effects of PTSD. Yet at the same time this soothing behaviour has become something intensely disquieting.



Simon Hitchens

Bearing Witness to Things Unseen

Concrete

2

Entering Chichester Cathedral from the West Door, one is confronted by an irregular shaped, polished black portal standing central to the Nave on its flag-stone floor. Appearing as an absence of space and matter within the fabric of the Cathedral, this phenomenon holds your reflection as you approach.

Walking past the reflective portal reveals its dense black surface; parallel grooves and ridges running along its length as if having been extruded. Contrasting with the flat polished western end, the eastern end is a cave-like void, a craggy cast of a boulder which is now absent. This is the shadow of an ancient rock, cast by the rising sun on the equinox.

This uncanny object has a significant human presence because of its associative height and width and the ability to see oneself reflected in the flat polished western surface. It references time: deep geological time, celestial time, and human time.

Consequently, it also speaks of transience and the interconnected nature of what we share with the world. Facing due East, as congregations do for prayer, this presence possesses a devotional aspect, a search for the numinous, which I believe to be relevant today. I believe it speaks of things larger than ourselves.



Seamus Moran

Harness

Pewter, steel, textile, wood

3



Harness is a metaphor for everything with which we burden ourselves as we struggle through life. It represents a place in which we feel safe and protected but which ultimately inhibits our freedom to grow. Restrictive measures imposed by the Covid lockdown leave us feeling weighed down, like a bird in armour and

unable to fly. Life can become a trade-off if you let it.

The idea for *Harness* came about after a visit to the Tower of London with my wife some years ago. We had been talking about the amazing detail and beautiful decoration which adorned these essentially violent objects and the slightly disturbing aspects of the smaller suits made to fit children. Sometime after this the idea of making armour for a bird just popped into my head.

As an artist I saw it as a metaphor for everything which we as humans might burden ourselves with as we struggle through life. Debt, careers, self-image, addiction, religion, wars, failed relationships etc. Some of which are things we take on willingly, some of which are forced onto us, but all of them weigh us down and stop us from realising our potential. Most people live their whole lives in some kind of harness.

A bird weighed down in armour, unable to fly and forced to fight; I thought it was a good image. There are also other connotations, the “sport” of cock-fighting for instance which has a certain period relevance to the piece, and the whole idea of display which is associated with birds. It all seemed to fit into place quite convincingly.

Jo Taylor

Three i, Three ii & Three iii

Ceramic

4



This group of three vessels represent risk and acceptance. My work is inspired by ornament in architecture and attempts to condense a sense of historical grandeur into a contemporary object. When starting to make these pieces I had intentions about scale, form, references to Wedgwood, that they would be “successful” and shown by a gallery. What I had not considered was the raised level of anxiety experienced by most people during the pandemic, and how this affected my confidence.

Artists are often critical of their own work and cannot see it objectively, the flaws

outweighing the triumphs. Feeling that the risk had not reaped reward, and that the flaws were overwhelming, the pieces were put to one side. The connections with the Royal Society of Sculptors Southwest via fortnightly zooms were vital during this time and helped to look at the work differently; I took it further, learning to gild.

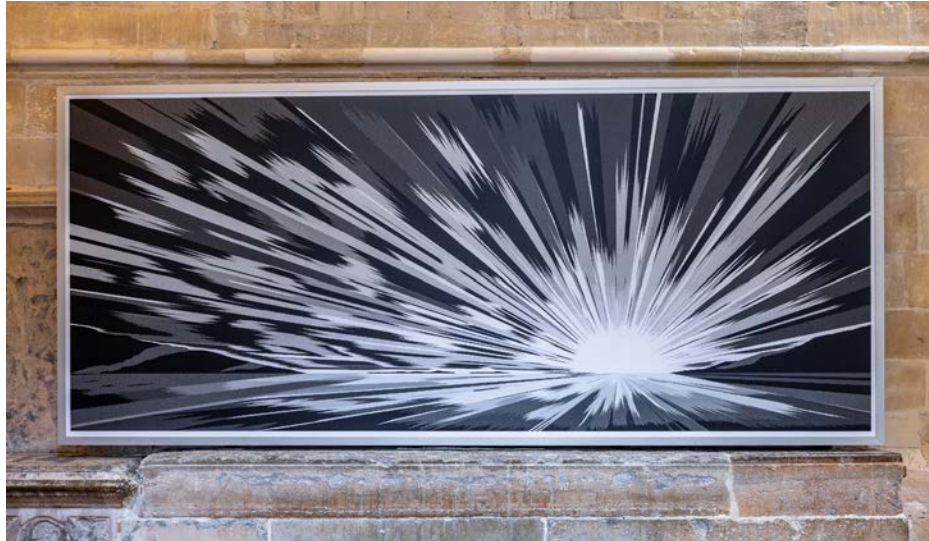
The resulting pieces are a trio, a trinity, a family, a group and can be read in several ways in a Cathedral setting. Whether one sees wise men or Marys, the message of strength in unity is universal.

William Lasdun

Moros

Printed polyester

5



This artwork evolved through lockdown and was shaped by my feelings about the state of the world. Back then the image seemed to me apocalyptic, an intimation of doom and catastrophe. Now I see an element of hope, or at least dark rejoicing in it too; as if the end of something old might also be the beginning of something new...

In October 2020, whilst recovering from an injury and unable to walk or get to my studio, I began to create these text art images on my laptop. The image is overlaid with text focused on subjects such as war, conflict and civilian casualties, hunger, malnutrition, and the global refugee crisis. Ethnic cleansing,

land mine victims, human rights, and social justice; poverty, inequality, and the looming climate catastrophe. It refers to the growing numbers of prisoners of conscience, the oppression and atrocious treatment of minority groups, enslavement and child labour, exploitation of women and children, fake news and lying politicians and the general breakdown of world order.

It addresses animal extinctions, irresponsible fishing practices and the growing desertification of land, and flags up the global threat of sea level rise. It refers also to the growth of pandemics and diseases.

Dallas Collins

Resurrection

Polychromatic foam posts
70 of various sizes

6



My intention was to produce a sculpture with which people will be able to physically interact. The colours in the work are influenced by the stained glass windows from the South Transept and can be viewed as a multi-faceted raft of light or rubble from a ruined city or building. These fragments hold a direct connection to the Cathedral's timeline and memories for the future.

By trying to make connections to their very existence, these fragments of colour fill us with the evocative moments of a time in history and the stillness of

thought of things still to come. They reveal themselves as a ghostly container for the presence of the past and hope of renewal of memories for the future in which we will all be able to live.

Throughout the pandemic and subsequent lockdown, my intention has always been to produce a piece of work with which people would be able to interact. Now we are starting to take small steps toward recovery, the act of physical interaction has become more poignant for me in being able to reveal the art works presence and context.

Rosie Musgrave

Totems for Sanctuary & Guardians for Sanctuary

Blue Purbeck marble, Portland base;
Spanish Alabaster; solid bronze

7



I began developing ideas for a series of six *Totems for Sanctuary* during the lockdown of March 2020, conceived out of reflections on mortality, the fragility of our lives, and as a way of offering prayer into the world for safe passage through the pandemic.

Regular virtual meetings with colleagues helped to resource and support my resolve through those times of isolation and uncertainty.

I primarily work as a stone-carver but being unable to commute to my studio, began working from home, modelling in clay the six small sculptures that would be cast into bronze. On my return to



working with stone, I carved the second series of totems out of blocks of Spanish alabaster chosen especially for its quality of translucency - allowing the light to shine through.

The two *Guardians for Sanctuary* hand-carved in green Purbeck marble, reveal the fossils of freshwater snail shells formed approximately 145 million years ago and provide a glimpse into how this highly decorative stone would originally have been seen. As I worked on these pieces, my admiration deepened for those unnamed medieval masons who cut and polished the hard Purbeck to create the columns and shafts found in Chichester Cathedral.

Tabatha Andrews

Of Wing and Lift & Headrest

Wool, felt, wood, charcoal

8

The pandemic created a heightened tension between vulnerability and safety. During lockdown, my creativity was sustained by the Sculptors Drawing Space, our online meetings for drawing together without speech or judgement. I am interested in drawing as shared acoustic presence; as a form of breathing, expansion and contraction of energy. Wool felt symbolises warmth, support and sustenance, but also absorbs sound. It behaves rather like clay, with an earthy life of its own. Charcoal, however, is precarious; it has the potential to create new form or crumble into dust.



Judy Boyt

Touch...no touch

Jesmonite

9



needs to hold a hand for comfort, reassurance, direction, or exploration. I developed sculptures around the hand in a series of relief panels, with 3D hands emerging out of 2D, reaching out, embracing, or directing you around the Cathedral - there will always be at least one hand for you to physically hold.

Sculpture 1: *Touch... No Touch*

The pair of hands embody *Touch ...No touch*: the old hand emerging from the leaves, reaching out to try and touch the younger hand. Praying for our future comes to mind.

Sculpture 2

The open sketchbook replicates my drawings of hands based on the Old Masters of the Renaissance such as Dürer. In this instance, the hand is drawing Graham Sutherland's painting *Noli me Tangere*.

Sculpture 3: *Touching Memories*

My hands holding the closed sketchbook close to my heart.

The sculptures represents the last 18 months, struggling to know if we can emerge back to a more normal life.

Latterly, I am praying for the world.

In response to the pandemic, the physical sense that I missed most was touch, hence the theme of hands. Everyone

Patricia Volk

Rise

Painted Fired Clay

10



Rise is an assembly of abstract vertical pieces bearing an elevated form, in effect a crowd carrying the burden of the times we have lived through. Only as a group working together can the weight be lifted. The work is partly inspired by the *Raising of Lazarus* relief (the Chichester Reliefs) at the Cathedral, but equally importantly inspired by the support we have given each other as artists and members of the Royal Society of Sculptors.

I always wanted to use colour to stand out in an ecclesiastical space the way an icon transcends the dark, a glimmer to light our way and see us through.

My aim in making *Rise* was to create an object that will uplift the heart with pure abstraction and colour, conveying the human spirit of togetherness, both universal and specific to now.

Barbara Beyer

Possibilities

Stoneware clay (a group of 6-8)

11



Possibilities is an assemblage of large ceramic vessel shapes responding to the miracle of St Richard, who dropped the chalice spilling the wine; picking up the fallen chalice all the wine was still in the cup.

These vessel shapes have undergone a process of forming and dropping/deforming indicated by the miracle story and echo the chalice in Ursula Benker-Schirmer's German-Anglo Tapestry on the High Altar. They bring to the surface a sense of loss and misadventure, and also evoke a sense that changed shapes are not lost shapes and that healing is a possibility.

Sometimes understanding an image can be very instant. The fallen chalice of St Richard was one of these images for me: him dropping the chalice filled with wine,

but then miraculously picking it up without any liquid been spilled.

When sculpting you are working with change. Inviting change, shaping it or just initiating it. Sculptors constantly make connections to the wider world and wider context, consciously or intuitively. The link is embodied in the work and immanent in process, material, observation, failure, finished work.

There is a pressing awareness somewhere deep down, a sculptor knows what a crack is in all it's physical power and multifaceted metaphorical meaning and its implications with each crack they find or create in the studio; and vice versa. We read the world with the awareness we build up in our practice. I immediately felt and somehow understood the miracle of St Richard.

Deborah Duffin

The Power of Fragile

Wire and recycled materials

12



Based on a lengthy study of processes within the natural world, I use basic materials (often recycled) to encapsulate the essence of life's energy. During the pandemic, making became even more essential; the repetitive actions providing a way to focus and channel feelings of anxiety and insecurity which plagued me in isolation - a kind of meditation and a source of solace and containment.

My aim was to create pieces which appear to be growing in the space - reaching out, expanding, exploring, and celebrating. Here, the pillars of the Cathedral provide a feeling of solidity and permanence - a buttress of faith, hope and resilience - which hold my 3D drawings and allow the work to show the power of transience and fragility. This in turn echoes the mutual support provided by our group meetings over the last two years, enabling us all to articulate our individual and collective responses to the pandemic and its effects on our lives and work.



Kate Parsons

Vessels II & Vessels III

Vessels II - Wax, wood
Vessels III - Clear glass

13



My work amalgamates anthropological concepts along with sculptural form often reflecting a cross-cultural approach, between my own identity and that of the African Continent. Engendered by lockdown, these two pieces of work, *Vessel II* and *III*, represent feelings of vulnerability through the mediums of wax and glass, combined with the positioning and balancing of these vessels in space or along a surface.

Vessels II

I work on a symbolic level, the meaning in the work being as important as its execution. *Vessels II* represents people in lockdown and how they interacted with each other, distanced, vulnerable,

isolated, huddled together and communicating by any means. The form is both female (container) and male (phallic) balanced on this fragile wooden structure, on different levels. In Christian religion wax has been equated with sacrifice as it melts away and in another sense this medium is sustainable in that it can re-melted to form new work.

Vessels III

These vessels, made of clear glass, transparent, fragile, and filled with water reminded me of the body and its vulnerable nature, both physically and mentally. Emphasised by the play of light and shadow these vessels reflect, glass and water, as mediums, symbolise a spiritual dimension and resilience.

Roger Stephens

Impact of Uncontrollable Forces: Impact, Foggled, Hooray

Multiple Materials

14

Impact of Uncontrollable Forces are a series of three sculptures that charts the progress of the pandemic.

Impact

From the very beginning of the pandemic, there was so much uncertainty; what, how, and why was this virus spreading so fast and so easily? We were all fearful of the impact to ourselves, our family, and friends, that we found it hard to comprehend what was happening. If contracted, there was a very real probability of death, especially for those who were old and those with underlying medical problems.

Foggled

During the following periods of lockdown, people were suffering in various degrees of isolation that for some, turned into serious mental anguish. We were stressed and our brains became unable to programme the unfolding and ongoing implications of the virus.

Hooray

We are jubilant to be at the end of lockdown, even if it comes with some caveats.

We can at last burst free from all constraints and leave behind the dark

days of the last two years, to connect again with friends and family and hopefully resume our lives and look forward to a future free from the threat of the dreaded virus.



Jane Jobling

What We Have in Common

Steel, polycarbonate

15



In *What We Have in Common* I'm drawing with wire and then colouring in! I am also exploring individual and shared spaces created by two intersecting spheres.

This 'drawing and colouring' series began with line drawings in wire with some of the longitudes and latitudes emphasised to map contours created by the interacting spheroid forms. As the work developed, symmetry and asymmetry became important and by moving the centre points the level of interaction changed. Chichester Cathedral has undergone similar revisions over the centuries, altering its central point.

Through translation shared space was created, enclosed within the two spheres

but also on the inside of one and the outside of another. This core space has echoes of Venn Diagrams, devised to demonstrate relationships between sets of things. This echoes the real connections and shared virtual space in our Sculptors' group Zoom meetings.

By filling in, or colouring in, between the latitude lines with semi-transparent material, the planes become more apparent, and the layering shows the fusion and separation of the two forms.

The transparent materials will allow light from the Cathedral windows to penetrate the work. This, and the colours I have used, are a nod to Chagall's stained glass window at Chichester Cathedral.

Fiona Campbell

Martyrdom of the Ten Thousand

Recycled textiles, objects, wire, beads, shells, wood, paper, wax

16

Martyrdom of the Ten Thousand concentrates on the illegal trafficking and slaughter of thousands of pangolins. Covid - a zoonotic disease - originated from wildlife wet markets - unethical human practices leading to our own demise as well as increasing animal extinctions at an alarming rate.

Multiple forms are suspended, rising and pouring. Some appear skeletal, poised between completion and incompleteness, in varying stages of translucency and decay. Stifled, vulnerable, the ghostly forms suggest pain, loss, death, but also resurrection.

The work has an environmental undertone. I used recycled materials that are hand-sewn, wrapped, tie-dyed with home-made plant inks, and waxed over woven structures. Stitch by stitch, the labour intensive process adds to the message of care and repair. While raising awareness of pangolins, my work is a way to channel and overcome loss, make do and mend.

The title echoes Renaissance religious paintings of the same title. The work also refers to the Ghent altar piece - the bleeding Lamb of God, an object of religious devotion. I've pivoted the

concept to raise awareness around multi-species justice.

The RSS collective gave me confidence to push new boundaries in my work.



Anna Gillespie

Fuse

Plaster, steel, wood

17



The installation, *Fuse*, is composed of sections of body casts taken from the members of the RSS Southwest group who make up the exhibitors in *Together We Rise*. The sculpture aims to act as a counterpoint and antidote to the extreme physical isolation we felt during lockdown, and to take our relationships with each other from the digital sphere into the physical.

During the making of this piece many of the artists visited my studio, or I theirs, where the physical process of casting necessitated physical contact and trust.

In the casts I am drawn to 'mistakes' as much as 'perfection', as I am in our human bodily existence.

In a digital age I hope to draw attention to unusual beauty, vulnerability, and strength of the reality of our working bodies. The lived experience of wrinkles and pores, creases and rolls, tissue and joints is captured in fascinating detail in white plaster; the 'classical' result somehow at odds with the bodily reality we all live within.

Despite the casts being individual imprints, they have become abstracted to reveal the underlying similarity of being made of flesh. These biomorphic forms attempting to capture inner experience as opposed to outer appearance and celebrate our communality as human beings.

Mark Richards

Procession & A Film by Mark Richards

18



A three minute film of one of a series of episodes that affected me in 2020. The episodes were, around that time, a daily occurrence and had become almost intolerable. I began to film them and

found that even the mute attention of an iPad created some sense of acknowledgment, and did eventually help to alleviate feelings of loneliness, despair, and panic.

Philip Booth

Turning Point

Wood, aluminium, stainless steel,
perspex, brass, acrylics, oils, spray paint

19



This work revisits the theme of towers or columns. This is a theme that has been central to several works, in both two and three dimensions, where I have exploited structural qualities, historic reference and echoes in towers found in geology. There is, perhaps a suggestion of an Axis Mundi but, more prosaically, my intention is to reference the Cathedral environment, in principle at least. Like many pillars found in gothic cathedrals, it does not only reference form and structure but other more cryptic aspects from palimpsest to the landscape.

So, this central structure is our framework, our touchstone, a metaphor for the support we may need in these times. Around this column is a flow of lighter, very dynamic shapes. Though quite abstract, these may evoke the flight of birds rising around the pillar in a wide helical structure. In many cultures birds and bird flight are associated with transmigration of the soul. Here I am seeking a more optimistic interpretation, connected to the idea of liberation or a turning point to a new beginning, where their true meaning lies in presence, not illusion, expressing this sense in an abstract dynamic without replicating reality.



Ian Marlow

Rising Together & Rising from Chaos

Stainless steel, laminated toughened glass, Corten steel

20



The two sculptures are a reaction to the effects of the last two years. *Rising Together* not only reflects the members of the group supporting each other but also the way people throughout the country - and the world as a whole - worked together to find a way out of the crisis that affected us all.

Rising from Chaos looks to the very disruption and uncertainty that the pandemic created. The pandemic,

however, is not the only thing that disrupts the natural order that we require for a peaceful life. War, famine, disasters, illness, poverty, homelessness etc. (the list is endless) all create a maelstrom that sends our lives into a chaotic spiral.

Rising from Chaos embodies both the turbulence such events cause and the eventual escape from it that is necessary for normal life to resume.

Colin Reid

Enclosed R2032 & Open Eye R2030

Cast glass, steel, slate

21

Lockdown March 2020 brought the art world to a shuddering halt. Suddenly exhibitions and deadlines vanished, and we entered a strange new world. It was a time of harrowing images of death and illness in overflowing hospitals and makeshift morgues juxtaposed with an enforced holiday in endless glorious weather.



For those of us who stayed away from COVID, there was an almost guilty enjoyment of time to slow down and go for walks, bake bread, feel the community support of neighbours. In this time of isolation, meeting with other artists on the new phenomenon of Zoom was an important support.

I spent time in the garden drawing and gradually the sculpture *Enclosed* emerged as a response to the times we were in. The locked-in sphere, darkness and light, barely visible text referencing bread recipes and names. It became a bit of a cliché, but there was something grounding about baking bread, and rare to have time to do such a homely activity on a weekday.



Open Eye, my second piece, develops the form and theme of looking through to what lies beyond. Both works are cast in glass with extensive coldwork- grinding, carving, and polishing.

Alice Cunningham

Recoil

Marble

22



Recoil was made with the idea of opposing human instincts and energetic forces in mind. This sculpture explores the push and pull, the fighting flight and the recoiling human urges when faced with difficult emotions. Made when struggling with my feelings of engaging with the environmental crisis and

continued through the pandemic while I was becoming a first-time mother.

Recoil speaks of the need of humans to connect and express and strike out while in equal measures to be thoughtful, soft, and grounded. The sculpture portrays something of the shared experience of the human condition over the last year and the tender tension of it all.

Richard Goldsmith

Form & Vessel

Stone, Jesmonite, stainless steel, steel, pewter, copper

23

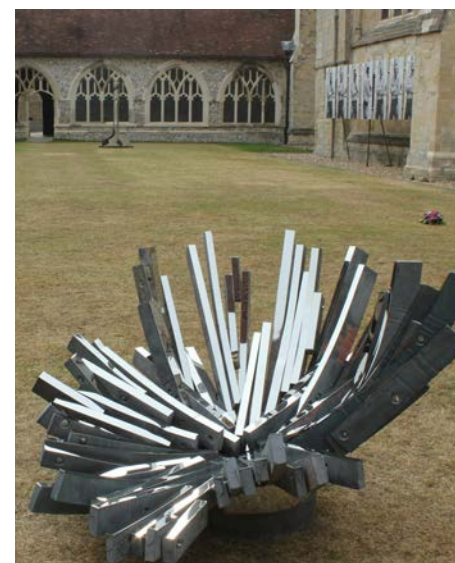
During the early days of the pandemic when we all entered the unknown territory of lockdowns and social distancing, I made a series of small metal works based on stones - split in various ways - and reconnected using nuts and bolts.

The mechanical fixings not only brought the split pieces together, but they also gave a 'contained' sense to the works.

For me, they expressed both an external sense of being held together and an internal energy that was constrained within.

These initial studies marked the beginning of the *Form* and *Vessel* sculptures made for *Together We Rise* - two pieces working together in conversation. Ideas of containment and emergence are explored through a limited material palette including cast stone and metal (polished, etched, patinated). Key to the works are the exposed methods of fixing and joining; some constraining - as in the pandemic - others connecting and repairing.

There are many examples of basic stone repair and fixings visible in Chichester Cathedral. I use similar methods in the sculptures making a link not only to the fabric of the Cathedral, but also to the sense of holding something together.



David Worthington

erythOcyte

Red travertine, limestone

24



The two sculptures at Chichester Cathedral are two reclining forms.

The two imposing large-scale works are inspired by the relationship that the Cathedral has had with contemporary art, these sculptures are a homage to the reclining pieces of Henry Moore and other Modernists.

They also refer to the famous Medieval sculptures in the Cathedral, the Arundel Tomb, that of Richard Fitzalan Earl of Arundel and his second wife Eleanor of Lancaster.

My sculptures are abstract but with subtle allusions to the figure, with aerodynamic lines drawn from Science Fiction and Art Deco. In the period of lockdown I spent a lot of time drawing ideas of forms for these blocks.

The Zoom group meetings encouraged me to find the commitment to take this further, and the exhibition gives me the opportunity and more importantly the goal to find the energy and time to create the sculptures.

Rebecca Newnham

Quercus

Glass skin, steel, fibreglass structure

25

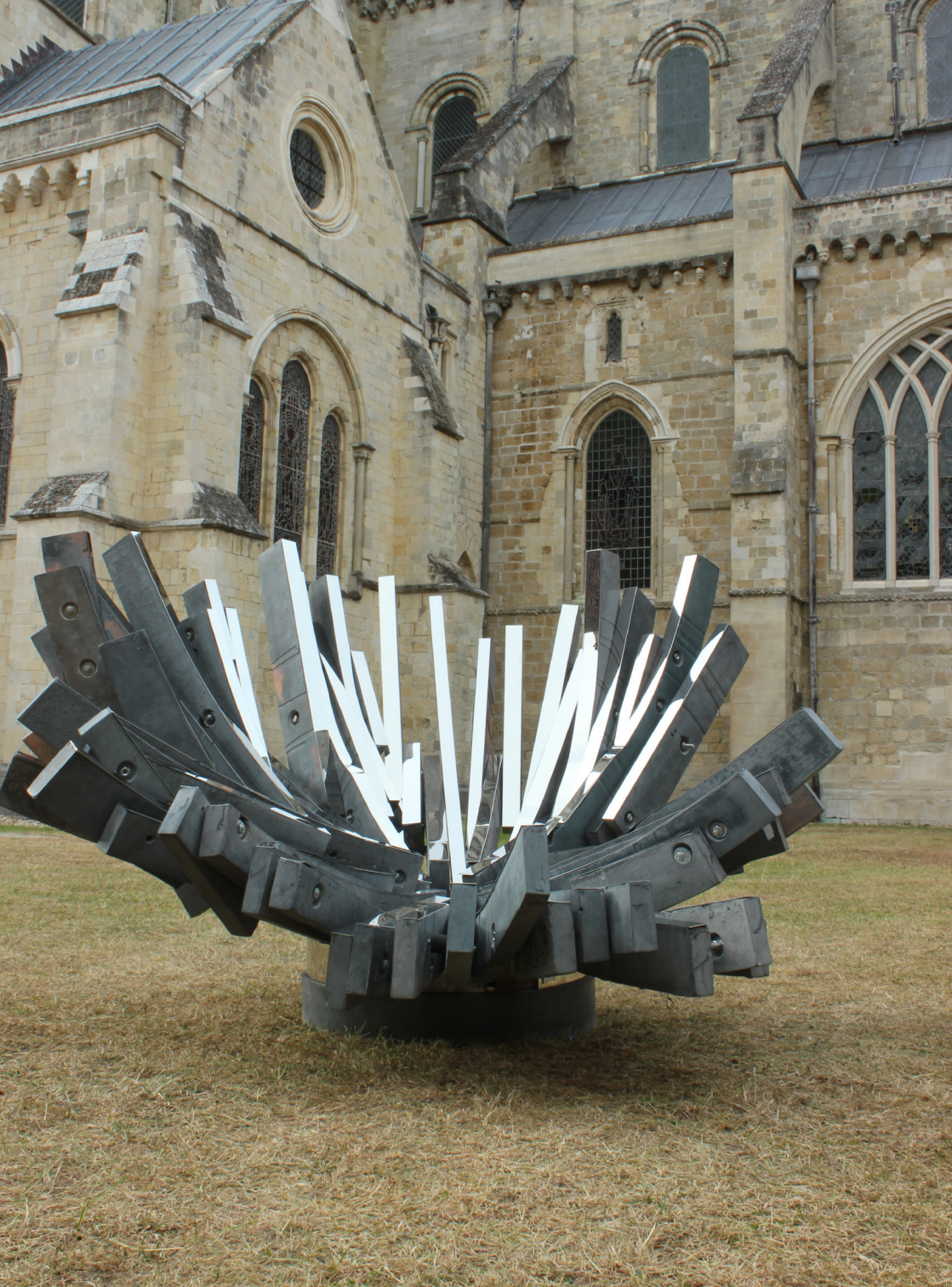


Quercus was created in 2008 and reworked in 2021, following a visit to an ancient yew forest, where trees formed a natural, cathedral-like sanctuary.

The pandemic was a time of uncertainty and feeling supported by a group of like minds was an important aspect of my personal resilience. *Quercus* uses golden section proportions to reflect the characteristically lobed oak leaf; these proportions are evident in architectural façades of the Cathedral.

In *Together We Rise*, *Quercus* is situated on the Cathedral Green, on the grass, in homage to the natural world which we must respect to successfully perpetuate on this planet.

I worked on *Quercus* during the pandemic, and it was visible behind me in my studio during many of our RSS zoom meetings. The pandemic gave me the opportunity to rework the glass surface, using all the skills learned since I made *Quercus*. The surface is a huge painting in glass enamels fired onto glass, cut by hand, and tailored to fit the form. The vibrant colours which glow through the rich browns suggest the energy captured within. They specifically responded to a visit to an ancient yew forest on the South Downs at mid-winter solstice, when the rain soaked timber appears a shocking red and orange, blue and green palette. The old trees formed a cave-like, protective meeting place.



Together We Rise, Chichester Cathedral (2022)
Images courtesy of Paul Gonella, Russell Sach & Barbara Beyer

