



ISSUE No 19

November 2025

LIMITED EDITION

THE MAGAZINE OF THE SURREY SCULPTURE SOCIETY



Horse Head VI - Kate Woodlock

INSIDE THIS MONTH'S ISSUE:

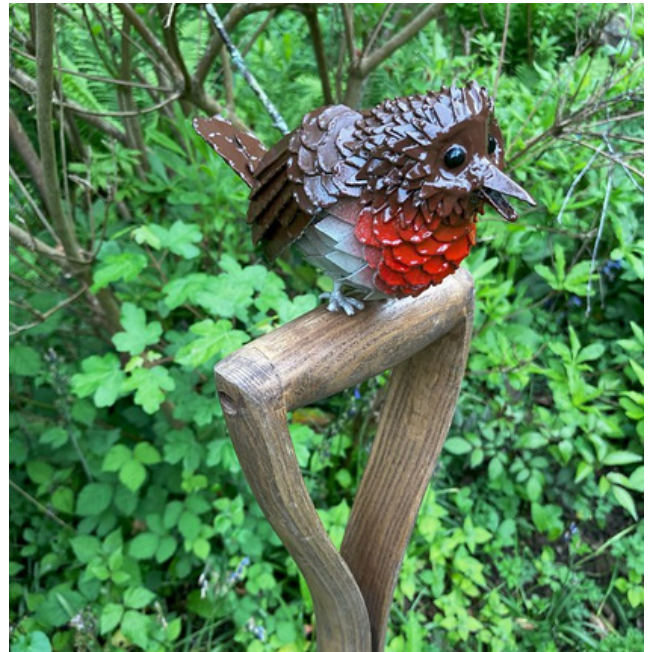
- **My Life As A Sculptor - Kate Woodlock**
- **La Serenissima! Six Days in Venice**
- **Leonardslee Sculpture of the Year**
- **West Horsley Place Christmas Fair**
- **And more ...**

www.surreysculpture.org.uk



CONTENTS

1. WELCOME - a note from our Chair
2. MY LIFE AS A SCULPTOR - we talk to Kate Woodlock about her sculpting career
3. SIX DAYS IN VENICE - Andy Bendix revisits a much-loved city during the Murano Glass Festival
4. LEONARDSLEE SCULPTURE OF THE YEAR - Abby Martin reports on this year's award
5. SPOTLIGHT ON TWO OF OUR SCULPTURE TRAILS THIS SUMMER - A video tour of two of our venues this summer
6. WEST HORSLEY PLACE CHRISTMAS FAIR - Carol Orwin outlines our upcoming exhibition
7. RIGHT TO REPLY
8. EDITOR'S NOTES



Robin on a Fork - Alison Catchlove



Detail of 'Bulrushes' - Nick Baker

COPYRIGHT

The Limited Edition e-Magazine and its entire contents, except where otherwise acknowledged, are the copyright of the Surrey Sculpture Society.

Unauthorised reproduction in whole or in part is prohibited.

WELCOME

FROM THE CHAIR.....

At last, you've made it! I've been waiting to start this introduction but felt it was rude to begin without you being comfortably seated...right, off we go...

Welcome to the very latest edition of our periodical publication. There's nowhere else on the planet where you could be reading this any earlier than right now and I trust that you are suitably grateful to your editorial team for thinking of you first. You're welcome.

If you'll forgive me a little deviation from my usual waffle, I'd like to share a few thoughts on a recent event that occurred at the take-down of one of our exhibitions. For obvious reasons I shall not divulge any details of the characters involved; principally out of respect for their privacy but also because it's not relevant to what I'd like to say. The basic facts are that someone became unwell, an ambulance attended, and the ultimate outcome was very positive for the patient.

We all bumble along in our little bubbles, often consumed by our own trials and tribulations. Or indeed, internally buzzing with the joys in our life and feeling like the world is a wonderful place. Then, all of a sardine, the bubble is burst and we're presented with a scenario that wasn't expected as we ate breakfast that morning.

What I'd like to share with you is that if you're unlucky enough to fall ill, then you'd be wise to do it at a Surrey Sculpture event. I'm not being flippant, but the actions of our members and the venue staff quite literally saved a life. As Chair of our Society I am struggling to express how proud I am of our members who reacted so brilliantly. The venue staff were equally impressive, and I will emphasise that the ambulance crew had nothing but praise for the response of all involved.



Phantasmagoric Owl - Abby Martin

My personal thought is that we should cherish the opportunities presented to us and occasionally, look up from our workbench and smell the coffee.

Speaking of coffee and as a clunking segway into a final sentence or two...Have you ever had coffee and cake at Leonardslee? It's absolutely lovely and I have a sneaky bit of advice on how to get your Elevenses for free.

Build a brilliant sculpture, submit it to Abby Martin and it could be nominated for the Leonardslee annual "Sculpture Prize". At which point you will be invited to the prize giving ceremony - last Wednesday, if you're interested - and they serve a selection of delectables at no charge. Too easy.

I'll share more amazing insights in due course but meanwhile I suggest you fire up the blow-heater and get producing - 2026 is around the corner and we have exhibitions.

Merry Christmas (sorry but I have to say it...) and we'll see you in the New Year.

MY LIFE AS A SCULPTOR

AN INTERVIEW WITH KATE WOODLOCK



Horse Head X

How long have you been sculpting?

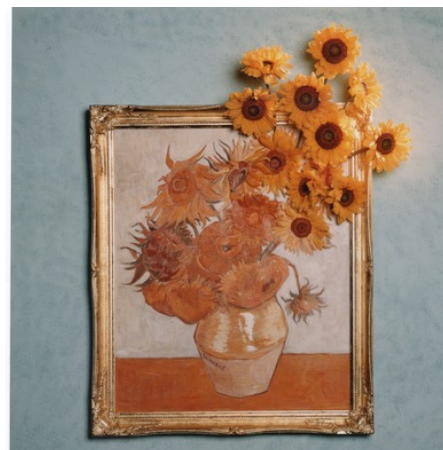
I have been sculpting for over 35 years, spending the first 10 years of my working life sculpting for the film, model-making and collectibles industries before setting out on my own to explore all aspects of the equine form.

What was your route into sculpture?

I trained with a Foundation in Fine Art at Bath Academy of Art after which I did an Industrial and Architectural Model-making course at Medway College of Design. It was a three year course which I loved as it was very practical and gave me grounding in many useful sculpture-related skills.



Architectural model



Detail from a Bank advertisement

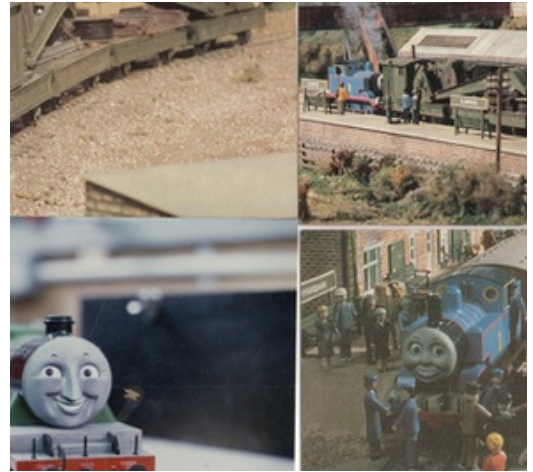
What was your first job as a sculptor?

After leaving college, I found a job straightaway in a film studio where they shot adverts, animation etc. I started work on the Thomas the Tank Engine TV series and various other projects, which I loved.

I then freelanced for various model making companies for ten years before a group of us set up our own company. Eventually, though, the crazy hours and deadlines required was not compatible with bringing up a young family and I freelanced again and took steps towards creating my own work again. Life takes many twists and turns, and there have been blocks of time where sculpture has had to take a back seat to family needs but I am pleased to say that I am back happily sculpting again. Animals, the occasional human and horses, of course! Equine sculpture is where the joy is for me, trying to capture that elusive 'spark'.

What inspires your work?

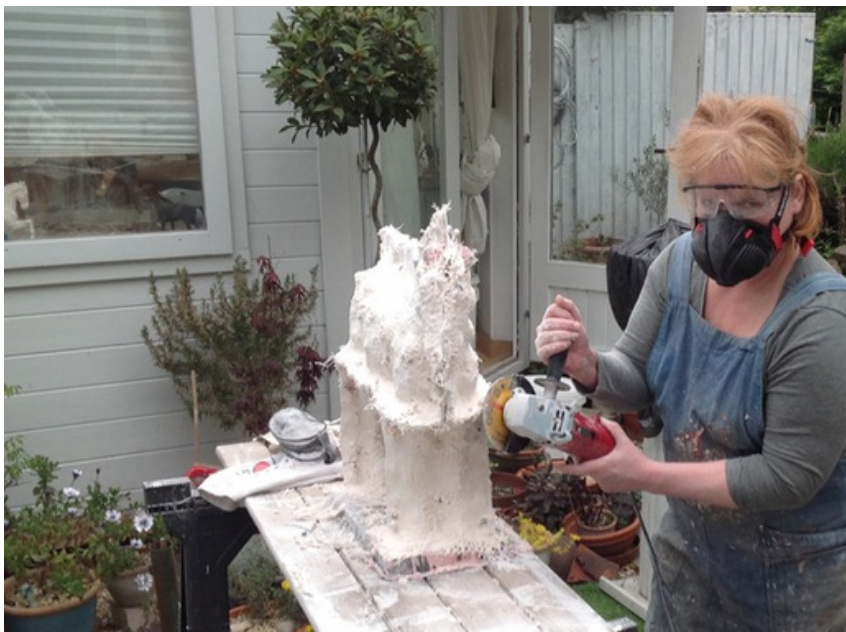
With my equine sculptures, study is the basis of each sculpture, discovering the elements that will combine to create an expression of the living being. Each idea is noted in sketches and maquettes until the final realisation is begun and a new sculpture begins to spring to life. Detailed knowledge of the bone structure and musculature of the horse is used to build the form and together with knowledge of the anatomy of the horse, allows the spirit of the animal to emerge in the finished sculpture.



Thomas the Tank Engine



Lioness Head



Kate at work



Equus wall plaque

Strangest commission undertaken?

There were many strange commissions whilst model-making; for example singing and dancing potatoes for Smiths Crisps, a tree for a rampaging Godzilla to pull out of the ground and animals in suits!

Do you have a favourite sculpture or project that you have worked on?

Probably Thomas the Tank Engine as it was my first job. And whatever I am presently working on... when it is going well!

Which artists do you take inspiration from?

Animal sculptors such as Boheur, Bugatti, Rouillard. I love Gilbert and Rodin and Classical and Renaissance art. Painters who inspire me include Blake, Sargeant and Stubbs.



Singing and Dancing Potatoes

Finding the Surrey Sculpture Society was wonderful (as we all know!); providing venues to exhibit at and without exorbitant commissions. The support of a group of sculptors is invaluable, each bringing their own strengths to the endeavour of putting our art 'out there', be it organisational, promotional etc.

I also give a lot of credit to my husband, Colin, who has given me so much support throughout my career (and done so much of the 'donkey work'; making plinths, doing the paperwork and helping with set ups) and also the encouragement from my daughter Charlotte.



Horse Study II

SIX DAYS IN VENICE

ANDY BENDIX RETURNS TO A MUCH-LOVED CITY AND REPORTS ON AN ECLECTIC MIX OF ART BEING EXHIBITED

At last, after a break of five years, my husband and I returned to Venice. We have missed our annual trips to this most beautiful city. Throughout Covid I looked at webcams of Piazza St Marco, the Rialto and a little bridge near the Peggy Guggenheim Museum. All strangely deserted except for the occasional figure walking briskly clutching a shopping basket. Then, after Covid, care responsibilities gave us the staycation years which we loved. But Venice webcams, siren-like, beckoned us with a different, more familiar vision of a bustling, often overcrowded city.

So, a few weeks ago we decided to travel to Venice by train starting from St Pancras. A day later, at 10pm we stepped off the train and there she was.... La Serenissima. As magical and inspiring as we remembered her.

It happened that we'd arrived at the start of the Murano glass festival. Across Venice they had set up "hubs" where visitors could see curated exhibitions of the finest glass art from across the world. We needed a half day to get round a single hub because the artwork was beautifully positioned and wonderfully lit across several floors in historic palazzi. (Yes, I had to Google the plural of a palazzo). From the hundreds of pieces of glass art that I saw and admired I have picked two to share with you. If you are thinking Murano platters and dolphin vases - look at this first piece by the German artist Simone Fezer.



This was Simone Fezer's statement alongside the piece which was titled "Physicality (Hybrid1)"

"Unadorned, fleshy textile bulges spill out of mirrored, corseted structural bottlenecks. Slowly decaying plants in glass lungs are a visual and olfactory reminder of the transience of life, the interdependency of all living things and of what we need to do to be able to keep breathing."

This work was a complete showstopper, fascinating and thought-provoking.

The second piece I've chosen is this delicate and exquisite piece by the UK artist Livvy Fink who is currently the Specialist Technical Instructor in cast glass at the Royal College of Art. It was untitled.



"What we see in the depths of this work is formed when the material is melted and in motion, and the pieces come alive with this story. Almost like a new microcosm: a myriad of intricate surfaces suspended in the solidity of cold glass, frozen moments that exist halfway between the liquid and solid states. An unknown landscape that challenges our perception of scale, echoing both micro and macro dimensions."

And there were so many other wonderful works but, hey, we're in Venice, Cicchetti bars and Aperol spritz here we come.

The next day, 'glassed out', we went to see a retrospective by the Austrian artist Thomas Schütte

"Genealogies" Thomas Schütte

Mutter Erde" (Mother Earth), a monumental bronze sculpture, greeted us in the forecourt of Punta della Dogana. At night, apparently, her eyes mysteriously glow, thanks to a solar panel on the back of her neck.



Schutte's works incorporated painting, drawing, printmaking, architectural model making and sculpture and I was delighted to see that one of his maquettes, *right*, was made with Fimo. Hip hip!

These maquettes were the models for three gigantic blanket-cloaked figures, below.



Inside the gallery, huge caricatures of masculine figures and heads dominated the exhibition. Often shocking and brutal, these figures were made to be viewed in the round – two faces was a recurring theme.



“Mann im Wind”

These men appear to have their feet stuck in a pool of mud. Their faces express woes, melting in distress, and their bodies sag as they keep on walking. The tempests of life have caught up with them. They wear soldier-like uniforms. Although their steps appear to falter, they do not completely surrender. These themes of figures and the human condition ran throughout the exhibition.



This installation comprised three huge metal ‘fighters’ with spectators’ heads mounted high up on the walls behind

Thomas Schutte says:

“I think the great opportunity of art and culture is to change the way we see things, it pushes us to look at them from all points of view.”

There was a video to accompany the show which showed the artist at work – so interesting to see the processes he uses. For example, when making a face, he uses both hands, working either side of the head, fast, expressive and producing these characterful creations. Critics praise Thomas Schutte for his rare combination of gloom and humour. That sums it up.

Tatiana Trouve
The Strange Life of Thing

On Day Three, we ventured forth to see an exhibition by the French-Italian artist Tatiana Trouve at the Palazzo Grassi. This was contemporary installation art and her ability to mould and cast found objects, everyday objects was extraordinary. Take for example, her workshop and all the “found” items she stores there - all reproduced in solid materials like marble, aluminium resin, copper and bronze. Even the corrugated cardboard and the dried flowers, the towels, the chair in the corner, everything.

In each room there was a major installation, and in each room in the corner there was “The Guardian” of the room. This was always a chair, but on each room’s Guardian there were different objects. And of course, the chair, the cushions, the shoes, the mat, the wireless were all cast in permanent materials.

Humans were always absent and these items invited you to imagine the stories of the person they once belonged to.

Trouve’s work was thought provoking and disorientating, a painting in one room became a 3d installation in another. Motifs appeared and reappeared in different installations, a door in a far wall was knee high, distorting your feeling of perspective.



Strange, and weirdly wonderful, and of course a Guardian standing sentinel against the wall

And so our Venice artfest ended, but on a slightly odd note.

We were standing in a deserted corridor in the Palazzo Grassi sorting out our coats and trying to make sense of what we'd seen when we heard a tiny little voice. We looked around but the corridors were empty. At last, we tracked it down- there at our feet, was a hole in the wall just above the skirting board. Appearing from this hole was a mouse who was looking around and nodding his head. The mouse was talking to us. The mouse was delivering a philosophical monologue. No really, this was before the vino. It turned out to be an animatronic installation by the artist Ryan Gander. Not often are humans invited to get on their hands and knees to benefit from the philosophical musings of a mouse. Deafening security alarms sounded. Men in uniforms came running towards us. Our proximity to this mouse had set off the alarms. It's a first for us. "A Venezia tutto è possibile".

So, to the bar, so much to talk about, so much to wonder at and shake our heads at. Venice, La Serenissima, you did us proud.





LEONARDSLEE GARDENS SCULPTURE OF THE YEAR

We recently had the pleasure of holding our annual Leonardslee Sculpture of the Year event! Each year, the wonderful departments at Leonardslee Gardens nominate their favourite Surrey Sculpture Society sculptures currently displayed in their area. The shortlisted pieces are then put to a public vote, encouraging visitors to explore the trail, talk about the sculptures they see, and engage more deeply with the artwork.

Our aim is to help more people discover the Leonardslee Sculpture Trail, so that as many visitors as possible can enjoy the incredible works created by our talented members. We're delighted that Leonardslee Gardens continues to attract visitors and buyers who are eager to discover, or even reconnect, with our artists' work. The year-round exhibition offers invaluable visibility and engagement for all our members.

Sculptors, members of the press, and local magazines were invited to join the event and experience the trail for themselves.

This year's gathering was particularly special – the artists in attendance spoke about their work, making the whole occasion both exciting and enlightening.

We've received wonderful feedback from those who came along, all saying how much they enjoyed it and how inspired they felt to spread the word even further.

Congratulations to this year's winner, Jeremy Mouldsdaie, for his uplifting and beautifully crafted piece *Sky Bound*, located near the Engine House. Well done, Jeremy – a truly inspiring work!

Please shout loud and proud about the Leonardslee Gardens Sculpture Trail to everyone you know – it's a fantastic day out for all and a wonderful celebration of creativity within our community.



Skybound- Jeremy Mouldsdaie

SCULPTURE PRIZE NOMINEES



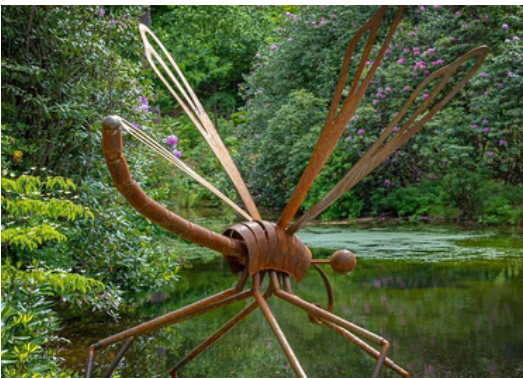
Falling in love - David Paynter



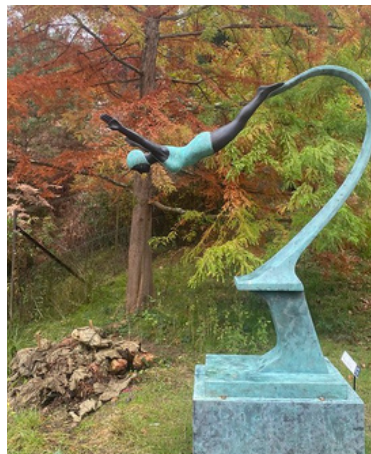
Pear - Nicci Fairbank



Honeycomb with bees - Alison Catchlove



Dragonfly - Nick Baker



Diva - Mark Swan



Challenging Puppeteer - Sally Ray



Alliums - Ellie Drake-Lee



Territorial Tiger - Teresa Martin



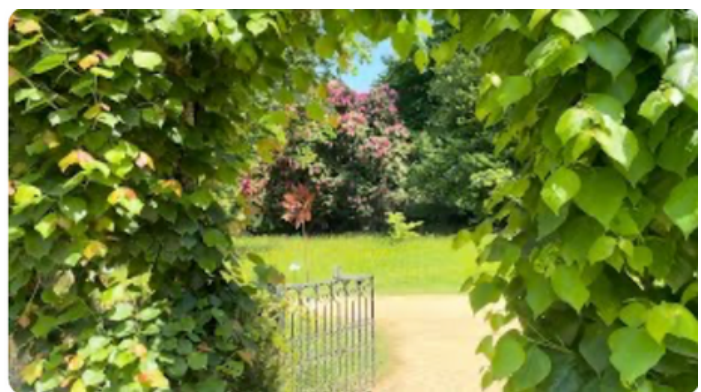
Bluebell - David Hyde

SPOTLIGHT ON TWO OF OUR SCULPTURE TRAILS THIS SUMMER

In April and May at Ramster Gardens and in June and July at Claremont Gardens our sculpture trails were as wonderfully exciting and diverse as usual with stunning backdrops of spring blooms at Ramster Gardens and an explosion of summer colour at Claremont Gardens. The weather was uniformly extremely warm and sunny – occasionally too warm for some – but on the whole a lovely summer for enjoying being outside and seeing art!

We are lucky to have a videographer in our midst! Isobel Munckton was the UCA Farnham student SSS Sculpture Award 2024 prize winner and she has created and produced these videos for Ramster and Claremont. We hope you enjoy this charming reminder of the works on display by so many of our sculptors.

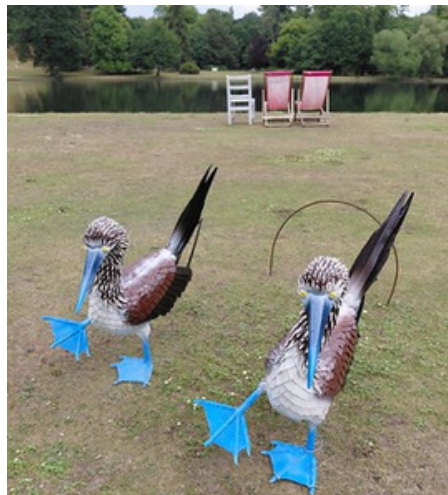
RAMSTER GARDENS



'Ramster Gardens' 2025
Surrey Sculpture Society

*Click on the photo to
see the video*

CLAREMONT LANDSCAPE GARDEN



'Claremont Landscape Garden' 2025
youtu.be

Click on the photo to see the video

WEST HORSLEY PLACE

CHRISTMAS FAIR 2025

CAROL ORWIN WRITES ABOUT OUR NEXT EXHIBITION WHICH TAKES PLACE INSIDE THIS HISTORIC BUILDING



The Grade I listed medieval manor house West Horsley Place, known for its fragile beauty and rich history, is hosting the Surrey Sculpture Society for its annual Christmas Arts and Artisans Fair which runs from 21st - 23rd November 2025. The event will feature a diverse exhibition of sculptures by local artists, which offers visitors a unique shopping experience in a historic setting.

A historic backdrop for contemporary art, West Horsley Place which is also famously known as "Button House" from the BBC series Ghosts, dates back to 1425. The manor house and its surrounding 380-acre estate were left to TV presenter Bamber Gascoigne by his great-aunt, the Duchess of Roxburghe. He and his wife established the West Horsley Place Trust to restore the property and open it to the public as a centre for arts, heritage and nature. The house's romantic and atmospheric quality, still bearing the marks of centuries past, provides a unique canvas for the work of modern artists.

This is our fourth year showing in this amazing venue with 30 sculptors showing more than 100 pieces of work in all sizes, mediums and prices.

The Surrey Sculpture Society's exhibition is a key part of the festive fair with our members displaying their sculpture in the first floor Drawing Room. The artworks are available for purchase, providing a special opportunity for attendees to acquire a unique Christmas gift while supporting local talent.

And members, if you aren't showing with us this year, put the last week-end in November 2026 in your Diary and exhibit with us then!



RIGHT TO REPLY

In our last edition we featured an article on Rodin, written by ChatGPT. We asked for your comments – “Did you know it was written by AI?” “Would you use AI to write an article?” You get the drift.

We had one reader, Nigel Williams, who took the time to comment and he has kindly let us publish his response. The emphasis in the text is from Nigel himself which he asked us to replicate. Thank you, Nigel, for taking the time to get involved!

I will stop reading Limited Edition if you continue to include articles composed by computer programs.

Art and publications exist to provoke and facilitate communications between *human beings*. If I want to communicate with a computer program, I'll go read my bank statement.

I have been operating and using computers as tools for more than *fifty years*, including using them creatively for almost as long. But I would just as soon *talk* to my **hammer** as talk to a computer program.

I understand that your inclusion of this article was intended to be provocative (that worked!), but, honestly – how can you be so foolish?

Nigel Williams (SSS member number 786)

P.S. Everybody thinks "AI" is new – but I funded my wife's study of artificial intelligence for 3 years during the 1980s (while I was teaching automotive designers how to use computer systems as tools for conceptual design), and she went on to make her entire career out of it. What's *new* is the widespread use of it by misguided, short-sighted and entirely selfish individuals to misinform and delude others, including depriving them of their creative livelihood. Be careful!



Passing Time - Felicity Raybould

FROM THE EDITOR

As the days draw in and winter approaches, the latest edition of our Surrey Sculpture Society Magazine reviews some of the excellent exhibitions that have taken place this Spring and Summer (Don't forget, we have one more exhibition at West Horsely Place on 21st to 23rd November – not to be missed!)

A big thank you to all our contributors who have covered the topics of equine sculpting, exhibitions in Venice and Sculptor of the Year, a wonderfully eclectic mix which only serves to highlight the uniquely talented artists which comprise our Society. Wishing you all a Merry Christmas and a Creative New Year from the Communications Team!

Miranda Barber
Editor, Autumn 2025



Summer Stroll - Ellie Drake-Lee

WITH THANKS TO OUR CONTRIBUTORS

NICK BAKER
KATE WOODLOCK
ANDY BENDIX
ABBY MARTIN
ISOBEL MONCKTON
CAROL ORWIN
NIGEL WILLIAMS

EDITORIAL POLICY

The main objective of the Limited Edition Magazine is to support the aims of the Society and the needs of our members by providing a vehicle for the communication of news, information and ideas.

To this end, contributions are invited from all members. Please keep your submissions relevant and concise and do include photos where possible.

Your feedback & suggestions are always welcome. Please send your contributions & feedback to sss.limitededition@gmail.com



Red Squirrels - Carol Bryant



Surrey
Sculpture
Society