

SARAH MYERSCOUGH GALLERY

DESIGN  
+ ART **FOG**

## COLLECTIONS

# christopher kurtz

American designer artist **Christopher Kurtz**'s making-process is driven by the use of a carefully chosen palette of tools, and is centred around an intuitive and conceptual engagement with each piece. His *Skipping Stone console*, launching at PAD, is made of black American walnut, ash, cherry and white oak, and finished with a graphite application. The design for this console stemmed from play time with Christopher's daughter skipping stones on the Hudson River. "It's sort of a way we end each day together. We love searching for the perfect river stone. The shapes are so beautiful to hold - sometimes we can't bear to toss the good ones into the river and we end up putting them in our pockets and bringing them home and stacking them up".

The artist has gained international attention with his sculpture and studio furniture and is included in significant private collections. He was shortlisted for the Loewe Craft Prize 2018 with a signature wooden sculptural work. He received the prestigious Louis Comfort Tiffany Award in 2005, and in 2007 he received a New York Foundation For the Arts (NYFA) Award (Lily Auchincloss fellow). He has exhibited as part of 'Against the Grain: Wood in Contemporary Art, Craft and Design' at the Museum of Arts and Design, USA.







*Skipping Stone Console*, 2019 Black Walnut, Ash, Cherry and White Oak, pigmented oil, Sho Sugi ban and burnished graphite technique  
77.5 H x 156 W x 66 D cm











# gareth neal

**Gareth Neal's** *SiO2 vessels* series, the designer steps away from his expert material, wood, and for the first time explores the possibilities of another raw material, sand. The fluid, yet solid substrate allows for endless configurations, giving Neal the opportunity to materialise designs he once could only dream about. By using 3D printing in these vessels, Neal sets out to challenge the perception of craft further and to test the limits of digital manufacture. His *Hack Chair* is greatly influenced by Georgian furniture design. His practice is concerned with the dialogue between the historical and the contemporary, between traditional processes of making and new technologies. The scorching process in this piece creates a rich dense surface and accentuates imperfections in the oak. The colouring also pays homage to earlier periods in English furniture-making.

Neal has pieces in the public collections of the Victoria and Albert Museum, UK; the Crafts Council, UK, and Manchester Metropolitan, UK. For his *Sand Vessel* series His work was exhibited in 'Against the Grain: Wood in Contemporary Art, Craft and Design' at the Museum of Arts and Design, USA; 'Telling Tales' and 'Power of Making' at Victoria & Albert Museum, UK; and 'The State of Things' at The Design Museum Holon, Israel.







*SiO2 Vessel A-02 (large)*, 2019  
Black Silicia  
90 H x 71 W x 33 D cm  
Edition of 5 (#1/5)









In situ at PAD 2019





*SiO2 Vessel A-03 (medium)*, 2019  
Black Silicia  
65 H x 42 W x 49 D cm  
Edition of 5 (#1/5)



# egeværk studio

The ICE series originated from a deep-rooted connection to the landscape in Egeværk's native homeland and neighbouring countries, specifically the harsh winter icescapes of Denmark, Sweden and Norway. Egeværk studied the melting process of ice under both natural and controlled conditions. They examined its unhurried dissolve during moderate spring temperatures and the summer heatwave; they also manipulated the blocks to speed up melting by placing them in running or dripping water or drilling holes straight into the ice to kickstart the thawing process. Blocks were then placed shoulder to shoulder in the workshop or on the harbour front to study and compare the differing melting rates, which were carefully catalogued in a series of photos. The designers subsequently made a series of carved maquettes from drawings based on these photographs. Working within the perimeters and constraints of the furniture making process, they pushed existing design structures to the very limits of possibilities where sculptural form is echoed through the gentle and refined carving process. The final pieces were constructed and carved from local Danish ash, the end result of a slow and thoughtful process of making.

Kristensen (1985) and Bentzen (1978) were both trained at the esteemed PP Furniture; a Danish joinery since 1953 famous for its large portfolio of modern Danish furniture. Kristensen went on to win the Danish as well as the Nordic championship in cabinetmaking; and later represented Denmark in the World Cup in Japan. Kristensen was a recipient of the Mærsk grant and the Poul & Gurli Madsen's grant given by Her Majesty the Queen Margrethe II of Denmark, and which enabled his studies in Japan at Hinoki Kogei with Tadanori Tozawa. Egeværk is the 2019 recipient of Snedkerprisen (the Carpentry Award) proudly following architect Bjarke Ingels and world-famous Nordic restaurant Noma.







*Ice series low table, 2019*  
Danish Ash  
37 H x 155 L x 135 W cm





Table surface detail





*Ice series shelf II* 2019  
Danish ash  
80 H x 135 L x 35 W cm





*Ice series stools*  
Danish ash  
51 H x 60 W x 40 D cm



# david gates & helen carnac

David Gates and Helen Carnac are both drawn to industrial architecture and agricultural infrastructure. Their riverside studio is close to London's remaining Thames-side industries, including storage depots, jetties and wharves, grain silos, coastal defences, radio towers, pylons, and conveyors of the Tate; Lyle factory. The artists find a peculiar rightness to many of these structures related to their expediency, function, and immediacy. The buildings' rationality and utility generate a sculptural and aesthetic integrity. None of Gates and Carnac's cabinets are 'of' a particular structure or building although some are more strongly related to particular sites. However, they all embrace an overall aesthetic and approach that emerges from observation, photography, and drawing.

Gates' work is exhibited and collected internationally. Public collections include the Nasjonalmuseet for Kunst Arkitekturog Design, Oslo and the Crafts Council in the UK. In 2019, he won the Bespoke Category of the UK Wood Awards. He received the Gold Award at the Cheongju Biennale, South Korea in 2015 and was a winner of the Jerwood Contemporary Makers 2010. David holds a PhD by thesis from Kings College London.

Carnac's work is held in both national and international collections, including Racine Art Museum, USA. She has taught extensively in the UK and USA including Virginia Commonwealth University and Penland Mountain School, North Carolina.





David Gates and Helen Carnac  
GYC#2, 2018  
Elm, Ash, Quilted Maple, Cedar  
of Lebanon, Vitreous Enamel  
on mild Steel  
135 H x 58.5 W x 42 D cm













# wycliffe stutchbury

Wycliffe Stutchbury writes: 'My compositions from fallen and forgotten timber and are studies in the narrative beauty of wood. They are made to reveal timbers' response to its environment over time, its unfashioned beauty, durability, and vulnerability. The origin of the material I use is central to my work. Whether it be... a branch of Sycamore found in a scrub area that fringes the fields of the Sussex Downs, or a 40 year old Oak gate post, the sense of place is very important.'

The artist has exhibited extensively in the UK and in the US and has works in international collections. In 2018, Stutchbury was shortlisted for the Loewe Craft Prize.

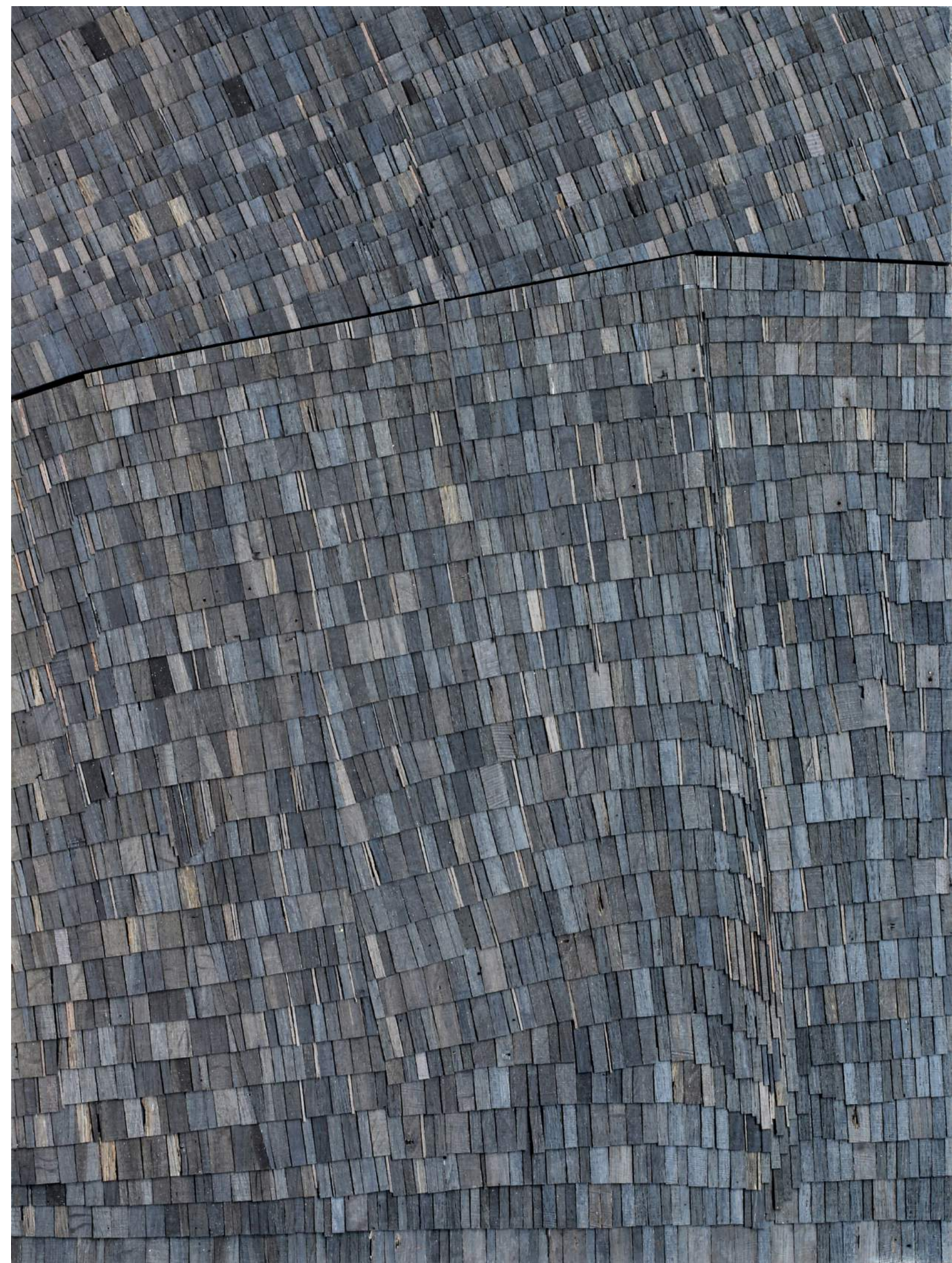
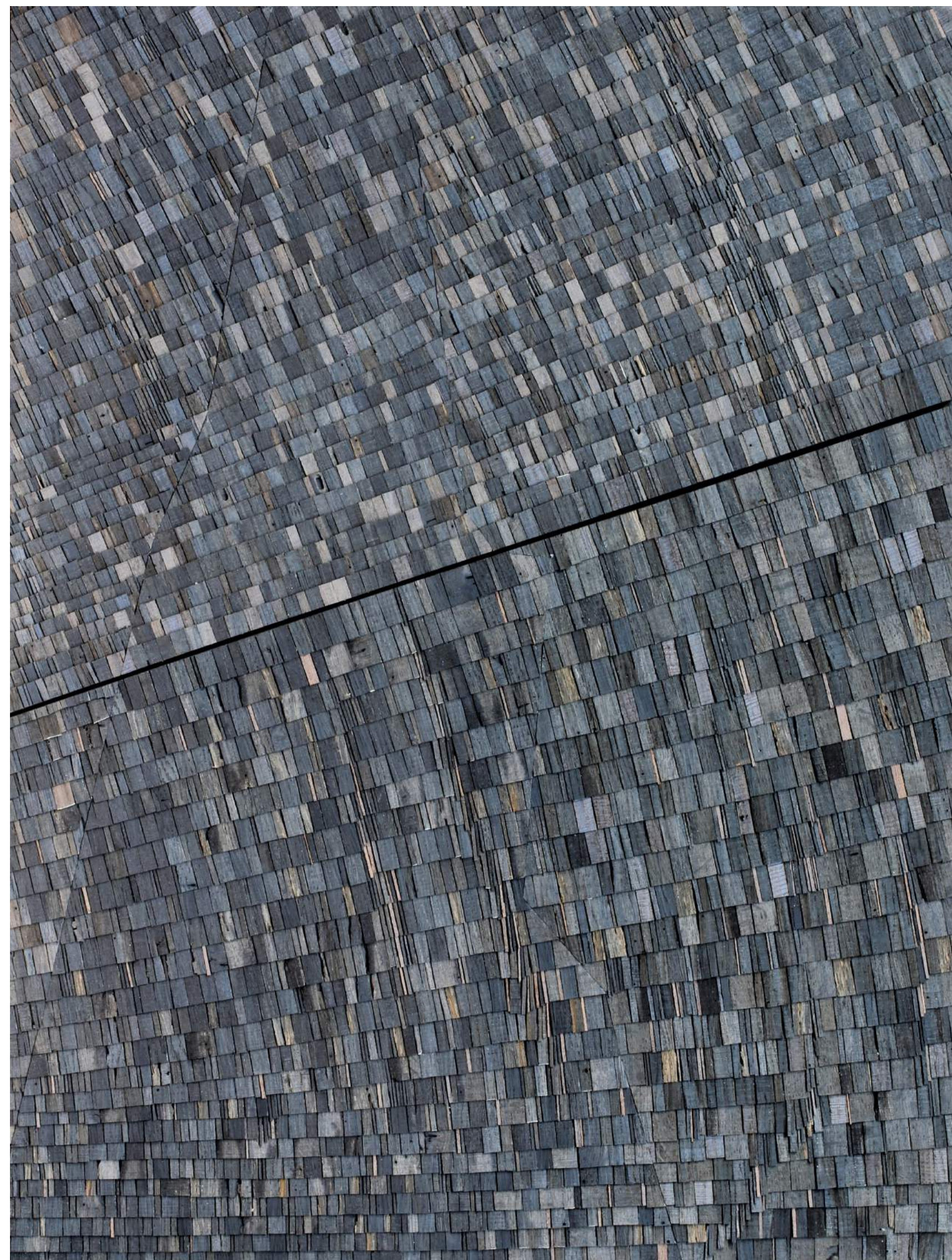






Hundred Foot Drain 7 (triptych), 2019  
Excavated bog oak  
80 H x 180 W x 2.5 D cm







# peter marigold & tadanori tozawa

Peter Marigold first worked with Hinoki Kogei in 2012 for the Japan Creative project at Salone di Mobili, which brought together Western designers and Japanese craft artisans. The result of the collaboration is the *Dodai* bench, a piece of sculptural functional furniture made using gigantic split logs and woven grass. The partnership has continued to use this process for wall cabinets, giving a frontal focus to this dramatic cleaving action.

Marigold is a designer and maker, creating objects that span across furniture, products, public artworks, interiors and now, software. His work has been exhibited internationally including at MoMA New York, USA; Design Museum Holon, Israel; the Victoria and Albert Museum, London, UK; and 21\_21 Design Sight, Tokyo, Japan. Commissions include projects for Bloomberg; The Museum of Childhood, London, UK; Oyuna (Mongolian Cashmere); Kvadrat, Denmark; and a porcelain collection for Meissen, Germany.







Dodai (Medium), 2012  
Hiba (Japanese cypress)  
& Igusa (woven grass)  
180 L x 38 D x 42 H cm







Cleft Cabinets







*Sen*, the sixth cabinet in this collection  
was acquired by the Victoria & Albert Museum



OBJECTS



# ernst gamperl

**Ernst Gamperl** is a master craftsman of turning and carving, working in mainly European oak. He turns wood when it is green and supple, to create a dialogue with the medium before arriving at a final shape. Gamperl uses its grain, lines, colouring and its natural deformations as an essential part of his design, and uses specialist techniques to underscore this immanent expressive power in the wood.

Gamperl won the first prestigious Loewe Craft Prize in 2017 in recognition of his craftsmanship. His work is included in many international collections, including the Victoria and Albert Museum, UK; Fond National d'art Contemporain Paris, France; Musée des Arts Décoratifs de la Ville de Lausanne, Switzerland; The International Design Museum/Neue Sammlung, Germany; Collection Issey Miyake, Japan; and Amorepacific Museum of Art, South Korea. He had a solo museum exhibition, Dialogue with Wood at the Gewerbemuseum Winterthur, Switzerland in 2019.









61/2019/100, 2019  
Cherry (taller brown)  
109 H x 31 ø cm

120/2019/100, 2019  
Cherry (smaller brown)  
82 H x 25 ø cm

63/2019/120  
Maple (white)  
74 H x 36 ø cm





*(left to right)*

*42/2019//150, 2019*  
Oak, 118 x ø 34 cm

*43/2019//180, 2019*  
Oak, 135 x ø 38 cm

*81/2015//150, 2015*  
Oak, 66 x ø 44 cm

*83/2015//150, 2015*  
Oak, 103 x ø 21 cm

*74/2015//150, 2015*  
Oak, 97 x ø 30 cm











Opening of *Dialogue with Wood* at the  
Gewerbemuseum  
Winterthur, Switzerland  
2019







# eleanor lakelin

**Eleanor Lakelin** is fascinated by wood as a living, breathing substance with its own history of growth and struggle centuries beyond our own. Lakelin comments: 'I peel back bark to reveal the organic chaos that can exist in the material and build up layers of texture through carving and sandblasting. I use the vessel form and surface pattern to explore time, the layers and fissures between creation and decay and the erosion of nature'. She sculpts her distinctive forms using a traditional woodworking lathe and centuries-old chisels and gouges alongside modern techniques and tools. The objects remind us of our elemental and emotional bond with wood and our relationship to the earth.

Lakelin's work has been widely exhibited internationally and is part of prestigious private and public collections. It has most recently been acquired by the The Mint Museum of Craft and Design, USA and the Museum of London, UK.









*Echoes of Amphora: I/19,*  
2019  
Horse Chestnut Burr  
48 H x 25 W x 25 D cm





*Echoes of Amphora: II/19,*  
2019  
Horse Chestnut Burr  
50 H x 16 W x 16 D cm





# marc ricourt

**Marc Ricourt** sources the material for his organic wood objects from his local landscape in Dijon, France. He initially turns wood on a traditional lathe, then intricately carves and treats the surfaces through bleaching, dying or an application of ferrous oxide, to translate nature into sculpture. The artist intuitively creates a perfect harmony between wood, shape, texture and colour. He initially draws inspiration from the historicity of the utilitarian object, the vessel form: 'I've based my work around a simple but very essential object, as it was the first tool created and used by mankind... Useful, yet mysterious, the closed vessel symbolically holds all mysteries and secrets of the human soul. My work on vessels has allowed me to develop a relationship between ancient or geographically remote cultures and civilizations and modern creations. The most important facet of my work is the research and exploration of new forms, colours, textures and finishes.'

Ricourt has exhibited extensively in the UK and internationally. His work is placed in significant private and public collections, including The French Museum of Woodturning and the Arizona University State Museum, USA.







11 Beech FOG20, 2019  
Beech  
H 22 cm x 42 dia cm



*11 Maple FOG20, 2019*  
Maple  
H 32.5 cm x 29.5 dia cm

*12 Maple FOG20, 2019*  
Maple  
H 30 cm x 36 dia cm





# nic webb

**Nic Webb** carves, scorches, burns, soaks and stains different species of fallen wood to create pieces that explore the natural drama of the material. Each piece is a personal response to the character of the wood, which is interpreted in different, creative ways. The artist uses experimental and intuitive processes and he incorporates and highlights imperfections in the wood to create striking detail. Using traditional tools, modern methods as well as elemental forces such as fire, ice, air and water he shapes and sculpts in an unbound and organic manner.

Webb comments that, 'as fire journeys into wood, forms are revealed, briefly seen and quickly disappear. These vessels begin in primitive crudeness, move through varying states of function, and evolve or 'devolve' towards a delicate border between existence and absence. On the whole the fire and the wood burn as they wish. As the piece concludes, I intervene, shepherd and finally halt the progress of loss at the place before all remnants of the journey are gone. The objects that remain are forms captured moments before they disappear completely from our world. They are husks; the edges between being and not.'

Webb's work is at the forefront of international craft; he has exhibited extensively in the UK and internationally and is part of prestigious private collections.







Flamed Pine Vessel, 2019  
Scots pine  
45 H 35 W x 35 D cm



*Flamed, oak vessel, 2019*  
Oak  
75 H x 28 W x 28 D cm





# luke fuller

**Luke Fuller** comments that "Clay is part of the geological platform on which we stand. It is a material that not only connects us to our most primitive beginnings but one that also offers a versatility and possibility to produce contemporary objects of craft and design as valid as any in the modern era. Clay is one of the original products of recycling, from mountain top to river bed, this natural material offers me the chance to engage with the elemental earth and, through practice, build upon the traditions and lineage of human making."

The artist graduated in 2018 with a BA in 3D Design and Craft from the University of Brighton where he specialised in Ceramics. He is currently studying at the Royal College of Art on the MA Ceramics and Glass. In 2018, Fuller received a number of prestigious awards and bursaries including the Nagoya University of Art, Japan, Grand Prize; the Business Design Centre Designer of the Year Award; The Anna Maria Desogus Memorial Graduate Award; a Franz Rising Star Scholarship; a Charlotte Fraser Scholarship; and The Richard Seager Bursary Award. He was also a Craeftiga Finalist in Association with Hole & Corner.





*Deposit, 2019*  
Black stoneware with porcelain  
32 H x 31 ø cm









# kate mccgwire

**Kate MccGwire** is an internationally renowned British sculptor whose practice probes the beauty inherent in duality, employing natural materials to explore the play of opposites at an aesthetic, intellectual and visceral level. Growing up on the Norfolk Broads her connection with nature and fascination with birds was nurtured from an early age, with avian subjects and materials a recurring theme in her artwork.

Since graduating from the Royal College of Art in 2004 her uncanny sculptures have been exhibited at the Saatchi Gallery London, UK; the Museum of Arts and Design, New York; Musée de la Chasse et de la Nature, Paris; and recently at Glasstress, an official collateral event of the Venice Biennale.





*Swell*, 2019  
Magpie Feathers  
83.5 H x 83.5 W x 10 D cm









# adi toch

**Adi Toch** comments that, 'Vessels and containers are an innate method of communication. They convey a story of gathering, holding, storing... The practice of making vessels enables me to work both with metal and space as materials, thereby redefining these borders. Beginning with a flat sheet, I form and fabricate the metal into hollow forms using hammers and tools. Through texturing, mark making, colouring and patination I create a unique visual language of metal.'

Toch graduated from The Cass, London in 2009 with a Masters in Art, Design & Visual Culture, following her BA with First Class Honours from Bezalel Art Academy in Jerusalem, Metalwork department. Her work is exhibited internationally and has won prestigious awards including a Gold Award from The Goldsmiths' Craft and Design Council UK. In 2017 she was shortlisted for The Loewe Craft Prize and won a Wallpaper\* Design Award. In 2018 she won the European Prize for Applied Arts. Public collections include The Victoria and Albert Museum, UK; The Crafts Council UK; The Goldsmiths' Company, UK; Fitzwilliam Museum, UK; National Museums Scotland, UK; National Museum of Wales, UK; and The Jewish Museum New York, USA. The artist is a lecturer at Edinburgh College of Art as well as at The Cass in London and a visiting lecturer at Bezalel Art Academy in Jerusalem. She speaks regularly at conferences in the UK and internationally.





*Satiated Vessel*, 2019  
Britannia silver : 958 UK Hallmark  
10 H x 18.5 ø cm







*Waterdrop Whispering Vessel*, 2019  
Britannia silver 958 UK Hallmark,  
loose green amethyst  
9 H x 12 Ø cm



*Bubble Whispering Vessel*, 2019  
Britannia silver 958 UK Hallmark,  
loose green amethyst  
70 H x 14 ø cm





