

tectonics

SARAH MYERSCOUGH GALLERY







a n e t a r e g e l

Aneta Regel's abstract forms similarly evoke the raw and powerful underground transmutations of the Earth. The artist as alchemist combines stoneware and porcelain clays with volcanic rock to create a composite in conflict with itself; each material fires at different temperatures and is therefore pushed to its limits in Regel's kiln, testing their malleability and density, strengths and weaknesses.

Aneta is a graduate of the Royal College of Art, UK. Her work is in the international public collections of The Westerwald Museum, Germany; Handelsbankens Konstförening, Sweden; and the Carnegie Museum of Art, USA. The artist was shortlisted for the Loewe Craft Prize in 2018 and has received several notable awards, including the Crafts Council Development Award and the Excellence Award at the World Ceramics Biennale in Icheon, Korea, 2020. She is a member of the Royal British Society of Sculptors.





White Round Form, 2020
Stoneware with volcanic rock
and ceramic transfers
34 H x 38 W x 22 ø cm
£6,600 inc. s/s VAT

White Standing Form (Small), 2020
Stoneware with volcanic rock.
57 H x 9 W x 8 ø cm
£3,600 inc. s/s VAT

White Standing Form (Large), 2020
Stoneware with volcanic rock.
69 H x 13 W x 8 ø cm
£4,600 inc. s/s VAT





Tectonics Skull, 2020
Stoneware with volcanic rock.
51 H x 23 W x 23 D cm
SOLD



Orange Standing Form, 2020
Stoneware with volcanic rock.
86 H x 28 W x 20 ø cm
SOLD





Nomad, 2020
Stoneware with volcanic rock.
82 H x 38 W x 25 D cm
£15,400 inc. s/s VAT



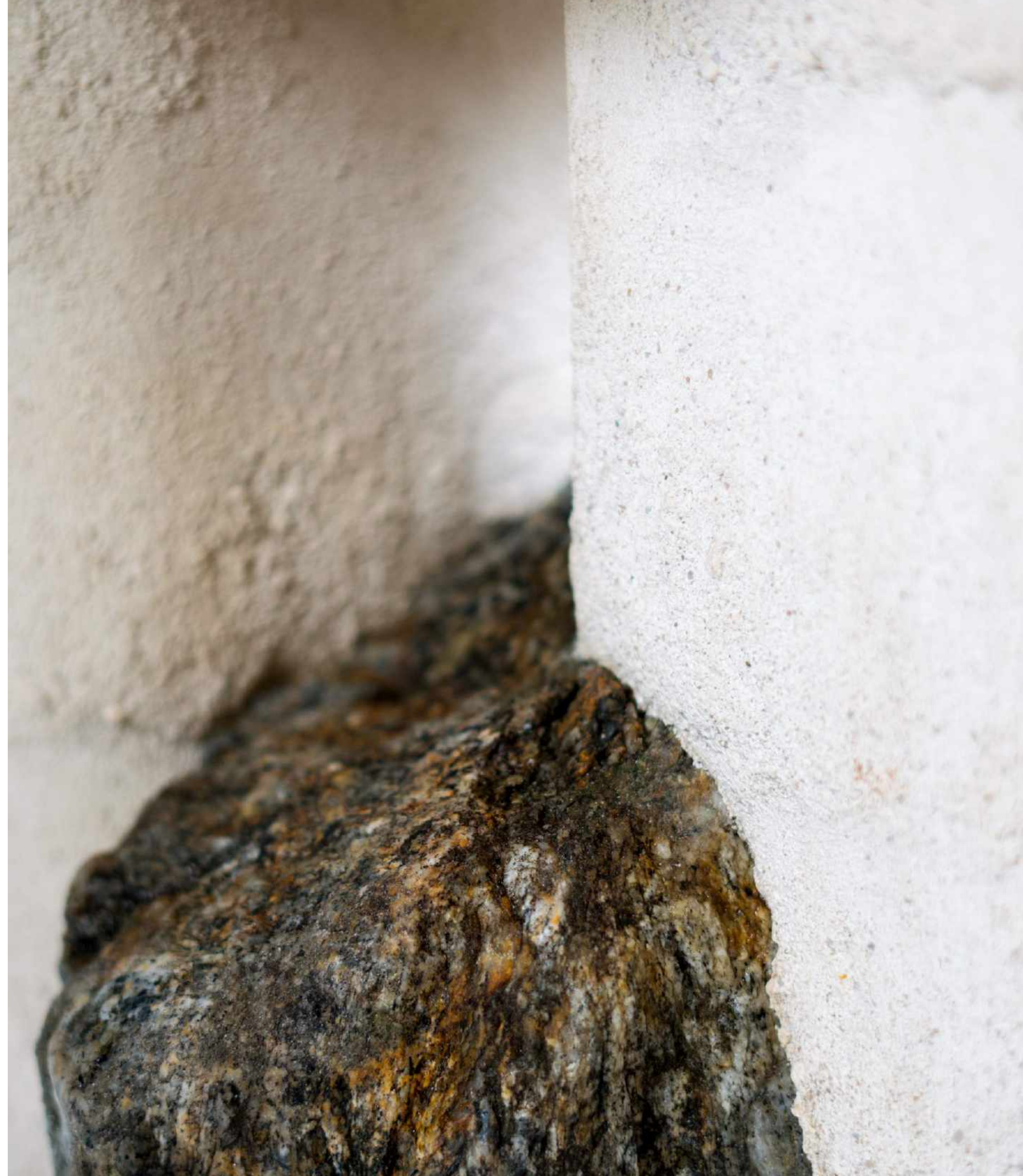


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Rock, stone and clay are ancient materials which speak of the nature of the planet and her crust, her masses surfacing in formations that have been eroded and transformed within the deep fabric of time. Limestone was not marble without immense compressions from volcanic reactions, nor clay deposits formed without the gradual chemical weathering of rocks.

The artists in this exhibition celebrate these ancient materials and exemplify the shifts in the methodologies, the sourcing, the reforming and informing of natural materials, shifts which are reinventing craft and design by incorporating the intricate interfaces of landscape, industry, chemistry, geology and ecology. As a collection, the works in Tectonics demonstrate innovative methods of building with matter, reinventing the crafting process by engaging in new ways with natural products of earth and time, connecting us to our most primordial beginnings.



fernando casempere

Fernando Casasempere's practice has historically encompassed waste materials from copper mining, a prevalent industry in his native Chile. Edmund de Waal has commented that the sculptor 'works with a deep understanding of the specificity of materials' which often appear as though they are in 'flux between solidity and fluidity', redolent of the Earth's subterranean turmoil and constant metamorphosis.

Fernando Casasempere was born in Santiago, Chile in 1958. He studied ceramics and sculpture in Barcelona in the 1980s, returning to Chile in 1986. He has been based in London since 1997. Casasempere's work has been exhibited internationally since the 1980s. Recent solo exhibitions include 'Out of Sync', Somerset House, London (2012); 'Falla Ideologico', Museo de Arte Contemporaneo, Santiago (2012); and 'Bricks and Mortar', New Art Centre, Roche Court, Salisbury (2011). Recent group exhibitions include 'The Precious Clay', Museum of Royal Worcester, Worcester (2018); 'Sculpture in the City', London (2017); 'Second Skin', Frieze Sculpture Park, London (2016); and 'Under the Forest', Jerwood Foundation, Ragley Hall, Alcester (2007). Casasempere's work is in international collections including the Victoria & Albert Museum, London and the Museo Nacional de Bellas Artes, Santiago.

Casasempere's forthcoming solo museum shows include Casa América, Madrid (2019) and the Museum of Fine Arts, San Diego (2020).



Natura Morta Rock, 2019
Stoneware with metal base
64 H x 65 W x 52 D cm
£14,000 inc. VAT











Geological Vessel I, 2019
Marbled stoneware
26.5 H x 34 W x 34.5 D cm
£4,200 inc. VAT



Geological Vessel II, 2019
Marbled stoneware
25 H x 35 W x 33.5 D cm
£4,200 inc. VAT



Geological Vessel III, 2019
Marbled stoneware
27 H x 35 W x 35 D cm
£4,200 inc. VAT





Tectonic Plate I, 2020
Marbled stoneware
15 H x 23.5 W x 13 D cm
£4,200 inc. VAT



Tectonic Plate II, 2020
Marbled stoneware
13 H x 22 W x 12 D cm
£4,200 inc. VAT



Tectonic Plate III, 2020
Marbled stoneware
13 H x 22 W x 12 D cm
£4,200 inc. VAT

l u k e f u l l e r

The variegated forms and unbounded textural surfaces of **Luke Fuller's** work are inspired by the parallel layers of rock strata built up over a period of time, which can be closely compared to Fuller's process of compacting and pressing clay layer by layer into a mould. The artist seeks to represent our connection to the earth, reflecting upon clay as 'one of the original products of recycling. From mountain top to riverbed, this natural material offers 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.



Basalt, 2020
Stoneware and porcelain
64 H x 41 W x 48 D cm
SOLD







Shale, 2020
Stoneware and porcelain
52 H x 50 W x 35 D cm
SOLD



adam buick

Ceramicist Adam Buick's pieces can be read topographically, as documents of the landscape from which their clay has been sourced. Buick informs his work with a genealogy of deep and local mappings and with a poetic awareness of the very process that created clay: an erosion, a weathering. He incorporates stone and locally dug clay in his moon jars so that they have a connection with place, specifically his home country of Wales. This individuality and tension between materials not only creates intense and beautiful glazes but more poignantly they speak of the human condition and how landscape forms our perception of the world around us.

Buick studied at the Craft Council of Ireland Ceramics Design, and his work has been included in many public museum collections, including the British Museum, UK Crafts Council UK and National Museum Cardiff, UK.





Vessel with Slate Inclusion I, 2020
Stoneware with Welsh slate.
43 H x 32 ø cm
SOLD



Vessel with Slate Inclusion II, 2020
Stoneware with Welsh slate.
43 H x 32 ø cm
SOLD









Large Tectonic Moon Jar, 2020
Stoneware with iron.
85 H x 90 ø cm
£13,200 inc. s/s VAT



roxane lahidji

Roxane Lahidji, the only artist not to use a form of rock or clay as her primary material, has developed a technique to mimic the sculptural qualities of marble using salt. She uses the salt's physical properties as a self-binding composite mixed with tree-resin to create strength and solidity, adding coal powder to the substance to produce layered strata of subtle colour. Lahidji's invention is a sustainable design material which also draws our attention to the socially constructed concepts of value; salt, historically costly and now cheap, parodies the aesthetics of a sought-after luxury rock, connecting us to our most primordial beginnings.

Lahidji was born in Paris in 1992 and grew up in the french capitale before studying illustration and product design in Strasbourg (HEAR). After graduating from the Social Design department of Design Academy Eindhoven in 2017, Roxane Lahidji developed her project "Marbled salts" and was awarded among the 100 best French international designers by FD100 price of the VIA and won the 2019 Bolia award.



Marbled Salts White Jem Stool,
2020
Sea Salt, natural pigments, natural
binders, eco-resin
40 H x 35 ø cm
£2,800 inc. VAT



Marbled Salts Side Table, 2020
Sea Salt, natural pigments,
natural binders, eco-resin
40 H x 40 ø cm
£3,400 inc. VAT



Marbled Salts Wave Table, 2020
Sea Salt, natural pigments, natural
binders, eco-resin
50 H x 40 ø cm
£5,200 inc. VAT







collin townsend velkoff

Collin Townsend Velkoff's sculptural design pieces explore how our consciousness is derived from our relationship with materials, both natural and manmade. He explains that, 'by using cement and anchoring forms to stone, I want to create a sense of familiarity and comfort. Through the manipulation of form, balance, and texture, I want my sculptures to convey a feeling of unease and tension which communicates our relationship with materials and our dependence on the environment.' To do so, he has developed a specific sand-casting technique, allowing him to join cement with organic forms buried beneath sand, which he digs out by hand.

Velkoff received his bachelor from Pratt Institute in Brooklyn, NY, and his Masters from Aalto University in Helsinki, Finland. He is now based in Nuremberg, Germany and has just completed an artist residency in Jingdezhen, China. His first solo exhibition was at Galleria Huuto in 2019 in Helsinki.



Elevation #7, 2020
Porphyry & Gypsum Cement
82 H x 26 W x 39 L cm
£6,200 inc. VAT





Excavation #8, 2020
Porphyry & Gypsum Cement
47 H x 29 W x 95 L cm
£5,600 inc. VAT





Excavation #9, 2020
Porphyry & Gypsum Cement
140 H x 43 W x 30 L cm
£7,200 inc. VAT







Excavation #10, 2020
Porphyry & Gypsum Cement
70 H x 43 W x 43 D cm
£6,400 inc. VAT



