

SARAH MYERSCOUGH GALLERY

# CROP





CROP – A sensory exhibition of international *artist-designer-makers* connected to the natural world through process, material and a concern for the environment.

**26th October 2019 - 31st January 2020**

Thursday 7<sup>th</sup> November: Champagne Reception

**ARKO** - Rice straw

**Laura Ellen Bacon** – Willow

**Sebastian Cox** - Wheat and straw

**Tim Johnson** - Reedmace, jacinthe and esparto

**Soojin Kang** - Wild silk, cotton and linen

**Fernando Laposse** - Corn and sisal

**Diane Scherer** - Textile from plant roots

**Naoko Serino** – Jute

**Caroline Sharp** – Birch and willow

Sarah Myerscough Gallery embraces the contemporary zeitgeist for new and alternative craft and design practices which express current socio-political and philosophical discourses, in particular those connected with environmental debates. As such, its aesthetic focuses on *artist-designer-makers* who have a formal and conceptual interest in natural materials and traditional craft skills.

CROP has been inspired by time spent this summer travelling around the British countryside and meeting with *artist-designer-makers* who are intuitively connected to nature. It informs their practices in many ways, for example through ecological concerns or an affinity with raw and organic materials and processes of making, which have been passed down through the generations.

Expanding the geographical focus of the exhibition, the show includes international *artist-designer-makers* working with different crops from around the world, to investigate the rich and varied narratives behind their works.





CROP at Barnes HQ



# SEBASTIAN COX

Sebastian Cox, a vocal champion of British woodlands, recently completed his bold and insightful manifesto *Modern life from wilder land*, in which he asks that we take responsibility for our emissions and our wildlife. His thatched bread baskets for CROP are constructed by hand from heritage wheat, as opposed to chemically grown wheat that leaves fields bereft of wildlife. These objects reflect a more harmonious relationship between the domesticated and non-domesticated worlds; layered, diverse and wild.

Sebastian Cox has exhibited works across the UK, including at the Victoria & Albert Museum, London, as well as winning numerous awards such as Homes & Gardens' Designer Awards 2016.







Sebastian Cox  
Landrace 3 , 2019  
Oak, brass wire, emmer, Golden Drop, spelt, Mulika, Rouge d'Ecosse, Hunter's, barley, yarrow, cat's ear, rough hawkbit, vetch, chicory, thistle, poppy, mallow, grasses  
55 H x 140 W x 32 D cm  
£6,200 inc. VAT













Sebastian Cox  
Landrace 1 , 2019  
Straw varieties  
50 H x 50 W x 30 D cm  
£3,300 inc. VAT





Sebastian Cox  
Landrace 2 , 2019  
Straw varieties  
50 H x 90 W x 28 D cm  
£4,600 inc. VAT



# FERNANDO LAPOSSE

Fernando Laposse considers important environmental concerns through extensive research into the location of materials and their historical and cultural connotations. This has fuelled his passionate interest in sustainability, the loss of biodiversity and community disenfranchisement. The new sisal bench for CROP presents the material in its raw state to demonstrate the simplicity of process from plant to final product. Laposse harvests and crushes the fibres, combs and knots it by hand to make his hairy furniture pieces.

Fernando Laposse has exhibited in international group shows such as Future Heritage, London (2019); Broken Nature at the Triennale di Milano (2019); Nature at Cooper Hewitt Smithsonian, New York (2019); Food, Bigger than the plate, Victoria & Albert Museum, London (2019); Victor Papenek, The Politics of Design, Vitra Design Museum (2018); and Design after Darwin, Venice Design Biennale (2017). In 2018, he was a Hublot Design Prize finalist and was part of the Beazley Designs of the Year at the Design Museum, London.









Fernando Laposse  
Sisal Bench, 2019  
Agave sisal  
43 H x 50 W x 150 L cm  
£12,000 inc. s/s VAT







Fernando Laposse  
Sisal table, 2019  
Sisal and glass  
39 H x 130 Ø cm  
£12,000 inc. s/s VAT



# SOOJIN KANG

Soojin Kang originally came from a background of textiles and fashion, however her aversion to fast trends and her interest in the concepts of consideration, dedication and meditative processes led her to her current practice. Kang creates thoughtful tapestries and woven sculptures by wrapping, binding and knotting silk, linen and jute. The artist's work explores the transitional planes between perfection and imperfection, inner and outer, positive and negative and her labour intensive process heralds the importance of time and memory, alongside sustainable craftsmanship and the handmade.

In 2017, Kang's work was acquired by the Victoria & Albert Museum, London, for the museums permanent collection. In 2016 she was the winner of a Grant for Arts by Arts Council England. She has exhibited in international exhibitions, including at the Spinnalto Arts Festival in Germany (2019); Wild Things, Texture Museum, Kortrijk, Belgium (2016); Tablestitch, Friday Late Korea, Victoria and Albert Museum, London, UK (2014); Reclaim | Repurpose, International Contemporary Craft and Applied Art, Londonderry, Northern Ireland (2015); Threads That Bind Us, Plusdeign Gallery, Milan, Italy (2012); Talking Textiles, Curated by Lidewij Edelkoort, Spazio Gianfranco Ferre, Milan, Italy (2011).





Soojin Kang  
Untitled, 2018  
Wild silk, cotton, linen and steel  
200 H x 100 W cm  
£19,800 inc. VAT





Soojin Kang  
Pod III (Growth), 2017  
Linen, cotton, silk and jute  
210 H x 100 W x 90 D cm  
£21,600 inc. VAT





# LAURA ELLEN BACON

Laura Ellen Bacon works with Somerset willow and has developed her own language of tying and interlacing soaked strands of this material to construct biomorphic forms that feel strangely familiar. Bacon's immersive and physically demanding process of making is normally performance and installation based, so her organic bench form specially constructed for CROP represents the beginnings of an entirely new direction in her practice.

Bacon's large-scale works have been included in exhibitions at the Ruthin Arts Centre, Wales; Holburne Museum, Bath; New Art Centre, Wiltshire; Sudeley Castle (Sotheby's installation); Derby Museum and Art Gallery; and Blackwell – The Arts and Crafts House in Cumbria. In 2017 she was a finalist within the Woman's Hour Craft Prize at the Victoria & Albert Museum, London and in 2010 she was selected as a Jerwood Contemporary Maker. In 2018 her work inspired the composer Helen Grime, whose resulting three-part movement, 'Woven Space' was performed at the Barbican by the London Symphony Orchestra, conducted by Sir Simon Rattle.







Laura Ellen Bacon  
Muscle Memory, 2019  
Buff willow, Somerset grown.  
110 H x 180 W x 60 D cm  
£14,500 inc. VAT



# TIM JOHNSON

Tim Johnson's 'Keeping Time' baskets, which present natural materials in a direct and honest way, are at their very heart about time. The twining and folding that holds them together conceptually marks increments of being and are therefore a declaration of human presence; ultimately, the maker's time is kept in the work as a trace of activity.

The uncommon structures of the baskets recall the historical nature of his process; thatched and piled textiles like this date back to Neolithic times, when they were used in garments and shelters to provide our ancestors with insulation and weather protection. Johnson re-presents this traditional way of making and embellishes it with his own innovations and techniques to further explore concepts of containment and protection, material, place and culture.

Tim Johnson 's work has been exhibited internationally in *Lines and Fragments* (solo exhibition) at the Crafts Study Centre, Farnham UK and Korbmacher Museum, Dalhausen & Lichtenfels, Germany (both 2019); *Basketry*, Ruthin Crafts Centre, Wales (2019) *Deeper Voice of Textiles*, Newcastle, NSW, Australia (2017); *Ports I Man*, Museu de la Pauma, Spain (2013/14); *Linking*, Nationaal Vlechtmuseum, Netherlands (2012); and *Cherry Basket*, Johannes Larsen Museum, Keretminde, Denmark (2009).







Tim Johnson  
Keeping Time, 2019  
Esparto  
25 H x 50 Ø cm  
£2,700 inc. s/s VAT





Tim Johnson  
Keeping Time, 2019  
Reedmance  
40 H x 30 Ø cm  
£2,700 inc. s/s VAT



Tim Johnson  
Keeping The Time, 2019  
Jacinthe  
22 H x 32 W x 25 D cm  
£2,200 inc. s/s VAT







# CAROLINE SHARP

Caroline Sharp's woven work is strongly influenced by natural form, containment and movement. Her woven capsule forms, which are based on organic seedpods, respect the character and properties of the materials used. As such, the tips of the stem and the catkins and buds are left exposed to suggest fragility and transience.

Sustainability is of paramount importance in Sharp's work; the Dorset willow is from the artist's personal garden coppice and the coppiced stems she uses are Dorset birch harvested as part of the Dorset Heathland management programme.

Caroline Sharp has exhibited across the UK in shows at The Crafts Study Centre, Farnham; Salisbury Arts Centre; Stroud International Textile Festival; Inverness Museum and Art Gallery; The Biscuit Factory, Newcastle upon Tyne; and The Meteorological Office's 2004 exhibition *Elemental Insight*.





Caroline Sharp  
Seeds Capsule 2, 2019  
Somerset and Dorset Willow  
75 H x 35 Ø cm  
£990 inc. s/s VAT each





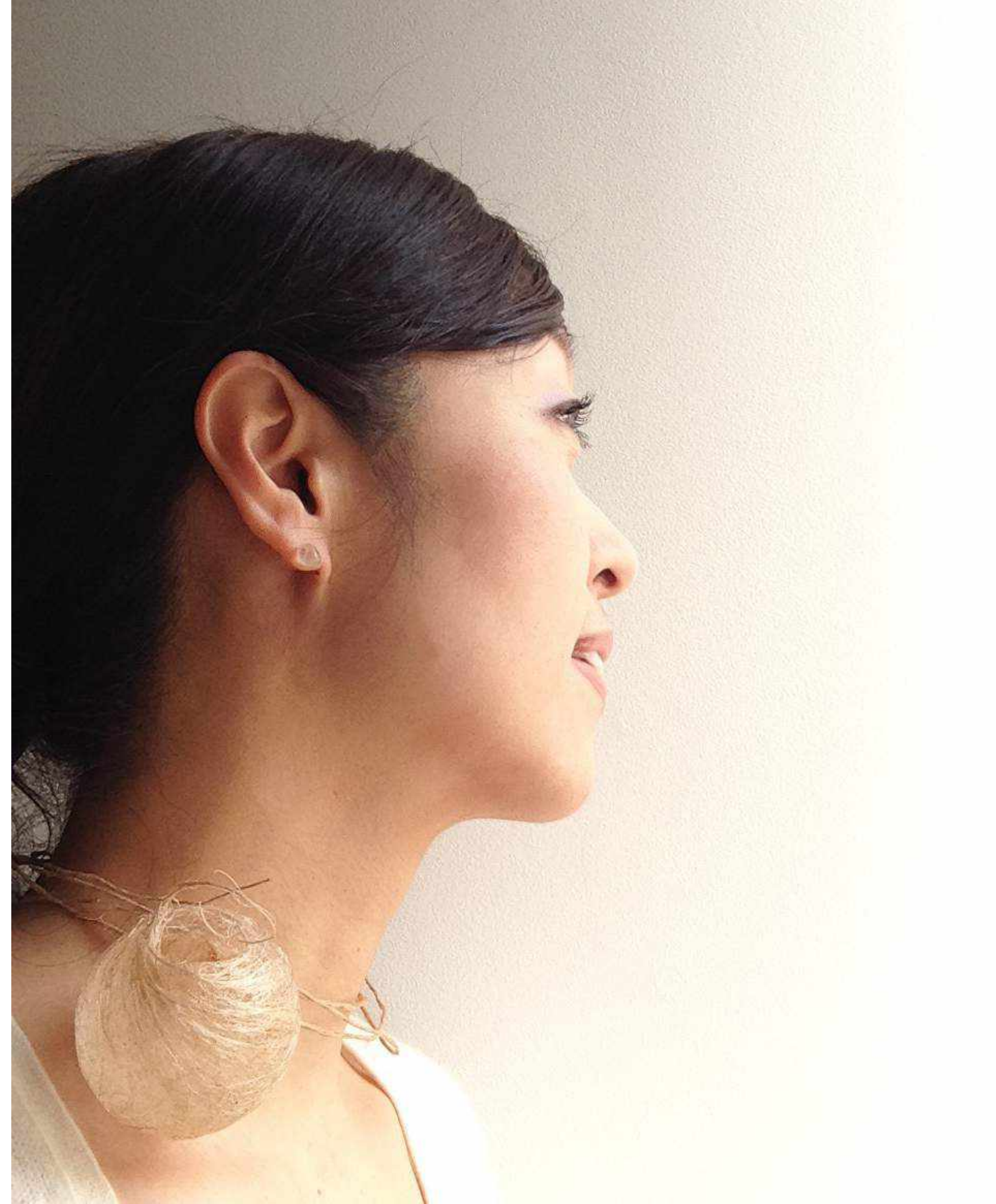




# NAOKO SERINO

Naoko Serino's felted jute sculptures are expressions 'that contain light and air'. Her attraction to the material comes from the fact that it feels both transient and solid, akin to interior memories, thoughts and emotions. She uses it to translate these abstract mental sensations into a physical form, thereby transforming them into experiences that can be shared with a wider community.

Naoko Serino has had solo exhibitions at the Art Space Baku, Fukuoka and at Gallery Gallery in Kyoto, Japan. She has exhibited extensively in museums and public spaces, including at *Holland Paper Biennial*, Museum Rijswijk, Netherlands; *Miniartextil Como*, Church of San Francesco, Como, Italy; *Triennial International Textile Art Exhibition*, Musée des Beaux Arts, Tournai, Belgium; Gwangju Art Museum, Korea; Fukuoka Asian Art Museum, Japan; Urasoe Museum, Okinawa, Japan; Tama Art University Museum, Tokyo, Japan; Japan Society, New York, New York; and *Fiber Futures: Japan's Textile Pioneers; traveling exhibition, catalog*, Design Museum, Helsinki, Finland.



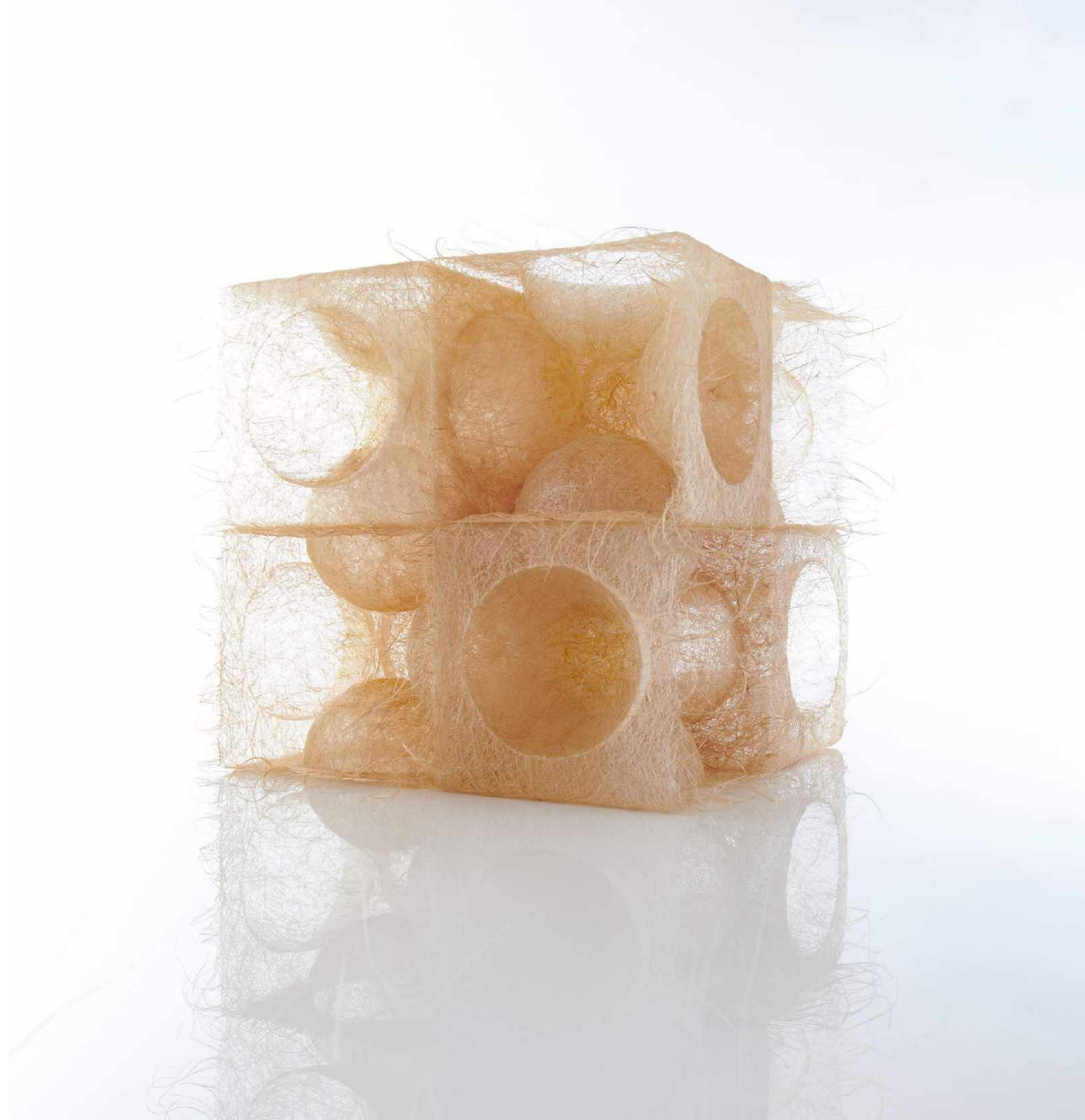




Naoko Serino  
Rooted 3, 2019  
Jute  
150 H x 100 W x 10 D cm  
£3,300 inc. s/s VAT



Naoko Serino  
Exisiting, 1998  
Jute  
18 H x 18 W x 18 D cm  
£1,500 inc. s/s VAT







Naoko Serino  
Omoi, 2019  
Jute  
20 H x 20 W x 20 D cm  
£1,500 inc. s/s VAT



# ARKO

ARKO's sculptures use rice straw, a by-product of the rice plant. It previously played a significant role in everyday Japanese life and was used to make items such as shoes, coats, blankets and food wrappers. Now its main use is in making traditional straw festoons, which are holy ornaments for Shinto New Year ceremonies. It has almost faded out from modern life, despite large volumes of rice crop still being produced for food consumption. ARKO's practice aims to reinvigorate the material by creating something new with it, to inspire feelings of natural providence, which is often overlooked in today's digital and commercially-oriented society.

ARKO has exhibited extensively in Japan and in international group shows such as *Changing Attitude*, Tokyo (2019); *Loewe Baskets*, Milan (2019); *Object come from the earth*, Tokyo (2018); *Say No To Limits*, Beijing (2007). In 2018, she was shortlisted for the Loewe Craft Prize, exhibited at the Design Museum, London.







Arko  
A Head-Sea Over The Night Sky, 2019  
Rice straw  
90 H x 181 W x 10 D cm  
£12,000 inc. VAT



