

DESIGN
+ ART **FOG**

SARAH MYERSCOUGH GALLERY
CONNECT

22 - 25 January 2026
Stand 104

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CONNECT



FOG Design + Art | San Francisco
22 - 25 January 2025
Fort Mason Centre

CONNECT: A conversation between our American and British artists

CONNECT focuses on new collections by three American and two British artists: Christopher Kurtz (USA) Julian Watts (USA) Ian Collings (USA) and Julian Stair (UK) and Nic Webb (UK) in conversation.

What connects these artists is a universal love of natural materials - specifically, wood, ceramic and stone - made into extraordinary design and art collections, using traditional and contemporary crafting processes. These signature works share a completely new aspect of each artist's practice. They have responded intuitively to a posed question that asked; how do artists communicate their stories through the crafted process of making in design today?

Featured artists: Christopher Kurtz, Julian Stair, Ian Collings, Julian Watts, Ash & Plumb, Wycliffe Stutchbury, Arko, Katrien Doms & Nic Webb.

Above: Black Hole Merger (2025), Void Sream (2025), Meridian (2025) by Christopher Kurtz.

JULIAN STAIR



Julian Stair studied at Camberwell School of Art and the RCA. He has work in over thirty public collections including the V&A Museum, British Museum, Fitzwilliam Museum in Cambridge, American Museum of Art & Design in New York, Mashiko Museum of Ceramic Art in Japan, Museum Boijmans van Beuningen in Rotterdam, Kolumba Museum in Cologne and the Grassi Museum in Leipzig.

Julian completed a PhD at the RCA in 2002 on the critical history of English pottery; his essays have been published by Routledge, Bloomsbury, the Courtauld Institute, Tate Gallery and the Yale Center for British Art. Julian was awarded an OBE in 2022 for his services to ceramics.

Recent solo exhibitions include Art, Death and the Afterlife, Sainsbury Centre, Norwich 2023, Equivalenze, Fondazione ICA Milano, Milan 2019, Equivalence, Corvi-Mora Gallery, London 2018, Quotidian, Corvi-Mora Gallery, London 2014-15 and Quietus: The Vessel, Death and the Human Body, MIMA, National Museum Wales Cardiff, Winchester Cathedral, Somerset House, London 2012-14, Manchester Cathedral 2016.



This new body of work marks a significant evolution in Julian Stair's practice as he enters the realm of design. With the exception of 'Seat 1,' these pieces are high-fired and vitrified, a process traditionally used by Scottish brickmakers for its environmental stability and resilience.

The collection offers a variety of colors and textures, ranging from white to black and utilizing glazed surfaces, natural clays, and vitreous slips. Each unique, hand-built piece is an exploration of geometric form that remains rooted in utility. Ergonomically designed for comfort, the seats feature contoured, concave tops; some have handles, others remain pure, abstract forms.



Seat 1 & Seat 3, 2025
Oxidised Etruria marl, gold leaf



Seat 1, 2025
Oxidised Etruria marl, gold leaf

46.5 H x 41 W x 41 D cm
18.3 H x 16.1 W x 16.1 D in



Seat 2, 2025
Etruria marl, vitreous slip

45 H x 44 W x 44 D cm
17.7 H x 17.3 W x 17.3 D in



Seat 2, 2025
Etruria marl, vitreous slip



Seat 3, 2025
Etruria marl, vitreous slip

45 H x 39 W x 39 D cm
17.7 H x 15.3 W x 15.3 D in



Seat 3, 2025
Etruria marl, vitreous slip

45 H x 40 W x 40 D cm
17.7 H x 15.7 W x 15.7 D in



Seat 5, 2025
Stoneware, porcelain slip, clear glaze

44.5 H x 37 W x 41.5 D cm
17.5 H x 14.5 W x 16.3 D in



Seat 5, Seat 2 & Seat 3, 2025



Table, 2025

Polyurethane, lime, marble powder,
pigment, conservation grade wax

73.5 H x 75 W x 75 D cm
28.9 H x 29.5 W x 29.5 D



Twelve Cups on a Floating Ground, 2025
Coloured porcelain, glaze, oxidised Etruria
marl, reduced Etruria marl, Keuper marl

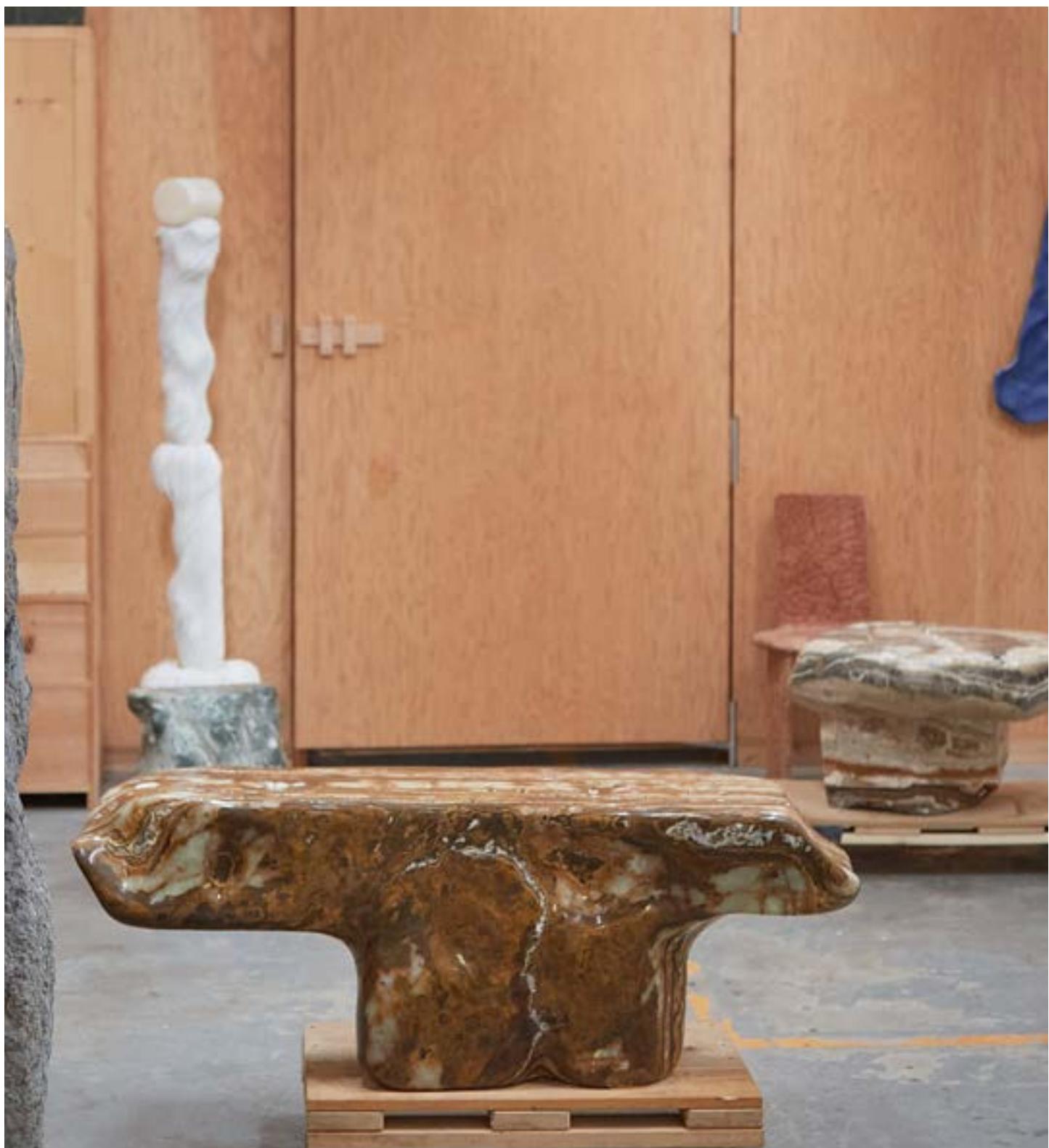
15 H x 110 W x 13 D cm
5.9 H x 43.3 W x 5.1 D in

IAN COLLINGS



Ian Collings is an American sculptor and designer based in Ojai, CA. His collections of sculpture and functional objects are influenced by his immersion in the natural world and through an intellectual inquiry into the nature of things.

With a bachelor's of Industrial Design from Pratt Institute in Brooklyn, NY, Ian Co-founded the furniture design company Fort Standard in 2011. He left the company in 2018 to dedicate himself to his sculptural work which had been a driving motivation throughout the venture. After a three year inspirational hiatus spent living mostly in the rainforest of central america, his new insights and well developed interests of the past are synthesized in a robust spectrum of new works. The treatment of material into both industrial and organic forms are underpinned by themes of emergence and inter connectedness in his work.



Ian Collings carves marble with a reverence for its deep time, shaping forms that feel both ancient and emergent. This piece is carved from a single block of onyx from New Mexico, a banded form of calcite distinguished by its undulating layers of warm, earthy hues - also known as 'travertine onyx'.

Ian notes on his works as sculpture, 'I think there's like a need for humans to define and understand things. The sooner we can crystallize something into a solid idea, the more comfortable we feel because we understand it. For example, there's the idea of "chair-ness". If someone recognizes a chair, in that moment, the idea of "chair-ness" collapses into something that they understand. But sculpture doesn't necessarily collapse or crystallize in the same way. That, for me, creates room for metaphysical ideas, the sculpture becomes something to play with in order to have a conversation about our relationship to other things.'



Stone Table, 2025
Baja Onyx

35 H x 106 W x 111 D cm
13.7 H x 41.7 W x 43.7 D in



Stone Table, 2025
Baja Onyx



Stone Seat 09, 2025
Baja Onyx

45 H x 84 W x 35 D cm
17.7 H x 33 W x 13.7 D in



Stone Seat 09, 2025
Baja Onyx



Stone Totem 01, 2025
Pink Marble

182 H x 30 W x 34 D cm
71.6 H x 11.8 W x 13.3 D in



Stone Totem 01, 2025
Pink Marble

CHRISTOPHER KURTZ



Christopher Kurtz has gained international attention for his sculpture and studio furniture, which is included in significant private collections. The artist 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. In 2020, he exhibited in "Objects USA 2020" R&Company, New York. His work has been shown at numerous international art and design fairs, including TEFAF Maastricht, Design Miami, PAD and FOG.

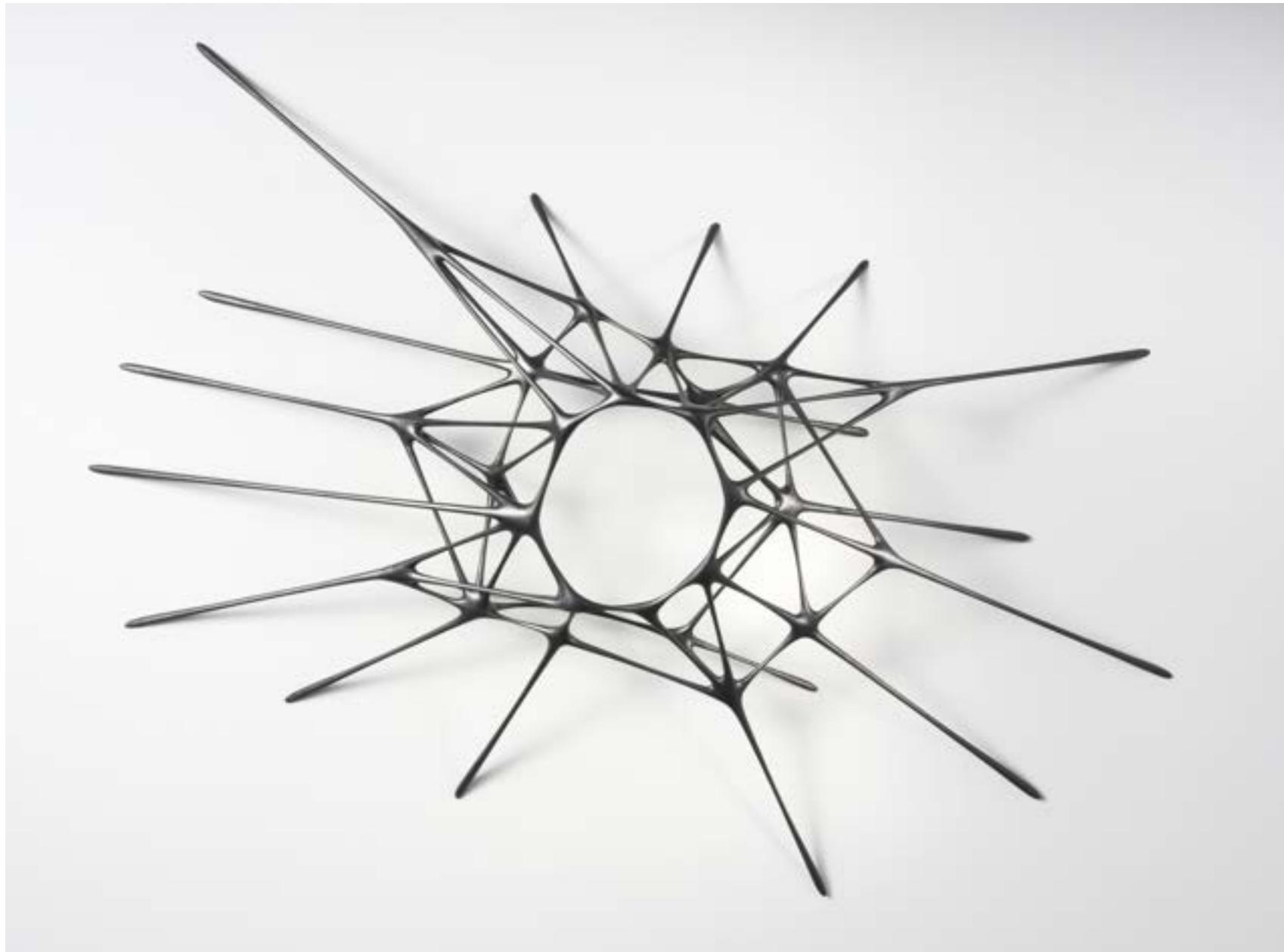


Big Vortex Energy, 2025
Linden wood & burnished graphite

63.5 H x 132.1 W x 30.5 D cm
25 H x 52 W x 12 D in

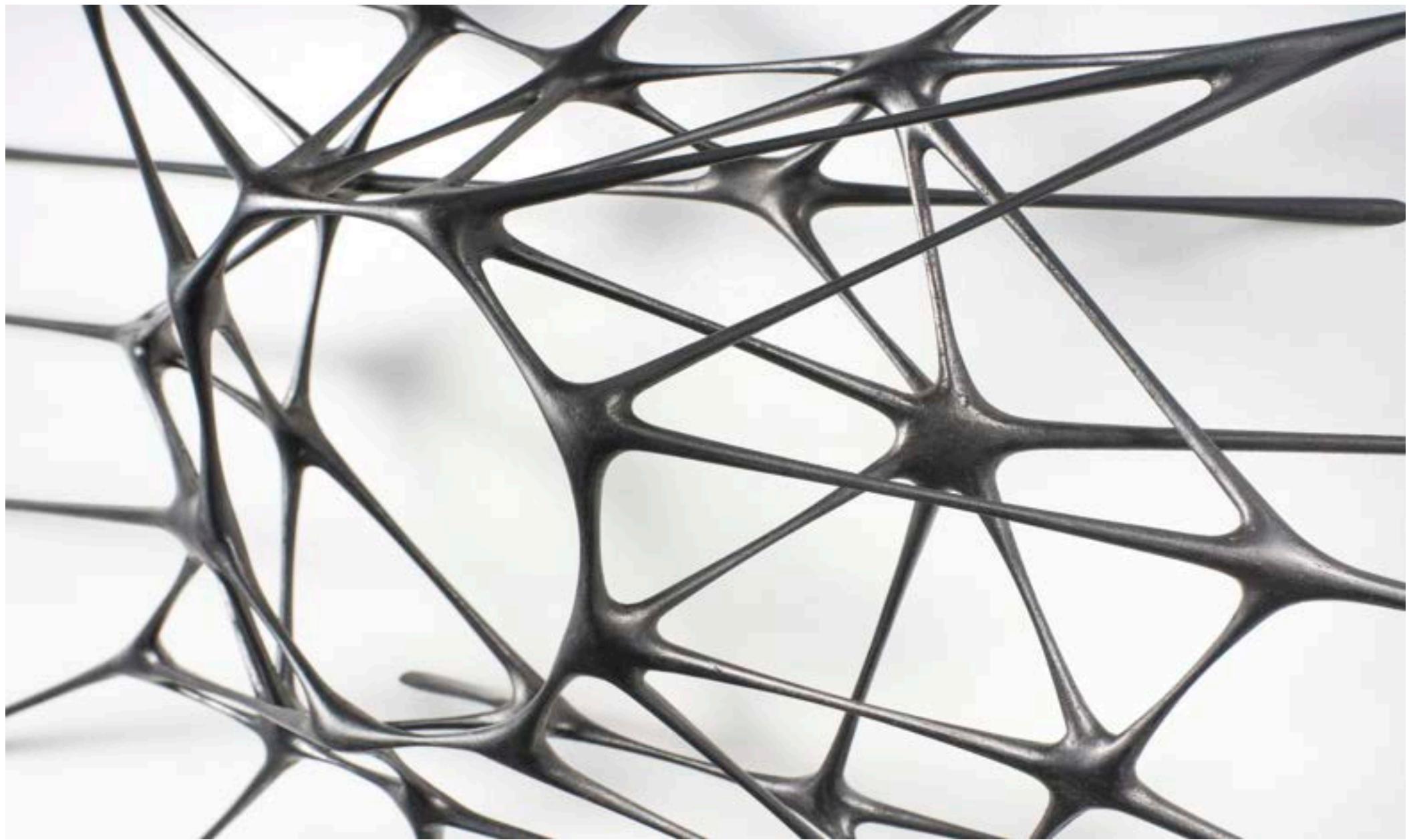


Big Vortex Energy, 2025
Linden wood & burnished graphite

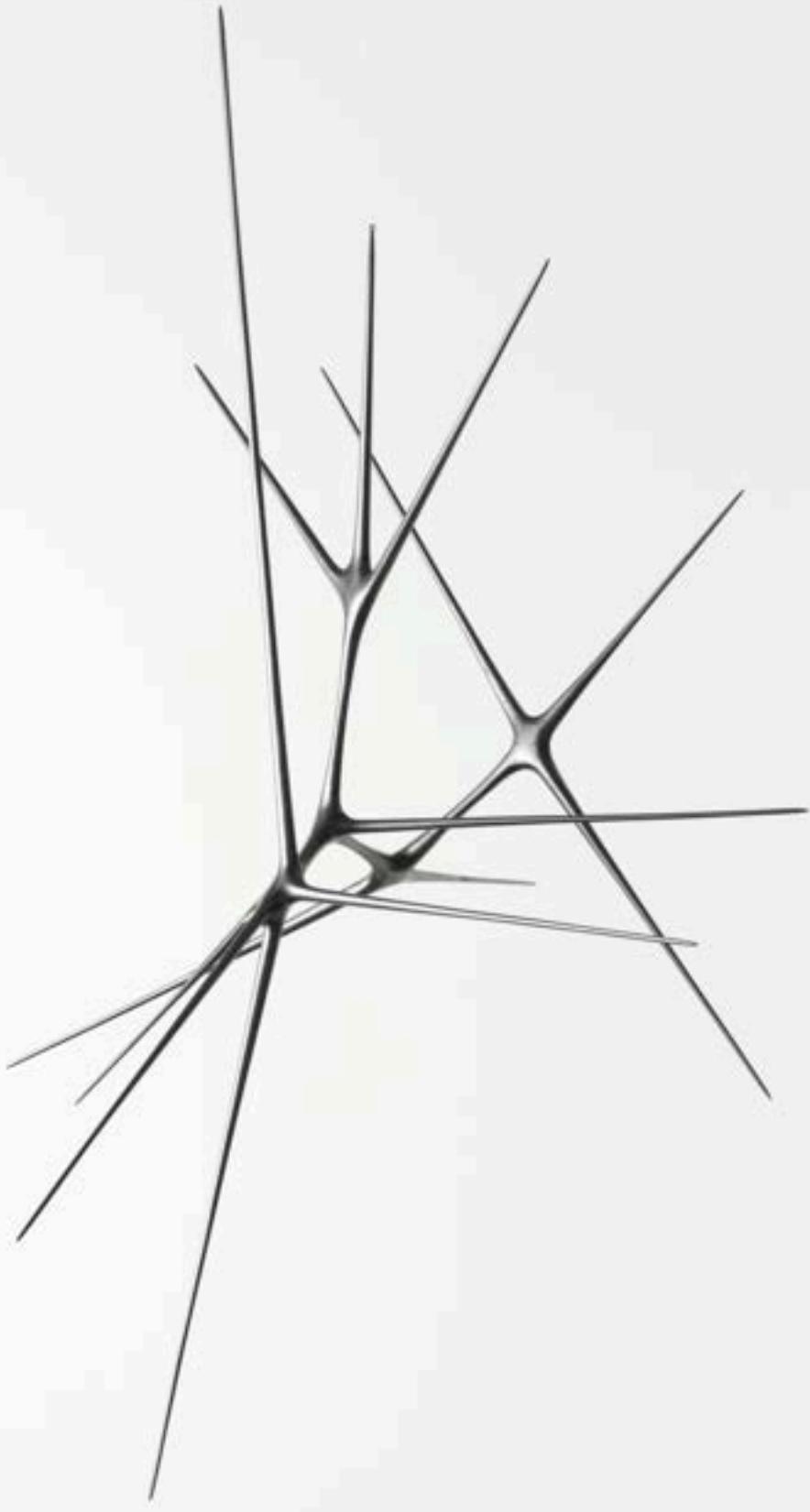


Dark Acre, 2025
Linden wood & burnished graphite

76.2 H x 116.8 W 22.8 D cm
30 H x 46 W x 9 D in



Dark Acre, 2025
Linden wood & burnished graphite

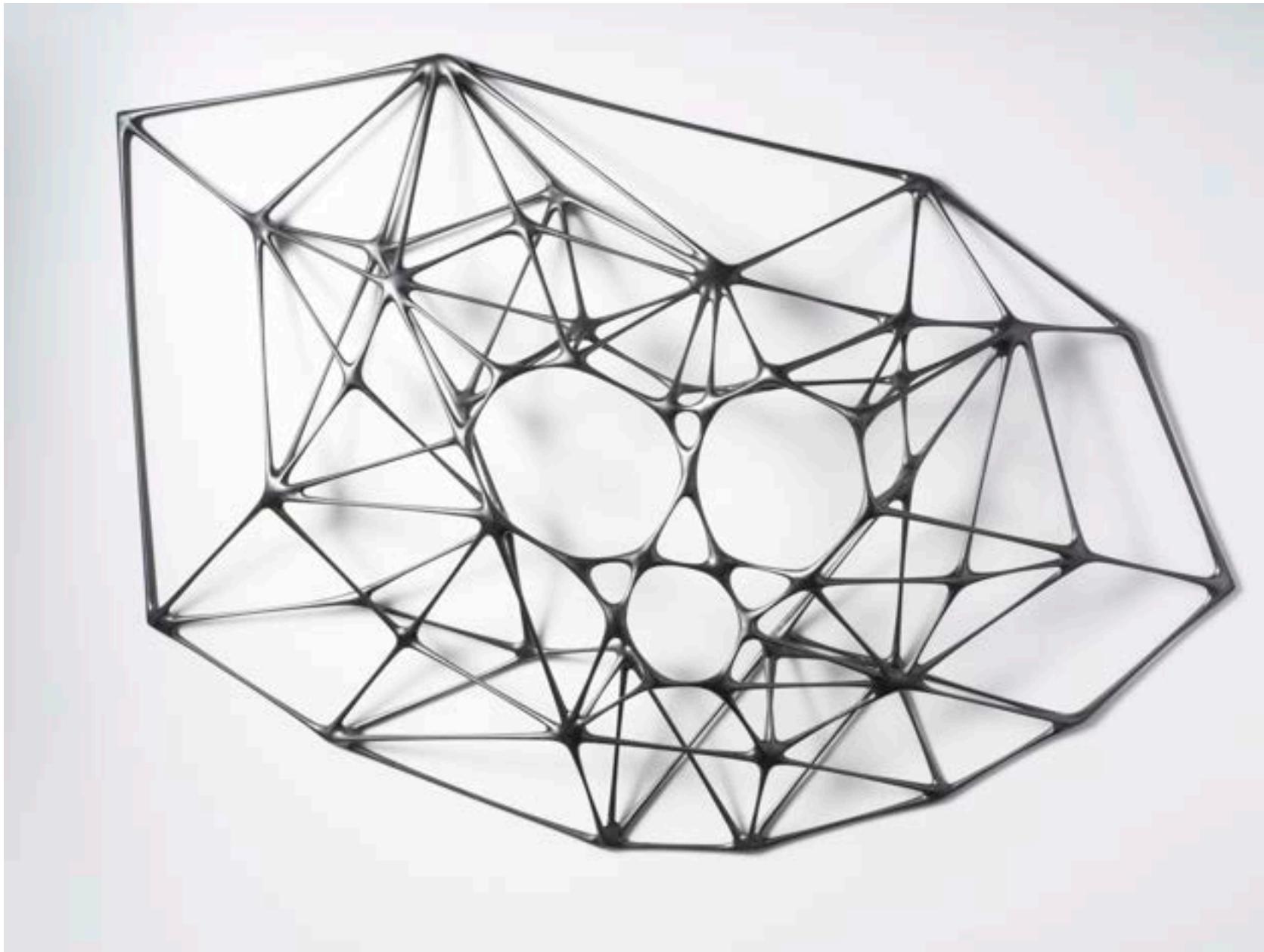


Meridian Mobile, 2025
Linden wood & burnished graphite

83.8 H x 50.8 W x 58.4 D cm
33 H x 20 W x 23 D in



Meridian Mobile, 2025
Linden wood & burnished graphite

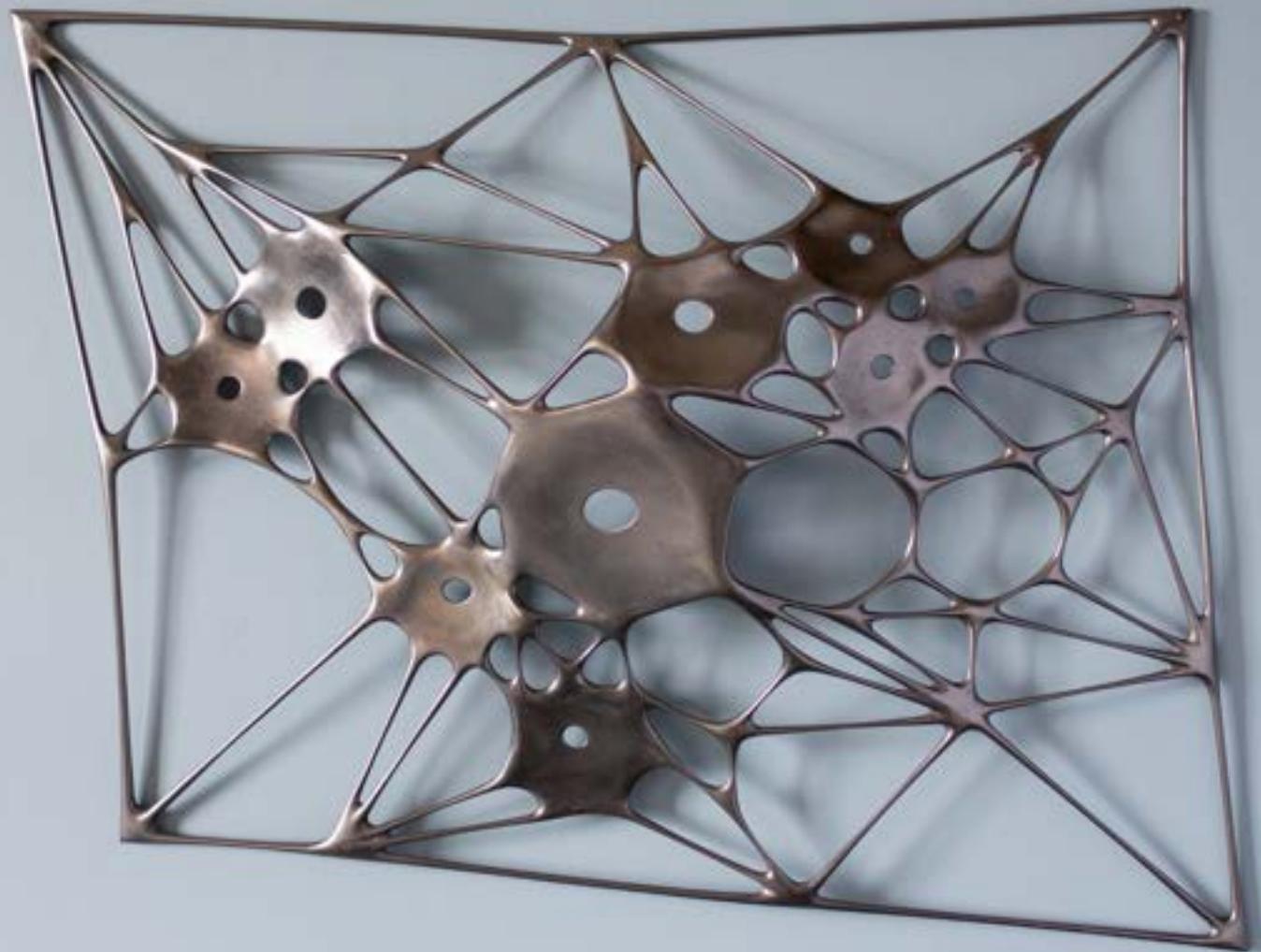


Void Scream, 2025
Linden wood & burnished graphite

88.9 H x 139.7 W x 22.9 D cm
35 H x 55 W x 9 D in



Void Scream, 2025
Linden wood & burnished graphite



The Hill, 2026
Linden wood & burnished graphite

96.5 H x 111.7 W x 14 D cm
38 H x 44 W x 5.5 D in



Black Hole Merger, 2026
Linden wood & burnished graphite

96.5 H x 101 W x 114.3 D cm
38 H x 40 W x 45 D in



Null Surface, 2025
Lindon wood & burnished graphite

86.3 H x 63.5 W x 16.5 D cm
34 H x 25 W x 6.5 D in

JULIAN WATTS



Julian Watt's work has been shown internationally in recent solo exhibitions. He has participated in numerous art and design fairs, including Design Miami/Basel, Fog Fair, and The London Design Festival, and has had work exhibited in the London Design Museum, and the San Jose Institute of Contemporary Art.

His work has been featured in The Wall Street Journal, The Financial Times, Architectural Digest, The New Yorker, and American Craft Magazine, among other publications. He was shortlisted for the Loewe Craft Prize in 2018. He has taught courses at Haystack Mountain School of Crafts and Anderson Ranch, and was the Wornick Distinguished Visiting Professor of Wood Arts at the California College of the Arts.



Julian Watts combines traditional wood carving techniques with an experimental sculptural approach to explore the formal and conceptual intersections between the human body, the landscape, and the functional objects that we interact with everyday. Based in rural Oregon, he goes against the grain of traditional wood-working that is focused on preserving functionality, efficiency of material but prioritises instead discomfort in the viewer as they are conflicted between the childlike fantasy and the grotesque that these pieces evoke.

This approach has continued to evolve, expanding to incorporate an entire ecosystem of abstract, biomorphic wood carvings, ranging from bowls, to furniture, to largescale, purely sculptural pieces.



Sprouted Table, 2025
Walnut

183 H x 73.7 W x 101.6 D cm
72 H x 29 W x 40 D in



Oak Chair With Hole, 2025
Oak

91.4 H x 50.8 W x 45.7 D cm
36 H x 20 W x 18 D in

Oak



Julian Watts sitting on Oak Chair
With Hole, 2025



Oak Chair With Hole, 2025
Oak



Tall Ball Table, 2025
Oxidized maple

89 H x 61 W x 61 D cm
35 H x 24 W x 24 D in



Tall Ball Table, 2025
Oxidized maple



Stool, 2025
Walnut

71 H x 35.6 W x 38 D cm
28 H x 14 W x 15 D in



Body of work by Julian Watts



Small Table, 2025
Oxidized walnut

71.1 H x 45.7 W x 50.8 D cm
28 H x 18 W x 20 D in



Walnut Candleholder, 2025
Walnut Bowl, 2025



Walnut Bowl, 2025
Walnut

15.2 H x 40.6 W x 35.6 D cm
6 H x 16 W x 14 D in



Walnut Candleholder, 2025
Walnut

27.9 H x 22.9 W x 17.8 D cm
11 H x 9 W x 7 D in



Walnut Candleholder, 2025
Walnut



Feelers, 2025
Bronze

183 H x 71 W x 51 D cm
72 H x 28 W x 20 D in



Feelers, 2025
Bronze

NIC WEBB



Internationally renowned artist Nic Webb is based in East Sussex, on the UK's southern coast. Deeply influenced by his surrounding landscape, his studio is situated within a historic 15th century tithe barn setting. His work sits at the forefront of British craft and has been widely exhibited across the UK, USA and Europe, including presentations at Galerie56, New York, and Homo Faber, Venice.

His practice spans both sculpture and lighting, most notably his seminal collection of carved English oak pendants. Webb's works are held in major private collections worldwide and have been shown at leading international fairs including Design Miami, PAD London, FOG Design + Art and TEFAF Maastricht.



Kumo Pendant, 2025
English oak, scorched, oiled exterior

48 H x 98 W x 98 D cm
18.8 H x 38.5 W x 38.5 D in

WYCLIFFE STUTCHBURY



Wycliffe Stutchbury studied at the London College of Furniture and subsequently worked for 25 years as a furniture maker. In 2003, he graduated from the University of Brighton with a BA in 3D Craft and co-founded the Blue Monkey Studio, a collective of Eastbourne based artists, in the same year.

The artist has exhibited extensively in the UK and the US and has significant works in international private collections. He has received several notable awards, from the Crafts Council UK and the Worshipful Company of Furniture Makers UK. In 2018, Wycliffe was shortlisted for the Loewe Craft Prize, in 2021 Wycliffe won the bespoke category in the British Wood Awards, and most recently in 2025 received Honourable Mention for his architectural project 'The Craig' in the Design Educates Award.



Holme Fen 10, 2025
Excavated bog oak tiles on paper

80 H x 80 W x 5 D cm
31.5 H x 31.5 W x 1.9 D in



Holme Fen 10, 2025
Excavated bog oak tiles on paper

ASH & PLUMB



Ash & Plumb are a British studio founded by Barnaby Ash and Dru Plumb, celebrated for their sculptural vessels and carved wood forms. Their work has been acquired by the National Museums of Scotland and by Brighton Museum through the Contemporary Art Society (2024–25).

They were finalists for the QEST x Sanderson Rising Star Award (2024) and Barnaby Ash was awarded a QEST x Turners' Company Scholarship (2022). Exhibition highlights include Journey of Life at Homo Faber in Venice (2024), and The Scottish Gallery, Edinburgh (2024), as well as presentations at London Craft Week, Collect at Somerset House, and Wizardry in Wood at Plaisterer's Hall, London. They have also been shown at Messums Wiltshire, and in curated programmes with The New Craftmaker - sister gallery to Sarah Myerscough Gallery.



Set of 7 Vessels, 2025
English Oak, Oak-dyed Flax Lined thread

Variable Sizes
Largest size: 29 x 32 cm / 11.5 x 12.5 in

Sold Individually
Price on Request



Set of 5 Vessels, 2025

English Oak, Oak-dyed Flax Lined thread,
Wax Coating, Unique thread

Variable Sizes

Largest size: 29 x 32 cm / 11.5 x 12.5 in



Vessel 5
English Oak, Oak-dyed Flax Lined thread, Wax Coating



Vessel 4
English Oak, Oak-dyed Flax Lined thread, Wax Coating

ARKO



Arko lives and works in Japan. She has exhibited internationally in Quiet Vitality at SOMEWHERE TOKYO (2025); LOEWE Crafted World at Yodobashi J6, Tokyo (2025) and the Shanghai Exhibition Center, Shanghai (2024); Shades of Light at Galerie56 x Sarah Myerscough Gallery, New York (2024); Reframing at World Kitaoyama Building, Tokyo (2024); Laboratorium For Flet on Wickerwork at Sophienholm Art Gallery, Copenhagen (2024); Material, or at 21_21 DESIGN SIGHT, Tokyo (2023); Straw and Life at SOMEWHERE TOKYO (2023); and LOEWE Weaves at Sotheby's, New York (2021).

In 2018 she was shortlisted for the Loewe Craft Prize and exhibited at the Design Museum, London. Earlier exhibitions include Changing Attitude at Japan House, Tokyo (2019); Loewe Baskets during Milan Design Week, Italy (2019); Object Come from the Earth at Gallery Utsuwakan, Kyoto (2018); and Say No to Limits at the National Museum of China, Beijing (2007).



A Gust of Wind on The Cliff, 2024
Rice straw

141 H x 118 W x 10 D cm /
55.5 H x 46.4 W x 3.9 D in

KATRIEN DOMS



Katrien Dom's woodworking is defined by her poetic Ukiyo series, working outdoors year-round, allowing the weather to influence and shape her work. Beginning with green wood, the artist subjects the material to open-flame charring, using the traditional yet unpredictable technique of fire-scorching. This process generates fluid, organic contours, as the heat warps and cracks the surface, revealing the raw expressiveness of the material.

Her work has been seen internationally at PAD, Connect, Art Basel and recently in a Duo exhibition with Benoit Viaene. She's currently holding a permanent Residency at The Geneva Gallery "Ador".



Ukiyo 040, 2020

Solid soft wood sculpted with heat,
fire and climate

59.5 H x 33 W x 8 D cm
23.4 H x 12.9 W x 3.1 D in

SARAH MYERSCOUGH GALLERY

Prices exclude crating & shipping costs.
Quotes available on request.

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SARAH MYERSCOUGH GALLERY

Founded in 1998, Sarah Myerscough Gallery is a leading voice in contemporary craft and material-led practice. The gallery represents an international roster of artists working at the intersection of craft, design, and sculpture. Their practices reflect an attunement to cultural relationships with natural materials, particularly wood, combining traditional craftsmanship with innovative approaches that challenge disciplinary boundaries.

Through skills honed in dialogue with material, our artists articulate complex philosophical questions that contextualise our present-day relationship to making. Their practices speak to environmental, social, and cultural representation, often navigating a coexistence with the natural world. Through its programming, the gallery invites ongoing reflection on how we embrace the significance of the handmade to foreground the intelligence of materially grounded and conceptually rigorous works.

The gallery continues to foster long-term collaboration with artists, curators, critics, and institutions, and is committed to expanding the role of craft within contemporary culture, representing sundry works from bespoke furniture collections and architectural applications, to dynamic sculpture and installation. In 2024, it presented its first international exhibition at Galerie56 in New York, and its artists' works are held in significant public and private collections worldwide. The gallery's programme reflects this ethos across exhibitions, public events, and major international fairs, including TEFAF Maastricht, PAD London, FOG Design + Art San Francisco, and Design Miami.

THE SCHOOLHOUSE - NEW MAYFAIR GALLERY

The gallery has moved into its new home at *The Schoolhouse*, 18 Balderton Street in Mayfair. We are thrilled to return with a physical home that features two gallery halls, allowing us to further champion our artists as leading voices in contemporary craft and material-led practice. Our ground floor opens with Ernst Gamperl's first London solo exhibition, while the upper gallery will present Frances Pinnock's seminal mixed-media sculptures.

We look forward to welcoming you at Balderton Street soon.