

PAD
LONDON
ART + DESIGN

ORGANIC FUTURES

SARAH MYERSCOUGH GALLERY

ORGANIC FUTURES

8 - 13 October 2024

In the near future, our interiors may be grown instead of built, with unconventional materials and techniques shaping our surroundings into circular ecosystems that intertwine the natural and industrial environments. 'What if tiny insects would be our architects?' asks gallery artist and material researcher, Ori Orisun Merhav. At PAD24, the Gallery's presentation is anchored by this question of material futures and highlights the resinous matter of insects in contemporary design and sculpture. We will exhibit specially commissioned artworks from new gallery artist Ori Orisun Merhav and renowned French designer Marlène Huissoud, their works co-manufactured by bugs as part of the sculptors' ethical practices.

Having studied at Design Academy Eindhoven, Ori's research investigates the world of 'Kerria Lacca' insects, a unique natural phenomenon where female scales transform tree sugars into a polymer. Her practice unveils innovative approaches to this polymer, from blowing it like glass to 3D printing. For PAD 24, Ori is creating a major installation piece; a multimodal furniture work in which a chandelier of illuminated seed pods, created from her unique Kerria Lacca material and balancing on hand-forged iron stems, sprouts from a cast glass dining table.

This will be the designer's first showcase with the gallery and we are proud to foreground her avant-garde practice which questions and researches new sustainable techniques used to access and process materiality.

Marlène Huissoud has created a striking new cabinet made from thousands of naturally spent silkworm cocoons which are varnished with a thin layer of a dark natural honey bee bio resin. The daughter of a beekeeper, Marlène developed this material after extensive research and cross-industry collaboration. She comments that, 'I integrate insects with my work to help us to be more aware of other species: we are not alone on the planet and it looks like we've forgotten this. Insects are crucial and so important to us. I want to celebrate the beauty of the insect world.'

Alongside these arthropodic collaborations, the gallery will present new sculptural art and design pieces in natural materials that herald an authentic vision of hope for the future of design and material culture, in which we live in greater respect to and knowledge of our environments. Many of the artists directly collaborate with nature to produce their pieces. The design duo Full Grown have cultivated their orchard of grown Willow chairs over nearly 20 years. Best described as botanical craftsmen, they employ ancient techniques to grow their tree-chairs, manipulating a bough's directions of growth through custom frames and grafting together new furniture forms in the live tree. In doing so, they re-imagine the manufacturing process of the modern production of furniture. Full Grown won best contemporary object at Design Miami/ Paris in 2023 and SFMOMA, USA, acquired their work in 2024. In another re-considering of the design process, Gareth Neal works with mahogany veneers, a material byproduct of musical instruments. His Khaya Chest of Draws, is the newest addition to this series, celebrating the imperfection and irregularities of industrial waste towards a vivid and unique furniture piece.

Working with softer materials, Teresa Hastings has created a monumental hand-dyed and woven tapestry, composed of five interweaving parts. The work is a three-dimensional textured expanse of wool and hammered iron which has been twisted, knotted, woven and fringed with plant fibres, all of which have been hand processed in her studio. Splitting her time between her studios in London and the Indian Himalayas, Teresa's tapestry is borne out of an architectural approach to fibre and material. The artist aims to continue developing her work with minimal impact on the climate, acknowledging how her practice is bound by specific weather systems, mindful of the rising temperatures and increasing floods due to climate change. Teresa is a recipient of the scholarship for woven textiles from The Crafts Council and in 2015 won the Heritage Building and Environment Award at the NAS Design partnership awards in London.

ORI ORISUN M&RHAV

Ori graduated from Design Academy Eindhoven, Netherlands, in 2022, and founded Made By Insects in Brussels shortly after, while intersecting with Espace Aygo. In 2023, she launched her first 3D-printed objects in lac polymer with Ginger Additive, Reflexlab, and Aeditto. Ori was appointed as an associated researcher at the Bio-Polymer Lab of Avans Hogeschool in 2024. She has been shortlisted for awards such as the Bio Art and Design Award, 2023 and the Kazerne Design Award in 2023. Her pieces are included in Jan van Eyck's Future Materials Bank permanent collection in the Netherlands. Ori's innovative designs have been featured in Elle Decoration, Dezeen, and the Financial Times.

Aspiring to forge a new bond with the natural world, Ori has spent the past three years exploring forgotten and underused materials. Her research investigates the world of 'Kerria Lacca' insects, a unique natural phenomenon whereby female scales transform tree sugars into a polymer. Her practice, Made by Insects, unveils innovative approaches to this polymer, from blowing it like glass to 3D printing. These novel techniques not only reveal intriguing new aesthetics but also revive the material's relevance and utility. Ori's journey began in Thailand, where she immersed herself in the fields and engaged with local communities to study the insects in their natural habitat. It was there that she first encountered the concept of 'mutualism': 'I was moved by the insects' ability to consume just enough to survive without disrupting the tree's ecosystem,' she reflects. 'The idea of two species coexisting without harming one another inspired me to further explore bio-inclusivity'.

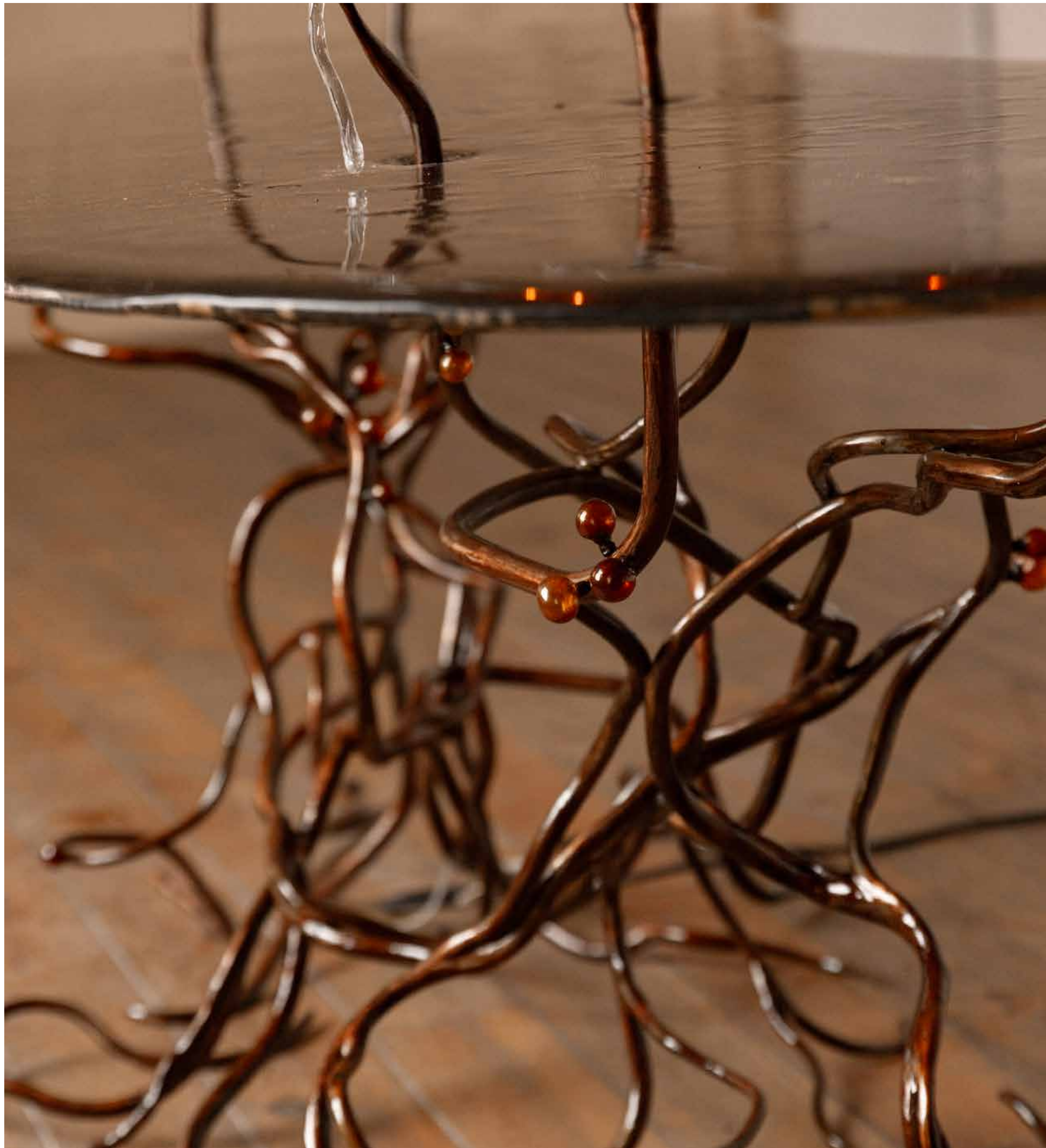
Since then, she has been working at the intersection of design, nature, and technology, collaborating with scientists and engineers to continually push the boundaries of this material. At her Brussels-based studio, these innovations are translated into collectable designs, installations, and artworks. Ori's pieces bridge the gap between laboratory knowledge and everyday life, meticulously crafted to emulate the universe of insects. They imitate the way insects construct their cocoons while integrating various materials, as if grown or sourced from the future that Ori envisions.



Meet Me Under The Insects Tree, 2024
Insect's Polymer, Murano Glass, Patinated Steel

220 H x 240 W x 90 D cm
86.6 H x 94.5 W x 35.4 D in





Branching Insects (Chandelier), 2024
Insect's Polymer, Patinated Steel

85 H x 195 W x 100 D cm
33.5 H x 76.8 W x 39.4 D in





MARLÈNE HUISSOUD

Marlène Huissoud lives and works in Paris, France. She graduated with a Master's Degree from the UK's Central Saint Martins School of Art and Design in 2014, where she first developed the project From Insects: An Exploration of Insect Materials. Her work has been exhibited worldwide at institutions such as Centre Pompidou, France; Victoria & Albert Museum, UK; Design Museum, Spain; Artipelag Museum, Sweden; and MAK Vienna, Austria. Marlène has received numerous awards and was named one of the UK's top 70 rising design stars, representing the Future of British Design organised by the UK's Design Council in 2015. Her Cocoon Cabinet #6 was acquired by the Centre Pompidou, France in 2022.

Marlène's practice intersects design, art, architecture, science, and material innovation. Her Cocoon series stems from an interest in organic, biological, and sustainable materials. Influenced by her upbringing in the French Alps and her father's beekeeping activities, Marlène explores honeybee resin and silkworm cocoons. She integrates insects into her work to highlight their importance and celebrate their beauty. Using thousands of naturally spent silkworm cocoons, varnished with dark natural honey bee bio-resin, Marlène creates sculptural furniture pieces featuring playful shapes and textures that challenge functionality and explore experimental design possibilities and futures.





Black Sheep Cocoon Cabinet, 2024
silkworm's cocoons, honeybee bio
resin, oak frame, pweter

122 H x 128 W x 64 D cm /
48 H x 50.4 W x 25.2 D in



CHRISTOPHER KURTZ

Christopher Kurtz has gained international attention for his sculpture and studio furniture, which is included in significant private collections. He was shortlisted for the Loewe Craft Prize in 2018 for a signature sculptural work made in wood. In 2005, he received the prestigious Louis Comfort Tiffany Award, and in 2007 he was awarded a New York Foundation for the Arts Award. He has exhibited as part of Against the Grain: Wood in Contemporary Art, Craft and Design at the Museum of Arts and Design New York, USA, and he exhibited in Objects USA 2020 at R&Company in New York, USA. His work has been shown at numerous international art and design fairs, including TEFAF Maastricht, Design Miami, PAD London and FOG San Francisco.

Christopher's pieces are born, first and foremost, from a sculptural motivation. He comments, "For me, making sculpture is not a conceptual or immaterial practice, it's physical. I settled on wood as my medium because it's structural but also malleable and alive." The artist expertly sculpts his material with a carefully chosen palette of tools. Often beginning without a predetermined blueprint, Christopher works intuitively, creating poignant and poetic forms that respond to a personal narrative or reflection, eliciting a powerful emotional response from the viewer.

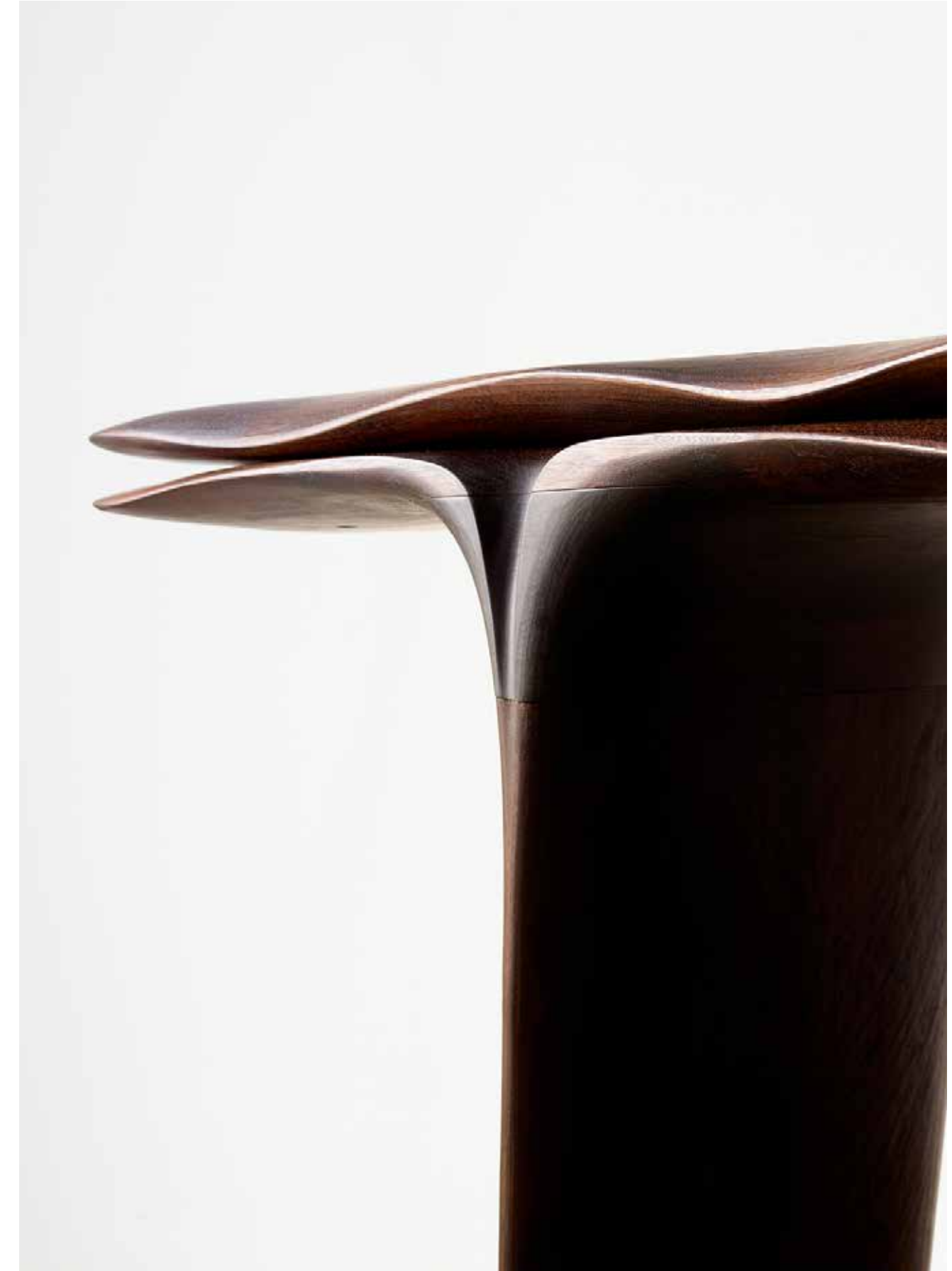






Wavelet Console, 2024
Hand carved American Black Walnut

91 H x 152 W x 40 D cm
35.8 H x 59.8 W x 15.7 in





Wavelet Shelves, 2024
Hand carved American Black Walnut

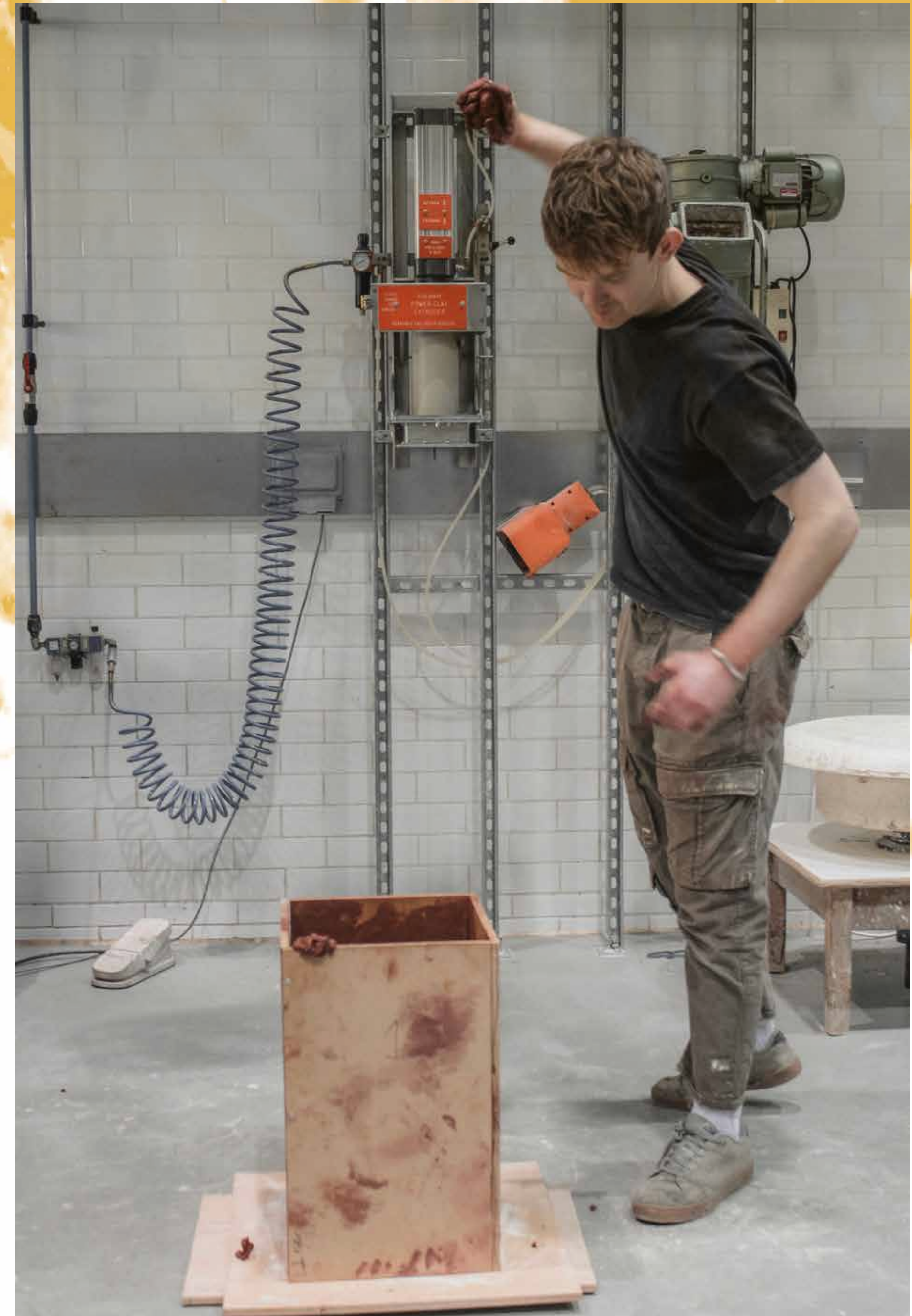
65 H x 173 W x 28 D cm
25.5 H x 68.1 W x 11 D in



LUKE FULLER

Luke Fuller studied BA in 3D Design and Craft at the University of Brighton, UK, before graduating with a Master's Degree in Ceramics and Glass from the Royal College of Art, UK, in 2020. The artist has won numerous prestigious awards, including the Nagoya University of Art Grand Prize in Japan, the UK Business Design Centre Designer of the Year Award, and the Anna Maria Desogus Memorial Graduate Award. He also received the Franz Rising Star Scholarship, the Charlotte Fraser Scholarship, and The Richard Seager Bursary Award. In 2022, the Victoria & Albert Museum, UK, acquired his monumental stoneware and porcelain sculpture *Lode*, which was featured in his seminal first solo exhibition, *Terra-Form*, held at the Gallery in 2021.

Luke's work reflects on the history and culture of places shaped by human experience, often through industrialization and our enduring reliance on raw materials. Through processes of construction and the physicality of making, he critiques and explores the societal layers and infrastructures that define our landscape. Using clay and other materials such as stoneware, Luke is acutely aware of mineral and cultural contexts which are embedded in his practice prior to the act of making. His work's raw energy and the artist's technical skill in compacting and pressing clay into layers allows him to create sculptures reminiscent of sedimentary rock formations while pushing his practice into new and unexpected forms.







Accumulation (Chair), 2024
Stoneware

67 H x 49 W x 66 D cm
26.4 H x 19.3 W x 26 D in





Hollow Mass (Small Coffee Table II), 2024
Stoneware

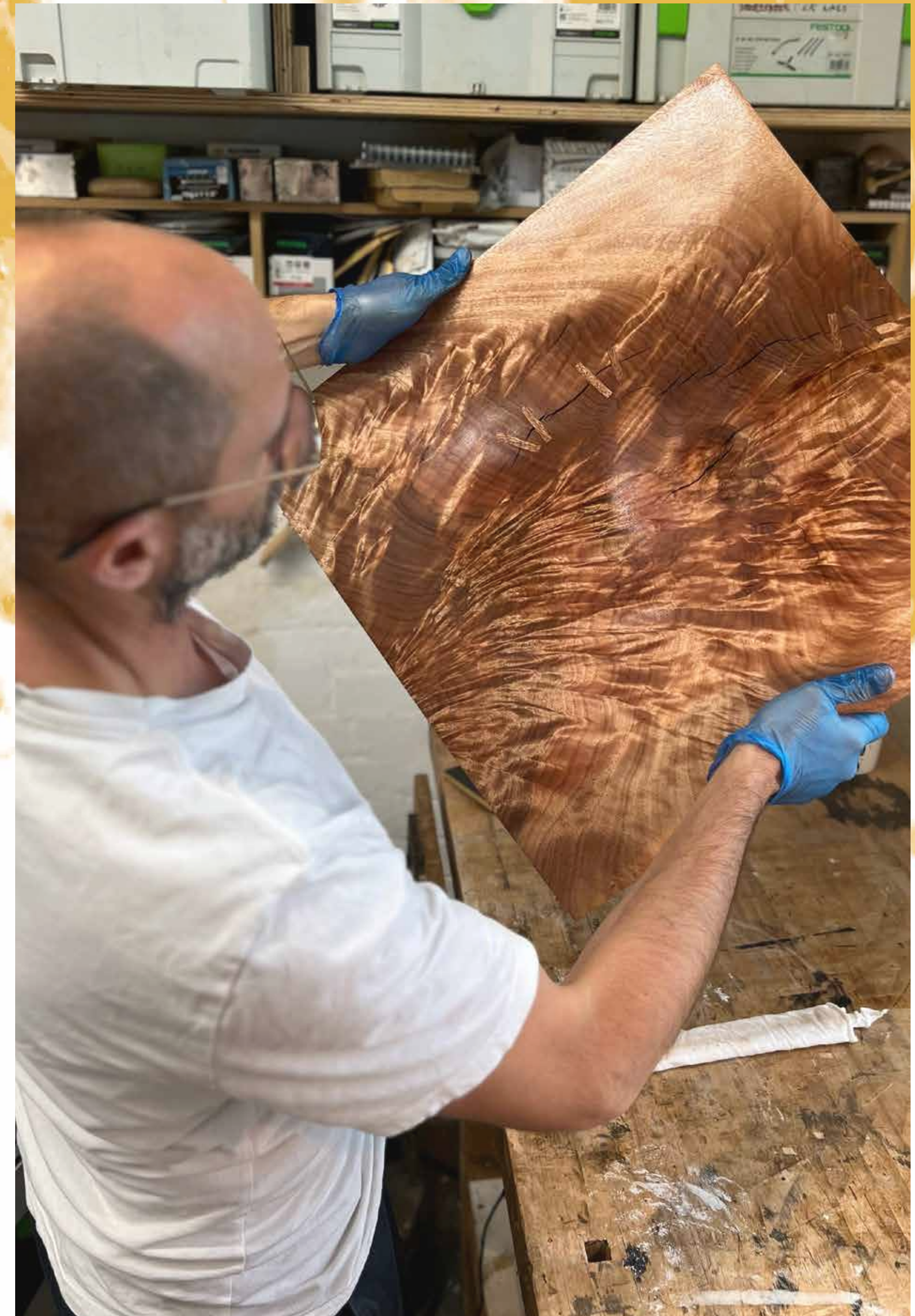
39 H x 65 W x 53 D cm
15.4 H x 25.6 W x 20.9 D in



GARETH NEAL

Gareth Neal's work has gained international recognition, with pieces included in prestigious collections such as the Victoria & Albert Museum, UK; The Crafts Council, UK, and Manchester Metropolitan University, UK. His work has been exhibited in notable shows such as Against the Grain at the Museum of Arts and Design New York, USA; Telling Tales, the Victoria & Albert Museum, UK; and The State of Things at the Design Museum Holon in Israel. In 2021, his sculpture Twisted Pair (Large) won the Grand Prize at the International KOGEI AWARD in Toyama, Japan.

Gareth's practice is driven by a fascination with process and an expert command of both traditional tools and complex technologies like CNC and 3D printing. His work engages deeply with sustainable materials and methods - such as using sections of timber and offcuts typically discarded by the furniture industry - and combines digital and handcrafted processes to create sculptural pieces that often reveal unexpected forms and narratives. Through support from the American Hardwood Export Council and Benchmark Furniture, Gareth collaborated with Zaha Hadid to create work for The Wish List at the Victoria & Albert Museum, during London Design Festival, 2014. Through working with Zaha, Gareth grew interested in the idiosyncrasies of traditional hand processes and how these could be simulated through digital fabrication, within the vessel form. In recent projects, Gareth has expanded from his signature use of wood to explore the capacity for sand as a medium for 3D-printed vessels. These intricate, exaggerated forms highlight the fluidity and textural possibilities of sand, offering new dimensions to his practice while retaining his focus on materiality and craft.



Khaya Chest of Drawers, 2024
Mahogany

90 H x 160 W x 60 D cm
35.4 H x 63 W x 23.6 D in





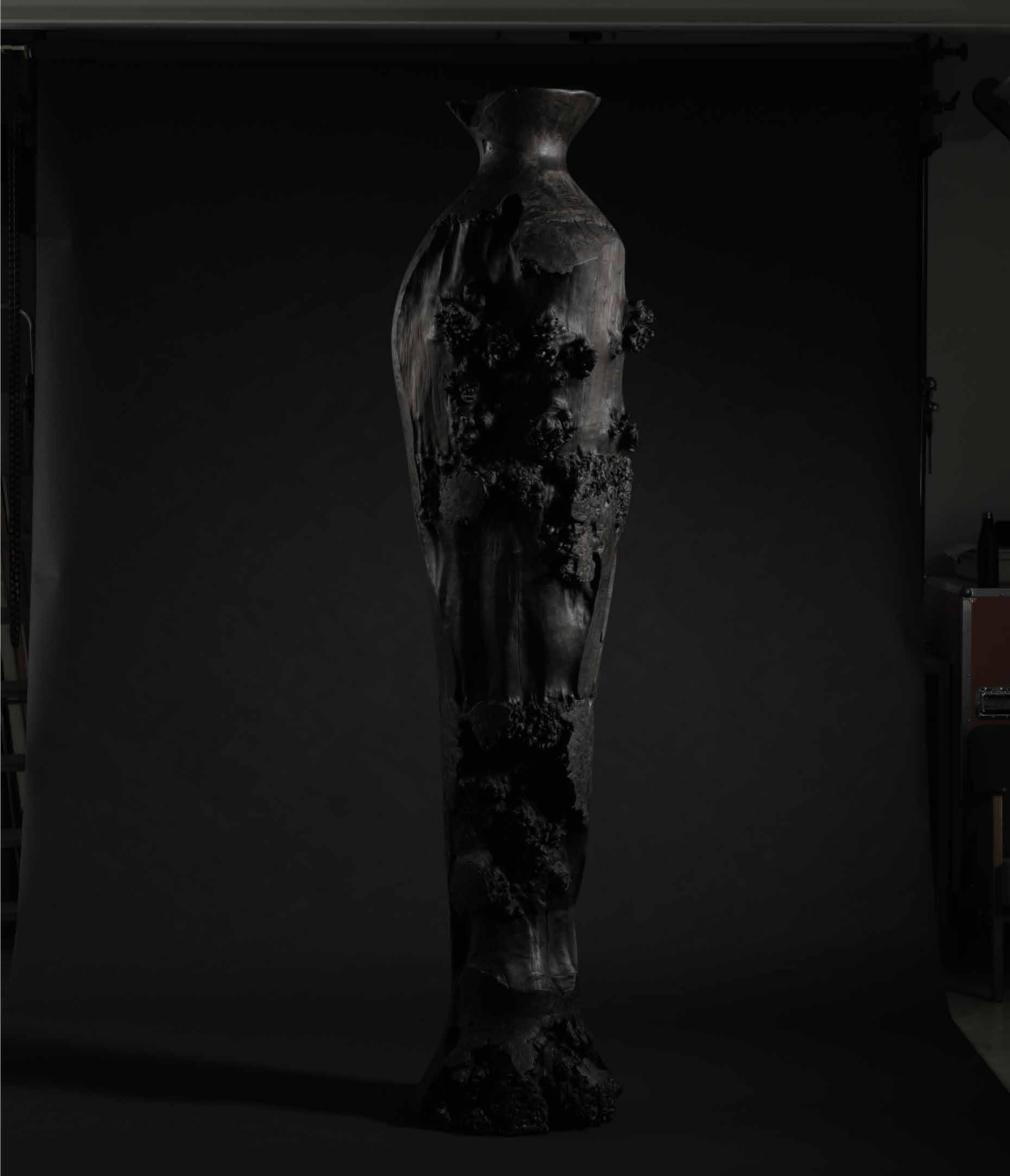


ELEANOR LAKE LIN

Eleanor Lakelin's work is exhibited internationally and featured in significant private and public collections, including the Museum of Arts and Design New York, USA; Victoria & Albert Museum, UK; Museum of London, UK; Mint Museum of Craft and Design, USA and the National Museum in Oslo, Norway. Most recently in 2024, her work was acquired by the Museum of Decorative Arts, Norway. Eleanor has received major commissions, such as the 2020 Reading Museum project supported by the CAS Rapid Response Fund and Frieze London. She has also been recognised with numerous accolades, including the 2018 QEST Scholarship, the 2017 British Wood Awards, Bespoke Category, and finalist status in the 2022 Loewe Craft Prize.

Eleanor works with wood, primarily Horse Chestnut Burr, exploring its qualities and interior character to create deeply textured, sculptural pieces. Her practice is concerned with the passage of time, revealing hidden histories and material journeys through her artistic choices. Techniques like turning and carving allow her to expose the natural grain and patina of the wood, resulting in objects and vessels that feel timeless yet contemporary. She is known for pushing the boundaries of the material, using traditional craftsmanship to create works that engage with themes of memory, decay, and transformation. Her recent 2024 solo exhibition with the Gallery, Intimations, marks the evolution of a growing cast of experiments in Eleanor's articulation of the vessel form. In this recent body of work, form was pushed to new limits, in certain instances turned inside-out, with surface and material becoming medium for something perhaps more akin to a mass, a figure, or a body.





E, 2024
Horse Chestnut Burr (scorched and
oil-waxed)

250 H x 70 W x 70 D cm
98.4 H x 27.6 W x 27.6 D in



Eleanor Lakelin Solo Presentation
Intimations, 2024



ELEANOR LAKELIN
INTIMATIONS

21 June - 31 July 2024

These sculptures are complete in their essential incompleteness: the gaping holes, asymmetries, fragmented surfaces and shifts in scale are perfectly imperfect 'bodies' of experience: the tree, the person, the sculpture - three different lifespans distilled into one form.

Martina Margetts
Writer, Lecturer, Critic





Vessel #3 (Soma), 2024
Horse Chestnut Burr (scorched and
oil-waxed)

131 H x 42 W x 42 D cm
51.5 H x 16.5 W x 16.5 D in



MARC FISH

Marc's work is part of prestigious international collections and has been exhibited extensively in the UK and USA including at TEFAF Maastricht, Design Miami, PAD London and FOG San Francisco. He has been awarded four Guild Marks by The Worshipful Company of Furniture Makers UK and won the Claxton Stevens Award in 2011 for the best Guild Mark of 2010. In 2015, Marc took first prize at the Cheltenham Celebration of Craftsmanship and Design in the UK. Most recently, Marc's work was part of the Biophilia: Nature Reimagined group exhibition at the Denver Art Museum, USA, 2024.

Innovative material science is at the core of Marc's practice. After mastering the skills used for centuries by craftsmen, Marc explored new materials and ways to produce fluid, sculptural pieces inspired by the curvilinear forms of Art Nouveau. Specialising in the use of laminate veneers, his process pushes the limits of contemporary collectible design and transcends the barriers of art, design, sculpture and furniture. He comments 'We've been concentrating on laminated veneers for ten years; we don't do anything else. There's no solid woodwork at the studio. We're using .6mm veneers; the logs are put in boiling water, steamed and sliced with a knife, so there's no wastage. When we get them, they're already pre-cut: they come sequentially, every veneer in order, exactly as they would be in the tree. When you put them back together again, it looks like the wood has grown into a shape, rather than us manipulating it. But, though we probably know as much as anyone in the world about laminating veneers, that's actually not all that much. There's so much more to know. There isn't anyone out there to teach us, but I want to always be learning.'







Kasumi Mirror, 2024
Oak, glass and gold leaf verre églomisé

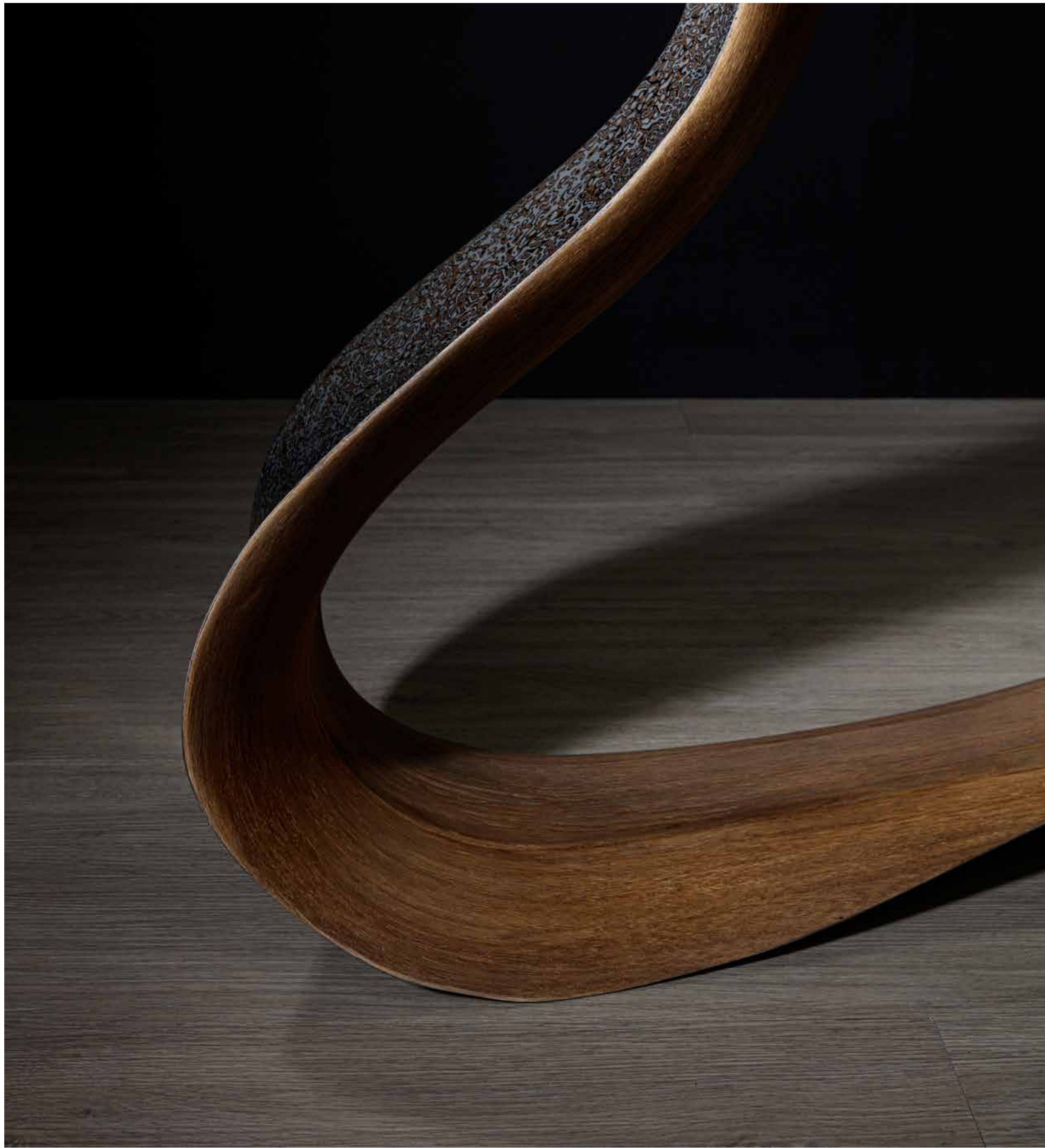
90 H x 145 W x 12 D cm
35.4 H x 57 W x 4.7 in



Kasumi Uchi Console, 2024
Oak, bronze, aluminium and black lacquer

90 H x 170 W cm
35 H x 67 W in





TERESA HASTINGS

Teresa Hastings worked for Jack Lenor Larsen in New York as a weaver and colourist before becoming an interior designer. In 2017, her focus returned to textiles and natural dyeing. She has since spent significant time in the Indian Himalayas, initiating Studio Kashi in 2019 and now splits her time between her studios in London and India. Teresa is a recipient of the scholarship for woven textiles from The Crafts Council, UK, and in 2015, won both the Heritage Building and Environment Award and the Retail Design Award of the Year at the NAS Design Partnership Awards in London, UK. Her work was a central feature of the Gallery's booths for international art fairs FOG San Francisco 2023 and PAD London 2023.

Teresa aims to continue developing her textile work with minimal impact on the climate, acknowledging how her practice is bound by specific weather systems, mindful of the rising temperatures and increasing floods due to climate change. Her sculptural textiles are borne out of an architectural approach to fibre and material; structurally complex and formed through multiple components, her tapestries and rugs are created through a rigorous repetition of technique and at the same time, an exploration of the capacities of material. Her richly tactile works are made using fibres ranging from wool and washi paper to soft iron wire and are naturally hand-dyed including Myrobalan plum, black tea, roots, flames of the forest flowers, cutch and Eupatorium leaves.







Where the mountains touch the river, 2024
Himalayan wool, felted and tie-dyed
Himalayan wool, Washi paper, Hemp Raffia,
rusted iron wire

165 H x 350 W cm



ADI TOCH

Adi Toch is a metalsmith and artist living and working in London. She lectures at the Royal College of Art in the UK and has taught and exhibited worldwide. Her work is part of major private and public collections, including Victoria & Albert Museum, UK; The Crafts Council, UK; The Goldsmiths' Company, UK; the Museum of London, UK; Fitzwilliam Museum, UK; Birmingham Museum, UK; National Museum of Scotland, UK; National Museum of Cardiff, UK; Ulster Museum, UK; and The Jewish Museum in New York, USA. In 2017, Adi was a finalist in the first Loewe Craft Prize and has won prestigious awards such as the Gold Award from The Goldsmiths' Craft and Design Council, UK and The European Prize for Applied Arts in 2018. In 2021, she received a significant commission from the Victoria & Albert Museum's Gilbert Trust to respond to the restitution of a historic gold ewer from The Gilbert Collection to Turkey. Her artwork Place to Place is on permanent display at The Gilbert Galleries, Victoria & Albert Museum, UK.

Adi explores vessel forms through her expertise in metalwork, beginning with flat sheets and fabricating delicate hollow objects using a variety of tools and hammers. Her pieces undergo a labour-intensive process of hand texturing and patination, resulting in intricate surface marks that often resemble calligraphy. The interiors of her vessels are treated in different ways, creating diverse sensory engagements with the material. Some are polished to a highly reflective surface that invites contemplation, while others contain precious gemstones that roll gently inside when handled, creating soft, musical sounds. Adi's poetic series Shrouded showcases her exceptional technique as she shapes metal vessels by hand before burying them in the earth, relinquishing control to nature's subterranean forces. Over several months, mud, water, and minerals create shifting patinas on the surfaces, echoing themes of endurance, evolution, and emergence.



Sconces,
Silver-plated gilding metal, oxidised

30 dia x 15 D cm
11 dia x 5.9 D in





Shrouded 6 months under the water spout,
Copper

22 dia x 12 D cm
8.6 dia x 4.7 D in



Shrouded 5 months,
Silver plated

20 dia x 10 D cm
7.8 dia x 3.9 D in



Shrouded 5 months,
Silver plated, soil

13 dia x 7 D cm
5.1 dia x 2.7 D in



Adi Toch Solo Presentation
Earth To Earth, Novemeber 2023



Mirrors of Time, See Saw, 2023
Bronze, flint with iron ore, silver plate
One buried in Coldfall woods for 31
days (right in image)

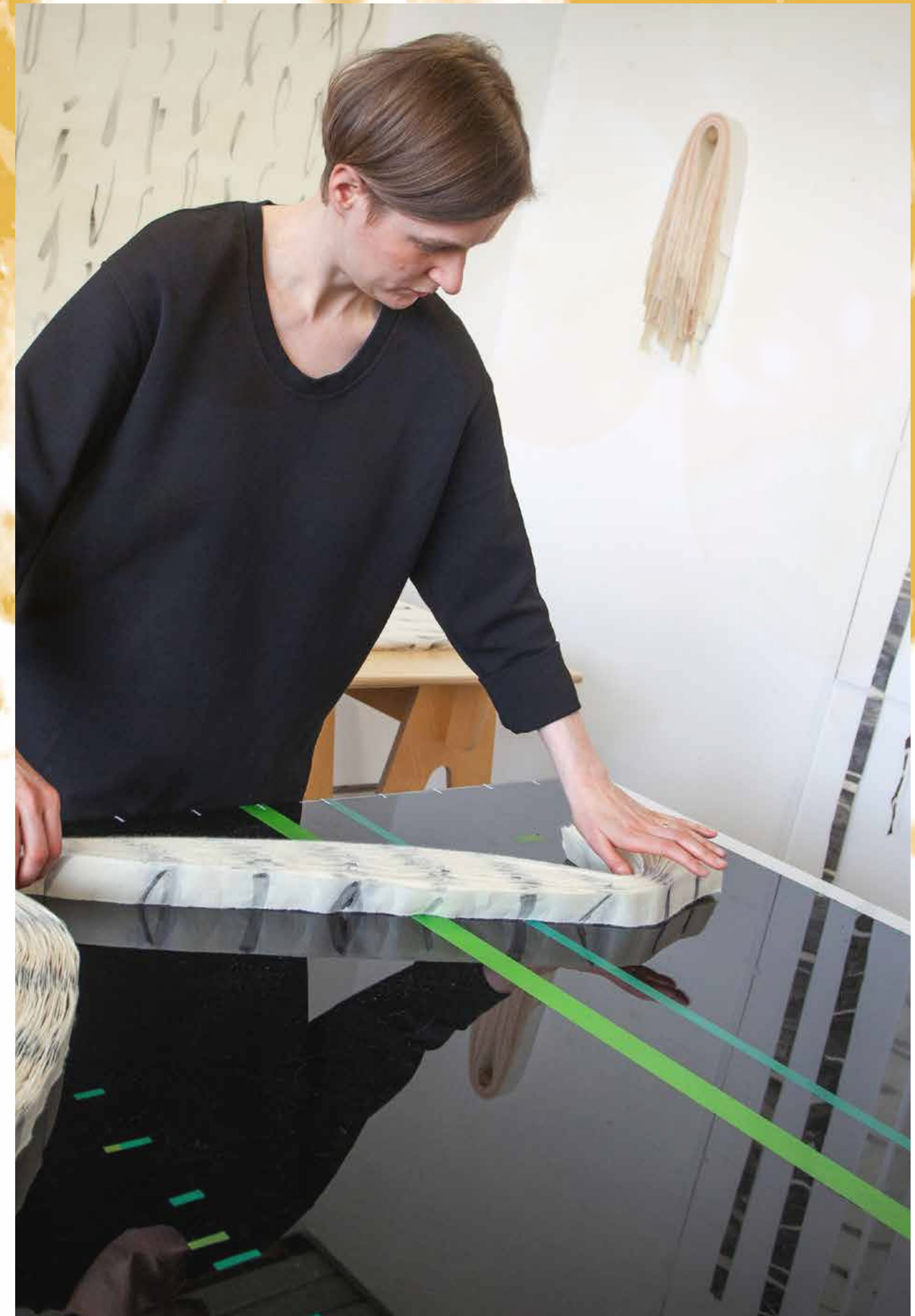
25 H x 20 W x 20 D cm
7.9 H x 9.8 W x 7.9 D in
each



ALIDA KUZEMZCAK SAYER

Alida holds a Master's Degree in Sculpture from the Royal College of Art, UK. Her work is included in The Anthony Shaw Collection, York Art Gallery, UK; The Letterform Archive, San Francisco, USA; and private collections in the UK, USA, Hong Kong, and Japan. She has exhibited internationally and received public art commissions from the HERILIGION Project at the University of East Anglia UK, 2019 and The National Trust UK, 2017. In 2022, she received a DYCP award from Arts Council England, and her 2023 solo exhibition Word Parts, Standpoint Gallery, London, was supported by the Henry Moore Foundation, UK. Her first monograph, Alida Kuzemczak-Sayer: Word Parts, was published by New North Press in 2023. Residencies include Standpoint, London/New North Press, UK, 2022-23; Scuola di Grafica in Venice, Italy, 2016; and Scottish Sculpture Workshop, UK, 2015.

Alida paints, draws, and prints her gestural glyphic marks onto Japanese Kozo paper - made from the inner bark of mulberry trees - before tearing the sheets and constructing draped sculptures from the strips. Highly tactile and enigmatic, Alida's work recalls historic scrolls, the soft folds of handwritten letters, and the worn bindings of books. Her work represents the objecthood of records of communication - the transformation of human thought and connection into language and artefact. Alida often incorporates exposed hanging dowels into her pieces, as a method to manipulate the flow of the material; they occur like a physical manifestation of grammar, punctuating the shape and structure of the work.







Shoulder, 2023
Letterpress prints on Japanese
mulberry paper, wood, paint,
adhesive.
Mounted on black backboard,
unframed.

33 H x 51 W x 2.5 D cm
13 H x 20 W x 0.9 D in



Tail, 2023
Letterpress prints on Japanese
mulberry paper, wood, adhesive
Mounted on black backboard,
unframed.

64.5 H x 47 W x 2.5 D cm
25.4 H x 18.5 W x 0.9 D in





Dark Swimmer I, 2023
Japanese mulberry paper, ink,
adhesive, frame.

97 H x 53 W x 16 D cm
38.1 H x 20.8 W x 6.3 D in



KATRIEN DOMS

Katrien worked as an Interior Architect for over two decades, collaborating with exceptional craftspeople but at the same time growing increasingly concerned about the diminishing value of expert design and craft in contemporary society. She now devotes her time to woodworking, exhibiting her work internationally at FOG San Francisco, COLLECT, Masterpiece, and PAD London.

Katrien's woodworking is defined by her poetic Ukiyo series, named after the JaFpanese term meaning 'living in the moment,' which embodies both her artistic process and personal philosophy. She works outdoors year-round, allowing the weather to influence and shape her work. Using raw wood, she applies fire in an uncontrolled environment to create organic, undulating forms that expose the beauty and destructiveness of nature. Katrien embraces failure and uncertainty as integral to her process, believing that they offer valuable lessons in both art and life.





Beneath The Surface, 2024

180 H x 180 W x 4-6-8 D cm

70.7 H x 70.7 W x 1.6-2.4-3.1 D in



MAMI KATO

Mami Kato is a Japanese born-artist who now lives and works in Philadelphia in the US. She graduated from Musashino Art University and Tokyo School of Art in Japan and University of the Arts in the US and has since exhibited extensively across the USA and Japan. Mami's work is part of international private and public collections, including the Wu Tung Art Museum, China. Her 'Big Knot' piece was presented as a central feature in our award winning Design Miami: Material Shores booth in 2022.

Mami is best known for her sculptural works in rice straw. She uses the material to not only reference her Japanese heritage, but also to highlight the ability of raw materials to provide energy and sustain life on earth. Her work sculpturally captures this natural vitality as it powerfully surges in curves, twists and bulges, with installation pieces appearing to literally pour out from the walls. Through her work, she encourages us to carefully consider the gift of natural sustenance, which will only continue if we respect and nurture a symbiotic and balanced relationship with the earth..





Ume, 2024
Rice straw, cotton, epoxy resin, milk
paint

28 H x 69 W x 61 D cm
11 H x 27.2 W x 24 D in



MAYUMI ONAGI

Mayumi graduated from Tama Art University, Japan, in 2001 with a degree in Architecture and Environmental Design. After this, she worked as a garden designer at Japan Landscape Consultants under the leadership of Shunmyo Masuno. After exploring several artistic disciplines, she decided to focus on making sculptural handmade objects using the traditional Japanese lacquer-making technique that had first inspired her as a child in her father's hometown of Ishikawa Prefecture. Before becoming an independent artist and teacher, she apprenticed under Nagatoshi Ohnishi, an honorary professor at Tokyo University of the Arts, to master the Urushi lacquering technique. Mayumi has exhibited extensively in Japan and has participated in international exhibitions in Taiwan, Germany, and Korea. She was a finalist for the Loewe Craft Prize in 2022 and a participant in the prize exhibition at the Seoul Museum of Craft Art, Korea. Mayumi also received the Grand Prize in 2017 and the Silver Prize in 2009 at the Ishikawa International Urushi Exhibition held at the Ishikawa Design Center, Japan.

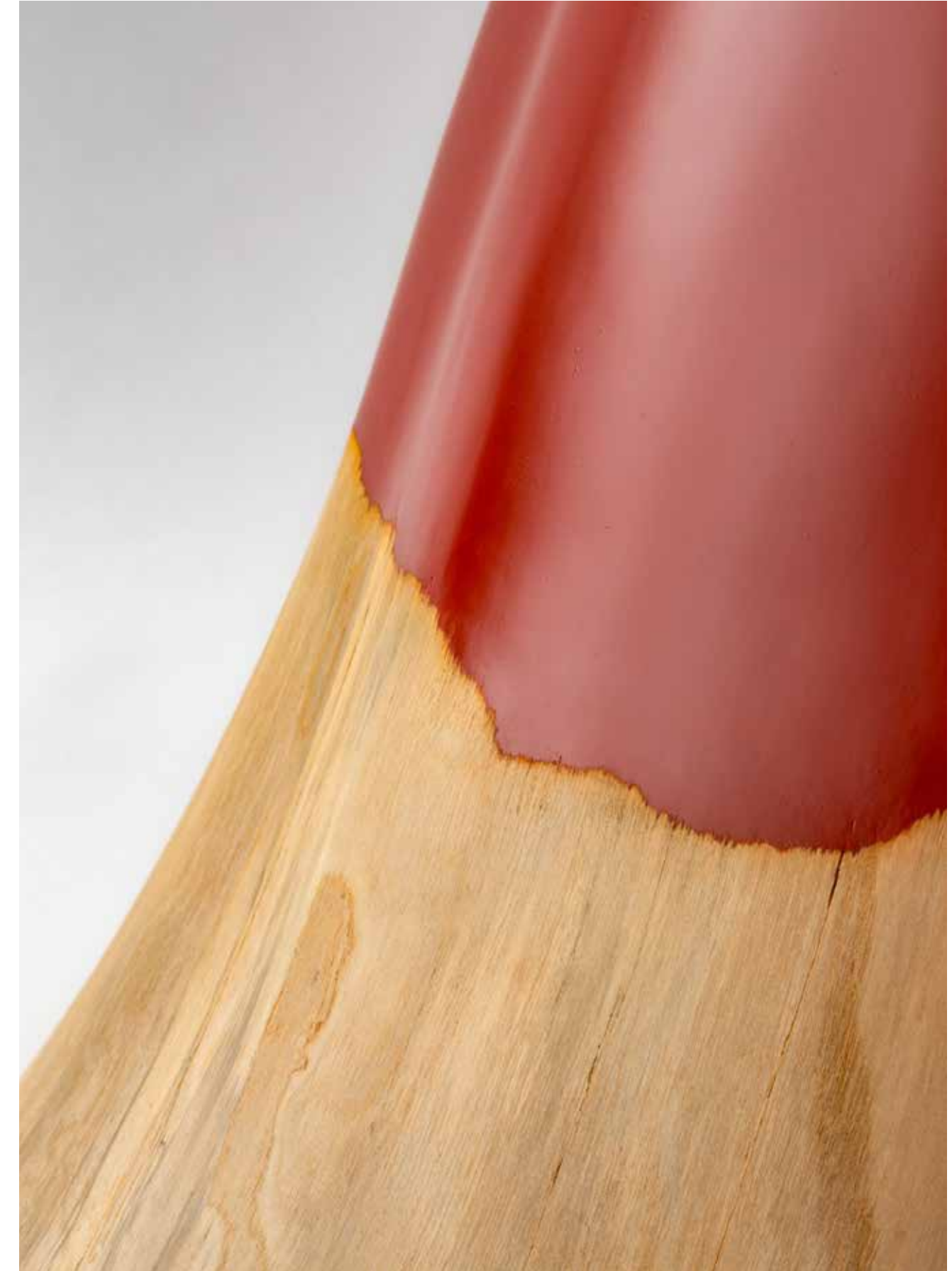
Mayumi uses Urushi, a natural lacquer harvested from the Urushi tree, alongside materials such as soil, linen, wood, and water. She describes her process as deeply connected to nature, stating: 'When I touch these natural materials with my hands and move my body to create, I feel the mystery of nature. At that moment, my soul travels to the forest, the sea, the ground, and the sky.' Using the Kanshitsu technique, Mayumi layers lacquer, soil, and hemp, slowly building the form and surface of her work over many days. The method is meditative, as each layer is added and dried bit by bit, giving rise to the final piece.





Forest II, 2024
Vermilion lacquer (red), Linen & Soil

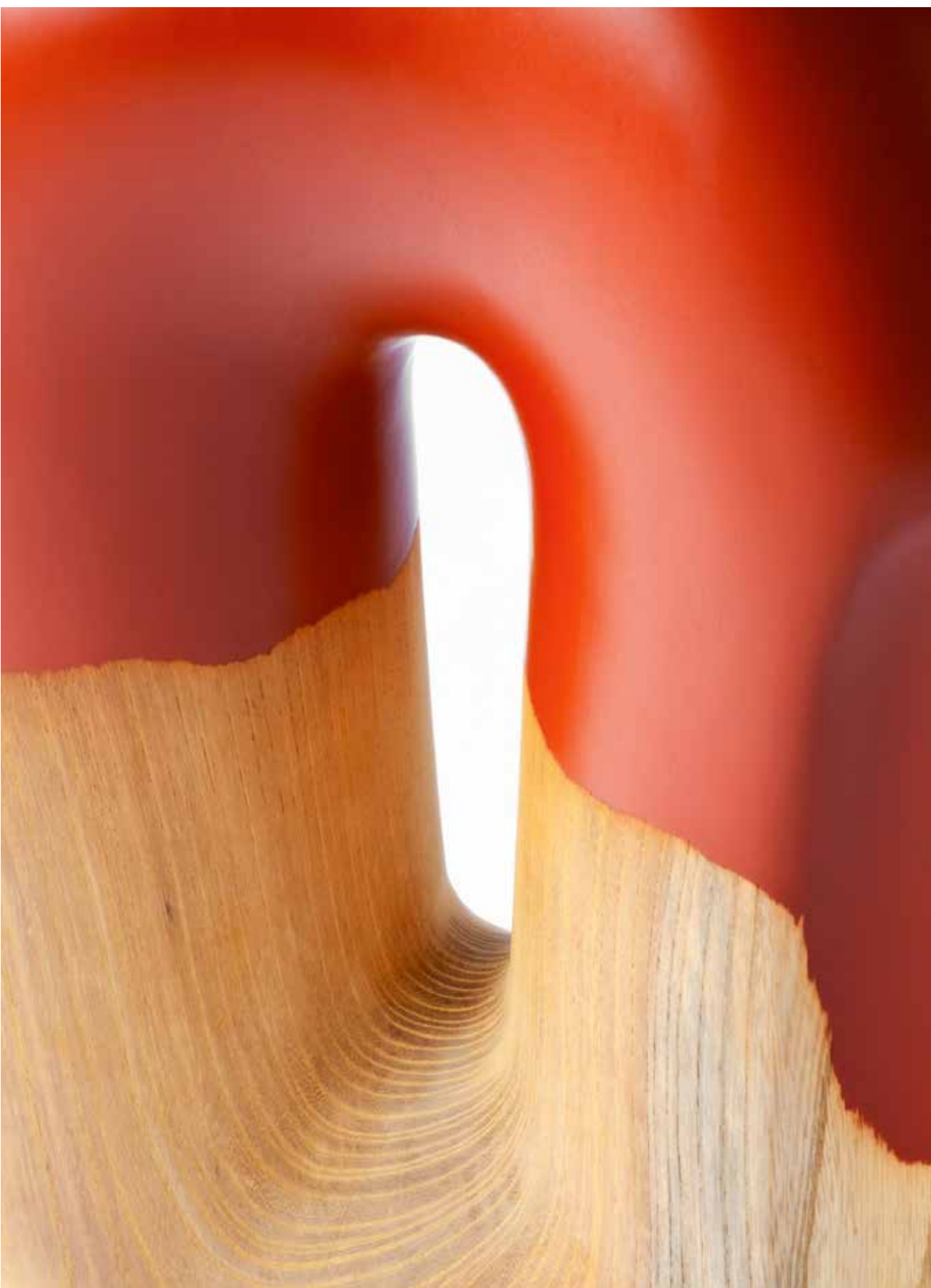
59 H x 44 W x 35 D cm
23.2 H x 17.3 W x 13.4 in





Torus, 2024
Vermilion (red) lacquer, Line & Soil

55 H x 33 W x 13 D cm
21.7 H x 13 W x 5.1 D in



KENJI HONMA

Kenji Honma, a wood and lacquer artist, balances age-old Japanese traditions with new self-taught techniques. Kenji employs traditional inherited skills when working with his Urushi lacquer; yet his process, which incorporates the split and hollowed Urushi tree thereby creating a kind of inverted mirror of the tree itself, is an innovative development of the historical practice of working with lacquer.

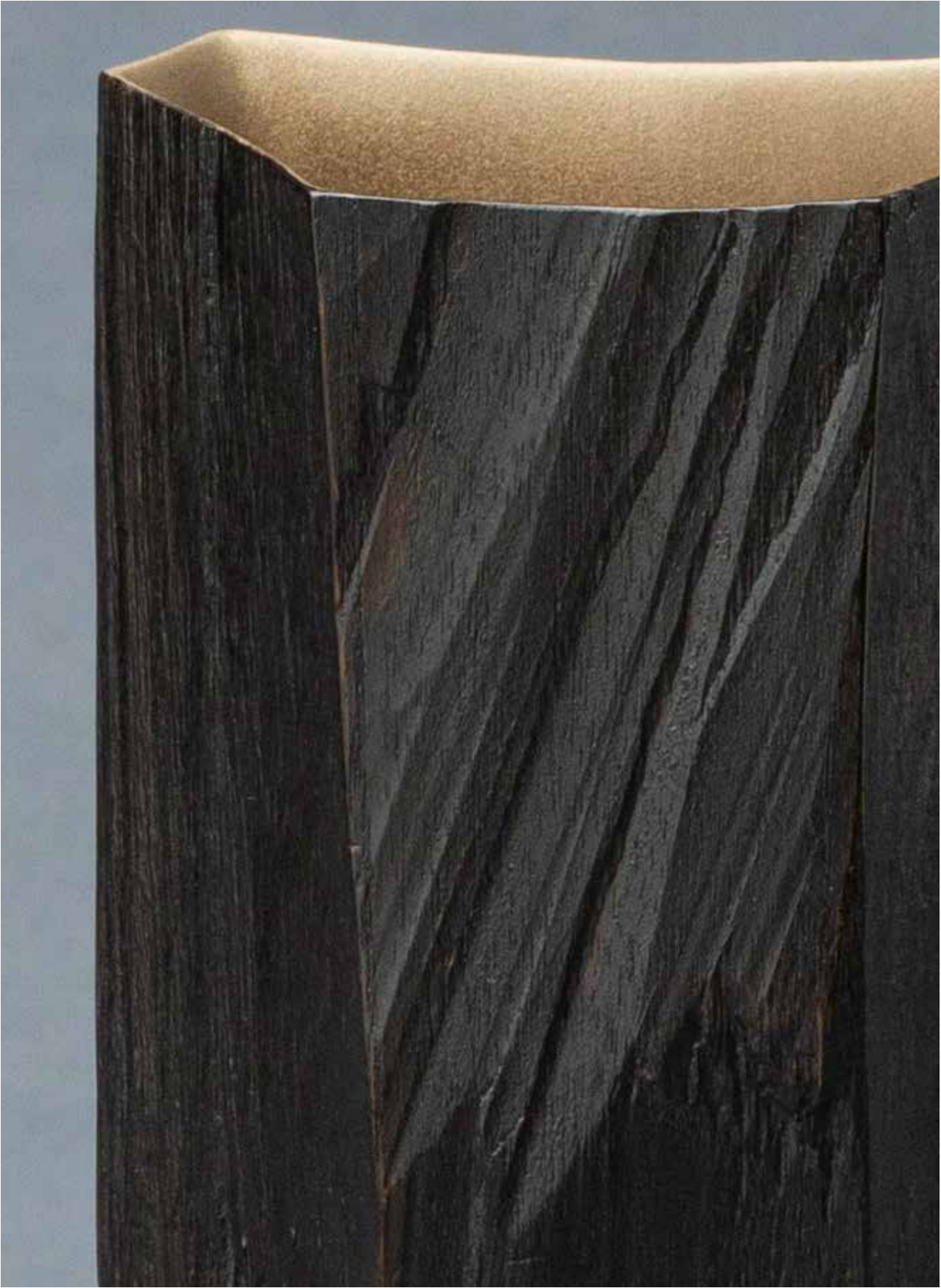
Kenji harvests the lacquer by hand from his own crop of trees, scoring the bark and collecting the resin, gathering only about 180 grams per decade-old tree. Once the lacquer is extracted and the raw material depleted, he uses the timber from these trees for his artworks. The outer shapes are formed by boldly striking the cut timber of the Urushi trees, clefting them with a hatchet in one fell swoop. Preserving the original shape of the tree, Kenji then hollows out the insides and fits the artwork with a bottom plate to create his vessel forms. Kenji also incorporates a traditional lacquer-work technique - 'nashiji-nuri' - where he coats the insides of his vessels with a lacquer sprinkled with tin powder or stone powder to create a captivating sparkling effect.





WA-RI-KI 2218, 2022
Japanese lacquer tree wood, lacquer,
pewter, stone powder, linen

17.6 H x 5.3 W x 8.6 D cm
6.9 H x 2 W x 3.3 D in





WA-RI-KI 2203, 2022
Japanese lacquer tree wood, lacquer,
stone powder, linen

24.5 H x 19 W x 8.7 D cm
9.6 H x 7.4 W x 3.4 D in





WA-RI-KI 2214, 2022
Japanese lacquer tree wood, lacquer,
pewter, stone powder, linen

22 H x 17 W x 7.4 D cm
8.6 H x 6.6 W x 2.9 D in



ERNST GAMPERL

Ernst Gamperl won the first Loewe Craft Prize in 2017 in recognition of his craftsmanship, and he has exhibited at numerous international art fairs including Design Miami, PAD London, FOG San Francisco and TEFAF Maastricht. His work is also part of many international collections, including the Victoria & Albert Museum, UK; The Loewe Foundation, Spain; Fond National d'art Contemporain, 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, Korea. His solo museum exhibition, *Dialogue with Wood*, opened at the Gewerbemuseum Winterthur in Switzerland in 2019 and toured to the Korean Craft Museum in the Spring of 2020. In Spring 2025, Ernst will open Sarah Myerscough's new Gallery space in London with a solo exhibition.

Ernst Gamperl has revolutionised the practice of woodturning by developing entirely new modes of working that push the material to its technical limits. The artist principally uses the mighty European Oak tree and carefully selects his immense logs from sustainable sources. Ernst turns the Oak when it's green and supple, to work in dialogue with the wood before arriving at a final shape; he is an expert in its drying properties and prophetically reads its movement as the sculpture finds its undulating form. The immanent expressive power of the material is underscored by Ernst's treatment of the surfaces. He waxes, polishes and carves filigree parallel grooves, contrasting smooth and shiny areas with rough-hewn, deeply scarred sections or ruptures of empty space. These enriching elements draw us ever closer to the piece; the profundity of the work lies in Ernst's ability to mine the emotional resonance and durability that already lies within the wood.





23/2024//180, 2024
Ash

120 H x 26 W x 33 D cm
47 H x 10 W x 13 D in



22/2024//200, 2024
Oak

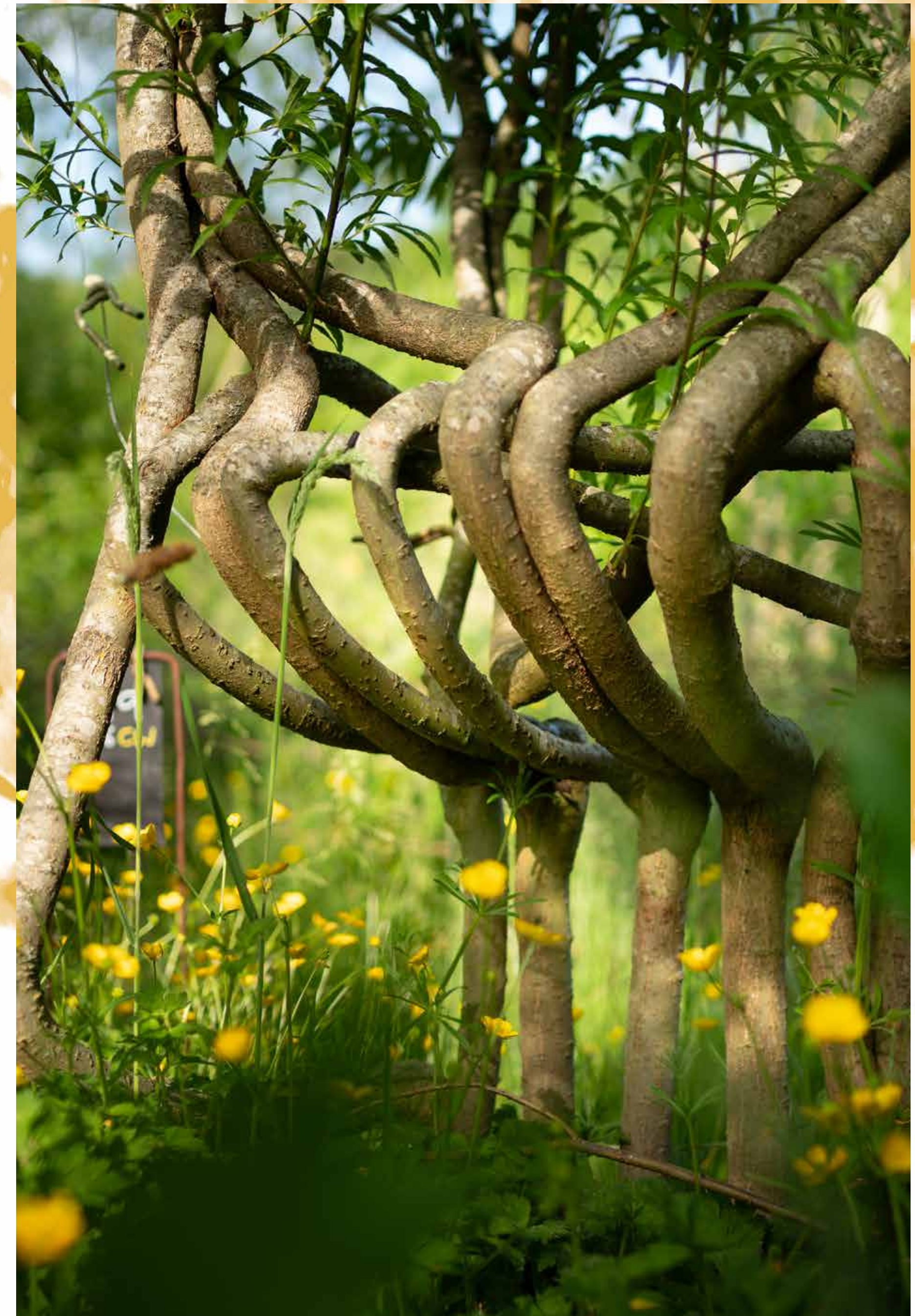
145 H x 41 W x 41 D cm
57 H x 16 W x 16 D in



FULL GROWN

Gavin Munro founded the first Full Grown orchard in 2006 and now runs the project with his wife Alice Munro. His invaluable experience over the past 18 years has made him a leading expert in the expanding field of bio-design, developing new techniques and experimental approaches. Full Grown's harvested chairs have been acquired by the San Francisco Museum of Modern Art, USA; National Museum of Scotland, UK; Rotterdam Museum Boijmans van Beuningen, Netherlands; and Manchester Metropolitan University, UK. Exhibition highlights include the UK Pavilion at the Beijing Horticultural Expo, China; St Etienne Design Biennale, France; the display of the Edwardes Chair in Milan with the Mi-lano Dutch Pavilion and partnering with Louis Vuitton for their Chelsea in Bloom presentation in London. Their work has been covered by The Guardian, Vice, Design Week, Aeon, Architectural Digest, International Business Times and MIT Technology Review.

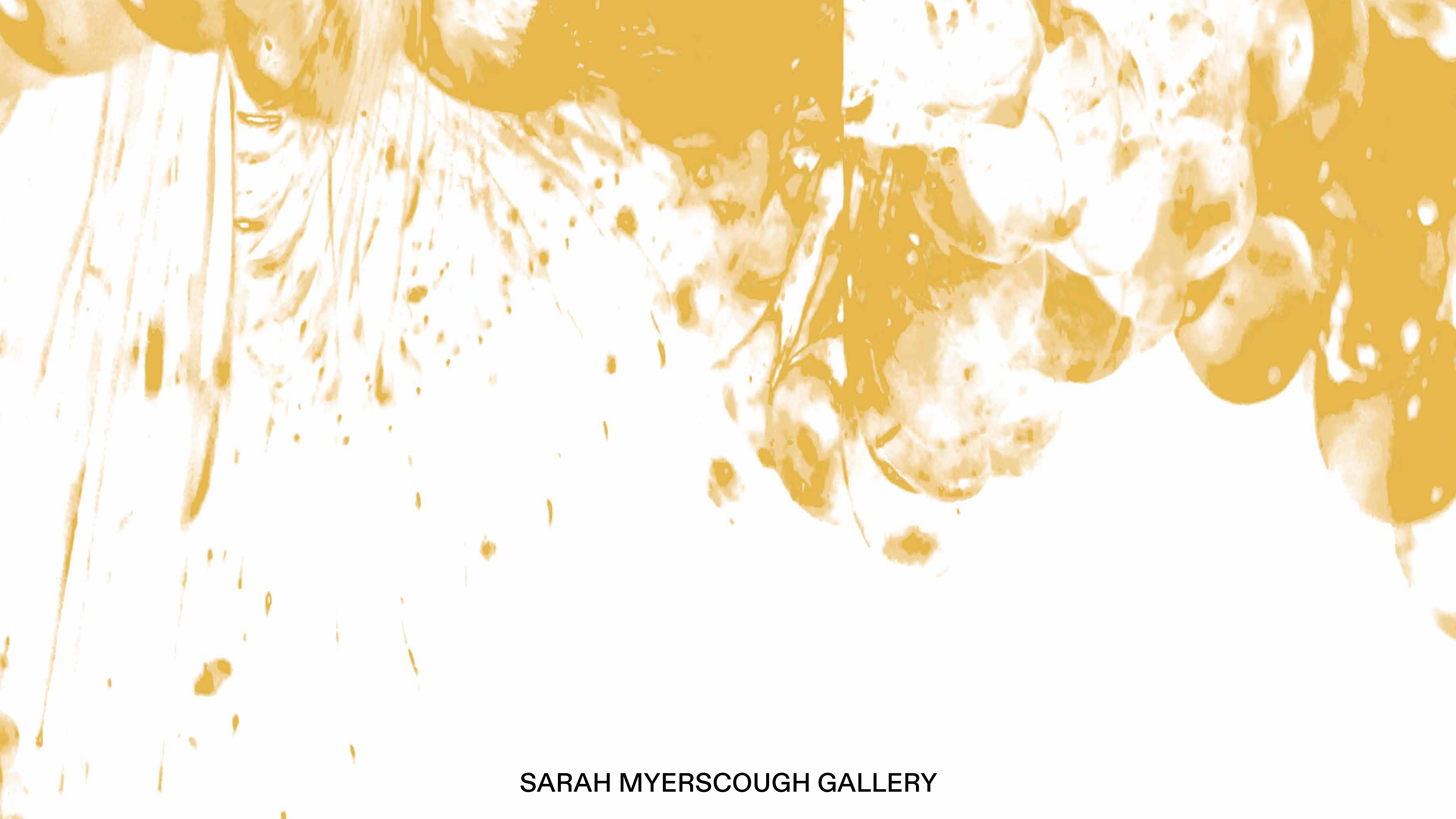
Perhaps best described as botanical craftsmen, Full Grown employ ancient techniques to grow their tree chairs, manipulating the direction of a bough's growth through custom frames and grafting together new furniture forms in the live tree. They integrate the artistic and romantic into the scientific, urging us to reconsider how we produce everyday objects. These carbon sink-grown pieces are spellbinding sculptures that embody a vision of hope for the future; on rare occasions, they harvest 'sittable' chairs that represent the pinnacle of their project. After cultivating their Willow chairs for nearly 20 years, they have had their Gatti Chair cast in Bronze for the first time.





Rover, 2024
Willow

135 H x 80 W x 80 D cm
53.1 H x 31.5 W x 31.5 D in



SARAH MYERSCOUGH GALLERY