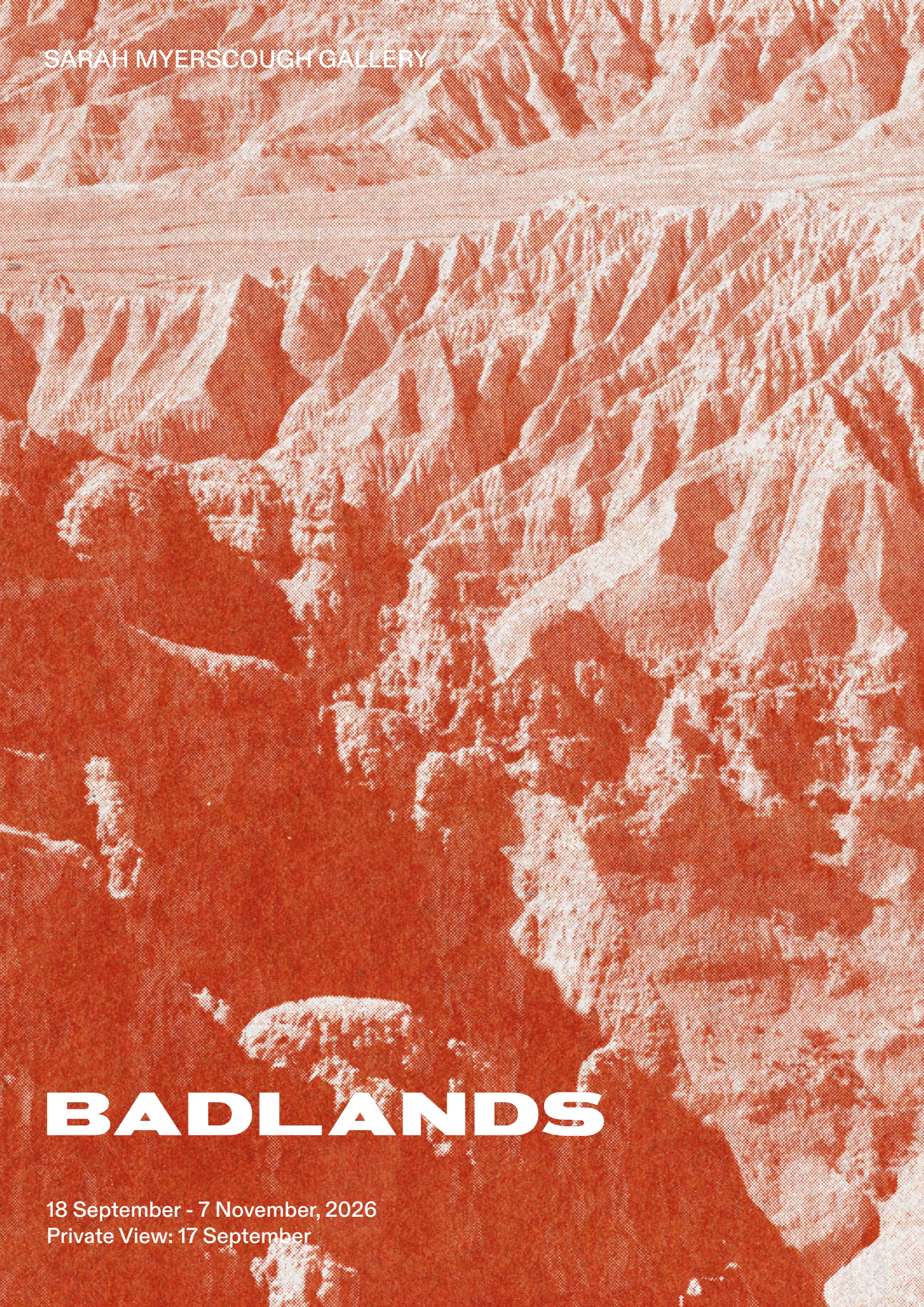




SARAH MYERSCOUGH GALLERY

BADLANDS

18 September - 7 November, 2026
Private View: 17 September

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PRESS RELEASE

"Abstraction, functionality, naturalism: all are held in miraculous suspension in the exhibition. The effect is that of a chance encounter in the wilderness, where it's not quite clear where natural processes end and human intervention has begun."

— Glenn Adamson

Sarah Myerscough Gallery presents *BADLANDS*, a career-spanning survey of Christopher Kurtz's sculptural and design practices. The exhibition takes place in our recently restored Mayfair gallery, The Schoolhouse, during the Autumn season of both Frieze and PAD, from September 19th to November 7th 2026.

The title references the prehistoric landscape of the South Dakota Badlands — a place embedded in Kurtz's origins and central to his philosophy. Named for its difficulty to cross, Kurtz sees its terrain as an ideal that aligns with his studio practice: a lived experience where moving forward is negotiated through resistance, repetition, and persistence.



At the heart of the exhibition is a major installation of 4,000 wooden 'skipping stones' spread across the space for visitors to walk through, a vast, immersive 'stone landscape'. Born from the off-cuts of his design pieces accumulated over 20 years in his studio, the stones vary in wood, size, and texture. Small remnants of process, they have accumulated here into their own monumental work.

"Over the years, the studio has accumulated a large volume of material [...] offcuts too small, too irregular, or too flawed for furniture, but too valuable to discard. The studio itself has started to resemble a kind of quarry or excavation site — a landscape formed through slow material abrasion and accumulation over time." — Christopher Kurtz

The upper floors of the gallery will be dedicated to Kurtz's design objects, the result of labour-intensive craftsmanship. Amongst them is his 2024 collaboration with textile artist Dana Barnes, *Between Us: Tête-à-Tête*, previously on display at the MAD Museum in New York.

The exhibition is accompanied by a major new publication, 'Some Assembly Required', featuring an in-depth critical essay by world-renowned writer and curator Glenn Adamson. The essay investigates the ideas and forces that animate *BADLANDS*, situating Kurtz's practice within the broader currents of contemporary craft. Alongside this, an essay by Sara Imari Walker opens a compelling dialogue between art and science, bringing a fresh disciplinary lens to Kurtz's cyclical processes of accumulation, erosion, and transformation and their similarities to Assembly Theory, as explored in her book *Life as No One Knows It: The Physics of Life's Emergence*, published in 2024.



[PRESS PACK](#)

[PRIVATE VIEW](#)

For further press information please contact:
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SARAH MYERSCOUGH GALLERY

ARTWORK LIST

This is not a complete artwork list



Skipping Stone Games Table, 2026
Claro walnut, American black walnut, cherry, sapele, white oak, red oak and ash
274 H x 137 W x 119 D cm

©Christopher Kurtz
Courtesy the artist



Between Us: Tête-à-Tête, 2024
Collaboration with Dana Barnes
Carved basswood form and hand-made rope
320 H x 183 W x 140 D cm

Previously exhibited at the MAD Museum, New York.

©Christopher Kurtz
Courtesy the artist



Linenfold Drinks Cabinet, 2022
Tulipwood, poplar, pine, plywood and brass hardware
274 H x 114 W x 77 D cm

©SarahMyerscoughGallery
Courtesy of the gallery



Claude Glass Vanity Desk, 2026
Claro walnut, silver leaf on glass
142.2 H x 111.8 W x 66 D cm

©Christopher Kurtz
Courtesy the artist

SARAH MYERSCOUGH GALLERY

ABOUT SARAH MYERSCOUGH GALLERY

Founded in 1998, Sarah Myerscough Gallery is a leading voice in contemporary craft and material-led practice, based in Mayfair at the affectionally named Schoolhouse. 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. In 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 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 & TEFAF New York as of 2026, PAD London, FOG Design + Art San Francisco, and Design Miami.

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CONTACT INFORMATION

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