



Broken Beauty

SARAH MYERSCOUGH GALLERY

collect

INTERNATIONAL
ART FAIR FOR
CONTEMPORARY
CRAFT AND DESIGN



"I think I have learned that beauty is on the edge of loss. That perfection is often broken and in decay. That witnessing the transience and fallibility of life is integral to our ability to comprehend and live with joy. All we perceive to be ours is borrowed from the land. What we take will be reclaimed, our mind and body cannot be kept, our very self is on loan, in contract with the earth."
- Nic Webb

This international collection explores the profound beauty of imperfection and vulnerability through a multiplicity of materials. The artists consider this question through their connection to the natural world, its resilience and vulnerability, while also acknowledging lost links between humanity and nature.

There is a fragility of making, accidental and constructed, and a fragility in the use of unprocessed materials that connect to the world around us. These objects are vulnerable yet ultimately strong, honest and integral to the defining conceptual vision of each artist. They speak of transient beauty, fragmented ecosystems and the inherent danger of unrestrained human intervention in the natural world. The objects are sensory, sensitive and reflective of an attitude and appreciation of nature that needs our love, protection and respect.

Through this collection, we also wish to focus on the role of the collector as an active agent, inspired by an ongoing admiration for the works they have acquired from us by identifying with the physicality of material and vision of the artist's practice on an emotional level. We wish to encourage the idea of ownership as stewardship; a welcomed responsibility and ultimate joy that enriches our lives and reflects our sensibilities.

Broken
Beauty



Phoebe Cummings

"These small-scale studies sit in direct relation to my larger installation works, sometimes examining a detail that will be gathered into a sculpture or environment, sometimes exploring a word and how it might be articulated through material. Attention is brought to the solace of gentle observation: toward the tenderness of shoots and the weight of fruit, growth and rotting, the hum of amorous insects and ultimately, silence. These quiet thoughts are dipped in wax, returning the dry surface of the clay closer to the visceral essence of the raw material. The process offers a layer of strength and protection, though the objects remain fragile and may subtly age over time; they demand care and this act of commitment is significant." - Phoebe Cummings

Dashed, 2021
Clay, wire and wax
23 H x 20 W x 10 D cm
(UK clients only)
£690 inc. s/s VAT



Held, 2021
Clay and wax
20 H x 18 W x 12 cm
(UK clients only)
£690 inc. s/s VAT



Dashed, 2021
Clay, wire and wax
23 H x 20 W x 10 D cm
(UK clients only)
£690 inc. s/s VAT



Gutted, 2021
Clay and wax
15 H x 16 W x 15 D cm
(UK clients only)
£690 inc. s/s VAT



Museum exhibitions include Victoria and Albert Museum, London; Museum of Arts & Design, New York and a solo show at the University of Hawaii Art Gallery, Honolulu.





Adi Toch & Jim Partridge

"The dialogue between the two materials gives us many things to explore. From one viewpoint it is a mutual exchange — the wood shaping the metal but at the same time the metal shapes the wood. In another reading, the wood makes a home for the silver, but the silver gradually destroys it. Also within each separate material there is dialogue: which is the finished surface? The direct cast of the scorched wood texture or the polished silver; the charcoal or the polished wood? The edges where the two materials meet is an important place. Sometimes the silver can be lifted and placed back like a puzzle and sometimes it gets trapped and heals cavities in the scorched wood." -

Adi Toch & Jim Partridge

Silver Ghost, 2021
Oak and recycled Britannia silver
23 H x 34 W x 32 D cm
£5,800 inc. s/s VAT





Oak Cast Silver - Experiment I, 2021
Oak and recycled Britannia silver
11 H x 38 W x 27 D cm
£4,900 inc. s/s VAT



Oak Cast Silver - Experiment II, 2021
Oak and recycled Britannia silver
17 H x 32 W x 19 D cm
£4,900 inc. s/s VAT



Jim's museum collections include The Victoria & Albert Museum, UK; Kyoto Museum of Modern Art, Japan; Boston Museum of Fine Art, USA; and The Mint Museum of Craft and Design, USA. The artists have been shortlisted for the Jerwood Furniture Prize twice and were shortlisted for the Loewe Craft Prize 2019.

Adi's museum collections include The Victoria & Albert Museum, UK; The Crafts Council, UK; The Goldsmiths' Company, UK; Fitzwilliam Museum, UK; National Museums Scotland, UK; National Museum of Wales, UK; and The Jewish Museum New York, USA.





Max Bainbridge

"Creating a tangible link to the earth, these vessels echo the point from which a tree grew or a torn limb fell. Each begins by carving out an interior space, in search of the intimacy and depth of the vessel. Yet the very nature of the sculptural act is interrupted by the essential voice of the tree. Held in quietude the inner being of the wood is revealed and comes to the fore to assert its own character. Giving way to hollow voids and torn edges, the vessels sit at the very point at which human thought intersects and entangles with the act of nature itself." - Max Bainbridge



Installation view of Max Bainbridge /
FOREST + FOUND at the Jerwood
Makers Open, 2019

Jerwood Makers Open: Cleft Land Jar I and II, 2019
Burnished beech
44 H x 42 Ø cm
£5,400 inc. s/s VAT each



Jerwood Makers Open: Cracked Land Jar, 2019
Spalted beech, linseed oil
34 H x 40 Ø cm
£4,200 inc. s/s VAT



Jerwood Makers Open: Rivened Land Jar, 2019
Spalted beech, linseed oil
45 H x 44 Ø cm
£5,400 inc. s/s VAT





Special opportunity to acquire pieces
featured in the Jerwood Makers Open, UK

Jerwood Makers Open: Kindled Land Jar, 2019
Burnt beech, pine tar (cedar of Lebanon), beeswax
42 H x 46 Ø cm
£5,400 inc. s/s VAT



Jerwood Makers Open: Tarred Land Jar, 2019
Burnt beech, pine tar (cedar of Lebanon), beeswax
38 H x 37 cm
£4,400 inc. s/s VAT

Hollowed Vessel, 2021
Spalted beech, Somerset
23 H x 30 Ø cm
£2,700 inc. s/s VAT



Holly Canikin Vessels, 2021
Spalted Holly - Epping Forest
Large - 14 H x 22 Ø cm
Medium - 11 H x 14 Ø cm
Small - 8 H x 9 Ø cm
£5,800 inc. s/s VAT for set of seven bowls



Museum exhibitions include Pitts Rivers Museum, Oxford; Yorkshire Sculpture Park; and the Ruthin Crafts Centre, Wales. In 2019, Forest + Found were shortlisted for the Jerwood Makers Open, UK.





Fernando Laposse

"I think the way design can help preserve biodiversity is by using its power as a communication tool to give a voice to farmers that are being forced to abandon their traditional ways of life because of economical and political pressures." -Fernando Laposse

Sisal Pup, 2021
Agave Sisal Covered Stool
40 H x 60 W x 45 D cm
£3,950 inc. VAT + shipping from Mexico





Museum exhibitions include Hewitt Smithsonian, USA; Victoria & Albert Museum, UK; and Vitra Design Museum Germany.

Eleanor Lakelin

"I peel back bark to reveal the organic chaos that can exist in the material itself and build up layers of texture through carving and sandblasting. I use the vessel form and surface pattern to explore the layers and fissures between creation and decay and the erosion of nature." - Eleanor Lakelin





Oh Beautiful World, 2020
Horse Chestnut Burr from Chestnut Walk, Reading
131H x 47W x 47D cm

Special commission for Reading Museum UK to memorialise
Oscar Wilde's time in confinement in Reading Gaol (1895 -
1897)

Supported by the Contemporary Art Society's Rapid Response
Fund, in partnership with Frieze London.

Eleanor is creating a new series of large-scale column vessels
for her first London solo show entitled UnEarthed, which will be
held at the gallery in June 2021.

Echoes of Amphora: Column Vessels 2019
Horse Chestnut Burr
110 H x 32 Ø cm
£18,500 - £24,000 inc. VAT





Echoes of Amphora I/20, 2020
Horse Chestnut Burr

Acquired by the Victoria &
Albert Museum UK in 2020 and
now on display in The Gilbert
Bayes Sculpture Gallery.



Karst Form VI, 2019
Horse chestnut burr
25 H x 50 Ø cm
£8,800 inc. VAT

Echoes of Amphora - Voided Vessel II/
20, 2020
Horse Chestnut Burr
21 H x 30 W x 30 D cm
£5,400 inc. VAT



Echoes of Amphora - Vase II, 2020
Horse Chestnut
46 H x 30 W x 30 D cm
£9,900 inc. VAT





Museum collections include Reading Museum, UK; Victoria & Albert Museum, UK; Mint Museum, USA; Museum of London, UK.

Luke Fuller

"The tumultuous geological energy underneath our feet influences my work both aesthetically and structurally. The stress and tension in the clay of my pieces has been caused by applying pressure and force, in order to create cracks in the works' surfaces; this is similar to a fault in geology, which is a fracture in a volume of rock where compressional or tensional forces cause displacement. Sedimentary rocks are formed by the layering of matter, produced from erosion and the accumulation of fragments, building and compressing over time which eventually forms the rock strata." - Luke Fuller



Bedrock, 2021
Stoneware
36 H x 55 W x 45 D cm
£5,900 inc. s/s VAT





Tafone, 2021
Stoneware
38 H x 51 W x 43 D cm
£5,900 inc. s/s VAT





Saprolite, 2021
Stoneware
32 H x 48 W x 38 D cm
£5,400 inc. s/s VAT





Schist
Stoneware
33 x 51 x 37 cm
£5,700 inc. s/s VAT





Graduating from the RCA in 2020 with MA Ceramics and Glass, the artist has received a number of prestigious awards and bursaries, including the Nagoya University of Art, Japan, Grand Prize; the UK 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.





Katrien Doms

"In a world that became so complicated and chaotic, I returned to nature, to a more simple and serene lifestyle. In contrast to the general image of 'burned wood' I try to succeeds in creating soft, poetic slopes with retain the intensity of the element of fire. Using fire and nature as a medium exposes me to a very physically intense and time consuming process. All forces of nature have their impact on this making process and sometimes ask me to stop, pause or start again. These tides of creating make the artworks even more precious. The impact of the weather conditions of any given day can change the form of the sculpture I had in mind. Sometimes with beautiful results, or sometimes the work fails; my work is about how nature can be both destructive and beautiful at the same time. " - Katrien Doms



Ukiyo 002, 2019
Hand carved wood
72 H x 44 W x 6.5 D cm
£6,300 inc. VAT

Marlène Huissoud

"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; I would love for them to have more space on our dear planet." - Marlène Huissoud





Brûlé N°1, 2015
Oak
100 H x 40 W x 50 D cm
£19,400 inc. s/s VAT

Museum exhibitions include Pompidou Centre,
France; Victoria & Albert, UK;
MAK Vienna, Austria.





Tim Johnson

"Stitched Curve has been in the making for some time; I like to develop layers of patination and process through a variety of techniques. In this case, I have split thick willow rods and bound them into a vessel form with a wrapped twining technique. After scorching, embedding in earth pigments gathered near to home in Catalonia, carving, burnishing and stitching, I begin to see the form and surface develop. This processing and discovery takes its own path, I guide and listen to the work and wait to find its identity." - Tim Johnson

Stitched Curve, 2021
Split willow, waxed hemp twine, earth
pigments and binding materials, beeswax
25 H x 60 W x 43 D cm
£3,000 inc. s/s VAT







Museums exhibitions include Crafts Study Centre, UK;
Korbmacher - Museum Dalhausen, Germany; and Ruthin Crafts
Centre, UK.



Simon Zsolt Jozsef

"When I chose white porcelain as my principal creative material, I began to search its limits; my work explores its contrasting qualities of softness and fragile sharpness. Porcelain has an innocent character with its fragility and translucency, especially when it is so thin. Slip casting techniques combined with my invention of hand carved assemblage moulds helps me to create thin details on unique pieces. This risky way of working with a fragile material results in a delicate treasure." - Simon Zsolt Jozsef



Dancing Column Vessels, 2021
Slip cast porcelain
25 H x 15 Ø cm each
(UK clients only)
£4,200 inc. VAT pair



Untitled (Sculptural Porcelain Vessel), 2020
Slip cast porcelain
29 H x 33 Ø cm
(UK clients only)
£2,800 inc. VAT



Untitled (Sculptural Porcelain Vessel), 2020
Slip cast porcelain
33 H x 37 Ø cm
(UK clients only)
£3,400 inc. VAT



Awards include the Special Prize Award, Herend Porcelain Factory, 5th International Triennial of Silicate Arts, Hungary; and 1st Prize in the International Competition for Ceramics in Arts and Design, Italy.



Tomáš Libertíny

"I wanted to choose an antagonistic material that was totally counter intuitive to industrial production and beeswax came across as interesting because it is so vulnerable; it's sensitive to pressure, to heat, sensitive to light - in that sense it's vulnerable... Yet, it is very long lasting; beeswax is one of the most durable natural materials in the world. It will last two thousand years easily without deterioration.

The outcome of the vessel is never the same as the sketch, when the [first] result was revealed I wasn't sure whether to be happy or disappointed, which taught me a certain lesson about humility and modesty towards nature; it's about accepting what is in front of you rather than being a autocratic. You have to get used to being less of an engineer and more of a conductor; you design the music in accordance to the capabilities of the individual players, the bees." - Tomáš Libertíny

The Honeycomb Amphora I, 2020
Natural beeswax, museum glass, wood, and reused beehives
147 H x 47 W x 42 D cm
£19,900 inc. VAT







Museum collections include
Museum of Modern Art, New
York; Museum Boijmans Van
Beuningen, Rotterdam;
Cincinnati Art Museum, Ohio.



Max Brosi

"From my perspective as a maker, I feel a strong urge and responsibility now more than ever to create work that enhances our lives. I get a lot of this from the making process and I try to convey what I experience while making into the final feeling of that work. A sympathetic relationship between maker and material developed over many years of working together, always cognisant of the connection that I feel should exist between material, form, and texture."

- Max Brosi



This page:

Large EDGE Pebble 2020,
Blackened Sycamore
36 H x 36 ø cm
£3,200 inc. s/s VAT

Next page:

Pair of EDGE vessels -
My World Turned Upside Down, 2020
Blackened Sycamore
24cm H 16 ø cm each
£1,980 inc. s/s VAT each





Small EDGE Pebble 1, 2020
Blackened Sycamore
19 H x 24 Ø cm
£1,980 inc. s/s VAT

Teardrop EDGE vessel 1, 2020
Blackened Sycamore
48 H x 25 ø cm
£3,100 inc. s/s VAT





Museum exhibitions include After the Fall at Arts Centre South Tipperary, Ireland.



Kate MccGwire

'These materials carry with them a weight of meaning and cultural resonance, they draw us in with their iridescent beauty, they are seductive and yet we are repelled by them at the same time... the creases and crevices are recognisable, the materials familiar, and yet when seen out of place, they are uncanny.'

- Kate MccGwire

WHORL, 2021
Pheasant feathers,
walnut frame with
museum glass
22 x 22 cm
£6,600 inc. VAT





Museum shows include Harewood House, UK; Museum of Arts and Design; National d'Histoire Naturelle, France; Museum Ulm, Germany; Boca Raton Museum of Art, USA.





Jane Ponsford

"My work is made in relation to nature and natural processes. Sometimes it is made outside in the landscape from materials found in those places, so the cycles within the natural world are at the heart of what I do. The inherent and contradictory quality of paper, that it is both fragile and strong, ephemeral and long lasting, echo the state of the natural world too. To put it another way, to use paper is to damage it. To mark it or colour it is to change its pristine state." - Jane Ponsford



Blue-Black Accumulation, 2021
Stacked cast cotton rag paper form
coloured with oak gall and iron
30 H x 24 Ø cm
£950 inc. s/s VAT

Museum exhibitions include the Ditchling Museum of Art +Craft, Sussex; Salisbury Art Centre, Salisbury; and the Winchester City Museum, Winchester.





Marc Ricourt

"I explore the vessel through organic shapes that often recall seedpods and the undulating edges of leaves, carved as delicate linear fins. Sometimes I work with green wood and followed the grain of the timber to achieve the 'perfect' form. Recently, I've also been experimenting with dried out firewood taken from the heart of the tree, to create highly textured rugged surfaces, full of knots." - Marc Ricourt

C21.1 (Left) & C21.2 (Right), 2021
Oak (from Marc's village)
47 H x 26.5 Ø cm / 45.5 H x 23 Ø cm
£6,100 inc. VAT each





Scorched Vessel #3, 2020
Oak
26 H x 24 dia cm
£5,100 inc. VAT



Scorched Vessel #4, 2020
Oak
28 H x 26.6 dia cm
£5,100 inc. VAT



Museum collections include: Musée des Pays de L'Ain, France; the Wood Turning Center, UK; The Center for Art in Wood, USA; and the ASU Art Museum, Tempe, USA.



Marcin Rusak

"Decaying and ageing materials have an important place in my practice. I develop them from organic ingredients in order to create objects that have an element of life on their own. Perishable Vases are created as a paradox to examine the way in which we value things around us. We surround ourselves with objects of use, which become irrelevant to us a certain point, but we are stuck with their materiality. Creating something with an aesthetic and emotional value with the constant reality that it might not last forever creates an uncomfortable notion of wanting to preserve it however we can. It creates a nonphysical relationship which lasts while we consciously maintain it. I believe it is the objects we value that will outgrow the everyday and become representatives of our times."

- Marcin Rusak

Perishable Vase 1 009, 2021
Flowers and natural shellac
42 H x 28 W x 28 D cm
£10,100 inc. VAT

Shortlisted for the Brookfield Properties
Crafts Council Collection Award 2021



Perishable Vase 1 011, 2021
Flowers and natural shellac
42 H x 28 W x 28 D cm
£10,100 inc. VAT

Shortlisted for the Brookfield Properties
Crafts Council Collection Award 2021



Perishable Vase 1 012, 2021
Flowers and natural shellac
42 H x 28 W x 28 D cm
£10,100 inc. VAT

Shortlisted for the Brookfield Properties
Crafts Council Collection Award 2021





Perishable Vase X 002, 2020
Flowers and natural shellac
40 H x 50 W x 40 D cm
£10,100 inc. VAT

Shortlisted for the Brookfield Properties
Crafts Council Collection Award 2021



Perishable Vase XII 001, 2020
Flowers and natural shellac
40 H x 40 W x 40 D cm
£10,100 inc. VAT

Shortlisted for the Brookfield Properties
Crafts Council Collection Award 2021



Museum exhibitions include Verbeke Foundation, Belgium; the Toyama Museum of Art and Design, Japan; and the Victoria & Albert Museum, UK.



Caroline Sharp

"Events this year are giving us all a chance to pause and reflect. The sustainable approach I take in my practice and my connection to nature's seasonal shifts has been heightened and reinforced further during this time. These woven seedpod forms are in essence about latent and potential energy. Energy within the soil and earth translated into seeds and shooting growth. The tips of the Birch stems are left exposed respecting the character of the material and to suggest both fragility and transience."

- Caroline Sharp

Round Seedpod 1, 2021
Dorset Birch, Dorset Willow, *Salix daphnoides*
52 H x 35 ø cm
£800 inc. s/s VAT



Round Seedpod 2, 2020
Dorset Birch, Dorset Willow, *Salix daphnoides*,
Somerset Willow, *Salix purpurea* "Brittany
Green", Red Dogwood
53 H x 34 ø cm
£800 inc. s/s VAT



Museum exhibitions include Inverness Museum and Art Gallery; The Crafts Study Centre, Farnham; and Salisbury Arts Centre.



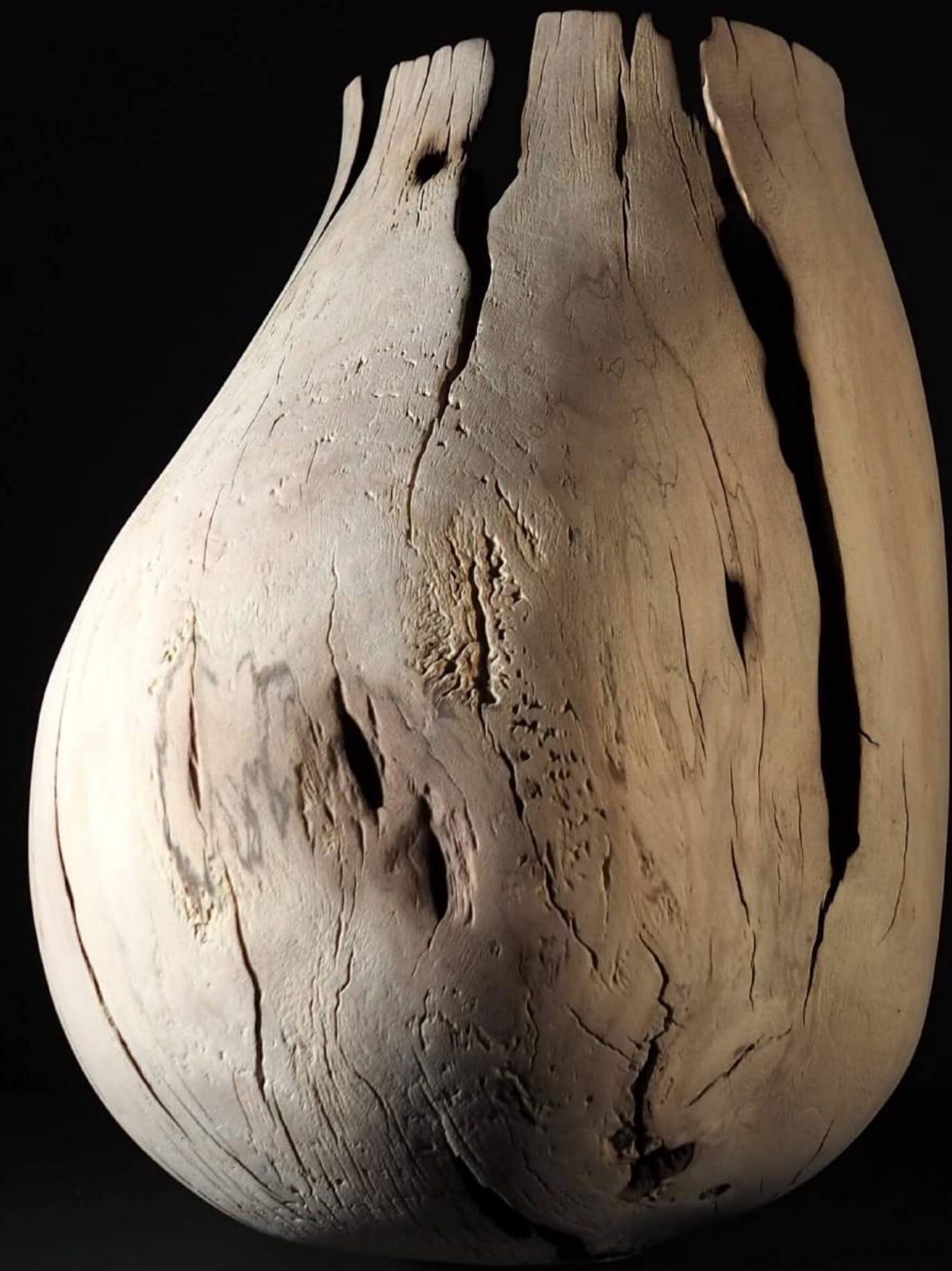
Nic Webb

"I first used fire in my work to create interesting surfaces on the bowls and vessels that I made. It was not long before I had, by accident, burned holes in pieces or cracks appeared from the heat of the flames. I was, at first, disappointed in my ability to manage this elemental force with precision and control, however, this sense of failing was to be short lived. The accidental and unpredictable interplay of fire began to bring an organic strength to my designs. Relinquishing aspects of my making to the elemental, I entered what felt like a co-design between myself and some natural force. I began to make for the burning; vessel like forms became canvases for an unseen, spontaneous and unforgiving hand on which to paint, allowing fire to hollow and shape as it wished while learning myself how best to shepherd its course." - Nic Webb



Lost Vessel, 2020
Hornbeam
35 x 35 cm
£3,800 inc. s/s VAT







Cubit of Yew, 2020
Yew
70 H x 80 W x 53 D cm
£8,500 inc. s/s VAT

Flamed Cherry Vessel, 2020
Cherry
46 H x 26 Ø cm
£4,900 inc. s/s VAT



Present Form, 2020
Beech
66 H x 46 W x 22 D cm
£7,500 inc. s/s VAT



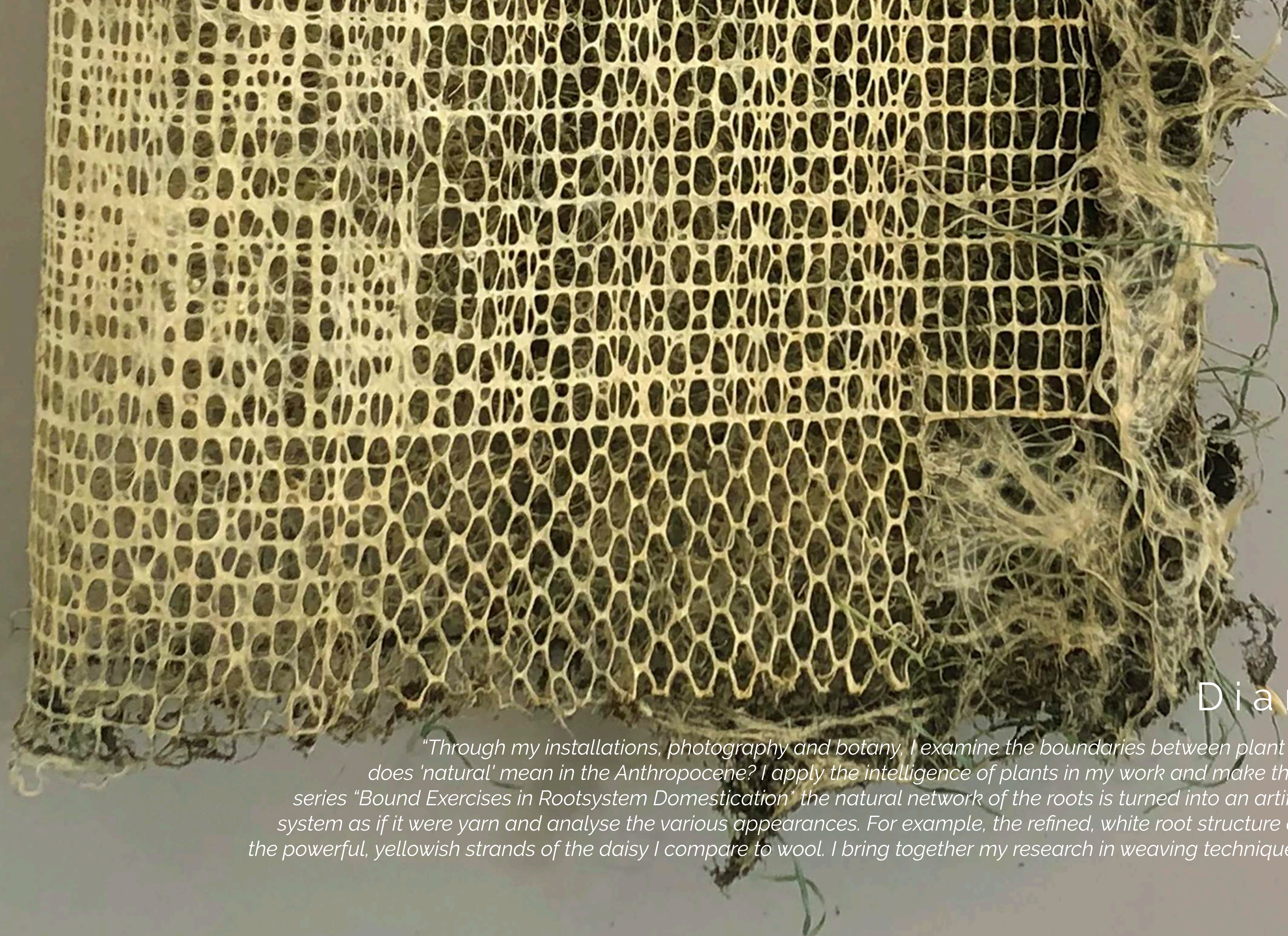


On Balance I, II & III, 2020
Lime
Largest 45 H x 27 Ø cm
£3,600 - £4,000 inc. s/s VAT each



International exhibitions include FOG Design + Art; Design
Miami; Salon Art + Design;





Diana Scherer

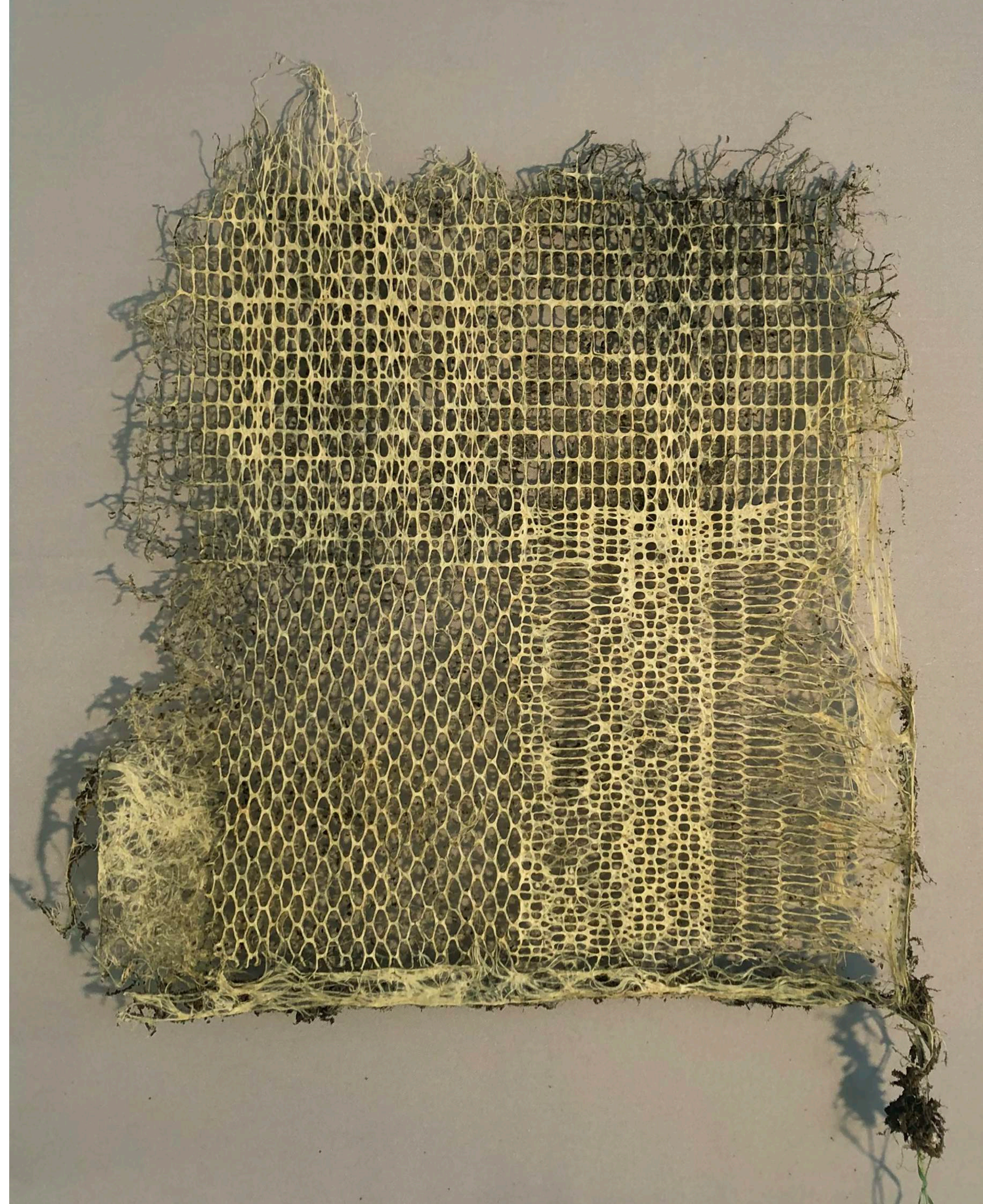
"Through my installations, photography and botany, I examine the boundaries between plant culture and plant nature. What does 'natural' mean in the Anthropocene? I apply the intelligence of plants in my work and make the hidden world visible. With her series "Bound Exercises in Rootsystem Domestication" the natural network of the roots is turned into an artificial textile. I approach the root system as if it were yarn and analyse the various appearances. For example, the refined, white root structure of grass reminds me of silk and the powerful, yellowish strands of the daisy I compare to wool. I bring together my research in weaving techniques with the strength of nature." -

Diana Scherer

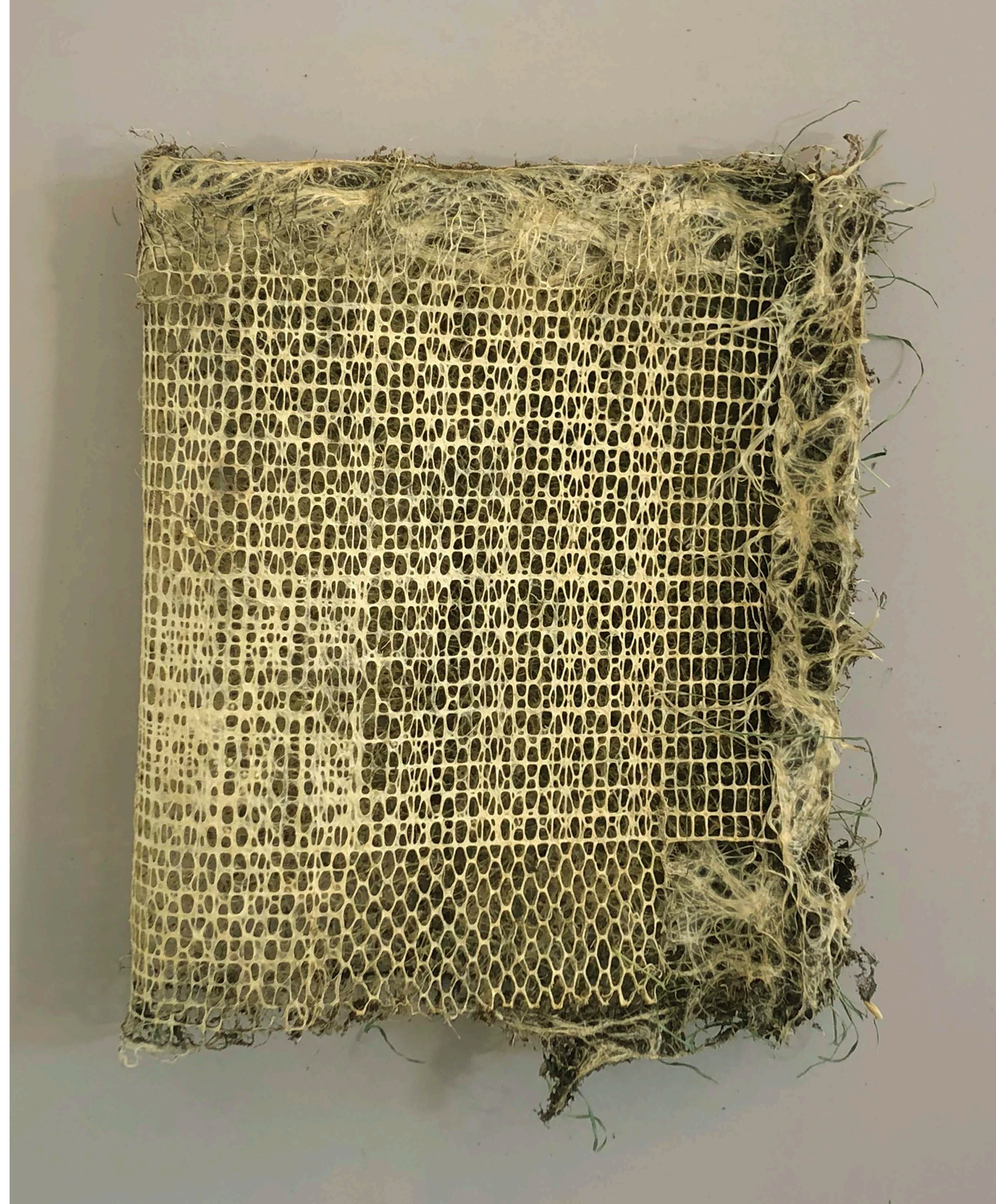
Bound #1, 2021
Grown textile roots system
Framed approx. 50 H x 40 W x 10 D cm
£4,000 inc. VAT and framing



Bound #2, 2021
Grown textile roots system
Framed approx. 50 H x 40 W x 10 D cm
£4,000 inc. VAT and framing



Bound #3, 2021
Grown textile roots system
Framed approx. 50 H x 40 W x 10 D cm
£4,000 inc. VAT and framing



Museum shows and collections include the Victoria & Albert Museum, London; New Orleans Museum of Art; Textile Museum Tilburg, Netherlands; and the DHUB Design Museum in Barcelona, Spain.



E g e v æ r k

"If these pieces can help us, as human beings, fall in love with nature again, we consider the work a great success. The Suspended Forest is a tribute to the trees and our ecosystem, but at the same time a reminder of its fragility." - Egeværk



The image shows an art installation in a dark gallery. Seven vertical, cylindrical sculptures made of oak are suspended from the ceiling. Each sculpture is composed of numerous thin, light-colored oak branches or twigs woven together to form a dense, textured surface. The sculptures vary slightly in height and are arranged in a loose row. On the right side of the image, a man and a woman are standing, looking at the sculptures. The man is wearing a dark jacket and dark pants, and the woman is wearing a dark top and dark pants. The background is a plain, light-colored wall, and the floor is dark.

Suspended Forest, 2021

Oak

Installation of seven hanging sculptures

310 H x 250 W x 105 D cm

£33,600 inc. VAT



Awards include Snedkerprisen 2019 and Winners of the Arts & Craft Category of the Design Award in Denmark 2020.

