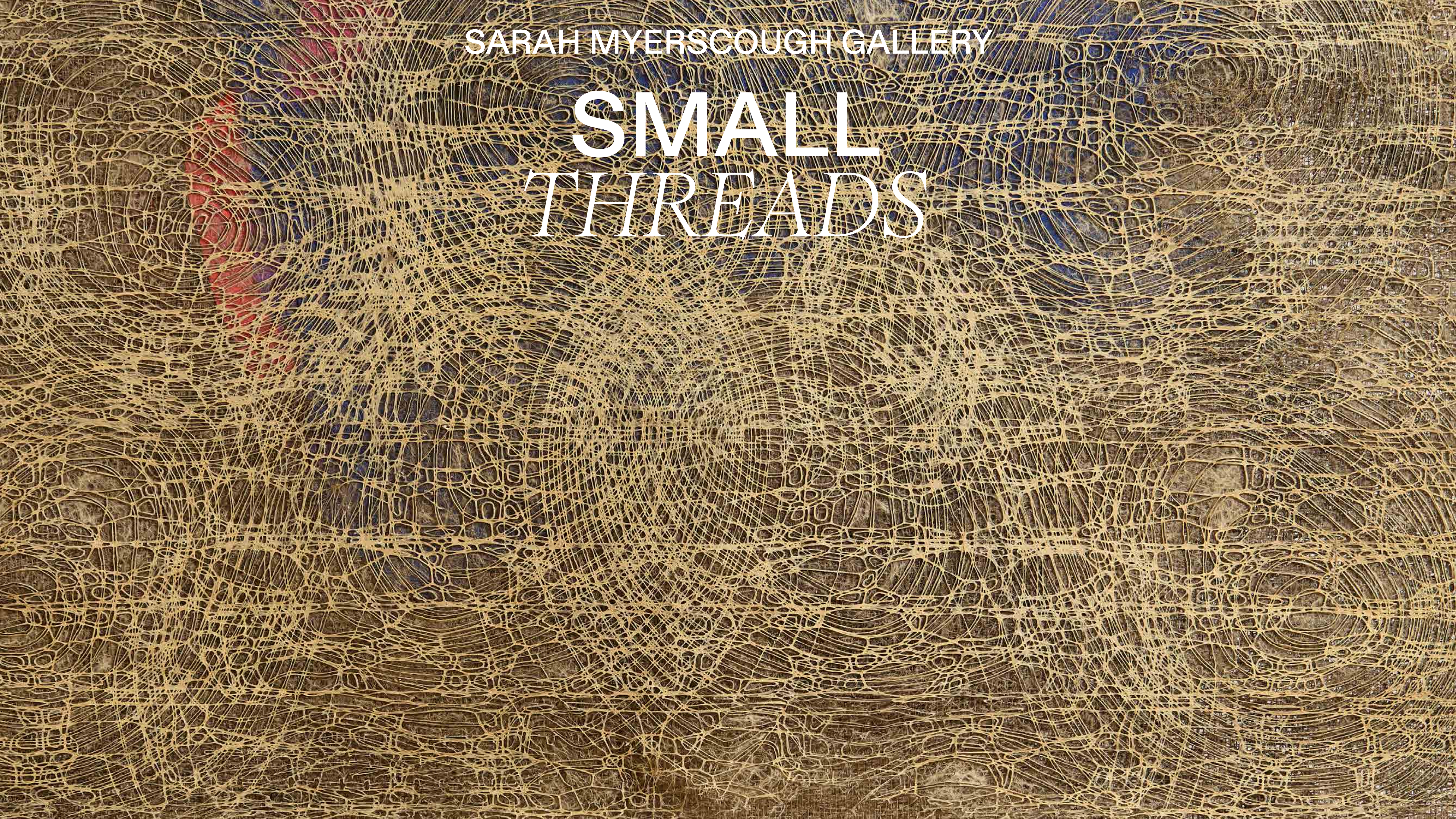
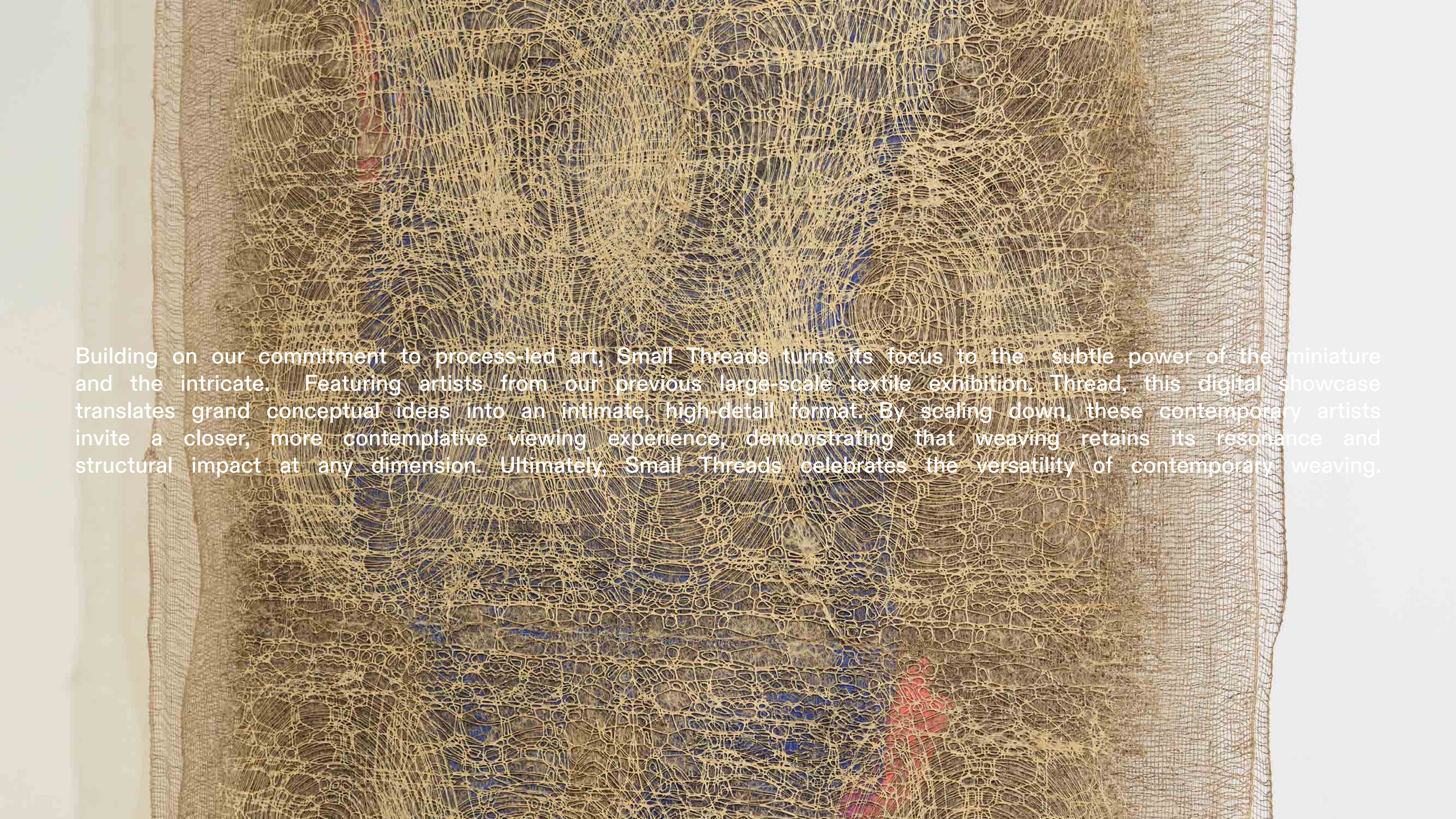


SARAH MYERSCOUGH GALLERY

SMALL *THREADS*





Building on our commitment to process-led art, Small Threads turns its focus to the subtle power of the miniature and the intricate. Featuring artists from our previous large-scale textile exhibition, Thread, this digital showcase translates grand conceptual ideas into an intimate, high-detail format. By scaling down, these contemporary artists invite a closer, more contemplative viewing experience, demonstrating that weaving retains its resonance and structural impact at any dimension. Ultimately, Small Threads celebrates the versatility of contemporary weaving.

DIANA SCHERER

Diana Scherer has exhibited in international solo and group shows, including in *Fashioned from Nature*, Victoria & Albert Museum, London, 2018/19; *A Queen Within – Adorned Archetypes*, New Orleans Museum of Art, 2018; *Earth Matters*, Textile Museum Tilburg, Netherlands, 2017; *Spectrum Crops*, Mediamatic Amsterdam, 2017; *Springtide*, Photography Museum Rotterdam, Netherlands, 2017. She has published two books at Van Zoetendaal Publishers; *Nurture Studies* 2012 and *Mädchen* 2015. Her work *Interwoven* has been critically acclaimed and has won the New Material Award at the Dutch Design Week, 2016. Her work has also been exhibited at the DHUB Design Museum in Barcelona, Spain and Museum Jan Cunen in Oss, Netherlands.

Diana Scherer's practice takes the subterranean life of plants as its basis. Revealing the agency of root systems, her works navigate their surroundings by responding to gravity, moisture and chemicals. Wanting to make these hidden processes visible, the artist first began to apply the intelligence of plants to her work in 2015. In collaboration with biologists, Scherer developed a technique to direct the growth of plant roots, turning them into an artificial textile. Cultivating them along specially designed moulds, her forms are lattice-like, reminiscent of wool or silk. In the process, her works become inscribed with metaphors and questions around our relations to plant-life.









Apical #5, 2026

Plant root textile and red
linen fabric

60 H x 50 W cm
23.6 H x 19.6 W in



Apical #2, 2025

Plant root textile, knitted
paper and orange mesh

70 H x 75 W cm
27.5 H x 29.5 W in



Apical #12, 2026

Plant root textile

50 H x 40 W cm
19.6 H x 15.7 W in



Apical #15, 2025

Plant root textile and red
fabric

50 H x 50 W cm
19.6 H x 19.6 W in



Apical #5, 2026

Plant root textile and red
linen fabric

50 H x 40 W cm
19.6 H x 15.7 W in



ALIDA *KUZEMCZAK-SAYER*

Alida Kuzemczak-Sayer is an artist living and working in Norwich and Great Yarmouth. She holds an MA in Sculpture from the Royal College of Art, London, 2014, and her work is included in The Anthony Shaw Collection at 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 University of East Anglia, 2019 and the National Trust, 2017. In 2022, she received a DYCP award from Arts Council England and her 2023 solo exhibition Word Parts at Standpoint Gallery London, was supported by the Henry Moore Foundation. Her first monograph, Alida Kuzemczak-Sayer: Word Parts, was published by New North Press in 2023. Residencies include Standpoint London/New North Press, 2022-23, Scuola di Grafica Venice, 2016,, Interviews South Korea, 2015 and Scottish Sculpture Workshop, 2015.

The artist's practice explores the objecthood of language. Conducting research into the historic and myriad forms of communication such as, bookbinding, ancient ruins, scrollmaking and graffiti. Her forms begin from whole sheets of mulberry paper, across which mark-making proliferates in graphite and ink. Kuzemczak-Sayer then tears the paper into strips. Here, syntax and textual wholes are physically deconstructed. Re-formed into cellular volumes as the artist re-aligns the sheets together, ink peeking from the edges of the forms. The strips are then draped over a punctuating hook, hanging and bending like fabric. Singular symbols hidden from view, instead coalescing into a fraying artifact. Such a process reveals the mutability of paper, emerging as a fluid sculptural matter, absorbent of tone and adaptive to environment.



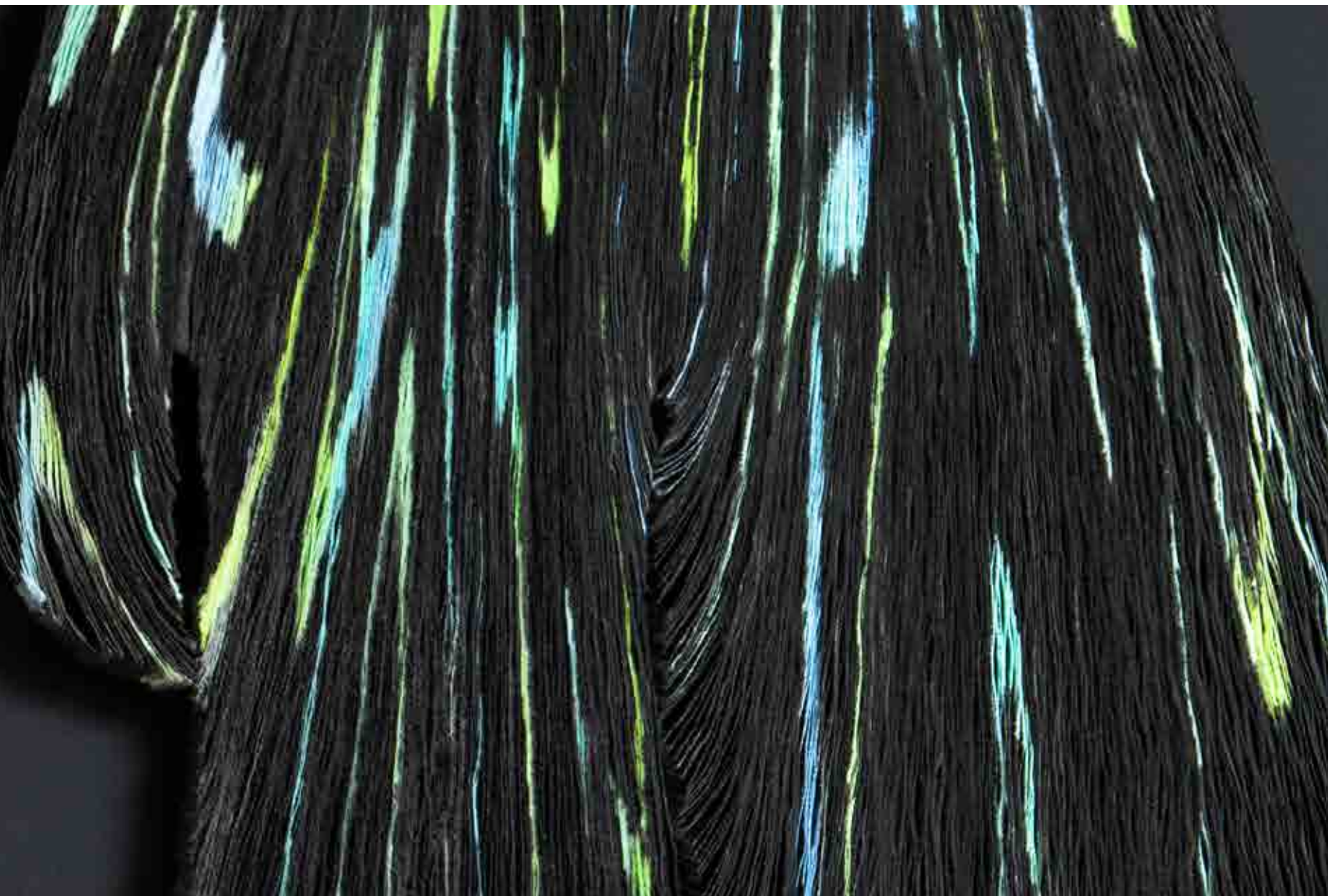




Margin, 2026

Thai cotton rag paper,
graphite, ink, wood,
varnish

41 H x 26 W x 2.8 D cm
16.1 H x 10.2 W x 1.1 D in



Dark Swimmer II, 2023

Ink on Japanese mulberry
paper

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



Dark Swimmer I, 2023

Ink and watercolour on
Japanese mulberry paper

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

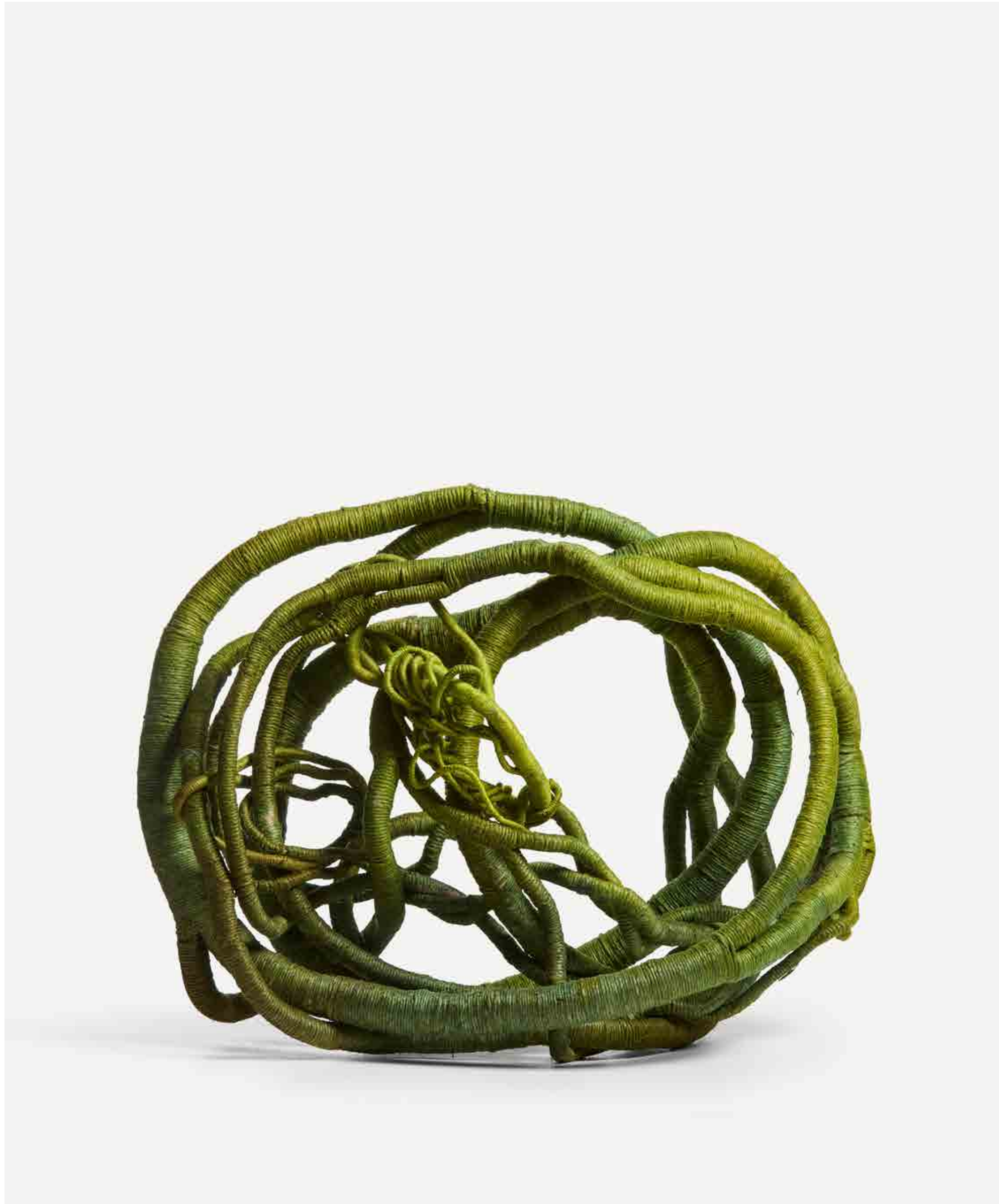
AUDE FRANJOU

Aude Franjou is based in Château Landon outside Paris. After graduating in Art History from the Sorbonne, the artist trained in tapestry at the Duperré school of Applied Arts. Franjou began presenting her work in 2002. She has exhibited widely including, her site-specific installation Les Coraux de la Liberté at Colonne de Juillet, Paris, 2025 and her installation titled 2°C, at Nuit Blanche, Paris, 2024. Group exhibitions include: 15 Ans, 15 Artistes, 15 Oeuvres, at Maison Parisienne, 2024 and La Promenade du Collectionneur, Megève, 2023. Franjou has worked on international commissions and has exhibited at numerous fairs such as PAD, Collect, Salon Revelations and SOFA.

Franjou's search for volume and texture in tapestry, led to her development of the off-loom technique she refers to as 'sculpted linen'. Through repeated movements, the artist wraps flax linen fiber with layers of linen twine. Her continuous wrapping and pulling generates tension, and in the process, linen takes on an alternate demeanour as structural material. The forms are able to climb and grow into their environs, like rope or vein. Franjou's previous study of Renaissance painting also finds its way into her practice. For the artist, as in the medium of painting, colour plays a 'crucial role in creating depth and dimension', in composing the work itself. Utilising both natural and synthetic dyes, often applying them several times over. The artist's sculptural language is defined by growth and replication. Evoking plant-life, her sculptures suggest vegetal overflow, meandering into space via the artist's hands as if by photosynthesis.







Forest Nest #1, 2026

Sculpted linen, dyed in
shades of green

25 H x 60 W x 48 D cm
9.8 H x 23.6 W x 18.8 D
in



Forest Nest #2, 2026

Sculpted linen, dyed in
shades of green

20 H x 50 W x 50 D cm
7.8 H x 19.6 W x 19.6 D
in



Forest Nest #3, 2026

Sculpted linen, dyed in
shades of green

24 H x 44 W x 44 D cm
9.4 H x 17.3 W x 17.3 D
in



ANN Coddington

Ann Coddington is an international artist based in Illinois. She completed a Master's of Fine Arts Degree at the University of Illinois, 1993. After working in the textile industry, she was Professor Emeritus at Eastern Illinois University from 2004 to 2023. Selected solo shows include: *Blind*, at Jennings Kerr Gallery, Australia, 2025; *Threads*, Natural Fiber and Living Lines, at Ruth Davis Design Gallery, Center for Design and Material Culture, University of Wisconsin, 2024; and *Twined*, at Praxis Fiber Workshop, Cleveland, 2022. In 2022, she completed a large-scale commission titled *Chrysalis*, for the University of Illinois Department of Education.

The artist has been recipient of numerous awards including: Degrees of Commitment: Climate, Ecosystems, and Society, Juror's Award, 2023. The artist calls upon a range of techniques to create her work, including twining, netting and lashing - in her words, 'elemental, physical, and tangible processes.' Coddington's fiber works consider corporeal form, particularly feminine embodiment and bodily silhouettes. Referring to 'somatic memories' expressed within her sculptural basketry, her pieces evoke, even directly resemble, bodies: organs, limbs, swollen stomachs, the curvature of a waist. In so doing, weaving becomes a sculptural, almost uncanny, practice. Coddington also highlights the dialogue between her works and the forms in which her small objects commune together when installed. Evoking found objects or talismans, her works are often installed in new combinations, further eliciting the fleshly sensitivity embedded in her practice.







Carrier Bag Three, 2026

Twined linen

35 H x 25 W x 20 D cm
14 H x 10 W x 8 D in



Cleft, 2025

Twined linen and five-
strand round braid

38 H x 25 W x 15 D cm
15 H x 10 W x 6 D in



Imminent, 2016

Twined linen and hand
knotted netting

33 H x 18 W x 18 D cm
13 H x 7 W x 7 D in



Repair, 2025

Twined linen, four-strand
flat braid and stitching

30 H x 15 W x 15 D cm
12 H x 6 W x 6 D in



Wrapped Stone, 2023

River stone, twined linen
and five-strand round
braid

20 H x 13 W x 5 D cm
8 H x 5 W x 2 D in



WANBING HUANG

Loewe Craft Prize finalist in 2023 and recipient of the 160th Grand Prize of the Salon des Beaux Arts in 2024, Wanbing Huang's practice is significant in the landscape of contemporary craft. Having trained at Central Saint Martins, she began with a foundational knowledge of technique through pattern making and construction. Huang's subsequent work in fashion attuned her to thinking through structure, tension, balance and proportion. Since then, in transitioning to craft, the artist has created major installations such as Emerging Renewed for Shanghai One Central Park in 20205. Huang has exhibited internationally, including her recent solo show titled: Alive & Dynamic or Sheng Dong in Paris, 2025. The artist has also been featured in prominent publications such as T Magazine, Vogue and Beaux Arts Magazine.

Huang works with a range of fibers including, ramie, china grass cloth and bamboo. Emerging from a long history of harvesting and processing in China, of centuries of hands at work, such fibers are known for their durability. The artist is deeply attuned to the interplay between cultural heritage and contemporary practice. Growing up in a coastal town in Southern China, her references to China's material traditions and craft knowledge systems are not in passing, but vitally bound up with her approaches and thought. Researching Eastern philosophy and cosmology, Huang integrates core aspects of such thought into her very forms. The works are developed through repetitive hand processes and modular frameworks, such as the Ying Xu - The Waxing and Waning series, as part of Threads, 2026. The artist is also attentive to how traditional materials respond to architectural conditions, such as light and movement, forming a dynamic balance rather than fixed composition.









Ying Xu - The Waxing and
Waning I, part 1, 2024

Ramie, China grass cloth
and bamboo

38 H x 55 W x 30.5 D cm
14.9 H x 21.6 W x 12 D in



Ying Xu - The Waxing and
Waning I, part 3, 2024

Ramie, China grass cloth
and bamboo

52.5 H x 44 W x 24 D cm
20.6 H x 17.3 W x 9.4 D in

AMY
USDIN

Amy Usdin is an international fiber artist based in Minnesota. She holds a BFA in Graphic Communications from Washington University, St. Louis. Usdin taught herself to weave as a child, until returning to fiber in 2018 after working as an art director. Usdin has described such a return, after years of not working with the material, as ‘coming home.’ Her recent solo exhibition, *After All*, opened in 2025 at the Minneapolis Institute of Art, running through to February 2026. Additional solo shows include: *Remnants*, Hopkins Centre for Arts, Minnesota, 2022 and *Places We Might Have Been*, The Phipps Center for the Arts, Wisconsin, 2021. The artist was recipient of the Stone and DeGuire Contemporary Art Award from Washington University in 2024, the 2024-2025 MCAD-Jerome Fellowship, and the 2025-2028 Jerome Hill Artist Fellowship.

Vintage nets, specifically horse-fly nets and fishing nets, are central to Amy Usdin’s work. Through years of use, these objects begin in Usdin’s studio as heavily worn. In the artist’s hands, they are re-constructed from pure functionality into sculptural form. Working intuitively, in a precipitous back and forth, Usdin primarily works off-loom, weaving new fibers into the nets. Including cotton, hemp, leather, linen, paper and wool. Such a process of careful integration yields highly pastiched dimensions and emotive works. In the artist’s words, these forms become abstracted ‘psychological and physical landscapes’. At the centre, as the artist weaves, is her processing of personal history, all while resonating with collective experiences of grief and renewal. Her pieces emerge as fields of narrative and temporal complexity, as old and new materials entangle.





Field Notes 02, 2023

Cotton, wool, synthetic
fibres on vintage fishing
net fragments

38 H x 24 W x 1 D cm
15 H x 9.5 W x 0.5 D in



From the Object Series I,
2025

Wool and linen with
beewax

18 H x 18 W x 20 D cm
7 H x 7 W x 8 D in



From the Object Series II,
2025

Wool and linen with
beewax

20 H x 15 W x 18 D cm
8 H x 6 W x 7 D in

TERESA *HASTINGS*

Teresa Hastings studied textiles at Central Saint Martins, and after graduating, worked for Jack Lenor Larsen in New York as a weaver and colourist before becoming an interior designer. Through close collaboration with a large team of makers, she developed a collection of hand-cast ironmongery, hand-knotted rugs, fabricated metalwork and fumed-oak furniture. In 2017, her focus returned to textiles and natural dyeing. Since then, she has spent increasing time in the Indian Himalayas and splits her time between her studios in London and India. Teresa is a recipient of the scholarship for woven textiles from The Crafts Council and in 2015 won both the Heritage Building and Environment Award and Retail Design Award of the Year at the NAS Design Partnership awards in London. Her works were a central feature at Sarah Myerscough Gallery's booth for the international art fair FOG 2023 and 2024.

Central to the artist's practice is her understanding of natural dyeing. Myrobalan plum, lichen, sweet chestnut, pomegranate husk and iron, have all constituted her palette. In Hastings' work, colour is forged out of process, akin to alchemy approaches, rather than arriving as static or self-evident surface. The seasonal conditions of her Himalayan studio and various material factors also shape her colour's depths and tones. Metal also figures strongly in the artist's work, mingling with Himalayan wool and washi paper, evincing the thread-like capacity of harder material. Her works are structurally complex. Often fiber elements are connected by low-hanging threads, as fringing spills from the panels. Probing the tapestry medium, to prioritise tactile and visceral presence.









Shakti, 2025

**Himalayan wool, washi
paper, Hemp raffia, raw
black iron on blackened
steel frame**

**160 H x 40 W x 30 D cm
63 H x 16 W x 12 D in**



Shakti's Sister, 2025

Himalayan wool, felted
and tie-dyed wool and
washi paper, Hemp Raffia
and raw black iron

185 H x 41 W x 10 D cm
72.8 H x 16.1 W x 3.9 D in



Memories, 2026

**Himalayan wool, felted
and tie-dyed wool and
washi paper and hemp
raffia**

**180 H x 75 W cm
71 x 29 1/2 in**

LUCY WILLIAMS

Lucy Williams is a Brighton based artist. Having grown up in the South Downs, the artist continues to be informed by rural and coastal plant-life. Selected exhibitions include: Basketry, Rhythm, Renewal and Reinvention, a UK travelling exhibition, 2021, Earth Materials, Gallery57, West Sussex, 2023, and Petite, Blackcreek Mercantile & Trading Co., New York, 2025. The artist recently took part in the Winter Studio Residency at Phoenix Art Space, Brighton, 2025. Williams' practice explores plant materiality as it relates to basketry, probing the resilience and flexibility of fiber, creating intricate and complex forms.

Due to the nature of her material selections, the artist typically creates precise and smallscale domestic forms. Such materials range from, flax, dog rose, pond sedge and yelloweyed grass, which she frequently cultivates or harvests herself. Highly process driven, Williams' often does not know the final form of a piece at the point she begins weaving or binding. Instead, the works take shape from the artist's muscle memory and gestures. From the intersection of domestic forms, such as baskets and brooms, her works unfold through technical and material experimentation.





Umbra, 2026

Cane and flax thread

7 H x 9 dia cm
2.8 H x 3.5 dia in



Sunflower Stars II, 2026

Sunflower seeds, cane
and linen thread

28 H x 9.5 dia cm
11 H x 3.7 dia in



3 Seaweed vessels, 2026

Dried seaweed and linen
thread

Dimensions variable



Ikebana basket, 2026

Cabbage palm, cane, daylilly
cordage and driftwood

Basket: 19 H x 17 W x 10 D cm
/ 7.5 H x 6.7 W x 3.9 D in
Handle: 53 W cm / 20.8 in



Donut, 2026

Californian pine needles
and lapping cane

25 H x 25 W x 8 D cm
9.8 H x 9.8 W x 3.1 D in



Strange Fruit, 2026

Sisal and daylily

27 H x 10 W x 8 D cm
10.6 H x 3.9 W x 3.1 D
in



Ikebana basket, 2026

Cabbage palm, cane, daylilly
cordage and driftwood

Basket: 19 H x 17 W x 10 D cm
/ 7.5 H x 6.7 W x 3.9 D in
Handle: 53 W cm / 20.8 in



Donut, 2026

Californian pine needles
and lapping cane

25 H x 25 W x 8 D cm
9.8 H x 9.8 W x 3.1 D in



Wrapped I, 2026

Natural driftwood, willow
stick and lapping cane

2.5 H x 11 W x 5 D cm
0.9 H x 4.3 W x 1.9 D in

Wrapped II, 2026

Dark driftwood, willow
stick and lapping cane

2 H x 9.5 W x 4.5 D cm
0.7 H x 3.7 W x 1.7 D in



Gumnut (Eucalyptus) II, 2026

Driftwood, flax and linen cotton

Woven part: 9.5 H x 4.5 W x 4 D
cm / 3.7 H x 1.8 W x 1.6 D in
Driftwood stick: 21 W cm / 8.2 in



Owl, 2026

Lapping cane and Jacobaea
maritima (dusty miller)

14.5 H x 9 W x 6.5 D cm
5.7 H x 3.5 W x 2.5 D in

Peanut, 2026

Cane and linen thread

Main body: 10.5 H x 6.5 W
x 5.5 D cm
4.1 H x 2.6 W x 2.2 D in



SARAH MYERSCOUGH GALLERY