

Design  
Miami/

november 30 - december 4

material  
shores

SARAH MYERSCOUGH GALLERY

# material shores

'Material shores' captures the immediacy of the organic world we experience on an unworked shoreline: palettes of bleached gold, the grounding sensation of sunbaked sand and textured sightlines, and the sense of rhythm and the interconnectedness of all living and natural things. The presentation is an immersive curated collection of museum-quality functional design and art objects that champion innovative, sustainable and restorative design practices.

Distinguished by a deep connection to the natural, our designers prioritise the inherent qualities and values of the materials themselves, retaining the meaningful and essential as they transform their raw material into cutting-edge design. The collection features critically acclaimed and revolutionary work crafted from sisal, rice straw, willow, grasses, and bleached, salvaged, foraged or 'cleft' wood. The centrepiece of our presentation is a commanding new work from Angela Damman. This eco-contemporary reimagining of the chandelier, hand-crafted from sansevieria plant fiber, combines opulence and luscious materiality with a touch of the absurd.



We will also present work from fiber artist Lin Fanglu, winner of the 2021 Loewe Craft Prize. She meticulously hand-knots, stitches and pleats her fabric into sculptural landscapes, at once geometric and organic. We will bring two blonde pups of sisal from Fernando Laposse, the celebrated hairy furniture pieces will delight alongside a sinuous 7 foot knot of rice straw from Mami Kato. Egeværk is crafting an installation of new masterpieces of Danish Ash to add to their ICE collection, exclusive to the gallery, and Ernst Gamperl will provide new green-turned vessels of maple.

The collection is a witty and playfully elegant challenge to the viewer to meet materials as themselves, to engage with the tactility, narrative and ethical provenance of the objects we surround ourselves with. Material Shores represents the mission of the gallery: to argue for a new approach to design, one steeped in respect for the natural world, that paves the way forward to a less destructive vision of the future. The objects we will show are imbued with heart, humour and hope, and present novel and alluring solutions to the pressing issues of the contemporary world.

artists - designer - makers include :

Lin Fanglu  
Angela Damman  
Mami Kato  
Arko  
Diana Scherer  
Egeværk  
Marc Fish  
Kate MccGwire  
Luke Fuller  
Marcin Rusak

Christopher Kurtz  
Eleanor Lakelin  
Nic Webb  
Julian Watts  
Fernando Laposse  
Peter Marigold + Tadanori Tozawa  
Gareth Neal  
Marc Ricourt  
Wycliffe Stutchbury  
Ernst Gamperl

# Lin Fanglu

Lin Fanglu, winner of the 2021 Loewe Craft Prize for her monumental work 'She', lived and worked next to the craftswomen of Bai and Dong ethnic minority groups in China, honing her skills as a fiber artist. Fanglu became a witness to these women's joys and sorrows, hopes, and regrets, struggles and achievements. These fortuitous emotional encounters, more than anything else, have shaped her artistic aspiration and visual language.

Fang-lu meticulously hand-knots, stitches and pleats her fabric into sculptural landscapes, at once geometric and organic. Each knot ties an ever-stronger connection between ancestors, the generations living today, and the future generation of women to come. The work grows and sprawls like cell division, rose petals and thorns, seashells and jellyfish with short tentacles and long stinging arms.







she's spindrift no 1, 2022  
Cotton cloth, cotton threads, wood  
50 H x 50 W cm









she's tingling no 2, 2022  
Cotton cloth, cotton threads, wood  
50 H x 50 W cm







The sleepy sound of a tea-time tide  
Slaps at the rocks the sun has dried,

Too lazy, almost, to sink and lift  
Round low peninsulas pink with thrift

The water, enlarging shells and sand,  
Grows greener emerald out from land ...

A Bay In Anglesey  
by John Betjeman

# Peter Marigold & Tadanori Tozawa

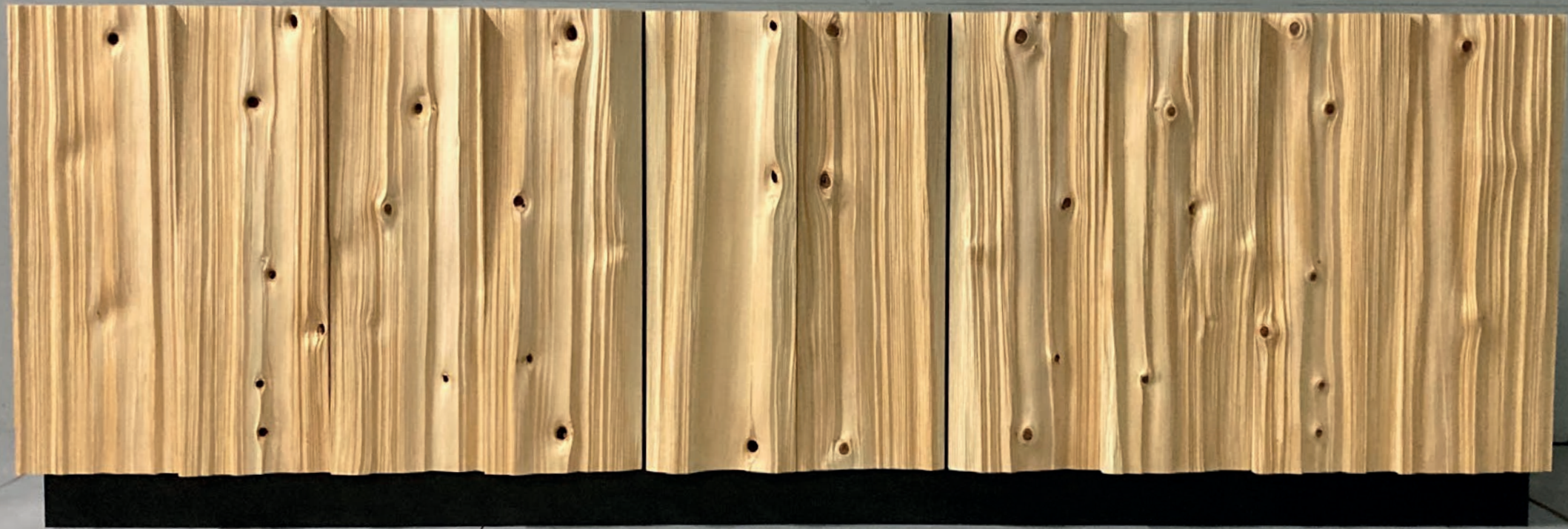
Peter's Cleft series is a collaboration with Japanese master craftsmen, Hinoki Kougei. Chuzo Tozawa, founder of Hinoki Kougei, proposed they use gigantic split logs to form the sides of their Dodai bench, finished with a covering made from handwoven igusa (rush grass). The result is a rich sensory experience; the cleft planes where the wood has been pulled apart and sanded back are highly tactile, coupled with the appealing organic aromas of Japanese Cypress and igusa grass.

Peter's work is in the public collection of the Victoria & Albert Museum, UK. It has been exhibited internationally, including at MoMA New York, USA; Design Museum Holon, Israel; the Victoria & Albert Museum, UK; and 21\_21 Design Sight, Japan. Commissions include projects for Bloomberg, UK; The Museum of Childhood, UK; Oyuna (Mongolian Cashmere); Kvadrat, Denmark; and a porcelain collection for Meissen, Germany.





Maki Console, 2022  
Maki wood  
75 H x 250 W x 35 D cm



















Magnolia Cabinet 4, 2020  
69 H x 46 W x 39 D cm



Walnut Cabinet 5, 2020  
69 H x 46 W x 39 D cm



Dodai (Medium), 2012  
Hiba (Japanese cypress) and Igusa (woven grass)  
180 L x 38 D x 42 H cm (the benches can be commissioned to custom sizes)



...

Multiple lark-song, whispering bents,  
The thymy, turfy and salty scents

And filling in, brimming in, sparkling and free  
The sweet susurrations of incoming sea.

A Bay In Anglesey  
by John Betjeman



# Angela Damman

"As a daughter of the land, I've always envisioned a creative life for my family that is rooted in connectedness—to a culture, a people and more importantly, to a way of life. A life where less is more. Where made by hand also means harvesting the plants, extracting their fibers, mixing our own organic dyes, and spinning and weaving the fibers. The inspiration for our vision came from the incredible and talented artisans who possess knowledge that has been passed down through many generations. It was here I began to see the possibilities for textile innovation unlike anything I have encountered and now in collaboration with our artisans, we're reaching a new level of sophistication in textile and luxury product design – while at the same time, sustaining and nourishing a mindful way of life."

Since 2012, Angela has brought her passion for sustainable design to Yucatán in a thriving partnership with talented local artisans. They work side by side to create luxury textiles and products from native plant fibres. The 'ancianos', or ancient ones, still use tools and techniques from eras long ago. The preservation of their culture and knowledge is Angela's ongoing priority; she collaborates with them to breathe new life into their ancient traditions and bring renewed vitality and economic opportunities to their communities.







chandelier, 2022  
sansevieria plant fiber  
220 H x 104 ø cm







# Marc Fish

Marc Fish began making furniture twenty years ago. 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. His process pushes the limits of 21st Century furniture design and transcends the barriers of art, design, sculpture and furniture.

Marc's work has been exhibited extensively in the UK and USA and is part of prestigious international private collections. He has been awarded four Guild Marks by The Worshipful Company of Furniture Makers UK, and the Claxton Stevens award in 2011 for the best Guild Mark issued in 2010. In 2015, the artist won first prize at Cheltenham Celebration of Craftsmanship and Design, UK.



Ethereal Double Console , 2022  
Sycamore veneers and resin  
100 H x 280 W x 40 D cm







# Mami Kato

Mami Kato 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.

Mami 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.





Big Knot  
Rice Straw, 2022  
226 H x 104 L x 135 W cm











# ARKO

ARKO's sculptures use rice straw, a by-product of the rice plant. It previously played a significant role in everyday Japanese life and was used to make items such as shoes, coats, blankets and food wrappers. ARKO's practice aims to reinvigorate the material by creating something new with it, to inspire feelings of natural providence, which is often overlooked in today's digital and commercially-oriented society.

ARKO has exhibited extensively in Japan and in international group shows such as Changing Attitude, Tokyo (2019); Loewe Baskets, Milan (2019); Object come from the earth, Tokyo (2018); Say No To Limits, Beijing (2007). In 2018, she was shortlisted for the Loewe Craft Prize, and exhibited at the Design Museum, London.





A head-sea over the night sky (small), 2021

Rice Straw

75 H x 125 W x 10 D cm







Composition Allargando, Marcato (A), Marcato (B),  
Rinforzando, Rubato & Sostenuto, 2021  
Rice Straw  
each approx 75 H x 30 W x 10 D cm





material, just so much composite sand, is ground  
from broken bottles or even distant shipwrecks  
until sharp edges become smoothed and round.

This cocktail of colour, found among the rocks,  
crafted by the patient ocean's constant dance,

Sea Glass  
by Oliver Tearle



# E g e v æ r k

The ICE series, a significant design project initiated with the gallery in 2019, is the result of a major body of practical research and design development. The concept originated from Egeværk's deep-rooted connection to the landscape in their native homeland and neighbouring countries, specifically the harsh winter icescapes of Denmark, Sweden and Norway. The artists sought to capture the fluid aesthetics of ice in their opposingly solid medium of Danish Ash wood.

For months the artists transported huge blocks of ice to their studio to study the melting process under natural and controlled conditions. They examined its unhurried dissolve during moderate spring temperatures and the summer heatwave; they also manipulated the blocks by placing them under dripping water or drilling holes straight into the ice to stimulate the thawing process. Placed shoulder to shoulder in the workshop or on the harbour front, these blocks were carefully catalogued in photographs and used as inspiration in a series of carved maquettes. The final large-scale furniture pieces are the result of a slow and thoughtful process of making; they embody the language of ice in form and texture, achieved through Egeværk's gentle and refined carving techniques.

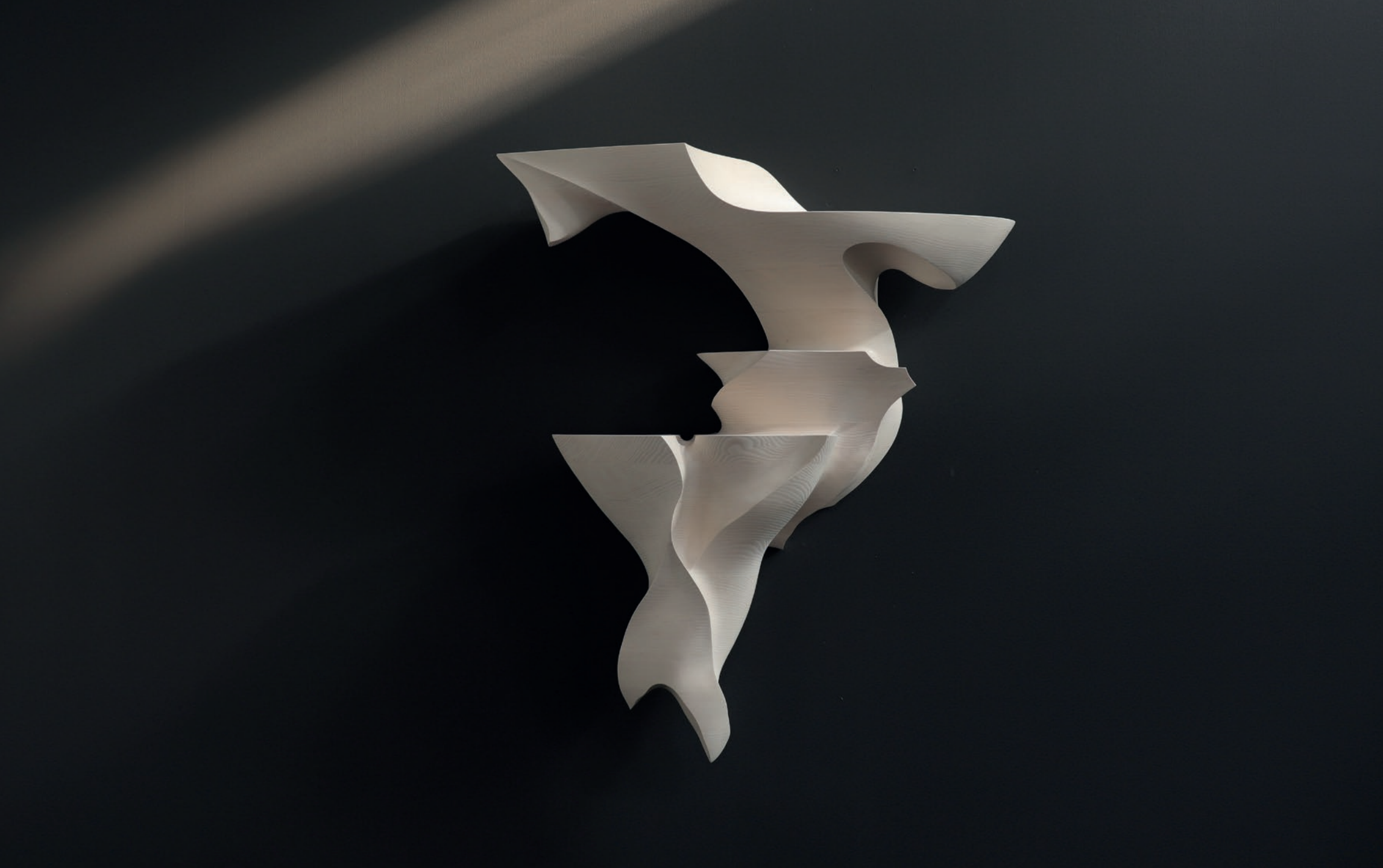






ICE Shape no 17 Shelf  
Hand carved ash wood  
110 H x 94 W x 33,5 D cm

ICE Shape 18, 19, 20, 21 and 22 (respectively)  
Hand carved ash wood











Soothe! soothe! soothe!  
Close on its wave soothes the wave behind,  
And again another behind embracing and lapping,  
every one close,  
But my love soothes not me, not me.

Out of the Cradle Endlessly Rocking  
by Walt Whitman

# Kate McGwire

Internationally renowned sculptor and installation artist Kate McGwire works in the specialist natural medium of feathers. The artist grew up in the Norfolk Broads, the daughter of a boat builder, and established her connection to birds and nature early on. After graduating from the Royal College of Art, she purchased a barge as a studio on a neglected island on the River Thames. She soon discovered a colony of pigeons living in a neighbouring warehouse and was inspired to collect and use their feathers as a conduit for challenging cultural constructions and perceptions of beauty. Kate now works with a small network of British farmers, gamekeepers and pigeon racers to sustainably source her collection; she meticulously catalogues and archives hundreds of feathers by size, colour and pattern in her studio every year.

When making her wall pieces, Kate rhythmically arranges the feathers by hand in concentric and linear patterns, inspired by the movement of water surrounding her studio barge. She highlights their intricately nuanced and magnetic colours, alongside the aesthetic and sculptural possibilities inherent in the material. Kate uses a variety of bird species, some more psychologically appealing than others – pheasant and magpie to pigeon and crow. The artist's work, however, encourages us to find beauty in the very elements that we find unsettling.







Thirl , 2022  
Mixed media with goose feathers and quills in bespoke cabinet  
44 x 23 x 25.5 cm

# Luke Fuller

Fuller's interventions in shaping form parallel humans' interventions in nature: the process is of one of constant alteration and evolution, partly controlled and partly beyond control.

His forebears were steelworkers and coalminers in South Wales, his father escaped to office life and Fuller decided on art school as a way of using his hands to different ends: "I hope that in the making of the work I have embedded signifiers (conscious or unconscious) which express landscape, industry, geology and human experience."

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. He was also a Craeftiga Finalist in association with Hole & Corner. In 2022 the Victoria & Albert Museum acquired a major work by Luke Fuller, 'Lode'. This monumental sculpture of stoneware and porcelain was featured as part of our presentation Nature//Nurture at Collect Art Fair and was a centrepiece of Luke's seminal first solo exhibition 'Terra-Form'.







Tafone III, 2022  
Stoneware & Porcelain  
35 H x 55 W x 37 D cm











Breathless with adoration; the broad sun  
Is sinking down in its tranquillity;  
The gentleness of heaven broods o'er the sea.

Evening on Calais Beach  
by William Wordsworth



# Marcin Rusak

Marcin's work is made using the excess accumulated by florists. Marcin mines our perceptions of beauty and its transience; the petals, stems and buds encased within the Perma material appear like veins in marble or cavities in fossilised stones and create an unexpected array of colour combinations and painterly effects. These elements are completely stable within the material and will last a lifetime. Every now and again, however, a flower is cut through the middle during the planing process, meaning that it lives at the surface of the material, unprotected: this flower will eventually dry up and disappear entirely, leaving only a small cavity as a trace of its existence. These fleeting elements are just as valuable as those which remain; they poetically reflect the mutability of all living things.

After studying at the Eindhoven Design Academy in the Netherlands, the designer received his MA in Product Design from London's Royal College of Art. Since then, he has set up his studio in Swindo Palace in the countryside close to his hometown of Warsaw, Poland. Marcin's solo exhibition *Unnatural Practice* took place in Ordet during the 2021 Milan Design Week. In 2019, he had a solo exhibition with Sarah Myerscough Gallery at Design Miami and in 2018, his solo exhibition took place at the Horta Museum in Belgium.



Flower Infused Vessel 04, 2018  
Hand blown glass, flowers & leaves.  
50 H x 26 W x 23 D cm









# Eleanor Lakelin

" My first creative experiences were interacting with forms in nature and collecting natural materials. For me wood has always been a deeply sensuous material which engages almost all our senses simultaneously – not just sight and touch but also smell and sound. You can hear it cracking and creaking as the tension in the wood relaxes and the smell can be so strong you can almost taste it. "

Eleanor's work is exhibited internationally and is part of prestigious private and public collections, including the Victoria & Albert Museum, UK; the Museum of London, UK; the Mint Museum of Craft and Design, USA and the National Museum in Oslo. In 2020, she received a major commission from Reading Museum, supported by the CAS Rapid Response Fund and in partnership with Frieze London, to create a piece which memorialises Reading Gaol's most famous inmate, Oscar Wilde. The artist is the recipient of notable awards and commendations, including a QEST Scholarship in 2018; winner of the Bespoke Category of the British Wood Awards in 2017; nomination for the Perrier-Jouët Arts Salon Prize in 2014; and The Cockpit Arts / Worshipful Company of Turners Award in 2011. Most recently Eleanor has been selected as a finalist for the Loewe Foundation Craft Prize 2022.







Column Vessel III/22 , 2022  
Horse chestnut burr  
136 H x 36 W cm





Lidded Vessel I/22, 2022  
Horse chestnut burr  
48 H x 50 dia cm









Column Series: Pillar I, 2021  
Horse chestnut burr  
171 H x 44 dia cm



Citadel V/22, 2022  
Horse chestnut burr  
Approx. 27 H x 25 dia cm

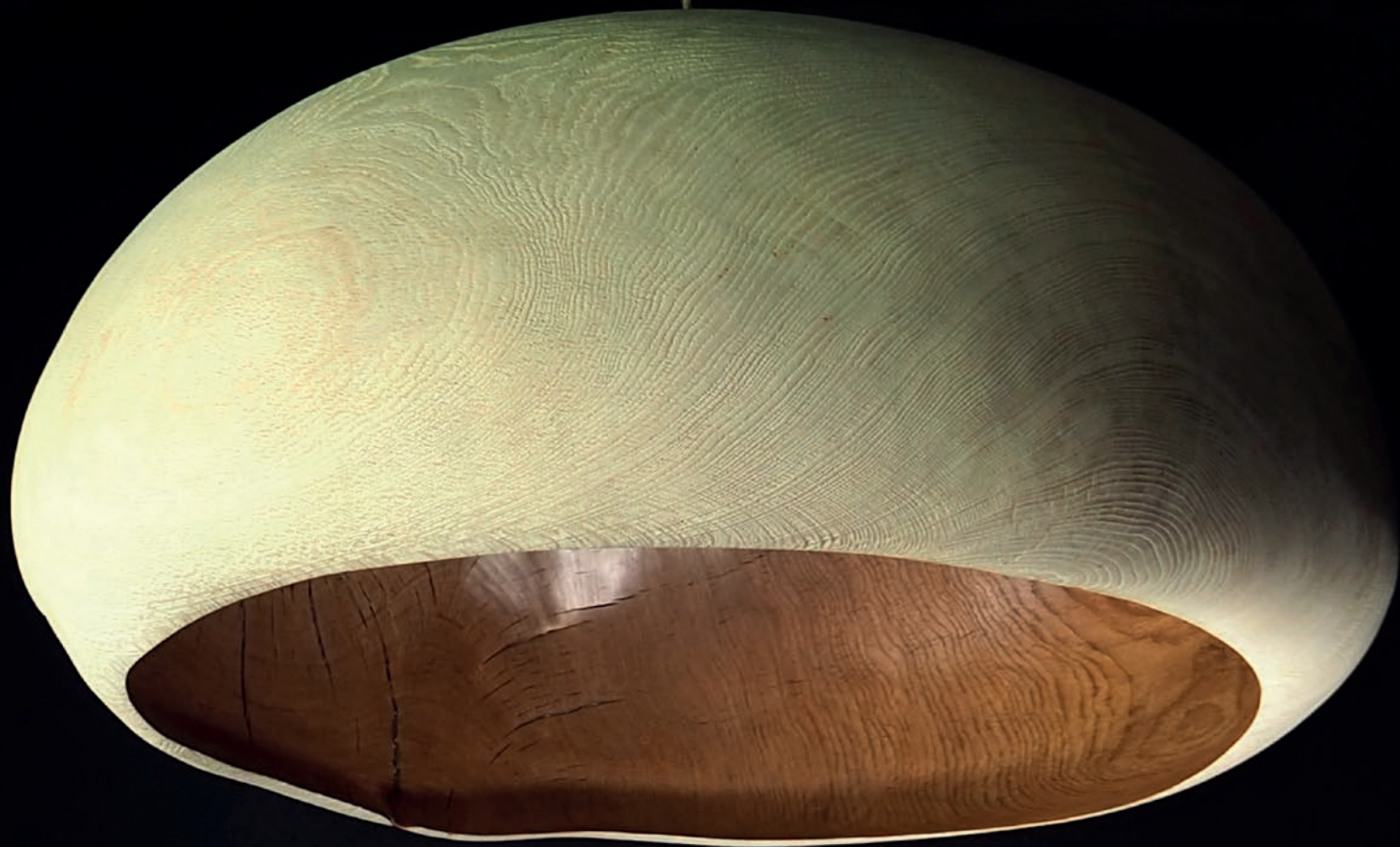


# Nic Webb

Nic Webb carves, scorches, burns, soaks and stains different species of fallen wood to create pieces that explore the natural drama of the material. He responds in a spontaneous, personal way to the individual character of each piece of wood, using intuitive processes to work in dialogue with the timber's imperfections. He encourages cracks and splits to express themselves on the surface and contrasts areas of natural grain with highly polished smooth exteriors. The artist plays, too, with myriad shapes and forms - classical fluted vessels that swoop in graceful curves; mountainous rugged edges, or undulating dips and folds; and abrupt, angular pieces that openly reveal the artist's sculpting hand.

To achieve his powerful works, Nic uses traditional tools, modern methods as well as experimental forms of carving; he explores the natural elements of ice, water and principally fire to shape his work in an unbound and organic manner. Webb comments that, 'as fire journeys into wood, forms are revealed, briefly seen and quickly disappear. These vessels begin in primitive crudeness, move through varying states of function, and evolve or 'devolve' towards a delicate border between existence and absence. On the whole, the fire and the wood burn as they wish. As the piece concludes, I intervene, shepherd and finally halt the progress of loss at the place before all remnants of the journey are gone.'





Tsuki from the Kumo Collection, 2022  
English Oak  
49 H x 100 dia cm







Western Red Cedar II, 2022  
Western Red Cedar  
66 H x 47 W x 56 L cm





Waves come crashing to grey sullen shores.  
Powerful and strong, it breathes and roars.  
Cascading and caressing each grain of sand,  
A warm embrace between sea and land.

Whispering Waves  
by Edel T. Copeland



# Julian Watts

Julian Watts combines traditional wood carving techniques with an experimental sculptural approach in order to explore the formal and conceptual intersections between the human body, the landscape, and the functional objects that we interact with every day. 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 works.

This interest in creating a sense of an evolving ecosystem of sculptural objects reflects Julian's dedication to the natural landscape of the West Coast where he has spent his entire life. Based in the lush forests of rural Oregon, Julian sources wood from fallen or salvaged trees in his area, and collects branches, rocks, leaves, and moss from the property where his studio and home are located. These natural materials find their way directly or indirectly into his work, either as the raw carving materials, or a visual guide for shape, texture, or structure.

Julian Watts is an artist and woodworker based in Alpine, Oregon. After earning a BFA in sculpture at the University of Oregon in 2012, Watts returned to his hometown of San Francisco to apprentice under furniture makers before beginning his own practice.



Shell , 2022  
Bleached maple, wood dye, acrylic paint  
74 H x 69 W x 54 D cm







Growth, 2022  
Bleached maple, wood dye, acrylic paint  
37 H x 47 W x 64 D cm







Bowl, 2022  
Bleached maple, wood dye, acrylic paint  
20 H x 46 W x 36 D cm







Bronze Root vi , 2022  
Bronze  
41 H x 27 W x 17 D cm







Flat Blob Vase, 2021  
Bleached Big Leaf Maple  
5.7 H x 19 W x 15.25 L cm

Blob Vase, 2021  
Bleached Big Leaf Maple  
6.4 H x 14.2 W x 14 L cm

Round Blob Vase, 2021  
Bleached Big Leaf Maple  
10 cm H x 15.3 W x 15.3 L cm

The sun and sand go hand in hand.  
The sound of constant waves -  
There's a smell of salt in the air.  
The ocean is seen through a haze.

A Day At The Beach  
by Marie Matheny



# Fernando Laposse

Fernando Laposse considers important environmental concerns through extensive research into the location of materials and their historical and cultural connotations. This has fuelled his passionate interest in sustainability, reversing the loss of biodiversity and community disenfranchisement. His sisal bench presents the material in its raw state to demonstrate the simplicity of process from plant to final product. Fernando harvests and crushes the fibres, combs and knots it by hand to make his hairy furniture pieces.

Fernando has exhibited in international group shows such as Future Heritage, London (2019); Broken Nature at the Triennale di Milano (2019); Nature at Cooper Hewitt Smithsonian, New York (2019); Food, Bigger than the plate, Victoria & Albert Museum, London (2019); Victor Papenek, The Politics of Design, Vitra Design Museum (2018); and Design after Darwin, Venice Design Biennale (2017). In 2018, he was a Hublot Design Prize finalist and was part of the Beazley Designs of the Year at the Design Museum, London.







Sisal Pup, 2021  
Agave Sisal Covered Stool  
40 H x 60 W x 45 D cm







# Christopher Kurtz

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 using a carefully chosen palette of tools; often beginning without a predetermined blueprint for the final piece, Christopher works intuitively to create poignant and poetic forms that respond to a personal narrative or reflection and which, in turn, elicit a powerful emotional response from the viewer.

Christopher 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.





Skipping stone table , blonde, 2022  
Poplar / Tulipwood  
76 H x 249 W x 114.3 D cm





C Kurtz '22



Where the sea meets the moon-blanch'd land,  
Listen! you hear the grating roar  
Of pebbles which the waves draw back, and fling,  
At their return, up the high strand,  
Begin, and cease, and then again begin,

Dover Beach  
by Matthew Arnold



Christopher is creating a new wall cabinet in Tulipwood, part of the linenfold series, for Design Miami. .

Bespoke drinks cabinet, 2020  
Walnut  
229 h x 165 w (including exterior shelf) x 76 d cm  
special commission







Linenfold Armoire, 2020  
Baswood, milk-paint, walnut burl, bronze  
193 H x 124.5 W x 78.7 cm





# Gareth Neal

Gareth Neal's pieces are concerned with the dialogue between historical and contemporary design. He comments that he is, 'fascinated by process, whether that be with traditional tools or the latest computer-controlled router. This, combined with an in-depth knowledge of historical techniques and aesthetics, gives [my] designs rich narratives and contextual reference points, while continually testing the limits of craft and design.

The artist combines 3D computer drawing, CNC processes and 3D printing with the intricacy of professional craftsmanship to create his sculptural pieces. His practice also champions sustainable methods of making and engages in carefully considered material choices. His innovative approaches to making provide a critical framework for his ideas, as the designs develop into new and diverse territory.







Hack Chair III (blonde), 2022  
English Oak  
90 H x 56,5 W x 40 D cm





The saffron-yellow sun grins on top of the beige sand,  
and the aquamarine waves wash up onto the seashore.  
The towering palm trees sway from side to side  
as the gentle wind whistles through the beach.

The Summer  
by Sydney Harris

# Marc Ricourt

" I was born in a little village in France. I have a garden for vegetables and a garden for fruit, I heat myself with wood I cut myself. All the wood I use for my work comes from forests close to my studio.

I spend a lot of time in the forest and am part of restoration and planting efforts to restore the forests of the region. There is a Japanese saying- he who has planted a tree has not had a useless life.

I am living in nature, I am fully aware I to belong to it... "

Marc has exhibited extensively in the UK and internationally. His work is placed in significant private and public collections, including 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. He was shortlisted for the Loewe Craft Prize 2020.







Untitled I, 2022  
Beech  
50 H x 29 dia cm



Untitled II, 2022  
Beech  
44.5 H x 26.5 dia cm





Untitled III, 2022  
Beech  
49 H x 26.5 dia cm

# Wycliffe Stutchbury

The ancient British landscape and its ever-evolving story is an essential part of Wycliffe's creative journey. His ambitious wall panels and standing screens are inspired by the countryside he has experienced and lived in over his lifetime; from the Fenlands of East Anglia to the South Downs, where the artist spent his earliest days. This childhood relationship to woodland means he has an intrinsically close bond to his material: holly bush, oak and bogwood express his emotional connection to his subject while acting as an index of place itself.

Wycliffe 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 and in 2021 Wycliffe won the bespoke category in the British Wood Awards.







Beech Hill 6, 2022  
Felled common holly on hand finished cotton twill  
(Abergavenny, Monmouthshire)  
135 H x 125 W cm







Falling asleep with the sound of beach waves,  
The soothing noise as they crash on the shore,  
Fading emptiness when they would engrave.  
I still hear it when I open the door.

Fragile  
by Callie Pedersen

# Ernst Gampel

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 artist eschews uniformity and celebrates the imperfections present in the material, which tell the story of the tree's momentous life and energy; the curved edges and bulges, the projections and indentations that emerge out of the natural deformation of the wood are an essential part of Ernst's design.

Ernst won the first Loewe Craft Prize in 2017 in recognition of his craftsmanship. His work is part of many international collections, including the Victoria & Albert Museum, UK; 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, South 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 Spring 2020.







64/2019/80, 2019  
Maple  
83 x 38 ø cm





# Diana Scherer

Scherer explores the relationship of man versus his natural environment. Through her installations she examines the boundaries between plant culture and nature. What does "natural" mean in the Anthropocene and is man not also nature or a parasitic species on the rest of his environment? For the past few years her fascination has been focused on the dynamics of underground plant parts. She has been captivated by the root system, with its hidden, underground processes.

Diana Scherer is a visual artist living and working in Amsterdam. She is born in Lauingen Germany and studied fine art at the Rietveld Academy in Amsterdam. Her practice encompasses botany, photography and sculpture. Over the past years she has exhibited in several international solo and group shows. Recent shows include Intelligence of Plants Frankfurter Kunstverein, Biennale of Sydney 2022, Earth Matters; Textile Museum Tilburg, Still Life -Foam Amsterdam & Himalayas Museum Shanghai, Stedelijk Museum Amsterdam and Fashioned from Nature at the Victoria & Albert Museum in London and Shenzhen. She published two books at Van Zoetendaal Publishers; Nurture Studies 2012 and Mädchen 2015.







Exercises in Rootsystem Domestication I, 2020  
Grown textile from plant roots  
230 H x 65 W cm











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SARAH MYERSCOUGH GALLERY