



COLLECTIONS

silver jubilee exhibition

SARAH MYERSCOUGH GALLERY

# COLLECTIONS

silver jubilee exhibition

23 June - 21 October

We will be marking our Silver Jubilee this June - 25 incredible years of Sarah Myerscough Gallery - and will be celebrating in style with the legendary artist-designer-makers that made it all possible. We will also be toasting the relaunch of The New Craftsmen under the stewardship of Sarah Myerscough.

Our Silver Jubilee exhibition 'Collections' will be an immersive and representative curation of our key collections. The show will weave together the makers, materials and objects who express the vision and mandate of the gallery; expect signature works from our famous and familiar names, as well as new directions, deviations and developments.

Work in wood remains the focus and first love of the gallery; this exhibition will showcase a full spectrum of the most exciting contemporary work being made in wood across the globe today. Raw and highly worked, scorched, turned, foraged, transformed into intricate veneers, cast or coated in bronze, worked via CNC and untamed flame, warped, sandblasted and bleached - but always remaining inherently respectful of the material in itself. The work expresses a deep and lasting bond between maker and material, founded upon that respect. The exhibition is, as such, a collection of conversations with material, each teased out by the individual maker and led by their material's quirks, intentions and history. We will show objects in wood from Eleanor Lakelin, Julian Watts, Katrien Doms, Micheal Peterson and sculptural furniture from Gareth Neal, Christopher Kurtz, Nic Webb, John Makepeace OBE, and Egeværk.

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Interwoven through the landscape of wood will be rare and exquisite examples of natural materials being taken to new crafting heights - Urushi lacquer, foraged feathers, stoneware and porcelain and glints of precious metals: highlights of our jubilee silver and ripples of Bronze. We will show for the first time the work of Urushi artist Mayumi Onagi, her sensitive sculptures quietly express the ebbs and swirls of time, she meditates on the interconnectivity of life and death through her ancient material, worked on slowly and incrementally across the months and years. We are also pleased to present a new body of work from Marc Fish, the debut piece of his new Kasumi-Uchi collection. Kasumi-Uchi, meaning cloud or mist metal is made from 3 different lacquers - bronze, aluminium and black - each a thin layer applied on top of the last and built up, many hours of labour then goes into revealing the curling pattern of their combination.

We will also show new sensuous work in Magpie feathers from Kate McGwire, and tectonic crackled porcelain and stoneware sculptures from Luke Fuller. To coincide with our silver Jubilee we will also unveil a new piece in the series of collaborative objects between master metalworker Adi Toch and renowned wood artist Jim Partridge; the scorched wood and silver stool acts as a dramatic and very appropriate emblem to celebrate our 25 years as a gallery.



Featuring :

Gareth Neal

Marc Fish

Adi Toch + Jim Partridge

Julian Watts

Egeværk

Nic Webb

John Makepeace OBE

Katrien Doms

Christopher Kurtz

Eleanor Lakelin

Luke Fuller

Mayumi Onagi

Kate MccGwire

Micheal Peterson

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# 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."

"Sand manufacturing was a new venture for me back in 2019, so I was wary about the process and the material source. Prior to committing to using sand in my vessel I looked into the embedded carbon related to its manufacture and I was assured that the sand came from a sustainable source. In fact making things with this method uses very minimal amount of energy."

- Gareth Neal

Gareth has pieces in the public collections of the Victoria & Albert Museum, UK; Crafts Council, UK; and Manchester Metropolitan, UK. His work was exhibited in *Against the Grain: Wood in Contemporary Art, Craft and Design* at the Museum of Arts and Design, USA; *Telling Tales and Power of Making* at Victoria & Albert Museum, UK; and *The State of Things* at The Design Museum Holon, Israel.





Assemble, 2023  
Oak  
100 H x 78 W x 61 D cm /  
39.3 H x 30 W x 24 D In  
£16,000 ex. VAT / £19,200 inc. VAT





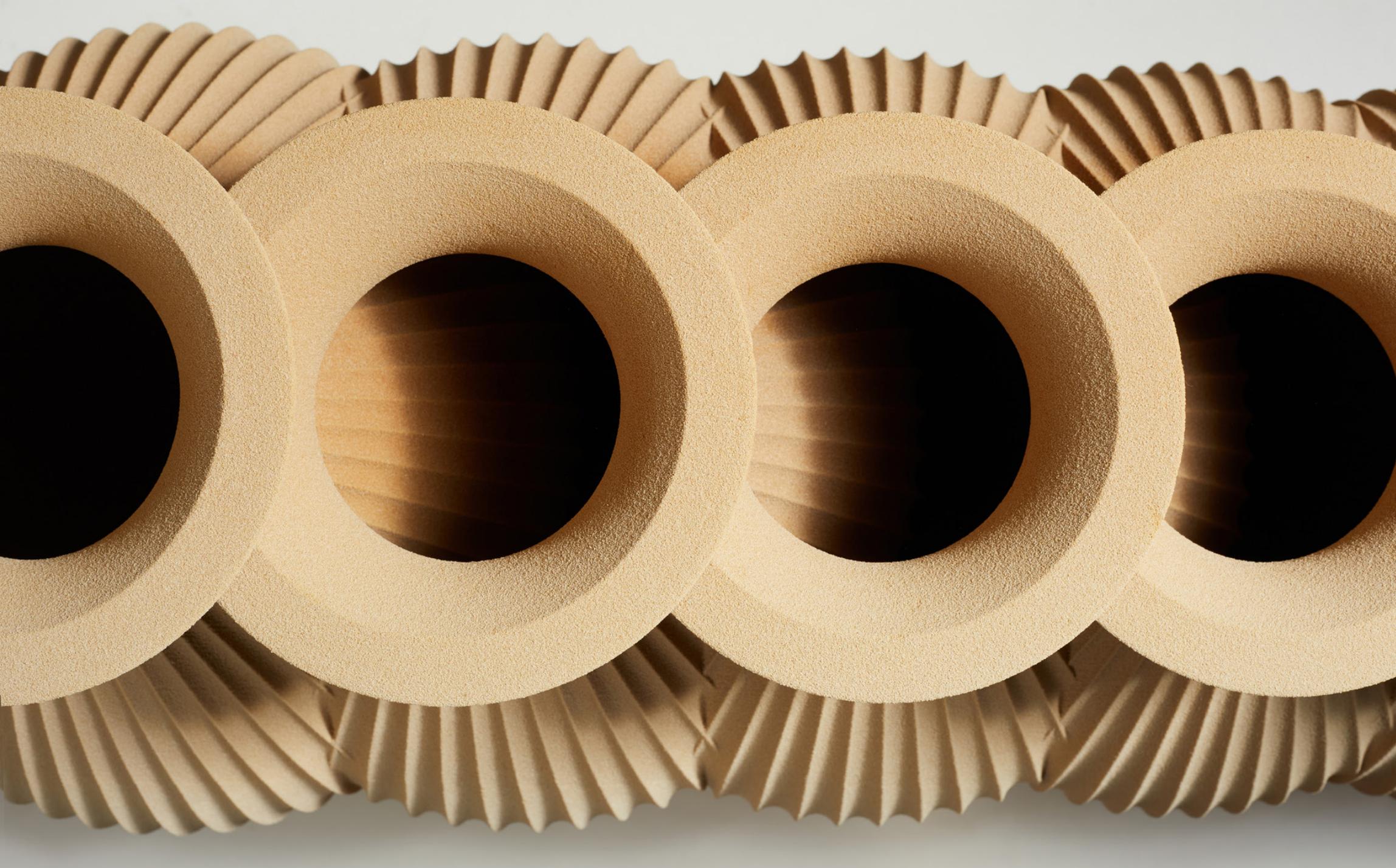






Echo, 2023  
Natural Sand  
56 H x 115 W x 31 D cm /  
22 H x 45.2 W x 12.2 D In  
£18,000 GBP ex. VAT / £21,600 GBP inc. VAT







Grace, 2023

Sand

90 H x 80 W x 32.3 D cm /

35.4 H x 31.4 W x 12.7 D In

Edition 2 / 5

£22,000 GBP ex. VAT / £26,400 GBP inc. VAT



# MARC FISH

The Kasumi-uchi finish was a natural progression from our wildly popular Mokumi-Gane pieces. We have a long history of innovation, experimentation and progression here and we have been working with applied metal finishes for the last 8 - 10 years. Mokumi-Gane meaning 'wood grain metal' was a combination of this work and period in the studio's history, but ever forging forward we wanted to explore a metal finish with three different colour layers. Kasumi-uchi is the result, the literal meaning is 'cloud or mist metal' and I think this is very fitting to the new finish. It is made from 3 different lacquers, bronze, aluminium and black each one applied on top of the last built up over 20 layers, many hours handwork then goes into revealing the pattern.

- Marc Fish

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.

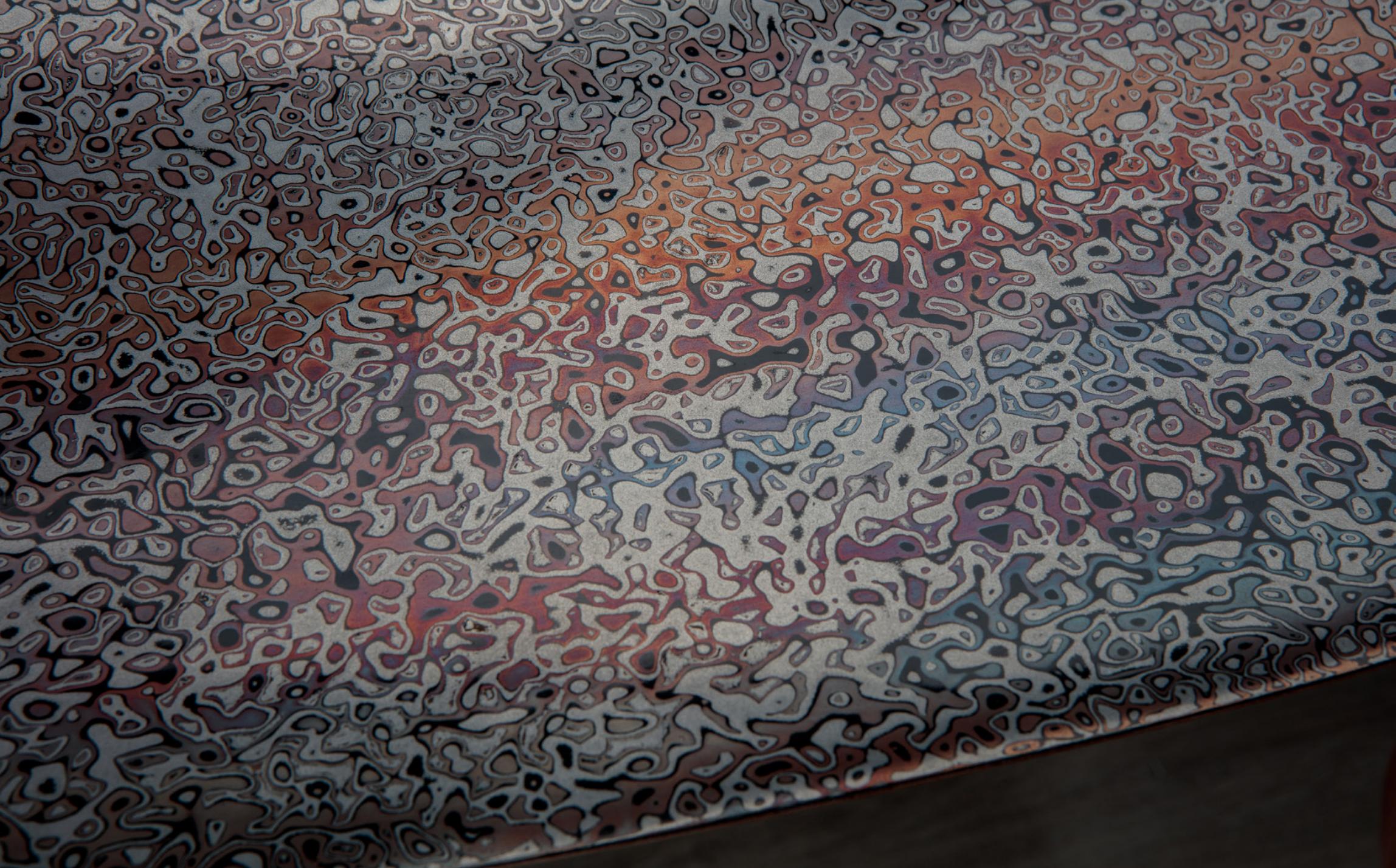




Kasumi-Uchi console table  
Kasumi Uchi with Oak  
170 x 30 x 90 cm /  
67 x 11.8 x 35.4 In

£42,000 GBP ex. VAT / £50,400 GBP inc. VAT







# ADI TOCH & JIM PARTRIDGE

The molten metal is an active player in the forming of its own mould. The liquid silver burns into the oak, scorching out its own shape before it sets solidly into that new shape. Repeated casting into the same oak piece eats away more wood each time the silver is poured and creates a new textural surface. The wood is shaping the metal but at the same time the metal shapes the wood. Or in another reading the wood makes a home for the silver, but the silver gradually destroys it.

- Adi Toch & Jim Partridge

Adi's work is exhibited internationally and has won prestigious awards including a Gold Award from The Goldsmiths' Craft and Design Council UK and the European Prize for Applied Arts. In 2017, she was shortlisted for the Loewe Craft Prize and won a Wallpaper\* Design Award. Public 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.

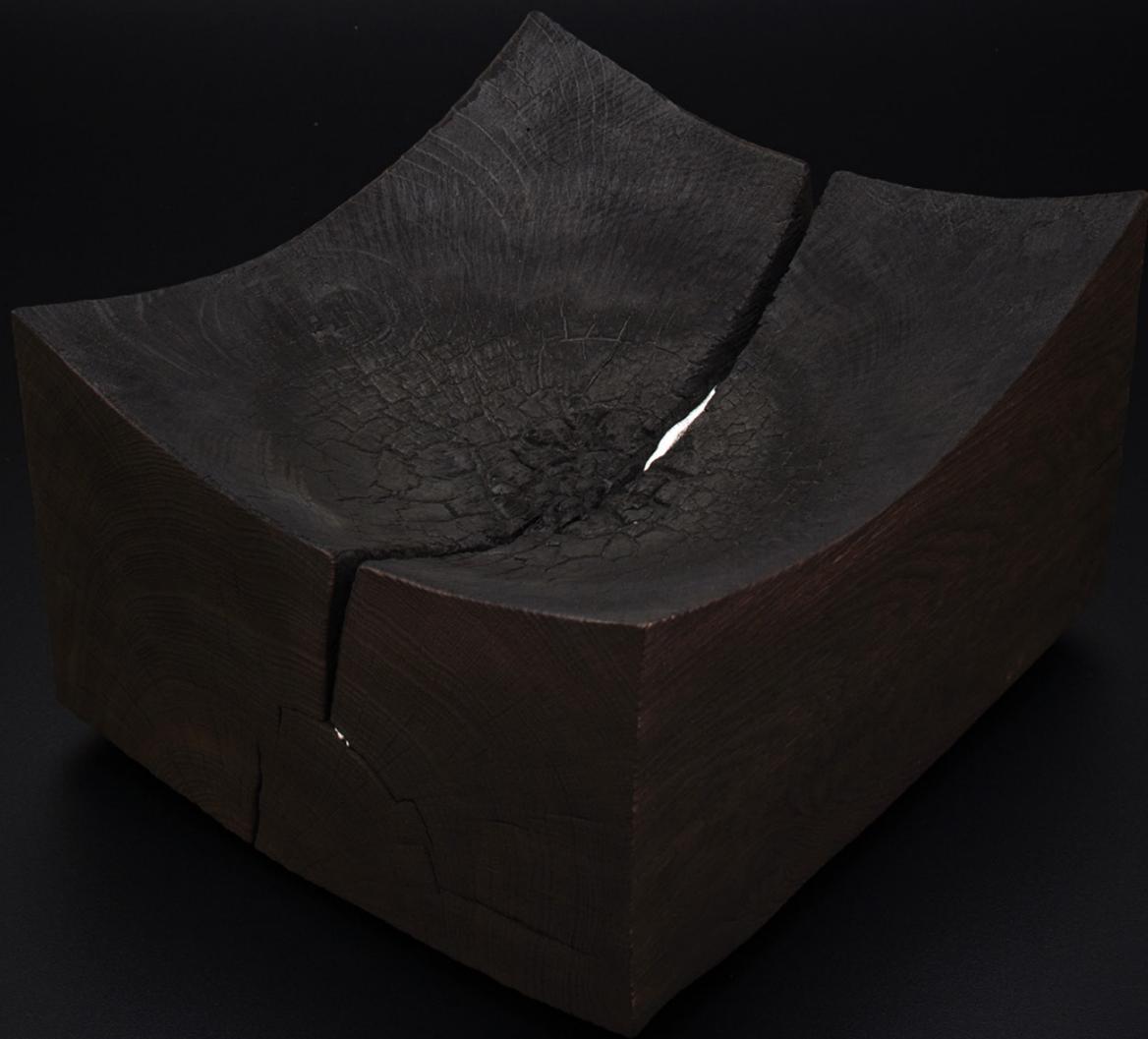
Jim Partridge works with his partner Liz Walmsley to craft sculptural furniture which regularly appears in exhibitions and is in public collections across the world, including the Victoria & Albert Museum in London, the Fitzwilliam Museum in Cambridge and Manchester Art Gallery. The work has twice been shortlisted for the Jerwood Furniture prize. In 2019 their work was selected as one of 29 finalists from a field of over 2,500 international entries for the Loewe Craft Prize and exhibited in Tokyo, Japan.





What is Knot - I, 2023  
Oak and Silver  
36 H x 40 W x 27 D cm /  
9 H x 12.5 W x 13.3 D in  
£7,600 GBP ex. VAT / £8,400 GBP inc. s/s VAT





Silver Ghost, 2021  
Oak and recycled Britannia silver  
23 H x 32 W x 34 D cm /  
9 H x 12.5 W x 13.3 D in  
£5,200 GBP ex. VAT / £5,800 GBP inc. s/s VAT



# JULIAN WATTS

Julian wants to pull us into a liminal space of the organic sensual grotesque. His world is one steeped in the arresting beauty of the underland of nature, but that pushes at the edges of western aesthetic assumptions.

The first stage of Julian's process is to remove the worst of the rot from his salvaged or foraged wood. He uncovers the remaining 'good' wood, following the lines of the natural growth, the cracking and decay. Julian's work venerates these stages of decomposition and transformation. In nature this breakdown of wood is necessarily entwined with new life, a crucial part of the circle of life, yet the contemporary Western mind is uncomfortable with associating beauty, life and new growth with insects, woodworm and decay. Julian's work problematizes this limiting perspective. He urges us to see the beauty in the whole cycle, all of it is the wood, the forest, life.

Julian has participated in numerous art and design fairs, including Design Miami/Basel, Fog Fair, and The London Design Festival, and has had work exhibited in the London Design Museum, and the San Jose Institute of Contemporary Art. His work has been featured in The Wall Street Journal, The Financial Times, Architectural Digest, The New Yorker, and American Craft Magazine, among other publications. He was shortlisted for the Loewe Craft Prize in 2018.



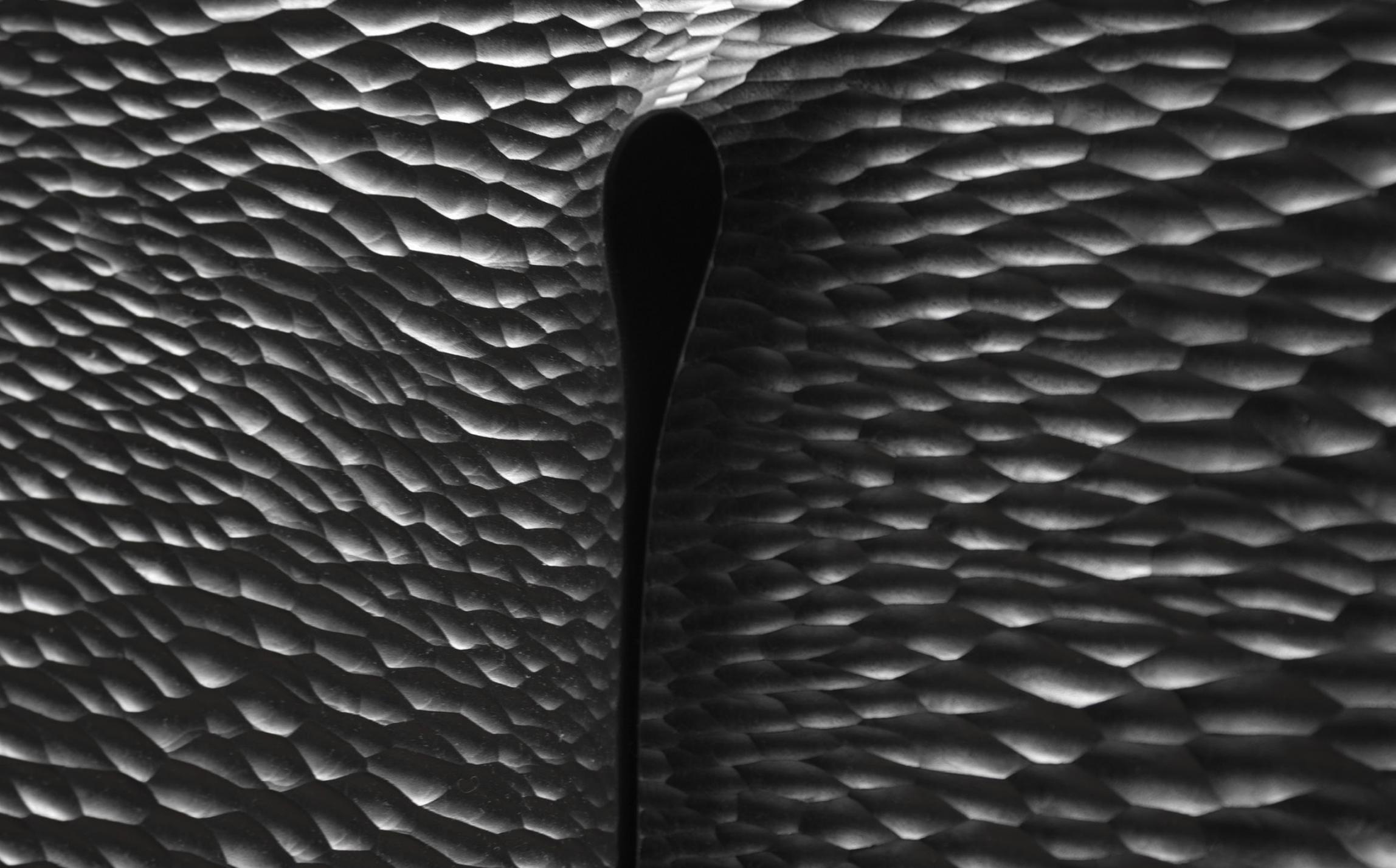


Feelers, 2023  
Bleached maple  
177 H x 63 W x 43 D cm /  
69.6 H x 24.8 W x 16.9 D In  
\$26,000 USD ex. VAT / \$31,200 USD inc. VAT





Black Painting , 2023  
Maple with India ink stain, walnut frame  
78.5 H x 59.5 W x 6.5 D cm /  
30.9 H x 23.4 W x 2.5 D In  
\$7,500 USD ex. VAT / \$9,000 USD inc. VAT





# EGEVÆRK

Mette Bentzen and Lasse Kristensen, known collectively as Egeværk, create meticulously made sculptural pieces, while drawing on craft traditions dating back generations in Danish fine furniture.

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.

Kristensen (1985) and Bentzen (1978) were both trained at the esteemed PP Furniture, a Danish joinery established in 1953 and famous for its large portfolio of modern Danish furniture. They are the recipients of a number of prestigious awards and accolades, including the 2019 Snedkerprisen (the Danish Carpentry Award). In 2020, their work was selected for the Danish Pavilion in Tokyo during the Olympic Games and they were the Winners of the Arts & Craft Category of the Design Award in Denmark. Their work has also featured in numerous international artfairs, including our award winning Material Shores booth for Design Miami 2022.





ICE Shape no 23 (stool), 2023  
Danish Ash  
W 40 cm D 24,5 cm H 40,5 /  
15,7 W x 10 D x 16 H In  
£5,800 GBP ex. VAT / £6,950 GBP inc. VAT

ICE Shape no 24 (stool), 2023  
Danish Ash  
W 40 cm D 24,5 cm H 40,5 /  
15,7 W x 10 D x 16 H In  
£5,800 GBP ex. VAT / £6,950 GBP inc. VAT







ICE Bench, 2021  
Danish ash  
41 H x 240 W x 46 D cm /  
16.1 H x 94.4 W x 18.1 D in  
£ 22,000 GBP ex. VAT / £26,400 GBP inc. VAT



# NIC WEBB

It comes pre-written, chapter after chapter of a tree's life entwined within its grain. Prosperity, hardship, growth and demise, all is there providing a maker with arguably the most rich and organic material with which to work and create.

Wood can be worked in many ways - stable and durable, it can be shaped with the most intricate precision the human hand may care to impose, while eddies of grain can lead the eye on a spontaneous and intuitive journey of co-design in which thoughts, form and craftsmanship can find confluence amongst the natural world.

Since I began to work with wood, I have meandered from functional items of utility such as spoons and bowls to abstract and sculptural vessels that hold nothing but the spellbinding beauty of the wood from which they are formed. For over a decade I have worked in this way, following the nature of wood, more keen perhaps to journey in my making than arrive at any destination. Often the pieces I make have offered an accent and focus for the organic within a space but recently we have broadened our designs to encompass a more holistic overview for interior spaces.

- Nic Webb

After studying Fine Art at the University of Brighton, Nic spent several years in Cyprus before returning to London to work as a set builder. His studio is now based in the coastal region of East Sussex, UK. His work is at the forefront of British craft and has been exhibited extensively in the UK, as well as in the USA. He has pieces in significant international private collections across the world.





Oku, 2023  
English Oak  
light is 90 H x 80 W x 50 D cm  
£22,000 + £1,400 for standard fittings ex. VAT /  
£26,400 + £1,680 for standard fittings inc. VAT

table is 98 W x 110 L x 45 D cm  
£22,000 ex. VAT / £26,400 inc. VAT



“ Oku represents more than just physical depth; it embodies a spiritual and emotional depth that connects human beings to the surrounding environment. It emphasizes the idea that there is a profound relationship between the interior space and the larger world outside, encouraging individuals to engage with the hidden aspects of a space, introspection, contemplation and a sense of discovery.

In traditional Japanese architecture, Oku is often expressed through the use of layered spaces and elements of surprise. There is a deliberate progression from public areas to more intimate and secluded spaces. The innermost room, known as the “Okunoma,” the most private and sacred space, reserved for important rituals and reflection.

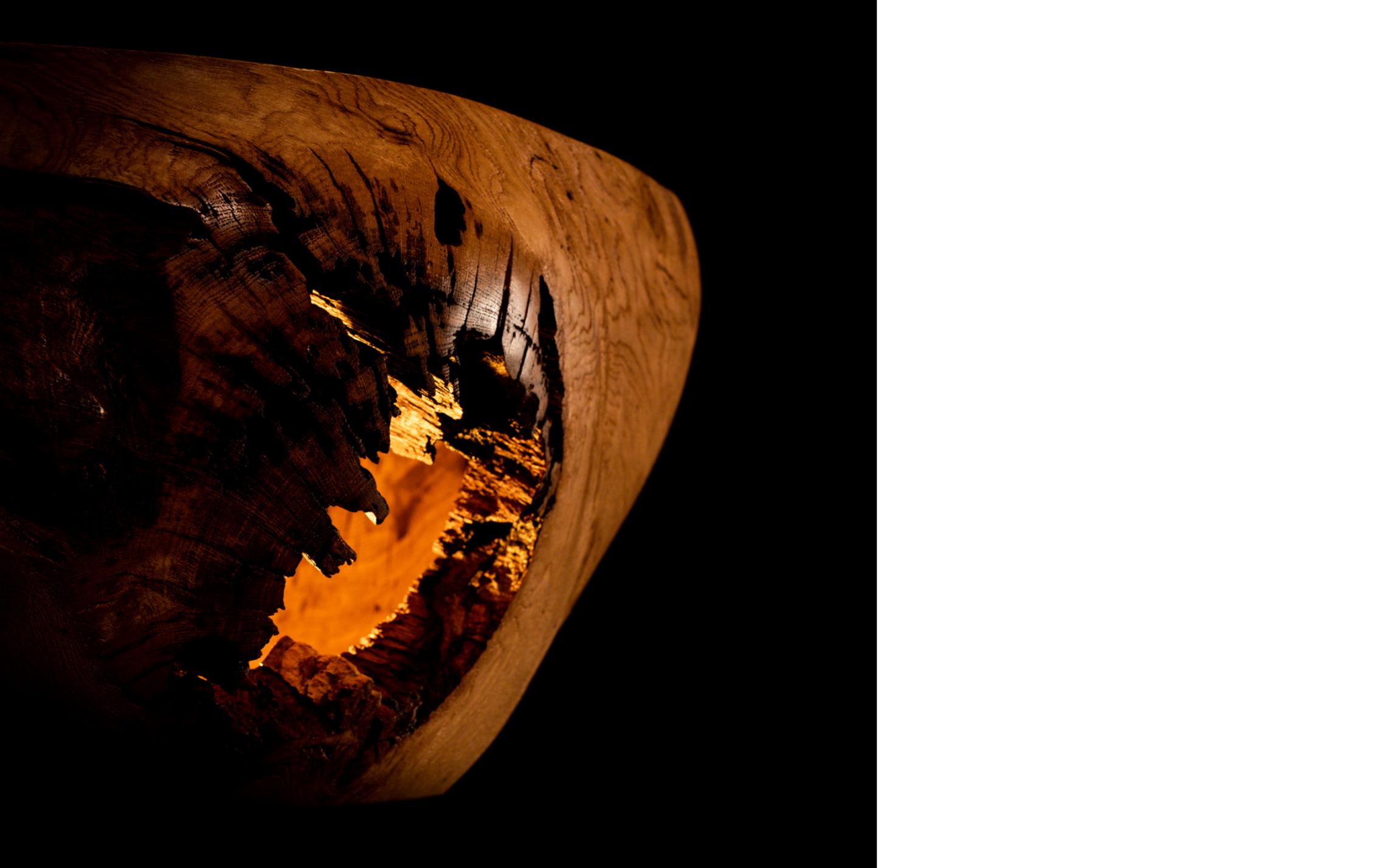
In Japanese gardens, Oku is achieved by carefully designing the landscape to create a sense of mystery and exploration. Paths wind through the garden, leading visitors deeper into the space, gradually revealing new vistas, elements, and details. The design aims to evoke a sense of tranquility, harmony, and a connection to the natural world...

The concept of Oku extends beyond physical spaces and can be applied to other aspects of Japanese culture as well. It can be found in poetry, where the meaning is often conveyed through subtle and layered metaphors. In tea ceremonies, the act of entering a tearoom and participating in the ritual involves experiencing the depth and hidden aspects of ceremony, fostering a sense of mindfulness and presence.

Overall, Oku emphasizes the importance of consideration and exploration of inner space, both in the physical environment and within oneself. It invites individuals to engage with their surroundings, fostering a deeper understanding and appreciation of the beauty and interconnectedness of the world.”

- Nic Webb







Nic is working on a new pendent and table for the Collections exhibition, for further work-in-progress images contact Freya or Erika





Kumo Collection, 2022  
English Oak  
largest - 90cm dia  
medium - 75cm dia  
smallest - 72cm dia  
£18,900 GBP inc. VAT each



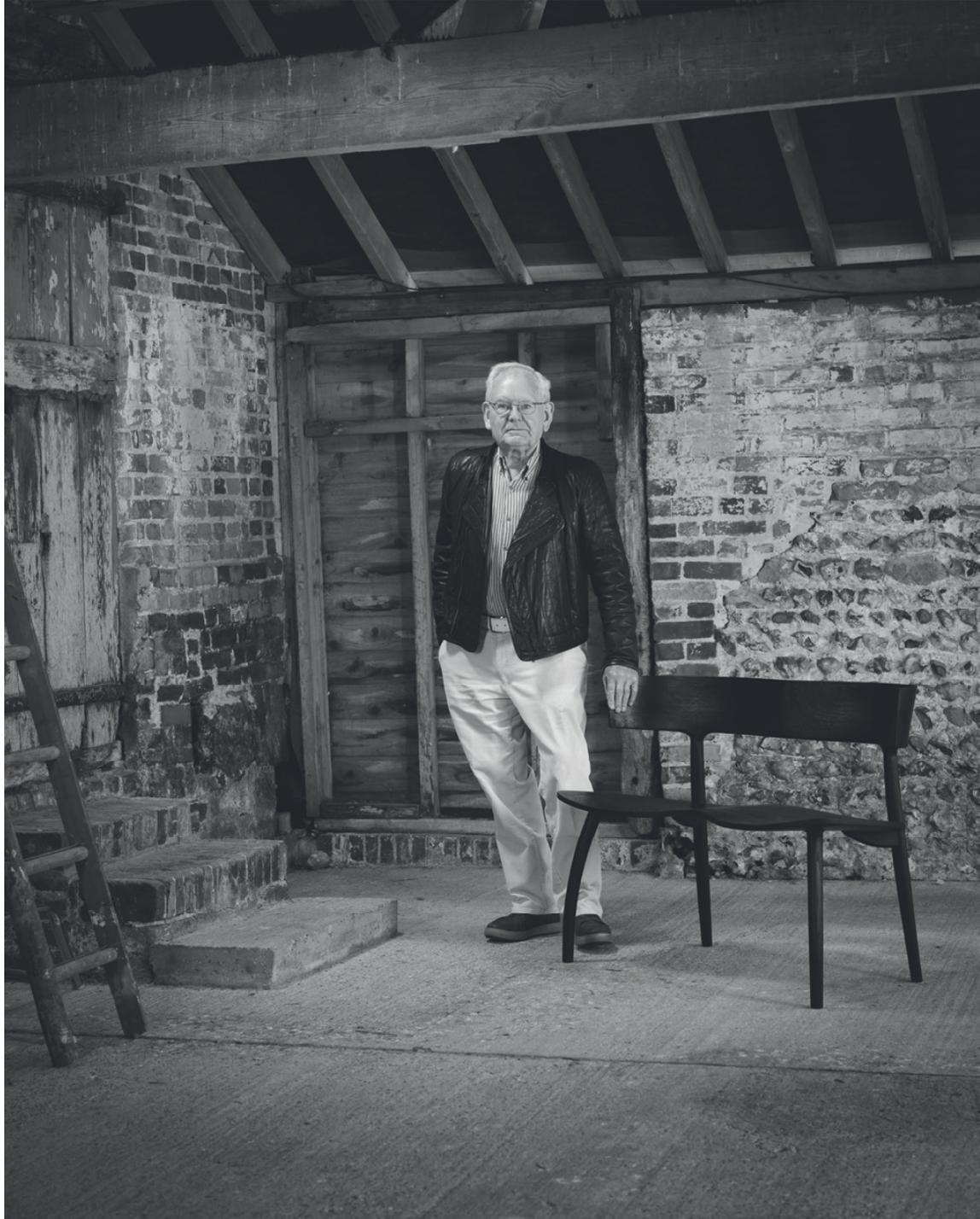
Roji, 2022  
English Oak with oxidised steel base  
250 W x 150 D cm  
SOLD commissions available

# JOHN MAKEPEACE OBE

‘As a designer and a maker, I am constantly searching for more eloquent concepts for furniture. My objective is to achieve freer, lighter, stronger, and more sculptural forms better suited to their function.’

– John Makepeace OBE

John was a founding member of the Crafts Council UK in 1975, and from 1987–91 was a trustee of the Victoria & Albert Museum, London. He was awarded an OBE in 1988 for his services to furniture design and in 2004, he received a Lifetime Achievement Award from the American Furniture Society. In 2012, his work was included in the UK’s Victoria & Albert Museum exhibition *British Design 1948–2012: Innovation in the Modern Age*. He was the Winner of the UK’s Prince Philip Designers Prize in 2016. John’s work is part of major museum, corporate and private collections around the world, including the Victoria & Albert Museum, UK; the Museum für Kunsthandwerk, Germany; the Art Institute of Chicago, USA; the Fitzwilliam Museum, UK; Birmingham, Cardiff and Leeds City Galleries; The Royal Scottish Museum, UK; Plymouth University, UK; Templeton and Keble College Oxford, UK; and the Banque General du Luxembourg.





Strokes , 2023  
Oak, Ash, Drawers lined in scented Lebanon  
cedar, grown in the UK  
110 L x 48 W x 80 H cm /  
70.8 L x 18.8 W x 31.5 H In  
£95,000 GBP ex. VAT / £114,000 GBP inc. VAT





Scorched Embrace Collection, 2022

Oak

benches are:

80 H x 105 W x 45 D cm / 31.4 H x 41.3 W x 45 D in

table is:

55 H x 90 dia cm / 21.6 H x 35.4 dia in

£90,000 GBP ex. VAT for collection / £108,000 GBP inc. VAT for collection.





Trine Cloud Chair IV, 2021  
Scorched oak  
80 H x 48 W x 45 D cm /  
31.5 H x 18.9 W x 17.7 D in  
£15,750 GBP ex. VAT / £18,900 GBP inc. VAT



# KATRIEN DOMS

Katrien Doms uses fire and extreme heat to create her poetic and serene Ukiyo series. 'Ukiyo' means 'living in the moment' - a fitting adage for both Katrien's unique process and her personal philosophy.

In all seasons Katrien defiantly works out in the elements - the changing weather conditions dictate and shape the work that she makes. Starting with raw wood Katrien uses fire in an uncontrolled environment to create her organic, undulating slopes, and exposes nature as both beautiful and destructive. Sometimes the wind will take a work, destroying it completely. Katrien considers the acceptance of the spectres of failure and uncertainty as necessary and valuable parts of creating art and living a good life.

Katrien worked as an Interior Architect for over two decades. During this period she collaborated with a network of exceptional craftspeople, but became increasingly worried that the value of craft and expert design was being lost in contemporary society. Katrien now devotes her time to her own unique form of woodworking. Her work has been exhibited internationally and shown at Masterpiece London and COLLECT London



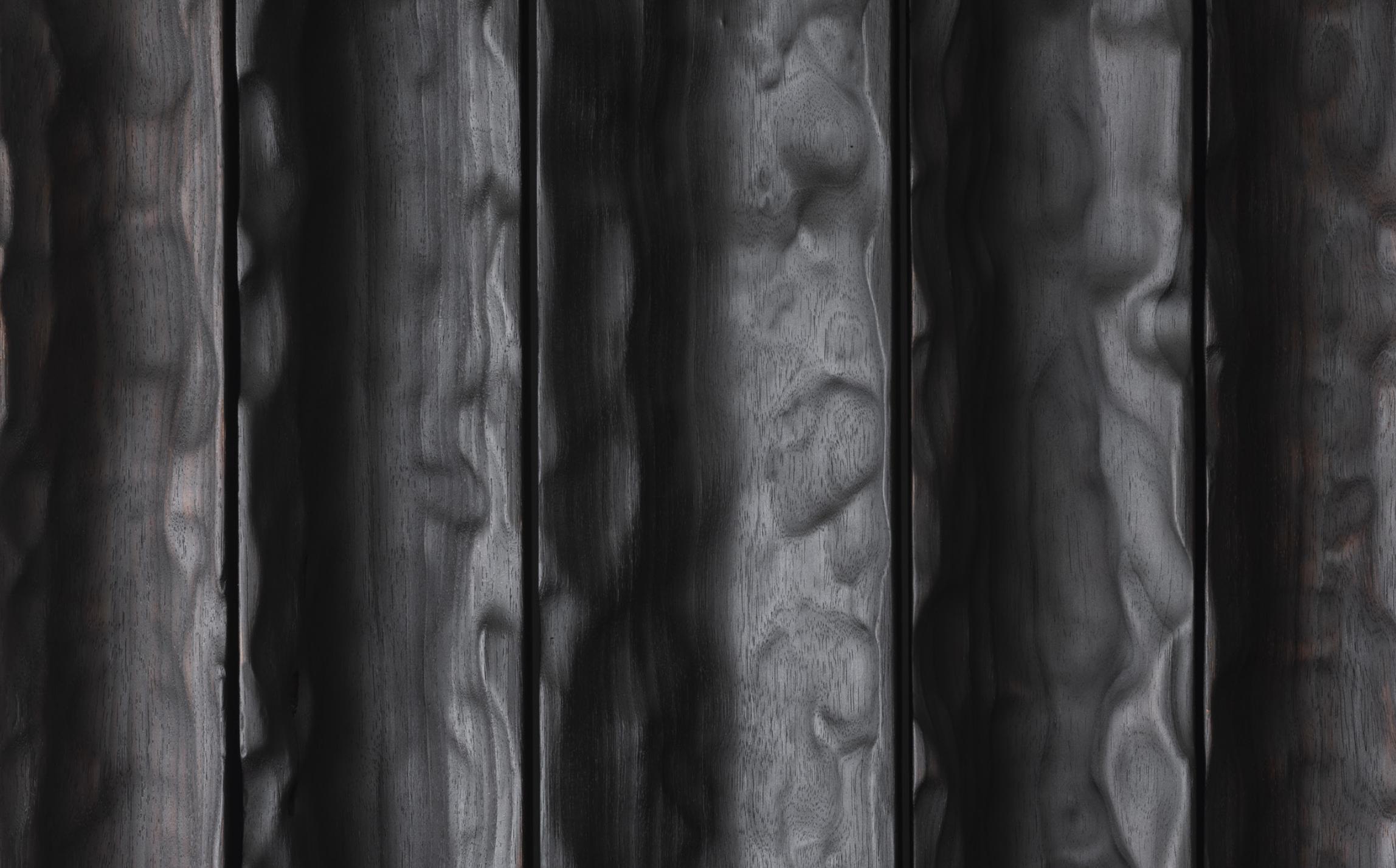


Ukiyo 051, 2023  
Solid soft wood sculpted by heat, fire and climate  
60 H x 283 W x 8 D cm /  
23,6 H x 111,4 W x 3,1 D in  
11 pieces in total  
€23,000 EUR ex. VAT / €27,600 EUR inc. VAT





Ukiyo 052, 2023  
Solid soft wood sculpted by heat, fire and climate  
90 H x 60 W x 8 D cm /  
35.4 H x 23.6 W x 3.1 D in  
5 pieces in total  
€9,900 EUR ex. VAT / €11,900 EUR inc. VAT





Ukiyo 054, 2023  
Solid soft wood sculpted by heat, fire and climate  
34.6 H x 27 W x 8 D cm /  
13.6 H x 10.6 W x 3.1 D in  
2 pieces in total  
€3,900 EUR ex. VAT / €4,700 EUR inc. VAT

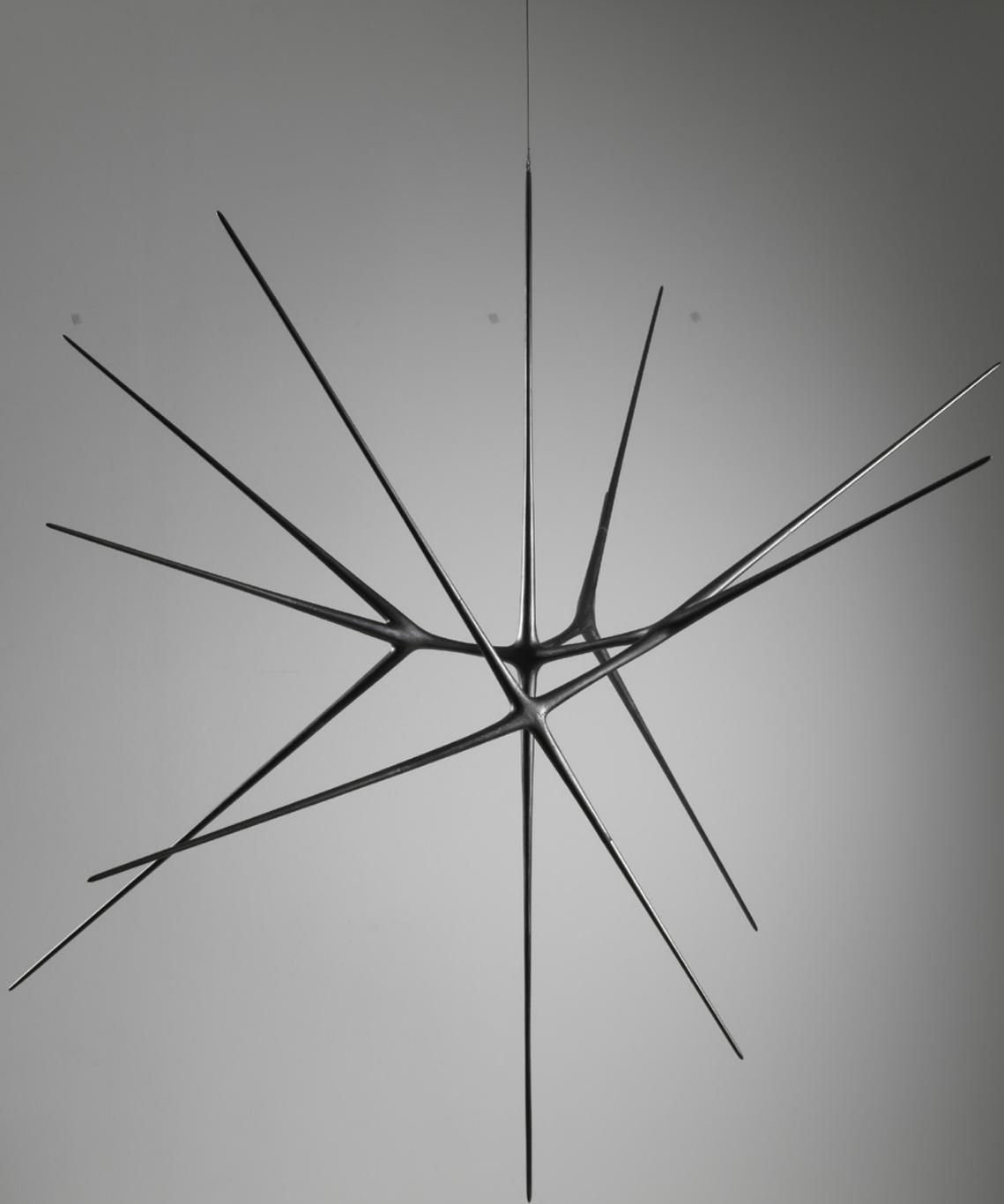


# CHRISTOPHER KURTZ

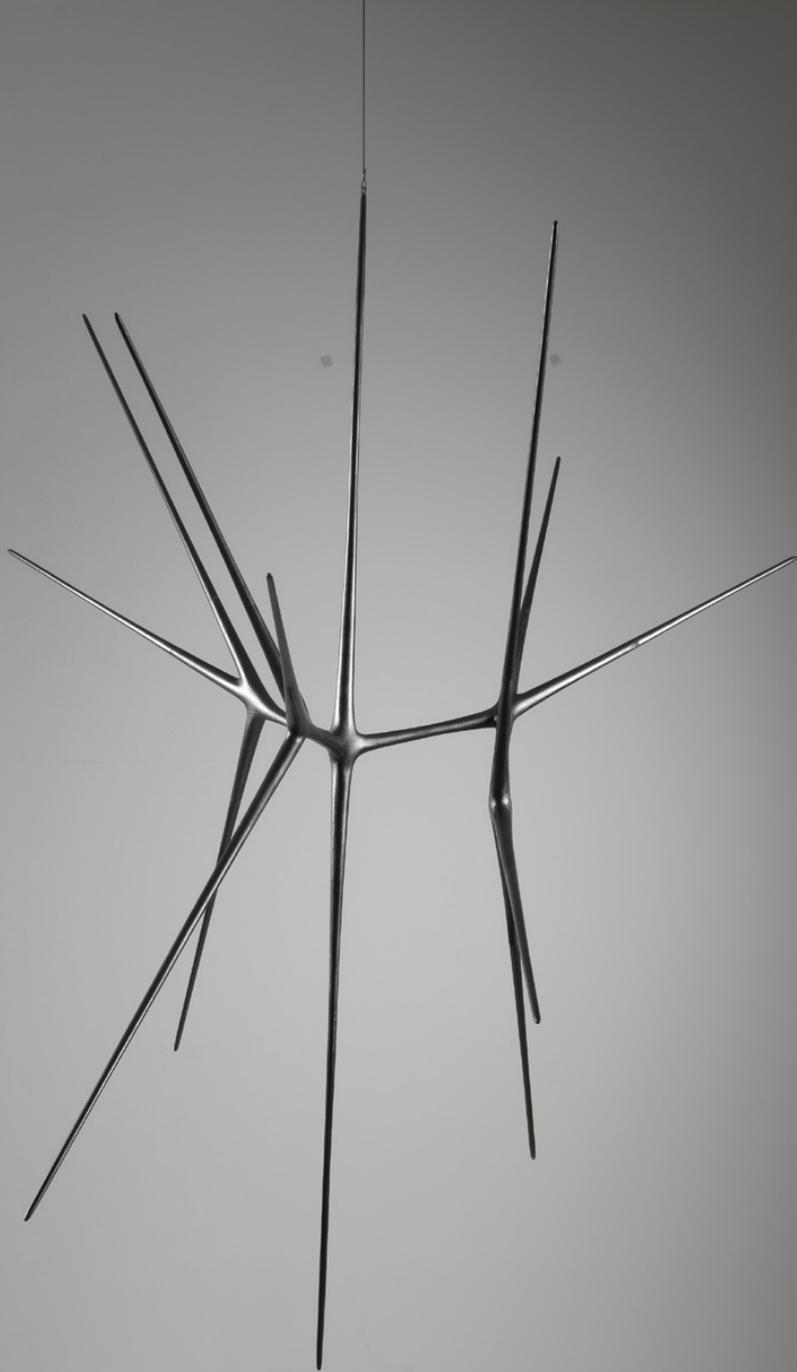
Christopher Kurtz's pieces are born, first and foremost, from a sculptural motivation invested in the specificity of objecthood; he comments that, 'for me, making sculpture is not a conceptual or immaterial practice, it's physical. I settled on wood as my medium because it's structural, but also malleable 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.

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.





Meridian 40119, 2019  
Linden wood with milk paint  
182 H x 213 W x 213 D cm /  
72 H x 84 W x 84 D In  
€9,900 EUR ex. VAT / €11,900 EUR inc. VAT



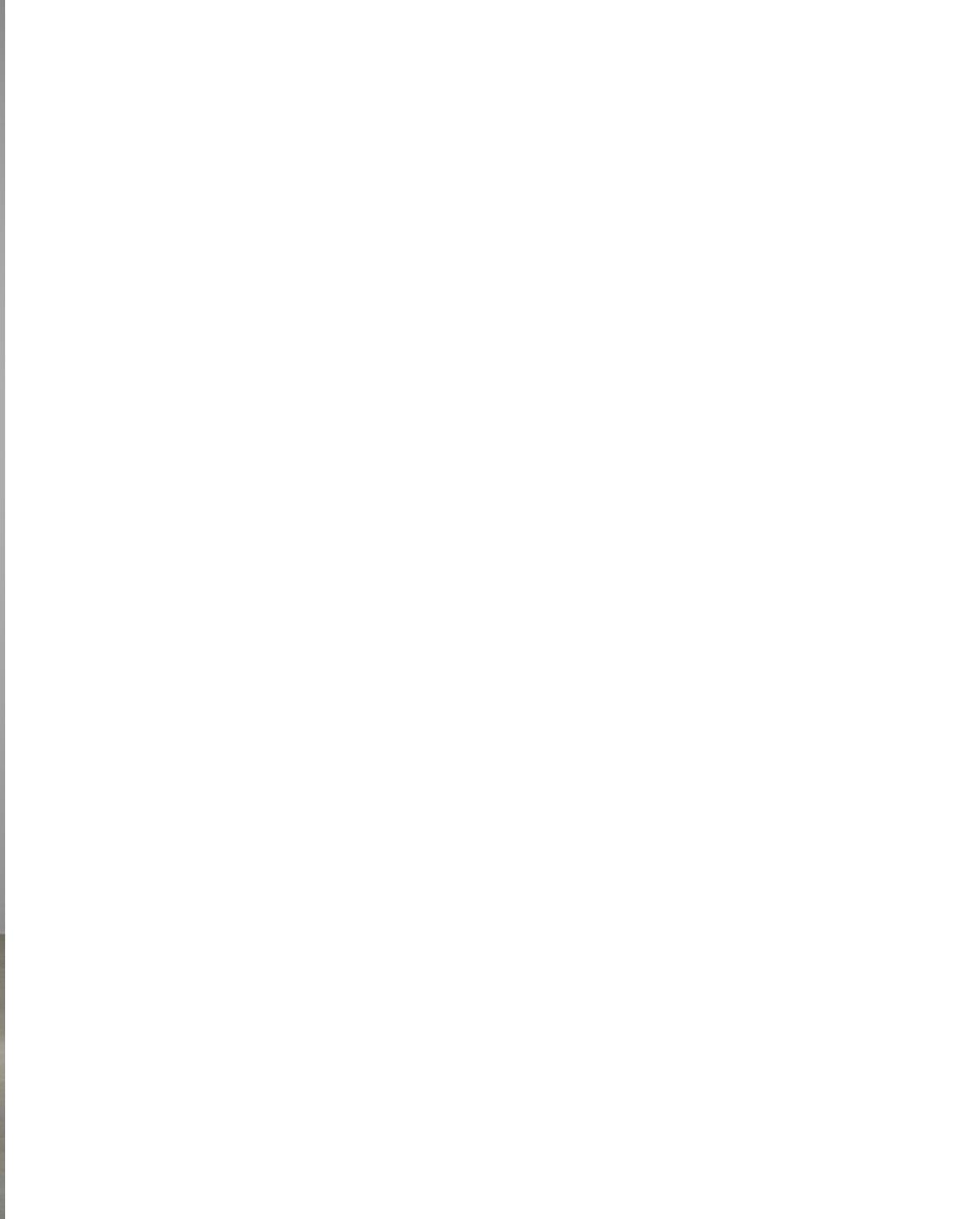
# ELEANOR LAKELIN

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. You can say some of these things of metal or stone or ceramic or cloth but for me there is a warmth to wood that is almost human – warmth in colour, warmth in temperature and warmth in some deep historical memory of wood as the material of human progress in terms of fire.

- Eleanor Lakelin

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. Eleanor is shortlisted for the Loewe Craft Prize 2022.







Column Vessel I/22, 2022  
Horse Chestnut  
136 H x 36 dia cm /  
53.54 H x 14.17 dia in  
£35,000 GBP ex VAT / £42,000 GBP inc. VAT





Column Vessel III/22 , 2022  
Horse chestnut burr  
136 H x 36 dia cm /  
53.5 H x 14.1 dia in  
£35,000 GBP ex VAT / £42,000 GBP inc. VAT



# 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'.





Nucleus, 2023  
Stoneware, Porcelain & Glaze  
72 H x 61 W x 52 D cm /  
28.3 H x 24 W x 20.4 D In  
£11,700 GBP ex. VAT / £12,900 GBP inc. s/s VAT







Abyss, 2023  
Stoneware  
36 H x 45 W x 46 D cm /  
14 H x 17.7 W x 17.7 D In  
£7,900 GBP ex. VAT / £8,700 GBP inc. s/s VAT







Matter, 2023  
Stoneware, Porcelain & Glaze  
22 H x 21 W x 24 D cm /  
8.6 H x 8.2 W x 9.4 D In  
£3,800 GBP ex. VAT / £4,200 GBP inc. s/s VAT

Nook, 2023  
Stoneware, Porcelain & Glaze  
29 H x 26 W x 26 D cm /  
11.4 H x 10.2 W x 10.2 D In  
£3,800 GBP ex. VAT / £4,200 GBP inc. s/s VAT

Matter II, 2023  
Stoneware, Porcelain & Glaze  
25 H x 23 W x 24 D cm /  
9.8 H x 9 W x 9.4 D In  
£3,800 GBP ex. VAT / £4,200 GBP inc. s/s VAT



# MAYUMI ONAGI

“I use Urushi (a natural lacquer which is the sap of Urushi tree), soil, linen, wood, water. 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.

When I create works using the “Kanshitsu” technique, I layer lacquer, soil, and hemp on top of each other. It takes many days to create the shape and finish the surface because it is layered and dried little by little.”

- Mayumi Onagi

Mayumi Onagi is a graduate of art and design with a unique architectural perspective, as well as a deep understanding of the natural world from her early career as a garden designer. Working as an apprentice under Nagatoshi Ohnishi, an honorary Professor of Tokyo University of the Arts, she learnt the Urushi lacquering technique, before becoming an independent artist and teacher in her own right. She has exhibited extensively in Japan and has been part of international exhibitions in Taiwan, Germany and Korea. Mayumi was a finalist for the LOEWE Craft Prize 2022 and a participant in the prize exhibition at Seoul Museum of Craft Art, Korea, she was a recipient of the Grand Prize in 2017 and Silver Prize in 2009 and at the Ishikawa International Urushi Exhibition 2009 held at the Ishikawa Design Center, Japan.







Cosmos  
Kanshitsu (Urushi lacquer, Linen & soil)  
26 H x 45 W x 37 D cm /  
10.2 H x 17.7 W x 14.5 D in  
£5,200 GBP ex. VAT / £6,300 GBP inc. VAT







Cocoon 1  
Kanshitsu (Urushi lacquer, Linen & soil)  
45 H x 23 W x 23 D cm /  
17.7 H x 9 W x 9 D in  
£5,200 GBP ex. VAT / £6,300 GBP inc. VAT





# 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.'

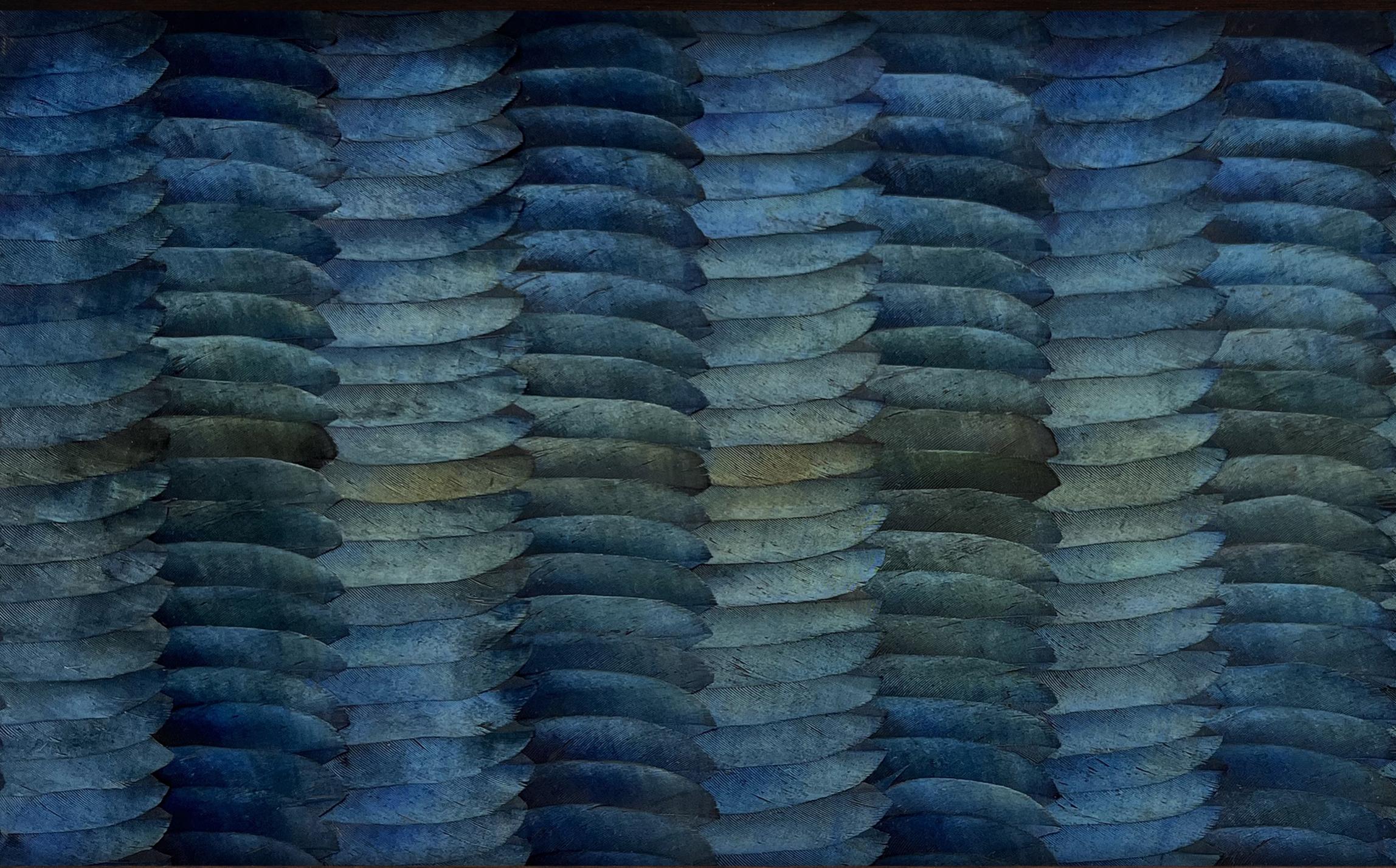
- Kate MccGwire

Since graduating from the Royal College of Art in 2004, Kate's work has been exhibited in international exhibitions and museums, including at the Saatchi Gallery, UK; the Museum of Arts and Design, USA; the Musée de la Chasse et de la Nature, France; Muséum National d'Histoire Naturelle, France; the Gewerbemuseum Winterthur, Switzerland; Kunstmuseum Bochum, Germany; Museum Ulm, Germany; Boca Raton Museum of Art, USA; and the Berman Museum of Art, USA. The UK's Harewood House held a major solo show of her work in 2020 and she had a significant retrospective exhibition at The Harley Gallery, UK, in 2018.





WHELM (Brim) , 2023  
Mixed media with magpie feathers  
Unframed: 16 x 36 cm / 6.2 x 14.1 In  
£8,000 GBP ex. VAT / £9,600 GBP inc. VAT



# Michael Peterson

Drawing on my personal aesthetic which is grounded in the natural world, I find wood especially suited for expressing my sense of organic form and surface. The inherent spiritual power within this organic material continues to speak to me and the working of wood reinforces my connection to the natural environment while celebrating it. Perhaps it will evoke a greater sense of appreciation for the environment from those who view it.

My work parallels the dynamic sculpting forces of wind, water, sand, sun, and erosion. Physical terrain expressed through material terrain. Works that appear to be growing out of nature or returning to it reveal their own sense of organic beauty.

- Michael Peterson

Michael's work has been exhibited in group and solo shows throughout the USA, including Craft Spoken Here at the Philadelphia Museum of Art and Revolution in Wood at the Smithsonian American Art Museum, Washington, DC. In 2009, his major solo exhibition Michael Peterson: Evolution/Revolution was held at the Bellevue Arts Museum, WA. The artist's work can be found in the public collections of the Museum of Arts and Design, USA; the Mint Museum of Craft and Design, USA; the Los Angeles County Museum of Art, USA; the Smithsonian American Art Museum, USA; and the Victoria & Albert Museum, UK.



Coastal Objects Series, 2016  
Madrone Burl, sandblasted, bleached, pigmented  
43 H x 86.5 W x 39.5 D cm /  
16.9 H x 34 W x 15.5 D in  
£11,900 GBP ex. VAT / £14,300 GBP inc. VAT



Atacama, 2016  
Carved, Sandblasted, Bleached,  
Pigmented Madrone Burl  
47 H x 111 W x 45 D cm /  
18.5 H x 43.7 W x 17.7 D in  
£15,000 GBP ex. VAT / £18,000 GBP inc. VAT





SARAH MYERSCOUGH GALLERY