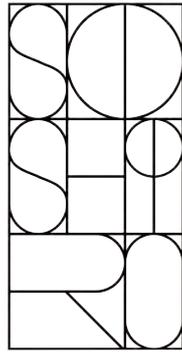




CRAFTING

a difference

at



22nd January - 2nd April, 2021

Curated by Brian Kennedy

cf cavallero
finn

jaggedart

MADEINBRITANY

TING & YING

 Vessel

Supporting Partner

 **MICHELANGELO
FOUNDATION**
FOR CREATIVITY
AND CRAFTSMANSHIP

Photography by Robert Chadwick



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Crafting a Difference

In a time of Global Pandemic, we, as humans, are increasingly drawn to, and comforted by, materials and processes that have a deep-rooted meaning and association. The 'feel and feeling' of a piece of work is as important as the 'material and method' of making.

We want to know where things are from, what their histories are and what impact they have on the environment. We want things that will last, things that we can pass on, things that have soul. We still want to acquire, but what we acquire needs to benefit our life not just clutter it. We are still fascinated by technology, but want it to integrate into the fabric of who we are and what we do, to help the hand and not replace it.

2020 was a disruptive year for the Art, Craft and Design worlds. Fairs were cancelled, exhibitions postponed, and more and more things have been moved online. This is not the ideal way to view objects.

As five commercial galleries involved in the contemporary craft sector, we have become increasingly concerned about the effect all this is having on the market and the ability for great work to be seen. Consequently, we have come together with curator Brian Kennedy to develop projects to increase the visibility of the contemporary object within today's changed landscape.

The 'Crafting a Difference' exhibition is the first project of many and aims to renew the sense of energy and presence only experienced when objects are presented physically. We are delighted to partner with SoShiro to showcase the work across their magnificent Georgian townhouse. The layout of the house enables the work to be seen in both gallery and domestic settings and allows a myriad of dialogues to take place between the works.

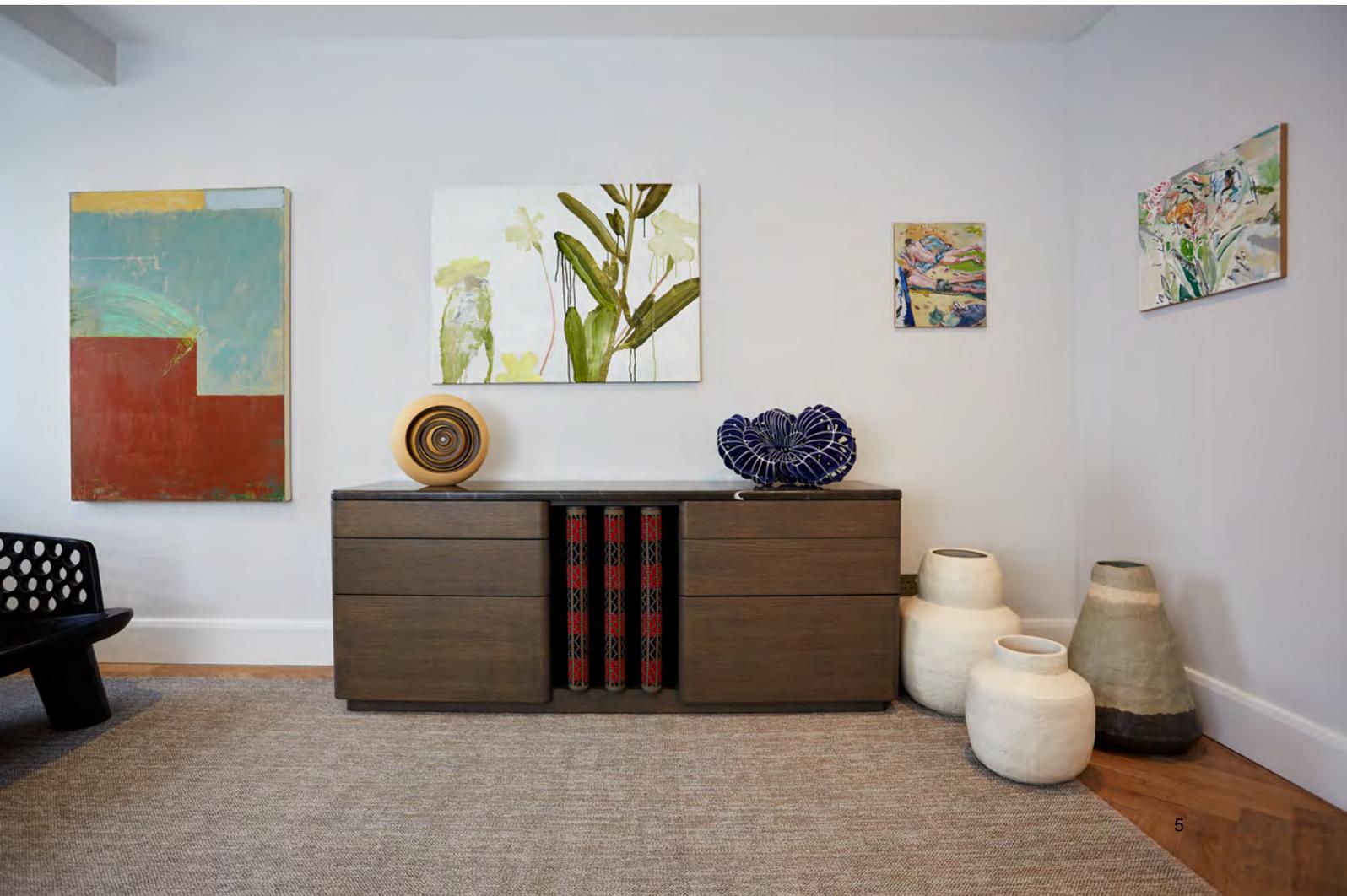
"The immersive experience and the feeling of being amongst thousands and thousands of hours by hand - all expressing a message of human touch and togetherness assembled in a warm domestic environment is the dream way of reconnecting back into a non-virtual world - and be able to cradle craft with bare hands again."

Shiro Muchiri



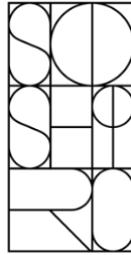
cf cavaliere
finn

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CRAFTING *a difference*

at



Akiko Hirai © the artist

AKIKO HIRAI represented by CAVALIERO FINN

Akiko Hirai's work is a fusion of Japanese and British ceramic traditions. Based on the traditional Korean Moon Jar, a white porcelain jar made during the mid 17th to mid 18th century, in the late period of the Joseon Dynasty, Akiko brings her own unique modern-day take on these jars. Rounded in form, they appear to have a volcanic glaze streaming down the sides and encrusted on the surface, like a 'whitewater' river bubbling over rocky river beds. Akiko's first Moon Jar was shown in the Moon Jar exhibition at the Korean Cultural Centre, London in August 2013.

The artist's ceramic repertoire includes a range of domestic ware; teapots, bowls, cups, storage jars, sake bottles, plates and vases and so on, and her more ornamental, large scale pieces like her moon jars.

In 2019 Akiko was a finalist of Loewe Craft Prize, in the same year the Victoria and Albert Museum in London added one of her moon jars to their permanent collection. The artist's work is much sought after worldwide.



Moon Jar
2020
Stoneware, porcelain, white
glaze and wood ash
45 x 55cm
£ 4100.00



Moon Jar
2021
Stoneware, porcelain, white
glaze and wood ash
25 x 29cm
£ 900.00



Moor Jar
2021
Stoneware, porcelain, white
glaze and wood ash
22 x 29cm
£ 850.00

Please [CLICK HERE](#) for further information or to purchase any of these works



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CRAFTING at *a difference*

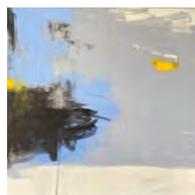


Angela Charles © the artist

ANGELA CHARLES represented by CAVALIERO FINN

The lure of the coast from Dorset to Cornwall is constant for abstract landscape painter Angela Charles. The contrast of the peacefulness of the landscape and the sea alongside its untamed wildness and intensity holds perpetual appeal. The acquisition of a campervan has made escaping to the sea even easier and allowed for spontaneous trips both locally to Dorset as well as to Cornwall to develop her work.

Angela's works evolve from rudimentary pen sketches and written notes about the landscape, the light and the sea. These records act as a catalyst for her paintings which, rather than a direct response to a certain place, represent a memory of a location and the felt experience of being there. However, in some of the works she becomes so absorbed by the painting process that little is recognisable from the original sketch. Angela studied at Worthing College of Art from 1983 – 1986. She then went on to study for a BA Hons in Fine Art (Textiles) at Goldsmiths College, University of London, graduating in 1989.



Where Was I?
2015
Acrylic and coloured pencil on
aluminium panel
100cm x 100cm
£ 2,600.00

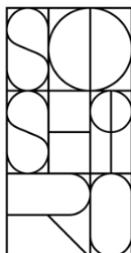


Catching My Breath
2015
Acrylic and coloured pencil on
aluminium panel
100cm x 100cm
£ 2,600.00

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CRAFTING *a difference*

at



Annie Turner © Cavaliero Finn

ANNIE TURNER represented by CAVALIERO FINN

Loewe Craft Prize finalist Annie Turner creates ceramic sculptures which are very closely linked with the river Deben in Suffolk and its surrounding environment where the artist grew up. The river's past and present, the cycles of nature and the interaction of man are at the heart of each encrusted sculptural form she creates. These are, as she puts it 'objects that trigger the memory', as much collective memory as personal recollection. Annie trained at Bristol Polytechnic and the Royal College of Art and has exhibited widely both nationally and internationally and teaches at The City Lit. Her work is in the permanent collections at the Shipley Art Gallery, The National Museum Of Wales, Cardiff, The State University Buffalo New York U.S.A, The Grainer Collection U.S.A, The Fitzwilliam Museum, Cambridge and The Victoria and Albert Museum. In February 2019 Annie was shortlisted for the [Loewe Craft Prize](#), she was one of the 29 artists chosen by a panel of nine experts from over 2500 submissions.



Jetty
2020
Stoneware
122 x 6.5 cm
£ 980.00



Set of three river ladders
2020
Stoneware
39 x 3 x 3.5cm each
£ 900.00



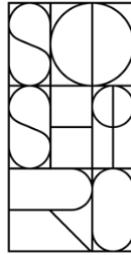
Set of three white river ladders
2020
Stoneware
39 x 3 x 3.5cm each
£ 900.00

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CRAFTING *a difference* at



Ashraf Hanna © Michael Harvey

ASHRAF HANNA represented by CAVALIERO FINN

Hand-building ceramic forms, Ashraf Hanna makes both individual and related groups of vessels, each object informing the next. The profiles, lines and spaces emerging from this process of development, their ultimate placement in relation to one another, the juxtaposition of sharp lines and softer curves, have become a major interest to him.

The forms Ashraf develops are further enhanced by the introduction of a carefully considered, restrained palette of refined slips and stained clays. The pared-down nature of these new forms and the subtle surface treatments combine to produce vessels that are concerned with the essence of form.

Ashraf's work is held in many public collections including, The V&A Museum, London, the Fitzwilliam Museum, Cambridge, the Swindon Museum and Art Gallery, The National Museum of Wales and the Museum Ariana - Geneva- Switzerland.



Black/Grey Undulating Vessel
2020
Ashraf Hanna Clay
37 x 24 x 23cm
£ 3,200.00



Black/Yellow Undulating
Vessel, 2020
Ashraf Hanna Clay
39 x 23 x 16 cm
£ 3,400.00



Storm Beach 2, 34 piece
Installation, 2017
Ashraf Hanna Clay
Spanning 120 x 45cm
£ 10,000.00



Large Bulbous, Black, Cut and
Altered Vessel, 2020
Ashraf Hanna Clay
55 x 35cm
£ 5,500.00

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Tall, Black Cut and Altered Vessel, 2019
Ashraf Hanna Clay
76 x 30cm
£ 6,000.00



Large, Cut and Altered Vessel 2020
Ashraf Hanna Clay
45 x 22cm
£ 3,600.00



Large Silver Grey Cut and Altered Vessel, 2019
Ashraf Hanna Clay
40 x 18 x 17 cm
£ 2,600.00



Black/Green Cut and Altered Vessel, 2020
Ashraf Hanna Clay
31 x 17cm
£ 2,200.00



Black/Yellow Cut and Altered Vessel, 2020
Ashraf Hanna Clay
31 x 20cm
£ 2,500.00



Light Grey/Green Cut and Altered Vessel, 2020
Ashraf Hanna Clay
26 x 21 x 20 cm
£ 1,800.00



Black Cut and Altered Vessel 2020
Ashraf Hanna Clay
27 x 18 x 20 cm
£ 1,850.00



Yellow/Grey Cut and Altered Vessel, 2020
Ashraf Hanna Clay
26.5 x 18.5cm
£ 1,800.00



Slim, Black Cut and Altered Vessel, 2020
Ashraf Hanna Clay
34 x 14cm
£ 1,800.00



Light Grey Cut and Altered Vessel, 2019
Ashraf Hanna Clay
25 x 18cm
£ 1,600.00



Light Grey/Green Cut and Altered Vessel, 2020
Ashraf Hanna Clay
19.5 x 14 x 14 cm
£ 1,250.00



Slim, Black/Green Cut and Altered Vessel, 2020
Ashraf Hanna Clay
21.5 x 11cm
£ 900.00



Slim, Black/Yellow Cut and Altered Vessel, 2020
Ashraf Hanna Clay
23.5 x 11cm
£ 900.00



Black Cut and Altered Vessel 2020
Ashraf Hanna Clay
17.5 x 12cm
£ 850.00

Please [CLICK HERE](#) for further information or to purchase any of these works



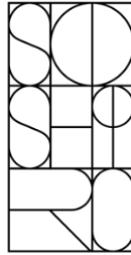
Yellow Cut and Altered Vessel,
2020
Ashraf Hanna Clay
14.4 x 10 cm
£ 500.00



Black/Green Cut and Altered
Bowl, 2020
Ashraf Hanna Clay
10 x 12.5cm
£ 500.00

Please [CLICK HERE](#) for further information or to purchase any of these works

CRAFTING *a difference* at



Björk Haraldsdóttir © Debra Finn

BJÖRK HARALDSDÓTTIR represented by CAVALIERO FINN

Originally from Iceland, the strong geometric patterning and both natural and architectural forms of Björk's work are heavily influenced by her Nordic upbringing and training as an architect. Before exploring her passion for ceramic forms, the artist worked as an architect for over 20 years working alongside a number of renowned architects including Richard Rogers. At the core of Björk's work is a conversation between 3-dimensional form and 2-dimensional pattern. The pattern is draped across the form and changes perception of the shape. The artist started her 'pattern journey' referencing to old textile work and stitching patterns from Iceland and the Nordic Culture. This has developed over time into patterns inspired by ideas and images she comes across in nature and daily life. Björk is constantly working into the pieces 'making stiches' or lines of weave and the result is often cloth-like in appearance. The ceramics are mostly built in stoneware clay and painted with slip which is then scraped back to reveal the base material in two-tone monochrome patterns. The scrape marks are visible and the surface is a plane of shallow relief, much like a tapestry. The tactile nature of these pieces is important – they are an invitation to touch, much like one would like to handle a draped cloth.

Björk approaches the making of her ceramic sculptures in the same way as an architect. Sculptures are planned and drawn before they are made and made as they are conceived – glass and steel have long since been replaced by clay.



Rise
2020
Stoneware and black slip
24 x 50cm
£ 750.00



Fall
2020
Stoneware and black slip
42 x 19cm
£ 750.00



Vernacular (set of five)
2020
Stoneware and black slip
18 - 20 cm x 6-10 cm
£ 750.00



Murmurations I
2020
Stoneware and black slip
30 x 47cm
£ 650.00

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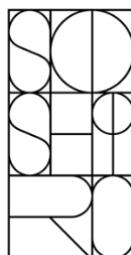
Murmurations II & III
2020
Stoneware and black slip
33 x 19cm & 25 x 18cm
£ 900.00



Laxness I & II
2020
Stoneware and black slip
31 x 15cm & 24 x 30cm
£800.00

Please [CLICK HERE](#) for further information or to purchase any of these works

CRAFTING *a difference* at



Caron Penney © Steve Speller

CARON PENNEY represented by CAVALIERO FINN

A love of pattern, systems, and repetition is central to Caron Penney's hand-woven textiles. At the core of her work are references to street architecture and structural comparisons between the warp and the weft. Surrounded by pattern, the urban landscape feeds Caron's interest in humanity. Often these themes respond to the ebb and flow of the daily migration across a city or town. The subject matter draws comparisons between society's need to function and the individual's need for identity and their subtle co-existence. This careful balance is represented in the meticulous repetition of blocks of weaving and shapes in her tapestries. The artist sometimes reproduces familiar visual signs arranging them in sequences and rhythms. Caron's ideas develop through observation, photography, sketches and the resulting tapestries. She studied Constructed Textiles at Middlesex University, graduating with a BA (Hons). After working as a professional weaver for 20 years working with artists such as Tracy Emin and Martin Creed, she opened her own studio in 2013. She was a selected artist for the Royal Academy of Arts, Summer Exhibition in 2014 and 2020 and has exhibited widely.



Golden Intersection I
2017
Hand woven tapestry
30cm x 30 cm
£ 1,700.00



Golden Intersection II
2017
Hand woven tapestry
30 x 30 cm
£ 1,700.00



The Streets Are Paved with
Gold
2017
Hand woven tapestry
20cm x 20cm
£ 900.00

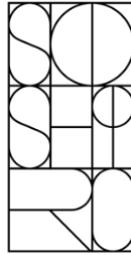


The Challenge
2017
Hand woven tapestry
80cm x 40cm
£ 4,200.00

Please [CLICK HERE](#) for further information or to purchase any of these works

CRAFTING *a difference*

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Cecilia Moore © Ben Anders

CECILIA MOORE represented by CAVALIERO FINN

Cecilia Moore's current work combines all the elements of her training in sculpture and metalwork to focus on "raising" an ancient, near-obsolete process of hammering a flat disc of metal to create hollow sculptural forms. It could perhaps be produced using mechanical means, but this slow, physically demanding technique becomes a ritual between the metal, hammer and maker and is the deliberate act of art-making that is central to this work. Pieces are formed from copper, bronze, copper-based alloys, silver and often incorporates found objects and used metal parts. Surfaces are textured by a variety of methods from etching, to engraving to hammering pieces on pitted welding tables. The forms and parts always seem to wander from their initial sketched design, before decisions can be pinned down and the parts fitted and soldered together, the colour patinas too evolve and change. This method of working intuitively is far slower, but as a result each piece is unique and a joy to make and own. Cecilia is based in Dublin, her work has been selected for numerous national and international exhibitions, and is in public and private collections, including the National Museum of Ireland, the State Collection of Ireland, and the National Irish Visual Arts Library. She has completed several public art commissions and been selected for Design and Crafts Council of Ireland's "Critical Selection" from 2017- 2020.

In 2018 she won the Golden Fleece Award a major national prize for visual artists in Ireland; in 2016 she won the Royal Dublin Society Award for Silversmithing and Metalwork; and a Thomas Dammann Jnr. Memorial Trust Award for travel and research.



Parlour Life, 2019
Gilding metal, copper, bronze,
found objects: silver, rubber,
brass, epns.
6 x 11 x 11 cm + components
£ 3,600.00 (7 pieces)



Precarious 2
2020
copper, sheet bronze
19 x 19 x 21 cm
£ 2,000.00

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Balancing Act I (BA1), 2020
copper, brass, bronze,
mahogany
30cm diam x 14.5cm +
components 5-14cm.
£ 3,500.00 (8 components)



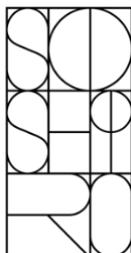
Balancing Act II (BA2), 2020
copper, brass, bronze, "nickel
silver", mahogany
26cm diam x 11cm +
components 5 -14cm,
£ 3,300.00 (7 components)



Bam Bam
2017
Sheet bronze raised, soldered,
patinated
14 x 12 x 12cm
£ 1,200.00

Please [CLICK HERE](#) for further information or to purchase any of these works

CRAFTING *a difference* at



Daniel Reynolds ©Michael Harvey

DANIEL REYNOLDS represented by CAVALIERO FINN

British sculptor and ceramicist Daniel Reynolds works with porcelain, stoneware, and glass as well as organic materials to bring to life his abstract designs. His ceramic and glass mobiles are influenced by organic design and are deep-rooted in his family background. Having spent the first nine years of his life in Venezuela, Daniel is influenced by the great mid-century architecture there. The famous Aula Magna in Ciudad is one of the modern jewels of Caracas, inspired by Bauhaus equipped with acoustic 'Clouds' by Alexander Calder exploring movement, rhythm and nature. Daniel's ceramic elements reflect the geometric mid-century designs prevalent in the concrete Venezuelan architecture, and like Calder, the relationship between the components is crucial in achieving balance, harmony and beauty. In 2014, Daniel Reynolds' freestanding sculptural studio ceramic work was featured in 'New Territories, Laboratories for Design, Craft and Art in Latin America' an exhibition at the Museum of Arts and Design, New York. This show travelled to



Kinetic Sculpture
Two/One/Two/One, 2021
Ceramic, Glass, Steel, Paint,
Gourd, 105 x 102 cm
£ 6,200.00



Black Grid Abstraction
2021
Black Stoneware
45 x 38 x 32 cm
£ 4,200.00



Large Slate and Pearl Grey
Cone Pot, 2011
White stoneware, various
glazes, 52 x 40 cm
£ 1,900.00



Large White Double Gourd Pot,
2018
White stoneware, white dolomite
glaze
50.5 x 40 cm
£ 2,800.00

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Medium Ginger Jar

2020

White stoneware, white

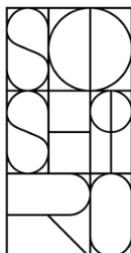
dolomite glaze, 34 x 31cm

£ 1,100.00

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CRAFTING *a difference*

at



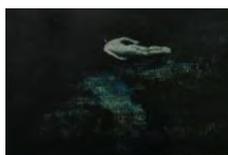
David Edmond © the artist

DAVID EDMOND represented by CAVALIERO FINN

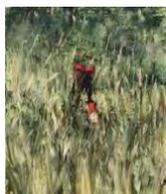
The subjects of David Edmond's figurative paintings are varied and generally developed from the artist's own photographs. While in each series the subjects and landscapes change, what unites each of David's paintings is that all the subjects are captured in moments of quiet contemplation, totally immersed in their natural environments. What's particularly interesting is the landscapes David paints are quite layered and abstract yet the figures are very detailed. The juxtaposition is interesting and draws your eye. David is not afraid to leave large areas unpopulated and creates a sense of space that appears almost to expand beyond the canvas, like a snapshot of a bigger world. David's pathway to painting has been rich and varied. He originally studied a Furniture Design BA at Leicester Polytechnic followed by a Printed Textile Design MPhil at the Royal College of Art London. David began painting in 2009. Between 2014-16 the artist attended the Turps Banana Painting Programme in South London. David's work has been included in a number of notable exhibitions including: The Summer RA show in 2019 and 2020, Creekside Open in 2019, The Columbia Threadneedle Prize in 2018, The Lynn Painter Stainer Prize in 2017 to name but a few.



Adrift 2
2020
Oil on panel
20 x 28 cm
£ 800.00



The Diver 1
2019
Oil on panel
36 x 54cm
£1,250.00



The Red Bow
2018
Oil on panel
36 x 30 cm
£ 950.00



The Knitted Blanket
2020
Oil on panel
42 x 36 cm
£ 1,150.00

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North Haven Night 1
2019
Oil on panel
30 x 42 cm
£ 950.00



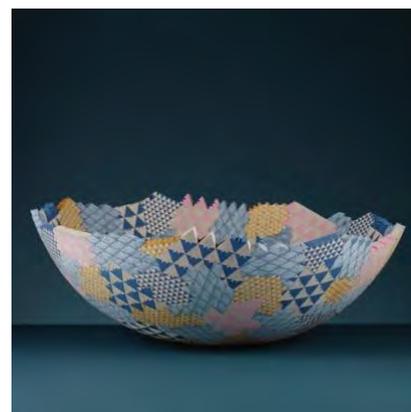
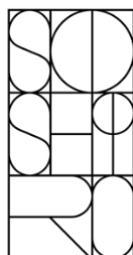
Small Swimmer
2017
Oil on Panel
30 x 42 cm
£950.00



The Diver 2
2020
Oil on panel
42 x 30 cm
£ 950.00

Please [CLICK HERE](#) for further information or to purchase any of these works

CRAFTING *a difference* at



Frances Priest ©Shannon Tofts

FRANCES PRIEST represented by CAVALIERO FINN

Frances Priest's current work in clay explores and interprets languages of ornament from different cultures, places and periods in history. The work is heavily influenced by a book she grew up with, *The Grammar of Ornament* by Owen Jones, first published in 1856. As a child, Frances read this book from cover to cover, and so began her love of pattern. From her Edinburgh studio Frances creates intricate and colourful ceramic objects that celebrate this fascination for ornament and pattern, using clay as a canvas on which to build richly drawn and layered surfaces of inlaid line, glaze colour and enamel decals. The results are intricate and beautiful. Frances' work has been acquired by a number of museums including the National Museums of Scotland, Edinburgh, The Fitzwilliam Museum, Cambridge, The Victoria & Albert Museum, London, The International Museum of Ceramics, Faenza, Italy and The International Museum of Contemporary Ceramics, Ichon Province, Korea. Frances obtained a 1st Class BA Hons and her PG Diploma in Ceramics from Edinburgh College of Art in June 1998/9. She is a QEST scholar 2020.



Gathering Places - Grammar of Ornament - India Series II
2017
Incised ceramic with oxide wash, vitreous slip and glaze
60cm x 25cm
£ 6,000.00



Collection - Grammar of Ornament – Byzantine no 3
2020, 17 hand-built ceramic forms, inscribed line, earthenware glaze & vitreous slip, 10 x 90 x 20 cm
£ 5,000.00



Collection – Kirkcaldy Patterns iii – 2021, 5 hand-built ceramic forms, inscribed line, earthenware glaze & vitreous slip, Tallest 13cm
£ 1,800.00



Collection – Kirkcaldy Patterns ii – 2021, 5 hand-built ceramic forms, inscribed line, earthenware glaze & vitreous slip, Tallest 15cm
£ 1,800.00

Please [CLICK HERE](#) for further information or to purchase any of these works



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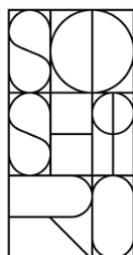
Collection – Kirkcaldy Patterns
iv – 2021, 5 hand-built ceramic
forms, inscribed line,
earthenware glaze & vitreous
slip, Tallest 14cm
£ 1,8000

Please [CLICK HERE](#) for further information or to purchase any of these works



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CRAFTING *a difference* at



Hannah Townsend © the artist

HANNAH TOWNSEND represented by CAVALIERO FINN

Hannah Townsend combines ceramics and printmaking to create collections of sensitively realised works that explore the layered landscapes and sea-washed, weatherworn surfaces of the British coastline. Hannah's hybrid vessel pieces are formed using a unique technique of slip-casting and throwing. Within an open plaster mould Hannah builds layers of printed, poured and painted casting slips, overlaying colours on the porous surface. Using a throwing wheel, the top section is added to the still-moulded cast and fully thrown out. The presence of the mould allows the formation of a flange of clay that accentuates the join and breaks away in pleasingly irregular fragments as the piece shrinks and pulls inwards. Hannah was shortlisted as one of ten finalists for the British Ceramics Biennial (BCB) 2019 AWARD with her work *A Record of Sorts*. AWARD showcases ground-breaking and progressive practice, capturing the breadth and dynamism of artists engaging with clay today. In 2015 Hannah won the BCB Fresh award for her series of printed vessels: *Traversing the Line*. She is a QEST scholar.



Statement Elliptoid Hybrid Vessel, 2020
Earthenware, slip, underglaze
Partially glazed
73cm x 55cm
£ 9,000.00



Large Elliptoid Hybrid Vessel 2020
Earthenware, slip, underglaze
Partially glazed
63cm x 45cm
£ 6,000.00



Winter Tide 2019
Framed canvas in acrylic, charcoal, pastel & digital print
125 x 105 cm
£ 3,500.00



A Material Palette - diptych 2019
White and black clay, white and black stain, clear glaze. Digital print on paper.
150 x 100 cm each frame
£ 18,000.00

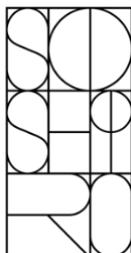
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CRAFTING *a difference*

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Helen Ballardie © the artist

HELEN BALLARDIE represented by CAVALIERO FINN

Artist Helen Ballardie has always been inspired by paintings from the past that she reinterprets providing a new narrative. She has been working on this latest series of paintings, The Garden Series, since she became the owner of a house with a garden in France. She works with a range of cultural floral motifs found in her collections of Victorian collages and Indian miniatures. During lockdown in France the light in the garden seemed to change and intensify and she saw the sort of colours you find in early 20th century paintings.

Helen likes to take her subjects out of their context, to give them a flat background. She's not interested in full landscapes or interior scenes, but rather the interplay between abstraction and figuration, flattening the images into more of a map like configuration. Helen studied Fine Art Painting at the Kent Institute of Art and Design, (Canterbury College of Art). She was an artist in residence at the Royal Shakespeare Company and won the Dulwich Picture Gallery's Open Exhibition in 2014. Her work has been exhibited in museums and galleries in Germany, Belgium, Italy, France and the UK, and is held in private collections in Europe, UK, and the USA.



Spring

2020

Acrylic on canvas

76cm x 102cm x 1.5cm

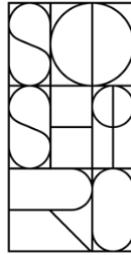
£1,600.00

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Ikuko Iwamoto ©

IKUKO IWAMOTO represented by CAVALIERO FINN

Ikuko Iwamoto is a Japanese artist living in London, whose intricate sculptural pieces are made from finely crafted porcelain. Her practice, formally focused on creating functional objects such as teapots and flower vases, has, in recent years, moved towards sculpture, continuing her obsession with the microscopic world, the inner structure of the objects and the repetition of its pattern. Ikuko's work has an uncompromising purity that is captivating. She describes her work as, "a world of intricacy and detail, of mathematical pattern and organic chaos, of beauty and repulsion."

In 2019, Ikuko won the Young Masters Maylis Grand Ceramic Prize. She has also previously won the Ceramic Review Prize at Ceramic Art London. Ikuko's work is in several public collections including the V&A and Manchester Art Gallery.



Golden Pearl IV
2020
Porcelain and gold lustre,
framed sculpture
125 x 80 x 17 cm
£ 10,000.00



PofuPofu Medium Vase
2020
Porcelain
30cm x 12cm
£ 480.00 each



Outline 1
2018
Porcelain
43 x 48 x 28 cm
£ 1,800.00



Outline 2
2018
Porcelain
67 x 38 x 29 cm
£ 2,000.00

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Spiky Spiky Bowl Large
2020
Porcelain
Approx 8 x 15 x 15 cm
£ 400.00



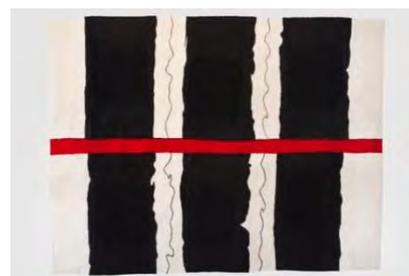
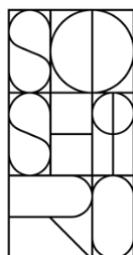
Spiky Spiky Bowl Small
2020
Porcelain
Approx 6 x 8 x 8cm
£ 280.00



Spiky Beaker
2020
Porcelain
11 x12 cm
£ 390.00 each

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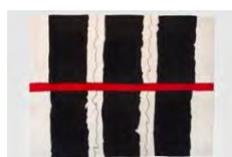


Jacy Wall © the artist

JACY WALL represented by CAVALIERO FINN

Jacy Wall's woven and cut tapestries speak of concealment, referencing the past when garments were meticulously repaired after becoming worn. Tapestry has a long tradition in history, and Jacy subverts the process, picking it apart to create her wall pieces. After completing her degree in constructed textiles, she quickly moved into making one-off woven tapestries, and has been weaving since, completing a big commission of three large wall hangings for the NMB Bank headquarters in Amsterdam. Exploring tapestry as a medium, her work interrogates the nature of textiles as she deconstructs and plays with pattern structure and surface quality. Interventions such as stitching, patching and darning imply instability and fragility, reflecting on a long-time interest in the theme of mending. Sometimes when she's not completely happy with a work the artist deconstructs it using scissors and pieces it together again, editing and adding until it feels like it has something more to say. The means by which it is remade becomes integral to the piece.

In 1994 Jacy Wall became a Trustee of the Theo Moorman Trust for Weavers.



Big Stripes
2017
Woven tapestry, wool, linen, silk
on cotton warp
75 x 98 cm
£ 4,000.00



Echo 1 (Black)
Woven tapestry, wool, linen,
metal thread on cotton warp
2008/19
67 x 34.3 cm
£1750.00



Dark Banner
2008/10
Woven tapestry, wool, linen on
cotton warp
111.7 x 34 cm
£ 2,300.00



Tick-Tack Rattle
2012
Woven tapestry in wool and
linen on cotton warp
54 x 20 cm
£ 950.00

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Threnody, 2020
Woven tapestry, wool, linen on
cotton warp. Vintage linen
backing
96 x 64 cm
£ 3,500.00

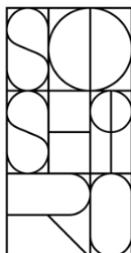


Threnody (detail), 2020
Woven tapestry, wool, linen on
cotton warp. Vintage linen
backing
96 x 64 cm
£ 3,500.00

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Joseph Goody © the artist

JOSEPH GOODY represented by CAVALIERO FINN

Joseph Goody's inspiration is the tension between the spontaneous and meditated actions in painting, and how painting provides this opportunity for something wonderful and authentic to result from such disparate activities. His compositions of painterly geometric forms and broad kinetic curves seem restrained by a tension that exists between the ambiguity of painting and the appearance of something systematic. Forms are built up through the painting so they appear dependent upon one another, creating a grid-like connection visible across and underneath the surface. The constituent forms dissipate into the layers of paint, and the viewer is left to consider which are the contrived and which are the coincidental marks. Working in an experimental palette adds a depth of beauty to the paintings and the finished works sit in a serene space, luxuriating in colour and encouraging the viewer to meditate on the underlying complexities that brought them into being. Joseph graduated from Goldsmiths, University of London, in 2011 with the Neville Burston award for painting. He then studied at the Prince's Drawing School (now the Royal Drawing School) where he won The Patrons Club Prize in 2012.



Parapet
2016
Oil on canvas
120cm x 85cm
£ 3,500.00

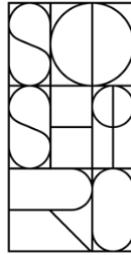
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Judith Tucker @ the artist

JUDITH TUCKER represented by CAVALIERO FINN

While Judith Tucker's expertly painted landscapes depict a visual representation of a geographical place, they always have a deeper tale to tell, for Judith is very much drawn to landscapes which have strong visible histories and her response to them often borders on obsession. This painting is one of a series of paintings created in response to the Fitties plotlands in Humberston, a part of North East Lincolnshire coast that might be considered the epitome of a landscape in which the human and non-human are interconnected and entwined. It is a place that invites questions about what is natural and what is unnatural. The Fitties lie behind marshy beach and dunes, a quirky domestication of land protected by raised banks from the threat of tidal surges. Here, since between the wars, local people and visitors have erected their diverse dwellings with individualistic names and styles, in order to enjoy the simple, restorative pleasures of seaside life. Judith's work has been shown internationally since 1996. Recent exhibition venues are very wide ranging and include Lyon, France, Brno, Czech Republic and Minneapolis and Virginia, USA. In 2020, Judith was awarded the "Scenes of Everyday Life" category prize in the prestigious Jackson's Painting Prize.



It Was All Dunes Around Here

2019

Oil on canvas

61cm x 182cm

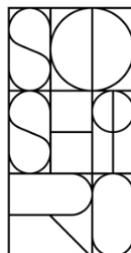
£ 2,900.00

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Kate Sherman © the artist

KATE SHERMAN represented by CAVALIERO FINN

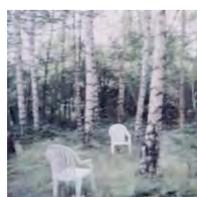
Kate Sherman's landscape paintings have a delicate impasto surface and brisk brush marks which belie their intricate structure – where compositions of skylines, horizon lines and road lines are sensitively balanced by fence posts, signposts or trees. The paintings, all oil on board, originate from photographs she has taken of her surrounding landscape. This photographic source is important because the paintings capture a reflective notion of memory, of the emotional distance between a real landscape and a photograph, between experience and longing. It is a poignant and quiet melancholy that is expressed both by the portrayal of sparse unpopulated landscapes containing elemental traces of man, and by her restrained palette which is often suffused in a reserved northern European light of chalky blues and pink-blushed greys. Originally from the Jurassic Coast in Dorset, Kate now lives and works in Sussex. Kate completed a BA Hons Degree in Fine Art at Birmingham University. In 2015 & 2018 Kate exhibited at the Royal Academy Summer Exhibition Kate's work has also been selected for the RA 2020 show.



Woods 5
2020
Oil on panel
35 x 35 cm
£ 900.00



Woods 1
2020
Oil on panel
35 x 35 cm
£ 900.00



Woods 6
2020
Oil on panel
35 x 35 cm
£ 900.00

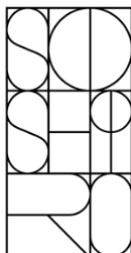
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Katharine Swailes ©Steve Speller

KATHARINE SWAILES represented by CAVALIERO FINN

Memory and reflection are an important part of Katharine Swailes abstract colour studies in handwoven tapestry. Katharine works intuitively with colour, reflecting on childhood memories recreating the textures and colours of the rich Cumbrian landscape where she grew up. She spent happy times exploring and walking with her parents, an artist and a local historian, observing land traces, flora and fauna and these observations have informed her work. Katharine now lives and works in the Sussex countryside which continues to inspire her meditative weaving. The abstract image is achieved through implementing a number of processes to create the minimal, subtle colour and surface texture. This subtlety is achieved and enhanced by carefully blended wool weft yarns which she constructs from hand dyed worsted wools. Katharine has created textiles for over 30 years, specialising in conventional flat wall works and smaller three-dimensional sculptural pieces. She also weaves large scale commissions at Atelier Weftfaced and West Dean Tapestry Studio. The constructively open-ended nature of the medium is at the heart of Katharine's practice. In 2016 Katharine received the Theo Moorman Award and she has been shortlisted for the Cordis Prize in 2016 and 2019. In 2020 her work was included in the exhibition Common Thread at the New Art Centre, Wiltshire.



Colourfield Tapestries 2nd
Series, 2020
6 Piece Framed Tapestry
Installation
Wool cotton bamboo
Approx. 310cm x 75cm
£ 14,000.00

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Colourfield Tapestries 2nd
 Series (detail)
 2020
 Wool cotton bamboo
 57.7cm x 58.4cm



Colourfield Tapestries 2nd
 Series (detail)
 2020
 Wool cotton bamboo
 74.8 cm x 74.4 cm



Colourfield Tapestries 2nd
 Series (detail)
 2020
 Wool cotton bamboo
 16.6 cm x 66.8 cm



Colourfield Tapestries 2nd
 Series (detail)
 2020
 Wool cotton bamboo
 20.5 cm x 20.5 cm



Colourfield Tapestries 2nd
 Series (detail)
 2020
 Wool cotton bamboo
 40.3 cm x 69.5 cm

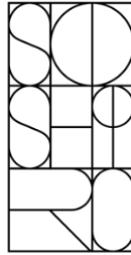


Colourfield Tapestries 2nd
 Series (detail)
 2020
 Wool cotton bamboo
 17.8 cm x 68 cm

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Leah Jensen @ Robert Chadwick

LEAH JENSEN represented by CAVALIERO FINN

The inspiration for Leah Jensen's hand-carved, stoneware vessel derives from an early Renaissance painting by Fra Angelico called, The Healing of Justinian by Saint Cosmas and Saint Damian. As with all of her sculptural vessels, Leah allows the fundamental elements of the painting to dictate the final design of the pot. This is a technique that the artist developed after learning about the maths and planning some of the great masters used when considering their composition. In doing so, she unearths hidden geometric structures that reside beneath the surface of the painting. Leah maps out these patterns and forms and translates these by applying images of the painting using pins and paper on to a hand-built, unfired clay vessel, using the clay as a canvas. She then carves out these precise yet abstract patterns, creating a unique, meticulously planned contemporary object very much influenced by the past. Once the vessel is complete the narrative is hidden, just as in the geometric structure of the painting before it. Leah obtained a BA (Hons) Contemporary Crafts in 2014 from Falmouth University and was selected to be part of the Craft Council's Hot House Programme in 2015. She has exhibited widely since graduation.



The Healing of Justinian
2019
White stoneware
44 x 20cm
£ 3,000.00



The Healing of Justinian
(maquette not for sale)

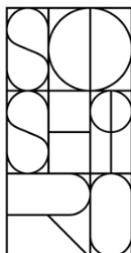
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Matthew Chambers © the artist

MATTHEW CHAMBERS represented by CAVALIERO FINN

Matthew Chamber's influences and inspirations for his beautiful circular sculptures include, geometric and optical art, constructivist themes, and modern architecture and design. He pursues these interests in an abstract sense by exploring shape and making mathematically constructed pieces in clay, each built up of many different wheel-thrown sections. On completion, each form conveys different and individual properties of space, light, and colour, and sustains an expression of abstract and rhythmical beauty from its pattern of shape.

His work can be found in public collections in the V&A, London, Fitzwilliam Museum, Cambridge, National Museum, Scotland, the Musee National de Ceramique de Sevres, France, and the Musée Ariana, Geneva.



Twist (outside)
2020
Stoneware & Oxides
31cm diameter
£ 3,500.00



Twist (inside)
2020
Stoneware & oxides
35cm diameter
£ 4,000.00

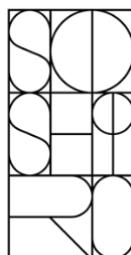
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Mia Cavaliero © the artist

MIA CAVALIERO represented by CAVALIERO FINN

For the last few years, painter Mia Cavaliero has been creating a series of landscape paintings based on her fascination with the geometry, colour and light of the Derbyshire Peak District and Scotland. These latest abstract landscape paintings are part of this series. The distinct forms in this landscape are the result of geological formation as well as excavation in the form of quarrying across the region. Mia is interested in the inter-relationship between man and nature and the effect this has on shaping the topography of this beautiful place. Mia Cavaliero is a British artist, her work includes painting, drawing, printmaking and sculpture. She studied Fine Art at Camberwell College of Art and Design and at the University of East London and later an MA in Art Psychotherapy at Goldsmiths, University of London. Mia's work in all its forms engages repetitious processes, building the whole from small accretions and layers. There is often a sense of a fragile barrier and equal value is given to positive and negative spaces, creating a patterning of sorts. She often works collaboratively on projects with other artists.



Untitled
2020
Acrylic on canvas
45 x 35 cm
£ 450.00



Forest
2020
Acrylic on canvas
40 x 50 cm
£ 475.00



Untitled 3
2020
Acrylic on canvas
25 x 30 cm
£ 345.00



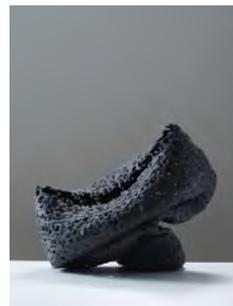
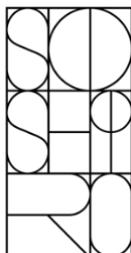
Out of the corner of my eye
2020
Acrylic on canvas
25 x 30 cm
£ 345.00

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Mimi Joung © Michael Harvey

MIMI JOUNG represented by CAVALIERO FINN

In this body of work Mimi Joung creates colourful sculptures based on the slim novel called 'In Watermelon Sugar' by the American writer, Richard Brautigan. Mimi creates these sculptures by tracing and taping each chapter of Brautigan's surreal landscape which are reflections of displacement within imagined utopias and dystopias. Each sculpture relates to a chapter in the book, featuring the words from Brautigan's novel. The artist works with porcelain casting slip which she colours using ceramic high temperature body stain. Before she starts a piece, she reads the chapter and thinks about its size, its form and its colour. She then writes the words of the chapter using a small 'American Mustard bottle' which allows her to work with accuracy and speed. She writes onto a large plaster bed which absorbs the moisture from the slip clay while allowing her to remove the words in tact once they are semi-dry. She then builds up the vessel by taping the words together like a coil pot. She fires at high temperature and sometimes designs the pieces so that they slump and move during the firing to create new shapes. Originally from Korea, Mimi gained her Masters in Ceramics and Art from the Royal College of Art.



Charley's Idea (full chapter)

2019

Porcelain, casting slip

52 x 35 x 30 cm

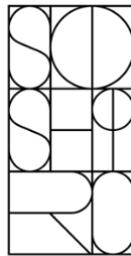
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Nicholas Lees ©Nicholas Lees

NICHOLAS LEES represented by CAVALIERO FINN

At first glance Nicholas' fine porcelain sculptures appear so perfect it is almost impossible to believe that they are made by hand. However, each of his sculptures are started as massively thick-walled vessels hand thrown on the potter's wheel. The vessels are then taken to a lathe when the clay is leather hard and are carefully turned to perfection by hand – a process that involves huge risks and requires an enormous amount of patience, not to mention skill. Talking about his work Nicholas said: "In both my drawing and ceramic work I interrogate the relationship between what is solid and material and what is numinous and ephemeral. The works explore the uncertainty that rests within boundaries and across thresholds. This uncertainty is key to my enquiry; how to realise the physical and spatial representation of the blurred and uncertain edge – the penumbra of material. Within this body of work this edge can be seen and felt through cast shadows, within the certainty of materiality. The presence of the object on the surface is floating and shifting according to perception." NL Nicholas' work has been exhibited widely in the UK and overseas and is held in private and public collections including Fitzwilliam Museum, York City Art Gallery, Westerwald Keramikmuseum in Germany and Royal Caribbean International.



Littoral 3, 2020
Parian, grey parian, bone china,
black porcelain, painted
fireboard
40 x 85 x 20cm
£8,800.00



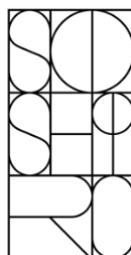
Drawing 15.10.2015
2015
Ink on Paper, Framed
87cm x 67cm
£ 1,400.00



Small Triptych
2019
Parian, painted fibreboard
26 x 30 x 15 cm
£ 3.500.00

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CRAFTING at *a difference*



Simon Gaiger © the artist

SIMON GAIGER represented by CAVALIERO FINN

Simon Gaiger's sculptures are simultaneously human and landscape, narrative and abstract. They are influenced by the layers of his life and surroundings; his childhood, time spent working as a shipwright's assistant, the sea, engineering, history and mythology – drawings and thoughts collected over many years in the piles of black and grey sketchbooks that fill his home and studio in Wales. There is a raw tension of opposing forces in his sculptures, elements strain and pull against each other or balance precipitously. Many of them can be re-configured to make different horizons, changing the interplay of spaces within and around them, inviting participation from the viewer. Where colour is used it unifies form and accentuates the play of light. Titles too are relevant, not always in the literal sense but as another aspect of the rhythm of the piece. His sculptures are constructed from wood and forged and welded steel and sometimes concrete. It is the energy of their forms and the universality of their themes that give them their lasting resonance.



Wilhelm Scream
2020
Forged, welded, painted steel
90cm x 40 cm x 45cm
£ 5,500.00



Apotropaic Device
2020
Forged, welded, painted steel
with interchangeable units
75cm x 55 cm x 22cm
£ 5,750.00

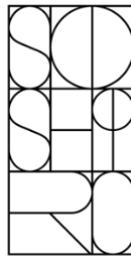
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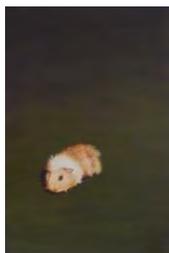
Tony Beaver © the artist

TONY BEAVER represented by CAVALIERO FINN

A consistent theme in Tony Beaver's paintings is his exploration of forgotten treasures. His subjects, be they dusty old museum exhibits, deceased family pets or national treasures are all liberated from their histories and memorials and coaxed into a new life through Tony's tender portraits.

There is the mysterious sense that all of these subjects and objects, once tangible and touched, lost and found, are reborn, freshly tactile with hints of a magical pulse.

Tony Beaver went to Goldsmiths' College in the mid-Eighties, just before Damien Hirst and his contemporaries where he was taught by Brit-art mentor Michael Craig Martin. He completed his MA in Barcelona and has been shortlisted for the Garrick Milne Prize, The Celeste Prize and The Discerning Eye.



Guinea Pig
2020
Oil on canvas
61 x 40cm
£480.00



Museum Study 15
2020
Oil on canvas
20 x 20cm
£ 350.00



Museum Study 19
2020
Oil on canvas
20 x 20cm
£ 350.00



Bowl
2020
Oil on canvas
20.5 x 30.5cm
£ 450.00

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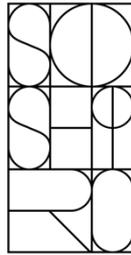
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jaggedart

Abigail Booth	Pg 42-43	Lucas Ferreira	Pg 57-58
Charlotte Hodes	Pg 44-45	Max Bainbridge	Pg 59-60
Denise de Cordova	Pg 46-47	Monica Fierro	Pg 61
Jorge Sarsale	Pg 48-49	Patricia Swannell	Pg 62-63
Juliet and Jamie Gutch	Pg 50	Rachel Shaw Ashton	Pg 64-65
Katie Mawson	Pg 51-52	Tanya McCallin	Pg 66
Kazuhito Takadoi	Pg 53-54	Thurle Wright	Pg 67-68
Liz Costa	Pg 55-56	Valeria Nascimento	Pg 69-70



CRAFTING at *a difference*



Abigail Booth ©photo Forest + Found

ABIGAIL BOOTH represented by jaggedart

Artists Max Bainbridge and Abigail Booth set up their studio practice, Forest + Found, in early 2015 as a space for material research and cross disciplinary collaboration. They both met whilst studying at Chelsea College of Art. Abigail Booth studied Fine Art at Byam Shaw School of Art, the San Francisco Art Institute and Chelsea College of Art, where she graduated in 2013.

Both use the forest as a starting point for their works. Max uses felled trees to make wooden vessels and wall pieces. Abigail uses wood, bark, roots, leaves, sines and material found in the forest to dye her fabrics and use the pieces for her sewn paintings.

In 2018 Forest + Found were selected at Jerwood Makers Open and their exhibition has been touring around the UK. They have exhibited at New Art Centre, Ruthin Craft Centre, Kettle's Yard and National Centre of Craft & Design . Sleaford amongst others.

Forest + Found have been showing with jaggedart since 2017.



This Small World
2020
charcoal, pine tar, beeswax,
linseed oil, reclaimed cotton,
thread
155 x 115 x 3.5 cm
£ 5,700 incl. tax



In Dreams Inertia
2020
bone back, bone white, burnt
cotton, thread, mixed calicos
205 x 165 x 3.5 cm
£ 12,500 incl. tax



Broken Bars
2016
crushed oak tannin, thread,
calico
190 x 150 x 3.5 cm
£ 5,700 incl. tax



Fugitive
2018
oxidised mulberry, ferrous
oxide, thread, calico
237 x 205 x 3.5 cm
£ 9,200 incl. tax

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Untitled 3
2020
pine tar, found paper
40 x 30 cm
£ 500 incl. tax



Untitled 4
2020
cedar charcoal, beeswax,
linseed oil, found paper
40 x 30 cm
£ 500 incl. tax



Untitled 6
2020
pine tar, beeswax, linseed oil,
calico, found paper
10 x 10 x 10 cm
£ 500 incl. tax



Untitled 2
2020
pine tar, found paper
40 x 30 cm
£ 500 incl. tax

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CRAFTING *a difference* at



Charlotte Hodes ©Peter Abrahams

CHARLOTTE HODES represented by jaggedart

Charlotte Hodes' practice as an artist takes the form of painting, collage, ceramics and glass. With a touch of humour, lightness and freshness, Charlotte's female signature figure moves comfortably across dishes, canvases, vases, prints and paper. Hodes appropriates every media with confidence. Her narrative is unique, regardless of the support that she chooses to use.

Her work centres around the female figure within a contemporary context depicted as a silhouette juxtaposed with motifs loaded with female associated references such as the vessel and skirt. She draws upon the decorative and applied arts, fashion and costume, often using archives and collections as a source for projects. She works by hand and digitally both with drawing through which she builds an 'archive' of usable visual imagery and with collage. Her work addresses how the fragmented and tactile nature of the 'cut' and 'paste' of collage can embed meaning.

Charlotte has been awarded numerous prizes including the Jerwood Drawing Prize in 2006. Her work is part of many collections including the V&A Museum, British Council, Wolverhampton Art Gallery, Victoria Gallery and Deutsche bank amongst others.



Ghost Orchard
2019
hand cut printed & painted
papers
184 x 112 cm
£ 13,900 incl. tax



Walking amongst Vessels 5
2019
materials
40 x 65 cm (F 53 x 75 cm)
£ 1,950 incl. tax



Walking amongst Vessels 9
2019
hand cut printed & painted
40 x 65 cm (F 53 x 75 cm)
£ 1,950 incl. tax



Women in Conversation:
Shouting, 2020
gold leaf, cold glaze, hand-
painting on earthenware
fragments (Spode Aster Jug)
20 x 13 cm
£ 580 incl. tax

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Women in Conversation:
Megaphone, 2020
gold leaf, cold glaze, hand-
painting on earthenware
fragments
£ 640 incl. tax



Women in Conversation:
Making Contact in Blue
Landscape, 2020
gold leaf, cold glaze, hand-
painting on earthenware
fragments (Spode Aster Jug)
19 x 19 cm
£ 580 incl. tax



The Lovers
2019
hand cut printed & painted 103
x 61 cm
£ 5,200 incl. tax



Fires
2019
hand cut printed & painted 103
x 61 cm
£ 5,200 incl. tax



Passion Flower
2019
hand cut printed & painted s
103 x 61 cm
£ 5,200 incl. tax

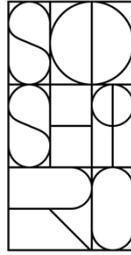


The Orchard of Lost Things
year
hand cut printed & painted
103 x 61 cm
£ 5,200 incl. tax

Please [CLICK HERE](#) for further information or to purchase any of these works

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CRAFTING at *a difference*



Denise de Cordova ©photo credit the artist

DENISE de CORDOVA represented by jaggedart

Denise de Cordova was born in Birkenhead in 1957. She trained in sculpture at Brighton Polytechnic and the Royal College of Art, and was awarded a Rome Scholarship in 1983.

She was a Henry Moore Foundation Fellow at Camberwell School of Arts and Crafts in 1984, and was made a Fellow at the Royal College of Art in 2006, where she teaches on the Sculpture programme. De Cordova works in many different sculptural mediums, as well as heavily embroidered drawings and woodblock prints. She also produces ceramics which she makes under her nom de plume Amy Bird.

For the past five years, De Cordova has been walking, often alone in the deep woods and forest spaces of British Columbia, visiting First Nation and Settler communities as part of an ongoing preoccupation with wilderness and remoteness. Through her work, de Cordova considers how the idea of the female figurative sculpture can express landscape narratives, intercultural exchange and blended identities that draw upon European and non – European sources which allude to terra mater mythologies and folk traditions.



The Watcher of High Space
2019
carved painted wood & mixed
media
51 x 21 x 21 cm
£ 2,160 incl. tax



Erl Girl
2012
Glazed stoneware & minerals
63 x 45 x 28 cm
£ 6,600 incl. tax



Long Leg of History
2017
carved painted wood and
mixed media
81 x 81 x 12 cm
£ 4,800 incl. tax



Quiet Heroine
2017
carved painted wood and
mixed media
90 x 20 x 14 cm
£ 5,100 incl. tax

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The Rock Lover
2019
carved painted wood and
mixed media
49 x 36 x 31 cm
£ 2,100 incl. tax



The Stick Herder
2019
carved painted wood and
mixed media
42 x 26 x 13 cm
£ 2,100 incl. tax



The Rock Hugger
2019
carved painted wood and
mixed media
36 x 38 x 15 cm
£ 2,100 incl. tax



Colorado Jane
2019
carved painted wood and
mixed media
74 x 22 x 10 cm
£ 4,800 incl. tax



Birds Heads
2019
stoneware ceramic, acrylic
and glaze
variable sizes
small £ 360 incl. tax
large £ 480 incl. tax



Bird Head and Chain
Rock and Chain and Branch
and Chain
ceramic, acrylic and glaze
variable sizes
£ 600 incl. tax



Spoon Lady
2019
ceramic
£ 420 incl. tax

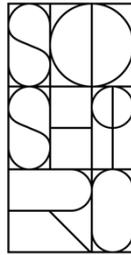


Mushrooms
2019
pulp plaster and acrylic
variable sizes
£ 360 incl. tax

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CRAFTING at *a difference*



Jorge Sarsale @jaggedart

JORGE SARSALE represented by jaggedart

Argentinian artist Jorge Sarsale's work is nourished more by contexts than by the history of art. It includes and is benefited by the influence of architectural thinking, something he acquired practicing as an architect for many years.

It was during the artistic practice that his investigation, appropriation, and development of different uses of paper consolidated it as his essential material. He uses existing paper, many times from old phone books, cutting, shredding and re-arranging it to form large networks, almost like textiles. Some fundamental aspects of his work are the definition of the surface of the plane as an area completely open to intervention, as an arbitrary slice of a specific situation in which there is no background nor figure; in which treating the surface with shredded paper and applying it on the plane in a controlled way gives it its pictorial appearance. He works on the idea of what is not visible, that which is so overwhelmingly present it turns invisible; what is beneath the surface, meaning by surface that membrane which allows us to go beyond appearance.

This is the point of departure of his work, which can manifest itself on the flat, even surfaces of canvases, directly on the wall itself, or at times appropriating space with interventions which attempt to give a new perspective.

Jorge has exhibited in various museums, institutions and galleries in Argentina, USA, China. He was awarded many prizes and grants and his work is in many private and corporate collections.



Untitled
2018
shredded paper
79 x 70 cm
£ 1,800 incl. tax



Untitled
2018
shredded paper
88 x 45 cm
£ 1,900 incl. tax



Untitled
2020
Shredded paper
50 x 50 cm
£ 1,400 incl. tax



Untitled
2020
Shredded paper
50 x 50 cm
£ 1,400 incl. tax

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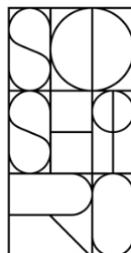


Untitled
2018
shredded paper
86 x 45 cm
£ 1,900 incl. tax

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CRAFTING *a difference* at



Juliet & Jamie Gutch ©the artist

JULIET & JAMIE GUTCH represented by jaggedart

Juliet and Jamie Gutch's mobiles, appear to be soaring, flying or falling. The works are ethereal and their contrasting shadows give life to rhythmic choreographies on the wall. Each one is created from different undulating leaves of wood. The outlined forms, like calligraphy, falling feathers, leaves or musical notes are all in perfect balance, glancing past each other, always intending to, but never touching.

Juliet and Jamie were commissioned a large-scale installation for John Lewis at Westfield Stratford City, East London. They have also created "A Murmuration of Starlings", for the reception atrium of the Northumbria Specialist Emergency Care Hospital.



The Life of Things: Fig *
2020
Maple
51 x 41 cm
£ 560 incl. tax



The Life of Things: Sweet Pea*
2020
Maple
47 x 24 cm
£ 560 incl. tax



The Life of Things: Olive *
2020
Maple
63 x 70 cm
£ 560 incl. tax

**Installation inspired by a poem by William Wordsworth: Lines Composed a Few Miles above Tintern Abbey, 1798
"With an eye made quiet by the power of harmony, and the deep power of joy, we see into the life of things."*



Soaring
2020
smoked oak and sapele
40 x 60 cm
£ 560 incl. tax

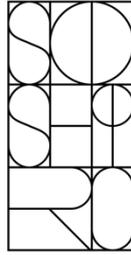


Speaking to the Wind
2020
smoked oak and sapele
60 x 76 cm
£ 650 incl. tax

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CRAFTING at *a difference*



Katie Mawson ©the artist

KATIE MAWSON represented by jaggedart

We live in a chaotic world where everything seems to get louder, busier, bigger and faster...Katie's response to this is to slow down, to retreat into an inner space to make her work.

Katie formerly trained as a textile designer and has for many years run a successful knitwear business. Her main strength has always been her use of colour and her fascination and love of colour has more recently taken her down the Art path. Over the past couple of years Katie has been collecting vintage cloth bound books from local charity shops, she uses the cloth from these books as both her Palette and canvas. The array of colours is infinite, many of them faded and marked through time...they all have a former life and story.

She slices, cuts, rips and skins these beautifully marked and faded cloths from their boards; this is all part of the making process...deconstructing to then reconstruct into something new.

Katie spends hours arranging and rearranging shapes and colours, often starting with one idea which evolves into something else along the way. She likes this fluidity, for her it is all about colour balance, positive and negative spaces and creating a sense of tranquillity. During the process of making there are so many different emotions going on, it can be exciting, daunting, frustrating, hopeless...all of these feelings along the way; then, when she thinks something is 'finished' there will be a brief feeling of satisfaction before her critical eye comes in again. This is where she stops and moves on to the next piece of work.

She lives in the Lake District and wild swims at sunrise throughout the year; the quietness and calmness of these swims, along with the changes in weather and seasons, inform her work as does the aging process within more urban environments; she likes to juxtapose the beauty of urban decay and dereliction with the purity of nature.



Blistered with the Sun
2020
painted vintage book cover
31 x 31 cm
£ 510 incl. tax



Things Invisible to See
2020
painted vintage book cover
23 x 20 cm
£ 350 incl. tax

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Pink Moon
2020
painted vintage book cover
29 x 25 cm
£ 470 incl. tax



Its Own Way of Light
2020
painted vintage book cover
31 x 31 cm
£ 510 incl. tax



Inversion
2020
painted vintage book cover
35 x 25 cm
£ 510 incl. tax



Corners of the Evening
2020
painted vintage book cover
29 x 24 cm
£ 470 incl. tax



Bitter Sweet
2020
painted vintage book cover
30 x 23 cm
£ 470 incl. tax



Rose Tinted
2021
painted vintage book cover
30 x 23 cm
£ 470 incl. tax



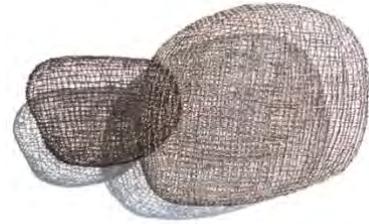
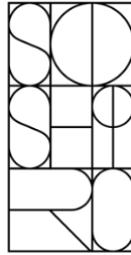
New Beginnings
2021
painted vintage book cover
23 x 30 cm
£ 470 incl. tax

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CRAFTING *a difference*

at



Kazuhito Takadoi ©photo Kazuhito Takadoi

KAZUHITO TAKADOI represented by jaggedart

Inspired by the rich woodland surrounding his birthplace of Nagoya, Japan, Kazuhito grows and hand picks grasses, leaves and twigs from his garden, sowing each blade through the paper. As the grasses dry and mature they embark on a subtle colour shift, comparative to seasonal change.

For Kazuhito, his work is a collaboration with Nature, taking materials that Nature offers and with them he tries to convey aspects or moments of it. Nature is ephemeral and his aim in a way is to interrupt the natural process of decay. With his works, he steps in to halt that decay.

Kazuhito trained in Agriculture and Horticulture in Japan the US and in the UK, before studying Art and Garden Design in the UK.

He has shown at the Daiwa Foundation and since 2008 has been showing with jaggedart in London. His works are in important private and corporate art collections including Fidelity, Loewe and the Toshiba Galleries at the Victoria and Albert Museum in London. In 2019 Kazuhito was awarded a Special Mention at the Loewe Crafts Prize.



Shintou (osmosis)
2020
hawthorn twigs and linen twine
120 x 75 x 30 cm
£ 12,900 incl. tax



Asatsuyui 3 (Morning Dew)
2020
green grass, gold leaf, beech
twig on washi paper
62 x 53 cm
£ 6,500 incl. tax



Asayake 1 (Morning Glow)
2020
red grass, gold leaf, beech twig
on washi paper
62 x 53 cm
£ 6,500 incl. tax



Asayake 2 (Morning Glow)
2020
red grass, gold leaf, beech twig
on washi paper
62 x 53 cm
£ 6,500 incl. tax

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Sekka 6
2020
cherry wood, beech twig,
Japanese paper string
120 x 25 x 15 cm
£ 5,400 incl. tax



Hoko (Direction)
2019
hawthorn twigs and linen twine
155 x 80 x 30 cm
£ 13,200 incl. tax



Jin (Kernel)
2020
hawthorn twigs and linen twine
73 x 65 x 23 cm
£ 9,900 incl. tax



Yokuka 4 (Samara 4)
2020
black walnut, Japanese paper
string, beech twig
16 cm diameter
£ 1,180 incl. tax



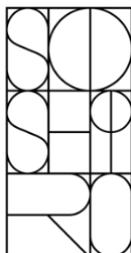
Yokuka 3 (Samara 3)
2020
lime waxed oak, Japanese
paper string, beech twig
16 cm diameter
£ 1,180 incl. tax

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CRAFTING *a difference*

at



Lis Costa ©Lis Costa

LIS COSTA represented by jaggedart

Lis Costa's works are paper sculptures. Working with a thick sheet of paper and a scalpel, Lis patiently cuts out sections of the paper, carving and raising them, allowing volume and textures.

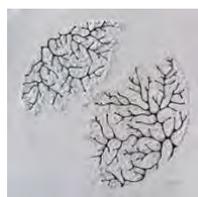
Layers emerge offering shadows and movement. Her works are mainly white, only using the paper to create the forms. Simple at first sight, almost imperceptible, her works on the contrary, are rich, detailed and complex. Petals, leaves, flowers and organic shapes emerge from the paper in waves and swirls. Everything emerges from that one sheet of paper. It is all on the surface of the paper, how the thin cut out shapes overlap, almost like fish scales, confront each other, rest on each other, creating an illusion of movement.

Lately Lis has been experimenting with colour. She has started painting with watercolour, offering transparency and flow. Her training in architecture and experience in design allows her to build the works, as if models or maquettes for a larger landscape.

Lis was born in Goiânia, Brazil. She attended Visual Arts at Federal University of Goiás (UFG) and then studied Architecture at UCG University the following year, where she graduated in 1985.

She returned to art in recent years and was involved in cultural associations that allowed her to work creatively and to show her first works.

Lis has moved to Bologna, Italy, in 1991. She has been exhibiting with jaggedart since 2018.



Coral
2020
sculpted paper and acrylic paint
60 x 60 cm
£ 2,500 incl. tax



Slit
2020
sculpted paper and acrylic
paint
60 x 60 cm
£ 2,500 incl. tax

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Untitled – Gold series
2019
sculpted paper and gold paper
38 x 38 cm
£ 1,600 incl. tax



Untitled – Gold series
2019
sculpted paper and gold paper
38 x 38 cm
£ 1,600 incl. tax



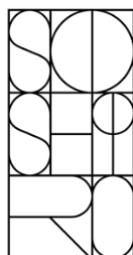
Round Canyon
2020
sculpted paper and acrylic paint
70 x 70 cm
£ 2,900 incl. tax

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CRAFTING *a difference*

at



Lucas Ferreira ©Lucas Ferreira

LUCAS FERREIRA represented by jaggedart

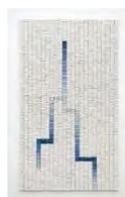
Lucas Ferreira 's works are made from small hand-crafted fragments of ceramic. Small flat rectangles are joined together to forming different compositions. Each fragment, the same size and shape, one next to the other, almost sewn together, accumulated to form sequences, rhythms, which are then altered by the inclusion of pieces in a different colour. White, black, blues or different shades of grey woven together to become a sumptuous fabric.

Repetition, sequence, order and interruption convey the method by which the fragments are meticulously arranged creating geometric and abstract shapes. Some of the works appear at the same time in a series, where the alteration of the black pieces marks different spaces and rhythm in the compositions. The work is subtle, intriguing. Only a closer look will offer the viewer a rendition of what it is about. "My work is inspired by geological formations. I enjoy crafting minimalist textured studies inspired by how rocky surfaces are reshaped over time."

Lucas was shortlisted as one of the few UK ceramic artists for the Korean Ceramic Biennale. Lucas won the Ceramic Review Newcomer to Ceramic Art London 2019



Cascade 1
2020
ceramic
100 x 65 x 7 cm
£ 6,960 incl. tax



Cascade 2
2020
ceramic
100 x 65 x 7 cm
£ 6,960 incl. tax



Clashing Waves 1
2019
ceramic
50 x 50 cm
£ 3,000 incl. tax



Clashing Waves 2
2019
ceramic
50 x 50 cm
£ 3,000 incl. tax

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Evanescence
2018
ceramic
14 x 100 cm
£ 3,400 incl. tax



Collaboration with Valéria
Nascimento
Life finds a Way
ceramic and porcelain
100 x 100 cm
£ 11,800 incl. tax

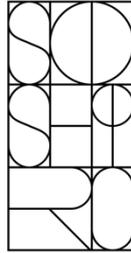


Oceanic
2020
ceramic
60 x 120 cm
£ 9,600 incl. tax

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CRAFTING at *a difference*



Max Bainbridge @ photo Forest + Found

MAX BAINBRIDGE represented by jaggedart

Artists Max Bainbridge and Abigail Booth set up their studio practice, Forest + Found, in early 2015 as a space for material research and cross disciplinary collaboration. They both met whilst studying at Chelsea College of Art.

Max Bainbridge studied Fine Art at Chelsea College of Art, where he graduated in 2013 as a photographer and sculptor.

Both use the forest as a starting point for their works. Max uses felled trees to make wooden vessels and wall pieces. Abigail uses wood, bark, roots, leaves, sines and material found in the d=forest to dye her fabrics and use the pieces for her sewn paintings.

In 2018 Forest + Found were selected at Jerwood Makers Open and their exhibition has been touring around the UK. They have exhibited at New Art Centre, Ruthin Craft Centre , Kettle's Yard and National Centre of Craft & Design . Sleaford amongst others.

Forest + Found have been showing with jaggedart since 2017.



Standing jar
2020
burnished sycamore
43 x 30 cm
£ 3,600 incl. tax



Offering Bowl 3
2020
burnished sycamore
42 x 21 cm
£ 2,600 incl. tax



Offering bowl 1
2020
burnt sycamore
41 x 22 cm
£ 2,800 incl. tax



Copse
2020
Burnt brown oak
75 x 40 x 12 cm
£ 4,500 incl. tax

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Tarn 1
2020
burnt sweet chestnut
47 x 11 cm
£ 2,800 incl. tax



Tarn 2
2020
burnt sweet chestnut
54 x 11 cm
£ 3,200 incl. tax



Burnt Moon Jar
2020
English walnut
22 x 30 cm
£ 2,100 incl. tax



Locked Vessel
2020
Burnt Ash
70 x 35 cm
£ 7,200 incl. tax

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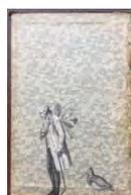
CRAFTING *a difference* at



Monica Fierro ©photo jaggedart

MONICA FIERRO represented by jaggedart

Monica Fierro works with old, damaged books and gives them new life. Her practice has been inspired by embroidery, sewing, textiles and clothes making practiced by the women in her family. Her books reveal characters, particularly from illustrated XVIII Century English books, appearing from the curled up or folded cut out pages, becoming exquisite sculptures. Although many of the protagonists of the books may be tormented or dramatic, a sense of humour and mischief permeates the works. The collages presented in Platform are made on book covers. The pages and the story have disappeared, yet Monica creates a new narrative. The figures are collaged onto the inside of the covers, imagery in black and white, presenting almost surreal scenes full of humour and fantasy, where fish fly and gentlemen are swallowed by gigantic shell-like hats. The scenes, reminiscent of Jules Verne, with characters swirled up by romance, adventure, fantasy and chivalry.



The Vaccination 2
2020
collage on book cover
19 x 13 cm
£ 295 incl. tax



Apolo – Historia del Arte
2020
collage on book cover
19 x 13 cm
£ 295 incl. tax



Argentine History
2020
collage on book cover
20 x 14 cm
£ 295 incl. tax



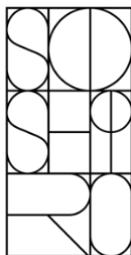
Untitled
2020
collage on book cover
19 x 13 cm
£ 295 incl. tax

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CRAFTING *a difference*

at



Patricia Swannell ©photo credit the artist

PATRICIA SWANNELL represented by jaggedart

Swannell's work explores our relationship with, and effect on, the natural world around us. Trees, the lungs of the earth, are potent signifiers. Rooted in the ground while reaching to the sky, they connect us to both past and future human generations.

Swannell's delicate graphite drawings portray with subtlety the passage of time with the repetition of each tree's characteristics – common name, Latin name, location and the date - echoing the endless repetition of seasons through time. Her detailed drawings materialise the passing of time and give concrete form to ephemeral moments in the natural world. Each drawing matches the current profile and circumference of each tree. At the centre of each drawing is a seed or cutting from that tree that represents both the starting point of the tree and its future. The work represents a meditation on time – embedded in the environment we inherit and the legacy that we leave behind. Swannell's print and photography project with the Woodland Trust, Legacy: A Reciprocal Tribute at the Queen Elizabeth Diamond Jubilee Wood in Leicestershire, started in 2014 and will continue for the next six decades, recording the growth of the woodland by photographing the same family every year as the trees in the background shift, grow and transform alongside them.

Her focus on environmental matters is also reflected in her work for The Royal Botanic Garden at Wakehurst Place which highlights the conservation work of Kew's Millennium Seed Bank. Swannell's work convey her keen interest in the environment. She has completed her MA in Fine Art at City and Guilds of London Art School in 2009 and has been showing with jaggedart since 2007.



Capadocian Maple
2020
graphite on paper
90 x 90 cm
£ 3,600 incl. tax



Inheritance: London Plane
2018
graphite on paper
82 x 82 cm
£ 3,600 incl. tax

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jaggedart or call us at +44(0) 20 7486 7374



Inheritance: Foxglove
2018
graphite on paper
60 x 60 cm
£ 2,600 incl. tax



Alchemy II
2019
unique monoprint with gold leaf
43 x 37.5 cm F 46 x 39.5 cm
£ 690 incl. tax



Transmutation I
2019
unique monoprint with gold leaf
70 x 51 cm F 75 x 55 cm
£ 1,200 incl. tax



Transmutation II
2019
unique monoprint with gold leaf
70 x 51 cm F 75 x 55 cm
£ 1,200 incl. tax



Common Lime
2018
graphite on paper
76 x 57 cm
£ 1,780 incl. tax

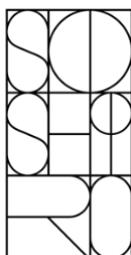


Copper Beech, Regent's Park
Graphite on Rives
76 x 57
£ 2,200 incl. tax

Please [CLICK HERE](#) for further information or to purchase any of these works

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Rachel Shaw Ashton ©photo credit the artist

RACHEL SHAW ASHTON represented by jaggedart

Rachel Shaw Ashton hand cuts figures and forms from watercolour paper that is spray-painted. White, black or grey on white, each separate piece of meticulously cut paper is grouped together to form a stunning three-dimensional piece. Shadows between and behind each paper form create a dramatic tension. Despite the intensely laborious process of cutting each shape by hand, Rachel's works have a fluid energy. Some works are calm; others are frenzied as the separate cuttings sweep up into one greater scenario. In some works, Rachel conveys a sense of realisation through the stirring of movement and in others a feeling of things being static and resigned.

Rachel's new series of works are inspired by Posidonia grasses. At 200,000 years old Posidonia Seagrass is the oldest living organism on earth, oxygenating the sea and creating vast habitats for millions of sea creatures. But like so many other living things, it is quickly being eroded by human activity. The paper meadows are hand cut with a scalpel and some are painted with a subtle pigment made from washed-up seagrass by the artist Elizabeth Rose Langford. Rachel studied Illustration at Brighton Art School. She spent many years as an illustrator and subsequently concentrated on fine art. She recently had a solo show at The Gallery in Snape Maltings. Rachel has been represented by jaggedart since 2009.



Remember Now: Posidonia Sea
Grass
2020
hand cut paper and pigment
50 x 100 cm
£ 1,500.00 incl. tax



Remember Now: Posidonia Sea
Grass VI
2020
hand cut paper
40 x 100 cm
£ 1,400.00 incl. tax



Remember now: Posidonia
Sea Grass, Ibiza
2020
hand cut paper
100 x 160 cm
£ 3,300 incl. tax



Jump
2020
hand cut paper
85 x 65 cm
£ 1,600.00 incl. tax

Please [CLICK HERE](#) for further information or to purchase any of these works

jaggedart or call us at +44(0) 20 7486 7374



Everybody Believes
2020
hand cut paper
30 x 15 cm
£ 380 incl. tax



The Persistence of Memory III
2020
hand cut paper
30 x 15 cm
£ 380 incl. tax

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CRAFTING *a difference*

at



Tanya McCallin ©photo credit the artist

TANYA McCALLIN represented by jaggedart

Tanya McCallin's making is based upon craftsmanship, skill and material enquiry, in a way seeking out the essence of the stuff, using porcelain, stoneware and earthenware clays, some highly refined, others betraying their geological origins.

Her forms are simple, elemental and essentially universal. Some are open bowl forms, others are tall, thrown and assembled cylinders, to become objects with particular haptic and aesthetic qualities. Tanya is interested in the edges of pots, the balance and poise of their form, structure and surface, but also in their group dynamics; in their relationship to each other and the architectural spaces they inhabit and rest upon.

Tanya McCallin is a studio potter based in London, with a professional background in Theatre and Opera Design. In 2015 she completed the City Lit Ceramics Diploma.



Conical Vessel
2020
unglazed clay
16.8 x 20 cm
£ 310 incl. tax



Sculptural Vessel
2020
unglazed clay
37.5 x 15 cm
£ 560 each incl. tax



Open Offering Bowls
2020
unglazed clay
6 x 12.5 cm
£ 190 each incl. tax

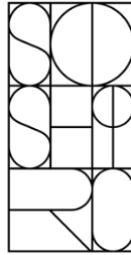


Conical Bowl
2020
unglazed clay
14 x 19 cm
£ 310 incl. tax

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CRAFTING *a difference* at



Thurle Wright ©photo the artist

THURLE WRIGHT represented by jaggedart

Thurle Wright's intricate paper works are influenced by language, nature and their systematic and structural properties. Thurle patiently folds, morphs, cuts and contorts her various paper sources, in order to distort and deconstruct their original meaning and purpose. She frequently refers to maps and classical works of literature as her source material, creating compositions which look like fabric or tapestries. The sentences and words of a book are cut, re-ordered, woven, disrupting their original narrative and offering a different meaning. In their original form, by reading a map or a book, the reader is taken on a different type of journey, which is paralleled by the complex transformation that these materials go through as they become artworks. Her paper shapes and the way they are tidily arranged become like exquisite embroidery or fabric, weaving words, places and stories together.

Thurle has exhibited widely with galleries and art fairs across the UK, most notably at the V&A Museum of Childhood, Royal London Hospital and Canary Wharf. She has also showcased work abroad as far as Australia, California, Germany, Paris and Brussels.



Tapestry Sampler II
2020
pages from *Silas Marner* by
George Elliot
50 x 39 cm
£ 1,100.00 incl. tax



Tapestry Sampler III
2020
pages from *Silas Marner* by
George Elliot
50 x 39 cm
£ 1,100.00 incl. tax



Marking Time 3
2020
pages from *Marcel Proust Les Temps Retrouve*
49 x 67 cm
£ 2,300 incl. tax



Marking Time 2
2020
pages from *Marcel Proust Les Temps Retrouve* and tea on
canvas
39 x 39 cm
£ 910 incl. tax

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Marking Time 4
2020
pages from Marcel Proust Les
Temps Retrouve
37 x 30 cm
£ 790 incl. tax



The Art of Verse Making
2019
text from a Victorian book for
girls and ink on canvas
38 x 31 cm
£ 780 incl. tax



Truth and meaning
2018
text from a book on
Philosophical Logic and ink
40 x 40 cm
£ 1,200.00 incl. tax



Bible Weave
2019
pages from the Old Testament
400 x 50 cm
£ 5,900 unframed incl. tax



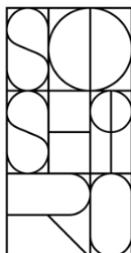
Adventure
2018
text and images cut out from
old atlases, Boy's Annual
stories, old school dictionary
and a painted sports hoop
92 x 92 cm
£ 4,500 incl. tax

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CRAFTING *a difference*

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Valéria Nascimento ©photo credit the artist

VALERIA NASCIMENTO represented by jaggedart

Born in Brazil Valeria graduated with a degree in Architecture cementing her interest in the fusion between urban landscapes and natural forms. She was introduced to clay a year later and became fascinated by its multiple possibilities for expression and the development of ideas.

Her inspiration is drawn mostly from the natural world and porcelain has the smoothness and the malleability that she needs to create new shapes, manipulating it to appear in some cases defiantly weightless.

Her work is about repetitive sequencing with separate elements to form a cohesive sculptural group. She is principally interested in large-scale wall installation projects.

Her commissions include various private residences in the UK and abroad. Her corporate commissions include Tiffany & Co., Escada, Bucherer, Elemis, Wedgewood, Four Seasons Hotels, Spring Restaurant in Somerset House and Barts Hospital in London amongst others.



White Flora (number 5)
2020
porcelain
30 cm diameter
£ 3,600 incl. tax



White Flora (number 9)
2020
porcelain
28 cm diameter
£ 3,480 incl. tax



White Coral (number 3)
2020
porcelain
13 cm diameter
£ 1,560 incl. tax



Black Sakura
2020
porcelain and charred wood
25 x 13 x 25 cm
£ 3,360 incl. tax

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jaggedart or call us at +44(0) 20 7486 7374



White Coral (number 6)
2020
porcelain
16 cm diameter
£ 2,040 incl. tax



White Coral (number 7)
2020
porcelain
10 cm diameter
£ 1,320 incl. tax



Black Flora (number 8)
2020
porcelain
35 cm diameter
£ 4,560 incl. tax



Black Coral (number 10)
2020
porcelain
16 cm diameter
£ 2,160 incl. tax



White Drift (number 11)
2020
porcelain and charred wood
18 cm diameter
£ 1,650 incl.



Black Flora
2020
porcelain
100 cm diameter
£ 16,800 incl. tax



White Sakura (number 4)
2020
porcelain
25 x 13 x 25 cm
£ 3,240 incl.



Collaboration with Lucas
Ferreira
Life finds a Way
ceramic and porcelain
100 x 100 cm
£ 11,800 incl. tax

Please [CLICK HERE](#) for further information or to purchase any of these works

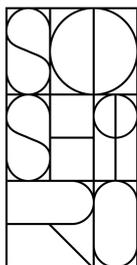
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MADEINBRITALLY

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Andrea Salvatori, ©Luca Nostri

ANDREA SALVATORI represented by **MADEINBRITALY**

Andrea Salvatori (Italy, 1975) is an internationally renowned visual artist working with the ceramic medium to realise often ironic and witty sculptures, sometimes involving a diverse selection of found objects, such as Murano glass vases, Meissen porcelain miniatures or Ginori period ceramics sourced in flea markets around Europe. Salvatori's works often begin with these items and proceed by the addition of elements masterfully created by the artist, generating an unexpected semantic shift. The result is unique, encompassing pop culture and kitsch aesthetics: a witty and effective way to turn reality upside-down and at the same time a powerful combination of exquisite craftsmanship and genuine irony.



Composizione 40100#02
(In crescendo)
2019
glazed earthenware
h 47 x 30 x 30 cm
£ 6,800



Composizione 40100#04
(Discanto)
2019
glazed earthenware,
h 20 x 42 x 42 cm
£ 6,800



Composizione 40100#08
(Sarabanda)
2019
glazed earthenware
h 38 x 40 x 40 cm
£ 6,800



Composizione 40100#09
(Andante con moto)
2019
glazed earthenware
h 36 x 38 x 28 cm
£ 6,800

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Composizione 40100#12
(Fluffy)
2019
glazed earthenware
h 35 x30 x 30 cm
£ 6,800



Green Black Pandora
(Gocce di pioggia su di te)
2020
glazed earthenware and
porcelain 37 x39 x 20 cm
£ 5,200



Light yellow Pandora
(Sole a capolino a Sent)
2020
glazed earthenware and
porcelain
34 x28 x 17 cm
£ 3,400



Green Black Pandora
(Il dragone disarmato)
2020
glazed earthenware and
porcelain
26 x47x23 cm
£ 4,800



Untitled
2017
glazed earthenware
h 76 x27 x 35 cm
£ 6,800



Invasata
2017
porcelain
h 28 x17 x 21 cm
£ 3,200



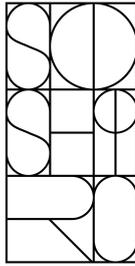
Invasata
2020
glazed earthenware
h 20 x 12 cm
£ 1,200



Michelangelo Pret a porter
2018
glazed earthenware
h 8.5 x 10 x 8.5
£ 1,000

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Annemette Beck, ©MADEINBRITALY

ANNEMETTE BECK represented by MADEINBRITALY

Annemette Beck (Denmark, 1955) is a Danish textile designer based in Fanoe, a small island in the Wadden Sea National Park on the Danish west coast. With a creative approach to product innovation and a wide-reaching knowledge of materials, Annemette creates textiles with an emphasis on artistic expressions. She has a unique flair for analysing the visual identity of customers and transforming them into textile solutions that meet the functional and aesthetic needs of the customer. Annemette takes pride in pushing boundaries with non-traditional combinations of materials and astonishing creations. Annemette Beck is educated as a textile designer from Design School Kolding, Denmark. She established Beck & Kinch in 1979 and today she is internationally renowned for her work. Annemette has also been teaching for more than a decade and facilitates workshops globally where the primary focus is the recycling of existing resources.



Sand Drift
2020
Polyester, polyamid,
monofilament
h 265 x 100 cm
£10,000



Stormy Night
2020
Viscose, lurex, coated
polyester, monofilament,
cotton, nylon
h 275 x 100cm
£ 15,000



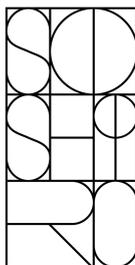
Brass Fringes Wall Piece
2020
Brass and paperyarn
h 160 x 150cm
£ 16,000



Felt and Gold
2020
Wool felt and gold leaf
each h 100 x 10 x 3 cm
installation of 9 pieces
£ 8,000
Individual piece
£1,000 each

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Bottega Vignoli, ©Cesare Baccari

BOTTEGA VIGNOLI represented by **MADEINBRITALY**

Bottega Vignoli (f. Italy, 1976) is a brand of artistic ceramics based in Faenza, one of the most representative ceramic production centres in Italy. Founded in 1976 by sisters Saura (b.1956) and Ivana (b. 1948), Bottega Vignoli stands out for its limited production, accurate details and skilful experimentation resulting in stunning unique and one-of-a-kind pieces. Their style is immediately recognizable and expressively follows the path of Mediterranean majolica, with inspiration taken from Byzantine, Roman and Islamic themes reinterpreted in their own unique style. Bottega Vignoli production includes ornamental pieces, household objects, elements for urban design, limited series, and customized lines. The firing with full-fire reduction technique which they use allows them to obtain shimmering colours and iridescent reflexes so that every piece has unique and inimitable features. The decorative themes are historical reinterpretations or completely original ones, but always on the path of research that makes this territory so distinct.



Mediterranea Moon Jar
2020
Full-fire reduction
earthenware
diam 30 cm
£ 2,400



Mediterranea Moon Jar
2020
Full-fire reduction
earthenware
diam 25 cm
£ 2,000



Mediterranea Moon Jar
2020
Full-fire reduction
earthenware
diam 30 cm
£ 1,200



Mediterranea Moon Jar
2020
Full-fire reduction
earthenware
diam 30 cm
£ 1,200

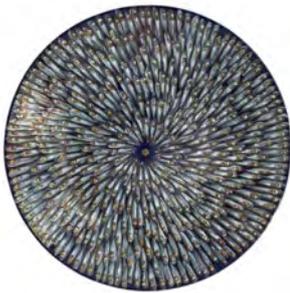
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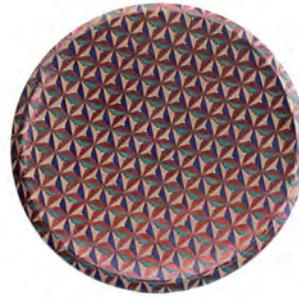
Cassettoni Moon Jar
2019
Full-fire reduction
earthenware
diam. 30 cm
£ 3,200



Parallepipedal Moon Jar
2017
Full-fire reduction
earthenware
diam. 30 cm
£ 3,000



Mediterranea large plate
2020
Full-fire reduction
earthenware
diam. 55 cm
£ 3,000



Orvieto large plate
2018
Full-fire reduction
earthenware
diam. 52 cm
£ 2,800



Roma vase
2019
Full-fire reduction
earthenware
h 40 cm
£ 2,400



Mediterranea cone vase
2020
Full-fire reduction
earthenware
h. 25 cm
£ 700



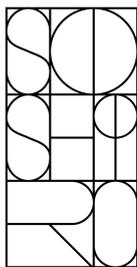
Geometrical décor bowls
2019
Full-fire reduction
earthenware
various sizes
From £180



Mediterranea décor bowls
2019
Full-fire reduction
earthenware
various sizes
From £180

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Ceramica Gatti 1928 ©MADEINBRITALY

CERAMICA GATTI 1928 represented by **MADEINBRITALY**

Riccardo Gatti got to know Italian futurists in 1928, only a few months after founding his workshop in Faenza. It was the beginning of an outstanding artistic adventure that continues to this day. At the time Riccardo Gatti became friends and formed crucial relationships with artists such as Gio Ponti and Giacomo Balla and he had the opportunity to make his work known in Italy and across Europe, by taking part in the most important shows on ceramics. After Gatti died in 1972, his grandnephew Davide picked up his legacy at Bottega D'Arte Ceramica Gatti and has continued to nurture relationships and partnerships with an incredibly long list of painters and sculptors of international fame including Alberto Burri, Enrico Baj, Hsiao Chin, Giosetta Fioroni, Pablo Echaurren, Mimmo Paladino, Enzo Cucchi, Mike Kelley and Luigi Ontani.



Lustre Vase
2016
Glazed earthenware with
copper lustre
diam. 30 cm
£ 1,800



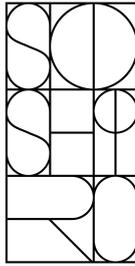
Lustre Vase
2016
Glazed earthenware with
copper lustre
diam. 45 cm x 18cm h
£ 2,200



Lustre Vase
2016
Glazed earthenware with
copper lustre
diam. 35 cm x 13cm h
£ 1,800

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Claudia Frignani ©the artist

CLAUDIA FRIGNANI represented by **MADEINBRITALY**

Claudia Frignani (Massa Carrara, Italy 1965) is a Milan based ceramic artist and designer. After completing studies in graphic design, sculpture, and photography at Art Institute of Monza, she specialised in illustration for advertising. Realising that was not her ideal career path and wanting to come back to her inner cords, in 1993 with her brother Nik Claudia founded furniture and décor design firm Wunderkammer Studio. Claudia designs and produces unique pieces and limited editions, with attention to materials, shapes, and techniques. Experimenting with surfaces, researching on materials and textures, rediscovering of ancient techniques, wondrous observation of the natural world and an inexhaustible desire to create are the ingredients that give rise to the creation of the furnishings and accessories designed by Claudia Frignani, in a fine balance between art and design. For years Claudia has been presenting furnishing collections to international audiences, collaborating with architects and interior designers, creating public and private spaces. After exploring her creativity through a variety of materials (castings, metals, concrete, wood, leather, textiles), pottery became a passion in constant evolution. Starting from a block of raw clay, using the ancient technique of "colombino" Claudia creates her vases exclusively by hand. Her inspiration comes from a curious and astonished observation of the natural world, that fascinates her since childhood. Lines, colours, shapes, textures, stolen from nature and processed through her personal and unique search of beauty



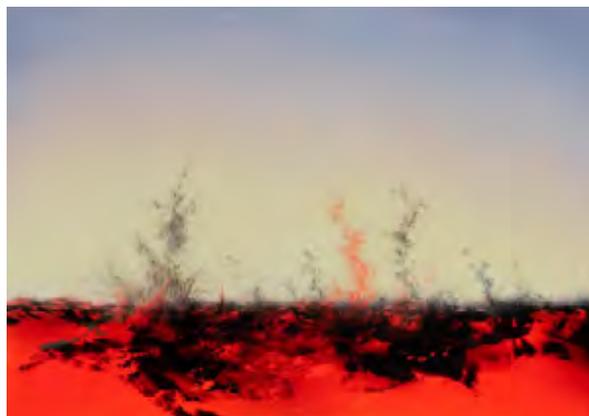
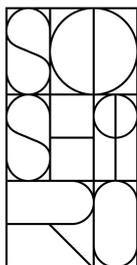
Artemisia vase
2020
Glazed earthenware
33 x37 cm h
£ 3,800



Paperclay vase
2020
Glazed earthenware
33 x36 cm h
£ 4,000

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CRAFTING *a difference* at



Enrico Minguzzi ©the artist

ENRICO MINGUZZI represented by **MADEINBRITALY**

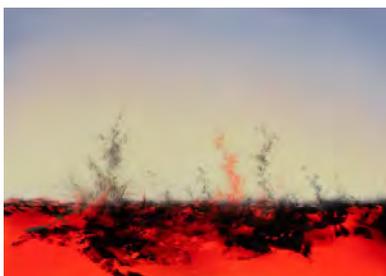
After attending his diploma at the Liceo Artistico, Ravenna, Enrico Minguzzi (Italy, 1981) attended the Accademia delle Belle Arti in Bologna where he graduated in 2008. Then he lived in Milan and later in Bagnacavallo (Ra) - Italy, where he now lives and works. A border artist between figuration and abstraction, his powerfully figurative works are born on largely and informal bases and never from a real data or even a photograph. For some critics it has been easy therefore to assimilate his work from the liquid and metamorphic appearance to recent theorisations of sociological character. With a wide look, it should be noted that Minguzzi shows that he can confront himself with part of the great nineteenth century tradition (especially of the Pre - Raphaelite environment, between the veils of the sharpness under the microscope of John Everett Millais or William Henry Hunt, but also with some debt to Caspar David Friedrich) offering a sublime reality (clouds, beaches, prairies and woods parts of nature escaped from contemporary disaster) however an image enigmatic, feverish, and pervaded with senses of restlessness like David Lynch in "A straight story".



1st of January
2020
Oil on board
60 x 75 cm
£ 3,200



An encounter
2020
Oil on board
34 x 30 cm
£ 1,600

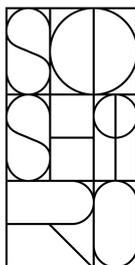


First light
2020
Oil on epoxy resin on
canvas
100 x 140 cm
£ 6,000

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CRAFTING *a difference*

at



Francesco Ardini ©the artist

FRANCESCO ARDINI represented by **MADEINBRITALY**

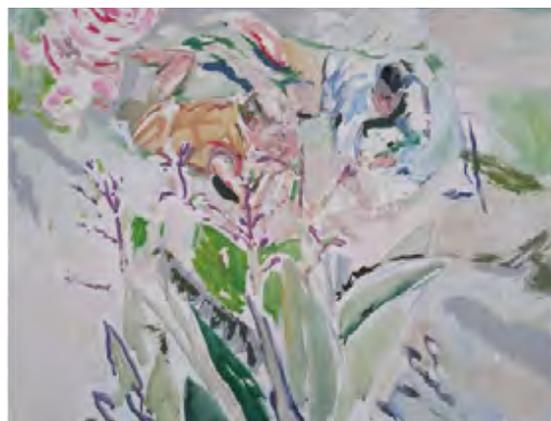
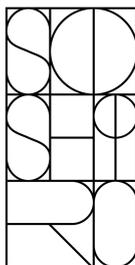
Francesco Ardini (Padua, Italy, 1986) lives and works between Padua and Nove. Ardini's work represents a genuine and powerful re-invention of the ceramic medium through the most skilled, exquisite, and adventurous craftsmanship united with the vision of a conceptual contemporary artist. The traditional ceramic processing is reconsidered and deformed with self-confidence, comfort and lack of any prejudice and it is consequently becoming extremely eloquent. Francesco Ardini's ceramic medium research injects the highest degree of innovation and experimentation into pottery, possibly the most ancient of all manufacturing that humankind has learnt. Ardini's artworks have been displayed in solo exhibitions at the Federica Schiavo Gallery in Rome, Ohmyblue Gallery in Venice, Museum of Ceramic Palazzo Botton in Torino, Italy, and Galleria Valentina Vonomo Bonomo in Rome. Additionally, he has contributed work to group exhibitions at galleries such as the Saatchi Gallery in London, Istituto Veneto Di Scienze in Venice, and the International Ceramics Studio in Hungary. In 2015 he held a residency at the Ceramic Creative Center affiliated with the Clayarch Gimhae Museum in South Korea.



Inviluppo
2017
Glazed earthenware
45 x48 x 36 cm h
£ 4,000

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Giulio Catelli ©the artist

GIULIO CATELLI represented by **MADEINBRITALY**

Giulio Catelli (Rome, Italy 1982) is an Italian painter born and based in Rome. He has graduated in history of arts at Università La Sapienza in Rome and after in fine art and painting at Accademia di Belle Arti di Macerata. The subjects of his paintings are intrinsically linked to everyday life, they are things he sees from his windows, strolling around his neighbourhood or immersing himself in nature. The representation of these fragments almost as “visual flashes” as he likes to define them, certainly follows the footprints of the Impressionists’ “*tranche de vie*” approach as well as his preference to paint live also does. What really defines Catelli very own signature though is a delicate sense of suspension often created through an extremely peculiar use of colour and an exquisite equilibrium of full and empty spaces. Joy literally transpires from his paintings and so does lightness and grace. One thing one can definitely see in Catelli’s work is that painting can indeed be a very pleasant exercise, a source of joy and genuine amusement.



Interior with small sofa
2020
Oil on canvas
100 x 80 cm
£ 3,000



Civita Castellana
2020
Oil on panel
50 x 40 cm
£ 1,500



Swimmers (getting ready)
2020
Tempera on paper
34 x 24,5 cm
£ 500



English bathers
2020
Oil on canvas
40 x 35 cm
£ 1,200

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On the lawn
2020
Oil on canvas
40 x 50 cm
£ 1,600



Boy on the lawn of the
Mathematics department
2020
Oil on paper
20 x 30 cm
£ 420



Sparrow
2020
Oil on paper
24,5 x 18 cm
£ 400

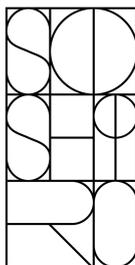


Sparrow
2020
Oil on paper
24,5 x 18 cm
£ 400

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CRAFTING *a difference*

at



Renzi & Reale ©MADEINBRITALY

RENZI & REALE represented by **MADEINBRITALY**

Roberto Renzi & Roberto Reale operated in a successful collaboration renowned in the international ceramic scene from the mid 90s till the early 2000s. There are only few pieces left of this stunning ceramic production combining the centuries old ceramic traditions of the South and the North of Italy with exquisite craftsmanship and visionarie concept. The inspiration for these pieces named Pioggia Barocche (Baroque rains) comes from the natural phenomenon of heavy rainfall in deserts occurring during their spring season which is October and November, when as a consequence there will be a sudden bloom of the flowers 'hibernating' beneath its surface.



Pioggia Barocca
2003
Glazed earthenware
38 x 58cm h
£ 6,800

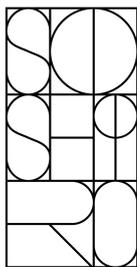


Pioggia Barocca
Glazed earthenware
60 cm x 34cm h
£ 6,000

For further information please email us at info@madeinbritaly.com or call us at +44 (0)771 1434086

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at



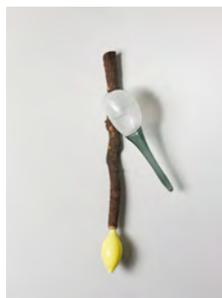
Rose Nguyen, © the artist

ROSA NGUYEN represented by **MADEINBRITALY**

Rosa Nguyen (Great Britain, 1960) creates sculptural objects and site-specific art works, working in the fields of ceramics and glass. Her practice primarily engages with making and drawing. Her sculptural objects and vessels are presented through displays and site-specific artworks, which combine handmade ceramic and glass forms with living and preserved botanical elements. Her signature large-scale displays and wall tableaux allude to our holistic relationship with a visible and transient natural world. With a long-standing interest in Animist and Oriental philosophies and taking inspiration from discrete arts such as gardening and flower arranging – Rosa's work evokes a contemplative aesthetic and a deep-rooted spiritual connection with nature.



Blue Avis on a yellow branch
2013
glass, wood branch & paint
h 32 x 26 x 12 cm
£ 2,400



Life on a stick
2013
clear and grey glass,
porcelain, wood
h67x17x 15 cm
£ 2,600



Dancing root
2019
Preserved vegetal matter,
clay, gouache, scraffito
porcelain
h 29 x27 cm
£ 600



Root world
2019
Preserved vegetal matter,
clay, gouache, scraffito
porcelain
h 20 x20 cm
£ 500

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Leaf
2018
glazed porcelain, black clay,
combusted vegetal matter
h 22 x 12 x 4 cm
£ 600



Leaf
2018
glazed porcelain,
combusted vegetal matter
h 22 x 13 x 4 cm
£ 600



Branch vessel
2009
glazed porcelain
h 21 x 8 x 3 cm
£ 350



Small fruit
2009
glazed porcelain
h 7.5 x 6 x 4 cm
£ 300



Forest
2009
glazed porcelain, painted
vegetal stems, cast metal
h 21 x 10 cm
£ 350



Scraffitto bulb
2009
Glazed porcelain
h 10 x 8 cm
£ 300



White stoney bulb form
2009
High fired white stoneware
mottled with glaze
17 x 12 x 12 cm
£ 380



Green kidney form
2009
High fired white stoneware
glassy deep green glaze
17 x 11 x 7 cm
£ 380



Purple fruit
2009
Glazed porcelain
13 x 6 cm
£ 300

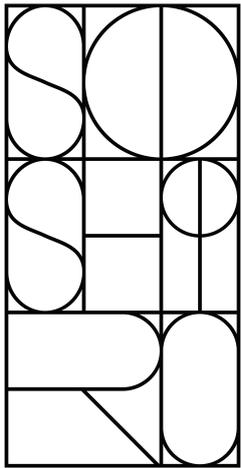


Deep glassy black kidney form
2009
High fired white stoneware deep
mirror green and black glazes
17 x 11 x 7 cm
£ 380



Yellow nut form
2009
High fired white stoneware
glassy deep golden yellow glaze
19 x 12 x 9 cm
£ 380

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Shiro Muchiri

Pg 87-89



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SHIRO MUCHIRI designer of SOSHIRO

Creative Director, Shiro, brings abroad wealth of industry experience. As an Interior Architect, she trained in Milan and founded her studio in London in 2000, managing multimillion dollar projects worldwide.

Today, she designs and curates under the SoShiro brand.

The result is a culturally diverse display of art and design set across the five floors of the brand's flagship London atelier. This unique concept brings together design studio with gallery, incubator and event space, presenting original furniture pieces designed by Shiro herself, collaborative collections of objects and accessories alongside a carefully curated selection of contemporary works.



Ainu Collection - Herbal
Wardrobe
2020
Turtle grey finish, white clay
ceramic
L 90 x W 50 x H 114 cm
£ 4,902.00 incl. tax



Ainu Collection - Herbal
Wardrobe
2020
Natural beech wood, white clay
ceramic
L 90 x W 50 x H 114 cm
£ 4,902.00 incl. tax

Please [CLICK HERE](#) for further information or to purchase any of these works



or call us at +44(0) 20 7618 9890



Pok Collection - Tray
2019
Beech
L 69 x W 22 x H 3.5
£ 1,170.00 incl. tax



Pok Collection - Tray
2019
Walnut
L 69 x W 22 x H 3.5
£ 1,308.00 incl. tax



Ainu Collection - Mini All Aid
2020
Eco-friendly HDF, solid oak and
stainless steel
L 60 x W 43 x H 91cm
£ 9,738.00 incl. tax



Ainu Collection - All Aid
2020
Eco-friendly HDF, solid oak and
stainless steel
L 45 x W 43 x H 141cm
£ 11,958.00 incl. tax



Pok Collection - Butler
2019
Oak, Hand beaded leather,
Nubuck leather
L 180 x W 45 x H 72cm
£ 14,634.00 incl. tax



Pok Collection - Decanter
2019
Borosilicate glass
Ø 17 x H 35 cm
£ 342.00 incl. tax



Ainu Collection - Tea Service
2020
White porcelain
L 30 x W 30 x H 6.5 cm
£ 966.00 incl. tax



Ainu Collection - Bento
2020
White clay ceramic
L 35 x W 20 x H 5.5 cm
£ 342.00 incl. tax



Ainu Collection - Salver
2020
White clay ceramic
L 45 x W 30 x H 1.5cm
£ 342.00 incl. tax



Ainu Collection - Matcha
2020
White clay ceramic
L 10 x W 10 x H 10cm
£ 216.00 incl. tax

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Pok Collection - Salt grinder & Pepper Grinder
2019
Walnut, Marble gem
Ø 8.5 x H 25 cm
£ 870.00 incl. tax



Pok Collection - Salt grinder & Pepper Grinder
2019
Beech, Marble gem
Ø 8.5 x H 25 cm
£ 780.00 incl. tax



Pok Collection - Salt Mill
2019
Walnut, Marble gem
Ø 8.5 x H 25 cm
£ 468.00 incl. tax



Pok Collection - Salt Mill
2019
Beech, Marble gem
Ø 8.5 x H 25 cm
£ 414.00 incl. tax



Pok Collection - Pepper Grinder
2019
Walnut, Marble gem
Ø 8.5 x H 25 cm
£ 468.00 incl. tax



Pok Collection - Pepper Grinder
2019
Beech, Marble gem
Ø 8.5 x H 25 cm
£ 414.00 incl. tax



Ainu Collection - Honey & Sugar Jar
2020
White clay ceramic
Ø 14 x H 14cm
£ 246.00 incl. tax



Ainu Collection - Vase
2020
White clay ceramic
Ø 17 x H 22cm
£ 276.00 incl. tax



Pok Collection - Pok Side Table
2019
Oak, Marble gems
L 50 x W 80 x H 45 cm
£ 2,622.00 incl. tax



Pok Collection - Pok Stool
2019
Oak, Marble gems
L 50 x W 50 x H 54 cm
£ 2,508.00 incl. tax

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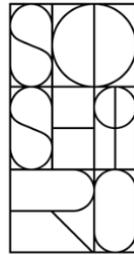
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TING & YING

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Babs Haenen	Pg 93	Peter Ting	Pg 103
Carol McNicoll	Pg 94	Su Xianzhong	Pg 104
Emma Witter	Pg 95	Tessa Eastman	Pg 105-106
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Jeffry Mitchell	Pg 100	Zhao Jinya	Pg 109-111
Katalina Caliendo	Pg 101		



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Avon Ribbons ©Alice Walton

ALICE WALTON represented by TING-YING GALLERY

Alice Walton is a British ceramic artist whose intriguing labyrinthine forms have attracted international acclaim. With a forensic eye, Walton translates the seemingly familiar into highly complex and multi-layered porcelain objects. Despite featuring intensely textured surfaces and complex colours, Walton's work is also recognised for its meditative qualities. It is this tension between the repetitive and experimental, the calm and the kinetic that make her objects so compelling.

Walton uses a landscape of objects, crafted from individual components to create abstract scenes. This repetitive nature of mark-making in turn mimics the constant review of familiar objects on daily commutes. As references, she combines collaged photography and drawing from memory which are bought into her studio to work from. This research then pivots her work away from the literal into an imaginary collection of objects.

Her desire to stave off our digital riddled and splintered multi-realities is remedied through a process of intensely tactile moulding technique. Deliberately contemplative, her work creates a time capsule of discovery for the viewer with its intricately detailed markings drawing them in.



Avon Ribbons
2020
Coloured Porcelain
30.5 x 28 x 28 cm
£ 3,400.00 incl. tax



Dark Blue Wall Ribbons
2019
Coloured porcelain
9 x 55 x 35 cm
£ 4,200.00 incl. tax

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Avonvale Mapping
2020
Coloured Porcelain
28 x 28 x 18 cm
£ 3,200.00 incl. tax



Avonvale Shade
2020
Coloured Porcelain
25 x 18 x 28 cm
£ 2,250.00 incl. tax



Pink Wall Ribbons
2019
Coloured porcelain
9 x 35 x 55 cm
£ 4,200.00 incl. tax



White Ribbons
2019
Porcelain
29 x 28 x 2 cm
£ 600.00 incl. tax



Blue and Green Wall Ribbons
2019
Coloured Porcelain
9 x 35 x 35 cm
£ 3,650.00 incl. tax

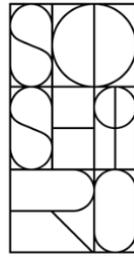


Yellow Wall Ribbons
2019
Coloured Porcelain
9 x 35 x 35 cm
£ 3,650.00 incl. tax

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Turbulent Vessel No.2 ©Luuk Kramer

BABS HAENEN represented by TING-YING GALLERY

Babs Haenen creates expressive and impressionistic ceramics that give equal importance to colour, line and form. Her works are embellished in a painterly manner, highlighting the influence of abstract painting and landscape motifs, like rippling water, on her practice.

Haenen's works with coloured porcelain slabs and builds colourful, organic vessels with a dynamic inner choreography. Layering the slabs with pigment allows her to form thin ribbons of coloured porcelain, which she folds, cuts, and sculpts to create her vessels. Lately, Haenen's work has gone from vertical vessel forms to more complex works that incorporate two or more separate pieces creating colourful tabletop landscapes.



Shan Shui No.2
2019
Porcelain with bluish-white
glaze
46 x 34 x 31 cm
£ 9,000.00 incl. tax



Shan Shui No.3
2019
Porcelain with bluish-white
glaze
47 x 31 x 25 cm
£ 9,000.00 incl. tax



Turbulent Vessel No.2
2019
Porcelain with bluish-white
glaze
41 x 27 x 27 cm
£ 9,000.00 incl. tax

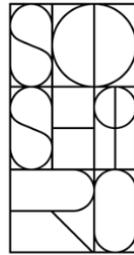


Turbulent Vessel No.3
2019
Porcelain with bluish-white
glaze
41 x 25 x 25 cm
£ 9,000.00 incl. tax

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Monumental Stand ©Ruth Ward

CAROL MCNICOLL represented by TING-YING GALLERY

Carol McNicoll is one of a group of female artists who transformed the British ceramics scene in the 1970s. She studied fine art at Leeds Polytechnic and was awarded a Princess of Wales Scholarship to attend Royal College of Art from 1970 to 1973, where she felt women were "marginalised" and "attention went to the men who were interested in industrial ceramics".

Her animated ceramic works are conceived to exist in the internal domestic sphere, while also taking on external elements of the world, through her composite sculptures using inventive modelling and moulding techniques, transfers and found objects. McNicoll says of her work "I am entertained by making functional objects which are both richly patterned and comment on the strange world we have created for ourselves." Recent work has been constructed from slipcast and found objects such as toy soldiers, using commercial and self-made transfer decoration.



Monumental Stand

1980
Ceramic
20 x 40 x 32 cm
£ 4,000.00 incl. tax



Remix

2016
Ceramic, Wood
45 x 39 x 28 cm
£ 4,500.00 incl. tax



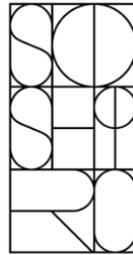
Fly Past

2001
Ceramic
29 x 27 x 27 cm
£ 3,000.00 incl. tax

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Gloria ©Emma Witter

EMMA WITTER represented by TING-YING GALLERY

Emma Witter utilises intricate bone structures to create fragile, flower-patterned forms. To her, this organic material conveys beauty and spirituality rather than mortality. These opposing facets inspire Witter to bring to the surface the relics of domestic animals. She acts as a bone collector who salvages her medium from restaurants, butchers and her own cooking waste along with combing the river Thames.

Interested in the history of this hard, whitish skeletal tissue and its past use, Witter states: 'the material reveals much more and dictates the works'. She does not sketch her ideas onto paper, she works with her hands, engaging in small three-dimensional experiments, testing how the individual segments assemble and embrace each other. Her method is visceral, envisaging her finished effigies.



Gloria
2019
Bone, Brass wire
56 x 40 x 40 cm
£ 4,000.00 incl. tax



The Living Dead
2020
Shells, Brass wire, Found rattan
basket
68 x 68 x 38 cm
£ 12,000.00 incl. tax

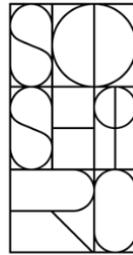


Stems, 2020
Bone, Brass wire
Med (left) H 22 cm
Small (right) H 13 cm
£ 2,160.00 incl. tax
**can be purchased separately:*
Med (left) £ 1,500.00 incl. tax
Small (right) £ 900.00 incl. tax

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Bi-Valve ©Roland Paschhoff

HELEN O'SHEA represented by TING-YING GALLERY

Helen O'Shea is a textile artist based in Cork, Ireland, who has exhibited internationally. After raising a family and working in a youth work setting for twenty years, she went back to education exploring the field of creative textiles and fine art textiles. In 2017, she graduated with a first-class BA (hons) degree in Contemporary Applied Art from CIT Crawford College of Art and Design. She did a residency in Iceland in 2015 funded by Arts Council, which led to a shift in her practice; she was impressed with the way materials were utilised to the fullest. This idea of extracting more out of waste is what has stayed with her. This is the basis of the work she now makes.

Her work looks at the notional prospect of what is beyond our vision in the depths of the oceans. Inspired by the volume of plastics in the oceans, her imagination has been fuelled by the revelation of colonies of microorganisms growing on the gyres of plastic floating there. The idea of inorganic plastics supporting organic life has offered the framework to explore fictional speculations using waste material.

These intimate creations foreground the mark of the hand using textile sensibilities, while exploring the potential to reuse waste plastics in a contemporary art setting.



Bi-Valve

2019

Reused HDPE plastic, threads,
pins

56 x 29 x 15 cm

£ 2,200.00 incl. tax



Filament

2020

Reused HDPE plastic, pins
59 x 59 x 53 cm

£ 1,800.00 incl. tax

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Leap
2020
Reused HDPE plastic, dye,
cotton threads, pins
32 x 25 x 14 cm
£ 1,800.00 incl. tax



Scaled series
2020
Reused HDPE plastic, dye,
threads, pins
56 x 19 x 15 cm
Scale No.3 (left) £500.00
Scale No.1 (mid) £1,800.00
Scale No.2 (right) £800.00

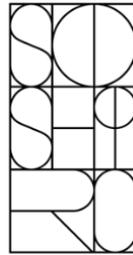


Twin
2020
Reused HDPE plastic, dye,
cotton threads, pins
24 x 33 x 10 cm
£ 1,800.00 incl. tax

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Ridged Vessel One ©Peter Dixon

JACQUELINE PONCELET represented by TING-YING GALLERY

Jacqueline Poncelet studied ceramics at Wolverhampton College of Art and the Royal College of Art and was a major figure on the international ceramic scene in the 1970s and 80s. In the early 1990s, she diversified her practice to include painting, sculpture and public art commissions. In 2000, Poncelet was one of the three curators of the British Art Show and collaboration has become an increasingly important part of her work. Poncelet has lectured at a number of institutions, including the Royal College of Art and the University of Brighton, and has exhibited her work internationally in numerous solo and group shows.

"As an artist I have become increasingly difficult to categorise. I established myself as a major figure on the international ceramic scene in the 1970s and 80s. Then in the 90s I diversified my practice to include painting, sculpture and public art commissions, ending the decade as one of the three curators of the British Art Show. My personal passion is for pattern and colour. I do not have a minimalist aesthetic. I believe that complexity can enrich our lives but should not overwhelm us. Each element within a composition should add to the overall experience."



Ridged Vessel One

1973
Bone china
10.7 x 6.7 x 10.7 cm
£ 4,800.00 incl. tax



Vessel with Fins

1974
Bone china
10 x 7 x 7 cm
£ 3,600.00 incl. tax



Coloured Rim Hemisphere

1973
Bone china
3.5 x 12 x 12 cm
£ 2,800.00 incl. tax



Vessel with Coloured Rim

1973
Bone china
11 x 11 x 11 cm
£ 2,800.00 incl. tax

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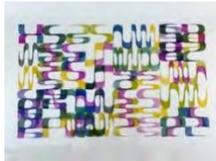
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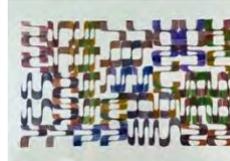
Dunraven No.8
2010
Watercolours on paper
64 x 84 cm
£ 2,500.00 incl. tax



Battle Lines No.7
2016
Watercolours on paper
64 x 84 cm
£ 2,500.00 incl. tax



Dunraven No.12
2010
Watercolours on paper
64 x 84 cm
£ 2,500.00 incl. tax

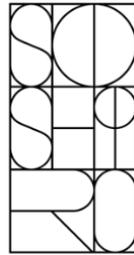


Dunraven No.14
2010
Watercolours on paper
64 x 84 cm
£ 2,500.00 incl. tax

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The Child Stands on the Parent
©Robert Chadwick

JEFFRY MITCHELL represented by TING-YING GALLERY

Jeffrey Mitchell describes himself as a gay folk artist and his art radiates with a charming appeal, marked by an exuberant abundance of forms, materials, and techniques. From his earliest experiments with resin and paper to his extended engagement with ceramics, Mitchell has consistently investigated the decorative and the theatrical and blurred distinctions between art, craft, and functionality, between High Art and Folk Art.

Mitchell has developed a distinctive visual language full of symbolic characters like alphabet primers, flowers, elephants, bears, and other flora and fauna. What might first appear as child-like sweetness or nostalgic sentimentality quickly gives way to complex emotional content and deeper narratives that touch upon his identity as a creative artist and gay man as well as his working-class Catholic background.



The Child Stands on the Parent
2019
Porcelain with white glaze
70 x 44 x 28 cm
£ 13,000.00 incl. tax



Catalogue Album No. 10
2019
Paper, Ink
90 x 60 cm
£ 1,500.00 incl. tax



Fragrant Bottles with Golden Alphabets
2019
Porcelain with gold gilding
various sizes
£ 12,000.00 incl. tax

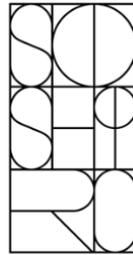


Golden Owl Tree
2019
Porcelain with gold gilding
38 x 28 x 26 cm
£ 9,000.00 incl. tax

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Imbricating No.1 ©Robert Chadwick

KATALINA CALIENDO represented by TING-YING GALLERY

Katalina graduates from Royal College of Art, and was 2019 QEST Allchurches Trust Scholar. She considers clay a material for both creating aesthetically interesting art objects and for facilitating vital explorations of our relationship to and place within, the material and natural world.

For her Imbrication series, finger-sized pieces are removed from one lump of clay and placed in overlapping layers; a single process which is through accumulation of mass - stimulating discussions on the connection between the human built environment and nature.

"I draw inspiration from collaborative making processes and inter-woven dynamics that exist in nature. I intend to research how craft facilitates vital explorations with our relationship to the world and how we situate ourselves within it."



Imbricating No.1
2020
Black stoneware
26 x 24 x 24 cm
£ 3,500.00 incl. tax



Imbricating No.2
2020
Black stoneware
29 x 20 x 20 cm
£ 3,500.00 incl. tax

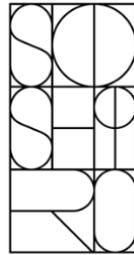


Imbricating No.3
2020
Black stoneware
21 x 18 x 18 cm
£ 3,500.00 incl. tax

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Woman as Vessel No.2 ©Liang Wanying

LIANG WANYING represented by TING-YING GALLERY

Liang Wanying was born in North West China. Having grown up in the city of Xi'an, a place with a long history, Liang's work is deeply influenced by the traditional culture of her hometown. In 2011, she received BFA from China Central Academy of Fine Art in Beijing. Before moving to America to study ceramics at Alfred University in 2016, Liang set up her studio in Jingdezhen to make art pieces and tableware. In April 2018, she was awarded MFA and had her thesis exhibition in Turner Gallery, showcasing a summary for her years' study.

As a student studying in the USA from 2016-2018, Liang encountered chaos and complexity as she sought to connect with people across different cultural spheres. These vague communications and even language barriers resulted in an isolating experience that subsequently informed her practice. Creating work that evokes a sense of calm, she invites the viewer to enter a contemplative space where time slows down and the anxieties of daily life are set aside, allowing a sense of belonging and stillness to emerge.

Liang is also deeply interested in the formality and framework of rituals, a process that encourages us to play a role and even subvert reality, while bringing together structure and emotion into her expressive sculptural forms.

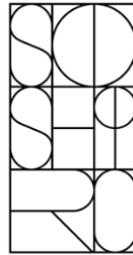


Grow
2018
Ceramic
165 x 91.5 x 30.5 cm
£ 10,000.00 incl. tax

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Flower Cylinder 'HUA' No.18a ©Ting-Ying

PETER TING represented by TING-YING GALLERY

Born in HK, now living and working in the UK, Peter Ting is an established ceramic artist and tableware designer counting HM The Queen, HRH The Prince of Wales, Asprey, Thomas Goode, as clients. Peter Ting was awarded his QEST scholarship in 1997, he has since gone on to make a global contribution to the Craft industry. From 2009-2017, he was a 'Maker Trustee' of the Crafts Council and has held previous roles as Head of Homeware for Asprey and Creative Director for Legle Porcelain - spearheading its growth in Asia. He is currently a Trustee of the Queen Elizabeth Scholarship Trust. His creations are collected in numerous museums globally. His interest in Blanc de Chine led him to visit Dehua in 2004 and created the 'Buddha Hands' coffee cups and saucers, which are in the V&A collection, London, UK.

In 2016 he joined forces with writer Ying Jian to set up a studio and gallery based in Dehua. Ting-Ying is dedicated to highlighting both the traditional and contemporary while also developing an invited residency program where makers of today engage with ancient skills to define a new way of thinking through making.

In collaboration with with Zha Cai Duan, an accomplished flower maker in Dehua for over twenty years, he has created the Hua series [Hua translates as flower in Chinese]. In 2018 work from this series was acquired by both the V&A, London and Ulster Museum, Belfast.



Flower Cylinder 'Hua' No.18a

2019

Dehua porcelain

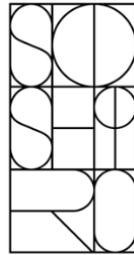
13 x 30.3 x 30.3 cm

£ 6,000.00 incl. tax

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CRAFTING
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Hanging Paper Small No.4 ©Ting-Ying

SU XIANZHONG represented by TING-YING GALLERY

Born in 1968 in Dehua Fujian, Su Xianzhong studied Jingdezhen Ceramic Institute. He was born with the DNA of ceramics. His great-grand-father Su Xuejin, also known as Bo Ji Yu Ren, established the famous Yun Yu Porcelain Studio, and was awarded Gold Award at the Panama-Pacific International Exposition in San Francisco in 1915 for his porcelain plum-blossom tree. As the fourth generation from a long line of respected traditional porcelain sculptors' family, Su has established himself as one of the most influential artists in the contemporary Blanc de Chine. Over the last 30 years, he has pushed the boundaries of the materials and tradition constantly, creating a unique style with both essence of tradition and bold contemporary symbolic form. In 2018, Paper No.1 by Su Xianzhong was collected permanently by Victoria and Albert Museum in London, UK.



Hanging Paper Small No.4

2019

Dehua porcelain, Brick

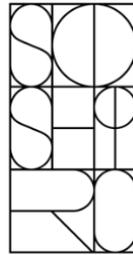
20 x 27 x 21 cm

£ 8,000.00 incl. tax

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Bending Cloud ©Juliet Sheath

TESSA EASTMAN represented by TING-YING GALLERY

Tessa Eastman is an award-winning British ceramic artist with over twenty years' experience of working with clay. Her meticulously hand-built sculptures appear curiously alive with movement. While creating she looks for differences such as soft and hard, order and chaos, geometry and irregularity. Tessa says: "I aim to fix ungraspable states such as fleeting cloud formations, which represent the ideal and the perishable, doom and fantasy". She draws inspiration from natural phenomena as seen through a microscope, exploring the strangeness of growth where systems flow and digress.

Grouping work creates a dialogue of congruence and conflict where voluminous cloud-like shapes exploring the theme of space pushing outwards are juxtaposed with mesh structures revealing the internal. The tension between internal and external relates to receptacles where positive and negative space are equally valued, and also to the body where the void permits life. It is through sensitivity to form and glaze that Tessa's sculptures become animated and much time is invested in research and testing. Tessa says: "Colour is inspiring and creates a distinction between the sum of parts. Matt and shiny, coarse and smooth and hot and cool coloured glazes offer depth of character".



Residing Cloud
2019
Multiple glazed stoneware
28 x 30 x 30 cm
£ 2,400.00 incl. tax



Erupting Frothy Cloud Cluster
2020
Multiple glazed stoneware
56 x 45 x 45 cm
£ 11,500.00 incl. tax

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Baby Cloud Bundle Red Black

2015

Multiple glazed stoneware

15 x 15 x 20 cm

£ 1,200.00 incl. tax



Concealed Frothy Red Cloud

2021

Multiple glazed stoneware

22 x 22 x 22 cm

£ 1,200.00 incl. tax



Baby Glam Punk Crystalline

Cloud Red Gold

2020

Multiple glazed stoneware

21 x 21 x 21 cm

£ 1,200.00 incl. tax



Concealed Frothy White Clouds

2021

Multiple glazed stoneware

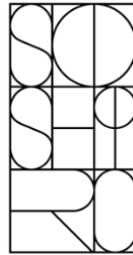
22 x 22 x 22 cm

£ 1,200.00 incl. tax

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Water & Sand ©Sylvain Deleu

VEZZINI & CHEN represented by TING-YING GALLERY

Vezzini & Chen's work is defined by the artful marriage of hand carved ceramics and blown glass. The collections tread a fine line between functional and conceptual, with the design duo creating sculptural hand-crafted lighting, glassware, interior accessories and installation pieces.

The duo met and began working together while on the MA course at the Royal College of Art, forming their London studio after graduating. Cristina Vezzini specialises in hand crafted ceramics and Stan Chen is an accomplished glassblower. The creative partnership brings together their two disciplines, materials and styles within unified compositions; the two sides and forms artfully interact, creating a compelling visual dialogue.

The designers' personal fascinations shine through their work and use of form; geometry, texture and repetition within the ceramic, and fluid simplicity with the glass. Every piece is hand crafted by the duo, each element being individually handmade, creating final compositions that are entirely unique each time.



Water & Sand
2017
Ceramic, Glass, Gold lustre,
Brass
Various sizes
£ 4,620.00 / m² incl. tax

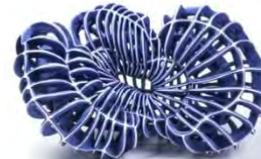
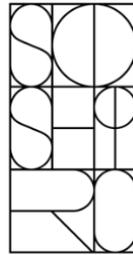


In Bloom
2021
Ceramic, Furnace glass, Brass,
5 x G9 dimmable Led light
bulbs
1.4 x 1.7 m
£ 28,500.00 incl. tax

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Vena No.1 ©Guy Nicol

XU SHIYUAN represented by TING-YING GALLERY

XU Shiyuan was born in Hangzhou, China. She received her BA in Ceramics from China Academy of Art in 2012, and an MFA from Arizona State University in 2016. Xu was the recipient of 2017 Ceramics Monthly Emerging Artist, and she has been awarded multiple prestigious artist residencies, such as Archie Bray Foundation, Houston Centre for Contemporary Craft, Lawrence Arts Centre and Lillstreet Art Centre.

Her work is inspired by the research of scientific and microscopic phenomena ranging from single-celled organisms in the ocean to the diverse plant's seeds on the land, and ultimately to the building blocks of all life forms. Xu's fascination with the shapes, patterns, structures and textures of these microorganisms stimulates her creation. She reinterprets these visual elements into sculptural forms revealing the beauty and diversity of the hidden world.

The regular and irregular structures and layers of clay and glaze grow, interact, alter, evolve and adapt as Xu Shiyuan slowly builds and fires them, indicating the moments from vulnerable to strength, and the shared complex structural relationships within environment. The final pieces are in many ways like living organisms, which are the reflections of her own life path, and an abstraction of the complexity and delicacy of life itself.



Vena No.1
2019
Porcelain paper clay, Glaze
36 x 38 x 23 cm
£ 2,850.00 incl. tax

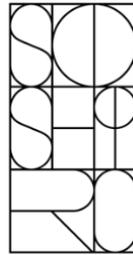


Blue Vein No.7
2018
Porcelain paper clay, Glaze
34 x 28 x 19 cm
£ 2,300.00 incl. tax

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Non-existent Existence ©Robert Chadwick

ZHAO JINYA represented by TING-YING GALLERY

Born and raised in China, Jinya Zhao discovered a passion for glass whilst studying for a BA at the China Academy of Art (2013-17) and MA at the Royal College of Art in UK(2017-19). Currently Jinya is doing an Artist-in-Residence in Southern Illinois University in USA. She sees glass as an ideal medium to explore the themes of environment, emotions and personal experiences.

Jinya's work spans sculpture, installation and design. In her current collection she has created a body of new work, using different glass qualities in order to explore the subtle relationships and tensions between color, form and structure.

Her intention is to playfully explore how glass can affect the viewers perception of reality and to engender emotional responses. For this collection she uses opaque and transparent layered blown glass to deliberately obscure the interior of the specific enigmatic forms. This creates a paradoxical interpretation of what is interior or exterior. To this end Jinya aims to evoke the 'non-existent existence'.



Non-existent Existence II

No.1 & No.2

2019

Glass

£ 2,205.00 incl. tax

***can be purchased separately**



Non-existent Existence II

No.1

2019

Glass

22 x 11 x 11 cm

£ 1,500.00 incl. tax



Non-existent Existence II

No.2

2019

Glass

25.5 x 18 x 18 cm

£ 950.00 incl. tax

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Non-existent Existence II
No.8, No.11, No.12
 2019
 Glass
 £ 4,320.00 incl. tax
 *can be purchased separately



Non-existent Existence II
No.8
 2019
 Glass
 21.5 x 10 x 10 cm
 £ 1,500.00 incl. tax



Non-existent Existence II
No.11
 2019
 Glass
 20 x 15 x 15 cm
 £ 1,500.00 incl. tax



Non-existent Existence II
No.12
 2019
 Glass
 33 x 10 x 10 cm
 £ 1,800.00 incl. tax



Non-existent Existence II
**No.13, No.14, No.15, No.16,
 No.17**
 2019
 Glass
 £ 8,100.00 incl. tax
 *can be purchased separately



Non-existent Existence II
No.13
 2019
 Glass
 35.5 x 20 x 20 cm
 £ 2,200.00 incl. tax



Non-existent Existence II
No.14
 2019
 Glass
 25 x 20 x 20 cm
 £ 2,200.00 incl. tax



Non-existent Existence II
No.15
 2019
 Glass
 33 x 11 x 11 cm
 £ 1,000.00 incl. tax



Non-existent Existence II
No.16
 2019
 Glass
 22 x 18 x 18 cm
 £ 1,800.00 incl. tax

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Non-existent Existence II

No.17

2019

Glass

30 x 16.5 x 16.5 cm

£ 1,800.00 incl. tax

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Vessel

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Baldwin & Guggisberg ©Alex Ramsey

Baldwin & Guggisberg represented by Vessel Gallery

Baldwin (1947, New York) and Guggisberg (1955, Bern) have been working together since 1980 with a purity of form and vivacity of colour bringing together Scandinavian and Venetian glassmaking techniques.

The list of museums and collections which have acquired their works is long and impressive. Individual showings, as well as participation in group shows, have given them opportunities to present their works at leading galleries and in major museums in Europe, Japan and the United States and their works rank among the best to be found in the international glass art scene. Working freelance, they have also designed successful products for international glass manufacturers since 1985. Their clients have included renowned firms like Rosenthal, Steuben, Corning and Venini.



A Tropical Memory
2020
handblown & cut glass with
steel frame
120 x 90 x 10 cm
£ 19,750.00 incl. tax



Deep Red Twilight I
2020
handblown & cut glass
51 x 16 x 16 cm
£ 8,500.00 incl. tax



Deep Red Twilight II
2020
handblown & cut glass
67 x 13 x 13 cm
£ 8,500.00 incl. tax



Deep Red Twilight III
2020
handblown & cut glass
61 x 20.5 x 20.5 cm
£ 8,500.00 incl. tax

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Bethany Wood ©Ester Segarra

Bethany Wood represented by Vessel Gallery

Rising glass star, Wood graduated from De Montfort University in 2014 with a degree in Design Crafts, specialising in hot glass. Now based just outside London, she creates her own unique art works and also collaborates with fellow glass artist Elliot Walker.

Taking inspiration from a wide range of sources, Wood's influences are taken directly from the world around us, elements of the inner-city sit alongside expansive landscapes. Reoccurring themes are Graffiti & Urban Culture, exploration & travel. An equal passion for painting physically inspires how she controls and manipulates her glass. Recreating the fleeting nature of brush strokes, Wood's molten colours traverse across the surface of her glass canvases blending in a myriad of hues. Unlike their flat painterly counterparts, these combine and merge, forming spontaneous watery and lava like abstract relief flourishes.



Black Sea
2020
handblown & sculpted glass
34 x 23 x 9 cm
£ 1,400.00 incl. tax



Colliery I
2019
handblown & sculpted glass
24 x 15 x 8 cm
£ 1,000.00 incl. tax

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Chris Day ©Ester Segarra

Chris Day represented by Vessel Gallery

Chris Day is an emerging glass & mixed media artist and a recent graduate from Wolverhampton University, who received a special commendation at the 2019 British Glass Biennale. A self-confessed 'arts enthusiast' Day's creative career comes after more than two decades as a self-employed plumber. Initially feeling that his life had taken him on a journey that significantly detoured away from his early love of the arts, Day is now able to reflect on the fact that many of the skills he has developed in his earlier career have directly transposed to the creation of his artworks.

Creating works that are highly personal, Day's intention is to discuss and investigate the treatment of black people in Britain and the United States of America. Much of his research has focussed on the history of the slave trade in the Eighteenth Century.



Emmett Till
2020
glass, terracotta, found tree
branch & copper wire
42 x 36 x 28 cm
£ 3,250.00 incl. tax



Strange Fruit I
2020
glass, terracotta & copper wire
28 x 18 x 18 cm
£ 1,400.00 incl. tax



Strange Fruit VII
2020
glass, terracotta, micro bore
copper pipe & copper wire
28 x 17 x 20 cm
£ 1,400.00 incl. tax



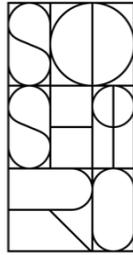
Strange Fruit X
2020
glass, terracotta & copper wire
26 x 14 x 18 cm
£ 1,400.00 incl. tax

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Claire Malet ©Claire Malet

Claire Malet represented by Vessel Gallery

Malet is an artist who works with precious, non-precious, found metals and recycled metal containers, creating art works that are inspired by the rich textures, colours and sculpted shapes of natural forms and landscapes.

Surrounded by her subject matter, Malet lives and works in rural Herefordshire in the UK. Her studio overlooks orchards, hills and woodland, in what can only be described as the perfect setting for her. She spends much of her time walking, looking at the surrounding terrain and the details within it, observing its changes throughout the year. Other landscapes, coastal paths and beaches also offer differing areas to explore and examine. However, none of these observations are about trying to copy nature, Malet's aim is to capture a sense of it and create her response to it.



Forest Relic I
2019
steel (reformed steel food can)
22ct moon gold & copper
20 x 14 x 14 cm
£ 1,375.00 incl. tax



Forest Relic III
2019
steel (reformed steel food can)
22ct moon gold & copper
15 x 14 x 14 cm
£ 1,200.00 incl. tax



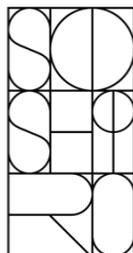
Forest Relic II
2019
steel (reformed steel food can)
22ct moon gold & copper
15 x 14 x 14 cm
£ 1,200.00 incl. tax

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Enemark & Thompson ©Ester Segarra

Enemark & Thompson represented by Vessel Gallery

Since studying simultaneously at the Royal College of Art in 2008, Hanne Enemark and Louis Thompson have worked together successfully on a number of commissions and personal projects, becoming increasingly aware of a common interest in the tension between chaos and order, fragility and strength, internal structure and external form.

They have found that taking a more intuitive and performative approach not only results in a magical spectacle but in sculptures that embody their passion for this material with integrity and freshness.



Ore Genesis in Grey &
Weimaraner III
2020
handblown glass & gold lustre
40 x 33 x 20 cm
£ 4,250.00 incl. tax

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Fredrik Nielsen ©Ester Segarra

Fredrik Nielsen represented by Vessel Gallery

Predominantly experimental, Nielsen's artworks are made in defiance of what is perceived as perfect. Weighty yet spontaneous, his creations carry marks, almost scars, that are inflicted during their making. What may appear rough and unfinished remain as part of the final piece. The intention is to not abuse his glass but to take it to its limits, questioning the role of the artist and how these pieces sit within the world of art and craft.

Nielsen first studied glass at the Orrefors Glass School in Sweden and then went on to the Pilchuch Glass School in Washington and the Royal Institute of Art in Stockholm. He has also been the Artist-in-Residence at the Corning Museum of Glass, in the USA.



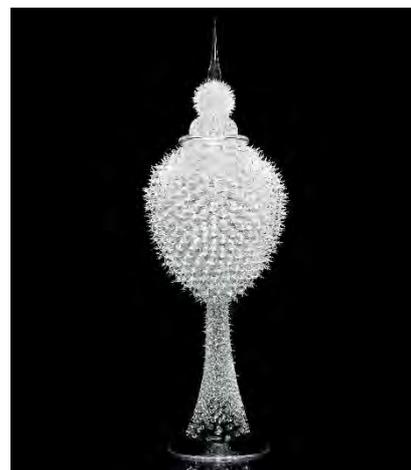
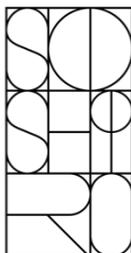
White Pearl Pitcher
2018
handblown & sculpted glass
46 x 42 x 26 cm
£ 8,000.00 incl. tax

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James Lethbridge ©Ester Segarra

James Lethbridge represented by Vessel Gallery

Initially following a career choice in production ceramics and gaining an in-depth knowledge of processes, it was in 2003 that Lethbridge was lured to study glass. This was to be a life changing moment as this new medium soon become his material of choice. Enthralled by the transparency and liquid nature of molten glass, repetitive throwing made way for a more experimental making process. In 2005, Lethbridge applied to the Royal College of Art where he then developed his range of glass skills as well as greatly increasing his body of work, both aiding his confidence and belief in his chosen practice.

Since graduating, Lethbridge has developed a reputation for his unique artworks, creating one-off sculptural and lighting pieces. The act of repetitious making has stayed a constant for Lethbridge but now with entirely different end results.



Acanthus Jar

2017

hand sculpted glass

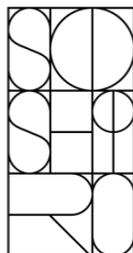
77 x 26 x 26 cm

£ 5,250.00 incl. tax

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Jeremy Maxwell Wintrebert ©Ester Segarra

Jeremy Maxwell Wintrebert represented by Vessel Gallery

Jeremy Maxwell Wintrebert is a French-American craftsman who has spent over twenty years perfecting freehand glass-blowing techniques that he learned during a cosmopolitan apprenticeship between the United States & Europe from 1998 to 2007.

In 2007 he settled in Paris, dividing his time between working in studios and participation in residencies, workshops and conferences. In 2015 he opened his first studio in Central Paris, where he produces all of his creations.

Wintrebert has exhibited extensively around the globe and completed many commissions, sculptural and lighting installations for many high-end hotels and restaurants.



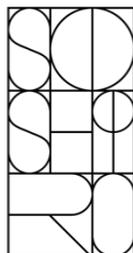
Filigree Spirit Fruit
2016
handblown & sculpted glass
53 x 45 x 42 cm
£ 5,900.00 incl. tax

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Jo Taylor ©Agata Pec

Jo Taylor represented by Vessel Gallery

Taylor's inspiration comes from highly decorative architectural features such as ornate plaster ceilings, wrought iron and carved stone. Living near the Georgian city of Bath provides a rich visual resource, although it can be said that she will seek out such details wherever she goes.

Regularly visits to our larger cities such as Liverpool and London offer ornament that can be experienced on a grander scale with their historic buildings such as the Sefton Park Palm House and the V&A holding many further examples. Further afield the architecture of Gaudi in Barcelona, the palaces of Potsdam and the Villa D'Este in Tivoli have all provided inspiration.



Colonnade II
2018
coloured stoneware
46 x 34 x 31 cm
£ 3,500.00 incl. tax



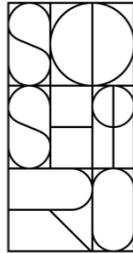
Colonnade III
2018
coloured stoneware
43 x 34 x 34 cm
£ 3,500.00 incl. tax

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Laura Hart ©Vessel Gallery

Laura Hart represented by Vessel Gallery

The Hart Glass Studio is situated in rural Suffolk where she creates unique, bespoke and limited edition art and architectural glass works. As both artist and designer, Hart unites twenty-first Century 3D design applications with age-old traditional glass-making techniques. Her delicate and highly detailed flowers follow a lifelong passion for flora and the rural landscape with a desire to capture it's natural elegance. In her own words:

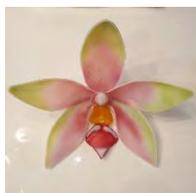
'Inspired by my love of flowers, particularly orchids, my sculptural flower collections combine several glass fusion techniques. Emulating the delicate, ethereal translucency of flower petals, I recreate the living structure as it forms in nature, so that backlighting reveals every gossamer detail through the layers in a diffused spectral glow.'



Miltonia Spectabilis
2020
Sculpted & fused glass with
museum quality case
29 x 29 x 5 cm
£ 1,700.00 incl. tax



Phalaenopsis Lidenii Marigold
2020
Sculpted & fused glass with
museum quality case
26 x 26 x 6.5 cm
£ 1,700.00 incl. tax



Phalbelina Pinks Green
2020
Sculpted & fused glass with
museum quality case
27 x 30.5 x 7 cm
£ 1,700.00 incl. tax

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Liam Reeves ©Ester Segarra

Liam Reeves represented by Vessel Gallery

Liam Reeves has been making glass professionally since 1998 when he graduated from Middlesex University with a BA (Hons) in three-dimensional design. During this time he has honed his skills whilst working in the glass industry for some of the best glassmakers in the UK. He is currently hot-glass technician at the prestigious Royal College of Art in London, where he also completed his MA in 2009.

While at the RCA Reeves discovered a passion for investigating pivotal techniques from glassblowing's two-millennia of rich history. From the mould blowing of ancient Rome to the complex goblet-making techniques of Renaissance Venice and on to the finesse of factory manufactured glass after the Industrial revolution. He has demonstrated these techniques widely for public events, Universities and museums including the Victoria & Albert Museum in London.



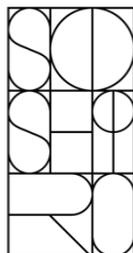
Reflected Tradition 002
2018
handblown glass with mirrored
interior
47 x 23 x 18 cm
£ 2,900.00 incl. tax

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Maarten Vrolijk ©Agata Pec

Maarten Vrolijk represented by Vessel Gallery

Maarten Vrolijk is an Amsterdam-based artist and designer who considers it important to elaborate on the simple, unequivocal nature of a product or art work and has been creating his works for over 25 years. His aesthetic and 'art language' is particularly unusual because it consciously plays with shapes, colours and materials in an uncontrived way.

Many of his works have been collected and exhibited in several renowned international museums including the Stedelijk Museum Amsterdam, the Museum of Modern Art, New York and the Groninger Museum.



Sakura TRP20003
2020
handblown & sculpted
glass 42 x 33 x 33 cm
£ 7,400.00 incl. tax

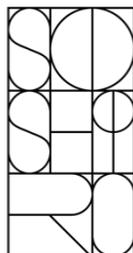


Sakura TRP20010
2020
handblown & sculpted
glass 41 x 36 x 37 cm
£ 7,400.00 incl. tax

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Morten Klitgaard ©Ester Segarra

Morten Klitgaard represented by Vessel Gallery

Since graduating from The Royal Danish Academy of Art, School of Design on Bornholm in 2012, Morten Klitgaard has been driven by the urge to investigate and push the limits of glass as a material, striving to develop new ways of working with the surface and discovering new techniques and methods that draw out unique qualities in the material.

With a profound respect for the material at hand, he experiments extensively, continuously pushing the boundaries of glass capability. For example, creating multiple layers to the outside of the glass by adding a glaze like surface textured with small bubbles which burst during the process. This technique plays with removing the transparency of the glass and enhancing the fragility of each unique object.



Oro I
2020
handblown & sculpted glass
35 x 30 x 30 cm
£ 4,200.00 incl. tax

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CRAFTING
a difference at



Nina Casson McGarva ©Agata Pec

Nina Casson McGarva represented by Vessel Gallery

Born in Gloucester in England, Nina Casson McGarva grew up in rural central France in the middle of the Burgundy countryside. Surrounded by a family of creatives & makers and growing up in an environment full of nature and craft, has definitely influenced her life and art work. McGarva started learning the basic technical skills of glass blowing in the National French Glass school in Yzeure, then at The Royal Danish Academy of Fine Arts on Bornholm where she started to use other glass techniques such as casting fusing and experimenting with several new processes.

Since graduating in 2014, McGarva has been part of two Artist residency programs in the USA; one at Starworks in Star, NC and the Eair Program at Pilchuck Glass school in Stanwood, WA. She has shown her work throughout Europe and in the USA.

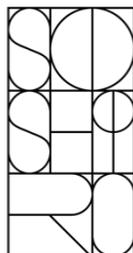


The Way it Twists
2020
cast glass
36 x 44 x 17 cm
£ 4,500.00 incl. tax

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CRAFTING
a difference at



Vanessa Hogge ©Agata Pec

Vanessa Hogge represented by Vessel Gallery

Working in black stoneware and porcelain, Hogge crafts her one-off art works in her studio in East London. Grounded by years of expertise in ceramics, she takes an instinctive, visceral approach to each piece, painstakingly sculpting every petal and anther by hand so that no two flowers are identical. Her creations are organic and ornate, stylised and purposeful but with an element of spontaneity.

The pieces are fired at high temperatures transforming the porcelain in to ossified shades of white, whilst the black stoneware creates velvety dark counterparts. Inspired by her passion for all things botanical, Hogge breathes life into her clay in the form of dahlias, chrysanthemums, agapanthus, daisies, agaves and roses.



Black Efflorescence II
2020
black stoneware
29 x 27 x 24 cm
£ 3,950.00 incl. tax

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