INTERNATIONAL ART FAIR FOR MODERN CRAFT AND DESIGN
28 FEB—3 MAR 2019 SAATCHI GALLERY LONDON

Thursday 28 February
11.00—17.00

Friday 1 March
11.00—18.00

Saturday 2 March
11.00—18.00

Sunday 3 March
11.00—18.00
Contemporary Ceramics Centre

Exhibitions 2019

THOMAS BOHLE | New work | February 7th – March 2nd

REBECCA APPLEBY
Inner Order
March 7th – March 30th

DAVID ROBERTS
Evolving Forms
April 4th – April 27th

CAROLYN GENDERS
Sentience
May 2nd – May 25th

LARA SCOBIE
Poise & Parallax
May 30th – June 22nd

IKUKO IWAMOTO, HIRO TAKAHASHI, KAORI TATEBAYASHI, YO THOM and MOTOKO WAKANA
Connections
June 27th – July 20th

DYLAN BOWEN, DOUG FITCH and NIGEL LAMBERT
Slipped
July 25th – August 17th

MARGARET CURTIS
Surface
August 22nd – September 14th

PETER BEARD
New work
September 19th – October 12th

MARTIN PEARCE
Allusive Forms
October 17th – November 9th

CHRISTMAS SHOW
Gifted 2019
November 14th – December 31st

Goldsmiths’ Fair 2019
24 September
/ 6 October
goldsmithsfair.co.uk@goldsmithsfair

The best of contemporary British Studio Ceramics in the heart of London
Opposite the British Museum
Solo Exhibition at Tansey Contemporary Denver
January 24th – February 28th in LoDo

Tansey Contemporary
Museum quality artworks at the intersection between fine craft, contemporary art and design from an international roster of artists.

1743 Wazee Street, Denver, CO 80202
+1 (720) 596 4243 | info@tanseycontemporary.com
View all works online at www.tanseycontemporary.com

Cheryl Ann Thomas, Aftermath, Porcelain, 32” x 21.5” x 20.5”

NEW CRAFTSMAN GALLERY
24 Fore Street - St Ives - Cornwall TR26 1HE - 01736 795652 - www.newcraftsmanslives.com
Margi Hine (1927-1987)

Girl on a Horse, A stoneware figural sculpture

Sold for £5,000 (including buyer’s premium).

The next sale for consigning studio pottery is 27th November (closing date for entries 2nd October).

ENQUIRIES
Michael Jeffery  |  +44 (0)1722 424505  |  mj@woolleyandwallis.co.uk

www.woolleyandwallis.co.uk
51-61 Castle Street, Salisbury, Wiltshire, SP1 3SU
The SDC began in 1887 as the Arts and Crafts Exhibition Society and was a major influence in the Arts and Crafts Movement. After more than 130 years the Society is proud to continue upholding these values in quality Craftsmanship and Design.
Study our part-time courses anywhere, any time as part of the UK and international student community.

We offer a variety of courses including:
- Open Foundation — Textiles
- BA Textiles
- BA Fine Art
- BA Creative Arts
- MA Fine Art

For more information: bit.ly/OCAcraft

Find your creative discipline

Open College of the Arts is the distance learning arm of

An interesting programme of curated exhibitions for 2019

Arc, angle, plane, form: 2 March - 11 May
A silent space between: 18 May - 27 July
Flow: 3 August - 26 October
Paper: 2 November - 22 February
MODERN MADE is a new auction of 20th century art, featuring paintings, sculpture, studio & contemporary ceramics, jewellery & design. 
Auction Wednesday 27 March 2019.

This auction will be held at The Mall Galleries, London SW1 | 0207 930 9115 | Viewing from Monday 25 March 
Details, viewing times, catalogue & free online bidding at www.lyonandturnbull.com
As the new fair director, it gives me great pleasure to welcome you to Collect, the International Art Fair for Modern Craft and Design.

Now in its 15th year, Collect’s strength and reputation has grown considerably over this time as it is positioned very well within London’s affluent and culturally intelligent market. Presented by the Crafts Council, Collect champions craft in a fine art context and one would be hard pushed to find another art fair or national body that demonstrates this leadership and authority.

Collect has been instrumental in defining and growing the market place and interest for international collectable craft in the UK, and is passionate about supporting the specialist galleries worldwide in this field who represent highly talented artists and their exquisite work.

This year, Collect brings together over 40 international galleries from across the globe, each curating their own displays to sell work made in the last five years by the world’s leading contemporary artists and designers. We thank the advisory panel who have worked with us to ensure the continued high quality of the fair.

For 2019 we welcome 11 new galleries to Collect including Todd Merrill Studio and Hostler Burrows from New York, Galerie Chevalier from Paris and Karin Weber from Hong Kong. In addition, the fair introduces you to this year’s Collect Open, a platform for 15 ambitious, conceptual craft-led installations by individual artists and collectives along with an intelligent thought-provoking talks programme.

A big thank you to the fair’s many industry sponsors whose invaluable support for Collect is integral to the fair’s success. These include returning sponsor LOEWE Foundation, whose global Craft Prize is rightly gaining huge recognition – an exciting interview with 2018’s winner, Jennifer Lee, takes place at the fair on Saturday. We welcome newcomers Pimlico Road Design District, where five of the district’s brands have provided a wonderfully stylish VIP lounge for fair visitors on the top floor. Newby Teas returns with its beautiful infusions, many of which can be sampled while you enjoy the talks programme.

The Crafts Council would also like to thank all its donors, patrons, funders and partners, especially Arts Council England, for their continued commitment to its work.

From beautiful large-scale ceramics to the skill of Japanese urushi lacquer to extraordinary art jewellery, Collect will not disappoint in introducing you to the very best in modern craft. Collect is an unrivalled opportunity to discover and invest in work that will surprise, delight and endure. We do hope you enjoy this year’s fair.

Fredrik Nielsen
White Pearl Pitcher, 2018
Glass with pearlescent car paint finish
51 x 38 x 24cm
Represented by Vessel Gallery
Collect always presents a dazzling array of the very best contemporary craft and design, and this 15th-year edition of the fair is no different. Our new fair director, Isobel Dennis, and the team at the Crafts Council have brought together an unprecedented number of exhibiting galleries.

Collect provides a very special moment by bringing together some of the most expert and knowledgeable craft gallerists in the world, each representing artists both well-known and new. This year, across three floors of the Saatchi Gallery, you can see and buy the work of over 400 artists from 30 countries. The range of work in terms of material, technique and narrative ambition is staggering and it never fails to inspire, not only other professional makers but also those who make for no other reason than for relaxation or pure enjoyment. We were pleased but not surprised that the most recent ‘Taking Part’ survey (Department for Digital, Culture, Media and Sport) showed that craft continues to be the most popular creative activity for the public, increasing from 20 to 24 per cent of the population.

Those making at home and in classes and workshop, together with those, like the artists at Collect, making exquisite objects held in collections around the world, are all part of the same eco-system that the Crafts Council supports and nurtures. The next few months alone show how our activity does this. Thousands will be rolling up their sleeves and unleashing their inner potter at free ‘Hey Clay!’ events from 17-19 May; ‘Flourish’, our two-day conference for makers, takes place at Goldsmiths’ Hall from 17-18 June; and finally Misshapes: The Making of Tatty Devine opens at Lethaby Gallery in London on 19 July (before a UK tour).

Beyond that, we are looking forward to opening an exciting new space on the ground floor of the Crafts Council building in London in the next year, where we can showcase and celebrate craft and makers, new voices and stories, and start many on their own craft journeys. As the UK looks ahead to a changed relationship with Europe and the rest of the world, we still believe that craft and the act of making has the power to connect people at a global and local scale. We hope to welcome you to the Crafts Council very soon.
INTRODUCTION

CAROLINE ROUX, design journalist and former editor of 'Crafts'

Ever since its first edition, at the Victoria and Albert Museum in London in 2004, Collect has shed a spotlight on some of the finest contemporary craft works from around the world. Intended from the very beginning as an international fair, of the 45 galleries who will be attending this year, half are now from outside the UK, with artists from all over – Seoul, Oslo, Oregon, Istanbul. Since it is a requirement that exhibits have been made in the last five years, this is a fair of constant renewal, with many pieces being shown for the first time. For those who visit – the collectors and the museum curators, as well as those coming upon this rich seam of creativity for the first time – there is much to discover and invest in.

Collect’s focus is firmly trained on craft and making, words which became ambiguous and awkward in the later 20th century, as the more cerebral practice of design began to be regarded as the sophisticated and modern side of production, the world of fine art as the silo of intellectualism, and the very hands-on practice of craft as anything from wholesome to reactionary. But we have, it seems, rekindled our understanding of the complexities, and the contemporary immediacy and relevance of craft. As renewed respect is being accorded to 20th-century practitioners including ceramists Hans Coper and Lucie Rie, whose conceptually and physically rigorous work creeps towards the £500,000 mark at auction, the art market is also investigating and investing in today’s ceramists and textile artists, woodworkers and glass specialists with increasing interest.

As well they might. Today’s top makers are an intellectual, experimental and sometimes uncategorisable bunch, often working in spaces between craft, design and fine art practice, or fluidly travelling between these conditions. ‘Makers are fundamentally interested in developing new techniques and fully exploiting materials,’ remarked the writer and curator Corinne Julius when we were talking about Collect recently, ‘but it is the intellect they also apply that makes the work so compelling.’ Like me, Julius believes it is the ‘heart, hand, head’ combination that the finest craftspeople juggle with that leads to the best outcomes.

For some, history is the starting point, such as Fujiko Enami’s extraordinary explorations into murrine glass – a technique that could date back to Phoenician times (at Katie Jones). For others, nature is the catalyst for creation: Kazhito Takadai (at jaggedart) was a gardener before he started making highly refined jewellery and sculptural works in twigs, grasses and leaves. And then there’s Tina Vlassopulos, railing quietly against the constant cacophony of the digital world with her elegant groupings of symbolic stoneware figures (at Collect Open).

The scale and ambition of much of the work at this year’s Collect suggests an ongoing confidence among both artists and gallerists. Though there will be plenty to please on a day-to-day level – the domestic world certainly deserves finesse and beauty – there is an undeniable sense of adventure afoot. Kim Hostler and Juliet Burrows, who run their eponymous gallery in New York and are coming to Collect for the first time, have opted to bring the work of one daring ceramist, Kristina Riska from Finland. Riska’s hand-built and coiled forms – sometimes abstracted figures, sometimes completely free-form – have both presence and fragility, at times reaching over a metre. It is genuinely hard to fathom how they survive in the huge kiln she has access to at the Arabia workshop in Helsinki.

Vladimira Klumpar
SPEROID, 2019
Cast glass, cut, polished, sand blasted
61×32×15cm
Photo FotoHilger

Kristina Riska
Kheops, 2018
Stoneware
70×170cm
Photo Chikako Harada
Represented by Hostler Burrows

TODAY’S TOP MAKERS ARE AN INTELLECTUAL, EXPERIMENTAL AND SOMETIMES UNCATEGORISABLE BUNCH

The Kuzebauch gallery from Prague is also making its first appearance, with four female artists from four decades, each with a highly individual approach. Among them is Vladimira Klumpar, once a star pupil of Stanislav Libenski, (Libenski – with Jaroslava Brychtová – was responsible for ground-breaking sculptural and architectural Bohemian glass work in the 1960s and 70s, which is included in collections at the V&A in London and the Metropolitan Museum in New York.) Now in her late 60s, Klumpar, who moves between Mexico, the US and Europe (and already has a strong collector base in America) makes work marked by time and chance, placing small pieces of glass in moulds which can stay in the oven for weeks, without her being sure of a happy outcome. She then chisels and cuts the result by hand.
But while it is the artists and the galleries who lead the charge, there’s no denying the part that collectors play in the broader possibilities of the fair. In the early days of Collect, this was largely a homegrown group that has supported the initiative since the beginning. But in the last decade it has been joined by an international contingent, with homes in the capital and elsewhere. ‘They are widely travelled and worldly wise,’ says the London gallerist Sarah Myerscough, who has brought work to the fair since its inception. ‘In the early days of Collect, it can be seen too as an important conduit of inter-generational connections. At Galerie Marzee, for example, the work of emerging practitioners such as Rudolf Koceâ and Vera Siemund is shown next to that of the people who taught them, such as Dorothee Prühl. The Dutch gallery’s director Marie Jose van den Hout has devoted her life to the promotion of art jewellery, putting on a yearly graduate show, so ensuring a continuous stream of unseen talent. Sarah Myerscough is also paying attention to a student-teacher relationship this year, by bringing work by both Nic Webb and Luke Fuller to the fair. Webb, who works with wood and clay deep in the Kent countryside, has been a mentor to Fuller who, still in his early 20s, makes work marked by big ambition. While Webb subverts the controlled parameters of making
by applying fire, ice and water to works in progress, the ambiguity in Fuller’s practice deals with the co-existence of the dying industrial world and nature. But there are other interconnected histories here, some from further afield and longer ago. These are something that Pascale Revert, the director of London’s 50 Golborne gallery, alights upon constantly with her commitment to working with artists from the African diaspora, many of whom connect the traditional with the contemporary. In the case of Ranti Bam, a young Nigerian/British artist, this results in soft-looking vessels that are collaged together freely from slabs of clay and then decorated with colours and patterns derived from her African heritage, including text and textiles.

Revert is also showing work by Jean Servais Somian whose revival of the use of the coconut palm tree combines both the tradition of his own country, Cote d’Ivoire, and the history of French Art Deco – a movement that particularly liked the qualities of coconut palm. The art of carving this incredibly hard wood was nearly lost, until Somian tracked down one of the last experts in the d’Ivorian city of Abidjan. Now the former boxer creates totemic works – from tall sculptural bookshelves to long curving benches – which bend as naturally as the trees themselves.

Somian, as tall and slender as his pieces, and whose continual movements around the tree trunk as he works somewhat resemble the choreography of the boxing ring, will not be present at Collect. He has been unable to obtain a visa for travel to the UK. A reminder, perhaps, that even in this rarefied landscape of conceptual and material beauty, real life prevails.

Nic Webb and Luke Fuller together in the studio.
Both represented by Sarah Myerscough Gallery

Nic Webb
Vessel in Elm, 2019
Elm with flamed oak base
Represented by Sarah Myerscough Gallery

Fujiko Enami
Footed Open Bowl, 2017
Glass, Murrine technique
Represented by Katie Jones

Kazuhito Takadoi
Idou I (Migration I), 2018
Grass, gold leaf, washi paper, Japanese paper, string
Represented by Jaggedart
2 February – 31 March 2019
Ruthin Craft Centre

Gallery 1
CHARLOTTE HodES
After the Taking of Tea and other works

Gallery 2
John Grayson
Enamel | Substrate

Gallery 3
Kate Haywood
The Language of Clay

Ruthin Craft Centre, The Centre for the Applied Arts, Park Road, Ruthin, Denbighshire, Wales UK, LL15 1BB. Tel: +44 (0)1824 704774
FREE admission. FREE on-site parking. Open daily 10.00am – 5.30pm. www.ruthincraftcentre.org.uk

Galleries / Retail Gallery / Studios / Learning / Café

Image 1: Charlotte Hodes. 2: John Grayson, photography: courtesy of the artists. 3: Kate Haywood, photo: Dewi Tannatt Lloyd.
Lustre
Contemporary Craft Market

BEAUTIFUL THINGS FOR YOU AND YOUR HOME

8 – 10 November 2019
Nottingham Lakeside Arts
University Park, Nottingham

lakesidearts.org.uk/lustre

@lakesidearts #Lustre19

STUDIO CERAMICS & MODERN DESIGN

Friday 15th March 2019
The Cheshire Saleroom, Macclesfield

Friday 11th October 2019
Now inviting entries until 16th September 2019
2019 Auction Schedule | London

Modern + Contemporary Ceramics

29 April – 2 May
11 – 14 November

Maak are the market leading auction specialists in studio ceramics presenting regular auctions dedicated to the foremost international ceramic art of the 20th and 21st century.

enquiries
email info@maaklondon.com
call +44 (0) 1628 290 050 | +44 (0) 7903 049 444
www.maaklondon.com

Illustrated: Hans Coper | Squeezed Vase Form & Cup on Foot, circa 1972 | Each sold for £33,600 November 2018
EXHIBITORS

50 GOLBORNE  P35
BISHOPS LAND
EDUCATIONAL TRUST  P37
BULLSEYE PROJECTS  P39
CAVALIERO FINN  P41
CHINA DESIGN CENTRE  P43
COLLECTION ATELIERS
D’ART DE FRANCE  P45
CONTEMPORARY
APPLIED ARTS  P47
CRAFT SCOTLAND  P49
CUBE GALLERY  P51
CYNTHIA CORBETT GALLERY  P53
ESH GALLERY  P55
FLOW GALLERY  P57
GALERIA RUBÉN TORRES  P59
GALERIE CHEVALIER  P61
GALERIE KUZEBAUCH  P63
GALERIE MARZEE  P65
GALERIE METZGER  P67
GALLERI FORMAT OSLO  P69
GALLERY S O  P71
GALLERY WANNMUL  P73
GOLDSMITHS’ FAIR  P75
HOSTLER BURROWS  P77
HOUSE OF FLY  P79
ICHEON CERAMIC BY
GALLERY LVS & LVS CRAFT  P81
JAGGEDART  P83
JAMES FREEMAN GALLERY  P85
JOANNA BIRD
CONTEMPORARY
COLLECTIONS  P87
KARIN WEBER GALLERY  P89
KATIE JONES  P91
KOREA CRAFT AND
DESIGN FOUNDATION  P93
LEMON STREET GALLERY  P95
LONDON GLASSBLOWING
GALLERY  P97
MAISON PARISIENNE  P99
MINT  P101
OFFICINE SAFFI  P103
OXFORD CERAMICS
GALLERY  P105
PETRONILLA SILVER  P107
RUTHIN CRAFT CENTRE  P109
SARAH MYERSCOUGH
GALLERY  P111
SEE••DS  P113
SLADMORE
CONTEMPORARY  P115
THALEN & THALEN  P117
TING-YING  P119
TODD MERRILL STUDIO  P121
VESSEL GALLERY  P123
50 Golborne's gallery mission is to support and promote some of the best projects and productions developed by international visual artists, designers and makers. It especially supports those relevant to portraying and interrogating a world which is changing fast, and in which the African continent and its international diaspora plays a dynamic and significant role.

The gallery chose Golborne Road for its location. The vibrant market street is on the northern edge of Notting Hill, London, within a rich community of mixed economic, cultural and ethnic backgrounds.

50 Golborne is within easy distance of Westbourne Park and Ladbroke Grove Underground stations.
BISHOPSLAND
EDUCATIONAL TRUST

Bishopsland will be putting the spotlight on new, hand-crafted contemporary silver from over 20 silversmiths. The diversity will be breathtaking as we are including new work from internationally known artists Malcolm Appleby, Ndidi Ekubia, Rod Kelly and Sheila McDonald, plus firm favourites Adi Toch, Bryony Knox, Claire Malet, Andrew Lamb, Miriam Hanid and Nan Nan Liu, whose loyal following will want to see how these talented makers have pushed new boundaries. Plus there is a host of newcomers whose imaginative, high-quality work has earned them a place on Bishopsland’s stand, including Jessica Jue, Takuya Kamiyama, Errin Quinn, Annemarie Reinhold and Karen Westland.

The majority of the artists exhibiting developed their skills at Bishopsland or have a close connection with our highly reputed charity. Bishopsland Educational Trust is celebrating its 26th year.
Bullseye Projects explores contemporary glass with makers, designers and viewers of all ages. It creates meaningful experiences with Bullseye glass by offering exhibitions promoting exemplary art, design and architecture in glass; educational experiences; artist residencies in Bullseye’s facilities across the United States; assistance to artists seeking public commissions; and collaboration with museums, schools and arts organisations around the world.

Bullseye Projects is part of Bullseye Glass Company, supporting makers of all ages to expand their creativity through glass.
Cavaliero Finn showcases museum-quality, expertly crafted contemporary objects and award-winning fine art from emerging, mid-career and established contemporary artists and designer-makers. It focuses on identifying emerging talent from degree shows and artists’ studios when their work is affordable and, as a result, enjoys sharing their success as their talents and careers blossom.

In addition to the curated selection of art and design available online (cavalierofinn.com), the gallery curates regular exhibitions in London and the South West of England and participates in contemporary object and art fairs within the UK. Cavaliero Finn works with some of the UK’s leading museums and institutions and provides consultative services to corporate and private clients, commissioning bespoke art works for their collections.

Sun Kim
Set of Three Geometric Vessels, 2018
Porcelain
Largest 25 × 15 × 6cm
Guide price £1,150
Photo Michael Harvey
CHINA DESIGN CENTRE

For the first time at Collect, China Design Centre presents an exquisite collection of Chinese contemporary art in ceramics and metal. Established in 2013, the London-based China Design Centre promotes the understanding of China’s rapidly evolving design scene, showcasing the unique design vision emerging from a country with a long history and rich culture, whose dynamic economy is generating a new wave of talent in art and design. China Design Centre has hosted numerous high-profile cultural and creative exhibitions and events in the UK, China and Europe. While fostering the cross-cultural exchange of ideas, knowledge and expertise, the platform is an ideal place to explore collaborative opportunities worldwide: a cultural bridge between East and West.

CONTACT GALLERY

Artists
- Xiaodong Bian (ceramics)
- Hao Ding (sculpture, metal)
- Zhenpeng Fang (ceramics)
- Chencheng Hu (ceramics)
- Zhenhua Jin (ceramics)
- Jialing Sun (ceramics)
- Liya Wan (ceramics)
- Haoyu Wu (ceramics)
- Zhilong Zheng (furniture)

China Design Centre
384 City Road
London
EC1V 2QA
UK
+44 (0)7710 193397
info@chinadesigncentre.com
chinadesigncentre.com

Staff
Jack Ou
Executive director

Shirley Chen
Project co-ordinator

Hao Ding
Moon Palace, 2018
Stainless steel, paint
90x90x25cm
Guide price £1,180
Collection Ateliers d’Art de France

Founded in 2006, Collection is the gallery of Ateliers d’Art de France and showcases fine crafts in the heart of the Marais district of Paris, a stone’s throw from the Picasso Museum. Through its annual programme of activities, the gallery hosts collective exhibitions that demonstrate the know-how and creations of expert craftworkers and participates in leading fairs to help to promote French fine crafts in the international market.

Its external activities include forging partnerships on behalf of contemporary makers with leading galleries and institutions. Since its foundation, Ateliers d’Art de France has been acquiring works kept at the Collection gallery in order to support craftworkers, promote the dissemination of art and build an exceptional collection that now comprises over 100 pieces.

CONTACT GALLERY

4 Rue de Thorigny
75003 Paris
France

+33 (0)142 786 774
collection@ateliersdart.com
galeriecollection.fr/en/

Staff
Anne-Laure Roussille

ARTISTS

Canan Cankaya (ceramics)
Nani Champy-Schott (ceramics)
Emmanuel Chevrel (ceramics)
Dominique Humbert (lacquer)
Claire Lindner (ceramics)
Mona Luison (textiles)
Marie Rancillac (ceramics)
Silver Sentimenti (ceramics)
Wen Tien (ceramics)
Excellence in British craft since 1948.

Contemporary Applied Arts (CAA) is London’s original multi-disciplinary applied arts gallery, which champions and promotes only the very best of British craft. Its sole organisational aims are to advocate for the applied arts and to campaign for and foster quality and innovation in this field.

Founded in 1948, it is a registered charity and a membership organisation with more than 300 leading British-based, craft-maker artists working in ceramic, furniture, glass, jewellery, metal, paper, textile and wood. Selected maker-members are craft professionals and are rigorously chosen by a panel of their peers.

Seventy years on, CAA continues to be the only membership selling body that includes all the crafts. It is a non-profit charitable organisation widely respected by both makers and the public as a beacon of quality and originality.


Christian O’Reilly, Side Table, 2017
Solid oak, toughened glass
50x35x55.5cm
Guide price £640
Photo Jayne Lloyd


Cara Murphy, Green Blocks, 2017
Solid oak, 2017
Sizes from 24 x 21.5cm to 3D x 13.5cm
Guide price £940 to £2,420
Photo Jayne Lloyd

Cara Murphy, Grass Bowls, 2017
Silver, enamel
Sizes from 3x3x1.5cm to 10x10x4cm
Guide price £240 to £2,420
Photo Jayne Lloyd
Established in 2008, Craft Scotland is the national development agency for craft. This showcase presents high-quality contemporary Scottish craft. Discover ambitious work from 15 of Scotland’s finest makers working across silversmithing, jewellery, furniture, willow, ceramics, glass and metal.

Craft Scotland puts makers at the heart of all it does, championing diverse and high-quality contemporary craft. It helps people learn about, appreciate and buy craft, promoting the contribution of craft to Scotland’s cultural, economic and social well-being. It is a registered charity supported by Creative Scotland.

CONTACT GALLERY ARTISTS

15 Coburg Street
Edinburgh
EH6 6ET
UK
+44 (0)131 663 870
hello@craftscotland.org
craftscotland.org

Staff
Irene Kernan
Director
Jo Scott
Project manager
Allyson Gaw
Project officer

ARTISTS

Hamish Dobbie (silver)
Lizzie Farey (willow)
Shaun Fraser (metal)
Anna Gordon (jewellery)
Vicky Higginson (glass)
Ruth Leslie (jewellery)
Lynne MacLachlan (jewellery)
Rhona McCullum (jewellery)
Harry Morgan (mixed media)
James Rigler (ceramics)
Angus Ross (furniture)
Lara Scobie (ceramics)
Patricia Shone (ceramics)
Mision Won (jewellery)
Cristina Zani (jewellery)

Lara Scobie
Tall Vessel, 2018
Ceramic
50x35x25cm
Guide price £1,600
Photo Shannon Tofts
Cube was founded in 2002 to promote new and mid-career artists. The gallery has steered towards 3D and design-orientated artists, although they are not solely represented. It shows work by Peter Monaghan, Mat Kemp, Anna Masters and Myung Nam An, for example, as well as painters Tay Bak Chiang, Paul Kessling and Katie Allen. Based in central London, Cube can provide a bespoke service for all art needs, including delivery and hanging.

Myung Nam An
Eye Series Arrangement,
2018
Porcelain
130x130cm
Guide price £500–£8,000
CYNTHIA CORBETT GALLERY

The Cynthia Corbett Gallery is an international contemporary art gallery and regular exhibitor at major international art fairs. The gallery has an exhibition programme in London and internationally, collaborating with galleries worldwide.

The Young Masters Art Prize, launched in 2009 has a second strand – the Young Masters Maylis Grand Ceramics Prize, founded in 2014. This provides a platform for ceramics and reflects creativity, innovation and excellence in this medium.

The fifth edition of Young Masters takes place in 2019. The esteemed panel of judges will include collector and curator Preston Fitzgerald, collector Maylis Grand, the Crafts Council’s Daniella Wells, Cultural Agenda founder Davina Mallinckrodt and New Art Centre director Stephen Feeke. Winners of the Young Masters Maylis Grand Ceramics Prize include Lucille Lewin in 2017 and Matt Smith in 2014.

The Cynthia Corbett Gallery
15 Claremont Lodge
15 The Downs
London SW20 8UA
UK
+44 (0)20 8947 6782
+44 (0)7939 085076
+1 773 600 7719
info@thecynthiacorbettgallery.com
thecynthiacorbettgallery.com

Staff
Cynthia Corbett
Director and founder
The Cynthia Corbett Gallery and Young Masters Art Prize

Lindsay Dewar
Associate director

Kasia Coleman
Gallery manager

ARTISTS
Alice Couttopepe (ceramics)
Matt Davis (ceramics)
Tessa Eastman (ceramics)
Michal Fargo (ceramics)
Lucille Lewin (ceramics)
Zemer Peled (ceramics)
Matt Smith (ceramics)
Alissa Volchkova (ceramics)

CONTACT GALLERY
15 Claremont Lodge
15 The Downs
London SW20 8UA
UK
+44 (0)20 8947 6782
+44 (0)7939 085076
+1 773 600 7719
info@thecynthiacorbettgallery.com
thecynthiacorbettgallery.com

Tessa Eastman
Mint Baby Cloud Bundle, 2018
Multiple-glazed stoneware
15 x 15 x 20 cm
Photo Sylvain Deleu
Established in November 2014, ESH Gallery represents international artists whose work engages with the concept of space and the natural elements. With an emphasis on contemporary ceramics, metalwork, glass and organic materials (such as paper and lacquer), ESH’s artists use traditional techniques, crossing the boundaries between art and design.

Special attention on Japanese aesthetics has been the focus of the majority of the shows held at the gallery since its inception. ESH works with international artists including Takeshi Igawa and Yoshiaki Kojiro, finalist of LOEWE Craft Prize 2017, Natsuki Kurimoto, one of founders of the new contemporary Japanese lacquer movement, and many others whose artworks are exhibited in major museums all over the world.
Flow gallery carefully curates its contemporary craft makers, so that you can easily find what you're looking for. Flow represents makers working in ceramics, glass, paper, wood, textiles, metal and jewellery. It works both with collectors and corporate clients who are establishing collections of applied arts.

Working in close contact with craftsmen enables Flow to build strong relationships with the makers. It knows the provenance of each object and loves the hand-made, the unusual and the personal. The gallery shows pieces that you will love and cherish, that build upon the traditional notion of passing loved items through the family.

Flow gallery is situated in the heart of Notting Hill, London, and was established by Yvonna Demczynska in 1999. The gallery features six exhibitions a year and has a permanent collection.

Chinoko Sakamoto
Sculptural Vessels, 2017
Ceramic
Sizes range from
6.5 x 6.5 x 43 cm
to 18 x 18 x 50 cm
Guide price £650-£950
Photo courtesy the artist
Galeria Rubén Torres is known for its unique approach to art and contemporary crafts. Since its foundation it has become a well-respected destination for both local and international visitors and collectors.

The gallery's mission is to promote and showcase the finest local artists and craftmakers through a portfolio of unique and remarkable works in wood, ceramics, marble and glass, as well as painting, drawing and print.

Form and object stretch across a multitude of concepts as each artist shares a passion for pushing the boundaries of their chosen materials, mixing both contemporary and traditional processes.
Galerie Chevalier specialises in antique tapestries (16th-18th centuries), modern tapestries (1920-1960), contemporary tapestries (1970 to present) and fiber art.

An ineluctable point of passage for the aficionados of textiles, Galerie Chevalier has an international clientele comprising private individuals, museum curators and interior designers. Besides the magnificent antique tapestries, one can admire the great artists from the 20th-century tapestry revival (Jean Lurçat, Mathieu Matégot, Pierre Daquin, Émile Gilioli, Robert Wogensky) and the artists who use, adapt or divert the medium in the 21st century – Jon Eric Rits, Françoise Paressant, Daniel Riberzani, Mathieu Ducournau, Aurélie Mathigot and Sandrine Pincemaille.

CONTACT GALLERY
25 rue de Bourgogne
Paris 75007
France
+33 1 4260 7288
info@galerie-chevalier.com
galerie-chevalier.com

Staff
Céline Letessier
Director
Amélie-Margot Chevalier
Co-director

ARTISTS
Mathieu Ducournau (fiber art)
Aurélie Mathigot (fiber art)
Françoise Paressant (fiber art)
Sandrine Pincemaille (fiber art)

Smiley
Dripping threads
D 60cm (without frame)
Photo Zoe Ducournau
Galerie Kuzebauch was established in 2012 in Prague. It focuses on the presentation of exceptional examples of studio glass made by both young and established artists, designers and craftworkers, and attempts to break the rules on how we perceive art, design and craft today.

Hundreds of small glass workshops across the Czech Republic enable creators to experiment with various glass materials and techniques in a hands-on environment. The gallery then facilitates those creators to gain recognition across disciplines and continents, with contemporary art glass playing the main role. Close co-operation with curator Petr Nový from the Glass Museum ensures the quality of artists represented, such as Petr Stanický, Vladimíra Klumpar, Vladimír Kopecký and Martin Janeč ký.

Klára Horáčková
White Shoots, Evolution Series, 2018
Glass
12 x 12 x 41 cm
Guide price £5,000 each/£10,000 pair
Photo: Tomáš Slavík

CONTACT GALLERY

19 Říčanova
160 00, Prague 6
Czech Republic
+420 233 355 246
info@galeriekuzebauch.com
galeriekuzebauch.com

Staff
Lucie Havlová
Gallery co-founder
Tomáš Hendrych
Gallery co-founder
Petr Nový
Curator

ARTISTS

Eva Eisler (multimedia)
Klára Horáčková (glass)
Vladimíra Klumpar (glass)
Lada Semecká (glass, basalt)
For the last 40 years, Galerie Marzee has been a driving force in the promotion of contemporary jewellery and silverware from around the world. Based in the Netherlands, Marzee represents both established and emerging makers whose work is eloquent and poetic, balancing technical and intellectual rigour with an individual sensibility.

Alongside its permanent collection, the gallery presents five temporary exhibitions every year and also curates and collaborates on projects with major museums and galleries. Unique in its support for young jewellery artists, the Marzee Graduate Show, held every summer, showcases the very best work by students from international schools and academies.

Galerie Marzee represents some of today’s most influential jewellery artists, including Otto Künzli, Stefano Marchetti, Dorothea Prühl and Robert Smit.

For the last 40 years, Galerie Marzee has been a driving force in the promotion of contemporary jewellery and silverware from around the world. Based in the Netherlands, Marzee represents both established and emerging makers whose work is eloquent and poetic, balancing technical and intellectual rigour with an individual sensibility.

Alongside its permanent collection, the gallery presents five temporary exhibitions every year and also curates and collaborates on projects with major museums and galleries. Unique in its support for young jewellery artists, the Marzee Graduate Show, held every summer, showcases the very best work by students from international schools and academies.

Galerie Marzee represents some of today’s most influential jewellery artists, including Otto Künzli, Stefano Marchetti, Dorothea Prühl and Robert Smit.
Galerie Metzger – founded in 1996 – puts its focus on the diverse expressive possibilities of contemporary art in fired clay, which transcend any traditional notions of ‘applied’ art. Once again the gallery will be presenting contemporary sculptural work at Collect.

‘Continental’ is the title under which the gallery presents Kerstin Abraham, Franz Josef Altenburg, Hans Fischer, Klaus Lehmann and Xavier Toubes. Besides bonds of friendship and mutual appreciation, the selected artists are linked by an intellectual/creative sense of community.
Galleri Format Oslo was founded in 1991. It is a leading gallery for contemporary crafts in Norway, and an exhibition and sales venue of the finest artistic quality within ceramic, textile, metal, jewellery and glass.

Galleri Format Oslo aims to strengthen the position of Norwegian contemporary craft internationally and, through working with both established and emerging artists, reflects the various tendencies in contemporary craft today. The gallery aims to challenge established norms while highlighting key values in the field by actively bringing a wider spectrum of artistic practice in craft art to the fore.
Gallery S O was founded in 2003 by Felix Flury in Solothurn, Switzerland, and six years later the gallery opened a second space in Brick Lane, London. Its main focus is exploring the potentialities of the contemporary object and the interplay of function, form and concept. Gallery S O aims to provide a space for an open and fruitful dialogue between different artistic disciplines. Alongside representing internationally renowned jewellery and metalwork artists like Bernhard Schobinger and Michael Rowe, the gallery organises temporary art and design exhibitions in its unique project space and publishes monographs, catalogues and books.

Bernhard Schobinger
Cardan Joint Ring, 2013
Steel, topaz
5x3.5x4cm

ARTISTS
David Bielander (jewellery, object)
Lin Cheung (jewellery)
David Clarke (metal)
Andi Gut (jewellery)
Kimitake Kageyama (jewellery)
Michael Rowe (metal)
Bernhard Schobinger (jewellery)
Bettina Speckner (jewellery)
Hans Söfer (jewellery)
Simone ten Hompel (metal)

CONTACT GALLERY
92 Brick Lane
London
E1 6RL
UK
+44 (0)20 7377 8008
info@galleryso.com
galleryso.com

Staff
Felix Flury
Director
Katharina Dellar
Gallery manager
Founded in 2005, gallery WANNMUL has lead the way in making contemporary crafts a way of life while keeping the essence of Korean traditions. It supports young artists and a continuing attention to various materials and new aesthetics has expanded the portfolio of its makers. gallery WANNMUL is convinced of the importance of restoring craftsmanship and authenticity of material to improve the quality of our lives.
The Goldsmiths’ Company has been regulating and promoting the goldsmithing and silversmithing trades for almost seven centuries through hallmarking, apprenticeships, mentoring and exhibitions. The company launched Goldsmiths’ Fair 36 years ago, which has evolved into the UK’s leading selling event exclusively for fine jewellery and contemporary silver.

Goldsmiths’ Fair, the annual showcase of the best of British craftsmanship and design in precious metals, returns to Goldsmiths’ Hall, 24 September–6 October 2019.

Samuel Waterhouse
Sun bowl, 2018
Fine silver, white gold, green gold, fine gold
6.2x15.3cm
Guide price £7,500
Photo Richard Valencia
Hostler Burrows is a New York-based gallery specialising in Nordic and international design and decorative arts. Founded in 1998 by Kim Hostler and Juliet Burrows, the gallery’s programme integrates contemporary and 20th-century work, with a primary focus on studio ceramics.

Kristina Riska
Gla, 2018
Siciliana
65 x 155 cm
Photo Chikako Harada

CONTACT GALLERY
35 E 10th Street
New York
NY 10003
United States of America
+1 212 343 0471
info@hostlerburrows.com
hostlerburrows.com

Staff
Juliet Burrows
Principal

ARTISTS
Kristina Riska (ceramics)
House of Fly is a new virtual gallery that was originally set up to share a passion for Lebanese designers. It has since evolved to include established and emerging international designers.

Our gallery features work from a wide range of disciplines including ceramics, limited-edition furniture, art jewellery, glass and textiles. We seek out talented artists who push the boundaries of craft in a desire to bring their creativity to life. They create bold and vibrant works of art, statement pieces, pieces to love.

Georges Mohasseb
Avocado Table, 2016
Solid cast resin, refined brass legs
Limited edition of 12 in each size
Four different sizes available, ranging from 59x39x33cm to 91x48x42cm, and a choice of seven colours
Guide price £2,950 to £4,900
ICHEON CERAMIC
BY GALLERY LVS & LVS CRAFT

Icheon City, Korea, has a tradition of artisanship dating back over 1,000 years and is at the heart of Korean ceramic production. In 2010 Icheon City was designated UNESCO City of Crafts and Folk Art, which allowed its ceramics to be recognised and appreciated on an international level. Its distinct style has at the same time distinguished itself from those of other cultures while having a great influence on the domain in general.

Gallery LVS & LVS Craft exhibits and represents modern and contemporary art and craft through active engagement with both local Korean and international scenes. Gallery LVS & LVS Craft was one of the first galleries to represent Korean contemporary craft artists, and organised the first solo exhibitions in Korea of prominent artists such as Ernst Gamperl, Jennifer Lee and Bodil Manz.

CONTACT GALLERY

Icheon Ceramic
40 Bunk-ri, Icheon-si
Gyeonggi-do 17379
Republic of Korea
+82 31 645 3693
jooshee@korea.kr
icera.icheon.go.kr

Gallery LVS
B1F Jasmi Building
33 Dosan-daero 27-gil
Gangnam-gu
Seoul 06032
Republic of Korea
+82 23 443 7475
info@gallerylvs.org
gallerylvs.org

Staff
Soo-hee Jung
Manager (Icheon City Hall ceramic team)
Hye-in Kim
Curator (Gallery LVS)
Phoebe Kim
Curator (Gallery LVS)
Judy Lee
CEO (Gallery LVS)
Yoo-jin Lee
Curator (LVS Craft)
Jae-hyun Byun
Accounting

ARTISTS

In-kyu Choi
Seong-jean Jeon
Soon-tak Ji
Dae-hoon Kim
Dae-yong Kim
Pan-ki Kim & Ji-woon Yang
Se-yong Kim
Kyang-Ik Kwak
Kyu-tak Lee
Rae-heon Park
Kwang-soo Seo
Chul Shin

Kwang-Su Seo
Octagonal Jar with Apricot Flower Design,
2017
Blue and white porcelain
31.5x31.5x33.5cm
Guide price £13,000
Photo Jun-Eul Huh

Keun-su Seo
Octagonal Jar with Apricot
Porcelain Design, 2017
Blue and white porcelain
31.5x31.5x33.5cm
Guide price £10,000
Photo Jun-Eul Huh
Established in 2002, jaggedart is renowned for its unique and very definite style, showcasing beautiful, intricate and sophisticated works of art. Its interest lies mainly in the unusual and delicate use of materials manifested in organic works. Ceramics, grasses, wood, paper or textiles are used in innovative ways in works that offer a poetic perspective on the familiar, a new life for the obvious, re-discovering a forgotten elegance.

jaggedart showcases stimulating, organic and timeless pieces where there is an evident creative process. Time is of the essence, whether it is for the growing of grasses, hand-cutting paper or the making of the works. There are concepts behind each piece, and skill, craftsmanship and knowledge of materials to make them.

jaggedart is situated off Marylebone High Street in central London, renowned for its individual businesses, and this idea is reflected in our style.
JAMES FREEMAN GALLERY

James Freeman Gallery is a contemporary art gallery based in London. Established in 2003, its exhibition programme explores contemporary art with a historical focus, presenting artists who combine current tendencies with art-historical references and research. In particular, the gallery presents artists who do this in a way that is both aesthetically powerful and technically accomplished and, as such, making is an important element of this focus.

The presentation at Collect will feature two artist-makers who have had important institutional exhibitions over the past year: Carolein Smit, following her recent solo exhibition at the Victoria and Albert Museum, and Claire Partington, whose site-specific commission Taking Tea opened at Seattle Art Museum in December 2018.

Claire Partington
Tattooed Ape, 2018
Ceramic sculpture
59x50x38cm
Photo Winnifred Limburg

Contact:
354 Upper Street
London
N1 0PD
UK
+44 (0)20 7226 3300
info@jamesfreemangallery.com
jamesfreemangallery.com

Staff:
James Freeman
Director
Miros Christo
Christina Cuevas

Artists:
Carolein Smit
Tattooed Ape, 2018
Ceramic sculpture
59x50x38cm
Photo Winnifred Limburg

Claire Partington
(Taking Tea, 2018)
Ceramic sculpture
Joanna Bird shows exceptional work from international ceramic, glass and conceptual artists. These represent a polarity from the traditional to the cutting edge of contemporary. Over the last 25 years Joanna Bird has built an international reputation as an expert in the field, and has sought out works which have been acquired by individuals, museums and collectors worldwide.

Through her extensive knowledge, Joanna Bird offers comprehensive collecting and curatorial advice. From searching out the ideal work of art for first-time buyers to adding a vital piece to an established collection, she also has expertise in arranging bespoke commissions. New directions from the artists provide exciting opportunities for collectors to acquire important works. Joanna Bird frequently collaborates with architects and interior designers to ensure the perfect work and setting for a collection.
Established in 1999 by German-born Karin Weber, and celebrating its 20th anniversary this year, Karin Weber Gallery is one of Hong Kong's oldest contemporary art galleries. Located in Aberdeen Street, just off the famous Hollywood Road, the gallery runs a year-round strong programme of curated exhibitions, talks and collector events.

Our unique network of partners based in Hong Kong, London, Mumbai and Berlin allows us to serve clients and source the most exciting emerging and established contemporary art from almost all over the world.

Small in size, yet global in outlook, Karin Weber Gallery is one of Hong Kong's truly international boutique galleries.
The artistic invention and technical achievement of contemporary Japanese applied arts is astonishing. The dedication of its practitioners in the pursuit of excellence builds on a long tradition of craftsmanship unmatched anywhere else in the world. For over 20 years Katie Jones has been privileged to work with the best of today’s generation and to bring their work to the West.
KOREA CRAFT & DESIGN FOUNDATION

Korea Craft & Design Foundation (KCDF) is a public organisation under the patronage of the Ministry of Culture, Sports and Tourism in South Korea. Founded to promote and support Korean craft and design, KCDF plays an important role in developing a global awareness and understanding of Korea’s rich craft and design heritage.

KCDF will celebrate its sixth appearance at Collect with Lost in Tradition, curated by Lloyd Choi. Marking a highly successful creative partnership between Choi and KCDF, the selected artworks will offer a journey into mindfulness, an experience in which viewers can lose themselves in traditional values and culture in order to appreciate art and life.

CONTACT GALLERY ARTISTS

Annalisa Alastalo & Sung-hwan Hong (glass)
Se-jin Bae (ceramics)
Hye-young Cheon (ceramics)
Woo-sun Cheon (metal)
Hae-cho Chung (lacquer)
Sang-wook Huh (ceramics)
Hee-ang Kim (jewellery)
Hyun-ju Kim (metal)
Jun-su Kim (leather)
Jung-suk Lee (ceramics)
Seo-jong Lee (ceramics)
Soo-hee Park (ceramics)
Sung-wook Park (ceramics)
Hye-jung Sin (jewellery)
Ju-cheol Yun (ceramics)

2F Haeyoung building
Yulgak-ro 53
Jongno-gu
Seoul 03060
Republic of Korea

+82 2 398 7934
fair@kcdf.kr
kcdf.kr

Staff
Bong-hyeon Choi
President
Mi-sun Rheem
Head of craft division
Yun-kyung Seo
Director
Kayleen Ryuu
Project manager
Lloyd Choi
Curator

ARTISTS

Annalisa Alastalo & Sung-hwan Hong (glass)
Se-jin Bae (ceramics)
Hye-young Cheon (ceramics)
Woo-sun Cheon (metal)
Hae-cho Chung (lacquer)
Sang-wook Huh (ceramics)
Hee-ang Kim (jewellery)
Hyun-ju Kim (metal)
Jun-su Kim (leather)
Jung-suk Lee (ceramics)
Seo-jong Lee (ceramics)
Soo-hee Park (ceramics)
Sung-wook Park (ceramics)
Hye-jung Sin (jewellery)
Ju-cheol Yun (ceramics)

Sung-wook Park
A Pair of Pyeon Drawers, 2018
Earthenware in found wooden drawers
Both 27×39×4cm
Guide price £5,800
Photo courtesy the artist
Since opening in 1999, Lemon Street Gallery has worked alongside many of the UK’s leading and up-and-coming artists, and has gathered an enviable reputation for offering a vibrant and eclectic programme of exhibitions and quality publications. The gallery occupies four floors in a classical, elegant Georgian building within Truro’s prestigious Lemon Street.

Withiel Sculpture Garden is our most recent expansion and has fast become a sought-after venue that has enhanced our artistic programme. It features annual major indoor and open-air exhibitions and ambitious interventions in the landscape. We pride ourselves on bringing a varied and much sought-after selection of artists to the South West. There is a yearly calendar of solo and group exhibitions by our gallery artists, who we also promote with touring exhibitions at major art institutions.

David Roberts
Eroded Vessel
Coil-built and raku-fired ceramic
30x58x24cm
London Glassblowing was founded by Peter Layton in 1976. It is one of Europe’s most successful hot-glass studios and has built a reputation for its particular use of colour, form and texture.

As an integral part of the studio, London Glassblowing Gallery’s mission is to present the very best of contemporary British glass art to a wider audience. To this end it showcases exciting new and emerging talents alongside a roster of more established and internationally renowned British artists.

Situated in vibrant Bermondsey Street a few minutes from the Shard, a visit to the gallery is a delightful and rewarding experience – not only for its display of exceptional glass art but also the opportunity to view some of the UK’s leading glass artists working their magic at the furnace.
The only exceptional thing is talent, and the talent of French makers is unique in this respect, combining culture and tradition, knowledge and expertise. maison parisienne offers a collection of rare objects resulting from the passion and know-how of a handful of craftspeople who, each within their own sphere, create and make the most exceptional and beautiful items. All are unique, fed by the talent of the artist and their passionate love of beautiful work, maison parisienne reveals and rediscovers a French lifestyle that is audacious and contemporary.
Mint is an exclusive craft and contemporary design gallery established in Central London in 1998 by Lina Kanafani. It is renowned for its avant-garde collections and unique curation, offering cutting-edge design with an eclectic mix of innovative one-off pieces.

The gallery is well known for being a trendsetter in the field through its distinctive interpretation of future trends and exceptional attention to detail and aesthetics. Mint is dedicated to showcasing established and emerging talents as well as regularly commissioning artists and designers to create unique and limited-edition pieces exclusive to the gallery.

Over two decades Lina Kanafani has promoted a number of designers who have escalated to international recognition, such as Maarten Baas, Kiki van Eijk, Joost van Bleiswijk, Valentin Loellmann, Marian Van Aubel, Simon Hassan, Marlene Huissoud and Sabine Marcelis, to name a few.

OS & OOS
Trilithon Side Table, 2018
Onyx, verde smaragd marble
55x47x40cm
Guide price £6,250
Photo Jeroen van der Wielen
Officine Saffi was founded in 2011 by Laura Borghi with the objective of promoting contemporary ceramic art. The gallery programme is focused on this versatile and simple material, as ancient as art itself, with a timescale that embraces the entire 20th century and reaches the present day. Officine Saffi presents works by historic artists such as Hans Coper, Lucie Rie, Nanni Valentini and Carlo Zauli, and also highlights the creativity of new artists by means of an ongoing international survey of the field.
Oxford Ceramics Gallery specialises in 20th-century studio pottery and contemporary ceramics by leading British and international artists. Since establishing its premises in Oxford’s city centre in 2011, it has staged a regular programme of exhibitions that highlight key makers and movements, often alongside important artworks in other disciplines such as jewellery, metal and textiles.
From 2007 Petronilla Silver ran The Wills Lane Gallery in St Ives. Now based in London, she exhibits fine and applied art by up-and-coming and established artists, which can be seen by appointment. She specialises in work where craft and art elide.

Many works previously exhibited at Collect are now in public collections, including the Crafts Council; Nicholas and Judith Goodison’s Charitable Settlement for Fitzwilliam Museum, Cambridge; Iron Bridge Gorge Museums Trust; Manchester Metropolitan University; and Shipley Museums and Archives, Gateshead.

Artists include Mick Arnold (ceramics), Nicola Bealing (paintings), Anthony Bryant (wood), Stephen Chambers (paintings), Ander Gunn (photographs), Maggi Hambling (prints), Tavs Jorgensen (ceramics and glass), Irene Lees (drawings).
Ruthin Craft Centre is Wales’s premiere venue for the applied arts. Within an award-winning, architect-designed building housing three beautiful gallery spaces, the centre explores and presents aspects of contemporary craft and design through an exhibition programme showing a selection of the very best makers from Wales, the UK and internationally. Monograph and survey exhibitions, educational programmes and trading activities show a wide spectrum of the very best work, covering the myriad artform activities that constitute innovative contemporary applied art. Through this it explores the connection between the applied arts and other art forms and creative practice.

Neil Wilkin
Tulip Futures, 2018
Coloured furnace-worked glass, colourless lamp-worked glass, stainless steel
53 x 48 x 41 cm
Guide price £13,000
Photo Stephen Heaton
Sarah Myerscough Gallery is a contemporary design gallery based in London. It specialises in unique and limited-edition, hand-crafted and sustainable sculptural design with a strong focus on wood.

Eleanor Lakelin
Echoes of Amphora I/18, 2018
Horse chestnut bark
43x41x43cm
Guide price £ 10,000 ex. VAT
Photo: Ester Segarra
SEE••DS is an ever-evolving critical platform for the production, exhibition and dissemination of experimental design pieces.

SEE••DS is about duality – deftly moving between art and design, concept and craft, form and function, the emerging and established – in order to underline the richness and complementarity between variant ways of experiencing, exhibiting and appropriating design.
The Sladmore was established in 1965 in the same Bruton Place mews building where it stands today. Sladmore Contemporary represents a select stable of contemporary artists including Nic Fiddian Green, Mark Coreth, Sophie Dickens and Mario Dilitz, with a full solo and mixed exhibition schedule. The gallery’s first floor shows a continuous selection of works by all of its artists plus a wide range of collectable bronzes, ceramics, carvings and multimedia creations from across the world and across the ages. Director Gerry Farrell’s obsession is with sculpture and objects, the power of ‘making’ and the joy found in a sense of the artist’s hand.

Mario Dilitz
No. 166, Woman, 2018
Limewood, red glue
178 x 42 x 32 cm
Guide price £32,500

CONTACT GALLERY
32 Bruton Place
London
W1J 6NW
UK
+44 (0)20 7499 0365
gallery@sladmore.com
sladmore.com

Staff
Gerry Farrell
Director
Edward Horswell
Director

ARTISTS
Mario Dilitz (sculpture)
Silver in the 21st century… this describes the Thalen & Thalen approach, enjoying the tactile qualities of fine silver 999/000 presented in the timeless creations by Rob & Jaap Thalen. Recently the Thalen pieces were qualified by Merrill Lynch as well as the US Trust to be investment-grade silver. This is a wonderful accolade, but primarily the artwork by Thalen & Thalen is meant to be enjoyed, lived with.

Little hand-held works that can be carried around and used, and large creations that challenge the limits of what it is possible to make. Silver in its purest form is the material that inspires the Thalens to go further. Recently, a collaboration started with the Dutch sculptor Xander Spronken, where silver meets iron. Their latest project under construction is a 200-kilo reclining sculpture in fine silver… to be continued.
Ting-Ying was established in 2016 by ceramic designer Peter Ting and writer Ying Jian as a gallery dedicated to presenting unique and limited-edition works in Blanc de Chine porcelain from Dehua, China. Since its inception it has expanded and now represents a wider group of artists whose cultural references and expression of form are increasingly diverse, yet still retain as a starting point the shared history and language of Blanc de Chine porcelain.

In 2018, works by Ting-Ying gallery artists Su Xianzhong, Peter Ting/Zha Cai Duan and Lei Aiguo were acquired for the permanent collections of the V&A, London and Ulster Museum, Belfast.
In 2009, 20th-century design dealer Todd Merrill launched Studio Contemporary, an exhibition-based programme representing an international group of established and emerging contemporary designers and artists.

Although the Studio Contemporary programme presents a diverse group of artistic styles, disciplines and media, the artists all share an underlying drive to push the materials that comprise their works to their absolute aesthetic limits. Their dynamic, unique and frequently groundbreaking works contribute to today’s increasingly relevant grey area between art and design.

Works by Studio Contemporary designers and artists have entered the collections of major private and public patrons and prestigious museums including the Cooper Hewitt National Design Museum in New York; the Museum of Fine Arts in Boston; the Museum of Art and Design in New York; the High Museum in Atlanta; the Victoria and Albert Museum in London; and the Brooklyn Museum in New York.
Founded in 1999, Vessel Gallery represents British and international contemporary studio artists, emerging and established. It is now one of the leading galleries for art glass in the UK, but also specialises in works created in ceramic, metal and wood. All pieces have been carefully edited to show an unparalleled selection of contemporary art, craft and design. The gallery also consults for interior and corporate projects and private commissions, providing the opportunity to have a truly bespoke service with unique works conceived through dialogue with the client. It is a valuable resource for artists, museums and collectors. Numerous artworks have entered prestigious public collections as a direct result of the gallery’s exhibitions and advocacy.

CONTACT GALLERY
114 Kensington Park Road
Notting Hill
London
W11 2PW
UK
+44 (0)20 7727 8001
info@vesselgallery.com
vesselgallery.com

Staff
Angel Monzon
Director
Juliet Mayo
Gallery manager

ARTISTS
Backhaus & Brown and Egeværk (glass, wood)
Lena Bengtström (glass)
James Devereux (glass)
Enemark and Thompson (glass)
Hanne Enemark (glass)
Laure Hrel (glass)
Vanessa Hrogate (ceramics)
Amy Hughes (ceramics)
Katherine Huskie (glass)
Sabine Lintzen (glass)
Clare Mait (metal)
Karin March (glass)
Fredrik Nielsen (glass)
Liam Reeves (glass)
Cathryn Shilling (glass)
Lene Tangen (glass)
Morrison Thomas (wood)
Maarten Versluij (glass)
Elliot Walker (glass)
Olivia Walker (ceramics)

Karin March
Big Jade Line
Cast glass
32x45x9cm
Guide price £6,750
Photo Ester Segarra
The Language of Clay is curated by Ceri Jones. A Mission Gallery Touring Exhibition, delivered in partnership with Ruthin Craft Centre, Llantarnam Grange Arts Centre and Aberystwyth Ceramics Gallery. The initiative is funded by the Arts Council of Wales.

Kate Haywood
Traces
The Language of Clay
Iaith Clai

languageofclay.wales
iaithclai.cymru

Photo • Llinos Dewi Tanmatt Lloyd

Embroidery by Degree Student Alex Standring

Study
our specialist hand embroidery degree

Explore
contemporary and traditional textile practice

Visit
our website for more details and open days

Contact
degree@royal-needlework.org.uk

www.rsndegree.uk

BA (Hons) Hand Embroidery for Fashion, Interiors, Textile Art

Ruthin Craft Centre
2 February – 31 March 2019
2 Chwefror – 31 Mawrth 2019

Aberystwyth Ceramics Gallery
13 April – 9 June 2019
13 Ebrill – 9 Mehefin 2019

Llantarnam Grange Arts Centre
3 August – 14 September 2019
3 Awst – 14 Medi 2019

Mission Gallery
21 September – 10 November 2019
21 Medi – 10 Tachwedd 2019

Curadwyd laith Clai gan Ceri Jones.

The Language of Clay is curated by Ceri Jones. A Mission Gallery Touring Exhibition, delivered in partnership with Ruthin Craft Centre, Llantarnam Grange Arts Centre and Aberystwyth Ceramics Gallery. The initiative is funded by the Arts Council of Wales.

Curadwyd laith Clai gan Ceri Jones.
Contemporary Textiles Fair 2019

Over 75 artists & makers working in Textiles
Plus a talk by guest speaker Diana Springall about her extensive textile collection

Preview Evening
Fri 22 March
6pm - 8.30pm

Sat 23 & Sun 24 March
10am - 5pm

Admission £4, Concessions £3, U16s & LAC Members FREE
www.landmarkartscentre.org  Ferry Road, Teddington, TW11 9NN
020 8977 7558  landmarkarts  contemporarytextilesfair

To find out more phone 020 7606 8971 or email info@assayofficelondon.co.uk
@LondonAssay  @TheGoldsmithsCompanyAssayOffice  @TheAssayOffice

Hallmarking • Laser Engraving • Laboratory Services • Antique Plate Authentications • Educational Seminars • Valuations

Your guarantee since 1300.
Studio Fusion Gallery London

Presenting acclaimed British and international jewellers and metalsmiths, with a changing programme of specially curated exhibitions focusing on contemporary design.
Since 2011, Collect Open has built a reputation as the home of some of the biggest and boldest installations exhibited at Collect. It showcases individual makers and collaborations, providing them with a platform to break free from the usual constraints of their practice, creatively experiment and present exceptional new work.
Fire and Water builds on the cross-disciplinary collaboration between Kay Aplin and sound artist Joseph Young. Aplin is an architectural ceramist specialising in site-specific work for the public realm. Young creates sound installations for museums and galleries. Since 2016 they have worked together to produce ambitious ceramic and sound installations.

Aplin uses a digital microscope to magnify micro-flora as the basis for her tile-based designs, while Young utilises binaural recording techniques to produce immersive soundscapes. The ‘fire’ in the title refers to an anagama firing at Kohila Woodfiring Symposium, Estonia, and ‘water’ references the site of a natural spring in Asturias, Northern Spain, the source of the plants. Fire and water together with clay (earth) produces a mixed-media experience that extends our understanding of form and texture in relation to landscape.

Murmuration comprises four large-scale, hand-woven works that interpret the amazing spectacle of starling murmurations. Work one echoes the flocks’ swooning orchestration of air-born acrobatics, the grace and ephemerality of the starlings’ collective movement. Works two and three track the birds funnelling into the roost, evoking the raucous intensity of the mass as birds jostle for safe positions, followed by eerie silence. Work four represents the birds leaving their roost quietly at dawn to join the vast freedom of the sky.

Murmuration is underpinned by Bowman’s research into ‘Rhythms in Nature’, considering how natural rhythms impact on the individual both biologically and psychologically. The woven artworks aim to bring recognition of the original source used for inspiration, designed to enhance a feeling of wellbeing for viewers and harnessing something of the healing energy of nature.

KAY APLIN

Fire and Water

JAN BOWMAN

Murmuration, 2018
Enamelled copper, stainless steel, waxed linen, viscose
400 x 100 x 100 cm
Photo Dave Noble
Silversmith David Clarke and bookbinder Tracey Rowledge have been collaborating for 10 years. Working together has become vital, enabling them to test each other and to coax out different meanings through their artistic interventions. They are fascinated by the role objects play in our lives, how their familiarity becomes strange and the strange becomes familiar; how the passage of time affects the way we relate to things, and how context can change the way we value them.

For Collect Open they will present an installation entitled Room comprising a ceiling and a plinth housing two encased figurines.

**DAVID CLARKE AND TRACEY ROWLEDGE**

Joanna Kessel creates contemporary mosaic artworks. Current work explores a highly personal response to place (imagined and physical) inspired by Italo Calvino’s *Invisible Cities* – making visible hidden glimpses of the environments we inhabit. Her detailed, minimalist aesthetic references Carlo Scarpa’s architecture and Byzantine mosaics. The juxtaposition of ordinary and precious materials creates a charge between the jewel-like qualities of hand-cut, gold leaf glass smalti with the industrial physicality of cast concrete. Constructing a mosaic can be an immersive, rhythmic process – each tessera being cut and laid in respect to its neighbour – creating a calm and meditative quality to the work.

Kessel’s installation *Reveal* showcases new large-scale work and sculptural objects, referencing both architecture and the act of making something known or visible.

**JOANNA KESSEL**

Joanna Kessel

*In*visible Cities: Interface IV, 2017

Gold leaf glass smalti, smalti, marble, jesmonite, pigment

64 x 30 x 36 cm

Photo Michael Wolchover

**CONTACT**

c/o David Clarke
2-4 Southgate Road
London
N1 3JJ
UK

misterclarke@hotmail.co.uk
traceyrowledge@hotmail.com
misterclarke.wordpress.com
traceyrowledge.com

**CONTACT**

WAGS Studios, Patriot Hall, Hamilton Place, Edinburgh EH3 5AY, UK
+44 (0)7974 810621
joannakessel@gmail.com
joannakessel.co.uk

**SECOND FLOOR**

**SECOND FLOOR**
In her glass wall installations, Susan Kinley responds to remote archaeological sites at the coastal boundaries of Britain and Ireland. Each work is a visual memory of visits to wild places, and a record of changes across time in fragile environments.

West South West reflects the Bronze Age landscape of the far west of Cornwall and the Isles of Scilly over the summer of 2018. Fragments of imagery are layered within kiln-formed and waterjet-cut glass, mapping the shapes and contours of lichens and ancient stones. Individual pieces mirror both the wider landscape and small, close-up details, and are floated slightly away from the wall surface to cast shadows.

Mary O’Malley is an American-born ceramist currently working and residing in Long Island, New York and London. She received her undergraduate degree at the University of the Arts in Philadelphia and recently graduated from the Royal College of Art. She is a founding member of arts education group Collective Matter, and has exhibited her work internationally in group shows and solo exhibitions. Her work is in multiple private collections and was recently acquired by the Jingdezhen Ceramic Institute Museum in China. Throughout O’Malley’s practice there is consistent appropriation of historic decorative objects, and re-contextualisation of past imagery through contemporary socio-political narratives. Her work explores, subversively and through allegory, narratives that discuss the banal essence of pretty things, and the weighty historical contexts from which they originate.
Janine Partington explores mark-making through the carving and painting of leather to create distinctive, tactile surfaces. She works instinctively, allowing each new mark to respond to what has come before. Marking Time is an immersive installation capturing the fragments of memory lost when a parent has dementia. It represents a very personal response to the increasing loss of her father, Enos Lovatt, to Alzheimer’s disease. Partington’s work explores the essence of memory and the impact of shared, inherited and lost memories on our relationships and how these affect the legacies that we leave when we die. Her father died in December 2018 during the creation of this work.

Contact
Janine Partington
Marking Time (detail), 2018
Leather, acrylic paint
90 x 49 x 49 cm
Photo Janine Partington

Ceramic artist Charlotte Pack combines her passion for wildlife and clay to explore different ways to draw attention to the declining wildlife and natural world. It is estimated up to 100 elephants are killed each day, driven by the insatiable global demand for ivory.

On Wildlife Conservation Day, 4 December 2018, Pack stayed awake for 24 hours, hand-sculpting 100 elephants in porcelain. Each piece made represents one elephant killed in the wild, creating a visually impactful piece that the artist hopes will raise awareness and challenge the public’s opinion on ivory.

Contact
Charlotte Pack
100 Elephants, 2018
Porcelain
140 x 140 x 11 cm
Video Jack Chute

Charlotte Puts
100 Elephants, 2018
Porcelain
140 x 140 x 11 cm
Video Jack Chute
Sara Peymanpour is an Iranian-British jewellery designer, gemologist and artist. She lives in Iran, Australia, Italy, England and Canada, and extensive travelling has enabled her to absorb influences from various cultures. She utilises innovative technologies and ancient techniques to create exotic jewellery and art pieces with a strong international following.

Peymanpour’s installation, Hejab, aims to challenge the traditional concepts of culture, image and product utilisation, examining a taboo: Islamic cover for women.

Martha Rieger is a Brazilian-Israeli sculptor and ceramic artist, working in Tel Aviv, Israel and Jingdezhen, China. Her latest body of work, Cocoon, to be premiered at Collect, has evolved from her previous oeuvre, representing an interest in sculpting the temporary stage of ‘caged’ lives before breaking into the world. Cocoon is crafted as open and sealed vessels, merging symbolic transformations and bodily configurations in forms that allude both to female and male human anatomies and animalistic phenomena.

Rieger finds the beautiful shape of the cocoon magical, in texture, form and colour, suggesting dynamic movement and fluidity.
Katharine Swailes creates finely intricate hand-woven tapestry, reworking and re-imagining this ancient craft in a contemporary context, developing an abstract, personal language in textiles. Techniques and material engage with this process, referencing the textiles of antiquity and pre-Columbian civilisations and the duality of humanity. As artist and weaver, Swailes looks at the idea of textiles as text, a tradition that reaches back thousands of years. This major new work sits as a diminutive constellation in the Universe, presented as stone tablets set on a wall, evoking calendar systems of the ancient worlds. Arrived at through the long meditative process of hand-weaving, Swailes’s use of the natural materials linen and cotton imbue these works with millennia of weaving history, and are a complex, distinctive expression.

Contact
Katharine Swailes
Glyphs and Loops (working detail), 2016–18
Linen, cotton
62 x 290 x 5 cm
Photo Steve Speller
KATHARINE SWAILES
Unit 5, The Mill Studio
New House Farm Barns
Ford Lane
Ford Arundel
BN18 0QU
UK
+44 (0)7531 258247
weftfaced@gmail.com
weftfaced.com/katharine-swailes

Digitally generated vessel forms and applied imagery are sourced from scanning and reworking the abundant, bewildering stuff that is readily to hand.

Chance destabilises authorship and the elusive pursuit of an aesthetic ideal, shifting focus to the challenges of crafting unfamiliar materials and a perpetual ‘work in process’.

With an established studio practice based in Brighton, Stefano Santilli exhibits work and lectures internationally. For his installation, Work in Process, seven wooden vessels are situated on a long trestle table with embedded LED display. Swirling, incomprehensible patterns reference persistent themes of visual overload and the creative appropriation of chance finds.

Stefano Santilli
Two Vessels, 2018
Steam-folded American ash, found polymer
21 x 13.5 x 35 cm
Photo Stefano Santilli
STEFANO SANTILLI
Studio 22a, Crescent Road
Brighton BN2 3HP
UK
+44 (0)7814 938241
studio@stefanosantilli.co.uk
stefanosantilli.co.uk

Contact
Stefano Santilli
Two Vessels, 2018
Steam-folded American ash, found polymer
21 x 13.5 x 35 cm
Photo Stefano Santilli
STEFANO SANTILLI
Studio 22a, Crescent Road
Brighton BN2 3HP
UK
+44 (0)7814 938241
studio@stefanosantilli.co.uk
stefanosantilli.co.uk

American Hardwood Export Council

Contact
Unit 5, The Mill Studio
New House Farm Barns
Ford Lane
Ford Arundel
BN18 0GU
UK
+44 (0)7814 938241
weftfaced@gmail.com
weftfaced.com/katharine-swailes

Contact
Unit 5, The Mill Studio
New House Farm Barns
Ford Lane
Ford Arundel
BN18 0GU
UK
+44 (0)7814 938241
weftfaced@gmail.com
weftfaced.com/katharine-swailes
Temper Studio makes idiosyncratic, contemporary furniture, household objects and the occasional structure from its small workshop in rural Wiltshire. George Winks aims to design without dogma, and to learn from the materials through incessant experimentation – to ultimately produce pieces that are both quietly beautiful and intellectually fascinating.

Strongly inspired by vernacular architecture, this collection entitled ‘Points of Departure’ references details found in Victorian railway stations along Brunel’s Great Western Railway, which are taken as starting points and integrated into fine furniture pieces with a sense of narrative and quietly displaced familiarity.

George Winks
Swindon Cabinet, 2018
Sycamore, brass, paint
115 x 47 x 90cm
Photo George Winks

LOUIS THOMPSON AND SOPHIE THOMAS

This work is the outcome of a collaboration between creative designer and campaigner Sophie Thomas and glass artist Louis Thompson. Thompson is a highly acclaimed artist, a recipient of two prestigious awards and he has exhibited extensively in galleries around the UK, Europe, Japan and the USA. Thomas is an established leader in communication design and creative campaigning, working in ethical design, behaviour change and material process through her agency, Thomas Matthews for 20 years.

The chandelier shown in Collect Open is their latest collaborative piece around the theme of ocean plastic. Using hand-blown glass and ocean plastic, it recreates the chaotic beauty of an entangled ghost net, representing the colossal flow of plastic pollution that runs into our seas every minute of every day – currently a rubbish lorry-load a minute.

Louis Thompson and Sophie Thomas
Seven Stages of Degradation, 2018
Hand-blown with waste glass and found ocean plastic
Various dimensions
Photo Ester Segarra

CONTACT
25 Boyton
Warminster
Wiltshire
BA12 0SS
UK
+44 (0)7841 339159
giorgio@temperstudio.com
temperstudio.com

CONTACT
79 Queen Elizabeth’s Walk
London
N16 5UG
UK
+44 (0)790 470091
louisthompsonglass@glass.com
louisthompson.com
Tina Vlassopulos is a ceramist based in London. Conversations with Friends is an installation produced specifically for Collect Open. It consists of 14 abstract portraits of Vlassopulos’s friends representing each one’s character, disposition and psyche in a subjective and symbolic way.

The installation is made in defiance of the cacophony of the digital age, challenging the prevalence of one-way communication and as a celebration of friends as well as the spirit of the individual. It offers thoughts on friendship, dialogue and the importance of conversation.
Film making that has a craft story to tell

Real to Reel, the UK’s first film festival dedicated to craft and moving image returns to Picturehouse Central, London from 7 May 2019

Enjoy the festival’s signature programme of films spanning documentary, narrative, abstract and animation, all shining the spotlight on making skills and the use of materials

For booking information visit: craftscouncil.org.uk/r2r

Redefining the art of logistics

At EBISS, we truly understand all the intricacies of fine art packing & shipping for exhibitions, events & conferences across the globe.

- Fine Art Couriers
- Skilled Packing
- Custom Packing Cases
- Storage
- Inventory Management
- Unpacking & Installation
- International Shipping & Customs Services
- Import Services
- Touring Exhibitions
- Insurance

We deliver passion, innovation, quality & sustainability.

☎ 020 3780 0666 🌐 ebiss.co.uk

Crafts Council registered charity number 280956

Copyright © 2018 Ebiiss UK Ltd. All rights reserved
As the official Tea Partner of Collect 2019, Newby Teas will be enriching the Talks programme with its unique offering of luxury blends. Discover the rich history of fine tea with a menu of complimentary aromatic or classic teas and tisanes served in the Talks Space, and embrace the flavour of Collect 2019.

Find us at Sainsbury’s and newbyteas.co.uk

For 2019, Collect is delighted to be animating the pair of beautiful historic stairwells at the Saatchi Gallery. Displaying very different styles of work, Wanying Liang and Wonseok Jung are two international artists at the start of their creative careers, and we are delighted to be showcasing their work. We thank the Saatchi Gallery for its help in making this happen.

THE CRAFT of FINE TEA

As the official Tea Partner of Collect 2019, Newby Teas will be enriching the Talks programme with its unique offering of luxury blends. Discover the rich history of fine tea with a menu of complimentary aromatic or classic teas and tisanes served in the Talks Space, and embrace the flavour of Collect 2019.

Find us at Sainsbury’s and newbyteas.co.uk

INSTALLATIONS

For 2019, Collect is delighted to be animating the pair of beautiful historic stairwells at the Saatchi Gallery. Displaying very different styles of work, Wanying Liang and Wonseok Jung are two international artists at the start of their creative careers, and we are delighted to be showcasing their work. We thank the Saatchi Gallery for its help in making this happen.
Won is a Korean robotics engineer and artist who graduated at the Royal College of Art in London and is based in Seoul. He aims to blur the boundaries between design, craft and engineering, by employing kinetic elements as a point of departure. Represented at Collect by Mint, Won is particularly interested in how we perceive time and explores the analogies between mechanical systems and the movements of living organisms.

The Bird is an interactive lighting device that alters our perception of space. As the wings of the bird move, the projected shadow becomes elongated and seems to extend the surrounding area. The bird flaps its wings at different speeds, as if manipulating time, and they move with such delicacy it is hard to believe they are mechanised artificially.

The evocative lines of this poem, written by Emperor Li Yu (937–978) became the inspiration for a body of work created by Chinese artist Wanying Liang while completing her MA at the NYS College of Ceramics at Alfred University, USA.

As a student studying in America from 2016-18, 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.

Being shown for the first time outside of the USA, Collect is delighted to host a special installation of Wanying Liang’s work, situated by one of the historic staircases at Saatchi Gallery ahead of its appearance at the V&A later this year*. Represented at Collect by Ting-Ying (stand 1.2), Liang places a dramatic two-metre high porcelain sculpture entitled Gravity in Pray together with streaming paper, hung from an adjacent 10-metre high ceiling. She encourages us all to connect, to consider and even to dream.

* Liang will be in the V&A display Blanc de Chine, a continuous conversation, curated by Xiaoxin Li, which runs from September 2019 – May 2020, in the T.T.Tsui Gallery (China, Gallery 44, Level 1) and Ceramics Galleries (Gallery 146, Level 6) of the Victoria and Albert Museum, Cromwell Road, London.

Wanying Liang
‘Gravity in Pray’, 2019
Porcelain, streaming paper
90x21x14cm

Wonseok Jung
‘The Bird’, 2019
Full carbon fibre, plastic, wood, electrical devices
220 VAC
90x21x14cm
Misshapes
The Making of
Tatty Devine

20 July – 11 August 2019
Lethaby Gallery
Central Saint Martins, 1 Granary Square
King’s Cross, London N1C 4AA
Admission Free

A Tatty Devine and Crafts Council Touring Exhibition launched in collaboration with the Lethaby Gallery at Central Saint Martins.

New to Country & Town House, The House Guest podcast – exclusive interviews with the biggest names from the world of design and decoration.
## Talks Overview

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thursday</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28 February</td>
<td>11.30</td>
<td>Booth Talk: Ting-Ying</td>
<td>1.2 Ground floor</td>
</tr>
<tr>
<td>12.00</td>
<td></td>
<td>Booth Talk: Galerie Metzger</td>
<td>8.2 First floor</td>
</tr>
<tr>
<td>12.30</td>
<td></td>
<td>Booth Talk: ESH Gallery</td>
<td>8.1 First floor</td>
</tr>
<tr>
<td>13.00</td>
<td></td>
<td>Booth Talk: Galerie Kuzebauch</td>
<td>4.1 First floor</td>
</tr>
<tr>
<td>13.30</td>
<td></td>
<td>Booth Talk: jaggedart</td>
<td>5.1 Ground floor</td>
</tr>
<tr>
<td>14.00</td>
<td></td>
<td>Booth Talk: Contemporary Applied Arts</td>
<td>10.2 First floor</td>
</tr>
<tr>
<td>14.30</td>
<td></td>
<td>Booth Talk: Todd Merrill Studio</td>
<td>2.2 Ground floor</td>
</tr>
<tr>
<td>15.00</td>
<td></td>
<td>Booth Talk: Cynthia Corbett Gallery</td>
<td>6.5 First floor</td>
</tr>
<tr>
<td>15.30</td>
<td></td>
<td>Booth Talk: Joanna Bird Contemporary Collections</td>
<td>2.1 Ground floor</td>
</tr>
<tr>
<td>16.00</td>
<td></td>
<td>Booth Talk: House of Fly</td>
<td>6.3 First floor</td>
</tr>
<tr>
<td><strong>Friday</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 March</td>
<td>11.30</td>
<td>Booth Talk: Craft Scotland</td>
<td>3.3 Ground floor</td>
</tr>
<tr>
<td>11.45</td>
<td></td>
<td>Booth Talk: SEE••DS</td>
<td>2.4 Ground floor</td>
</tr>
<tr>
<td>12.00</td>
<td></td>
<td>Talks Space: Craft – have a piece of me</td>
<td>2nd floor</td>
</tr>
<tr>
<td>13.15</td>
<td></td>
<td>Booth Talk: Gallery 5 O</td>
<td>2.3 Ground floor</td>
</tr>
<tr>
<td>13.30</td>
<td></td>
<td>Talks Space: Changing face of collecting</td>
<td>2nd floor</td>
</tr>
<tr>
<td>14.45</td>
<td></td>
<td>Booth Talk: Cynthia Corbett Gallery</td>
<td>6.5 First floor</td>
</tr>
<tr>
<td>15.00</td>
<td></td>
<td>Talks Space: Technology in contemporary craft</td>
<td>2nd floor</td>
</tr>
<tr>
<td>16.15</td>
<td></td>
<td>Booth Talk: Petronilla Silver</td>
<td>6.4 First floor</td>
</tr>
<tr>
<td>16.30</td>
<td></td>
<td>Booth Talk: Galeria Ruben Torres</td>
<td>7.5 First floor</td>
</tr>
<tr>
<td>16.30</td>
<td></td>
<td>Talks Space: Fruitful alliance – craft + industry</td>
<td>2nd floor</td>
</tr>
<tr>
<td><strong>Saturday</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 March</td>
<td></td>
<td>Fritz Hansen presents live weaving of PK22™ chair</td>
<td>2nd floor</td>
</tr>
<tr>
<td>11.30</td>
<td></td>
<td>Booth Talk: Contemporary Applied Arts</td>
<td>10.2 First floor</td>
</tr>
<tr>
<td>12.00</td>
<td></td>
<td>Talks Space: Jennifer Lee on craft, ceramics and her own way of working</td>
<td>2nd floor</td>
</tr>
<tr>
<td>13.15</td>
<td></td>
<td>Booth Talk: Goldsmith Fair</td>
<td>4.3 Ground floor</td>
</tr>
<tr>
<td>13.30</td>
<td></td>
<td>Talks Space: Lightning talks</td>
<td>2nd floor</td>
</tr>
<tr>
<td>14.45</td>
<td></td>
<td>Booth Talk: Ruthin Craft Centre</td>
<td>4.5 Ground floor</td>
</tr>
<tr>
<td>15.00</td>
<td></td>
<td>Talks Space: Yinka Shonibare CBE in conversation</td>
<td>2nd floor</td>
</tr>
<tr>
<td>16.15</td>
<td></td>
<td>Booth Talk: Galerie Marzee</td>
<td>1.5 Ground floor</td>
</tr>
<tr>
<td>16.30</td>
<td></td>
<td>Booth Talk: Hostler Burrows</td>
<td>7.2 First floor</td>
</tr>
<tr>
<td><strong>Sunday</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 March</td>
<td></td>
<td>Fritz Hansen presents live weaving of PK22™ chair</td>
<td>2nd floor</td>
</tr>
<tr>
<td>12.00</td>
<td></td>
<td>Booth Talk: Vessel Gallery</td>
<td>8.4 First floor</td>
</tr>
<tr>
<td>12.30</td>
<td></td>
<td>Booth Talk: London Glassblowing Gallery</td>
<td>7.1 First floor</td>
</tr>
<tr>
<td>13.00</td>
<td></td>
<td>Talks Space: Best of Real to Reel – preview screening</td>
<td>2nd floor</td>
</tr>
<tr>
<td>14.15</td>
<td></td>
<td>Booth Talk: Sarah Myerscough Gallery</td>
<td>3.1 Ground floor</td>
</tr>
<tr>
<td>14.45</td>
<td></td>
<td>Booth Talk: Craft Scotland</td>
<td>3.3 Ground floor</td>
</tr>
<tr>
<td>15.00</td>
<td></td>
<td>Talks Space: Collect Open makers in conversation</td>
<td>2nd floor</td>
</tr>
<tr>
<td>16.15</td>
<td></td>
<td>Booth Talk: Galeria Rubén Torres</td>
<td>7.5 First floor</td>
</tr>
</tbody>
</table>

Admission to all events is included in the price of a ticket to Collect. Spaces are limited and will be allocated on a first come, first served basis. Make sure you get there early to avoid disappointment.
Design or sculpture? In conversation with the artists Kerstin Abraham and Hans Fischer, alongside the head of the Kemeri museum Westerdal, Nele van Wieringen.

13.30 – BOOTH TALK: JAGGERSART (STAND 5.1, GROUND FLOOR)
Introduction to Contemporary Japanese Lacquer.

15.00 – BOOTH TALK: CYNTHIA CORBETT GALLERY (STAND 6.5, FIFTH FLOOR)
Australian artist Alice Coutoupes will discuss the debut of new work from her ‘Flower’ series and her upcoming residency in Paris. Coutoupes is based in Sydney and exhibited in 2017 at Bernoudaud Lignes highly acclaimed exhibition C’est Le Bouquet. This is her second appearance at Collect.

16.00 – BOOTH TALK: HOUSE OF FLY (STAND 6.3, FIRST FLOOR)
South-African born, London-based artist Kimberly Gundle will discuss her visits to Maasai communities and how this has influenced her art practice.

12.00 – TALKS SPACE: CRAFT – HAVE A PIECE OF ME (SECOND FLOOR)
Craft appeal and huge growth in the market place is far from waning. The traditional gallery still holds an important place, but makers are now using social media to create direct relationships with buyers, and auction houses are recognising the value of modern craft through primary market sales. Digital platforms are also incentivising complementary conduits for makers and galleries, enabling a broader geographical reach. In this discussion key figures from different market routes will explore the challenges they are overcoming and opportunities they’re making.

13.15 – BOOTH TALK: GALLERY S D (STAND 2.3, GROUND FLOOR)
Lin Cheung will explore her approach to designing and making jewellery and how it questions its established uses and meanings. Her work is a personal response to everyday experiences and observations.

15.00 – TALKS SPACE: TECHNOLOGY IN CONTEMPORARY CRAFT (SECOND FLOOR)
Designers John Makepeace and Gareth Neal will come together for a live discussion on the nature of craft and innovation. As alliances in technology mean that there are ever more ways for designers to create their work, Makepeace and Neal will explore their own craft and the development of their practices. This cross-generational dialogue mediated by leading gallerist Sarah Myerscough will consider how design can be championed by the partnership between the traditional chisel and contemporary technology.

16.45 – BOOTH TALK: CYNTHIA CORBETT GALLERY (STAND 6.5, FIFTH FLOOR)
Matt Smith, winner of the Young Masters Maylis Grand Ceramics Prize 2014, will present his show ‘The Alienated World’. This series is inspired by his 2018 solo show ‘Roc Peter’, Unpacked at the Fitzwilliam Museum Cambridge and features pieces that were exhibited in that show.

11.30 – BOOTH TALK: CRAFT SCOTLAND (STAND 3.3, GROUND FLOOR)
Although working in different mediums and scale, Anna Gordon and Lizzy Feary share common approaches to making. Drawing, repeated components, movement and pattern are themes that resonate. Both artists will discuss process and their shared respect for materials.

11.45 – BOOTH TALK: SEE DS (STAND 8.2, FIRST FLOOR)
Stone worker Jean Biau will give a talk entitled ‘Marble and Geometry—Delicate Bowls’, sharing the experience of working with this rock medium, the knowledge of craftsmanship and the beauty of thinness.

14.45 – BOOTH TALK: CYNTHIA CORBETT GALLERY (STAND 6.5, FIFTH FLOOR)
Oscar Lasing will talk about Silo Studio’s design practice and its projects for Collect.

15.30 – BOOTH TALK: JOANNA BIRD CONTEMPORARY COLLECTIONS (STAND 2.1, GROUND FLOOR)
In a talk entitled Drawing in Glass: Atmospheres of Light and Space, Joanna Bird and Karlyn Sutherland discuss contemporary glass methods, concepts and making. They look at a range of works in glass, discussing how this molten material can be manipulated with beautiful results.

16.30 – BOOTH TALK: GALERIA RUBÉN (STAND 6.4, FIRST FLOOR)
In 2014 Ismini Samanidou spent three months as the first ever weaving artist-in-residence, where she had unprecedented access to the archive of Anni Albers’s work and writings. In this talk, Albers continues to inspire her practice.

12.00 – TALKS SPACE: FRUITFUL ALLIANCE – CRAFT + INDUSTRY (SECOND FLOOR)
We explore how artists’ residencies and commissions with industry can work ground-breaking collaborations—producing new, inspirational works that challenge customers’ expectations and can take makers on unexpected journeys with their work. Joining Emily Johnson of 1882 Ltd and Bethan Gray of M. Frederic Bernardaud, of French Porcelain makers Bernardaud and artist Zemer Peled to tell their story.

14.15 – BOOTH TALK: PETRONILLA SILVER (STAND 6.4, FIRST FLOOR)
In today’s generation rent, home ownership is on the decline. While models of consumption are changing fast, cultivated connoisseurs continue to collect and invest, perhaps nowhere more so than in arts and crafts. Design expert Horacio Thompson leads a panel to explore the changing face of collecting in the 21st century.

16.15 – BOOTH TALK: CRAFTALLIANCE – CRAFT + INDUSTRY (SECOND FLOOR)
Although working in different mediums and scale, Anna Gordon and Lizzy Feary share common approaches to making. Drawing, repeated components, movement and pattern are themes that resonate. Both artists will discuss process and their shared respect for materials.

01 MARCH

11.30 – BOOTH TALK: TIDING-TING (STAND 1.2, GROUND FLOOR)
Jeffry Mitchell, a self-proclaimed ‘gay folk artist’ will present a body of work inspired by disparate themes of love, loss and desire. With a diverse visual language that includes historic Chinese ceramics, gay culture, folklore and religion, his playful childlike drawings, prints and ceramic figures frequently elicit a joyful response from the viewer.

12.00 – BOOTH TALK: GALENE METZGER (STAND 8.2, FIRST FLOOR)
Design or sculpture? In conversation with the artists Kerstin Abraham and Hans Fischer, alongside the head of the Kemeri museum Westerdal, Nele van Wieringen.

12.30 – BOOTH TALK: ESH GALLERY (STAND 8.1, FIRST FLOOR)
Introduction to Contemporary Japanese Lacquer.

13:00 – BOOTH TALK: GALERIE KUZEBAUCH (STAND 4.3, FIRST FLOOR)
‘Glass Rituals – Tradition and Experimentation in Contemporary Czech Glass’. The talk will explain the origin, technique and design of works in glass, discussing how this molten material can be manipulated with beautiful results.

13:00 – TALKS SPACE: TECHNOLOGY IN CONTEMPORARY CRAFT (SECOND FLOOR)
Designers John Makepeace and Gareth Neal will come together for a live discussion on the nature of craft and innovation. As alliances in technology mean that there are ever more ways for designers to create their work, Makepeace and Neal will explore their own craft and the development of their practices. This cross-generational dialogue mediated by leading gallerist Sarah Myerscough will consider how design can be championed by the partnership between the traditional chisel and contemporary technology.
ALL DAY – FRITZ HANSEN PRESENTS LIVE WEAVING OF PK22™ CHAIR IN WICKER (CAFÉ – SECOND FLOOR)

12.30 – BOOTH TALK: CONTEMPORARY APPLIED ARTS (STAND 10.2, FIRST FLOOR)
Hugh Miller is a designer and applied artist specialising in studio furniture in wood. Trained as an architect, he sees his work as small pieces of architecture, where the concept is embedded in the intricacy of the detail. Influenced by Japanese design and the Arts and Crafts Movement, Miller creates beautifully crafted, timeless objects for the home.

14.45 – BOOTH TALK: RUTHIN CRAFT CENTRE (STAND 4.5, GROUND FLOOR)
Rachel Hughes is a celebrated British silversmith with work in the collections of the Goldsmiths’ Company and National Museum of Wales. She will discuss how her love of rock climbing informs her work.

16.00 – TALKS SPACE, COLLECT OPEN MAKERS IN CONVERSATION (SECOND FLOOR)
Collect Open continues to draw together a cohort of exciting makers showcasing their large-scale and experimental works specifically created for Collect. Crafts Council’s Caroline Jackman talks with Collect Open artists Tracey Knowles, David Clarke, Mary O’Malley and Stefano Santilli about the journeys they’ve undertaken to get to this point, and where they might go next.

SUNDAY
03 MARCH

12.00 – BOOTH TALK: VESSEL GALLERY (STAND 8.4, FIRST FLOOR)
Olivia Walker and Vanessa Hogge work with hand built porcelain, creating unique textures and patterns. For the first time at Collect, Vessel Gallery will be presenting a group of three earthenware pieces celebrating the purity of porcelain.

15:00 – TALKS SPACE: BEST OF REAL TO REEL: PREVIEW SCREENING (SECOND FLOOR)
The Crafts Council and British Council have teamed up to create a programme of films celebrating craft, destined for international touring. Selected from across the 2016–18 Real to Reel: The Craft Film Festival, the programme showcases an eclectic range of craft disciplines from all over the world, illustrating the gallery’s ever-growing international interest in art jewellery.

16.15 – BOOTH TALK: GALERIA RUBÉN TORRES (STAND 7.5, FIRST FLOOR)
Catalan Craft – Rubén Lopez Torres shares his experience representing the skilled work of local Catalan makers with a focus on the holistic vision, materials and work of Ricardo Tena Chaves.

SATURDAY
02 MARCH

ALL DAY – FRITZ HANSEN PRESENTS LIVE WEAVING OF PK22™ CHAIR IN WICKER (CAFÉ – SECOND FLOOR)

11.30 – BOOTH TALK: CONTEMPORARY APPLIED ARTS (STAND 10.2, FIRST FLOOR)
Hugh Miller is a designer and applied artist specialising in studio furniture in wood. Trained as an architect, he sees his work as small pieces of architecture, where the concept is embedded in the intricacy of the detail. Influenced by Japanese design and the Arts and Crafts Movement, Miller creates beautifully crafted, timeless objects for the home.

13.15 – BOOTH TALK: GOLDSMITHS’ FAIR (STAND 4.3, GROUND FLOOR)
The future of silver through the eyes of the makers.

3.20 – TALKS SPACE: JENNIFER LEE ON CRAFT, CERAMICS AND HER OWN WAY OF WORKING (SECOND FLOOR)
Jennifer Lee, winner of the LOEWE Craft Prize 2018, talks with materialist Beth Hughes about the craft movement, innovation and style. Lee is a highly respected ceramic artist, fashion designer and museum curator. She will discuss her work as a maker and her approach to craft.

14.45 – BOOTH TALK: CRAFT SCOTLAND (STAND 3.3, GROUND FLOOR)
Established ceramic artist Lara Scobie will explore themes in her practice such as composition and balance and how ideas develop between the live interplay of form and surface. She will share sample pieces which will act as prompts for conversation and discussion.

16.15 – BOOTH TALK: GALLERY (STAND 1.5, GROUND FLOOR)
To celebrate the 40th anniversary of Galerie Marzee, there will be a talk about the gallery’s history and evolution, and Marzee’s other projects supporting students and up-and-coming artists will be discussed, illustrating the gallery’s ever-growing international interest in art jewellery.

16.30 – BOOTH TALK: HOSTLER BURROWS (STAND 7.2, FIRST FLOOR)
Kristina Riske is a senior member of the Arabia Art Department Society in Helsinki and one of Scandinavia’s foremost ceramic artists working today. She continues her exploration of what is physically possible in the unpredictable medium of clay. Riske’s work leaves much to be explored and discussed, and we are delighted to host a talk with her about her new body of work.

14.15 – BOOTH TALK: SARAH MYERSCOUGH GALLERY (STAND 3.3, GROUND FLOOR)
Nic Myerson’s extensive experience and his mastery of both wood and clay were highly influential upon Luke Fuller’s ceramic practice. Their meeting led to a rich symbiotic relationship; the pair are united by their intuitive sense for their materials and their fascination with elemental forces. The two makers will discuss their work and their artistic relationship, mediated by Sarah Myerson.
ARTIST INDEX

A

Abraham, Kerstin — Galerie Metzger, installation
Alatalo, Anneliisa — Korea Craft & Design Foundation, glass
Altenburg, Franz Josef — Galerie Metzger, ceramic sculpture
Angelique — maison parisiennne, textile
Aparricio, Atlass — SEE+DS
Aptin, Kay — Collect Open, ceramics
Appleby, Malcolm — Bishopsgland Educational Trust, silver
Arnold, Zoe — Contemporary Applied Arts, jewellery
Archer, Peter — Contemporary Applied Arts, wood

B

Backhaus & Brown and Egeværk — Vessel Gallery, glass, wood
Bacon, Laura Ellen — jaggedart, willow
Baines, Karolina — Goldsmiths’ Fair, jewellery
Baku Studio — Mint
Balpinar, Belkis — 50 Golborne, textiles
Bam, Ranti — 50 Golborne, terracotta
Bauman, Fritz — Flow gallery, wood
Bijlenga, Marian — Galerie Marzee, jewellery
Bigey, Juliet — Contemporary Applied Arts, metal
Biljenga, Marian — Flow gallery, textiles, mixed media
Biondi, DomiWu — ESH Gallery, paper
Blackwood, Jilli — Contemporary Applied Arts, textiles
Blanc, Jerome — maison parisienne, wood
Blikap, Liv — Galleri Formal Ost, jewellery
Bodemer, Iris — Galerie Marzee, jewellery
Boomman, Jan — Collect Open, textiles
Brachtow, Heike — Bullbay Projects, glass
Blauser, Antje — Galerie Marzee, jewellery
Bremer, Doree — Goldsmiths’ Fair, jewellery
Brown, Abigail — Bishopsgland Educational Trust, silver
Brown, Christine — Contemporary Applied Arts, ceramics
Buck, Adam — Ruthin Craft Centre, ceramics

C

Canikaya, Canan — Collection Ateliers d’Art de France, ceramics
Camac, Helen — Sarah Myerscough Gallery, metal
Casentini, Enrica — Officine Saffi, ceramics
Cassell, Halima — Joanna Bird Contemporary Collections, ceramics
Chambres, Matthieu — Casavent Ferr, ceramic sculpture
Champy-Schott, Nani — Collection Ateliers d’Art de France, ceramics
Chaves, Ricardo Tena — Galeria Ruben Torres, wood, metal
Chudle, Sonia — Goldsmiths’ Fair, jewellery
Chen, Stan — Ting-Ying, glass
Chen, Woon-young — Korea Craft & Design Foundation, ceramics
Cheung, Lin — Gallery S O, jewellery
Cheung, Nhung — Collection Ateliers d’Art de France, ceramics
Choi, In-kyu — Ikea Ceramic by Gallery USSR & USSR Crafts, ceramics
Choi, Jee-yook — gallery WANNABUL, art jewellery
Christensen, Are — Bishopsgland Educational Trust, silver
Crockett, Cruz — Lemon Street Gallery, sculpture
Coleman, Katharine — Contemporary Applied Arts, glass
Collingwood, Peter — Oxford Ceramics Gallery, textiles
Cooper, Robert — Officine Saffi, ceramics
Corrigan, Sophie — Todd Merrill Studio
Couto, Alice — Cynthia Corbett Gallery, ceramics
Cushing, Amy — Todd Merrill Studio

D

Dam, Steffen — Joanna Bird Contemporary Collections, glass
Dattilo, Umberto — ESH Gallery, furniture
Davis, Matt — Cynthia Corbett Gallery, ceramics
de Cordova, Danise — paperekt, ceramics
Delpue, Manasi — Bishopsgland Educational Trust, silver
de Quin, Rebecca — Contemporary Applied Arts, metal
Desheng, Chen — Ting-Ying, glass
di Caracca, Tore — House of Flyn, ceramics
Dillit, Maria — Sladmore Contemporary, sculpture

164
Stanev, Rodger — Mint
Stoker, Hans — Gallery S.O, jewellery
Stitchbury, Wycliffe — Contemporary Applied Arts, wood
Stitchbury, Wycliffe — Sarah Myerscough Gallery, wood
Sumioka, Marko — Katie Jones, metal, jewellery
Sun, Jailing — China Design Centre, ceramics
Sutherland, Karlyn — Joanna Bird Contemporary Collections, glass
Svendsen, Tore — Galerie Marzee, jewellery, metal
Swales, Katharine — Collect Open, textiles
Swales, Katharine — Contemporary Applied Arts, textiles
Szego, Kati — Officine Saffi, ceramics
Takacs, Kazuhito — Jaggedart, grasses, heiga, gold leaf
Tang, Lene — Vessel Gallery, glass
Tani, Edo — Galerie Marzee, jewellery
Tassie, Nicola — Pelolinva Silver, Silver
Taylor, Sufon — Lemon Street Gallery, ceramics
Temper, George — Mint
Temper Studio — Collect Open, furniture
Ten Hompel, Simone, — Contemporary Applied Arts, metal
Ten Hompel, Simone — Gallery 5, metal
Thalen, Jaap — Thalen & Thalen, silver
Thalen, Rob — Thalen & Thalen, silver
Thomas, Morrison — Vessel Gallery, wood
Thomas, Sophia — Collect Open, glass
Thoms, Kim — SEE••DS
Thompson, Louis — Collect Open, glass
Thompson, Louis — London Glassblowing Gallery, glass
Thompson, Royda, Christopher — Galerie Marzee, jewellery
Tien, Wen — Collection Archives d'Art de France, ceramics
Ting, Peter — Ting-Ying, ceramics
Tingli, Matt — Galleri Format Oslo, ceramics
Toch, Adi — Bishopsland Educational Trust, silver
Toch, Adi — Joanna Bird Contemporary Collections, silver
Toumba, Xavier — Galerie Metzger, ceramic sculpture
Troup, Catherine — Galerie Ruben Tomes, ceramics
Tucker, Jude — Jaggedart, stone
Tumiminen Nilttaya, Kati — Officine Saffi, ceramics
Tumer, Anna — Cavaliere Filin, ceramic sculpture
Turrell, Jessica — Goldsmiths’ Fair, jewellery
Ubuho — 50 Golborne, glass, fabric
Upalv, Kaja — Officine Saffi, glass
Vallet, Bénédicte — maison panamienne, ceramics
van Mogen, Ruben — Mint
Vatrini, Gerald — maison panamienne, glass
Vezzoni, Cristina — Ting-Ying, ceramics
Visartina, Giacinto — Galerie Marzee, jewellery
Vlassopulos, Tina — Collect Open, ceramics
Volkova, Alissa — Cynthia Corbett Gallery, ceramics
Vonjii, Maarten — Vessel Gallery, glass
Wagenaar, Caroline — maison panamienne, ceramics
Walker, Horve — maison panamienne, metal
Walker, Eliot — Vessel Gallery, glass
Walker, Olivia — Vessel Gallery, ceramics
Walmsley, Liz — Oxford Ceramics Gallery, wood
Walsh, Andrea — Oxford Ceramics Gallery, ceramics, glass, metal
Walsh, Joseph — Sarah Myerscough Gallery, wood
Walker, Julia — Galerie Marzee, jewellery
Walten, Alice — Mint
Wang, Annie — Karin Weber Gallery, ceramics
Wang, Liyou — China Design Centre, ceramics
Wang, Liqu — China Design Centre, ceramics
Wang, Liyou — China Design Centre, ceramics
Wang, Li — Bishopsland Educational Trust, silver
Watt, Jane — Ruthin Craft Centre, glass
Wittmann, Andreas — Galerie Marzee, jewellery
Wix, Maxwell — Craft Scotland, jewellery
Wright, Thurl — Jaggedart, paper
The desire for brands to be associated with crafts and the making by hand continues to build momentum. The breadth of organisations supporting Collect echoes the power and ubiquity of craft, and the recognition of Collect's strength and reputation that has grown considerably over its 15 years. We would especially like to thank our lead sponsors for their contribution to Collect 2019. This support enables the fair to evolve as brands recognize the value in their alignment with Collect and the culturally intelligent audiences it exposes them to.

Many thanks to all our 2019 sponsors, donors and partners.

Isobel Dennis
Fair director, Collect
SECOND FLOOR

COLLECT OPEN
Kay Aplin
Jan Boom
David Clarke and Tracey Rowledge
Joanne Kessel
Susan Kinley
Mary O’Mahony
Charlotte Mary Pack
Janine Parlington
Sara Peymour
Martha Rieger
Stefano Sanfilippo
Katharine Swales
Temper Studio
Louisa Thompson and Sophie Thomas
Tina Vassopoulou

FIRST FLOOR

FIRST FLOOR EXHIBITORS STAND
50 Golborne 8.3
Bullseye Projects 6.1
China Design Centre 7.3
Contemporary Applied Arts 10.2
Cube Gallery 7.4
Cynthia Corbett Gallery 6.5
ESH Gallery 8.1
Galerie Rubin-Tomes 7.5
Galerie Chevalier 10.3
Galerie Metzger 8.3
gallery WANNMUL 7.6
Hostler Burrows 7.2
House of Fly 6.3
Ichouon Ceramic by Gallery LVS & LVS Craft 8.6
James Freeman Gallery 6.2
Karin Weber Gallery 10.1
Lemon Street Gallery 8.5
London Glassblowing Gallery 7.1
Petronilla Silver 8.4
Sladmore Contemporary 7.7
Vessel Gallery 8.4

GROUND FLOOR

GROUND FLOOR EXHIBITORS STAND
Bishopsland Educational Trust 5.3
Cavaliere Finn 1.4
Collection Ateliers d’Art de France 5.5
Craft Scotland 3.3
Flow gallery 5.2
Galerie Kuzebauch 4.1
Galerie Menez 1.5
Galleri Format Oslo 1.3
Galleri sO 2.3
Goldsmiths Fair 4.3
jaggedart 5.1
Joanne Bird Contemporary Collections 2.1
Katie Jones 4.2
Korea Craft and Design Foundation 3.2
maison parisienne 4.4
Mint 4.6
Officine Saffi 5.6
Oxford Ceramics Gallery 1.1
Rubin Craft Centre 4.5
Sarah Myerscough Gallery 3.1
SEE+DES 2.4
Thalen & Thalen 5.4
Ting-Ying 1.2
Todd Merrill Studio 2.2

VIP LOUNGE TALKS SPACE CAFÉ

CRAFTS MAGAZINE
LOEWE FOUNDATION

CHROME YELLOW BOOKS (MEZZANINE LEVEL)