

SARAH MYERSCOUGH GALLERY



**TEFAF**  
**NEW YORK**

# TEFAF NEW YORK

15 - 19 May 2026

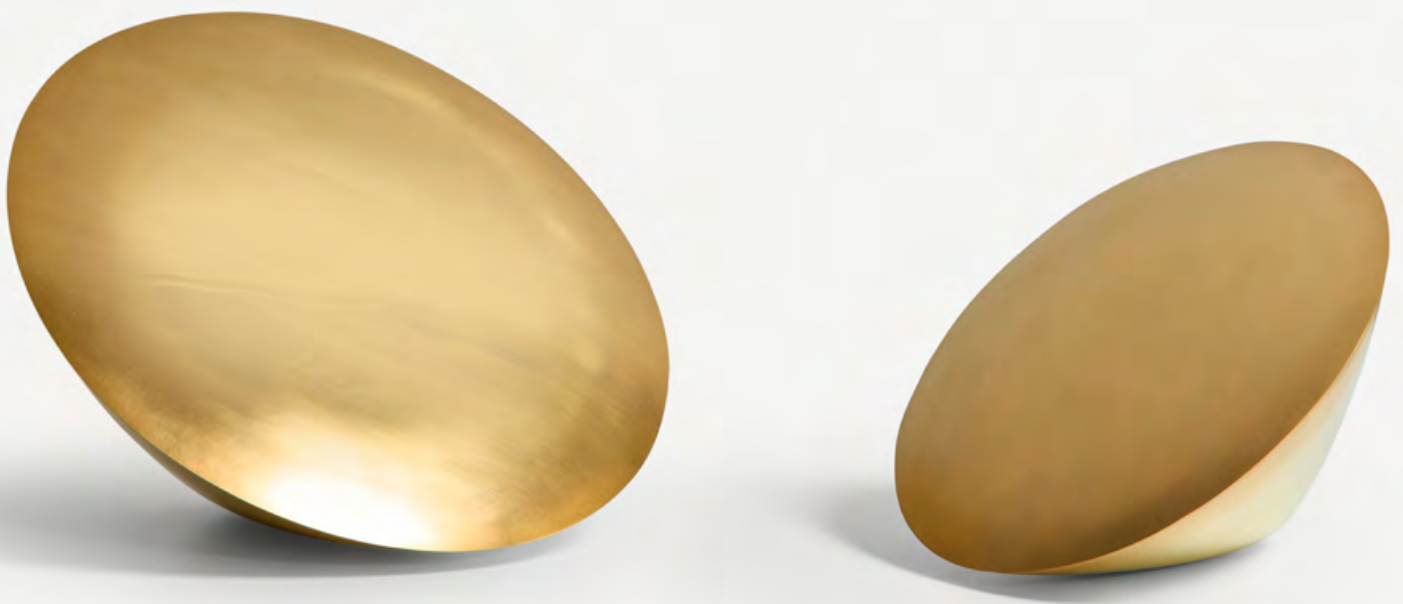
Booth Location: Historic Room Upstairs | 205

In a fast-paced technological world, the handmade is no longer perceived as nostalgic but a vital, modern practice that our artists are actively redefining through material, memory, and the enduring intelligence of making.

We acknowledge this shift within TEFAF Maastricht and New York, where centuries of fine art, design, and rare objects converge. In this rarefied environment, craft is no longer peripheral; it stands at the epicentre of topical dialogue, revealing how hand-driven processes resonate across time and celebrate our humanness.

Exhibiting in the Armoury's historic rooms, the display features a selection of works by international artists such as Ernst Gamperl, Ian Collings, Luke Fuller and Eleanor Lakelin. While distinct, their works collectively embody exceptional skill, the use of natural and experimental materials, and the importance of the haptic. Our vision is to challenge the traditional divide between "craft" and "fine art," positioning material intelligence as a balance between respect for historical skills and their relevance within contemporary arts.

Featured Artists: Arko, Ian Collings, Marc Fish, Luke Fuller, Ernst Gamperl, Full Grown, Christopher Kurtz, Eleanor Lakelin, Ash & Plumb, Aneta Regel, Adi Toch, Nic Webb



Adi Toch

*Points of View I & II, Large & Small mirror, 2025*  
Mixed metal

# MARC FISH



Marc Fish's work is part of prestigious international collections and has been exhibited extensively in the UK and USA including at TEFAF Maastricht, Design Miami, PAD London and FOG San Francisco. He has been awarded four Guild Marks by The Worshipful Company of Furniture Makers UK and won the Claxton Stevens Award in 2011 for the best Guild Mark of 2010. In 2015, Marc took first prize at the Cheltenham Celebration of Craftsmanship and Design in the UK. Most recently, Marc's work was part of the Biophilia: Nature Reimagined group exhibition at the Denver Art Museum, USA, 2024.

Innovative material science is at the core of Marc's practice. After mastering the skills used for centuries by craftsmen, Marc explored new materials and ways to produce fluid, sculptural pieces inspired by the curvilinear forms of Art Nouveau. Specialising in the use of laminate veneers, his process pushes the limits of contemporary collectible design and transcends the barriers of art, design, sculpture and furniture.

He comments 'We've been concentrating on laminated veneers for ten years; we don't do anything else. There's no solid woodwork at the studio. We're using .6mm veneers; the logs are put in boiling water, steamed and sliced with a knife, so there's no wastage. When we get them, they're already precut: they come sequentially, every veneer in order, exactly as they would be in the tree. When you put them back together again, it looks like the wood has grown into a shape, rather than us manipulating it. But, though we probably know as much as anyone in the world about laminating veneers, that's actually not all that much. There's so much more to know. There isn't anyone out there to teach us, but I want to always be learning.'



*Mokume Gane Pendant XL, 2026*  
Bog oak, bronze and black lacquer

52.5 H x 150 W x 150 D cm  
20.6 H x 59 W x 59 D in

£35,000 GBP ex. VAT  
£42,000 GBP inc. VAT



*Mokume Gane Low Table, 2026*  
Bog oak, bronze and black lacquer and  
composite substrate

30 H x 140 W x 140 D cm  
11.8 H x 55.1 W x 55.1 D in


£38,500 GBP ex. VAT  
£46,200 GBP inc. VAT



Pair of Mokume Gane Wall Sconces, 2026  
3500 year old bog oak, bronze and black lacquer

108 H x 40 W x 25 D cm  
42.5 H x 15.7 W x 9.8 D in

£11,400 GBP ex. VAT for single sconce  
£19,000 GBP ex. VAT for the pair



*Mokume Gane Small Console Table, 2023*  
Bronze lacquer and bog oak

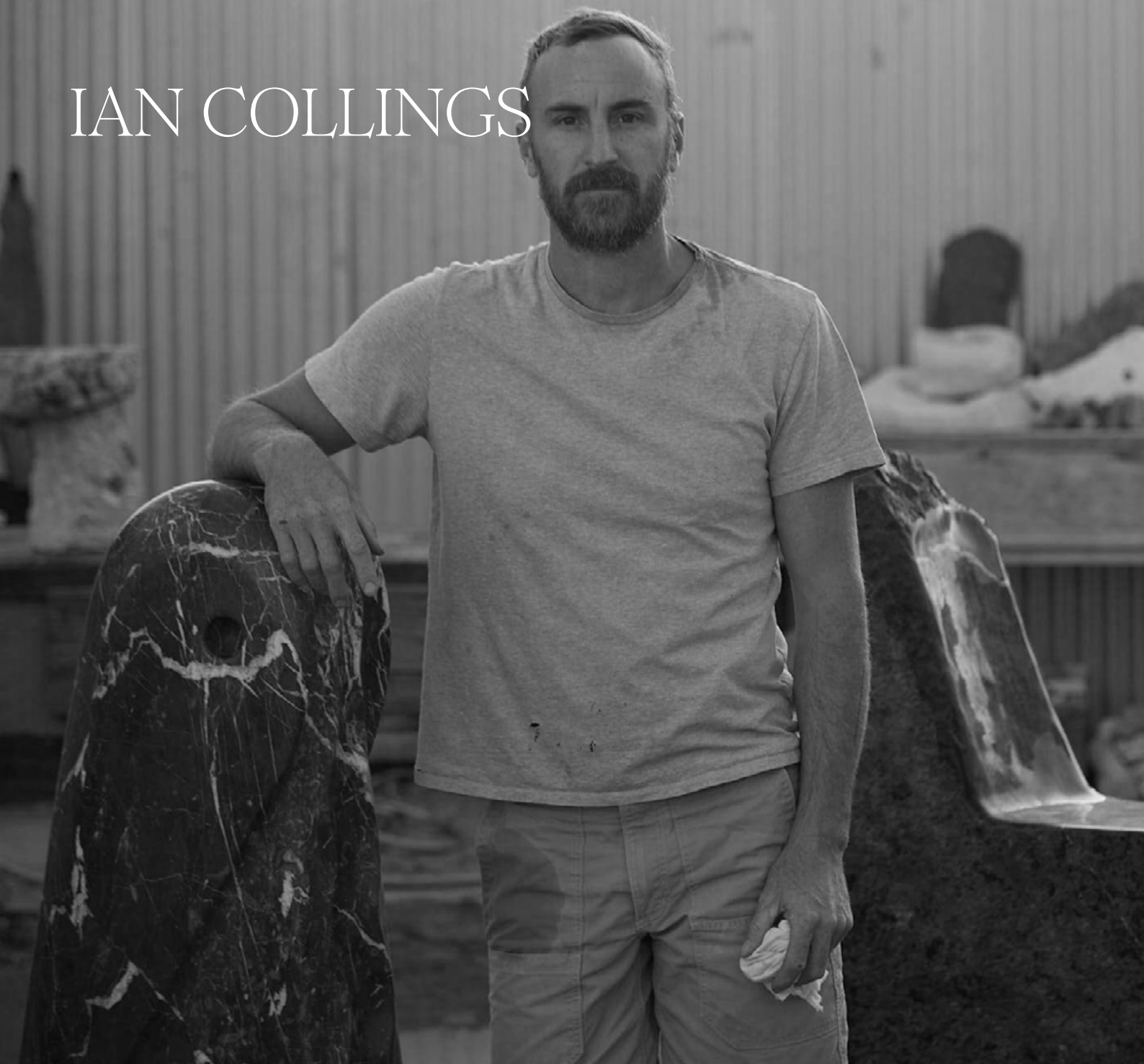
90 H x 80 W x 30 D cm  
35 H x 31.5 W x 11.8 D in

£19,500 GBP ex. VAT each  
£23,400 GBP inc. VAT each



*Mokume Gane Small Console Table, 2023*

# IAN COLLINGS



Ian Collings is an American sculptor and designer based in Ojai, CA. His collections of sculpture and functional objects are influenced by his immersion in the natural world and through an intellectual inquiry into the nature of things.

With a bachelor's of Industrial Design from Pratt Institute in Brooklyn, NY, Ian Co-founded the furniture design company Fort Standard in 2011. He left the company in 2018 to dedicate himself to his sculptural work which had been a driving motivation throughout the venture. After a three year inspirational hiatus spent living mostly in the rainforest of central america, his new insights and well developed interests of the past are synthesized in a robust spectrum of new works. The treatment of material into both industrial and organic forms are underpinned by themes of emergence and interconnectedness in his work.

Stools I (Small), 2026  
Stool II (Larger), 2026

Reference Image

New pieces being made for TEFAF NY

Stool I  
\$12,100 USD ex. VAT  
\$14,500 USD inc. VAT

Stool II  
\$13,300 USD ex. VAT  
\$16,000 USD inc. VAT





Reference Image

# ORI ORISUN MERHAV



Ori Orisun Merhav graduated from Design Academy Eindhoven, NL in 2022, shortly after founding Made By Insects in Brussels, while living and intersecting with Espace Aygo. She launched the first 3D printed objects in the lac polymer with Ginger Additive, Reflexlab, Aeditto in 2023. The designer was appointed as an associated researcher at the Bio-Polymer Lab of Avans Hogeschool in 2024. Ori has been shortlisted for awards such as the Bio Art and Design Award 2023 and the Kazerne Design Award 2023. Her pieces are part of Jan van Eyck's Future Materials Bank permanent collection. Her innovative designs have been featured in Elle Decoration, Dezeen, and the Financial Times. As of 2025, her work has been acquired by the Centre Pompidou in Paris as part of their permanent collection.

"In the near future, our interiors may be grown instead of built, with unconventional materials and techniques shaping our surroundings into circular ecosystems that intertwine the natural and industrial environments. What if tiny insects would be our architects?" asks Designer and Material Researcher, Ori Orisun Merhav.

Through long-term collaborations with scientists and engineers, Orisun pushes the boundaries of this ancestral substance, developing innovative techniques that range from blowing lac-like glass to 3D-printing it into intricate, architectural forms. These breakthroughs open new possibilities for lac to shape contemporary interiors, spanning bespoke design objects, large-scale installations, and experimental architectural elements. Her work challenges and expands our relationship with natural materials, proposing new forms of bio-inclusivity that bridge fiction and reality.

*Morphocatalysis, 2026*  
3D printed insect polymer (shellac)

64 H x 43 W x 43 D cm  
25.1 H x 16.9 W x 16.9 D in

Reference Image: Artwork acquired  
by the Centre Pompidou, Paris.

New work in series being made for  
TEFAF NY

€20,000 EUR ex. VAT  
€24,000 EUR ex. VAT



# LUKE FULLER



Luke Fuller graduated in Ceramics & Glass from the Royal College of Art in 2020, being awarded the Charlotte Fraser Scholarship for outstanding work. Since completing his BA in 3D Design & Craft at the University of Brighton in 2018, he has won several prestigious prizes and bursaries, including New Designer of the Year at the Business Design Centre, 2018; and the Nagoya University of Art, Grand Prize, 2018. Fuller has shown work internationally at various exhibitions including 'The Power of Material: From Virtual to Physical', The Design Museum, London, UK; FOG Design+Art in San Francisco, US; PAD London, UK; British Ceramics Biennial, UK. His work features in notable private and public collections, including the Victoria & Albert Museum, UK.

Fuller's practice engages with our natural and industrial landscapes in order to question our current existence and understanding. His interest with industry and landscape stems from his family connections in South Wales, where for generations his forebears worked in the Steel and Coal Mining industries, specifically Port Talbot where the Steel Works collides with the sea on one side and mountains on the other. The work he produces is underpinned by his first-hand experiences in landscape and within industrial settings. These encounters have created a strong sense of place in his practice, to fuel his fascination of abstraction, construction and disruption of form. Using clay as a vehicle, he expresses his perceptions of landscape and the ambiguous relationship between humans and the natural environment. The works which are forged are records of Fuller's experience with clay and are examples of the immediacy the material offers. He manifests his thoughts and concerns through processes of construction and the physicality of making.



*Tor I, 2026*  
Stoneware, porcelain & glaze

62 H x 51 W x 48 D cm  
24.4 H x 20 W x 18.8 D in

£13,750 GBP ex. VAT  
£15,125 GBP inc. s/s VAT





*Tor II, 2026*  
Stoneware, porcelain & glaze

63 H x 56 W x 56 D cm  
24 H x 22 W x 22 D in

£13,750 GBP ex. VAT  
£15,125 GBP inc. s/s VAT



*Agglomerate, 2024*  
Stoneware, porcelain

57 H x 64 W x 57 D cm  
22.4 H x 25.2 W x 22.4 D in

£12,700 GBP ex. VAT  
£14,000 GBP inc. s/s VAT



# ERNST GAMPERL



Ernst Gamperl won the first Loewe Craft Prize in 2017 in recognition of his craftsmanship, and he has exhibited at numerous international art fairs including Design Miami, PAD London, FOG San Francisco and TEFAF Maastricht. His work is also part of many international collections, including the Victoria & Albert Museum, UK; The Loewe Foundation, Spain; Fond National d'art Contemporain, France; Musée des Arts Décoratifs de la Ville de Lausanne, Switzerland; The International Design Museum/Neue Sammlung, Germany; Collection Issey Miyake, Japan; and Amorepacific Museum of Art, Korea. His solo museum exhibition, *Dialogue with Wood*, opened at the Gewerbemuseum Winterthur in Switzerland in 2019 and toured to the Korean Craft Museum in the Spring of 2020. In Spring 2025, Ernst will open Sarah Myerscough's new Gallery space in London with a solo exhibition.

Ernst Gamperl has revolutionised the practice of wood turning by developing entirely new modes of working that push it to its technical limits. The artist principally uses the mighty European Oak tree and carefully selects his immense logs from sustainable sources, either from trees that could not stand their ground against the wind or were felled due to decay. Ernst turns the oak when it's green and supple, to work in dialogue with the wood before arriving at a final shape; he is an expert in its drying properties and prophetically reads its movement as the sculpture finds its undulating form. The artist eschews uniformity and celebrates the imperfections present in the material, which tell the story of the tree's momentous life and energy; the curved edges and bulges, the projections and indentations that emerge out of the natural deformation of the wood are an essential part of Ernst's design.



28/2024//180, 2024  
Oak on sockel

190 H x 30 W x 37 D cm  
74.8 H x 11.8 W x 14.6 D in

€66,250 EUR ex. VAT  
€79,500 EUR inc. VAT

47/2025//110, 2025  
Walnut on steel base

155 H x 17 W x 12 D cm  
61 H x 6.7 W x 4.7 D in

€27,100 EUR ex VAT  
€32,500 EUR inc. VAT



45/2024//110, 2024  
Oak on sockel

104 H x 13 W x 16 D cm  
41 H x 5.1 W x 6.3 D in

€16,000 EUR ex. VAT  
€19,200 EUR inc. VAT

# FULL GROWN



Full Grown's work is held in major international museum collections, including The Storm Chair acquired by the San Francisco Museum of Modern Art (2024); a Prototype Chair and early grown works acquired by the National Museum of Scotland, Edinburgh (2023–2024); The Boijmans Chair acquired by Museum Boijmans Van Beuningen, Rotterdam (2024); The Paris Chair acquired by Musée des Arts Décoratifs, Paris (2024); The Goodall Chair acquired by the Nelson-Atkins Museum of Art, Kansas City (2024); The Enkidu Hanging Chair acquired by the Dresden Museum of Decorative Arts (2023); and a grown Willow Chair acquired by Manchester Metropolitan University (2023). Exhibition highlights include Garden Futures at the Vitra Design Museum (2023), Het Nieuwe Instituut Rotterdam (2024–2025) and V&A Dundee (2025), the Saint-Étienne Design Biennale (2024), the presentation of the Edwardes Chair at Masterly Milano – Dutch Pavilion (2024), A Labour of Love at La Manufacture in Lille (2020), Plant Fever at Museum für Gestaltung Zürich (2021), The Banquet of Wonders at Château Perrier in Épernay (2023). Their recent programme also includes collaborations with Louis Vuitton for the Chelsea in Bloom presentation in New York (2024), garden exhibitions in Helsinki and Rotterdam (2024–2025) and the Milano Salone Del Mobile (2026).

Perhaps best described as botanical craftsmen, Full Grown employ ancient techniques to grow their tree-chairs, manipulating a bough's directions of growth through custom frames and grafting together new furniture forms in the live tree. They integrate the artistic and romantic into the scientific, and urge us to reconsider the way we produce our everyday objects. These carbon sink grown sculptures are functional, beautiful objets d'art.

"Sometimes you see a collection which makes you feel like there is hope for the world. Full Grown has that collection. Made with so much love and knowledge about nature. An asset to the world."

- Nicole Uniquole, Curator Dutch Pavilion, Salone del Mobile, Milano 2018



*Bronze Gatti Chair, 2024*  
Bronze

105 H x 70 W x 85 D cm  
41.3 H x 27.5 W x 33.4 D in

Edition of 12

£45,000 GBP ex. VAT  
£54,000 GBP inc. VAT



*Aztec Chair, 2025*  
Salix Viminalis (Willow)

105 H x 70 W x 80 D cm  
41.3 H x 27.5 W x 31.4 D in

£65,000 GBP ex. VAT  
£78,000 GBP inc. VAT

# CHRISTOPHER KURTZ



Christopher Kurtz has gained international attention for his sculpture and studio furniture, which is included in significant private collections. The artist was shortlisted for the Loewe Craft Prize 2018 with a signature wooden sculptural work. He received the prestigious Louis Comfort Tiffany Award in 2005, and in 2007 he received a New York Foundation for the Arts (NYFA) Award (Lily Auchincloss fellow). He has exhibited as part of *Against the Grain: Wood in Contemporary Art, Craft and Design* at the Museum of Arts and Design, USA. In 2020, he exhibited in "Objects USA 2020" R&Company, New York. His work has been shown at numerous international art and design fairs, including TEFAF Maastricht, Design Miami, PAD and FOG. His work 'Between Us', created in collaboration with Dana Barnes was exhibited at Museum of Modern Art (MoMa) in New York (2026). In September 2026, Christopher Kurtz will have a solo exhibition at Sarah Myerscough Gallery in London.

Christopher Kurtz's pieces are born, first and foremost, from a sculptural motivation invested in the specificity of objecthood; he comments that, 'for me, making sculpture is not a conceptual or immaterial practice, it's physical. I settled on wood as my medium because it's structural, but also malleable and alive.' The artist expertly sculpts his material using a carefully chosen palette of tools; often beginning without a predetermined blueprint for the final piece, Christopher works intuitively to create poignant and poetic forms that respond to a personal narrative or reflection and which, in turn, elicit a powerful emotional response from the viewer.



*Skipping Stone Games Table, 2026*

Claro walnut, ash, oak, walnut,  
sapele and cherry wood

74 H x 137 W x 119 D cm  
29 H x 54 W x 47 D in

\$47,500 USD ex. VAT  
\$57,000 USD inc. VAT



*Skipping Stone Games Table, 2026*  
Claro walnut, ash, oak, walnut,  
sapele and cherry wood





*Black Hole Merger, 2026*  
Linden wood and burnished graphite

96.5 H x 101 W x 114.3 D cm  
38 H x 40 W x 45 D in



*Black Hole Merger, 2026*  
Linden wood and burnished graphite

\$25,300 USD ex. VAT  
\$30,350 USD inc. VAT

# ELEANOR LAKELIN



Eleanor Lakelin's sculptures have been acquired by the Museum of Arts and Design, New York, USA; Victoria & Albert Museum, UK; Museum of London, UK; Mint Museum of Craft and Design, USA; the National Museum in Oslo, Norway; and The Loewe Foundation. Most recently, in 2024, her work was acquired by the Museum of Decorative Arts, Norway, and the University for the Creative Arts, Farnham, UK. Lakelin's works exhibited in seminal exhibitions such as *Last Night, I Dreamt Of Manderley* at Alison Jacques Gallery, London, curated by Daniel Malarkey; 2024, and the *Extinction Collection* which toured at The Dundas Street Gallery, Edinburgh, and with The Fine Arts Society, London; 2024. Major commissions include the Reading Museum project supported by the CAS Rapid Response Fund and Frieze London, 2020.

A connection to the past is profound in Eleanor Lakelin's work; she is fascinated by wood as a living, breathing substance with its own history of growth and struggle, centuries beyond our own. Her sculptural objects made in Horse Chestnut are created using a traditional woodworking lathe and centuries-old chisels and gouges, alongside modern tools and carving techniques. Her vessels appear like archaeological objects pulled from the ground; classical forms are referenced and smooth surfaces, reminiscent of ossified matter, rhythmically yield to knotted sections of burr.

Engaging in sustainable practices, Eleanor works only with trees grown in Britain and felled due to decay. A deep knowledge and a passionate interest in the natural properties of wood result in forms that seem true to the spirit of the material and which encourage us to look at the complexities of nature with a new perspective. Material is transformed into objects that invite touch and reflection, reminding us of our emotional bond with wood and, in turn, our wider relationship to the elemental earth.



*Column Vessel #1, 2024*  
Horse chestnut burr

155 H x 38 W x 38 D cm  
61 H x 14.9 W x 14.9 D in

£47,500 GBP ex. VAT  
£57,000 GBP inc. VAT



*Untitled #2 (Gateway), 2026*  
Horse chestnut burr

42 H x 44 W x 32 D cm  
16.5 H x 17.5 W x 12.5 D in



£17,500 GBP ex. VAT  
£21,000 GBP inc. VAT



*Jar #1, 2023*  
Horse chestnut burr

52 H x 50 W x 50 D cm  
20.5 H x 19.7 W x 19.7 D in

£15,100 GBP ex. VAT  
£18,100 GBP inc. VAT

# ASH & PLUMB



Ash & Plumb have had works acquired by San Francisco's Museum of Modern Art (2026), The National Museum of Scotland and The Brighton Museum, as well as having shown works at PAD London, FOG San Francisco and TEFAF NY through their representation by Sarah Myerscough Gallery. Based in the South Downs, Sussex, Ash & Plumb are a British-Australian studio practice specialising in hand-turned and carved wooden vessels that sit between sculpture and artefact. Working primarily with English oak, their practice is rooted in material sensitivity, a deep respect for traditional craftsmanship, and a fascination with ancient form. Works are informed by historical design, with a particular focus on Greco-Roman classicism reinterpreted through a contemporary lens that celebrates the imperfections of the material with which they work.

Crafted from a recently felled large deadstanding Oak sourced from the ancient woodland we work with in West Sussex, *Lascivia Astus* is a mischievous play on antiquity in an unexpected medium. Each of the five vessels are intricately hewn from a single block of Oak, a dance of archetypal form from one piece to the next drawing on historical design to tell a contemporary narrative. The works feature a charred, eroded and burnished patina with a multitude of rugged natural fissures that have been secured with light touches of hand stitched waxed cotton thread. A celebration of the raw beauty of imperfection juxtaposed with intricate and ancient form.



*Lascivia Astus, 2026*  
English oak with waxed cotton

45 H x 200 W x 40 D cm  
17.7 H x 78.7 W x 15.7 D in

£26,500 GBP ex. VAT  
£31,800 GBP inc. VAT



*Lascivia Astus, 2026*

# ANETA REGEL



Aneta Regel is a graduate of the Royal College of Art, UK. Her work is held in international public collections including the Metropolitan Museum of Art in New York, The Westerwald Museum, Germany; Handelsbankens Konstförening, Sweden; World Ceramics Museum, Icheon, Korea and the Carnegie Museum of Art, USA. She has shown at the Tate Modern, Feb Laznia Center of Contemporary Arts in Poland and the Saatchi Gallery, as well as at PAD London, Masterpiece and Design Miami. The artist was shortlisted for the Loewe Craft Prize in 2018 and has received several notable awards, including the Crafts Council Development Award and the Excellence Award at the World Ceramics Biennale in Icheon, Korea, 2020. She was accepted as a member of the Royal British Society of Sculptors in 2014.

Rejecting the traditional idea of “potter”, Aneta Regel considers herself a ceramic sculptor, in perfect symbiosis with the pieces of nature she creates. Regel believes that her work should be abstract, creating a kind of equivalence to the natural world rather than trying to describe it. From plants to rivers, the artist intends to capture her subjects’ energies and emotions. Moving away from functional sculpture, Aneta Regel is distinguished in her approach and practice of ceramics by bringing a very strong attention to nature and specifically to rocks. She not only wants to capture the various forms, energies and rhythms of nature but also to suggest the emotional power they have on her.



*Volcanic Totem II, 2019*  
Porcelain, stoneware, rocks  
and glaze

140 H x 40 W x 40 D cm  
55.12 H x 15.75 W x 15.75 D in

£16,400 GBP ex. VAT  
£19,700 GBP inc. VAT





*Volcanic Totem, 2025*  
Stoneware, volcanic rock and glaze

85 H x 30 W x 35 D cm  
33.4 H x 11.8 W x 13.7 D in

£13,500 GBP ex. VAT  
£16,200 GBP inc. VAT

# ADI TOCH



Adi Toch is a London-based artist and metalsmith and lecturer at the Royal College of Art whose work is held in major private and public collections including the V&A Museum, The Crafts Council, The Goldsmiths' Company, the Museum of London, the Fitzwilliam Museum Cambridge, Birmingham Museum, National Museums Scotland, National Museum Wales, the Ulster Museum Belfast and The Jewish Museum New York. A finalist in the inaugural Loewe Craft Prize, she has received numerous awards including a Gold Award from The Goldsmiths' Craft and Design Council and the European Prize for Applied Arts (2018). In 2021 she was commissioned by the V&A Gilbert Trust to create Place to Place, a work responding to the restitution of a historic gold ewer from the Gilbert Collection to Turkey, now permanently displayed in the V&A's Gilbert Galleries.

Point of View is a turning mirror-sculpture, setting reflection in motion. As the surface revolves, the viewer and their surroundings are drawn in and out of view. Through the slow process of hand polishing, clarity is distilled from metal, revealing an elusive threshold between material and image. Subtle variations across the surface, from clouded areas to highly reflective, allow reflections to emerge and dissolve as the mirror turns.

Perspective is not fixed, the work unsettles the idea of a single view, offering instead a sequence of provisional alignments. Each moment of clarity is temporary, replaced by another configuration of light and form.



*Point of View I, 2025*  
Gold plated, mixed metal

30 W x 30 D cm  
11.8 W x 11.8 D in

£9,200 GBP ex. VAT  
£10,100 GBP inc. s/s VAT



*Point of View II, 2026*  
Gold plated, mixed metal

22.5 W x 22.5 D cm  
8.8 W x 8.8 D in

£5,600 GBP ex. VAT  
£6,200 GBP inc. s/s VAT

# NIC WEBB



Internationally renowned artist Nic Webb is based in East Sussex, on the UK's southern coast. Deeply influenced by his surrounding landscape, his studio is situated within a historic 15th century tithe barn setting. His work sits at the forefront of British craft and has been widely exhibited across the UK, USA and Europe, including presentations at Galerie56, New York, and Homo Faber, Venice. His practice spans both sculpture and lighting, most notably his seminal collection of carved English oak pendants. Webb's works are held in major private collections worldwide and have been shown at leading international fairs including Design Miami, PAD London, FOG Design + Art and TEFAF Maastricht.

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



*Kumo Pendant, 2025*  
English oak

48 H x 98 W x 98 D cm  
18.8 H x 38.5 W x 38.5 D in

£ 28,800 GBP + £1,800 GBP for standard fittings ex. VAT  
£34,600 GBP + £2,160 GBP for standard fittings inc. VAT



*Kumo Pendant, 2025*

# ARKO



Arko lives and works in Japan. She has exhibited internationally in Quiet Vitality at SOMEWHERE TOKYO (2025); LOEWE Crafted World at Yodobashi J6, Tokyo (2025) and the Shanghai Exhibition Center, Shanghai (2024); Shades of Light at Galerie56 x Sarah Myerscough Gallery, New York (2024); Reframing at World Kita-Aoyama Building, Tokyo (2024); Laboratorium For Felt on Wickerwork at Sophienholm Art Gallery, Copenhagen (2024); Material, or at 21\_21 DESIGN SIGHT, Tokyo (2023); Straw and Life at SOMEWHERE TOKYO (2023); and LOEWE Weaves at Sotheby's, New York (2021).

In 2018 she was shortlisted for the Loewe Craft Prize and exhibited at the Design Museum, London. Earlier exhibitions include Changing Attitude at Japan House, Tokyo (2019); Loewe Baskets during Milan Design Week, Italy (2019); Object Come from the Earth at Gallery Utsuwakan, Kyoto (2018); and Say No to Limits at the National Museum of China, Beijing (2007).

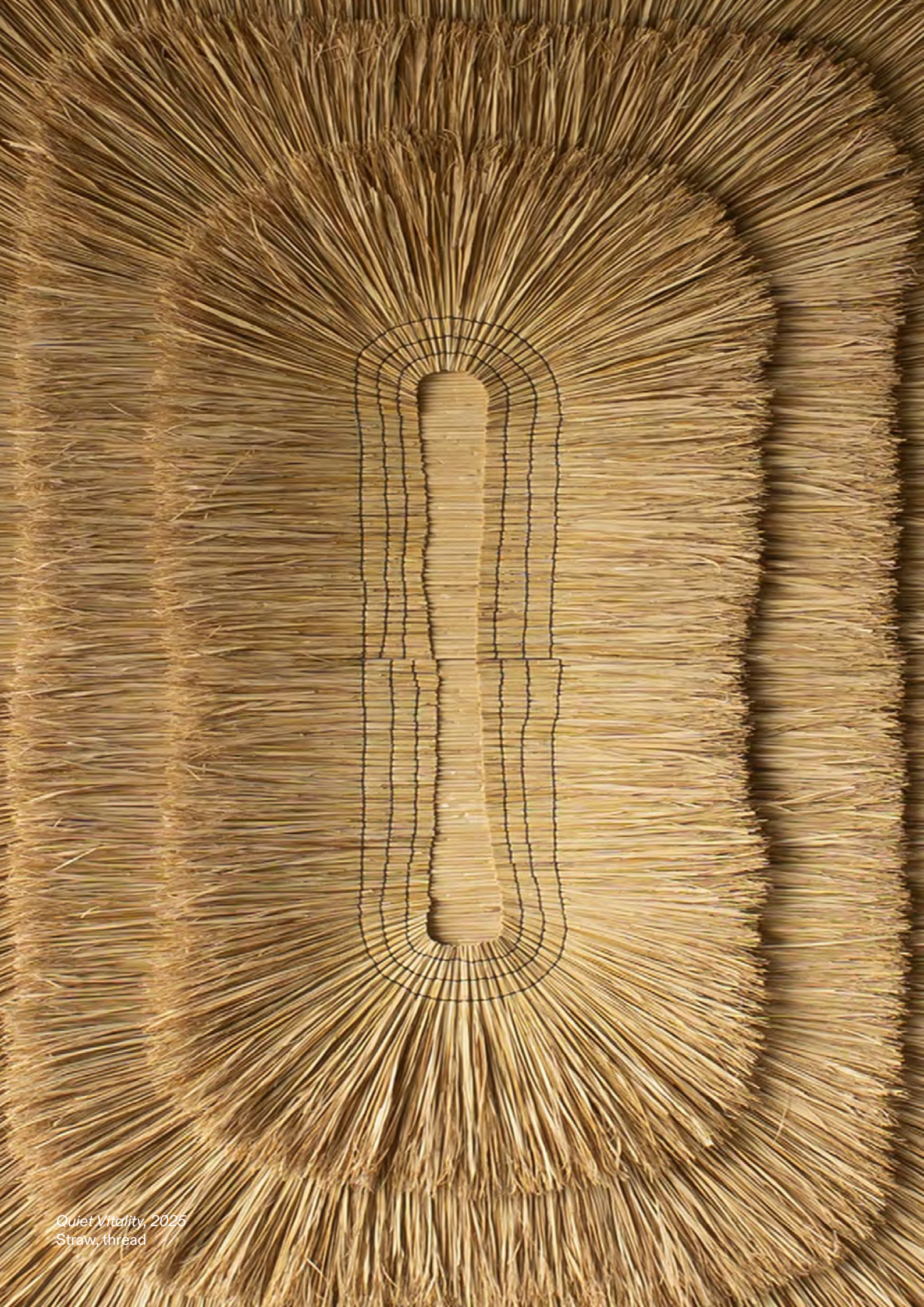
Arko's sculptures use rice straw, a by-product of the rice plant. The material previously played a significant role in everyday Japanese life and was used to make items such as shoes, coats, blankets, and food wrappers. Now its main use is for the production of traditional straw festoons, which are holy ornaments for Shinto New Year ceremonies. It has almost faded out from modern life, despite large volumes of rice crops still being produced for food consumption. Arko's practice aims to reinvigorate the material by creating something new with it, to highlight it again within contemporary society and inspire feelings of respect for the natural world that provides us with sustenance.



*Quiet Vitality, 2025*  
Straw, thread

205 H x 150 W x 12 D cm  
80.7 H x 59.1 W x 4.7 D in

\$74,500 USD ex VAT  
\$89,400 USD inc VAT



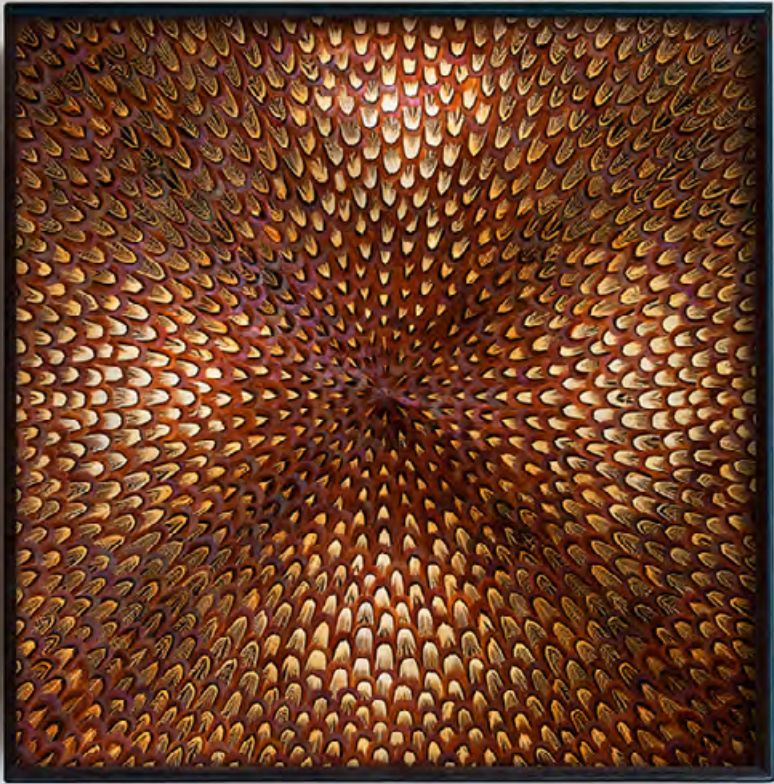
*Quiet Vitality, 2025*  
Straw, thread

# KATE MccGWIRE



Internationally renowned sculptor and installation artist Kate MccGwire works in the specialist natural medium of feathers. The artist grew up in the Norfolk Broads, the daughter of a boat builder, and established her connection to birds and nature early on. After graduating from the Royal College of Art, she purchased a barge as a studio on a neglected island on the River Thames. She soon discovered a colony of pigeons living in a neighbouring warehouse and was inspired to collect and use their feathers as a conduit for challenging cultural constructions and perceptions of beauty. Kate now works with a small network of British farmers, gamekeepers and pigeon racers to sustainably source her collection; she meticulously catalogues and archives hundreds of feathers by size, colour and pattern in her studio every year. Selected group exhibitions include Rock Paper Scissors and Sunny Side Up, Close Gallery, Somerset, UK (2025) Summer Show, Royal Society of Sculptors, London, UK (2024) Iris Van Herpen. Sculpting the Senses, Paris, Brisbane, Singapore, Rotterdam (2023,24,25); Unbreakable: Women in Glass, Fondazione Berengo, Murano, Italy (2020).

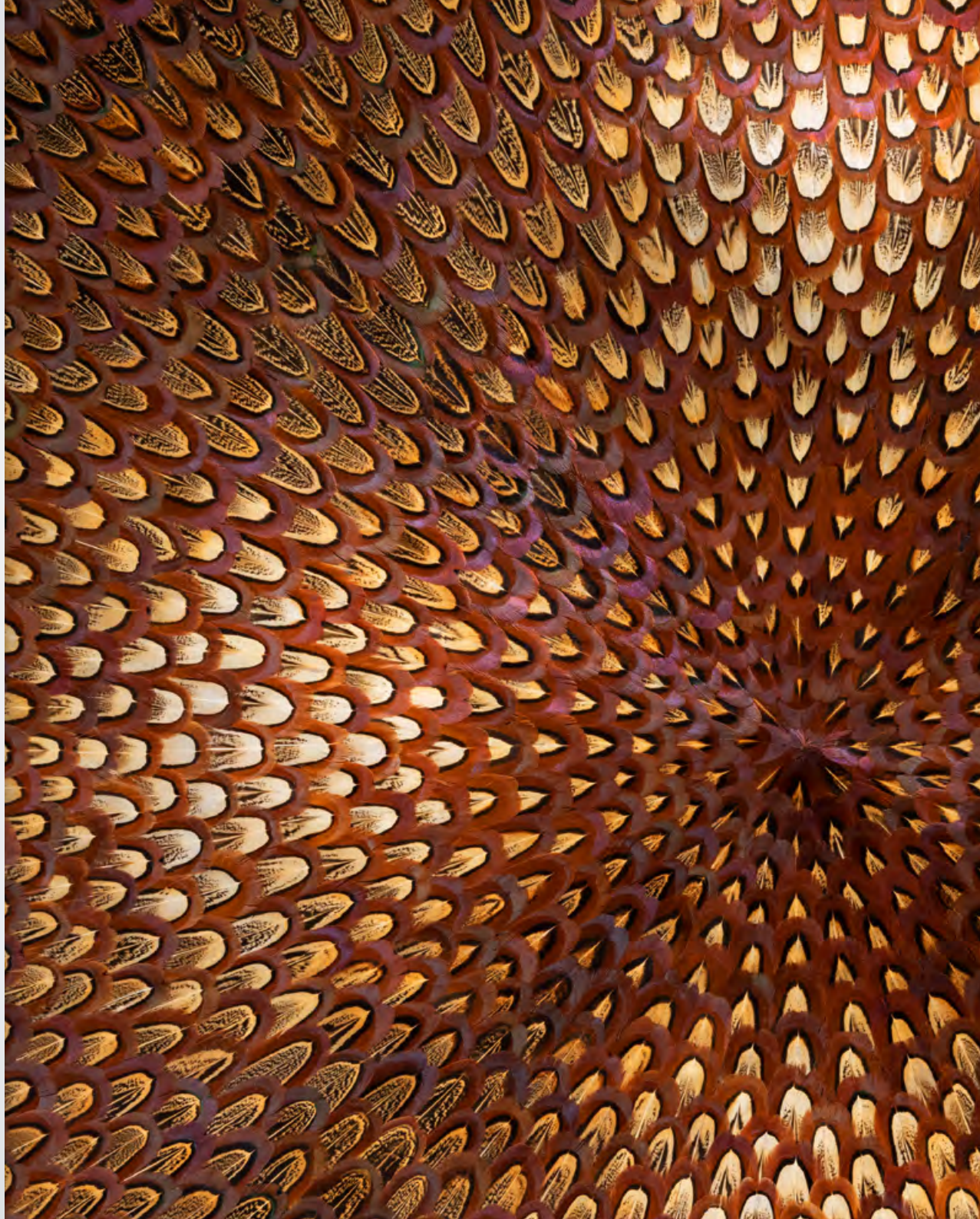
When making her wall pieces, Kate rhythmically arranges the feathers by hand in concentric and linear patterns, inspired by the movement of water surrounding her studio barge. She highlights their intricately nuanced and magnetic colours, alongside the aesthetic and sculptural possibilities inherent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

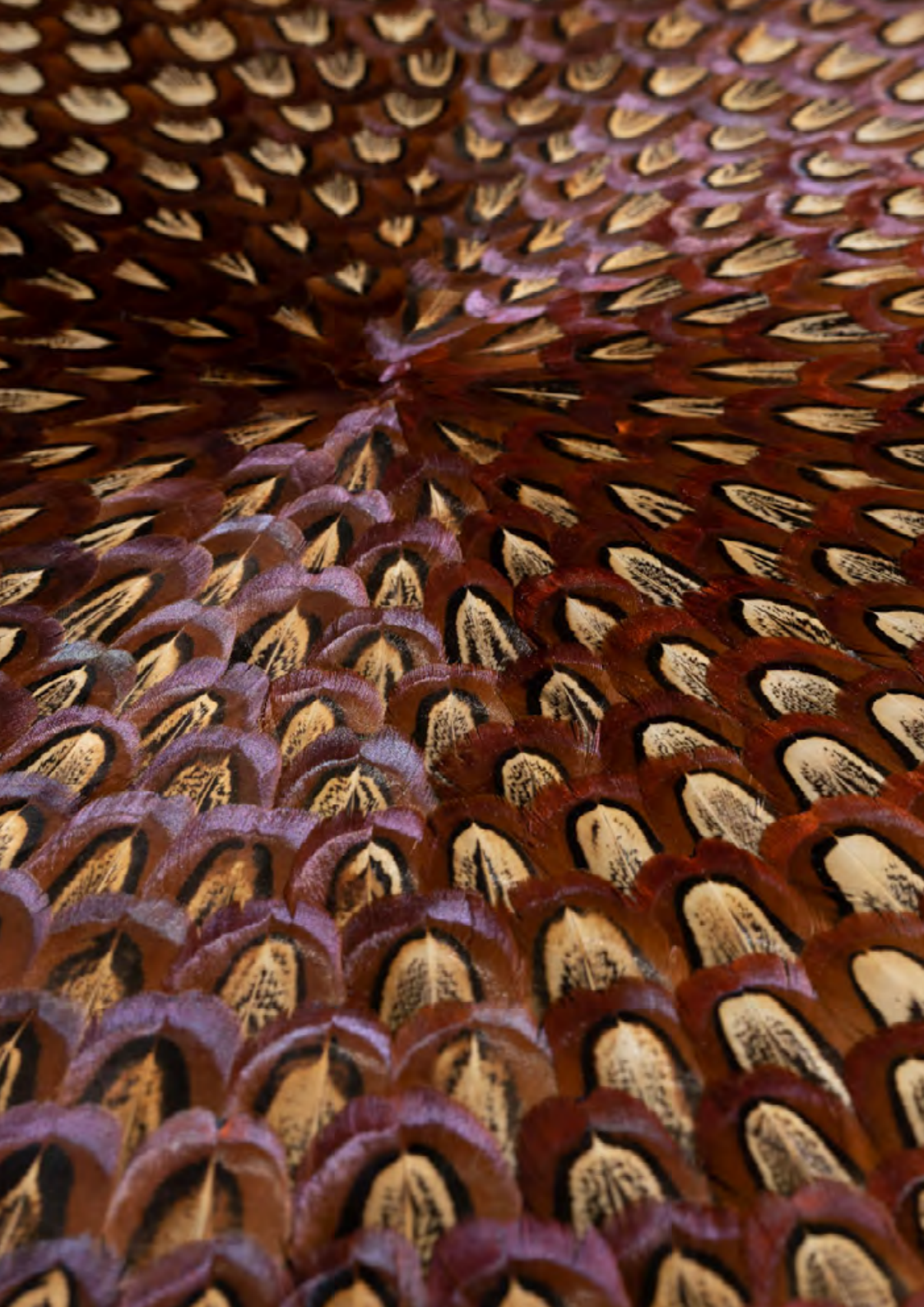


*VIBRATE, 2025*  
Mixed media with pheasant feathers

61.3 H x 61.3 W x 6 D cm  
24.1 H x 24.1 W x 2.3 D in

£26,000 USD ex. VAT  
£31,200 USD inc. VAT





*THROB*, 2023  
Mixed media with pheasant feathers

46.5 H x 46.5 W x 6 D cm  
18.3 H x 18.3 W x 2.3 D in

£26,000 USD ex. VAT  
£31,200 USD inc. VAT



*TORSION, 2024*

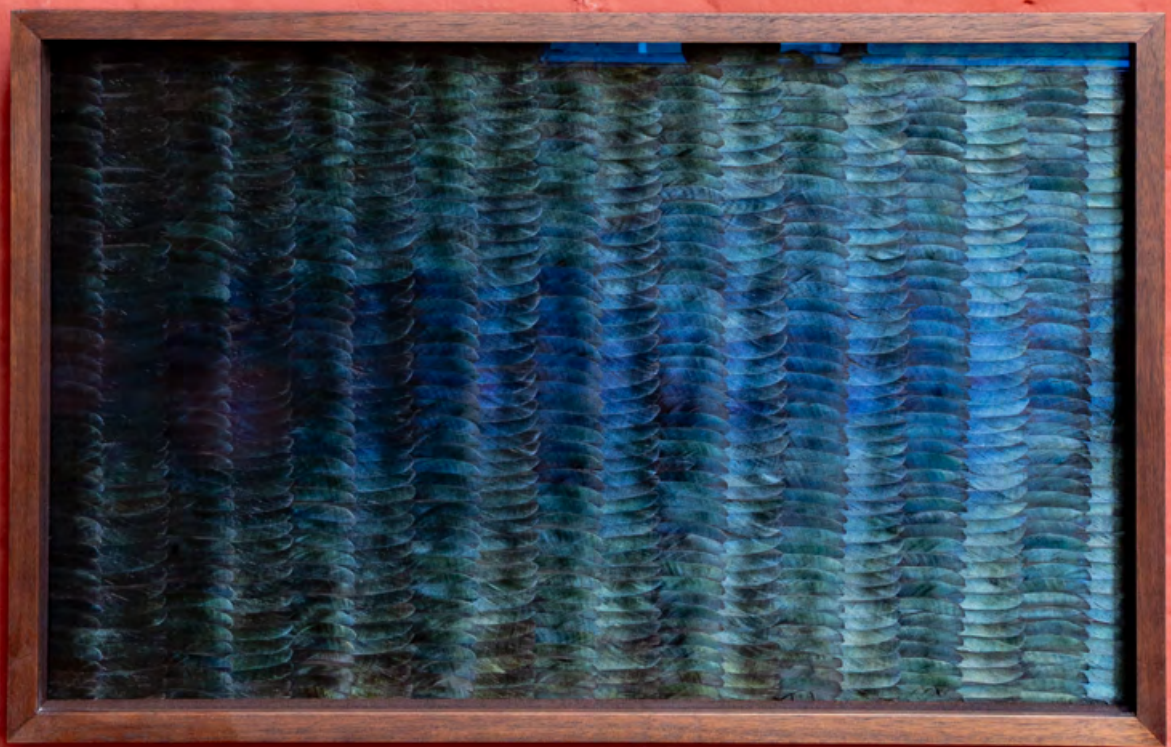
Mixed media with rooster feathers

76.6 H x 55 W x 55 D cm  
30.1 H x 21.6 W x 21.6 D in

£62,200 GBP ex. VAT  
£74,600 GBP inc. VAT



*TORSION, 2024*  
Mixed media with rooster feathers



*WHELM (Pervade), 2025*  
Mixed media with magpie feathers

29.4 H x 46.4 W x 4 D cm  
11.5 H x 18.2 W x 1.5 D in

£20,200 GBP ex. VAT  
£24,200 GBP inc. VAT

# SARAH MYERSCOUGH GALLERY

Prices exclude crating & shipping costs.  
Quotes available on request.

For sales enquiries, please contact [freya@sarahmyerscough.com](mailto:freya@sarahmyerscough.com).

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[@sarahmyerscoughgallery](https://www.instagram.com/sarahmyerscoughgallery)

The Schoolhouse  
18 Balderton Street  
Mayfair  
London  
W1K 6TG  
United Kingdom

## SARAH MYERSCOUGH GALLERY

Founded in 1998, Sarah Myerscough Gallery is a leading voice in contemporary craft and material-led practice. The gallery represents an international roster of artists working at the intersection of craft, design, and sculpture. Their practices reflect an attunement to cultural relationships with natural materials, particularly wood, combining traditional craftsmanship with innovative approaches that challenge disciplinary boundaries.

Through skills honed in dialogue with material, our artists articulate complex philosophical questions that contextualise our present-day relationship to making. Their practices speak to environmental, social, and cultural representation, often navigating a coexistence with the natural world. Through its programming, the gallery invites ongoing reflection on how we embrace the significance of the handmade to foreground the intelligence of materially grounded and conceptually rigorous works.

The gallery continues to foster long-term collaboration with artists, curators, critics, and institutions, and is committed to expanding the role of craft within contemporary culture, representing sundry works from bespoke furniture collections and architectural applications, to dynamic sculpture and installation. In 2024, it presented its first international exhibition at Galerie56 in New York, and its artists' works are held in significant public and private collections worldwide. The gallery's programme reflects this ethos across exhibitions, public events, and major international fairs, including TEFAF Maastricht TEFAF New York, PAD London, FOG Design + Art San Francisco.

## THE SCHOOLHOUSE - MAYFAIR GALLERY

As of October 2025, the gallery has moved into its new home at The Schoolhouse, 18 Balderton Street in Mayfair. We are thrilled to return with a physical home that features two gallery halls, allowing us to further champion our artists as leading voices in contemporary craft and material-led practice.

We look forward to welcoming you at Balderton Street soon.

