



# ELEMENTAL RESONANCE — NATURE REIMAGINED

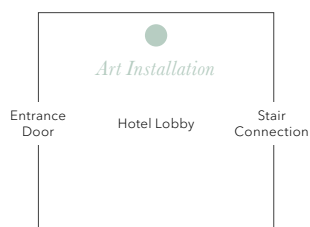


## SOUVENIR OF THE LAST CENTURY STOOL

2021

Epoxy resin, antique stool

48.5 x 29.5 x 41 cm



Studio Nucleo is a collective founded in Turin, Italy, in 1997 by Piergiorgio Robino, Stefania Fersini, Alice Carlotta Occleppo and Alexandra Denton. Nucleo stands for research, innovation, and introspection for the now eight-person studio. This interdisciplinary team is active in contemporary art, design and architecture.

Studio Nucleo looks to identity, history and interlacing time frames as themes for their projects. Working in three-dimensional, architectonic forms, the studio's work is typified by the tactile quality of the material and its effects on the objects. Nucleo experiments with innovative materials such as fibreglass, resin or carbon fibre to discover new archetypes and merge the old with the new. As the studio explains, "We have always been interested in working with history, the lack of history, and the creation of it. Aspects necessary to build a memory. We believe that through making a past of the future, we can create a curiosity of history that has not yet happened."



Iconic works by Studio Nucleo are part of museum collections, including the 'Souvenir of the Last Century Stool' at the Triennale (Milan, Italy) and the 'Terra Chair' at the Vitra Design Museum (Weil am Rhein, Germany). Furthermore, their work has been exhibited in museums and important institutions worldwide, like the Design Museum Gent, Gent, in 2021, the Stedelijk Museum, Amsterdam, in 2020, Centre d'Art Contemporain, Genève, in 2016, the Triennale Design Museum, Milano, in 2014, Mart, Museum of modern and contemporary arts, Rovereto, in 2013, the Centre Georges Pompidou, Paris in 2004 and the Carnegie Museum of Art, Pittsburgh, in 2004.

*Courtesy of Ammann Gallery*

This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

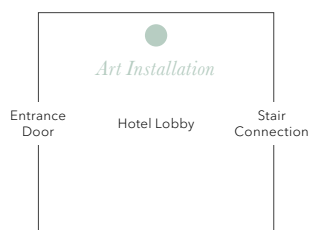
E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

# SANDAWANA STONE FOSSIL

2021

Epoxy resin, wood, pigment

27 x 37 x 47 cm



Studio Nucleo is a collective founded in Turin, Italy, in 1997 by Piergiorgio Robino, Stefania Fersini, Alice Carlotta Occleppo and Alexandra Denton. Nucleo stands for research, innovation, and introspection for the now eight-person studio. This interdisciplinary team is active in contemporary art, design and architecture.

Studio Nucleo looks to identity, history and interlacing time frames as themes for their projects. Working in three-dimensional, architectonic forms, the studio's work is typified by the tactile quality of the material and its effects on the objects. Nucleo experiments with innovative materials such as fibreglass, resin or carbon fibre to discover new archetypes and merge the old with the new. As the studio explains, "We have always been interested in working with history, the lack of history, and the creation of it. Aspects necessary to build a memory. We believe that through making a past of the future, we can create a curiosity of history that has not yet happened."



Iconic works by Studio Nucleo are part of museum collections, including the 'Souvenir of the Last Century Stool' at the Triennale (Milan, Italy) and the 'Terra Chair' at the Vitra Design Museum (Weil am Rhein, Germany). Furthermore, their work has been exhibited in museums and important institutions worldwide, like the Design Museum Gent, Gent, in 2021, the Stedelijk Museum, Amsterdam, in 2020, Centre d'Art Contemporain, Genève, in 2016, the Triennale Design Museum, Milano, in 2014, Mart, Museum of modern and contemporary arts, Rovereto, in 2013, the Centre Georges Pompidou, Paris in 2004 and the Carnegie Museum of Art, Pittsburgh, in 2004.

*Courtesy of Ammann Gallery*

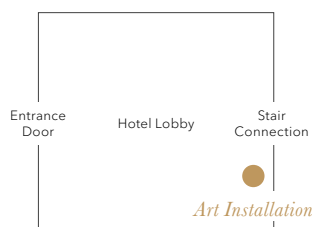
This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

## AURORA

Brushed brass on a polished granite plinth  
82 (inc plinth) x 33 x 25 cm



Thomas Joyne first discovered his love of making as a boy when he explored the woodlands of rural Essex, using his hands to craft bows and arrows, and tree houses. During his Foundation course, he was drawn to working with Plaster of Paris – casting, moulding and carving large solid blocks of it. He then studied at the Norwich University of the Arts, later assisting in the studio of Angela Conner before launching his own studio.

Thomas's work is clearly influenced by 20th -century masters, such as Henry Moore, Barbara Hepworth, Constantin Brancusi, Jean Arp and Naum Gabo, but to these he brings his own sense of movement and dynamism. Major projects include public art commissions, such as a three-metre high bronze sculpture for a Metro station in Hong Kong and a bronze for the Crown Estate (the original Aurora). Functional sculpture projects include a set of bespoke gates and a three-metre wide, wall-hung, contemporary sundial.

Most usually his work is commissioned for outside locations, such as gardens, courtyards and landscapes but increasingly he has turned his attention towards work that sits happily within an interiors scheme, using lavish materials and finishes such as polished bronze and 24ct gold gilding.

*Courtesy of Helen Chislett Gallery*

This artwork is available, for enquiries, please contact:

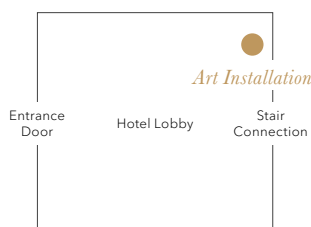
E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505



## AURORA

Burr walnut, Masur birch and brass on marble plinth  
70 (inc plinth) x 24 x 10 cm



Thomas Joyne first discovered his love of making as a boy when he explored the woodlands of rural Essex, using his hands to craft bows and arrows, and tree houses. During his Foundation course, he was drawn to working with Plaster of Paris – casting, moulding and carving large solid blocks of it. He then studied at the Norwich University of the Arts, later assisting in the studio of Angela Conner before launching his own studio.

Thomas's work is clearly influenced by 20th -century masters, such as Henry Moore, Barbara Hepworth, Constantin Brancusi, Jean Arp and Naum Gabo, but to these he brings his own sense of movement and dynamism. Major projects include public art commissions, such as a three-metre high bronze sculpture for a Metro station in Hong Kong and a bronze for the Crown Estate (the original Aurora). Functional sculpture projects include a set of bespoke gates and a three-metre wide, wall-hung, contemporary sundial.

Most usually his work is commissioned for outside locations, such as gardens, courtyards and landscapes but increasingly he has turned his attention towards work that sits happily within an interiors scheme, using lavish materials and finishes such as polished bronze and 24ct gold gilding.

*Courtesy of Helen Chislett Gallery*

This artwork is available, for enquiries, please contact:

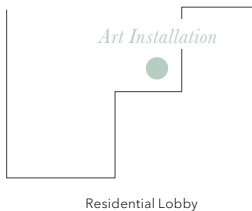
E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

## BLACK SHEEP COCOON CABINET

2024

Silkworm's cocoons, honeybee bio  
resin, oak frame, pewte  
122 x 128 x 64 cm



Marlène Huissoud lives and works in Paris, France. She graduated with an MA from London's Central Saint Martins' School of Art and Design in 2014, where she first developed the project *From Insects: An Exploration of Insect Materials*. Her work has been exhibited worldwide in major institutions such as Centre Pompidou, France; the Victoria & Albert Museum, UK; the Design Museum, Spain; Artipelag Museum, Sweden; and MAK Vienna, Austria. She is the recipient of numerous awards and has been named as one of the UK's top 70 rising design stars. She represented the Future of British Design, organised by the UK's Design Council in 2015.

Marlène Huissoud's practice exists at the multiple intersections of design, art, architecture, science, and material innovation. She developed her *Cocoon* series from an innate interest in the use of organic, biological and sustainable materials in conceptually and aesthetically compelling design pieces. Her upbringing in the rural French Alpes, surrounded by her father's activities as a beekeeper, influenced her to investigate the material possibilities of honeybee resin; this interest eventually led her to explore other insect-made materials, including silkworm cocoons. Marlène comments that, *'I integrate insects with my work to help us to be more aware of other species: we are not alone on the planet and it looks like we've forgotten this. Insects are crucial and so important to us. I want to celebrate the beauty of the insect world; I would love for them to have more space on our dear planet.'*

After extensive research and cross industry collaboration, Marlène devised a material using thousands of silkworm cocoons which are varnished with a thin layer of a dark natural honeybee bio resin. The cocoons are individually deconstructed with a fine needle and used as the underlying structure in her sculptural furniture works. She has also combined silkworm cocoons with the lost wax process to produce pieces in bronze. Marlène's forms are charmingly ambiguous; playful shapes and variegated surfaces push the limits of functionality and highlight the possibilities for experimental design in society.



Courtesy of Vessel Gallery

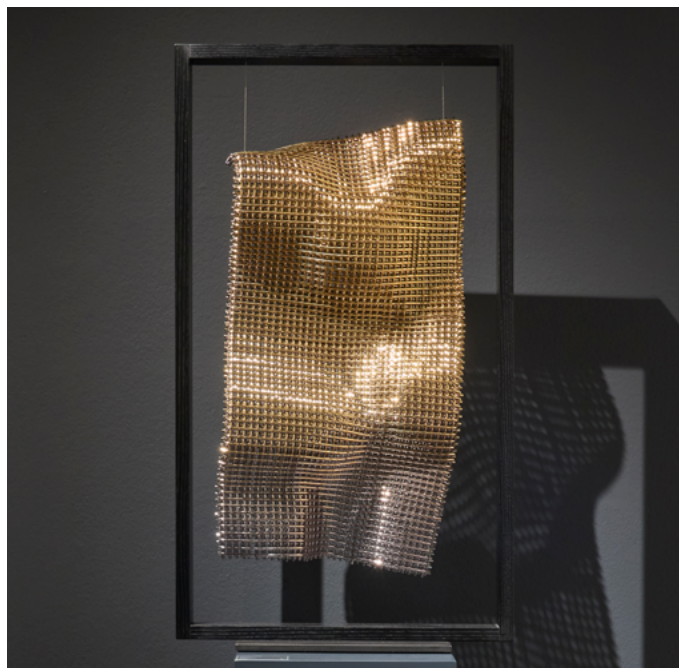
This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919  
E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505



## TRANSITION

Fused glass with gold  
87 x 48 x 15 cm



Cathryn Shilling began her arts career as a graphic designer but went on to study glass after moving to Connecticut with her family. On returning to the UK she studied kiln formed glass at Kensington and Chelsea College and blown glass with Peter Layton at the London Glassblowing Workshop. She set up her studio in London in 2007 from where she has gone on to create a huge body and variety of work.

Shilling experiments with colour and technique to produce beautiful one off sculptures. Her innovative pieces push the glass beyond our usual comfort zones. With some sculptures, glass rods are woven together like fabric, mimicking the flexibility and movement of cloth. The apparent frailty of the glass is balanced by the strong dynamic forms, differing levels of light picking out layers of colour. With other works, bubbles are trapped in swathes of watery hues. Her colour palette and choice of forms are very much informed by the various natural states in which water is found: icebergs, waterfalls and whirlpools for example.



Shilling's work has been collected and widely exhibited internationally including: Aesthetica International Art Prize, York Gallery, York | Op Art Glass at the Imagine Museum, St Petersburg, Florida | From Many, One, Culture Object, New York | Ireland Glass Biennale 2019 at Dublin Castle | The 3rd Session of China-Hejian Craft Glass Design & Creation Exhibition and Competition, Ming Shangde Glass Museum, Cangzhou City, Hebei Province, China 2019 | TACTILE at Glazenhuis, Lommel, Belgium | New Aquisitions 2017 at Glasmuseum Lette, Coesfeld, Germany | Peter Bremers & Cathryn Shilling: A Two Person Exhibition at Schiepers Gallery in Belgium | The CGS Jubileum 20th Anniversary Exhibition at Etienne Gallery, Oisterwijk, Netherlands | The Taos Art Glass Invitational New Mexico, USA | BODYTALK at the Glasmuseet, Ebletoft, Denmark | East-West Artists Exhibitions in Kyoto, Japan and London.

She has exhibited at the British Glass Biennale in 2010, 2012, 2015, 2017, 2019 and in 2017 her collaboration with Anthony Scala won the Craft & Design Award. She has twice exhibited as a finalist in the Emerge Juried Kiln-glass Exhibition at Bullseye Projects, Portland, Oregon, USA. Shilling has twice been nominated for the SUWA Garasuno-Sato Glass Prize and several times for the Arts & Crafts Design Award.

*Courtesy of Vessel Gallery*

This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

## SATYENDRA PAKHALÉ

### BM KARAD

2018

Bronze with sandblasted surface

Ø 19 x 31 cm



Satyendra Pakhalé (India, 1967) is an internationally renowned artist and designer based in Amsterdam, The Netherlands. Describing himself as a “Cultural Nomad”, Pakhalé grew up in the heart of India, trained in India and Switzerland, and worked internationally from his studio in Amsterdam over the last two decades.

Pakhalé has carved a unique mark in the global design arena, synthesizing new applications of materials and technologies with great ingenuity emanating from cultural dialogue. For example, in the iconic Bell Metal series, he skilfully evolved a humanistic design language by blending age-old materials and techniques from his native country, India, with state-of-the-art technology and materials. He works in a wide range of disciplines, bringing to his design a set of fresh perspectives and a diversity of strong cultural influence, particularly relevant in today’s society.

Motivated by social, technological, ecological, industrial and cultural parameters, Pakhalé considers the design profession an expression of genuine human optimism. As Pakhalé stated, “If you’re not optimistic, you cannot create – because optimism is the condition, which can face the adversities and odds during any process of creation. An optimistic mindset is the primary mindset for any creative journey that matters.”

Pakhalé’s works are in several public collections including the Centre Pompidou (Paris, France), Die Neue Sammlung (Munich, Germany), the F.N.A.C. (Paris, France), M+ (Hong-Kong, China), the MAKK (Cologne, Germany), the Montreal Museum of Fine Arts (Montreal, Canada), the MOMA (New York, U.S.A.), the Museum Kruihuis (‘Shertogenbosch, the Netherlands), the Stedelijk Museum (Amsterdam, the Netherlands) and the Victoria and Albert Museum (London, UK). He has received several international design awards, most recently the Distinguished Alumnus Award IDC 2020 from the Indian Institute of Technology.



*Courtesy of Ammann Gallery*

This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505



## CRUMPLED FORM WITH CREAM SPECKLED GLAZE NO 129

41.5 x 26 x 22 cm



Nicholas Arroyave-Portela's professional ceramic practice began in 1994. After 20 years based in London, he moved and set up his studio in Barcelona, Spain.

Arroyave-Portela's creations are all thrown on the wheel using his own unique technique. Pulling up as much clay from the bottom mass as possible, the clay walls of each piece are created thin and even, maximising the artist's ability to manipulate the form while the material is still soft and malleable. Additional porcelain slips are sometimes applied to create further surface textures and layering. After the first initial bisque firing (1080 degrees) glazes are applied by using various methods such as spraying and pouring, a process often repeated several times after each firing of 1260 degrees. The multi-firing process allows for the build-up of the glaze, creating a rich palette of tones and finishes.



Arroyave-Portela's works can be found in various major museums and private collections worldwide including the Ashmolean Museum (Oxford UK), the Fitzwilliam Museum (Cambridge UK), The Philadelphia Museum of Art (USA) to name a few.

In the artist's own words;

"Over two decades ago when I started out as a young artist working with clay, a particular concept haunted me - "It is written the water that flows into the earthenware vessel takes on its form" Lao Tzu, an ancient Chinese philosopher - I wanted to explore how this idea actually translated for me. I started experimenting with polythene, a material easily transformed in shape and form through the insertion of water inside its walls. This analysis led to a fascination with saturation, volume and fullness, also with the opposite qualities, of emptiness, dehydration, cracked and dry.

After a long break of many years, I decided to revisit the vessel as a vehicle for self-expression. It felt like coming home after a long journey. I have become conscious that these qualities have now taken on a symbolic emotional gesture of the human condition. →

Courtesy of Vessel Gallery

This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

## CRUMPLED FORM WITH CREAM SPECKLED GLAZE NO 129

41.5 x 26 x 22 cm



When working with materials as metaphorically powerful as Earth, Air, Fire and Water, I am also made aware that the ritualistic and performative aspects of throwing have become like a mantra for me, one in which the revolving motion of the wheel head, the clay moving through my hands and the water acting as a lubricant to create form also allows me to connect to a particular state of mind.

The vessels that are created are the manifestation of being in that state of mind where I am free to trust my intuition and creative instincts.

I also take inspiration from the life and work of Dr. Masaru Emoto, the Japanese scientist who studied the scientific evidence of how the molecular structure of water transforms when it is exposed to human words, thoughts, sounds and intentions. Water being one of the constant references in my work, Dr. Masaru Emoto has made me more mindful of what I am putting into each and every work of art that I produce.

Indeed I am also able to use the metaphor of water as a means of representing time, which not only takes an infinite number of shapes but also comes in cycles."

*Courtesy of Vessel Gallery*

This artwork is available, for enquiries, please contact:

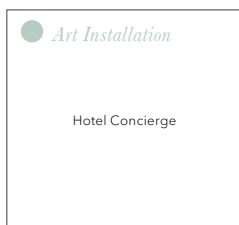
E: [anne@mayfairdesignndistrict.com](mailto:anne@mayfairdesignndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesignndistrict.com](mailto:james@mayfairdesignndistrict.com) T: +44 (0)7799 201 505



## COLUMN VESSEL #1

2024  
Horse Chestnut Burr (bleached)  
155 x 38 x 38 cm



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. She has also been recognised with numerous accolades, including the 2018 QEST Scholarship, the 2017 British Wood Awards (Bespoke Category), and as a finalist in the 2022 Loewe Craft Prize.



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.

Courtesy of Sarah Myerscough Gallery

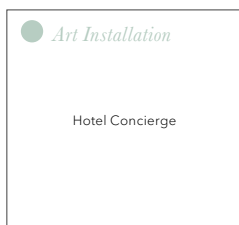
This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

## JAR #1

2023  
Horse chestnut burr (bleached)  
52 x 50 x 50 cm



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. She has also been recognised with numerous accolades, including the 2018 QEST Scholarship, the 2017 British Wood Awards (Bespoke Category), and as a finalist in the 2022 Loewe Craft Prize.



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.

Courtesy of Sarah Myerscough Gallery

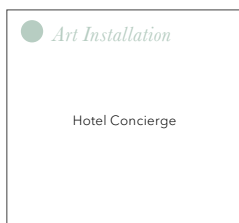
This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919  
E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505



## LIDDED VESSEL #1

2025  
Horse chestnut burr, scorched  
60 x 56 x 56 cm



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. She has also been recognised with numerous accolades, including the 2018 QEST Scholarship, the 2017 British Wood Awards (Bespoke Category), and as a finalist in the 2022 Loewe Craft Prize.



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.

Courtesy of Sarah Myerscough Gallery

This artwork is available, for enquiries, please contact:

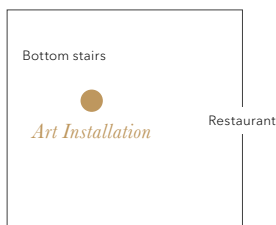
E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

GARETH NEAL

## SIO2 '1755'

Sand  
178 x 59 x 60 cm



Gareth Neal graduated from Buckinghamshire University in 1996 with a BA Honours in Furniture Design and Craftsmanship. His work has received critical acclaim and has featured in numerous publications and exhibitions, both in the UK and internationally. Gareth has pieces in the public collections of the Victoria & Albert Museum, UK; Crafts Council, UK; and Manchester Metropolitan, UK. His work was exhibited in *Against the Grain: Wood in Contemporary Art, Craft and Design* at the Museum of Arts and Design, USA; *Telling Tales* and *Power of Making* at Victoria & Albert Museum, UK; and *The State of Things* at The Design Museum Holon, Israel. In 2021, the black *Twisted Pair (Large)* was awarded the Grand Prize of the International KOGEI AWARD in Toyama, Japan, and is now part of the Toyama Museum collection.

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

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

Courtesy of Sarah Myerscough Gallery

This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

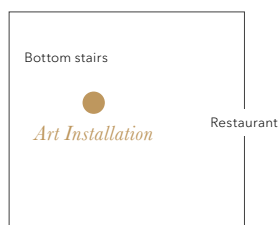
E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505



GARETH NEAL

## SIO2 '1755'

Sand  
178 x 59 x 60 cm



Most recently, the artist has stepped away from his expert material of wood and explored another raw material, sand, to create a series of 3D printed vessels; exaggerated forms range in size from the miniature to the monumental and the lustrous quality of the material is emphasised by intricate surface ridges. The fluid yet solid substrate allows for endless configurations, giving Gareth the opportunity to materialise designs that are unattainable in wood.

In the final production stage of his vessels, Gareth excavates the piece from an encasing block of printed sand. The artist's signature designs in wood can also be defined by this notion of 'the reveal'; historical furniture shapes seem to emerge from beneath contemporary forms in pieces like the *Hack Chair*, *Ancestral Forms* and the *George Chest*. He notes that this aesthetic has its origins in being an archaeologist's son; he spent his summers on his father's digs and would watch in fascination as objects were unearthed from beneath a coat of dirt and debris.

Courtesy of Sarah Myerscough Gallery

This artwork is available, for enquiries, please contact:

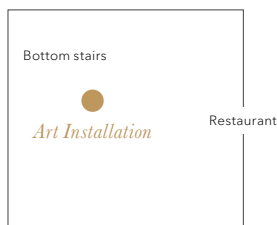
E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

BERTIL VALLIEN

## SUPER EGG DESERT

43 x 50 x 37 cm



Bertil Vallien is a truly groundbreaking figure within Swedish glass art, who needs little introduction for those who love the beauty and mystery of glass as an art form.

Raised as one of seven children, Vallien's Father was an artistic painter & pasteur of an independent church and his mother was a housewife. Finding school tiresome, he took an early job as a decorator at PUB, which was one of Stockholm's largest department stores.

This early creative breakaway led to Vallien studying art at Konstfack, the University College of Arts, Crafts and Design, from which he graduated at the top of his class in 1961 and awarded a Royal Foundation Grant. The early 1960s brought travel within the US & Mexico, gaining Vallien initial success as a ceramicist.



His return to Sweden and a move to the glass making region of Småland, saw Vallien joining Kosta Boda, having caught the attention of its then visionary CEO, Erik Rosén. A pivotal moment which brought about the artist's discovery of sand-casting, a technique for which he would go on to become world renowned for, with his sculptures often in the form of imposing glass ships with intricate encased details.

Like a Jules Verne of glass art, Vallien invents ever new stories, from the utopian to the enchanting. His love of science fiction, as played out in books, films and endless feats of imagination, has come to signify his aesthetic more than anything else. Amid the myriad of his techniques and ideas, one key theme he always returns to, is the vulnerability of the human condition.

Bertil Vallien has held acclaimed exhibitions all over the world. His work is represented in collections and at prestigious museums in Sweden and internationally. A true figurehead within Sweden's rich creative community, although primarily known for his own glass art, Vallien is an abundant source of inspiration for other artists and designers. With 2023 marking 60 years of his partnership with Kosta Boda, the vibrancy of his ideas, are as energetic as ever.

*Courtesy of Vessel Gallery*

This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

## TRIO

2025

Stoneware, volcanic rock, glaze

84 x 40 x 35 cm



Somssi

Corridor

Art Installation

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.



Aneta Regel's abstract ceramic sculptures express themes of metamorphosis, conflict and change. The artist-as-chemist combines stoneware and porcelain clays with volcanic rock to create a composite of embattled existence; multiple layers of the same elements in different states are repeatedly dried and re-fired, pushing the materials to their limits in the kiln, testing their malleability and density, strengths and weaknesses. Aneta comments that this process *'emphasises the materials' capacity to be modified, which perhaps equates to not only our own ontology but also to the way we interact with objects and one another.'*

The artist's work is fundamentally informed by her personal story; she is part of the last generation who can vividly remember the post-communist era in Poland and its dramatic end. That time of transition and contrast has greatly influenced her life and work since. As such, her ceramic sculptures also embody themes of memory and the passage of time; displacement and nostalgia for her family home and its surrounding countryside. This connection to landscape can be read in her work, as she educes the visual power and textures of the natural world; the rhythms and energies in mountains, trees and riverbeds, and, deeper still, the powerful underground transmutations of the earth.

Courtesy of Sarah Myerscough Gallery

This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesignndistrict.com](mailto:anne@mayfairdesignndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesignndistrict.com](mailto:james@mayfairdesignndistrict.com) T: +44 (0)7799 201 505



## DUO

2024

Porcelain, volcanic rocks, & glaze

80 x 38 x 25 cm



Somssi

Corridor

Art Installation

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.



Aneta Regel's abstract ceramic sculptures express themes of metamorphosis, conflict and change. The artist-as-chemist combines stoneware and porcelain clays with volcanic rock to create a composite of embattled existence; multiple layers of the same elements in different states are repeatedly dried and re-fired, pushing the materials to their limits in the kiln, testing their malleability and density, strengths and weaknesses. Aneta comments that this process '*emphasises the materials' capacity to be modified, which perhaps equates to not only our own ontology but also to the way we interact with objects and one another.*'

The artist's work is fundamentally informed by her personal story; she is part of the last generation who can vividly remember the post-communist era in Poland and its dramatic end. That time of transition and contrast has greatly influenced her life and work since. As such, her ceramic sculptures also embody themes of memory and the passage of time; displacement and nostalgia for her family home and its surrounding countryside. This connection to landscape can be read in her work, as she educes the visual power and textures of the natural world; the rhythms and energies in mountains, trees and riverbeds, and, deeper still, the powerful underground transmutations of the earth.

Courtesy of Sarah Myerscough Gallery

This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

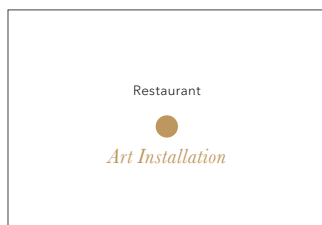
TADEAS PODRACKY

## MORANA

2024

White waxed spruce wood

183 x 63 x 69 cm



Tadeáš Podracký's work is exhibited internationally and has been showcased at Design Miami, Basel; FOG Design+Art, San Francisco; Maison et Objet, Paris; Mint Gallery, London; Mudac Museum, Lausanne; Het Nieuwe Instituut, Netherlands; Designblok, Prague; Salone del Mobile, Milan; London Design Festival; and the Venice Design Biennial.

His work is included in significant private and public collections, and he has participated in residencies such as Schloss Hollenegg for Design, Austria; Venice Design Biennial Residency, Italy; the Creative Glass Center of America, USA; FROM YUHANG RONG DESIGN LIBRARY, China; and TonLab, Prague. He holds Master's degrees from the Design Academy Eindhoven and the Academy of Arts, Architecture and Design in Prague, and has studied at the School of Visual Arts, New York, and the Academy of Fine Arts in Prague. In 2023, he began co-leading the K.O.V. (Concept - Object - Meaning) studio at the Academy of Arts, Architecture and Design in Prague.

Tadeas Podracky is an experimental designer who seeks to create authenticity in our immediate surroundings. Through material research, questioning craft heritage, and strong hands-on making, Podracky proposes a new methodology, a reformulated approach to design, based on exploring expression, destruction, and accenting individuality. Whether it is an object or space, he is always looking for a way to break down the established principles of "good" design; in order to bring new possibilities and emphasize the multilayered identities of the contemporary individual.

*Courtesy of Sarah Myerscough Gallery*

This artwork is available, for enquiries, please contact:

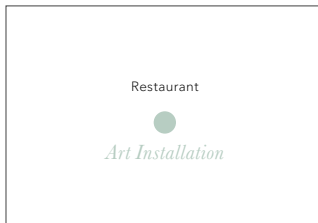
E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

JAMES HARRIS

## INTERSECTING BRONZE LEAF SHARD

Centrifugally cast bronze with 5000-year  
old Fenland black oak  
65 x 10 cm



James Harris is an artist and photographer, based in London, whose practice bridges fine art, design, and architecture. His work has been exhibited internationally at institutions including the Victoria and Albert Museum, Pace Gallery New York, the Barbican, the London Design Museum, Gabrielle Ammann Gallery (Cologne), and Duson Gallery (Seoul, hosted by Harper's Bazaar Art). Collaborations and commissions include projects with the Royal Academy of Arts, Domaine de Boisbuchet, Konstantin Grcic, Random International, and Design Miami. Harris's works are held in the permanent collections of the Victoria and Albert Museum, the Royal Academy of Arts, and numerous private collections worldwide.

*On loan from a private collection*

This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

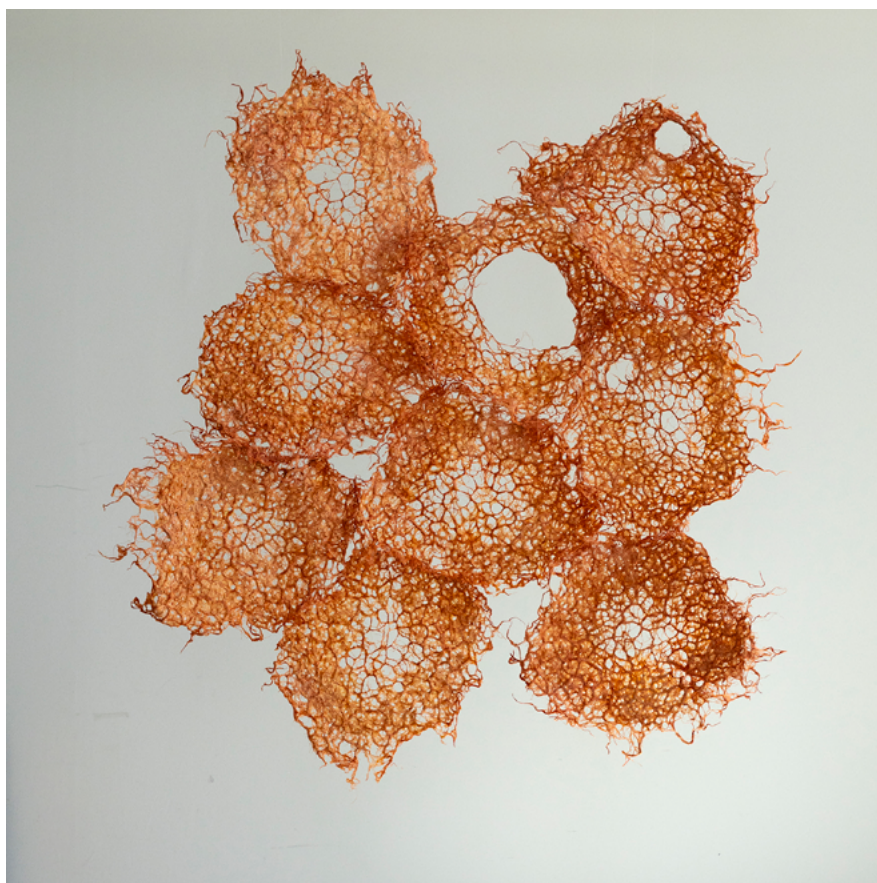
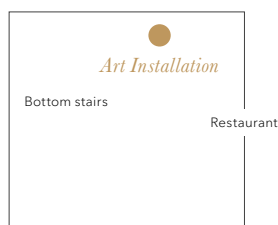
E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505



ZENA HOLLOWAY

## STILL LIFE

2025  
100 x 95 cm



### Early Life

I was born in Bahrain (1973), the daughter of an airline pilot. I have travelled widely but consider London to be my home. At school I was an art scholar but exited formal education after completing A-levels in Art, Maths, Economics and Law to work as a SCUBA instructor in Egypt. I worked my way around the world and taught myself how to use a camera underwater. This led to a successful career as an underwater photographer, spanning more than twenty-five years, creating work for international clients and solo exhibitions.

### Underwater Photography

For me, water is an unpredictable, bewitching medium to create imagery that draws us deep into the natural world; the camera is my viewpoint to explore that intimate connection. Our oceans, lakes and waterways are the lifeblood of our planet, but they are increasingly shaped by human processes. With the Hidden Rivers series I used water to bridge the gap between us and the natural world, whilst Earthless explores the emotional response to being near and around water that comes from the oldest parts of our brain; a part that evolved even before language. →

*Courtesy of Sarah Myerscough Gallery*

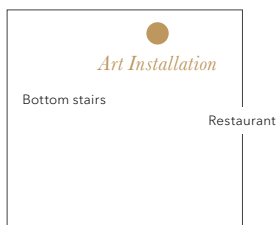
This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

## STILL LIFE

2025  
100 x 95 cm



As an underwater photographer I was commissioned to work in many different underwater locations around the world but with this privilege I witnessed the rising plastic pollution and destruction in our oceans and waterways. In 2018 I decided to put down my camera to look for solutions in materials; particularly bio-materials. Bio-design is the practice of using living organisms, like yeast, algae, fungi and root to grow our built environment. This has become the focus for my practice.

### Material Research

I grew mycelium (fungi root) in a home-made fungarium, before discovering that plant root also has excellent binding properties and can grow on templates that are carved from beeswax to influence their forms. In 2023, I founded Rootfull, which serves as a creative studio, guiding grass root as it grows, to weave unique artefacts and materials. The practice fuses sustainability, creativity and natural artistry and aims to inspire change through materiality. The templates I carve for the root are inspired by my life as an underwater photographer, often reflecting marine references from coral or luminous dinoflagellate structures. My practice aims to inspire both wonder in the natural world and question our responsibilities towards it.

In 2024 I was fortunate to win a QUEST craft scholarship and a UK innovate creative R&D grant. I won a gold medal at Chelsea Flower Show and Rootfull's luminaires were shortlisted and exhibited at Surface Design Show in Islington. Through exhibits with Messums, Collect Craft Fair, Material Matters at London Design Festival (2022 & 2024), Chelsea Flower Show (2023 & 2024), The Ocean Talks and others Rootfull continues to grow in new directions.

*Courtesy of Sarah Myerscough Gallery*

This artwork is available, for enquiries, please contact:

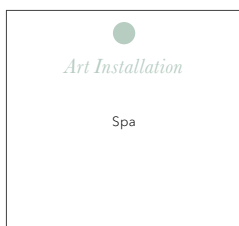
E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505



## MENAGE A TROIS

75 x 27 cm



London based Studio Waldemeyer was founded in 2004 - initially to support Swarovski's legendary Crystal Palace project with technology and design solutions. Collaborations with many of the world's most famous designers laid the foundation for the most innovative creative force in lighting. The open approach has made the studio the go-to place for design innovation for industry heavy weights such as Philippe Starck, Zaha Hadid and Ingo Maurer.

The studio's original designs are classics in their own right, collected by museums such as MoMA and the London Design Museum.



The portfolio spans projects as diverse as bespoke installations and signature chandeliers, wall and table lamps. These can be found internationally in some of the most famous retail locations and hotels. Waldemeyer is also known to have a taste for the exotic: be it the participation in the Olympic closing ceremony, dressing A list celebrities and even illuminating the 100 year Bentley anniversary concept car.

The list of corporate clients is just as impressive including brands such as Versace, Moncler, Audi and Bicester Village.

The studio nurtures a unique skill set in the industry that pushes beyond the classic 3D tool set to include advanced parametric software and a keen interest in the intersection between technology and traditional craft. The majority of the projects rely on the studio's ability to create custom electronics and LED modules, allowing the creation of designs far beyond what is available off the shelf, creations unique in their ability and aesthetic.

*Courtesy of the Artist*

This artwork is available, for enquiries, please contact:

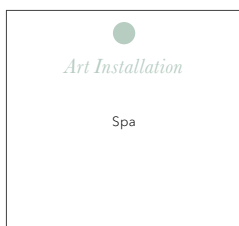
E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505



## TORCHERE MAGNIFIQUE X 3

150 cm, 140 cm, 130 cm



London based Studio Waldemeyer was founded in 2004 - initially to support Swarovski's legendary Crystal Palace project with technology and design solutions. Collaborations with many of the world's most famous designers laid the foundation for the most innovative creative force in lighting. The open approach has made the studio the go-to place for design innovation for industry heavy weights such as Philippe Starck, Zaha Hadid and Ingo Maurer.

The studio's original designs are classics in their own right, collected by museums such as MoMA and the London Design Museum.



The portfolio spans projects as diverse as bespoke installations and signature chandeliers, wall and table lamps. These can be found internationally in some of the most famous retail locations and hotels. Waldemeyer is also known to have a taste for the exotic: be it the participation in the Olympic closing ceremony, dressing A list celebrities and even illuminating the 100 year Bentley anniversary concept car.

The list of corporate clients is just as impressive including brands such as Versace, Moncler, Audi and Bicester Village.

The studio nurtures a unique skill set in the industry that pushes beyond the classic 3D tool set to include advanced parametric software and a keen interest in the intersection between technology and traditional craft. The majority of the projects rely on the studio's ability to create custom electronics and LED modules, allowing the creation of designs far beyond what is available off the shelf, creations unique in their ability and aesthetic.

*Courtesy of the Artist*

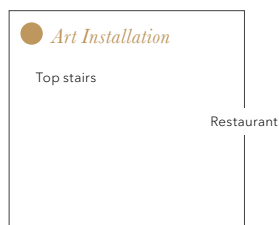
This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

## YELLOW MOTION

43 x 64 x 20 cm



Born in Gloucester in England, Nina Casson McGarva grew up in rural central France in the middle of the Burgundy countryside. Surrounded by a family of creatives & makers and growing up in an environment full of nature and craft, definitely influenced her life and artwork.

In her own words:

"The starting point in my work is nature and the details to be within various natural subject matter. Using this as my inspirational base I then abstract the forms found, building them into my own complex sculptures. I am particularly inspired by the cycles found in nature, as I see parallels with glass, as the material goes through a cycle, being most alive when hot and capable of transformation. By contrast, once cooled it is solid and fixed, no longer fluid and capable of movement.

There is a fragile moment in time that can be found in rich structures such as skeletal dry leaves, discarded feathers and weather-worn sea shells, to me these are dynamic forms that I aim to emulate. →

*Courtesy of Vessel Gallery*

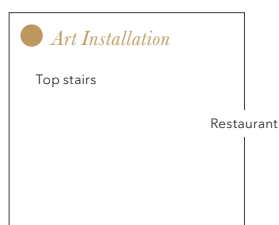
This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505

## YELLOW MOTION

43 x 64 x 20 cm



As part of my making process, I shape my glass whilst hot in an open kiln, there is a narrow window of time for me to work, before the glass becomes too cooled and will no longer move. Once solid and cold, the glass is transformed into the finished piece."

McGarva trained, learning the basic technical skills of glass blowing, at the Ecole Nationale du Verre Jean Monnet (a technical college for workers in crystal glass factories) and at the Glass and Ceramics Workshop on Bornholm (part of the Royal Danish Academy of Fine Arts) where she started to use other glass techniques such as casting, fusing and experimenting with several new processes. Since graduating in 2014, McGarva has been on three notable Artist residency programs;

- Shin-nagata glass residence Kobe, Japan (2019) | Eair Program at Pilchuck
- Glass school in Stanwood, WA, USA (2015) | Starworks in Star, NC, USA (2014)
- Casson McGarva has shown her work throughout Europe and in the USA.

Most recently, she was selected as one of 60 artworks for the Toyama International 2024 Glass Exhibition.

*Courtesy of Vessel Gallery*

This artwork is available, for enquiries, please contact:

E: [anne@mayfairdesigndistrict.com](mailto:anne@mayfairdesigndistrict.com) T: +44 (0)7408 800 919

E: [james@mayfairdesigndistrict.com](mailto:james@mayfairdesigndistrict.com) T: +44 (0)7799 201 505