

EAST

CREATIVE CROSSINGS

WEST



EAST ↔ WEST: CREATIVE CROSSINGS

A chapter of The Living Square at Mandarin Oriental Mayfair

Mandarin Oriental has long embodied the idea of cultural passage. Rooted in Asian heritage and sensibility, yet firmly embedded within the great capitals of the West, the brand exists at a point of continual exchange. At Mandarin Oriental Mayfair, this dialogue finds a particularly resonant setting. Hanover Square has historically been a place of encounter: a site shaped by migration and influence, where foreign-born composers, writers, designers, and thinkers transformed British cultural life. Mayfair itself has always thrived not on purity, but on permeability, where ideas cross borders and difference becomes a catalyst for innovation.

EAST ↔ WEST: Creative Crossings unfolds within this lineage. Conceived as a chapter of The Living Square, the exhibition brings Asian galleries into dialogue with their London counterparts, staging a series of encounters rather than a singular narrative. Each participating gallery contributes an artist, a material language, and a worldview. These are paired across geographies to create works in conversation, allowing affinities and tensions to surface organically.

The exhibition does not seek synthesis or fusion. Instead, it foregrounds reciprocity. Objects sit side by side, practices resonate or diverge, and cultural positions are held in productive tension. Craft and concept, tradition and speculation, restraint and excess, permanence and impermanence coexist without hierarchy. Meaning emerges in the space between.

In hosting EAST ↔ WEST: Creative Crossings, Mandarin Oriental Mayfair positions itself not simply as a venue, but as a cultural mediator. The hotel becomes a contemporary salon, a place where global creative languages are made visible, legible, and experiential. Guests are not passive viewers, but participants in the crossing itself, invited to move between worlds, materials, and ideas, and to inhabit the in-between.

THE CONVERSATIONS

Each dialogue pairs one artist from Asia with one from the West, bringing distinct practices into focused exchange.

NATURE, REASSEMBLED

Brodie Neill

A unifying work that draws together the themes of all the conversations, reflecting a shared relationship with nature through material, form, and environmental consciousness.

ARTIFACTS OF THE UNSEEN

Tu Wei-Cheng × Ane Christensen

Questions truth, evidence, and absence through objects that blur the line between fact and imagination.

ATMOSPHERES OF FORM

Moon Seop Seo × Bethan Laura Wood

Examines how form, colour, light, and material shape emotional and sensory experience.

BEYOND THE VESSEL

Lee Chang-Soo × Martyn Thompson

Reimagines ceramics beyond function, positioning vessels as carriers of memory, gesture, and sculptural presence.

CANVAS & CLAY

Kim Hyun-Jong × Bruce McLean

Looks at ceramics as a medium for narrative, critique, and experimentation rather than pure craft.

TEMPORAL LAYERS AND VISUAL MEMORY

Ged Quinn

A singular exploration of how imagery, myth and cultural memory interweave and persist as overlapping narratives within the visual field.

MATTER IN MOTION

Miyuki Guo × Fredrik Nielsen

Focuses on transformation, movement, and process, where making itself becomes visible in the finished work.

GROWING SILENCE: BETWEEN VOID AND MATTER

Myungtaek Jung × Ian Turnock

Explores restraint, emptiness, and spatial balance through furniture and sculptural structures.

ICONS UNDER PRESSURE

Yang Mao-Lin × Barnaby Barford

Interrogates how symbols, mythology, and consumer imagery shape cultural and political belief systems.

MYTHIC OBJECTS: INVENTING ANTIQUITY

Tu Wei-Cheng × Theo Galliakis

Reconsiders antiquity as a living construct shaped by imagination, ritual, and reinterpretation.

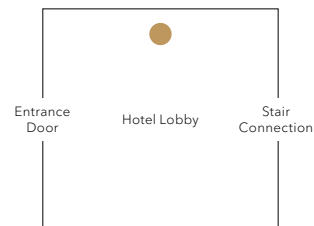
THE PUZZLE OF MAKING

Sheyang Li × Myatt-McCallum

Reveals making as a balance between system and intuition, structure and improvisation.

FUGUE

2023. Oil on canvas, H 250cm x W 250cm



GED QUINN

British artist Ged Quinn is known for his richly layered paintings that combine symbolic and surreal elements and transform art historical references into contemporary experience. Ged Quinn was born in 1963 in Liverpool, UK. He now lives and works in Cornwall. Rich with meaning and symbolism, Quinn's works combine complex histories and mythological references with the traditions of landscape, still-life and genre painting. Themes of religion, politics, literature and film permeate his practice. There has been a decisive shift in the artist's practice towards a more poetic and abstract style in recent years. Inspired by André Derain's Fauvist techniques and the emotional currents of abstract expressionism, Quinn's work becomes a playground for the unfettered freedom of mark-making, his paintings resisting straightforward interpretation.

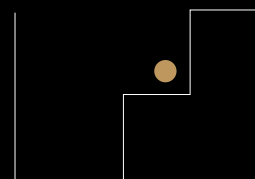
Quinn's works are included in prominent collections internationally including British Museum, London, UK; FLAG Art Foundation, New York, USA; Modern Art Museum of Fort Worth, Texas, USA; Olbricht Collection, Essen, Germany; Tate, UK; Tel Aviv Art Museum, Israel and Victoria & Albert Museum, London, UK.



On loan courtesy
of Stephen Friedman Gallery

LONGITUDE

2022, Reclaimed mahogany, H 38cm x W 220cm x D 70cm, Edition of 8 plus 2 APs and 2 prototypes



Residential Lobby



Photograph © Angela Moore

In 2025, he was awarded the Schmidt Ocean Institute's Artist-at-Sea residency to study climate impacts in Antarctica. He has addressed the United Nations and European Parliament on the harmful effects of ocean plastic waste and contributed to the First Nations-led Rubbish on the Shore think tank in Arnhem Land, Australia.

His work has been exhibited at leading institutions, including Sotheby's London, Frieze Gallery London, National Gallery Victoria, Powerhouse Sydney and AMA Collection in Venice, and he contributed to two NGV Triennials. Neill's @Chair was recognised in Time magazine's The Design 100, while his Cowrie and Alpha chairs for Made in Ratio appear in Taschen's 1000 Chairs.

Neill's studio was a design partner in shaping the placemaking vision for Shoreditch Works (2024), a transformative mixed-use precinct destined for the heart of Hackney's creative enterprise zone. A six metre tall patinated bronze sculptural seat, commissioned by Brookfield Properties for their new landmark City of London property, One Leadenhall was installed in 2025.

BRODIE NEILL

Brodie Neill is a globally recognised Tasmanian designer whose practice spans collectible design, public art, and large-scale placemaking. For the past two decades, he has led a multidisciplinary studio in London working at the intersection of material innovation, craftsmanship, and environmental consciousness.

A graduate of the University of Tasmania and the Rhode Island School of Design, Neill is a leading voice in circular design. He uses his work to advocate for environmental awareness and change. His pioneering use of ocean plastic includes Gyro, the centrepiece of Australia's presentation at the inaugural London Design Biennale (2016).



On loan courtesy
of the Artist

This artwork is available for purchase, for enquiries please contact:
E: anne@mayfairdesignndistrict.com T: +44 (0)7408 800 919
E: james@mayfairdesignndistrict.com T: +44 (0)7799 201 505

GLORY IN THE FLOWER NO.2

2017, Engineered Stone, Bronze, Ed.1/10 - H 62cm x W 57cm x D 7cm

Hotel Concierge

TU WEI-CHENG

Tu Wei-Cheng's work constructs fictional "historical evidence" grounded in imagined archaeological contexts. By blending "technological antiquities" with stylistic elements from different civilisations and time periods, his art fuses local legends with contemporary phenomena, creating a disorienting interplay between history and reality.

Glory in the Flower No.2 draws inspiration from patterns found on decorative window grates adorning historical houses in Taipei. Rather than vines, wires intertwine with flowers native to Taiwan. Trace Fossil - PM21 simulates archaeological relics, exploring how we quantify lost civilisations through fossil records. Considered together, both pieces act as artefacts that transcend time to merge Taiwan's industrial past, present, and future.



On loan courtesy
of Bluerider ART

FADING VESSEL

2025, Diameter approx 35 cm / height approx 30cm



Hotel Concierge



ANE CHRISTENSEN

Ane Christensen grew up in Denmark, but has been settled in London since 1993. She set up her practice after graduating from the Royal College of Art.

Ane Christensen's metalwork explores the boundaries between functionality and sculptural form. Most of her work is the result of applying a strict set of rules through out her design and work process. She finds inspiration in the restrictive work process itself and the challenge to stretch its limitations. The starting point for all her pieces is the simple geometry of sheet metal and spun forms, which she deconstructs using techniques such as piercing, soldering and hand-forming.

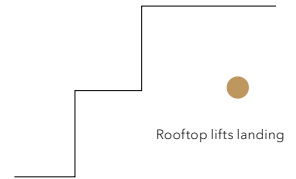
She works in a range of different metals such as sterling silver, 18 karat gold, stainless steel, mild steel, aluminium, copper and brass, as well as a range of subjects and scales. Her recent works are a move towards a more abstract expression. Without strictly following her previous 'set of rules', they continue the exploration of negative space, optical illusion and deconstruction. She draws her inspiration from both the urban landscape and line drawings.



On loan courtesy
of the Artist

BIT-SCAPE CANDLE HOLDER

Glazed ceramic blocks, H 35cm x W 27cm x D 9cm



MOON SEOP SEO

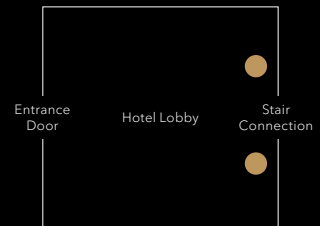
Moon Seop Seo is a Korean Designer living in The Netherlands. His style of design can be described as technically detailed and minimalistic, as he adopts a material-based approach stemming from his engineering background. In 2021 Moon Seop Seo graduated from the Design Academy Eindhoven, and was honoured with Cum Laude. Shortly after graduating, he started his own design studio and has since collaborated with various museums and galleries. Through his architectural installations, he aims to form a connection with his audience by creating an atmosphere and providing a memorable moment which he describes as 'like exclamation marks to their daily lives'. His works are often stimulating, surprising and engaging, exploring several core themes including connection to Nature and reinterpretation of traditions. As a Korean citizen in the Netherlands Moon Seop Seo is inspired by the encounters between East and West, this hybridity is contextualised in his practiced based research. When it comes to casting ceramics, there are many limitations regarding form and shape. The more complicated the form becomes; the more parts are required for the moulds. For the Bit-Scape Candle holders, Moon challenges the conventional way of casting ceramics. By building moulds with tiny pixelated plaster blocks the designer creates unconventional shapes resulting in unique sculptural art pieces or functional candle holders.



On loan courtesy
of MINT Gallery

SHRINE CANDELABRAS

2012, H79.2cm, Base: W30 x D24cm



LAURA BETHAN WOOD

Bethan Laura Wood has run a multidisciplinary studio since 2009 characterised by materials investigation, artisan collaboration and a passion for colour and detail. Residencies and location-based projects have become an important factor in her design process, often working in response to her location, in collaboration with local manufacturers, or reflecting back into her work the visual and material culture particular to that area. Bethan is fascinated by the connections we make with the everyday objects that surround us and, as a collector herself, likes to explore what drives people to hold onto one particular object while discarding another. Bethan explores these relationships and questions how they might become cultural conduits. She is interested in critical

approaches to achieving sustainability within mass consumption and the production-driven context of the design industry.

Bethan Laura Wood obtained a MA in Design Products at the Royal College of Art, under the tuition of Jurgen Bey and Martino Gamper. Since 2011 she has worked with the prestigious Nilufar Gallery to showcase her self-directed, limited edition and one-off works. In 2025, Bethan was invited to be the subject of the inaugural exhibition of PLATFORM, an annual display dedicated to showcasing contemporary design practices at the Design Museum in London, marking her first solo show in a museum context.

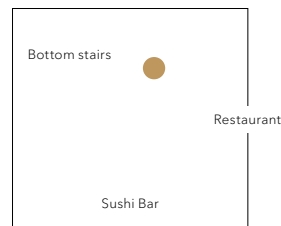
Throughout her career Bethan has sought to engage with the educational system by teaching and delivering lectures and workshops at many well-known universities including: RCA, ECAL and Central Saint Martins College of Art and Design. Bethan has been invited to run public workshops at Boisbuchet, V&A, Tate Britain, Vienna Design Week, IN Residence, Design Shanghai, and appeared as a guest speaker at many international fairs around the world from Tokyo to Toronto.



On loan courtesy
of the Artist

LONDON NIGHT SCENERY

2025, Porcelain, colour pigments, transparent glaze, H 35cm x W 35cm x D H 35cm



LEE CHANG-SOO

Over time, modern ceramics have evolved creatively and philosophically, transcending the traditional boundaries of form and function. Lee's work is a testament to this evolution, combining interpretation, expansion, and reexamination of the medium with an improvisational approach. Lee explores the interplay of lines to create abstract compositions, often incorporating eye and fish motifs into his ceramics. These elements come together in asymmetrical forms, showcasing a new method of visual expression that reflects the artist's emotional depth. Through his work, Lee not only pushes the boundaries of ceramic art, but also conveys personal and intimate stories through innovative and evocative designs.



On loan courtesy
of Han Collection

CERAMIC COLUMN #2

9 earthenware pots installed on a metal pole, Earthenware, hand painted, H 220 cm



MARTYN THOMPSON

Photographer, Martyn Thompson, began his career making clothes before deciding to document them instead. He worked as a fashion photographer in Paris prior to moving to London where his scope broadened into the world of interiors and still life.

Over the past 30 years Thompson has collaborated with several designers - most notably a long relationship with Ilse Crawford. He has worked to create the visual messaging of leading global brands such as Hermès and Ralph Lauren while also authoring two books, "Interiors" and "Working Space: An insight into the Creative Heart".

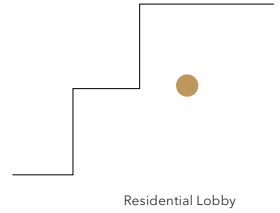
A resident of New York now for many years, Thompson founded Martyn Thompson Studio, a multidisciplinary out t that has branched out from Thompson's distinctive photography practice into a number of creative expressions. An aesthetic, anchored in the touch of the hand, stems from Thompson's love of craft, and runs through his studio's work, de ned by a tactile and painterly language that is a visual push me, pull me between nostalgia and now. The studio has evolved to include textile and wallpaper design, homewares, limited edition art, as well as art direction for editorial projects. In addition, Martyn Thompson Studio works with a number of brands as a creative consultant giving direction on the areas that help shape and de ne a visual identity: colour, mood and tactility.



On loan courtesy
of 1882 Ltd

LARGE VASE WITH PINE TREE DECORATION III

2023, Porcelain with cobalt decoration, H 49cm x W 19.2cm x D 19.2cm



Residential Lobby

KIM HYUN-JONG

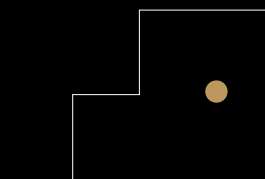
Kim Hyun-Jong approaches the clean, white surface of his pots as if it was a canvas. The artist then proceeds to paint on it, bringing to life innumerable shades of blue through cobalt decoration. The depth of the figurative decoration is mesmerising as they guide the eye to appreciate both the detail and the overall composition. Working with a rectangular shape presents peculiar challenges: the pot cannot be thrown on the wheel. Instead, the elements need to be created one by one and then assembled to achieve the final result.



On loan courtesy
of Han Collection

GARDEN WARE VESSEL – JUG 7

Slab built earthenware with hand decorated slip design, H 59cm x W 10cm x D 6cm



Residential Lobby

BRUCE MCLEAN

Bruce McLean (b. 1944) studied at Glasgow School of Art from 1961 to 1963. From 1963 – 66 he attended St Martin's School of Art, London, where he famously reacted against the formalist academic teaching of teachers such as Anthony Caro, Phillip King and William Tucker. In 1966 he abandoned conventional studio practice for impermanent sculptures made using materials such as water, along with performances of a generally satirical and subversive nature. In 'Pose Work for Plinths I' (1971; London, Tate), photographs record a performance in which McLean appeared in a variety of different positions on plinths to parody the poses of Henry Moore's celebrated reclining figures. When in 1972 he was offered an exhibition at the Tate Gallery, he opted, with mocking intent, for a retrospective lasting only one day. He has continued to use humour to confront the pretensions of the art world and wider social issues such as the nature of bureaucracy and institutional politics. From the mid 1970s, while continuing to mount occasional performances, McLean turned increasingly to painting and most recently to ceramics.

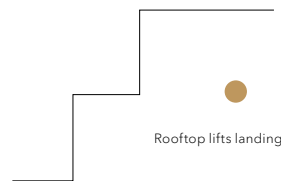


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E: anne@mayfairdesigndistrict.com T: +44 (0)7408 800 919
E: james@mayfairdesigndistrict.com T: +44 (0)7799 201 505

AS ABOVE SO BELOW, AS WITHIN SO WITHOUT

Glass, H15 cm x L30 x W21



MIYUKI GUO

Miyuki Guo is a Chinese Canadian artist based between London. Her practice functions as both a visual diary and an ongoing experiment in material and metaphysical inquiry. Working across glass, clay, and metal, she explores the relationship between the material and the immaterial, navigating themes of duality, perception, and transformation. Her work investigates the space between form and formlessness, embodying the tension between presence and absence.

Before focusing on ceramics and glass, Miyuki worked across fashion design, media, and education—experiences that continue to inform her multidisciplinary approach. She holds an MA in Ceramics & Glass at the Royal College of Art, following a BFA in Fashion Design from Parsons School of Design.

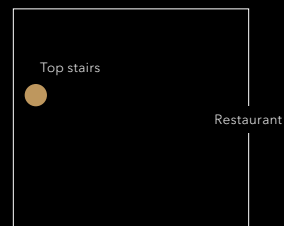
Nowhere, Now Here is a sculptural collection by Guo that explores the unfolding journey of life through cast glass, clay, and metal; inviting quiet reflection on transformation, perception, and the thresholds between inner and outer worlds



On loan courtesy
of MINT Gallery

THE LAST DAYS OF APRIL

Blown and Cast Glass (Unique), H 45cm x W 55cm x D 45cm



FREDRIK NIELSEN

Fredrik Nielsen's main material is glass. Trained as a glass blower, he approaches the material and traditions around it in his own individual way. His raw expression influenced by graffiti, music and pop culture is pushing our perception of glass into new directions. Nielsen considers his technique and choice of material as his artistic framework. Within this framework, he is exploring and searching for new expressions resulting in glass objects marked by the process of making them.

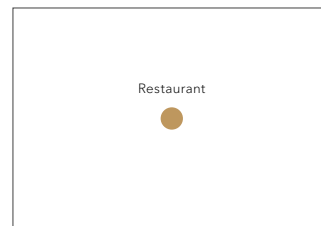
Of central interest in Fredrik Nielsen's artistic practice is the body. The bodily aspects of creating his pieces, the heavy material and hot studio, has turned his process into a competition between himself and the artworks he creates. "I want the physical effort to be so big that I am creating a work that is competing with my own body. Everything that reaches this stadium of competition becomes important, then I have created a volume that is looking for the limits of body and mass."



On loan courtesy
of Charles Burnand Gallery

CREATING A VOID 16S3

2016, Maple, stainless steel, steel, H 200cm x W 60cm x D 60cm



MYUNGTAEK JUNG

Myungtaek Jung is a leading figure in Korean art furniture, known for seamlessly integrating traditional Korean aesthetics with modern design. His work explores the philosophical and spatial properties of materials, transforming furniture from functional objects into contemplative art. Rooted in the principles of Korean architecture, particularly the notions of muwi (the absence of activity), mushim (the absence of mind or desire), and muhyung (the absence of shape), Jung reinterprets these elements through a contemporary lens.

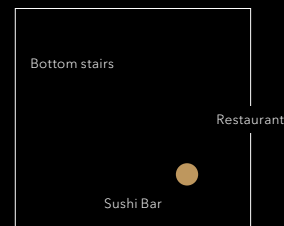
Jung began his academic journey at Hongik University, where he studied woodworking and furniture design. He later earned an MFA from the Rochester Institute of Technology (RIT) in the United States, where he worked with the Wendell Castle Collection. Wendell Castle, widely regarded as the father of American art furniture, became a key influence on Jung's work, further developing his global perspective while maintaining a strong connection to his Korean roots. Upon returning to Korea, Jung completed a practice-based PhD centred on the creation of art furniture embodying the "Three Non-being Spirits" of ancient Korean architecture. This body of work became the foundation of his artistic philosophy, exploring the profound relationship between material, space, and spirit. His work is characterized by a minimalist yet profound approach to form and material, emphasizing the inherent essence of each object rather than decorative embellishment.



On loan courtesy
of Charles Burnand Gallery

LIGHT FALLING THROUGH TREES

Corten Steel, H 50cm x W 50cm x D 20cm



IAN TURNOCK

Ian Turnock is an experienced sculptor based in the UK. His works suitable for interior and exteriors explore organic forms using industrial materials such as stainless steel, corten, aluminium and copper to create unique, intricate pieces. Ian creates intricate and detailed drawings from which the final artwork is digitally cut.

'My sculpture is inspired by complex patterns and structures created by the natural world. Currently my main sources of inspiration are the silhouettes trees form against the sky at different times of the year. Often it is the empty spaces and gaps I am looking for just as much as the leaves and branches themselves, an aesthetic concept known in Japanese culture as 'Ma' which is akin to the silences between the notes in music. The Japanese also have a poetic word for the dappled light trees create: 'Komorebi'.

My background in graphic design influences my exploration of form and line. Drawings and photographs are the starting point from which I develop organic, abstract and figurative sculpture. I create intricate drawings from which the final artwork is digitally cut into stainless steel, corten weathering steel, aluminium, copper and plywood, transforming the drawn line into a tangible object.'



On loan courtesy
of The Stratford Gallery

THE EX OZ HATCHETFISH

2014, Bronze Stainless Steel, Crystal, LED. Ed.3/8. H 64.3cm x W 35cm x D 85cm



Residential Lobby

YANG MAO-LIN

Yang Mao-Lin rose in the art world during Taiwan's turbulent 1980s. In his early work, he broke through taboos and challenged political and social authority, thus revealing an intense critical attitude. Brimming with tension, his exciting painting style and sensational visual imagery subtly echoed social and political transitions as Taiwan abandoned martial law in the 1980s.

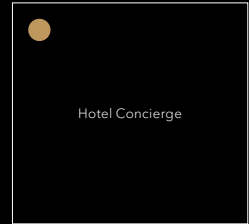
In the post-martial law period of the 1990s, as globalisation gradually took shape and ties between internationalism and nativism grew more complex, Yang's work shifted from political activism to historical and cultural retrospection. He appropriated the phrase "MADE IN TAIWAN" and used it as a title to broadly explore the expressive and critical potential of art forms and ideas from the perspectives of Taiwanese politics, history and culture.



On loan courtesy of
Bluerider ART

LOVE BLUE

Steel, Acrylic Paint, Jesmonite. H 75cm x W 94cm x D 60cm



BARNABY BARFORD

Barnaby Barford (b. 1977) is a British artist working across sculpture, drawing, installation, film, and ceramics. His practice explores the values, systems, and behaviours embedded in everyday culture, often transforming familiar forms into narrative devices that address consumerism, morality, and desire. Repetition and accumulation are central to his work, from word-based drawings to large-scale sculptural installations where meaning shifts through scale and reiteration. Barford has realised major institutional projects including The Tower of Babel at the Victoria and Albert Museum, a solo exhibition at the Virginia Museum of Contemporary Art, and TOPIA, commissioned by Heritage Malta for MUŻA.

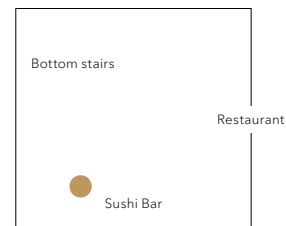
His work is held in international public collections including the Victoria and Albert Museum, Museum of Fine Arts, Houston (US), the Mint Museum (Charlotte, US), and the National Libraries of the Netherlands and France, and he is represented by David Gill Gallery, London.



On loan courtesy
of the Artist

TRACEFOSSIL-PM21

2020, Engineered Stone. Ed.1/6. H 61cm x W 28cm x D 4cm



TU WEI-CHENG

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On loan courtesy
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AMPHORA 11

Stainless steel, steel and copper. H 33cm x Dia 20cm



THEO GALLIAKIS

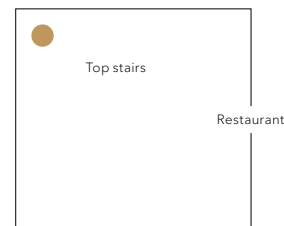
Theo Galliakis (b. 1994, Crete, Greece) is an architect and designer working at the intersection of architecture, design, and art. Based between Greece and France, his research and projects are dedicated to exploring themes of spirituality, material transformation, and simplicity. Galliakis's multidisciplinary approach is deeply rooted in his academic background. He completed his Master's degree in Architecture at the Aristotle University of Thessaloniki in 2018, graduating with honors. Later, he obtained a second Master's degree in Geo-Design from Design Academy Eindhoven in 2023, where he studied under the duo FormaFantasma. Galliakis has worked with prestigious international offices, including Kengo Kuma and Associates (Paris, 2018) and Kizi Studio (Athens, 2019-2021). His independent practice utilizes this broad foundation to execute projects across a range of scales and typologies—from objects, furniture, and exhibitions to built works and research projects. He is known for drawing deeply from Greek heritage and tradition, while simultaneously merging the timeless with the contemporary. His work consistently pushes space, structure, and material to their most essential expression.



On loan courtesy
of MINT Gallery

ELEMENTAL PATCHWORK STOOL

Cast aluminium, bronze and copper. H 60cm x D 50cm x W 50cm



SHEYANG LI

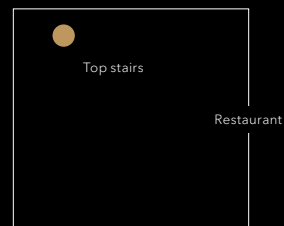
Sheyang Li is a designer from France with Hong Kong heritage and based in the Netherlands. With a background in engineering and a hands-on approach to making, he focuses on sculptural furniture and objects driven by material experimentation. His work often begins with traditional processes, which he reinterprets through trial, error, and intuition. Now based in Eindhoven, he creates unique pieces that explore the tension between structure and spontaneity, where each material is treated as having its own language.



On loan courtesy
of MINT Gallery

H CHAIR

Concrete. H 68cm x W 45cm x D 50cm



MYATT – MCCALLUM

Myatt-McCallum was a partnership between Charles Myatt and Jack McCallum that ended in 2021. They produced a small amount of concrete furniture and containers for plants using a unique mould making technique. This technique exploits an unconventional, flexible and completely reusable mould material that dictates that multiple items are poured at the same time. The pieces interlock with one another when cast, creating three dimensional puzzles where individual components fit together on different planes.



On loan courtesy
of MINT Gallery

CREDITS

PRESENTED BY

Mandarin Oriental Mayfair

EXHIBITION INITIATED BY

Mayfair Design District

CURATION

Anne-Laure Pingreoun-Lastro

INSTALLATION

Williams & Hill

LOGISTICS

LC Couriers

PLINTHS LOAN

Sarah Myerscough Gallery

Sladmore Gallery

Vessel Gallery

ARTISTS

Ane Christensen

Barnaby Barford

Bethan Laura Wood

Brodie Neill

Bruce McLean

Fredrik Nielsen

Ged Quinn

Ian Turnock

Kim Hyun-Jong

Lee Chang-Soo

Martyn Thompson

Miyuki Guo

Moon Seop Seo

Myatt-McCallum

Myungtaek Jung

Sheyang Li

Theo Galliakis

Tu Wei-Cheng

Mao-Lin

PARTICIPATING GALLERIES

1882 Ltd

Bluerider ART

Charles Burnand

Han Collection

MINT

Stephen Friedman

Stratford Gallery

