

# WOOLFF

SUMMER EXHIBITION AT WOOLFF GALLERY  
A GROUP SHOW FEATURING WORKS BY:

FINN STONE  
VALERIA NASCIMENTO  
GRAEME PURDY  
JACK TANNER  
RUSSELL WEST  
JOANNE TINKER  
LOVEJORDAN  
SUSILA BAILEY-BOND  
PATRICK BOYD  
ONYX  
NATASJA VAN DER MEER

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# Finn Stone

London born Finn Stone explores various mediums in his practice, from sculpture, to furniture, to artworks made from paintbrushes and other found objects, but every work created by Stone displays his incredible artistic talent alongside a uniquely creative, flamboyant and eccentric style, something which he often attributes to his eclectic background and his Irish parentage.

Stone's paintings created from paintbrushes have become one of his most sought after series of works. This is a simple yet radical idea that could only be executed by a character such as Stone. He recreates popular Masterpieces and images of some of history's most important painters, including Leonardo da Vinci, Andy Warhol, Picasso and Vincent van Gogh. Using a tightly woven assemblage of items, brushes, pencils, of other art materials he recreates iconic artworks from these historical artists.

In this years Summer exhibition at Woolff Gallery we have 'Beethoven' made from pieces of violins, and 'A Girl with a Pearl Earring', made from paintbrushes. Up close, it's fascinating to see the depth of Stone's skill and technique in these pieces, the artworks are instantly recognisable, with Stone's imaginative use of paintbrushes giving an old classic several stunning new dimensions.

Finn Stone's artwork continues to be incredibly popular. It's clear that Stone is growing as a favourite in the world of contemporary art and he continues to attract national attention with his quirky personality and highly engaging artworks.

Stone says that each piece takes months to prepare – unsurprising due to the size and quality of some of his pieces – but that time is well spent, with such original and unique artworks produced at the end of his creative journey. Finn Stone continues to delight a growing audience, and is a contemporary artist set for big things.



**Finn Stone**  
Beethoven  
46 x 57cm  
violins assemblage







**Finn Stone**  
A girl with a  
pearl earring  
44 x 50cm  
Paint Brushes and  
paint tubes  
assemblage





**Finn Stone**  
Barbearian  
45 x 50 x 60cm  
Mixed media



**Finn Stone**  
The great white artist  
28 x 28 x 39cm  
Mixed Media



# Valeria Nascimento

Effortlessly beautiful and elegant, Valéria Nascimento's artworks consist of 100's of porcelain elements which are arranged in powerful and cohesive compositions linking nature and abstraction in ethereal-seeming formations. Through her work Nascimento translates the delicacy of the natural world into timeless, organic, and contemporary ceramic artworks. Nascimento has created work for luxury brands such as Chanel, Wedgewood, Tiffany and Co's stores in London's Canary Wharf and Montreal, Canada, and for many interior designers. Her work hangs in Spring Restaurant at London's Somerset House, and has appeared as part of exhibitions at London's V&A Museum and the Museo Historico Nacional in Río de Janeiro, Brazil.

Valeria Nascimento's next solo exhibition 'Drift' will open at the Woolff Gallery on 14th September. This exhibition promises to be an exploration of tranquility and delicacy translated into porcelain artworks, objects, and installations. Please contact us for more information.

"Growing up in Brazil, surrounded by exuberant nature, inspired me to embark on an artistic career. A degree in architecture helped me to cement a certain visual language, an eye for detail and an understanding of physical space. 'FLORA' is a celebration of nature itself which intends to take the viewer on a journey through different visual botanical and peaceful landscapes. My aim is to create works that inspire, connect and touch in an emotional way".  
VALÉRIA NASCIMENTO



**Valeria Nascimento**  
'Grey blossoming'  
80 x 80cm

Porcelain on pins inside perspex case



# Russell West

Russell West is mostly known for his unique dripping paint series however throughout his career he has produced work in a variety of mediums including found objects. Much of West's inspiration came from a densely populated and largely ungoverned settlement in Hong Kong called Kowloon Walled City.

West found an image of the city in a magazine whilst he was working as a graphic artist in London during the 80's, and after moving to Hong Kong he visited the city on numerous occasions. The Hong Kong government began the demolition process in '93, and West was there to watch:

"As the huge concrete ball was raised and dropped on the city at a height of about fourteen stories, the inner honeycomb of rooms and streets was revealed. There was an impossibly complex labyrinth riddled with electric wires and plumbing systems. The city had been built by its inhabitants for their needs without a town planner or architect involved. It occurred to me that I was looking at a genuine self-regulating 'man-nest'".

RUSSELL WEST



**Russell West**  
Lingerie XV  
35 x 70cm mount size  
Oil on pins on board

**Russell West**  
Little Boxes XXVIII  
50cm x 80cm  
Oil on wire on board







**Russell West**  
Odd sock monster II  
80 x 90cm mount size  
Oil on wire on board





**Russell West**  
Tin Flowers XIV  
22 x 26 x 18cm  
Oil on wire and tin  
can on board



# Onyx

Onyx is a self-taught artist born and raised in the East-End of London where he still lives and works today.

He creates three dimensional artworks out of man-made artefacts. Conjuring the extraordinary from the ordinary, his work contains a complex, highly original use of symbolic figures and iconography to portray the constant battle between the dark and the light in the mind of the 21st Century man.

Art revealed itself to him a few years ago after an accident left him in a coma for several weeks and for a year in recovery. Following this Onyx turned to art as a means of therapy and a way of expressing what he had been though subconsciously. He obsessively arranges characters and architecture with a profound sense of drama to create arresting dioramas of mythic proportions.

A memory of the future is only possible if you have been there and an Onyx piece seeks to take you there. An abstract reality built from discarded objects regal in new purpose, they are no longer a toy to be played with or a classical figure to be admired but now they are a means to evoke a deeper memory.

Onyx has an obsession to create moments from our future from tiny fragments of our past, each object he uses is aimed to take you to the viewer on your own personal journey as you are sucked into his alternative reality. Themes of metamorphosis and transformation are the cycle and growth of an Onyx piece crossing boundaries between what is familiar and what is not.



**Onyx**  
AK47

113 x 48cm framed size  
Found object assemblage



**Onyx**  
AK47 (detail)  
113 x 48cm framed size  
Found object assemblage





**Onyx**  
Self Portrait  
Lifesize  
Found object assemblage

# Natasja van der Meer

Natasja van der Meer (1969) studied sculptural art at the Nieuwe Akademie in Utrecht. She likes to use different kinds of material, to express her vision on modern life. In her work, Van der Meer regularly incorporates existing objects to create iconic images, often with a sense of humour.

A reoccurring theme in her work is childhood and parenthood. Van der Meer's interest in the curiosity and innocence of children and the way they experience this weird and wonderful world, has a considerable influence on her working process. Working on tiny details in life inspire Van der Meer to make a sculpture. In order to express her ideas, the artist works with scale: Van der Meer's sculptures are often a scaled version of existing, smaller objects. The adjustment of the size of these objects often evokes a sense of alienation and confusion.

Recently Van der Meer started to use beads as three dimensional pixels to create hanging sculptures. With admirable precision she puts all elements together to create a clear recognisable image. Through the use of different techniques, the artist ensures that no discrepancy arises between the object and the final enlarged artwork. Keywords are simplicity and clarity, and no unnecessary details are added to the artwork. This simplicity and unambiguous expression make the works of Van der Meer not only accessible, but contribute to the experience of aesthetic enjoyment of her art.

Her work has been shown at multiple exhibitions a.o. at Gemeentemuseum Den Haag in The Hague and Singer Museum in Laren and is included in several collections such as the Heineken Collection Foundation and Collection De Heus.





**Natasja van der Meer**  
'Plant'  
Beads on nylon thread  
40 x 61 x 40cm

# Patrick Boyd

Patrick Boyd is an artist working with time and motion in space. The spectator is presented with many ways of viewing, the eye roams the imagery and is presented with an experience that is futuristic but exudes nostalgia. His works are an eclectic mix of photography, holography, art & science. His narrative language borrows from the industrial and the bucolic. Combining all with installation, he creates imagery that is both compelling and emotive. His works of captured sequences blur the boundaries between two & three dimensions. He presents a colourful world where real life, narrative, light & shadow, time and motion collide.

## **Fellowships & Awards:**

Prudential Insurance R.C.A. Photography Prize. 1988

Fulbright Arts Fellowship in Light Transmission. 1989 (One year grant to work, study & travel in U.S.A)

New Horizons Award 1990

International Society for the Arts, Sciences & Technology. (Leonardo)

Museum of Holography, New York, NY. 1991 Direct Grant Award (materials)

Fellow in Media Arts 1991 Kunsthochschule fur Medien Koln

Monbusho (Japanese Government Award) grant to study new media at Tsukuba University, Japan 1994

Kickstarter Campaign 2014

Awesome Foundation London. May 2015

Arts Council Wales. International Opportunities Award 2015 (funding towards residency at Ohio State University)

Hologram Foundation Paris. Production Award 2016

## **A.I.R.s**

Museum of Holography, New York, NY. 1989-90 One Years Artist in Residence.

Holocentre. Long Island City, NY 2 week residences. 2001 & 2003

Holocenter NY NY and Ohio State University Pulse Laser residency 2015 & 2016

## **Solo shows since 2000**

Butler Museum of Art. Youngstown, Ohio. 2001-2005

Hereford College of Art Selected Works,. 2009

University Hospital Coventry Photography project with Beyond Design. 2009

Gallery 286. “Looking back & forward” Earls Court. London 2014

Gallery 286. Earl’s Court. London “Man with a Holo Camera” March 2017

Butler Institute of American Art, Youngstown, Ohio “Man with a Holo Camera” May-Sept 2017.

Museum of Art, Deland, Florida “Man with a Holo Camera” Oct-Dec 2017

Patrick Boyd Holographic Art. St John’s Hall Gallery, Barmouth, Wales. April 2018

## **Group shows since 2000**

Earls Court Irregulars. Gallery 286. Earls Court. 2008

Holograms. The first 60 Years. Willis Museum Basingstoke. UK 2010

Ripple Effect. Holocenter. Governors Island. NYC 2017

Iridescence. Gallery 24b. Paris, France 2017

Iridescence. Holocenter. Governors Island. NYC 2017

Iridescence. Plien Germany 2018





Patrick Boyd, Moon landing, 55 x 55cm, Holographic print



Patrick Boyd, Shuttlecock, 55 x 55cm, Holographic print



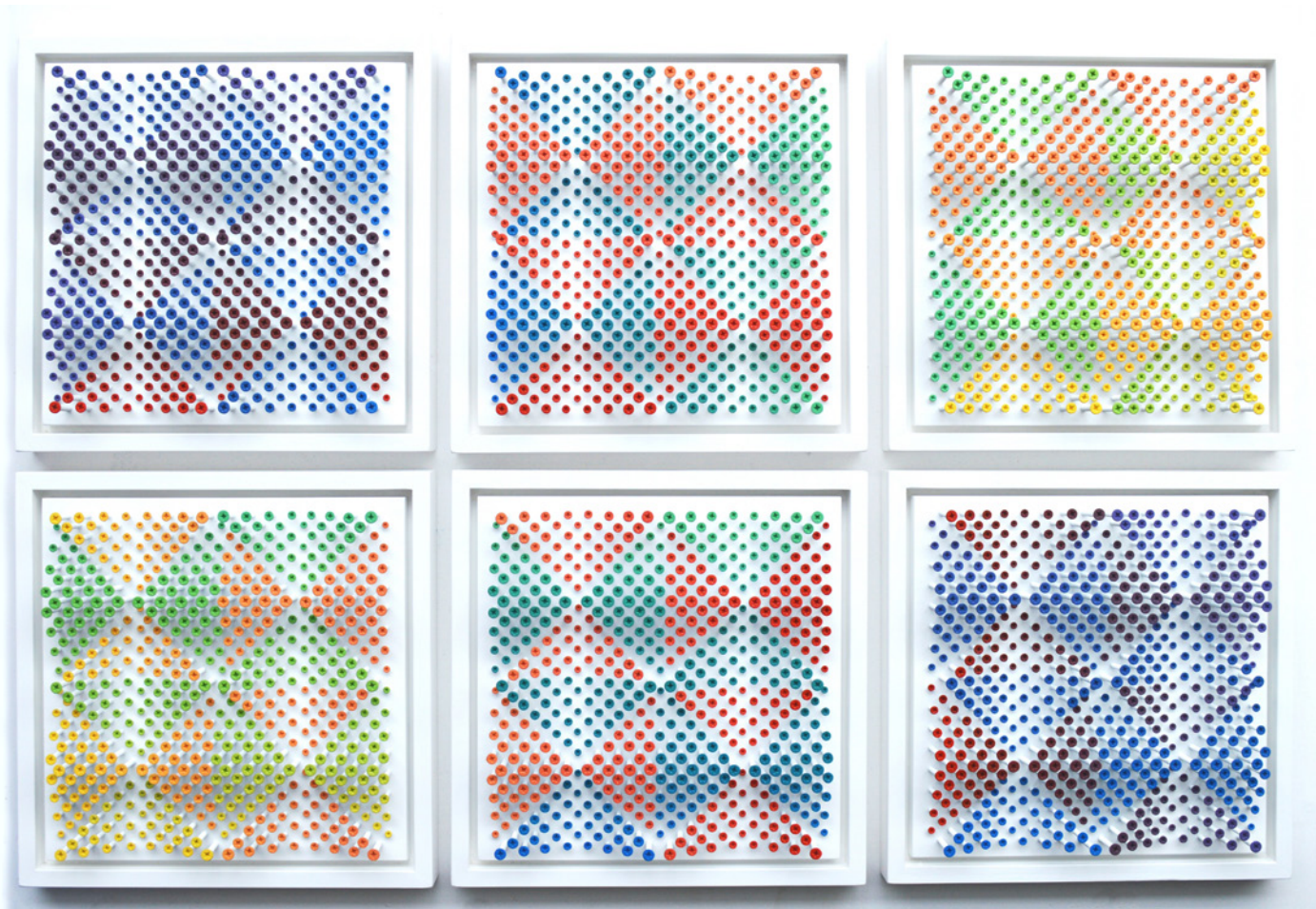
# Jack Tanner

Process is at the core of Jack Tanner's practice, creating highly structured and carefully rendered artworks composed from a system of thought. Tanner's works are a result of his methodological approach and are a combination of his visualization of a mathematical formula, and his artistic knowledge and understanding of colour and technique. The works reflect the characteristics of the systematic geometry present within nature and the purity and patterns found within numbers and formulae that can transform the world into a more beautiful place.

Through the use of everyday hardware such as wood-screws, combined with spray paint or oils, Tanner's optical explorations display an elegant and fascinating movement of physical form and colour. Tanner's artworks appear to shift before the eye, changing in their appearance depending on the angle by which they are viewed. Often sitting between two and three-dimensional forms, the constructions frequently enforce an active response from the viewer, with perception being a focal point of the inquiries pursued.

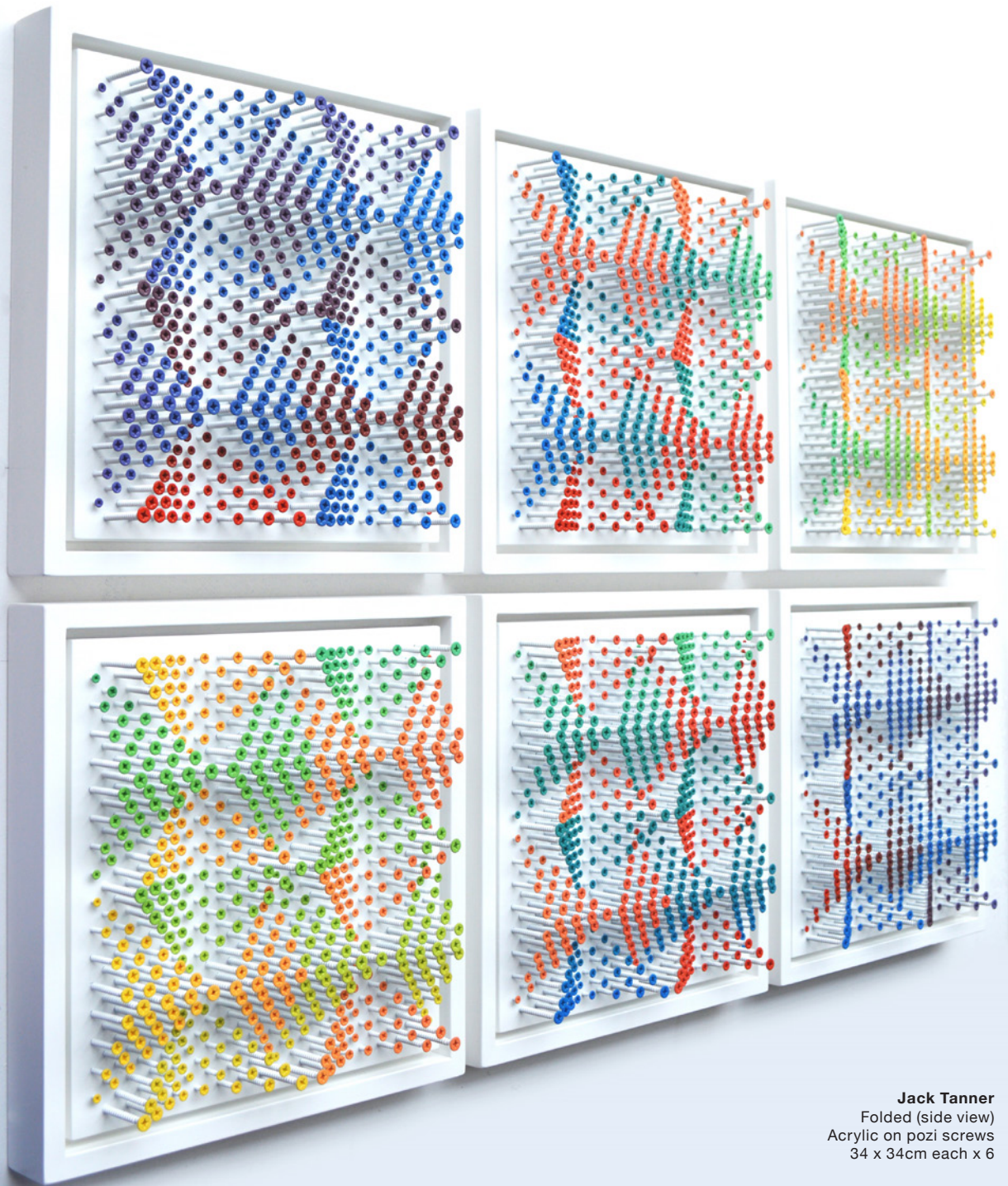
Having been trained by his father as a cabinet maker from a young age, Tanners practical ability is refined beyond his years, and it was in 2012 after being given a bag of screws that Tanner realised the potential of using re-purposed screws as a primary medium for his work. Each artwork produced is the result of numerous working drawings and it is here that the artist gains key knowledge to inform his future works, Tanner's latest work 'Folded' as seen in the Woolff Gallery Summer Exhibition is a tenacious and delicate work made up from 6 individual panels, this new artwork displays intelligence and clarity through its complex simplicity and the intelligent combination of colour used.

Since graduating in 2012 with First class honours from Wimbledon School of Art, Tanner's artwork has received an exceptional response from collectors, his work has been presented in a number of group exhibitions, and art fairs. Tanner's first solo exhibition was held at Woolff Gallery last year and the results were very impressive, this artist displays great potential for the future, his talent, organisation and dedication combined are great indicators of a successful career as an artist.



**Jack Tanner**  
Folded  
Acrylic on pozi screws  
34 x 34cm each x 6





**Jack Tanner**  
Folded (side view)  
Acrylic on pozi screws  
34 x 34cm each x 6

# Love Jordan

LoveJordan is the collaborative works of young artists Jonny Love and Samuel Jordan. The duo work in a large variety of mediums and produce a wide range of interesting and intricate pieces. For this years Summer Exhibition at Woolff Gallery we are including a set of their most popular works. 'Elephants breath', is a collection of paint colours in tiny vials and was inspired by a colour chart for a well known paint manufacturing firm, the names that the artists read on the chart led them to create their own range of colours and of course names, however in the LoveJordan version the colour names are witty and entertaining, these artworks always make people smile.

We are also exhibiting 'The Writers Block Library', this illustrates the feeling of writers block itself, it as if the work is waiting for us to cast our thoughts upon it, hanging alongside this is the 'Unstable Library', this pair of artworks compliment one another beautifully - it has been commented on that the works almost represent the human being from one day to another, as if some days are more organised than others.

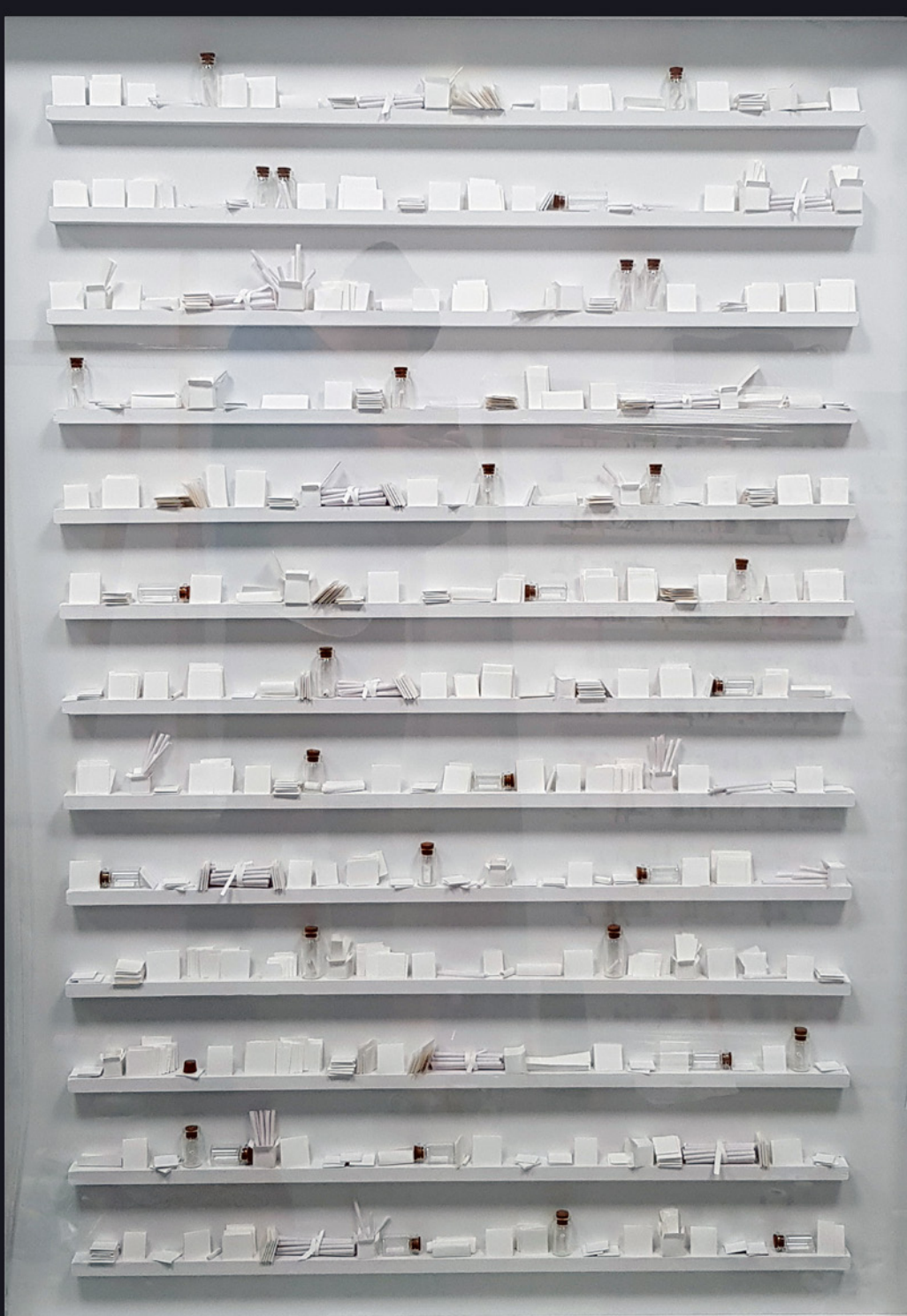
LoveJordan are fascinated by complexity, en masse, sprawling cities, human desire to fill empty spaces and miniatures. They have created a vast body of work exploring these themes including an excessively large ink works of London seemingly flowing into infinity. An estimated 36,000 ink and pencil coloured tessellating shapes on a single piece of paper. A miniature library made entirely out of paper containing over 100,000 elements. An elaborate marble run with 66 entangled tracks and thousands of found publication dots and commas gathered on a single canvas.

Over the years LoveJordan have been commissioned by a variety of high profile clients including the BBC and the Saudi Royal family, as well as a number of corporate and private collectors.





**LoveJordan**  
Unstable Library  
104 x 144cm  
Paper and glass  
on shelves



**LoveJordan**  
Writers block Library  
104 x 144cm  
Paper and glass  
on shelves



**LoveJordan**  
Elephants breath  
104 x 144cm  
Vials of paint with  
individual labels



# Susila Bailey-Bond

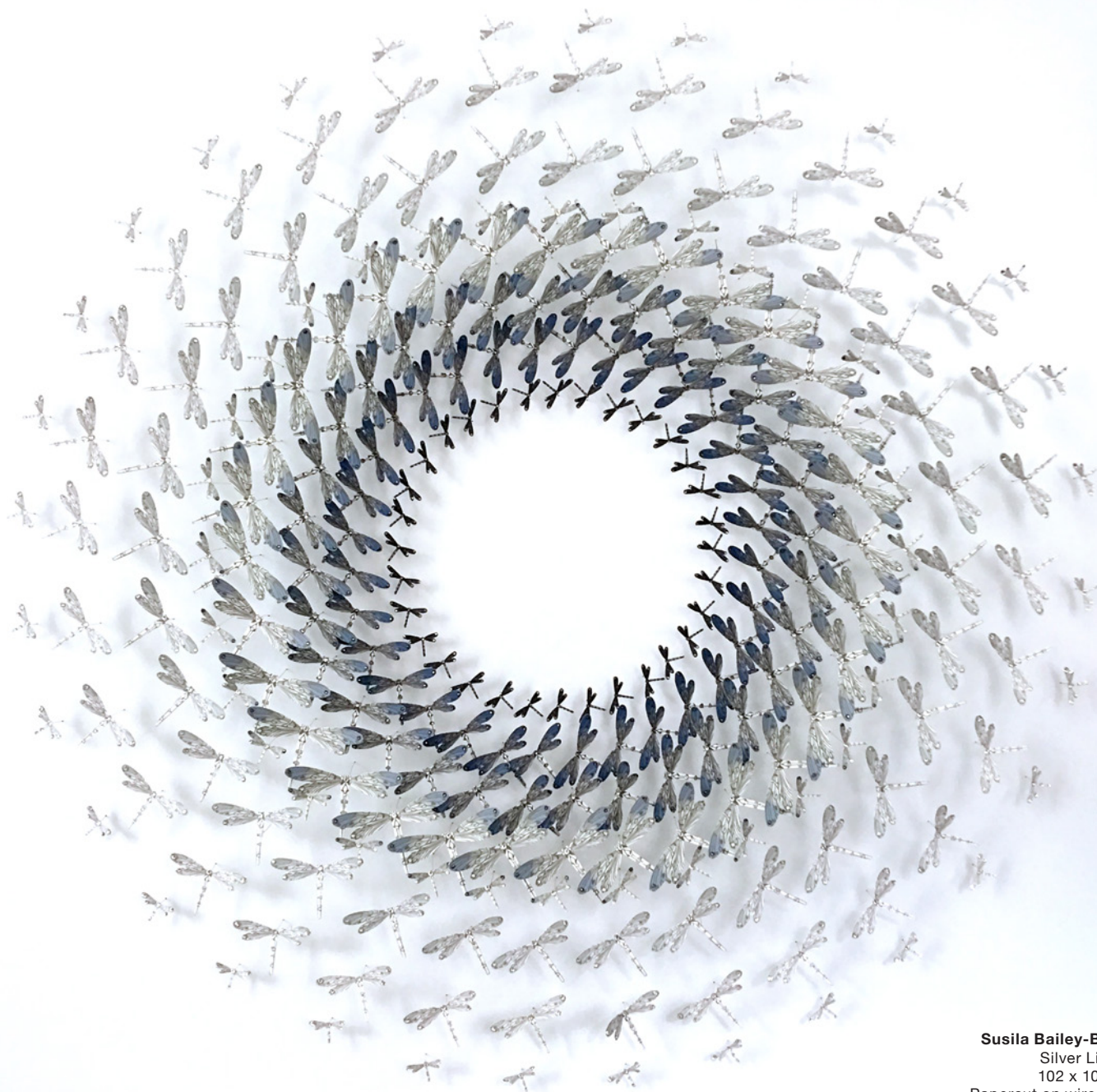
Susila Bailey-Bond was born in Leeds (1972) to bohemian parents who moved between the Welsh mountains, Suffolk, India and many points in between. Her work emerges between design, sculptural collage, and mixed media graphic art which is obscured by the insertion of thousands of tiny clear tubes, it is clear that Susila's fashion background has informed her practice as a visual artist through the relationship with the flat image and its subsequent translation into three dimensions.

In Bailey-Bond's papercut works we are presented with a celebration of colour and pattern as decorative repeated forms of flowers, butterflies or dragonflies swarm in all directions - forms indicating a sense of transience and joy. Other motifs such as flowers, leaves, and birds all culminate in nests of activity evoking a breezy summers day.

Icons are first designed digitally, then printed, and cut. Susila manipulates the individual pieces into 3D artworks using wire, adhesive, silver or gold leaf and often Swarovski crystals. Through her unique process of making, Bailey-Bond employs both technology and handcrafting to create elaborately detailed artwork that is unapologetically joyful.

Susila's work is widely exhibited at major Global art fairs. Tiffany and Co. commissioned three major works for their stores in London's Bond Street, Seattle and Los Angeles, and luxury brand Davidoff is also a client. Susila was recently invited to create an Elephant for the Great Elephant Parade's 10th anniversary, Uma the Elephant was on display at Amsterdam's Schipol airport recently. Her artwork was included in the book 'Papercraft II', published by Gestalten. Bailey-Bond's artwork can be found in private collections internationally





**Susila Bailey-Bond**  
Silver Lining  
102 x 102cm  
Papercut on wire with  
swarovski crystals



**Susila Bailey-Bond**  
Ring  
82 x 82cm  
Papercut on wire with  
swarovski crystals



**Susila Bailey-Bond**  
Silver Shadow  
82 x 82cm  
Papercut with swarovski  
crystals and silver leaf





# Joanne Tinker

Joanne Tinker is a self-confessed 'collectaholic', she has colourful boxes of sweet wrappers, bottle tops, buttons, butterflies, and papers all collected and stored neatly in her studio, waiting to be given a new life. Tinker initially trained as a silversmith, but after quickly tiring of the traditional materials of silver and gold she turned her delicate hand to more common, everyday materials and objects allowing her to create large, beautiful and kaleidoscopic pieces.

Whether an organised array of tiny, miniature goblets made from brightly-coloured sweet wrappers, or rows upon rows of miniature chairs made from luxury wine bottle-tops, Tinker's interest and skill in re-using discarded objects chimes well with these 'recycle' times. Tinker's meticulous artworks always generate considerable interest from a

Joanne's artworks are on permanent display at the Science Museum alongside work from Vivian Westwood. Recently her artwork has appeared at London's Royal Academy Summer Exhibition, at the New York Museum of Art and Design, and in the White Rabbit Collection, Sydney.

Tinker was also recommended in The Miami Herald as one of the top picks for Art Miami / Basel week 2010. Her artworks have been featured in The Telegraph, The Evening Standard, and The Guardian as well as magazines such as Vogue, Homes and Property, Living Etc... To name a few



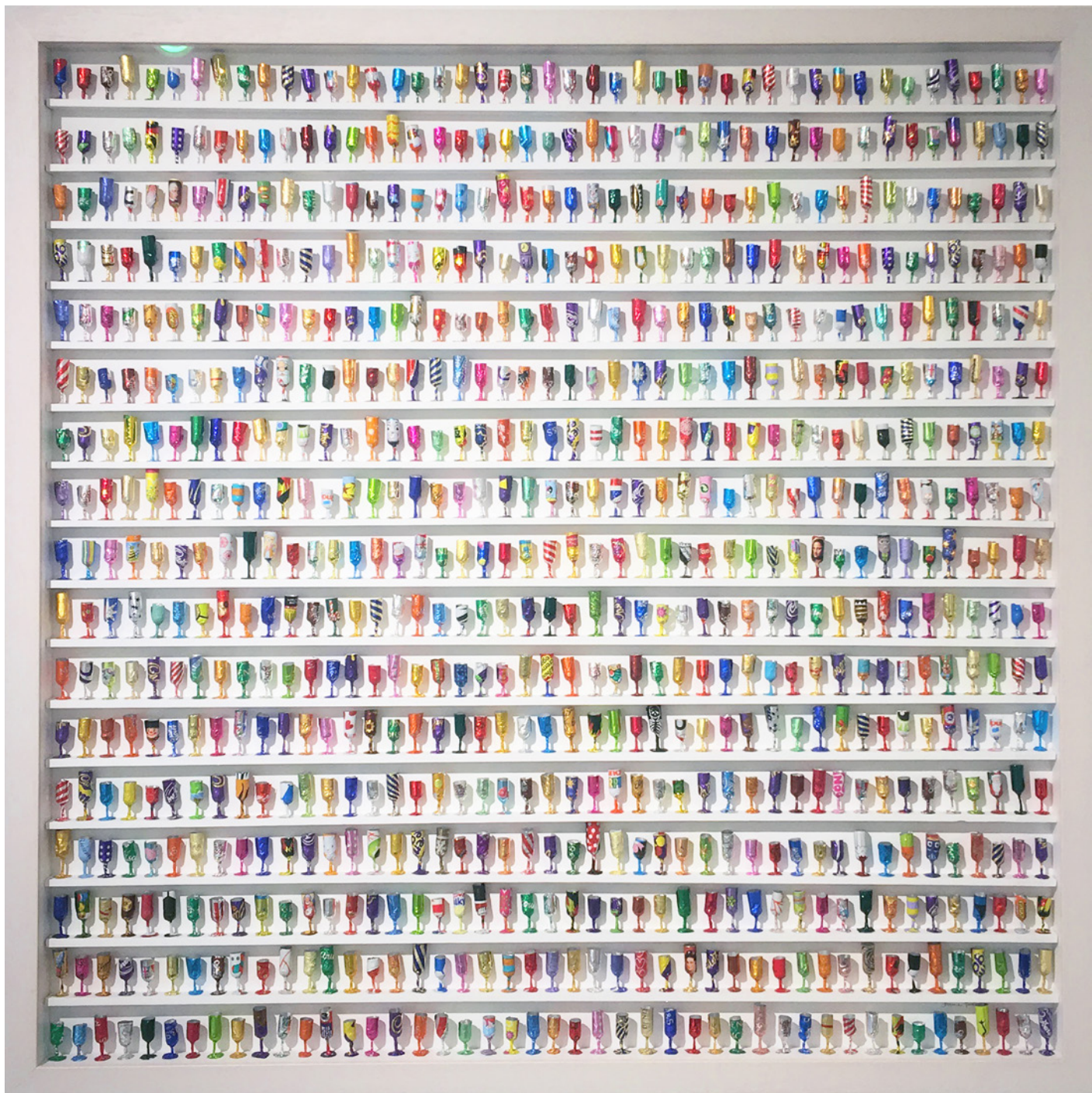


**Joanne Tinker,**  
**'Spoons Rest'**  
94 x 64cm  
Sweet/Candy Wrappers



Joanne Tinker,  
'Vessels'  
80 x 80cm  
Sweet/Candy Wrappers  
in bespoke mount





Joanne Tinker, 'Goblets', 90 x 90cm, Sweet/Candy Wrappers on small shelves

# Graeme Purdy

Wildlife photographer, Graeme Purdy, has spent decades studying and photographing wild animals in locations around the globe. Incredibly he has captured some of our planet's most dangerous and stunning wild animals from just eight feet or less away. This provides a different perspective on some of our favourite wildlife subjects by taking on the very real challenges of this type of photography.

“It is my aspiration to create a real sense of engagement with my subject and to try and convey an emotional connection.

There are many factors that help with this objective such as lighting conditions, the direction of light, the animal's behaviour or the environment and context of the shot. Many of these factors are not within the photographer's control so I wanted to experiment with one aspect and that was proximity.

It is intuitive that you want to edge closer to a subject to feel more connected but with wild animals, there are two factors we must consider. The first is that many animals can be dangerous in close proximity and the other is that most animals would prefer we stayed a 'comfortable' distance from them. So my goal was to capture unique images from 'inside their world', mostly with remote or 'mobile' cameras.

The approach for most wildlife photography is a little like watching a person or an event from the other side of the street using a long lens. You can clearly see the action but you are not particularly connected to it. I wanted to be part of what was going on which is akin to gate-crashing a party. You don't quite know whether you'll be welcome and you won't know until you try. This approach to photography is not without its challenges and risks but one thing about shooting from 'inside the party' is that you get to know the other guests extremely well. You learn first-hand when an animal has had enough of your company, some warnings are subtle and some are darn well aggressive. This is high octane photography, where field craft is paramount and you need to be prepared for your camera equipment to take a bit of rough and tumble.

I hope you enjoy the images and the stories”. GRAEME PURDY





**Graeme Purdy**, 'ONE HIPPO', Archival C-Type print with protective face mount,  
152.4 x 100cm(print size) 160cm x 120cm (approx framed size)

# ONE HIPPO

Hippos are very watchable. Often portrayed as deadly, and the scenes of them fighting are certainly good images, but Purdy wanted to show the flipside of hippos. The quirky and almost comical side. Rather than the open-mouthed Hippo with huge tusks, Purdy's Hippo is a likeable animal that makes you smile and leaves you impressed, not intimidated



**Graeme Purdy**, 'POKER FACE', Archival C-Type print with protective face mount,  
152.4 x 100cm (print size) 160cm x 125cm (approx framed size)

# POKER FACE

Buffalo are notoriously dangerous animals. Determining the thin line between an apparently passive buffalo and one that is about to charge can be tricky. For sure, never play poker against a buffalo. This image Purdy calls 'Poker Face' for good reason. Following this shot, the buffalo charged Purdy's remote control camera. Shots of the incident can be seen in Graeme Purdy's book 'Eight Feet' which accompanies the artwork.



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