



FFOUND²⁰¹⁷

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The Woolff Gallery is delighted to present the 5th edition of the 'Ffound' group show.

We have specialised in three-dimensional artworks for a number of years and are consistently drawn to artworks created using unusual mediums or techniques. The 'Ffound' exhibition is an opportunity to present a selection of incredible works of art made from found objects and re-purposed materials from a handpicked group of artists, including some exciting new additions for 2017.

We always find it encouraging when we discover artists and designers who are able to incorporate or re-process the things many people see as 'rubbish' into amazing works of art. Re-use and re-cycle are actions that we are all familiar with and the 'Ffound' exhibition is a celebration of the artists who harvest discarded objects and materials, and their imagination when it comes to re-presenting them as thought-through and considered artworks.

In 'Ffound' 2017 we present artists working with salvaged metals, aluminium panels, drinks cans, pieces of machinery, sweet wrappers, bottle tops, vinyl records, screws, vintage toys, beads, discarded plastics, paper, and other general household trash.

In almost all cases the artworks chosen for this exhibition have taken months or even years to create, and the act of collecting the materials has become an obsession for the artists. When speaking to many of the artists selected for the 'Ffound' exhibition one realises the focus and devotion that they each hold towards their work, the act of finding, processing and selecting the materials and objects that they use is often as satisfying and exciting to them as completing the work itself.

NICK WOOLFF

Detailed CVs for all featured artists are available on request. Please contact the gallery.

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
'Cactus'
Wooden beads, thread & perspex
48 x 60 x 30cm





Natasja van der Meer
"Cherry Tree"
Beads on nylon thread
40 x 46 x 30cm



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

Natasja van der Meer, 'Pretty Pearl',
Beads on nylon thread, 37 x 27 x 30cm



Natasja van der Meer, 'Swansong',
Beads on nylon thread, 65 x 37 x 30cm



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. The mathematically informed discoveries are realised and then revealed through an abstract visual dialogue that commonly takes inspiration from the characteristics of the systematic geometry present within nature. Through the use of various materials, Tanner creates the optical explorations which combine both the movement of physical form and colour. It was in 2012 after being given a bag of re-purposed screws that Tanner realised the potential of using screws as a primary medium for his work.

Viewing his practice as a journey, a new generation of ideas are conceived through the act of making and drawing. Tanner's previous works, along with numerous working drawings are the story behind the fabrication of future constructions. Using the act of making as a form of discovery illustrates the importance of working manually, rejecting the notion of mechanical procedures. Throughout the production process the manual execution of each bespoke, hand-made piece allows for enough time to gain the key knowledge required to inform future pieces.

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.

Since graduating in 2012 with First class honours from Wimbledon School of Art, Tanner's work has been included in a number of group exhibitions:

2017 London Art fair, AAF Battersea & AAF Hampstead, Context Miami

2016 Context Miami, London Art Fair, Ffound at Woolff Gallery, AAF Battersea & AAF Hampstead

2015 Ffound, Woolff Gallery

2015 The Hackwood Summer Exhibition

2015 Fresh Green Shoots, Darren Baker Gallery

2015 The Library; St Martins Lane, London

2014 Bubbles and Light, Hampstead

2014 Drawing in Conversation, Islington Arts Factory

2013 Hackwood Art Festival 2013

2012 Roy's Salon Tea Party, Commune, London

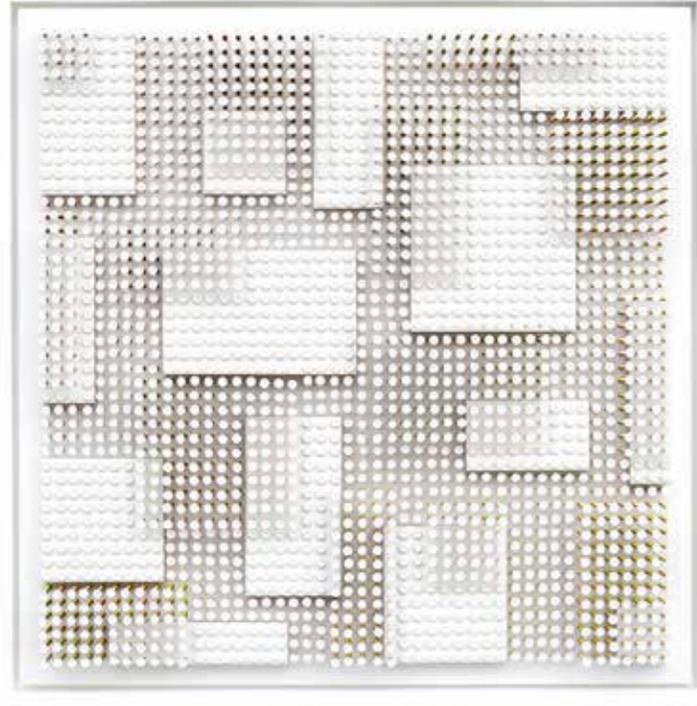
2012 Vibe Affordable Arts Summer Exhibition Vol.3, The Biscuit Factory, London

2012-2013 Clyde & Co Art Awards Houndsditch, London 2012 Controlling the System (Degree Show 2012 Wimbledon College of Art.

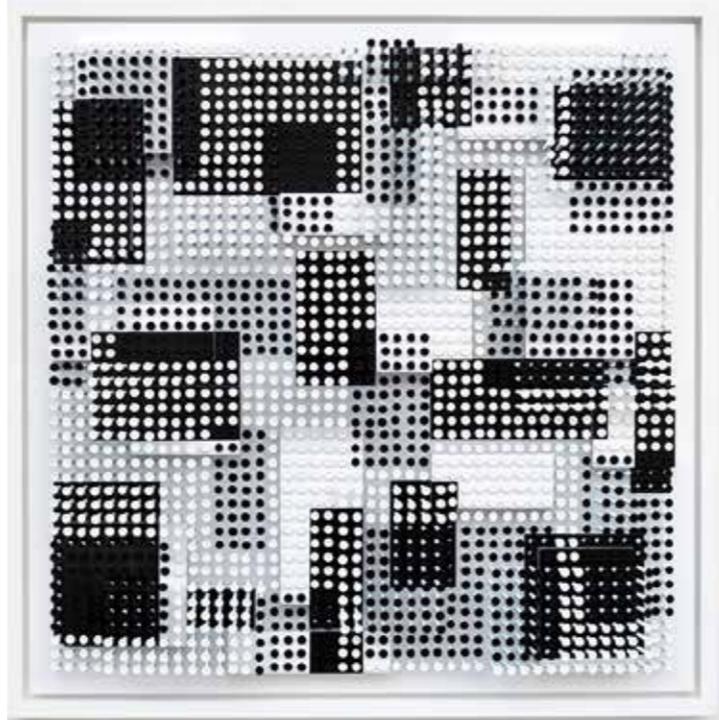
2011 The Future of Contemporary Art, The Lloyd Gill Gallery, Weston-Super-Mare



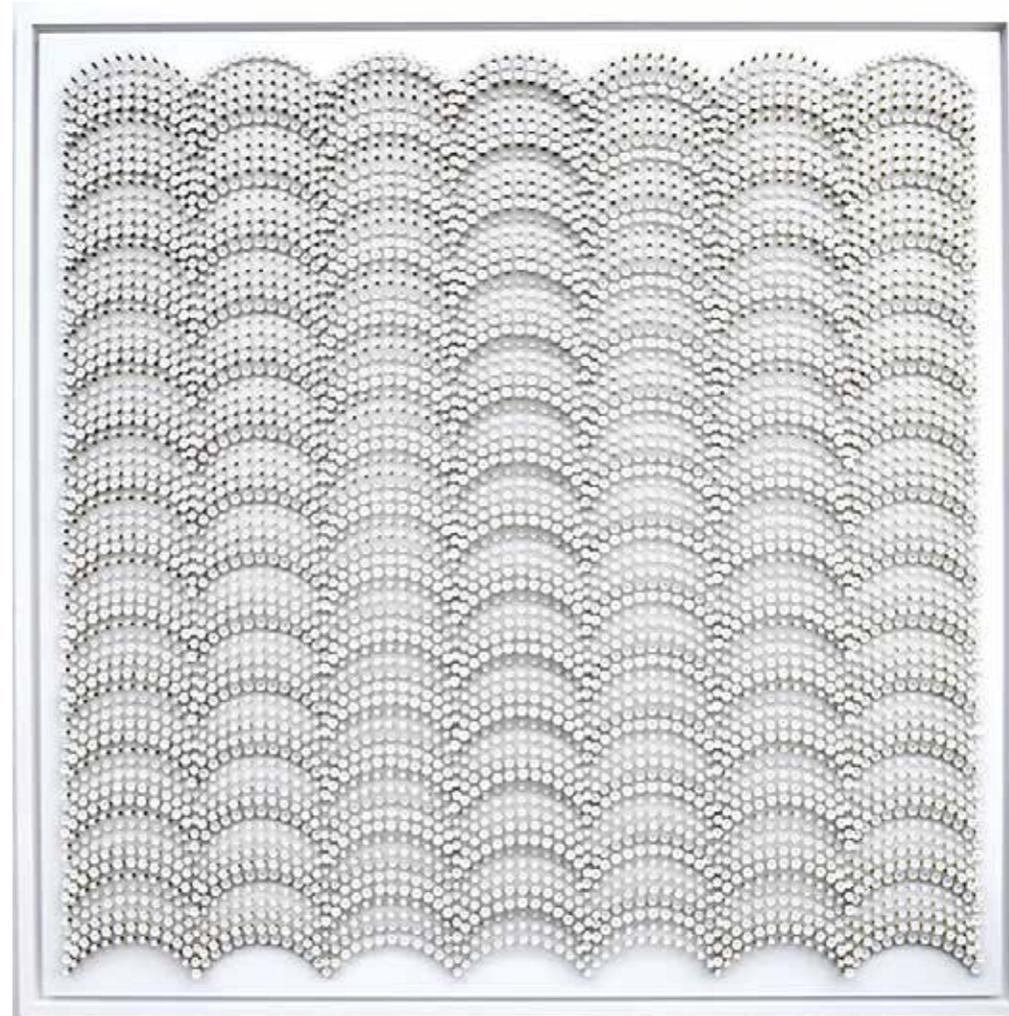
Jack Tanner
'Transition'
Acrylic on pozi
screws & board
34 x 34cm (each)
156 x 116cm (total)



Jack Tanner
'Elevate'
Acrylic on pozi screws
and board
64 x 64cm
Jack Tanner



Jack Tanner
'Rotate'
Acrylic on pozi screws
and board
64 x 64cm
Jack Tanner



Jack Tanner
'Above the clouds'
Acrylic on pozi screws
and board
96 x 96cm

Frank Miller

Frank Miller is a renowned artist living and working in California.

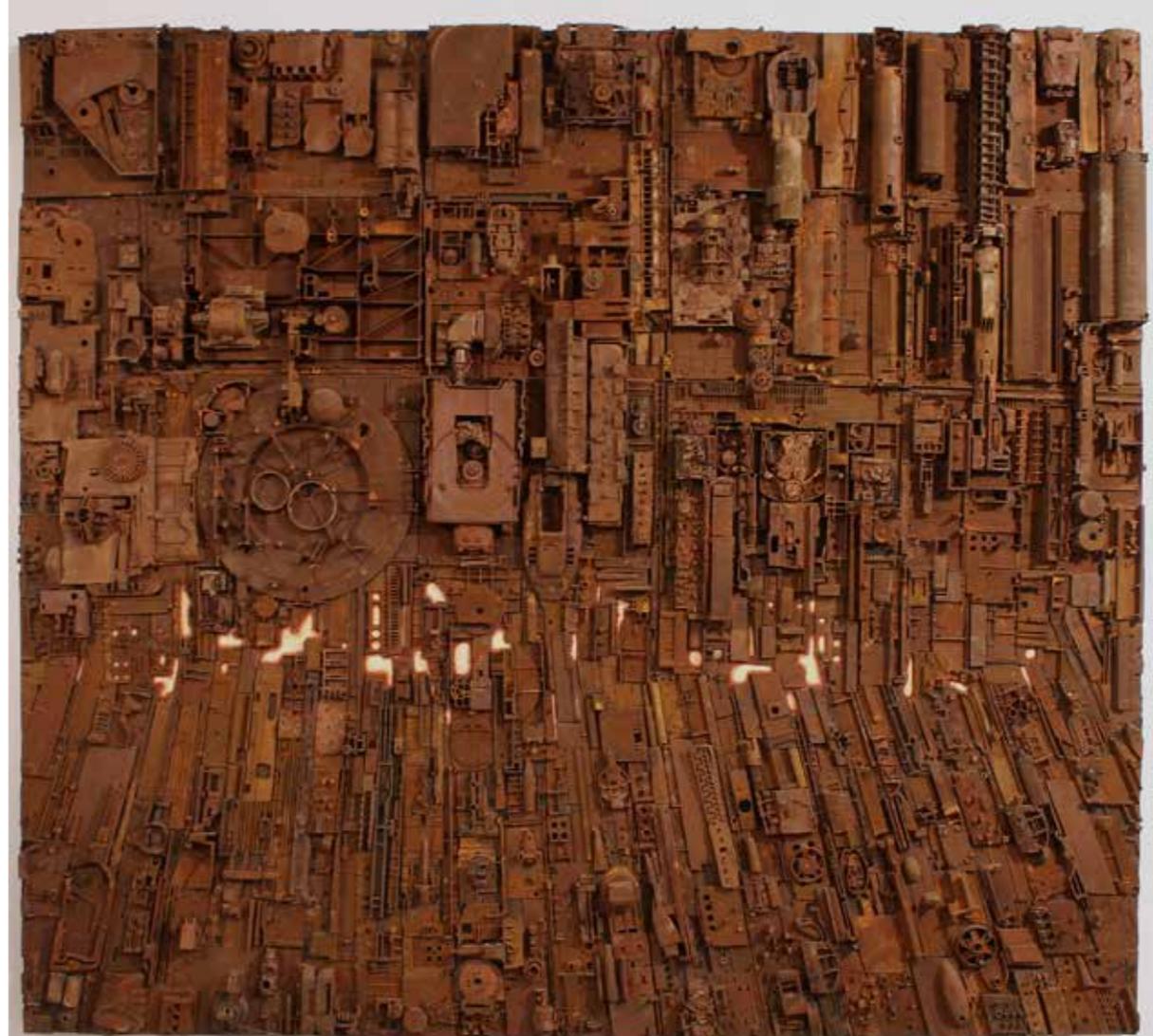
In 1948 he visited the Metropolitan Museum of Art with his father, he was so inspired by what he saw that his decision to be an artist for the rest of the life was immediately set into his psyche. He has worked as an artist since the late 1950's and has been inspired by, and worked with found objects since 1975. Miller is known for his bass-relief wall pieces which display his fascination with the industrial detritus of our culture.

He finds the unseen beauty in everything from abandoned factory sites, to the minute interior workings of domestic appliances. Each artwork is constructed using a ¼ inch wooden base. The objects used are all sourced from a variety of discarded nonfunctional electrical appliances, including video recorders, DVD players, radios, computer keyboards and any other object that has parts that Miller can see as useful towards his objective.

Every device and machine is disassembled by the artist, the parts needed are carefully removed and the rest is saved for possible future projects. Then Miller would use a table-saw, band-saw and grinder to shape the parts according to the needs and direction of the artwork. Each piece is then coated with an acrylic iron paint, then dipped in an oxidising solution and left to rust.

Once the processed objects are arranged on the board Miller then applies his rich palette of earth tones and carefully selected textures to the surface of the work, this palette closely resembles the ambient patina of rust and decay, transforming these found objects onto artworks of great harmony and beauty.

Miller's fascinating artworks explore a dialogue between interior and exterior space and propel the viewer into contemplation of the past, present and future often appearing like a post-apocalyptic landscape, or dramatic space age wilderness.



Frank Miller
'Contextual work no.50'
Recycled domestic
appliances, with acrylic
145 x 163cm

Love Jordan

LoveJordan is the collaborative works of 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.

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:

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.

Exhibitions include:

2017 - Solo show at Woolff Gallery, London Art Fair, Battersea Affordable art fair, Hampstead Affordable art fair

2016 - Context Miami Battersea Affordable art fair, Luminaires art first gallery show, Wimbledon art studios exhibition

2015 Brussels Affordable art fair, Battersea Affordable art fair, New York affordable art fair, Wimbledon art studios open studio show, BBC great British design challenge, Moreton gallery, Vallebona solo show, Singapore affordable art fair, Wimbledon art studio open studio show

2014 Art and Clyde, Guildford, London Affordable art fair, Hong Kong Affordable art fair, Caiger Spring showcase, Wimbledon art open studio exhibition, Hampstead Affordable art fair, Moreton Gallery, Personal Spaces, Caiger Autumn showcase, Manchester buy art fair, Decorex, BBC Great British Design Challenge, Windsor art fair with Caiger art, Wimbledon art studios open studio exhibition, Singapore affordable art fair, The London Art Collective at Hülsta Esher

2013 Solo month show at Vallebona, Emerging Realities show at Craft Central, Clerkenwell, Wimbledon Art open studios

Exhibition, Dulwich Contemporary Art Gallery, Art Rebellion Gallery, BBC Great British Design Challenge, Singapore affordable art fair, Wimbledon art open studio Exhibition

2012/2011/2010 Wimbledon art studios open studio exhibition

LoveJordan, Reclaimed City 2, wooden blocks on board,
186 x 69cm (next page: detail, full artwork on following pages)





Dangerous Minds

The DANGEROUS MINDS ARTISTS Studio was founded by Michael Lake-McMillan and Alan Stuart. The artists' distinctive work constantly refers and returns to the touchstones of light, beauty in decay, abandonment and antiquated typography.

Dangerous Minds practice is driven by duality. The pairs' intuitive subliminal dialogue centres on point and counterpoint and the production of works that are, fundamentally, aesthetically appealing and which, on further inspection, inspire curiosity and cause a ripple of intellectual stimulation. Subject matter is considered in depth, deconstructed then reformulated with an essential duality at its core. Often incorporating ambiguous or cryptic text elements relating to a parallel narrative.

Key to their oeuvre is the juxtaposition of the immediately apparent and that which only becomes visible through physical change – either in the position of the viewer or in the lighting of the work, whether specifically engineered or occurring naturally with the transition of day into night.

SOLO EXHIBITIONS

2015 (London): 'Order/Chaos', Dangerous Minds Studio

2017 (London): 'Illuminated Abstraction' M&C Saatchi

2017 (London): 'As We Step into Chaos' The Underdog Gallery

GROUP EXHIBITIONS

2015 (London): 'Piercing the Veil', Simmons & Simmons

2015 (London): 'Let Them Eat Steak', Mark Hix CB Gallery

2016 (London): 'A Third Dimension', Gallery Different

2016 (London): 'Darkness Cannot Drive Out Darkness, Only Light Can Do That' Lights of Soho

2016 (London): 'The Christmas Faire', The Underdog Gallery, London Bridge

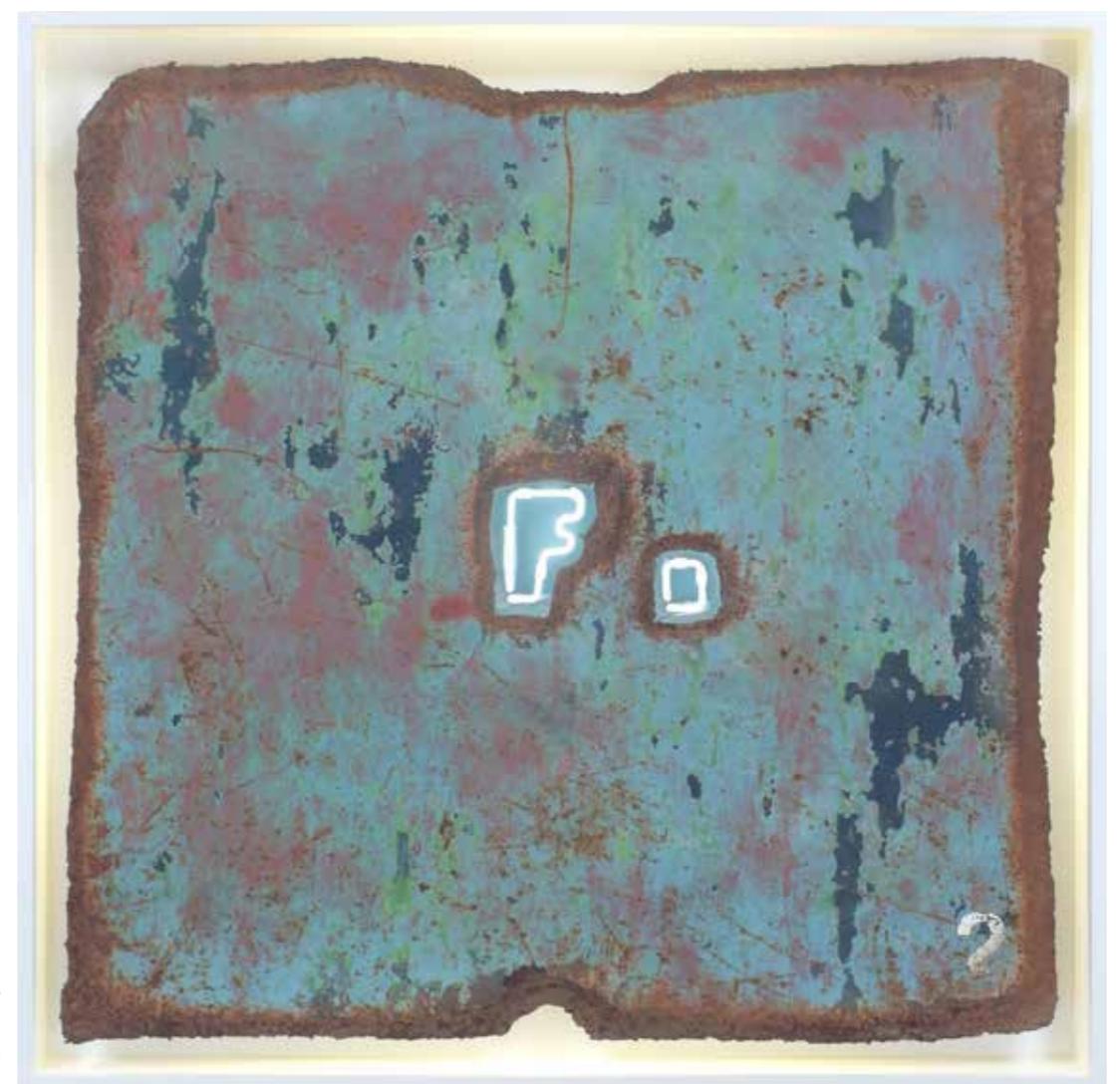
2016 (London): 'Paper and Bronze', Gallery Different

CHARITY AUCTIONS

2015 (London): Gifted Art Auction

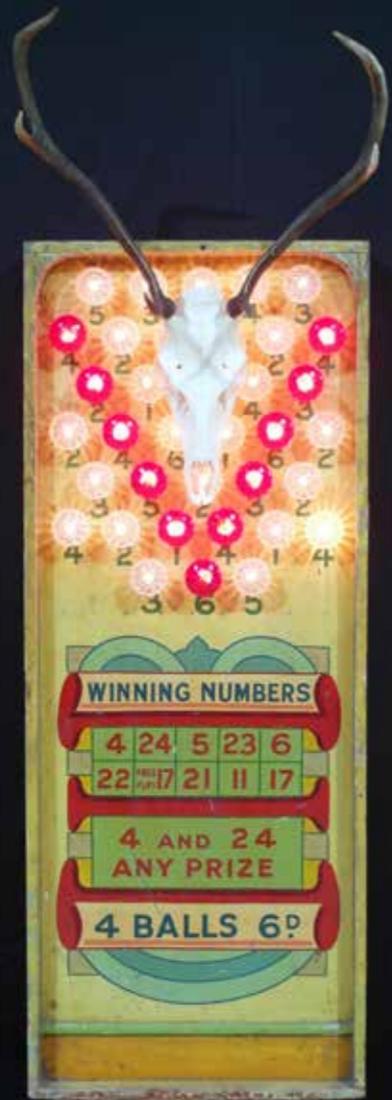
2016 (London): All Our Hearts Beat As One

2016 (London): Education for the Children

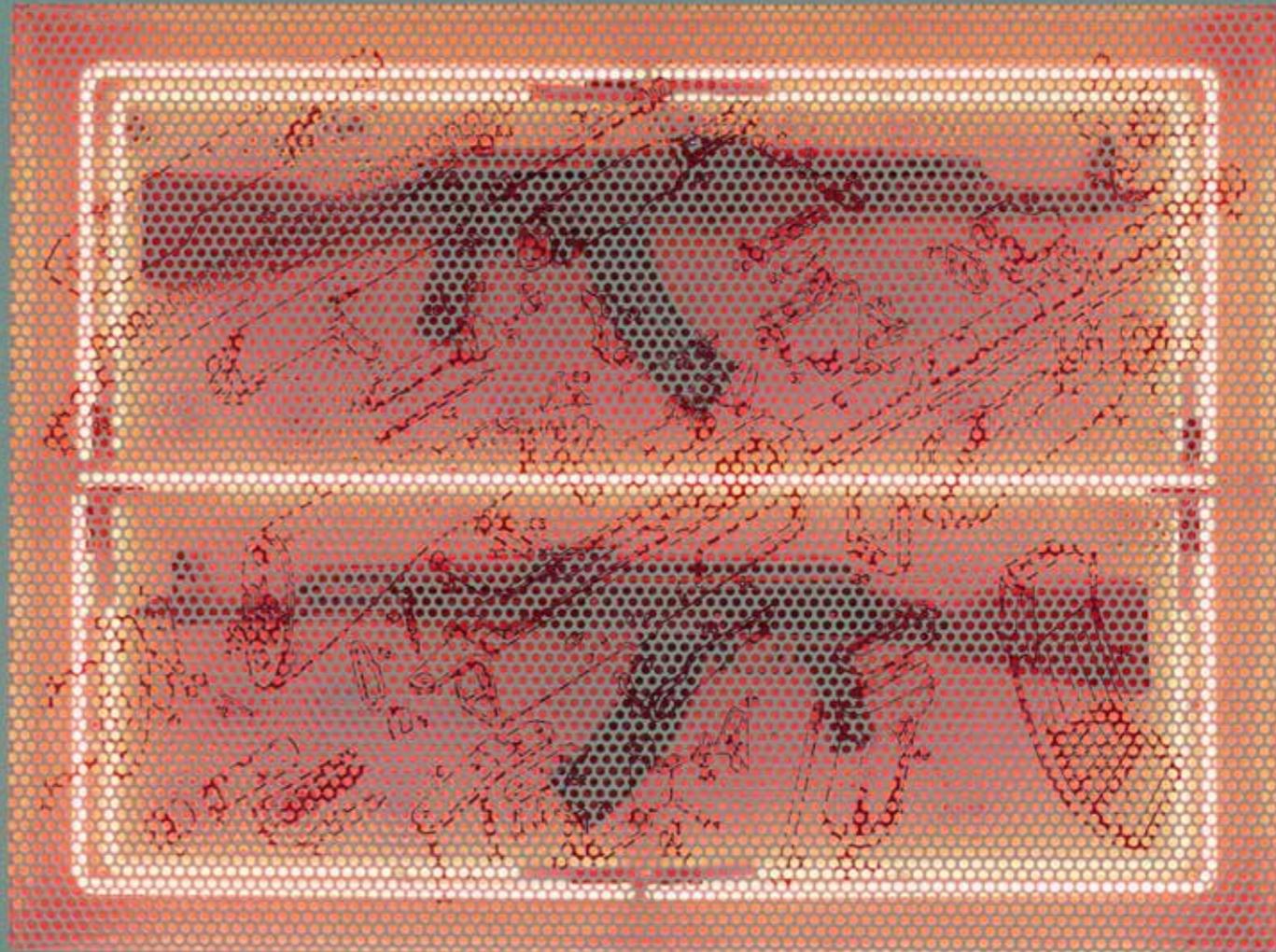


Dangerous Minds
'Strangely Enlightening'
Steel, wood, neon
127 x 126 x 14cm

Dangerous Minds
'Winning Numbers'
Stag skull & vintage
fairground game,
78 x 175 x 5.5cm



Dangerous Minds
'Vieled Threat'
Decommissioned AK47's,
neon, mirror
91 x 112 x 15cm

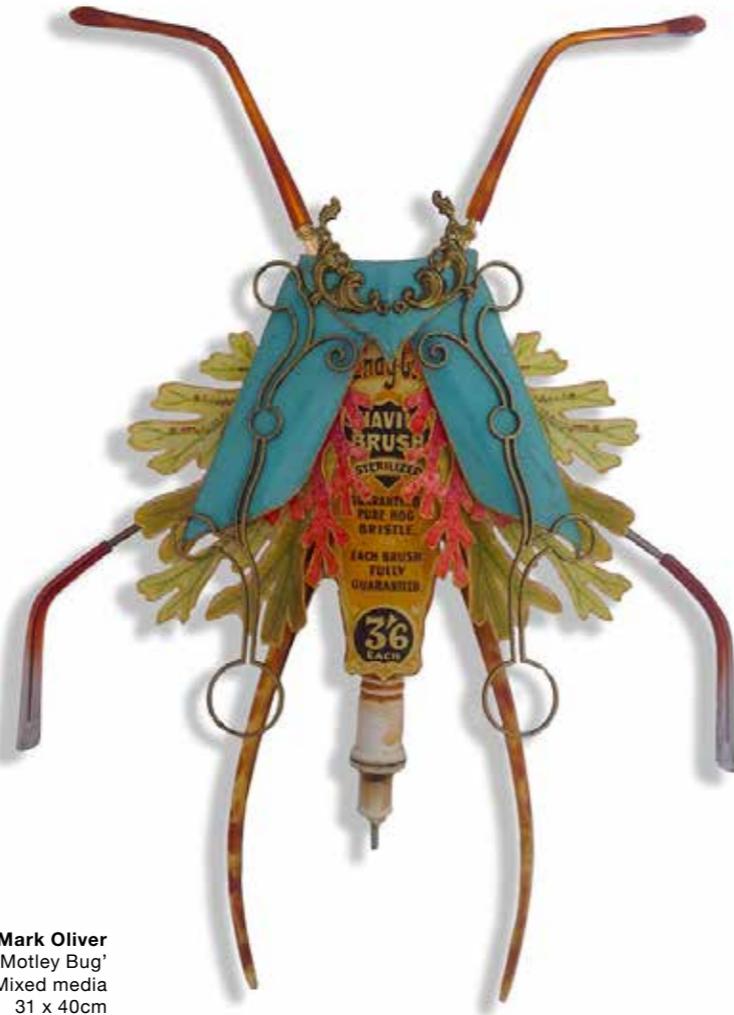


Mark Oliver

Mark Oliver is a full time, professional artist and award winning illustrator based in Worthing, United Kingdom.

As a child he was fascinated by his father's collection of electrical and engineering components. This fascination has significantly influenced the style of his illustrations and artworks. And still 20 years later, robots, industrial architecture, and mechanics are consistent themes in Mark Oliver's creative work. This interest in technology, architectural and geometric shapes is clearly visible in all his work. Mark Oliver often uses an isometric view to give his illustrations a technical touch. This somewhat geometric look is often mixed with a nice vintage chic.

Mark Oliver's 'Litter Bugs' as exhibited in Ffound 2017, originated from the artists fascination with the Victorian obsession for collecting and cataloguing insects, Mark turned his attention from illustrating children's book to documenting the unusual old-timey hobby in his own unique way, and so The Litter Bugs were born. Paying closer attention to the oversized, exotic and (quite frankly) more scary specimens, Mark spun each bug into an intricate sculpture from found objects—each one a tiny time capsule with it's own story to tell.



Mark Oliver
'Motley Bug'
Mixed media
31 x 40cm



Mark Oliver
'Joust Beetle'
Mixed media
27 x 73cm



Mark Oliver
'Boffin Moth'
Mixed media
75 x 31cm



Mark Oliver
'Kin Flies 5'
(Detail)



Mark Oliver
'Kin Flies 5'
Mixed media
27 x 79cm

Nicky Crowther

Nicky Crowther (1978) lives and works in London. She is a self-taught artist and vintage toy collector. She collects original condition vintage toys and re-imagines them in carefully composed contemporary 3D installations. For this year's Ffound Show the work comes from her 'Flying Machines' Collection and primarily uses antique Dinky Toy aeroplanes, dating from as early as 1945.

The theme of the work is the preservation of toys. She will spend months sourcing specific and often rare originals. These beautifully crafted and treasured antiques are sometimes in pristine condition and sometimes damaged from use. But all provide Nicky with inspiration as characters for the stories she sets out to weave in her playful composition.

Out of the chaotic and sometimes very dusty world of discarded toys and antique fairs Nicky creates, order, calm and bright contemporary design. In the work there is the simple instinctive joyful reaction of a child at play and also the nostalgia of something old and well-loved that has been brought back to life. The pieces are set at specific angles and heights to create perspective, and changing shadows, to evoke the feeling of lift and flight and to give the work the quality of a moving sculptural relief.

"Through my work I aim to strike a cord or inspire everyone in some way. For the very young, they adore seeing their subject matter on the wall and the bright colours stop them in their tracks. For the older generation, the history of the toys stir the subconscious memories often buried. They remember these pre and post war toys, as their own. For some, they are reminded that through play they found escapism from often what was a difficult reality."

NICKY CROWTHER



Nicky Crowther,
'Six Shooter'
Rare vintage toy cap guns
100 x 100cm

Nicky Crowther, Bon-d Voyage, 40 x 30cm.
Goldfinger: 30th Anniversary Corgi Aston Martin DB5



Jud Turner

Jud Turner has been working with found or re-purposed objects and welded steel for over 20 years, and although his training at the University of Oregon was focused on drawing and painting, he enjoys the process of making sculpture, finding objects which can be re-purposed, the long hours working in the solitude of the studio, and the way that his practice affects how he views the world around him. Placing a high value on craftsmanship and surface appearance Turner balances realism with stylisation, and whilst infusing this with a sense of humour he manages to push concepts into the deep levels of the viewers perception. As a result Turner's sculptures are visually engaging, and incorporate symmetry, repetition and intricate detail to balance the contemporary themes he explores.

Turner's work addresses the exhilarations and anxieties of living in our modern, industrialised society. His artistic philosophy is, "between seeming contradictions lie greater truths." He aims to engage viewers on several levels; to make art that is fun to look at and at the same time highlight the contemporary issues that many of us ponder: mortality, the intersection of nature and technology, the passing of time, spirituality, and environmental sustainability.

Turner's work has been featured in over 100 exhibitions throughout the USA & worldwide, he has also held a substantial number of solo exhibitions in the USA, and has won numerous awards and grants for his work. He has created public sculptures for the City of Eugene and Moses Lake Museum and Arts Centre. His work can be found in public and private collections around the world. Turner lives and works in Eugene, Oregon.

Selected group exhibitions:

2015 - Beijing Design Week – continuation of "Steampunk: The Art of Victorian Futurism"
2014 - "Steampunk: The Art of Victorian Futurism" - IDA Art Center, Seoul, South Korea
2013 - Art Miami, Art Southampton, Houston Fine Art Fair, London Art Fair, Scope New York, TIAF, Strarta at Saatchi Gallery, Ffound 2013, Art Palm Springs,
2013 - Won best in show at the Eugene Mayors Art Show (also took part in 1997, 1998, 2000, 2008 & 2010)
2012 - Art Miami, Art Southampton, Houston Fine Art Fair.

Selected Public or Private Collections:

Great Blue Heron sculpture - University of Oregon, Eugene, OR
Designed and fabricated chandeliers and sculptures - Soubise Restaurant, Eugene, OR
Museum Icon Mammoth - Moses Lake Museum and Art Center WA
Permanent Collection at Tri-Cities Campus - Washington State University
Lane County Mental Health - public art commission (memorial), Eugene, OR



Jud Turner
'Roadrunner';
Welded machinery and tools
(Lifesize)

David Hind

David Hind (b.1965) refers to himself as “thing maker”.

Hind is a fabricator of conceptual and representational artworks, furnishings, instruments, and other functional objects; each of which is exclusively rendered from recycled and reclaimed materials. His work introduces a quality of finesse to the handling of scrap yard material, weaving cultural, political and ecological subject matter into compelling contemporary narratives.

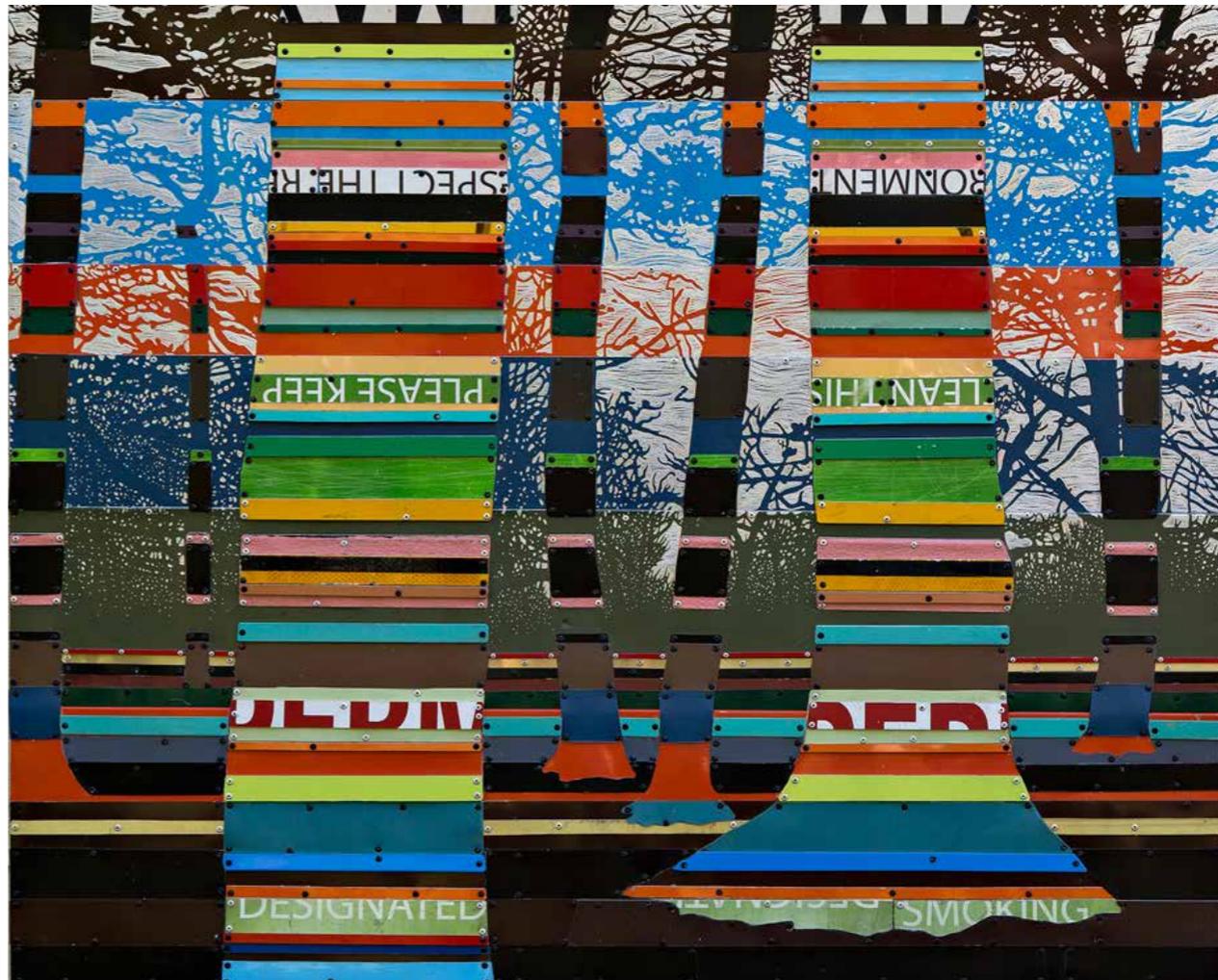
Salvaged Landscapes is an apt description of both the materials and the theme behind Canadian artist Dave Hind’s work. Hind creates meticulously rendered landscapes which often examine the meeting of the natural and the constructed. The artworks are unexpectedly assembled out of reclaimed aluminium siding which is cut, carved and layered into a mosaic of texture and colour, this ongoing body of work depicts the intersection between rural and urban landscapes, often documenting specific trees who share their space with the manufactured city scape.

Hind’s installation works can be found in public, private and corporate collections in both Canada and the United States, he has exhibited throughout his Canada, the USA and abroad since the outset of his career in the early 1990s.

Dave Hind currently lives and works in Brantford, Ontario, Canada.



David Hind
'Untitled II'
106 x 106cm
Reclaimed Aluminium



David Hind
'Deep Nascent Aboreal'
99 x 122cm
Reclaimed Aluminium

Keith Haynes

Born in London (1963), Keith Haynes' work is a playful and often nostalgic exploration of popular culture, and in particular, popular music culture from his past to the present day. Keith's work is noteworthy for his interesting choice of materials, creating works from the 'clutter' of pop culture

it's a graphically iconic portrait or a meaningful song lyric, each piece is created from original vinyl records chosen to enhance the subject matter, Haynes considers the subject and the object to be of equal importance within his practice.

"My introduction to art was through the graphic design of people like Jamie Reid and Ray Lowry which I collected on records sleeves, T-shirts and badges. These were the people that inspired me to go to art school. 30 years on, in a digital world where music is losing touch with the visceral and visual, my work explores this populist art form – album sleeves, record labels, badges and, of course, beautiful, black vinyl – not only as its subject but also as its raw material."
KEITH HAYNES

On leaving Harrow College with a BA(hons) Haynes worked as a designer and director at the BBC where his work featured in some of the most influential music and arts programmes of the past 20 years. In 1993 a selection of his video work was included in an exhibition of experimental and avant-garde television design held at the ICA.

His current work has been exhibited extensively in the UK and abroad and can be found in private collections in Europe, America, Hong Kong and Singapore.



Keith Haynes, 'The Fab Four'
Original vinyl inside box frame, 80 x 80cm



Keith Haynes
'NY Subway III'
Original vinyl & perspex
106 x 203cm

Susila Bailey-Bond

Mostly known for her sculptural papercut, Bailey-Bond's artwork emerges between design, collage, and mixed media canvasses of bold, graphic art which is obscured by the insertion of thousands of tiny clear tubes. More recently Bailey-Bond has been working on a series of installations and artworks created using found aluminium drinks cans, and other found objects.

Initially the found aluminium cans are thoroughly cleaned, then hand-cut, painted, arranged and assembled. Some of Susila's works presented in the Ffound 2017 exhibition also make use of discarded nail varnishes for colour.

"My Sunday morning run often results in me rather un-glamorously rummaging through bins, and scouring the local streets for any discarded cans from Saturday night's revellers - it has become a mild obsession. I like to think that the things people throw away can be re-created into something beautiful. As we all know the world has limited resources, so there is a feeling of satisfaction knowing that the main material used to create the artwork has been re-purposed and not produced just for my use". SUSILA BAILEY-BOND

Since being first shown at the Woolff Gallery in 2008 Susila's work has been widely exhibited at major art fairs in London, Switzerland, Miami, Chicago, New York, Houston, Korea, Hong Kong, Singapore and Toronto, her work has also been exhibited in The Netherlands, Belgium, France, and Germany, she has presented solo exhibitions at Woolff Gallery in 2013 & 2016 and her work has been selected for a number of group exhibitions worldwide.

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's artwork was included in the book 'Papercraft II', published by Gestalten, and has also been featured in numerous magazines including; 'Fine Art Connoisseur', 'VICE', & 'B', as well as numerous online magazines, blogs and reviews. Bailey-Bond's artwork can be found in private collections internationally.



Susila Bailey-Bond
'Sound of the 70's II'
Re-purposed aluminium
& found objects
82 x 82cm



Susila Bailey-Bond

'Paradise'

Re-purposed drinking
straws & mixed media print
82 x 82cm



Susila Bailey-Bond

'Spin it'

Re-purposed aluminium
& found objects
82 x 82cm

Zac Freeman

Zac Freeman was born in Texas (1972), he currently lives and works in Jacksonville, Florida.

Freeman builds layer upon layer of found objects, and junk into portraits whose detail and subtlety only emerges with distance. In his Assemblage series, out of a seemingly chaotic collection of objects appears an impressionistic two-dimensional face constructed from an impressive range of shades and tones.

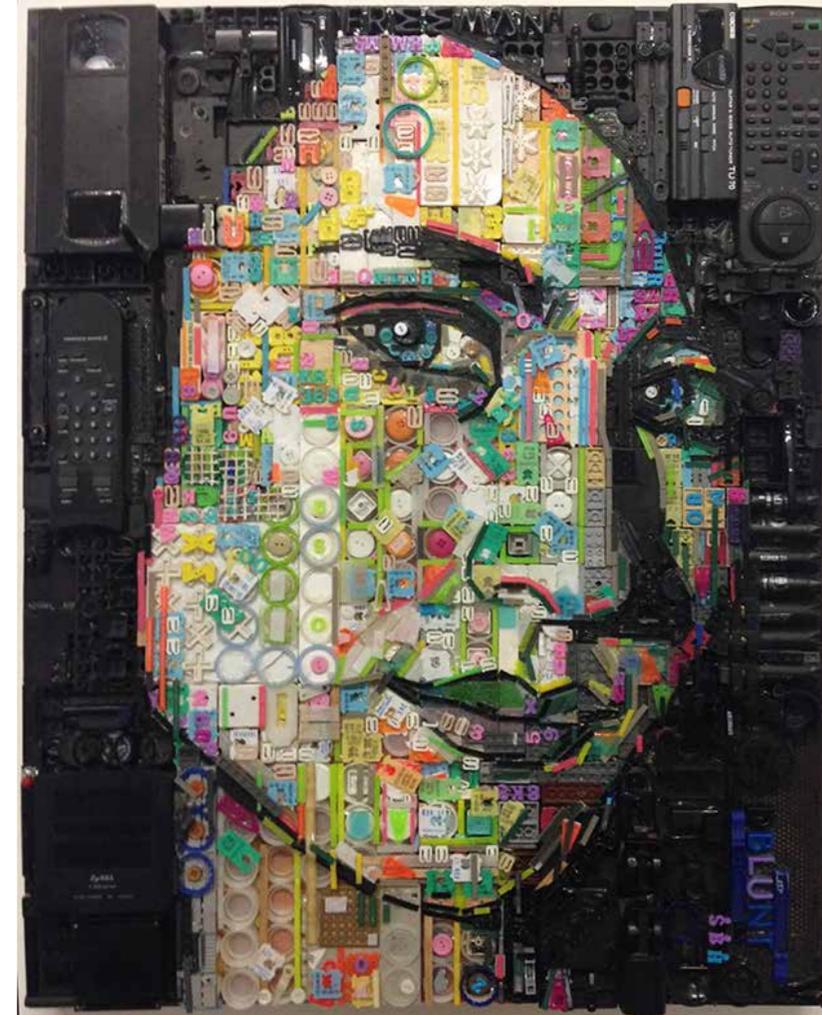
Zac has been collecting discarded objects for 12 years now. Often a selection of the 1000's of objects he uses in his artworks will relate to, or have been owned by the subject in the portrait. By using found objects as his medium Freeman feels that the story within his artworks can be broadened. We can read a lot more into the artwork by looking closely at these objects than we could if we were looking at a portrait created using just paint, or pencil.

The narrative that Zac Freeman is trying to create is about everyday people and everyday objects, it is about our culture and the reflection of us in the things we use and the things we throw away. These days technology and objects change so fast, for example initially everyone had 8-track tapes, then everyone had cassette tapes, then CDs, then digital & what happens to all of those now redundant things? On the other hand one of the objects that Zac has used since his first assemblage artwork is black film canisters, initially these were readily available however they are becoming more and more rare since the introduction of the digital camera.

Freeman's artworks are in a sense a time-capsule, they save a time and a place. Zac enjoys the idea of someone looking at his artwork many years from now, and often considers how they would see these objects. Something he has put on an artwork today looks relatively new and common, but in 100 years the from now it will be completely archaic and as well as being an incredible and unique work of art created by an artistic pioneer, the work will also offer the viewer an insight into the way we live today.

Zac Freeman has exhibited extensively across the USA and Europe, his work can be found in prestigious private and corporate collections across the globe. His work was included in 'The Art of Seeing', 8th edition by Mary Pat Fisher and Paul Zelanski. Published by Prentice Hall, and also in 'Launching the Imagination', 4th edition by Professor Mary Stewart. Published by McGraw-Hill Higher Education Publishers. Freeman was also selected as one of the artists for the Absolut vodka campaign with billboards featuring his work appearing across London in 2012.

To view our 10 minute Zac Freeman documentary online go to: <http://www.youtube.com/watch?v=3-iHmD713IE>



Zac Freeman
'Sabrina'
80 x 64cm
Found object assemblage on board

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.

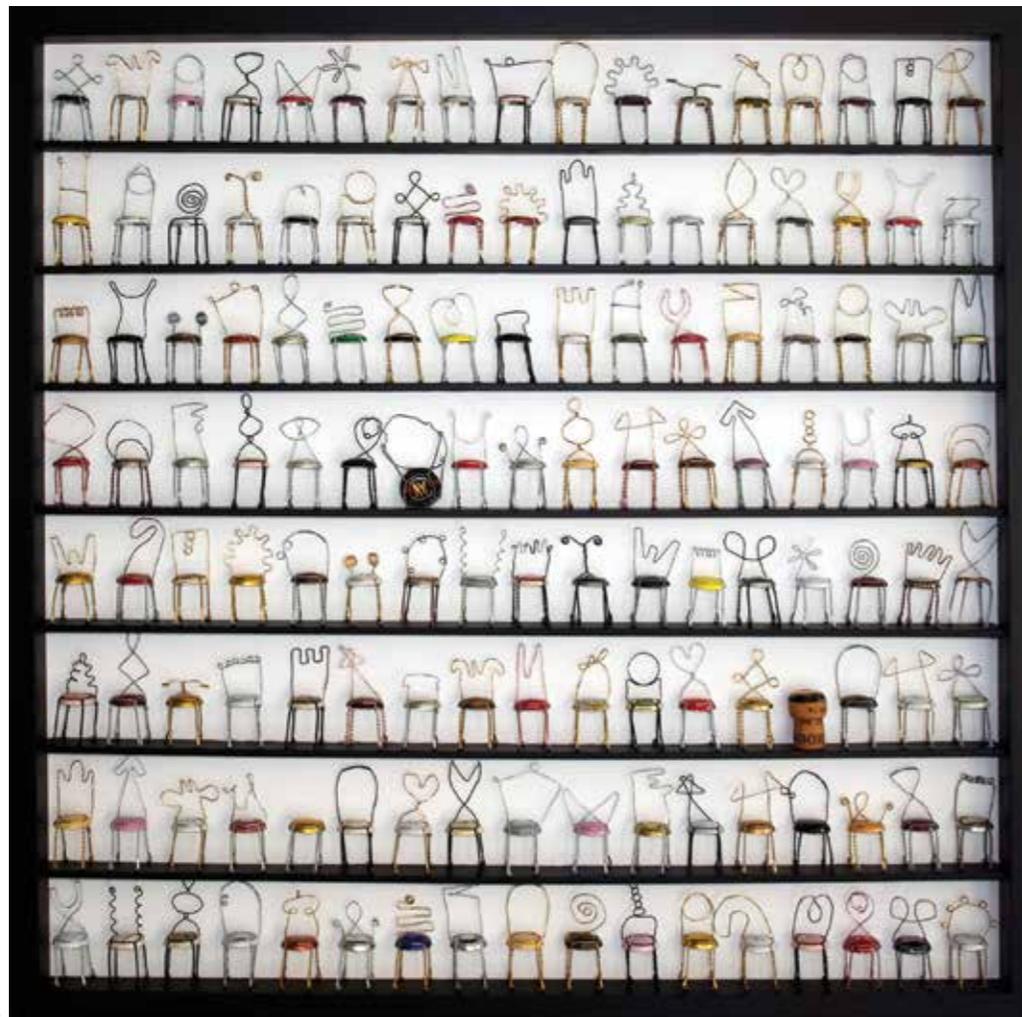
Whether an organised array of tiny, miniature goblets made from brightly-coloured sweet wrappers, or rows upon rows of miniature chairs made from luxury wine bottle-tops, Tinker's interest and skill in re-using discarded objects chimes well with these 'recycle' times. Tinker's meticulous artworks always generate considerable interest from a diverse set of admirers, be it from Art Collectors, Museums, chocolate or champagne lovers, or simply due to the fact that these beautiful, joyful artworks evoke a certain sense of nostalgia to which most of us can relate.

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



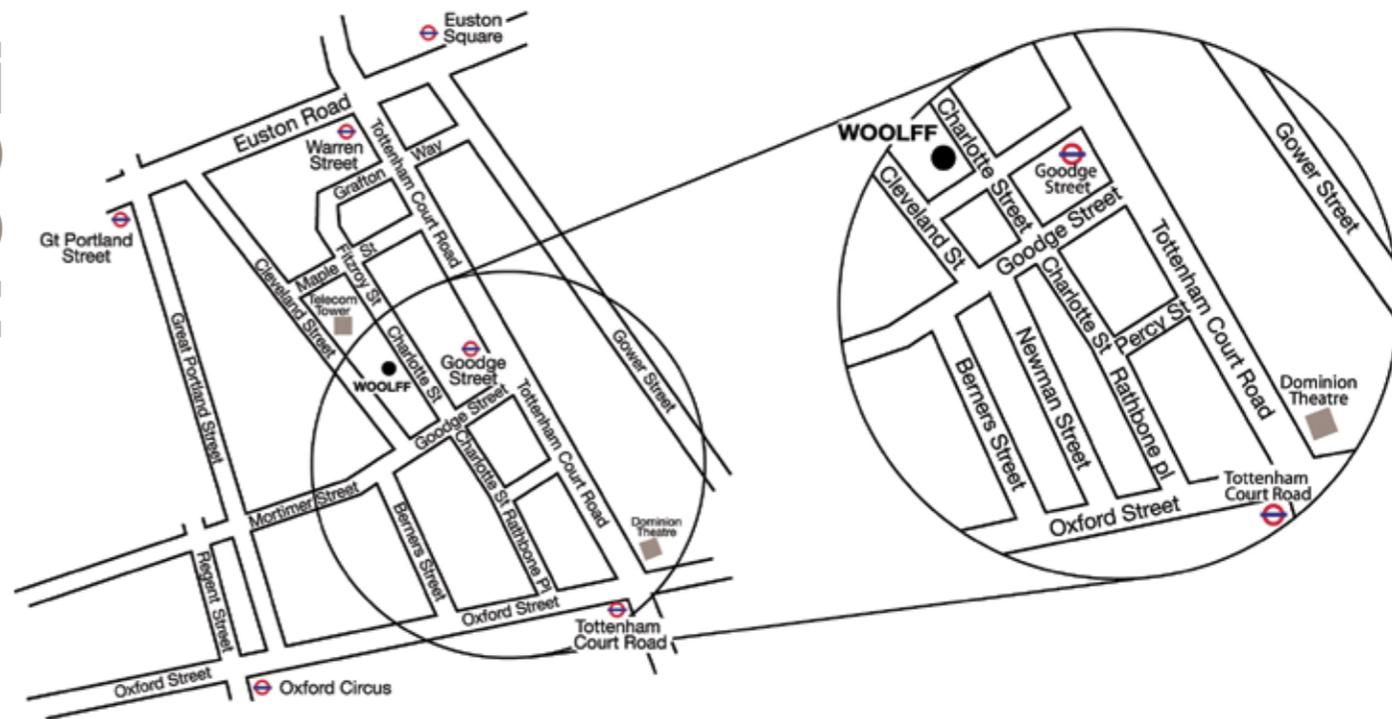
Joanne Tinker
'Vessels'
Sweet wrappers
inside box frame
78 x 78cm

Joanne Tinker,
'Please take your seat'
70 x 70cm
Luxury wine tops



WOOLFF

WOOLFF



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