



FFOUND 2016

FFOUND²⁰¹⁶

The Woolff Gallery is delighted to present the 4th 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 2016.

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' 2016 we present artists working with salvaged metals, aluminium panels, drinks cans, pieces of machinery, sweet wrappers, bottle tops, vinyl records, screws, vintge 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.

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:

2016 - Battersea Affordable art fair, Luminaires art first gallery show, Wimbledon art studios open studio 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

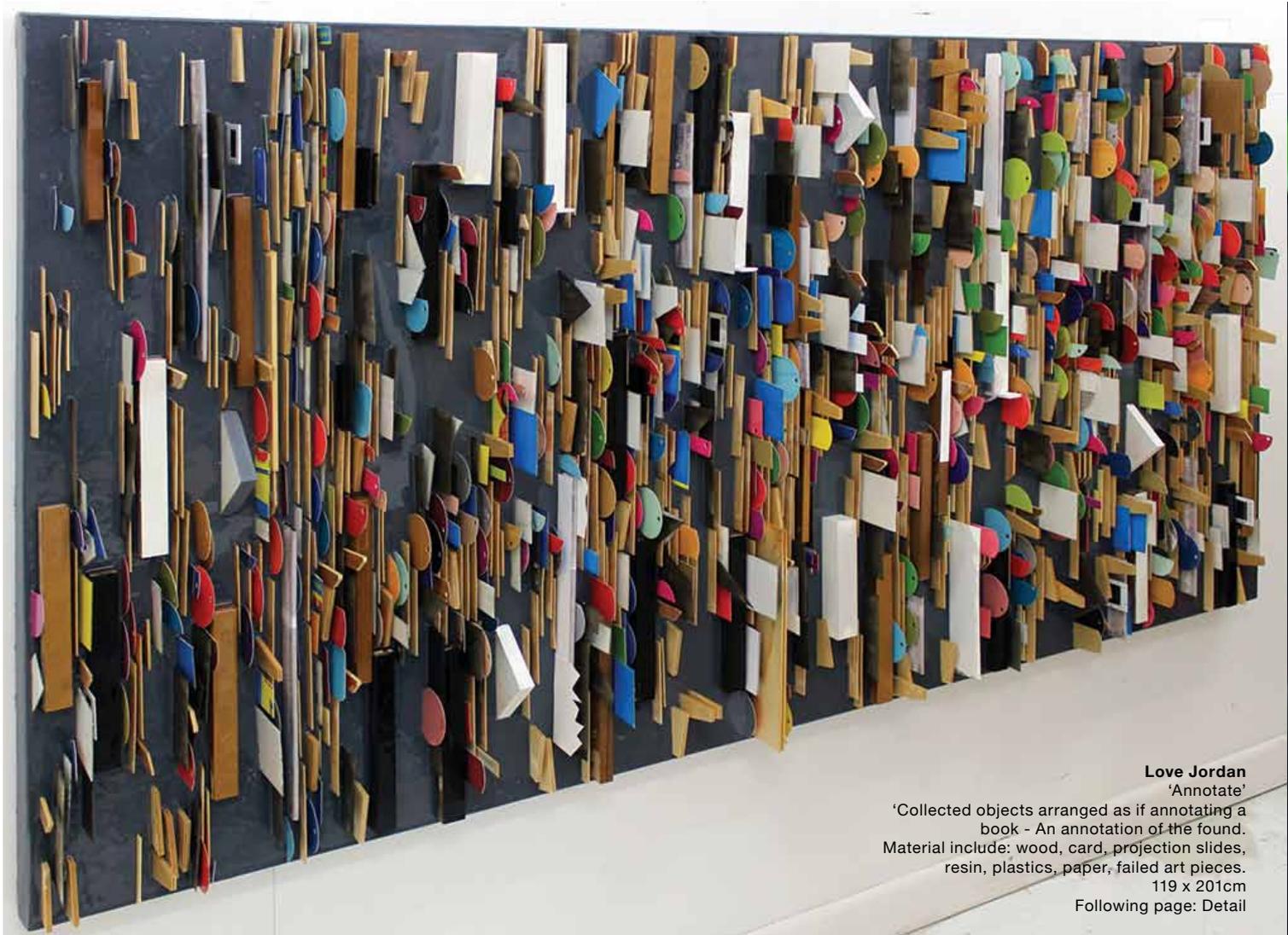
2014 Art and Clyde, Guildford, London Affordable art fair, Hong Kong Affordable art fair, Caiger Spring showcase, Wimbledon art open studio exhibition, Hampstead Affordable art fair, Moreton Gallery, Personal Spaces, Caiger Autumn showcase, Manchester buy art fair, Decorex, BBC Great British Design Challenge, 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 Wimbledon art studios open studio exhibition

2011 Wimbledon art studios open studio exhibition

2010 Wimbledon Art open studio Exhibition.



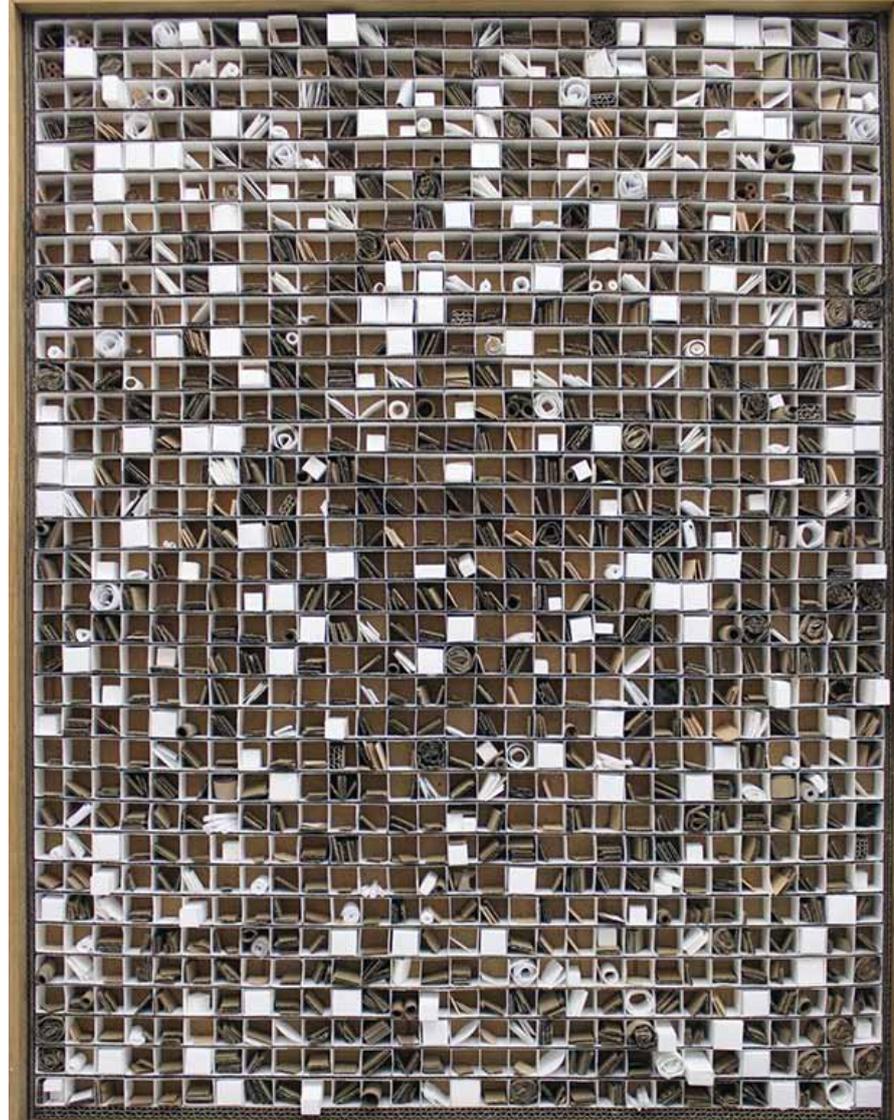
Love Jordan
'Annotate'

'Collected objects arranged as if annotating a book - An annotation of the found. Material include: wood, card, projection slides, resin, plastics, paper, failed art pieces.

119 x 201cm

Following page: Detail





Love Jordan, 'Post Office Sorting Room'
1015 segments filled with beige, brown and white.
(protected with an acrylic case)
106 x 81cm
Inset image : Detail



Love Jordan,
"Writers Block Library"
Writers Block can strike at any time rendering all ideas blank and unclear. The Writers Block Library takes all those blanks and stores them, waiting to be filled.
Medium: paper and card,
inside glass bell jar
20 x 24cm

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.

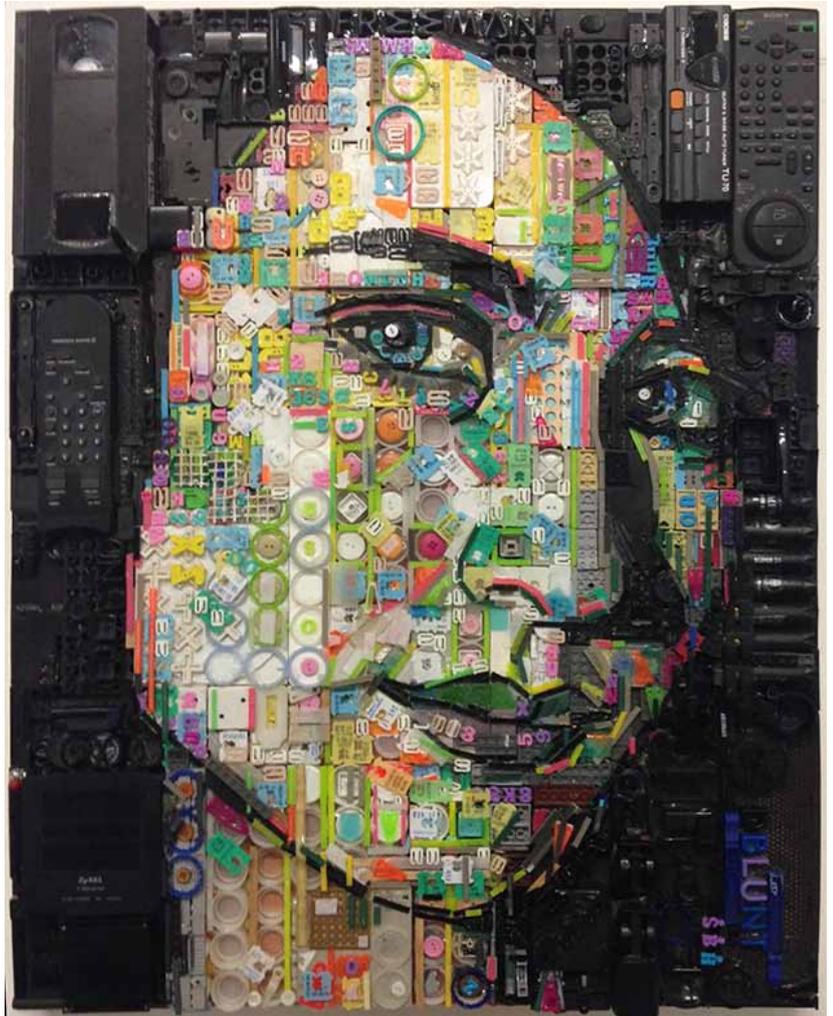
Zac has been collecting discarded objects for 12 years now. Often a selection of the 1000's of objects he uses in his artworks will relate to, or have been owned by the subject in the portrait. By using found objects as his medium Freeman feels that the story within his artworks can be broadened. We 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

Jack Tanner

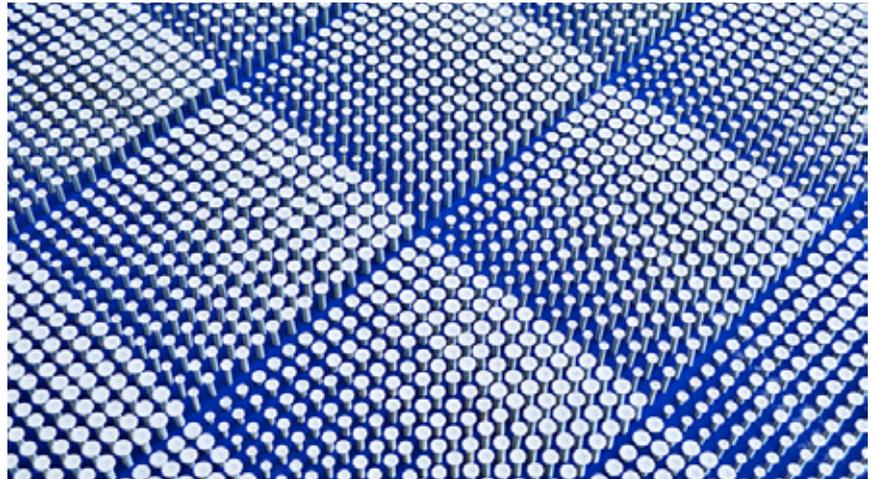
Process is at the core of Jack Tanner's practice, creating highly structured and carefully rendered artworks composed from a system of thought. The mathematically informed discoveries are realised and then revealed through an abstract visual dialogue that commonly takes inspiration from the characteristics 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.

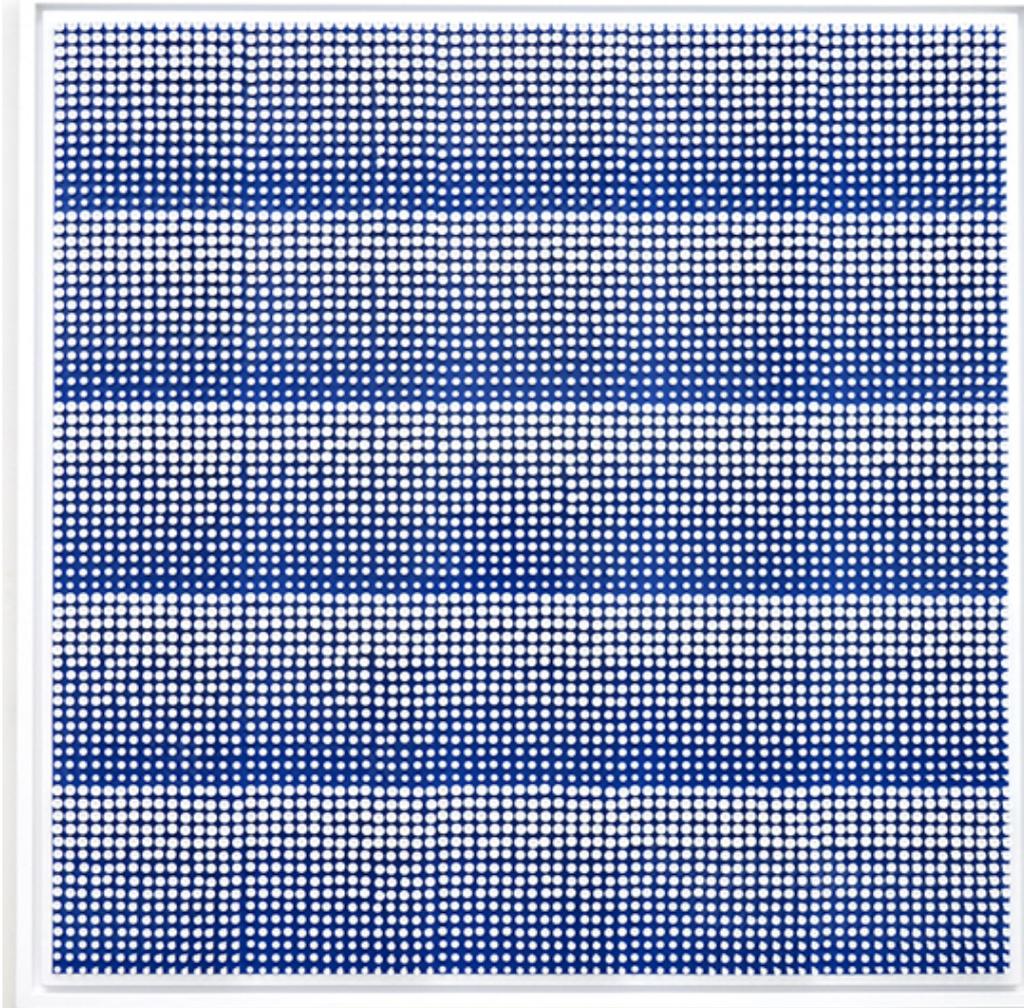
Viewing his practice as a journey, a new generation of ideas are conceived through the act of making and drawing. Tanner's previous works, along with numerous working drawings are the story behind the fabrication of future constructions. Using the act of making as a form of discovery illustrates the 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.

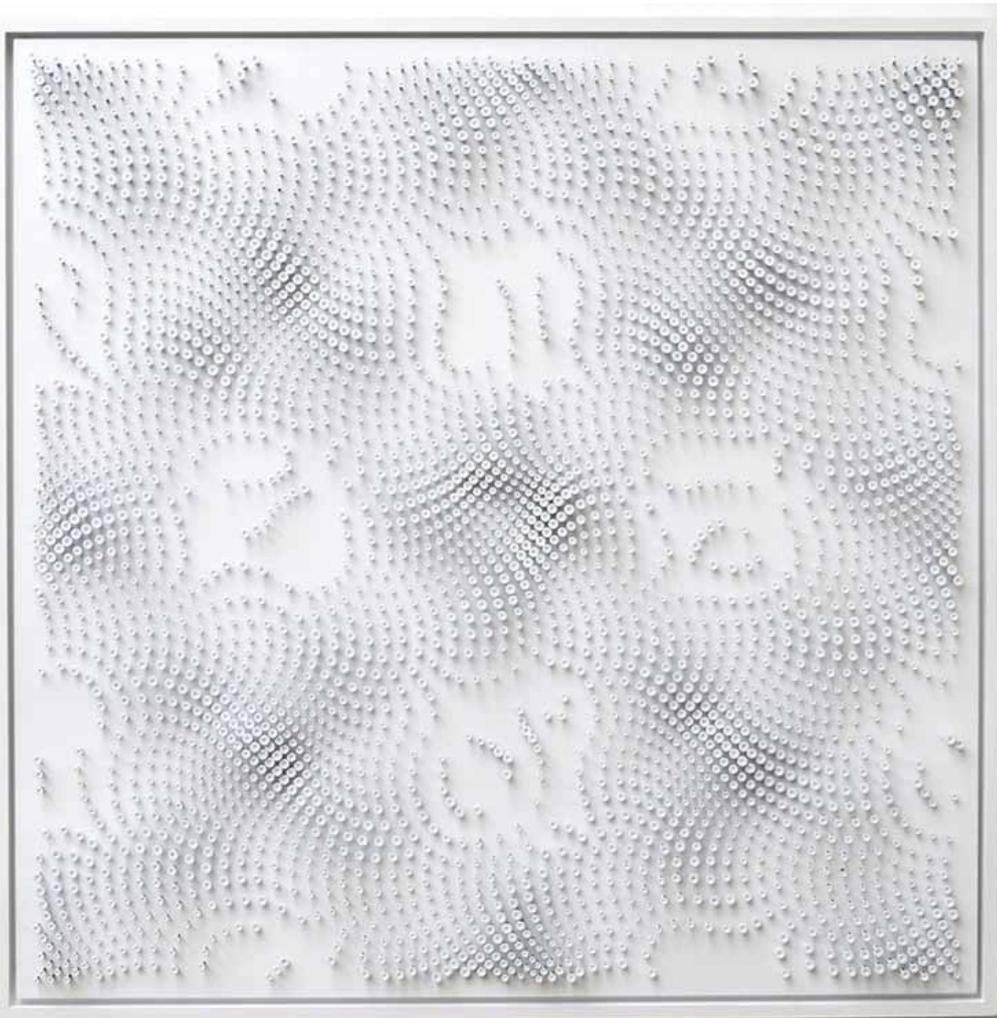
Since graduating in 2012 with First class honours from Wimbledon School of Art, Tanner's work has been included in a number of group exhibitions:

- 2016 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

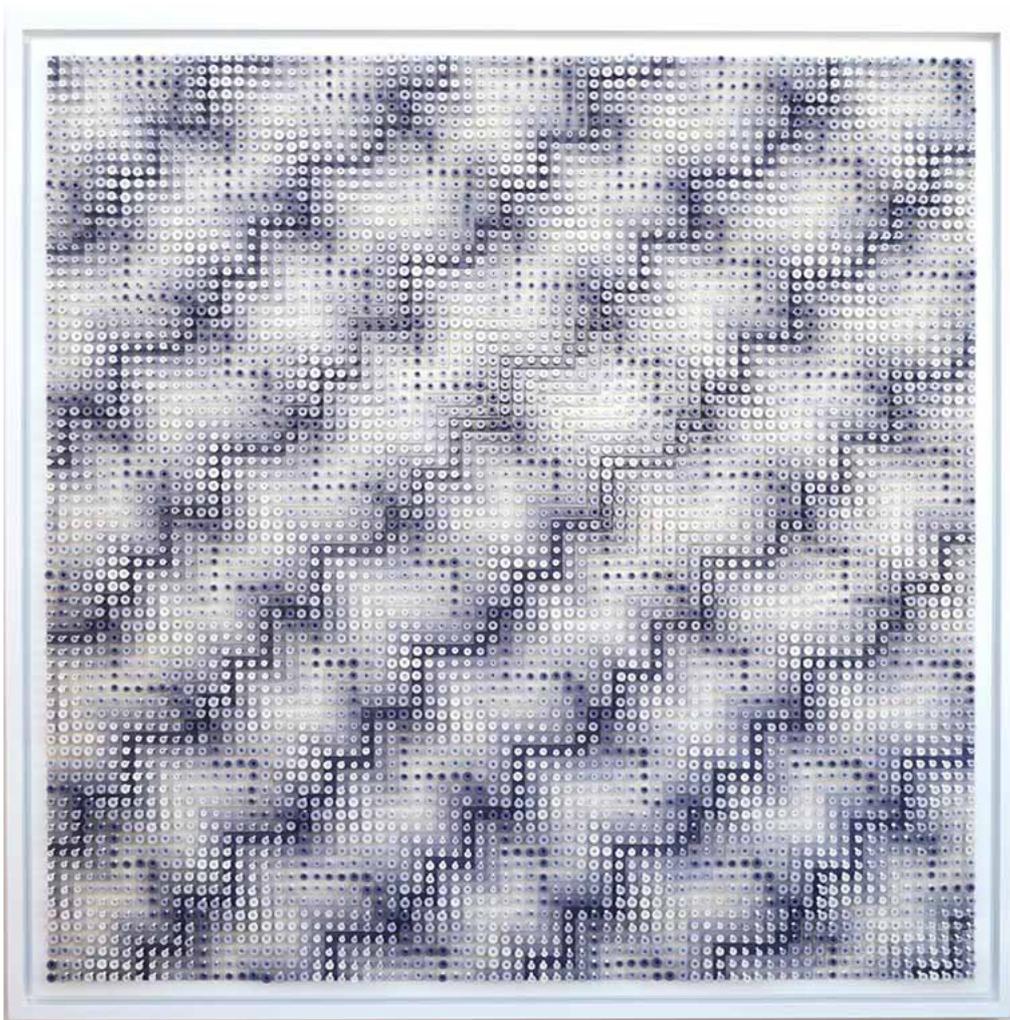




Jack Tanner
'Swell'
Acrylic on pozi screws
and board
96 x 96cm
Opposite page: detail



Jack Tanner
'Crossing paths'
Acrylic on pozi screws
and board
96 x 96cm



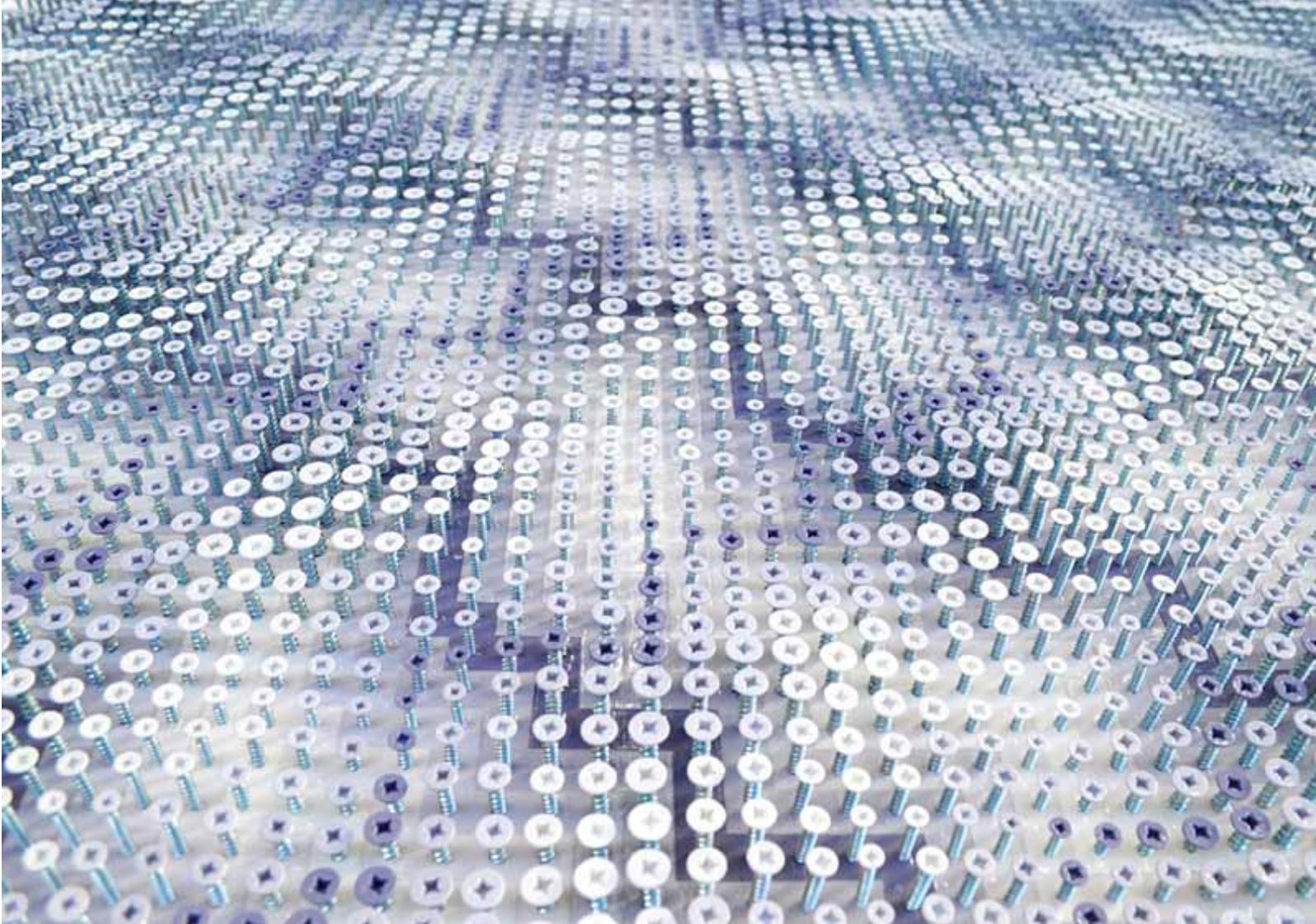
Jack Tanner

'Echo'

Acrylic on pozi screws
and board

96 x 96cm

Next page: Close up



David Hind

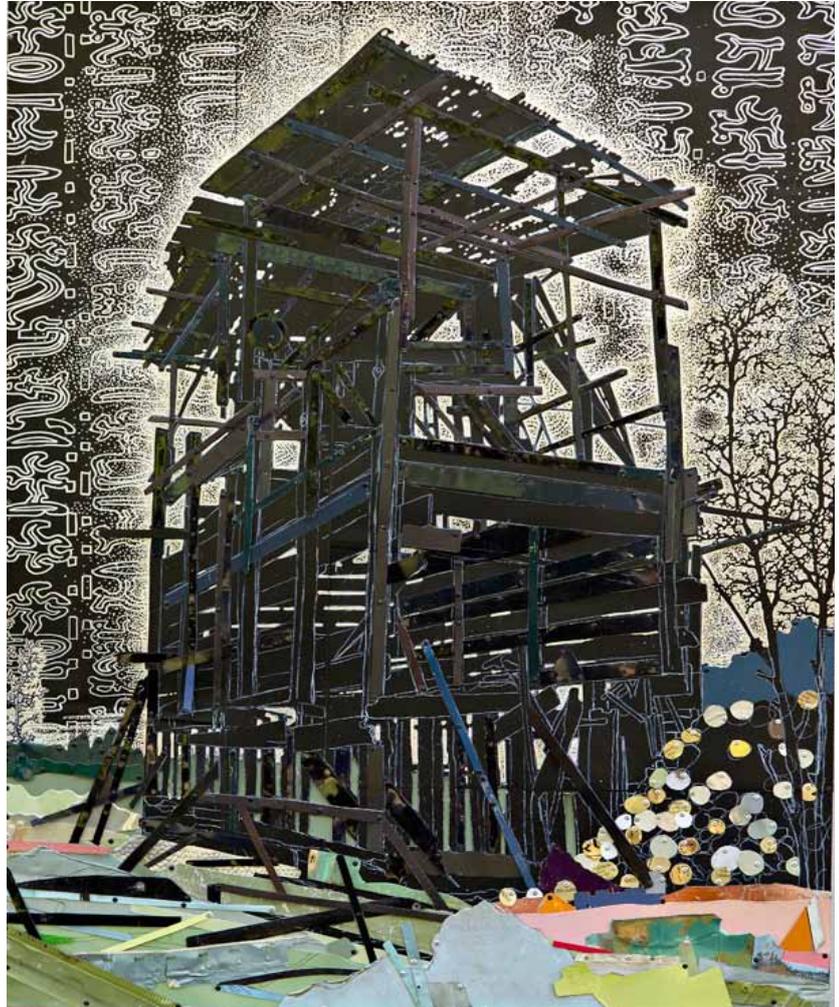
David Hind (b.1965) refers to himself as “thing maker”.

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.

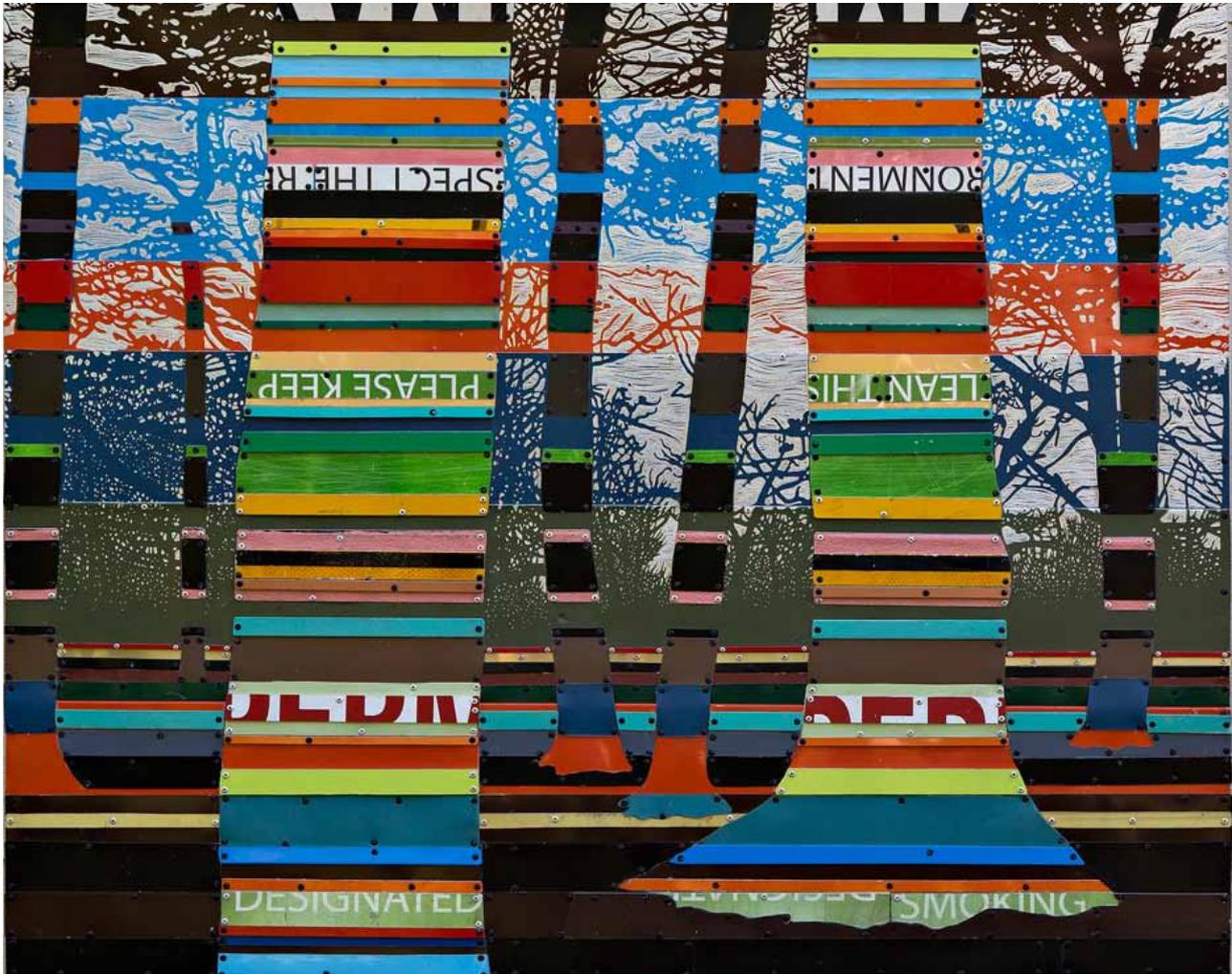
Hind’s installation works can be found in public, private and corporate collections in both Canada and the United States, he has exhibited throughout his Canada, the USA and abroad since the outset of his career in the early 1990s.

David Hind
'Pacific Gravity'
122 x 99cm
Reclaimed Aluminium





David Hind
'Assisted living'
81 x 107cm
Reclaimed Aluminium



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

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.

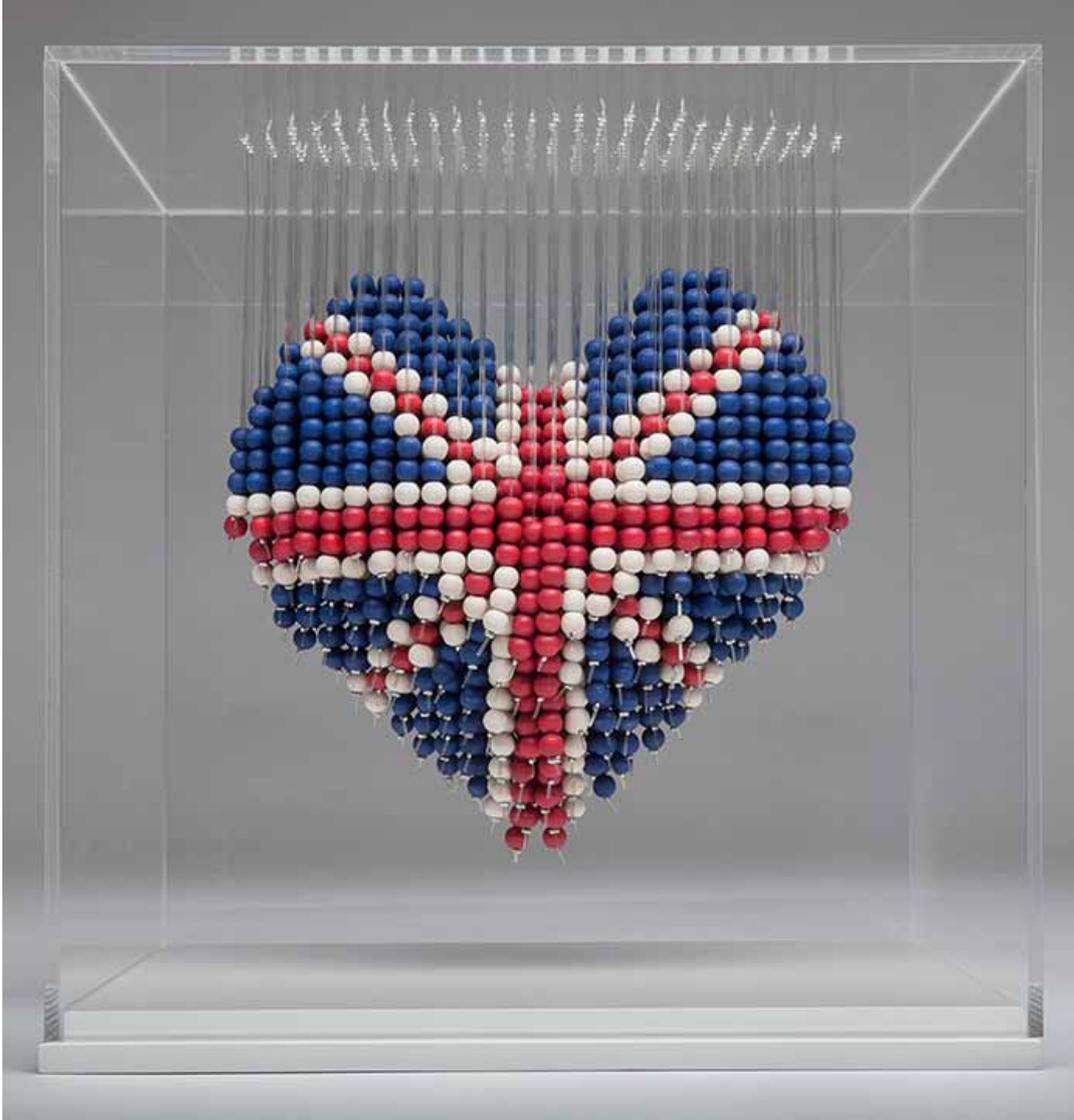
Natasja van der Meer

'Peace Please'

Wooden beads, thread & perspex

30 x 30 x 30cm





Natasja van der Meer
'The Union Jack'
Wooden beads,
thread & perspex
30 x 30 x 30cm

Natasja van der Meer, 'WOW'
Wooden beads, thread & perspex, 80 x 60 x 5cm





Natasja van der Meer, 'WTF!'
Wooden beads, thread & perspex, 80 x 60 x 5 cm

Natasja van der Meer, 'Black Beauty'
Wooden beads, thread & perspex, 80 x 60 x 5 cm



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
'Red leader II'
50 x 80cm

Vintage toys inside box frame

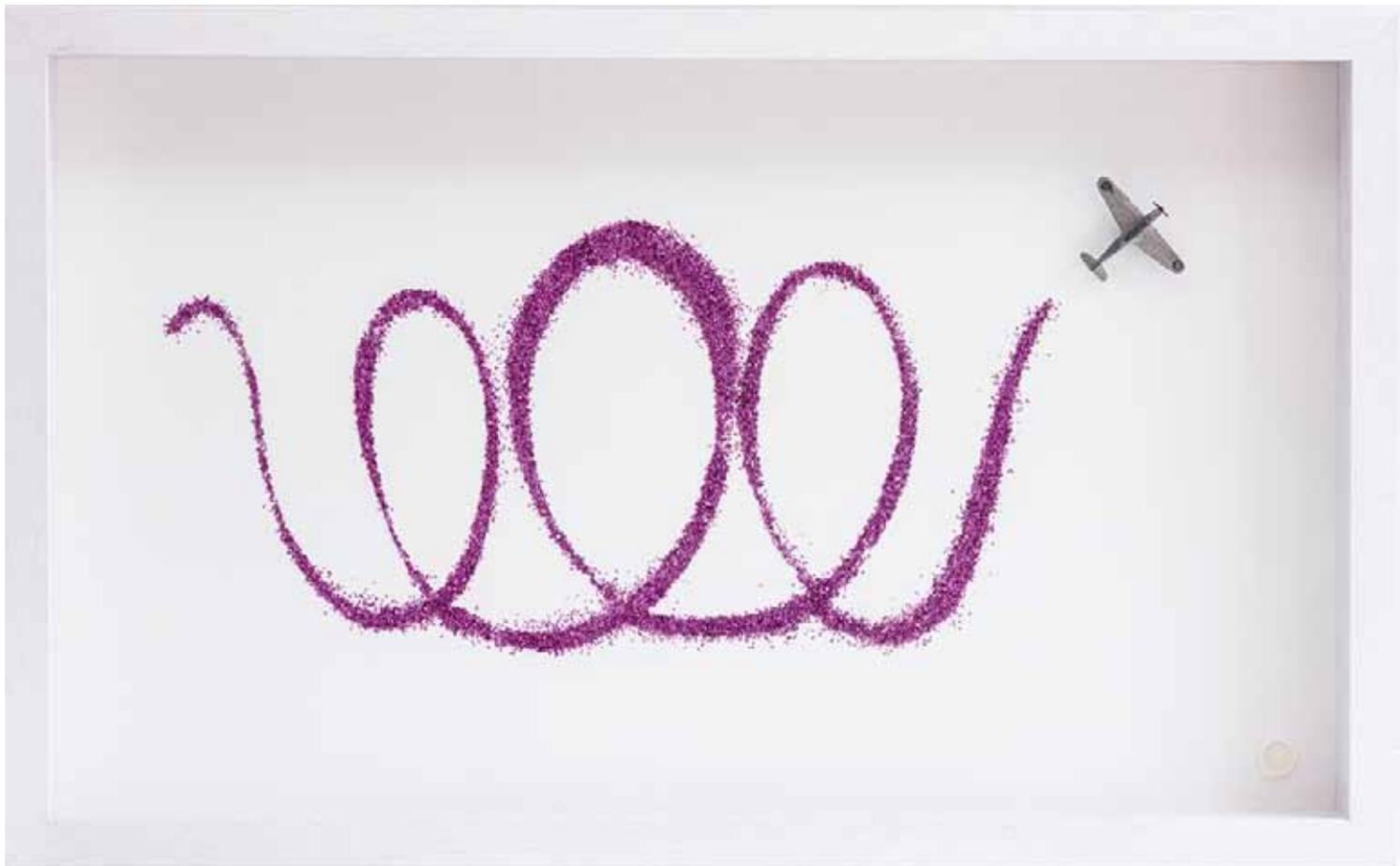




Nicky Crowther 'Rainbow Warriors II'
80 x 80cm, Vintage toys inside box frame



Nicky Crowther 'Fairey Bombing'
80 x 80cm, Vintage toys inside box frame



Nicky Crowther 'Rainbow Warriors'
50 x 80cm, Vintage toys inside box frame

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, 'Flowers II' 40 x 40cm,
Recycled foil wrappers



Joanne Tinker, 'Flowers I' 40 x 40cm,
Recycled foil wrappers



Joanne Tinker, 'Please take your seat'. 64 x 88cm, Luxury wine tops



Joanne Tinker
'A packet of crisps please'
93 x 93cm
Shrunken crisp packets



Joanne Tinker
'Please take your seat' (black frame)
80 x 80cm
Luxury wine tops

Jane Perkins

Jane Perkins loves and creates artwork with an element of fun and the unexpected.

Each of her Found Material Collages is made from thousands of pieces of salvaged bric-a-brac which are carefully glued into place to make the picture. Random small objects are used; plastic toys, shells, beads, buttons etc. No colour is added to any of the materials – they are exactly ‘as found’.

Following a career in nursing, Jane took a degree in Textiles as a mature student, gaining a First in 2006. During her final year, she focused on using recycled materials, making brooches from small toys and broken jewellery. The idea of larger works came from the brooches, starting with a portrait of The Queen in 2008. Plastic Classics followed, reinterpreting famous works of Art using found materials, giving them a contemporary twist. Each work needs to be viewed in two ways: from a distance to recognise the whole image, and close up to identify the materials.

“I am a ‘re-maker’, taking inspiration from found objects and working them into something new. I love art with an element of fun and the unexpected, and hope my work will make you smile!” JANE PERKINS

Jane Perkins, 'Sunflowers'
Found object assemblage. 81 x 63cm



Mat Kemp

Born in Castleford, Yorkshire and now based in London, Mat has been making art all of his life.

His varied practice utilises found objects, industrial materials and more traditional mediums such as cast bronze, plaster and resin. His extensive body of work ranges from small wall panels to large freestanding installations.

An essential part of his working process is his constantly evolving materials bank, kept fresh by visits to junk shops, dumps, skips, parks and donations from friends, family and colleagues. Mat makes sculptural pieces that reinterpret familiar subjects and materials. He challenges us to examine the visual symbols and incidental forms that we take for granted as we move through our everyday lives, jolting us out of the world we know to somewhere slightly removed from reality.

Of his practice, Mat says: 'I love the incidental, letting pieces evolve naturally and trusting instinctive decisions over which I have no control... Sometimes it works, sometimes it doesn't; the challenge is being selective about which is which. This process can take years or minutes. One of the best pieces of advice I was given early on in my career was: 'If you have an idea, make it.'

His influences range from Assyrian friezes, the work of Kurt Schwitters, the drawings and words of Spike Milligan. Mat Kemp has degrees from Newcastle University (Fine Art), The Royal College of Art (Bronze Casting) and the Istituto Statale D'Art Florence (Sculpture).

Mat Kemp
TAMD
Deconstructed Vespa
Metal, glass, wood
Life-size





Mat Kemp

'Mr Whippy Takes a dip'
"Two years ago I found this oil drum buried in Battersea park, pulled it out and got a nearby JCB driver (handy) to squash it until I was happy!

The smiley face seemed a perfect fit, a playful take on global warming". Mat Kemp
100 x 70 x 60cm (approx)

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

'Hawkibit the Rabbit' (left)
Welded machinery and tools
44 x 33 x 20cm

Jud Turner

'Dandelion the Rabbit' (right)
Welded machinery and tools
40 x 34 x 22cm





Jud Turner
'Hanuman'
Welded machinery and tools
153 x 61 x 61cm

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.

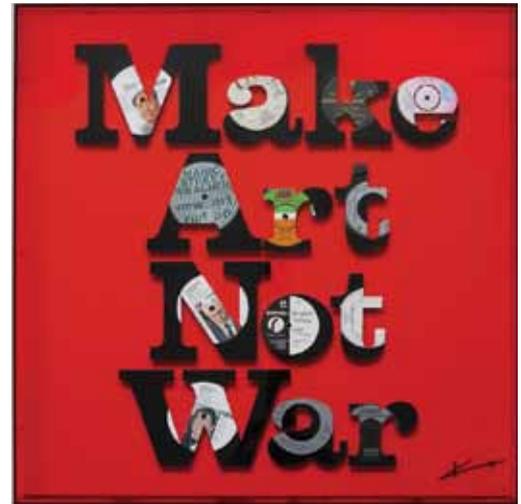
Keith's work is noteworthy for his interesting choice of materials, creating works from the 'clutter' of pop culture - button badges, CDs or, more uniquely, vinyl records. Whether it's a graphically iconic portrait or a meaningful song lyric, each piece is created from original vinyl records chosen to 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
'Make Art Not War'
Original vinyl inside
Perspex box frame
70 x 70cm
(Unique edition of 10)



Keith Haynes
'Help'
Original vinyl inside
box frame
52 x 52cm
(Unique edition of 10)



Keith Haynes
'Tommy Gun'

Decommissioned AK47 and record
sleeves
100cm diameter perspex frame

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