

WOOLFF

WOOLFF GALLERY AT CONTEXT ART MIAMI 2019
FEATURING WORKS BY:

SUSILA BAILEY-BOND
ZAC FREEMAN
TP HARDISTY
LOVEJORDAN
VALERIA NASCIMENTO
GRAEME PURDY
FINN STONE
JACK TANNER
JOANNE TINKER
JUD TURNER
NATASJA VAN DER MEER
RUSSELL WEST

89 CHARLOTTE ST
LONDON
W1T 4PU

T: +44 (0) 207 631 0551
www.woolffgallery.co.uk
info@woolffgallery.co.uk

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, Wedgwood, 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 Rio 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



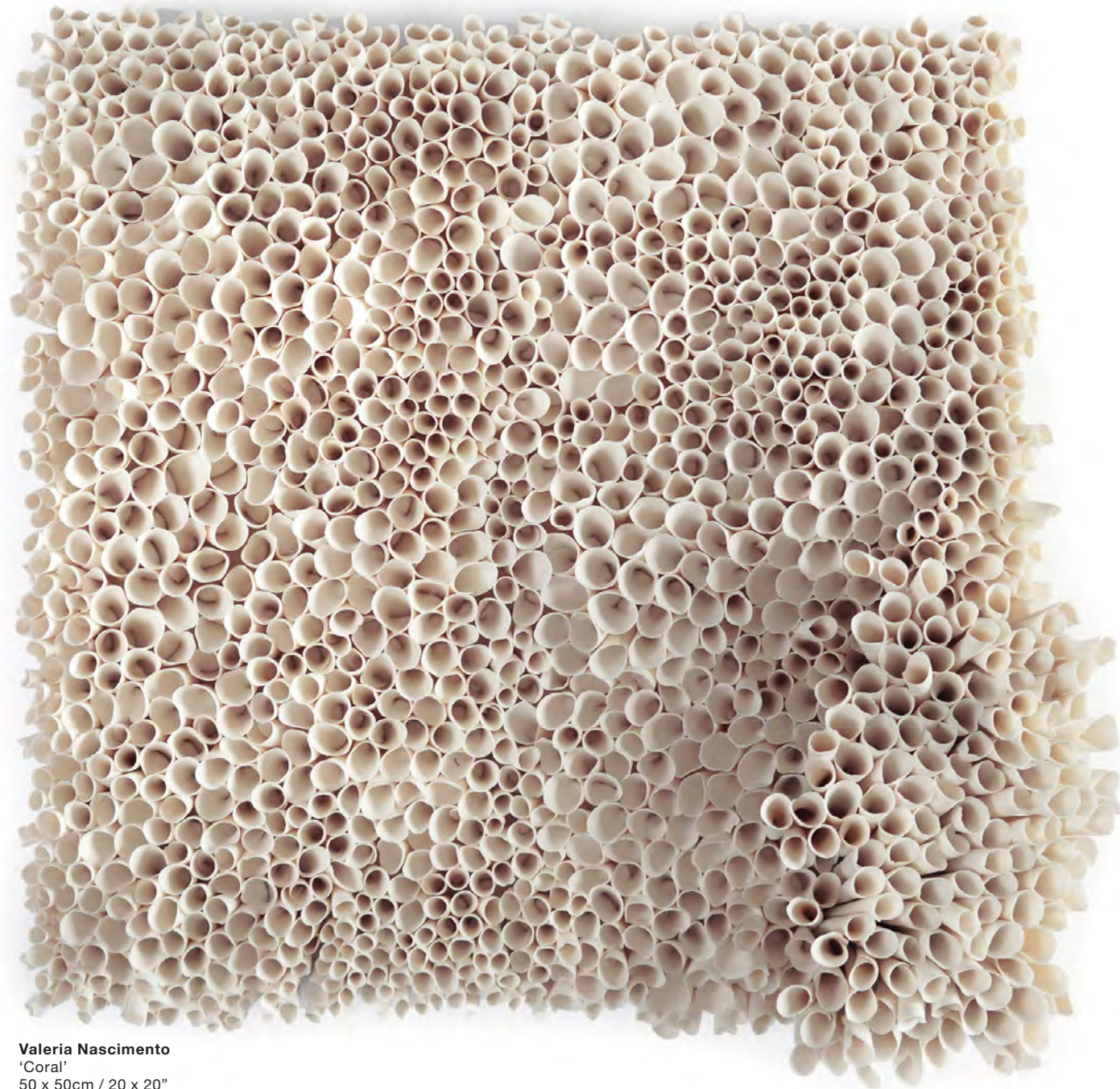
Valeria Nascimento
'Black Cups' (detail)

nick@woolffgallery.co.uk



Valeria Nascimento
'Hanging Black Cups'
100 x 150cm / 39 x 60"
Porcelain cups on wire

nick@woolffgallery.co.uk



Valeria Nascimento
'Coral'
50 x 50cm / 20 x 20"
Porcelain mounted onto a wooden board

nick@woolffgallery.co.uk



Valeria Nascimento, 'Flora', Porcelain on board, Inside perspex case, 100 x 100cm / 39" x 39" (approx)

nick@woolffgallery.co.uk

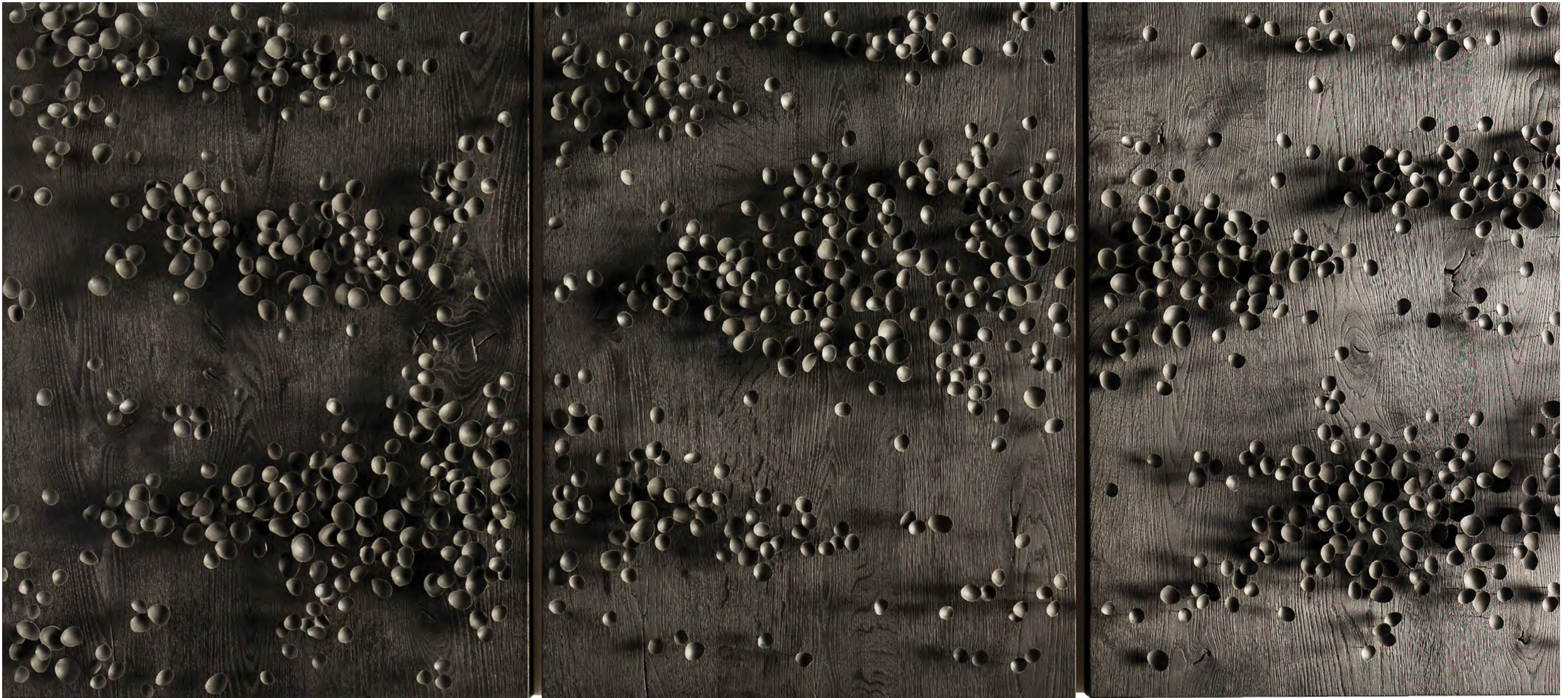


Valeria Nascimento
'White Drift'

Porcelain on wires on board, inside plexiglass case
90 x 190cm / 36" x 75" (approx)



Valeria Nascimento
'White Drift Triptych'
Porcelain on wires on three separate corian panels
60 x 250cm / 24" x 98" (approx)



Valeria Nascimento

'Black Drift Triptych'

Porcelain on wires on three separate scorched wooden panels
80 x 200cm / 32 x 78" (approx)

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
'Writers block library'
80 x 100cm / 32 x 39"
Paper on small shelves



nick@woolffgallery.co.uk

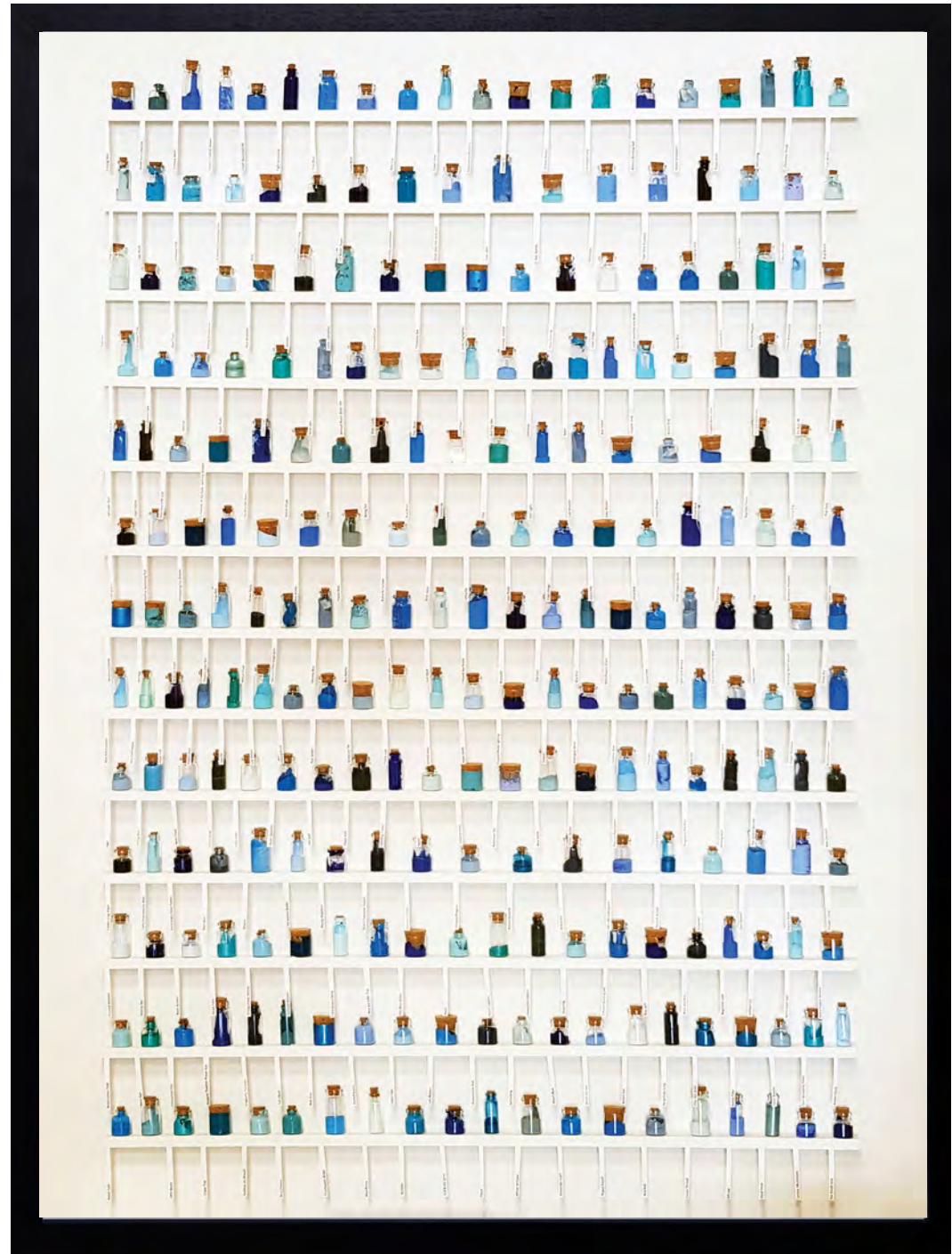


LoveJordan
'Badly Behaved Bottles'
80 x 100cm / 32 x 39"
Small bottles and dripping paint
inside black box frame



LoveJordan,
'Elephants Breath'
104 x 144cm / 40 x 56"
Small bottles and paint
with individual labels
inside black box frame

nick@woolffgallery.co.uk



LoveJordan, **'Feeling Blue'**
104 x 144cm / 40 x 56"
Small bottles and blue
paint with labels
inside black box frame

nick@woolffgallery.co.uk

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.

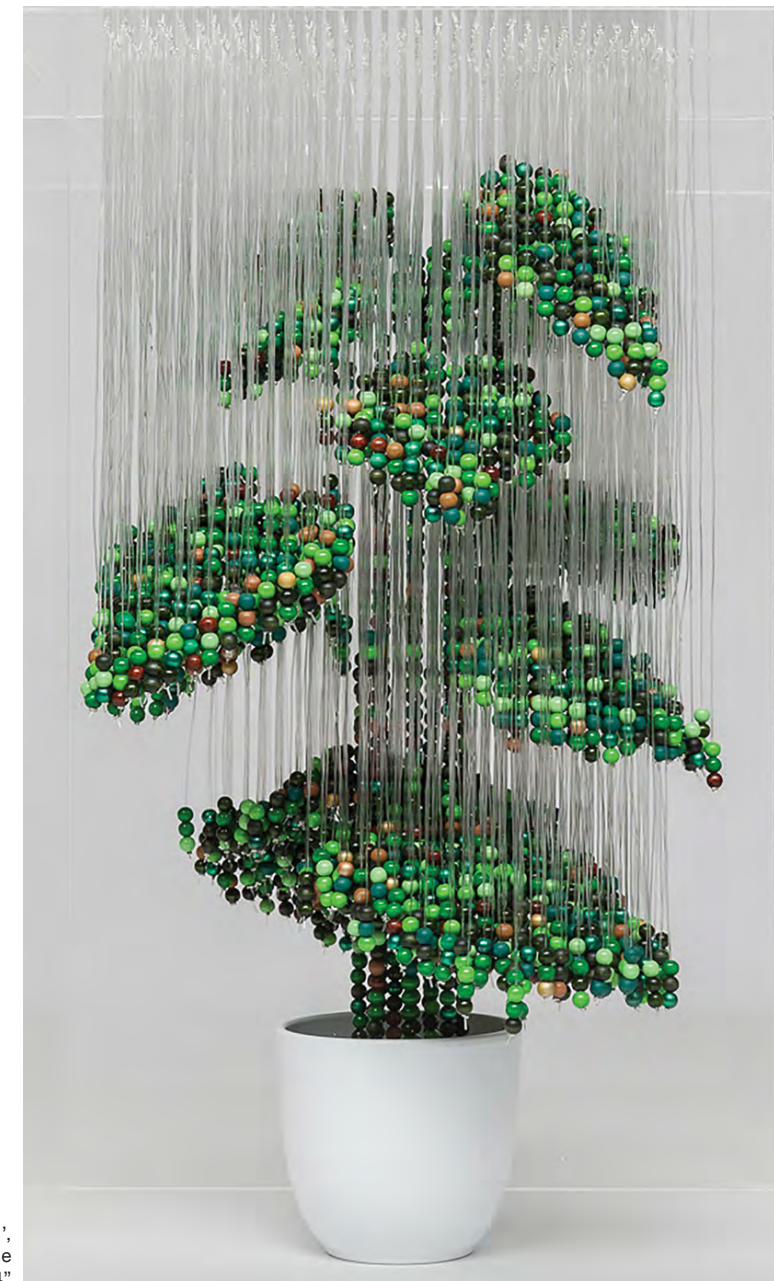
A reoccurring theme in her work is childhood and parenthood. Van der Meer's interest in the curiosity and innocence of children and the way they experience this weird and wonderful world, has a considerable influence on her working process. Working on tiny details in life inspire Van der Meer to make 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.

LoveJordan
'Badly Behaved Bottles - Gold'
104 x 144cm / 40 x 56"
Small bottles and dripping gold
paint inside black box frame

Natasja van der Meer, 'Plant',
Beads on nylon thread, inside perspex case
40 x 61 x 40cm / 15 x 15 x 24"



Russell West

Russell West's (b.1964) knowledge and control of paint is a skill that cannot be taught. He has personally developed and mastered his practice over the past 25 years by patiently experimenting with paint, the result being artworks which appear as an astonishing labyrinth, each of which West has nurtured and encouraged into form. These fascinating and complex artworks can take up to one year to create. Russell West is a pioneer, his distinctive style is unrivalled. West's artwork appeals to major collectors and is in collections globally.

ARTIST STATEMENT

"I suppose it must have been about 1987, while working as a graphic artist in London, that I stumbled across an image of the Kowloon walled city in a magazine. It looked to me as if a high rise town had been crushed into a brick by a giant machine. I was mesmerised. Tens of thousands of people – at its peak I believe it was as many as 33,000 – had crammed themselves into an area the size of two football pitches, where they lived and worked.

I settled in Hong Kong in 1991 and I visited the city many times before it was demolished by ball and chain in 1993. 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'.

I find the complexity and patterns found in densely populated slums fascinating; I believe there is much to be learned from the layouts and mend-and-make-do technologies of the people that dwell within them. For example, there is phenomenon known as a 'desire line' where unofficial paths emerge as people choose the quickest route in a municipal park, or through a flowerbed in a supermarket car park, rather than the one laid down for them by town planners. Slum dwellings are constructed in much the same way, guided by practicality rather than aesthetics, evolving organically. Doors and windows are placed where people need them, rather than where they should be. Through photography, drawings and sculpture I have attempted many times over the years to recreate what I first saw in Kowloon's walled city, and later in India, the Philippines, and other parts of the world. The process I'm using at the moment is the best way I have found to represent what I saw in these slum neighbourhoods.

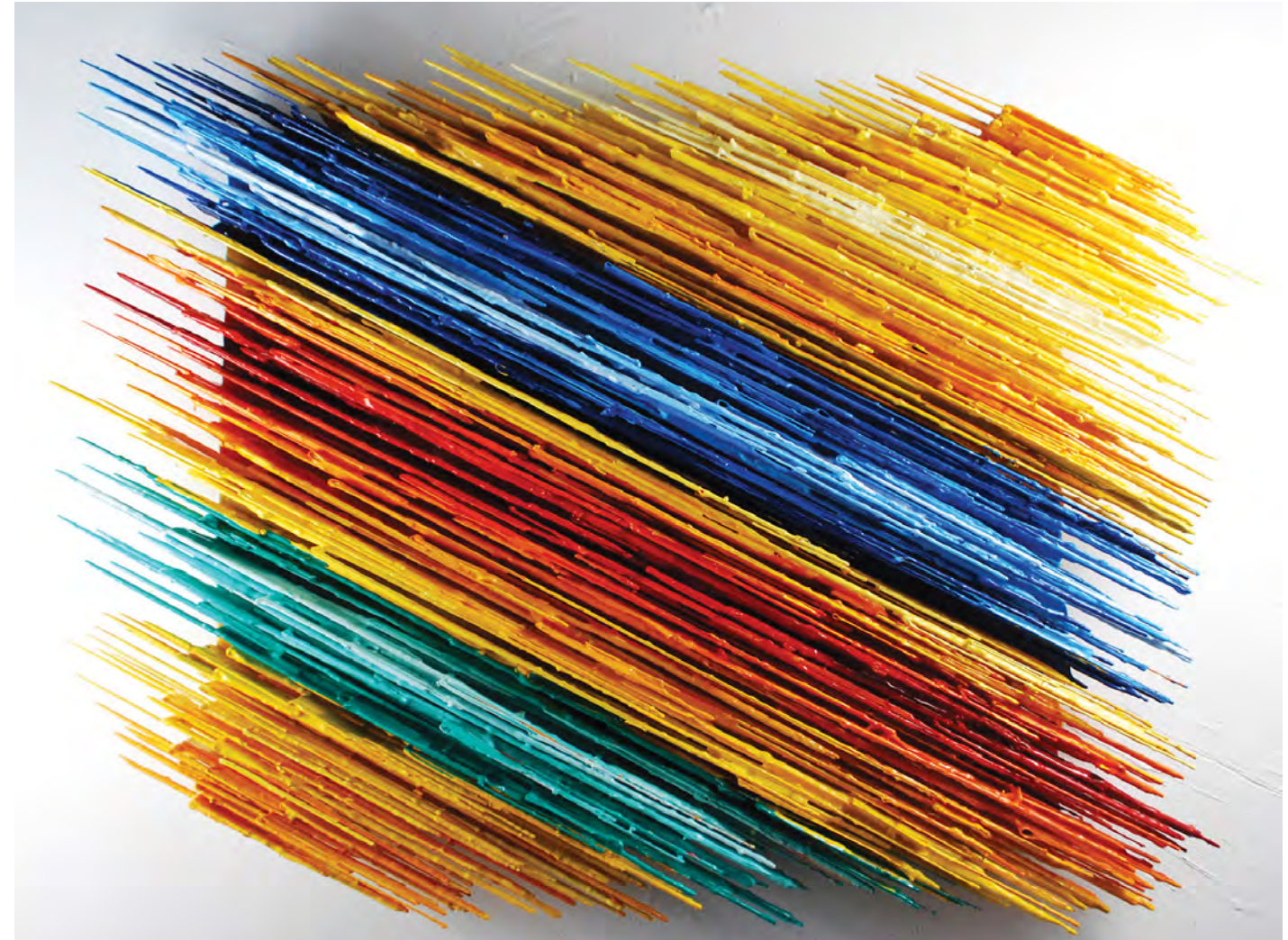
I use paint to produce solid planes of colour, to represent walls or signage. Once in place, the paint continues to move, dribbling serendipitously downward until it dries. It amuses me to think that at the end of every day, after locking up my studio for the night, my paintings continue to build themselves on their own in the dark in full colour, creating their desire lines". RUSSELL WEST

Russell West,
'Where The Clouds Are Far Behind Me'
Oil on pins on board with artist paint cans
W70 x H102 x15cm (Mount 74 x 114cm)
W28" x H40" x6" (Mount 29" x 45")





Russell West
'Lingerie XIV'
42 x 85cm / 16.5 x 33.5"
Oil on wire on board
mounted on wooden board



Russell West
'Yellow Rooster'
Oil on wire on board
W87cm x H72cm x D13cm
W34" x H28" x D5"

Russell West, 'The Happening', Oil on board
W78cm x H78cm x D6cm / W31" x H32" x D2.5"



Russell West
Little Boxes XXXIV
Oil on wire on board
W96cm x H80cm
W38" x H32"



Russell West
Little Boxes XXVIII
Oil on wire on board
W50 x H80 x D12cm
(Mount 57cm x 87cm)
W20" x H31.5 x D5"
(Mount 24" x 30" approx)

nick@woolffgallery.co.uk

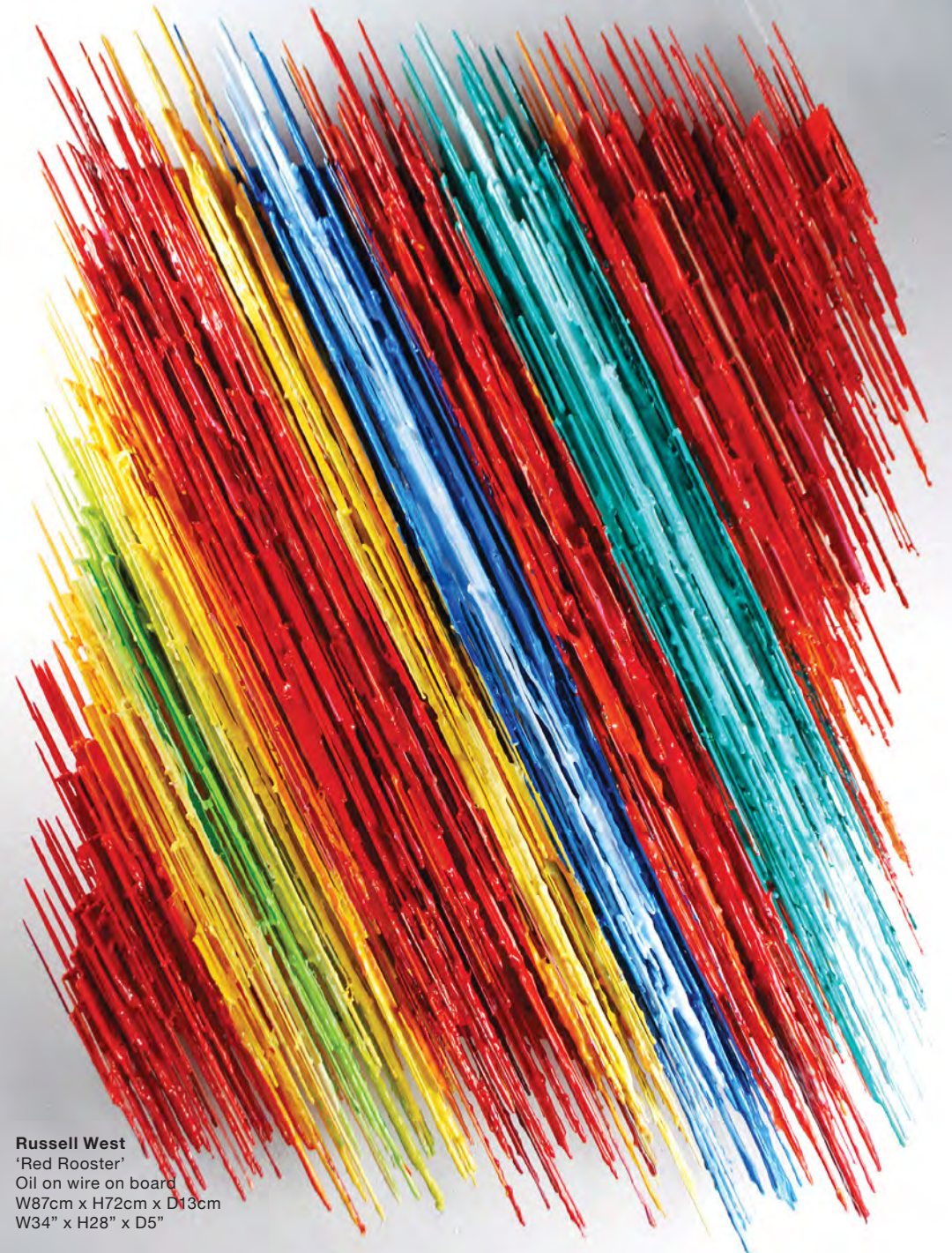


Russell West
Little Boxes XXXV
Oil on wire on board
W47 x H70 x D12cm
(Mount 55cm x 77cm)
W18" x H28 x D5"
(Mount 22" x 30")

nick@woolffgallery.co.uk



Russell West, 'Rat Run', Oil on wire on board on a white wood mount
W62cm x H62cm / W24.5" x H24.5"



Russell West
'Red Rooster'
Oil on wire on board
W87cm x H72cm x D13cm
W34" x H28" x D5"

nick@woolffgallery.co.uk

Graeme Purdy

Wildlife photographer, Graeme Purdy, has spent decades studying and photographing wild animals in different locations around the globe. But, for the first time, 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.

“‘EIGHT FEET’, provides a unique and intimate insight into the lives of some of the world's most iconic wild animals. This type of photography is challenging, unpredictable and rarely seen. I feel extremely honoured to have been able to gain enough of the animal's trust in order to photograph from inside their world. Being so close to each of the animals was thrilling but I remained deeply respectful of them at all times. First and foremost, I am extremely passionate about animal welfare and conservation. It is my hope that through my photography, and sales of the book, that people can enjoy these wonderful animals for years to come. Supporting the work of National Park Rescue in tackling the chronic demise of wildlife through poaching, is a major motivation with my ongoing work.” GRAEME PURDY

Woolff Gallery is absolutely delighted to present this fantastic collection of artworks. These unique images capture the energy of these noble animals in a way that is very rarely seen. Classically printed in Black and White, and beautifully presented, these timeless images are in keeping with the majesty and integrity of Purdy's inquisitive subjects. Graeme Purdy's most recent trip has been to Alaska to photograph grizzly bears fishing for salmon from the fishes' perspective using a special underwater camera housing – an escapade which will involve he and his guide spending a week in an isolated forest with only an electric fence around their camp site as protection from their potentially deadly subjects.

In Purdy's book 'EIGHT FEET' each portrait is accompanied with its own story, as Graeme explains: “It was not my original intention to provide a narrative for each image, but it felt such an injustice to try and present these animals stories with only an image. I felt these animals deserved more”.

Graeme spent a period of 18 months on the 'EIGHT FEET' project, including a number of months on location in East Africa. Graeme also invested a considerable amount of time in his home town of London trialling and perfecting his remote shooting approach. He admits that he greatly underestimated all the complexities of remote shooting and close work field craft. No people or animals were hurt during this project, but Graeme's equipment was less fortunate particularly when working with lions, buffalos and leopards!

Graeme Purdy's stunning photographs capture the magnificence of these majestic wild animals. Extended periods of time were spent building sufficient trust with the animals, and the result allows us to glimpse into their individual characters and personalities

nick@woolffgallery.co.uk



nick@woolffgallery.co.uk

MEGA STAG

Purdy's project started close to home with the famous Red Deer in Richmond Park, London. As he experimented with different remote camera options, he started to understand deer behaviour from a new perspective. He spent over 50 days shooting the deer and at times his objective of up-close-and-personal with the biggest of stags seemed impossible.

This image is called 'Mega Stag' as it is these mature deer in their prime that boast such impressively large antlers. They are not as aggressive as some of the younger deer, but they are often aloof and difficult to approach. This Mega Stag did not fit the mould. His stance and the threatening angle of his antlers is his way of saying that he means business and has no intention of backing down. There was enough time to take the shot

Graeme Purdy,
'MEGA STAG',
Archival C-Type print with
protective face mount
125 x 160cm (framed)
52 x 72" (approx)



Graeme Purdy, 'POKER FACE', Archival C-Type print with protective face mount,
152.4 x 100cm / 60" x 39.5" (print size) 160cm x 110cm / 63" x 43"(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'.



Graeme Purdy, 'ONE HIPPO', Archival C-Type print with protective face mount,
152.4 x 100cm / 60" x 39.5" (print size) 160cm x 110cm / 63" x 43"(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.

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.

Turner lives and works in Eugene, Oregon. His work can be found in public and private collections around the world.



nick@woolffgallery.co.uk

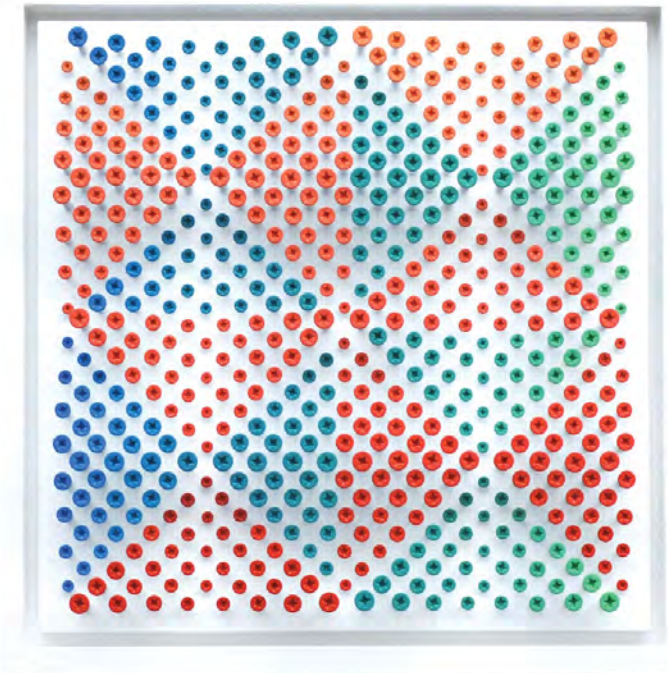
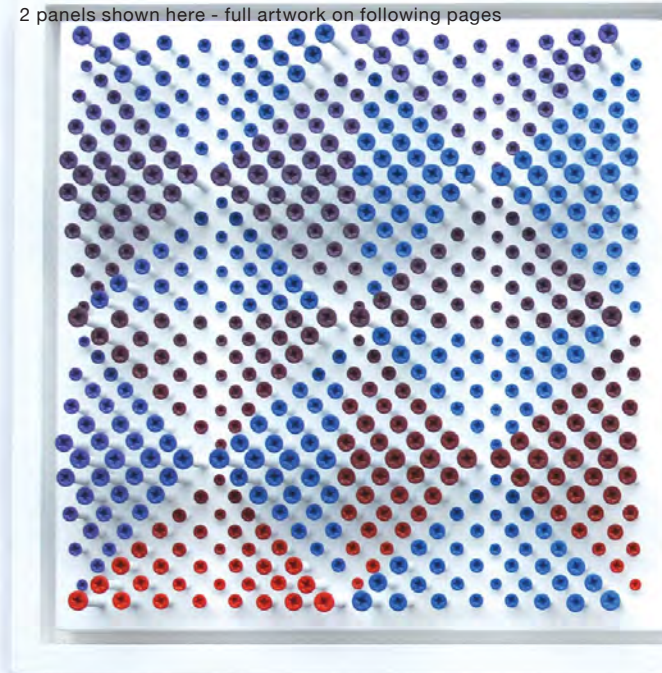
Jack Tanner

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.

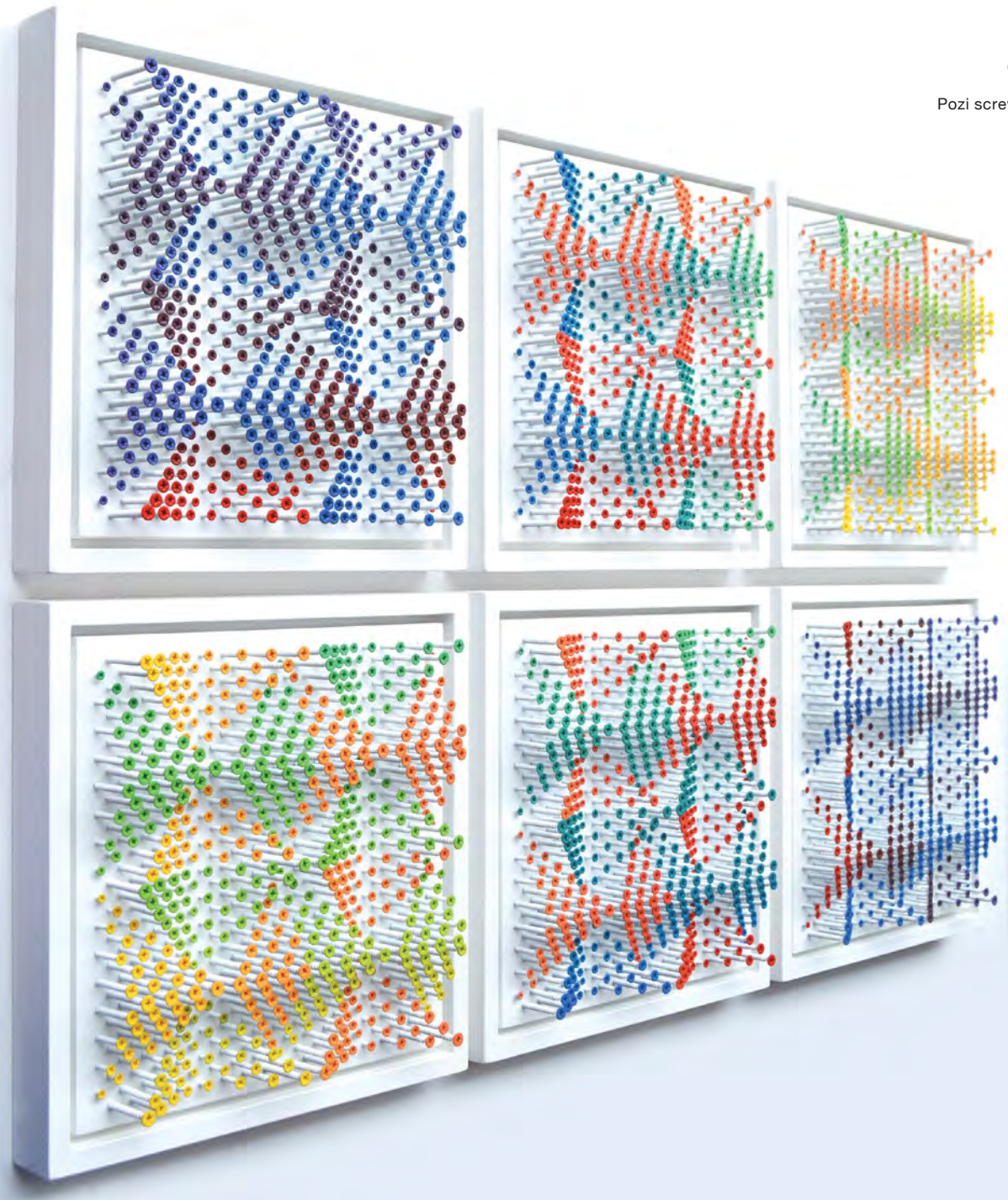
Through the use of everyday hardware such as wood-screws, combined with spray paint or oils, Tanner's optical explorations display an elegant and fascinating movement of physical form and colour. Tanner's artworks appear to shift before the eye, changing in their appearance depending on the angle by 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, Tanner's 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 this catalogue and at Context Art Miami 2019 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.

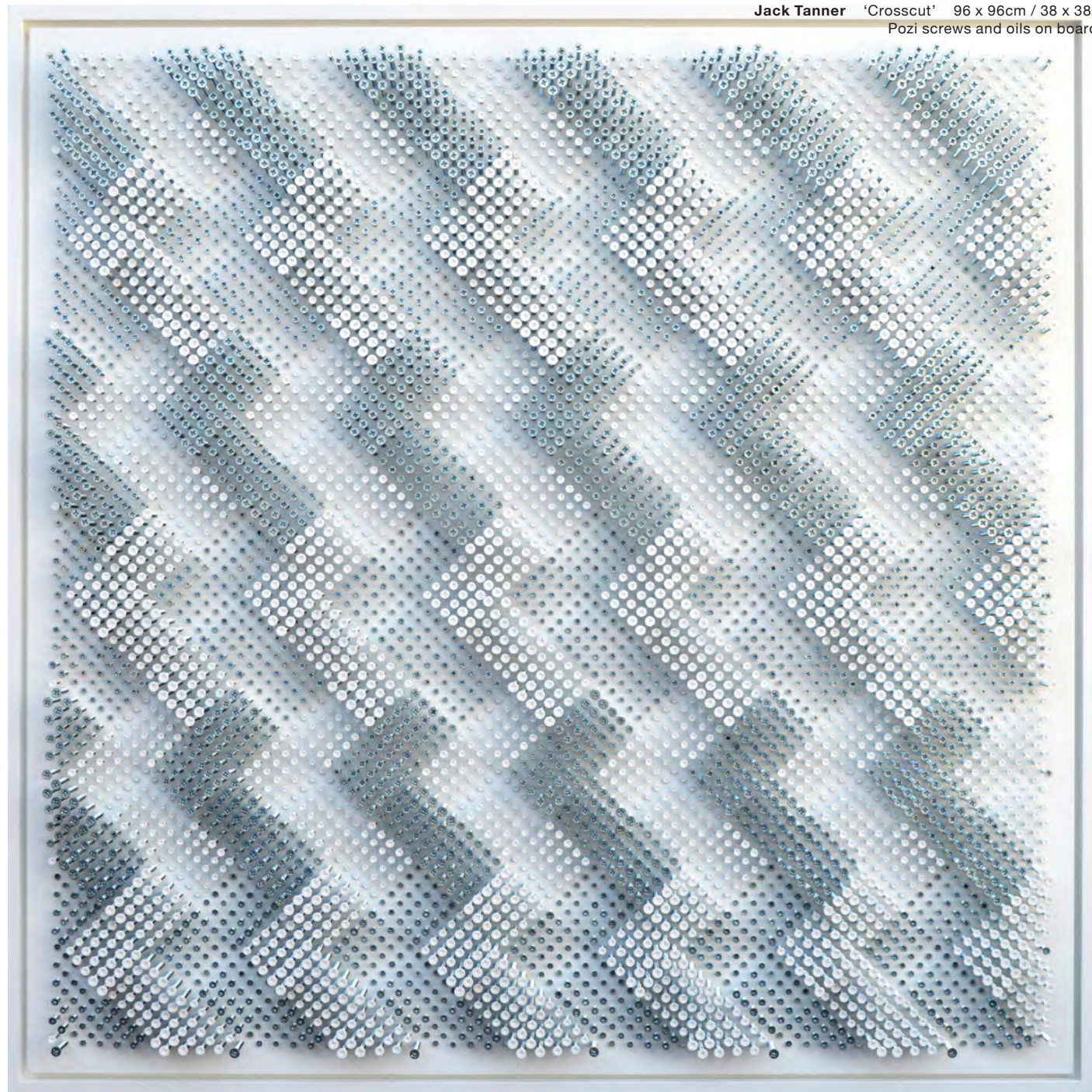
Jack Tanner 'Folded series' 34 x 34cm each
2 panels shown here - full artwork on following pages



nick@woolffgallery.co.uk



Jack Tanner
'Folded series'
(6 x separate panels)
34 x 34cm each
Pozi screws and oils on board



Jack Tanner 'Crosscut' 96 x 96cm / 38 x 38"
Pozi screws and oils on board

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, 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.

We are thrilled to have a selection of works from this paintbrushes series. 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 material giving classic artworks a stunning new dimension.

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), however, we feel that this preparation 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, he is a contemporary artist set for big things.



nick@woolffgallery.co.uk

Finn Stone
'Girl with dots'
63.5 x 85cm / 25 x 33"
Paintbrush assemblage
with paint





nick@woolffgallery.co.uk

Finn Stone
'Monkey Business'
64 x 89cm / 25 x 35"
Paintbrush assemblage
with paint



Finn Stone
Girl with red brush
54.5 x 73cm / 21.5" x 29" (approx)
Found paintbrushes assemblage

nick@woolffgallery.co.uk



Finn Stone
Girl with dots
63.5 x 85cm / 25" x 33" (approx)
Found paintbrushes assemblage

nick@woolffgallery.co.uk



Finn Stone
"Van Gogh"
100 x 125cm / 39 x 60"
Paintbrushes assemblage with paint

nick@woolffgallery.co.uk

Susila Bailey-Bond

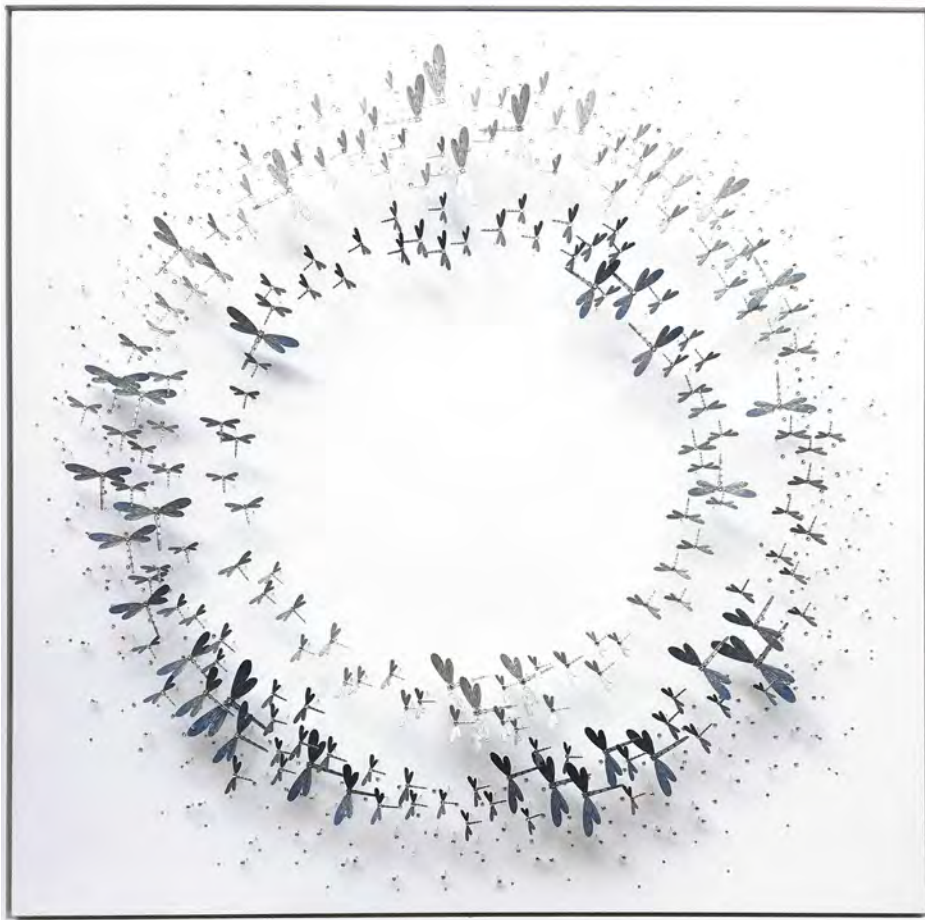
Susila Bailey-Bond was born in Leeds (1972) to bohemian parents who moved between the Welsh mountains, Suffolk, India and many points in between. Her work emerges between design, sculptural collage, and mixed media graphic art which is obscured by the insertion of thousands of tiny clear tubes, it is 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 and joyful artwork.

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, 'Together',
7 x 37 x 2" / 93 x 93 x 7cm
300gsm papercut dragonflies with
Swarovski crystals wire on board
inside plexiglass case

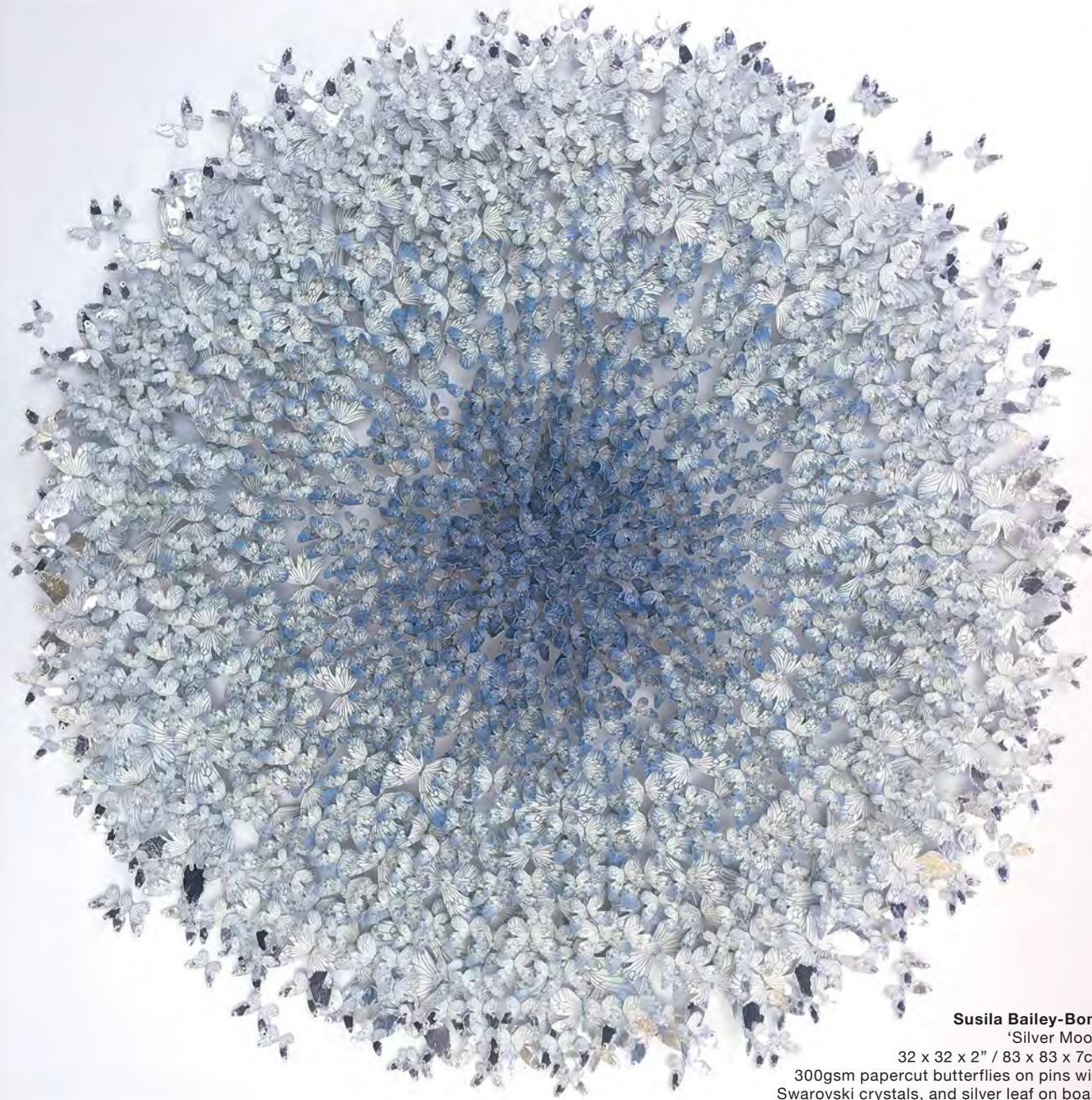


nick@woolffgallery.co.uk

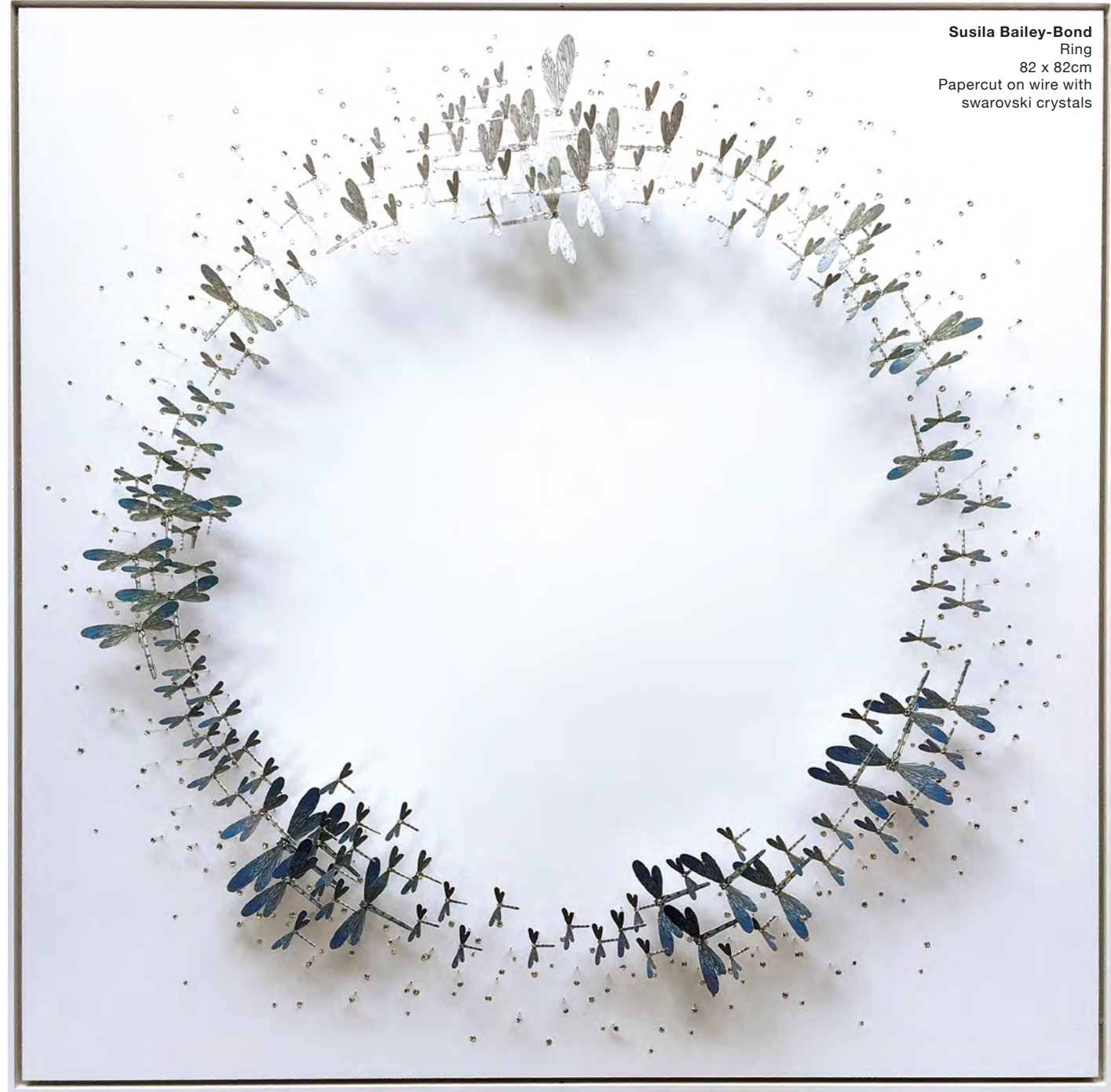


Susila Bailey-Bond
'Silver lining'
40 x 40 x 2" / 102 x 102 x 7cm
300gsm papercut dragonflies with 100's of
Swarovski crystals, glue & wire on board
inside plexiglass case

nick@woolffgallery.co.uk



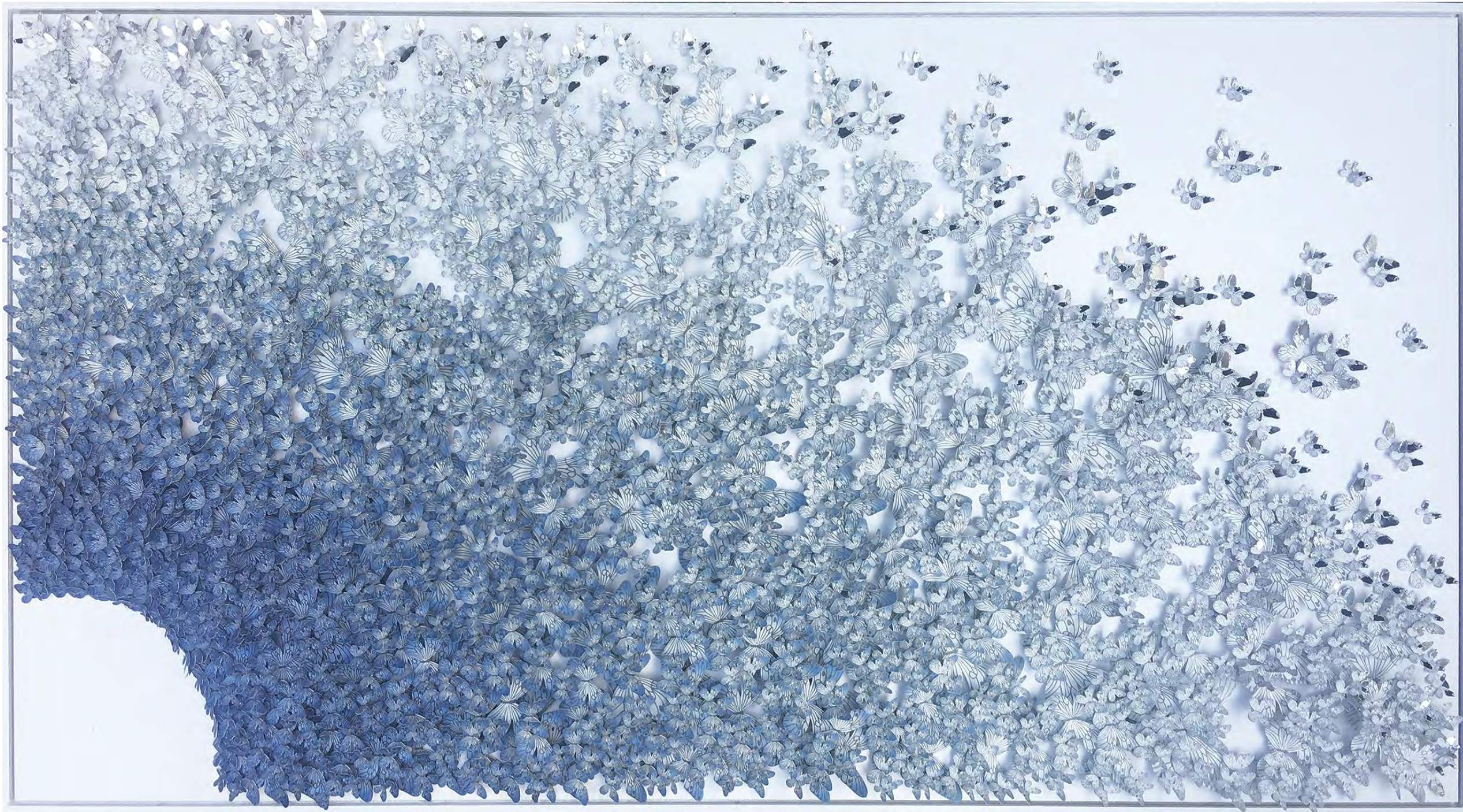
Susila Bailey-Bond
‘Silver Moon’
32 x 32 x 2” / 83 x 83 x 7cm
300gsm papercut butterflies on pins with
Swarovski crystals, and silver leaf on board
inside plexiglass case



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



Susila Bailey-Bond
'Flowerbombs'
82 x 162 x 8cm / 28 x 64"
Papercut flowers printed onto
300gsm watercolour paper on
individual wires, drilled onto
wooden board
Inside plexiglass case



Susila Bailey-Bond
‘Silver Shadow’
82 x 162 x 8cm / 28 x 64”
Papercut butterflies printed onto 300gsm
watercolour paper with silver leaf and
swarovski crystals, on wooden board
inside plexiglass case

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'
35 x 35"/90 x 90cm
Candy wrappers
on small shelves
in white box frame



Joanne Tinker, 'Please take your seat', 28 x 28" / 70 x 70cm
Luxury wine tops and champagne wires formed into small chairs. Inside white box frame



Joanne Tinker, 'Goblets', 37 x 37" / 90 x 90cm
Candy Wrappers formed into small goblets. Inside white box frame



TP Hardisty

With a cosmopolitan background that straddles art, sculpture, contemporary furniture and cutting edge design, and an entrepreneurial drive that has seen him build separate businesses both in London and New York, TP Hardisty has forged an exciting reputation as an international artist synonymous with the innovative use of colour, structure and reinvention.

Often described as the 'science of colour', his style is both visually and mentally stimulating; a vivid kaleidoscope of patterns, images, phrases and structure that explores the subtlety and power of tones, shades and reflections. Bold, provocative and stimulating, TP Hardisty's core tenet of creatively reinventing the 'everyday' has seen him quickly establish himself as one of the UK's most intriguing emerging talents, the pioneer of an expression that provides strong and compelling new perspectives to the obscure and the unseen, via the abstract transformation of everyday objects and observations.

TP Hardisty lives in France, on the borders of Geneva, Switzerland, and has his work represented in private collections and institutions across the globe, including the UK, USA, France, Switzerland, Canada, Australia, South Africa and the Philippines.

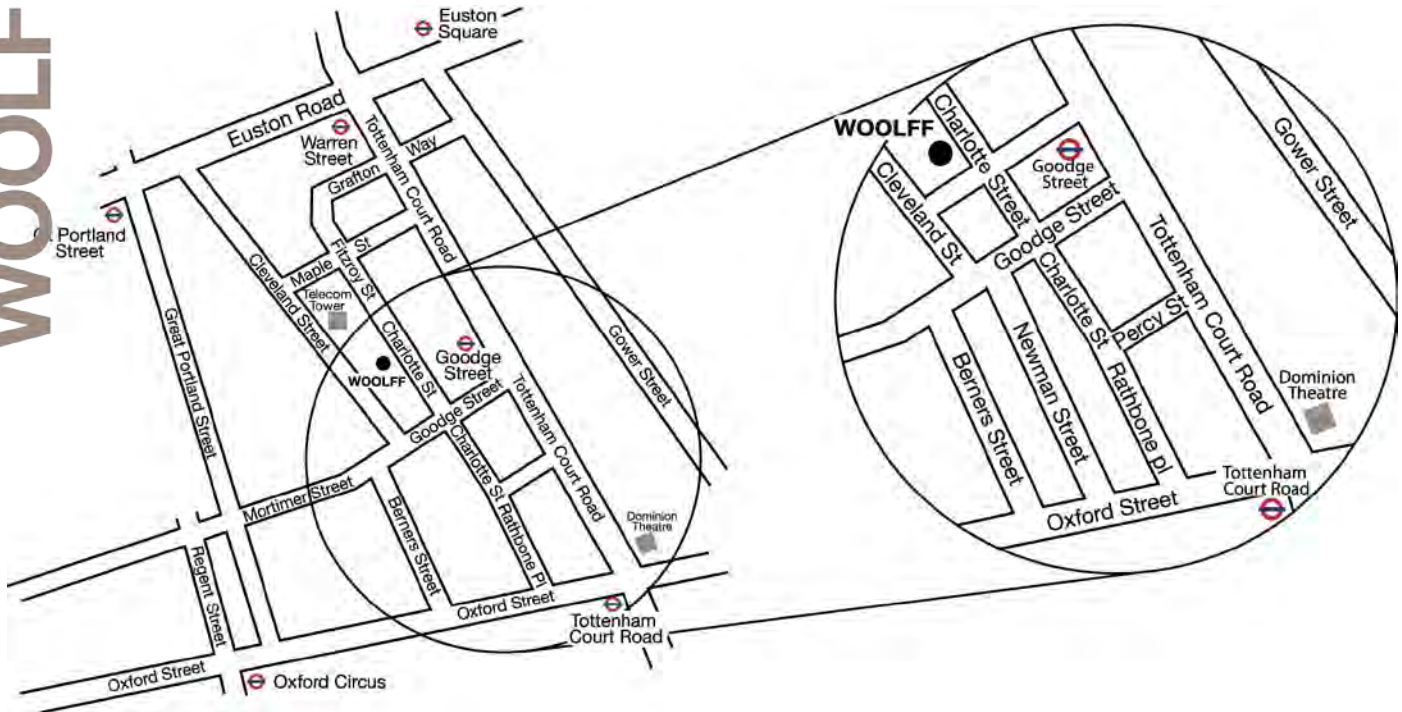


T.P Hardisty
'Robber Duck'
200 x 120cm / 39 x 48"
Mixed media / Rubber Ducks
Inside perspex case

Robber Duck T.P. Hardisty

WOOLFF

WOOLFF



WOOLFF gallery 89 Charlotte St London W1T 4PU T +44 (0) 207 631 0551 www.woolffgallery.co.uk info@woolffgallery.co.uk

nick@woolffgallery.co.uk