

SUMMER AT WOOLFF GALLERY

Presenting artwork by: Russell West, Joanne Tinker, Valeria Nascimento, Jack Tanner, Uri Dushi, Tommy Penton, Susila Bailey-Bond, Clay Sinclair, Pam Glew, Carol Peace & others.



WOOLFF

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RUSSELL WEST

“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’.

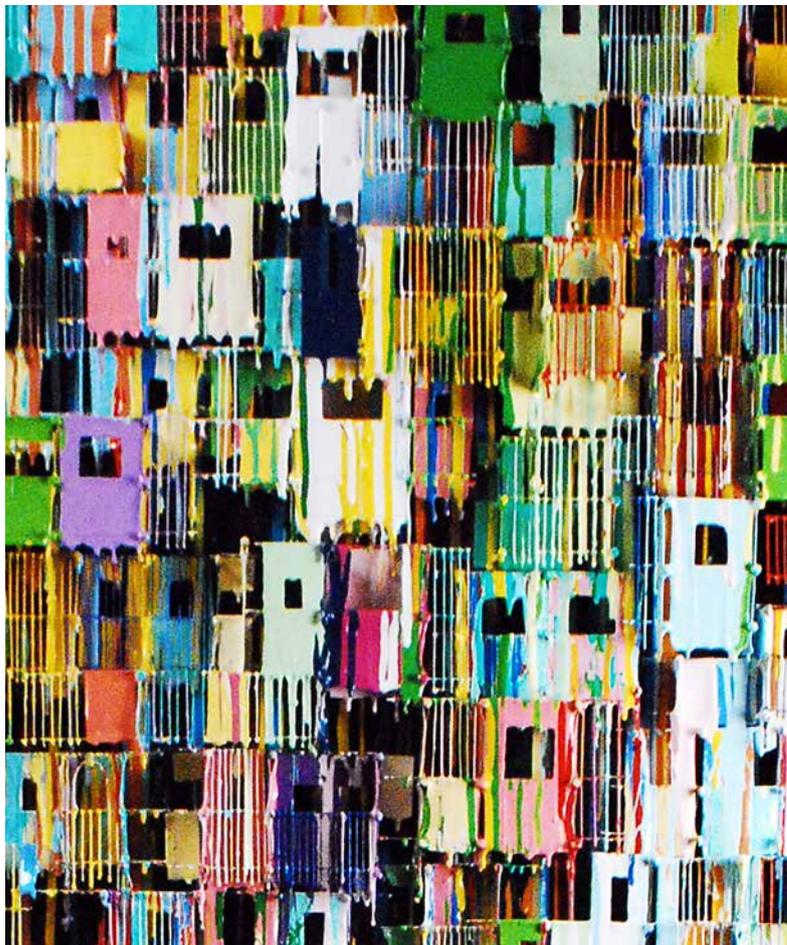
I find the complexity and patterns found in densely populated slums fascinating; I believe there is much to be learned from the layouts and mend-and-make-do technologies of the people that dwell within them. For example, there is a phenomenon known as a ‘desire line’ where unofficial paths emerge as 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 (b.Portsmouth 1964)





Russell West Odd Sock Monster
Oil on wire on board 210 x 110cm
(Detail above)





Russell West
Little Boxes VI
Oil on wire on board
50 x 88cm,



Russell West
Little Boxes VII
Oil on wire on board
50 x 66cm,



Russell West
Lingerie IX
Oil on wire on board
40 x 85cm



Russell West
'One Hundred and Eighty Apartments'
165 x 135 x 12cm
Oil on pins on board

JOANNE TINKER

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.

The materials used to create the artworks have been obsessively collected by the artist over the last 20 years, each and every foil carefully selected for its colour, shade, pattern, or image. This exhibition pushes the boundaries of the creative imagination in terms of re-use, & recycle and we promise that you will never view a discarded sweet wrapper in the same way again...!



“Since before I could pack my own school bag, I’ve been cramming ideas into shoe-boxes and pasting trinkets into notebooks held together with elastic bands. I suppose its creative hoarding really! But once at Art College, my extraordinary textiles teacher (Sue Lawty) told us that we could make anything out of the materials we found in our homes, backpacks and litter bins. And so, she gave flight to my stash of dusty butterflies and desiccated paperclips!

Consequently, my work is heavily influenced by the concept of recycling; transforming metal bottle tops, acupuncture tubes, confectionary wrapping, and aluminium cans into something precious, something special. The use of chocolate foil wrappings remains a constant in my work - not because of my love of chocolate - but rather my wholehearted appreciation of the material's colour, texture, delicacy and strength. Simply, I unwrap one form and recreate another. And then repeat. And repeat.

As many collections are categorised by forms of repetition, so my collections are characterised by the replication of multiples and miniatures, blending my childhood fascinations with deliberated uniformity”.

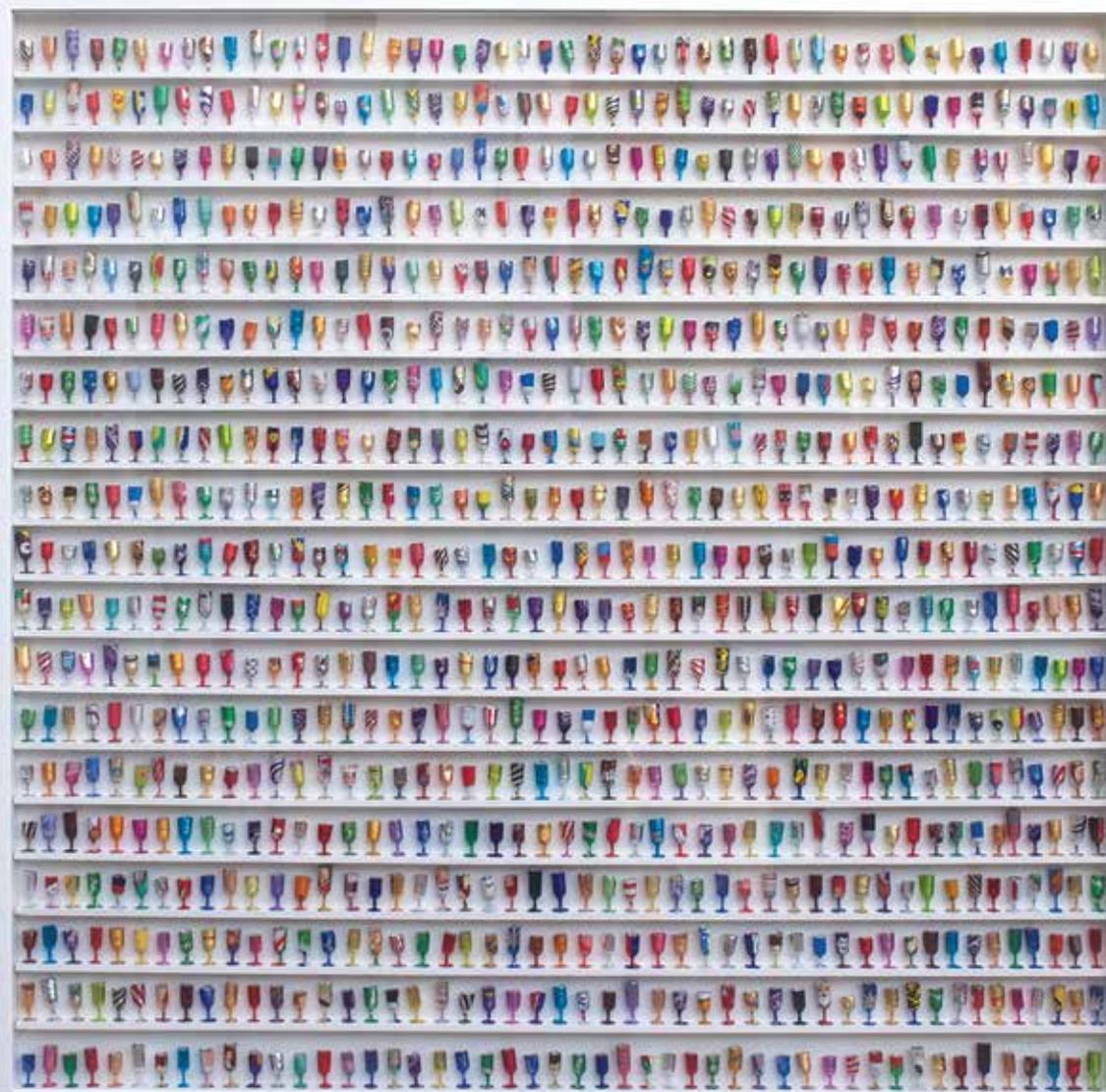
JOANNE TINKER



Joanne Tinker Goblet selection
Sweet wrappers 200 x 120cm



Joanne Tinker
Please take your seat
luxury wine tops
80 x 80cm



Joanne Tinker
Goblets
Sweet wrappers
100 x 100cm

VALERIA NASCIMENTO

Valéria Nascimento was born in Brazil (1962) and spent her childhood on a 'quinta'. Valeria's early life gave rise to an affection and fascination with natural forms, and a taste for manipulating organic materials which ultimately inspired the elegant, whisper-thin ceramics that she creates today.

Initially trained as an architect, Nascimento had always been fascinated by ceramics. Although architecture was her main occupation, she also worked as a ceramic artist in Brazil throughout the 1990's, experimenting in various ways with clay but being instinctively drawn towards, and pioneering the use of displaying ceramics on the wall as part of the decor of a space. She re-located to London in 1999 where she became a full-time ceramicist and has been represented by the Woolff Gallery since 2007.

Nascimento's architectural training re-appears now through her understanding of space and volume within her work, and where her presentation of individual elements and tiny porcelain pieces are used to create large scale works and installations, often resembling beautiful organic and natural structures.

"Valéria has broken new ground at various points in her career as a ceramic artist. Her training as an architect has no doubt contributed to her exciting use of space and the relationship between her work and its setting, she was among the first to specialise in porcelain sculptural wall pieces and installations". Lindsey Brown - Curator

Valeria has recently completed large scale commissioned works for Tiffany & Co in the UK, Canada, and the USA, as well as Bucherer in France and Germany, and Skye Gyngell's new restaurant 'Spring', which is located in London's Somerset House.

Artist Statement

Nature, fragility, weightlessness, and repetition are all key elements that inspire me to explore and shape porcelain with spontaneity, hereby creating new organic forms that are inspired by the natural world. I am fascinated by the concept of multiples and the possibilities that this offers me to work with an extensive range of scale.

These pieces are from a collection of works entitled 'Elements', a collection developed entirely from found fragments of nature. The concept of 'Multiples', helps to explore an extensive range of scale through my organic compositions.





Valeria Nascimnto

Bloom

Porcelain

90 x 190cm

Valeria Nascimento
Blossoming
Porcelain
80 x 80cm

(Image actually 100 x 100cm,
this size can be commissioned,
although 80 x 80cm is available).





Valeria Nascimento
Coral
Porcelain
60 x 80cm

URI DUSHY

Uri Dushy age 51 was born and lives in Tel-Aviv.

An established Israeli multidisciplinary artist, his public sculptures adorn the streets of numerous cities in Israel. His artworks are exhibited in galleries and museums worldwide and sold to private and corporate collections.

In his 3 dimensional metal artworks, Dushy's sculptures appear to be floating on the wall interacting with shadow and light. His figures are presented in various situations- in hasty motion or calm, emphasizing various states of mind. The narrative background alternates between locations. During rush hour, figures are racing against time, in pastoral settings nature is accessible and the tempo of life leisurely.

The animation-like movement, which advances along the sculpture's space, presents an unfolding story. Each story unfolds as a freeze of frames in the process of motion, examining with grace and forgiveness the mood of the figures and the environment's influence on them.

Uri Dushy's artwork has been exhibited globally and he has public art projects throiughour Israel: Jerusalem, Haifa, Raanana, Holon, Givataim, Beer Sheba, Modiin, Petach Tikva, Ein Sarid, Hadera, Ganei Tikva, Kochav Yair, Ashkelon, Rishon Lezion,

Uri Dushy
Peaceful Day3 layered, hand painted wall-
sculpture
30 x 120 x 10cm





Uri Dushy
Utopian views
3 layered, hand painted wall-sculpture
50 x 130 x 10cm



Uri Dushy
Running up
3 layered, hand painted wall-sculpture
120 x 64 x 10cm

Uri Dushy

Reading in the Park

3 layered, hand painted wall-sculpture

66 x 120 x 10cm





Uri Dushy
Day in the Park
3 layered, hand painted wall-sculpture
66 x 130 x 10cm

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 revealed through an abstract visual dialogue. Using a variety of materials (in this case re-purposed pozi screws), Tanner creates these optical explorations which combine both the movement of physical form and colour.

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

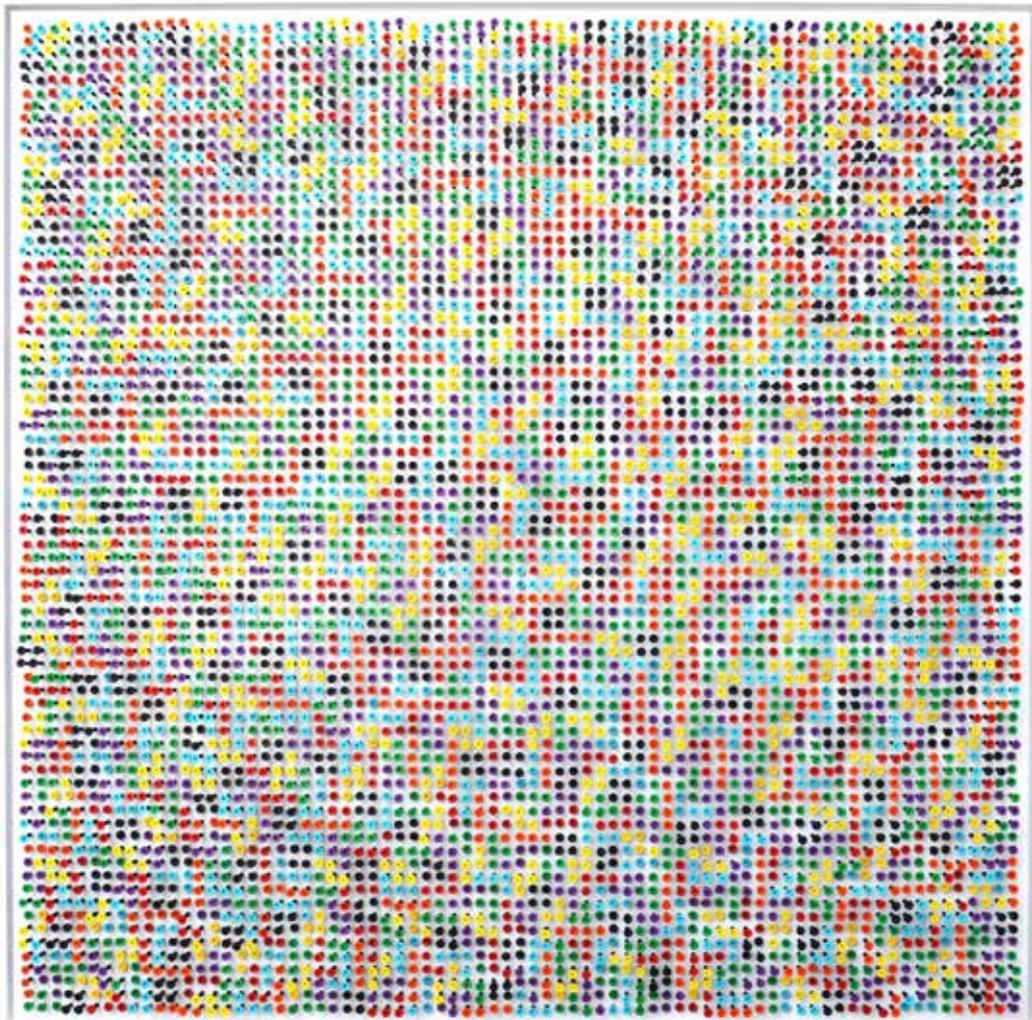
The element of play present within the production process is coherent with the incorporation of wit in the titles of certain pieces. Often sitting between two and three-dimensional forms, the constructions frequently enforce an active response from the viewer, with perception being a focal point of the 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 & Hampstead, London, Art London
2015 Woolff Gallery Ffound show
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 'CMYK' 64 x 64cm
Acrylic on pozi screws and board



Jack Tanner
'Level Up'
96 x 96cm
Acrylic on pozi screws and board



Jack Tanner
'Crossing Paths' (detail opposite)
96 x 96cm
Acrylic on pozi screws and board



Jack Tanner
'Trail' (side view opposite)
96 x 96cm
Acrylic on pozi screws and board

TOMMY PENTON

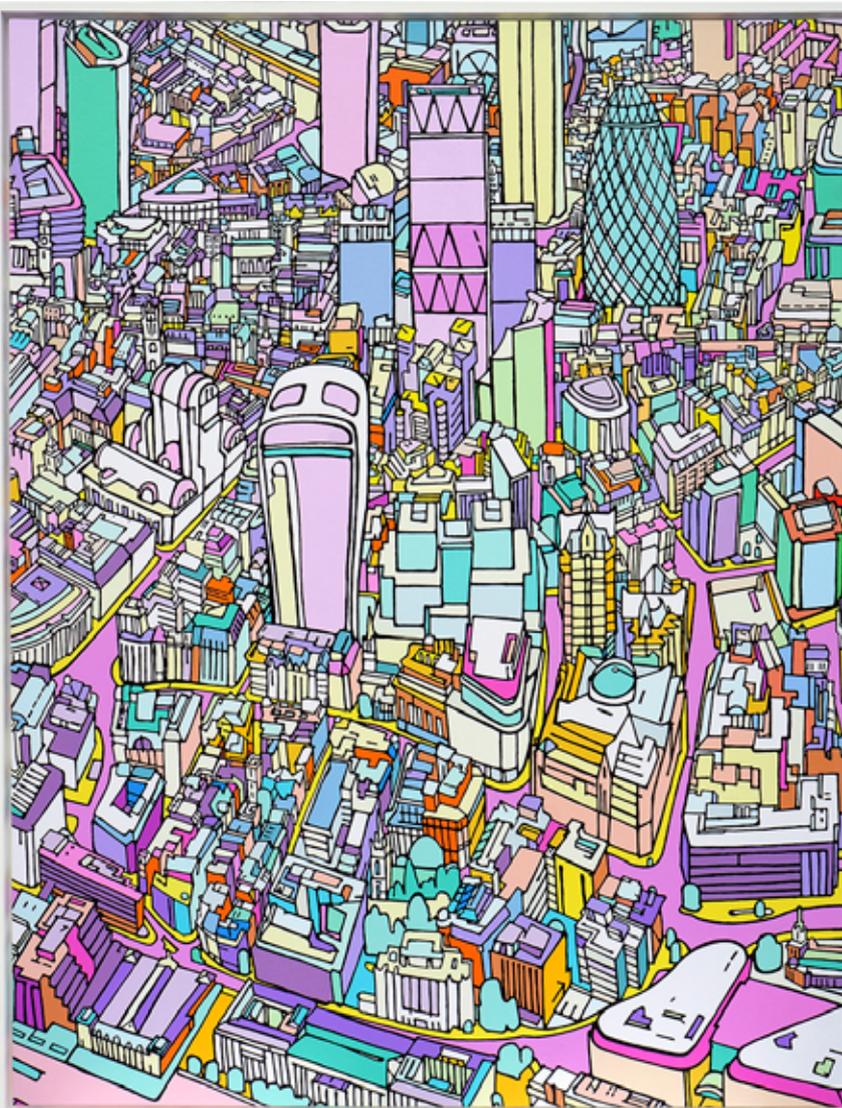
London based artist Tommy Penton is best known for his strong fluid line work. Vibrant graphic scenes eschew reality by playfully manipulating the perspective. Working in pencil, pen, acrylic and enamel paint. Projects range from a series of six by two metre large canvas paintings for PricewaterhouseCooper to his graphic novel Tate to Tate, published by Random House, which depicts 'An illustrated walk along the South Bank' in his fresh and humorous style.

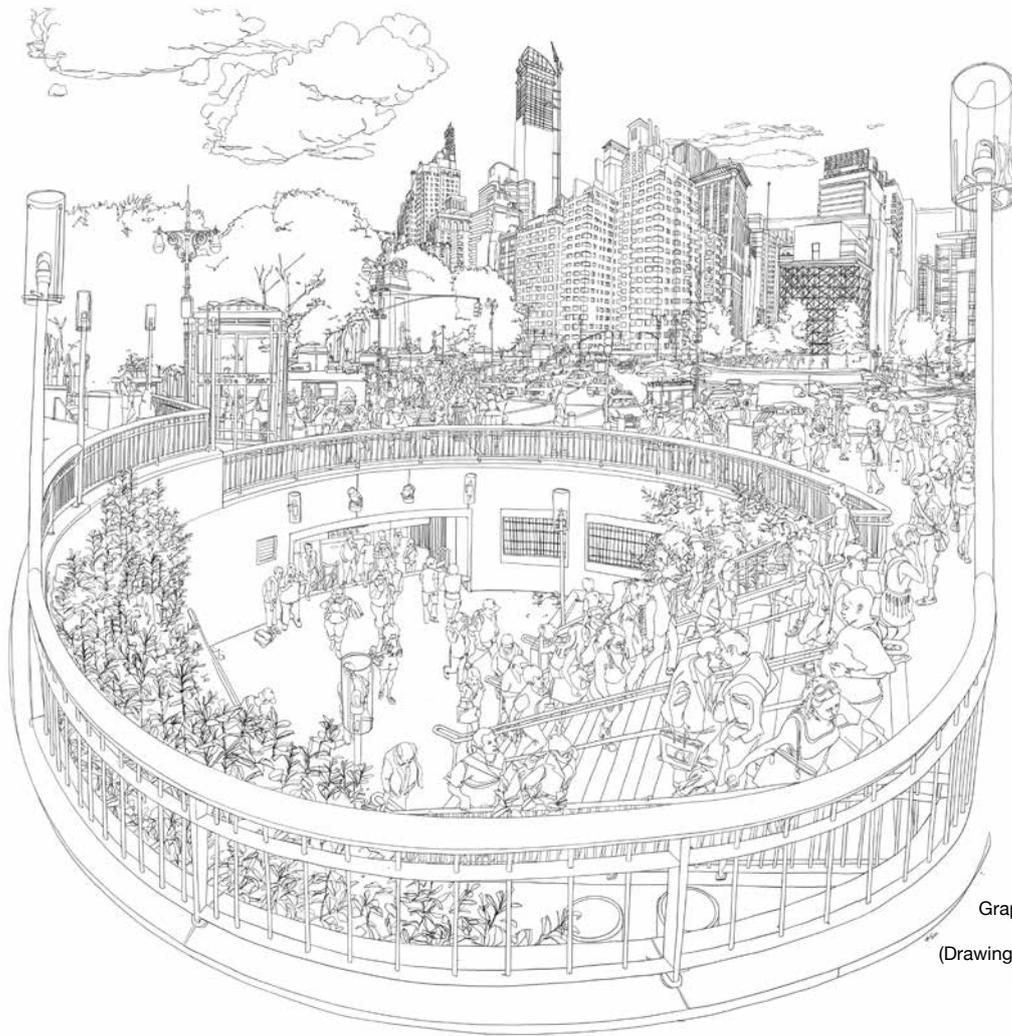
Past work includes album covers, posters and international advertising campaigns within the music industry for artists including Babushambles, Röyksopp, Mercury Rev, New Order and Underworld among others.

In 2014 Tommy collaborated with fashion group Orlebar Brown designing four cityscapes for the OB Limited Edition. This included live art work in Paris and for London Fashion Week. Towards the end of the year he was also short-listed for Crossrail's 'Artist-in-Residence' scheme and took part in the group show Tunnel Visions.

The artworks show immense detail which cannot be fully appreciated in the images on our website - please contact the gallery for detail images of these artworks.

Tommy Penton
Tessellated Square Mile
Oil paint with enamel
101 x 131cm





Tommy Penton
Columbus Circle, Manhattan
Graphite on 170gsm Firenze Paper,
95 x 99cm (unframed)
(Drawing is at Columbus Circle between
Broadway & Central Park West)



Tommy Penton
Chinatown, New York
Graphite on 170gsm Firenze Paper,
169cmx65cm (unframed)
(Drawing is at Eldridge St and E Broadway
on Manhattan Bridge)



Tommy Penton
Guggenhiem, New York
Graphite on 170gsm Firenze Paper,
67 x 83.5cm (unframed)

SUSILA BAILEY-BOND

Susila Bailey-Bond was born in Leeds (1972) to bohemian, peripatetic 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

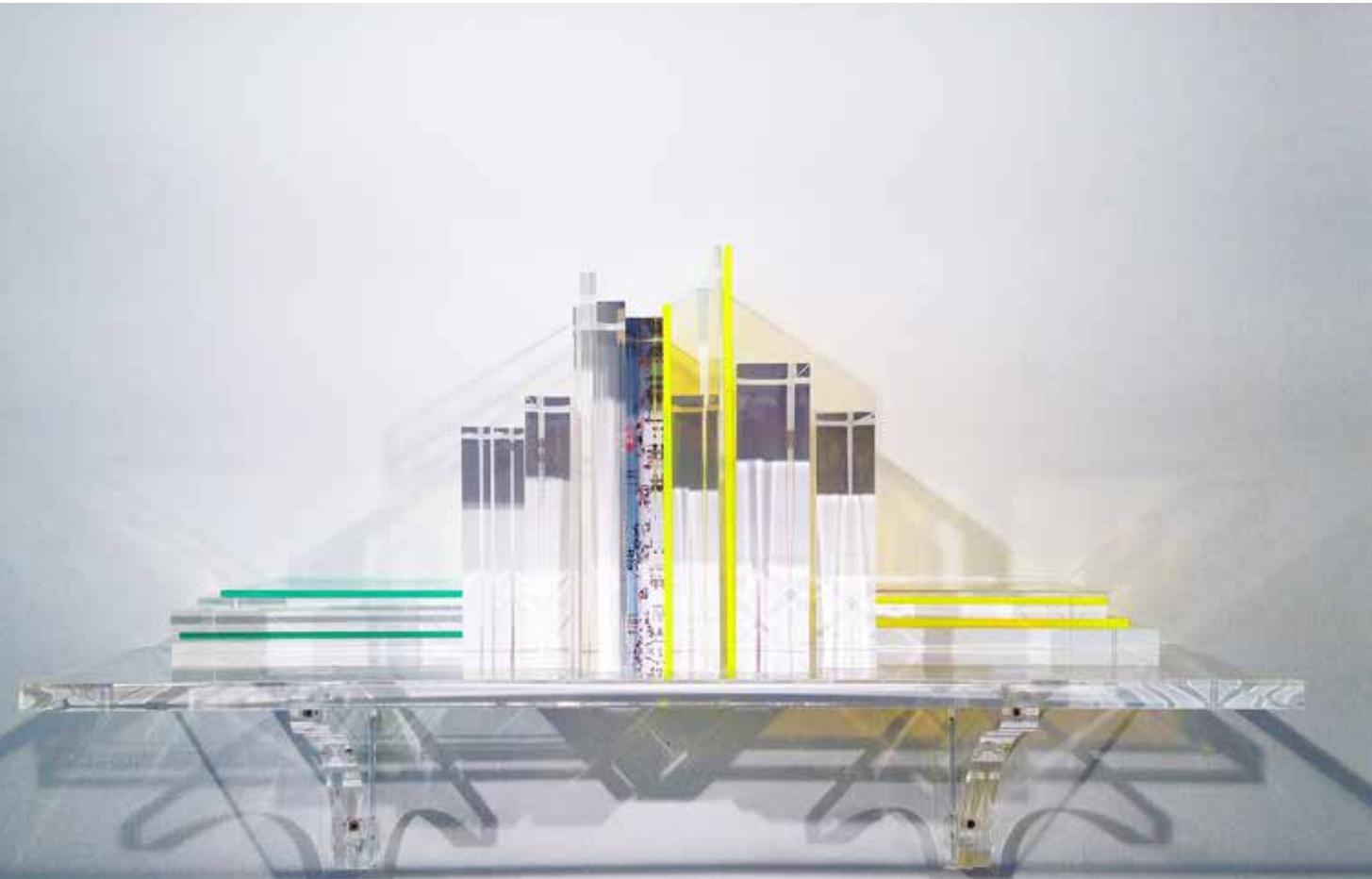
In Bailey-Bond's paper cut works we are presented with a celebration of colour and pattern as decorative repeated forms of butterflies and spots swarm and drip in all directions - forms indicating a sense of transience and joy, icons such as flowers, leaves, and dragonflies all culminate in nests of 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 hand-crafting to create elaborately detailed artwork that is unapologetically joyful.

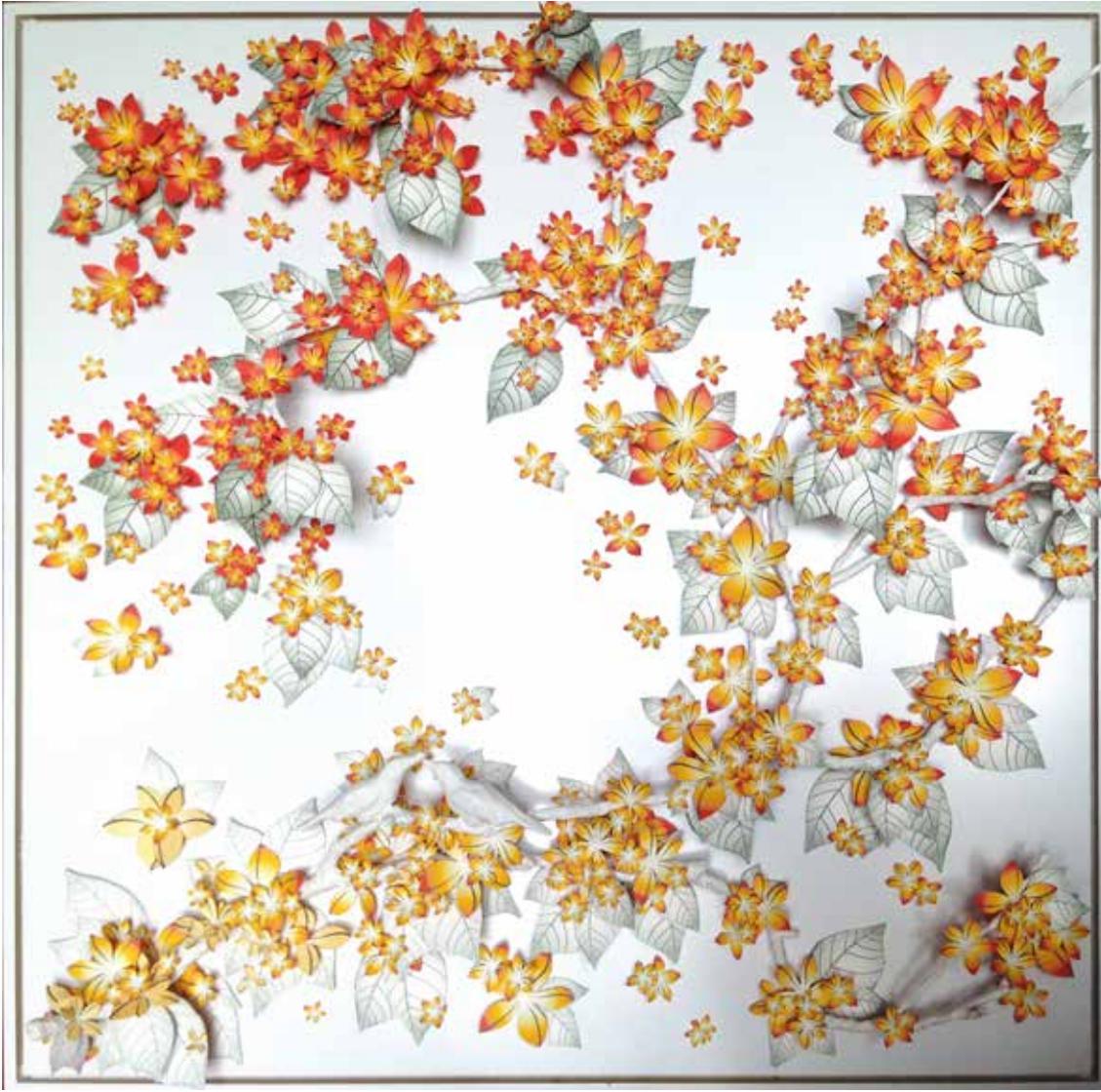
In the remarkable mixed-media tubes series there is an unmistakable kitsch to the bright colours. Here artificial landscapes and scenes are presented - their graphic boldness only revealed when one observes the artwork face-on. When viewing these artworks from other angles a delicate subtlety and softness is apparent.

Since being first shown at the Woolff Gallery in 2008 Susila's work has been widely exhibited at major art fairs in London, Miami, Chicago, New York, and Toronto, her work has also been exhibited in The Netherlands, Belgium, France, and Germany. 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 can be seen in the images below. Susila's artwork was included in the book 'Papercraft II', published by Gestalten, and has also been featured in numerous online magazines, blogs and reviews. Bailey-Bond's artwork can be found in private collections internationally.





Susila Bailey-Bond
Lightness
Persepx and paper
45 x 80 x 20cm



Susila Bailey-Bond
Love Birds
Papercut with swarovski
82 x 82cm



Susila Bailey-Bond
LOVE

Fabric flowers on wood, with LED's
150 x 140 x 15cm



Susila Bailey-Bond
Tree of life
Papercut with Swarovski crystal
52 x 52cm

CLAY SINCLAIR

Sinclair (b.1968) paints 'backwards', directly onto the reverse side of Perspex (or Plexiglass) giving his work of bright and strongly contrasting colours a luminous appearance. Often starting from pastiches of classic works, he incorporates provocative textual elements that use puns, flip old sayings on their head, or offer unexpected answers to rhetorical questions in order to challenge perceived orthodoxies. Others make heavy use of masking and scalpel work to form dense areas of vivid, alternating colour. Sinclair's work – declared Best in Show by the Chicago Sun Times – is available as limited edition cards from museums such as the V&A. Original works and signed prints by Sinclair are available from the Woolff Gallery, which has represented Sinclair since 2010.

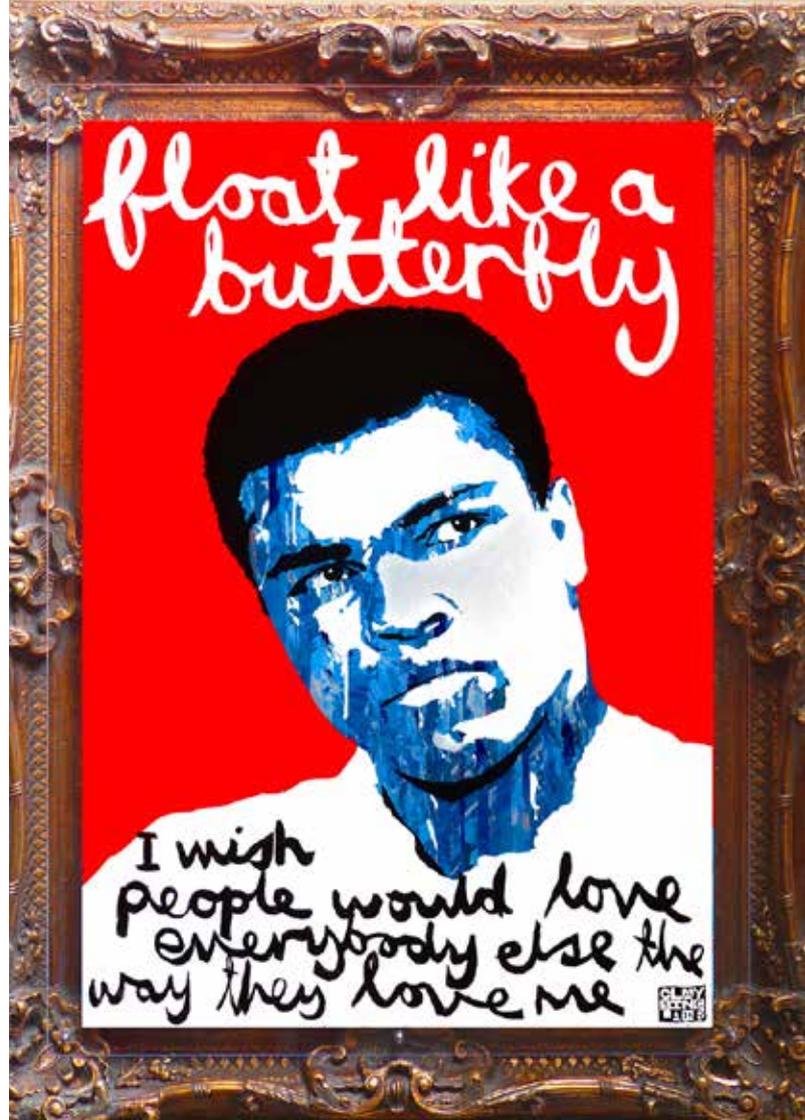
Although the son of an accomplished artist, Sinclair did not begin painting until after moving to Britain from his native New Zealand in 1996, turning to art as a creative outlet while working as a civil engineer on London construction sites. Following the birth of his second child in 2004 he took his family to New Zealand for six months where he began to develop his signature style. Back in London he self-started his career by selling work at artist-led art fairs and private shows.

Sinclair's humorous, playful and gently mocking work reflect human and societal concerns regarding our relationships to one another and themes of wealth, power, and ego. Works by Lichtenstein, Hirst, Klimt, Da Vinci, Picasso and Michaelangelo and images of celebrities from Barack Obama to Elizabeth Taylor have all formed the basis for his paintings, subverted through cartoonish imagery and textual puns. Sinclair's latest exhibition at the Woolff Gallery was based around the theme of 'Utopia', and explored the concept of living in a and unified peaceful world.

Sinclair lives and works in Stroud, UK.

Clay Sinclair
Butterfly

Reverse painted on perspex
125 x 100cm





Clay Sinclair
Time
Reverse painted on perspex
125 x 100cm

PAM GLEW

Pam Glew, born in 1978, is a well-established, contemporary British artist, best known for her highly skilled and unique bleaching technique on fabric, vintage flags, and handmade vintage quilts.

Glew started producing artwork using textiles as a canvas around 2005. Through her unique process she creates captivating portraits and urban landscapes using dye and bleach, the visual emerging subtly from the darkness. Flags, quilts and brocade are used by the artist as she plays with our notion of icons, patriotism and the culture of heritage.

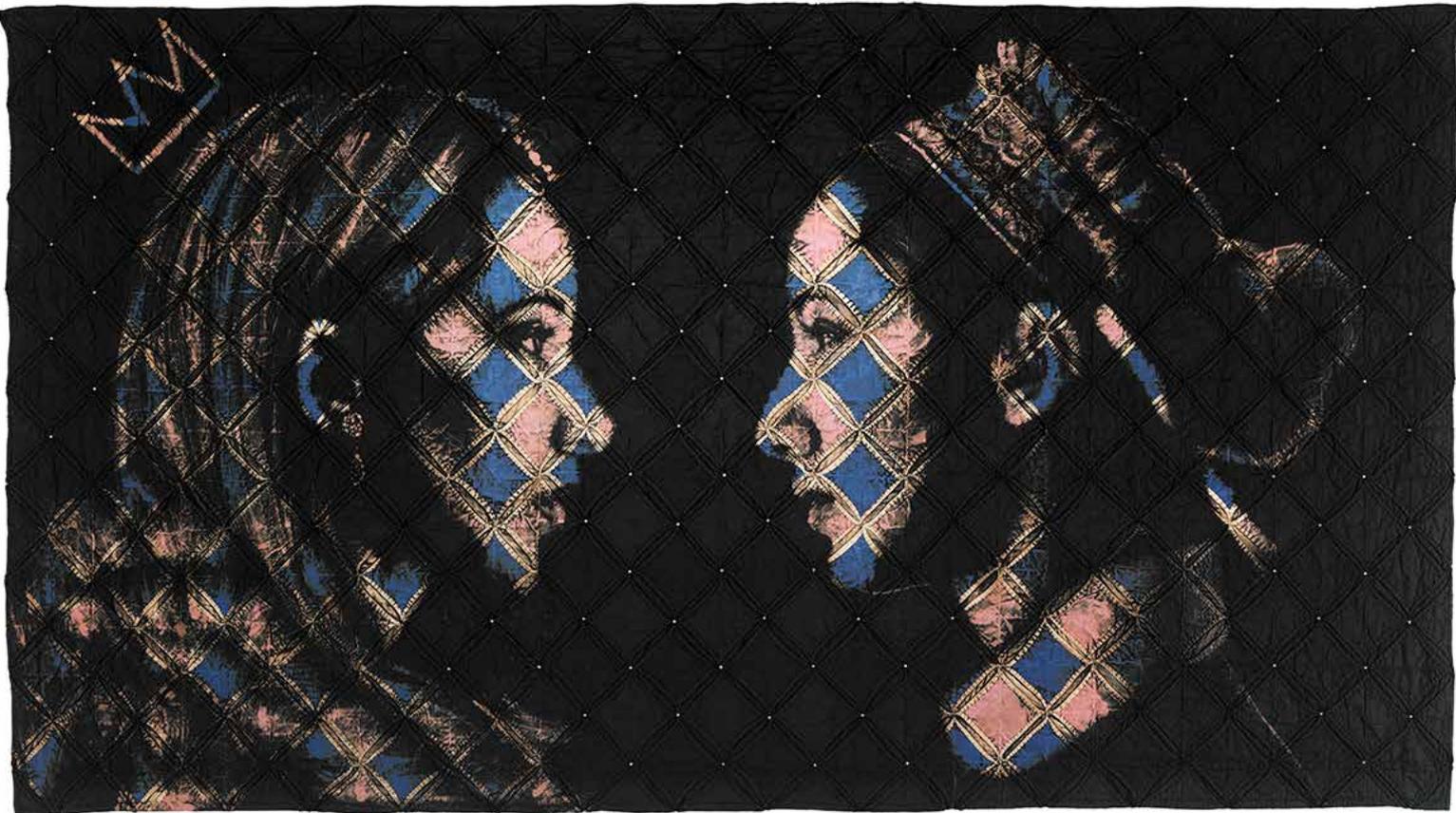
Glew has exhibited in numerous urban, traditional and site-specific exhibitions, alongside artists such as Damien Hirst, Tracy Emin and Peter Blake. She has shown in 9 major solo shows and over 100 group exhibitions in galleries, art-fairs and museums worldwide. Her work continues to be collected by art buyers globally and she is frequently commissioned by both large brands and private clients. Glew's work has featured in numerous magazines and newspaper articles, notably her artwork 'Afghan Girl', appeared on the front page of the 'Le Monde' Newspaper.

Glew is often commissioned by musicians, "Goldie has a large Jean-Michel Basquiat and Bill Wyman has a union jack I painted using Terry O'Neill's portrait of Jean Shrimpton and Terence Stamp". Glew has produced commissions for Armani, Ralph Lauren, MTV, Pepe Jeans, Red Bull, Wagamama, WB Games, and Microsoft.

Pam Glew

Brighton Morning
Bleaching technique on Union flag
113 x 80cm





Pam Glew
Sisters

Bleaching technique on vintage quilt with swarovski
89 x 166cm

CAROL PEACE

Carol Peace (b.1970) has been practising as a sculptor for nearly 25 years, during which time she has obtained numerous public commissions, including: 'Possibly' at Glyndebourne, and large-scale public sculptures in London, Bristol and Portishead. Her work is collected across the globe, including Hong Kong, Singapore, the USA, Canada, Barbados and throughout Europe. Closer to home Peace has had solo shows in London, The Netherlands, France, Spain, Athens and Zurich and has a permanent collection at the Dorchester.

Back in her studio she has explored new techniques who's 'plaster forms change shape with a speed of a drawing. In form there is a safety, a freedom to take risks. It's what 24 years of making does to you, there's a comfort there, a confidence in the history that enables you to push on into the new, to run so fast you can't sleep from the excitement of it all.' CAROL PEACE

But these new shapes also have the bright colours from her Barcelona's paintings that jump from the wall onto the new forms, the shapes echoing studies of flowers. There are recognisable Carol Peace forms in works such as 'Carpe Diem', and a new set of the infamous 'Block People' that could themselves be still life paintings

'A flurry of new techniques percolated every part of the studio with nasty plaster dust. But history has a habit of circulating up through time, invisible lines reach far back and far forward. While making Red Scarf I see an old friend and so 'Carpe Diem' comes along too. The history gives me strength as I run down hill, I do so on historically strong legs. And in my sketchbook I speak as if I am the sculpture and at the end of a long monologue, who's excited insanity I will spare you, I say 'What fun this is!'. CAROL PEACE



Flock, 28(h) x 22(w) x 12(d)cm, ed of 25, Iron Resin on wooden block



Hefted, 28(h) x 22(v) x 12(d)cm, ed of 25, Iron Resin on wooden block



No Secrets, 28(h) x 22(w) x 12(d)cm, ed of 25, Iron Resin on wooden block



Reading, 28(h) x 22(w) x 12(d)cm, ed of 25, Iron Resin on wooden block



The Proposal, 28(h) x 22(w) x 12(d)cm, ed of 25, Iron Resin on wooden block



Urchins, 28(h) x 22(w) x 12(d)cm, ed of 25, Iron Resin on wooden block



Carol Peace: Carpe Diem, 97(h) x 49(w) x 31(d)cm,
ed of 25, Bronze: £9,400, or Bronze Resin:



Carol Peace: Leaves, 43(h) x 42(w) x 32(d)cm,
ed of 25, Bronze Resin & Gold paint:

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