

Make

HAUSER & WIRTH
London

Press Release

Beyond Nature: Make Hauser & Wirth in London

20 May - 28 May 2022

Hauser & Wirth London

Opening reception: Thursday 19 May 2022



Make Hauser & Wirth is a destination for contemporary making and the crafted object, committed to showcasing the best emerging and established artist-makers in the UK and internationally. The gallery is a natural extension of Hauser & Wirth Somerset in the UK and the wider gallery ethos, embracing art, craft, gardens, food and architecture. In a special presentation by Make Hauser & Wirth, a collective of established artist-makers showcase, at Hauser & Wirth London, new and evolving notions of place and material investigation through an expressive response to nature and landscape.

Spanning disciplines from wood to ceramic, resin and textiles, the exhibition evokes the interconnected relationship between people, the natural environment and process. Works include the ceramic forms of Akiko Hirai alive with movement and surface texture; Marcin Rusak explores themes of ephemerality and beauty, preserving flora and organic materials encased within exquisite resin vessels and artworks; David Gates investigates the vernacular of the agricultural building through the form of the collecting cabinet and Katie Spragg creates porcelain sculptures that reveal the complex narratives between plants and humankind. Unique responses that attest to the diversity of contemporary craft practice. A bronze sculpture by artist Matthew Day Jackson entitled 'Hand' (2017) will also be on display in dialogue with the works in this exhibition. Further artist-makers in the presentation include Alexander deVol, Helen Carnac, Mark Reddy, Nic Webb and Sophie Rowley.

'This presentation in London shows our long-term dedication to artist-makers who have been at the core of our programme since its inception. We aim to celebrate the rich narratives and vision at the heart of contemporary craft practice, offering visitors a deep engagement with the handmade'.

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Jacqueline Moore, Director, Make Hauser & Wirth



Since launching in 2018 in Somerset, Make Hauser & Wirth has presented work by over eighty artist-makers, providing valuable insights into material-led processes and the rich narratives of their practices. In addition to a varied exhibition programme, Make hosts practical workshops, discussions and studio visits to expand learning and engagement with makers and global craft organisations.

About the artist-makers

For **Akiko Hirai** the deliberate imperfections and impurities that emerge through the firing process reflect her interest in the human condition. Encrusted with an almost volcanic, geological aesthetic, the focus of Hirai's work is revealed by the degree of intervention and disruption, exploring the animate in the inanimate, breathing life into a static form. She is observing the outer and inner self through the exterior and interior of the vessel, the surface tension and the asymmetry that has become synonymous with her forms.

Alexander deVol examines the material properties of unseasoned wood from recently felled trees and high in moisture, taking care to preserve the features he feels are aesthetically synonymous with the material's origin. His work focuses on co-operation with the material, allowing the characteristics and natural behaviour of green wood to influence his design during the crafting process. As his work seasons the wood continues to be active, naturally altering in form and colour, rendering each piece truly unique. The outcome is an object sculpted in collaboration between maker and material.

Questioning form and function, **David Gates** combines studio-furniture making with formal research, creating three-dimensional pieces inspired by cabinet furniture. Structurally and visually his work reflects a fascination with the vernacular asymmetric forms of industrial architecture while working with a rich repertoire of traditional techniques. Drawing on the rightness and expediency of agricultural constructions such as silos, sheds, gantries, and barns, Gates interrogates rural structural and sculptural qualities to provide the basis for his ongoing exploration of the collecting cabinet as a furniture type.

At the core of **Helen Carnac's** work, sits unfired enamel disrupted by incisions and drawn lines into the surface and areas scraped away to reveal the steel below. The vitreous enamel, when fired, is fused to the surface of

the steel, and becomes a new surface. The expressions are largely abstract, yet nevertheless always imbued with something lively and vibrating. Carnac herself considers the bowl form as a three-dimensional surface on which to 'draw'.

For Ceramic artist, **Katie Spragg** porcelain sculptures peer into our complex relationship with nature and living organisms, questioning the evolving patterns in which humans and plants co-exist. Spragg is interested in the tension and space between managed and cultivated landscapes and the tenacious resourcefulness of nature, pulling focus to the margins and intersections. Her work evokes the delicate dependency between wildlife and organically occurring interactions between humans, wild and curated plants and their environments over time

Marcin Rusak is an artist and multidisciplinary designer whose experimental practice explores the intersection of ephemerality and aesthetics. As the son and grandson of flower growers Rusak has long been fascinated by natural sources of inspiration. He has developed unique processes using plant flora as decorative elements within his work, preserving flowers and organic materials in resin encased within exquisite vessels and artworks.

Mark Reddy takes the modest, humble form of the spoon and imbues it with symbolic expression. With its lip, bowl, shoulders, neck and stem, its corporeal form is endlessly demanding. Utilising the innate character inherent within green wood he expresses a complex narrative which is borne out of a close relationship with material, process, and land. Reddy's pieces possess a meditative memory of forgotten values and desires. He sees symbolism in the familiar utensil that has occupied a place in our everyday lives throughout our history and cultures. In creating sacred objects which explore the liminal divide between the functional and sculptural, subtle details and embellishments embody a deep connection to the seasons, place, and landscape.

Nic Webb's practice reflects his beliefs surrounding our relationship with the natural world and the integrity of his highly personal material engagement. Employing experimental and traditional techniques and processes, he works in dialogue with hewn, carved and manipulated wood. Webb celebrates and interrogates its inherent characteristics – the grain, cracks, fissures, and flaws, revealed through intuitive action and intervention, often using flame and elemental forces

Sophie Rowley experiments with the development of manual techniques to create detailed, fragile, and meditative textile artwork. Rowley's pictures evoke an almost sculptural quality through her methodical and calculated processes that add a physical dimension to the works. She removes thousands of fine threads from these selected areas and joins the multiple weaves to create artworks, which reveal three-dimensional and lively textures

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Gallery hours:

Monday to Saturday, 10 am – 6 pm

www.hauserwirth.com

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Mark Reddy, Sentinels, 2020
Courtesy Make Hauser & Wirth
Photo: Dave Watts

Marcin Rusak, Flora Lens 65 Misty White, 2021
Courtesy Make Hauser & Wirth
Photo: Dave Watts

Katie Spragg, Iris and Aquilegia Summer, 2020
Courtesy Make Hauser & Wirth
Photo: Dave Watts

Akiko Hirai, Green Small Moon Jar, 2020
Courtesy Hauser & Wirth
Photo: Dave Watts