



FFOUND²⁰¹⁸

The Woolff Gallery is delighted to present the 6th 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 2018.

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 trash, or mundane, 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 or use unusual materials within their creative practice and their imagination when it comes to presenting them as thought-through and considered artworks.

In 'Ffound' 2018 we present artists working with salvaged metals, old phone books, carrier bags, aluminium panels, drinks cans, syringes, pieces of machinery, sweet wrappers, bottle tops, vinyl records, screws, vintage toys, beads, discarded plastics, paper, and other general household trash.

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

NICK WOOLFF

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

Anthony Moman

Anthony Moman was born in London in 1966. After studying art and design at college, he worked in advertising, real estate and the financial markets.

Disciplined in both painting and sculpture, his style can vary but he almost always incorporates subtle but ironic, barbed social observations of contemporary society. He conveys multi faceted messages through the use of unconventional, unloved, industrial materials and transforms them into alluring objects of desire.

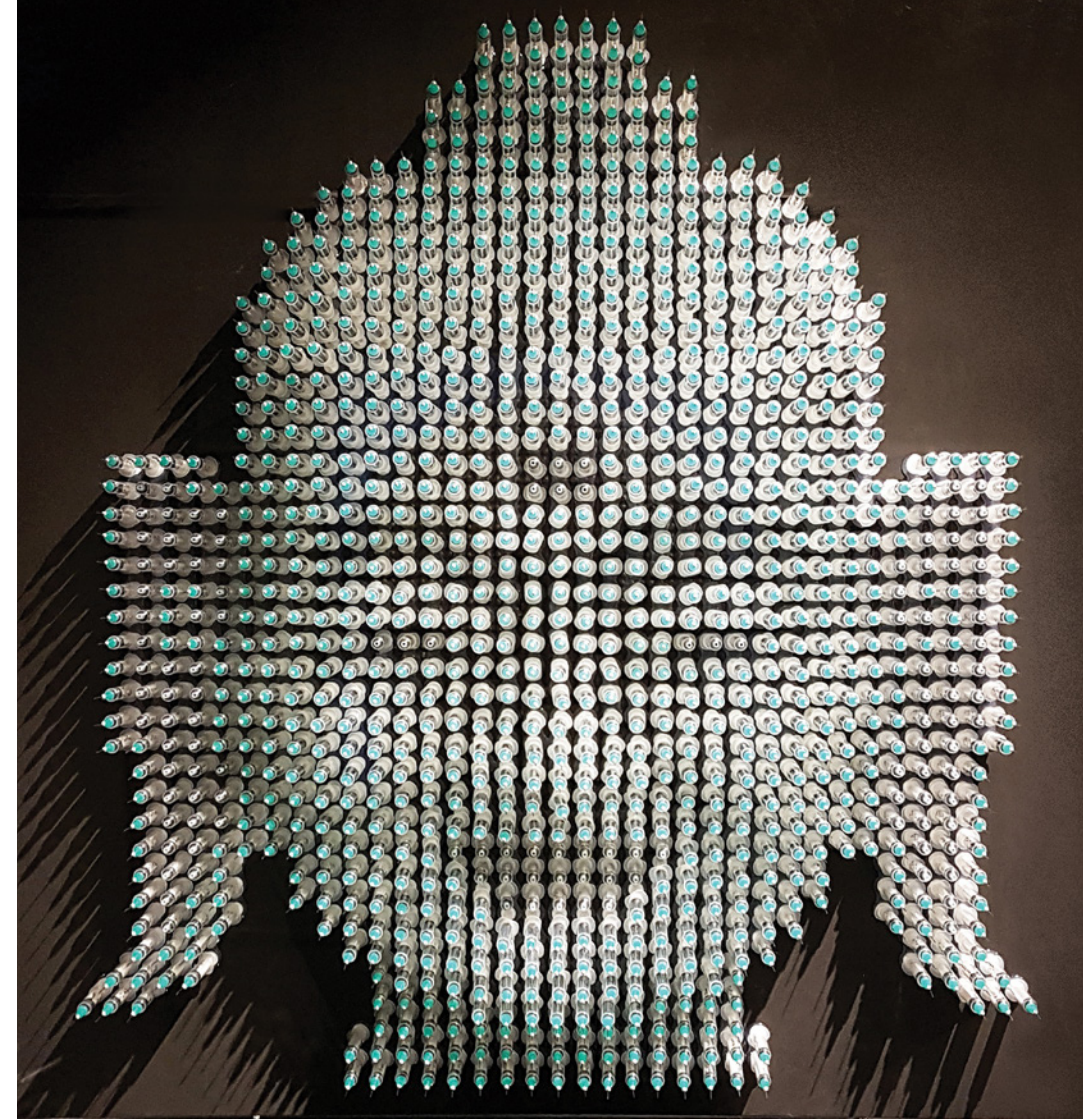
“Synergy is the creation of a whole that is greater than the simple sum of it’s part and comes from the Greek word synergos, meaning cooperating or working together”.

This concept is reflected in the sculptures, where individual syringes metamorphosize into another form with minimal structural interference. The syringes he uses in his sculptures provoke mixed reactions, discomfort, and a feeling that they are just a little bit inappropriate. Some people may have unwelcome thoughts about drug abuse and HIV from sharing needles, others think of cosmetic surgery and the desire to achieve the perfect look. Others may fantasise of elaborate tattoos and others of childhood vaccinations and visits to the dentist. Some may think about life saving treatment for diabetes, others may dream of procreation via IVF. Our survival can depend on one syringe and they deserve our respect and their place in the history of humanity.

As well as syringes, he uses diverse media such as barbed wire, broken glass and recycled tissue paper. He is stimulated by the challenge of transforming ordinary, often overlooked objects into coveted objects of desire. Anthony’s work is held in the permanent collection of international museums as well as private and corporate collections. He is also the official artist for Tattoo Tequila USA. Anthony’s work has been included in numerous exhibitions throughout Europe and Taiwan, he was also the winner of the Andare Oltre Si Puo Art Prize 2014 and a finalist in the Art Revolution prize, Taiwan 2013

Anthony Moman
‘Karma’

Syringes on board inside perspex case
90 x 90 x 25cm



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
'Lily'
73 x 88cm
Found object assemblage on board



Russell West

Russell West is mostly known for his unique dripping paint series however throughout his career he has produced work in a variety of mediums including found objects. Much of West's inspiration came from a densely populated and largely ungoverned settlement in Hong Kong called Kowloon Walled City.

West found an image of the city in a magazine whilst he was working as a graphic artist in London during the 80's, and after moving to Kong Kong he visited the city on numerous occasions. The Hong Kong government began the demolition process in '93, and West was there to watch:

“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’”. RUSSELL WEST

Rusty-The-Bear is West's latest creation and has been made from recycled metal which has been welded to form an endearing teddy bear like sculpture. The metal has been weathered and beaten over time, hence the name Rusty.

Russell West
Rusty-The-Bear
Reclaimed metal
Approximately 30cm high



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 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.

Exhibitions include:

2018 - London Art Fair } Battersea, Hampstead & New York AAF | OXO Tower exhibition

2017 - Solo show at Woolff Gallery, London Art Fair, Battersea AAF, Hampstead AAF

2016 - Context Miami Battersea AAF | Luminaires art first gallery show | Wimbledon art studios exhibition

2015 - Brussels AAF, Battersea AAF, New York AAF | Wimbledon art studios open studio show, BBC great British design challenge, Moreton gallery, Vallebona solo show, Singapore AAF

2014 - Art and Clyde, Guildford, London AAF | Hong Kong AAF, Caiger Spring showcase, Wimbledon art open studio exhibition, Hampstead AAF, Moreton Gallery, Personal Spaces, Caiger Autumn showcase,

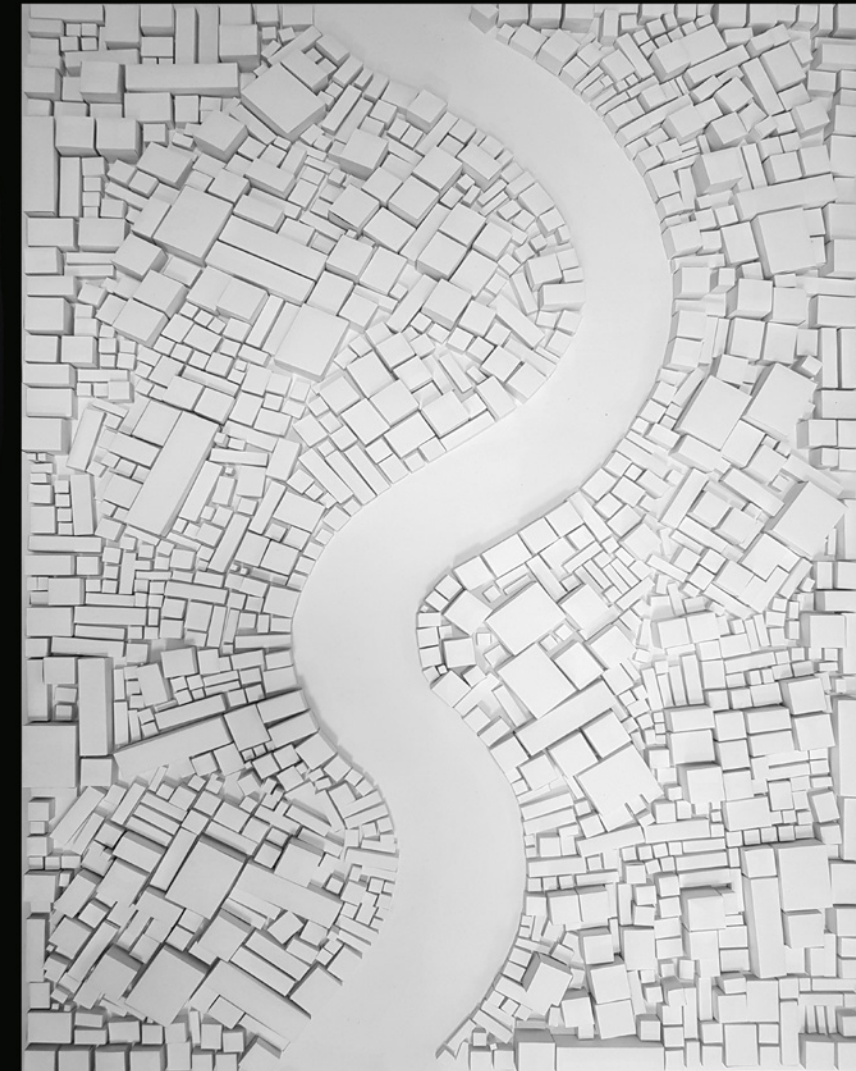
Manchester buy art fair, Decorex, BBC Great British Design Challenge, Windsor art fair with Caiger art, Wimbledon art studios open studio exhibition, Singapore affordable art fair, The London Art Collective at Hülsta Esher

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 AAF, Wimbledon art open studio Exhibition

2012/2011/2010 Wimbledon art studios open studio exhibition



LoveJordan, 'OXO Tower', 25 x 25 x 77cm
Oxo cubes and plywood presented inside perspex box



LoveJordan
Paper city - 104x144cm
Made entirely from paper
(Can be hung portrait or landscape)

Onyx

Onyx is a self-taught artist born and raised in the East-End of London where he still lives and works today. He creates three dimensional artworks out of man-made artefacts. Conjuring the extraordinary from the ordinary, his work contains a complex, highly original use of symbolic figures and iconography to portray the constant battle between the dark and the light in the mind of the 21st Century man.

Art revealed itself to him a few years ago after an accident left him in a coma for several weeks and for a year in recovery. Following this Onyx turned to art as a means of therapy and a way of expressing what he had been though sub-consciously. He obsessively arranges characters and architecture with a profound sense of drama to create arresting dioramas of mythic proportions.

A memory of the future is only possible if you have been there and an Onyx piece seeks to take you there. An abstract reality built from discarded objects regain a new purpose, they are no longer a toy to be played with or a classical figure to be admired but now they are a means to evoke a deeper memory.

Onyx has an obsession to create moments from our future from tiny fragments of our past, each object he uses is aimed to take you to the viewer on your own personal journey as you are sucked into his alternative reality. Themes of metamorphosis and transformation are the cycle and and growth of an Onyx piece crossing boundaries between what is familiar and what is not.



Onyx
'The Birth of destruction'
82 x 102 x 25cm
Found object assemblage

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.

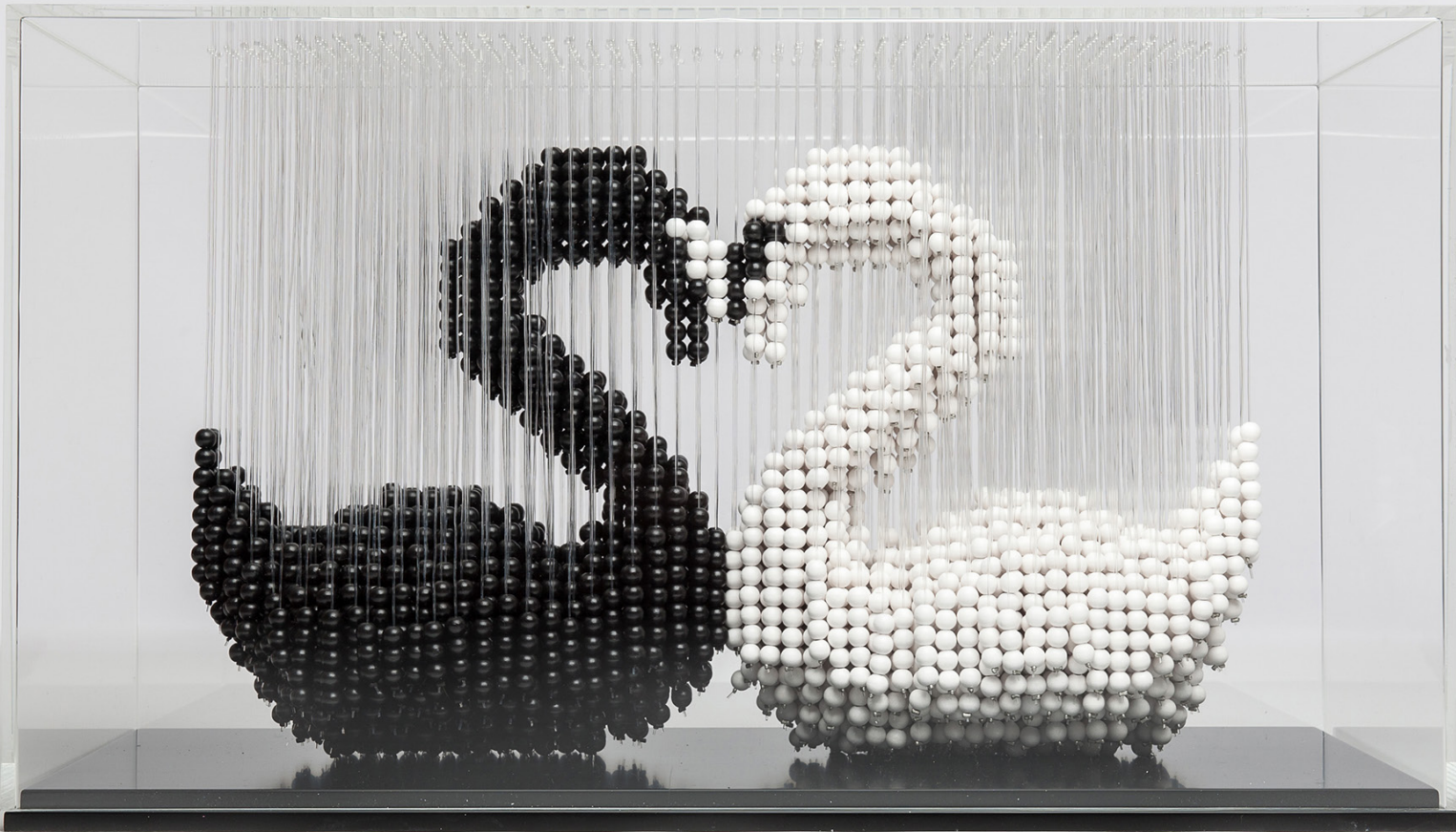
Recently Van der Meer started to use beads as three dimensional pixels to create hanging sculptures. With admirable precision she puts all elements together to create a clear recognisable image. Through the use of different techniques, the artist ensures that no discrepancy arises between the object 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
'The Bomb'
Beads on nylon thread
30 x 30 x 50cm



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



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



Katie Murken

Katie Murken was born in 1980 in Pittsburgh, Pennsylvania she currently lives in San Francisco, CA.

Murken received a BFA in Printmaking from Penn State University and an MFA in Book Arts from The University of the Arts in Philadelphia.

Katie is now showing her work in the U.S. and Europe. Her notable exhibitions include The Carnegie Museum of Art, Grounds for Sculpture, The Soap Factory, and The Contemporary Arts Center of Las Vegas. Her work is included in the collections of The Pennsylvania Convention Center, William Paterson University and the J. Edgar Louise S. Monroe Library at Loyola University.

“Through a transformative working process I strive to elevate humble materials into majestic works of art that reveal the strange and complex beauty intrinsic to all things. I work with found objects that are unremarkable, easy to acquire, and familiar from everyday life in a consumer culture. Plastic bags and phone books are mundane, even repugnant, yet for me they speak to the common aspects of human experience. The challenge to transform these objects into meaningful visual statements is what drives my process.

I gather potential materials from my travels and day-to-day life and for each project I develop a unique process that is based on the essence of the material itself. I use simple techniques derived from craft and folk art to physically deconstruct and give new shape to my materials. My process is a balance of structure and intuition — while my methods are direct and systematic, I keep things intuitive by incorporating discoveries and streamlining my ideas along the way. The result is contemporary mixed-media art that surprises by showing that beauty can be created from anything when you are willing to see the world around you in a different way”.

KATIE MURKEN

Select solo exhibitions

2017 Array - James Oliver Gallery, Philadelphia, PA

2015 Fight Well Against the Future, Pittsburgh Center for the Arts, Pittsburgh, PA,

2013 Continua. A site specific installation. Grounds for Sculpture Hamilton, NJ | The Forest for the Trees, William Paterson University, Court Gallery, Wayne, NJ

Selected group exhibitions

2018 Woolff Gallery, London, UK | Into the Light, Bridgette Mayer Gallery in partnership with Arts & Crafts Holdings, Philadelphia PA, California Open Exhibition, TAG Gallery, Juried by Kim Abeles, Los Angeles CA | Associated Artists of Pittsburgh 105th Annual

2016 The Carnegie Museum of Art, Pittsburgh PA,

2013 R.U.R. The Soap Factory, Minneapolis, MN,

2012 Fresh Impressions, Projects Gallery, Philadelphia, PA | Color: A National Juried Exhibition, Brooklyn Waterfront Artists Coalition, Brooklyn, NY

2012 The Garden of Forking Paths, The Las Vegas Contemporary Art Center, Las Vegas, NV,

2009 The Messenger is Already Dead, Spotlight Exhibition, The Gallery at the Center for Emerging Visual Artists, Philadelphia, PA | The Artist's Book: Exploring Text, Image and the Life of the Page, Brooklyn Public Library, Balcony Gallery, Brooklyn, NY



Katie Murken, 'Continua series', Phone books, Acrylic, dye, plywood, 18 x 22 x 63cm



Katie Murken,
 Array / Double Bag II',
 Plastic bags, plexiglass, wood
 46.6 x 40.6 x 5cm



Katie Murken
 Array / Double Bag III',
 Plastic bags, plexiglass, wood
 46.6 x 40.6 x 5cm

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 | Great Blue Heron - City of Moses Lake, WA

Jud Turner
'Chrome Yoni MFD' 50 x 10 x 10cm
Welded steel, found objects



Jud Turner 'Hawkbit & Dandelion'
47 x 28 x 23cm / 60 x 26 x 17cm Found object welded assemblage

Mick Kirkby-Geddes

Mick Kirkby-Geddes is a metal sculptor. Born in Sheffield, he now lives just outside Holmfirth in the Pennines of West Yorkshire. He is based in the Sculpture Lounge studios, which is established in an old textile mill in Holmbridge, a few miles away.

Born 1964 in Sheffield, Mick Kirkby-Geddes is a sculptor who uses everyday objects and scrap metal to create his own personal style of work.

He has a very keen eye for finding interesting forms within what most people would regard as junk. He attended Leeds Polytechnic (1985) BA Hons Fine Art.

He has had solo shows at Fine Art Consultancy, London and annually (2004-2010) with Lupton Square Gallery, Honley. Also, 'Metalhead', Huddersfield Art Gallery, 'Born to be Weld', Crescent Arts Workshop, Scarborough and 'It's a Mad Mad Weld' at Treadwell Gallery, Bradford. Amongst his 'Selected Public Art Commissions' are in June 2013 – The Aire Sculpture Trail at Saltaire Village in 2012, Washpit Mill, Washpit, Holmfirth, HD9 2RD.

In May 2013 Mick installed a 15 piece sculpture trail at Saltaire, Bradford and in March 2012 twelve sculptural benches at Holme Valley, Holmfirth, Yorkshire.

He states “The transformation from junk to art gives them a different slant and hopefully a touch of humour”.



Mick Kirkby-Geddes
Mouse Trap (stealth)
H8cm
Welded metal



Mick Kirkby-Geddes
Cats
H8cm, various lengths
Welded piping



Mick Kirkby-Geddes
'Dog on chair (slouch)
H145cm'
Welded metal



Mick Kirkby-Geddes
Sausage dogs
H8cm, various lengths
Welded piping

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.

Having been trained by his father as a cabinet maker from a young age, Tanners 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 'Connect Series' (see overleaf for complete artwork) is a tenacious and delicate work made up from 9 individual panels, this new artwork displays intelligence and clarity through its complex simplicity and the intelligent combination of colour used. 'Loop' (pictured below) is a work revisited by Tanner, in this work the artist mirrors the colours on the opposite side of the canvas, reminiscent of works by Victor Vaserely this piece is a mathematical, detailed and highly accomplished creative achievement Since graduating in 2012 with First class honours from Wimbledon School of Art, Tanner's artwork has received an exceptional response from collectors, his work has been presented in a number of group exhibitions, including:

2018 AAF Battersea | AAF Hampstead | Woolff Gallery Ffound | Context Art Miami | Woolff Gallery Summer & Winter exhibitions

Jack Tanner's debut solo exhibition 'Screw WorX' was hosted by Woolff Gallery during September 2018.

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

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

2015 Ffound, Woolff Gallery

2015 The Hackwood Summer Exhibition

2015 Fresh Green Shoots, Darren Baker Gallery

2015 The Library; St Martins Lane, London

2014 Bubbles and Light, Hampstead

2014 Drawing in Conversation, Islington Arts Factory

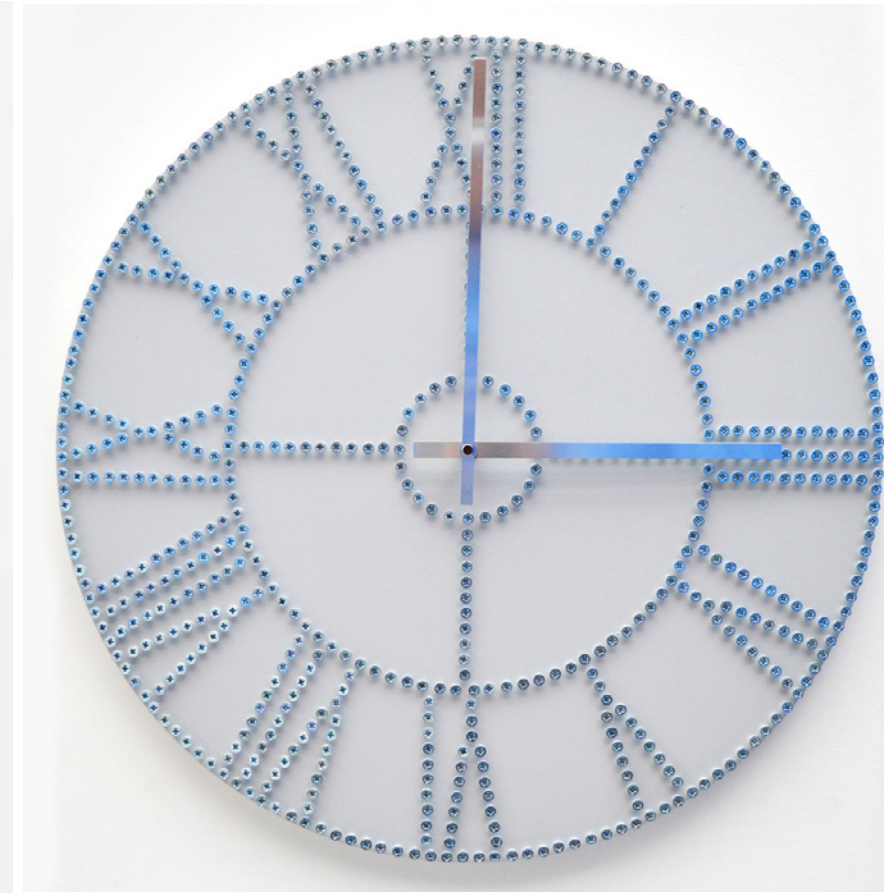
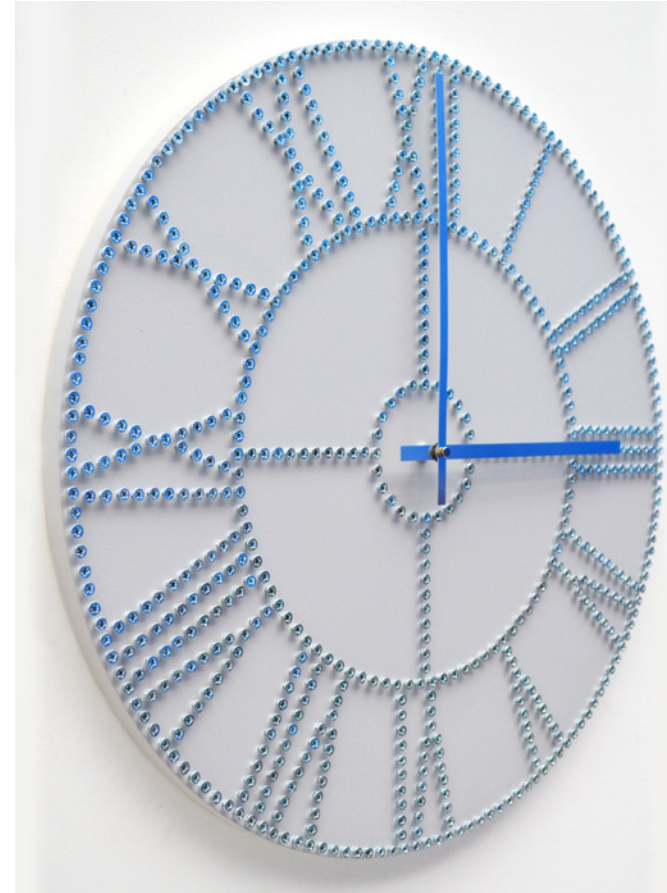
2013 Hackwood Art Festival 2013

2012 Roy's Salon Tea Party, Commune, London

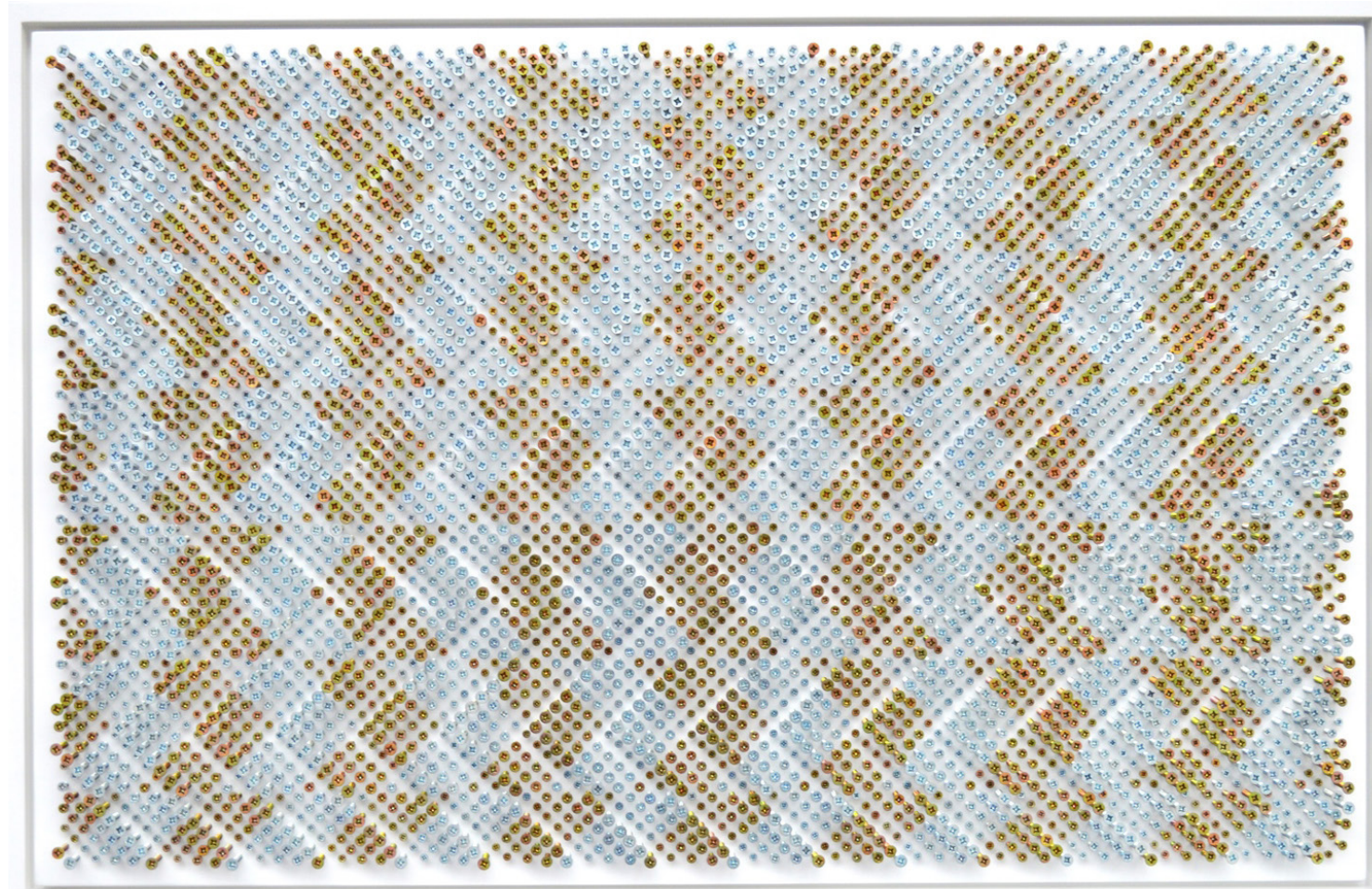
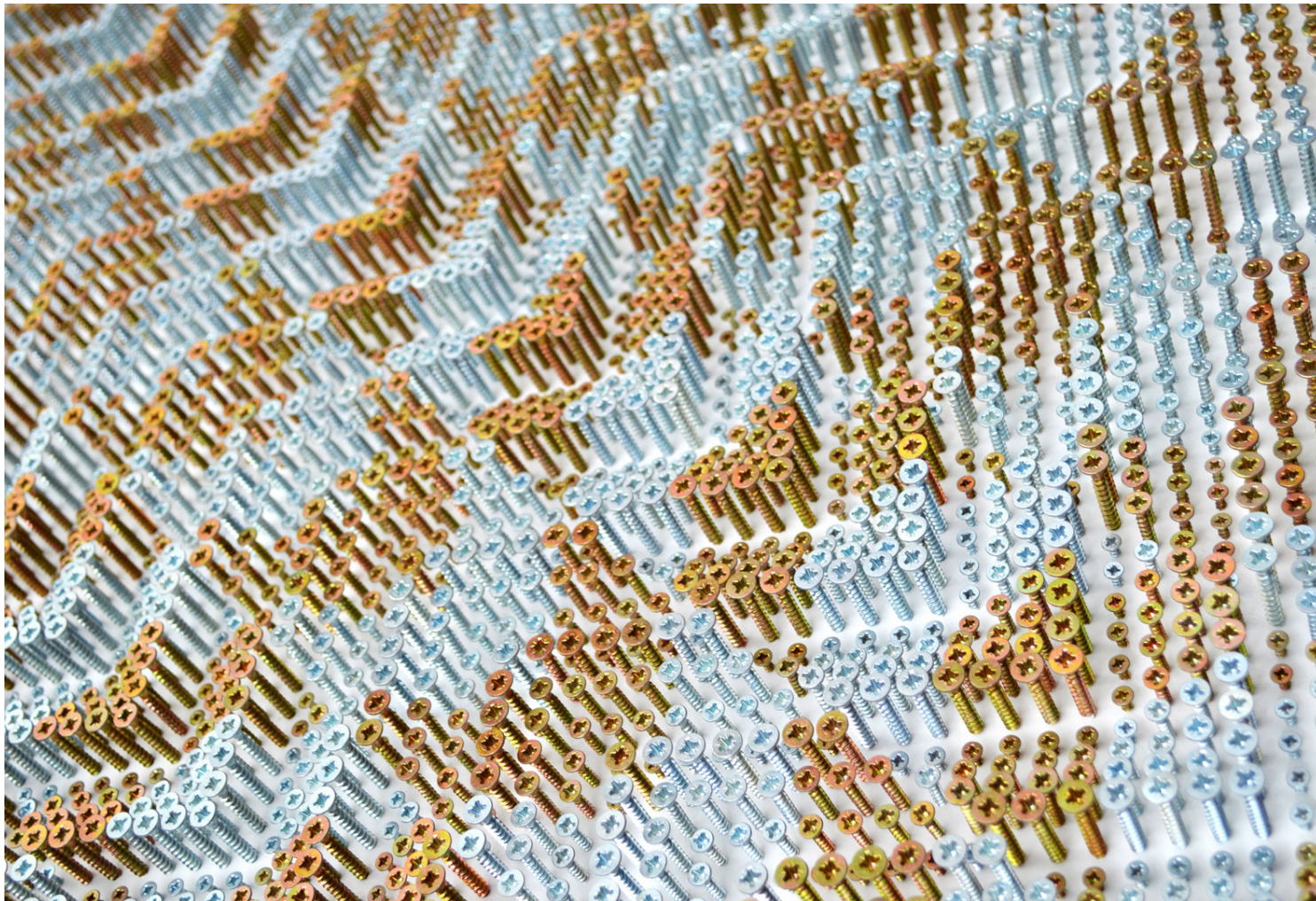
2012 Vibe Affordable Arts Summer Exhibition Vol.3, The Biscuit Factory, London

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

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



Jack Tanner 'Screw Time' 54cm Diameter
Pozi screws & board. Working clock



Jack Tanner 'Collide' 63 x 96cm
Pozi screws & board (Opposite page: Detail)

Nicky Crowther

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

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

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

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

NICKY CROWTHER

Nicky Crowther,
‘Fifty Shades of Summer’
95 x 105cm

A collection of hand-painted
wayfarer style sunglasses in
50 individual colour shades.
With discreet/subtle imagery
in lenses - depicting Summer
days on the beach





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



Nicky Crowther
Pulp Friction
100 x 100cm
Rare vintage toy cap guns

Keith Haynes

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

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

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

KEITH HAYNES

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

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



Keith Haynes
'Hitsville London', (detail)



Keith Haynes
'Hitsville London'
Original vinyl & perspex,
135 x 110cm

[Handwritten signature]

Keith Haynes
 'Going Underground'
 Original vinyl & perspex
 125 x 125cm



Keith Haynes
 'Wish you were here UK'
 Detail



Keith Haynes
 'Wish you were here UK'
 Detail - Reverse



Keith Haynes
 'Wish you were here UK'
 Mixed Media - Perspex, Vintage
 Postcards
 100 x 150cm

Susila Bailey-Bond

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

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

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

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

Tiffany and Co. commissioned three major works for their stores in London's Bond Street, Seattle and Los Angeles, and luxury brand Davidoff is also a client. Susila's artwork was included in the book 'Papercraft II', published by Gestalten, and has also been featured in numerous magazines including; 'Fine Art Connoisseur', 'VICE', & 'B', as well as numerous online magazines, blogs and reviews. Bailey-Bond's artwork can be found in private collections internationally.



Susila Bailey-Bond
‘Golden Oldies’
Re-purposed aluminium
& found objects
82 x 82cm



Susila Bailey-Bond
 'Drink Me II'
 Re-purposed aluminium
 on pins, inside perspex case
 With found objects
 52 x 52cm



Susila Bailey-Bond
 'A girl should be two things II'
 Re-purposed aluminium
 on pins, inside perspex case
 With found objects
 52 x 52cm



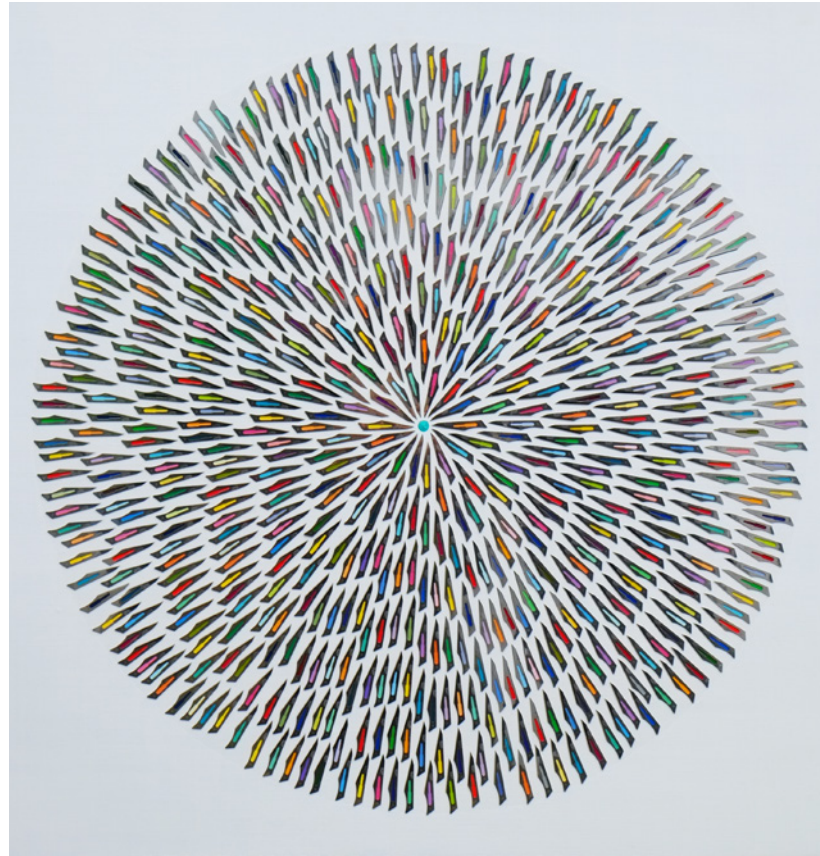
Susila Bailey-Bond
 'Blue Skies'
 Re-purposed aluminium
 on pins, inside perspex case
 82 x 82cm

Lene Bladjberg

Lene Bladjberg is a Danish artist based in London. She was born in Denmark in 1974, and grew up in Brussels, Belgium. The multinational environment prompted Lene's passion for exploring new countries and cultures, which has subsequently influenced her work as a visual artist.

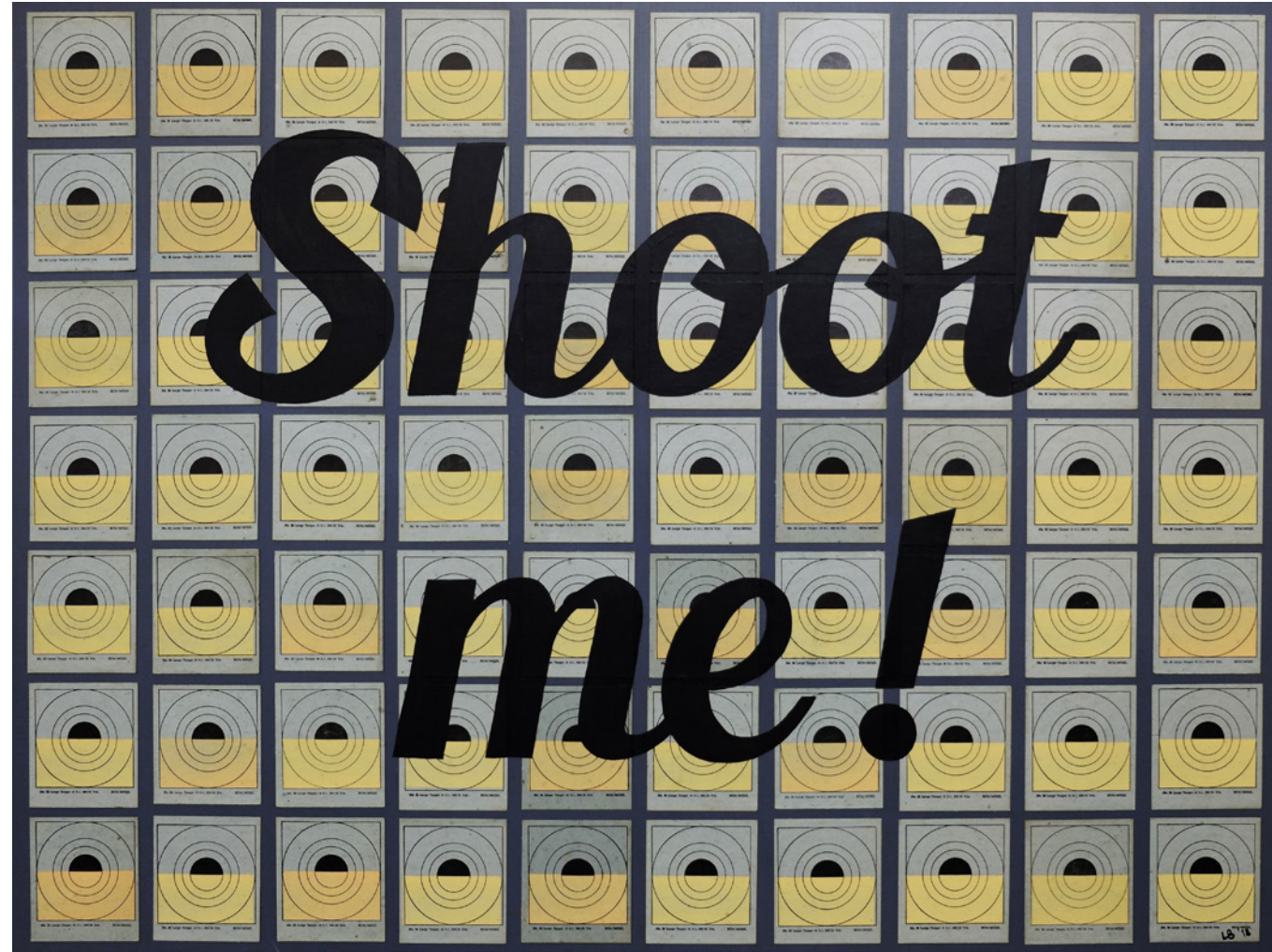
Lene attended Kent Institute of Art and Design in 1995, and later in the year 2000 she graduated from London College of Printing with a First Class Honours Degree in Graphic and Media Design. During her time studying, she had the opportunity to engage in work placements in Denmark, England and The Philippines. She has since been working from her studio in Crystal Palace, South London, as a full-time visual artist and freelance graphic designer.

Lene Bladjberg's work is influenced by her background as a graphic designer. Typography and grids drift in and out of her pieces creating haunting images and surprising messages. Her work can be very thought-provoking. She pays great attention to the smaller scale details of everyday life. Through her more graphic work Bladjberg attempts to capture the hidden beauty or interesting aspects of even the most ordinary of events or objects. Other work by Bladjberg is created by incorporating unusual materials, often re-cycled or re-purposed, such as is shown here at Woolff Gallery. In this exhibition the beautiful and delicate artwork is in contrast created using blades and razors... All safely sealed behind glass.



Lene Bladjberg
'Happy'
Scalpel blades and coloured paper
In white box frame
90 x 90cm

Lene Bladjberg
'Shoot Me'
Targets and lettering inside box frame
120 x 90cm



Dangerous Minds

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

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

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

SOLO EXHIBITIONS

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

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

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

GROUP EXHIBITIONS

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

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

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

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

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

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

CHARITY AUCTIONS

2015 (London): Gifted Art Auction

2016 (London): All Our Hearts Beat As One

2016 (London): Education for the Children



Dangerous Minds
'Observing the Aeon'
Wood, neon, vintage sign
150 x 182 x 14cm

David Hind

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

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

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

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

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



David Hind
'Hexies'
51 x 58cm each
Reclaimed Aluminium

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
'Spoons'
Sweet wrappers
inside box frame
90 x 90cm
Opposite page: Detail

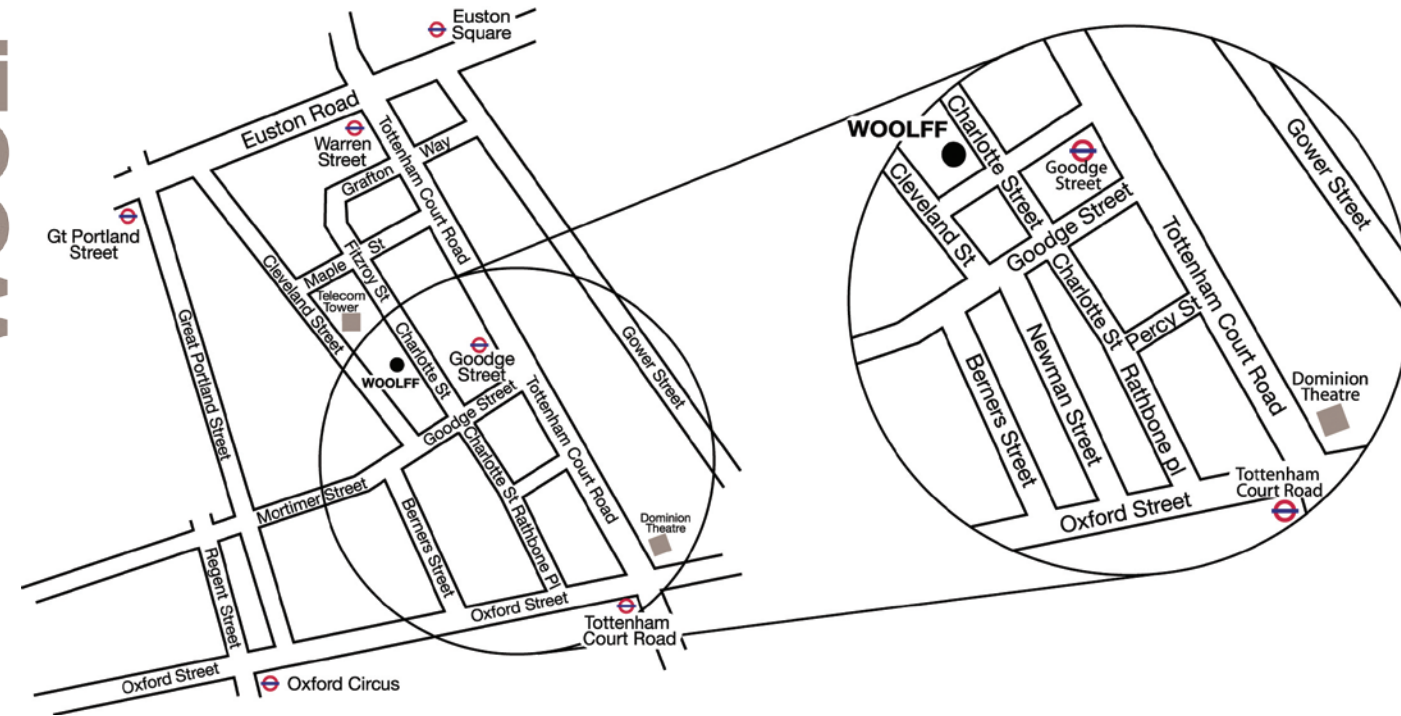




Joanne Tinker,
'Please take your seat'
 90 x 90cm
 Luxury wine tops

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