

Taste 2014  
A celebration of  
contemporary craft

Taste Contemporary Craft  
28.01.14 – 11.02.14

## Date

28 January – 11 February 2014

## Venue

Blondeau & Cie, 5 rue de la Muse,  
Geneva, Switzerland

'Taste 2014' is the first in a series  
of exhibitions focusing on International  
Contemporary Craft, conceived and curated  
by Monique Deul and Brian Kennedy

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Made possible by JTI

Welcome to the first 'Taste  
Contemporary Craft' exhibition.

With 'Taste', our emphasis is on  
objects that challenge and renew  
our capacity for surprise and delight.  
We invite you to join our selected  
artists as they rethink and reinvent  
material and function in bold and  
playful ways, requiring us to stay  
alert to new behaviours and potential  
developments. Through this journey  
we wish to show that contemporary  
craft can be both thought-provoking,  
decorative, intriguing, challenging,  
beautiful and fun.

We have been desensitised by  
democratisation, reproduction and  
industrialisation in all aspects of our  
lives; craft is a refreshing antidote  
to this mass production and at the  
same time encourages a renewed  
one to one relationship to objects.  
Craft satisfies an ever-stronger urge  
to define our own taste, to help  
us reject the noise and clutter and  
allow space for unique, personal,  
individual objects and thinking.  
We believe craft can become an  
essential and intriguing part of our  
lives, a touchstone, telling stories,  
reminding us of who we are.

The term 'craft' can be a rather  
loaded word, encompassing, as  
it does, a broad spectrum of  
approaches, mediums and concepts  
and at the same time carrying  
with it a lot of unfortunate baggage.  
We strongly believe whether  
we call it applied art, decorative art,  
or design, that first and foremost,  
craft offers a unique story stemming  
from the intellectual and physical  
interaction between material and  
artist. It is the exploration of this  
interaction that defines contemporary  
craft and the work that we explore  
through 'Taste'.

In 'Taste', we have boundless  
opportunities to satisfy a growing  
appetite for art. 'Taste' is an open  
and flexible platform that will bring  
together artists, supporters and  
collectors to celebrate creativity in  
wide variety of formats and materials.  
We consider contemporary craft  
as an under-appreciated segment  
of the art world poised to attract  
a broader public following lead,  
as usual, by the open-minded and  
curious. Much like the somewhat  
under-appreciated city of Geneva,  
which continues to reveal itself as  
an untapped source of accessible,  
open-minded artists, experts,  
collectors, corporate and government  
patrons, all seeming to ask the  
same question, why not here?

'Taste', so far, has been a wonderful  
journey, that everyday requires  
us to remain open to and inclusive  
of many new people, ideas, and  
experiences. It has been a pleasure  
and a privilege to experience and  
appreciate the beauty, inspiration,  
creativity, imagination, dedication,  
hard-earned wisdom and  
expertise required to make these  
beautiful objects. Thank you to  
the artists, supporters and partners  
in particular JTI, Marc Blondeau  
and Philippe Davet who have made  
this exhibition possible.

Finally, I dedicate this exhibition  
to my mother who passed away in  
January last year. It was she who  
instilled in me the sense of adventure,  
pleasure and passion that can be  
found in extraordinary objects.

'Craft is remembering that art is seen, felt and heard as well as understood, knowing that not all ideas start with words, thinking with hands as well as head.'

Mark Jones, Director,  
Victoria & Albert Museum  
(2001 – 2011)

It is this thinking with the hand that always brings me back to craft. The stripping away of everything except the dialogue between maker and material, between knowledge and control, between love and hate. The struggle to get to know a material and to make it do what is in your mind and heart is at the center of all the work in this exhibition. In a world increasingly preoccupied by the conceptual and the virtual, it is wonderful to be in the presence of objects that spring from both the head and the hand.

A renewed interest in making is currently seen across the art world, with an increased focus on drawing, painting and sculpture. Paralleled in the design world, with an emphasis on the made rather than the manufactured. We yearn for the authentic, the real and the physical. We want to be surrounded by things that have meaning and soul. Contemporary craft resonates with these qualities.

The borders between Art, Craft and Design have always been fluid. Some of the greatest artists have drifted back and forth, Picasso with his ceramics, Bourgeois with her textiles, Calder with his jewellery and Judd with his furniture, have all explored making from a variety of viewpoints, through a range of materials and with different conclusions.

Increasingly the fine art world is embracing craft. Grayson Perry, a potter, wins the Turner prize. Gagosian opens the 2013 season in its Madison Avenue gallery with ceramicist Edmund de Waal. This autumn, Pace Gallery London presents an exhibition curated by Nicolas Trembley exploring the legacy of Mingei, the Japanese folk craft movement. Massimiliano Gioni includes 30 pieces of work from Ron Nagle in his 'The Encyclopedic Palace' at the 55th Venice Biennale. The Dutch group, Droog, continue to explore the shared territory of craft and design. Fairs like Design Miami and Design Miami/Basel blur these boundaries further with their emphasis on the hand made and the unique.

It is against this increasingly shifting territory that we present 'Taste 2014'. This exhibition shows the work of 26 leading artists that operate in what was traditionally seen as the craft world, but whose work is consistently being placed within this larger, more open cultural landscape. Their work, exhibited in commercial galleries, museums and art fairs, is already being acquired by the leading museums and private collections of the world.

'Taste 2014' affords the opportunity to see this exciting work for the first time in Geneva and the chance to engage in and understand the potential of this interesting section of the contemporary art market.

'You are creating something and it is in movement, you are moving round the clay and the clay is moving with you so there is that extraordinary sense of conversation with material and it's an intensely physical, visceral, bodily thing that's going on, so there is that movement at the heart of making.'

Edmund de Waal, Ceramicist

*Gesture Vessel*  
Thrown and altered porcelain  
Celadon Exterior, Manganese-Black Interior  
10.5cm & 21cm high

'My work concentrates on the challenges of thrown forms, which are often then altered and changed at varying stages of the drying process producing sculptural vessels. In essence, the major concerns that my work deals with are a love of the process of throwing, an on-going relationship with porcelain and a fascination with the theme of the vessel, in both literal and abstracted interpretations.'

Sara Flynn studied ceramics at Crawford College of Art and Design in Cork, Ireland. She established her own studio in Kinsale in 2000, and then in Leap, West Cork in 2006.

Great care is taken to create finely thrown forms that are then cut, pushed, reassembled, scraped and sponged to emphasise precise and undulating contours and curves. All of her work is characterised by a rich spectrum of colours ranging from cool and subtle whites and greens to vibrant and complex reds and blacks.

The meticulous attention to detail in choosing both the forms made and the glazes applied results in work that is refined and elegant. Recent exhibitions include, Galerie Besson, London, UK and the American Irish Historical Society, New York, USA.

Flynn's work is featured in many public and private collections throughout Ireland and the United States, including: National Museum, Dublin, Ireland; Crawford Municipal Art Gallery, Cork, Ireland; The Art Institute of Chicago, USA; Columbus State University, Georgia, USA.



Sara Flynn  
Ireland

*Indented Form*  
Ceramic, 39x26x19cm  
Photographer: Gerry Morgan



'My interest in the sea underscores my work. The ebb and flow of the semi-diurnal tides map time. The interface between land and sea is ever changing. Beach rolled stones document this interaction, where angular surfaces are gradually rendered curved and smooth. This process informs my practice.'

Frances Lambe studied at the National College of Art and Design, Dublin. In her current work the constructed walls form a membrane between the inner and exterior space. Holes punctuate this surface and link interior to exterior. The puncture marks are often laid out in the form of beautiful patterning reminiscent of that found on anemones or shells. But this work is not about the simple, straightforward repetition of found form or pattern; the objective is deeper: to uncover the essence of the form and to create tension between inner and outer, rich pattern and blank space.

Recent exhibitions include: Collect, Saatchi Galleries, London, UK; The American Irish Historical Society, New York, USA; European Ceramic Context 2010, Bornholm, Denmark; Galerie Hélène Porée, Paris, 2011.

Her work is in public and private collections including: National Museum of Ireland, Dublin, Ireland; Ulster Museum, Belfast, Northern Ireland; Department of Foreign Affairs, Dublin, Ireland; The Office of Public Works, Dublin, Ireland.



*Bashful (Bloosje)*  
Belgium clay thrown on the wheel,  
altered and assembled, 28 x 23 x 22 cm  
Photographer: AML\_PVH

'I like my ceramics to have a sense of excitement and a freshness, and they must be tactile. Making is exploring the physical law of the material clay. It is a celebration of a tense moment of meeting to create spacious, fine, delicate forms that reveal the speed, fluency and the ultra plasticity of clay. I aim to develop a great variety of senses, to show the results of a very physical and palpable human gesture which is mysterious like the sexual experience. My ceramics are metaphors for feeling.'

Anne Marie Laureys studied at the Higher Institute of Arts St Lucas, Ghent, Belgium. Throwing is her language to get into the material clay. The process starts by throwing a classic, symmetrical pot. Whilst the clay is still soft and wet, she pulls at it; folding, pinching and puncturing it, the tension of the clay underneath her fingers dictating the way the folds will take shape. Although the pieces seem to have a random quality, Laureys takes her time finding the shape of a bowl,

remoulding and refolding the clay over and over again. No two pots are the same, and in this she takes her inspiration from the work of George E. Ohr, an American potter (1857-1918).

Laureys work can be found in private and public collections including: The Province of Hainaut, Belgium; Taipei county Yingge Ceramics Museum, Taiwan; Arts and Crafts Museum of Shanghai, China; Keramikmuseum, Westerwald, Germany.





*Anas*  
Flax and reinforced porcelain.  
Iron stone, 11x15cm  
Photographer: Dirk Theys

'From the search for peace comes an urge to create. Not based on thought, but based on feeling. Feeling, work and more work. I find inspiration in the architecture of Nature. I start from the images stored in my head and the experience of the previous work. The stomach dictates the form, the head takes the decisions. Each result shows me myself and better knowledge allows for yet a deeper digging. Thus, each work becomes an investigation. I usually work in series, which sets limits but also offers growth.'

Guy Van Leemput studied Mathematics at the University of Leuven, Belgium. From 2001 to 2009 he attended Academy of Fine Arts in Herentals, Belgium.

His porcelain work is fired upside down (on a support), thus allowing the processes of gravity and melting to act out their parts in forming the pot.

The wood firing gives the porcelain the beautiful white colour and the twinkling ash-blossom. The high temperature (1300°C) is needed for little transformations in shape.

He has exhibited in China, Japan, Spain, France, The Netherlands, Great Britain and Belgium. His first major solo exhibition took place in 2008. In 2012 he curated the International Contemporary Ceramics exhibition 'Goed Gebakken', Herentals, Belgium.



*Constellation*  
English Bone China in conjunction with  
Royal Crown Derby. Dimensions variable.  
Photographer: Jan Baldwin

'In Constellation, I explore and reinterpret the original Royal Crown Derby Imari pattern: a pattern which has its roots in Asia, travelling from China to Japan and then to Europe. Working within the confined space of a circular shape I engage in a dialogue between the duality that is past/present, expansion/contraction, function/non-function. Tableware collections have long been admired as objects of great beauty and often displayed on the wall, Constellation explores this fact, where function is removed from the original objects.'

Peter Ting studied studio ceramics at Farnham School of Art and Cardiff College of Art, UK. Ting went on to develop an award-winning ceramic design consultancy with an extensive knowledge of the history of ceramics, computer techniques and both craft skills and industrial production processes. Ting's work includes both mass produced industrial design and limited series of installation pieces.

Ting has designed state gifts for HM The Queen, and 'Lord of the Isles' chinaware for HRH The Prince of Wales. In April 2009 Ting was appointed as a Maker Trustee to the Board of Trustees of the UK Crafts Council.

Ting has exhibited extensively in the UK, China, USA and Europe. Collections of his work are in numerous private and public collections including: Victoria and Albert Museum, London, UK; Museum of Arts and Design, New York, USA.



*War and pieces tableau 1*  
Porcelain, plaster and mixed media  
40x45cm  
Photographer: Bouke de Vries

'Using my skills as a restorer, my 'exploded' artworks reclaim broken pots after their accidental trauma. I call it 'the beauty of destruction'. Instead of reconstructing them, I deconstruct them. Instead of hiding the evidence of this most dramatic episode in the life of a ceramic object, I emphasise their new status, instilling new virtues, new values, and moving their stories forward.'

Bouke De Vries studied at the Design Academy Eindhoven, The Netherlands, and Central St Martin's, London, UK. After working with John Galliano, Stephen Jones and Zandra Rhodes, he switched careers and studied ceramics conservation and restoration at West Dean College, Chichester, UK.

De Vries is concerned with exploring memory, history and the nature of beauty. Using damaged ceramics as a starting point, and drawing on skills honed in his daily work

as a conservator of ceramics and glass, this project investigates different angles and interpretations of art, history and beauty.

Recent exhibitions include Holbourne Museum, Bath, UK and Middlesborough Institute of Modern Art (MIMA), UK. He has had international solo exhibitions in Amsterdam, Milan, Basel, New York and Kyoto. Working primarily in ceramics, he is represented in a growing number of collections.

Untitled  
Porcelain, 32x38x24cm  
Photographer: Peter Cox

'I have worked with porcelain for the last 25 years and have still not tired of this fascinating material. On the contrary, I enjoy working with it more and more. Porcelain is a fluid and translucent clay and it is those characteristics that continually inspire me.'

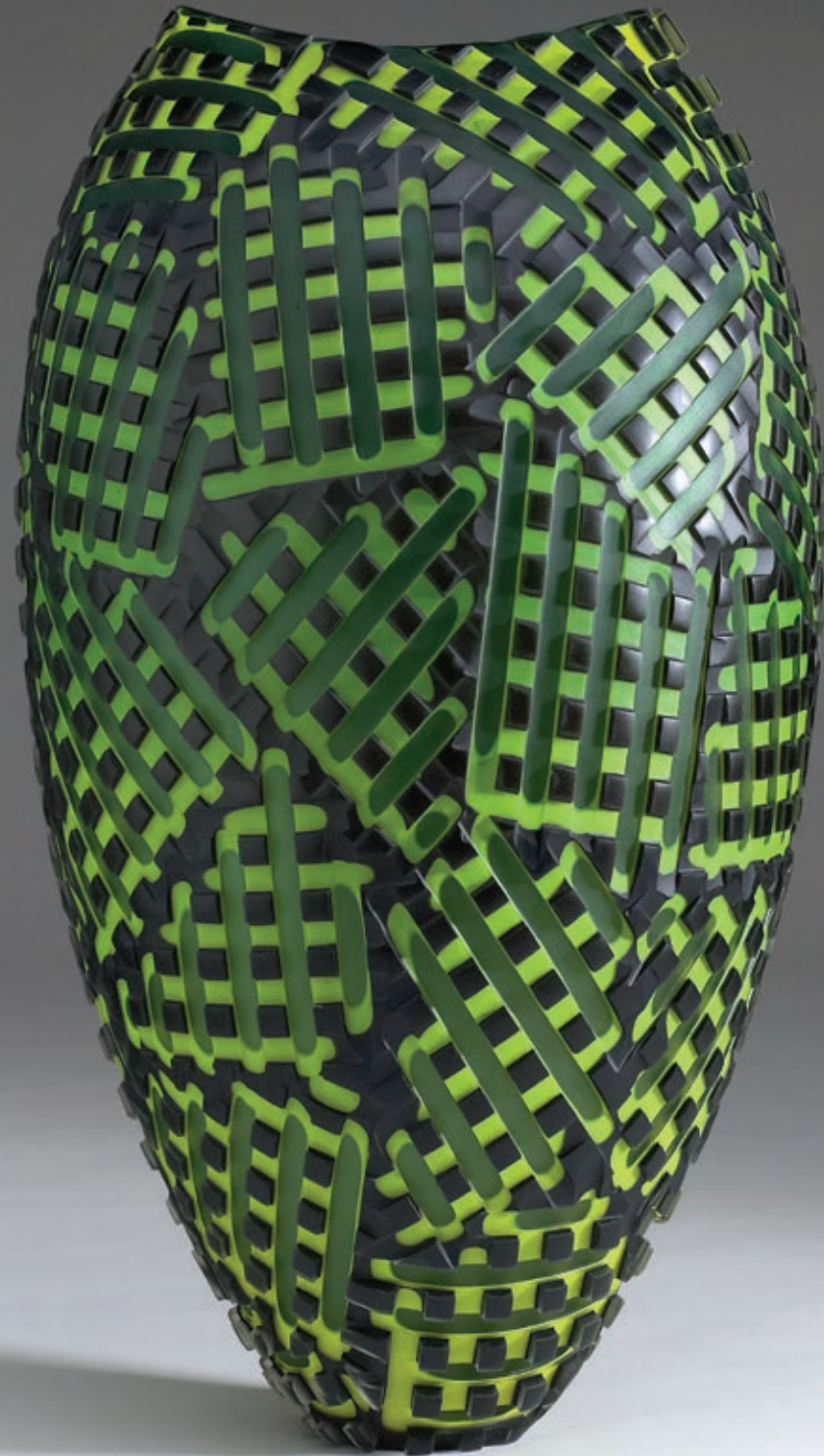
Henk Wolvers studied at the Academy of Arts in Enschede and the Royal Academy of Art and Design in 's-Hertogenbosch in The Netherlands. He creates his objects in ultra-fine porcelain, pushing the material limits he produces thin white porcelain surfaces that he treats as if they were a sheet of paper adding lines and coloured planes. The drawing is an essential part of the form. The objects invite us to experience perfection by delighting our sight but also our touch.

Awarded the INAX-Design 1994 prize in Japan, a prize assigned on a yearly base to the best ceramics-designer worldwide based on creativity and uniqueness.

Wolvers is represented in numerous private and public collections around the globe, including: City Museum, Kanazawa, Japan; Taipei County Yingko Ceramics Museum, Taiwan; Museum of Art & Design, New York, USA; Musée de Sèvres, France; Musée Ariana, Geneva, Switzerland, Victoria & Albert Museum, London, UK; Museum Boijmans van Beuningen, Rotterdam, The Netherlands.



'Don't tell me the moon is  
shining; show me the glint  
of light on broken glass.'  
Anton Chekhov



*Big Stitches*  
Glass, 49x29x27cm  
Photographer: Christoph Lehmann

'We share an instinctive appreciation for the subtle blending of art and design, functionality and abstract expression, combined with a love of material – especially glass. Over time our work has developed its own distinctive signature, based in Italian cutting techniques 'battuto' combined with Swedish overlay and an exuberant use of colour. Colour, light, texture, pattern, and shape together allow us to reveal an undercurrent of meaning and value.'

Philip Baldwin and Monica Guggisberg both studied at Orrefors Glass School in Sweden. Worked as assistants to Ann Wolff and Wilke Adolfsson from 1979 to 1981. Working as a team since 1980 for twenty years in Switzerland and since 2001 in Paris. They concentrate on vessels, larger sculptural works, and installations for private and public spaces.

They have received many design and art awards and published several books. The most recent, BEYOND GLASS, for their museum shows in 2011 and 2012 at the

Musée Ariana Geneva, Switzerland and the Museum of Applied Art, Frankfurt, Germany.

Baldwin and Guggisberg's work is included in numerous private and public collections including: Museum of Arts and Design, New York, USA; Denver Art Museum, Colorado, USA; Musée Ariana, Geneva, Switzerland; MUDAC (Museum of Applied Art) Lausanne, Switzerland; National Glass Center, Sunderland, UK; Musée des Arts Décoratifs, Paris, France; Eretz Israel Museum, Tel Aviv, Israel; Museum Bellerive, Zürich, Switzerland; Museo del Vetro di Murano, Italy.

*Tambour Lace*  
Blown Glass, diamond point engraved  
38x28x28cm  
Photographer: Mike O Toole

'I have been fascinated by glass as much for its beauty as the challenge of working with it. I am continually inspired by the endless creative possibilities that glass offers. I work in layers, using the inherent beauty of the material to draw the viewer into the pieces through light, shadow and colour. At the core of the work are stories of my culture and these are told by using pattern, colour, form and the characteristics of the material. These stories are important to me to explain and share with others.'

Róisín de Buitléar studied at the National College of Art and Design, Ireland. After her studies she travelled to Copenhagen, Denmark working with Darryle Hinz and Anja Kjaer at Glasverkstedt and later with Charlie Meaker in the UK.

She has completed many site-specific installations of blown and cast work in public and private buildings including: National Botanical Gardens, Dublin, Ireland; Galway City Museum, Ireland;

The Castle Espie Wetland Centre, Strangford Lough, Northern Ireland. She is currently working on a major exhibition of glass sculpture for 2013 at the Museum of Glass in Tacoma, Washington, USA.

Her works are represented in public and private collections in Ireland, Britain, Japan, and USA including: National Museum of Ireland, Dublin, Ireland; Ulster Museum, Belfast, Northern Ireland; Crafts Council of America, USA; Crafts Council of Ireland, Kilkenny, Ireland.

*Small goldfish bowl V*  
Glass, ø13x7.5cm  
Photographer: Katharine Coleman



'As a freelance glass engraver, my work requires close collaboration with other artists who blow glass for me to my design, mainly clear glass blown forms overlaid with coloured glass on the outer surface. Potter Morgan Glass, Carl Nordbruch and Sonja Klingler make work for me. The top surface of the glass is then cut, ground and polished so that when the subsequent engravings with their refractions on the inner surface are viewed, the illusion of one body floating within another is created.'

Katharine Coleman studied at Morley College, Lambeth, under the instruction of Peter Dreiser. She was taught point, drill and copper wheel engraving on glass by Peter Dreiser from 1984 to 1987.

Engraving on clear lead crystal glass forms, blown to her design and overlaid with a thin layer of coloured glass, Coleman's work requires close collaboration with glassblowers Potter Morgan Glass and Sonja Klingler.

Her work has been exhibited widely in the UK, Europe, USA and Japan and can be seen in many

public collections including: Corning Museum of Glass, USA; Victoria & Albert Museum, London, UK; Alexander Tutsek Stiftung, Munich, Germany; Fitzwilliam Museum, Cambridge, UK; Glass Museum, Kamenicky Šenov, Czech Republic; Museo de la Real Fabrica de Cristales de La Granja, Spain.

Two of her works were selected for the Coburg Glass Prize Exhibition in 2014 at the Europaeisches Museum fuer Modernes Glas, Roedental, Germany.



*Landscape Study – North York Moors*  
Overlay sand carved blown glass  
ø32x15cm  
Photographer: Pete Chambers



‘Our new works observe and reflect the evident structure of the landscape of the North York Moors. The pieces reflect the complex layers of lines, shapes, colour and textures found there, however, the work explores the idea that its beauty is to be found in its slow construction, carved and eroded by thousands of years of land management and the harsh northern elements.’

Stephen Gillies and Kate Jones studied at Stourbridge College of Art and the International Glass Centre West Midlands and Wolverhampton University.

Partners in life and art, Gillies & Jones operate from a studio in the village of Rosedale Abbey in the North York Moors. Drawing inspiration from the elemental beauty of their rural surroundings, they have developed a unique aesthetic for their blown glass vessels.

Their current work, ‘Landscape Studies’, is informed by the visual experience of the remarkable landscape in which they live and work.

Gillies & Jones have their work in the permanent collection of: Victoria & Albert Museum, London, UK; The Museum for Modern Glass, Coburg, Germany; The Farringdon Collection, Oxford, UK; Bolton Museum & Art Gallery, UK; The Fitzwilliam Museum, Cambridge, UK; National Museum Scotland.



*Chocolate*  
Glass, 35x25x19cm  
Photographer: Richard Meitner

'Perhaps we can say that art and science are attempts, by very different methods, to get at the same truths. Both are directed at finding out more about ourselves and the universe we inhabit, by studying and recording. Science attempts to explain the universe by assuming causality, linear time and the existence of hidden rules or patterns, which, if diligent enough, we can discover and understand. Art attempts to explain the universe more intuitively, emotionally and even magically. Science depends largely on the genius of the intellect and art on the genius of the spirit.'

Richard Meitner studied at the University of California, Berkeley, USA; Rijksakademie voor Beeldende Kunst, Amsterdam, 1974-1975, Gerrit Rietveld Akademie, Amsterdam, in the Netherlands.

In his work, Meitner creates moments of astonishment and surprise. Magical moments that challenge the viewer to question what he or she is seeing, and allows creative thought to take over.

'Magic,' he says, 'is a moment in which something happens that does not fit into your belief system.'

His works are included in the permanent collections of more than 50 museums throughout the world including: The Corning Museum of Glass, USA; Hokkaido Museum of Modern Art, Sapporo, Japan; Musée des Arts Décoratifs du Louvre, Paris, France; Museo Vetrario, Murano, Italy; Museum of Arts and Design, New York, USA.

'Each material has its own life... That is, we must not try and make materials speak our language, we must go with them to the point where others will understand their language.'

Constantin Brancusi



*Spoons*  
Pewter, silver plated nickel and silver.  
10x6cm each approx  
Photographer: Katrin Schilling

'The conservativeness of the discipline really pushes me to become more creative, challenging and playful. It is essential to keep this discipline alive and forward thinking. Combining other materials such as salt and lead has been important to really attack the silver physically.'

David Clarke graduated from the Royal College of Art, London, UK, in 1997. Often cited as one of Britain's most highly innovative silversmiths, Clarke has a well-earned reputation for producing engaging, intelligent and challenging domestic objects. Maverick, humorist and risk-taker, David Clarke delights in shifting his approaches and priorities to shake up every assumption about the nature and value of vessels and he confesses a deep love for the discipline of silver.

Clarke's many awards include: the Sotheby's Award in 2007 and the Jerwood Contemporary Makers Prize in 2010.

Clarke's work has been purchased by: Röhsska Museum, Göteborg, Sweden; The Marzee Collection, The Netherlands; Victoria & Albert Museum, London, UK; The Worshipful Company of Goldsmiths, London, UK; Birmingham City Museum and Art Gallery, UK; The British Council Collection UK and The Crafts Council Collection, UK.

*Eingemachtes 4*  
Steel and silver  
Photographer: Sussie Ahlburg



‘Every artistic object refers to its maker’s existence, it’s a trace that indicates: Someone was here and left something behind. Traces of manipulation on its surface – in this case traces on the metal that are at the same time the maker’s signature: Delicate inscriptions and perforations in the silver. On the surface of a bowl a blood-red fingerprint. A bowl as a fingerprint. Two black lines that cross and stop abruptly, dramatically cut into a vessel that seem to divide it but also hold it together. Paths of life. Development direction.’

Simone ten Hompel has worked with metal since the age of twelve when she chose to specialise in metalwork as part of her school education in Germany. Whilst at school, she undertook blacksmithing and locksmithing apprenticeship before going to the Fachhochschule in Dusseldorf to complete a design diploma in Jewellery and Silversmithing. She graduated from the Royal College of Art, London, UK, with an MA in Metalwork in 1989.

Her work highlights that function is of dual importance; if an object is designed to function it must

function well, handle well, feel good and fit its purpose. Her work can be seen as a strong metaphor, the function of an object might be as a vessel to contain things as a body contains a spirit, or two objects might only function when they are brought together being otherwise without a purpose of their own.

Public collections where ten Hompel’s work is represented include: Birmingham Museum and Art Gallery, Birmingham, UK; Aberdeen Art Gallery, Scotland, UK; Crafts Council Collection, London UK.



*Panic #2*  
Silver and wood, 70x50cm  
Photo: Hans Bjurling

'I have, in my work as a silversmith, found a number of different values in everyday use. The kind of values I want to express are those that construct an inner structure of everyone's daily life, even though the user may vary depending on class, gender, culture, age, etc. What I'm trying to describe is something that everyone is aware of, even if we don't mention it or give it space in a time when the consumption of the thing is given a value greater than the using of it.'

Anders Ljungberg studied at the Nyckelviksskolan, Department of Metalsmithing, Lidingö and at the National College of Arts and Design Konstfack, Stockholm, Sweden.

Ljungberg makes recognisable objects, but plays with their function by mixing up details or putting them into unusual situations, calling into question the expected order of things. He uses unexpected combinations of material, uniting the noble silver with materials such as corian, silicon, plexiglas and cast iron.

He works as a silversmith, but also collaborates with Swedish houseware manufacturer BodaNova to design cutlery and other kitchenware.

Ljungberg has exhibited in Sweden and internationally and his work is featured in both private and public collections including: The Marzee Collection, Nijmegen, The Netherlands; Röhsska Museet, Gothenburg, Sweden; National Museum, Stockholm, Sweden; Engelbrecktskyrkan, Stockholm, Sweden; Nordiska Museet, Stockholm, Sweden; HKH Konung Carl XVI Gustav (Royal Collection) Stockholm, Sweden.

*Cup, Saucer, and Spoon*  
Silver, 24x10cm  
Photographer: Wiebke Meurer



'I'm fascinated by historical European works of silver, gold and porcelain. I explore traditional ways to design objects, not to stick to tradition but because I use tradition as my starting point for my creative strategies. I'm not concerned about the restoration of the broken object: I want to deconstruct it, to reach the heart of its integrity and reinvent it, both formally and functionally.'

Wiebke Meurer studied Art and Design at Berufskollege, Pforzheim, Germany, and the Gerrit Rietveld Academie, Amsterdam, The Netherlands, and then completed a Master of Fine Arts at the Sandberg Institute, Amsterdam, The Netherlands.

Meurer is principally interested in the status and value as well as in the tradition and social importance of an object. She concentrates exclusively on the commonly assumed forms of existing objects, the function, look and material of which she alienates subtly with her method of work.

Her work is internationally recognised and she has collaborated with Alessi, Milano, Italy. She had numerous solo exhibition including the internationally known Gallery Marzee in Nijmegen, The Netherlands. Meurer has also exhibited in the Stedelijk Museum, Amsterdam, The Netherlands; Victoria & Albert Museum, London, UK; Saatchi Gallery, London, UK; Gustavsberg Konsthall, Sweden. Her work is included in many public and private collections including: Stedelijk Museum, Amsterdam, The Netherlands; Museum Boijmans van Beuningen, Rotterdam, The Netherlands; Marzee Collection, Nijmegen, The Netherlands.

*Red Sand Bowls – Tactile Series*  
Britannia silver and red sand  
ø14x8cm & ø6x4.5cm  
Photographer: Sussie Ahlburg



'I enjoy the process of creating vessels and containers as it allows me to work both with metal and space as materials, redefining borders between inside and outside. My work invites the observer to touch, play and explore hidden spaces and unexpected motion. I try to create contemplative objects, which communicate through their tactile essence.'

Adi Toch received a MA with Distinction in 2009 at the Cass Faculty of Art in London, following a BA with First Class Honours from Bezalel Art Academy in Jerusalem. She is currently living and working in London.

Toch creates her handmade pieces using traditional silversmithing techniques. The result are bold, clean objects which are also functional pieces but are beautiful in their simplicity.

Her work includes contemplative and tactile metal vessels, which invite the observer to touch and explore.

She has won numerous awards including the Goldsmiths' Craft and Design Gold Award. Her work is exhibited internationally and can be found in several public collections including: The Goldsmiths' Company Silver Collection, London, UK; British Crafts Council, London, UK; Fitzwilliam Museum Cambridge, UK; The Jewish Museum New York, USA.



'When a work lifts your spirits  
and inspires bold and noble  
thoughts in you, do not look for  
any other standard to judge by:  
the work is good, the product  
of a master craftsman.'

Jean de la Bruyere

Untitled  
Paper, ink and thread, 40x40cm  
Photographer: Olivier Christinat



'I like to follow the rhythm of a repetitive movement; my mind wanders while my hands come alive giving shape to visions, or dreams. Using the thread on a small canvas seems to help me frame these visions and give them a new form. The reflective movement of embroidery and the association of the emerging stories take me to a particular place, a moment suspended in time that fascinates me.'

Lorna Bornand studied at the ESAV (Ecole supérieure d'art visuel), Geneva, Switzerland, and now lives and works in Lausanne.

The work of Lorna Bornand operates in a highly feminine universe in which the artist intervenes gently by combining pen and ink drawing and embroidery. Drawing passes almost imperceptibly from one medium to another, sometimes a silhouette, a ruffled garment, hair, or grass growing in all directions.

Bornand has had exhibitions at Galerie Marianne Brand, Geneva, Switzerland; Musée Beaux-Arts, the Fondation Verdan, and Gallery ESF in Lausanne, Switzerland, as well as galleries in France and Germany. A number of her pieces are in the collections of: City of Lausanne, Switzerland; Collège de Saussure, Geneva, Switzerland; Librairie Payot, Lausanne, Switzerland; Banque Cantonale Vaudoise, Lausanne, Switzerland; Musée d'Art et d'Histoire de Neuchâtel, Switzerland; Cabinet Cantonal des Estampes, Vevey, Switzerland.



*Parrots (Papagei)*  
Embroidery, graphite pencil,  
acryl paint on cotton  
46x59cm  
Photographer: Frank Blazer

'While working, I draw in circles, always trying to find a balanced depiction. It feels like being a tightrope walker when seeking for the right decision. Through the lengthy process of embroidering, it is given a certain density generating a three-dimensional effect. There are hundreds of small stitches engraved like a tattoo in a piece of skin. And still though there is a certain lightness given by the fragmentary and fragile character of the drawing.'

Janis Heezen studied at the College of Art and Design in Lucerne. She grew up in St Gallen, Switzerland, a town famous for its textile industry and embroidery tradition. She commenced her career as a textile designer, before she studied Illustration at the College of Art and Design in Lucerne.

Heezen has been influenced by her Swiss heritage and has always been interested in the ancient handwork techniques and the possibility of interpreting them in new ways. Her sources of inspiration include embroidered textiles from the Swiss folk-art tradition and the naïve art form known as Art Brut.



*Dream No 6 – The Stone Tapes,  
After Liber Insularum Arcipelagi*  
Embroidery, acrylic, fabric inlay,  
collage, sand, coins on wood panel  
80x123x4cm  
Photographer: Dewi Tannatt Lloyd

'I have persistently worked within contested areas of visual practice, embroidery, pattern, lace and more recently floral imagery. Sites, which offer unbroken traditions, cross cultural interventions and a freedom to work outside the mainstream. The Dream Pictures are a desire on my part to seek another visual landscape to inhabit. I believe fabric is territory; cloth is skin and patterns a form of topographical landscape.'

Michael Brennand-Wood studied textiles in Manchester and Birmingham, UK and is internationally regarded as one of the most innovative and inspiring artists working in textiles today. He has occupied a central position in the research, origination and advocacy of Contemporary International Art Textiles. A defining characteristic of his work has been a sustained commitment to the conceptual synthesis of contemporary and historical sources, in particular the exploration of three-dimensional line, structure and pattern.

He believes that the most innovative contemporary textiles emanate from an assured understanding of both textile technique and history.

Examples of Brennand-Wood work can be seen in major public, corporate and private collections worldwide including: Victoria & Albert Museum, London, UK; the 21st Century Museum of Contemporary Art, Kanazawa, Japan; National Museum of Modern Art, Kyoto, Japan; National Gallery of Australia, Canberra, Australia; Akzo-Nobel Art Foundation, Holland. A major retrospective 'Forever Changes' opened in 2012 at the Ruskin Centre, UK.

'The material itself, stone or wood, does not interest me as such. It is a means; it is not an end. You do not make sculpture because you like wood. That is absurd. You make sculpture because the wood allows you to express something that another material does not allow you to.'

Louise Bourgeois

*A Gathering*  
Bleached madrone root  
26x43x46cm (10 parts)  
Photographer: Rob Jaffe



'I have been working with wood for most of my life. We are comfortable with each other, have a close relationship and I value the connection immensely. I am curious about what is inside, how it works, and I am always looking for the gifts it has to offer. I am interested in exposing this beauty, to make it shine. At other times I am more interested in its inner structure, its more subtle form and spirit.'

Christian Burchard has been living in the United States since 1978. Starting out as a furniture makers apprenticeship in Germany in the middle seventies, he studied sculpture and drawing at the Museum School in Boston then at the Emily Carr College of Art and Design in Vancouver. In 1982 he opened Cold Mountain Studio in Southern Oregon. His early focus was on furniture and interiors, but gradually shifted to woodturning and sculpture, moving between vessel oriented forms and sculptural turning.

His work can be seen in numerous permanent collections, including: Museum of Fine Art, Boston, USA; Detroit Art Museum, Detroit, USA; University Of Michigan Museum of Art, Ann Arbor, USA; Royal Cultural Center, Jedda, Saudi Arabia; Museum of Arts and Design, New York, USA; American Decorative Arts at Yale University, New Haven, USA; Museum for Contemporary Art, Honolulu, USA; Stanford University Art Gallery, Palo Alto, USA.



*Ash Bowl*  
Ash, 44cm high  
Copyright: Shannon Tofts

'My work is an internal journey. I respond to the events in my life by working with my hands. The forms I create are attempts to express the complex in as simple a way as possible, moving from chaos to stillness. Using natural materials like the ash, birch, larch or willow, the work can have a calming effect on the viewer. Each piece I create clears the way to produce more work.'

Lizzie Farey studied at Canterbury College of Art and Cardiff College of Art, UK. Farey started learning the first steps in basket-making in 1991. She planted a field of willow cuttings and her passion for working with natural materials began. Always keen to try new approaches to this traditional craft, Farey has built up a strong reputation for her simple innovative forms. Her work has been exhibited across the UK as well as in America and Korea, and in July 2011, her willow light installation 'Heart' went on

permanent display in the newly refurbished National Museum in Edinburgh. She lives and works in Galloway.

Farey has received numerous awards and her work has appeared at Sotheby's New York, SOFA Chicago, The Saatchi Gallery and the Victoria & Albert Museum, London. Her work is in numerous public and private collections including: National Museums, Edinburgh, Scotland; The City Arts Centre, Edinburgh, Scotland; The Shipley Art Gallery, Gateshead, UK.

*Objects in oak*  
Wood, ø 52x84cm & ø 52x61cm  
Photographer: Rainer Retzlaff



‘With the fundamental structures in my mind I’m guided by the raw material and my emotions. It’s very important to me that I work with the material.’

Ernst Gamperl turned to the lathe rather by chance, and embarked on his lifelong love affair with wood. Starting out self taught with no previous knowledge of the art, Gamperl was unhampered by convention in his approach to woodturning.

The immanent expressive power of the material, the grain, lines and colouring, its softness or hardness, compact heaviness or paper-thin transparency is underscored by his treatment of the surfaces. What makes the sculptor’s works what they are, however, is not

only his virtuosity and material, but the forces that have been acting on the tree and its growth for centuries.

Gamperl is a master craftsman and sculptural artist of international standing. His work is included in many public museum collections including: Museum of Arts and Crafts, Germany; The International Design Museum (Neue Sammlung), Germany; Collection Issey Miyake, Japan; The National Foundation for Contemporary Art, France; Collection Grether, Switzerland; The Grassi Museum, Germany; Collection Vok, Italy; Victoria & Albert Museum, London, UK.





*Adharcanna*  
Bog pine and willow rods  
43x67x64cm  
Photographer: Joe Hogan

'My work is prompted by a desire to develop a deeper connection to the natural world. Every time we walk out into the world we have the opportunity to see it anew and to experience the wonder of being here. Rilke talks about us being 'the bees of the invisible' gathering the honey of the visible and storing it in the hive of our consciousness. When I make baskets I am trying to rediscover the richness in this store of images.'

Joe Hogan was initially attracted to basket-making because he wanted to grow his own willow, the raw material for most of his baskets. His practice allows him to live rurally and to be involved in the entire process from growing the material to making the finished object. The landscape where he lives has had a profound influence on the style and diversity of his work.

He has participated in many international exhibitions including those at the National Craft Gallery,

Kilkenny, SOFA, Chicago, Irish American Historical Society New York, Bluecoat Gallery, Liverpool, Handswerkforum, Hanover, Germany, and The Hunt Museum, Limerick. Hogan's work features in many private and public collections including: National Museum of Ireland, Dublin, Ireland; Pinolere Baskets of The World Collection, Orotava, Canary Islands. He was selected for the living legends programme at the World Crafts Council summit in Chennai, India in 2012.

*Yuki (Snow)*  
Walnut Japanese paper string,  
beech twigs, 100cm  
Photographer: Kazuhito Takadoi

'I like the colours in Nature and marvel at the constant changes throughout the year. I am fascinated by shadows, deep black in summer, fading to silver grey in the winter. I try to emulate this in my art. By using materials provided by Nature my art will slowly mature and subtly change colour with time. Viewing from different angles and in different lights creates the shadows I enjoy so much and provides a new perspective to the work.'

Kazuhito Takadoi studied first at Hokkaido Agricultural and Horticultural School at Sapporo, Hokkaido, in Japan before moving to the United Kingdom to study for one year at The Royal Horticultural Society at Wisley. From there, he went on to study at Leeds Metropolitan University, graduating in 2003.

Nature is both his inspiration and his source of material, which is provided in abundance from his garden. There are no added colours, everything is natural, simply dried then woven, stitched or tied.

Kazuhito Takadoi describes the making of his unique work as 'showing a very tight discipline in the Japanese tradition'. In contrast he describes this finished work as 'a western abstract'. He likens the slow aging process and subtle colour changes in his organic art to that of aging tatami mats or the changes apparent in a lacquer bowl, which in time reveal the colour of its base coat.

Kazuhito's work has been shown at the Victoria & Albert Museum, London, UK; National Vlecht Museum, The Netherlands; Sofa, Chicago, USA.





*Enignum III Chair*  
Olive ash, copper textile; white oil.  
77x65x90cm  
Photographer: Andrew Bradley

'I believe we can enhance the quality of our lives by surrounding ourselves with objects that possess values beyond their function or aesthetic, that possess intelligence in their creation, that one can interact with and that will stimulate senses each and every time one engages with them.'

Joseph Walsh founded his studio and workshop in 1999 in Co. Cork, Ireland. He is a self-taught designer maker, realising one of a kind and limited edition pieces.

Walsh's creative approach reflects his appreciation of nature and also his desire to engage the user with visual and tactile forms. The great understanding and sympathetic use of the material, the intimate relationship between the process of finding forms and creating structures and the continuity and resolve from the concept stage

to the making process define his studio and work today.

His work can be found in many significant international museum and private collections including: Duke of Devonshire Collection, Chatsworth House, Bakewell, UK; John H. Bryan Collection, Illinois, USA; Mint Museum of Craft + Design, Charlotte, North Carolina, USA; Museum of Arts and Design, New York, USA; National Museum of Ireland, Dublin, Ireland. 2014 will see solo exhibitions at Roche Court, Winterslow, UK and Oliver Sears Gallery, Dublin, Ireland.

Blondeau & Cie is a consultancy firm dealing with painting, drawing and sculpture from 1820 to the present day. Blondeau & Cie proposes major works to collectors and institutions in Europe and in the United States. The company benefits from an art library of 15,000 titles. Wishing to share its vision of contemporary and emerging art, Blondeau & Cie devotes its space called 5, rue de la Muse to regular exhibitions. Among the artists exhibited to date are Alex Brown, Dan McCarthy, Raymond Pettibon, Jerry Phillips, Jim Shaw and Louise Lawler.

I would like to take this opportunity to thank the many people who have helped make Taste possible. I have had the good fortune to have around me talented and generous individuals willing to offer their enthusiasm, time, expertise, advice, but most importantly, their friendship. Taste, just a tiny seed of an idea many years ago has blossomed today due to their support and encouragement. I'm very proud that we have managed to make this first Taste exhibition happen but I am just as proud of the people around me that made it possible.

Thank you.

JTI

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