

WOOLFF

WOOLFF **FFOUND**

2013

# FFOUND

The Woolff Gallery has specialised in 3-dimensional artworks for a number of years, we are consistently drawn to works created using unusual mediums or techniques.

As a gallery we have noticed a common trend emerging in which artists are creating incredible works of art using found objects and re-purposed materials. In almost all cases the artworks chosen for this exhibition have taken months or even years to create, and the act of collecting and finding the materials has become a lifelong obsession for the artist.

There is a term 'SlowArt', which was coined in the late 80's as a reaction to the fast-paced, high-speed culture of the decade. This term considers art not just as an occupation, but as a vocation and continuing devotion to the individuals' practise.

"Art is a way of life, a method of being, a way of perceiving the world." SLOWINSKI 1978

When speaking to many of the artists who have been 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.

Within the artworks selected for this exhibition there is often a theme or commentary hiding below the surface. Frequently there is the concept of sustainability, the environment, and the damage that humans are doing to the planet, but also apparent is an opposition to the accelerated pace of life in the 21st century, where high-speed communication, hand-held devices, and computers encourage us to act and think quickly. These thoughtful, lo-tech, and slowly hand-made artworks all encompass this opposing theme in their own unique way.

NICK WOOLFF

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

# 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 & everyday objects, it is about our culture and the reflection of us in the things we use & 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**

'Justin'

79 x 61cm

Assemblage on board

The artwork 'Nick' will be available at the 'Ffound' exhibition  
Please contact the gallery to request images

# 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

The artwork ‘Downtown Kowloon’, was inspired by West's visits to the walled city, the electrical components all found and scrounged from various sites in London.

Whilst very different in style, West's Margate crockery artworks again display a thoughtful sense of nostalgia. As with all of West's artwork these pieces were created over a considerable period of time and demonstrate the artist's patience and respect for the materials he works with. These pieces in particular acknowledge a bygone era through the artist's use of found objects.

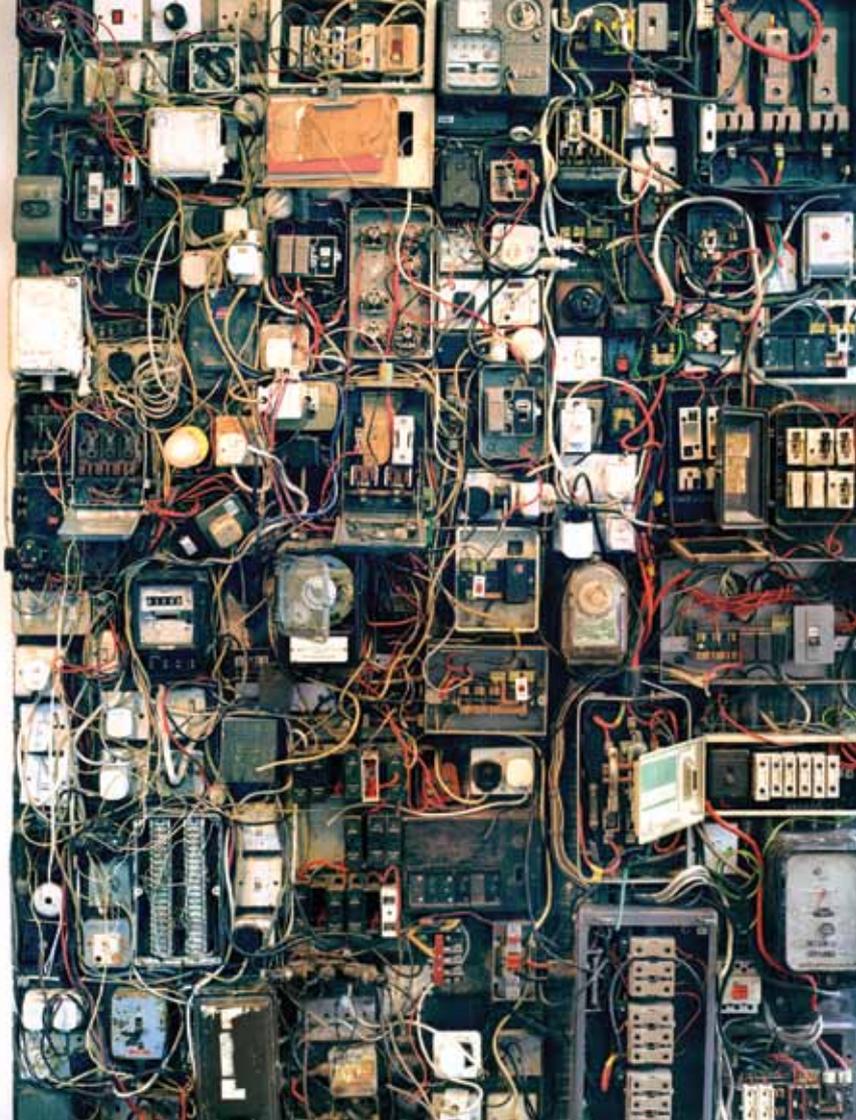
“The crockery was collected whilst walking my dog on Margate beach over a period of three and a half years. I probably used to find about 6 bits per hours walk - they are quite rare. The postcards inset were sent from Margate before 1914. I have always felt that the panels represent a lost time of innocence”.

RUSSELL WEST

**Russell West** ‘Margate Broken Crockery’ (three panels in total)  
each 60cm x 60cm Found broken crockery and vintage postcards



**Russell West**  
'Downtown Kowloon'  
145cm x 202cm x 25cm  
Electrical findings from London



# 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.

'Amaltheia', the goat sculpture in this exhibition uses entirely recycled scrap steel, mostly motorcycle parts and old tools. "My aim is to transform a pile of cold, industrial metal shapes into a unified, soft, organic animal form that we all recognize. Using machine parts to replicate an animal is also a subtle way of referencing the over-colonization of nature that our society is engaged in." JUD TURNER

"Factotum' is about people being trapped doing meaningless and repetitive labor in a complex industrial society. I show this idea visually by building a nonsensical looking machine out of gears, belts and drive shafts and place tiny human worker figures inside the gears, so that they are not only walking in an endless circle but also powering the machine that enslaves them. It is mostly made from old sewing machine parts – machines which are used in sweatshops in developing nations to make the clothing that citizens of wealthier nations wear for work. I love the inherent contradiction in making a sculpture out of the thing that it is about, I think it speaks to the truth that we make our own prisons in some of our attempts have control and freedom." JUD TURNER

"Monsantic Gardens" is a visual criticism of the factory farming practices which rely on chemicals and demand huge crop outputs. One of the themes over-arching Turner's factory series is to show desolate industrial settings, and represent the loss of industry in the developed first world; ironically, the materials used to show this loss of industry in the US and Europe were all made in China.

Turner's work has been featured in over 100 exhibitions, 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.

**Jud Turner**

'Amaltheia'

107cm x 127cm x 51cm

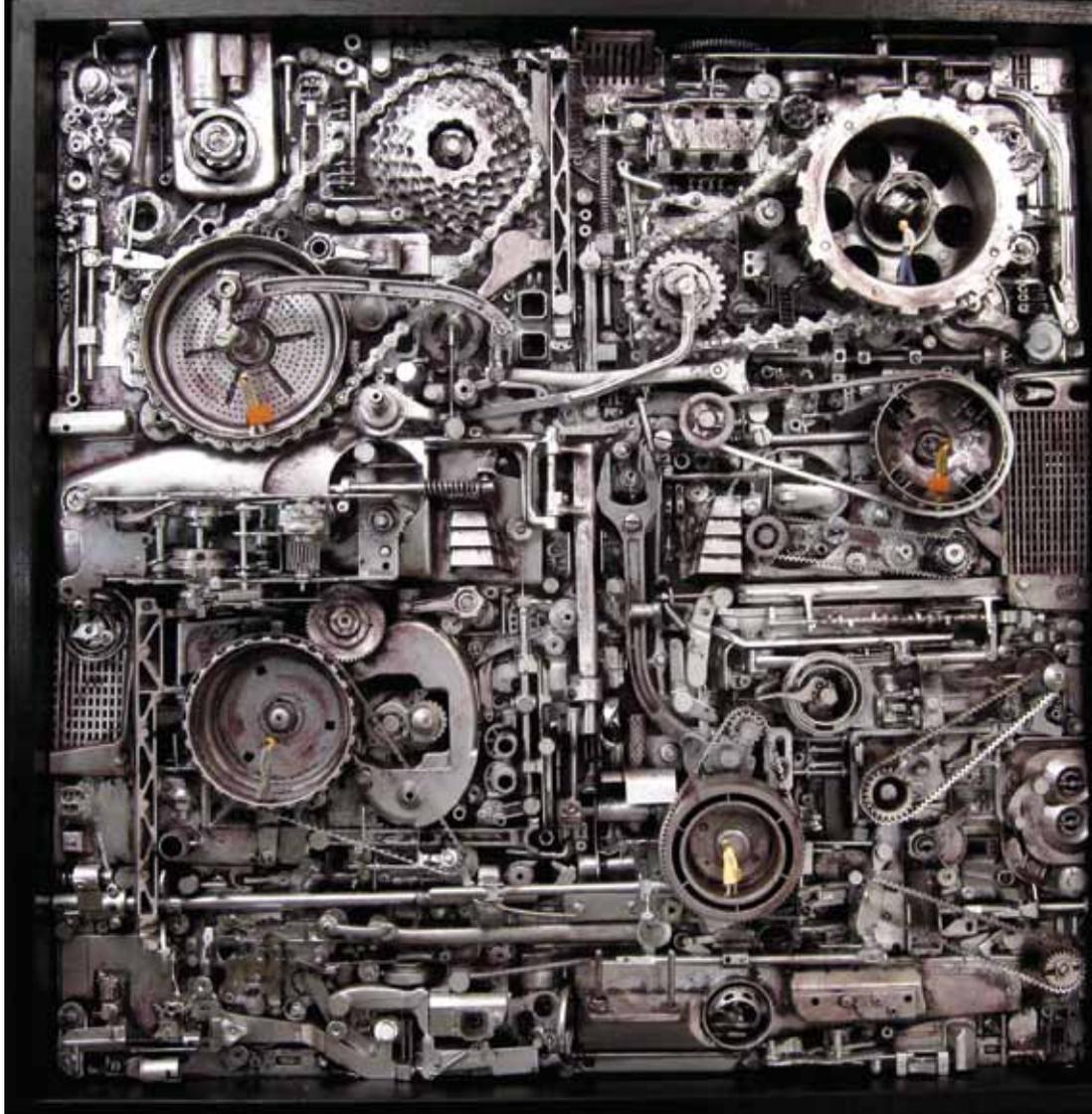
Recycled engine parts





**Jud Turner** 'Monsantic gardens'  
81cm x 112cm x 20cm Re-purposed objects

**Jud Turner**  
'Factotum'  
76cm x 76cm  
Re-cycled machinery parts,  
tools and toys



# Michael Speller

Michael Speller is mostly known for his bronze, large scale public sculptures. However, over the past twelve years he has developed a series of 3D maps using found objects. The artworks selected for this exhibition are fine examples of Speller's light hearted and humorous approach to life, but they also address more serious topical issues.

For example, 'Take 1, Get 10 Free' is a commentary on the London riots of 2011 - where shops and businesses were looted and riot police called in from across the country. All of the objects used in this work are representative of this time of unrest, mobile phones, make-up, jewellery, trainers, toy police cars, and cash. The resin background appears shattered at the edge and although the artwork is fun to look at, there is a more serious underlying message.

'Heroes', is another example of this:

"The World map artwork is initially based on Peter's orientated map, then I have put China central to that world presentation. Most of these throw-away toys are manufactured in the Far East, and in recent years through multinationals such as McDonalds and Disney there is more unification concerning the feeding of heroic cartoon images to the children of the world. I think this mirrors the shrinking world in many other respects. Essentially it is a matter of how multinationals present their corporate image to a hungry global market using heroes in the form of celebrities to sell their wares. I start collecting when I have a concept. I usually need so many objects to make one piece, therefore I inevitably end up being forced to negotiate with six year old children at car boot fairs in South East London for their old toys."

MICHAEL SPELLER

Michael Speller 'Take 1, Get 10 Free'  
Found objects in resin 131 x 82cm





**Michael Speller** 'Heroes'  
Found objects in resin 120 x 180cm

# 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 in Southwest London - waiting to be given a new life. Tinker trained as a silversmith, but after quickly tiring of the traditional materials of silver and gold she turned her delicate hand to more common materials, allowing her to create large, beautiful and kaleidoscopic pieces.

Tinker is mostly known for her brightly coloured miniature goblets, all created using recycled sweet wrappers which are collected by the artist as well as by many of her friends and neighbours. There is an instant appeal to these stunning artworks as they hold a certain nostalgia, people can often remember making these goblets themselves at dinner tables, although not one has ever had the patience to create a work of art which holds up to 3,000 of these little cups. In addition to this there is the enjoyment of discovering the unique patterns on the foils themselves, sometimes adorned with faces, or displaying a colourful polka-dot pattern.

Tinkers practice extends far beyond these 'Goblets' artworks, through both her delicate skills, and her interest in re-using objects, as well as her love of repetition, she has created thoughtful and beautiful artworks such as 'Blue Horizon' and 'Red Horizon', both of which are a subtle rainbow of colour, created entirely using collected foils. And works such as 'In the night garden', which display a dramatic collection of colourful flowers sitting orderly in rows, all created again using discarded sweet-wrappers and recycled wire.

Joanne Tinker's artwork sold instantly when exhibited at the Royal Academy Summer show. Her artwork is on permanent display at the Science Museum, it can be seen in the Museum of Art and design in New York, and also in the White Rabbit Collection, Sydney.

Tinker's work has recently been featured in The Miami Herald, The Evening Standard, & Living Etc.



Joanne Tinker 'Zig-Zag Goblets'  
Sweet wrappers 87 x 87cm



Joanne Tinker 'In the Night Garden'  
Sweet wrappers 100 x 100cm



**Joanne Tinker** 'Red Horizon'  
Sweet wrappers and foils 20 x 120cm



**Joanne Tinker** 'Blue Horizon'  
Sweet wrappers and foils 20 x 120cm



**Joanne Tinker**  
**'Black Goblets'**  
Sweet wrappers  
100 x 100cm

# Wycliffe Stutchbury

Wycliffe Stutchbury has worked with wood for the last 25 years, he studied at the London College of Furniture, and subsequently worked as a furniture maker. He now lives and works in Sussex, England, a place which proves an invaluable inspiration to his work. His work has recently been featured in The Financial Times and The Times magazine.

Stutchbury's artworks celebrate an often overlooked beauty found in discarded and forgotten timber. The organic layering of tiny wooden chips with their natural flow and rhythm ultimately respects the material's origin and allows the wood to create a new story through the artwork. Stutchbury creates fascinating abstract patterns using the tones and grain naturally apparent within the wood that he finds, these softly undulating artworks could easily be read as land-forms or city-scapes.

The artwork selected for this exhibition has been created using a 3000-4000 year old piece of Bog Oak which originated from Ely, Cambridgeshire. Stutchbury was contacted by someone who was clearing a barn and who knew about the artist's practice. He was invited to take anything that he liked the look of. Right at the back of the dusty barn were two logs that had a kind of 'petrified' quality, and that appeared different to ordinary firewood, they were unusually heavy and it wasn't until the artist had taken them back to the studio and cut them open that he realised what he had. It was black. The logs had originally belonged to a previous tenant who was also a wood junkie. He had retrieved an entire tree from Block Fen in Cambridgeshire and had had it carbon dated.

Stutchbury roughly cut the logs and then let them season for some time, in the meantime he considered where the wood itself would take him. He was inspired by the deep colours of graphite and rust, and noticed an abundance of splits running through, this is where the initial landscape and format of the work was conceived. From then on Stutchbury imposed as little as possible onto the development of the artwork, he let the timber lead him as it came off the saw.

"I use wood as my medium and increasingly I find myself reluctant to intervene. It has its own story to tell. My compositions from fallen and forgotten timber are studies in the narrative beauty of wood. They are made to reveal timbers' response to its environment over time. Its unfashioned beauty, durability, and vulnerability. The origin of the material I use is central to my work. Whether it be discarded floorboards from a Victorian terraced house, a garden fence, a branch of Sycamore found on the floor of the scrub that fringes the fields of the Sussex Downs, or a 40 year old Oak gate post, the sense of place is very important."

WYCLIFFE STUTCHBURY

Stutchbury has exhibited throughout the UK and the USA. The UK Crafts Council presented Wycliffe with the Best Contribution to Show Award for his work at Origin 2009 at Somerset House, London.



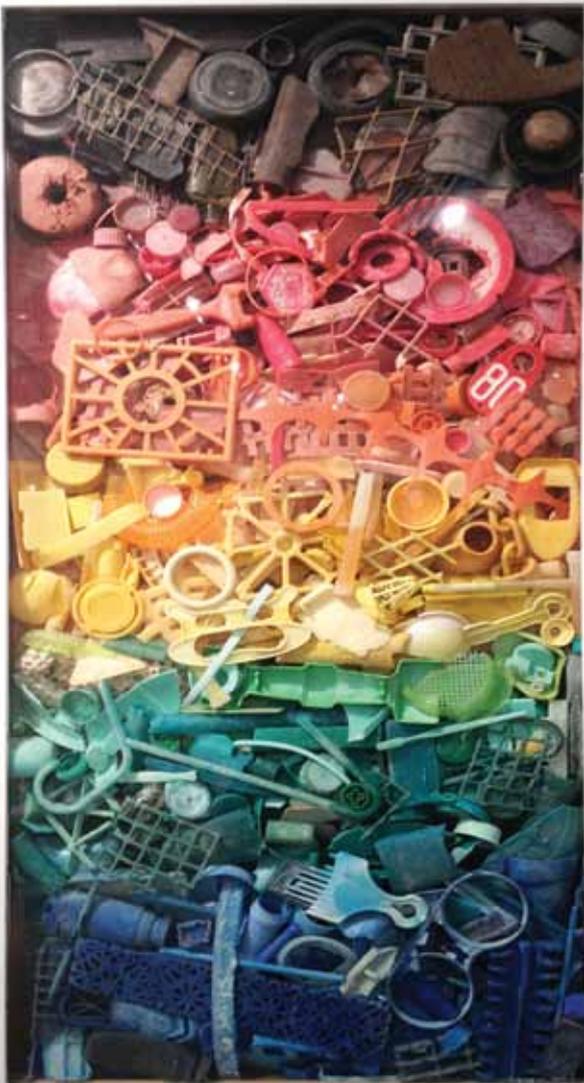
**Wycliffe Stutchbury** 'Block Fen 1' (detail)



**Wycliffe Stutchbury** 'Block Fen 1' (full artwork image )  
Bog oak Ely, Cambridgeshire 125 x 235cm

**Wycliffe Stutchbury**  
‘Farley Farmyard’  
Felled Holly tree & Bog Oak  
Mudlles Green, East Sussex  
97 x 97cm





# Ryan Matcham

Ryan Matcham lives and works on the tiny island of Bermuda. His passion for the island has resulted in a collection of contemporary artworks, but although these artworks are dramatic and striking, they also illustrate an underlying and sinister global issue.

Whilst working as a photographer Matcham spent a lot of time on the Bermuda beaches. The pictures he took there always seemed to capture the beautiful colours of the ocean, and the soft hues of the sand, but what they never captured was the abundance of plastic that was brought to land by the crashing waves:

“Piles and piles of plastic ride up in the seaweed, are piled into corners of the beaches often ignored and neglected... Perhaps made easier to ignore by the fact that the breath-taking views looking outward have created an ecstasy of unawareness.” RYAN MATCHAM

Ryan Matcham and his girlfriend Emma walked along the Bermuda shores for months picking up plastics, much of which they discarded in the proper fashion, but a selection of which was taken back to the studio to be cleaned and re-used to create artworks, some of which are exhibited in the Bermuda National Museum, and some of which are currently exhibited here:

“I thought it important to bring the problem to light, and what better way than through a visual display of abstract motif and colourful splendour. It is a satisfying feeling to see peoples’ faces as they recognise the plastic remains as toys we once played with, shoes we once walked in, bottles and bottle tops from drinks we once enjoyed. I have enjoyed turning this trash into treasure and the good news is... Wait... The bad news is... Well I’ll let you decide... But I have another half a ton or so to use up and I’m sure I won’t be running out of this medium any time soon!!!” RYAN MATCHAM

**Ryan Matcham** ‘Out of the Bermuda Blue’ Found marine plastic 122 x 60.5cm



**Ryan Matcham** 'White on Black'  
Found marine plastic 122 x 60.5cm



**Ryan Matcham** 'Black on White'  
Found marine plastic 122 x 60.5cm

# Steve McPherson

Steve McPherson is a diverse artist whose practice includes many disciplines including installation, sculpture, objects, book works, collections, assemblage, collage, experimental drawing, photography, video and sound.

In the artwork presented in this exhibition, McPherson re-uses found plastic objects which he has collected over the last 15 years from beaches of the Kent coast, these finds are then taken back to the studio and collated by type or colour (an assistant carries out this process due to the artist's colour blindness). McPherson then arranges the objects across the canvas in an obsessive, precise, and almost organic way.

“The mainly plastic objects, wave worn and sun bleached are prominent in their manufacture against the natural colours and shapes of the coastal drift – and lie sometimes for years, condemned and condemning as a sign of wastefulness and the disregard of human consumption. Their wrecked existence is due to loss, misfortune, apathy, and malice, and their use is long since passed.”

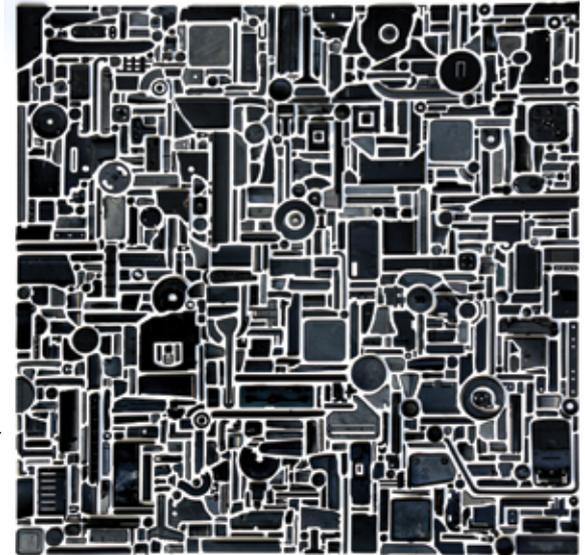
STEVE MCPHERSON

The environmental issue is important to McPherson. He is aware that by cleaning and scouring the beaches for discarded plastic he is making a small contribution to the preservation of nature and wildlife, but by presenting his artwork to viewers in galleries and at art fairs he is raising awareness to the growing problem of plastic pollution to a wider audience, a problem of which we are yet to understand the true impact and damage to the environment and to ourselves.

McPherson continually exhibits a varied range of artworks in many venues across the UK, and since 2010 McPherson has worked with Surfers Against Sewage, designing promotional products for their campaign against litter in the seas.

Amongst other exhibitions, during 2011-12 he exhibited his environmental photographic work 'An Undesirable Archive' in both Berlin and Turin.

Steve McPherson 'Combination square: Black no.1'  
Found marine plastic 100 x 100cm





**Steve McPherson**  
'Combination square: Blue no.1'  
Found marine plastic  
100 x 100cm

# Frank Miller

Frank Miller is a renowned artist living and working in California. In 1948 he visited the Metropolitan Museum of Art with his father, he was so inspired by what he saw that his decision to be an artist for the rest of the life was immediately set into his psyche. He has worked as an artist since the late 1950's and has been inspired by, and worked with found objects since 1975.

Miller is known for his bass-relief wall pieces which display his fascination with the industrial detritus of our culture. He finds the unseen beauty in everything from abandoned factory sites, to the minute interior workings of domestic appliances. Each artwork is constructed using a ¼ inch wooden base. The objects used are all sourced from a variety of discarded nonfunctional electrical appliances, including video recorders, DVD players, radios, computer keyboards and any other object that has parts that Miller can see as useful towards his objective.



Every device and machine is disassembled by the artist, the parts needed are carefully removed and the rest is saved for possible future projects. Then Miller would use a table-saw, band-saw and grinder to shape the parts according to the needs and direction of the artwork. Each piece is then coated with an acrylic iron paint, then dipped in an oxidising solution and left to rust.

Once the processed objects are arranged on the board Miller then applies his rich palette of earth tones and carefully selected textures to the surface of the work, this palette closely resembles the ambient patina of rust and decay, transforming these found objects onto artworks of great harmony and beauty.

Miller's fascinating artworks explore a dialogue between interior and exterior space and propel the viewer into contemplation of the past, present and future often appearing like a post-apocalyptic landscape, or dramatic space age wilderness.

**Frank Miller** 'Contextural work no.50'  
Recycled domestic appliances, with acrylic 145 x 163cm

# Giulia Bocchi

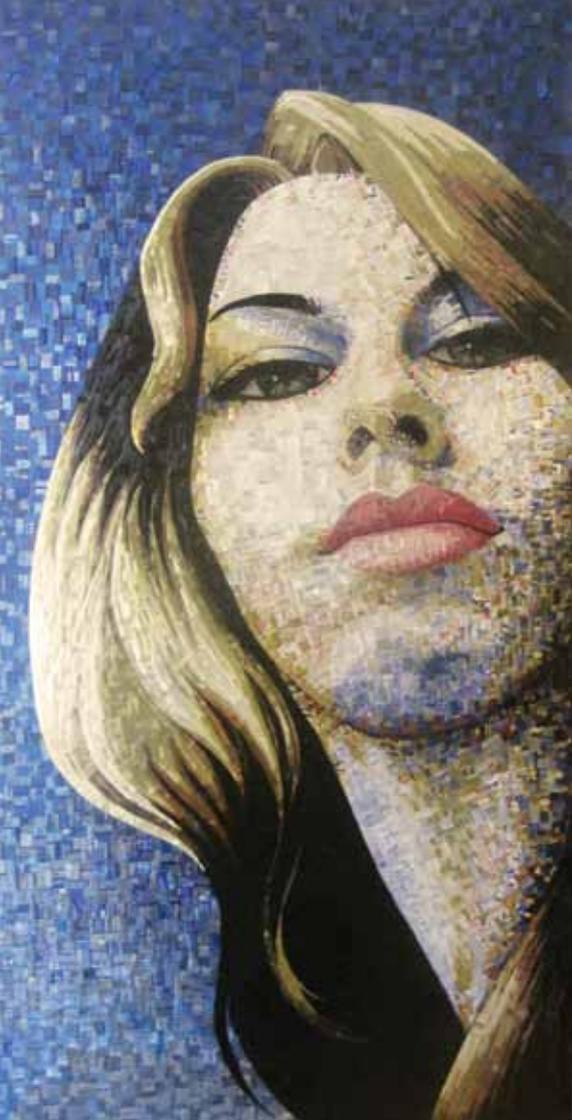
Giulia Bocchi is a young artist, living and working in Mantova, Northern Italy. She graduated in 2011 with a BA in Graphic Design and Multimedia from the Libera Accademia di Belle Arti in Brescia, Italy, and focused her final year thesis on the art of the mosaic, “Opus Lapilli. The art of mosaic from the Greek pavement to contemporary design”.

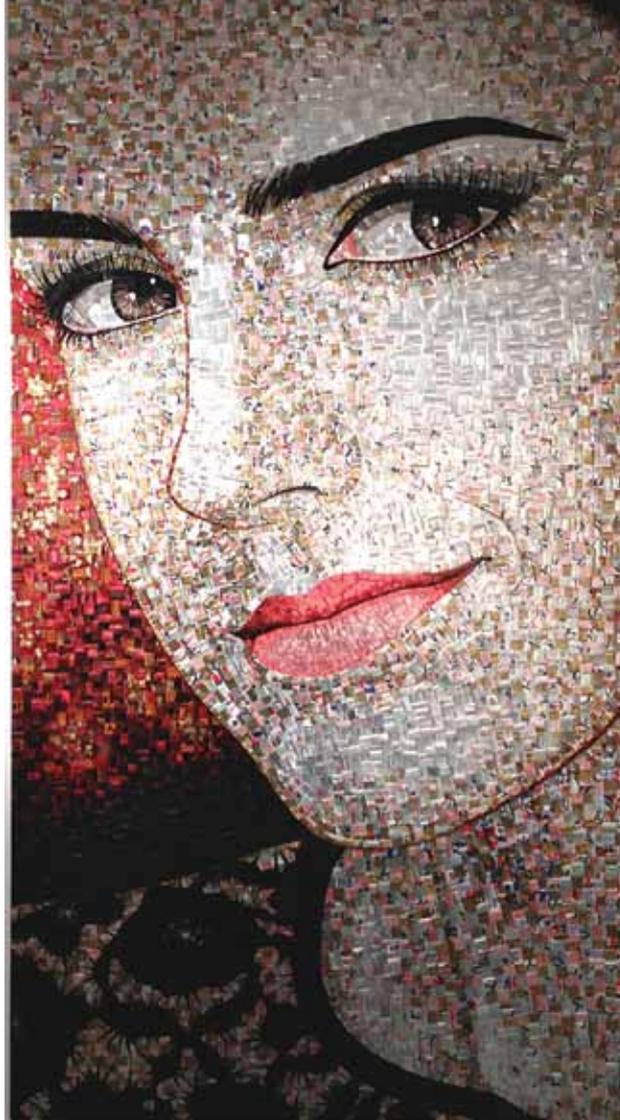
Using an unorthodox material such as aluminium cans to re-create a traditional and ancient technique gives Bocchi's work a unique and contemporary edge. The detailed process means that each work can take up to 3 months to complete, this satisfies Bocchi as in a world of stress and rush where beauty can sometimes be overlooked, and in an era dominated by HD screens and computers, she feels that her mosaic finds its place. It goes against the grain of the modern day state of flux and offers something concrete, tangible, and slowly handmade. The artwork is built up using tiny pieces of aluminium which mix colour and shade, and blend to create images and portraits with an incredible precision.

Bocchi has been creating mosaics using this very unusual material of aluminium soda cans since 2009. She is passionate about the environment and about the legacy that we will leave to the next generation. She is conscious of global issues and keen to raise awareness of the challenges we face. This is reflected in her practice by re-using these mundane, found objects to create something new and beautiful.

“I exploit the bright and shiny colours of soda cans to make impressive portraits. The soda can, destined to the garbage, becomes an independent entity, with its mouldable surface and flickering colour. Shattering the cans makes them lose shapes, functions and colouristic harmonies that they had at the beginning. It is about destroying a banal, industrial, serial object to create something unique and unrepeatable, by recomposing the pieces into new shapes.” GIULIA BOCCHI

**Giulia Bocchi** Portrait in blue  
Mosaic in aluminium on wood 123 x 63cm





**Giulia Bocchi**  
**'Emma'**

Mosaic in aluminium on wood  
138 x 75cm

# 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 - button badges, CDs or, more uniquely, vinyl records. Whether 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." KEITH HAYNES

On leaving Harrow College with a BA(hons) in graphic information design 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**  
'The Beatles - Fab Four'  
Original Vinyl  
80 x 80cm



**Keith Haynes**  
'David Bowie - Aladdin Sane'  
Original Vinyl  
45 x 45cm



**Keith Haynes**  
'Sex & Drugs & Rock & Roll'  
Original Vinyl  
69 x 69cm

**Keith Haynes**  
'Bruce Springsteen  
Born to Run'  
Original Vinyl  
52 x 52cm



**Keith Haynes**  
'Joe Strummer  
Sandinista'  
Original Vinyl  
52 x 52cm



**Keith Haynes**  
'Rolling Stones  
Keef'  
Original Vinyl  
52 x 52cm



**Keith Haynes**  
'Marc Bolan  
The Slider'  
Original Vinyl  
52 x 52cm





**Keith Haynes**  
'Ian Dury  
New Boots and Panties'  
Original Vinyl  
52 x 52cm



**Keith Haynes**  
'Rolling Stones'  
Big Lips  
Original Vinyl  
52 x 52cm



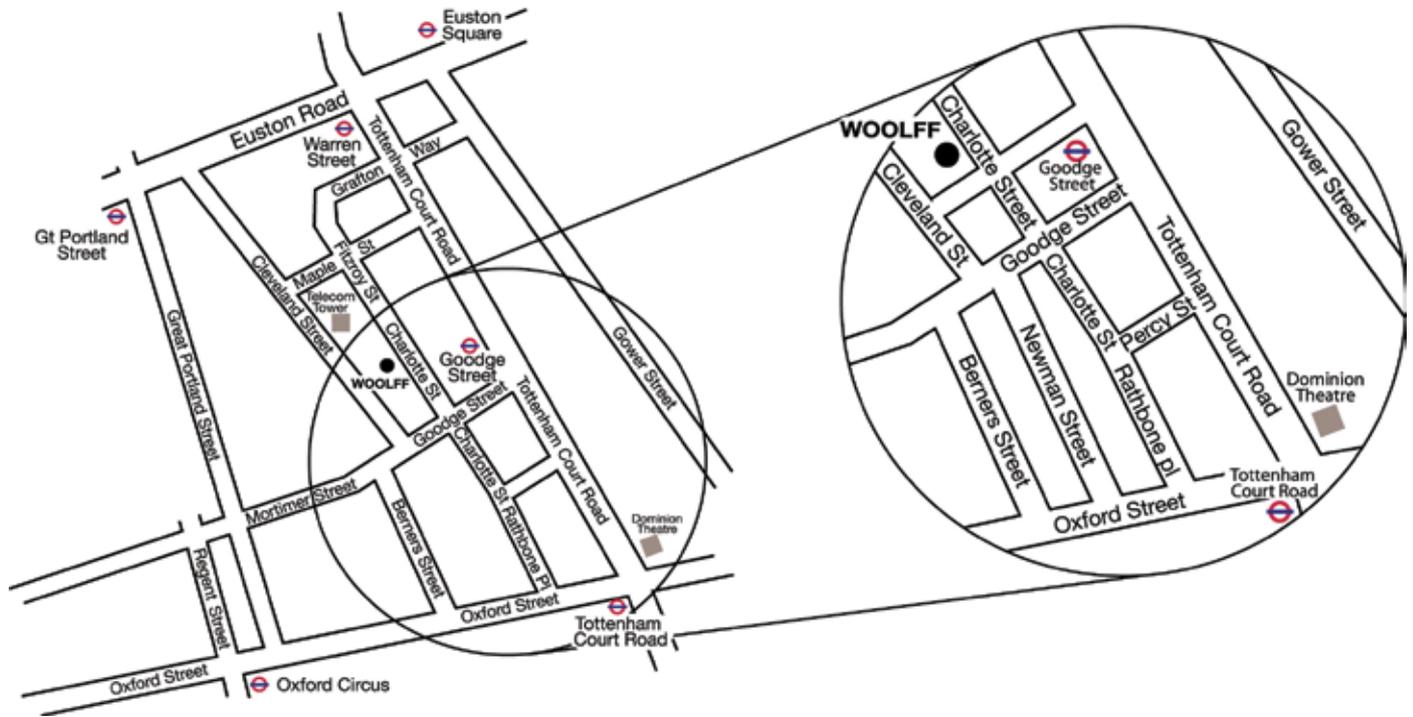
**Keith Haynes**  
'The Clash  
Bankrobber'  
Original Vinyl  
25 x 25cm

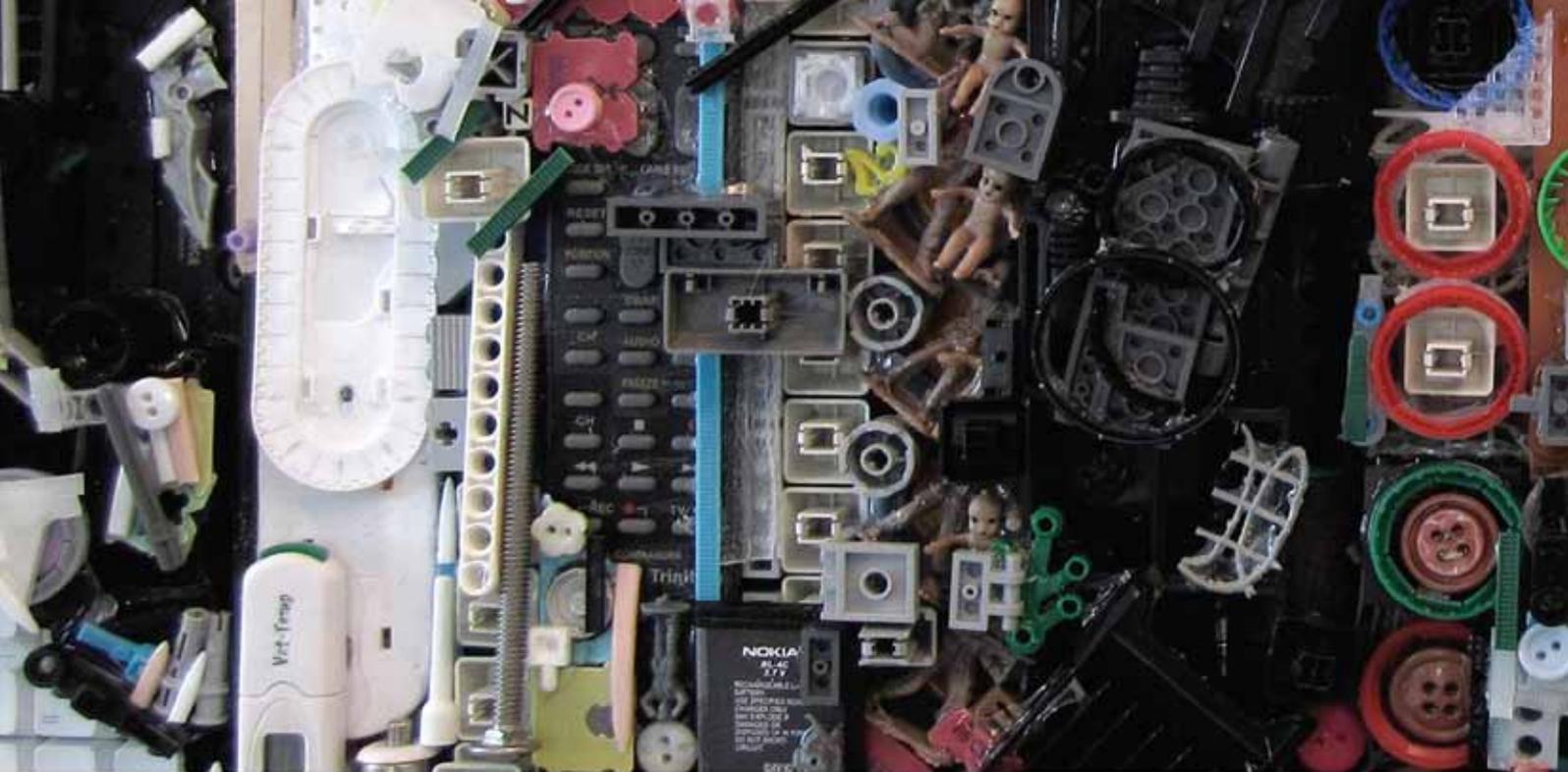


**Keith Haynes**  
'Madonna  
Like a virgin'  
Original Vinyl  
52 x 52cm

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# WOOLFF gallery

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