

Collect 2018

AFTER THE FAIR

Highlights from the 14th edition of the International Art Fair For Contemporary Objects
Shown at the Saatchi Gallery, 22–25 February 2018



SEEDS Gallery. Photo by Sophie Mutevelian.

Collect: The International Art Fair for Contemporary Objects closed the doors on a very successful 14th edition on Sunday 25 February, with **13,000 visits** over its four-day run, and sales estimated at **£1.4 million**.

This year's show brought together **40 galleries from 13 countries**, filling the Saatchi Gallery with the work of more than **450 of the most talented international craft artists** working today. The pieces exhibited spanned every area of modern craft practice, ranging from hand-woven textiles and art jewellery to ornate cabinetry and glassware.

In tune with the global surge of interest in ceramic arts, this year's Collect presented a significant number of exceptional works in stoneware and porcelain. This included the dedicated showcase ***Masters of British Studio Pottery***, which gave visitors a striking insight into a century of ceramics in Britain, as told by 27 works, ranging from a 1930s tea set by Lucie Rie to a modern-day sculpture by the artist James Rigler. Presented in collaboration with The Fitzwilliam Museum, the galleries Erskine, Hall & Coe, Marsden Woo Gallery and Oxford Ceramics Gallery, this one-off display proved one of the highlights of the fair, receiving an overwhelmingly positive response from Collect visitors.

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Masters of British Studio Pottery. Photo by Sophie Mutevelian.

Among the thousands of collectors, art lovers and craft-curious public attending this year's Collect were a host of illustrious public figures, including Sir Nicholas Serota, Thomas Heatherwick, Diane Abbott, Prue Leith, Sir David Attenborough, Yinka Shonibare, Peter Bazalgette, Fiona Barratt Campbell and Sol Campbell.

Representatives from global institutions were also in attendance, including the National Museum of Norway, the Ministry of Culture for China, French National Museums and the British Council. Many acquired significant new objects for their public collections. The **V&A** made a number of acquisitions over the course of the fair: SASAI Fumie's urushi sculptural object 'Kasane 5' (**Katie Jones Japanese Art**); Tore Svensson's gilded steel 'Bowl' (**Galerie Marzee**); Peter Marigold's 'SEN' cabinet (**Sarah Myerscough Gallery**); Harry Morgan's concrete-and-glass sculpture (**Craft Scotland**); and a cotton sculpture from Simone Pheulpin's 'Eclipse' series (**Maison Parisienne**). **Ting Ying** (China/UK) furnished the V&A with two pieces: Su Xianzhong's beautifully delicate 'Small Paper No. 1' and Peter Ting's 'Flower Bowl No. 8'; while the **Ulster Museum** acquired Ting's 'Flower Bowl No. 9'. First-time exhibitor **Cavaliere Finn** (UK) contributed two pieces by the Egyptian-born, Wales-based ceramic artist Ashraf Hanna to the V&A's permanent collection.



Cavaliero Finn. Photo by Sophie Mutevelian.

'We couldn't have asked for more from our debut at Collect. We were overjoyed when the V&A decided to add two of Ashraf Hanna's beautiful Undulating Vessels to their permanent collection at the fair; it was a great achievement. However, what we loved the most was the absolute passion for craft that flowed from top to bottom of the fair. Offering us an audience that was as passionate about our artists' work as we are made being at Collect a thoroughly enjoyable experience for us and our artists from start to finish.'

– **Debra Finn**, Cavaliero Finn

Private sales were also impressive. Notable purchases were made from **Galerie Marzee** (Netherlands), where Katharina Dettar's '1000 Moths for a Blouse', a poignant demonstration of the number of Bombyx mori moth silkworms required to make a silk blouse, sold for €5,350. **Maison Parisenne** (France) sold Simone Pheulpin's 'Ecllosion XXL' textile sculpture for approximately £50,000. **Bishopsland Educational Trust** (UK) unveiled new work by Adi Toch, with the metalsmith's 'Plump Square' vessel in sterling silver being picked up for £13,500.

Representing 2017 Woman's Hour Craft Prize winner Phoebe Cummings, **Joanna Bird Contemporary Collections** (UK) sold a large number of the artist's pieces in unfired clay, as well as glassware by the Danish artists Steffan Dam, who has been shortlisted for the 2018 LOEWE Craft Prize, the winner of which will be announced at the Design Museum on 3 May.

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Many galleries exhibiting at Collect for the first time enjoyed a successful first year. At **Oxford Ceramics Gallery** (UK), the tapestry hearth rug 'The Ruby Embers' designed by Garry Fabian Miller and tufted by Kristi Vana and Louise Trotter at Dovecot Tapestry Studio sold for £21,600. Another Collect debut, **ESH Gallery** (Italy) made a significant sale in Sueharu Fukami's glazed porcelain sculpture 'Horizon'.

Although sales are expected to rise in the aftermath of the fair, early figures suggest that the international craft market is in robust health, and that interest in craft-led artwork is growing rapidly.

COLLECT AWARDS

On the evening Wednesday 21 February, Prue Leith hosted the Collect Awards Party, supported by Chapel Down Wines. Over the course of the event, five awards were given in recognition of the stand-out objects, installations and displays of this year's fair.

The Liagre Award was presented to **James Oughtibridge** (Joanna Bird Contemporary Collections) by Deborah Comte-Liaigre, in recognition of the purity and sensuality of his ceramic sculpture.

Kit Kemp, founder of Collect sponsor Firmdale Hotels, presented **The One to Watch Award** to **Jérôme Pereira and Sylvia Eustache Rools** (Collection Ateliers d'art de France), in admiration of their inventive and beautiful juxtapositions of grounded timber and hand-dyed silk.

The final three awards were judged by writer and curator Ekow Eshun, curator and journalist Corinne Julius and Crafts Council Creative Director Annie Warburton. They selected **Oxford Ceramics Gallery** for the **Outstanding Display by a Gallery** award, praising the 'elegance, sensitivity and balance' of the display.

The Collect Open Award was presented to **Juliette Bigley** for 'Table' – an ambitious, large-scale installation comprising an oversized table topped with stylised vessels in a mixture of patinated copper, brass, nickel silver and silver that brilliantly pushed the artist-metalsmith's work in a bold new direction.

Displayed by the Cynthia Corbett Gallery (UK), **Matt Smith's** black parianware 'Wunderkammer' series was named **Object of the Fair**. The judges admired Smith's marriage of 'technical mastery with a playful sensibility that reveals a serious interrogation of the politics of historic ceramic forms.'

COLLECT TALKS

Running for three days of the fair, the programme of free talks, supported by Newby Teas, proved hugely popular with the Collect audience, seeing **hundreds of visitors engage with diverse artists and exhibitors** at the individual Booth Talks, and join thought leaders and preeminent makers to explore some of the issues influencing makers and markets in contemporary craft today. Topics ranged from the importance of craft prizes and the role of the collector to material-focused panel discussions on jewellery, ceramics and furniture.

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Ceramics by Matt Smith, represented by The Cynthia Corbett Gallery. Photo by Sophie Mutevelian.

COLLECT SPONSORSHIP

The 14th edition of Collect was made possible thanks to the fair's Associate Supporter, the **LOEWE Foundation**. Dedicated to the promotion of creativity, and the protection of cultural heritage in the fields of poetry, dance, photography, design and craft, the LOEWE Foundation was established in 1988 by Enrique Loewe Lynch, a fourth-generation member of LOEWE's founding family. Collect was delighted to welcome current **President Sheila Loewe**, who participated in the Collect Talks programme to explore the purpose and impact of craft prizes. On 3 May, the winner of the second annual LOEWE Craft Prize will be announced at the Design Museum, accompanied by an exhibition of the finalists' works from 4 May to 17 June.

'We were thrilled with this year's Collect. It felt bold, fresh and dynamic – due in part to so many new galleries to the fair and the variety of the work on show, which reflects where contemporary craft practice is today. The display of studio ceramics by figures including Luice Rie and Bernard Leach alongside the ambitious installations by Collect Open makers also showed that rich heritage and bright future of craft in the UK.'

– Rosy Greenlees OBE, Executive Director, Crafts Council

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*For more information about **Collect 2018** and the **Crafts Council**, please contact **Jodi Moss** at jodi@zetteler.co.uk or on **07910 705147**.*

NOTES FOR EDITORS

Since 2004, Collect: The International Fair for Contemporary Objects has been a leading event on the global crafts calendar – an essential, discipline-crossing showcase of modern creative expression for collectors, enthusiasts and practitioners alike. Presented by the Crafts Council, Collect showcases exceptional objects in ceramic, glass, jewellery, wood, metal, textiles and experimental materials, and represents the work of an astonishingly diverse array of makers from Britain and beyond. The fair’s programme includes a series of talks from global craft thought leaders, as well as Collect Open – its platform for individual makers to create new, boundary-pushing large-scale installations – and, new for 2018, Masters of British Studio Pottery – a selection of work from some of the most significant and influential ceramic artists of the 20th and 21st centuries.

The 14th edition of Collect was held at the Saatchi Gallery from Thursday 22 February to Sunday 25 February 2018.

About the Crafts Council

Leading innovation in making across the UK, the Crafts Council is the country’s foremost authority on contemporary craft in all its forms. Founded in 1971, its role as guardian and champion of national craft practice has evolved to include exploring and enabling new possibilities, making methods and technologies. Having played a pivotal role in the development of some of the UK’s most accomplished and respected makers, the Crafts Council is devoted to finding and empowering new talent across the craft sector, creating platforms for emerging makers to show their work, forging connections between people and industries, and providing practical and inspirational resources to support the careers of our next generation of makers.

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