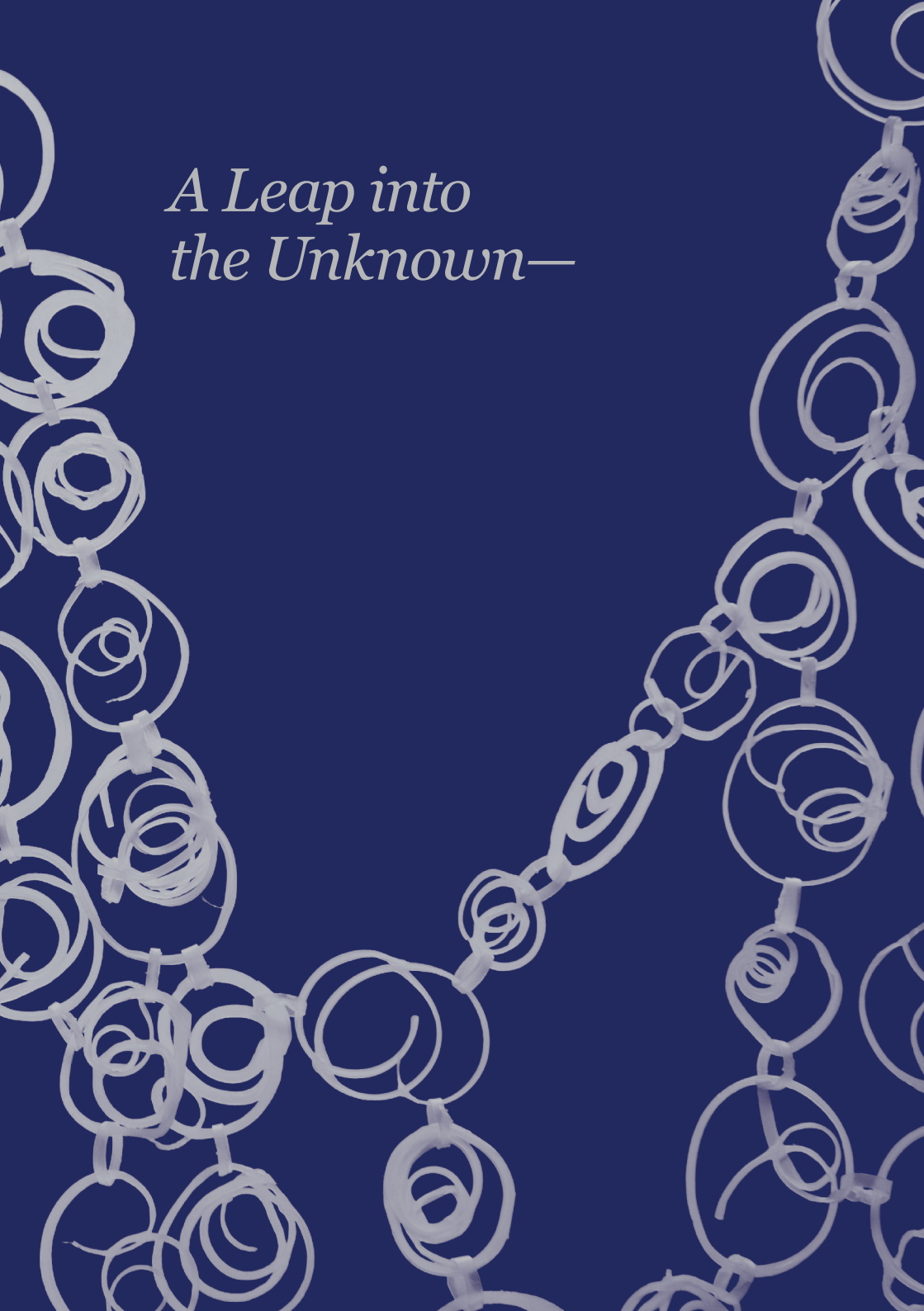


*A Leap into
the Unknown—*





Welcome to
St. Marylebone Parish Church Gardens

The gardens are a beautiful oasis in the heart of the city, offering a peaceful retreat from the hustle and bustle of London. They are a testament to the church's long history and its commitment to providing a place of worship and reflection for all.

St. Marylebone Parish Church Garden Opening Hours

Day	Opening Hours
Monday	10.00am - 5.00pm
Tuesday	10.00am - 5.00pm
Wednesday	10.00am - 5.00pm
Thursday	10.00am - 5.00pm
Friday	10.00am - 5.00pm
Saturday	10.00am - 5.00pm
Sunday	10.00am - 5.00pm

The gardens are open to the public and are a beautiful place to visit. They are a testament to the church's long history and its commitment to providing a place of worship and reflection for all.

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*Curated with Contemporary Applied Arts
(CAA) this exhibition recognises the delight
of unexpected outcomes: fruitful errors of
exploration that lead to new discoveries—*

The circus is full of performers who transcend the limits of the human body to thrill and delight. Through years of disciplined practice and dedication, their talent gives them the courage to leap into the unknown. So be it for this show – seven exceptional contemporary craftspeople have challenged the boundaries of their practice to leap into new creative territory.

Each of the featured makers has taken risks with their work, consciously leaving the safety of successful working methods and approaches for a move into unknown technical and creative territory. All of the pieces in the exhibition show distinctive transformations in scale, ambition, materiality and purpose.

Taking inspiration from both the fascination with the failures that make success and the beauty of the imperfections that make us human, the exhibition recalls the idea of Wabi Sabi that embraces the imperfect, impermanent and incomplete.

As befitting a new year and its promise of fresh starts, this show is a celebration of the elastic minds of these craftspeople. Unfettered by fear, these CAA makers are curious and eager to explore new perspectives.

Most of the featured work is for sale.



Michael Carberry—
Cut, Pull, Stretch; Twist in the
Middle; A Response to a Force;
Finding the Weakest Point



Michael Carberry (b.1960)—

Michael Carberry creates work that reflects the process of its construction, allowing the surface qualities produced to trace their own development. He graduated with a Master's from the Royal College of Art in 1996 and the following year founded his workshop at Cockpit Studios. He is known for his distinctive style of jewellery, which owes a great deal to sculpture, with his hand forged rings, bracelets and neck pieces looking as if they have grown from the metal. Following a prestigious residency at Cove Park in 2010, Carberry has pursued a new direction in his work. He has substituted precious metals for steel and has replaced his hand tools for hot forging using a power hammer.

This new metalwork is born from a single block of metal, where nothing has been added – everything evolves through the process of cutting, shaping and forging. He calls his new work, 'relics to a bygone industrial age'. He continues to produce jewelry from precious metals.

John Creed (b.1938)—

John Creed's work is innovative and original. It challenges conventional thought and often uses a combination of materials to achieve a concept. Ideas and process combine to explore and develop an idea to its ultimate. After graduating as a silversmith and working in the trade he was inspired by an impressive demonstration of hot spoon forging to leap into blacksmithing. The physicality of the processes of metalworking is important to him as well as the ease of 'drawing' in three dimensions through the plasticity of the process of hot forging. For Creed the freedom to use and experiment with ferrous alloy and working with stainless steel has been liberating. It has allowed for many inspiring collaborations with architects, archaeologists and other artists.



John Creed—
Crater 5



Susie Freeman—
Make

Susie Freeman (b.1956)—

For the past thirty years Susie Freeman's work has used pocket knitting to ensnare and arrange tiny objects to extract new meaning from the process of juxtaposition. Her individual practice runs parallel to a SciArt collaborative work known as Pharmacopoeia, created with family doctor Liz Lee that illustrates a range of medical issues. Their best known piece 'Cradle to Grave' is currently on display at the British Museum. In 2011, frustrated with the limits of her pocket knitting technique, Freeman decided to cease making wearables and focus on framed artworks. Her current work draws on her large collection of personal memorabilia which are both enclosed and sit proud in her knitted pockets in intimate framed pieces.

Stewart Hearn (b.1963)—

Stewart Hearn is a highly respected Cambridgeshire based glassmaker and designer. He is completely absorbed by the precision and skill of his craft. Forever striving for perfection, he continually pushes the boundaries of his ability and imagination. Each piece of work produced has a studied balance of form and colour, translucency and weight, which exhibits tacit knowledge. His practice celebrates a traditional craft and has a strong contemporary aesthetic. He continues to push the boundaries of his exceptional knowledge of glassmaking skills, wrestling with the heat, the weight, his expectations and uncertainty of the process to create exceptional blown glass.



*Stewart Hearn—
Encalmo Bowls*



Kristina Kitchener—
The Weekly Shop Necklace

Kristina Kitchener (b.1965)—

Raised by parents of the 'waste not, want not' generation, Kristina Kitchener was encouraged from an early age to re-use and recycle. Her current work is a reflection of this upbringing - it is concerned with redesigning and transforming the physicality of the most mundane materials, giving them new form and purpose. She references recognisable jewellery forms, such as links and beads, to suggest an opulence and luxury emerging from a very unlikely source, plastic bags and food packaging. In coaxing ornament from the ordinary she provokes a re-assessment of value and beauty. She creates wearable souvenirs of modern everyday life.

Susan Nemeth (b.1957)—

In 1979 Susan Nemeth set up her first workshop and developed a unique and integral method of decoration in porcelain. Her early work was entirely made from a collage of coloured porcelains inlaid with hand cut motifs. Her influences were often found in the background details of paintings by Matisse, Ben Nicholson and Paul Klee. She made inlaid porcelain until 2010 when she embarked on a Masters degree at the Royal College of Art. Today her ceramics are about expressing individuality and exploring the handmade mark. She looks for the vulnerability, the spirit and the essence of the human touch with all its imperfections. Nemeth uses porcelain for its purity, sensitivity, fragility and strength. Her references are the eighteenth century porcelain vases of Meissen and Sèvres and by transforming the vases from the impersonal to the personal she is aiming for a bare essential quality, a caricature of the original.



*Susan Nemeth—
Still Life*

Jonathan Wade (b.1973)—

Jonathan Wade began his practice as a ceramicist investigating composite constructions. In 2013, having already had a successful career exhibiting nationally and internationally, Jonathan graduated from a Masters degree at the Royal College of Art and changed direction in his work. His new pieces examine relationships between the aspects of simplified shapes. With form not taking the lead he concentrates on the surface of his objects, experimenting with thick glazes, over stylised and random textures, as well as scale. Playing with scale feeds his interest in the viewer's interaction with an object and how objects themselves influence our passage through the world.



*Jonathan Wade—
Divided Disc*

In collaboration with—



Contemporary Applied Arts (CAA) is London's original multi-disciplinary applied arts gallery, which champions and promotes only the very best of British craft.

CAA is a maker membership organisation, which was founded in 1948 and registered as a charity in 1967. Its members' work is showcased in a bright gallery and exhibition space in Bankside.

CAA is a premier central London space for learning about, appreciating, purchasing and commissioning contemporary craft.

CAA Gallery is open
Mon–Sat: 10:00–18:00
Sun: 11:00–17:00

89 Southwark Street
London, SE1 0HX

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caa.org.uk

CAA and Circus are connected by a quick trip on the Jubilee line from Baker Street to Southwark.

The Circus gallery is open
Mon–Fri: 10:00–17:00

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circus

