



Circus is 21

A Celebration of Collaboration

Circus is a boutique management consultancy.
We help organisations clarify why they exist
and for whom.

We believe for strategy to work, it has to have
imagination at its heart.

Imagination creates movements, belief and
understanding.

It invents the future for all of us.

*Cover image – embroidery from
Uddhaanaka by Neesha de Silva*

circus

Circus is 21

A Celebration of Collaboration



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Circus is 21

A Celebration of Collaboration

This year Circus is twenty-one.

To mark the moment, we have invited twenty-one artists to come together to celebrate the spirit of Circus in a birthday exhibition. *Circus is 21: A Celebration of Collaboration* features artists who have exhibited with Circus in the past, and some who are showing here for the very first time. The artists are young, and not so young; this is their first career; this is their third. They are accomplished and expert. They do not shy away from complexity, but work to resolve idea and technique. They transport us to another realm, and gift perspective to help us reach resolutions of our own.

Our programme of exhibitions, films and writing is an intrinsic part of Circus. We want everyone to recognise the importance of creative intelligence – in culture, in schools, in life and, of course, in commerce. When clients join us at Circus, the gallery allows a place to reflect; to pause; to think. The artists invite us and our clients to explore the world through a new lens – sharing their wisdom and experience to illuminate, intrigue and delight.

Our clients are ambitious for themselves and for others. They want to make impact and set themselves exacting measures across their domain. They are full of opinion and seek to enlist us all in their endeavour. Our role is to help them crystallise their thinking – to be clear on their reason for being, and to make this tangible across every encounter. Our consultancy work requires commercial insight and a very precise approach to data. We adore this. But we and our clients recognise that real progress also requires imagination and courage.

Through our twenty-one years, our founding principles still hold true. We still believe that Purpose should drive the whole organisation, and inspire both colleague and customer alike. Collaboration still shapes our offer – both inside the client organisation and with expert partners who bring generosity of spirit and deed.

For us, the singularity of our practice helps us appreciate a plural performance – a world of Circus where we celebrate imagination and collaboration, empathy and conviction.

We would like to thank our twenty-one artists. We are delighted that they are participating and sharing their work with us. We would also like to, once again, thank Contemporary Applied Arts and jaggedart, who represent many of the artists. As to our client work, this propels Circus and continues to inspire and challenge us. Our clients invite us into their worlds, and teach us so much. We are trusted with rare assignments, and feel so very fortunate. Thank you.

And thank you, of course, to our people – from the founding partners through to our current team, Circus has been home to those who are plural in their outlook and most singular in their expertise.

Thank you to all – collaborators past and present, all are friends of Circus.

Dilys Maltby

Adriana Paice

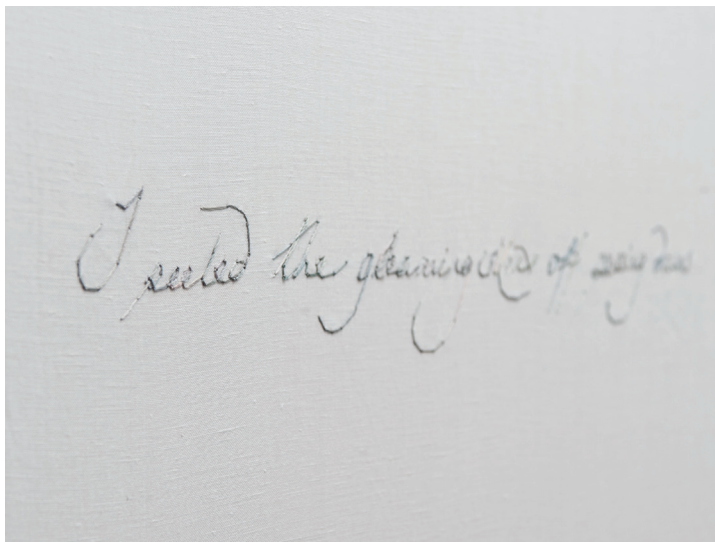
Gleaming Skins, 2011

This piece is part of the collection *Fragments*, created in collaboration with the poet Ri Pierce-Grove, and exhibited at Circus in 2011. Each of the nine panels responds to the motion, or touch, of the viewer whose presence unlocks a fragment of verse. In *Gleaming Skins*, a single line of poetry is embroidered in silk and touch sensitive thread. Visitors are invited to reach out and touch the panel, tracing the contours of the stitched words with their fingertips to release a piece of poetry that whispers out from the canvas. With each encounter the work reveals a subtly different fragment, reflecting the way we replay events and rearrange them in our minds.

‘Text’, ‘textile’ and ‘technology’ all grow from the same linguistic root. This combination of traditional stitching over a concealed web of electronic circuits, conductive thread and sensors reflects the juxtaposition of ancient and modern technology in contemporary life.

Adriana Paice is an artist, curator and editor. She has created BAFTA nominated interactive sculptures for the London Stock Exchange and curated Thomas Heatherwick’s award-winning British Pavilion at the World Expo in Shanghai. Collaboration is at the heart of her practice. She has worked with poets, musicians and fashion designers for her interactive textiles, with her work presented in Paris and London. She is the director of Artisa, an incubator for professional development in the visual arts and is also Fellow of the Royal Society of Arts. Currently Paice has a post-graduate Curatorial Fellowship, working with Kettle’s Yard in Cambridge, The Holburne Museum in Bath and Charleston in Sussex.

adrianapaice.com / [@adrianapaice](https://www.instagram.com/adrianapaice)



Gleaming Skins, 2011

Image by Colin Ross

Aillie Anderson

Sculptural Bowl Series, 2017

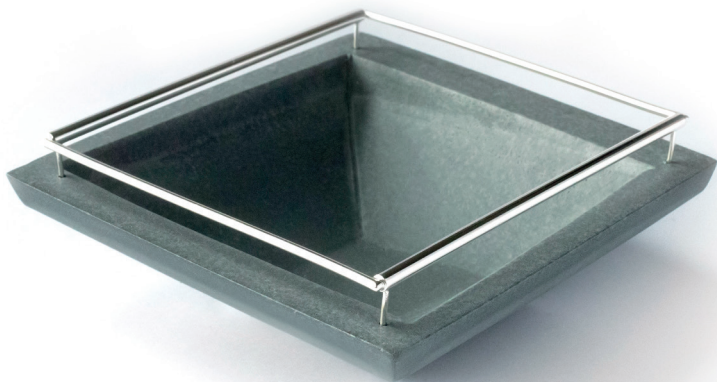
Born and based in Glasgow, Aillie Anderson's work draws inspiration from her built environment, particularly the modern architecture and industrial structures of the city. With an appreciation for overlooked details within the urban setting, Anderson's work explores the scale, texture and materials of the spaces around her.

Through her work she plays with the physical scale of these existing structures, reinterpreting them into visually stimulating silverware and adornment. Anderson uses a combination of distinctively textured, precisely scored silver alongside hand cast jesmonite forms to generate a divergence between material, surface and weight.

Anderson graduated from the Glasgow School of Art, Silversmithing and Jewellery BA (Hons), with distinction in 2017. Anderson's Trio of Textured Sterling Silver and Jesmonite Bowls was awarded a Goldsmiths' Precious Metal Bursary to create in 2017 and a Goldsmiths' Craft and Design Council Gold Award for Small-workers 3D Design in 2018.

Circus is delighted to present our first collaboration with Anderson.

aillieanderson.com / [@aillieanderson.silver](https://www.instagram.com/aillieanderson.silver)



Sculptural Bowl Series, 2017
Image by Rhona Henderson Photography

Alice Kettle

Jack and Family, 2015

Alice Kettle's work explores the deep material connection of the cultural and human condition. *Jack and Family* is a curious group of androgynous, hybrid humans with extra body parts and non-classical forms. The piece plays with the concept of identity – the characters creating their own shapes and offspring, experimenting with who they want to be and who they are.

Kettle is a Professor of Textile Arts at Manchester School of Art; Honorary Professor at the Centre for Real World Learning, University of Winchester; Fellow of the Royal Society of Designer Craftsmen and Fellow of the Royal Society of Arts. Her major work, *Golden Dawn*, was acquired by the Shipley Art Gallery, Gateshead, from CAA at Collect, 2014. A solo exhibition, *Thread Bearing Witness*, 2018, at The Whitworth Art Gallery in Manchester, continued to address difficult contemporary issues. Kettle's work is held in collections including the Crafts Council, London; Museo Internazionale delle Arti Applicate Oggi, Turin, Italy, and Museum of Decorative Art and Design, Riga, Latvia.

Kettle features in the Circus film – *A Plural Performance: Stitch and The Self* – alongside Beth Butterwick, CEO of Karen Millen, where they explore expression and storytelling through materials and fashion. The film can be found at circuslondon.com.

Circus first collaborated with Kettle in 2016 for the exhibition *Here and Now: Weaving threads of time*.

alicekettle.co.uk / [@alicekettle](https://twitter.com/alicekettle) / caa.org.uk

In collaboration with





Jack and Family, 2015

Image by Alice Kettle

Bo Mi Hwang

Let Me See – Through, 2018

This piece explores new ways to reinvent plastic through laser cutting and weaving processes, promoting the reduction of plastic waste by incorporating it into fashion and textiles. Taking inspiration from patterns and reflections in high street window fronts, Bo Mi Hwang examines the consumer relationship with waste. Using a custom-made plastic cutter, Hwang recycles plastic materials to create intricate and tactile designs.

Hwang is a textile designer who graduated from Central Saint Martins, Textile Design BA (Hons) in 2018. In 2018 Hwang was awarded The Mills Sustainability Prize and was selected as one of 5 London's Best Designers by design critic Corinne Julius.

Circus is delighted to present our first collaboration with Hwang.

bomihwang.com / [@springbomiya](https://www.instagram.com/springbomiya)



Let Me See – Through, 2018

Fenella Elms

Articulated Sculpture, a work in progress

Experimenting with a version of her celebrated porcelain wall panels, Fenella Elms has recently begun to play with new ways in which to interact with her work. After observing people's desire to touch and stroke the porcelain beads in her *Flow* series, which give an illusion of softness, Elms has been imagining different possibilities and structures for her intricate textures. *Articulated Sculpture* is a possible new direction, which Elms will explore as she continues along this exciting journey – without a particular destination as yet.

Elms's work is held by the Swindon Museum and Art Gallery and the Keramiekcentrum Tiendschuur Tegelen, Netherlands. She won the Editor's Choice Award (Kerryn Harper-Cuss of The English Home) at Decorex, London in 2017; the Ceramic Review Award for 'The Exceptional, the Innovative, the Challenging' at Ceramic Art London 2011; and the DecOriginal Ceramics Design Prize 2008.

Elms features in the Circus film – *A Plural Performance: Creativity and Ambiguity* – alongside Joe Ferry, Creative Director, where they explore being lost and found and the need to open eyes and ears – in business, art and life. The film can be seen at circuslondon.com.

Circus first collaborated with Elms in 2015 for the exhibition *Flow*.

fenellaelms.com / [@fenellaelms](https://twitter.com/fenellaelms) / caa.org.uk

In collaboration with





Articulated Sculpture, a work in progress

Image by Deborah Husk

Giulia Savino

1:20.000 – Green London Map, 2018

Giulia Savino's series, *1:20.000*, is a compilation of maps – a collection of cities in the form of jewellery to own, wear and belong to. The series asks the question: who owns a city? *1:20.000* is an exploration of our complex and delicate identities – transforming our urban setting into a wearable item to keep with you, even when travelling.

Green London Map is an interpretation of London, focusing on the green spaces around the city and highlighting their importance in one of the greenest cities in the world.

Savino holds a Masters in Contemporary Jewellery and Body Ornament from the Alchimia Jewellery School in Florence and a Bachelors degree in Fashion Design from Politecnico di Milano. Savino is currently working at the Istituto Europeo di Design in Milan as a teacher and co-ordinator on the Jewellery Design course.

Circus is delighted to present our first collaboration with Savino.

giuliasavino.com / [@giuliasavino_maps](https://www.instagram.com/giuliasavino_maps)



1:20.000 – Green London Map, 2018

Image by Laura D'Alessandro

Hernan Guardamagna

Transformable, 2018

Hernan Guardamagna's *Transformable* collection explores the relationship between function and style in creating 'good design'. Through his work he asks the question: can style become the starting point of the design process and consequently condition the functionality of a pair of shoes?

Transformable is a design which allows the user to attach accessories and different layers to each shoe – changing not only how they look but how they function.

Guardamagna is a fashion and footwear designer based in London. Guardamagna graduated from his Masters at the Royal College of Art in Menswear Footwear in 2018 and also holds a BA in Fashion Design from the University of Buenos Aires.

Circus is delighted to present our first collaboration with Guardamagna.

@hernanguardamagna



Transformable, 2018

Jennie Moncur

Talis Zeal, 2008

Jennie Moncur is drawn to the pictorial nature of tapestry – the image growing millimetre by millimetre, constructing the artwork and resulting in a saturation of intense colour, softness and warmth. Moncur's work is influenced by the idea of interrupted images – 'captured windows' – which build up to create her illusionary textiles. Her tapestries explore how we rarely see things as a whole and embrace the idea that the intrusion of one image onto another can visually tease and surprise, and create something joyous to behold.

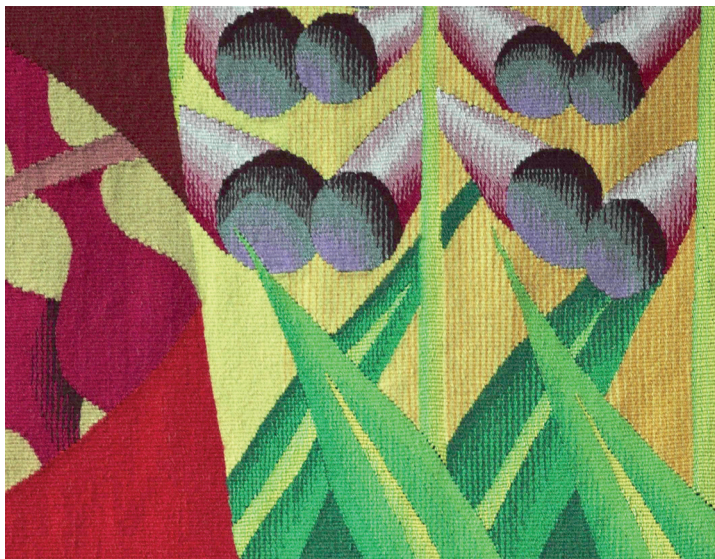
Moncur studied at Goldsmiths College, University of London before specialising as a tapestry weaver at the Royal College of Art, London. She has been a visiting lecturer at Middlesex University, the Royal College of Art and the Glasgow School of Art. As a trustee of the Crafts Council, she was Chair of the Council's Development Award committee. She also served on the Council's Finance and General Purpose committee and the Council's Nominations committee before completing her term in 2004. Whilst continuously developing her studio-based practice, since 2004 she has also held the position of Creative Director for the international furniture company Vitsoe Ltd.

Circus first collaborated with Moncur in 2009 for the exhibition *When the Moon Went Walkabout*.

jenniemoncur.com / [@jenniemoncur](https://www.instagram.com/jenniemoncur) / caa.org.uk

In collaboration with





Talis Zeal, 2008

Image by Jennie Moncur

John Creed

Crater II, 2013

John Creed's work explores how metal speaks to our senses in a multitude of ways, aiming to tease out diverse qualities through both aesthetics and function. The physicality of the processes of metalworking is important to him – the ease of 'drawing' in three dimensions through the process of hot forging. Working in precious and non-precious metals, Creed creates pieces for both domestic and public settings.

Creed's work is held in various collections, including the Crafts Council, London; Glasgow University; Kelvingrove Art Gallery and Museum, Glasgow, and the National Museum of Scotland in Edinburgh. A group of large, specially commissioned forged-steel standing lamps enhanced and enlivened the restaurant at the Geffrye Museum, London, between 1998 and 2018. Creed has also shown his work in exhibitions from London, Edinburgh and Fife to Vestervig, Denmark.

Most recently, Creed has been working on a kinetic sculpture, a public art commission for the city of Glasgow. He played a central role in the restoration and reconstruction of the decorative metalwork for the Charles Rennie Mackintosh designed Willow Tea Rooms in Glasgow, which reopened to the public in 2018.

Circus first collaborated with Creed in 2015 for the exhibition *A Leap into the Unknown*.

creedmetalwork.com / caa.org.uk

In collaboration with





Crater II, 2013
Image by Tom Dobbie

Jonathan Wade

From The Cloud, 2018

This piece began with the study of images of comets and solar system bodies, in particular the Rosetta Spacecraft's interception of the comet 67P/Churyumov-Gerasimenko. *From The Cloud* refers to the Oort Cloud that surrounds our solar system at a great distance, which is the suspected origin of many of the comets that visit the earth. The complex structure of the piece attempts to find an alternative way to express mass or energy while presenting multiple profiles of an object under rotation.

Jonathan Wade's practice balances control and expression through the manipulation of materials, exploring ideas of permanence, transience, coincidence and intervention. The interaction of natural and created forms plays a significant part in his work. The stuff of the earth – rocks, minerals, the actions of water and the application of temperature – informs and fuels Wade's interest in geology and the cyclical and transformative nature of all matter.

Wade completed his Masters in Ceramics and Glass at the Royal College of Art in 2013 and his first degree in Ceramics at the Bath College of Higher Education in 1996. He has exhibited across the UK and Denmark.

Circus first collaborated with Wade in 2015 for the exhibition *A Leap into the Unknown*.

jwadeceramics.co.uk / [@_jonathanwade](https://www.instagram.com/_jonathanwade) / caa.org.uk

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From The Cloud, 2018
Image by Jonathan Wade

Juliet and Jamie Gutch

Radiance from air, 2018

Juliet and Jamie Gutch create mobile sculptures with each element of the sculpture in perfect balance, glancing past each other, always intending to, but never touching.

They each developed their own artistic style and direction before meeting in 2001.

Juliet Gutch studied Russian and English at university. Her creative writing has been published in several poetry books, as well as *The Critical Quarterly*. She now focuses on mobile making and has exhibited her work in London and around the UK. She also runs workshops for making mobiles, often in collaboration with Bevan Healthcare in Bradford, where she works with groups of asylum seekers.

Jamie Gutch studied French and Italian and subsequently established his own studio where he worked on commissions for companies such as BP, the West Middlesex and Milton Keynes Hospitals, alongside private clients. He is also currently Assistant Head at a non-selective comprehensive school in West Yorkshire.

Since meeting in 2001 they have increasingly been working in partnership on commissions and exhibitions. Together they have completed large-scale corporate and public commissions for organisations such as John Lewis, the Northumbria Specialist Emergency Health Care Hospital and a number of private collectors.

Circus first collaborated with Juliet and Jamie Gutch in 2017 for the exhibition *On High: In Hope*.

jaggedart.com

In collaboration with
jaggedart



Music surfacing, 2018

Image by David Lindsay, courtesy of jaggedart

Katie Walker

Windsor Rocker and Footstool, 2018

This contemporary wooden rocking chair has its roots firmly planted in the cherished traditions of Windsor chair making in England. Admired for both its appearance and clever construction, the Windsor chair retains a sense of timeless elegance; Katie Walker has further developed these qualities with her sculptural *Windsor Rocker*.

Walker's designs are inspired by an ongoing interest in the mathematical aspects of natural forms and are achieved by the harmonious combination of structure and function. The band which forms the *Windsor Rocker* and the chair's frame stretches the limitations of the process of steam bending whilst giving the chair its unique form. Walker's work pushes the boundaries of production and she looks to enhance our quality of life through beauty in the everyday functional objects we use.

Walker is a furniture designer and sculptor. She studied at the Royal College of Art and holds seven Guild Marks from the Worshipful Company of Furniture Makers. Walker is a trustee of the Edward Marshall Trust and is a judge of the Wood Awards.

Circus first collaborated with Walker in 2008 for the exhibition *Enigma: The Mystery of Wood*.

katiwalkerfurniture.com / [@katiwalkerfurniture](https://www.instagram.com/katiwalkerfurniture/) / caa.org.uk

In collaboration with





Windsor Rocker and Footstool, 2018

Image by Katie Walker

Lindean Mill Glass

BorderLine Double Act – Ruby and Ink, 2017

Lindean Mill Glass's blown and kiln formed glass panels, *BorderLine Double Act*, have developed from vertical lines of body to horizontal lines of place, with *Ruby and Ink* as a performance of contrasts.

Annica Sandström and David Kaplan set up Lindean Mill Glass together in 1978 in a derelict corn mill in the Scottish Borders. Having celebrated their 40th anniversary in 2018, Lindean Mill Glass is internationally known for contemporary designed tableware and unique one-off work.

Their work has been shown in over 150 exhibitions across Europe, USA and Japan and is held in collections such as the Victoria and Albert Museum, London; Aberdeen Art Gallery, Aberdeen; the Crafts Council, London and the Kelvingrove Museum and Art Gallery, Glasgow. They have won awards including the Inches Carr Crafts Bursary from the Inches Carr Trust, and the Edinburgh Crafts Fellowship from the Scottish Development Agency.

Circus first collaborated with Lindean Mill Glass in 2010 for the exhibition *The Earth Laughs in Flowers*.

lindeanmillglass.co.uk / caa.org.uk

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BorderLine Double Act – Ruby and Ink, 2017

Image by Annica Sandström

Neesha De Silva

Uddhaanaka, 2018

Neesha De Silva's work challenges the boundaries of textiles through exploring the combination of digital and hand embroidery techniques. *Uddhaanaka* is a Sinhalese word for mnemonic which is described as a system, such as a pattern of images, letters, ideas or associations, which can assist in the process of remembering. Through this piece, De Silva unpicks and translates fragments of her culture through a series of photographs taken in Sri Lanka. Using these photographs as a starting point, De Silva created a collection of multimedia textural drawings that explore the value of memory and the emotions hidden within the photographs of seemingly everyday encounters and experiences. These textural drawings form a sequence of abstract digital and hand embroidered designs which have been applied to fabric, hand-woven by Sri Lankan artisans, to create a Sari.

De Silva graduated from the University of Huddersfield in 2018 with a Bachelor of Arts in Textile Practice. De Silva has showcased her Textile Practice final major project *Uddhaanaka* at the New Designers exhibition in London. The work has also won the First Prize award for 'Creativity and Innovation in Design (Embroidery)' from the Huddersfield Textiles Society.

Circus is delighted to present our first collaboration with De Silva.

neeshatextiles.com / [@neeshatextiles](https://www.instagram.com/neeshatextiles)



Uddhaanaka, 2018

Image by Umit Koseoglu

Nick Maland

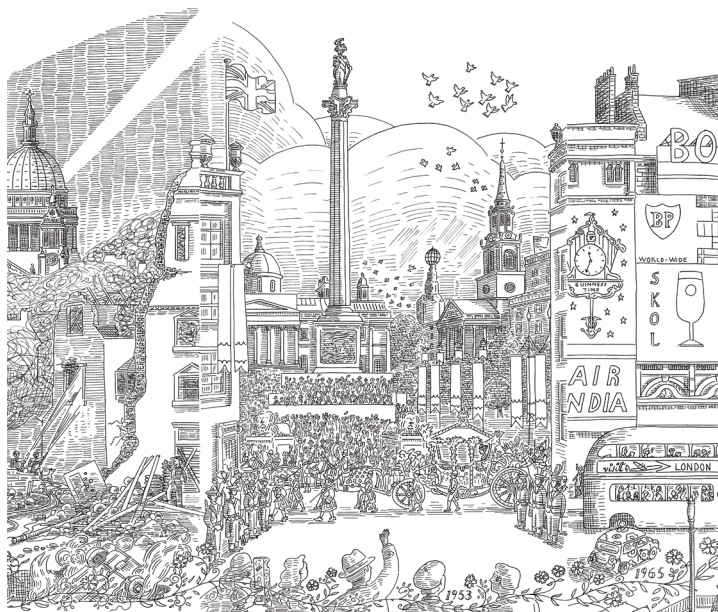
London Through Time, 2015

Illustrations from *London Through Time* are from Nick Maland's *Cities Unfolded* book, written by the celebrated author Angela McAllister. The book travels through 2000 years of London's history in 2 metres, following characters as they explore the city from Roman times to the present day.

Maland is a children's book illustrator who began his career in theatre, acting and directing in the London Fringe. From designing sets and posters for stage he moved to a career in editorial work, drawing for the *New Statesman*, *NME*, *The Times*, *The Guardian* and *The Observer*. When his daughter was born he switched to children's books and has since won the 2003 V&A illustration award, the 2005 Silver Medal from The Society of Illustrators, the Stockport Children's Book Award and the Booktrust Early Years Award. Maland's other books include the *Oliver* series and *Snip Snap, Alligator!*, written by Mara Bergman, *You've Got Dragons* and *The Brave Little Grork*, written by Kathryn Cave, and *The Big Blue Whale*, written by Nicola Davies.

Circus first collaborated with Maland in 2018 for the exhibition *Mr Tiger, Betsy and the Blue Moon*, to mark the launch of his new book, written by acclaimed author Sally Gardner.

nickmaland.co.uk / [@nickmaland](https://twitter.com/nickmaland)



London Through Time, 2015

Image by Nick Maland

Oliver Smart

Butterfly Prototype #5, 2016

Oliver Smart's artworks are a considered combination of structure, form and movement. In 2014, Smart collaborated with the artist Dominic Harris to create an expression of the butterfly through an autonomous 1:1 scale mechanical puppet capable of moving in response to the viewer. This was presented by Priveekollektie Contemporary Art | Design at the Design Miami/Basel Exhibition in 2017.

The design and fabrication of prototypes are focused studies of the butterfly through the medium of puppetry. Smart's methods of making allow an intimate and continuous connection between the artist and the work. *Butterfly Prototype #5* is the penultimate version. Inspired by the White Morpho butterfly, the machined brass mechanism allows the wings to spread, tilt and lower with each stroke. All these movements are manually activated through an alternating compression of the puppeteer's hands.

Smart is a founding director of Folded Feather, through which he has internationally toured experimental puppet/object theatre since 2011. As a puppeteer he has worked with Disney, Channel 4, The National Theatre and ITV. Smart is also a specialist tutor at Royal School of Speech and Drama, London College of Fashion, Rose Bruford College of Performing Arts and the Little Angel Theatre amongst others.

Smart is currently creating a 1.5:1 scale poetic/mechanical expression of the dragonfly, which will be presented alongside process drawings and prototypes at Circus later in the year.

Circus is delighted to present our first collaboration with Smart.

oliversmart.net / foldedfeather.com / [@oliversmartartist](https://twitter.com/oliversmartartist)



Butterfly Prototype #5, 2016

Image by Alexander Michaelis, studiokix.com

Onome Otitte

Daydreamer, 2016

Onome Otitte uses collage and mixed materials to produce three-dimensional artworks that are distinctive in style. Referencing elements from dance, fashion and world cultures her hand drawn figures are decorated with textiles and recycled materials that have been manipulated by hand.

Daydreamer reflects on how costume is adopted and adapted by the African Diaspora. Traditional West African textiles inspire the cultural narrative woven into Otitte's work and each of her figures reflect the many characters of the styled West African woman.

Otitte received a BA Hons Degree in Film and Video from London College of Communication and has participated in many group and solo shows across Europe and Canada. Awards and residencies include the 2016-2018 Cockpit Art's | Prince's Trust Creative Careers Awards, the London Evening Standard 'Progress 1000' Mentorship Programme and the Hotel Bloom! Art Residency in Brussels.

Circus first collaborated with Otitte in 2018 for the exhibition *Patterns of Movement*.

onomeotite.com / [@onomeotite](https://www.instagram.com/onomeotite)



Daydreamer, 2016
Image by Onome Otite

Patricia Swannell

Inheritance – XII Lime, 2018

This piece is part of Patricia Swannell's *Inheritance* series which depicts the trees in Marylebone churchyard, adjacent to Circus. Each drawing traces the history of the tree, materialising the passing of time and giving a tangible form to ephemeral moments in the natural world.

Swannell's work explores both our relationship with, and impact on, the natural world around us. Trees, the lungs of the earth, are potent signifiers. Rooted in the ground while reaching to the sky, they connect us to both past and future human generations. Her work represents a meditation on time – embedded in the environment we inherit and the legacy that we leave behind.

Swannell's work conveys her keen interest in the environment and, having originally trained and worked in the field of Economics, she completed her MA in Fine Art at City and Guilds of London Art School in 2009.

Swannell features in the Circus film – *A Plural Performance: Hope and Renaissance* – alongside Richard Upton, Deputy CEO of U+I, where they explore creative responsibility and the importance of imagining different futures for generations to come. The film can be found at circuslondon.com.

Circus first collaborated with Swannell in 2018 for the exhibition *A Meditation on Time*.

jaggedart.com

In collaboration with
jaggedart



Inheritance – XII Lime, 2018

Sarah Warsop

In a Minor Key, 2018

Through jewellery, choreography and mark making Sarah Warsop explores the transitory nature of live performance – the vitality, the energy, the memory. She reveals the intricacies and characteristics of movement and sound by arresting time in metal and on paper.

Using a dynamic drawing process, she captures the essence of a movement or sound onto paper. From these drawings, she works directly into precious metal to hold pace, flow and direction within the object creating a wearable moment in time. The drawings distil a moment of movement or sound into marks on paper; whilst the jewellery transforms the ephemeral into the tangible.

Warsop has a BA from the Laban Centre for Movement and Dance, and a Masters in Design (Jewellery) from Central St Martins. Her jewellery work has been supported by Arts Council England and the Crafts Council. In 2013 she became a Queen Elizabeth Scholarship Trust Scholar and in 2012-13 she became the first jeweller in residence at the British Library, resulting in the ongoing series of drawings and jewellery – *Body 30'57"*.

Circus first collaborated with Warsop in 2016 for the exhibition *Cadence: The Anatomy of Rhythm*.

sarahwarsop.com / [@sarahjwarsop](https://www.instagram.com/sarahjwarsop)



In a Minor Key, 2018
Image by Pari Naderi

Shelley James

Truncated Octahedron, 2014

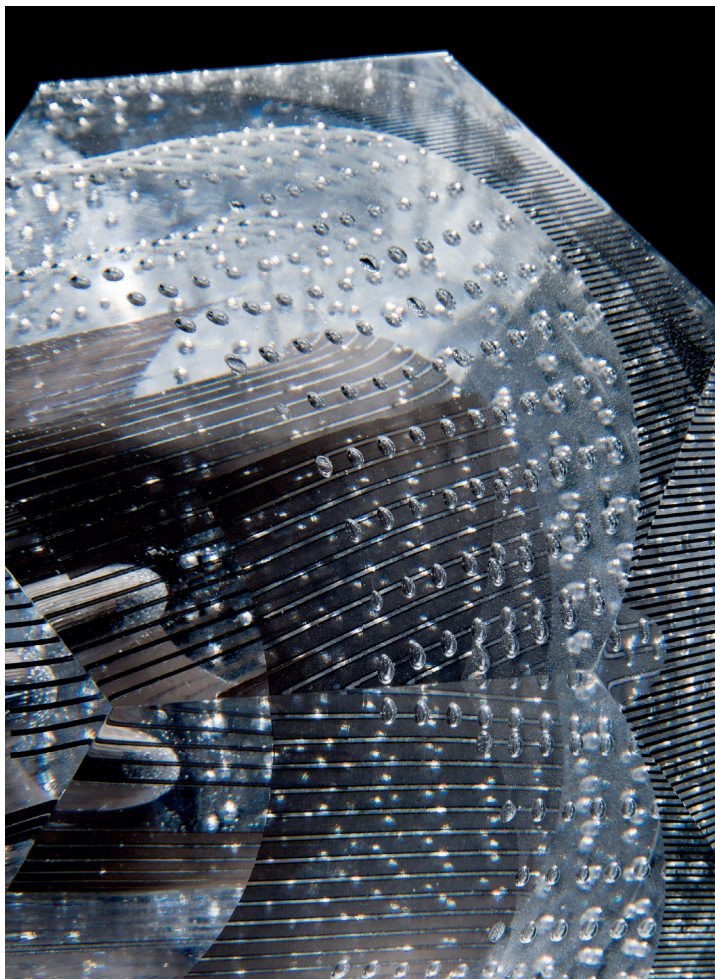
Shelley James's intricate glass sculptures explore the frameworks that shape our perception. Her work asks us to question what we see, to examine the dialogue between perception and experience, eye and brain.

James is fascinated by the flickering stream of signals between eye and brain that conjures up our experience of a stable world. In conversation with vision scientists she has experimented with illusions in glass and continued this research through a PhD at the Royal College of Art. James has recently completed City and Guilds qualifications in Electrical Installations in order to pursue her growing interest in light and optics.

James is Associate Artist at King's College London and at the Institute for Advanced Studies at the University of London. Recent accolades include the Jerwood Maker's Award, the Medical Research Council Centenary and Utopia exhibitions at Somerset House, the Royal Society Summer Science Festival, Collect at the Saatchi Gallery, V&A Digital Design Weekend and the European Conference on Visual Perception.

Circus first collaborated with James in 2015 for the exhibition *Gaze*, where she collaborated with composer Dr Scott McLaughlin to create an immersive luminous score for a live musical performance inspired by her sculptures.

shelleyjames.co.uk / [@shelleyjames1](https://www.instagram.com/shelleyjames1)



Truncated Octahedron, 2014
Image by Ester Segarra

Susie Freeman

Scarlet Feather – overnight bag, 2011

This piece was part of *Pharmacopoeia*, Susie Freeman's medical-art collaboration with Dr Liz Lee. Their work illustrates and contributes to the debate around society's dependence on and ambivalence toward medical treatments, using knitted structures to trap pills, capsules and their packaging in a delicate web of monofilament.

Freeman studied Textiles at Manchester School of Art and the Royal College of Art, London. Her work is held in several public collections including the Victoria and Albert Museum, London; the Crafts Council, London and the Gwangju Textile Museum in South Korea. Recently, she has exhibited 'Freeman & Lee' at CBG Medicines Evaluation Board in Utrecht, Netherlands, 'INVENTO' at Oca Ibirapuera Park in São Paulo, Brazil, and 'WOWI' at the Royal College of General Practitioners in London. *Cradle to Grave* (2003), a major large-scale piece in the *Pharmacopoeia* series, is on permanent display at the British Museum.

Circus previously collaborated with Freeman in 2015 for the exhibition *A Leap into the Unknown*.

susiefreeman.com / [@artistsusiefreeman](https://twitter.com/artistsusiefreeman) / caa.org.uk

In collaboration with





Scarlet Feather – overnight bag, 2011

In collaboration with

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Lindean Mill Glass
Susie Freeman

jaggedart

Juliet and Jamie Gutch
Patricia Swannell

Circus

Circus is delighted to present this birthday exhibition with twenty-one extraordinary artists. From wearable cities to modular shoes, from majestic jewellery to magical puppetry, the show is a wonderful celebration of the spirit of Circus: imagination, courage and conviction.

We are so grateful to all the artists, and to our two long term collaborators, Contemporary Applied Arts and jaggedart.

Contemporary Applied Arts

Excellence in British craft since 1948

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

It is a charitable organisation widely respected by both makers and the public as a beacon of quality and originality.

jaggedart

jaggedart is a gallery renowned for its unique and very definite style, showcasing beautiful, intricate and sophisticated works of art – and can be found just round the corner from Circus on Devonshire Street.





Circus
58 Marylebone High Street
London, W1U 5HT

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The Circus Gallery is open
Monday to Friday, 10am-5pm



circus