



# Make

HAUSER & WIRTH  
SOMERSET

## GATHERING

21 NOV 2020 - 13 FEB 2021  
MAKE HAUSER & WIRTH SOMERSET

[WWW.HAUSERWIRTH.COM](http://WWW.HAUSERWIRTH.COM)



1780-1800



Specimens of the garden composite *Thymus*  
are preserved in the paper, and others in  
alcohol, and glass bottles give  
the plant its shape.  
Paper, cloth, silk, wax, cardboard  
— Right Society



Paper is a material full of mystery  
It has always been used in various  
ways, and its uses are still  
being discovered. It is a material  
that is still being discovered.  
— Right Society





**Katie Spragg**  
**The Field**  
2020  
Porcelain, wire  
45 × 12 × 50 cm / 17.7 × 4.7 × 19.7 in

'The movement and energy of Oudolf Field;  
waving, bouncing, quivering of grasses,  
flowerheads and stems.'

— Katie Spragg





**Katie Spragg**

**Tangle: Bloodgrass**

2020

Stoneware

15 × 18 × 10 cm / 5.9 × 7 × 3.9 in



Katie Spragg  
Stachys and Bindweed  
2020  
Porcelain, wood  
30 × 54 × 10 cm / 11.8 × 21.3 × 3.89 in





**Jane Ponsford**  
**Marking Flight**  
2020

Handmade cotton rag paper (dip dyed with oak gall and iron)  
cast onto wires, housed in a vintage glass dome with a gesso painted base  
40 x 20 x 20 cm / 16 x 8 x 8 in











These sacred objects explore the liminal divide  
between the functional and the sculptural –  
the symbolism of this familiar utensil reimagined.  
— Mark Reddy





**Romilly Saumarez Smith**  
**From Sapling to Seedling**  
2020

Bone handles, cutlery, pickle and stilton scoop. Silver, 18 carat gold.  
60 x 60 cm / 23.6 x 23.6 in



**Romilly Saumarez Smith**  
**Christo Mimesis 2019/20**  
2019/2020

Masons ironstone ceramic carving knife,  
fork and sharpening. Copper, organza died  
with tea made by Bella Gonshorovitz.

Small: 24.5 cm / Medium: 42.5 cm / Large: 43.5 cm



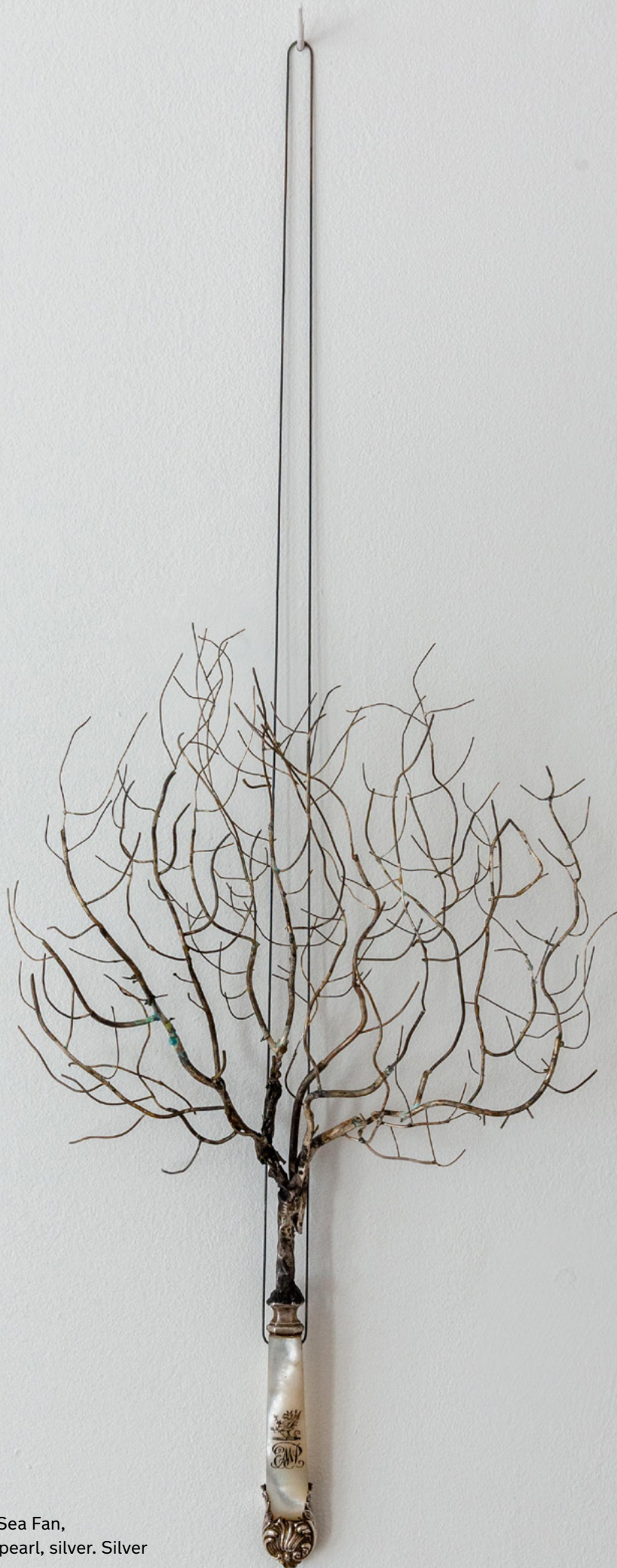
**Romilly Saumarez Smith**  
**Six Hanging Treehandles II**  
 2019

Six Hanging Tree Handles II. Left to right – Persian Tree, Roman Scraper Tree, Dendritic Topiary Tree, Mirror Tree, Arrow Tree, Wreathed Cyprus Tree. Cutlery handles – bone, antler. Bronze, silver, 18 carat gold, dendritic limestone, iron. 62 × 33 cm

**Romilly Saumarez Smith**  
**Five Hanging Treehandles 2017**  
 2017

Five Hanging Treehandles .Left to right – Spoon Tree, Just BeginningTree, CoralTree, Bertoia Tree,Balanced Tree. 2017 Cutlery handles – bone, silver plate, mother-of-pearl, composition. Silver, 18 carat gold, coral. 45 × 59 cm





**Romilly Saumarez Smith**

**Sea Fan III**

2020

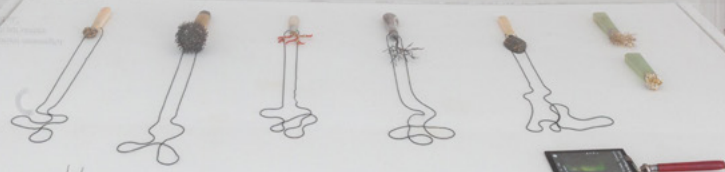
Falsum argentum fan mari -Sea Fan,  
cutlery handle - mother-of- pearl, silver. Silver

35.5 x 22 cm / 13.9 x 8.6 in

"Making and craft will always remain meaningful  
and necessary: connecting with our senses  
and dignifying the world around us."  
— Mark Reddy



— Mark Reddy





**Mark Reddy**  
**Remembered Rituals VI**  
2020  
75 x 61 cm / 29.5 x 24 in

1. Cherry wood spoon, driftwood stem
2. Black cherry hand bowl, Jurassic ammonite, carved stone token, carved stone bead, black reed tail
3. Silver birch spoon, live bark stem, wormcast bead, sea-worn ceramic bead, carved stone token, beaten blacksmithed nail
4. Walnut spoon, vine ivy stem, ancient red bead, pale reed tail
5. Patinated brass bowl, cherry wood stem, sea-worn metal token, sea bird's feather, silver loop
6. Oak spoon, stained stem, Roman bead, bone token, clock pendulum weight amulet

The movement and energy of grasses  
waving, bouncing, quivering of grasses  
flowerheads and stems.  
—Katie Spragg



## About the Exhibition

Acts of gathering and assembling often reveal the overlooked and unseen, the ordinary and extraordinary. Four artist makers, each with a distinct visual language, seek to retrieve traces and narratives in nature and landscape through material explorations. This deeply personal autumnal presentation features intimate works made from wood, paper, ceramic, precious jewels, metals and found objects.

Jane Ponsford is an artist and papermaker who uses repetitive processes to create sculptural and textural forms made up of hundreds of near identical fragments of handmade paper. Ponsford's preoccupation with materiality and process in response to place is an attempt to capture the essence of a landscape. Ephemeral and fragile, her works are informed by locally sourced materials - a chunk of clay or chalk, bark from a fallen tree, oak galls or bramble shoots and dandelion flowers. Ponsford uses these serendipitous finds gathered during walks to provide pigments and dyes to colour her paper, and inform the starting point for her creative process. Intrigued by the impulse to collect, assemble and arrange, Ponsford's works are tied, bundled, strung together and simply grouped.

Wood artist, Mark Reddy investigates the humble form of the spoon with a simplicity of purpose. Carved from living wood, bound to the land we walk, Reddy's spoons possess a meditative memory of forgotten values and desires. He sees symbolism in the familiar utensil that has occupied a place in our everyday lives throughout our history and cultures. Creating sacred objects which explore the liminal divide between the functional and sculptural, with subtle details and embellishments that embody timeless and universal themes. Deeply informed by the seasons, place, and landscape, Reddy works with wood cut and foraged locally, utilising the innate character and natural energy inherent in his material. Spalted beech, maple, apple, cherry and walnut; carbonized, burnished with gold; adorned with Roman coins, ammonites, carved and found objects. The familiarity of regularly followed paths, the search for a variety of necessary materials to work with, often accidental, whilst observing the small daily changes in the seasons always affects the final outcome of every object.

Romilly Saumarez Smith is a jeweller drawn to hidden worlds, taking metal detecting finds which have lain lost and unseen beneath the soil for hundreds of years and filling them with new life above the ground. Her acts of making rekindle the discarded, marked by a previous life - crushed thimbles, old cutlery handles, ancient belt buckles, the everyday remnants of history. With her jeweller's eye and through the hands of her studio co-makers, she combines these fragments of the past with the richest of materials - silver and gold, coral, seed pearls and diamonds. The 'Treehandle' series forms the focus of her new collection on view within this exhibition. The visual metaphors for the tree blossom and foliage, a dendrite fossil, delicately traced with tiny fronds, held by a handle of grooved bone, sea fans spreading from handles in mother of pearl and silver. Mythical worlds conjured through intricate artistry, the salvaged transformed into new artefacts.

Ceramic artist, Katie Spragg creates porcelain sculptures that peer into our interconnected relationship with nature and living organisms, questioning the evolving patterns in which humans and plants co-exist. Spragg is interested in the tension and space between managed and cultivated landscapes and the tenacious resourcefulness of nature, pulling focus to the margins and intersections. Her works for this exhibition are inspired by the Oudolf Field and countryside that surrounds Hauser & Wirth Somerset, following a series of research visits throughout the past year. A theme that threads through this new work is the delicate dependency between wildlife and organically occurring interactions between humans, wild and curated plants and their environments over time. By creating imaginary worlds, enlarging or miniaturising specific compositions, Spragg encourages deeper investigation into how plants behave and how their behaviour can help us reconsider our own approach to communities and landscape.

## About Make

Make Hauser & Wirth Somerset is a destination for contemporary making and the crafted object, showcasing work from the best emerging and established makers both nationally and internationally. All works are for sale.

Since its launch in 2018, the gallery has presented work by over fifty artist-makers, providing valuable insights into the working processes and rich narratives of their practices. Make occupies two rooms of a Georgian townhouse at 13 High Street, Bruton with Jacqueline Moore as Director. There is an emphasis on pieces commissioned specifically, for Make, some of which are created in response to Somerset and the South West, employing locally sourced materials. To coincide with the diverse and collaborative exhibition program, the gallery hosts participatory experiences including talks, workshops, residencies and community events.



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