

**LOEWE FOUNDATION is pleased to announce the names of the 30 shortlisted artists for the 2023 edition of the LOEWE FOUNDATION Craft Prize. Each finalist's work will be exhibited in Isamu Noguchi's Studio at The Noguchi Museum in New York from 17 May until 18 June 2023.**

The sixth edition of the LOEWE FOUNDATION Craft Prize presents a selection of works that explore meditative, time-intensive techniques and skilful manipulation of materials. Unexpected forms and colours also feature in this year's shortlist, introducing a sense of playfulness and surprise. The use of trompe l'oeil techniques in many of the works further confounds viewers' expectations; on first look they appear to be made from one material and on closer inspection are revealed to be another entirely. Many of the works presented in this year's shortlist also examine the relationship between light, material and surface, with an expert handling of materials and form used to transform the reflective properties of the works and to create a sense of movement.

This year's finalists were chosen by a panel of experts from over 2,700 submissions by artisans representing 117 countries and regions. The finalists selected represent 16 countries and work across a range of mediums including ceramics, woodwork, textiles, furniture, paper, basketry, glass, metal, jewellery lacquer, leather and bookbinding. In their deliberations, the panel sought to identify the most outstanding works in terms of technical accomplishment, skills, innovation and artistic vision.

The annual prize was launched by the LOEWE FOUNDATION in 2016 to celebrate excellence, artistic merit and innovation in modern craftsmanship. The award, which was conceived by creative director Jonathan Anderson, aims to acknowledge the importance of craft in today's culture and to recognise artists whose talent, vision and will to innovate promise to set a new standard for the future. The prize was conceived as a tribute to LOEWE's beginnings as a collective craft workshop in 1846.

The 30 finalist's work for the 2023 LOEWE FOUNDATION Craft Prize will go on display in Isamu Noguchi's Studio at The Noguchi Museum. The 2023 LOEWE FOUNDATION Craft Prize will be the first time a public exhibition has been staged in the space. Purchased by Noguchi in 1961, his Long Island City Studio was the centre of his artistic practice in the United States during the last decades of his life. The studio is also the reason he purchased the empty 1929 factory building across the street, where he eventually established his eponymous museum. The legacy of the exhibition will be documented by a catalogue containing each of the finalists' pieces.

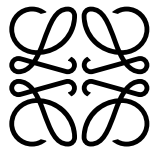
Previous iterations of the prize have been exhibited at Colegio Oficial de Arquitectos de Madrid (COAM), Madrid (2017); The Design Museum, London (2018); Isamu Noguchi's indoor stone garden 'Heaven' at the Sogetsu Kaikan, Tokyo (2019); digitally in a joint presentation with Musée des Arts Décoratifs, Paris (2021) and at Seoul Museum of Craft Art (SeMoCA), Seoul (2022).

Jonathan Anderson stated at the award's inception: 'Craft is the essence of LOEWE. As a house, we are about craft in the purest sense of the word. That is where our modernity lies, and it will always be relevant.'

Regarding the selection process, Anatxu Zabalbeascoa, Executive Secretary of the LOEWE FOUNDATION Craft Prize Experts Panel, said: *'On the sixth edition, we have felt that, with the Prize character established, we ought to open doors. And therefore, we are happy to have been able to further expose the notion of craft with artistic ambition by analysing non-western cannon aesthetics as well as by approaching figurative craft'*.

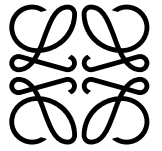
A jury composed of 13 leading figures from the world of design, architecture, journalism, criticism and museum curatorship will select the winner of the 2023 Craft Prize. The prize awarded to the winner is 50,000 Euros and the announcement will be made on 16 May 2023, at the opening of the Craft Prize 2023 exhibition at The Noguchi Museum.

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The selected finalists for the LOEWE FOUNDATION Craft Prize 2023 are  
(in alphabetical order, with nationality):

Ai Shikanji (Japan)  
Aranda\Lasch & Terrol Dew Johnson (United States)  
Claire Lindner (France)  
Dominique Zinkpè (Benin)  
Dong Han (People's Republic of China)  
Eriko Inazaki (Japan)  
Giorgi Danibegashvili (Georgia)  
Healim Shin (Republic of Korea)  
Inchin Lee (Republic of Korea)  
Jaiik Lee (Republic of Korea)  
Jana Visser (South Africa)  
Johannes Kuhnen (Australia)  
Kaori Juzu (Denmark)  
Keeryoung Choi (United Kingdom)  
Kenji Honma (Japan)  
Kristin McKirdy (France)  
Kyouhong Lee (Republic of Korea)  
Lene Bødker (Denmark)  
Liam Lee (United States)  
Luz Moreno Pinart (Spain)  
Mabel Irene Pena (Argentina)  
Maina Devi (India)  
Maki Imoto (Japan)  
Moe Watanabe (Japan)  
Nathalie Doyen (Belgium)  
Prue Venables (Australia)  
Shinji Nakaba (Japan)  
Tanya Aguiñiga (United States)  
Wanbing Huang (People's Republic of China)  
Woosun Cheon (Republic of Korea)



## Notes to Editors

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## Experts Panel

Andrew Bonacina, LOEWE Art Consultant and Independent Curator.  
Anatxu Zabalbeascoa (Executive Secretary), Architecture and Design Correspondent for El País.  
Andile Dyalvane, ceramist and Special Mention of the LOEWE FOUNDATION Craft Prize 2022.  
Antonia Boström, Director of Collections at the Victoria & Albert Museum, London.  
Hyeyoung Cho, Chairwoman at the Korea Association of Art and Design.  
Myungtaek Jung, furniture artist and finalist of the LOEWE FOUNDATION Craft Prize 2022.  
Mary Savig, Curator of Craft at the Smithsonian American Art Museum Renwick Gallery, Washington.  
Juha Marttila, LOEWE Leather Goods Design Director.  
Wolfgang Lösche, Head of Exhibition and Fairs at the Chamber of Skilled Trades, Munich.  
Sara Flynn, Ceramicist and finalist of the LOEWE FOUNDATION Craft Prize 2017.

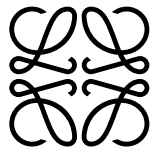
## Jury

Abraham Thomas, Curator of Modern Architecture, Design and Decorative Arts at the Metropolitan Museum of Art, New York.  
Anatxu Zabalbeascoa (Chair), Architecture and Design Correspondent for El País.  
Benedetta Tagliabue, Architect and RIBA Stirling Prize Winner.  
Deyan Sudjic, Essayist and former Director of the Design Museum, London.  
Enrique Loewe, LOEWE FOUNDATION Honorary President.  
Dahye Jeong, Textile artist and Winner of LOEWE FOUNDATION Craft Prize 2022.  
Hongnam Kim, former Director of the National Museum of Korea, Seoul.  
Jonathan Anderson, LOEWE Creative Director.  
Magdalene Odundo, Ceramicist.  
Naoto Fukasawa, Designer and Director of the Japan Folk Crafts Museum, Tokyo.  
Olivier Gabet, Director of the Art Department at the Louvre Museum, Paris.  
Patricia Urquiola, Architect and Industrial Designer.  
Wang Shu, Architect and Pritzker Prize Winner.

## Applications

Anyone over 18 years of age working in a craft-based profession is welcome to apply.

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## The LOEWE FOUNDATION

The LOEWE FOUNDATION was established as a private cultural foundation in 1988 by Enrique Loewe, a fourth-generation member of LOEWE's founding family. Today, under the direction of his daughter Sheila Loewe, the Foundation continues to promote creativity, organise educational programs and protect cultural heritage in the fields of craft, design, photography, poetry and dance. The Foundation was awarded the Gold Medal for Merit in the Fine Arts by the Spanish government in 2002.

More information:

web | [www.loewe.com](http://www.loewe.com)

blog | [www.blogfundacionloewe.es](http://www.blogfundacionloewe.es)

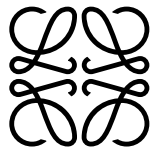
Instagram | [@loewefoundation](https://www.instagram.com/loewefoundation)

## LOEWE & Culture

With the LOEWE FOUNDATION Craft Prize the house reasserts its longstanding commitment to creativity in all forms and disciplines. Culture is a pillar of the brand. Reflecting fashion's vital link to contemporary life, a strong emphasis on art, design and craftsmanship has been a cornerstone of Jonathan Anderson's rebuilding of the house. Since Anderson's appointment in 2013, LOEWE has initiated an important series of collaborations with artists and artisans who reinterpret and expand the brand's values. Apart from showcasing the many facets of LOEWE, these cultural projects reflect the transfer of knowledge and the cooperative spirit that have been characteristic of LOEWE since the day it was founded.

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## **The Room**

The Room is a digital platform dedicated to showcasing works by the artists nominated for the LOEWE FOUNDATION Craft Prize, our annual international award celebrating excellence in craftsmanship.

Part of the LOEWE FOUNDATION's longstanding commitment to supporting contemporary craft, The Room enables the artists to share their work with a global audience and give viewers the opportunity to discover, research and collect art by some of the world's most innovative craftspeople working today.

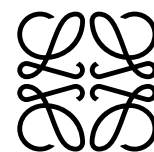
Find out more at [theroom.loewe.com](https://theroom.loewe.com)

## **The Noguchi Museum**

The Isamu Noguchi Garden Museum (now known as The Noguchi Museum) in Queens, New York City, was founded and designed by Japanese American artist Isamu Noguchi (1904–1988), one of the most significant sculptors of the twentieth century. It was the first United States museum to be established by a living artist for the display of their own work. Itself widely viewed as among the artist's greatest achievements and holding the world's largest collection of his works, the Museum features open air and indoor galleries in a repurposed 1920s industrial building and a serene outdoor sculpture garden. Since its founding in 1985, the Museum has served as an international hub for Noguchi research and appreciation. In addition to managing the artist's archives and catalogue raisonné, it exhibits a comprehensive selection of Noguchi's material culture, from sculpture, models, and drawings to his personal possessions. Provocative installations drawn from the permanent collection, together with diverse special exhibitions and collaborations with contemporary practitioners across disciplines, offer a multifaceted view of Noguchi's art and illuminate his enduring influence as an innovator.

[noguchi.org](https://noguchi.org) | [@noguchimuseum](https://twitter.com/noguchimuseum)

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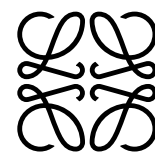


**Ai Shikanji, Japan**

**'Reflection', cotton, lacquer, thread, washi, gold powder, silver powder, tin powder, grinding powder and gold leaf, 640 x 640 x 220 mm.**

**2022**

Fine strands of thread, solidified in lacquer and gilded with gold, silver and tin using the Makie-technique, have been layered to create this work. The metallic coatings reflect the light with varying intensities to create a gentle sense of movement which is further enhanced by the undulating pattern of the strands. This work utilises a new technique, based on the historic kanshitsu dry lacquer tradition, but here instead of draping a single piece of cloth over a surface, many threads have been used, resulting in an object in which lacquer is integral to its structure rather than used solely as a finish.



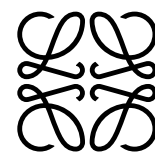
**Aranda/Lasch & Terrol Dew Johnson, United States**

**'Desert Paper 18', copper powder and jute pulp paper, 180 x 280 x 360 mm.**

**2022**

This gathered sumptuous turquoise vessel expands the limits of basket construction and draws on indigenous American traditions. Found materials from the Sonoran Desert in Arizona, including bear grass, yucca, wildflowers, creosote, copper, volcanic rock, and agave have been mixed to create a pulp and draped over stones to produce this expressive shape, which conveys the lessons and memories of the land from which it is formed.



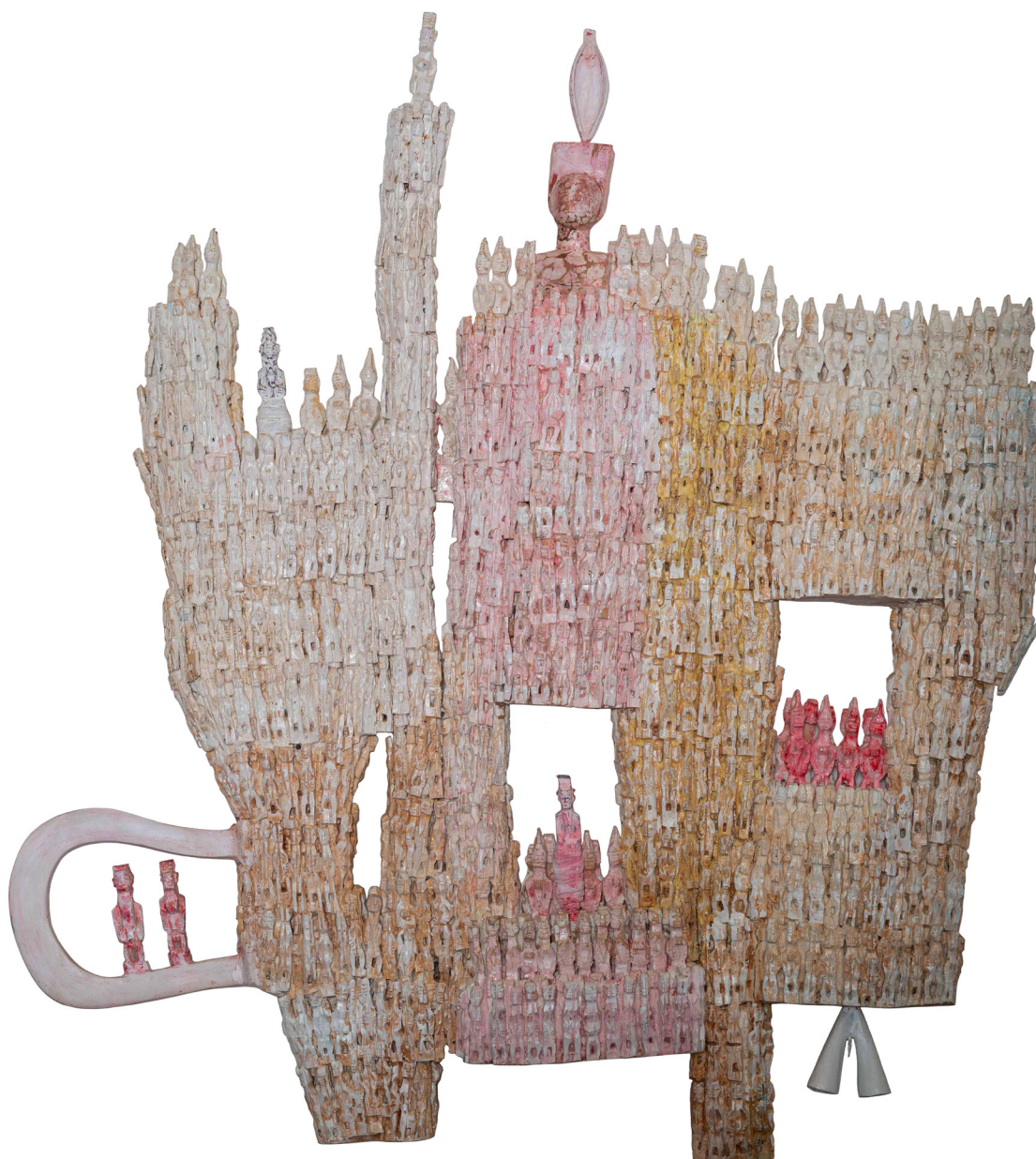
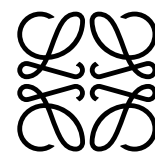


**Claire Lindner, France**

**'Buisson n°2', glazed stoneware, 390 x 300 x 440 mm.**

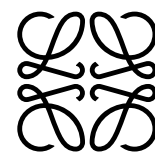
**2021**

Vibrant in both form and colour, this dynamic sculptural object has been crafted using a post-war plaster leaf-mould from Vallauris, a region in France known for its pottery. Slabs of stoneware have been stamped into the mould, carefully twisted and distorted, and then intuitively joined together to create a large unfurling organic shape, a playful nod to 18th century lettuce ware. The work has then been sprayed with fine layers of glaze, using a gradient of colours from green to red, evocative of both vegetation and incandescent flames.



**Dominique Zinkpè, Benin**  
**'The Watchers', wood and acrylic, 1480 x 1330 x 230 mm.**  
2022

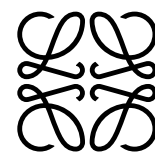
This assemblage features intricately detailed, wooden statuettes carved from individual pieces of solid wood and placed within a wooden frame, crafted from an old canoe. Drawing on the Yoruba belief that twins hold special significance and powers, each figurine recalls the tradition of families creating an Ibéji doll when a twin dies in infancy. The doll comes to represent the soul of the deceased in physical form so it can continue to be cared for on earth. Each statuette has been finely carved with individual details, then hand-painted with washes of pink and orange, a subtle yet profound reminder of the uniqueness of every individual.



**Dong Han, People's Republic of China**  
**'Rebirth', bronze, 530 x 670 x 400 mm.**  
2022

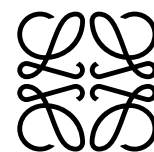
This beautiful example of bronze casting uses ancient Chinese techniques to create a sculpture resembling a giant piece of jade. Wood has first been hand-carved into a smooth, organic shape, before being cast in molten bronze. The smooth, highly tactile, surface is decorated with a rich patina that recalls Chinese landscape painting.





**Eriko Inazaki, Japan**  
**'Metanoia', ceramics, 200 x 200 x 240 mm.**  
2019

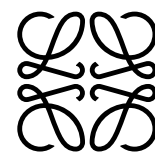
This delicate work transcends the expectations of hand-crafted ceramics and has been painstakingly created using hundreds of miniscule components. Taking over a year to complete, the complexity has been achieved by layering and arranging these small, yet intricate forms and fixing them to a clay core before firing in the kiln. fragility of its tiny component pieces imbues the work with a magical quality. Their careful composition creates a sense of bursting, radiant energy across the work's surface, evoking a symphony. This work demonstrates an important balance between technical excellence and artistry.



**Giorgi Danibegashvili, Georgia**  
**'Naked', silk and handmade paper, 160 x 140 x 180 mm.**  
2022

This sculptural object is inspired by the texture and form of trees and explores the unique properties of two different materials: handmade paper and silk fibres. The tension between their material delicacy and the construction of a solid form has been pushed to the extreme through a sensitive negotiation. The object's lightness is achieved through the suspension of paper fibres in pigmented liquid to create translucent layers that are painstakingly built up. The simple shape and softly undulating surface are contrasted by a surprising use of colour, capturing the light and creating different shades on a velvety surface, reflecting the idea of metamorphosis.



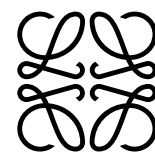


**Healim Shin, Republic of Korea**

**'As Time Goes Rain Falls – Plane', canvas, silver, lacquer and acrylic paint, various dimensions.**

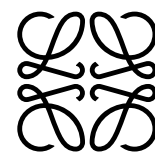
2021

This set of wearable brooches has been created by furling and rolling cuts of canvas to create layered and intricate pieces. The rolled canvas is treated with lacquer and then repeatedly sanded to create smooth edges before being fixed onto a thin metal plate. The canvas at the centre is left exposed and then painted in thin layers, akin to sediment accumulating and marking the passage of time.



**Inchin Lee, Republic of Korea**  
**'Large Vessel (faceted)', clay, 500 x 500 x 450 mm.**  
2019

This vessel shows a deep understanding of clay and how it can be manipulated to transform its properties. Drawing on ancient Korean techniques and methods, the vessel has been thrown on the wheel to first create a smooth exterior and then, through a series of precise carvings and cuts, it has been skilfully shaped into a faceted geometric surface. Firing in a wood-fuelled kiln has created different textures across its surface and enhanced the natural colours of the clay to complement the vessel's sloping planes.



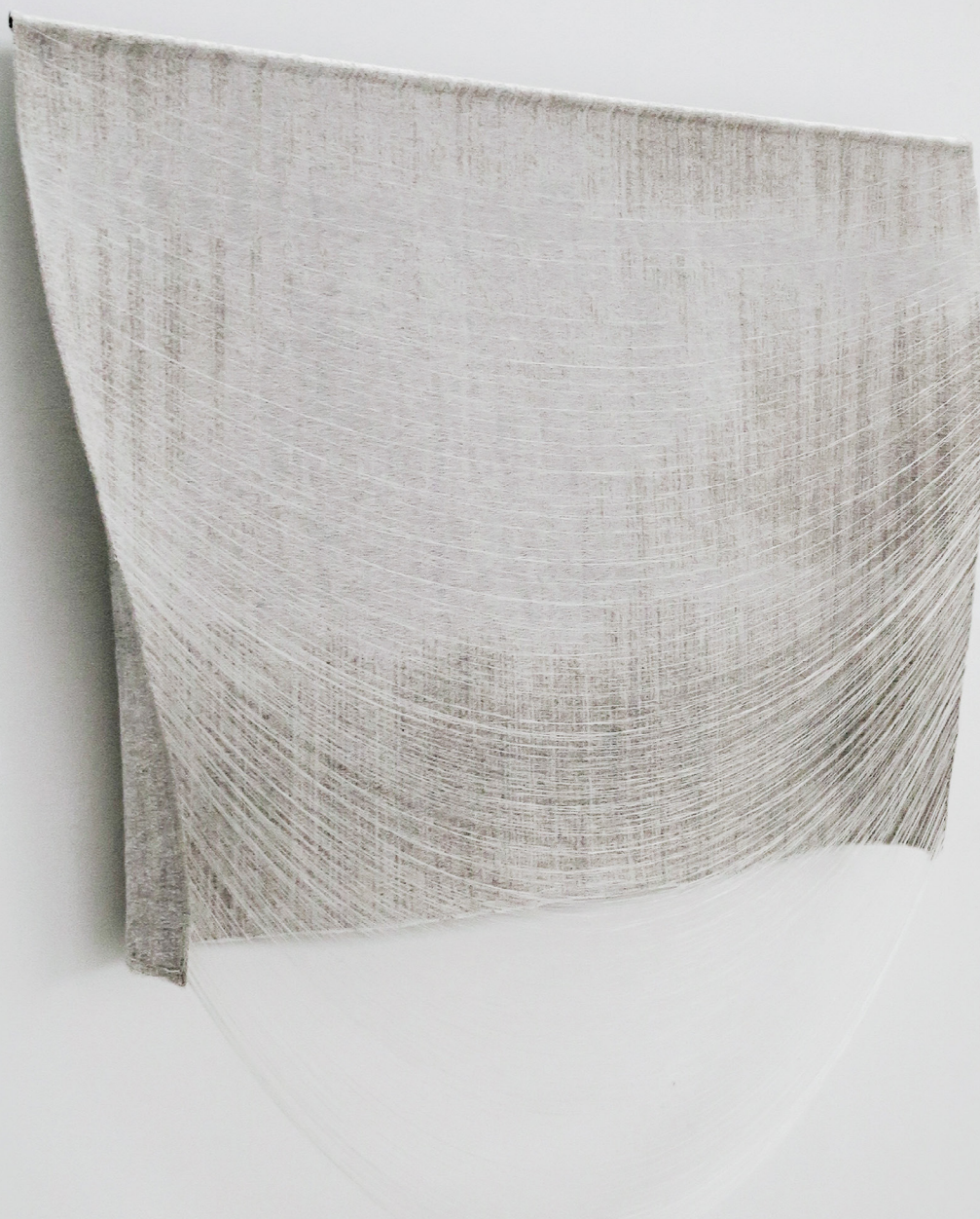
**Jaiik Lee, Republic of Korea**

**'Transition VII', copper, porcelain colour and gold leaf, 527 x 527 x 592 mm.**

**2022**

Based on a traditional Korean moon jar, this voluminous vessel updates the ceramic tradition by transposing it to metalwork. It has been created by spot welding sheets of copper plate, which have then been coated with porcelain to create a richly coloured surface. Its undulating organic form creates a sense of buckling and swelling, as though the vessel is expanding. Welding tracks on the surface reveal the repeated actions that have led to the object's creation.



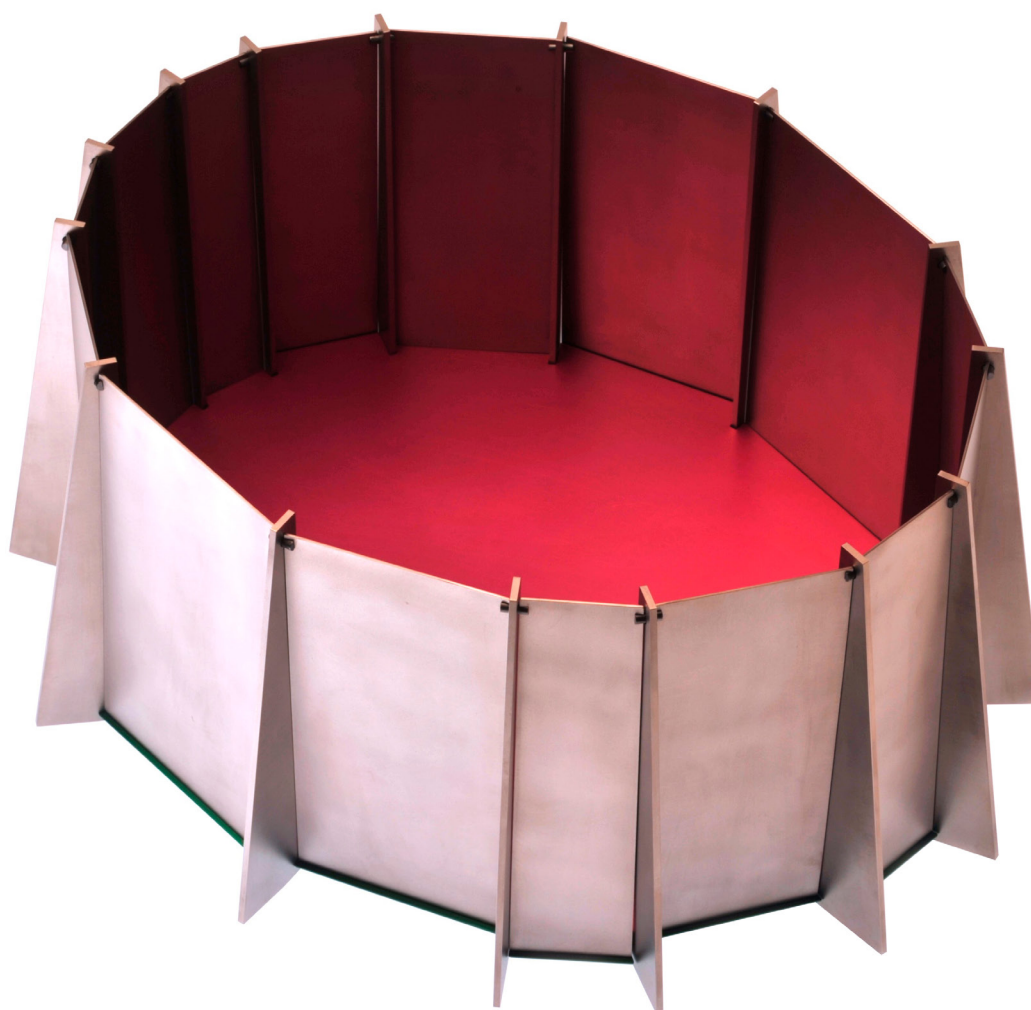
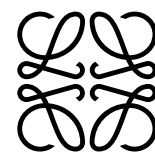


**Jana Visser, South Africa**

**'In the Almost', linen, paper and mohair yarn with viscose and monofilament,**  
**1650 x 1080 x 20 mm.**

**2021**

The cyclical passage of breath through the body and its relationship to the rhythmic, repetitive, gestures of weaving were the inspiration behind this textile wall-hanging. Partly woven on an industrial jacquard loom, the work uses both hand techniques and mechanical processes. Once removed from the loom, the textile has been hand manipulated, unravelled and reworked in places to create variation of texture and to expose the underlying structure of the work, as well as the relationship and tension between warp and weft.



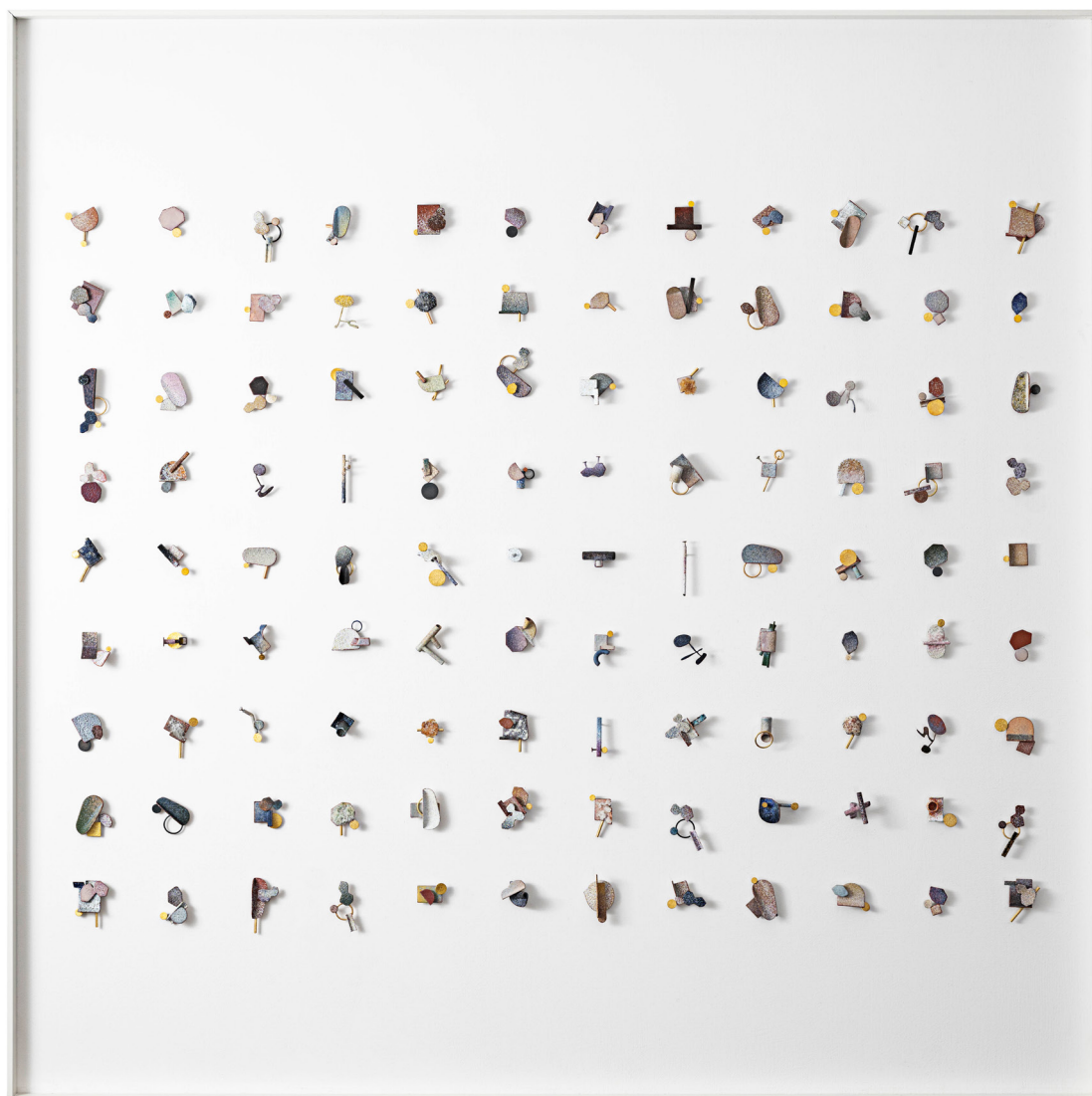
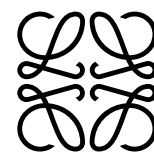
**Johannes Kuhnen, Australia**

**'Vessel – Red Centre', titanium, anodised aluminium, Monel and stainless steel,  
410 x 480 x 220 mm.**

2022

This striking, large metal vessel combines an anodised aluminium baseplate with titanium buttress blades at near random angles, supporting thin titanium walls. The interior is rendered in luminous pink and the angularity of the work leads the vessel walls to change in colour – inspired by the changing colour of the surface of Uluru rock in central Australia at different points in the day.

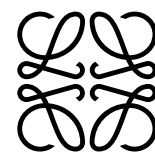




**Kaori Juzu, Denmark**

**'108 POINTS OF VIEW', enamel, glass, copper, 18kt gold, patinated Shakudo, bi-metal,  
700 x 700 x 35 mm.  
2021**

108 small scale sculptures of wearable jewellery are presented in this tableau which showcases a variety of enamelling techniques. The work is inspired by the significance of the number 108 in Buddhism, with temples in China and Japan tolling their bells 108 times at midnight on New Year's Eve as a ritual of purification. The pieces of jewellery are created from remnants of previous projects and take simple abstract forms. In contrast to traditional enamelling techniques, here the melting process has been disrupted to create areas of high contrast across the surfaces.

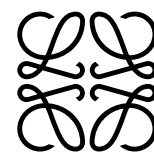


**Keeryong Choi, United Kingdom**

**'Daam Dah 2022', glass and 23.5kt gold, 270 x 260 x 350 mm each.**

**2022**

These opaque glass vessels compound expectations by combining both Korean and British sensibilities, resulting in a work that feels familiar yet refuses to be placed. Choi created the work to speak to his experience of moving from Korea to the UK, his nostalgia for home and to challenge the notion of cultural authenticity. The vessels' form was created using 3D modelling software and 3D printing. By using small frit size glass and skipping bubble soaking during the firing process, Choi deliberately created small cavities on the surface, often regarded as an imperfection in glass making. These were then inlaid with gold leaf, contrasting with the vessels' glossy surface, to evoke a celestial starry sky and to celebrate the imperfections and beauty of these unique objects.



**Kenji Honma, Japan**

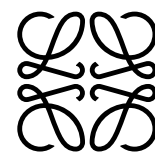
**'Contours of Past 2022', Japanese lacquer tree wood, lacquer (Urushi), polishing powder,**

**425 x 290 x 633 mm.**

**2022**

Balancing age-old Japanese traditions with new self-taught techniques, this unique vessel is created using salvaged wood from an ancient Japanese lacquer tree. The trunk has been hollowed out and the base fitted with a bottom plate. Inside, the surface has been skilfully worked to create a smooth finish, whereas the outside has been meticulously shaped, but still retains the original characteristics and marks of the bark, evidence of the harsh winters the tree endured during its lifetime. Hand-harvested lacquer, collected during a brief window between the summer and autumn, has been applied to its surface.



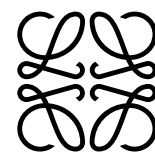


**Kristin McKirdy, France**

**'Untitled, 2018', earthenware clay, glaze and terra sigillata, various dimensions.**

**2018**

Comprising two parts, this formal yet conceptual work celebrates the possibilities of ceramic surfaces and is inspired by both natural and man-made forms. Deliberately ambiguous, its shape could be a reference to pieces of a children's game, or a sign of warning, reminiscent of a buoy or explosive device. The work is constructed using a variety of techniques, from wheel-throwing to coil-building and the surfaces are each given a different finish. The rough pattern-burnished exterior contrasts with the smooth satin and glazed surfaces in black and red, which have been finished with terra sigillata or ceramic glazes and fired in an electric kiln, further underscoring the unsettling suggestion of tension between safety, danger and destruction in the work.



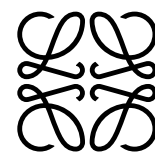
**Kyouhong Lee, Republic of Korea**

**'Trace of Time', glass, traditional lacquer and gold leaf, 80 x 460 x 460 mm.**

**2022**

This highly experimental work combines materials in unexpected ways. Inspired by ceramic traditions, here glass has been used as if it was clay. The disc-like form, with a small circular cut out, has been cast in glass and then finished using a traditional ottchil lacquer technique, decorated with gold leaf and then fired in the kiln. The resulting work is a study of mass and volume which can only be achieved by utilising the specific properties of glass.



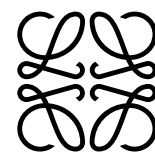


**Lene Bødker, Denmark**

**'Worthy', 'Walking Stone' and 'Slice of Something Bigger', glass, various dimensions.**

**2022**

These glass sculptures express a close relationship with nature and reference the interconnectivity between evolution and natural features of the landscape. The works have been created using a lost wax technique and cast with a carefully planned and controlled use of colour to create differing levels of opacity throughout. This manipulation of light is further explored by creating contrasting matt and smooth areas across the surface of the works, by using several different hand finishing techniques including grinding, chiselling and polishing to create a tactile, nodular, texture that demonstrates the artistic possibilities of glass.



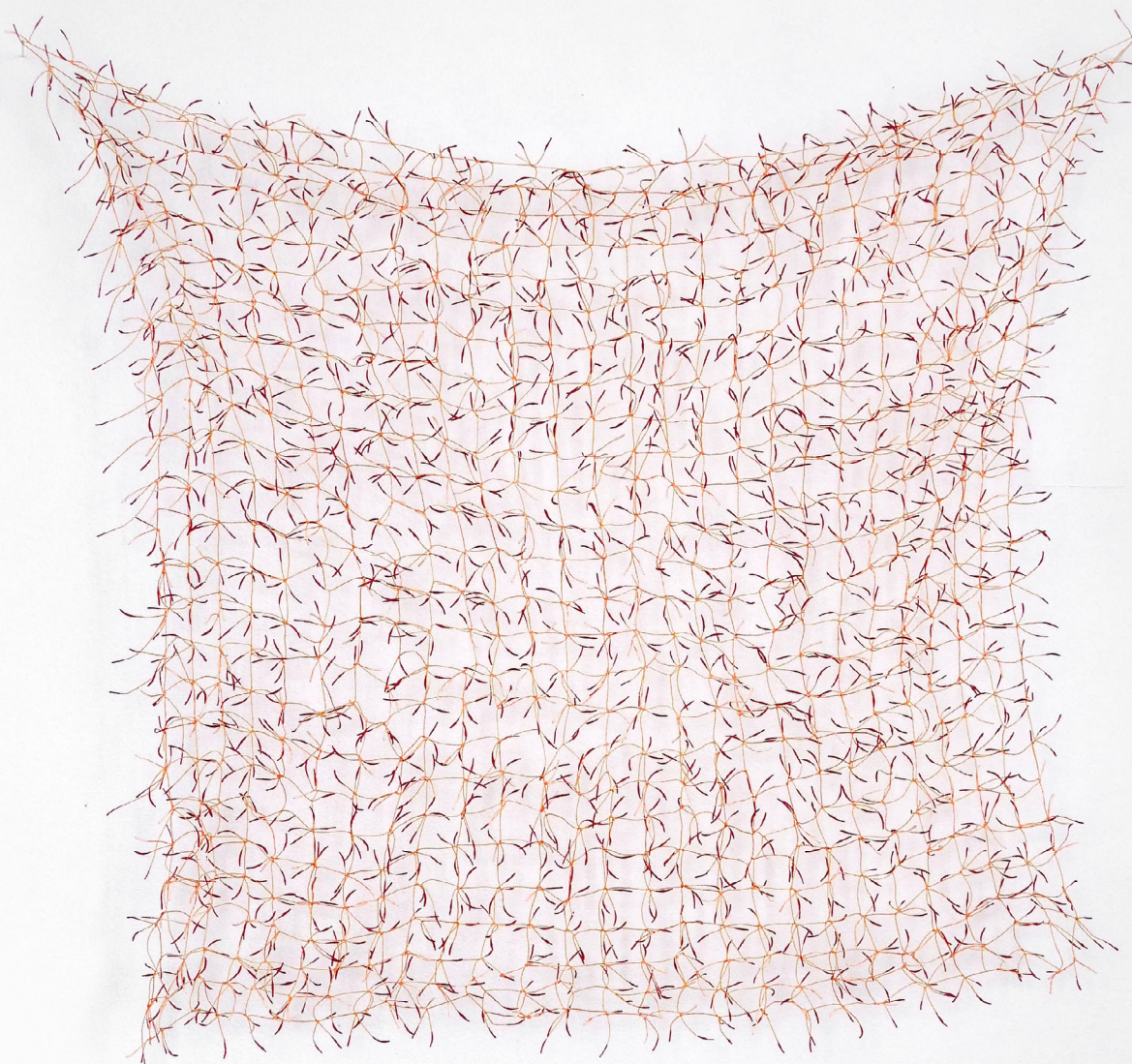
**Liam Lee, United States**

**'Chair 11', felted merino wool and poplar plywood, 530 x 610 x 1070 mm.**

**2022**

Lee's chair re-envisages the ubiquitous functional object as a fantastical sculptural form. Here the domestic interior is transformed into a microcosm of the natural world, referencing fungi, seeds, coral and biological pathogens. Starting with a simple poplar frame, Lee has harnessed wool needle-felting as a sculptural tool, slowly building the surface of the chair over several months to achieve a rigid, incredibly dense, structure. The striking forms of the work are further enhanced using bold colour, created by hand-dyeing merino wool. The chair is both functional, yet provocative and strange, unsettling the supposed security of the domestic space.

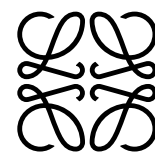




**Luz Moreno Pinart, Spain**  
**'El Retiro', paper and paint, 10 x 700 x 700 mm.**  
2022

This meditative work has been created by knotting thin strands of paper, using techniques Moreno Pinart learned during an artist residency in Kyoto. The result is an interconnected web, where each knot represents a moment in her life. The title of the work references the main park in central Madrid, a place for reflection and quiet contemplation. Each paper knot has then been dyed red to denote the significance of the memory, and the long, thin strands of paper connecting them resemble a flower's stamen, which contains the plant's pollen, representing life and growth.

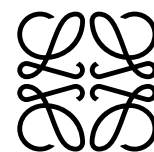




**Mabel Pena, Argentina**

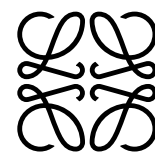
**'Wetlands', recycled polyethylene bags, 3D filament and ink, 560 x 430 x 80 mm.  
2021**

This wearable piece of jewellery explores humanity's relationship with the natural world and highlights the vital importance of preserving specialised ecosystems. Created using recycled polythene bags which have been manipulated in different ways to create various textures, the work is a scenographic representation of the wetlands in Latin America. The wetlands play an important role in maintaining biodiversity and flood management and the necklace documents their struggle to survive due to human impact.



**Maina Devi, India**  
**'Lehrata-Khet', wool, 910 x 3040 x 10 mm.**  
2022

This rug revives an ancient, 2,400-year-old carpet making tradition in Rajasthan, which has been replaced by commercial industry. This handwoven rug has been created using over 200,000 asymmetrical Persian knots from hand-spun sheep wool and bamboo-silk. In contrast to commercially produced rugs, it was created without predefined drawings, giving the maker the freedom to express themselves directly on the loom. The work's title translates to 'a waving farm' and this abstract view of the maker's village and surrounding fields includes delicate details such as motifs of grains and vegetables.

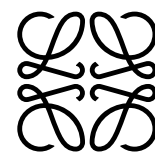


**Maki Imoto, Japan**

**'Torus of Powdered', powdered glass and piece of transparent glass, 560 x 210 x 560 mm.  
2022**

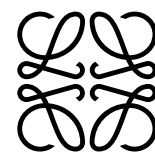
This large, yet fragile work explores the limits of glass. Created using a torus shaped plaster mould which has been filled with powdered glass and then fired in the kiln, the resulting work is thin and hollow with areas of cracking, shrinking, and dripping on its surface. These material transformations are a visual trace of heat as it emerges and transforms the glass, a process that must be carefully controlled to prevent the brittle structure from breaking.





**Moe Watanabe, Japan**  
**'Transfer Surface', walnut bark, 370 x 400 x 370 mm.**  
2022

This simple yet powerful box is made from walnut bark, collected from the Tohoku region of Japan. The bark has been stripped and then moulded to create a simple box shape made from one large strip, showing a fantastic understanding and respect of the material in its manipulation. Overlapping at the side, the bark is secured with simple stitches to hold it in place and its shape recalls the Japanese tradition of Ikebana vases. The box's simplicity of form allows the respect of the material and the direct nature of the wood to come to the fore.

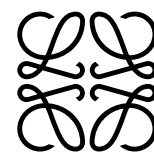


**Nathalie Doyen, Belgium**

**'Pays Cabi', stoneware coloured with oxides and pigments and natural cupules of acorns,  
370 x 350 x 380 mm**

**2021**

This large, globular ceramic work appears at first to be a textile work, created from a patchwork of different materials, with white and red piping to delineate each section. At its centre is stoneware coloured with cobalt oxide and turquoise stain. In a process taking over 5 months to complete, tiny balls of clay have been painstakingly rolled and flattened by hand, then pricked with a needle to produce a textured surface, which conveys a sense of sumptuous tactility akin to velvet.

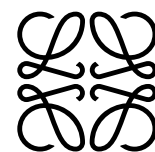


**Prue Venables, Australia**

**'Black Triangulated Form', Limoges porcelain and black glaze, 170 x 225 x 150 mm.**

**2022**

This hand thrown Limoges porcelain vessel is a beautiful study in space and movement within form. The porcelain's yielding flexibility has been daringly manipulated with skill and precision to create a gently twisting shape with opposing triangular geometry. The finished work has a sense of harmony, elegance and surprise, and is finished with a rich satin-like black glaze.



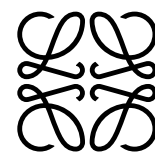
**Shinji Nakaba, Japan**

**'Rose Branch', pearl, aluminium and stainless steel, 60 x 150 x 40 mm.**

**2019**

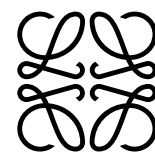
Shards of pearl have been threaded onto a strong stainless-steel wire and then carved, to create the shape of a twisting rose branch, punctuated with aluminium tipped thorns. The pearls selected for the work are of a lower grade than used in standard jewellery practice, yet by carving them and using them as structural components, the unique qualities, strength and ephemeral beauty of the material are showcased.





**Tanya Aguiñiga, United States**  
**'Matriarchal Womb', cotton, Mexican terracotta and synthetic hair, 1625 x 1420 x 304 mm.**  
2022

This textile work layers materials and methods to express poignant metaphors about family and community. It is a homage to matrilineal support and the tender relationship between Aguiñiga and her daughter. Based on the outline of the two of them, huddled side by side, the work uses a variety of techniques including off-loom weaving, knotting, crochet and knitting as a metaphor for the interconnected non-hierarchical relationships within communities. Sections of the work have been dipped in self-drying terracotta, an important material to cultures of the global south, which forms a rigid but flexible skin around the fibres.



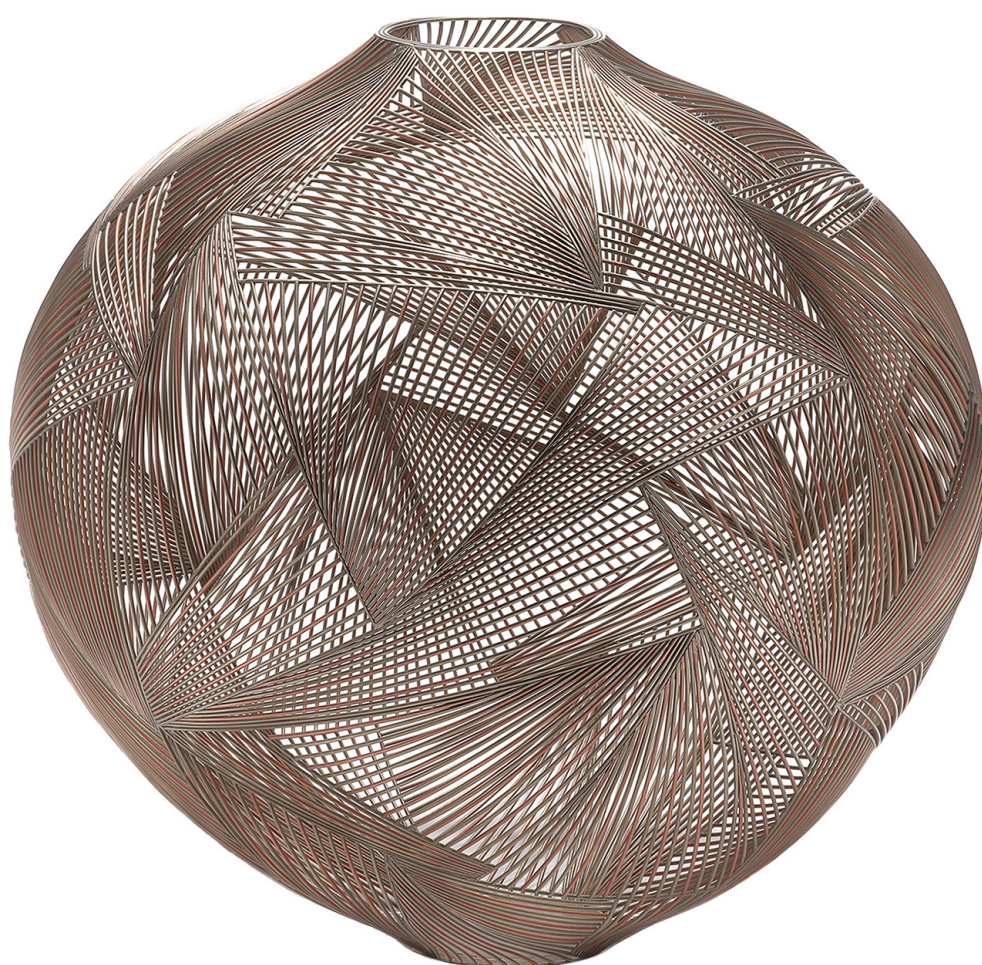
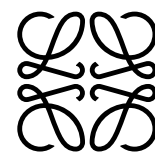
**Wanbing Huang, People's Republic of China**

**'The Entrophy Reduction of Hundun', hemp fibres (China grass cloth) and steel,  
550 x 1000 x 1300 mm each.**

**2022**

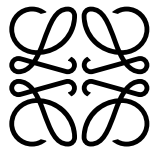
This sophisticated sculptural work uses ramie fibres to create a work on an expressive scale. Inspired by Chinese grass cloth weaving techniques, the egg-shaped hanging installation recalls an ancient Chinese myth that the breaking of Hundun was the origin of the world. Radial circles of fine knitting and weaving are layered to create the intricate inner structure and this delicate use of the material is contrasted with a course dense exterior, which has been created by distressing the ramie fibre.





**Woosun Cheon, Republic of Korea**  
**'Open Vase0622', nickel silver and copper, 470 x 460 x 450 mm.**  
2022

This modern interpretation of a jar combines a traditional form with contemporary aesthetics to produce an object which straddles the boundary between the functional and decorative. Created from nickel silver wire that has been welded together and soldered with silver in delicate cross sections, each plane overlaps to produce a complex arrangement and is finished by sandblasting and hand sanding to create a smooth finish.



## Biographies

### **Ai Shikanji (Japan / lives in Nanto, Toyama, Japan)**

b. 1980: Born in Nanto, Toyama prefecture, Shikanji studied arts at Takaoka College before working under Mr. Homura, a specialist of traditional Japanese Makie. Having learnt the art of Makie, Shikanji has gone on to display her work at The Japan Fine Arts Exhibition Biennale, the 21st Century Museum Triennale in Kanazawa and Tonami Art Museum Biennale in Tonami, Toyama Prefecture.

### **Aranda\Lasch & Terrol Dew Johnson (United States)**

b. 1971-72-73: Since 2007, Aranda\Lasch, a design studio in Tucson and NYC, comprised of Benjamin Aranda and Chris Lasch, has been making baskets with Terrol Dew Johnson, a Tohono O'odham weaver from Sells, Arizona. The Baskets project began in 2007 at Artists Space in New York and continues to this day. Together, they have been shown at The Museum of Modern Art NYC, MOCA Tucson, Chicago Biennial, Sarasota Museum of Art and Institute of American Indian Arts, amongst others. Several works from the Baskets project are also held in the permanent collection of the Museum of Modern Art in New York and The Art Institute of Chicago.

### **Claire Lindner (France / lives in Soulatgé)**

b. 1982: Lindner studied at Strasbourg School of Decorative Arts where she researched the specificity and plasticity of clay. Following a master's degree at Camberwell College of Arts, she was awarded the 'Golden Prize for Ceramics as Expression' by the Icheon International Competition for Ceramic Arts. Past exhibitions include Museum of Decorative Arts, Paris; Musée Dubouché, Limoges and at Sèvres, MO.CO Museum Montpellier and at the Villa Datri Foundation.

### **Dominique Zinkpè (Benin / lives in Cotonou, Benin)**

b. 1969: Based in Cotonou, Benin, Dominique Zinkpè is an artist working in a variety of media, including installation, drawing, painting, sculpture and video. In 1993, Zinkpè had his first exhibition at the Chinese Cultural Centre in Cotonou, and was chosen to represent Benin at the Grapholies exhibition in Abidjan, Ivory Coast, where he was awarded the Young African Talent Award later that year. Zinkpè's works have been showcased on five continents and are part of many prestigious public and private collections, including the Zinsou Foundation, Benin; Blachère Foundation, France; Zeitz MOCAA, South Africa; and Sindika Dokolo collection, Angola.

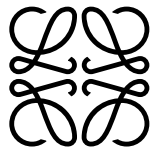
### **Dong Han (People's Republic of China / lives in Beijing, Republic of China)**

b. 1970: Dong Han is a sculptor and furniture designer born in China. He studied at the decoration department of Beijing Institute of Fashion Technology. In 2004, he served as the director of the 'Central Academy of Fine Arts Michael Jewelry Research Center' teaching undergraduate jewellery craftsmanship. After establishing his own studio in Beijing's, he has had several solo exhibitions, including at Gallery Sohe, Shanghai and 'Today Art Museum, Beijing.

### **Eriko Inazaki (Japan / lives in Takamatsu, Japan)**

b. 1972: Eriko Inazaki was born in Hyogo, Japan in 1972. She graduated from Musashino Art University, Tokyo in 1995 and completed her MA at the Kyoto City University of Arts in 1997. Since then, she has participated in the Artist in Residence programme at the Shigaraki Ceramic Cultural Park and exhibited in both solo and group shows. In 2017 she received a Culture and Art Recommendation from Kagawa Prefecture, and in 2018 was awarded both the Takashimaya Cultural Foundation Prize and the Grand Prize at 13th Paramita Ceramic Art Grand Prize.





**Giorgi Danibegashvili (Georgia, lives in Tbilisi, Georgia)**

b. 1986: Giorgi Danibegashvili is a multidisciplinary artist who lives and works in Georgia. He graduated from Tbilisi State Academy in Fine Arts in 2012, and since then has participated in local and international exhibitions. In 2017 his work was selected among the finalists of the competition 'Contemporary Talents' by the prestigious Francoise Schneider Foundation. In 2021 Danibegashvili was included in the list of finalists of renowned European Prize for Applied Arts. His recent exhibitions have included a solo show at the Tbilisi History Museum, Tbilisi, as well as group shows at State Silk Museum, Tbilisi, and the International Craft Fair Handwerksmesse München, Munich.

**Healim Shin (Republic of Korea / lives in Seoul, Republic of Korea)**

b.1971: Born in Seoul, Shin gained a M.D from Kookmin University, majoring in Art & Craft and Metalwork & Jewellery. Working in canvas and silver, Healim's tactile and organic work has been exhibited internationally. Recent exhibitions include the National Museum of Modern and Contemporary Art (MMCA), Korea; the National Museum of the Republic of Kazakhstan; Schmuck, Munich; Korean Cultural Centre, Sydney, Australia. Healim is the recipient of the International Prize in Asian Modern Art hosted by Tokyo Metropolitan Art Museum, Japan and her work is included in the collection of the Korean National Museum of Modern and Contemporary Art, Korea; Seoul Museum of Craft Art and RIAN Design Museum, Sweden.

**Inchin Lee (Republic of Korea / lives in Anseong City, Republic of Korea)**

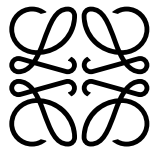
b. 1957: In 1982, Lee left the United States to study for a BFA and MFA in ceramics at the College of Fine Arts, Hongik University, Korea. His first solo show was in 1984 and he has since exhibited his work across the globe. Recent solo shows have taken place at the Arumjigi Foundation, Seoul; Bohyemahn Gallery, Seoul and Gallery Artlink, Seoul, alongside group shows at the Korean Craft Museum and Gyeonggi International Ceramic Biennale. Lee's works are held in the public collections of the Saatchi Gallery, London; Philadelphia Museum of Art, Philadelphia; Victoria & Albert Museum, London; The British Museum, London and the National Gallery of Australia, Canberra amongst others.

**Jaiik Lee (Republic of Korea / lives in Yongin, Republic of Korea)**

b. 1973: Jaiik Lee graduated from Hongik University with an MFA in 2005. He received a second MFA from the Rochester Institute of Technology in the US in 2011. While he worked in the US, he was selected as a two-time finalist and a winner in the NICHE Awards. In 2019, he received Grand Prize at the Cheongju Craft Biennale, Award for Promising Talent at the Itami International Craft Exhibition and Outstanding Artist Award at the Craft Trend Fair. Recent shows include Gallery Sklo, Seoul; Seoul Museum of Craft Art, Seoul; The Future Perfect, New York; Révélations, Paris and Collect Art Fair, London.

**Jana Visser (South Africa / lives in Belgium)**

b. 1997: Originally from Stellenbosch, South Africa, Visser studied Fine Art at Stellenbosch University before obtaining a Bachelor's Diploma in Textile Design from LUCA School of Arts in Ghent, Belgium. Since graduating she has completed a master's in Textile Design from LUCA School of Arts. Visser's work forms part of private collections in South Africa, Belgium and Germany. Recent exhibitions include Dutch Design Week, Eindhoven; Design Festival Ghent, Ghent Verweven/Entrelacés Schönfeld Gallery, Brussels; Myüz Gallery, Paarl; Kunsthal Zomer Salon, Ghent; Imibala Gallery, Stellenbosch and with Textile with Dyman Gallery, Stellenbosch.



**Johannes Kuhnen (Germany, lives in Carwoola, Australia)**

b. 1952: Born in Germany, Kuhnen studied and lectured at the Düsseldorf University of Applied Sciences, while also running his own studio practice. Moving to Australia, Kuhnen became the head of the gold and silversmithing workshop at the Australian National University. Following solo exhibitions in Australia and the UK, Kuhnen's work is now held in the collections of the National Gallery of Australia, Canberra; the National Gallery of Victoria, Melbourne; the Powerhouse Museum, Sydney; the Art Gallery of Western Australia, Perth; Museum für Kunst und Gewerbe, Hamburg; The Victoria & Albert Museum, London; the National Museum of Scotland, Edinburgh; and Die Neue Sammlung, The Design Museum at Pinakothek der Moderne, Munich.

**Kaori Juzu (Japan / lives in Bornholm, Denmark)**

b. 1978: After graduating from Sophia University, Tokyo, Juzu moved to Denmark to study jewellery at the Art High School of Bornholm. In 2008 she completed an apprenticeship with goldsmith Per Suntum and started her own individual artistic practice in Bornholm, Denmark. Juzu's work is held in the public collections of the Designmuseum Danmark, Copenhagen; Bornholm Art Museum, Bornholm; Koldinghus Museum, Kolding; The Danish Arts Foundation, Copenhagen; and Collection Jamie Bennett, New York. She has exhibited at Schmuck, Munich; Collect, London; Sofa Chicago, Chicago; The National Museum of Art, Architecture and Design, Oslo; Arts & Crafts Museum of Itami, Japan; Houston Center for Contemporary Craft and, Museum für Angewandte Kunst, Köln.

**Keeryong Choi (Korea / lives in Edinburgh, United Kingdom)**

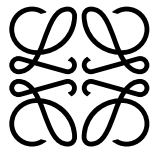
b. 1976: Since completing his PhD in glass from the University of Edinburgh, Choi has exhibited widely throughout the UK and internationally. Recent shows include Oriental Museum, Durham; Design Centre, London; and Renwick Gallery of the Smithsonian American Art Museum Washington, D.C. Choi has won awards including Visual artist/Craft makers' Award from Edinburgh Council, UK 2018 and National Glass Centre (NGC) residency award from British Glass Biennale 2015. His work is held in the permanent collection at Corning Museum of Glass and Imagine Museum, Florida; National Museum of Scotland, Edinburgh and the City of Edinburgh Council, Edinburgh; The Oriental Museum, Durham and The National Glass Centre, Sunderland.

**Kenji Honma (Japan / lives in Ibaraki, Japan)**

b. 1974: Born in Tokyo, Honma undertook a woodturning apprenticeship under Eiho Tsuji before being admitted to Ishikawa Prefectural Institute for Yamanaka Lacquerware. He has since been appointed as head of the OGIBO workshop in Hitachi Omiya, Ibaraki Prefecture. Recent exhibitions of his work include Nihombashi Mitsukoshi, Tokyo; the Cheongju Craft Biennale 2021, Cheongju where Honma was the recipient of the Silver Prize, and The Ishikawa International Urushi Exhibition 2020, for which he was the recipient of the Grand Prize.

**Kristin McKirdy (France / lives in Bois le Roi, France)**

b. 1958: Having studied Art History and Archaeology at the Sorbonne, Paris followed by a Master of Fine Arts at the University of California, McKirdy now creates sculptural works grounded in ceramic tradition. She has held teaching positions at Parsons School of Design, Paris; École Nationale des Beaux Arts, Limoges and National School of Visual Arts, Reykjavik, Iceland. Recent exhibitions include Design Miami/ Basel, Basel and solo shows at Gallery Pierre Marie Giraud, Brussels; Musée d'Art Moderne, Paris; Musée Nationale de Céramique, Sèvres; Musée La Piscine, Roubaix and Galerie Jousse Entreprise, Paris. Her work is currently included in an exhibition at Musée des Arts Décoratifs, Paris. McKirdy is the recipient of the Chevalier de l'Ordre des Arts et des Lettres awarded by the French Minister of Culture.



**Kyouhong Lee (Republic of Korea / lives in Seoul, Republic of Korea)**

b. 1972: After completing a B.F.A in metal and glass work at Kookmin University, Seoul, Lee studied his master's degree at Edinburgh College of Art, where his experimentation with glass began. Lee's glasswork has been short-listed for the 2006 Coburg Glass Prize, Germany and was awarded the Special Jury Prize for the CERAMIX Glass Art Award in Korea. He has exhibited in solo and group shows at ESH Gallery, Milan; Soluna Fine Art, Hong Kong; Sklo Gallery, Seoul, and the Korean Cultural Centre, Hong Kong and has shown at Milan Design Week, Milan and Art Central, Hong Kong.

**Lene Bødker (Denmark, lives in Roskilde, Denmark)**

b. 1958: Working between her workshop in Roskilde and studio on Sjællands Odde, Bødker's work has been shown in solo exhibitions at the Glasmuseum Ebeltoft, Denmark and Maison Louis Carré, Bazoches-sur-Guyonne, France. Her work is included in several public collections, including The Victoria & Albert Museum, London; The Danish Art Foundation, Copenhagen, The Danish Museum of Decorative Art, Copenhagen; Glasmuseet, Ebeltoft, The Swedish Art Fondation, Stockholm and Les Arts Décoratifs, Paris. Bødker is the recipient of awards including The Danish Crafts Council's Annual Prize and The Danish Arts Foundation Lifelong Grant.

**Liam Lee (United States, lives in New York, United States)**

b. 1993: Born and raised in New York City, Liam Lee is an American designer. Before starting his own design practice, Lee worked for architecture studios in New York, including Reiser+Umemoto and with the set designer Mary Howard for clients including Dior, Versace, Loewe and Prada. Lee's work has been shown by Patrick Parrish Gallery at Salon Art & Design, New York; Fog Design + Art, San Francisco, and by Objective Gallery at Art021, Shanghai. Recent group exhibitions include the San Francisco Museum of Modern Art, California; Brattleboro Museum, Vermont and at Make Hauser & Wirth, Sommerset. In 2023, Lee will present solo exhibitions at Patrick Parrish Gallery, New York and at the Ogunquit Museum of American Art, Maine.

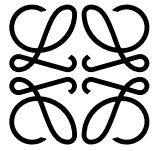
**Luz Moreno Pinart (Spain / lives in Madrid, Spain)**

b. 1989: Born in Madrid, Pinart studied design and scenography at the École nationale supérieure des Arts Décoratifs in Paris before specialising in textile fibres at the Aalto design school in Helsinki. Her interest in edible fibres started at École Supérieure d'Art et de Design de Reims. In 2019 Pinart won the residency program to go to the Villa Kujoyama in Kyoto, Japan and since then she has had exhibited her work in several international solo and group exhibitions, including at Space2be, Madrid, Centre Tignous d'art contemporain, Montreuil and Le Marais, Paris. Pinart has most recently undertaken a residence with the Fondation de France in Paris and been awarded the Partage ton Grand Paris call for projects.

**Mabel Pena (Argentina / lives in Buenos Aires, Argentina)**

b. 1958: A scenographer and metalsmith, Pena studied Applied Arts at the technical school Fernando Fader, alongside training in jewellery. Now, she lives and works in Buenos Aires, where she designs and makes her own collections. Her work has recently featured in group shows at Joyeros Argentinos, Buenos Aires; Museum of Arts and Design, New York; Growth & Evolution International Jewellery Exhibition in Beijing and *Gioielli in Fermento, Milan*, as well as a solo show at the Honorable National Chamber of Deputies Buenos Aires. She teaches contemporary jewellery at her studio "Km 0", Prosam Mental Health Foundation and the Museum of Popular Art José Hernández.





**Maina Devi (India / lives in Ajmer, India)**

b. 1984: Born in the remote village of Kekri, Maina has been weaving for over a decade. As part of the Raigar Community, Maina reaches beyond cultural boundaries to continue to create her weavings that provide her with income, independence and identity.

**Maki Imoto (Japan / lives in Kanagawa, Japan)**

b. 1977: Imoto received a PhD from Kurashiki University of Science and the Arts in 2011; after working at Akita University of Art and Mukogawa Women's University, she established her own atelier in Kanagawa, Japan in 2022. Working primarily with powdered glass, she has won acclaim in international competitions such as the Jutta Cuny-Franz Memorial Award (Honourable Mention); Contemporary Glass Art Exhibition in Sanyo Onoda (Corporate Prize) and New Glass Review's 100 Best Glass Artists. Imoto was also a finalist in the International Exhibition of Triennale of Kogei in Kanazawa, the Toyama International Glass Exhibition and the International Exhibition of Glass Kanazawa. Her work has been exhibited at Levant Art Gallery, China; Haitian – Sky Art Center, China; Paris Design Week, Paris and The Stratford Gallery, UK.

**Moe Watanabe (Japan / lives in Tokyo, Japan)**

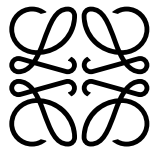
b. 1996: Based in Tokyo, Watanabe travels out to the Tohoku region where she studied to collect materials to create her natural, plant-based works. Working primarily in wood, most of Watanabe's works are made of wild Akebia quinata and Japanese walnut tree bark, foraged by herself. These are then carved, woven and reworked through methods based on traditional Japanese weaving techniques to create a contemporary design concept and aesthetic.

**Nathalie Doyen (Algeria / lives in Liège, Belgium)**

b. 1964: Born in Algeria, Doyen studied at Tournai Art School and now lives and works in Belgium. Her works have been exhibited internationally, including at the International Museum of Ceramics, Faenza, a residency at Faenza Art Ceramic Centrum and representation at the Belgium Saatchi Gallery fair, London. Doyen has worked with ceramics for over 35 years and has been recognised with several awards including first prize at the 2022 International Ceramic Biennale, CAA Andenne. She is also a member of the International Academy of Ceramics.

**Prue Venables (United Kingdom / lives in Castlemaine Victoria, Australia)**

b. 1954: Venables has been practising since 1977, developing a mastery of porcelain. Her work has evolved from traditional and functional objects to sculptural entities that mimic the useful and everyday. Venables has been a finalist for several awards, including: XV International Ceramics Biennial of Manises; ADC 9th Living Treasure; Master of Australian Craft and the Clunes Ceramic Award. She is a member of the International Academy of Ceramics and a Fellow of the Royal Society of Arts, London. As well as exhibiting in international group shows, Venables has had solo exhibitions at Galerie Besson, London; Nancy Margolis Gallery, New York; Masterworks, Auckland; Alphahouse, Sherborne; Christine Abrahams Gallery, Melbourne; place Rex Irwin Fine Art, Sidney; been featured at NGO Australia and had a solo national touring exhibition.



**Shinji Nakaba (Japan / lives in Sagamihara, Japan)**

b. 1950: Born in Kanagawa, Japan in 1950 Nakaba was initially trained in fashion, shoemaking, and graphic design. He began making jewellery in 1974, after studying at Hiko Mizuno Jewellery School in Tokyo. Now, Nakaba creates wearable sculpture, using both precious and everyday materials. work is included in the Hiko-Mizuno Collection, Japan and has been exhibited in solo exhibitions and group exhibitions in Japan, the United States, Germany, France, Switzerland, Argentina and Mexico. In 2021, he was selected for *Schmuck* fair in Munich and has work in the collections of Museum of Fine Arts Boston, Montreal Museum of Fine Arts, Espace Solidor, Cagnes-sur-Mer, The National Museum of Western Art, Tokyo and Pinakothek der Moderne, Munich.

**Tanya Aguiñiga (United States / lives in Los Angeles, United States)**

b. 1978: Aguiñiga's work is heavily influenced by her upbringing as a bi-national citizen, crossing the US/Mexico border on a daily basis to go to school. She has most recently been awarded the Latinx Artist Fellowship from the LatinX Art Forum Chicago and the Heinz Foundation Award in the Arts. Recent shows include: Felix Art Fair, Los Angeles, Craft Contemporary, Los Angeles; Oakland Museum of California, Oakland; The Armory Show, New York; Harris Art Gallery, New York; Museum of Arts and Design, New York and group shows at Renwick Gallery of the Smithsonian American Art Museum, Washington DC. Her work is currently included in an exhibition at LACMA, Los Angeles.

**Wanbing Huang (People's Republic of China / lives in Shanghai, China)**

b. 1991: Wanbing Huang is an emerging artist and creative director. Huang studied at Central Saint Martins College of Art and Design and works across a photography, printmaking, craftsmanship, fashion, and installation art. Throughout her work, she weaves traditional Chinese craftsmanship with a contemporary aesthetic, creating experimental works. Recent exhibitions include Shanghai Contemporary Art Fair Art021, Shanghai; Beijing Times Art Museum, Beijing; LVMH headquarters, Paris; Paris Fashion Week, Paris; London Fashion Week, London and Shanghai Fashion Week, Shanghai.

**Woosun Cheon (Republic of Korea / lives in Goyang City, South Korea)**

b. 1976: Woosun Cheon studied metal craft at Kyonggi University, South Korea. He has exhibited his work across five solo shows and in over ninety group exhibitions. Recent exhibitions include Garden Mok-dong Hyundai Department Store Glass House, Seoul; Gallery Collection, Paris. Cheon's work has been shown at Revelations, Paris; Collect, London; and at Tresor Contemporary Craft Fair, Basel. Cheon was one of eleven prize winners for the 2019 CheonJu International Craft Competition and is included in the permanent collection of the National Museum of Modern and Contemporary Art, Seoul, the Art Bank Collection and Philadelphia Museum of Art, Philadelphia.