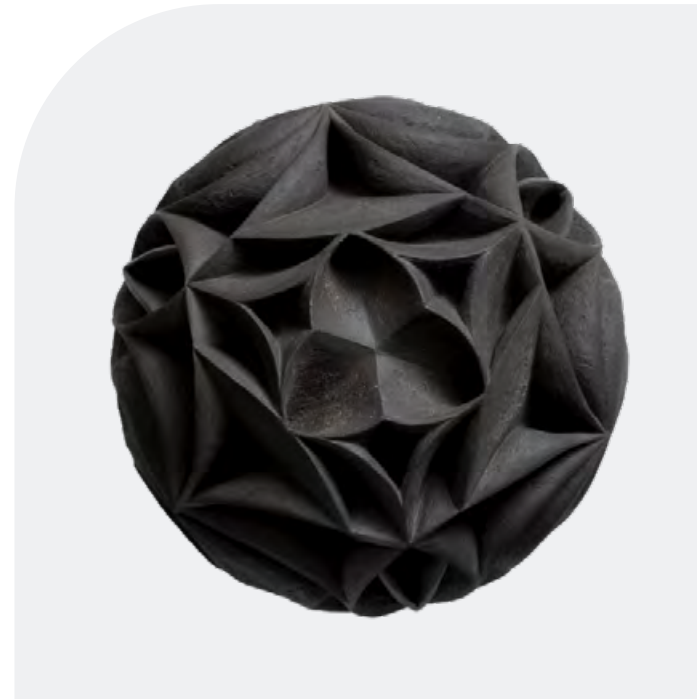
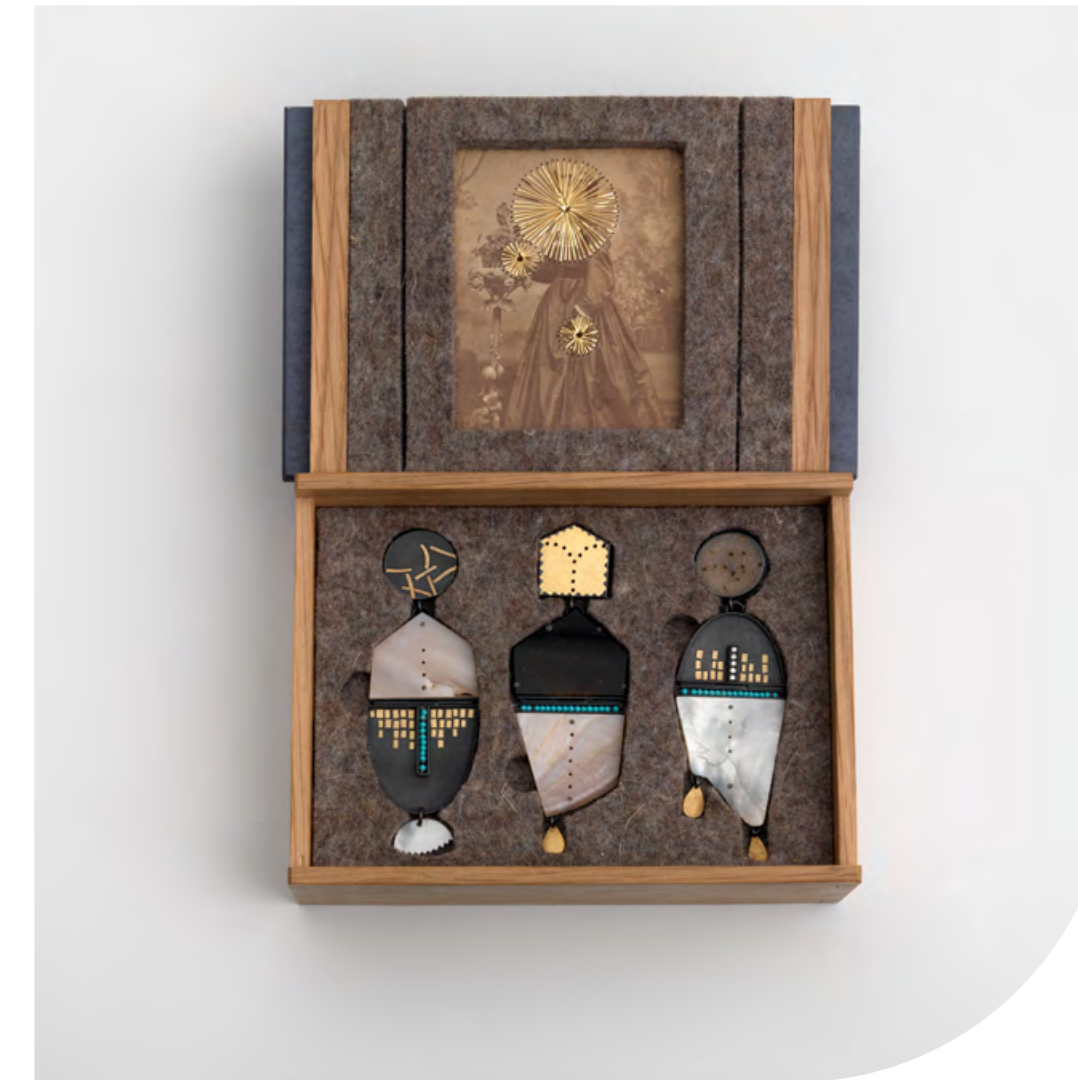


BROOKFIELD PROPERTIES CRAFT AWARD 2024





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Introduction

To celebrate the collaboration between Brookfield Properties and the Crafts Council and the combined milestone anniversaries in 2024 – '5&20' celebrates five years of the Brookfield Properties Craft Award for UK based artists and 20 years of the vanguard for international contemporary craft and design, Collect art fair.

Over 30 objects are shown here, including ceramic, jewellery, glass and bronze to vibrant textile art, dramatic hand painted wall hangings and furniture that have not been shown to the public for years, making '5&20' a landmark moment for contemporary craft, traversing disciplines and materials exploring the possibilities contemporary crafts offer.

Thoughtfully co-curated by specialists at Brookfield Properties and Crafts Council, this exhibition shows creative voices against the spacious architectural spaces of 99 Bishopsgate available to tenants, city workers and the general public to experiences.

This dynamic showcase of key contributors to the national story of craft, also supported by EC BID, includes works by all five Craft Award Prize winners, all of whom have taken part in Collect over its 20 years, including the most recent recipient ceramicist Halima Cassell MBE. Winner Halima Cassell also enjoys a solo show nearby at 30 Fenchurch Street, EC3M 3BD.

The Brookfield Properties Craft Award, created in partnership with the Crafts Council, was launched in 2020 and is recognised today as the leading contemporary craft prize in the UK.

1. **Pearl Girl,**
Matt Smith

2. **Hundreds and Thousands,**
Angela O'Kelly

3. **Banksia Vessel**
Darren Appiagyei

Brookfield Properties

Brookfield Properties develops and operates real estate investments on behalf of Brookfield Asset Management – one of the largest alternative asset managers in the world. Brookfield Properties reimagines the unique potential of real estate to build a world that works better for people, businesses, and communities everywhere. In the same principal, as a long-standing patron of the arts, Brookfield Properties believes in the unique ability of arts and culture to transform spaces and bring people together.



Eastern City Bid

EC BID is a Business Improvement District working to promote and enhance a unique part of the City of London known as the Eastern City. Representing a leading and innovative business community, the EC BID works collaboratively to deliver a range of programmes and transformative interventions that will develop this globally recognised economic district into an agile, dynamic and vibrant destination.

Collect

Presented by Crafts Council, Collect is the leading international fair for contemporary craft and design, representing the pinnacle of artistry and creativity. Collect 2024, celebrated its 20th year in the glorious and historic setting of Somerset House, London. At a time when contemporary craft has never been more sought after, Collect presented an outstanding array of artworks, rich in narrative, made in the last five years by living artists and designers.

Crafts Council

Founded in 1972, the Crafts Council is the national charity for craft. It inspires making, empowers learning and nurtures craft businesses. One of its activities is its Collection which was initiated from the beginning to acquire significant works of contemporary craft documenting trends and innovation in the materials, processes, skills and technologies. It is now the UK's foremost collection of contemporary craft, embracing all disciplines and comprises over 1,700 objects, built over the past 50 years.



1. **Large Hexagonal Wavy Bowl No. 1**
Keiko Mukaide
2. **Botanical Silk (Amber),**
Christian Ovonen



Mariposa Lis

Halima Cassell

Winner of the Brookfield Properties Craft Award 2024

Purchased for the Craft Council as part of the 2024 Brookfield Properties Craft Award Winner Acquisition.

Materials and techniques

Hand carved, black clay



2024

28cm, 30.5cm

“ I am honoured to have received this award and to be able to play a part in the recognition of UK’s contemporary arts and crafts, which are of universal importance. Thank you so much to Joanna Bird for supporting me through the award process as well as showing and supporting my work for the last 12 years at Collect. Thank you so much to Brookfield Properties and the Crafts Council for this great opportunity. Finally, I am absolutely thrilled to be part of the wonderful Craft Council’s Collection. This unique opportunity will give my practice a greater participation and exposure to a new and even larger audience.



Urn

Halima Cassell

Winner of the Brookfield Properties Craft Award 2024

Ceramic sculpture illustrating the artist's exploration of Asian and African pattern and architectural geometry.

Materials and techniques

Unglazed stoneware clay



2018

53.3cm, 29.2cm



Germination

Halima Cassell

Winner of the Brookfield Properties Craft Award 2024

Marble sculpture illustrating the artist's exploration of Asian and African pattern and architectural geometry.

Materials and techniques

Marble



2016

50.8cm, 35.5cm



Crafts Council HQ Stick Pin

Vicki Ambery-Smith

Based on the façade of the Crafts Council headquarters and gallery, this oversized pin was commissioned by the Crafts Council to publicise its relocation to Pentonville Road in 1991.

Materials and techniques

The work was constructed by scoring and folding sheet silver with windows finely pierced out with a fret saw and very fine blades. The stem is made with tapers square silver wire, twisted to 'work harden' after soldering.



1991

23.4cm, 6.5cm, 3cm



Circle Of Blue Feathers

Wendy Ramshaw

Neckpiece with round gilded silver centre and umerous articulated finely crafted prongs extending out to allow the neckpiece to lay beautifully across the shoulders.

Materials and techniques

Silver with gilding. Emu feathers dyed brilliant blue. Cut silver tubing on silver wire with wire and tube elements each containing a feather.



London, England

1985

68cm



Set Of Four Pillar Rings

Wendy Ramshaw

Yellow gold ring with a long protrusion with turquoise enamels and a gold spearhead at the tip.

Materials and techniques

18ct yellow gold and white and pale turquoise enamels. Mounted on a perspex stand. Shapes on top of rings made by methods of forging and fabricating.



1977

2cm, 6.5cm



Hundreds and Thousands

Angela O'Kelly

Neckpiece made from layered discs of Financial Times newspaper, piano wire, fine silver ends, mokuba paper.

Materials and techniques

The newspaper is soaked and dried (to obtain an interesting crinkly texture). Discs of paper are punched from layers using a cutting dye and a fly press. These are then threaded onto 0.9mm piano wire. Silver tubes soldered onto the fine silver ends then glued onto the piano wire using a resin-based glue.



1999

4.5cm, 195cm, 38cm



Allerseelen

Hans Stofer

Dark metal ring with a cage on top containing glass bottom bottle with olive stones inside. Olive stones depict faces. Title translates as 'All Souls Day'.

Materials and techniques

Mild steel, blackened and waxed, welded.
Carved olive stone heads.



1994

6cm, 5.5cm



Thinking Earrings: Set of Three

Zoe Arnold

Oak box dyed with MDF lid, and antique photograph, embroidered and lined with felt.

Materials and techniques

Set of three earrings, mother of pearl, oxidised silver, 18 ct gold, diamonds, tourmaline slice, druzy, turquoise beads.



2011

Box dimensions:
length - 8.4cm
width - 2.7cm
depth - 1.5cm



Capture

Anna Ray

Winner of the Brookfield Properties Craft Award 2021

Abstract work, made from machine-stitched coloured cloth linked on parallel cords and suspended between two coloured batons.

Materials and techniques

Made from machine-stitched polyester cloth, cord and oak, borne out of a process of experimentation in the studio.



2020

195cm, 190cm, 12cm

EC BID Exhibition Highlight:

With a deep connection to community and local heritage, we loved how this colourful artwork celebrates the materials and processes developed by Clothworkers. Anna Ray's ancestor, a journeyman weaver, lived only a few minutes walk from Bishopsgate and would have worked alongside our Clothworkers Livery Company, who have maintained their presence in The City for 500 years.

“ I absorb visual textures and structures from the world around me: surfaces, patterns, networks. My mind is drawn to these phenomena. It is natural to build and deconstruct using the primal sensual processes latent in us all. I work with my subconscious, handling humble materials: wrapping, weaving, cutting, stitching, staining, until I arrive at forms and surfaces that thrill and intrigue me.



Feel Flows

Michael Brennand-Wood

Layered wood base, predominantly yellow with multi-coloured fabric pressed into cut-out shapes, including a 'snowflake', a large centralised 'flower' and abstract shapes.

Materials and techniques

Coloured fabrics inlaid into acrylic painted ground (yellow). Acrylics: Artist's quality; fabrics: furnishing fabrics; paint varnished acrylic varnish.



1995/96

122cm, 244cm, 4.5cm
(each)



Pearl Girl

Matt Smith

Winner of the Brookfield Properties Craft Award 2020

Found ceramic figure of woman with geometric head, with freshwater pearls and slip cast black parian.

Materials and techniques

The found ceramics were originally factory produced. Found ceramic figures with freshwater pearls and slip cast black parian, a type of porcelain imitating marble.



2020

32cm, 15cm, 15cm

“What museums collect, and what this tells us about what society deems important, is an ongoing fascination to me. Recent events have shown how important objects, and particularly sculpture, are in the national debate about who we are and how we got here. I have worked with museums many times over the last decade and I love interpreting and curating works to help the widest possible audience feel welcomed and visible within them.



Three Girls

Alice Kettle

Winner of the Brookfield Properties Craft Award 2023

Print and Stitch on Linen.

Materials and techniques

Digital print designed by Alice Kettle and printed at Centre for Print Glasgow School of Art Digital and machine embroidery using variety of thread, rayon, metallic, cotton.



2022

120cm, 130cm

“*The three girls feature at intervals in my work. They have a personal and symbolic resonance. I have 3 daughters and am one of 3 sisters. I see these women as both observers and participants in shaping destiny. They are implicated in the everyday and the wider aspect of social and political events. They are meant to hold a kind of sanctity, a way to represent the world, a meeting of adversity and shaping of a new order. Maybe I am one of them.*

Craft is so important, it is about the deep understanding of the material that captivates, provokes and conveys experience, and inherently connects and transforms lives. Working in craft is life changing and I am proud to champion all forms of making.



Gob

Alison Britton

Earthenware jug with a removable stopper, with a square shaped body, glazed in white with blue abstract patterns. The stopper's 'tail' extends down one of the sides of the piece which is square sectioned with curved corners.

Materials and techniques

Hand built high fired earthenware painted with slips and underglaze pigments under a clear matt glaze.



2004

66.5cm, 30cm, 39cm



Grid

Dail Behennah

Dish made from lengths of brown willow threaded with bell wire to create a grid effect, with a round body and central opening.

Materials and techniques

Brown willow, bell wire, peeled, drilled and threaded. This basket comprises a stack of willow grids, carved to make a bowl.



1998

12.5cm, 54cm



Thin Cup

Malcolm Martin

Thin black oak vessel carved with small dots, with a knot on the right side and on the front, and a crack at the back.

Materials and techniques

Rough grained seasoned oak, rough shaped on bandsaw, carved using a side-axe, paring along grain. Final shaping and texture applied with gouges, 1/2" no 7 gouge for spots. Knots, cracks, and other faults in timber help articulate pattern. The piece is scorched using a torch and waxed then brushed when dry.



1998

59cm, 43cm, 7cm



Aqua-Poesy VII

Hiroshi Suzuki

Tall bottle made of silver with raised surfaces from bottom to top. This piece marked a new version of the Aqua-Poesy series and the study of hammer raising techniques.

Materials and techniques

Fine silver, hammer raised from a flat sheet into a hollow form on stakes and on air.



2002

28cm, 17.5cm



Large Hexagonal Wavy Bowl No. 1

Keiko Mukaide

Bowl made from fused crystal glass strings.

Materials and techniques

Fused crystal glass strings. The strings were pulled from the melted glass in the furnace and fused in a kiln at a temperature high enough to adhere but low enough to keep a delicate basket-like fragility.



1996

65cm, 40cm



Sculpture

Rosa Nguyen

Clay representation of a bull's head facing upwards, with a dry white glaze.

Materials and techniques

Handbuilt (coiled) crank clay; red slip inside, dry white glaze outside.



1995

71.1cm, 61cm,
43.2cm



Bud

Felicity Aylieff

Roundish cream-coloured ball shape with buds protruding from various locations.

Materials and techniques

Full size model of form carved in Styrofoam and sealed with water-based paint. Multi piece plaster mould (50% Superfine and 50% Dental) constructed around model, with Skrim used to strengthen the mould sections. 'Bud' press moulded as hollow form using very soft plastic clay, Dutch Vingling K130 + grogs.



2001

56cm, 56cm, 56cm



Tall optical vase

Elizabeth Fritsch

Stoneware vase with a round body and square rim, painted in green, blue, white and grey slip in a geometric pattern.

Materials and techniques

Oxidised stoneware, painted with slips: blue, green, grey and white. Coil-built. Two coats of slip painted on freehand. Fired to 1260°C.



1975

26cm, 15cm, 8cm



Arcady

Edmund de Waal

Installation of eighteen thrown porcelain pots in six glazes in shades of white and yellow stacked in a steel case with a horizontal opening at the front.

Materials and techniques

Thrown using Limoges porcelain, turned, glazed with a six different glazes, fired to 1270°C. Marked with a variety of seals. The case is laser cut mild steel.



2007

140cm, 30cm, 30cm



Large Cup with Handle

Julian Stair

Over-sized domestic form which is free-standing. Challenging context and perception of very familiar, archetypal ceramic forms.

Materials and techniques

Coiled and thrown, stoneware, glazed.



2018

125cm, 95cm, 70cm



Spoonie Collection: Silver Plate Spoon and Pewter

David Clarke

Silver spoons stem with the bowl removed, and a deeper pewter body attached to form a free-standing piece.

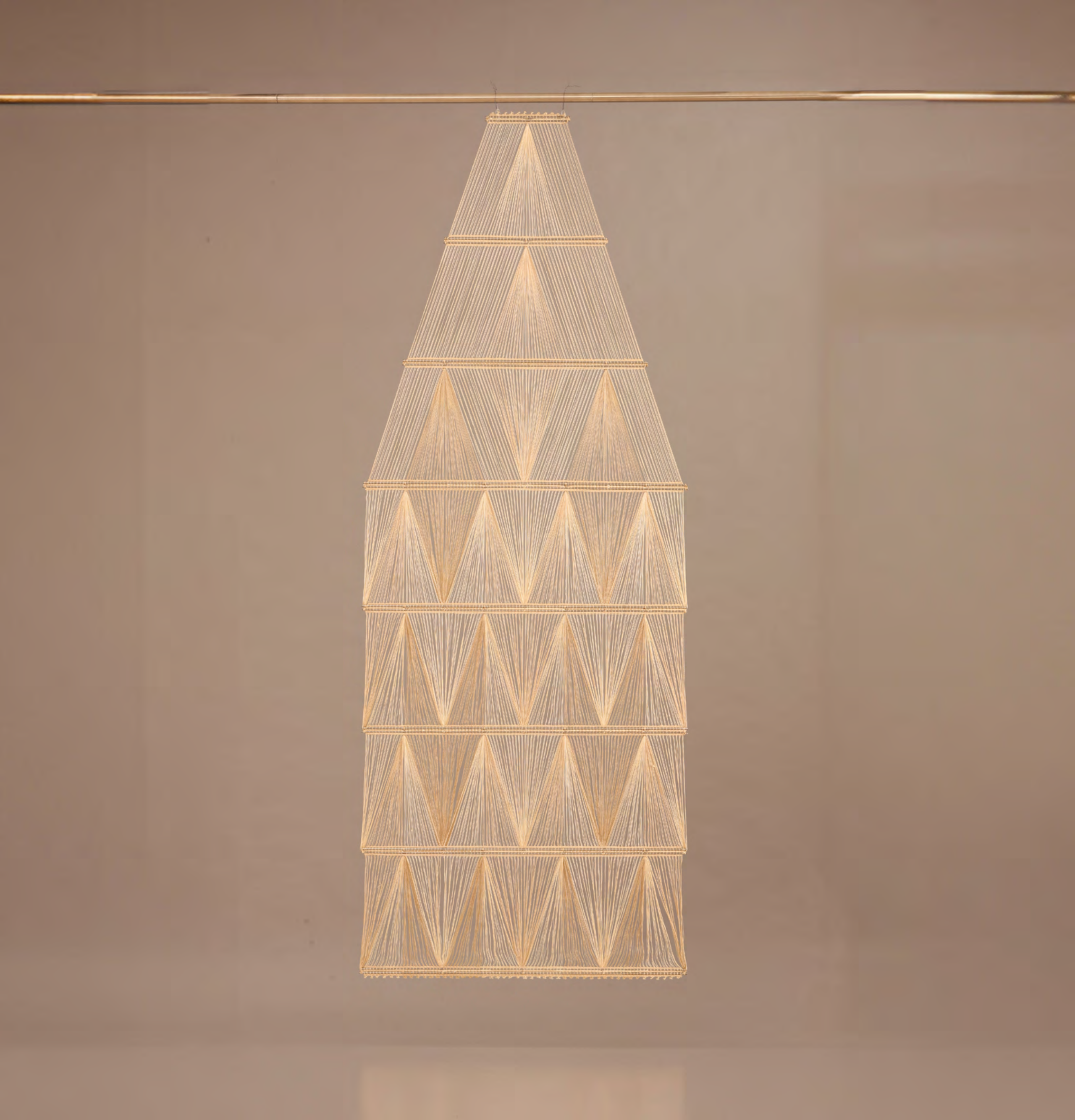
Materials and techniques

Spoons bought on eBay in the UK or USA. Bowl of the spoon removed using a piercing saw, retaining the edge of the bowl and handle. Pewter forms made using simple forming techniques around steel formers (wooden and rubber mallets used). Soldered together with tin solder and plumber's flux.



2011

15.5cm, 6.9cm, 15cm



Macrogauze 86

Peter Collingwood

Suspended textile wall-hanging.

Materials and techniques

Woven linen made on a specially adapted loom.
Technique first evolved in 1963.



1970

219cm, 83.5cm



Wild Flower

Neil Wilkin

Large scale glass representational form of a flower and stem, with a metal and cement base.

Materials and techniques

Glass, metal and cement.



2001

170cm



Tamanavay

Sara Radstone

Abstract form; triangular in shape, tall and narrow; four parts. Ceramic.

Materials and techniques

Hand built stoneware incorporating some press-moulded elements. The form is hollow and divided in four sections for firing; some rejoined with chemical metal, some left separate for transportation and re-assembled for display. Oxides and thin glaze.



2004

34cm, 33cm, 244cm



Wobbly Dress

Caroline Broadhead

Suspended textile sculpture.

Materials and techniques

Sculptured white nylon and cotton dress with line construction.



1990

103cm, 113cm



Bench In Memory of Nick Arber

Jim Partridge

Curved green oak log, scorched and polished,
with one leg supporting the narrow end.

Materials and techniques

Carved (chainsaw and angle grinder) from a curved
log of green oak. The foot is connected by a bolt.
The surface has been scorched and polished.



2001

220cm, 45cm, 38cm



Wire Frame Reversible Bench

Shin & Tomoko Azumi

Steel wire frame bench coated in blue-plastic, with both the curved and flat sides functioning as seats. Manufactured in small batches using industrial techniques.

Materials and techniques

Steel rods and pre-fabricated wire mesh are spot welded together in shape. Finish is light blue plastic coat



2006

172cm, 38cm, 42cm



Craft Kills

Freddie Robins

Life-sized knitted figure. Freddie was inspired to make the work when she was no longer allowed to take her knitting needles as hand luggage on aeroplanes following 9/11.

The positioning of the work references the Renaissance painting of Saint Sebastian shot by arrows.

Materials and techniques

Machine knitted (hand-framed) on a domestic chunky knitting machine. Knitted in pure wool, Aran weight.



2002

200cm, 68cm, 38cm



Botanical Silk (Amber)

Christian Ovonlen

Winner of the Brookfield Properties Craft Award 2022

Hand-painted and printed silks in botanical style

Materials and techniques

Hand-painted and printed silks.



2018

67cm, 235cm

Christian Ovonlen is represented by visual arts charity Intoart whose work supports artists with learning disabilities. Christian joined Intoart in 2013 where he has developed a practice. Inspired by his interest in pop visual culture and the history of fashion and costume - he is known for his use of bold colours and lavish textures. His practice begins in drawing.



Botanical Silk (Soft Turquoise)

Christian Ovonen

Winner of the Brookfield Properties Craft Award 2022

Hand-painted and printed silks in botanical style.

Materials and techniques

Hand-painted and printed silks.



2018

67cm, 235cm

Christian Ovonen is represented by visual arts charity Intoart whose work supports artists with learning disabilities. Christian joined Intoart in 2013 where he has developed a practice. Inspired by his interest in pop visual culture and the history of fashion and costume - he is known for his use of bold colours and lavish textures. His practice begins in drawing.



Banksia Vessel

Darren Appiagyei

From the Banksia nut series. Exploring the 3 distinct layers of the material. Turned wood vessel.

Materials and techniques

Turned on a lathe using chisel and a gouge. A gradual process shapes the wildflower seed pod which has wood characteristics.. Once the outside of the banksia vessel is carved and shaped, is used to carve into thin the walls of the vessel.



2021

16cm, 9cm

5&
20