

MAKING / MAKING DO

BUSHCRAFTERS

Artist Tear Sheets

Adam Grinovich

Adam Grinovich is largely nomadic and currently based in Penland, North Carolina, USA; formerly Stockholm, Sweden. Adam Grinovich liberates his jewelry by doubling down on its archetypes to create frenetic, overzealous remixes. Taking cues from luxury markets and the absurdity of collab culture—with the augmented amalgamations that come with it—he transfers that hyperness to a field that tends to feel stuck in the past: art jewelry. His practice also questions whether something “new” is no longer new at all. After all, now talent and expertise are largely determined by the resourcefulness with which we excavate the Anthropocene that our insatiable consumerist habits helped create.



EDC_1 Pendant
Found objects (steel), cubic zirconia, paracord
11.4 x 5 x 1.3cm
2015



EDC_2 Pendant
Bronze, cubic zirconia, paracord
6.4 x 3.2 x 1.3cm
2024



EDC_3 Pendant

Found objects (steel), cubic
zirconia, paracord

6.4 x 3.2 x 1.3cm

2024

EDC is an acronym for “every day carry”, meaning something relatively important which is carried on your person almost all the time, such as a phone, knife, keychain, lighter, etc. Adam’s original carabiner necklace was made in 2015 as a one-off whim; with a minimal intervention, the artist took the readymade object and “set” four cubic zirconia diamonds just so. The pressure and tension of the functional clip holds the stones in place, which could be released at any time. The gesture turns something functional into something else, something arbitrary but beautiful, an instant jewel, while teasing the concept of necessity. The bronze and silver pendants were made especially for Bushcrafters.

@adamgrinovich

Bernhard Schobinger

Bernhard Schobinger (1946, CH) lives and works in Richterswil, Switzerland. He has been fascinated by stones since childhood. He studied at the Zurich Applied Arts School (KGSZ), where he was influenced by the discovery of modern art. After an apprenticeship with a goldsmith, he opened his own workshop and gallery in 1968 and has worked independently ever since. Marked by the punk movement in the 1980s, he exhibited and lived in Zurich, London and Berlin. His work has received international recognition, notably in Japan, a country the artist has been visiting on teaching secondments for thirty years. Bernhard Schobinger's oeuvre was recently the subject of an exhibition at Galerie Francesca Pia, Zurich (2024). He is represented by the Martina Simeiti Gallery in Milan.

Making extensive use of formal and technical invention, his work holds up the coming together of opposites, the subtle transfiguration of everyday objects charged with individual stories. In the democracy of materials instituted by the artist, noble metals and precious stones sit alongside the waste of industrial civilisation. Bernhard is currently opening a major retrospective at Kunsthalle Friart Fribourg, the artist at the heart of a revolution in jewelry creation. Revisiting an original oeuvre spanning 50 years, the exhibition pays homage to an independent figure who stands alone in the art of his country and beyond.



"Glaskante" (glass edge), on loan from a private collection

Glass, silicone, gold

2003

This piece is essentially a band of glass glued to silicone, then snapped when dried and finished with a handmade gold clasp. The simple gesture instantly turns what would essentially be a useless strip into a flexible necklace. The artist insisted this piece went to a museum - thus the hand written text on an old round tin "Museum Only - Not for Use".



Diamant Struktur Band, on loan from a private collection
Gold and enamel
2005

The title of this work, *Diamant Struktur Band*, seems to be a cheeky reference to the band structures of diamonds - or ranges of energy that an electron within a solid (a diamond in this case) may have, and ranges of energy that it may not have (band gaps or forbidden bands). It is made of one long piece of gold - which matches the texture and width of common plastic banding used for packing - and then has been casually wrapped and folded among itself, then enameled, and turned

into a simple ring.



Poison Bottle Series - Necklace and bracelet
Old swiss poison bottles, Irushi gold lacquer
Dimensions vary
2000s
On loan from private collection



Poison Bottle Series (Ring, necklace, 2 bracelets)
Old swiss poison bottles, Irushi gold lacquer
Dimensions vary
2000s
Available via artist's studio

These pieces are part of an ongoing series from the artist who takes vintage glass poison bottles and cuts and minimally cold-works them to reveal another purpose entirely: for example one bottle becomes a bracelet, another beaded elements to a neckpiece. Bernhard is known for taking what's around him and with simple interventions subverts its function to give it a new one.

@bernhard_schobinger

David Clarke

David Clarke is based in London. He is a conceptual silversmith who continues to make witty, timely comments on perceived cultural and social hierarchies. He is particularly known for his recombination of existing historic objects, whose deft re-arrangements often see the objects taking on lifelike, psychological qualities. These objects are infused with humour and subversion, provoking conversations about both historical traditions and contemporary culture. His work is included in many of the finest public and private collections in the world including: The Victoria & Albert Museum UK, Dallas Museum of Art USA, The National Museum Norway, Rohsska Museum Sweden and The National Gallery of Victoria Australia.



Duck

Ceramic & patinated pewter

25 x 10 x 15cm

2024

From David's Mud Art Series.

"Ceramic is often seen as the 'King' of all crafts, but it's just mud at the end of the day. As a silversmith, that makes me want to misbehave and find some way to trash it and incorporate it with

metal. From figurines to animals, anything has the potential to fall victim to my misdemeanours. What has developed comes from an uncontrollable process where the collision of molten metal with the fragile ceramic offers unique and surprising results. Ducky-I'm not quite sure or what is skin, bone, flesh or feather? But I do know the more I look, the more disturbed I am about this half-cooked inside-out roasted toasted duck." - David Clarke

Ducky is exhibited for the first time in Bushcrafters.



Hullabaloo

Brass & lead

35 x 15 x 30cm

2024

"I have run into controversy in my time as a silversmith. I have been told to stop making. Work has been intentionally damaged during an exhibition. I have even been taken to one side and given a severe telling off. For me, this is a delight; I'm not interested in playing safe,

conforming or producing what we already know. History and traditions are essential to recognise and acknowledge. However, there is a need to discover and offer something different.

One tradition of silversmithing I still love is; repurposing, reusing and the opportunity to adapt existing works. For me, everything has the potential to be material and my works never become sacred after completion. Work is exhibited and sometimes comes back to the workshop. After a while, old objects land back on the bench for some serious re-modification.” - David Clarke
Hullabaloo has been revisited from its original creation in 2010.



Jacked Up

Bronze gilt, wax & electroformed copper
36 x 20 x 30cm each
2024

From David's Dip 'n Drip Series.

“I generate ideas and use the appropriate processes to realise them. I search for people that have the skills I don't and I work with them and learn from them for new knowledge and understanding. The magic of electricity has given us galvanised iron, super shiny chrome and gold plate even rhodium can be

plated onto another metal. We can go from a flash plate to building up a thick solid metal skin. 2023 brought me to challenge myself with making and fully embracing electroforming: a process I have historically hated, as I have considered it a big fat cheat! Elevated by building up layer after layer of wax. The forms grow organically and the old formal element of the candle stick rises even higher. Are they growing out of the table or have they been dug up and uprooted? Grounding and highlighting where metals come from the earth.” - David Clarke

@mister_clarke

Niki Colclough

Niki Colclough (she/her) is an artist based in Manchester UK, working on self-directed projects and commissions to explore how art can address social issues, with a focus on care, wellbeing and the environment. Niki uses artistic thinking and processes to open up collaborative dialogues, central to her practice is the idea of place - considering the social, physical and emotional landscapes we inhabit. Niki is a trained Shinrin Yoku (forest bathing) leader and teaches on the MA Socially Engaged Art Practice at the University of Salford.



The Future of Listening

Audio archive of 19 ancient woodlands that were at threat of loss by the (now cancelled) HS2 project. Duration 19 mins

2024

The Future of Listening is an audio archive of 19 ancient woodlands threatened by the development of the HS2 Phase 2b train line. The work considers how we attribute value to our (post) nature spaces beyond economics and extraction, whilst proposing listening as a form of ecological activism.

The work was first presented in radio broadcasts on DOMES FM / Melodic Distraction and as a spatialised sound exhibition (7:1) at SHOP Preston. You can listen to the archive on [soundcloud](#).

@nikicolclough

Fabio Giorgi Alberti

Fabio Giorgi Alberti works between Bevagna, Umbria, and Rome. He uses digital and analog film, words, performance, sculpture and installation to investigate language and the individual's relationship with reality. His work revolves around the idea of double, the physicality of space and the relationships the work creates between the viewer and the artist. This investigation is in the tradition of conceptual art, but introduces an interest in the physical presence of matter, and the ways in which it escapes the artist's authorial control. The passion for language, in its most abstract and rarefied forms, combines with the desire to experiment personally with techniques and materials, finding in imperfection the distinctive trait of the individuality that is expressed. His work has been exhibited in institutional and nonprofit spaces both in Italy and abroad, including Museo Morandi - MAMbo (Bologna), MACRO (Rome), Cité des Arts (Paris), Civitella Ranieri Foundation (Umbertide).



Bic. (diptych), edition of three
Plastic cups, plywood, iron
35 x 15 x 30cm
2024



prol. 0321 / prol. 1024
Electric cable, sockets,
iron rod, enamel
35 x 25cm
2021 (red) & 2024 (white)

"I like to look at Fabio Giorgi Alberti's recent works with the same astonishment that one feels when faced with the vision of something rare and at the same time bizarre. They are works of illusion; but more than a magical effect, they make you think of a bizarre experiment, a spell interrupted halfway through, a witchcraft with unexpected results. Actually, Fabio Giorgi Alberti has amply foreseen the outcome of this process, with the lucidity of an out-of-control alchemist. The artist has

made a genetic modification to a series of objects, rendering them effectively almost unusable: two plastic cups merge into a Siamese embrace; a ladder seems to split into two, generating an incongruous extension; a cable has both ends with the same attachment; two beer bottles join together in an absurd, drunken amalgam. Everything happens literally, in Giorgi Alberti's works: there are no tricks, no special effects. The objects - which become works precisely by virtue of their freakish appearance - are the result of a manual, blatantly physical, mechanical transfiguration. They are materialised, concrete errors: anything but the result of an altered perception. The artist has adopted a methodology somewhere between subtle collage and muscular, virulent assemblage. He is not aiming for some form of harmony: on the contrary, the works exhibit flaws, inconsistencies, défailance.

...Fabio Giorgi Alberti has selected things with which we are confronted without asking ourselves particular questions about their nature: things to be used and put back in their proper place, to be consumed and thrown in the recycling bin. Perhaps this is why their alteration is more evident, more disturbing? Or perhaps because of the attempt to impart organic qualities - the ability to fuse and split, following processes similar to those of a living being - to industrially produced objects? Whatever the answer, Fabio Giorgi Alberti's works seem to express a sense of inadequacy. They are out of place, incoherent bordering on dystopian, ridiculous. But the laughter they can possibly elicit is similar to that induced by observing a person stumbling in the street, in which comedy and tragedy, tenderness and clumsiness find a curious coexistence."

- Saverio Verini



One, one and two, or three
(yellow, black and red)
Watercolour, paper, wood
22 x 16 cm
2024



One, one and two, or three
(blue, magenta and green)
Watercolour, paper, wood
22 x 16 cm
2024



What

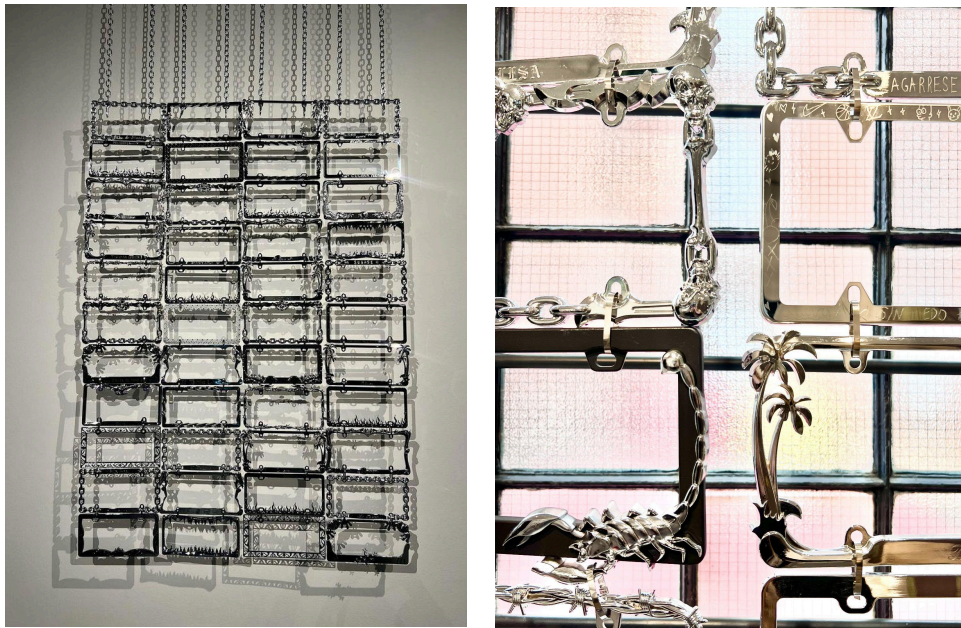
A live reading and performance that took place at the Bushcrafters opening on October 3rd. *What* is an artist's book composed of a series of affirmations and negations that alternate incessantly in a repetitive and alienating rhythm, investigating the nature of the book as a physical object, as a vehicle of communication between writer and reader, as a tool for investigating the mechanisms of thought and reality. What is the ghost that remains when the very idea of truth is challenged?

2024

@fabigiorgialberti

Georgina Treviño

Georgina Treviño is based between Tijuana, Mexico and San Diego, California, USA. She is an interdisciplinary artist and metalsmith whose expansive approach to adornment combines art jewelry and sculptural traditions with the vernacular material culture, architecture, and norteño music of the Mexico-United States border. The artist occupies a radical peripheral space, both in regional perspective and artistic discipline, which allows her to deftly traverse various realms of creative production. Her oeuvre is centered on transforming everyday scenes of the world around her into jewelry-inflected works of art.



Agárrese y Callese

Engraved brass

173 x 127cm

2024

This work was made for Gerogina's recent solo exhibition at the Houston Center for Contemporary Craft entitled, *La Fuente del Deseo (The Fountain of Desire)*. It is made with ready-made vanity American license plate frames, and adorned with hand-engraved words and symbols derived from Mexican slang and contemporary culture. This work extends Treviño's material investigation of adornment as a conceptual and physical site of personal history and cultural identity by transforming traditionally intimate, personalized jewelry into public monuments and sites of convening.



Key Series, edition of 9 single earrings

Found objects

6.4 x 2.5cm

2024

£72

Georgina's background in jewelry always remains an important part of her practice, where she has made a name for herself championing the use of found objects and readymades into her adornments. The pierced keys are an ongoing edition of single earrings.

@georginatrevino

James Tailor

James Tailor is a London-based artist whose work incorporates wall-based paintings and freestanding sculptural assemblages, with these differing approaches overlapping and existing autonomously within his practice. Following his BA Fine Art at London Metropolitan University (2015) and MA Fine Art at Central Saint Martins (2017), Tailor was the recipient of the Helen Scott Lidgett Acme Award, entitling him to a one-year rent-free studio and £5K grant, simultaneously partaking in PEER'S Bound (2018), London.

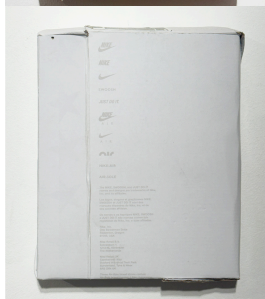
With a strand of his practice focusing on materiality, Tailor employs his postmodernist abstraction paintings to explore the limitations of paint. This takes the form of self-made paint skin, a laborious technique spanning 8 years of development. His assemblage pieces bring together objects which are either abandoned or no longer fit for purpose, using these pieces to convey brokenness or being at a point of collapse, leads to a sense of anticipation. The assemblage invites a sense of hope or potential through transformation, albeit no longer the same.



Smuggler

Acrylic paint medium, found material and stretcher

2021



JDT II

Found object, microfibre and stretcher

2023



Prism

Acrylic paint skin, spray, pleated over raw stretcher

2023



Creme Delux Acrylic paint medium, found material and stretcher

2021



ARA
Cardboard, microfibre and stretcher
2024



LSW
Goss paint on cardboard, and stretcher
2023



Kong
(London) stickers on canvas covered in resin and stretcher
2024

This selection made for Bushcrafters extends James's interest in what a painting can be by utilizing found cardboard boxes, cardboard scrap and other paper-based materials, and "stretching" them like canvas.

@jamestailor.art

Kieran Leach

Artist Kieran Leach's sensibility is based primarily around making and the history of making. Some critics have noted a conceptual and empirical approach to Leach's sculptures that could be read as humorous insular activities, in-jokes, self-referenced nods to art making and history. Or perhaps these works re-address a split that Conceptual Art created in the divergence of skill in craft-based labour and newly recognized artistic skills with immaterial production.



Close to home
MDF, Aluminium, Hammerite,
printed aluminum
67 x 75 x 16cm
2024



I can smell a memory
Perspex, MDF, tile adhesive, spray paint,
emulsion, soy sauce fish, tate st ives post
cards, chain, flathead screw driver
65 x 51 x 31cm
2024

These works add to Kieran's repertoire of playing with taken for granted, unaesthetic urban housing one might find on the street enclosing electrical wires and the like. Both works are new and exhibited for the first time in Bushcrafters.

@kieran.leach

Kostas Lambridis

Kostas Lambridis (b.1988) is a designer and artist, living and working in Athens, Greece whose work combines handmade craftsmanship techniques with theoretical design concepts in order to create unique functional objects and sculpture. His process involves a multitude of materials including wood, metal, glass, ceramics, plastic, minerals and found objects. Kostas is a qualified engineer with a masters of Arts in Contextual Design from Design Academy Eindhoven, The Netherlands. He has presented solo exhibitions in Paris (2021) and NY (2023) through Carpenters Workshop Gallery. He has also participated in several group shows across Europe and the US.



Mingling Dynasty

Plastic, wood, bones,
electronics
approx. 160 x 90 cm
2020

As a designer, the fact that material culture has always been the barometer of prosperity in human history is top of mind. Through a process that is rarely conscious and we might not

fully understand, the objects that surround us record and transfer to the future diverse information about the time and the conditions they were created, the people that used them, the life they were living etc. Using what Lambridis calls “reverse archeology”, *Mingling Dynasty* is a replica of an ancient Chinese bronze altar set of ritual vessels from the Bronze Age, which consists of thirteen wine vessels. Kosta’s version is made out of future fossils, the so-called “Plastiglomerate”, a new type of rock that contains mixtures of sedimentary grains and other natural debris like wood or bones, that is held together by hardened molten plastic. The emergence of this new layer on the surface of the earth is being used as physical evidence of a marker horizon for an Anthropocene Epoch. The objects composing this set are also evidence of the contemporary technological advancement imported from modern China: a set of electronic gadgets / ritualistic paraphernalia that are not meant to be buried with the dead. Quite the opposite: they are excavated for the entertainment of the living.

@kostaslambridis

Lucia Massari

Italian product designer born in Venice, Lucia gained a Master's degree in product design from the Royal College of Art in London in 2009. While there, she studied under the tutelage of Martino Gamper and Jurgen Bey. She launched her eponymous studio in 2010, splitting her time between Venice and London. In 2013, she formally moved her studio to Venice. Lucia's multidisciplinary practice frequently incorporates collaborations with local artisans and ranges from product design to installation and performance. She explores the physical presence of objects, inspired by our daily activities around them. Moved by a strong passion for colours and traditional old-fashioned craft techniques, she designs ordinary furniture and objects that teeter between two and three dimensions, exposing both her craftsmanship and her experimental side.



Vertumnus

Fretworked Murano mirror,
coloured glass elements
Approx 100 cm x 150 cm
2024

This new piece made especially for Bushcrafters is part of Lucia's Arcimboldo-inspired mirror series, and the first that employs multiple parts. These works are composed of swirls, rosettes, flowers and leaves – some of the most typical elements of craftwork on Venetian mirrors – in the place of beards, eyes, noses and hair. The mask and the mirror are both typical Venetian artistic products: combining the two creates a new mask which maintains the decorative details typical of the antique Venetian mirror while downplaying any seriousness with irony and levity. Lucia's work is entirely a product of time, place setting that only certain have access to. Born a Venetian, she is able to excavate and subvert the traditional vocabularies of her craft to create contemporary remixes of centuries old process and form.

@luciamassari_

Maisie Pritchard

Maisie Pritchard lives and works in Manchester. Maisie is a visual artist based at Paradise Works in Salford, she has an active role across the Northwest as a creative facilitator, having worked with organisations such as Castlefield Gallery, HOME & the National Festival of Making. Maisie is currently investing in her studio and making practice through the support of an Arts Council England's Developing Your Creative Practice Grant, and Early-Mid Career Award from The Haworth Trust Scholarship Programme.



Semi-Functional (Style #4)

Various densities of foam
 approx. 90 x 90 x 50 cm
 2024

Maisie's practice is multifaceted, yet always based around the use of materials and making. She is interested in how artistic and design processes can crossover to generate functional and interactive sculpture or art objects, and enjoys working with the public to make playful, useful and meaningful artworks, often drawing on participation to create or activate the work. Semi-functional Series invites interaction, initiating comical moments as you engage with the furniture and peers to test your stability. As the work invites public engagement, and is made of upholstery foam (which would usually be protected by fabric), the work is perhaps only a temporary object that deteriorates as it is engaged. *Style #4* was made specifically for Buschcrafters and invites three people to sit down on differing densities of foam for a silly and communal experience.

@maisieapritchard

Niki Colclough and James Ackerly

Niki Colclough (she/her) is an artist based in Manchester UK, working on self-directed projects and commissions to explore how art can address social issues, with a focus on care, wellbeing and the environment. Niki uses artistic thinking and processes to open up collaborative dialogues, central to her practice is the idea of place - considering the social, physical and emotional landscapes we inhabit. Niki is a trained Shinrin Yoku (forest bathing) leader and teaches on the MA Socially Engaged Art Practice at the University of Salford.

James is an artist and designer working across sculpture and installation. An interest in materials, processes and collaboration drives his practice. Recent work explores how art can be used as a tool to enrich the lives of individuals and communities through skill-shares and co-production. Creative activities include commissions and installations for art galleries and museums, public workshops with charities and community groups, as well as product design, consultation and furniture making.



Tools For Troubled Times
(Deadwood Mallet 1, 2, 3, 4)
 Found and repurposed wood
 Various, all approx 28cm x 10 cm
 x 6cm
 2023

A series of rudimentary wooden objects made during a skill sharing session between the artists, combining Niki's Shinrin Yoku (forest bathing) practice and James's industrial design background. The work began with a walk along the river Irwell, discussing observations, ideas and collecting fallen wood – before exploring ways that these branches could be joined with repurposed parts via simple woodworking processes, resulting in something personal, useful or useless.

@james.ackerley @nikicolclough

Tamara Johnson and Trey Burns

Tamara Johnson and Trey Burns are based in San Marcos, Texas, USA. Tamara is an artist and educator working primarily in sculpture, installation, and public art. Johnson currently serves as Sculpture Area Head and Assistant Professor at Texas State University. She obtained her BFA from the University of Texas at Austin and her MFA in Sculpture from the Rhode Island School of Design (RISD). Her projects have been exhibited at The Nasher Sculpture Center, the Saint Louis Art Museum, The Blanton Museum of Art, Carillon Gallery at Tarrant County College, the Utah Museum of Contemporary Art, the Fort Worth Modern, and more.

Trey is an artist, curator, and writer currently serving as an educator in the New Media department at the University of North Texas. His work spans various mediums including installation, sculpture, video, hacking, and publication design. Burns is a 2024/2025 Research Fellow at the Henry Moore Institute in Leeds, UK. His visual work has been exhibited both domestically and internationally, including at Pavillon Vendôme (Clichy-la-Garenne, France), Nasher Sculpture Center (Dallas, TX), Saint Louis Art Museum (St. Louis, MO), and more.

In 2018 together they founded and have since co-directed Sweet Pass Sculpture Park, a non-profit arts organization dedicated to providing space and support for experimental and large-scale outdoor works by emerging artists. In 2023, Sweet Pass received a Grants for Arts Projects award from the National Endowment for the Arts (NEA) for Sculpture School, an alternative education and exhibition program encouraging artists to explore a deeper understanding of place.



Survival

Cement, epoxy putty, acrylic transfer, acrylic paint

21.6 x 26.7 x 34.3cm

2024

Cast in cement and epoxy putty with paint and acrylic image transfers, this tableau recreates the cover of a found SAS survival handbook—serious, tactical tools for extreme scenarios—and the survival tools of the

everyday —s'mores and kids' snacks. It is an ode to the resilience, humor, and tenderness required to navigate family life, while also winking towards a shared anxiety of a perilous future. This work was made especially for Bushcrafters and is one of the first works the duo have co-created.

@tamjamson @treytreyburns