

**SAATCHI  
GALLERY**

Sotheby's EST. 1845

**MONDEJAR GALLERY**

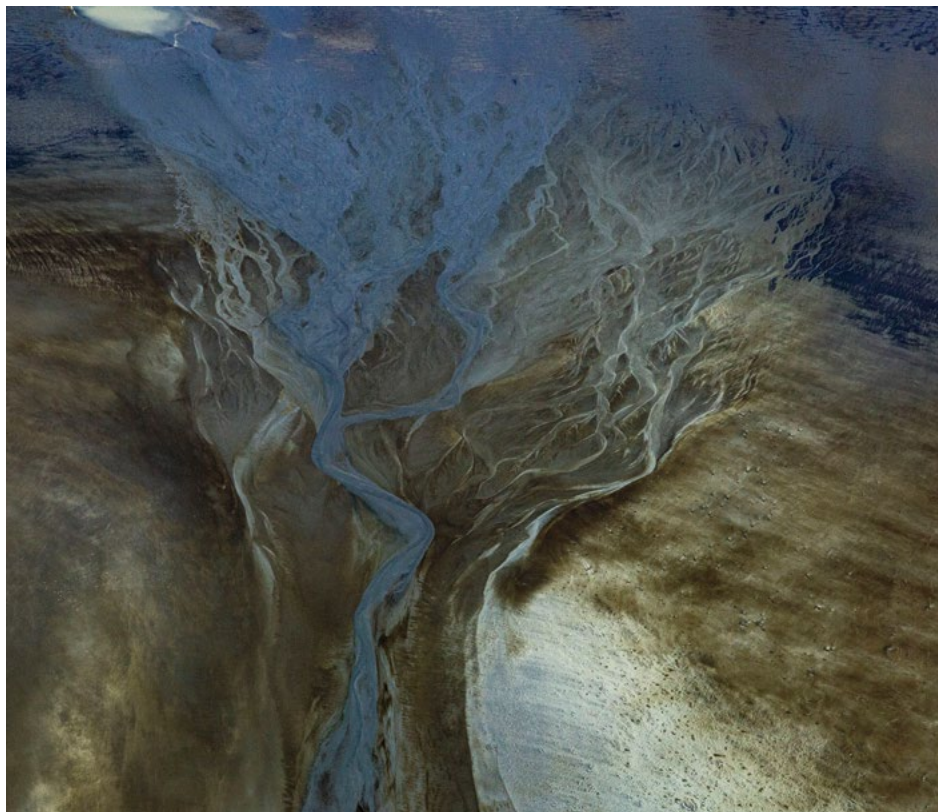


**AMAZÔNIA  
FUND ALLIANCE  
PROGRAM**

PLANETHON 365™

# SACRED LAND

## ‘YVY KATU’



PLANETHON 365™



MOTHERS OF  
THE AMAZON



# SACRED LAND

‘YVY KATU’

Yvy Katu — a phrase in Guarani (an indigenous language spoken throughout South America) which translates to ‘Sacred Land’. The term reflects the deep cultural and spiritual connection the Guarani people have with their environment, emphasising the idea of land as a revered and vital source of life.

The Sacred Land exhibition, curated by Giulietta Bateman and Daniella Celine Williams, is a journey through time which showcases the bond humankind shares with the fragile natural world, shown through a multisensory experience.

The inviolability of this relationship is, we feel, best elicited by presenting its changing character across unimaginable millennia, from the primaeval, paradisaical beginnings of life, to its abrupt, perhaps catastrophic, collision with the human era: a sometimes caring, often rapacious, present that increasingly haunts its own past.

We have known for far too long that we, ourselves, have caused the tragic destruction of great swathes of our planet, creating serious risks for ourselves, future generations and the delicate ecosystems upon which all life depends.

The consequences of this destruction for the Amazon rainforest — the focus of our exhibition — are dire. Yet, within this reminder lies a powerful message of hope. The funds raised by The Sacred Land will be shared equally among Planethon-365, AmazoniAlerta, SOS Amazonia and Mothers of the Amazon. These NGOs all pursue vital missions to protect the Amazon through conservation, education and advocacy, empowering indigenous communities striving to fight deforestation, promote sustainability, and to preserve both biodiversity and their cultural heritage.

The wonders of our natural world speak through what you will see. You will encounter the ebb and flow of our natural world, expressed through the prisms of extraordinary sculpture, awe-inspiring paintings and iconic photography. You’ll see fossilised relics spanning millions of years, recalling the artistry of time, and hear compositions inspired by the music of the rainforest.

May the echoes of the Amazon, conveyed through art and sound, call on us to honour and protect our Sacred Land for generations to come.

PLANETHON 365\*

 **SOS  
Amazonia**

 **AMAZONIA  
ALERTA**

 **MOTHERS OF  
THE AMAZON**



## THE PURPOSE OF THE EVENT: SUPPORTING OUR 4 BENEFICIARY NGOS

We are fundraising to support vital work conserving the Amazon rainforest and supporting its Indigenous communities.

Funds raised through the 'Sacred Land/Yvy Katu' event will be split equally among the following four NGOs:

### PLANETHON 365\*

<https://www.planethon365.org/?lang=en>  
[https://www.instagram.com/planethon\\_365/](https://www.instagram.com/planethon_365/)

Planethon-365 is a not-for-profit charitable association whose mission is to act for the preservation of the planet. Planethon-365 was created because daily actions are essential and #everyday-counts for the preservation of our resources and ecosystems. Our goal is to raise funds to support projects and charities that have impact and drive global awareness.

In the run up to COP 30, taking place in late 2025 in Belem, Brazil, our prime focus is on taking action to protect the Amazon rainforest by raising and donating funds to frontline NGOs such as those we are supporting at this Saatchi Gallery event, our first event in the UK.

Our key partner for that effort is **Amazonia Fund Alliance** which is a platform and alliance of nonprofits and sustainability-driven pioneering companies designed to protect and support innovative preservation in Indigenous communities throughout the Amazon.

<https://www.amazoniafundalliance.org/>



[www.amazonialerta.org](http://www.amazonialerta.org)

Led by two of Brazil's leading Indigenous rights lawyers, Kari Guajajara and Carol Santana, **AmazoniaAlerta** uses Indigenous rights law to amplify the agency of Indigenous communities in the Brazilian Amazon and the Indigenous rights movement in Brazil. They work with Indigenous guardian groups on territorial monitoring to defend Indigenous lands, advocate for Indigenous rights and run legal education programs to support Indigenous law students and lawyers.



<https://www.mothersoftheamazon.org>

Mothers of the Amazon's mission is to protect the Amazon Rainforest, its biodiversity and the health of its Indigenous communities. Our current focus is to secure the long-term conservation of 14 endangered biodiversity hotspots in Acre (totalling over 330,000 hectares of rainforest) — and do so by implementing an innovative Indigenous-led conservation approach that gives back land ownership to 9 indigenous communities who have historically protected these areas.



<https://sosamazonia.org.br/en>

**SOS Amazônia's** mission is to promote the conservation of biodiversity and the growth of environmental awareness in the Amazon. The NGO grew out of the resistance movement in the late 1980's in the State of Acre of the forest guardians, teachers, university students and representatives of the social movement, including the activist and rubber tapper Chico Mendes, to protect and support traditional populations of the Amazon Rainforest.



## A MESSAGE FROM THE ORGANISERS

'The echoes of the Amazon rainforest, conveyed through the incredible art and music we have curated for the Sacred Land/Yvy Katu event, call on us to honour and protect our natural world for generations to come.'

Each piece in our exhibition embodies the resilience of nature and the profound impact of human action through the ages, reminding us of the urgent need to cherish and protect the beauty that remains. Funds raised through this initiative and the generosity of all involved will be used to support vital frontline efforts to empower Amazonian indigenous communities and protect and conserve the rainforest for generations to come.'

— **Giulietta Bateman  
& Daniella Celine Williams,**  
Sacred Land/Yvy Katu exhibition curators

Above photography by Alexandre Bouchet

'Rainforests are our planet's lungs, thermostat and air conditioning system — and we are on the verge of switching that system off. Put simply, without the Amazon, we lose the fight against climate change. And fires and deforestation mean the Amazon is at a tipping point right now.'

Yet there is still time to act. That is why I became the Vice Chair at Planethon 365 and why our total focus right now is on raising money for the Amazon rainforest. Because we can make a difference, especially by raising funds for some of the best local, indigenous-led charities that are in the front line and know what is needed and how to make it happen effectively.

For every 50,000 pounds we raise through art sales and donations at this wonderful event at the Saatchi Gallery, we can help protect and save a piece of Amazon rainforest the size of Hyde Park plus Green Park plus Kensington Gardens here in London. And that would be amazing!

— **Julian Mylchreest,**  
Vice Chair of Planethon 365 and Co-  
Founder of the Amazonia Fund Alliance

## STONE GALLERY



### PETRIFIED WOOD WITH ROCK CRYSTAL

Type of wood: Sequoia sp.  
Origin: Lake Zwenkau, Leipzig region, Germany  
Age: Approximately 35 million years  
Price: £10,000

Under specific conditions, wood can become petrified or fossilised instead of decaying. For this to occur, the wood must be quickly sealed off from oxygen. When this happens, the tree can be perfectly preserved. In ideal circumstances, a process begins in which silica-rich water gradually infiltrates the wood tissue. The silica binds with oxygen from the water to form  $\text{SiO}_2$ , or quartz. This quartz then replaces the wood fibres, preserving the original structure of the wood with remarkable accuracy. The wood cells vanish, replaced by tiny quartz crystals. In some cases, small cavities within the wood allow the quartz to form larger crystals, which can sometimes be visible to the naked eye.



### PETRIFIED WOOD SLAB

Size: 104 x 82 x 2.5cm  
Type of wood: Araucarioxylon arizonicum  
Origin: Petrified Forest, Arizona, USA  
Age: approximately 225 million years  
Price: £15,000



### ROCK CRYSTAL SPHERE

Size: 15 x 15 x 15cm  
Weight: 5.7kg  
Origin: Brazil  
Price: £8,000

This remarkable crystal, originating from Brazil, is a true treasure of the Earth — a gem shaped over millions of years. In many traditions, crystal spheres are valued not only for their beauty but also for their mystical association with seeing into the future. This symbolism resonates deeply with the goals of Planethon-365, which is dedicated to protecting the future of our planet, often referred to as Mother Earth. Just as this crystal sphere reflects the shape of the Earth itself, it serves as a powerful reminder of the interconnectedness of nature and our responsibility to safeguard our world for generations to come.

Rock crystal is the colourless and most common variety of the mineral quartz, or Silica  $\text{SiO}_2$ . The majority of quartz crystallises from a molten magma. But it can also be dissolved in hot subterranean water. When that hot water flows up through cracks in the earth's crust it cools. As it cools, the quartz atoms 'freeze' into a continuous framework of  $\text{SiO}_4$  tetrahedra and a small, in the case of quartz, hexagonal crystal may form. As more material is supplied, the crystal can then continue to grow.

This crystal sphere is not naturally round but has been expertly crafted into this shape. In fact, it was cut and polished by one of the finest lapidary artisans, as achieving such a perfect sphere from quartz crystal is exceptionally challenging. The sphere was made from a single piece of high-quality quartz crystal, ensuring its purity and beauty.





## VICTOR MORIYAMA

This limited edition photograph depicting the Amazon rainforest burning beneath a majestic night sky has been produced especially for Sacred Land / Yvy Katu by Victor Moriyama, one of Brazil's leading documentary photographers and photojournalists.

Moriyama is committed to documenting the lives of Indigenous communities, environmental conflicts and the struggle to conserve the Amazon rainforest against illegal deforestation. As a photojournalist he is a regular contributor to The New York Times, The Wall Street Journal, Le Monde, Bloomberg, Libération, National Geographic, The Guardian, El País and Der Spiegel.

(The artwork featured on the cover of this brochure is by the artist showcased here)

### The forest burns at night

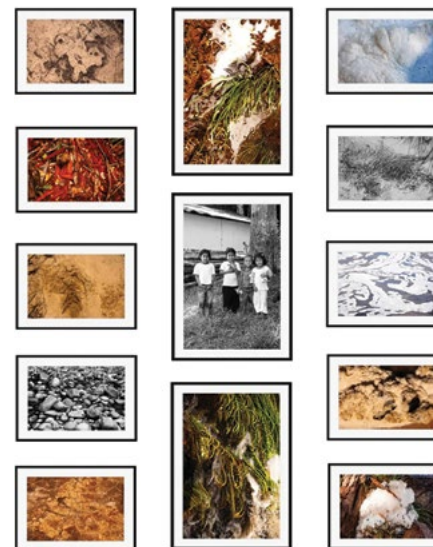
Lambda C-type onto Fine art paper  
841 x 555mm  
(Edition of 8 + 2 AP's)  
£2,500

## DIANA GOMEZ

### Reflections of Humanity:

#### The Amazon's Intimate Gaze

135 x 150cm (the entire series is sold as a complete set)  
£15,000



In this photographic installation, Diana invites viewers to embark on a journey of introspection and connection, weaving together the intricate threads that bind humanity and nature. At the heart of the exhibition stands a powerful black and white portrait of four children from the Pemón indigenous tribe of Venezuela. Their gaze, both innocent and knowing, serves as a mirror reflecting our shared humanity and our collective responsibility to the natural world.

Surrounding this central image are twelve intimate studies of the Amazon's hidden treasures — close-ups of rocks worn smooth by ancient waters, the delicate structures of algae, the ephemeral patterns of foam on the river's surface, and the weathered textures of driftwood. These images invite the viewer to look closer, to discover the extraordinary in the ordinary, and to recognise the beauty and complexity in the smallest details of ourselves and our environment.

This juxtaposition of human and natural elements speaks to the delicate balance between mankind and the Earth.

In a world often fraught with disconnection and environmental crisis, this work proposes that salvation lies in rekindling our sense of wonder and our recognition of the profound interconnectedness of all things. By looking closer — at nature, at each other, and at ourselves — we may yet find the wisdom and compassion needed to forge a sustainable future for all inhabitants of our precious planet.

As a photographer born and raised in Venezuela, her work is deeply rooted in the vibrant tapestry of her homeland. Growing up surrounded by nature's bounty — lush mountains, expansive skies, and an explosion of colours — has profoundly shaped her artistic vision and understanding of humanity's place in the natural world.

This photographic installation is a testament to that upbringing and a bitter-sweet homage to her last visit to the Amazon, a journey that reconnected her with the essence of her childhood and the heart of Venezuela's natural wonders.



## OLIVIER MOURAO

As a committed guardian of the most fascinating ecosystem on the planet, Anglo-Brazilian artist, painter and creator Olivier Mourao brings together the beauty of art and nature to create inspiring moments of immeasurable admiration.

His newest exhibition 'Amazon Love' sheds a creative light on the majesty of the planet's lung to a wider audience as it faces today's threats – and a climatic tipping point. Reflecting the rhythms of natural play, Mourao's paintings and handmade paper tell stories about organic temptation and natural attraction, in which an uncompromising attitude towards ancient and contemporary art can be found. Interested in causing compassion and desire, he always conveys a sense of melancholy and generosity of spirit. People, objects and colours within his works have mass, proximity to one another and a reflective quality.



Mourao wants to inspire people through his works and convey all the beauty, diversity and grandeur that the Amazon has, bringing information and environmental awareness to people, but especially children with an educational objective. The message is unmistakable: To win the fight against climate change, biodiversity and health crises, we must recognise and respect the beauty of nature and stand in solidarity to stop the destruction of the Amazon.

'Amazon Love' series: *A meticulously planned selection of paintings and handmade paper.*

Image 1: **Amazon in the morning.**

152cm x 101cm  
£65,000-£70,000

Image 2: **Resting.**

220cm x 170cm  
£87,000-£90,000

Image 3: **Under the wings.**

152cm x 101cm  
£65,000-£70,000



## DAVID YARROW

David Yarrow is a British fine-art photographer, conservationist and author. The subjects of his photography include wildlife, indigenous communities and landscapes. Since 2018, Yarrow's work has raised over \$11m for philanthropic and conservation organisations. In 2021, his collaboration with Crawford raised over \$3m for the American Family Children's Hospital. He is also known for his staged narrative series capturing the American Wild West.

When possible, Yarrow takes his photographs of dangerous wildlife using a remote-controlled camera, acknowledging that a photographer can achieve perspective by capturing shots that look up at the animal from the ground.

Yarrow uses an innovative technique to capture his shots. One of Yarrow's methods involves coating his camera casing in a variety

of scents to entice dangerous animals towards his camera lens. These treatments have been used after research into identifying the most attractive and enticing smell for the animal in question. Yarrow's work has been exhibited in London's Saatchi Gallery, the Phillip's Gallery and Christie's global headquarters.

His photographs have been auctioned at Sotheby's. On 19 May 2017, Yarrow's 'Mankind' image was included in Sotheby's annual photography auction. The photograph sold for £60,000.

### Welcome to the Jungle

Borneo, 2024

Archival pigment print, signed, dated and edition by the artist.

Framed size: 52" x 81"

Edition number 9/12

£33,000- £35,000





## ANGEL LA2 ORTIZ

Angel Ortiz, better known as LA2, is a celebrated graffiti artist from New York City's Lower East Side. He is known for his vibrant tags and intricate, energetic line work that have become legendary in the street art world. In the early 1980s, Angel's talent caught the eye of Keith Haring, leading to a groundbreaking collaboration. The fusion of Angel's street-inspired line work with Haring's iconic figures created a fresh, dynamic aesthetic, pushing graffiti from the streets to the art galleries and leaving an indelible mark on contemporary art.

For the past 3,5 years, Ortiz has been filmed daily for an upcoming documentary that dives into his turbulent life — a story of survival through his art. This documentary promises an intimate look at an artist who has not only shaped his craft but also used it to endure and express the profound challenges of his journey.

### 'MY JUNGLE'

This vibrant painting captures the artist's imagined vision of the rainforest. Although

Angel, who grew up in New York City's urban landscape, has never experienced the rainforest firsthand, he brings it to life through his unique, graffiti-inspired style. Bold patterns and bright colours evoke the lush, chaotic beauty of nature, with intricate, maze-like designs that echo the forms of leaves and vines. Playful motifs like hearts and abstract shapes dance across the canvas, creating a dynamic sense of movement and rhythm.

In a fresh experiment, Angel incorporated a colouring book style into My Jungle to connect with younger generations, hoping to spark their curiosity about nature and inspire efforts to protect it. Through this piece, he invites us all to embrace the innocence and care that children naturally feel for the world, encouraging a collective commitment to preserve nature's wonders.

### My Jungle

182 x 152cm  
£35,000-45,000

## STONE GALLERY

### CLAUDIOSAURUS ON MATRIX (CLAUDIOSAURUS GERMAINI)

Plate: 67 x 50 x 4cm — Fossil: 79 x 50cm  
Age: Permian, approx. 260 million years old  
Origin: Sakamena Formation, Madagascar  
Price: £35,000-45,000

A remarkable find from the Late Permian period, this fossil of *Claudiosaurus* captures the essence of evolution's transition from land to water. Dating back 260 million years, it presents the graceful form of a small aquatic reptile, preserved in an elegant 'diving' pose.

Measuring approximately 60cm (2 feet) in life, *Claudiosaurus* swam through prehistoric waters with its paddle-like limbs and flexible body, akin to modern-day eels.

Rarely do we encounter complete fossils of this early reptile, particularly those preserved with such striking detail. Found in the Sakamena Formation of Madagascar, it stands as a window into a distant past — bridging the gap between terrestrial reptiles and more specialised swimmers like ichthyosaurs. This exquisite specimen offers a unique opportunity to own a piece of evolutionary history.







## CONOR MCCREEDY

CONTRIBUTED BY MONDEJAR GALLERY

Conor McCreedy, the renowned artist known for his captivating trademark blue oil paintings, invites you to embark on a mesmerising journey through the depths of tropical jungles with his art work, 'Blue Jungle Symphony'.

The paintings are a culmination of McCreedy's childhood memories in Africa and symbolise the urgent need to protect our natural world. Each canvas showcases the artist's meticulous attention to detail through abstract expressionism, capturing the essence and beauty of the natural world.

From majestic palm trees and hidden abandoned villas to graceful structures and moving rivers, every stroke of McCreedy's brush brings these jungles to life, reminding us of their delicate existence.



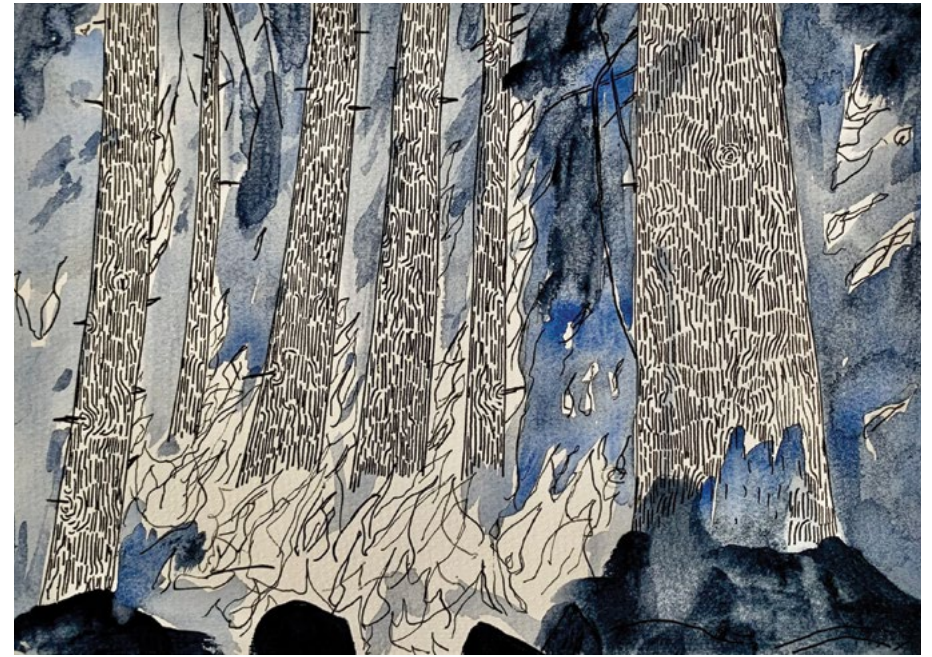
### TROPICAL STORM CLOUDS OF AFRICA

150 x 100cm  
£88,000

### GLACIERS AMONGST FOREST

150 x 100cm  
£88,000-£95,000

Sacred Land — 'Yvy Katu



## VINCENT MATUSCHKA

Vincent Matuschka works with painting, sculpture, and text, using humour and absurdity to challenge familiar structures and ready-made conclusions. Ironically, the rainforest, as the heart of the world, pulsating with life, is also deeply connected to fire and destruction.

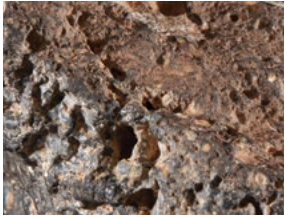
While the rainforest sustains life, it also faces death and flames, reminding us that fire, as part of nature, can bring regeneration, but when it's not natural, it becomes pure destruction. This paradox mirrors the tension in Matuschka's work, where truth and absurdity connect. Inspired by bureaucratic architecture and design, Matuschka reinterprets these forms to explore new meanings, questioning the pursuit of 'actual truth.'

### 'Just a little fire' No1, 2 and 3

A4 Framed  
£1,000 per piece



## STONE GALLERY



### EXTREMELY RARE LUNAR METEORITE

Dimensions: 6.6 x 15 x 16.2cm  
Weight: 1571 grams  
Price: £250,000

#### Watch the story

Uncover the fascinating origin of this rare lunar meteorite and the story of its discovery and official classification.

<https://youtu.be/8uSDjJYsUo8>

#### A monumental discovery

In 2018, the sands of the Western Sahara whispered secrets of another world. A Bedouin, guided by chance or perhaps celestial forces, stumbled upon a stone that stood out from the others he typically encountered on his travels. Little did he know, he had found a treasure unlike any other — a 1571-gram lunar meteorite. The discovery of a lunar meteorite of this magnitude is extremely rare.

#### The road to identification

After months of thorough investigation and testing, the authenticity file was finalised, based on the detailed report by Prof. Dr. Audrey Bouvier. The official allocation of a unique ID for this lunar meteorite by the Meteoritical Society marks the pinnacle of this extensive journey.

Prof. Dr. Audrey Bouvier is a renowned expert in Geo- and Cosmochemistry, and one of the world's leading authorities on lunar meteorites. She began her career at the University of Arizona, where she spent several years analysing NASA's Apollo samples. With numerous publications and extensive experience on the board of the Meteoritical Society, she has established herself as a distinguished scientist in the field. Dr. Bouvier currently teaches and conducts research at Bayreuth University in Germany.

### COMPLETE RIGHT HIND LEG OF A MALE WOOLLY MAMMOTH

Species: *Mammuthus primigenius*  
Dimensions: 246 x 82 x 82cm  
approximately 70 kg  
Origin: North Sea, The Netherlands  
Price: £110,000

This exceptional specimen represents a complete right hind leg of a woolly mammoth, retrieved from the North Sea off the coast of The Netherlands. Dating back approximately 50,000 years, this fossil was recovered by fishermen who, for years, trawled the waters, frequently pulling up mammoth remains and other Pleistocene fossils alongside their regular catch. However, with technological advancements and environmental concerns, net trawling has become increasingly rare, making these prehistoric remains even more scarce.

#### Note on Fossil Integrity:

Unlike many dinosaur specimens, where bones may be combined from different animals, mammoth fossils from the North Sea are found as individual bones. This specimen is a meticulously curated reconstruction, assembled from over 4,000 bones, ensuring anatomical accuracy. Expert Dick Mol supervised the selection process to ensure the final result is a scientifically sound, anatomically perfect hind leg. All bones used are from male woolly mammoths (bulls), ensuring a precise and authentic representation.





## SUBFOSSIL OAK GALLERY TREES

CONTRIBUTED BY MONDEJAR GALLERY

The subfossil oak is an example of extremely rare 6,500-year-old trees found only in 2016 in a mysterious underground 'forest' in the North Moravian region of today's Czech Republic. Thanks to their unique partially mineralized structure, iconic dark colour and impressive degree of preservation, the trees from this site are rightly considered one of the most valuable wood materials on the planet.

Having been buried for thousands of years in an oxygen and microbe-free environment, the annual rings of the subfossil oak trees hold a unique testimony to the climatic conditions of their long-forgotten era. Modern technologies allow us to read these annual rings year-by-year like a book, offering an insight into the history of

climate change, land displacements, glaciation and development of early civilisations. With its origin older than the famous monuments like Stonehenge or the Pyramids, the subfossil oaks are sometimes called the 'Climatological Chronicle of Humankind'.

Realising their importance, the best craftsmen and artists of the Subfossil Oak company worked tirelessly to restore this majestic material back to its former glory, returning it to its natural upright position. Each piece has been treated and preserved for several years for stabilisation and to regain basic resilience to natural conditions. Today they stand proud as a witness to the ancient testimony of our planet and our society.



### Avalonia

Weight: 588 kg (incl. stainless steel base)  
Height: 293cm  
Base width: 110cm  
Price: £130,000-£135,000

### Vaalbara

Weight: 328 kg (incl. stainless steel base)  
Height: 176cm  
Base width: 80cm  
Price: £80,000-£85,000

### Pangaea tree

Weight: 680 kg (incl. stainless steel base)  
Height: 200cm  
Base width: 100cm  
Price: £80,000-£150,000

Sacred Land — 'Yvy Katu



### Triglav

Size: 65 x 80 x 55cm  
Weight: 20kg  
Material: Subfossil oak tree  
£60,000-£90,000

## THE 'TRIGLAV' SCULPTURE BY ARTIST GRZEGORZ MICHALEK

CONTRIBUTED BY MONDEJAR GALLERY

One-of-a-kind artistic wooden sculpture made by a Polish artist and craftsman Grzegorz Michalek. Created from a unique 6,500-year-old subfossil oak tree, the artist combines the mysteriousness of the material with the mysticism of the old pagan traditions. Michalek has dedicated his artistic work to the study of the ancient Germanic and West Slavic tribes, using their religion and spiritualism as the source of his inspiration.

He was fascinated by the old Cult of Trees that was widely spread among the ancient tribes, believing some of the trees to harbour supernatural godly-presence. Especially oaks were considered sacred due to their majestic presence and extraordinary resilience. As such, they would become centres of the sacred groves in which tribal priests would conduct their secret rituals and offer sacrifices.

As the ancient tribesmen would do in the past, Michalek has carved faces of old pagan gods into the bark of the tree, marking it as sacred. The artist called the piece 'Triglav', as a reference to the three-headed ancient Slavic deity also called 'Terglau' by the Germanic tribes. By using an oak whose memory dates back to the time of the rise of the first civilisations, the artist has essentially replicated this fascinating and mysterious rite. In doing so, he conveyed a unique and inimitable experience for today's viewer, inviting contemporary individuals to contemplate about our past and tradition.

Art & Design events and exhibitions:

- Monaco Yacht Show, Monte Carlo, Monaco
- Expo 2020 Dubai, UAE
- Private Members Club, Los Angeles, California, USA
- The Art Palace, Krakow, Poland
- Smart Art — Smart City Conference, Prague, Czech Republic
- Wisla Municipal Gallery, Wisla, Poland



## SUBFOSSIL ARTEFACTS BY ARTIST JAROSLAV PROSEK

CONTRIBUTED BY MONDEJAR GALLERY



### Acosta

Dimensions: 40 x 34 x 21cm  
Weight: 7,4 kg  
Material: Subfossil oak tree  
Price: £21,500



### Yuka

Dimensions: 61 x 34 x 21cm  
Weight: 5,6 kg  
Material: Subfossil oak tree  
Price: £26,000



### Maui

Dimensions: 65 x 40 x 20cm  
Weight: 11,7 kg  
Material: Subfossil oak tree  
Price: £28,500

## STONE GALLERY



### ALL-NATURAL STATUE OF CRYSTALLISED MALACHITE

Dimensions: 18.5 x 12.5 x 8cm  
Origin: Congo  
Price: £1,500-£2,500

An arresting natural masterpiece, this crystallised malachite formation dazzles with its vibrant shades of green and metallic lustre. Formed through the oxidation of copper deposits, malachite's unique banded patterns and rich, verdant tones evoke the ancient mallow plant from which it draws its name. This specimen boasts strikingly detailed crystalline formations, offering a mesmerising play of colour and texture.

Treasured throughout history, malachite was used by ancient Egyptians for amulets, scarabs, and even as eyeshadow, while the Chinese artisans of the terracotta army utilised its vivid pigments. By the Middle Ages, European goldsmiths ground malachite into a paste for intricate work, its copper alloys lending themselves to the embellishments of royal treasures like Tutankhamun's mask. This specimen comes from the revered malachite deposits of Congo, capturing the mineral's legacy as both a symbol of beauty and a connection to nature's most artistic creations.

## CEAN – CHRISTIAN EDUARD ASUNCION NEUENSCHWANDER

CONTRIBUTED BY MONDEJAR GALLERY



CEAN- Christian Eduard Asuncion Neuenschwander (1980), is a Swiss-Filipino artist with a rich background in graphic design, photography, music and skateboarding. He has spent many years honing his skills in branding and advertising agencies, as well as working independently. Transitioning from the commercial world, Christian now dedicates his creative energy to art, producing a diverse range of works that include paintings, sculptures, drawings, and design objects. His artistic journey has been marked by several exhibitions, showcasing his unique vision and craftsmanship to a wider audience. His bird-like forms, inspired by the grace and freedom of birds and guided by his intuition, serve as a reminder of our innate potential to rise above our limitations and connect with a higher awareness. He's hope is that these shapes stimulate a sense of liberation and mindfulness, fostering a greater appreciation for the beauty of existence.

### Fasan (Engl. Pheasant)

26 x 34 x 4cm  
CNC milled, sanded by hand and oiled.  
Subfossil Oak from the Sava River (Serbia),  
ca. 2000 years old  
£8000



## DANIELLA CELINE WILLIAMS

Daniella began her artistic journey studying Fine Art at the University of the Arts London before continuing her studies at the Scuola Leonardo Da Vinci in Florence. She earned a BA in Visual Cultures from Goldsmiths College, University of London. Daniella's work explores ancient and tribal belief systems, focusing on the profound connection between the physical and unseen worlds. Her research into astro-archaeology examines earthly energy points, ley lines, and sacred sites, such as temples, churches, monolithic structures, and stone circles, as symbols of the intersection between realms. Fractals and sacred geometry reveal how science and mathematics suggest a connection to the unseen, even the possibility of traveling between these realms.

Daniella also draws on Native American beliefs, such as the idea that the power of the world operates in circles. Her studies highlight the ancient understanding of the connection between the human body, the Earth, and the cosmos. Portals and teleportation are recurring themes, reflecting her fascination with the cosmos, organic matter, and the



**Planethopia, 2024**  
Mixed media panel  
120 x 120cm  
£32,000

fluidity of natural forms. Daniella believes life is not an accident but a complex interconnection between all things, both visible and invisible. She calls this interconnectedness 'Cosmosis,' a vibrational and spiritual relationship that transcends the physical world.

### Planethopia, 2024

Planethopia portrays the Amazon River as the lifeblood of a utopian world. Clouds and converging energy lines are enclosed within a circle of quartz, emitting vibrational harmony. Surrounding this are golden stars, symbolising the goddess Tupi-Guarani, who transforms people into stars or mermaids. This artwork celebrates the interconnectedness of the elements — earth, wind, and water.

### Sacred Land, 2018

The moon is revered in Amazonian shamanism. 'Cry For The Moon' honours lunar worship, with its perimeter adorned in Amazonian crystal quartz to amplify the moon's energy for healing and abundance.

### Cry For The Moon, 2018

The Amazonian tribes honour sacred patterns found in nature, seeing them as links that connect the universe in an unbroken web. These sacred designs, known as kene, represent a primordial reality where the planes of existence were once unified. Sacred Land symbolises the interconnected landscapes of the Amazon and its celestial realms.



**Sacred Land, 2018**  
Mixed media panel  
120 x 120cm  
£30,000



**Cry For The Moon, 2018**  
Mixed media panel  
120 x 120cm  
£45,000



**Let us Live**  
90 x 120cm  
£10,000

## ARNAUD BOURGAIN

Arnaud Bourgain, born on August 6, 1978, in France, began his artistic journey in Nice, where he created his first works. His passion for drawing and painting, nurtured from an early age, led him to study at major cultural institutions in Nice, including the Musée d'Art Naïf and MAMAC. It was through open workshops that he discovered various painting techniques. Immersed in the vibrant light of the Mediterranean, Bourgain chose Mykonos as his summer residence, allowing him to connect deeply with the mythology that fuels his imagination. Since 2015, he has divided his time between the French Riviera and the Cyclades Islands in Greece.

Bourgain's work spans from dreamlike, mythological, and fantastical figures — where human and animal forms merge — to self-representations set in glamorous, familiar settings that evoke autobiographical snapshots untethered from time. His art explores the way we view the world around us and the introspective gaze we cast on ourselves.

The series 'The Trees of Life' embodies this vision, drawing inspiration from water, plants, and all aspects of flora. Just as sap rises to

sow seeds and provide the air we breathe, Bourgain's use of warm, soft colours mirrors a rainbow after the rain, while the persistent presence of black suggests the looming threats of pollution and environmental destruction. Bourgain reflects: 'My hope in creating these works of art is to inspire each of you to look closely at your reflection and understand that when you walk in this, and any forest, you must listen to nature. For too long, we have treated it as an immortal constant in our lives, ignoring the reality that it could vanish if we do not change our ways and show it the respect it deserves.'



**La Vie En Rose**  
90 x 120cm  
£10,000

## IMOGEN CLARKE

Imogen Clarke is an artist deeply engaged in the sacred connections between nature, spirituality, and the rhythms of human experience. Her work often explores universal themes such as creation, interconnectedness, and introspection through pen-and-ink drawings, reproduced as limited edition prints. Through her series like GAIA, Sacred Nature Through Time, and The Elements of Care, she invites viewers to consider their place in the natural world and the impacts of their intentions and actions. Inspired by moments of devotion, whether drawn from meditation or the call to prayer, her intricate lines evoke the vibrations of a cosmic symphony and the beauty of unity within diversity.

Her art honours ancient wisdom and the sanctity of life, embracing the dual forces of order and chaos that shape the universe. Using materials that respect natural durability — archival papers and non-fugitive inks — she fosters a deep appreciation for sustainable practices. With each piece, she creates a space for mindfulness and an invitation to reflect on our shared responsibility to nurture the world around us, highlighting the timeless yet immediate significance of care in the face of ecological change.

Limited edition digital reproductions of original pen and ink drawing. Printed with Non-fugitive inks on archival paper.



**The Elements of Care**  
37 x 67cm  
£2,500



**Opening Prayer**  
101 x 72cm  
£3,500

**The Temple**  
77 x 99.5cm  
£3,000



## BILLY FRASER

Billy Fraser is renowned for his innovative resin works, which signal the emergence of a radical artistic practice rooted in meticulous research and a relentless drive for innovation. Working with resin, a notoriously volatile and unpredictable medium, Fraser creates pieces that are entirely unique. His exceptional attention to detail extends to every aspect of his work, including how each piece is displayed. By crafting bespoke plinths, wall hangings, and light boxes, Fraser asserts the presence of each work, both in the contemporary world and as it will endure into the future.

Fraser's approach involves in-depth research into his chosen subjects, allowing him to engage with the narratives surrounding them through speculative reinterpretations or faux artefacts. His exhibitions are grounded in historical realities, which he then subverts with imaginative stories that blur the lines between fact and fiction, suggesting alternative histories that could seamlessly blend into the accepted narrative.

His works often feature authentic, ancient, fossilised aquatic life, paying tribute to the vitality of the oceans long before the land, alongside faux-amber tablets. Fraser explores the tension between the 'real' and the 'fictional,' challenging the very meaning of these terms in the context of artistic production. Through these pieces, which include bees, bats, and other species, he confronts our collective fears about the fragility of life and the potential loss of our future. The species immortalised in his work have survived for hundreds of millions of years, yet face the very real threat of extinction in the coming centuries.

Each piece in this collection uses a trompe l'oeil technique, seamlessly blending the artificial with the authentic. A hyper-realistic resin replica of amber is paired with a genuine Devonian fossil, complete with a certificate of authenticity, creating a visual and conceptual tension. This juxtaposition invites viewers to reconsider the boundaries between natural history and human craftsmanship, encouraging a deeper reflection on the nature of authenticity, illusion, and the narratives we construct around both.



**Amber**  
**(Pipistrelle) I**  
67 x 42 x 10cm  
£10,000



**Amber Sample**  
**(Vespa Crabro)**  
31 x 25 x 10cm  
£5,000



**Amber Sample**  
**(Mimas Tiliae)**  
31 x 25 x 10cm  
£5,000

Buyers who purchase a resin sculpture will receive an authentic fossil, complete with a certificate of authenticity, as shown right:





## PHOENIX ANCIENT ART



### FRAGMENT OF FRESCO WITH NATURAL SCENE

Roman, 1st century AD. Painted plaster  
Size : 43 x 76cm  
Price: £ 26,651.70

This interesting Fresco fragment displays a simple composition, rendered by a few sure and quick brushstrokes, applied to the still wet plaster. The scene is delimited by two lines (yellow and white), while the ground is indicated by a thicker white line.

In the black frame, the artist has drawn a pretty instantaneous scene that takes place in a garden: a few white flowers grow on the central blades of grass, while two birds, perhaps sparrows (the male with a grey breast and the female with brown plumage), are perched on the large lateral tufts and look at each other as if to speak.

Frescoes decorated the walls of rich villas and were painted in the dado, the lower frieze of a decorated wall, in contact with the ground. According to the archaeological classification of Pompeian paintings, it certainly belongs to the third style, in vogue especially during the principate of Augustus.

#### Condition

Part of a larger fresco; painting in good condition, polychromy partly still bright and realistic.

#### Provenance

Formerly, private collection, acquired in the 1970-1980's; then by descent, private collection since 1998. (Notarized in Switzerland before the 2005 LTBC).

## STELA WITH A PALM TREE

Near Eastern, ca. Xe – IXe century BC Basalt  
Size : 50 x 31cm  
Price: £10,660.68

The relief is carved on the front face of a rectangular and thin block of dark grey stone; the back of the plaque is flat but simply rough-hewn. The image is very simple and represents only a date palm in its stylised form: the straight trunk arises from a pair of volutes placed on the ground, indicated here by a horizontal line. In the upper part, it ends with another pair of volutes crowned by a semicircular palmette with ten leaves: this is the usual stylisation of Near Eastern art to reproduce this motif. The top of the plaque is delimited by a horizontal line in slight relief.

At the beginning of the 2nd millennium BC, Near Eastern architects and sculptors used such plaques to decorate and reinforce the facades (especially their lower parts) of many religious or civil buildings (temples, palaces). These orthostats were most often

the preferred support for a rich and varied iconography, which included 'historical' scenes (battles, processions), natural (animal suites), mythological or religious. Probably domesticated already in the 6th millennium BC, the palm tree is one of the most important plant species in the Near Eastern world. Everything from this tree was used: the fruits as a fundamental supplement to the diet (high in sugar and fibre), the date stones as fodder for animals or as fuel, the leaves in basketry, the trunk in the construction of buildings or huts, etc.

#### Conservation

Complete and in good condition; some chips and cracks especially on the edges; the dark colour and the pitted appearance of the surface are due in particular to the type of porous stone and its volcanic origin.

#### Provenance

Acquired by the current owner in 1995 ; cf. Christie's New York, 12.06.2002, lot 333.



## LILY LEWIS

The latest addition to the artist's VESSEL STATE series, created specifically for this exhibition, depicts the image of Mayan temple steps facing one another, rising and receding, crowded with urns, pots, and vases. These vessels draw the viewer's gaze toward the horizon line and the distant moon, a subtle reminder of the vastness beyond. The scene represents the remnants of a world where humanity's instruments — its creations — remain, a testament to our focus on ourselves while neglecting the natural world. Traditionally symbolic of ashes and death, the urns in this piece are filled and awaiting, seed-like in their promise, reflecting a yearning to return to a more soulful way of life.

The waxing crescent dark moon in the bottom-left corner of the composition serves as a poignant reminder that the cycles of the world continue in the absence of human presence. Our position, though often perceived as apex, is in fact a gift rather than a given role. Despite their wild and frenetic style,



**By A Jury Of Your Peers**  
185 x 200cm  
£32,000

**STRENGTH**  
200 x 300cm  
*Hand woven rug in naturally dyed wool and silk, 2023.*  
£24,000

the pots are connected by delicate, web-like lines, symbolising an underlying unity. The sky is rendered through a painstaking technique where the paint is woven in tiny squares, drawn across itself in alternating directions. This labour-intensive process results in a pattern that appears digitised — an intriguing blend of ancient weaving traditions and modern technology. The effect also evokes the visual experience of DMT, the active chemical in Ayahuasca, connecting the piece to both ancient ritual and contemporary perceptions of consciousness.

Part of Lily's 2018 'Death and Taxes: The Tarot' series, the work 'Strength', in its woven image shows a delicate moment of balance between a jaguar and a human hand. The charged anticipation is calmed by the fact that the cat is in fact yawning, there is no violence in the moment, but a still frame of vibrant communion between the human and the natural world. The symbolism of the roses and the mountains are the full awareness of our bodies' presence in that world and the heightened ability of our minds to reach a clarity and peace in our responsibility toward it respectively.



## JUAN ALBERTO RIPOLL

Juan Alberto Ripoll, born in Argentina in 1941, began his artistic journey in 1951. After completing military service in 1960, he moved to Brazil, where he continued creating classical artworks. In 1994, Ripoll relocated to La Antigua, Guatemala, inspired by its natural beauty. There, he sculpted a bas-relief of the Tropical Rainforest and undertook a 2.5-meter by 5-metre wood-carving mural, El Levantamiento Buda, inspired by a Kyoto sunset — a project that spanned many years. His education mirrored that of an Italian Renaissance artist, rooted in traditional disciplines.

From 1987 to the present, Ripoll has dedicated his life to art, developing a unique style within the realm of Kinetic Art. His works often utilise bas-relief wood carvings from sacred wood harvested from the Lacandonian Rainforest covered with aluminium and liquid glass, a method he named Holographic Laser Rays, bringing kinetic energy to life in his pieces. In 2023, his distinctive work was showcased at the Royal Academy Summer Exhibition.

His work reflects a probing mind that seeks to bridge intellect and emotion, ultimately touching on science and empirical truths. Nature, humanity, and the cosmos blend into a singular essence, a unique creative DNA that expresses the idea of  $1 + 1 = 1$ . His kinetic art captivates with its luminous play on truth, reality, and what lies just beyond sight. It encompasses light, optical effects, and movement, illustrating a journey from the origin to the whole — a testament to the exceptional vision of this artist.



**LLLO, 2021**  
127 x 73cm  
Mixed media Kinetic Sculpture Iridescent Pigment, Liquid Glass & Metal Leaf on Palo Blanco (holy wood) panel sourced from Guatemala rainforest  
£6,900





**The Fossil  
Record Of Skye**  
58 x 48cm  
£3,000

## HERMIONE GIBBS

Raised in the Scottish Highlands, Hermione was captivated from an early age by the wild landscapes and vivid skies. Her passion for art began in childhood, influenced by her artist mother, who always encouraged her to 'paint in the moment.' After completing her education at Stowe School in 2006, Hermione pursued a foundation course at Leith School of Art in Edinburgh. She then trained for four years as a portrait painter under the classical 'sight size' method at Charles H. Cecil Studios in Florence, Italy.

Beyond portraiture, Hermione enjoys painting landscapes and capturing the essence of different cultures and architectures from her travels. Her work often shifts from realistic portrayals to dream-like interpretations, embodying a form of Magical Realism. Her vibrant colour palette is inspired by journeys to India, Cuba, Sri Lanka, Tanzania, Brazil, Kenya, and the Scottish Highlands.

Skye's history is not just written in the annals of time, but in the very rocks and shores that cradle the island. Stretching back to the age of the dinosaurs, Skye serves as a testament to the profound and timeless connection between humanity and the ancient landscapes that shape our understanding of the world. Along the shore

at Staffin, the imprints of colossal prehistoric beings remain etched in stone, a silent reminder of the island's primeval past. These dinosaur footprints are more than just curiosities; they are tangible links to an era when the earth was raw, untamed, and teeming with creatures that walked long before the first human footsteps.

'The Fossil Record Of Skye', displayed in the Dinosaur Museum near Staffin, invites reflection on the deep relationship between human life and sacred lands. Here, ammonites spiral like ancient timepieces, belemnites stand as slender relics of vanished seas, and gryphaea, known as devil's toenails, curl into forms that evoke stories of myth and the passage of epochs. These fossils remind us that our presence is but a brief chapter in a vast and unfolding narrative.

These ancient imprints and fossils challenge us to reimagine our connection to the earth, to see ourselves not as masters of the natural world, but as part of an intricate web that spans millennia. Skye's sacred lands, marked by the traces of creatures from a bygone age, hold a message of respect and continuity — a reminder that the landscapes we cherish today have cradled life since time immemorial and will continue to tell their stories long after we are gone.

## IDINA MONCREIFFE

Idina's intuitive practice likens painting to music, where timing is essential. Working from observation, she echoes the colours and lines that resonate with her; when drawing from imagination, her process becomes spontaneous, blending surreal, allegorical, and symbolic elements. Educated at Byam Shaw School of Art, Central Saint Martins, and earning a BA Hons from City and Guilds School of Art, Idina explores the boundary between the physical and nonphysical, creating tangible forms of the intangible. Her work often delves into human connection and disconnection with nature and the mystical, inviting viewer interpretation. Presence is key in her process, allowing the medium a degree of agency and fostering a dialogue between artist and material.

Idina was captivated by a photograph of a young child riding a water buffalo, embodying a sense of innocence and harmony with nature. This image evoked in her the vision of a mythical, morphic creature — reminiscent of a Minotaur, half man, half beast. The scene served as a reminder that, although humans often perceive themselves as separate from nature, we are inherently part of it. Recognising this interconnectedness is the first step toward collaborating with nature rather than opposing it. Idina recreated the image in an ethereal, fluid style to symbolise unity with the natural world. Crafted from natural fibres, glue, and pigments, her work aims to capture the essence of her subjects rather than their physical form.



**Water Buffalo,**  
Distemper on linen  
150 x 90cm  
£4,000





## LILY MONCREIFFE

Lily is a Scottish painter from a family of artists in the Highlands of Scotland. Surrounded by the beauty of nature, she has been an impassioned painter from a young age, inspired by the wildness of the elements and the relationship between humans and the natural world. Lily studied ancient oil painting techniques at the Aegean Center for the Fine Arts in Greece, then furthered her training at The Grand Central Atelier in New York and The Heatherley School of Fine Art in London. She has studied with renowned artists such as Robert Liberace, Hollis Dunlap, and Patrick Byrnes, refining her artistic style. Her work has been exhibited at The Mall Galleries in London and selected by The Society of Women Artists.

Lily's art celebrates life and the natural world, exploring themes of the human psyche and our connection to nature. She seeks to bridge the gap between the conscious and subconscious, encouraging reflection on how we relate to the world. Her paintings

depict humanity's journey toward belonging, portraying a broader understanding of our place in the interconnectedness of life. Through reconnecting with nature, Lily invites remembrance of true humanity and the freedom found in harmony with the earth.

Her paintings often feature symbols like the Jaguar, Condor, and Anaconda, representing life, death, and rebirth in Inca tradition. These symbols call us to rediscover reverence for nature, surrender ego, and embrace the restoration found in reconnecting with the earth. In a world dominated by consumerism and separation, her work reminds us that unity and healing are found in our interconnectedness with nature.

### Lost Gods triptych

Each piece 61 x 121.9cm  
£1,300 per piece  
or £3,500 for all 3

## RUPERT MULDOON



### Green Willow 1

50 x 60cm  
£3,000

### Green Willow 2

50 x 60cm  
£3,000

Rupert's sustainable garden designs tell a story rooted in the land's history and purpose, while his paintings are immediate responses to the landscapes he experiences — whether through a walk, a memory, or a passing moment. In both his design work and his painting, Rupert immerses himself in the spirit of place.

He studied painting alongside landscape architecture at ETH Zurich before founding his own design studio, which focuses on sustainable gardens that respond directly to the resources of the land. A passionate hiker, Rupert often ventures into wild landscapes, sketchbook in hand, carefully observing what flourishes in each environment.

One of his most rewarding projects was the sustainable rain garden at Maggie's Oldham in northern England. The planting design, inspired by the nearby Pennine Mountains, was featured on BBC Gardeners' World. A viewer, moved by the project, contributed to the purchase of one of Rupert's egg tempera paintings for Maggie's Oldham's art collection. Looking forward, Rupert aims to collaborate with urban planners and designers as a horticultural specialist, integrating sustainable gardens into the very fabric of urban spaces.

Rupert has revived and reimagined the ancient medium of egg tempera, using ground minerals such as Lapis Lazuli, Bone Black, Burnt Siena, Red Iron Oxide, and Yellow Ochre to create his pigments. The careful process of grinding, dissolving, and mixing with egg yolk is a patient craft. His choice of palette is guided by the landscape and light of the moment, transforming the canvas into a tonal field of colour. Through a technique of scraping and reapplying, translucent layers are built over the burnished gesso, creating a shimmering effect that shifts with the light. As both a gardener and horticulturist, Rupert's scientific understanding of the earth — its soil, climate, and the plants it sustains — deeply informs his art. In this particular pair of works, painted during the annual high-water flood that marks the seasonal change, he captures the lushness of the river's foliage. Canoeing along the water, Rupert invites the viewer to feel the cool, enveloping embrace of nature. Water, the source of life, is celebrated here, symbolising regeneration and hope.



## PEARL MURPHY

Pearl, an artist shaped by the serene landscapes of the New Forest and the vibrant energy of London, brings a lifelong connection to nature and wildlife into her work.

Growing up amidst lush forests and dynamic city scenes, she developed a unique style blending these environments. Her family's artistic background nurtured her early passion for painting people and landscapes, enriched by travels to India, Sri Lanka, and Costa Rica and an interest in global conservation.



**Guardians of the Pirarucu /  
Guardiões do Pirarucu**

A4  
£2,000



**Silent Witness /  
Testemunha Silenciosa**

A4  
£2,000

Sacred Land — 'Yvy Katu

Pearl's love for nature and animals drew her to the Amazon pieces in this show, where she could honour the region's beauty and highlight the urgent need for sustainable practices. Her cinematic approach, rooted in Moving Image studies, is evident in her focus on storytelling and emotional depth. Over time, her vision evolved to explore her bond with animals and commitment to nature, inspired by childhood memories and the loss of beloved pets. Recent works are infused with nostalgia, honouring communities dedicated to sustainable relationships with nature.

Beyond the Amazon pieces, Pearl's broader portfolio is marked by a fashion-inspired eye for detail, weaving personal style and bold design into her paintings. Her art invites viewers to connect emotionally, engaging them with themes of conservation, memory, and beauty. Through this perspective, her paintings offer a dreamscape, inviting reflection on personal history and universal themes.

Pearl's first painting depicts the indigenous people of the Amazon using traditional fishing methods that promote sustainability. For over 11 years, they have selectively caught older pirarucu fish, leaving younger fish to mature and ensuring ecosystem health. Despite smaller yields, their commitment preserves the delicate balance of the rainforest, showcasing their role as stewards.

Pearl's second painting contrasts this with the impact of cattle farming on the Amazon. A Hoatzin, symbolising the region's beauty, stands before an encroaching threat, with a burned palm tree representing deforestation. This highlights the tension between nature and harmful practices, underscoring conservation urgency.

## JESSIE POLLOCK

Jesse Pollock's works are predominantly in cast or sheet aluminium; whether chopped up and welded or melted down and sandcast, he manipulates the rigid material to create a patchwork of distorted forms, appearing like solidified liquid, which are then powder coated transforming them into gleaming futuristic relics.

These sculptures and wall-based works, take form of familiar objects; at times skulls or bodily forms made up of bone-like assemblages as well as flowers, ladders and flagons. His work becomes a metaphor for human existence and the world we live in. As the world surrounding us darkens, eventually leading to death and decay, the sculptures bring glimmers of light and humour that remains, acting as a memento mori with a simultaneous reminder of collapse and elevation. Arcadian visions alongside a dystopian undertone filled with human hypocrisy and contradictions.

**Wilting Chorus 2**  
60 x 30 x 30cm  
£1,500

**Wilting Chorus 3**  
60 x 30 x 30cm  
£1,500





## JEANIE GIBBS



### Atlas

Bronze sculpture  
(pictures depict sculpture in wax  
before being cast in bronze)  
£5,000

Jeanie, a Scottish sculptor based in London, focuses her work on the compelling stories of individuals she encounters. Her sculptures capture the essence of unique characters she meets along her journey.

For Jeanie, creating a sculpture is both a ritual and a relationship, transforming inspiration into tangible form and connecting artist and viewer. The process — from welding the armature to casting in bronze — holds deep significance and embodies freedom of expression and limitless creativity.

The sculpture, titled Atlas, embodies the myth of Atlas, condemned by Zeus to stand at the edge of the world, eternally bearing the celestial sphere on his shoulders — a powerful emblem of endurance and responsibility. This ancient story serves as an apt metaphor for humanity's shared duty to uphold balance and safeguard the well-being of our planet. Over time, this sense of responsibility has waned, and we have allowed its weight to slip from our awareness. However, hope remains that we can recognise this neglect and take meaningful action to reclaim our role as stewards of the earth, preserving and protecting it for future generations



## CAROLINA MAZZOLARI SHAWCROSS

In her creative practice, Carolina employs textile manipulation, printing, painting, photography, video and performance inspired by psychoanalysis, intuition, cognition, human behaviour and emotional development. Her ongoing series of contemporary abstract tapestries, Emotional Fields, are the materialisation of elusive states of mind, depictions of metaphorical inner landscapes, these were initially inspired by Kurt Lewin's field theory and Carl Jung's scripts. Their distinctive herringbone technique using cotton, silk and wool thread on hand-dyed linen fabric interacts with light, creating changing depths and luminous illusions.

Her exquisite hand-stitched work is imbued with a sense of intimacy through the physical interaction with the fabrics over many hundreds of hours. Mazzolari's delicate and meditative works are reminiscent of mandalas in which love, hesitation, loss, grief, and struggle are described in a personal and universal language, connecting to a deeper human pattern.

### LINE XI Delta

100 x 120cm  
£15,000



## CONRAD SHAWCROSS

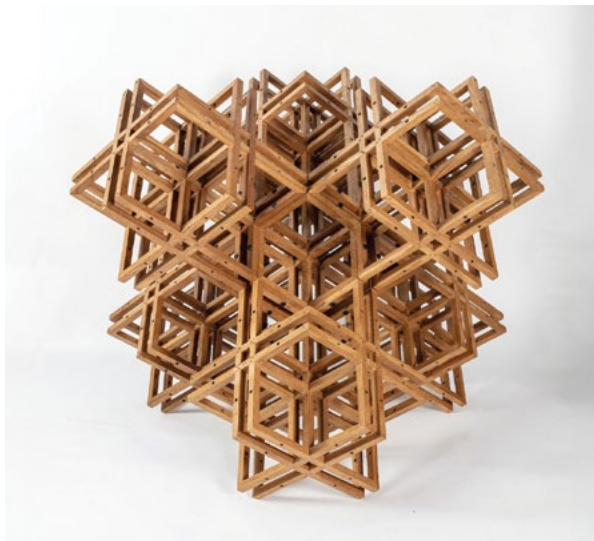
Imbued with an appearance of scientific rationality, Conrad Shawcross's sculptures explore subjects that lie on the borders of geometry and philosophy, physics and metaphysics. Attracted by failed quests for knowledge in the past, he often appropriates redundant theories and methodologies to create ambitious structural and mechanical montages, using a wide variety of materials and media, and often working on an epic scale. Different technologies and natural forces inspire his forms, but his mysterious machines and structures remain enigmatic, filled with paradox and wonder. Some have an absurdist melancholy feel, while others tend to the sublime.

Shawcross has also experimented with ideal geometries and topologies; these constructions are conceived as systems, sometimes modular, sometimes mechanical, which could be theoretically extended infinitely into space. In these and other sculptures, Shawcross pays tribute to some of the great pioneers and analysts, and considers specific moments or figures from the past.



**Manifold**  
£65,000

**Seven cubes**  
150 x 150 x 150cm  
£50,000



## DOUGLAS WHITE

Known for his evocative use of found objects and materials, Douglas White (b. 1977, UK) culls the detritus of our society to transform them, compulsively, into uncanny and often monumental sculptures. Driven by a fascination with discarded and overlooked materials, White finds something magical within the everyday. His practice is intuitive, assembling elements as diverse as blown-out truck tyres, half-decayed cactus and vandalised recycling bins. These materials have often been the subject of violent transformations, revealing inner or unexpected surfaces and structures.

Douglas graduated from the Ruskin School of Art (2000) and Royal College of Art (2005), and has exhibited throughout the UK, Europe, the US and South America. His work is held in collections around the world including the David Roberts Art Foundation, Saatchi Collection, Frank Cohen and Cass Sculpture Foundation.

Douglas White's 'Lichtenberg Drawings' are created by passing 10,000 Volts of electrical charge through an insulating base. In nature, this fracturing effect, known as arborescence, can be seen at the site of a lightning strike. The resulting works bring to mind both the micro and macroscopic, evoking both the tributaries of the Amazon river, or the branching of veins in the body. Indeed the series began after White saw an image of a man who had been struck by lightning, his back displaying capillaries ruptured into a Lichtenberg figure.



Channeling this brutal process onto wood produces a remarkable effect: delicate feathers of branching leaves fan out from scarred, fragile ravines. Blends of charcoal and gold layer into one another exquisitely, like a Chinese shan shui landscape lost on its way back from the Song dynasty. There's the poise of fine drawing, with a sculptural texture, all of which is shrouded in a destructive overtone.

White uses a neon sign transformer to initiate the discharge of 10,000 volts into its base, setting the parameters of the burning, but then giving up control. The piece is left to complete its own creation by controlled destruction — a smooth two dimensional canvas becomes a scarred and textured hung installation — a thing of brutal beauty.

### Lichtenberg Drawings

<b>Small</b>	<b>Large</b>
30 x 20cm	195 x 55cm
£500	£9,500

<b>Medium</b>
165 x 45cm
£6,500

# Amazon Rain Forest

Created by Azzi Glasser  
Perfume Designer  
The Perfumer's Story By Azzi



The Magical Scent of the Amazon Rainforest, one of the most powerful scents in the world, has been captured and recreated for the Sacred Land/ Yvy Katu Exhibition.



## The Scent

A fragrance that captures the very essence of a rainstorm: the invigorating scent of cold rain meeting warm pavements. This electrifying blend evokes the freshness of wet earth, damp mud, concrete, grass, and the humidity of a storm, skillfully recreated with a mix of natural and synthetic ingredients. It encapsulates the atmospheric DNA of the Amazon rainforest, bringing to life the intensity and humidity of a rainstorm as it permeates the space. The scent conveys both the raw power and provocative energy of nature, offering a visceral and universally recognisable experience.

Azzi Glasser, renowned as 'Hollywood's Perfumer,' is one of the most accomplished and sought-after perfumers today. With an exceptional client list that includes Johnny Depp, Helena Bonham Carter, Jude Law, Cindy Crawford, Austin Butler, Orlando Bloom, Alexander McQueen, the British Government, Royal Families, Chiltern Firehouse, Annabel's, OWO Raffles, and Sketch, Azzi has solidified her status as a revered maestro of fragrance. Known for her alchemical approach, she possesses a unique ability to connect with the artistry of ingredients, creating scents that help individuals activate their essence and bring them to life through their fragrance.

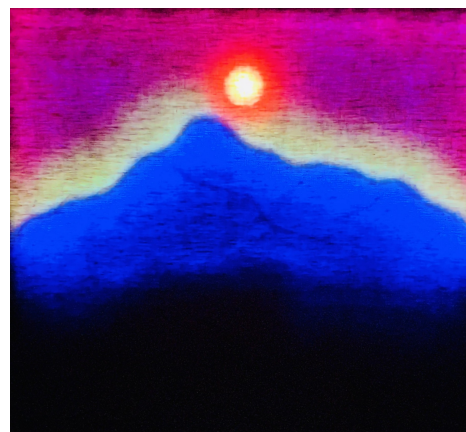
In her collaboration with 'Sacred Land/Yvy Katu,' Azzi introduces her evocative scent Rain on Earth, inspired by a cherished childhood memory. Growing up in India, Azzi would play barefoot in the monsoon rains, laughing with friends as she embraced the raw beauty of nature. Unknowingly, she absorbed this memory through scent, and 39 years later, she has returned to it — using her artistry to evoke the sensations of that joyful, rain-soaked experience.



Sacred Land — 'Yvy Katu

# ALEXA MUEN

CONTRIBUTED BY MONDEJAR GALLERY



Trained in Florence, Italy, and Andalucia, Spain, Alexa Muen brings a unique fusion of traditional art and modern technology to her creations. Since 2018, she has used programmable LED lights, oils, encaustic wax, and synesthetic-inspired projections to craft unique works and experiences that are both deeply personal and universally resonant.

## HOME (THE SACRED LAND)

102 x 90 x 12 cm

Mixed media oil painting on linen with programmable LED lights with 2 remote control units and can sync with an app

£7,000 - 8,000

For more information about any artist or artwork, or to purchase pieces from this catalogue before the exhibition, please email [planethon365fundraiser@gmail.com](mailto:planethon365fundraiser@gmail.com) and we will assist with your request.

If you wish to purchase any artwork in the room during the event, Cadogan Tate staff members will be available to pack your smaller items for immediate takeaway or arrange secure storage and delivery at a later date for larger items.



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