

THE ART OF WELCOMING

May 7th - September 8th 2026



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A chapter of The Living Square at Mandarin Oriental Mayfair

Welcoming is one of the oldest human rituals, a gesture that defines how we connect, host, and belong. In the 18th century, the salons of Hanover Square elevated this instinct into an art form, opening private interiors to thinkers, artists, and society, and transforming homes into spaces of cultural exchange.

Today, The Art of Welcoming revisits this legacy through the lens of excellence in craft. Curated by Mayfair Design District, which has initiated and brought together this collaboration with the Queen Elizabeth Scholarship Trust (QEST), a charity that champions and sustains excellence in craft across the UK, this chapter of The Living Square brings together 12 artists and makers who have received funding from QEST to support their training and education. The selected works explore how objects shape atmosphere, emotion, and the subtle rituals of hospitality. From tactile materials to quietly functional forms, the exhibition focuses on pieces that invite pause, comfort, and a sense of home.

Rather than staging hospitality as spectacle, the exhibition considers it as a sensibility. It unfolds through gestures: the threshold that receives, the object that soothes, the detail that signals care. In this context, excellence in craft becomes a language of welcome, where the hand of the maker translates into experiences of intimacy and belonging.

The Art of Welcoming reclaims hospitality as a cultural practice, positioning Mandarin Oriental Mayfair in continuity with Hanover Square's salon tradition. Here, the hotel becomes a living salon once again, where guests are not only hosted, but gently drawn into a shared cultural moment shaped by design, materiality, and human touch.

COLLABORATION WITH QEST

Mandarin Oriental Mayfair and Mayfair Design District (MDD) have partnered to present a programme of curated exhibitions and cultural activations that blend refined hospitality with bold artistic expression. Together, these two leaders in art, design and culture position Mandarin Oriental Mayfair as a vibrant creative hub at the heart of London's cultural calendar.

At the core of this collaboration is a vital question: Where is this art, culture, and fashion coming from? Who is making it - and who is supporting the growth of that talent?

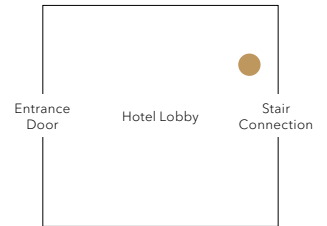
The Queen Elizabeth Scholarship Trust (QEST) is a charity dedicated to investing in the future of craft. Through funding training and education for talented and aspiring makers, QEST supports both emerging and established professionals to develop their practice and push creative boundaries.

From awarding significant grants to makers at pivotal moments in their careers, to delivering programmes that drive diversity within the sector and inspire the next generation, QEST is building pathways to excellence and strengthening the future of the UK's craft landscape.

qest.org.uk  @qestcraft

VASE FORM | GRAMMAR OF ORNAMENT - BYZANTINE POLYCHROME III

2020. Handbuilt ceramic, inscribed, black oxide, glaze & vitreous slip.
D 16 cm H 36 cm



FRANCES PRIEST

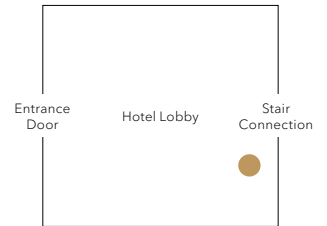
Ceramic artist and designer Frances Priest navigates a unique path between intricate studio pieces and large-scale public installations celebrating languages of ornament, pattern, and colour. Relishing opportunities to collaborate with commissioners and fellow makers alike, Frances explores human scale ornamental embellishment that adds detail and delight, telling stories, making places, and creating spaces for ideas to grow. Graduating from the ceramic department of Edinburgh College of Art in 1999, Scotland's capital city has been her creative home for the past 25 years. With a distinct hand and a clear voice as to the relevance and power of craft in contemporary life, Frances' work has a keen following from private collectors and cultural establishments alike. Her ceramics are part of permanent collections at The National Museums of Scotland in Edinburgh, The Fitzwilliam Museum in Cambridge and The Victoria & Albert Museum in London. Public commissions include The Tiled Corridor for The Royal Edinburgh Hospital and Steller for Theatr Clwyd in North Wales. Frances is a QEST Scholar and Trustee and a Homo Faber Selected Maker. Recent exhibitions and projects include Motif | Line | Colour a 25 year survey exhibition at Blackwell - The Arts and Crafts House, Collect with Cavaliero Finn at Somerset House, and Chelsea Flower Show with Burton Hall Garden Design and Down's Syndrome Scotland.



On loan courtesy of the Artist

VASE FORM | BYZANTINE VII

2022. Ceramic form, inscribed line, earthenware glaze and vitreous slip
D 16 cm H 36 cm



FRANCES PRIEST

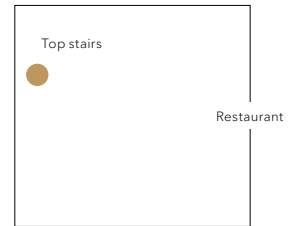
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On loan courtesy of the Artist

GOLDEN HIBISCUS GRAAL VESSEL

Glass
H 53 cm W 18 cm D 15 cm



MICHÈLE OBERDIECK

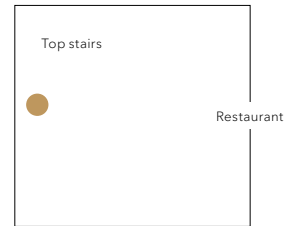
Born in Canada, Michèle Oberdieck has lived in Britain most of her life, training first as a textile designer at Glasgow School of Art, and later embarking on an MA in Ceramics and Glass at the Royal College of Art. This shift of material was the result of a significant commission involving the development of a new technique, fusing printed fabrics between sheets of glass. A moment that sparked curiosity in this new medium, paving the way for a new creative direction. Plant life and flowers have always been an inspiration across both disciplines. She translates the delicate beauty of biomorphic organic shapes into mesmerising glassworks. Drawing inspiration from the fleeting transformation of vegetation, her glass pieces capture a poetic narrative of growth and decay. A profound understanding of colour and texture breathes life into her creations echoing the rhythm of nature. In 2023 Oberdieck was awarded a QEST (Queen Elizabeth Scholarship Trust) grant, allowing continued training in blown and hot sculpted glass. Previous exhibitions include Design Miami, Collect Art Fair, Salon NY and Venice Glass week.



On loan courtesy from Vessel Gallery

BLUE UPRISING

Glass
H 18 cm W 40 cm D 26 cm



MICHÈLE OBERDIECK

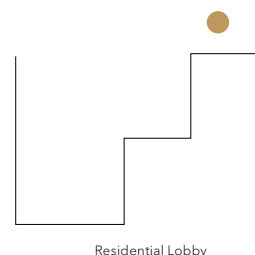
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On loan courtesy from Vessel Gallery

STEADY METRONOME (CUSTOM MELODY)

2024. Leather, hemp, beeswax, rayon ribbon, cotton ribbon, brass, antique brass and lead pendulum weight
H 137 cm W 43 cm D 25 cm

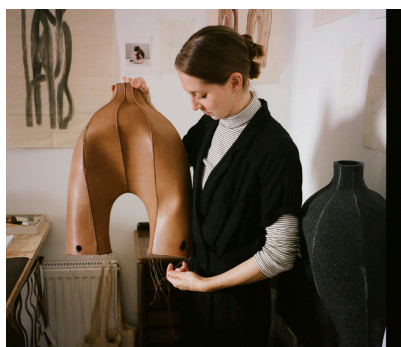


Residential Lobby

FRANCES PINNOCK

Frances Pinnock's practice spans sculpture, drawing, painting, and installation. Her works are a form of notation - ambiguous recordings that are at once performance and a private archive. Her Vignettes draw from a constellation of personal observations and stagings to consider transformation, translation, and encounter. Pinnock works intuitively with materials such as oak-tanned leather, vellum, and found objects, and with processes of pattern cutting and hand-stitching to create uncanny works that generate tensions between movement and stillness, light and shadow. Pinnock graduated from Arts University Bournemouth in 2014 before training and working in bespoke leatherwork, graduating with an MA in Sculpture from the Royal College of Art, London, in 2023. She was a 2024 recipient of the Ingram Prize and has received awards from QEST, Arts Council England, Gilbert Bayes, and The Leverhulme Trust.

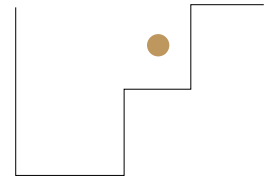
Her work has been the subject of solo exhibitions with 8 Holland Street, London; Lightbox Gallery & Museum, Woking; and Sarah Myerscough Gallery, London, and has been exhibited internationally at fairs including TEFAF Maastricht, NL; FOG Design+Art, USA; and Collect, UK. Her work is held in the permanent collections of the Ingram Collection, UK, and the Museum of Leathercraft, UK.



On loan courtesy of Sarah Myerscough Gallery

A DOOR FOR ONE'S TEETH

2025. Leather, hemp, beeswax, brass, brass hinges
H 130 cm W 45 cm D 28 cm

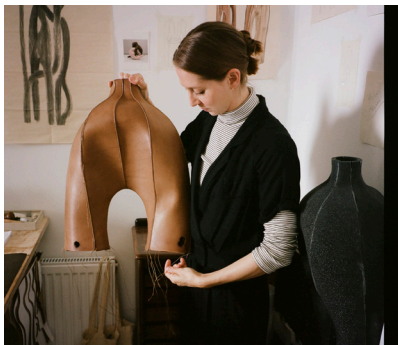


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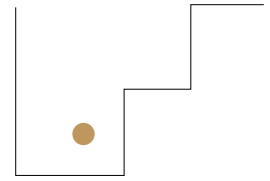
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On loan courtesy of Sarah Myerscough Gallery

DRESS FOR THE JOB YOU WANT (ACCOUTREMENTS & ILLUMINATIONS)

2023. Leather, hemp, beeswax, resin, brass
H 130 cm W 50 cm D 50 cm

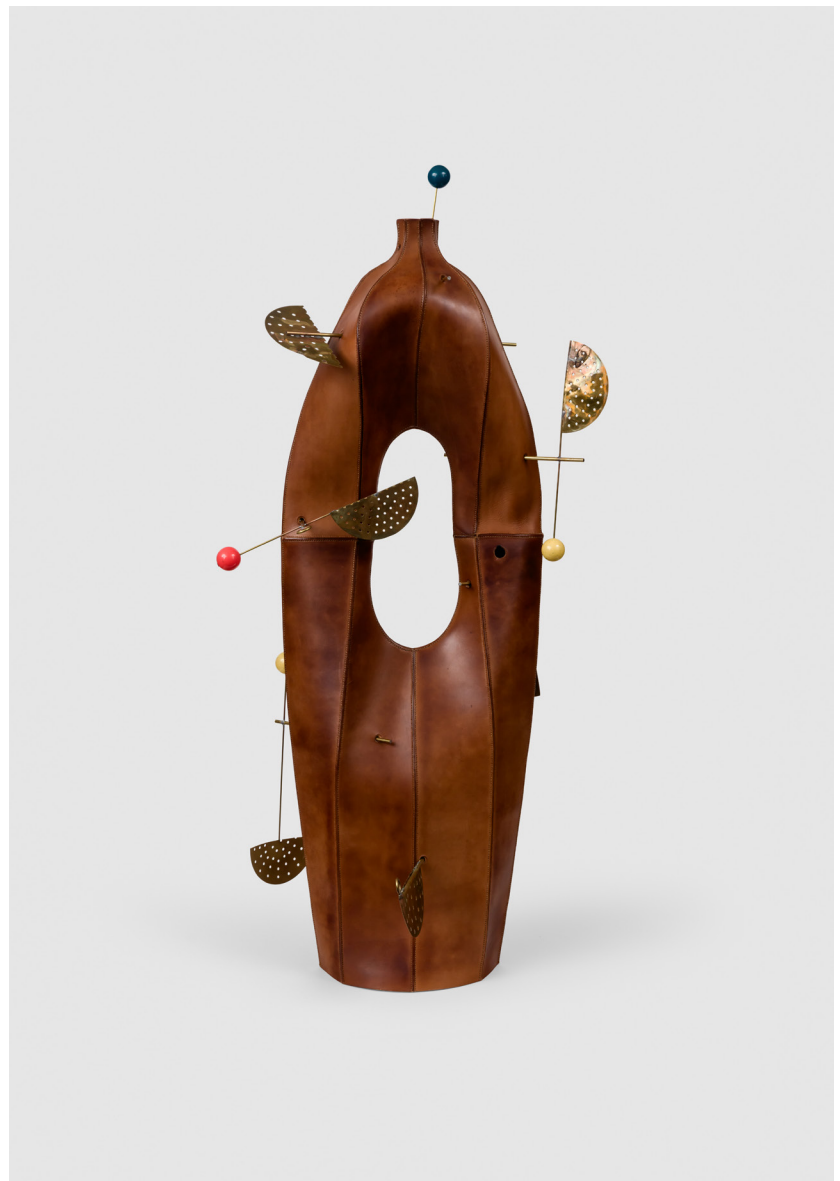
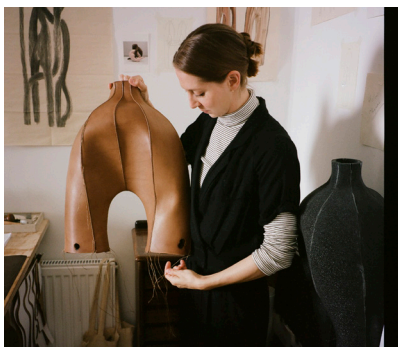


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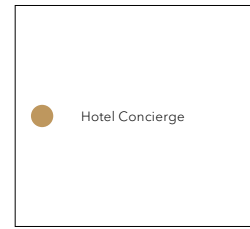


On loan courtesy of Sarah Myerscough Gallery

SEDARA

2026. Copper sheets, electroformed Yupo paper, Nara paper, acrylic paint, alcohol inks, Yupo paper. Solid marble base.

H 60 cm W 25 cm D 20 cm



LISA LLOYD

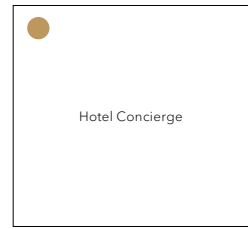
Lisa creates intricate three-dimensional sculptures from paper. Layered structures are combined with experimental surface processes including acrylic paint, alcohol inks, and copper electroforming. Inspired by natural forms such as coral, birds, and geological structures, the work explores pattern, colour, and organic texture. In particular rock formations such as geodes, with hidden beauty and rich textures. The sculptures sit naturally within architectural and interior environments and can be made to commission. In 2025 Lisa was awarded a scholarship with QEST and has embarked on a new journey to explore metal as a material. Creating mixed media pieces and developing new skills in metal work including electro forming Yupo paper. Lisa began to work with paper around 10 years ago and has produced paper artwork and sculptures for both commercial and private clients around the world. This includes commercial commissions ranging from editorial work to large scale installations and visual merchandising.



On loan courtesy of the Artist

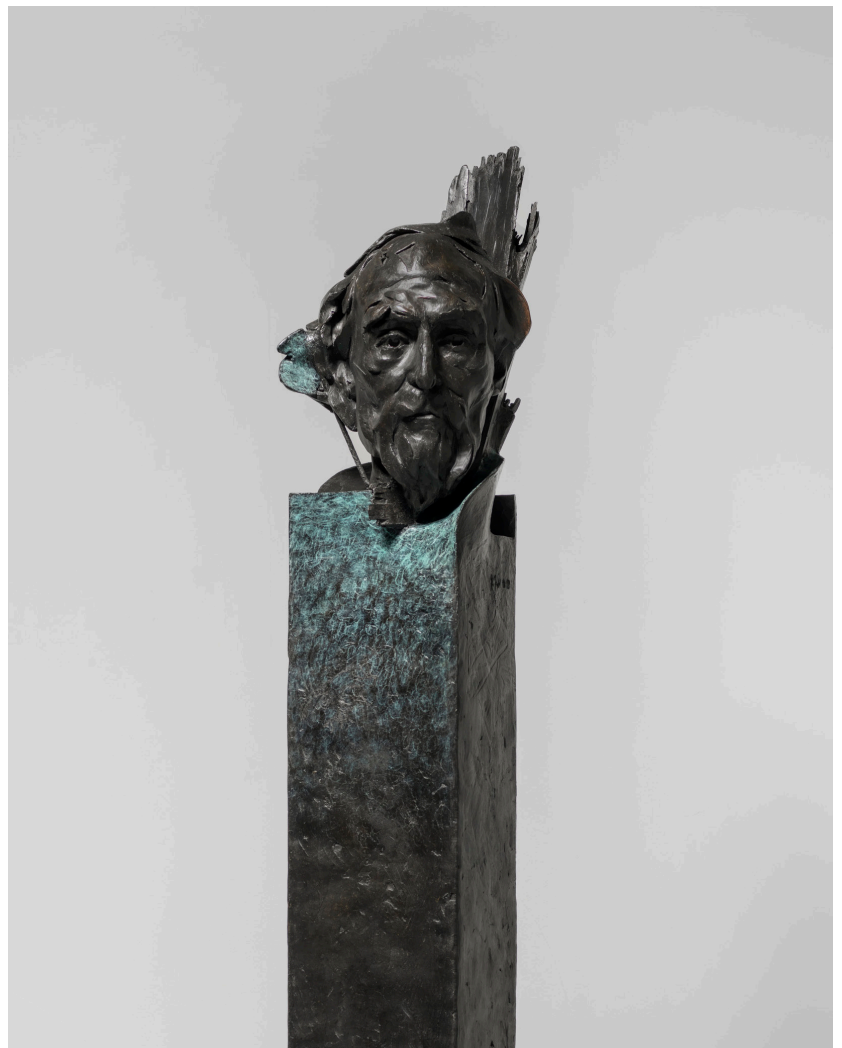
DAEDALUS

2024. Bronze, edition. 2/6 (Cast by Pangolin Editions)
H 182 cm W 28 cm D 32 cm



POPPY FIELD

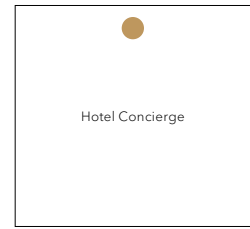
Poppy Field is a London-based figurative sculptor whose work brings together classical discipline, painterly surface, and a deeply felt sense of human presence. Working across public and private commissions alongside her studio practice, she builds her sculptures from the inside out, creating works that hold stillness, atmosphere, and emotional weight, inviting a slower, more attentive kind of looking. She read History of Art at The Courtauld and trained in sculpture at The Florence Academy of Art, where she was awarded the Graduate in Residence Prize for Sculpture. Her public monuments of Queen Elizabeth II and Prince Philip are installed on the South Porch façade of the Royal Albert Hall in London, and she has recently created a portrait of Graziella Belli for the Giardino Botanico André Heller in Lake Garda. Poppy is a Council Member of the Society of Portrait Sculptors and co-author of Drawing in Space: Theory and Practice of Figurative Sculpture.



On loan courtesy of the Artist

TALL AMPHORA II

May 2025. English Oak / Waxed Cotton Stitching / Smoke Patina
H 55 cm x D 27 cm



ASH & PLUMB

Ash & Plumb are a British-Australian studio practice based in Sussex specialising in hand-turned and carved wooden vessels that sit between sculpture and artefact. Working primarily with English oak, their practice is rooted in material sensitivity, a deep respect for traditional craftsmanship, and a fascination with ancient form. Works are informed by historical design, with a particular focus on Greco-Roman classicism reinterpreted through a contemporary lens that celebrates the imperfections of the material with which they work.

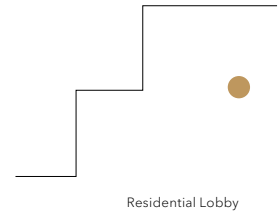
Each piece is shaped slowly, responding to the material as it moves and settles. Cracks, distortions, and surface variations are not seen as flaws, but as evidence of the wood's life and the conditions under which it was formed. Stitching and surface treatments are applied sparingly, acting as subtle interventions that highlight repair, endurance, and the human hand. The resulting works are tactile, contemplative objects - vessels that hold traces of place, process, and time, and invite reflection rather than utility.



On loan courtesy of the Artist

AMPHORA V

2025. English oak from Sussex & oak-dyed flax linen thread with wax coating
H 27 cm x D 18 cm



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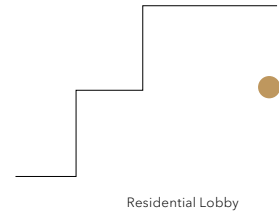
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PSYKTER V

2025. English oak from Sussex & oak-dyed flax linen thread with wax coating
H 40 cm x D 28 cm



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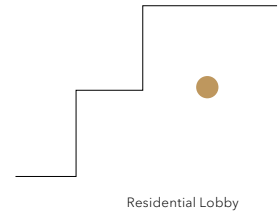
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On loan courtesy of the Artist

EMBERLITE

2025. Ceramic Stoneware, glaze, and 24 karat gold lustre
H 28 cm W 29 cm D 26 cm



KATALINA CALIENDO

Katalina Caliendo is an artist based in the United Kingdom, a graduate of the Royal College of Art, and a QEST Scholar. Caliendo weaves narratives of movement and gesture derived from both the landscape and the emotive to communicate the continuous nature of things. Her pieces evoke both the familiar and the curious, reminding viewers of deep geological or ecological fictions. Her practice embodies both haptic and sensorial inquiries, as well as the profound relationship between our environments and being human. While sharing a subtle lineage with traditional Korean open-work hand-building, Caliendo's specific method of imbricated layering creates a unique structural integrity, allowing hundreds of fragile fragments to coalesce into forms of significant architectural strength. Bridging environmental philosophy with a highly specialised craft practice, the resulting vessels manifest resilience not as a recovery of the past, but as the enduring capacity to sustain form through cycles of pressure, heat, and time. A regular exhibitor at prestigious international fairs such as Collect and the London Art Fair, Caliendo's work is held in private and public collections worldwide

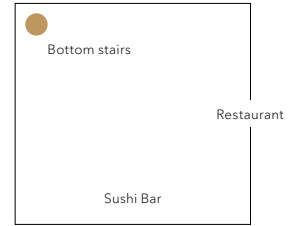


On loan courtesy of the Artist

EMOTIONAL HOOPS

Glass, Steel Hoops and cables

8 Various sizes: 4 x 20 cm, 3 x 30 cm, 1 x 40 cm diameter.



RACHEL PHILLIPS

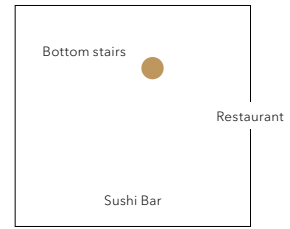
Rachel Phillips is an award-winning artist who has worked in stained glass for over twenty-five years, creating architectural and decorative commissions for public and private buildings across the UK, including works for World Heritage sites. Trained in both fine art and traditional glassmaking, her practice is rooted in the belief that glass - with its unique ability to be literally filled with light - is one of the most expressive and life-enhancing materials available to an artist. Her work draws on the rich traditions of Medieval and Arts and Crafts glassmaking, while remaining entirely contemporary in sensibility. Alongside architectural commissions, Rachel makes independent works that explore recurring themes: the natural world and symbolic language of foliate forms, the relationship between surface and light, and the human need to mark what is precious. Rachel works from a studio in West Wales with traditional materials and methods - handmade glass, painting, enamelling, staining and gilding - to make work that feels both rooted in its traditions and fully alive to the present. She is a QEST Benefact Trust Scholar and Fellow of the British Society of Master Glass Painters.



On loan courtesy of the Artist
Image: Dewi Tannatt Lloyd

INDWELLING: PAINTED HOUSES

Painted, enameled and stained handmade glass constructions on white plinth.
For the group: H 27 cm W 40 cm D 40 cm



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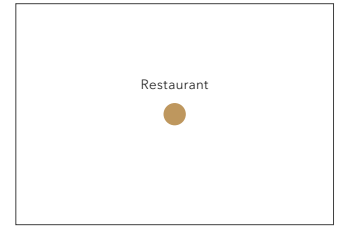
On loan courtesy of the Artist
Image: Stephen Heaton

SALT PILLAR I

Stoneware Ceramic
H 190 cm

SALT PILLAR II

Stoneware Ceramic
H 185 cm



ABIGAIL OZORA SIMPSON

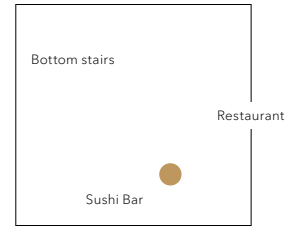
Abigail Ozora Simpson is a sculptor. She creates work with mixed media but primarily clay. Her work is large, strong and resilient. Made with rough sculpture clay, gritty and coarse; porcelain, soft, smooth and fragile; and the recent additions of wood, plaster and steel. Simpson is drawn to vertical shapes and also opposites... square and circular forms, rough and smooth surfaces, the raw visceral properties of the clay and also in juxtaposition: groups of objects, their relationships, either coherent or non-coherent and how the ancient history of ceramics can touch the possibility of pure sculpture. Her concern is with existence and the function of Art throughout history to help give us meaning and understanding.



On loan courtesy of the Artist

PHYLLON VESSEL

Hand patinated and finished copper + 24k gold leaf
Roughly spherical with a diameter of 30 cm



WILLOW BLOOMFIELD

Willow Bloomfield creates organically forged metalwork, blending a playful, creative spirit with a deep observation and study of the natural world. He uses traditional, endangered techniques such as hammer forming and repoussé, alongside experimental, research-driven processes. He has developed a distinctive aesthetic language. His work balances artistic curiosity, material sensitivity and craftsmanship.

"I am inspired by the beauty and complexity of the organic world. Through my work, I seek to express my curiosity about the forms and shapes of nature in unique sculptural objects."

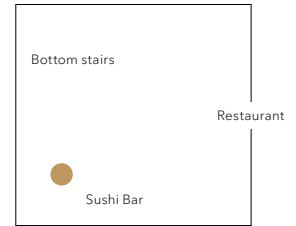
My practice is rooted in transformation through material process. Working primarily with metal, I explore how intentional craft process combined with experimental conditions can give rise to organic, unpredictable forms. Drawing on early memories of childhood curiosity and experimentation. I remain interested in the tension and necessity of yielding control, where the intentions of human endeavour "often go awry".



On loan courtesy of the Artist

DRIFT VESSEL

Copper, patination
H 40 cm W 18 cm



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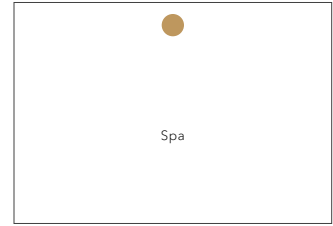
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On loan courtesy of the Artist

NEW LIFE

Pewter, Coloured Cast Concrete, Steel, Glass (Elizabeth Welch)
W 38 cm D 30 cm H 30 cm



FLEUR GRENIER

Fleur Grenier is a contemporary pewtersmith creating sculptural pieces and refined homeware that exist between art and function. Working from her studio in West Sussex, she draws on over three decades of experience, combining traditional pewtersmithing techniques with a distinctly fluid, contemporary aesthetic. Her work is inspired by the quiet narratives found in nature growth, protection and the idea of 'home'. These themes are explored through intricate sculptural forms that envelop and cradle space, balanced by elegant, flowing lines that bring a sense of movement and lightness to the material.

Pewter, with its unique softness and versatility, lies at the heart of her practice. Fleur continually pushes the boundaries of the material, exploring new possibilities in form and surface while maintaining a deep respect for its heritage. Each piece is meticulously handcrafted, with subtle variations and a tactile quality that reflect the artist's hand.

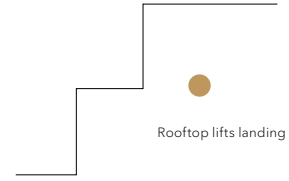
Graduate Royal College of Art. QEST scholar 2023.



On loan courtesy of the Artist

I ATE LOTS OF PLASTICS, AND NOW I AM YOUR DINNER. ENJOY!

Antique oval plate and porcelain fish
H 29 cm W 36 cm

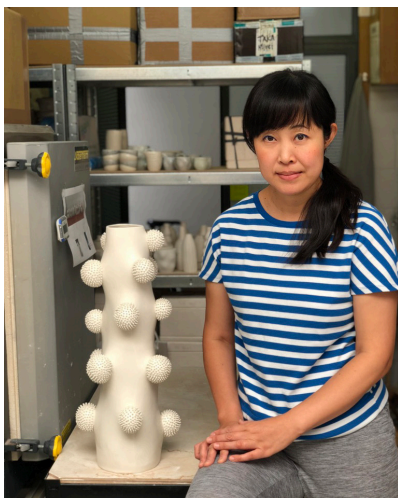


IKUKO IWAMOTO

Ikuko Iwamoto is a London-based Japanese ceramic artist working primarily with porcelain. Her practice explores the relationship between nature, memory and material, reflecting on environmental change and the fragile beauty of marine life.

Her ongoing series Ghosts from the Sea reimagines fish as sculptural forms, evoking a future in which these creatures may no longer exist. Through intricately hand-crafted surfaces and the use of antique objects, her work brings together past and present, quietly questioning cycles of consumption and loss.

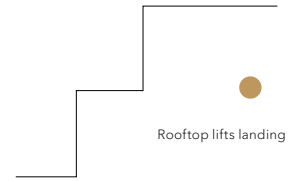
Ikuko studied at the Royal College of Art (MA Ceramics & Glass) and Camberwell College of Arts (BA Ceramics). Her work is held in public collections including the Victoria and Albert Museum and Manchester Art Gallery.



On loan courtesy of the Artist

I WAS YOUR DINNER, AND I FORGOT TO TELL YOU I'D SWALLOWED QUITE A LOT OF OIL

Antique oval plate and porcelain fish
H 30 cm W40 cm

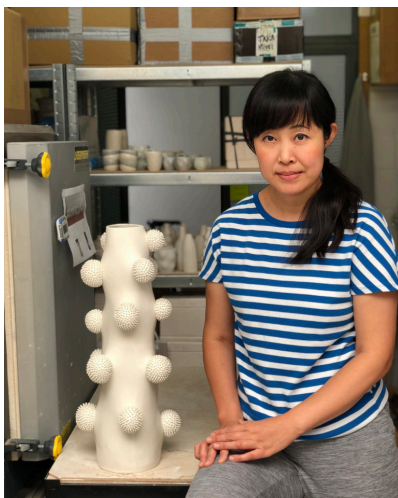


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CREDITS

PRESENTED BY

Mandarin Oriental Mayfair

EXHIBITION INITIATED BY

Mayfair Design District

IN COLLABORATION WITH

QEST

CURATION

Anne-Laure Pingreoun-Lastro

INSTALLATION

Williams & Hill

LOGISTICS

LC Couriers

PLINTHS LOAN

Sarah Myerscough Gallery

Vessel Gallery

ARTISTS

Abigail Ozora Simpson

Ash & Plumb

Fleur Grenier

Frances Pinnock

Frances Priest

Ikuko Iwamoto

Katalina Caliendo

Lisa Lloyd

Michèle Oberdieck

Poppy Field

Rachel Phillips

Willow Bloomfield

PARTICIPATING GALLERIES

Sarah Myerscough Gallery

Vessel Gallery

