

‘TULIPS’ BY MIRANDA KEYES



Three arm chandelier
Miranda Keyes, Karum Friel
Blown glass and lathe turned aluminium
H75 x D40

I first saw Miranda's work a little over seven years ago in an abandoned waterworks somewhere west of London; on a tiny island called Plottes Eyot in the middle of the River Thames. As I climbed the stairs of the live/work gallery space, I spied out of the corner of my eye a brilliantly bonkers glass and bronze sculpture that resembled what I can only describe as a deconstructed medieval goblet. If you can imagine such a thing.

I was totally enchanted, and before I knew it I was asking Miranda if she would like to take part in a group show I was curating at my then new space, Lant Street. She said: "Why not?" and the rest, as they say, is history ...

The very first pieces Miranda exhibited with me were a series of mini goblets made out of hand-painted glass. They had mustard yellow curly handles and spiky blue stems. I always thought all together they looked a bit like a chess set or post punk new wave club scene. We displayed them in the middle of the room, on a rather precarious piece of painted wood balancing across the stairwell banisters. At the end of the evening, we noticed one had vanished, and the next morning a motorbike rocked up with the missing goblet. I always remember thinking it was very elegant of them to have it returned via motorbike courier. In fact, the whole thing was very Miranda Keyes.

Roll on seven years and a few months; It is mid-November and we are standing in the white room at The Ragged School, with its waxed gypsum plaster walls and impressively high ceiling, about to open Miranda's first solo show.

I'm barefoot, wearing my one and only pair of gym shorts, having just decided to paint the pitch pine parquet floor a shade of off-white half an hour before the doors open. Miranda is drilling in the final set of steel claws, which hold the glass vessels in place on their plaster plinths. As I look around the room I can't quite believe it.

The pieces have to be seen to be believed. Looking at them now, catching the last of the day's light, I am full of love and pride.

Jermaine Gallacher



Vessel one
Blown glass
D 210 mm H 450 mm



Vessel two
Blown glass
D 210 mm H 250 mm



Vessel three
Blown glass
D 120 mm H 360 mm



Vessel four
Blown glass
W 100 mm H 400 mm



Vessel five
Blown glass
W 200 mm H 400 mm



Vessel six
Blown Glass
W 230 mm H 250 mm



Vessel seven
Blown glass
W 230 H 250 mm

Wall light
Miranda KeyesKarum Friel
Blown glass and lathe turned aluminium
W 110 mm H 140 mm





001
H 170 mm



002
H 110 mm



003
H 120 mm



007
H 150 mm



008
H 180 mm



009
H 220 mm



004
H 150 mm



005
H 120 mm



006
H 110 mm



010
H 240 mm



011
H 200 mm



012
H 150 mm



013
H 220 mm



014
H 190 mm



015
H 230 mm



019
H 140 mm



020
H 160 mm



021
H 200 mm



016
H 200 mm



017
H 210 mm



018
H 130 mm



022
H 150 mm



023
H 160 mm



024
H 110 mm



025
H 110 mm



026
H 120 mm



027
H 150 mm



031
H 140 mr



032
H 220 mr



033
H 150 mm



028
H 170 mm



029
H 160 mm



030
H 170 mm



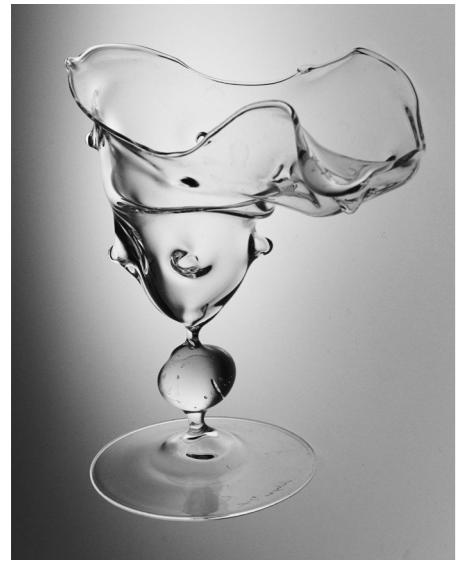
034
H 140 mm



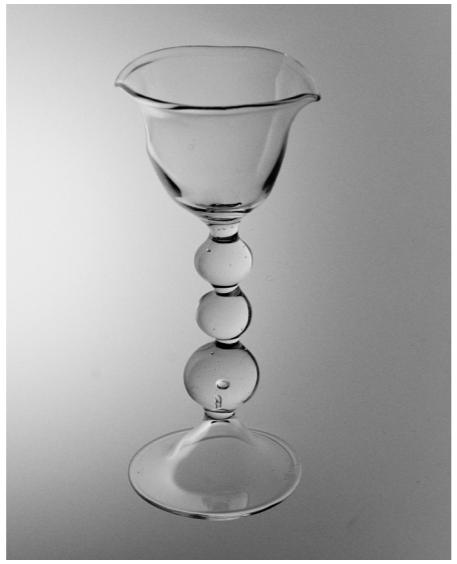
035
H 190 mm



036
H 130 mm



037
H 120 mm



038
H 130 mm

'Tulips' by Miranda Keyes
At The Ragged School, 47 Union Street, London SE1 1SG
November 15th – 30th 2024
Exhibition opening hours Tuesday – Sunday, 11 am – 6 pm

Photography Joseph Reddy
Art direction and design Rory Gleeson

Thanks to Billie Muraben, Gabriella Massey, Jermaine Gallacher, Karum Friel, Zana.

