

SARAH MYERSCOUGH GALLERY

CHARLES TREVELYAN | AVAILABLE WORKS

Prices exclude crating / shipping from UK. Quotes available on request.

Charles Trevelyan was born in 1974 in Australia. After studying material science and engineering in Australia, Trevelyan navigated a gradual transition from the sciences to the arts by way of industrial and furniture design before finding a more natural fit for his process-led design practice in collectible design. Along the way, Trevelyan developed an approach that references a diverse spectrum of influences including the striking organic forms, natural textures and colour palettes that surrounded him during his upbringing in Australia, the geological and crystalline morphology that he encountered through electron microscopy projects from his earlier career, and more recent interests such as the extraordinary range of intriguing and unintentional graphical patterns found in aerial photographs that result from the way in which agricultural land usage must be optimised around naturally occurring landforms.

Trevelyan has long been interested in the degree to which our personal preferences on form can be shaped by, for example, subtle variations in the balances between symmetry and asymmetry, simplicity and complexity, or regularity and irregularity and how these in turn influence the way in which each individual responds to an object. A common misconception of his work is that it involves the direct creation of simulacra of forms or textures from the natural world. A more accurate encapsulation is that the works are carefully designed to elicit the same responses in the viewer that one may experience on encountering a natural object. This is accomplished by creating forms that may appear superficially similar to those found in nature yet are derived from processes that are fundamentally different in origin and material. One example is the series of complex organic-looking textures developed in the studio through a process of photographing simple geometric graphical patterns through multi-layered optical elements. The lines on the page are distorted in a kaleidoscopic manner, becoming curved and variegated, producing a complex black and white patterning that can be digitally extrapolated into a three-dimensional texture. The output of the process is a deeply textured surface that appears highly organic in character, reminiscent of the Fibonacci type morphology of pinecones or the complex layered exoskeletons of the insect world.

For full details and larger images, please see the end of this document.



Charles Trevelyan
Sonance, 2026
Calacatta Macchia Vecchia marble
77.5 H x 63 W x 66 D cm (tabletop height 62 cm)
30.5 H x 24.8 W x 26 D in
110kg

(CT01)

[View detail](#)

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Image 1/7



Image 2/7



Image 3/7



Image 4/7



Image 5/7



Image 6/7



Image 7/7