

# 'An eXhibition of SMALL things with BIG ideas.' 2025 - 26



Ceri Elliston  
Jug, 2025, stoneware  
ceramic, anagama  
wood-fired  
30 x 24 x 10 cm  
£580

It seems possible that the act of looking at fired clay, due to its everyday use and familiarity, contains a kind of ghost of functionality, a physical trace stored as a tactile memory of softness, warmth, weight and other physical memories that there might not be words for. The act of looking is enlivened, electrified by this deep touch-memory. Working with an improvisational inclination, akin to drawing, my interest in the vernacular; a mend in a fence, the stub of a pruned hedge combine with this visual/tactile language. The resulting objects sit at the intersection between sculpture and pottery, but belong with neither.



Harriet Mena Hill  
No Parking, 2025  
Acrylic on salvaged concrete  
11.5 x 10 x 3.5 cms  
£480

Fragments are part of something which was once whole. It is difficult to comprehend the entirety of anything, particularly if it is very big. Bigger things are often better understood in small parts. They become less overwhelming. These Fragments simultaneously stand for themselves while speaking of the absent whole. They have become scattered by the destruction of the larger whole but in their smallness are carrying questions of their origin much further afield.



Harriet Poznansky  
Carrying a coffin, 2020  
oil on linen,  
30 x 20 cm,  
£550

This work is about death, dying, and the transformation of matter and energy into new forms. The painting depicts my sisters and I carrying our grandmother's coffin in a funeral procession. I cared for my grandmother during her final weeks, taking breaks to see crocodiles in the Everglades—ancient creatures that move between the water's surface—conduits through which to navigate death and the subconscious with a route back to dry land. The day after our grandmother died, I watched the sunset over the Gulf of Mexico as a bright turquoise light formed across the sky—a felt encounter with a spirit, revealing the universe's mystery, reshaping my perception of reality.

Harriet Poznansky (b. 1990, UK) is an artist based in London. She graduated from the Slade School of Fine Art in 2014, and subsequently lived in the San Francisco Bay Area (2014–2019). She has exhibited widely, including Coleman Projects (London) Saatchi Gallery (London); Alice Black Gallery (London); WAY OUT EAST (London); Holden Gallery (Manchester); Boekie Woekie (Amsterdam); Punt WG (Amsterdam), and SliceBerlin (Berlin), Root Division (San Francisco) and Greenlining (Oakland CA). She was partnered with the SFMOMA artist Gallery between 2018 – 2021 and her work is held in private collections across North America and Europe. Poznansky was artist-in-residence within the University of Exeter's Environmental Intelligence department (2022–2024) and at Coleman Projects in the summer of 2024.



Diana Puntar  
Neolithic Tourist Souvenir I  
2025, resin, oil paint,  
11x7x4cm  
£500

Neolithic Tourist Souvenir appears as a hybrid between an ancient stone tool and a contemporary museum replica, a reproduction that blurs the line between artifact and commodity. The work invites reflection on how certain objects are chosen to represent history and how meaning is constructed, replicated, and consumed. It asks what stories objects tell, and for whom those stories are told. By merging the language of archaeology with that of tourism, the piece questions how objects in the public realm shape collective memory and identity.



Alicia Radage  
In the Twilight The Bull Felt  
Bitter But Mostly Relieved  
#1, 2025  
Glazed Ceramic with  
Gold Lustre  
14x11cm  
£600

Indicative of masculinity, the symbolism of the bull is ancient. I have sculpted the half of the bull that includes his penis. I've found myself wondering whether we are seeing the end of the patriarchy recently. This work displays a bull, lying down, resting, dying, dismembered with the last bit of life draining away from his penis.

Radage works with sculpture, performance, video, text and sound. Looking to ways of communicating and being outside of neurotypical, late capitalism, Radage is drawn to an Animist way of processing the world around them, detecting and deciphering the life forces of the more than human. Alicia has shown their work internationally and has been supported by Arts Council England, The British Council and Shape Arts. Notable shows and performances include Pictorum Gallery (UK), Whitstable Biennale (UK), Venice International Performance Art Week (IT), MAMBO (Bogota, CO), GIANT Gallery (Bournemouth, UK), Meno Parkas Gallery (LT).



Lucy Cade  
One Big Dark Room, Oil  
and gloss emulsion on oval  
wood, 10 x 15cm  
£500

Inspired by the character of Lydia in the Beetlejuice movie, this painting generates a nostalgic gothic self-titled 'bleu noir', evoking melodrama, Victoriana and the huge influence of Gothic fiction from the 19th century on film noir and the advent of horror. The paint describing the face and hat disintegrates into a bigger void of darkness expressing the inadequacy of the individual in the face of the sublime vastness of nature.



Annie Trevorah  
Melt, 2025.  
Photographic print,  
Acrylic, melting ice, paint  
H: 21 x W: 17 x D: 3  
cm, 1/3  
£580

Capturing images from melting artwork, this trilogy highlights the devastating consequences for coastal communities and ecosystems as meltwater adds to sea level rise. This small sculpture opens up the big conversation of our relationship to nature and desire to control and exploit it. Merging sculpture with Interior design. the Sock Lamp also challenges these two worlds by asking whether they can become one.

Annie Trevorah, MRRS; MA Sculpture, RCA (2023). Solo shows (London) – 2023: Symbiosis; Triffids (celebrating Chelsea Physic Garden's 350th anniversary). 2024: Nature is a Cyborg (ALICE BLACK); Plant Power (HS Projects). 2025: Altered Tides (2025), for World Ocean Day (raising funds for Blue Marine Foundation). Trevorah has given numerous exhibitions including London Biennale (2025) Arte Laguna, Venice (2024) Centro Culturale di Milano and Chianciano Biennale 2022 (winning Photography and Digital prizes). She has also been a finalist for Aesthetica and Art Gemini prizes. Trevorah's work has been exhibited in 3 London parks including Fulham Palace (Arts Council England Award).



L R Vandy  
Superhero Cog Woman  
22cm x 12cm  
Not for sale

These sculptures are miniature versions of SCW first shown at Frieze, Regents Park, 2019. And currently, with a new livery, on show at The Artist's Garden above Temple Tube Station. There are potentially 7 different SCW figures all made from 12 different units. They represent the industry and productivity of women in all spheres of life.



L R Vandy  
Superhero Cog Woman  
32cm x 18cm  
Not for sale

In her sculptures, Vandy continues address the under-representation of the sculpted abstract female form. L R Vandy (b. 1958, Coventry) graduated from Camberwell College of Arts with a BA Graphic Design and an MA Royal College of Art in Furniture Design. Most recently, she was commissioned by National Museums Liverpool to create Dancing in Time: The Ties That Bind Us, for the Canning Dock in Liverpool for the third iteration of the International Slavery Museum's MLK Pop Up series. She exhibited at Frieze Sculpture, Regents Park, 2023, Get Up, Stand Up Now at Somerset House, 2019. Her work is in the collection of the British Museum, National Museums Liverpool and private collections.



Catriona Robertson  
Corbel Ammonoidea, 2024  
Paper-concrete, recycled  
newspaper pulp, cement,  
sand, pigment  
10 x 25 x 13cm  
£200

Robertson is a London based British artist. She gained her BA in Fine Art at Central Saint Martins and graduated in MA in Sculpture, Royal College of Art in 2019. Robertson has won multiple awards including the Cass Art Prize, Contemporary Art Development Award 2024, the Boomer Prize, the Gilbert Bayes Award, Royal Society of Sculptors and the Benson Sedgwick Metalworking Residency in 2022. In 2023 she created a sculpture garden 'Gigantic Pile' for the Saatchi Gallery RHS Chelsea Flower Show, and was nominated as Women of the Year. '



Luca Bosani  
Mini Unidentified Performing  
Object (floral moon), 2023,  
Air drying clay, airbrush  
paint, varnish, vegan  
leather, elastic laces,  
15x12cm h 22cm  
£500

The Mini Unidentified Performing Objects are a collectable version of the life-size wearable UPOs. Unique pieces and limited editions, they have been acquired nationally and internationally as live performance memorabilia and as Bosani's signature artworks.

Luca Bosani (b. 1990; they/he) is a London-based multimedia artist whose practice combines sculpture, fashion, and performance to question and challenge traditional gender roles. Throughout 2024, they have been the Victoria & Museum x Adobe artist-in-residence, where they researched the history of heels and platform shoes. In December 2024, their research culminated in a post-gender installation featuring nine sculptural shoes and a large-scale performance on display in the V&A South Kensington Museum's main galleries until November 2025. Bosani exhibited nationally and internationally: V&A Museum (London, UK, 2024), Museo de Arte Moderno (Trujillo, Peru, 2023), NMMCA (Seoul, South Korea, 2021), Tate Britain (London, UK, 2019).



Rowena Hughes  
Pentagons Looping  
Endlessly  
2006  
12.5 x 19cm  
Acrylic painting on found  
book cover, unique,  
unframed  
NFS

Rowena Hughes is an artist from London based in Athens. She studied at Goldsmiths and the Slade. Exhibitions include; Bookmorphs, The Hellenic Centre, London; Time Swims in Circles, Anargyrios School Spetses, Greece; Rowena Hughes & Athanasios Argianas, ARCH Athens; Freshly Broken Surfaces, Galerie Pcp, Paris; Liquid Library, University Museum, Athens; A Scattering of Salts, ACG Gallery, Athens; Inaspettatamente, Cloud Seven, Brussels; B, Belmacz, London; In Quotes, Gerald Moore Gallery, London; From the Slopes of the Curves, Galerie Renner Prinz, Vienna. She has been making unique artists books since 2008, in 2022 one was reproduced and published as an edition 'Elasticity, Fracture & Flow'.



Lea Rose Kara  
Magic Rock 5, 2024, wood,  
merino wool, hard foam,  
resin, and handmade  
Chrysanthemum and Rose  
pigments,  
12 x 9.5 x 3.5 cm,  
£200

'Magic Rock 5' celebrates the mysticism of rock sites, which permeate our ancestral spiritual past and collective consciousness. My visits to various stone circles across the UK, both small and megalithic, sparked a fascination with their intended purpose. Much about these sites remains debated among archaeologists. It's hypothesised that these stone monuments served as sacred places where our ancestors and groups like the Druids congregated. There, they sought blessings, offered thanks, connected with the divine, conducted funerary rites, and performed ceremonies. Although little is known about the specific events that took place, this deep mystery and loss of information inspired the creation of the sculpture.



Sato Sugamoto  
Dual Nature, 2025, string,  
yarn, foam, aluminium,  
wood, H27xW15xD4cm  
£300

The theme of Dual Nature is the harmonious coexistence of different characters and their potential to inspire one another. The juxtaposition of different materials emphasizes this: One side is soft and fluid, whereas the other is hard and still.

Sato Sugamoto visualizes the complexity of human thought and emotion through conceptual sculptures and installations. Using fibers and electrical cords, she evokes neurological circuitry, exploring harmony and the contradictions within our values, perceptions, and decisions. Her interest in divergent thought stems from her experiences in Japanese society, as she navigates the tension between conformity and independence.



Luca Bosani  
Mini Unidentified Performing  
Object (S1), 2024, Air drying  
clay, airbrush paint, varnish,  
elastic laces,  
23x13cm h. 20cm  
£600

The Mini Unidentified Performing Objects series was created to convey concepts and ideas behind Bosani's larger Unidentified Performing Objects. An Unidentified Performing Object is an artwork that rejects categorisation and sits in between definitions (shoe/sculpture – garment/painting); ever-changing, fluid and queer, it aims to transform both the wearer and the viewer. In this non-coded, non-binary, non-prescriptive space, Bosani's practice grows and flourishes.



Chantal Powell  
Taken By Apollo, 2024,  
smoke fired terracotta, black  
copper oxide, potassium,  
salt, 27x15x11cm  
£485

This small smoke-fired ceramic embodies the core concerns of my practice: transformation, containment, and the dialogue between matter and psyche. Its form, at once helmet-like and suggestive of a cave, evokes protection, incubation and interiority, while the egg and crescent articulate archetypal symbols of potential and cyclical renewal. Fire and smoke inscribe the surface, turning the piece into a vessel of alchemical change, a negotiation between destruction and creation. Modest in scale, it nevertheless engages with universal questions of psyche, identity, and transformation, demonstrating how a small object can hold expansive mythic and conceptual meanings.

Chantal Powell is a British artist whose practice is informed by Jungian psychology, alchemical symbolism, and her personal exploration of the unconscious. With a PhD in psychology, she follows a Jungian art-based research approach to engage with archetypal material and the psyche. Working across ceramics, glass, textiles, metal, and painting, she addresses contemporary urgencies around embodiment, ecological kinship, and the sacred intelligence of matter.

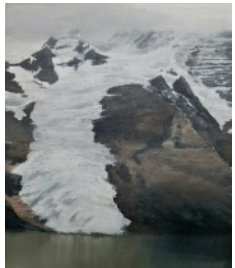




Roland Biermann  
LIBERTY, 2024  
architectural model, 1:25  
scale, balsawood, plywood,  
acrylic paint  
23.3 x 16.6 x 16.6 cm (H x  
W x D, including base)  
1 / 2 + 1 AP  
£590

This architectural model is part of a project proposal for a new public sculpture in Jersey City, New Jersey. It consists of six oil barrels installed as a vertical tower, 5.40 m high and six railway track beams, installed vertically around the tower. Painted in the colours of the Rainbow flag, the tower may remind the audience of a lighthouse, a beacon of hope in a storm, indicating a safe harbour. Equally, it suggests tolerance, equality and freedom. For centuries, Jersey City has been the main port of entry for immigrants to the US. Many of them continued their journey via railway to destinations further inland.

Roland Biermann is a conceptual German artist, based in London. He works with sculpture, installation, photography and film, often in hybrid form. His practice explores change and transformation in time, space and society, with a focus on spiritual, ecological and political issues. Solo exhibitions include: Parsonage Gallery, Maine (2024); St. Mary's Times Square, New York (2023); Hermitage Museum / De Hoftuin, Amsterdam (2019); Trinity Wall Street, New York (2018), maestroarts, London (2017), Galerie du Monde, Hong Kong (2016); German Embassy, London (2014), Dommuseum, Frankfurt (2010). Gallery representation: GDM, Hong Kong / Taipei and Parsonge Gallery, Maine.



Daniel Crawshaw  
'Berg Glacier', 2025,  
oil on panel,  
14x117 cm (image size)  
15.5x18.5 cm (framed  
size)  
£600

I began painting glaciers in 2018. Initially I made numerous panels, not much bigger than postcards, and worked in oil. The miniature scale intrigued me, as did the juxtaposition of the snapped view with the ever-changing giants. I cropped long views, into portrait format, and explored the unfolding elements: cloud, ice, snow and water. I sought a quiet formality, suggestive of the longevity of a massif, and its incremental changes. Perhaps this minor painting can prod our collective conscience and remind us that we are in a vast space, and part of a deeper time which is out of gear with modernity.

Daniel Crawshaw's paintings investigate our connection to mountain landscapes. Often on foot, he gathers photographs and drawings in the wild. His studio works, of varying scale, delve into our shared experiences of the remote, often pitching desolate scenes into the realm of belonging and kinship. His cropping of images and the serial nature of his production sets the work between photorealism and memory. Growing up in the Welsh borders informs much of Daniels approach, yet he seeks to challenge this closeness, living in London and venturing into unfamiliar environments. He has undertaken research and residencies in, Spain, Canada, Wales and Australia.



Sadie Hennessy  
Talisman (Valium Bottle),  
2025  
Bronze  
6.5cms x 3.5 cms x 2cms  
1 / 3  
£599

In my late 20s I began suffering from terrifying panic attacks, for which I was prescribed Diazepam (aka Valium). I found that as long as I had the bottle of pills with me, I wouldn't get the panic attacks, so I got into the habit of carrying the bottle around with me as a precautionary measure. Years passed and life became kinder and the pills stayed in my dressing table drawer. 30 years later, in 2025, I have had the pill bottle cast in solid bronze, picking up the familiar detail of its its ragged paper label and childproof lid, to memorialise the talismanic power of the original pill bottle. The big idea here is the power of the mind.



Lyle Perkins  
Aperture 10  
2022  
Gouache on paper  
35 x 26 cm (Unframed)  
37 x 30 cm (framed)  
£600

Doorways, windows and openings are a ubiquitous part of the human experience and how we interface with the world. Our interaction with them can mould our perception, yet apertures are not often considered as metaphorical entities themselves. A vignette created around an opening caused by light travelling from one space to another invokes an alluring invitation for us to reflect, anticipate or act as we confront whether the threshold we stand before is a portal, mirror or the idea of possibility.



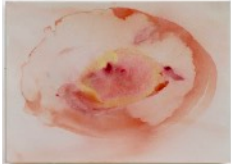
Fay Ballard  
Study for Another World  
2022,  
gesso and ink on paper  
21cm x 30cm framed.  
£280

These studies, made for the tondi series 'Another World', are experiments using gesso, ink and pigment to convey us entering a portal to other worlds after this life. During a residency with the Pier Arts Centre last May, Fay climbed into Neolithic burial chambers in the Orkney Islands. She spent October in Japan visiting ancient Jomon sites and Mount Osore, a holy place and entry to the afterlife. Thoughts turned to the thin boundary between this life and the next, to her deceased loved ones and to the imagination's ability to create grieving rituals and afterlives.



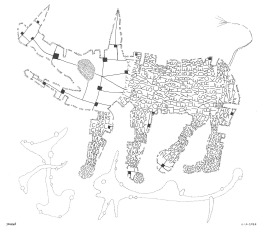
Tamsin Relly  
Unseen Aftermath, 2024,  
water-based monotype on  
somerset paper 300gsm,  
walnut frame, low reflection  
glass,  
31.2 x 29cm  
£650

Unseen Aftermath considers the immeasurable effects of warfare on the environment on a molecular level - where traces of heavy metals and chemicals from bombing and artillery may remain in the land for generations to come, influencing the health and fertility of plant, animal and human life. Two postcard-sized monotypes are collaged together to depict an explosion. A backdrop echoes the motion of the blast, where bubble-shapes and ripples of pigment engulf the inside edges of the frame, as if seeping beyond the boundaries of the glass.



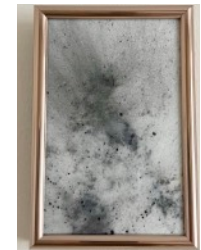
Emma Tod  
Orbit, 2025  
Water colour on paper  
Paper size 7cm x 10cm  
Framed size 27 x 30cm  
£850 framed  
£700 unframed

Emma Tod studied painting at Falmouth School of Art before gaining her MFA in Fine Art Media at The Slade School of Art, UCL. She was selected for the Bloomberg New Contemporaries and has been a member of artists run organisations including Gasworks and Lux Critical Forum. She has exhibited extensively in the UK and abroad including the ICA, Royal Academy and the Walker Art Gallery. Emma is a Senior Lecturer in Fine Art at University of the Arts London and was shortlisted for the John Moores Painting Prize 2023 and the Contemporary British Painting Prize 2023 where she received the Blyth Gallery Award.



Sohrab Crews  
Wish Upon Mega Mall, 2025  
ink on Fabriano,  
20 X 20cm (image size),  
26 X 26cm (framed size),  
unique  
£300

Sohrab Crews was born in London in 1978, and completed a BA at Chelsea College of Arts in 2001. His painting, sculpture and drawing practice manifests the recurrent themes of order and control, structure, colour and expressive intensity, notably through his ongoing experimentation with a wide range of ideas, mediums and techniques. From 1997-2021 Crews resided in London; he currently lives in Bath. Crews has held nine solo exhibitions, including Fragments Aligned, Selected Works 2003-2025, Roseberry Road Studios, Bath, 2025, which included his new video projected work Four Letter Words Niagara, comprising of 100 individual animated four-letter-word columns.



Lea Rose Kara  
Celestial Current (small),  
2025, English Willow  
Charcoal on 160gsm paper,  
15.5 x 10.5 x 2.5 cm  
(framed- vintage metal)  
£375

Celestial Current (small) was created through organic movement and breath. Charcoal lines flow across the page, shaped by 185-million-year-old rocks I gathered from the Jurassic Coast in East Devon, England. As part of a larger series, the drawing explores capturing the intangible 'spark' that I feel in the conception of my wool sculptures. By embracing instinct and intuition as pure forms of connection to the natural and spiritual world, I sought to access that energy and create beyond logical constraints. The drawing references themes of manipulating nature and epistemology present in my wool sculptures, while offering a meditative presence.



Sophie Morrish  
Untitled  
Oil on Canvas  
15 x 22 cms  
£420

Painting that arises from a wordless dialogue between material and immaterial inquiry can suggest itself as an embodied form of thought - not 'representing' but engaging deeply with perception and 'the other'. When a work resonates, what is being communicated? Why might one image awaken feelings of recognition and another not? Be significant to one individual and stir nothing in another? Where does meaning reside - how it is created, transmitted and received? Metaphysical questions, perhaps unanswerable through written or spoken language, may find a place to propose themselves in painting.

British artist Sophie Morrish explores diverse approaches in her practice, characterized by curiosity and experimentation. Influenced by a profound love for painting, she considers her previous works as "painting in the expanded field." Her current studio work views painting as a philosophical inquiry, emphasizing encounter and uncertainty rather than mere image-making. Morrish has held various roles in arts organizations and educational institutions across the U.K. and internationally.



Mary Yacoob  
Biomorphic Dream 03, 2025,  
ink on paper, 23cm x 19cm  
(image size), 30 x 26cm  
(framed size),  
£225

The Biomorphic Dream drawing is a diagrammatic representation of interfaces between organic life and architecture. It is one of a series works inspired by diagrams of plants, leaves and seeds. The works reflect on how natural forms have influenced technological and urban design as well as science fiction.



Gram Hilleard  
Ghost House, 2025,  
Acrylic-on-board  
25 x 21cm (image size)  
26 x 22cm (framed size)  
£590

My work confronts absence and the things that may never be. Not just the material things which are out of vision but the loss of hopes and dreams. Little depictions of all that remains from the vastness of our civilisation.



Sadie Hennessy  
Mauve Stingers, 2025  
Mixed Media  
8cms x 8cms x 5cms  
£350

This Summer our patch of sea on the Kent Coast was invaded by jellyfish. They were completely harmless, but bumping into one when swimming, caused a wave of revulsion in me. I think because the oddly soft solidity of them was reminiscent of decomposing flesh (in my imagination at least). Using dentures and hearing aids, as symbols of old age, I created the Mauve Stingers to combine my fear of jellyfish with my greater fear of ageing and death. There is humour too as the 'jellyfish' are made using jelly moulds.



Nina Murdoch  
Livingstone's Cave I  
2025  
Egg Tempera on  
Traditional Gesso  
20 x 15 cm  
£600

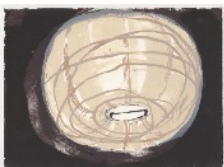
This summer I went to Livingstone's Cave on the tiny isle of Ulva just off the isle of Mull. first inhabited 5000 years ago, set high above the sea, light is cast through a small opening onto a vast wall of rock at the rear; colours glow in the darkness. This little painting is my first successful attempt to capture the luminosity and presence of this hidden ancient and vast space. Painting in egg tempera in transparent layers, working instinctively, I allow the painting process to take over, so I am never quite sure of the outcome, trying to reinvent the space through my mark making, to see just how far I can distil the subject to its essence in a small panel. This painting was finished in one sitting late at night after many failed attempts.

Nina completed a BA in fine art at the Slade (1989-1993) and a postgraduate diploma at the Royal Academy (1993-96). She has had a number of solo exhibitions with the Fine Art Society and Marlborough Fine Art, London as well as at the Solo Contemporary, British Art Fair, Saatchi Gallery with Purdy Hicks. Her group shows include Guerlain Foundation for Contemporary Art, Paris and Maruani Mercier Gallery, Brussels & Knokke. Her work can be found in international collections, such as Hiscox Plc, Barclays Capital, Land Securities, UCL Art Museum and David Roberts Foundation. She lives and works in Westcombe, Somerset.



Laura White  
You Can Share the Wonder  
7, Cowboy Style  
2013. Graphite on paper. 21  
x 30cm (image size)  
27 x 36 cm (framed size)  
£600

Laura White is a London based artist. Her practice is interdisciplinary studio-based work: sculpture, drawing and photography, writing: on material encounters with the world of stuff and fieldwork: workshops exploring materiality as participant and educator. Laura focuses on process and how objects/things come into being, with an emphasis on the handling of materials, from stable material such as ceramics and concrete to the changeable matter of clay, bread dough, silicone rubber and rusting metal. Recent exhibitions include: Daily Baroque. Phoenix Art Space. UK. 2025. Earthbound. New Art Gallery Walsall. UK. 2024-25, KNEAD. Laura White and Liza Dieckwisch. Fondazione Pastificio Cerere, Rome, Italy.



Katherine Jones  
'A Light To See By' 2023  
screenprint in 5 colours  
printed by Atelier Ji  
17 x 23 cm (image size),  
25.5 x 31 cm (framed size),  
4/20  
£480 framed  
£400 unframed 10 unframed  
available

'A Light to See By' is a screenprint made with Atelier Ji - it was printed after a small sketch made at Eton College a few years before.

As an artist in residence there and finding myself out of my comfort zone I decided to collect small sketches of the things I noticed around the college. The ubiquity of the paper lampshades which hang both in my own flat on the Tulse Hill Housing Estate in South London and also in some of the buildings of that palatial establishment gave me pause for thought.

Katherine Jones is a contemporary British artist who combines painting and traditional printmaking techniques, bringing together disparate narratives in hyper-real or folkloric spaces. Perceptions of safety and danger are often presented using archetypal motifs such as a house, flower, sun or tree.

Jones is a visiting lecturer at universities and colleges across the United Kingdom and Europe. She was elected as a Royal Academician in 2022. Public collections include the V&A Prints And Drawings Collection, The Ashmolean Museum, Yale University Library and The House Of Lords.



David Phillips  
The view from where we are  
standing, 2025,  
acrylic on MDF (3mm),  
14 x 9 cm (image size)  
£450

What we see and what we get, many of our experiences of the world are framed in this statement. In the differential between these two experiences we construct an appreciation of how images of the world can change our perception. Through careful observation of the slight and the fragile we build an understanding that is robust and original.

David Phillips is a graduate of London's Royal College of Art. With an eclectic background in architecture and design, his work is centred on how humans have or can change and utilise landscape, through interventions both physical and metaphysical. His paintings are responses to place and memories. He intends to create images that can stimulate new and old narratives.





Pascal Rousson  
Memento Mori 2, 2025  
Acrylic on wood  
13x18 cm  
£500

My work challenges Modernist ideologies by using popular culture to explore themes of decay, particularly through imagery of cars and smoking. Cars symbolize freedom and danger, an ideal fading amid climate collapse. This tension between desire and mortality reflects in Picabia's L'Enfant Carburateur and Duchamp's gasoline imagery, as well as J.G. Ballard's portrayal of car crashes. The concept of vanitas resonates here, linking personal memories to the aesthetics of death and the seductive design of automobiles—highlighting the explosive power, speed, and allure of destruction.



Mela Hilleard  
At Dawn the Flowers Open  
the Gates of Paradise, 2017,  
Photographic print on  
Hahnemuhle German  
Etching,  
18 x 18 cm (image size)  
21 x 21cm (framed size), 1/1  
£480

'At Dawn the Flowers Open the Gates of Paradise' is based on a short film, which tells the story of losing yourself in the feeling of love. I was inspired by Haiku because it is like a draft which records the current state of a piece of the world in the most complete way. "Haiku describes this world in the shortest and the most exhaustive way – the simple, clean beauty of an entity that is going to disappear."



Darren O'Brien  
Out There, In There.  
Coloured pencil on paper,  
2025, 7.5cm X 11cm,  
£400

Out there, In there is a small drawing made made with basic red, green and blue pencil. But it is an idea too. Drawings are what they are, but also can be notations of bigger things. That is the tricky thing. To retain the fresh directness of the drawing into a bigger work. This doesn't have that problem because it's still a drawing.

Having studied fine art at both St Martin's and Winchester School of Art Darren O'Brien has worked as an artist and curator, being ASC Gallery exhibition director since 2010. As an artist notable exhibitions have been his solo show 100 Paintings/ GR11 in 2012 at Erlang House ASC Gallery. Notable recent group shows include A Faint Ground, Hilbertraum, Berlin in 2022 / PADA Residency, Barrerio, Lisbon, 2018 / Tic Tac Toe, APT Gallery, 2023 / Scrit, Terrace Gallery, 2024 / Soho Connections, Bow Arts, 2025 and forthcoming exhibition at Hinterconti, Hamburg, Germany in December 2025.



Lis Fields  
Small Scarlet Tulip,  
2012-2025,  
Epson pigment ink Giclée  
print on Epson Archival  
Matte paper, Foamex  
mount, resin and glass  
frame,  
9.5 x 9.5cm (image size),  
16 x 16cm, (framed size),  
92/200  
£90 (includes frame)

This small giclée print, from an on-going series of prints and paintings, contains a number of big ideas about beauty, truth and the spiritual, such as the sacred geometry of flowers. Ideas about perception, illusion and duality are here too, manifested in the image's hovering between representation and abstraction, and between appearing machine-made and hand-made. Multiple layers of colour have been employed, each precisely adjusted in relation to the others so that the lingering eye may also perceive optical effects such as shimmering and floating, a transformation of the static two-dimensional surface into something else, something more perhaps, something less fixed and certain.



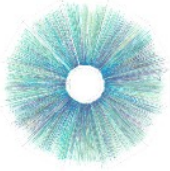
Linda Khatri  
Pieces of the Future, 2025,  
acrylic & spray paint and  
Sadolin on wood, 22w x 29h  
x 3cm d, £425

Pieces of the Future is a conceptual work inspired by the realization of a dream. Each piece represents a nation or geopolitical entity, layered with interwoven conflicts that spill into and on top of one another. The creation process was a meditative exercise, where the act of assembling became a symbolic gesture: like the formation of a wish for a world in which global issues are resolved. Each colour is assigned to reflect key events, including invasions, conflicts, political divides, and their ripple effects within societies. The composition serves as a reflection of untapped potential, in a world where, if harnessed effectively, these challenges could be transformed into opportunities for liberation and celebration.



Aisha Bridgman  
Desert Karaoke, 2025,  
oil and mixed media on  
wood panel in a black wood  
frame, 12.5 x 17.5cm  
(artwork size), 15.5 x 20.5 x  
3cm (framed size)  
£500

I make paintings about the human condition, hidden experiences. These works are led by my joy of colour and lean into geometric structures. Line and shape, both playful and emotionally supportive. In Chameleon, the figure is subtle, solitary and still, lying down amidst cool blues. Pain and fatigue camouflaged. What overwhelms, barely perceptible to others. Interior and exterior weave into one another. In contrast, Desert Karaoke explores warming oranges and corals. Whilst experimenting with collaged elements, the semi-circle fell onto the painting, its jauntiness worked straight away. The mood is buoyant, shapes line up, as if to take the mic.



Mary Yacoob  
Collider, 2025, ink on paper,  
23cm x 19cm (image size),  
30cm x 26cm (framed size),  
£225

The Collider drawing is inspired by particle accelerators: vast machines in which electrons or protons speed up and collide against each other or against a target. Scientists conduct these experiments to learn about the fundamental physics of how the universe works, the structure of nuclei, nuclear forces, dark matter and dark energy.

Mary Yacoob redeploys the visual languages of scientific diagrams, architectural plans, cartography, and electrical and engineering schematics. By reinterpreting these source materials artistically, she transforms them into cyphers for the imagination and creates connections between disciplines. Mary was the recipient of an Arts Council England award for her publication and exhibition Schema in 2020. Solo exhibitions include Bobinska Brownlee New River, Surgery Gallery, Five Years Gallery and the Hospital Club. Commissions include University College London's Faculty of Life Sciences, Writers Mosaic, Passengers/Camden Council, and BBC/Arts Council England. She is an Assistant Lecturer in Fine Art at London Metropolitan University.



Frank Pudney  
Path. Way 08, 2025, |  
Oil on canvas paper,  
30 x 30cm,  
£375

These intricate works explore memory of feeling within the natural environment. Encouraging immersion, escapism and an internal reconnection with singular moments of presence, the place where this stored perception from memory crosses with a more ethereal imagining of an undefined place, perhaps before or after life. The structure, perspective and gravity of landscape is subtle or absent but there is a deliberate trace of marks and gestures that evoke it. Despite the works' size, the decreasing and increasing density of marks, from large palette knives to single hair brushes, encourages the experience of shifting scale.



Tony Benn  
Choirpractice, 2025,  
acrylic on canvas,  
25x25 cm  
£540

Every carpet in Wetherspoons is individually designed and references some local part of knowledge. They are made by Axminster, carpet makers to royalty and aristocracy. They are sometimes hideous and sometimes beguiling enough to wonder if you are not already drunk. Benn makes paintings that are a car crash of two parts of our culture, or if you prefer a hybrid bolt together of the highs and lows of our culture. The Wetherspoons carpets and stately home (National Trust) flock wallpaper. Recalling the infamous claim of Greenberg (Avant-Garde and Kitsch, 1939) that we live in a culture that can contain these two diametrically opposed objects and how that helps us explain ourselves to ourselves (self-understanding) with these cultural objects. Often a sweeping force of rauch, (frenzy, Nietzsche) a swipe of thick viscous paint, brings these elements into close contact with each other. Studied BA (Hons) Fine Art. at St Martins School of Art and Design. Lives in London



Paul Ditch  
6 of 17^35, 2025,  
acrylic on Perspex,  
22 x 30cm  
£600

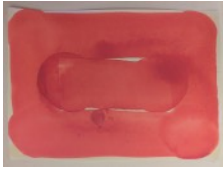
6 & 12 of 17^35 are paintings from an ongoing series created by arranging small discs of coloured ice sheets of Perspex, which then melt and interact freely. The painting becomes an active interconnected system; sensitive to, and directly affected by, its environment. Composed of 17 different colours laid out at random in a grid of 35 points, this means that 11633549665058175578832094238737833478284593 individual paintings of this type are possible without a repetition. These works explore the nature of chance and control, confronting the limits of our understanding of complex natural systems, which are both incomprehensibly small, and unfathomably vast.



Georgina McNamara  
Mandarins Balanced  
2025  
C type print,  
31 x 23 cm  
Edition 2 of 20  
£150 unframed  
£250 framed

Georgina McNamara is a London-based visual artist, practising primarily in performative photography. In her work, she regularly uses herself as the model to embrace her individual, lived experience. Georgina first studied Art History at UEA then returned to study Jewellery Design at Middlesex University where her interest in body-related images began. She continued her studies at Central St Martins with a Postgraduate Certificate in Photography (2008) and an MA in Fine Art (2011). Selected group exhibitions include New Contemporaries (ICA London / Site Gallery Sheffield 2011) Creekside Open (APT London: 2009 & 2013) and MK Calling (Milton Keynes Gallery: 2024).





Giuseppe Marasco  
Mexican Zen Mayan  
Orange, 2025,  
Watercolour (Mexican  
pigments),  
21 x 29.7 cm  
£250

Colourfield watercolours. Super formalist. Mexican pigments. Affinity to Japanese painting traditions. I'm re-inscribing Mexico's influence on Ab-EX and American Modernism. Particularly through the celebrated poet and dean of Black Mountain College Charles Olson. He took part in a six month archeological dig in the Yucatan which resulted in his glyphomania profoundly inspiring Twombly's asemic scribbles, Rauschenberg, Robert Motherwell and Franz Klein. The borderline series looks to Frank Bowling's Map paintings, in turn inspired by Jasper John's Flag, Alphabet and 0 through to 9 paintings. And Joseph Albers, inspired by rustic Mexican Architecture to create his homage to the square.



Mela Hilleard  
From life, 2025,  
Photographic print on  
Hahnemuhle German  
Etching,  
19 x 13cm (image size)  
34 x 28cm (framed size)  
£520

'From life' is in response to a film of the same title about losing the sense of life reaching middle age as a woman and being reborn through creativity. It's inspired by Julia Margaret Cameron, one of the greatest pictorial photographer of the 19th century, who started her career at 48 years old and created around 900 photographers in 12 years. Her life becomes a parallel story told through filmmaking and my photographic eyes as inspired by her, in my 48th year, in the 21st century, woven like separate strand of hair into one plait.

Photographer, filmmaker, and actress, Mela Hilleard was born as Elżbieta Piekacz in Poland. She immigrated to England to study filmmaking, graduating from the London Film School. Her graduation film, 'At Dawn the Flowers Open the Gate of Paradise', premiered at the EIFF and received award for Best Experimental Film and Best Director. Her independent documentary 'HOME', premiered at the KPFF at London's ICA, winning Best Feature Film. She is currently developing 'From life', a film inspired by Julia Margaret Cameron, following her recent exhibition at the Dimbola Museum on the Isle of Wight.



Ceri Elliston  
Hedge Study I, 2024  
Earthenware ceramic  
27 x 22 x 14 cm  
£580

Elliston received a Fine Art sculpture BA honours degree from Falmouth College of Arts in 2005. Discovering a deep interest for ceramics years later, she completed a 2 year City Lit Ceramics Diploma in 2019 under the tutorage and guidance of some the most experienced ceramic makers in the UK, including Sara Radstone, Jim Gladwin and Annie Turner. After working in the arts for many years in London, Elliston now lives and works in the coastal town of Folkestone, Kent.



Mark Wright  
Rome II, 2025  
Oil and acrylic on canvas  
25 x 30cm (unframed)  
28 x 33 cm (framed)  
£600

These two works (Rome I & II) are informed by a number of ideas; key among them is 'ambiguity' and how images in paintings operate, located between resemblance, representation and abstraction. The root of these ideas comes from Dario Gamboni book 'Potential Images'. I published 2002.

Ambiguity is inherent in images because visual perception is an interpretive act involving memory and imagination. This idea originating in the late 19th century is crucial to key developments in Abstraction. It has made this aspect of perception crucial to its relationship, not only with the artist but also with the viewer. For me the act of memory for creating studies inspired by experiences in Rome is integral to the work.



Laura White  
You Can Share the Wonder  
6, Cowboy Style  
2013. Graphite on paper. 21  
x 30cm (image size) 27 x 36  
cm (framed size)  
£600

These drawing are of sculptures I have made. They sit between sculptural proposal and sculpture archive. Taking Photographs of my coloured sculptures, I reprint in monochrome and painstakingly overdraw with pencil. Suggestive of the fading black and white photographs from old National Geographic magazines, referencing anthropological collections, while also suggestive of contemporary monumental works in the planning stage.



Rob Ryan  
The Butterfly, 2015  
Etching  
image size: 8 x 12 cm  
framed size cms 24 x 32  
£ 220 ( framed)  
Edition if there are any 30

I am an artist, printmaker working and living in London for 40 years.  
I am 63 years old.



Vanessa Mitter  
Let the stars plummet to  
their dark address, 2025, oil  
on canvas, 29.7cm x 21cm,  
£450

These paintings are part of a series. The intimate scale here demands close looking, and engagement from the viewer. Capturing what might seem incidental is crucial to me, for these paintings. That which is sometimes seen, happened upon, but forgotten about in the conscious memory, but held somewhere in the unconscious realm, has a particular hold for me. The intense light at a certain time of day, dawn or daybreak, flooding through branches, leaves and flowers has a central mystery that is, perhaps, impossible to capture. Those seemingly incidental experiences, which are transient, drive my making of these paintings.



Dereck Harris  
Sequence V, 2024,  
acrylic on paper laser-print  
on board  
20cm x 30cm (image size),  
23cm x 33cm (framed size)  
£550

In these works on board and feature digital and photographic images, where the tropes of depth of field are brought into play with disruptive pixilation. The use of hand painted veils presents visual interference and further mediates the original video-captured images. This interplay of mechanical and painted nuance adds distance to the images which depict moments of a frozen dance performance. The paintings imply, on the one hand, an elegiac loss of the vital aura of lived performed experience, and on the other, the interplay of mechanical tropes bringing the viewers awareness back to the forms of technological representation.

The duality at play questions the reliability of any poetic reading – and creates an oscillation, a recurrence of doubt.



Shane Bradford  
Fortune Teller #6, 2024  
Ink, acrylic on paper  
29.5 x 21cm (image size)  
£590

Fortune Teller #6 is one of a series of hand-printed sheets featuring colourfully abstracted imprints taken from the disassembled parts of a Victorian carriage clock. Set against the digital backdrop of randomly selected stock options and arbitrary lap times, the resulting image knowingly flirts with the inevitable assignation of value by the viewer. Every encounter with art includes a moment of speculation, analysis and finally, judgement. The final judgement being the biggest idea of all.

Shane Bradford is a practicing artist, curator, and teller of self-evident truths. Born, raised, and living in London England, Bradford habitually targets the confluence of materiality and meaning in his work. An integral layer of understated humour belies a determination to speak plainly and playfully about the nature of objects and visual language, as well as the notional systems in which they operate. From books dipped in multi-coloured layers of liquid emulsion, to large-scale canvasses imprinted with the painterly marks of dismantled machinery, the overall game is aesthetic and artistic delight, balanced with acerbic observation.



Thom Bridge  
Elite (Positive Contact),  
2014–15  
Handprinted glossy resin-coated silver gelatin print  
from digital negative  
mounted in print box lid in  
Perspex box frame  
20.32 x 25.4 cm  
26.8 x 31.8 cm ( framed)  
Edition: 1/5  
£600

"Elite (Positive Contact), 2014-15" explores the expansive potential of photography. Re-presenting the packaging of a 1980s photographic consumable through the slight digital manipulation of its surface, the work questions the possibilities of the material within. Presented as silver gelatin prints made from a single digital negative this work betrays the nuances of the methods used to create it: the raster of the original, the digital slip of its manipulation, the physicality of the digital negative and the tonality of the papers. In this smaller version the image is reduced into a pattern, yet the physicality of the negative is fore-fronted.

Thom Bridge is a Swedish-British artist, curator, and educator based in South London and Manchester. His reflexive photographic practice explores both photography and identity through printmaking, sculpture, and installation. After earning an MFA in Photographic Art from Valand Academy in 2014, Bridge has exhibited widely in the UK and internationally. He is currently involved in two notable collaborations: "pool" with Chicago-based artist Sonja Thomsen and a project with his identical twin, Theo.



Richard McVetis  
Units of Time, 2021,  
Hand stitch, Cotton and  
wool  
6 x 6 x 6 cm  
£600

Creating objects becomes an act of control, a way to discipline, measure, and give form to duration. Through making, I attempt to quantify and materialise its passing. Each object becomes both a literal and metaphorical stitching together of time and space. The passage of time is rendered through meticulous stitched marks, a record of gesture, ritual, and repetition. Each stitch is a signifier of lived experience: a meditation on time and process.

Richard McVetis studied at Manchester School of Art and the Royal College of Art, where he is currently Co-Head of Programme for MA Textiles. His practice explores time, labour, and materiality through the language of hand embroidery. McVetis has been shortlisted for the Trinity Buoy Wharf Drawing Prize (2023), Jerwood Drawing Prize (2011, 2017), and Loewe Craft Prize (2018). His work has been exhibited internationally, including Objects of Contemplation at Make Hauser & Wirth (2024), Threads at Arnolfini (2023), the British Textile Biennial (2021), RENEW at Kettle's Yard (2019), and a solo exhibition at the Craft Study Centre, Farnham (2022).



D J Roberts  
Looking hard for a drive-in,  
2019  
Graphite on paper  
Framed size: 20 x 26 cm  
Paper size: 8.5 x 14.5 cm  
£350

I have always loved the road - driving, being driven, road movies, whatever. The road is, of course, a metaphor for freedom, for the great wide open, and inevitably one thinks of America. But even a British motorway or bypass can give me this sense of expectation and escape. I have an old copy of Eye magazine, and in it is reproduced an illustration by John Berry of a police car pulling out of a parking bay, crossing a double yellow line, and joining the main road. This is enough for me!

D J Roberts's practice includes painting, drawing, performance, and public interventions. Notable solo exhibitions feature An Enormous Yes at Bobinska Brownlee New River, London (2022), Larkinworld at the University of Hull (2022), and Here and Now at Bobinska Brownlee New River (2021). Group exhibitions include Intensity at the House of Saint Barnabas, London (2018); L'Osservatorio at the Canal at London Art Fair (2018); and Postcards from the Edge at Sikkema Jenkins, New York (2016). His work was also part of Fall of the Rebel Angels in Venice (2015). Lives and works in London.



Rowena Hughes  
Time Swims in Circles  
(Aristotle's Lanterns & Heart  
Urchins), 2025  
13 x 18cm  
Unique photogram, framed  
£600

Time Swims in Circles is a photogram made in the darkroom I set up on residency on the island of Spetses. It records the direct trace of shells collected from the island's shores onto light sensitive paper. The forms are oval heart urchins and the objects known as 'Aristotle's lanterns'; the intricate pentagonal jaw structure inside sea urchins, five symmetrical pointed curved teeth that smoothly open and close and chew and self-sharpen with delicate mechanical perfection. The earlier work is concerned with the contemporary impossibility of purist geometric abstraction and is one of a series of paintings of complex pentagonal forms on worn and faded old book covers.



Sayako Sugawara  
Echo III from the series The  
Shadows of the Flowers, 2025  
Photo emulsion on Tosa paper  
14 x 21.3cm (image size),  
16 x 23.5cm (Frame size),  
Unique Print  
£380 (Print) £450 (framed)

Sayako has exhibited internationally in both solo and group shows, including solo exhibitions at Ibasho Gallery (Antwerp BE) and fotodiskurs (Augsburg DE). Her works have been shown at Photo Basel, Photo London and Woolwich Contemporary Print Fair. She is an elected member of The London Group.



Rhys Coren  
Trickle, 2025, enamel spray  
paint on cut paper,  
14.8cm (h) x 10.5cm (w),  
£600

They are depictions of gravity and time, movement and accumulation.



Ruth Fuller  
Hair, 2025,  
oil on cradled board,  
17.8 x 12.7 cm  
£590

I was born and grew up in Watford, lived in Glasgow, and am currently based in Bournemouth. I recently completed an MA in Painting, having maintained a painting practice since graduating with a degree in Fine Art (Photography) in 2002. Following graduation, my work Private Mixtures was featured in the international contemporary photography magazine Source, and my participation in exhibitions include Terra Nova at The Mackintosh Building Gallery at GSA Glasgow, The Uncanny at Chapel Gallery nr. Liverpool, The Big Draw at Tokarska Gallery in London, Minutiae at The Stone Space London, and Symbiosis with Fresh Art Salad in Bristol.



Jonathan Parsons  
Nova, 2024,  
acrylic on canvas,  
30 x 25 x 1.5 cm,  
Price: £600

A celestial event producing a sudden bright 'new' star that eventually fades away to obscurity. This painting plays with variable optics and text as a poetic analogy. Opaque black underpainting is textured over with a matrix grid of impasto dots. This is thinly overpainted with chaotic and meandering pseudo gestural brush marks of interference colour, which appears red when seen head on, but white or faintly green when viewed obliquely or in thick accumulations. Specific patterns of the dot matrix blobs were sliced off to form the letters, which were reapplied with profoundly dark, non-reflective 'Black 4.0' acrylic paint.



Paul Ditch  
12 of 17^35, 2025,  
acrylic on Perspex,  
22 x 30cm,  
£600

Born in Reigate, Surrey, UK 1984 / Studied art privately from ages 8-16 with artist Frances Andrews-Speed / AVCE in Art & Design Crawley College 2002 / BA (Hons) in Fine Art Painting from Bath Spa University 2005 / Represented by RADA Contemporary Art 2005-2008 / Wins best new International artist at Istanbul art fair 2006 / Exhibits nationally and internationally / Joins Turps Studio Programme 2023-2025 / Invited to complete a 3rd year of the Turps Studio programme 2025-2026 / Shortlisted for John Moores Painting Prize 2025 / Currently lives and works in London.





Julie Verhoeven  
Gutter Stars, 2025  
Gouache and Sharpie  
21x 29.5cm  
Unframed  
£600

Savagely cut down to size, but forever bright shines she .



Russell Herron  
'Study For A Portrait Of A Young Girl With The Top Of Her Head Blown Off', 2025, pencil on paper, 24.5 x 19cm (image size), 32 x 28cm (framed), £600

Over the last few years I have been exploring portraiture through drawings of faces made in cardboard, using this as a basis to talk about a wide range of concerns. This drawing references an image from a piece of film I saw on social media. It has been a year of unforgiveable and horrific images.

Russell Herron (b.1967, UK) works primarily with pencil on paper, mostly drawing pieces of cardboard. His works have been selected for the Royal Academy Summer Exhibition, The Trinity Buoy Wharf Drawing Prize, The ING Discerning Eye, Wells Art Contemporary, The Derwent Art Prize and included in numerous gallery shows internationally. His work has been shown at London Art Fair as well as art fairs in Shanghai, Singapore, Hong Kong, New York and Berlin. His drawings are in many private collections throughout the world.



Shino Yanai  
Border Control, 2025, Multimedia, 18 x 18 x 10 cm 1/5 £200

Pressing this button simply turns on a light; the game itself never changes. What changes is your sense of involvement – a small action that hints at how much the world depends on your participation.

Shino Yanai is a performance artist and researcher, born in Japan and currently based between London and Tokyo. Her practice blends sound, image and DIY technology in performance-based works that explore hidden traces of history and memories. Before turning to contemporary art, she trained as a classical pianist, a discipline that has shaped and continues to inform her exploration of sound.



Catriona Robertson  
Crustose, 2025  
Paper-concrete, recycled newspaper pulp, cement, sand, plaster, studio aggregate, pigment 30 x 42 cm £500

We are living in a human-made landscape, where few truly wild places remain. My sculptures contemplate the idea of human-made landscapes where over time layers of an urban geology emerge, inviting reflection toward a more-than human perspective. I imagine a narrative of a post-human future where nature reclaims the city through the cracks of concrete foundations. Eroded surfaces take the form of architectural relics excavated from future hybrid ecosystems; new age sediments of the Anthropocene. As synthetic materials become entangled with organic they resemble precious marbles and future fossils.



Giuseppe Marasco  
Mex US Border, Rotated, Mayan orange (Borderline Series), 2025, Watercolour (Mexican pigments), 17.77 x 17.77 cm, £200

Giuseppe Marasco is Mexican Italian born in London. Painter and critic. He is Interested in immateriality, memory and traces of the ghostly in relation to migration and travel between worlds. Interested in notions of bilingualism and translation. He is interested in the nature of aura and iconicity in the age of social media and the creation of images and myths for our modern times. 'Thinking through painting'. The generative nature painting on language, and the translation between painting and the written word. He writes on the emerging London art scene. He is currently writing on the institutional politics of teaching painting now.



Lucy Cade  
Birdcage (Tippi), Gloss emulsion, ink and pigment markers on handmade paper, 15 x 15cm approx £200

Lucy is an artist and curator. She recently completed the Turps Summer School and Offsite Programme. She achieved an MA Fine Art at City & Guilds of London Art School with Distinction in 2023. As well as her recent London solo 'Dancing to a Mirror' at Fitzrovia Gallery in September 2024 she has exhibited with the Cynthia Corbett Gallery, Liliya Gallery and Terrace Gallery in group shows across London and was selected for a number of awards including the Jackson's Painting Prize 2022. After receiving ACE funding in 2021 to explore her lived experience of postnatal psychosis through painting, she has focused on this area since: she uses film stories through painting to enact and heal from psychosis, and has worked with the charity Action on Postpartum Psychosis.



Vanessa Mitter  
Phantasm, 2025, oil on  
canvas, 29.7cm x 21cm,  
£450

Vanessa Mitter is a painter and a performance artist, who lives and works in London. She graduated with an MA in Fine Art from Chelsea College of Art, London. Since then, she has exhibited extensively, and her work is held in public collections, including the Mark Rothko Art Centre in Latvia, and in private collections in the UK, Europe and the USA. She has been shortlisted for various art prizes, including Jackson's Art Prize and the Ruth Borchard Self-Portrait Prize.



Ruth Fuller  
keep calm, 2025,  
oil on cradled board,  
20.3 x 15.2 cm  
£595

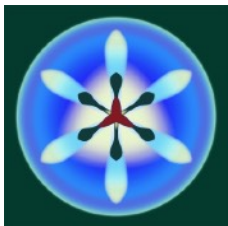
Microcosm and macrocosm. The smaller a painting is, the further away it falls from a human scale. I make concentrated small works to allow them to expand out from their edges, where the microscopic and macroscopic can slide. I liken them to labyrinthine confusions, chattering white noise, treading the neutral but loaded territory between figuration and abstraction and in-between states. They decline to answer questions. They are also hidden worlds – often with one or more completed figurative paintings beneath the surface, existing, but unseen and private.



Julie Verhoeven  
Nouvelle Not, 2005  
Pen, ink and paper  
21x 29.5cm  
Unframed  
£600

Deflated, she did not make the cut.  
(Vintage artwork from Nouvelle Vague's LP, 'Band à Part' .

Verhoeven's eclectic output is extensive across both art and fashion and most recently, best expressed through moving image. Her formal training was in fashion design, and she is primarily known for her work as a fashion illustrator in the 2000's. Julie has collaborated with various fashion houses and beauty brands producing a broad range of content, including videos, installations, illustration and performance. Alongside Julie's activity in the fashion world, she has exhibited internationally and teaches fashion part-time on MA Fashion at Central Saint Martins, London. Notably, in 2012, the V&A museum London, acquired over 100 of her drawings for their archive.



Lis Fields  
Blue Tulip, 2022-2025,  
Epson pigment ink Giclée  
print on Epson Archival  
Matte paper, Foamex  
mount, resin and  
glass frame,  
14.5x14.5cm (image size),  
26 x 26cm, (framed size),  
4/45  
£150 (includes frame)

Lis Fields is a London-based artist with an academic background in science and art history, having graduated from Camberwell School of Art and Crafts in 1986 with BA (Hons) degree which combined both subjects. Subsequently she has worked, inter alia, as a scientific researcher, director's assistant in the film industry in Hollywood and as a professional artist in New York City, Los Angeles and London where she has exhibited frequently in both group and solo shows. Her work is held in a number of private and corporate collections including those of The Wellcome Trust, Bank of New York and The Nanoscience Centre in Cambridge.



Frank Pudney  
Path. Way 04, 2025,  
Oil on canvas paper,  
30 x 30cm,  
£375

Frank Pudney is an artist currently based in Folkestone whose works explore the relationship between the human scale and landscape through variations in density and gesture, using tools from large palette knives to single-hair brushes to evoke shifting scale. His artwork has been selected for several notable exhibitions, including the John Moores Painting Prize and the Jerwood Drawing Prize. The artist also has a drawing in the permanent collection at the British Museum, which was featured in their 2019-2020 exhibition, "Pushing Paper: Contemporary Drawing from 1970 to Now."



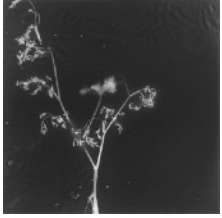
Gram Hilleard  
Snapshot, 2024, Acrylic-  
on-board  
23 x 18cm (image size)  
27 x 22cm (framed size)  
£490

Gram Hilleard is a London artist/photographer and filmmaker whose work deals with the man-made landscape. He graduated from the London College of Printing and had previously studied photography and exhibition design. His work has appeared in Lynx Magazine, The Observer and most recently in the Rock & Roll Public Library Magazine no2.



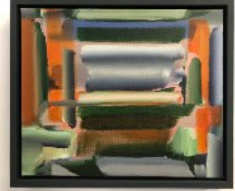
Tamsin Relly  
Car, 2011, Hardground  
etching on Somerset Paper,  
3 x 4cm (image size), 15 x  
15cm (framed size), 1 / 20  
£280 (framed)

This stamp-sized etching, depicting a small car in flames, was made during and in response to the London riots in 2011. In contrast to a narrative of stability and progress projected in the colonial west, Car hints at a vulnerability to civil unrest – a volatility that seems ever more exposed in an increasingly polarised political climate. Referencing found media imagery, and printed in monochrome to the edges of the hand torn paper, the work holds the feel of a newspaper clipping.



Kate Beaugié  
MINUTE MIRACLES, 2024,  
Unique photogram on fibre-  
based photographic paper,  
framed under UV non-  
reflective glass.  
20 x 20cm (image size),  
31.5 x 32 cm (framed size)  
£540

Photograms are a form of truth making; a 2D chronicle of a 4D happening. Shadows preoccupy me as they proclaim the existence of the object casting the shadow and the qualities of the emitting light. Capturing shadows in photograms is collecting the traces of existences. A gold cube and a small weed were independently placed on the light sensitive photographic paper and a light was flashed. Light turns the silver gelatin black; the object shields the white of the paper and the ambient light forms shades of grey, creating an image in the negative, converting what is into what was.



Mark Wright  
Rome I, 2025  
Oil and acrylic on canvas  
25 x 30cm (unframed)  
28 x 33 cm (framed)  
£600

Mark Wright is a painter based in London. After graduating from Central Saint Martins and the Royal College of Art he was a founding member of Cubitt Gallery and Studios. He has exhibited widely throughout the UK, Europe and USA. Recent shows include Vivienne Roberts Projects and A Space for Art ( Landsec: Building: Piccadilly). He has held various fellowships including at Winchester School of Art and University for the Creative Arts. His work is held in collections including The Roberts Institute of Art, Deutsche Bank, Wellcome Trust, Dorchester County Hospital and Dundee Museums.



Sophy Rickett  
Hearing Bones (from the  
series Animal Vegetable  
Mineral), 2018, b/w silver  
bromide print, framed,  
15 x 20cm (paper size, inc  
borders);  
17cm x 22cm (framed size)  
Edition: 3/3  
Price: £500 framed  
£350 unframed

A malleus, an incus, and a stapes - the three smallest bones in the human body, needed for hearing. Finger for scale.

Sophy Rickett is an award-winning artist and writer working with photography, film, text, and archives. Exhibiting internationally since the late 1990s, she has presented solo exhibitions at Glynn Vivian Gallery, Swansea; Fotogalleriet, Oslo; Kettle's Yard, Cambridge; and Arnolfini, Bristol. Publications include The Death of a Beautiful Subject (GOST, 2015) and The Curious Moaning of Kenfig Burrows (GOST, 2019), the latter shortlisted for the 2020 Kraszna-Krausz Awards. Rickett's work is held in major public collections including the Victoria and Albert Museum, Centre Pompidou, and the Government Art Collection. She is currently Reader in Photography at the University of the Arts London.

47 year old woman  
approached reception  
not registered as a patient  
holding ear  
sudden onset  
severe sharp pain  
no preceding URTI sx  
no h/o ear problems  
hearing muffled  
taken x4 342mg  
blood and brown discharge  
unable to visualise eardrum

Sophy Rickett  
vinyl lettering



Sadie Hennessy  
Mauve Stingers, 2025  
Mixed Media  
15cms x 15cms x 11cms +  
8cms x 8cms x 5cms (x2)  
(3 free standing pieces on a  
footprint of 24cms x 24cms x  
11cms)  
£350

Sadie Hennessy is a multi-disciplinary artist based in East Kent. Her roots lie in collage and photomontage though she has expanded her idea of collage to encompass the third and fourth dimensions, to examine the world as she sees it. She often uses humour in her work, but very much from the darker end of the comedic spectrum. She has a BA Honours in Theatre from Dartington College of Arts, and an MA in Fine Art from Central St. Martins. She was the Screen Print Fellow at the Royal Academy Schools from 2016-19 and currently teaches Visual Art at Canterbury College.



Harriet L Hill  
Untitled: October 2025  
Cardboard, collage, acrylic  
20 x 20 x 22 cm  
£600

These figures are some of the big men that hold power at this current point in time (October 2025), with capabilities beyond our control. By diminishing them to inconsequential, generic cutouts and containing them all within a box I attempt to hold power over them.

Harriet L Hill creates sculpture, site-specific installation and live, public art that humorously challenges our relationship to the spaces we inhabit and our familiarity with the socio-physical world that surrounds us. In 2021 she received Arts Council funding to walk in a costume saying 'HOME' from her home in London to her family home in Wales. She studied Fine Art in Cardiff 1984 and MFA at Goldsmiths 2007.



Georgina McNamara  
Mandarin, 2024  
C type print,  
Framed size: 31 x 23 cm  
1/20  
£150 unframed,  
£250 framed.

In these images, the weighty or uncomfortable balancing of fruit acts as a visual metaphor for the fragility of any kind of lasting stability. By using fruit, traditionally a symbol of decay and ephemerality, I reference the familiar cycles of stability and collapse. Even seemingly robust interpersonal relationships can shift from a state of order to one of chaos over time. As mirrored in the uncertainty of current worldwide politics, disorder can appear rapidly and without warning. Cultural references include the coloured disruptive dots of Baldessari, the energetic poses of contemporary dance and the dramatic marble drapery of Renaissance sculpture.



BUCK  
GUNS  
SHAM  
SUNS  
CON  
SOILS  
BURN  
WARS  
NEW  
YANK  
RULE  
ITCH  
BLEED  
TON  
CAGE  
SWAN  
SONG

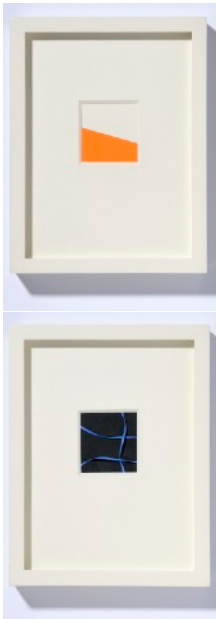
Sohrab Crews  
Buck Guns Sham Suns,  
2025, ink on Fabriano,  
(12 X 4 cm image size)  
(12 x 20cm framed size),  
unique,  
£100

In 2001 I began the ongoing series of Extra Life monochrome drawings. These partly planned, partly improvised compositions aim to find a certain originality and invention in combining drawing and words. Through the organic process of drawing I sequenced capitalised four letter words into columns each containing sixteen words, built around contemporary themes. These numerous themes, or big ideas include: apocalypse, art, autobiography, consumption, death, hype, and war. This resilient primeval rhinoceros, is like us, overloaded by content, consumed and infected by the absurdities normalised by our fractured age of speed and greed.



Study (2) for Another World  
2024,  
gesso, pigment and ink on  
paper  
25.5cm x 25.5cm framed.  
£280

Fay Ballard is a London based artist who draws. She is interested in psychological ideas about the artist's process, believing that drawing is both a conscious and unconscious act where her internal world meets the external world. Much of her work is driven by memories of her childhood, particularly the death of her mother at a young age, and the loving care of her father who bought up the family. Fay has a BA in History of Art and MA in Fine Art (Central Saint Martin's). She exhibits regularly, teaches, and her works are held in public and private collections.



Cedric Christie  
Bring me the head of Andy  
Garcia, 2010, Card  
20 x 14 cm  
22 x 16 x 4 cm (framed)  
£650

The guillotine. It makes an entrance in modern Western history during the French Terror. There is a saying that when you approach the guillotine, you approach the scaffold. GOING TO THE SCAFFOLD. Miles Davis. This term the scaffold is now used to name a structure that covers a building so that people can carry out construction or repairs. It is really hard to see the shape and not think of the guillotine.

Dance With Me came out of an investigation for a series of scaffold pieces. Taking coloured card as my colour match, I used a paper guillotine to trim sections to size. In the midst of this, stepping away from the bench, I looked down and was standing in a dance of coloured paper ribbons. I collected the ribbons and reproduced them in aluminum, upping the scale to 100mm x 6000mm x 10mm. The large sections made were rolled and stove enameled and created a body of work that took that moment of poise in ballet, holding it in coloured shape.

Cedric Christie  
Dance With Me (Blue)  
Card, ribbon, 20 x 14 cm  
22 x 16 x 4 cm (framed)  
£650

Cedric Christie is a London-based artist who trained originally as a welder. His current studio, housed within a commercial metal fabrication factory, is located in the East London suburb of Dagenham – historically the home of the Ford Motor Factory.



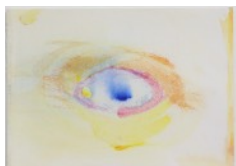
Anne Howeson  
In Abruzzo Thinking of  
Dublin 2025,  
gouache and crayon,  
24 x 31 cm  
£500

I think of landscape as a container for unconscious preoccupations, my drawings as a barometer for an internal landscape, a symbol of the soul. I'm interested in the idea of atmosphere, narrative and place. Abruzzo, thinking of Dublin is part of a series about my sisters. Perhaps it asks the question: 'Where do we come from, Where are we going?' but not literally, because images must allow room for interpretation and mystery. Abruzzo Cloud uses the seen to describe the unseen and place as a metaphor for the geography within. In both drawings, landscape does not concern naturalism, but a state of mind - like an empty stage without players or actors.



Anne Howeson  
Abruzzo Cloud, 2025,  
gouache and  
watercolour,  
20 x 20 cm  
£400

Anne Howeson's work explores place, time and memory. She is a Jerwood Drawing Prize winner and was a tutor at the RCA London, promoting drawing as outcome and way of thinking. Her solo exhibition Remember Me, Guardian News and Media 2009, recorded architectural regeneration in King's Cross, London. Present in the Past, Collyer Bristow, 2015, transformed digital fragments from the Museum of London's prints and drawings archive, into drawings about mortality and time. Feet of Angels, Carey Blyth Gallery, 2023, used photographs from the Talbot Catalogue Raisonné in an ongoing series, looking at human identity, war, dispossession, self, mother, sisters - and water. Works in Public Collections include the Museum of London and the Guardian News and Media.



Emma Tod  
Blue shift, 2025  
Water colour on paper  
Paper size 7cm x10cm  
Framed size 27 x 30cm  
£850 framed  
£700 unframed

"Emma Tod's paintings might be described as an antidote to the digital experience, giving us back a sense of what we scroll past: time. Yet her work also embraces its aesthetic, each painterly swatch a paean to high saturation and luminous intensity. ...A sense of entanglement runs throughout Tod's practice, which draws on quantum physics and feminist theory to reimagine our relationship to images, time and the material world. The titles of the paintings offer further clues: scientific and ecological references anchoring the works within broader networks of knowledge" Rebecca Geldard 2025



Jane Ward  
Blue Sky, 2025, watercolour,  
Khadi Atlas Paper Rough,  
20 x 20 cm (image size),  
25 x 25 cm (framed size),  
1/15  
£ 350

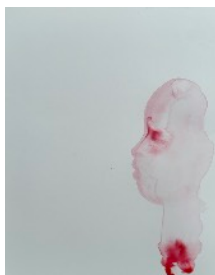
Playing with scale, perspective and memory it starts with a place where I walk, take photographs, draw, paint. This imagery is then fragmented and layered digitally many times over, printed on paper, canvas and various other substrates, sometimes worked over by hand after printing. They are small fragments of the big idea

Graduating from the Royal College of Art her work has appeared in the solo shows: 'The Reconstructed Romantic' James Freeman Gallery, 'In These Solitudes', Le Salon Vert, Switzerland, 'Watcher of the Skies', Hospital Club, 'Saudade', Foyles and at art fairs including Christie's Multiplied, London Art Fair and Woolwich Contemporary Print Fair. Group shows include Young Masters, Berlin, 'Utopia', Jan Kossen, New York, 'Printing New Worlds', Opere Scelte, Turin, Italy, Recent residencies include, Switzerland, CPS, Lisbon, Galeria dos Prazeres and Pedra Sina Residency, Madeira, No.72 John St. Kilkenny, ROI Her work has also featured in New Contemporaries and the Royal Academy of Arts Summer Exhibition, London She has been awarded the Terrence Conran Foundation Award and the Tim Mara Prize. Lives and works in London.



Lyle Perkins  
Aperture 6  
2022  
Gouache on paper  
35 x 26 cm (Unframed)  
37 x 30 cm (framed)  
£600

Notable exhibitions from 2013 to 2025 include the Royal Academy Summer Exhibition in London (2022, 2025), "A Mirror to Vanity" by Brooke Benington (2024), "It's My House" and "La Fin French Riviera 1988" (2023), the John Moores Painting Prize in Liverpool (2021), "Staycation" at Lychee One Gallery (2020), solo shows like "Ways and Means" (2019) and "Ease of Use" (2015), along with group projects such as "Edge of Human" (2014) and "Prop Up" (2013), reflecting a diverse range of artistic explorations.



Tal Regev  
Small injury, 2025,  
watercolour on paper,  
20 x 25.4 cm  
£450

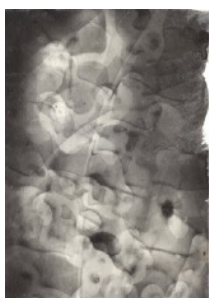
My work focuses on bringing up the sense of what lays underneath the surface, for instance; power dynamics, control and memory. My figures embody those energies, leak auras and organic forms, spilling into physical spaces where they are held in a more silent manner. I am interested in subtle tensions between individuals, and in memory that is embedded within the system appearing and fading, as a trace that underpins what follows. I give the figures power but at the same time, I test the possibility of their total collapse. My works suggest a psychic map of what is "held" within the body.

Tal Regev (b. London) lives and works in London. She completed an MA in Painting at the Royal College of Art, London (2017), following a BA (Hons) in Fine Art from Goldsmiths, University of London. In 2019, she was awarded the Derek Hill Foundation Scholarship at the British School at Rome. Her work has been exhibited internationally, with recent exhibitions including Within our shapes, Tempesta Gallery, Milano (2024); Sunlit Moon, Sapling, London, UK (2023, solo); Endgame, Secci, Pietrasanta, Italy (2023); The Rings of Saturn, Galerie Derouillon, Paris, France (2023); Phantasmata, Public Gallery, London, UK (2022); Do you feel me, Sapling Gallery, London, UK (2022); and Futures of Love, Magasins généraux, Paris-Pantin, France (2019).



Harriet Mena Hill  
DEMO , 2024  
Acrylic on salvaged concrete  
7 x 9 x 3.5 cms  
£450

Harriet Mena Hill studied Fine Art at Camberwell in the 1980's and has pursued a career in painting centred on the memory of place, both real and imagined. Since 2018 Hill's work has focused on the regeneration of a housing estate in South East London creating the 'Aylesbury Fragment' series of paintings on salvaged demolition concrete. Work from the 'Fragment' series was selected for the John Moores Painting Prize 2023 and she was awarded an inaugural Judith Tucker Memorial Prize at the Contemporary British Painting exhibition 2024.



Sayako Sugawara  
Echo I from the series  
The Shadows of the Flowers  
2025  
Photo emulsion on Awagami  
Shiramine paper  
14 x 21.3cm (image size),  
16 x 23.5cm (Frame size)  
Unique Print  
£380 (Print only)  
£450 (framed)

Echo I and Echo III are part of Shadows of the Flowers, a series exploring loss, ritual and the processes of grief. Initiated by an unexpected bereavement, the series examines preserved funeral flowers through a variety of alternative photographic and printing techniques. The making process echoes the journey from this world to the next. These works consider corporeal vulnerability—what lies beneath the skin; the raw interior we bear. Through layers of techniques, they trace the boundary between presence and absence; transforming botanical remains into meditations on ritual, mourning and the fragile vestiges that remain.



Dereck Harris  
Sequence IV, 2024,  
acrylic on paper laser-print  
on board  
20cm x 30cm (image size),  
23cm x 33cm (framed size)  
£550

Dereck Harris studied at Cardiff 1980-84 and later at Chelsea UAL 1985-86. He also taught widely, but at Wimbledon College of Art in particular, where he was Head of Painting from 2006-17. Exhibitions include solo shows at the TM Lighting gallery (2023), Flowers Artists for a Day in 2004, and the Nunnery Gallery in 2002. He has also exhibited in numerous group shows: Cubitt30 at Victoria Miro Gallery (2023), Chorus at the Arusha Gallery in Edinburgh (2022), Practices of Enquiry UAL Clockhouse Gallery, Chelsea College of Art and Design (2017), The Perfect Nude curated by Phil Allen and Dan Coombs at the Exter Phoenix Gallery, Wimbledon Space Gallery and Charlie Smith Gallery, Hoxton (2012). He also curated a series of group shows: Tableaux: Painting as Stage at Terrace Gallery, Patchworks, London, Silent Slips at the James Freeman Gallery, London (2020) and The Dream of Putrefaction at the Metrople Galleries, Folkestone, and the Fiedgate Gallery, London (2007)



Masako Yasuki  
Heat Under the Ground— a  
segment of ground (Noto  
Peninsula), 2025  
powdered clay, gold leaf,  
Dimensions in cm, framed  
20.2 x 15.3 cm  
£200

Each of my journeys begins with the ground beneath my feet—cities and forests, coastlines and borders. I often press paper or clay against the earth, capturing its textures with charcoal or pigment, later weaving them into larger paintings. This small piece was created while walking through Japan's Noto Peninsula after the 2023 earthquake. I pressed clods of clay into the soil to record the steps with an imprint the earth. It carries the quiet memory of a place and moment—an intimate fragment of a world that is always shifting, now small enough to hold in your hands.

Masako Yasuki earned her M.A. in Fine Arts from Kyoto Seika University (1994) and was a guest researcher at Smith College, USA (2015) with support from the Japan Agency for Cultural Affairs. She is currently Professor of Fine Art at Kyoto Seika University. Yasuki has presented numerous solo and group exhibitions, including Hamish Fulton | Masako Yasuki | WALKING JOURNEYS (White Conduit Projects, London, 2025) and 80 Years After the War, Atomic Bomb x Art: Connecting the Next Generation (Taro Okamoto Museum of Art, Kawasaki, Japan, 2025). Her works have been shown internationally, including in London, Moscow, Seoul, and Edinburgh, and are held in collections such as the Smith College Museum of Art and Oita Prefectural Art Museum.



Toshiaki Hicosaka  
Sort Sol (Sand), 2025,  
pen, colored pencil,  
paper,  
25.7 x 18.2 cm  
£350

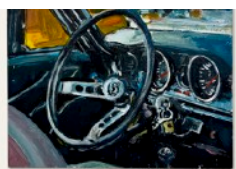
Words are, in fact, something very concrete. By listening closely to the call of the white-cheeked starling and taking up once more the written language that had become unusable to me, I attempted to capture the bird's concrete "words" in another form. This act stands as a starting point for an "big idea" about how human beings can relate to the world.

Lives and works in Kyoto, Japan. With an interest in phenomena where objects and humans intertwine, he engages in the practice of participating in objects with others through various approaches such as drawing, picking up, and walking. He was a researcher for the Rohm Theatre Kyoto Research Program in 2022 and recipient of the Pola Foundation overseas research fellowship (England and Iceland, 2015). Solo exhibitions include those at The Triangle, Kyoto Kyocera Museum of Art (2022), Daiwa Anglo-Japanese Foundation (London, 2017), AISHONANZUKA (Hong Kong 2016), Ohara Museum of Art (Okayama, 2009), Shiseido Gallery (Tokyo, 2008), ARCO Solo Project (Madrid, 2008). Sent from my iPhone



Roland Biermann  
STATIONS 4, 2024  
architectural model, 1:50  
scale, balsawood,  
plywood, acrylic paint  
4.4 x 22 x 11 cm (H x W  
x D, including base)  
Edition: 1/3 + 1 AP  
£390

This architectural model shows a new work, to be installed in a sculpture garden on the Atlantic coast in Maine next spring. 26 oil barrels form 13 columns, each two barrels high. They are painted in 12 shades of red, suggesting fresh blood that congeals, dries and quickens again. A 10 m long motorway crash barrier pierces the barrels and goes right through, suggesting a violent act. The work can be seen as a symbol for the passing of life and the resurrection and the life cycle itself. More specifically, the work addresses blood spilt in the pursuit of fossil fuels, past and present.



Pascal Rousson  
Memento Mori 1, 2025  
Acrylic on wood,  
13x18 cm  
£500

In 2025, the Depot 25 - theycome theysit theygo project was held in Oxford, alongside the 100/50 - unit 1 Gallery Workshop in London. In 2024, highlights included the RA Summer Show curated by Cornelia Parker, City Glitch, and exhibitions at BCMA Gallery in Berlin and Coincidence Gallery in London. In 2023, Meditations on Crime and Shot Pint Riot took place in London, along with Paradise Lost in Cologne. Earlier exhibitions featured Check Mate in 2019 and We Could Be Heroes in 2018.

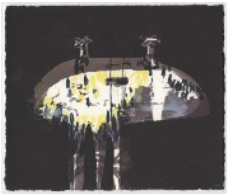




Linda Khatri  
Lessons from the District  
Line VI , 2025, acrylic &  
spray paint and Sadolin on  
wood, 26w x 35h x 3cm d,  
£475

Lessons from the District Line VI is part of a series inspired by daily commutes on the District Line. Initially, each journey felt uniform, visually limiting and repetitive, creating a sense of routine detachment. Over time, a shift in perception emerged. I realised no two journeys were ever the same and each was shaped by its own context: what preceded it, what awaited at its end, my mood, and interactions with people. These overlooked details transformed each commute into a distinct experience. This piece is one of seven nuanced variations, to represent a week of commuting. Together, the series invites reflection on how repetition can mask, but not erase, the uniqueness of lived experience.

Linda Khatri is a London-based painter whose practice explores the intersection of painting and sculpture. Her work navigates themes of religion, conflict, and reincarnation through bold, hard-edged forms and soft blends of colour. She has produced large-scale, site-specific installations in Amsterdam and central London, with recent exhibitions at ING's Discerning Eye 2025, Postcards for Seyisfjörður at the Embassy of Iceland London, 50/50 at Unit 1 Gallery, and At the Door at Safehouse 1 in Peckham. She recently curated 'Flex and Fluff' at ACME Glassyard in Stockwell. Her work is held in corporate and private collections across North America, Europe, and Asia.



Katherine Jones  
'Spill Over' 2023  
screenprint in 5 colours  
printed by Atelier Ji  
17 x 20 cm (image size), 27  
x 31 cm (framed size), 4/20  
£480 framed  
£400 unframed 10  
unframed available

'Spill Over' is a screenprint made with Atelier Ji - It was made after a small watercolour sketch I painted at home while looking after my first child - I think of this motif of an overflowing basin or bath, as something to do with the overwhelm of these first years of a child's life as experienced by a new mother.



Jonathan Parsons  
Actual Size Fragment (study  
for Sea Smoke),  
2024, acrylic on canvas, 30  
x 25 x 1.5 cm,  
Price: £600

This painting explores how a spectrum of interference pigment colours changes in appearance when brushed across a textured underpainting of dark French Ultramarine blue and contrasting white impasto dots. The dots themselves form a fragmentary text naming the atmospheric phenomenon 'Sea Smoke'. It is a one-to-one scale section of a planned larger work, which uses a carefully measured template to overlap five very liquid prismatic hues forming an intermingled drip-painted spectrum that is randomised by the texture beneath. Inspired by Zen calligraphy techniques, each liquid stroke was executed in alternating directions during the exhalation of a single breath.

Jonathan Parsons is known for the diversity of his practice, which includes installation, sculpture, found objects, drawing, painting and fabrication. He was selected for the British Art Show 5 (2000) and was one of the youngest artists to be included in the notorious Sensation exhibition at the Royal Academy of Arts (1997). Recent solo exhibitions include: Spectroscopic, Coleman Projects, London (2024), The Black Drawings, Bunker Gallery, Isle of Wight (2022) and Scribble and the Structures of Depiction, Hardwick Gallery, Cheltenham (2021). Public collections include the Arts Council of England Collection, London Transport Museum and Norwich Castle Museum and Art Gallery



Rhys Coren  
Drizzle, 2025, enamel spray  
paint on cut paper,  
14.8cm (h) x 10.5cm (w),  
£600

Rhys Coren (b.1983, Plymouth, UK) is an artist whose work spans painting, animation, sound, writing and marble, often exploring rhythm, repetition, and emotional resonance through colour and movement. He draws inspiration from music, cinema, and everyday poetry, creating works that balance playfulness with precision. Coren is represented by Cristea Roberts Gallery (London), studied at the Royal Academy (London), UWE (Bristol) and PCAD (Plymouth).



Kate Beaugié  
NO. 2 CUBE | APERTURE,  
2022, Photograph on fibre-  
based photographic paper,  
20 x 13.8 cm (image size),  
31.8 x 25.2 cm (framed  
size), Edition 2/3  
£400

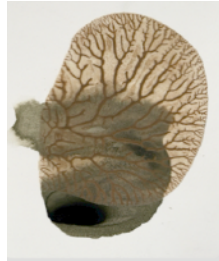
Kate Beaugié (b. Dover 1975) is a sculptor who manipulates photogramy, analogue film, oil paint and installation to convey her examinations of light, concepts of existence, natural cycles and her connection to and within her awe of the 'seemingly miraculous' beauty of natural phenomena. She studied sculpture at Glasgow in the late 90s.

Her work is featured in private and public collections, including Vault 100 at The Ned, London, curated by Kate Bryan featuring '98 top British female artists' and the Mathematical Institute of University of Oxford, curated by Balazs Szendroi. She is represented by the Laurent Delaye Gallery.



Aisha Bridgman  
Chameleon, 2025, oil and mixed media on wood panel in a blue black hand painted wood frame, 12.5 x 17.5cm (artwork size) 15.5 x 20.5 x 3cm (framed size)  
£500

Aisha Bridgman is best known for her abstract paintings of imagined places. Originally from Portsmouth, she currently lives and works in Surrey, UK. Bridgman's works oscillate between non-representational, imagined landscapes and figurative abstraction. Recent exhibitions include Natasha O'Kane Sussex Contemporary Art, The Soho Open at GPS Gallery, ING Discerning Eye at the Mall Galleries, Works on Paper 5 at Blue Shop Gallery, Studio Cennen in Wales, The Lido Stores in Margate and through Art & People at Hollywood Road Gallery. Bridgman's paintings have been secured in numerous private collections within the UK, Europe, Asia and the US.



Sam Hodge  
Out of the House (nettle and earth), 2023  
Nettle ink on paper with collage of acrylic medium monotype sprinkled with earth pigment on Abaca tissue, 25 x 21cm 31x 27 cm (unframed) 26.5 x 30.5 cm (framed)  
£480

This painting/collage is one of a series made with materials gathered from a 17th century house in Hackney, while I was preparing for an exhibition there in 2023. I made ink with weeds from the rubble-strewn garden and pieces of discarded building material, gathered soot from the chimneys and ground up old bricks and clay from builder's exploratory holes in the ground. I like to see what my materials can do on paper. Tidelines form as the ink dries in irregular blots, branching patterns emerge as paint responds to pressure. I select and collage these together, encouraging new forms to grow out of the old house.



Sam Hodge  
Out of the House (ivy and brick), 2023  
Ivy ink on paper with collage of acrylic medium monotype sprinkled with brick dust on Abaca tissue, 25 x 21cm (unframed)  
£300

Working with paint and print processes and found materials, Sam Hodge explores cycles of material transformation over different timescales and the entanglement of humans with their environment. Sam Hodge studied Natural Sciences at Cambridge University and Painting Conservation at The Courtauld Institute of Art and then worked as a painting conservator including at Tate. She began focusing on making her own work in 2008 and since then has exhibited widely in the UK and abroad. Her most recent solo exhibitions: Unfolding: Packaging the Earth at Velorose Gallery, London (2025); Every Contact Leaves a Trace at 195 Mare Street, Hackney (2023); Unfolding, Alder Gallery, Dunkeld (2024). Recent group shows include: UPCYCLE, GPS Gallery, London; Nature The Artist curated by The Great Imagining, London: The Ground Beneath our Feet, GroundWork Gallery, Kings Lynn. Opens include: RA Summer exhibition, Woolwich Contemporary Print Fair, Wells Art Contemporary, Creekside Biennial, International Print Biennale. Her work has been acquired by The Met and MoMA in NY.



Toshimasa Kikuchi  
Geometrical Form Bronze  
01, 2013  
7.5 x 7 x 13cm  
Bronze,  
Edition 10  
£ 450

I create works that combine science and tradition using Japanese woodcarving and lacquer techniques. My forms are based on mathematical models, possessing a pure beauty in harmony with the natural sciences. I am heavily inspired by the Kuen surface - a surface with negative curvature, where the meeting of two sides produces a clean line, devised by German mathematician Theodor Kuen.

Toshimasa Kikuchi was born in 1979 in Ehime, Japan. Trained in the restoration of Buddhist statues, mastering to perfection the techniques of classical Japanese statuary. He earned a BFA in sculpture from Tokyo Gakugei University, and later a MFA and PhD in conservation from Tokyo University of the Arts. Kikuchi creates works that combine science and tradition using Japanese woodcarving and lacquer techniques. His forms are based on mathematical models, possessing a pure beauty in harmony with the natural sciences. An example of Kikuchi's work may be seen in the collection of the Victoria and Albert Museum and exhibited at Erskine Hall & Coe.



Diana Puntar  
Neolithic Tourist Souvenir II  
2025, resin, oil paint,  
11x7x4cm  
£500

Diana Puntar is a London based artist originally from New York City. Her cross-disciplinary works include sculpture, installation, drawing, and printmaking. Puntar's ongoing project Historical Re-Anachronism, explores US and UK national (counter)histories, often using humour as a vehicle to look at colonisation and its continuum, which she feels are reflected in ongoing political and ecological problems. She has been an artist-in-residence at Wysing Arts Centre, Cambridge, and Eltham College in Southeast London. She is a member of Cubitt Artists, London, where she previously served as Studio Artist Co-Chair of Public Programmes. In 2023, Puntar's recent solo exhibitions (H±R-A) The Pre-Actual Acorn at Niru Ratnam Gallery, London and Chimera (H±R-A) commissioned by The Stanley Picker Gallery at Kingston University both invited viewers to reconsider history by questioning the fluidity of cultural identity and the complex tensions between tradition and progress. Puntar holds an MFA in SMFA/Tufts University, Boston, and a BA in Sculpture from the University of Maryland, College Park.