

WHITE CONDUIT PROJECTS

“Interval Studies: Colour in Time”

Opening: Wed 23 Sept 6 – 8:30 pm

24 Sept – 18 Oct

**Alice Browne, Hannah Maybank, Liz Elton,
Takumi Kato, Masako Yasuki**

1 White Conduit Street,
London N1 9EL

info@whiteconduitprojects.uk

The history of pigments is also a history of chance, experimentation, and science. Of particular importance is the fact that, since ancient times, pigments have served as a means of human self-expression and have contributed to the formation of major artistic movements in human history, such as the Renaissance, Impressionism, and Modernism.

For contemporary society, colour is a familiar part of everyday life. We are surrounded by vivid 4K and HD imagery, yet it is often overlooked that much of the colour we see today has been made possible by the accumulated knowledge of pigments and chemical ingenuity.

The changing colours of artworks, as they evolve over time, have long drawn the attention of artists, conservators, museum professionals, scientists, and art collectors, in that the images, messages, and ideas embodied in a work can become obscure or even be lost through discolouration and fading. Change is inevitable and, in many cases, irreversible. Natural aging can give a work a subdued character and is sometimes appreciated as “antique elegance,” whereas accidents, improper storage conditions, and misguided restoration can cause serious damage to cultural property.

In 1886, works displayed at the Victoria and Albert Museum, then the South Kensington Museum, sparked concern that exhibition might damage watercolours. Urban pollution, visitors’ humidity, and gas lighting were identified as risks, prompting scientific investigations to protect the works.

It is important to adopt a perspective that, from the stage of production, designs the materials and the manner of change with aging in mind. However, not all change is accepted as desirable, and determining how far a change should be regarded as an effect of aging and where restoration should begin remains an important issue.

Moreover, a work does not end at the moment of completion; it is also an entity that continues to change over time. Oxidation, pollution, humidity, abrasion, and other factors alter colour and texture, and such changes can sometimes lend a work greater depth and narrative quality.

The ageing effect is an expressive approach that allows time to become a collaborator. It is a beauty shaped by the passage of time, slowly unfolding as the work lives on.

Alice Browne

During a short residency in Tokyo, I created a series of 14 works titled *Dazzling Fortune*—named after a slip from the Nishikubo Hachiman Shrine. Working late into the night after exploring the city, I used local pigments and papers to capture the contrast between Tokyo's architecture, waterways, and the shift from day to night lighting.

Returning to London, I developed 10 larger works inspired by Japanese mineral pigments and the Shinto belief in nature spirits (*kami*). Using a restricted palette of minerals—including Japanese Tourmaline, Thulite, and Sodalite, alongside Bideford Black from Devon, UK—I built these pieces in layers like rock strata. The results balance structural strength with a sense of liquid movement and vulnerability.



Alice Browne (b. 1986, Oxford, UK; lives London, UK) completed an MA in Fine Art Painting at the Royal College of Art, London in 2016 and a BA in Fine Art Painting at Wimbledon College of Art, London in 2009. Browne's research explores nature, technology and fantasy through the use of colour, space and symbolic objects. Her practice is predominantly painting-based and expands into site-specific installation, photography, drawing and sculpture. In March 2026 she had a solo exhibition at ZAZA Galerie in Tokyo, as part of a month-long residency observing the relationships between architectural, natural and spiritual sites. Other solo shows include Galerie Liusa Wang, Paris (2023 & 2022), Flatland Gallery, Amsterdam (2019), Tintype Gallery, London (2019) and Limoncello Gallery, London (2016, 2013 & 2011).

Recent group exhibitions include OHS Projects, London (2026), Slugtown Gallery, Newcastle upon Tyne (2025), White Conduit Projects, London (2025), ARBAG, Lisbon (2024) and Alma Pearl Gallery, London (2023). She received the New Contemporaries Studio Bursary Award with Hospitalfield, Angus in 2017 and the Land Securities Bursary and Studio Award with Bow Arts in 2016. Residencies include Hogchester Arts, UK (2023), PADA, PT (2023) and Prosjektrom Normanns, NO (2014). Browne is a mentor at Turps Art School (2018-present) and has been a visiting lecturer at a number of UK institutions including Winchester School of Art (2019), Camberwell College of Art (2016) and Glasgow School of Art (2015).

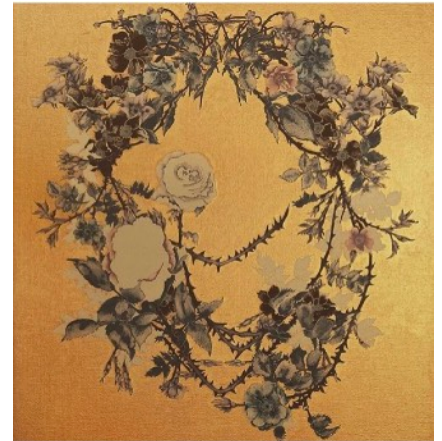
Dazzling Fortune (10), 2026, Japanese pigments, watercolour, gouache and ink on 350gsm paper, 27.3cm x 22cm

Hannah Maybank

Hannah Maybank work is characterised by a blend of construction and destruction, often utilising layers of latex and acrylic paint that she strips, cuts, or peels away to create ripped and distressed three-dimensional surfaces. These pieces frequently incorporate motifs from the natural world, such as mountains, clouds, and flowers, to reflect cycles of birth and decay.

Hannah uses homemade watercolours and varnished and unvarnished gold leaf, to enforce natural degradation or change to the artwork over time. There is a pull and push of differing 'matters'. Chemical and physical relationships between substances are akin to reactions between us as individuals in our personal spheres and between our species and how we affect our natural world. These paintings are searching for a new way of living. Although grounded with underlying silent terror, all three pieces are firmly linked to Beauty and Joy and Hope in the rooted. All the artwork in this exhibition suggests a concern for the precarious times ahead, through their delicate and fragile presence.

Hannah Maybank is a contemporary British artist based in London. She holds an MA in Painting from the Royal College of Art (1999) and a BA in Fine Art from Liverpool John Moores University. In her more recent practice, she has focused on "living still lifes," innovative watercolours, and the use of handmade pigments. Her work has been featured in several significant exhibitions and collections, including those at The New Art Gallery Walsall and Gimpel Fils.



A Study of Anne, 2014, iron, synthetic gold, and copper in watercolour on linen.sewing, wood
A Study of Anne, 2014, Close Up

Liz Elton

Liz Elton's practice is rooted in overarching concerns about nourishment, waste, regeneration and our relationship with the earth. Immersed in the repetitive daily tasks of life, anxiety about the future is captured in the material, pigments and subject matter of her work, which hovers between painting and sculpture. Laced with seeds, and coloured with the artist's own kitchen waste, the work directly references her body's life cycle through the daily food she prepares and consumes. Whilst her materials are often ephemeral, the work carries within it an idea of the eternal, of the potential for re-growth and renewal.

Liz is the recipient of a Mark Rothko Memorial Trust Artist in Residence Award and has been shortlisted for the John Moores Painting Prize three times. Residencies include 'Groundswell' Regenerative Agriculture conference, Florence Trust, and the Bothy Project, Isle of Eigg. Solo and two person shows include; Art O Rama, Marseille, 'Takeaway', Punta Gallery and Cable-Depot, Sofia, 'Fragile Surface', Artissima, Turin, 'Ground, Falling Away', The Gunpowder Store, Daugavpils Fortress, Rothko Museum, Latvia. Recent group shows include 'Host I Guest' with Hospital Rooms at Victoria Miro, 'Handbags' at Bianca Boekel Galeria, Sao Paulo, and 'Painting, a Changed Environment' at Messums, London. She lives and works in London and has degrees from UCL and UAL. A text by Anna Souter about Liz's work can be found [here](#), and she has been a guest on podcasts 'Our Plant Stories' and 'Art Fictions'.



Skins and Stones, 2025, approx. 150x150cm, compostable cornstarch (food waste recycling bags), coloured with avocado skins and stones, silk, nettle and sunflower seeds

Masako Yasuki

1. Texture of Memory (Coventry)

This painting was created spontaneously using pigments I made by grinding discarded bricks and local sand collected in Coventry. It is part of my long-term project, Obliterated Ground, in which I create works using frottage of the earth and "materials of place"—soil, sand, rubble, and other traces gathered from the sites I visit. Having returned to Coventry several times, I explore it as a place where my personal childhood memories intersect with collective history. This piece serves as a study for the larger work, Texture of Memory: 500 Million Blinks. Through the physical presence and texture of these pigments, I hope the memory of a place resonates with the viewer's own body and memory.

2. Exposed Scape – Coastal Pine Trees (Noto Peninsula)

This piece is part of my Coastal Walk series, which began in 2011 following the Great East Japan Earthquake and tsunami. I created this work in 2025 while walking along the coast of the Noto Peninsula, a region affected by a major earthquake the previous year. As I walk, I respond spontaneously to the environment, using pigment and water to "collaborate with the landscape" in the wind. In the studio, I layer these pigments mixed with egg, transforming a fleeting encounter into a permanent painting. Here, Western pigments and Japanese iwa-enogu (mineral pigments) meet, bringing different material histories onto a single surface.



3. Contours of Light, Shifting Depths – Water Mirror (Nara)

Pigment can also serve as a medium for the body and light. For this work, I performed frottage on paper from the ground beside a pond in Nara, where I grew up. By placing delicate silk over these papers, I looked through the translucent fabric to reorganise the lines and forms beneath. Using gofun (shell white), a traditional Japanese pigment, I transferred these traces onto the fragile silk surface. The translucency of the silk and the luminous white of the gofun allow the landscape to dissolve into shifting layers of light, depth, and memory, inviting viewers to recall sensations held within their own bodies.

Masako Yasuki earned her M.A. in Fine Arts from Kyoto Seika University (1994) and was a guest researcher at Smith College, USA (2015), supported by the Japan Agency for Cultural Affairs. She is currently a 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 work has been exhibited internationally in London, Moscow, Seoul, and Edinburgh, and is held in collections such as the Smith College Museum of Art, Oita Prefectural Art Museum, and Ninnaji Temple, a UNESCO World Heritage site.

Exposed Scape, Coastal Pine Trees (Noto Peninsula), tempera, iwa enogu (mineral pigments)

Takumi Kato

In the painting series *To Translate*, I seek to create letter-like forms that convey meaning by preserving my own brushstrokes in gypsum and combining them as units. I begin to think about “telling something” not through pre-existing words, but through a language of making—one formed through brushstrokes.

As I work, I imagine people who use such a language of making as their own means of communication. They combine the forms of gestures with images of colours to convey something to one another. Just as no two waves are alike, the preserved letter-like forms follow no fixed rules, grammar, or system of notation.



These imaginary people must have come to communicate through the act of making itself, day by day. Through this series, I reconsider the very nature of communication, beginning with materials and the processes through which they are made.

Takumi lives and works in Gifu City, Japan. He is currently based at Associazione Bastioni, an art conservation and research association in Florence, Italy, with support from the Agency for Cultural Affairs' Program of Overseas Study for Upcoming Artists.

Drawing on historical research into materials used across different periods and regions, from antiquity to the present, Kato examines how their physical properties influence brushwork. He applies these insights to contemporary practice, developing a body of work that reconsiders what it means for humans to “make” and to “pass down” things.

His work has been presented in exhibitions and programs including *To Knead the Lights: From a Dialogue between Painting and Science*, created in collaboration with Takeo Yamawaki, BankART Station, Yokohama, Japan (2025); *Enthusiasm, Reverence, Obedience and Constancy*, The Three Konohana, Osaka, Japan (2024); *Moving Meditation*, Gallery N, Nagoya, Japan (2024); and *New Mutation*, Kyoto Art Center (2018). He was also an Artist in Residence at City & Guilds of London Art School in 2018.

To Translate (a passing shower), 2026, 15 x 19 cm, pigment, gesso, egg yolk, drying oil, cotton, and wood

For all enquiries, contact:
info@whiteconduitprojects.uk
+44(0)775 448 6068

www.whiteconduitprojects.uk
info@whiteconduitprojects.uk
[@whiteconduitprojects_london](https://www.instagram.com/whiteconduitprojects_london)

Gallery Hours
Wed + Thu: 11am – 6pm
Fri 12pm – 5pm
Sat 12pm – 6pm
Sun 11am – 4pm
Nearest station ☉Angel