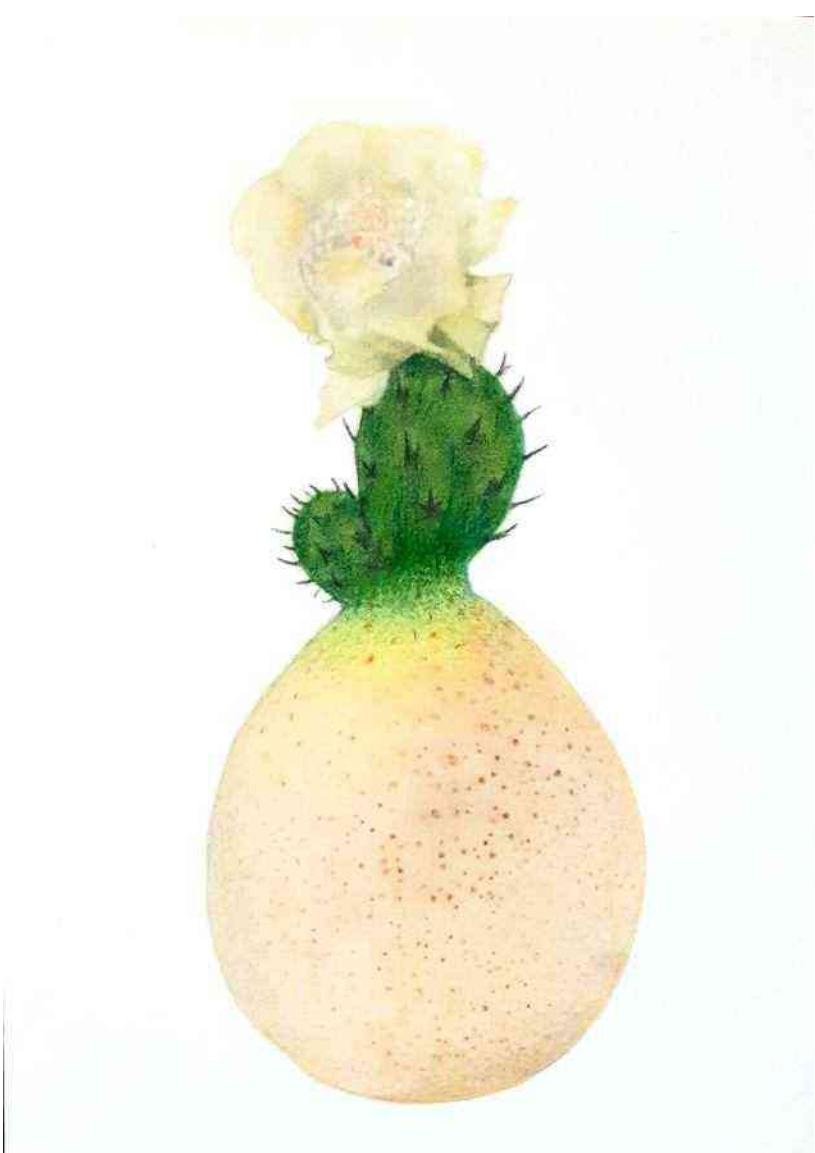


Marisa Culatto

PEAR PEAR is the fourth of four series of hybrids of a flower and something else treated as if they belonged naturally together. They are all based on something to do with language. These particular works revolve around the notion of pear combining the fruit with the flower of the prickly pear – not actually a pear.

The broader conceptual background has to do with playing the AI game - in that I sift through the net to extract the base images - with the opposite approach, as human imagination here is crucial and also because the two component images are thoroughly worked on and joined up by hand in a very analogue way, using mixed media (mostly ink, pencils and watercolour pencils). There are 18 works in this series, I present three here.



Marisa Culatto
Pear Pear 7
Printed matter and mixed media on watercolour paper
14.4x21cm
£500



Marisa Culatto
Pear Pear 12
Printed matter and mixed media on watercolour paper
14.4x21cm
£500



Marisa Culatto
Pear Pear 9
Printed matter and mixed media on watercolour paper
14.4x21cm
£500

James Bell

Pink for Homosexuals is a small mixed media painting exploring the persecution of gay men during the Holocaust and the ongoing complexities of queer representation. Using the pink triangle, a symbol of oppression later reclaimed by LGBTQ+ communities, the work layers paint, glitter, and texture to conceal and reveal its history. The intimate scale contrasts with the weight of the subject, inviting reflection on memory, visibility, and the stories that risk being forgotten.

Pink for Homosexuals
2019
Mixed media on canvas
20 x 20 cm
£200



Yvonne Coughlan

1. Forest

An urban landscape bound by the edges of the frame and contained in its space. Reminiscent of silver birch a pioneer species that is able to regenerate and spread rapidly and an important tree that will grow quickly to provide a canopy in dry soil, ideal in cities.

2.Fragment/Relic

Work made from discarded studio remnants and repurposed .The fragment of lino has been placed in the foreground, suggestive of a building and the background of a barren scape. The work consciously reflects on waste and re use as an important component of artistic thinking.

3.A day by the sea - work made from a fragmented textured acrylic surface, peeled from a work in progress and no longer needed. Blues reminiscent of sea and sky, a mosaic composition. Each small piece has its own detail but has been placed together as a postcard. This work is a smattering of colour, shape and texture that is suggestive of a larger whole.



Yvonne Coughlan
Forest 2026
Collaged print on Japanese paper, on ply board,
24 x 24 cm framed .
Price £300



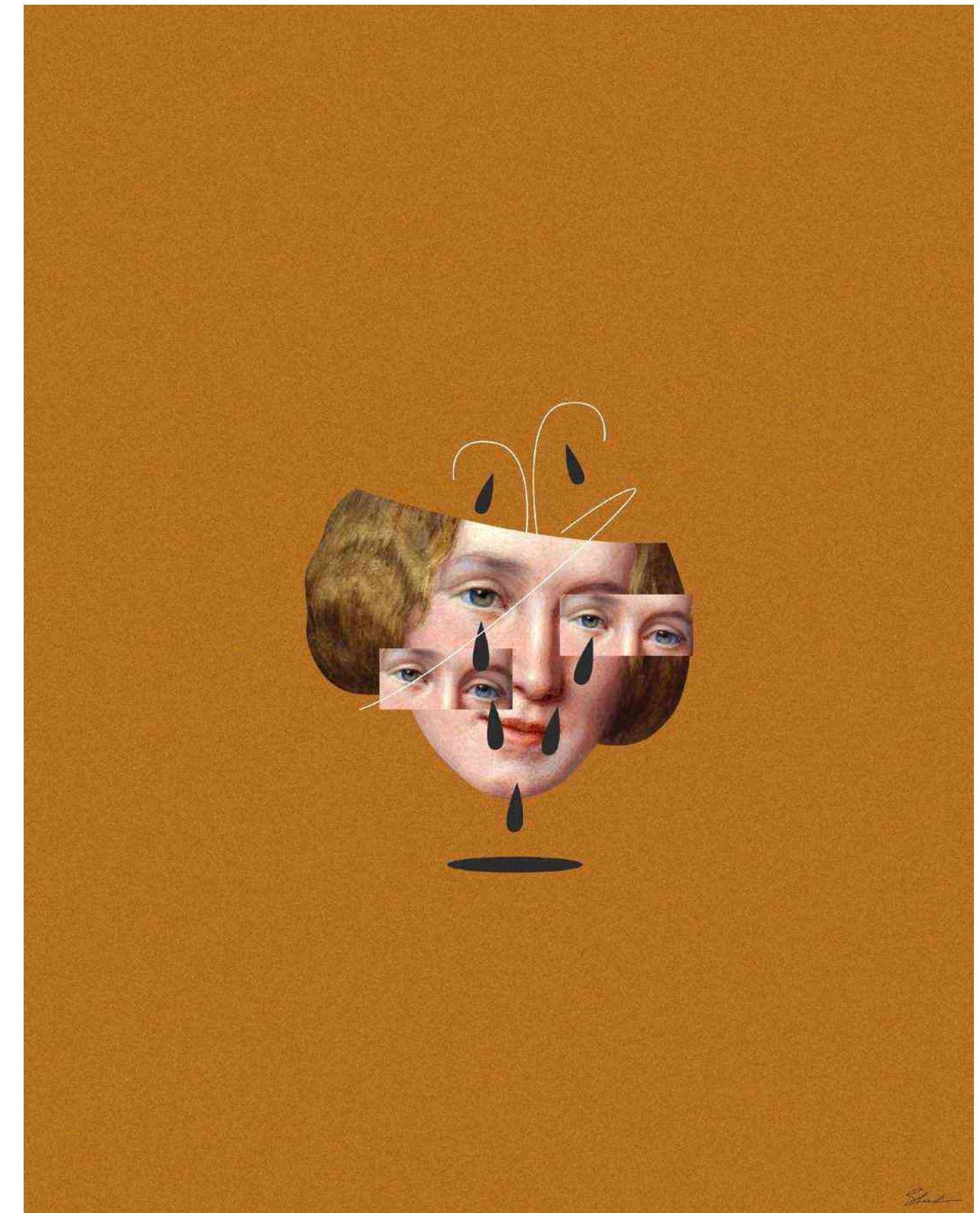
Yvonne Coughlan
Fragment/Relic 2023
Etched and painted Lino, wood filler and acrylic paint
on ply board
30 x 30 cm
Price £500



Yvonne Coughlan
A day by the sea 2026
Collaged textured acrylic paint on ply board
21 x 16 cm
£280

Natalia Titova

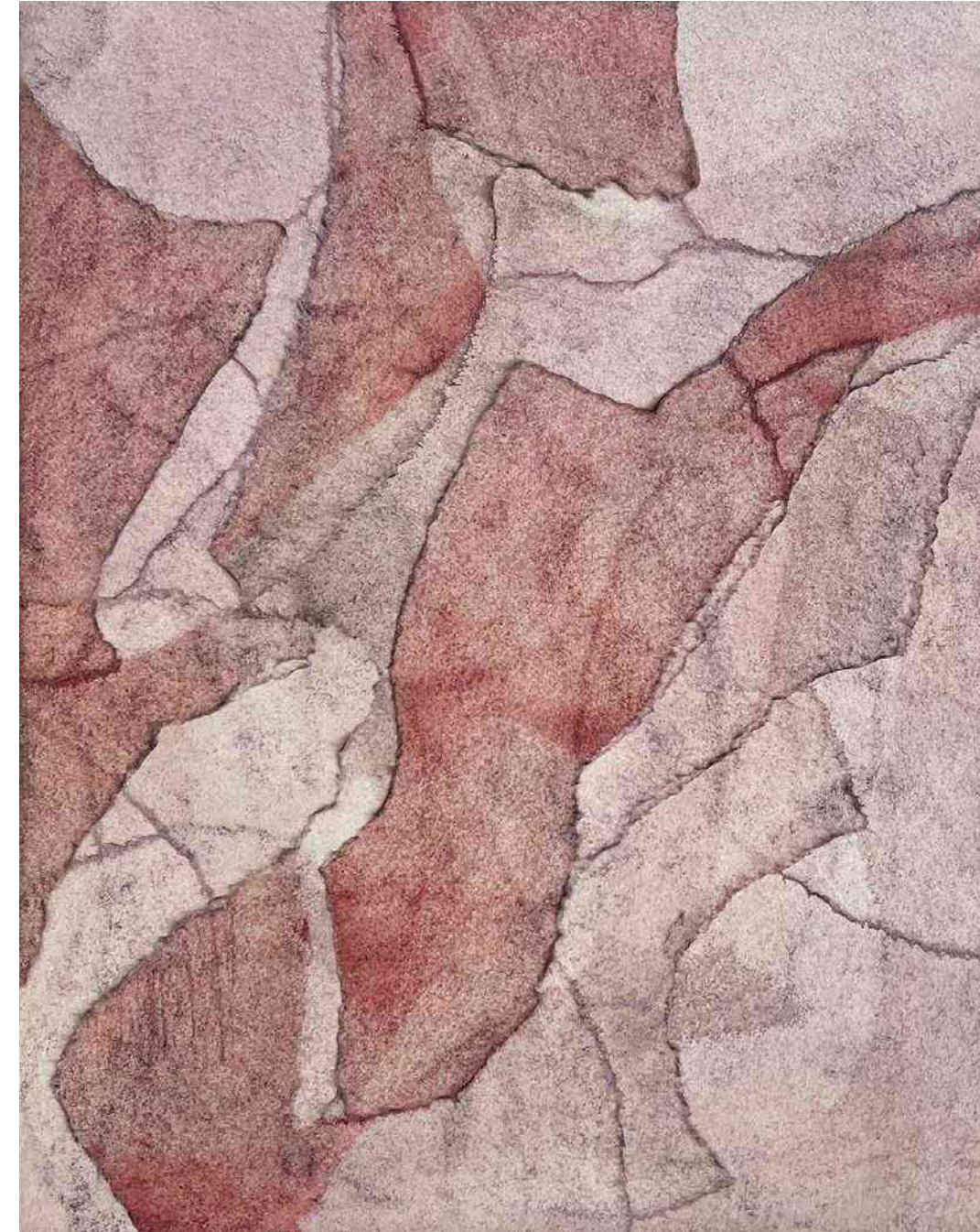
A text can move us deeply even when some of its allusions and metaphors remain beyond our understanding. In the same way, an artwork can evoke emotions and meanings that exist beyond words. This small work reflects on the quiet power of simplicity — how a modest image can hold memories, emotions, and unseen layers of experience, revealing that even the smallest things may contain a much larger world within.



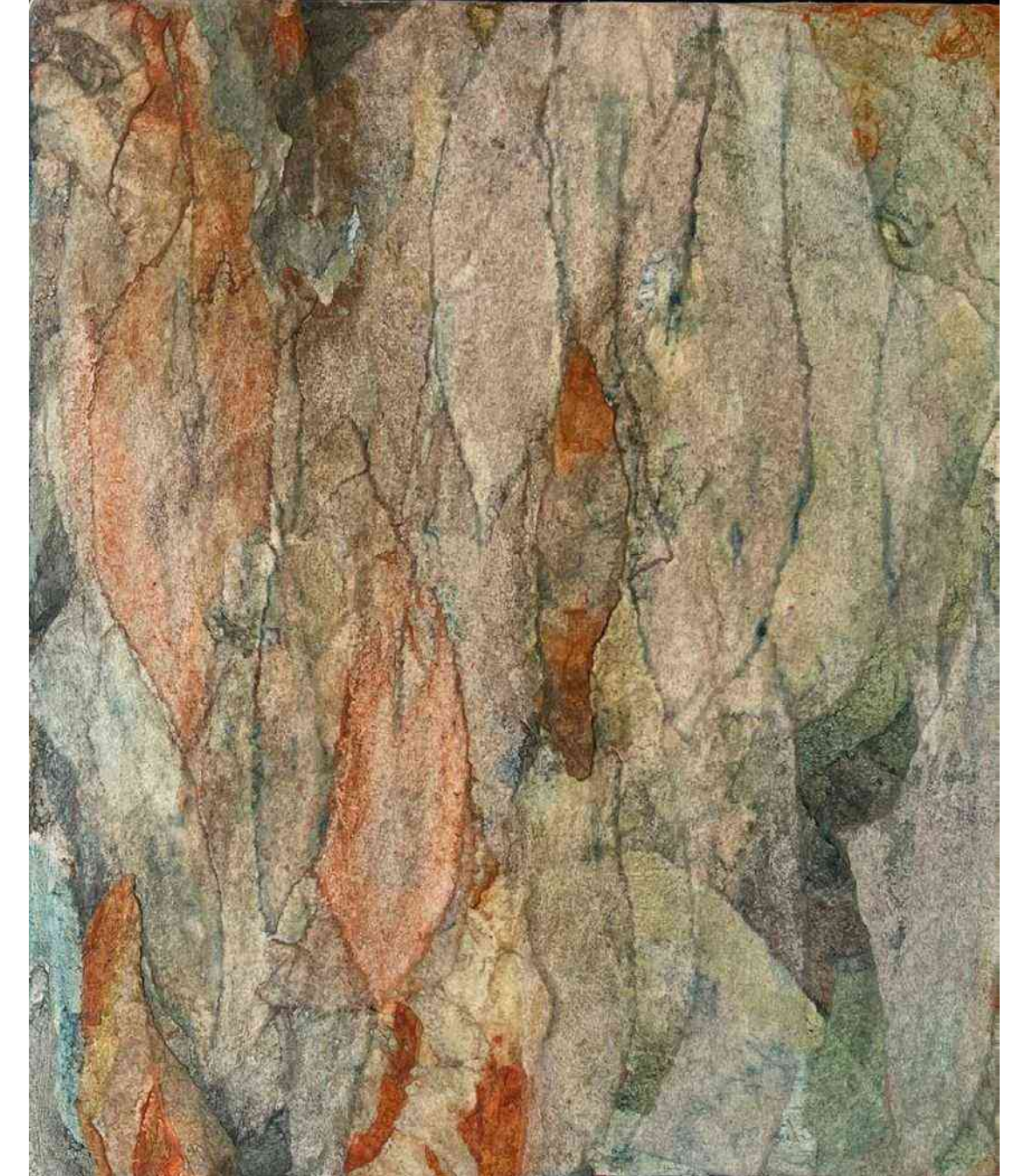
Natalia Titova,
I am OK,
2026,
digital collage,
30 x 20 cm,
£ 500

Karen Loader

There is a temporal element to my recent work that emulates environmental processes, such as stratification and erosion, drawing attention to the shifting landscapes being reshaped by climate change. The process begins by layering torn paper fragments onto a base, then rubbing them with soft pastel and graphite, depositing sediments of material across the surface. Sections are subsequently torn away - an irreversible act that removes parts of the composition, exposing traces beneath. Unpredictable and uncontrollable, each piece arrives at a form that could not have been planned, encouraging us to reflect on how our surroundings remain in continuous flux.



Karen Loader
Quiet Compromise, 2026
graphite & soft pastel on Japanese paper on panel
29 x 25 cm (framed)
£650



Karen Loader
Unreconciled, 2026
graphite & soft pastel on Japanese paper on panel
33 x 28 cm (framed)
£700

Stella Arion

This hand-built ceramic sculpture brings a rigid, architectural structure into contact with an unstable bodily mass. The two elements appear to compress and reshape one another, leaving the form suspended between construction and collapse. Although physically small, the work suggests a fragment of a much larger post-industrial environment: part damaged infrastructure, part evolving organism. Its compact scale intensifies this tension, concentrating a monumental struggle between control and transformation into an intimate object. It asks how matter can absorb pressure and change its form without losing its identity.



Stella Arion

The Eye of Industrial Love

2025

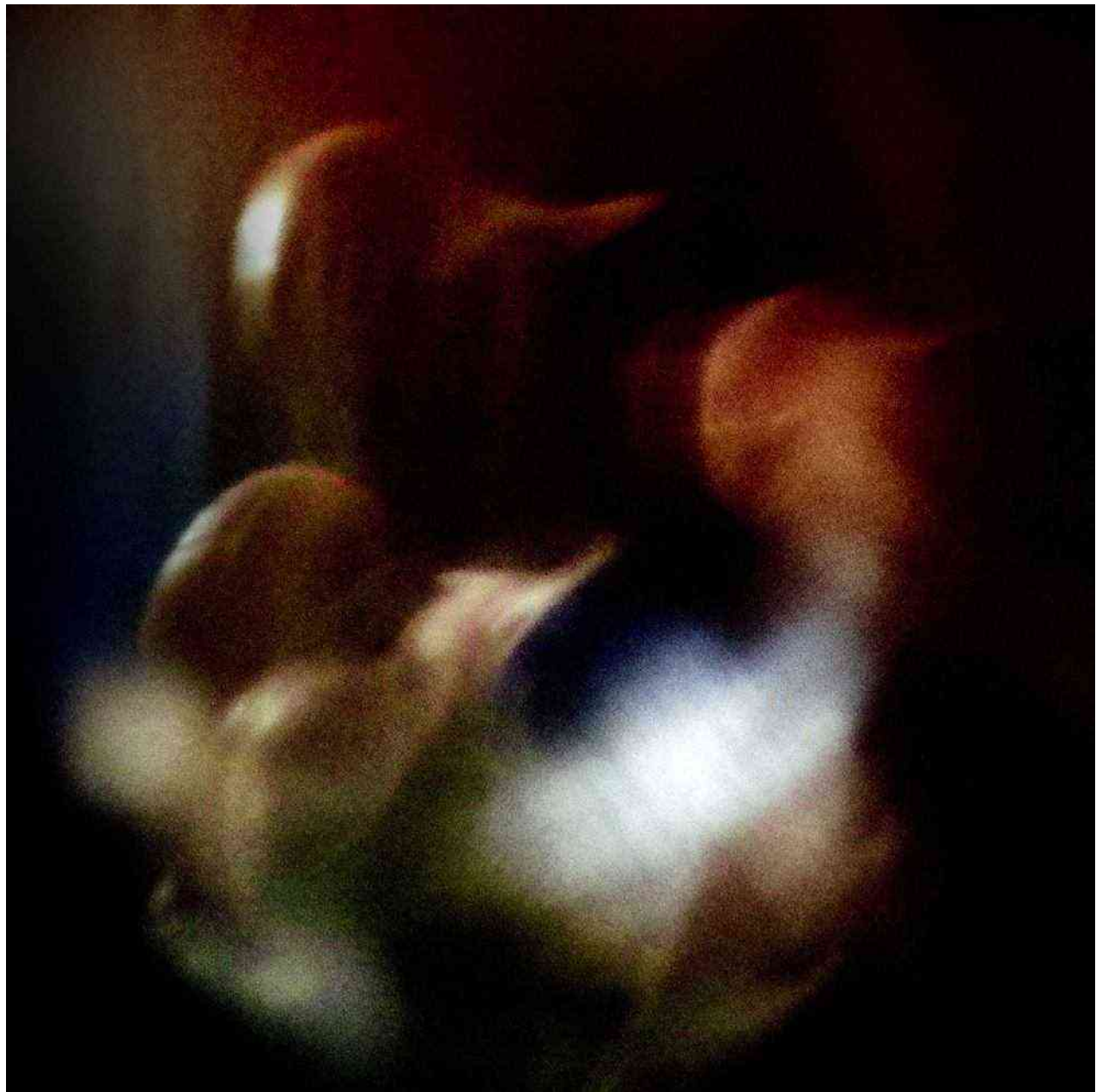
Ceramics, Black clay, industrial glazes

H20 x W23 x D15

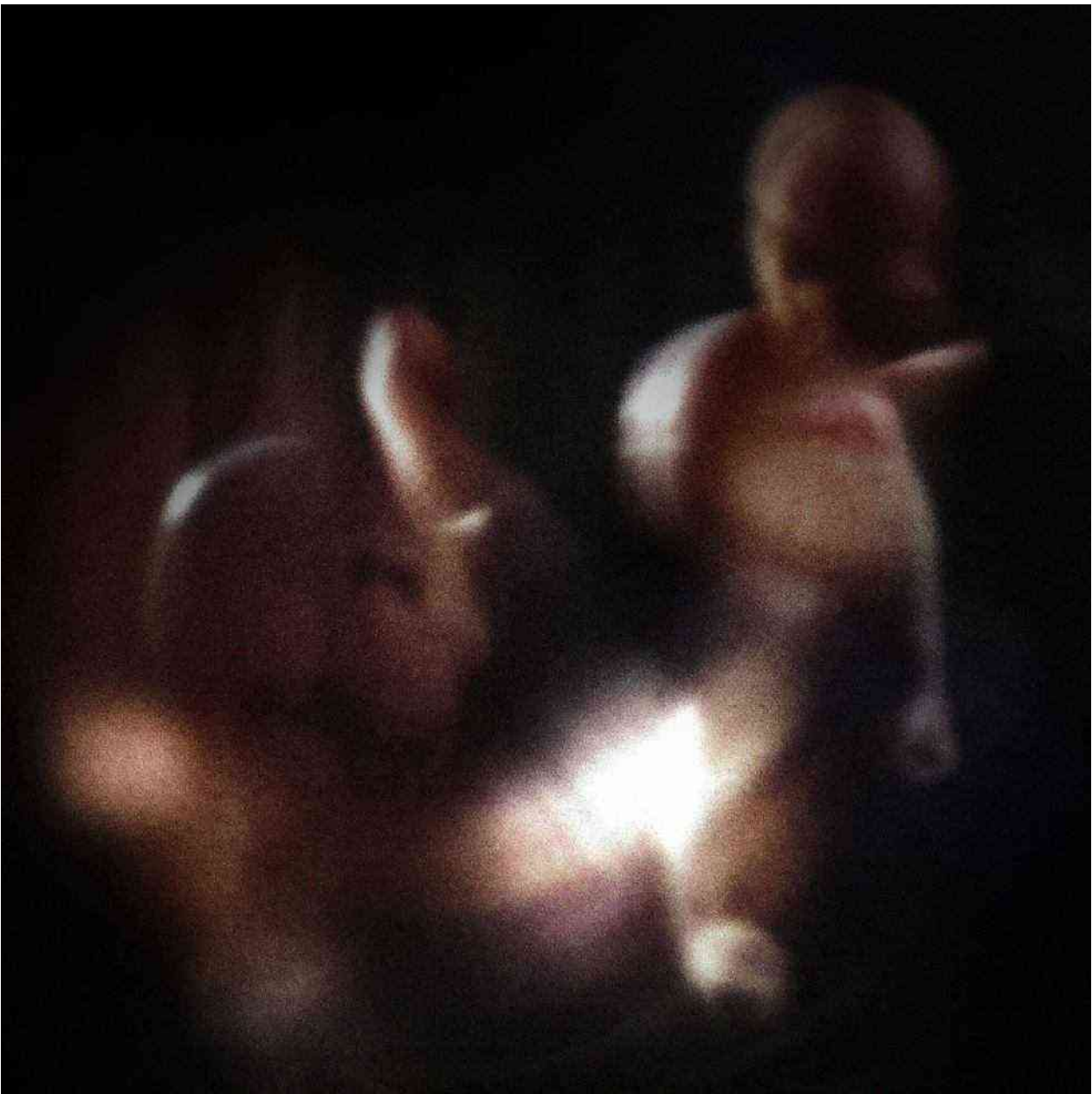
£700

Nicholas D'Angelo

This series consists of framed photographic prints that explore movement, perception, and emotional expression through blur, motion, and abstraction. Created using long exposure and recorded physical gestures performed by the artist, the images capture fragmented moments that shift between representation and distortion. The work focuses on how movement can alter visual perception and create a sense of instability, tension, and transformation.



Nicholas D'Angelo
Crazy, 2026
Archival pigment print from digitally edited 35mm film negative
28 x 28 cm
£ 450



Nicholas D'Angelo
Three, 2026
Archival pigment print from digitally edited 35mm film negative
28 x 28 cm
£ 450

Imogen Marsteller

comes with moving through different stages of life. Butterflies symbolise transformation, while the hands represent our emotional response to it. I see hands as one of the most expressive parts of the body after the face; through tension, movement, and touch, they can reveal emotions that words cannot.

The hands crushing or holding the broken butterflies suggest a struggle with transformation—whether we are resisting change or damaging ourselves by trying to control it. The word “breathe” acts as a reminder to pause and accept uncertainty. Change is universal, and learning to accept it is part of being human, although I do not think I am there yet.



Imogen Marsteller

Breathe

2025

Oil on linen

20 x 20 x 4.5 cm

£ 700

Georgina McNamara

Work 1:

In Melon, the weighty or uncomfortable balancing of the 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.

Work 2:

Unicorn is from a body of work called 'Perspectives' when I first started wanting to be more independent and less reliant on models. To achieve this, I knew I needed to photograph myself but was crippled by self-consciousness. The fun aspect of this body of work eased me into self-portraiture.

In covering my face, Unicorn is a tongue in cheek look at our inability to rationalise an acute awareness of our failings and shortcomings when in the company of others.



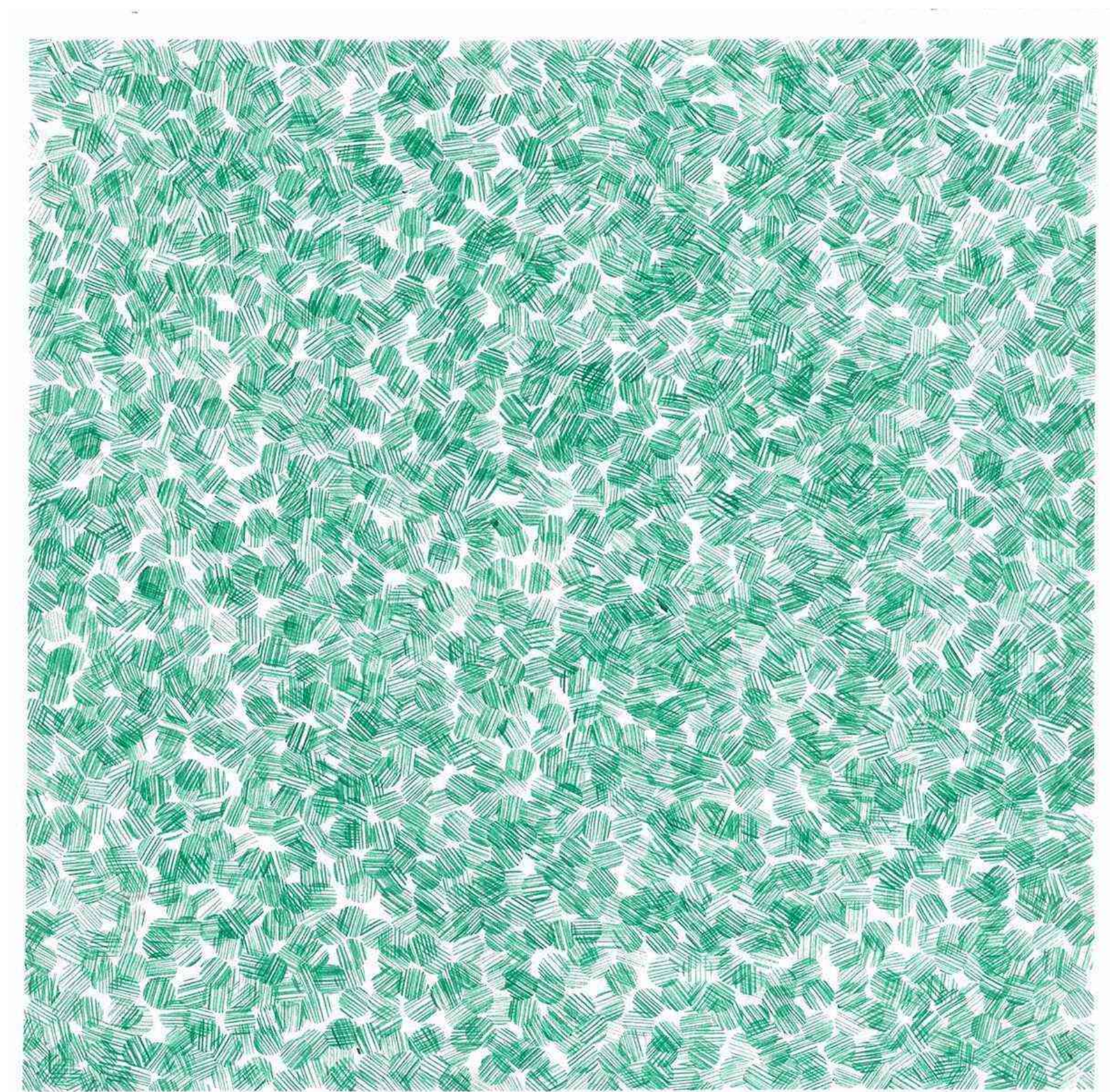
Georgina McNamara
Melon, 2024
C type photographic print
31 x 23 cm
Edition 1 of 20
£ 150 unframed, £250 framed



Georgina McNamara
Unicorn, 2008
C type photographic print
31 x 23 cm
Edition 1 of 20
£ 150 unframed, £250 framed

Colin Priest

Pulegoso Brick is a drawing made in oil-based paste ink, built through a repeated, hand-worked mark, echoing the pulegoso technique, a glass-blowing method that traps bubbles within molten glass. This gestures toward the invention of a glass air-brick, dimensioned similar to Pierre Chareau's Maison de Verre or Future Systems' Hauer King House, where glass block became both structure and light. Worked at the scale of a single brick, the drawing holds a larger idea, connecting material, building and time.



Colin Priest
Pulegoso Brick, 2026
ink on paper
25 x 25 cm (framed)
£485

Paul Sayers

These small Insomniacs paintings, of which there are many, are so called because they are concerned with Landscape taken from the context of Insomnia... a walk from dusk through into night... observing your own thoughts, concerns and worries as much as the beauty that surrounds you in the evening and night skies.

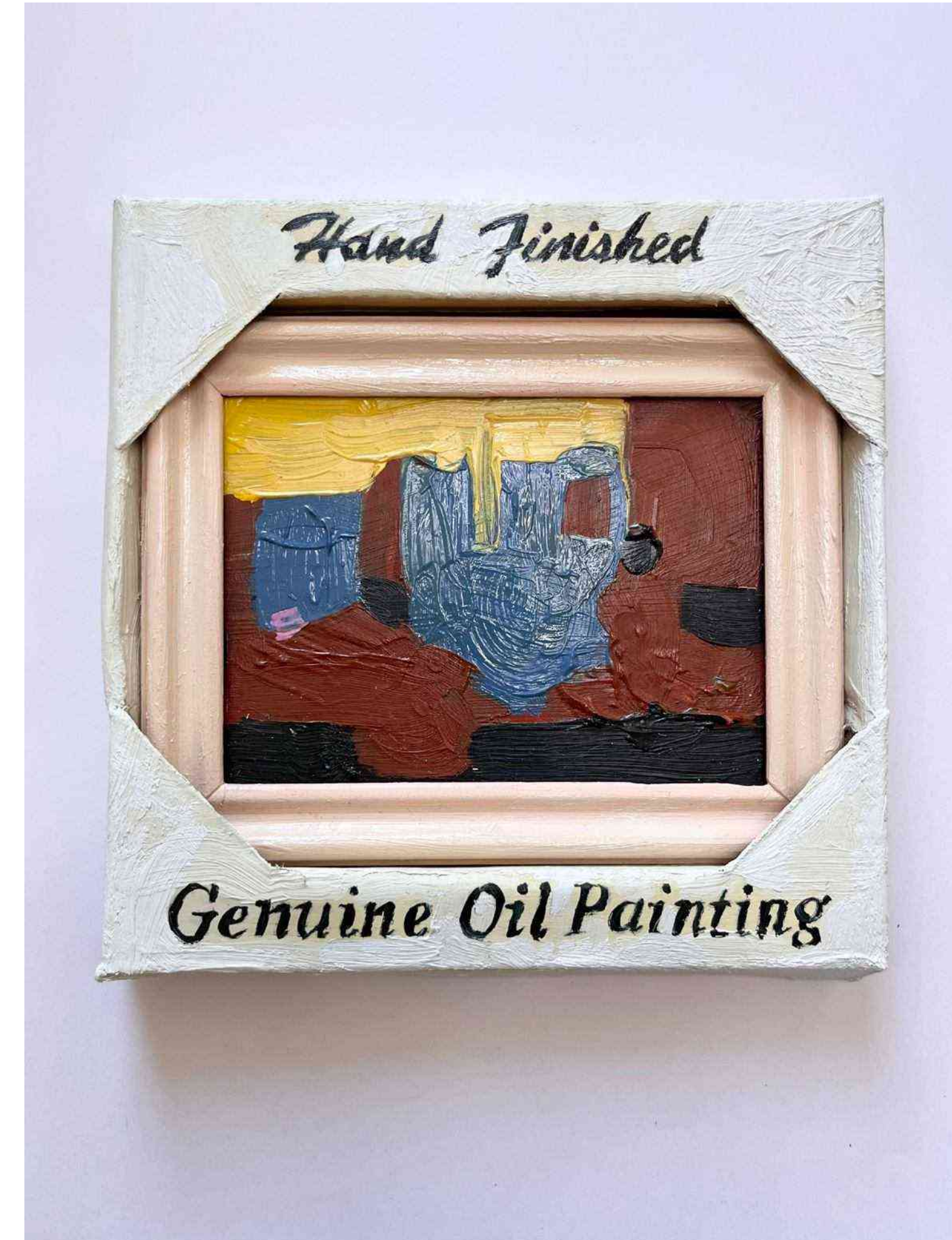


Paul Sayers
Insomniacs 9, 2025
oil paint on plywood
10cm x 10cm
£250

Kavel Rafferty

Transforming an existing commercial object, including its packaging, by redacting it entirely in oil paint.

Looking at mass production, materials, value and the erasure of existing image/object into a unique work.



Kavel Rafferty

Hand Finished, 2026

Oil on found painting and packaging

15 x 15 x 1.5cm

£225

Paula Chambers

Stained is one a series of tiny hand painted plywood and copper 'ladies' small enough to be carried in a pocket or handbag. These figures are shaped as the generic symbol for women commonly used on women's public toilets and washroom facilities. In a time when access to public toilets has become a site of contention, Stained is an artwork that highlights questions around whose bodies are deemed publicly acceptable and whose are not.



Paula Chambers

Stained, 2023

copper, plywood, model maker's paint

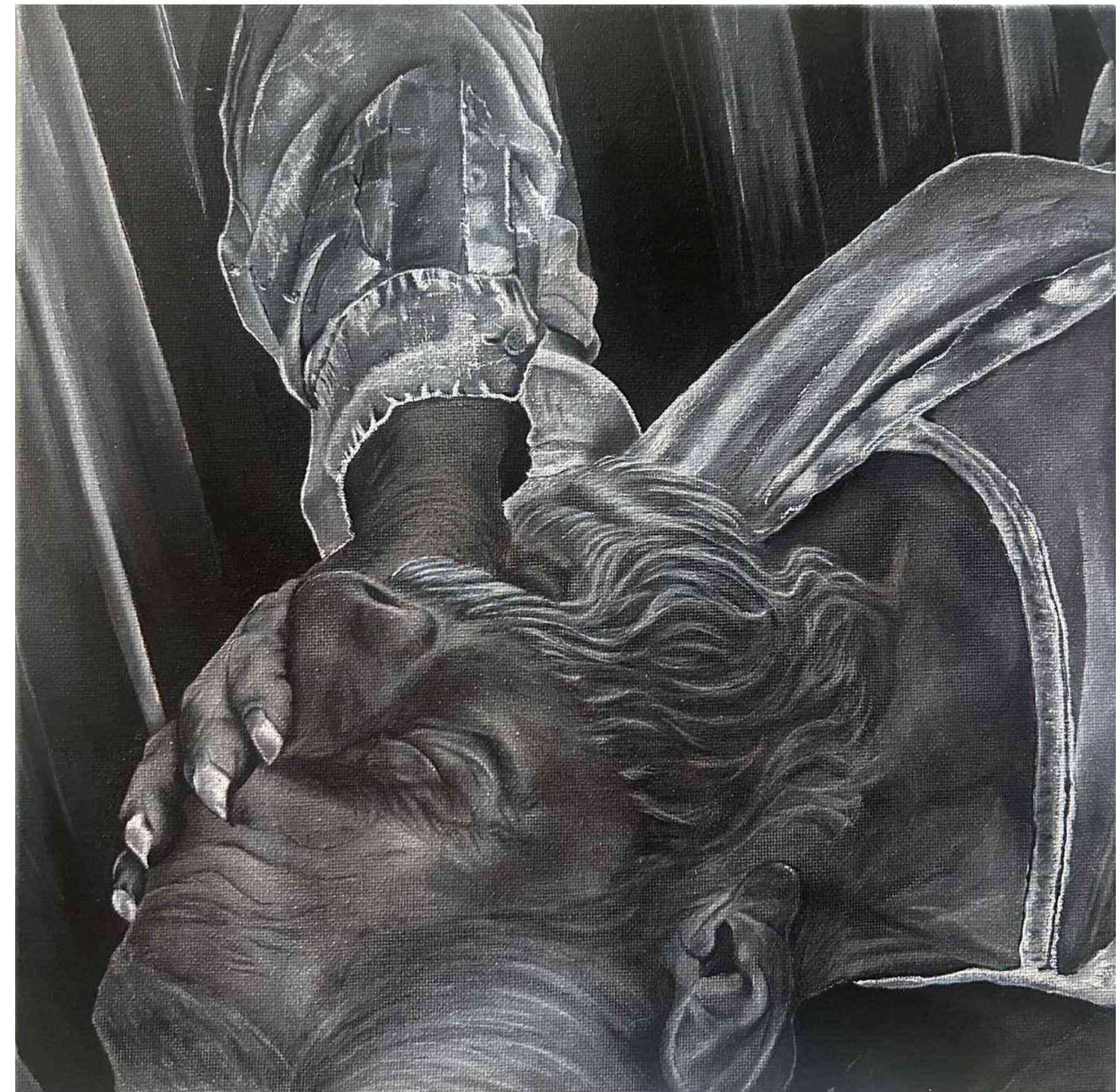
7.5 x 3.5 x 1.5 cm

1/30 (each painted differently)

£120

Cecile DINGE

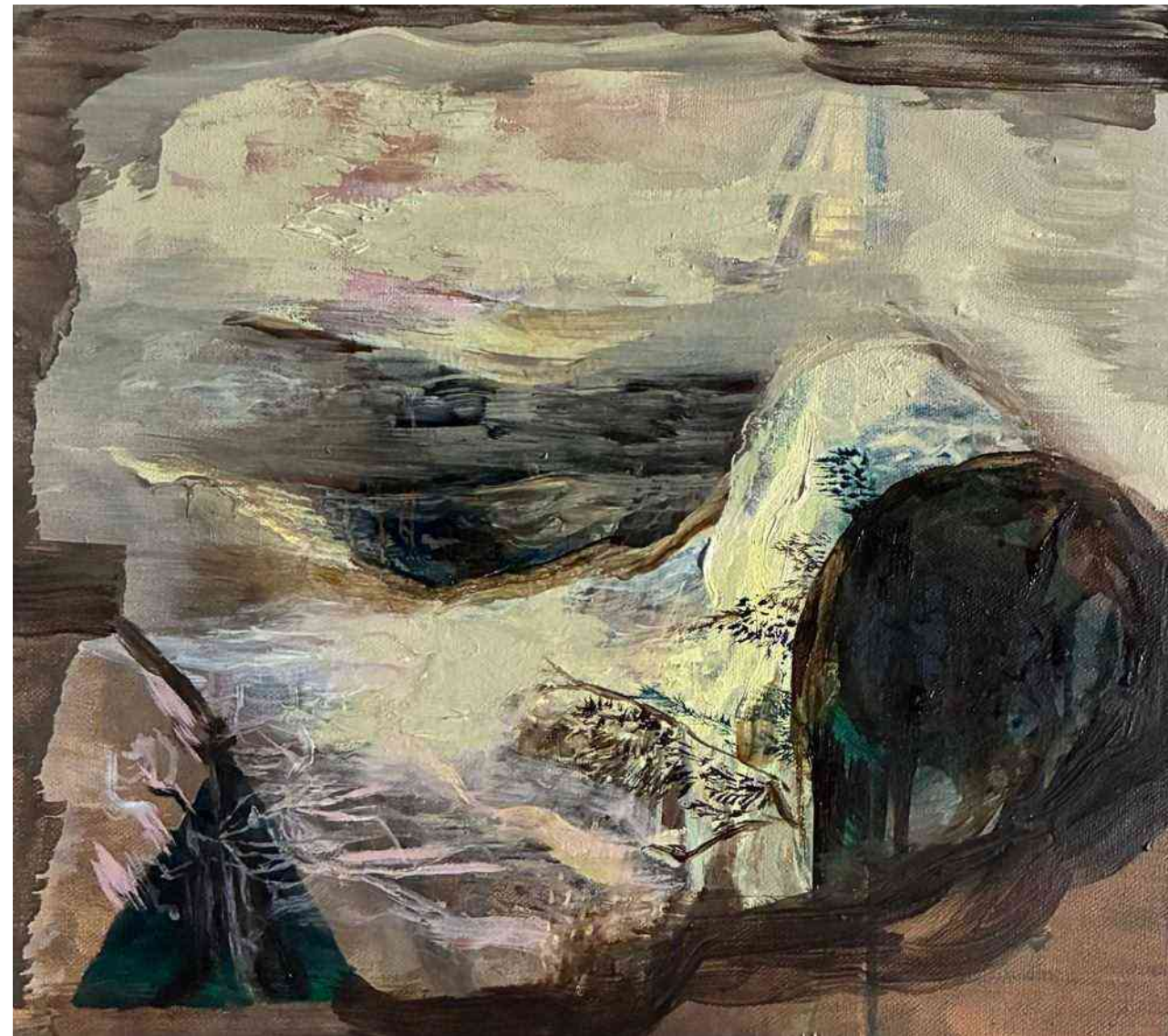
This black-and-white artwork features a striking close-up of an elongated face of a man lying on a bench just waking up, with head tilted and a hand resting on the forehead. The wavy hair falls in fine strands, whilst the loose sleeve, with its sharp pleats and light-coloured trim, occupies the upper part of the composition. The dark background accentuates the contrast and the precision of the modelling. The painting made on a 3.5 cm thick 3D frame allows for the continuity of the subject on the edge, giving volume to the work.



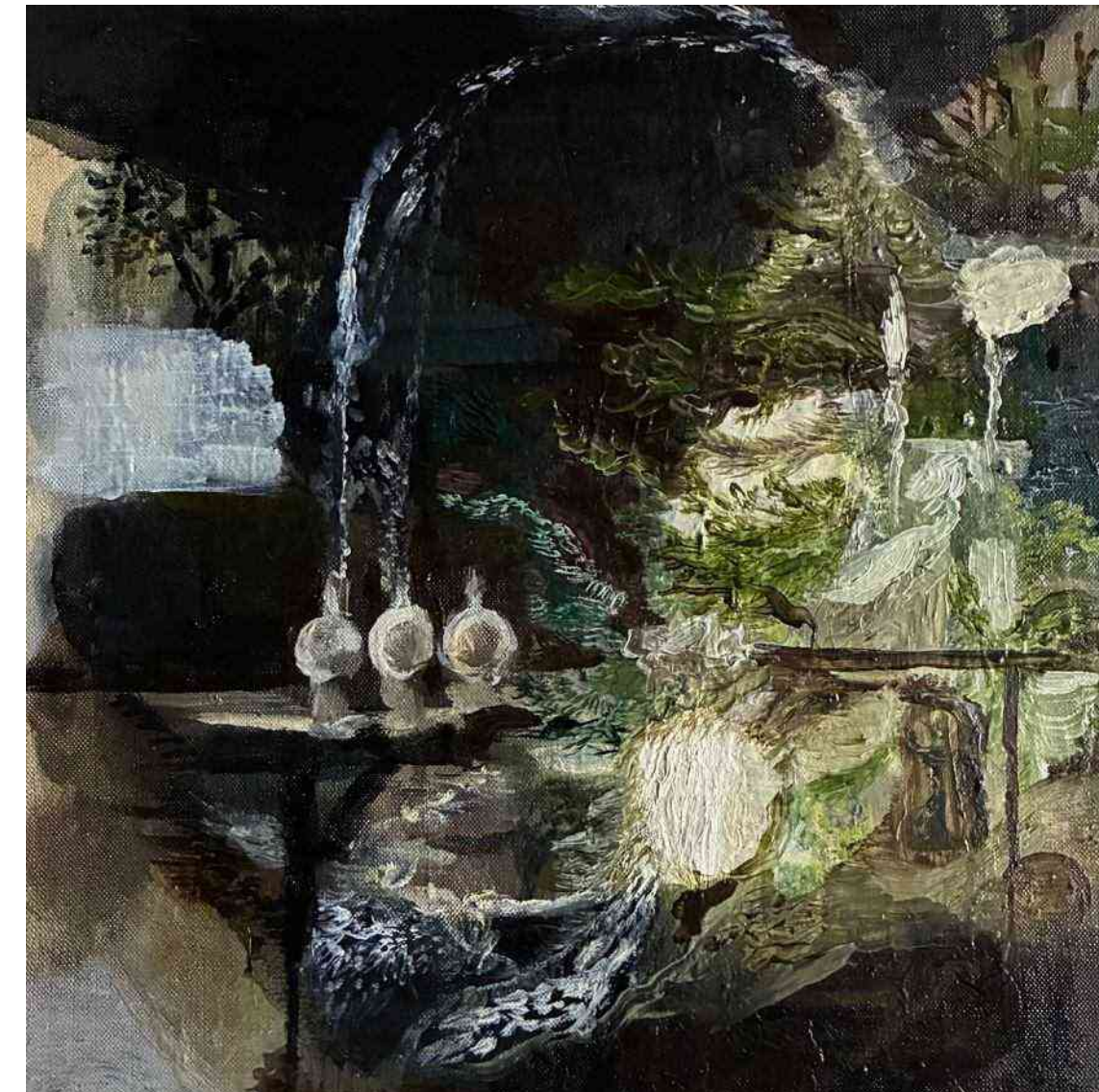
Cecile DINGE
Awakening, 2026
charcoal and oil on canvas
30 x 30 cm
£ 680

Mary Mathieson

Pieces made following a death and the futile responsibility of acquisition.



Mary Mathieson
Post 2026
Oil on canvas
30cm x25cm
£550



Mary Mathieson
Moulded 2026
Oil on linen
30cm x30cm
£600

NICKY HIRST

The work is a combination of a found decorative metal plant stem or seedling with two leaves and five coloured wooden cot/abacus beads. I think it is about growth, which is a very big idea. However, the beads are arranged vertically rather than horizontally and are obstructed and held between the leaves and the fixing. Perhaps it is more about inhibition, which is a smaller idea with big consequences.



Nicky Hirst
Digit, 2026
metal, wood and paint
30 x 3 cm
£ 600

Georgina Allen

I have built up a large collection of natural objects, fascinated by their subtle colours and the forms they have evolved. They allow me to make paintings which are basically abstract, about the relationships between the objects, the emotions they suggest, while also exploring the objects themselves. I work small to focus more intensely on the objects. The focus, immediacy and one-to-one relationship would be dissipated in a large painting. However nature and the imagination are infinitely large even if the entrance to them is small.



Georgina Allen, *Stones*, 2024, oil on board, 27 x 34 cm,
£475

LAU CHING HEI

Work1: Double bodies, 2024

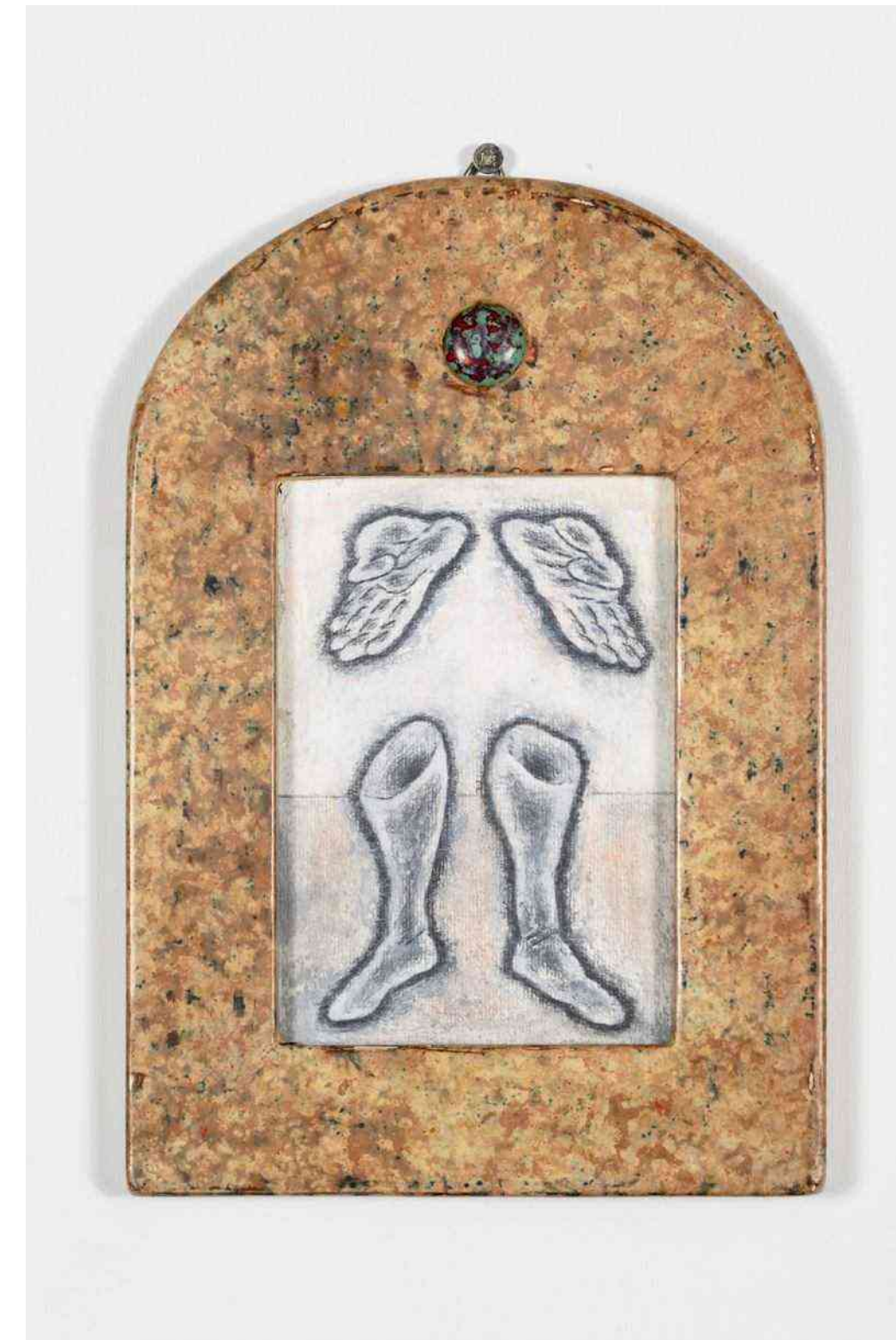
The work originates from a trace on the studio wall, which then, through imagination, transforms into a figural representation of a body leaning on the floor. In the midst of the process, I found myself wondering how we think about the body and the environment it inhabits.vvvv



Rico Lau
Double bodies, 2024
Graphite, oil pastel, putty, matt gel, wooden panel,
wooden frame
30 x 20 cm
£700

Work2: Fragments, 2024

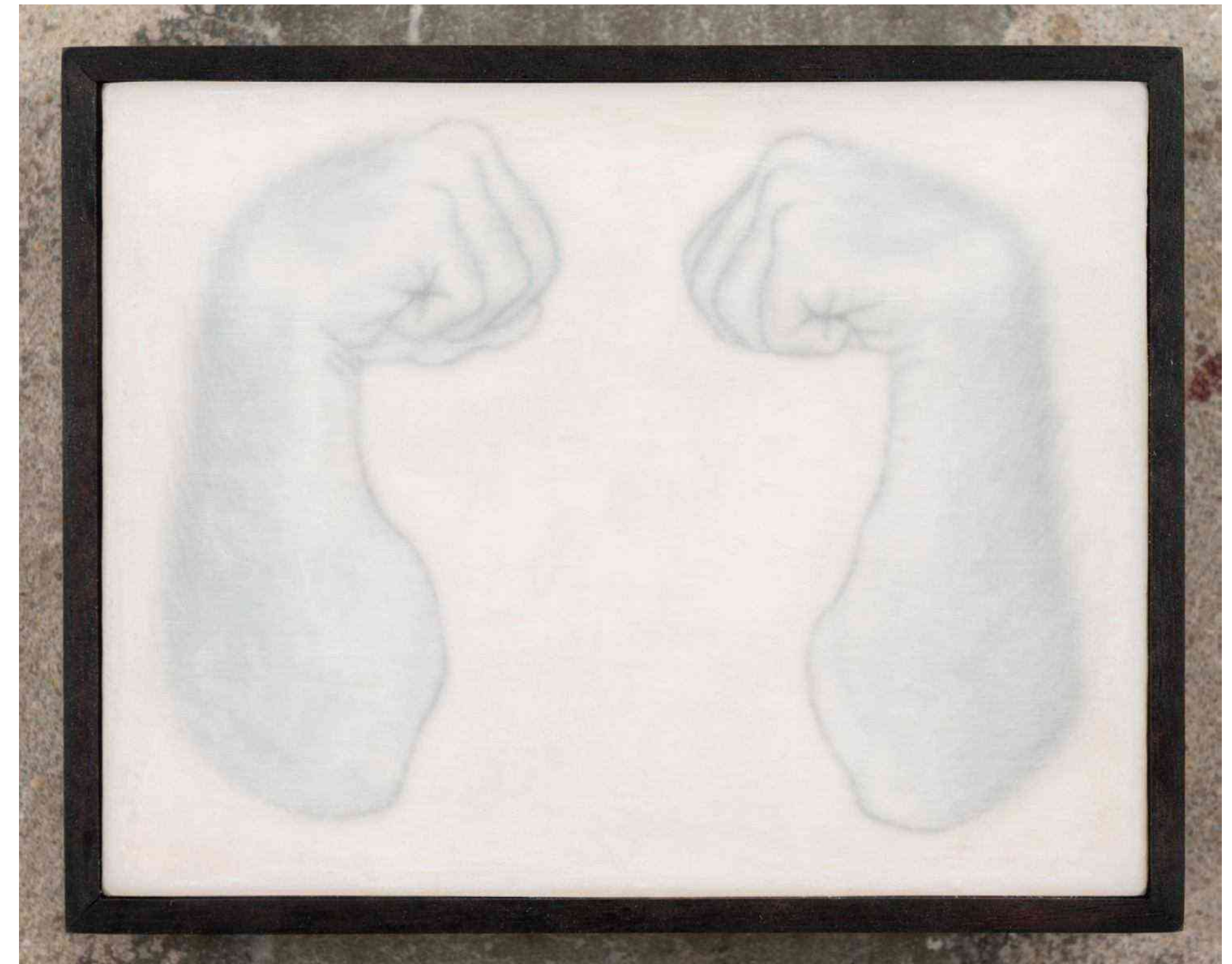
The work depicts fragments of a costume from "Ultraman", the protagonist of the Japanese TV series of the same name. While this symbol of power is treated as a set of nonchalant, ordinary still objects, the work signifies the fragility of the heroic figure in popular culture.



Rico Lau
Fragments, 2024
Graphite and oil pastel on paper, with frame
25 x 17 cm
£500

Work3: Pronation,2026

The work depicts the forearms of Canadian armwrestler Devon Larratt, with the image scaled to the size of an electronic screen in an attempt to soften its sense of physical aggression. "Pronation" is a term from armwrestling that refers to the motion of turning the palm from up to down to control the opponent's wrist — the core of the contest between two forces.



Rico Lau

Pronation,2026

Graphite, gel, pastel, acrylic board, with frame

12.5 x 16 cm

£600

Linda Khatri

These floral bouquets serve as artefacts. They are objects that have materialised from an image imprinted in a memory.

By pulling things apart and putting them back together lies at the heart of Khatri's practice. Her sculptural paintings serve as a vehicle in which she attaches great importance: environmental change, conflict, reincarnation and legacy.

By using an elevated painting surface and layering boldly coloured, hard-edged shapes alongside softly blended, repeating patterns, she embeds symbolism within each layer. She gives equal attention to the edges and spaces between the layers of her work, while allowing colour to activate the sculptural surface as an integral component of the form.



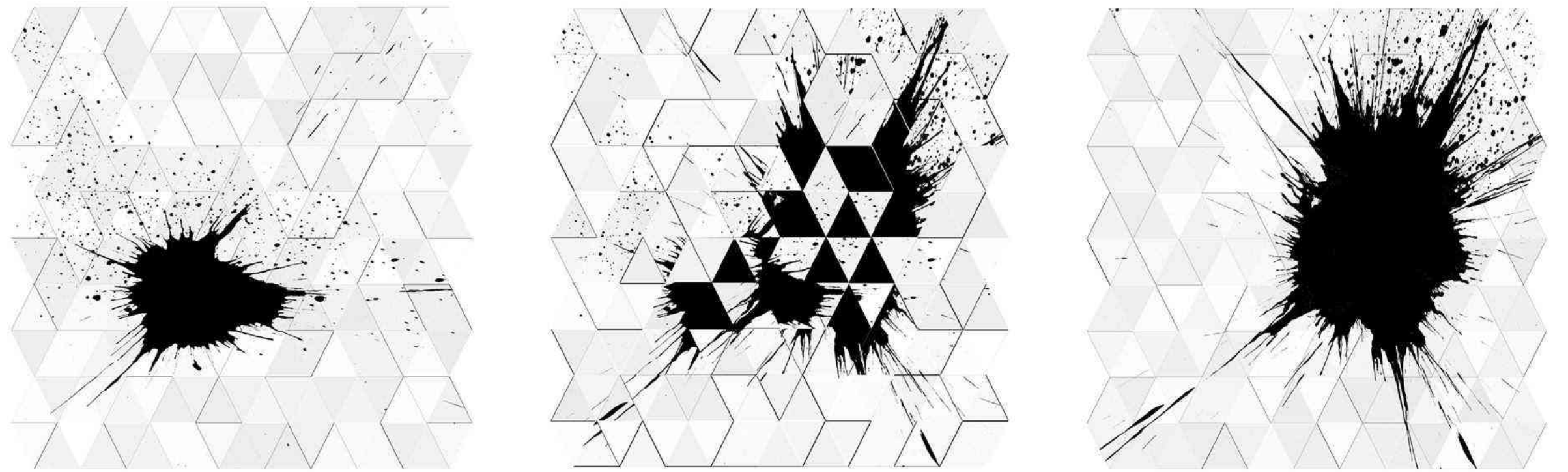
Linda Khatri
Floral Bouquet I, 2026
Acrylic on wood
39 x 36 x 3 cm
£ 400



Linda Khatri
Floral Bouquet II, 2026
Acrylic on wood
35 x 40 x 6cm
£ 400

Bruce Gilchrist

Two liquid spatter 'grunge maps' — CGI textures, tiny imperfections that make simulated surfaces look real — are cut against a triangular grid to make a composite image, each cell randomly sampled from either one map or the other. A cubic, faceted geometry unexpectedly surfaces from this reconstruction; its title comes from a character-by-character predictive-text program, fed Bertrand Russell and Lao Tzu. Meaning is built from many addressable parts to reflect on generative technology systems: not all things are, or should be, predictable. Something else may, and does, happen, and it's our task to respond to these provocations of the unknown.

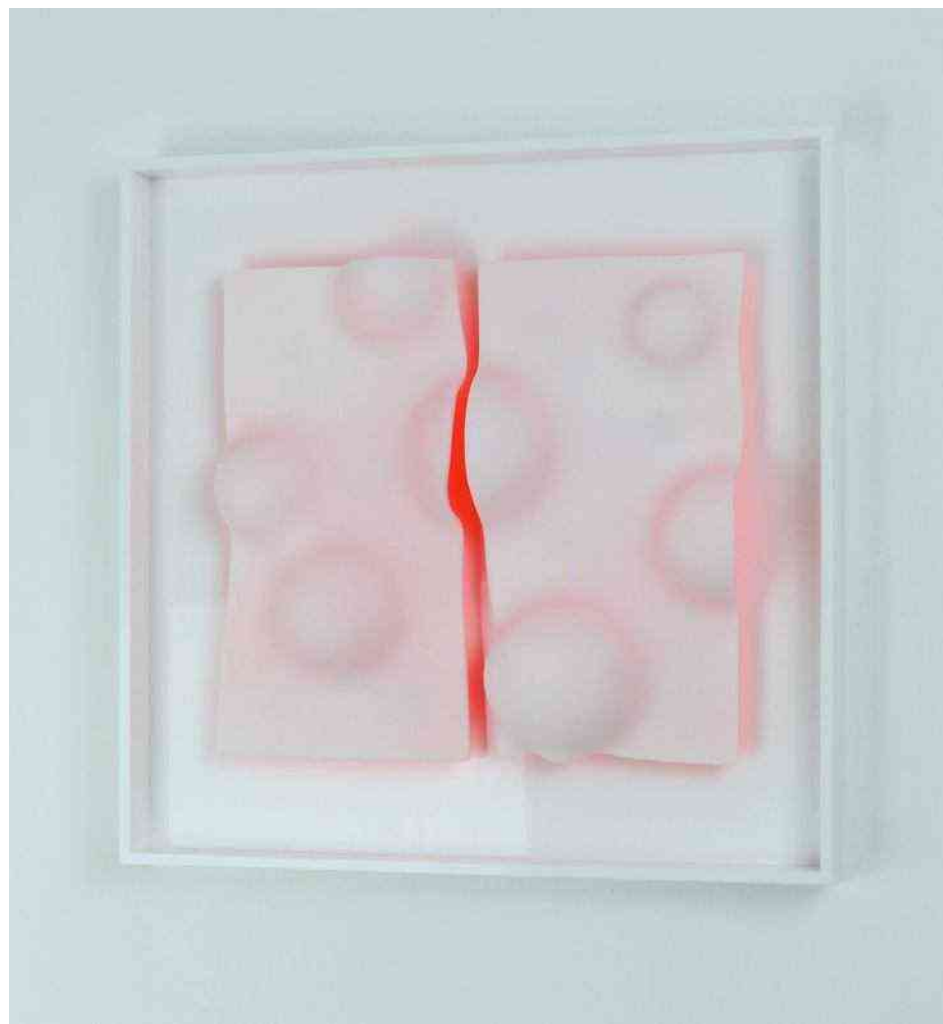


Bruce Gilchrist
ppahlanfuedge!, 2025
Digital image printed on Hahnemühle Museum Etching
33cm x 12.3cm
£400

Lisa Pettibone

1 - Juncture: Energetic forms bubble underneath but are they assembling or breaking apart? Glass, paint, acrylic frame

2 - Lean: Touching on our co-dependence with nature, the gentle skin of folding glass embraces a granite rock. Glass, granite rock.



Lisa Pettibone
Juncture, 2026
28 x 28 x 5cm
£650



Lisa Pettibone
Lean, 2025
12 x 11 x 11cm
£250

Rachel Gracey

Acting in the form of a tile, 'Sewn Ballad 2' is a response to the concept of covered surfaces. It holds the tension and movement where natural form interweaves with the weight of urban solids, carrying the distortion of shadow and the balance of shape. As seen in a flicker, a fleeting glance, harmony and distortion interact on the smallest scale with a richer impact than the vastness of an urban landscape. The merger of covered surfaces and transparent overlays hold a resonance of things more personally hidden and reimagined. It is a 4 colour Lithograph and woodcut.



Rachel Gracey
Sewn Ballad 2. 2026
Lithograph and Woodcut
17.5x16.5cm
2/10
£350 framed / £290 unframed

Elizaveta Larina

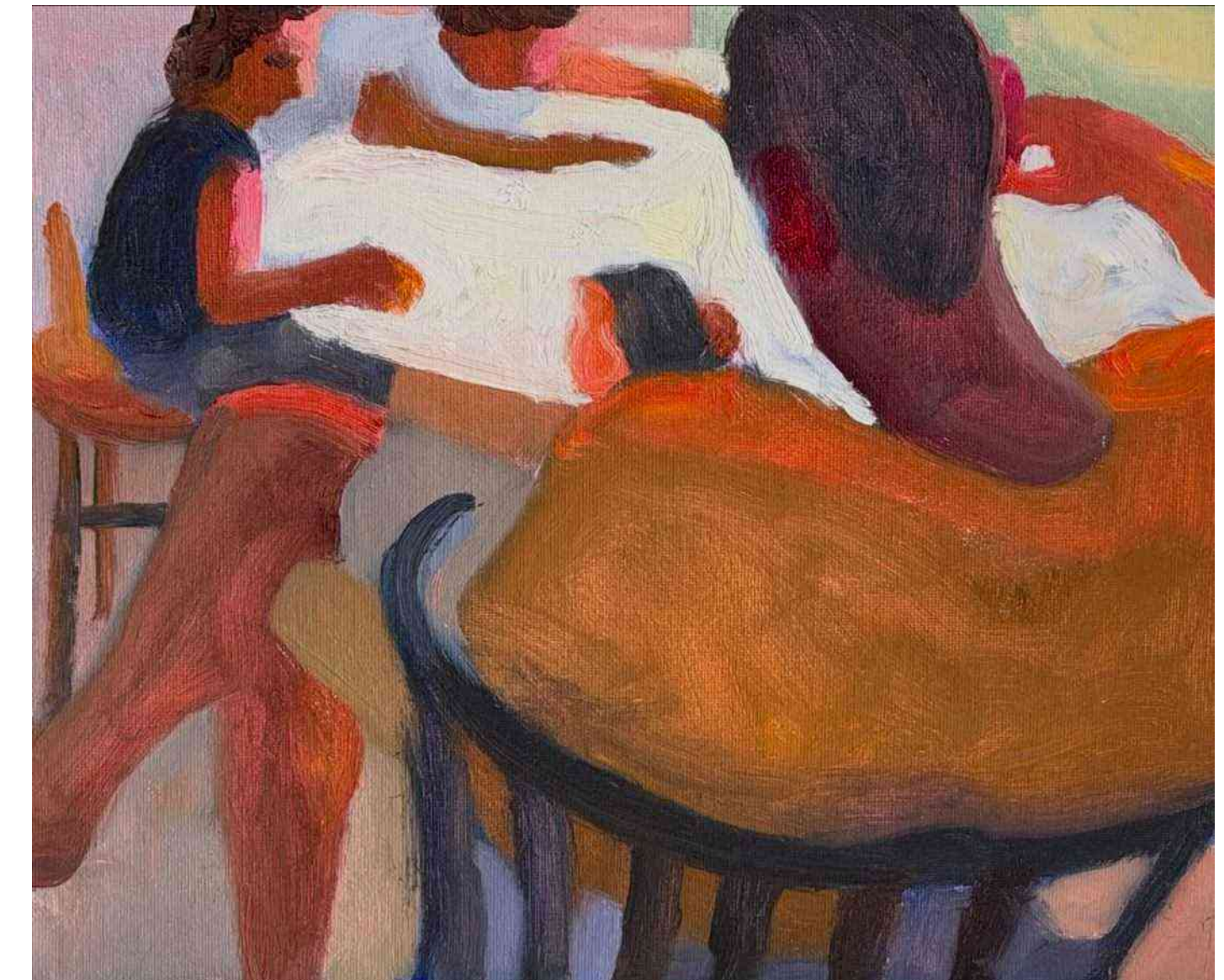
These paintings explore the complexity of human relationships through seemingly ordinary domestic scenes. Familiar figures and situations become strange and ambiguous, blurring the boundaries between tenderness and discomfort, intimacy and isolation.

I am interested in what lies beneath the surface of everyday life: the contradictions, unspoken emotions and absurdities that exist within even the most familiar moments. Through humour and strangeness, these paintings invite viewers to question their own perceptions of what is normal.

(5works)



Elizaveta Larina
Untitled, 2026
Oil on canvas
26x30 cm
£ 500



Elizaveta Larina
Untitled, 2026
Oil on canvas board
26x30 cm
£ 500



Elizaveta Larina
Untitled, 2026
Oil on canvas
26x30 cm
£ 400



Elizaveta Larina
Untitled, 2026
Oil on canvas board
26x30 cm
£ 400



Elizaveta Larina
Untitled, 2026
Oil on canvas board
26x30 cm
£ 400

Gina Beaton

This is a small panel inspired by an Emily Dickinson poem, These tested Our Horizon. It is part of a series of three pieces small that consider small details of light and organic matter observed over time. This piece emerged over a six month period where layers were built up and removed until arriving at the final composition. I want the viewer to be immersed in the smallest details. A fixed delight refers to the beauty and fondness which we might remember the past as opposed to the uncertainty of our future.



A fixed delight I,
Oil, acrylic, ink and pastel on plywood,
19cm x 22cm
£400

Jo Pearl

Unearthed Stabile, is a kinetic sculpture that makes visible the invisible microbes hidden in healthy soil. Key to our food security and tackling climate breakdown, these earthbound microscopic heroes teeter and twirl on brass rods, their forms captured in kiln-fired clay. Pearl uses clay to talk about soil - a space surrounding us all, and yet overlooked and often considered 'dirt'. The piece manifests fragility and jeopardy in action - surprising forms playfully challenging prejudice.

Jo Pearl,
Unearthed Stabile,
Mixed Media,
26hx18wx9w cm
£680



June Nelson

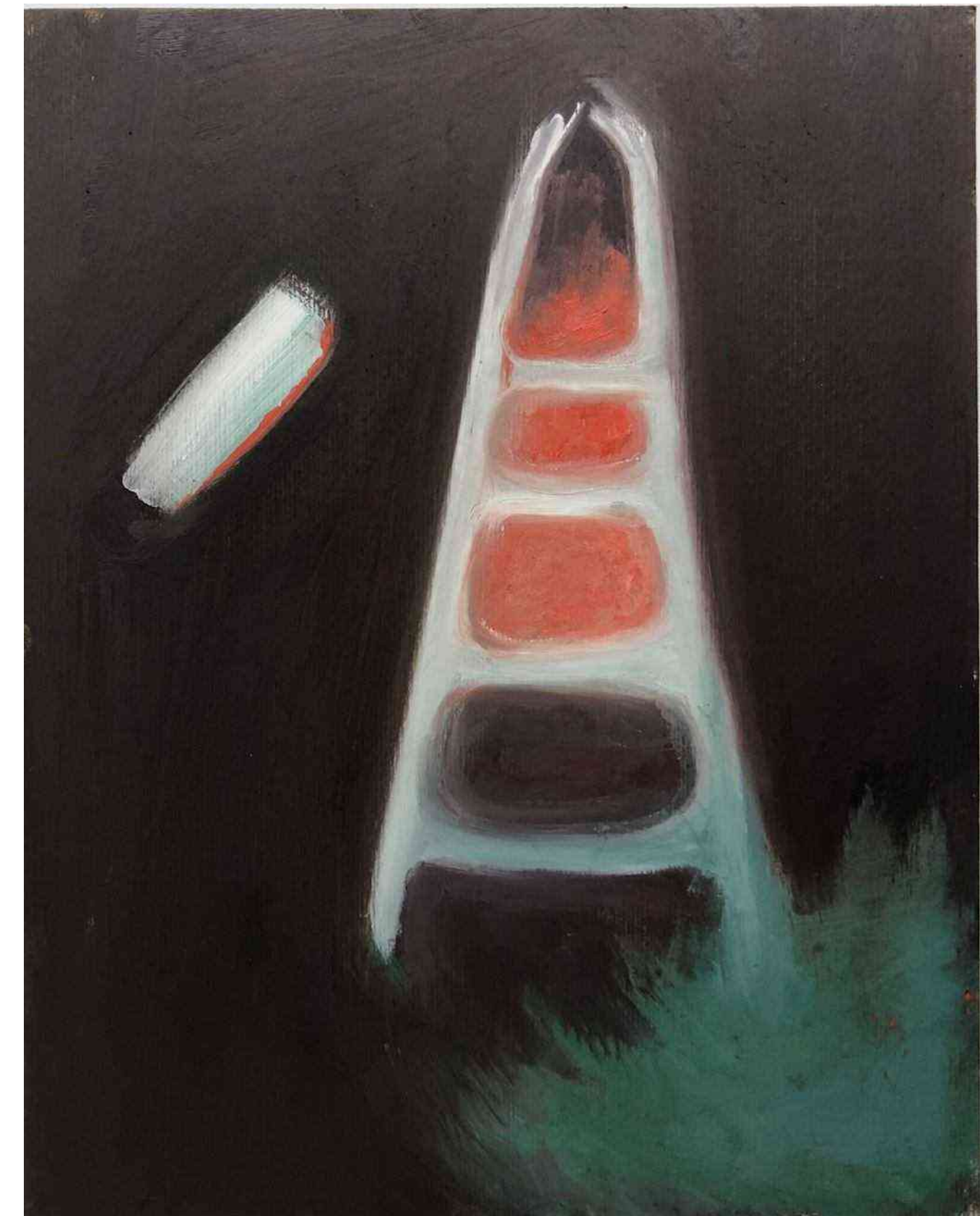
Though small in scale, these paintings can hold the same image and intensity as my larger works using the same motif. The ladder, a structure made to support us and connect one place with another, carries associations of ascent and aspiration, but also precariousness, transition and escape. Here, its familiar form becomes unstable: ladders lose their function, suggesting architecture, landscape or the body. Repeated uprights and rungs hold each painting together, while colour, surface and intuitive marks unsettle that certainty. Their small size encourages closer looking, showing how a simple, recognisable object might elicit larger questions of transformation, containment and release.



June Nelson
Backing Off, 2026
Oil on board
20 x 20 cm
£325



June Nelson
Climbing Roses, 2026
Oil on board
20 x 20 cm
£325

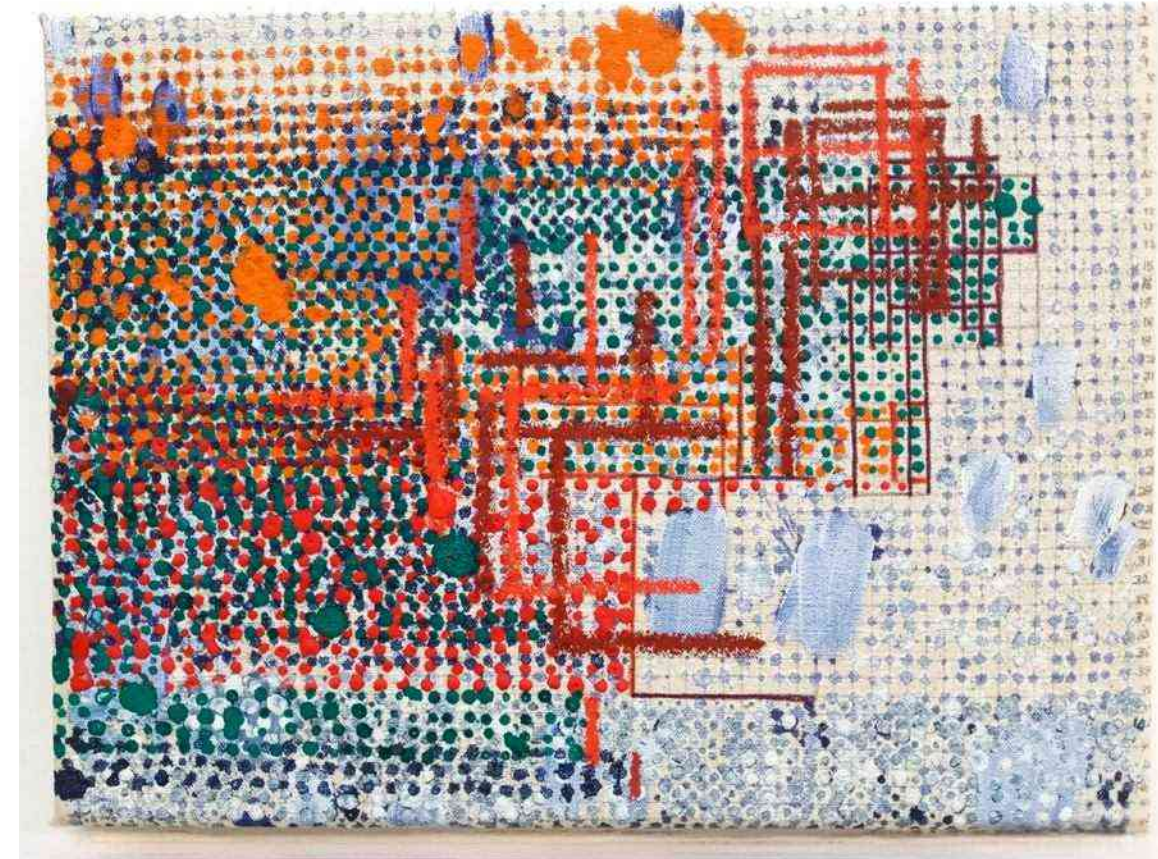


June Nelson
The Inner Measure, 2026
Oil on paper
30 x 24 cm
£400

Sandra Beccarelli

WORK 1 - "21 Shifts". A tiny grid was drawn onto the canvas. 7 colours were mixed into an oily liquid. Each colour corresponded to a "movement". Each movement contained 3 rolls of the dice. As the dice rolled and the numbers were added, they were plotted onto the grid and syringed into the canvas. Overlaps, drips, air pockets and other incidental/ accidental happenings occurred, adding to the richness of the piece which could not be pre- determined.

A BIG IDEA as it contains mathematical concepts and complex reasoning behind seemingly 'random' events.



Sandra Beccarelli
21 Shifts, 2023
oil on canvas
24 x 32 cm
£550

WORK 2 - "Impermanence". This painting contains pieces from other paintings: Removed syringed remnants from pre- existing grids, cut out swatches of poured wrinkly gloss paint, scribbled marks on random shapes; all are jostling for a place to settle. Sewn parts give a sense of semi-permanence, whilst colour headed pins temporarily hold some pieces in place.

A BIG IDEA as the methods of its creation involved the destruction and/or salvaging of something else. It reminds us of fragility, displacement and a need for 'belonging'

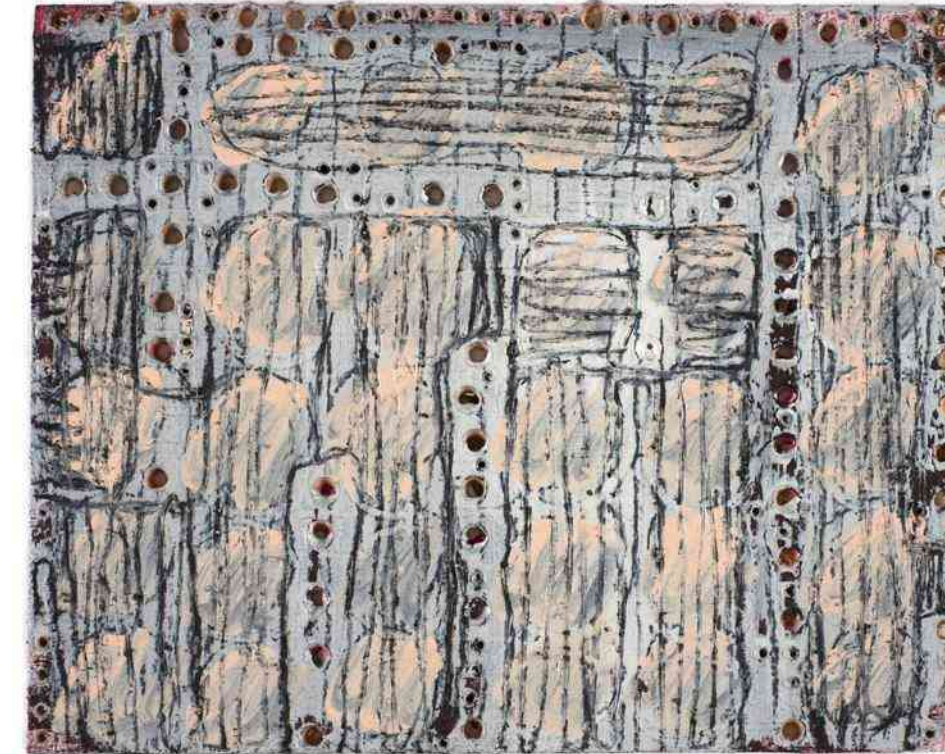


Sandra Beccarelli
Impermanence, 2023
oil, mixed media & pins on canvas
24 x 32 cm
£550

(5works)

WORK 3 - "One Hundred Thousand Surfaces-2". As part of a larger body of work of the same name, (number 2) hints at the multitude possibilities within this theme. This painting's ordered structure gradually broke down, as the squares of the grid became circles, became lines and then holes. As the surface disintegrated new colours and textures were formed.

A BIG IDEA as it speaks of the beauty of imperfection, change and time.



Sandra Beccarelli
One Hundred Thousand Surfaces- 2, 2020
oil & mixed media on drilled board
27 x 33 cm
£500v

WORK 4 - "Unravelling". Fragments of a pre- existing painting are re-assembled and re-connected in a dis-connected way.

A BIG IDEA as it shows an attempt to fix and put back something which has been broken. It is a reminder of something which no longer exists but the memory and/or scars remain.



Sandra Beccarelli
Unravelling, 2026
oil on canvas with stitching
26 x 18 cm
£500

WORK 5 - "Shifting Shadow". Multi- layered, torn, ripped, cut, stuck, sewn and removed numerous times, this dark thick patch of paint shifts across the surface damaging all it passes over. What remains are fragments of paint, marks and pieces of itself.

A BIG IDEA as the shadow could be seen as the darker elements within nature, or psychologically, within ourselves



Sandra Beccarelli
Shifting Shadow, 2026
oil & mixed media on canvas with stitching
13 x 18 cm
£350

Marq Kearey

The Small Bit

I explore the expressive possibilities of gouache, a medium I value for its rich pigmentation and versatility. Over the course of my career, I have developed a distinctive visual language that moves fluidly between delicate watercolour effects and bold, graphic forms reminiscent of printed lettering and street imagery. The process begins with carefully hand-drawn studies of street posters, including their worn and damaged surfaces, which are then transformed into small, gouache paintings and collaged onto board.

The Big Bit

Through these layered compositions, I am drawn to the tension between abstraction and landscape, creating atmospheric spaces that feel both contemplative and emotionally charged. All of the submitted work focuses on all-encompassing themes of human loss, memory, place, and perception, inviting viewers into shifting psychological terrains where abstraction and emotional recall intersect.



Marq Kearey
Trees Fall 1, 2025
Gouache on paper on board
21cm x 29cm
£500



Marq Kearey
Stumble, 2025
Gouache on paper on board
21cm x 29cm
£500



Marq Kearey
Trees Fall 2, 2025
Gouache on paper on board
21cm x 29cm
£500

Raykhan Laing

Work 1 — SENO I

SENO is a new series named for hay in the language of my childhood. It begins with something familiar yet rarely noticed. Hay is cut, turned, dried and stored through careful, repetitive labour, preserving one season's growth to sustain life through another: it carries summer into winter.

I press locally gathered hay into porcelain, allowing its fibres to shape and disrupt the surface. The relief holds an encounter between daily necessity and fragility, the temporary and the enduring.

SENO gives presence to the labour and natural cycles within ordinary things that sustain life without asking to be seen.

Work 2 — FISSURE VII

FISSURE is an ongoing investigation into an in-between state: the moment a crack has formed, but its consequences are not yet visible. In this porcelain wall relief, the surface may still appear stable while irreversible change has already begun. I am interested in how the slightest fracture can hold the potential to alter an entire structure. FISSURE VII considers this quiet threshold between what was and what is becoming, asking whether transformation begins long before we are able to recognise it.



Raykhan Laing
SENO I (HAY), 2026
glazed porcelain, hay
16cm x 12cm x 3cm
unframed, unique work
£320



Raykhan Laing
FISSURE VII, 2025
glazed porcelain, oxides
25cm x 24cm x 1cm
unframed, unique work
£580

Tianxi Wang

This small blue car becomes a vessel for memories of childhood. Its deliberately distorted proportions suggest the way childhood is remembered rather than accurately reconstructed, as if I am repainting and reimagining a place from memory. The cool, muted palette creates a nostalgic and slightly distant atmosphere, while the simple, almost toy-like form recalls the scale and imagination of childhood. Though small in size and seemingly ordinary, the car carries a larger idea about memory, growing up, and the way our past is reshaped through recollection.



Tianxi Wang
Blue 2026
acrylic and oil on canvas
25cm*25cm
£ 480

Lucinda Button

Sea Abstract (30 × 30 cm)

An abstract window into the sea, made entirely from reclaimed fabrics, hand-embroidered and shibori-dyed, with found marine plastics integrated as both statement and visual element. Small in scale, it asks a large question: how do we value what we cannot own? The work channels the feelings the sea gives me—calm, awe, unease—and turns them into a quiet call for awareness. Part of a series where 10% of sales support The Ocean Cleanup, it invites viewers to consider what we put into our oceans, what we take out, and why both matter.

Different Depths (30 × 30 cm)

A compact meditation on the sea's hidden layers, crafted solely from reclaimed fabrics, hand-embroidered and shibori-dyed, with found marine plastics woven into the surface as both message and material. Though small, it carries a big idea: that depth—ecological, emotional, ethical—cannot be measured by size. This piece translates the experience of being on and in the sea into an abstract form that asks us to look closer, care deeper, and act more thoughtfully. Created as part of the Second Horizon series, 10% of sales support The Ocean Cleanup, underscoring the work's commitment to marine stewardship.



Lucinda Button
Sea Abstract, 2025
Textiles, mixed media
30cm x 30cm
£350



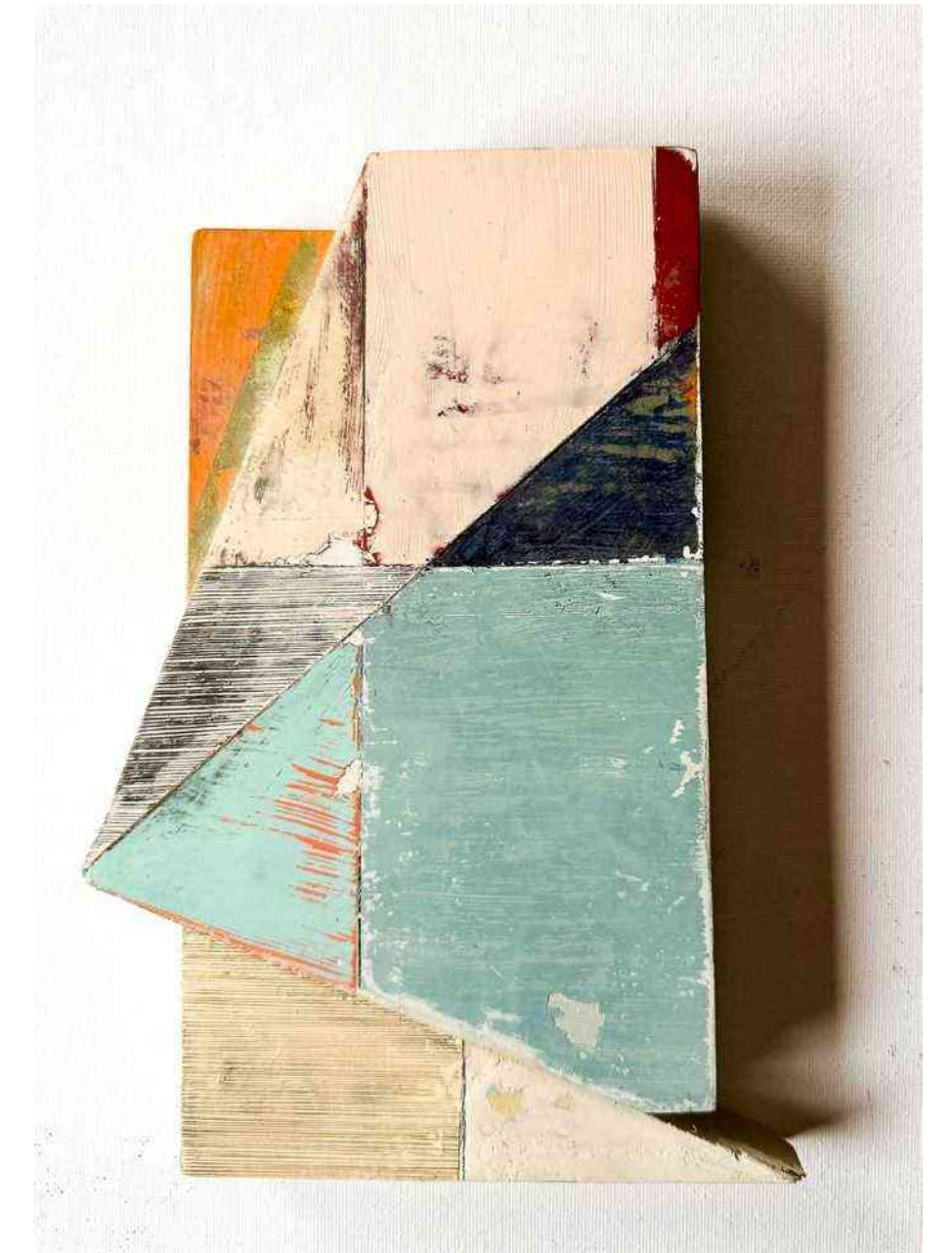
Lucinda Button
Different Depths, 2025
Textiles, mixed media
30cm x 30cm
£350

Hanna ten Doornkaat

I have been making small works for a long time, as I feel their scale encourages the viewer to slow down and spend more time looking closely at the work and its details. I want to draw attention to marks that were deliberately made, as well as those that happened accidentally or are almost invisible. These traces are an important part of the work, revealing something of its making and process. For me, small does not mean insignificant; a work can be physically small yet hold a much larger presence, inviting a closer and more intimate encounter.



Hanna ten Doornkaat
Dynamite comes in small packages 2026
acrylic paint skins sculpted, wood
6 x 5 x 3 cm
£ 200



Hanna ten Doornkaat
Cross over reworked 2022
Gesso, acrylic, graphite pencil, upcycled stretcher frames, plywood,
20 x 15 x 2 cm
£ 700

Jane King

Jane's ceramic sculptures are an exploration, through materials and making processes, of her hope of finding some control in an unpredictable, chaotic and troubled world. The contradiction between this desire and reality is explored through pieces in which form, texture and colour act as metaphors. Each sculpture comprises elements which are meticulously made and refined alongside others which are more spontaneously made and organic, resulting in bold contrasts. A balance of discipline with risk and letting go, and acceptance that control is not always, perhaps rarely, possible. Compactness allows an intensity in process (precision, control) and of narrative (extreme contrasts).



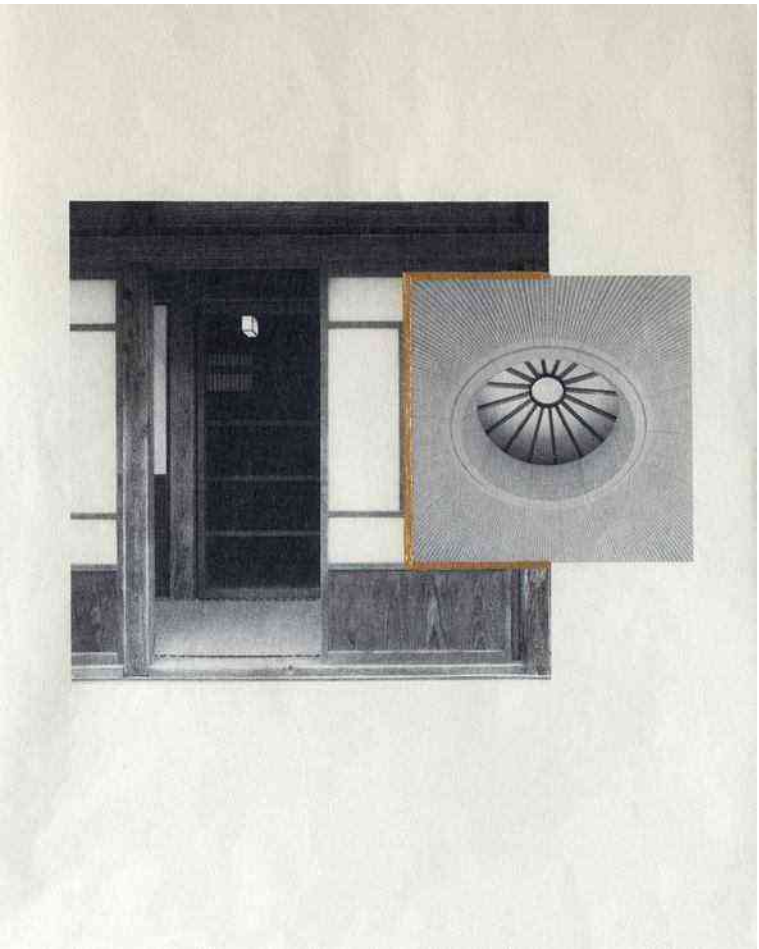
Jane King
Symbiosis series, pink and black, 2023/4
Ceramic, with earthenware glaze and acrylic
33 x 19 x 14
£450



Jane King
Fold series, green and black, 2019/20
Ceramic, with earthenware glaze and acrylic
18 x 12 x 28
£375

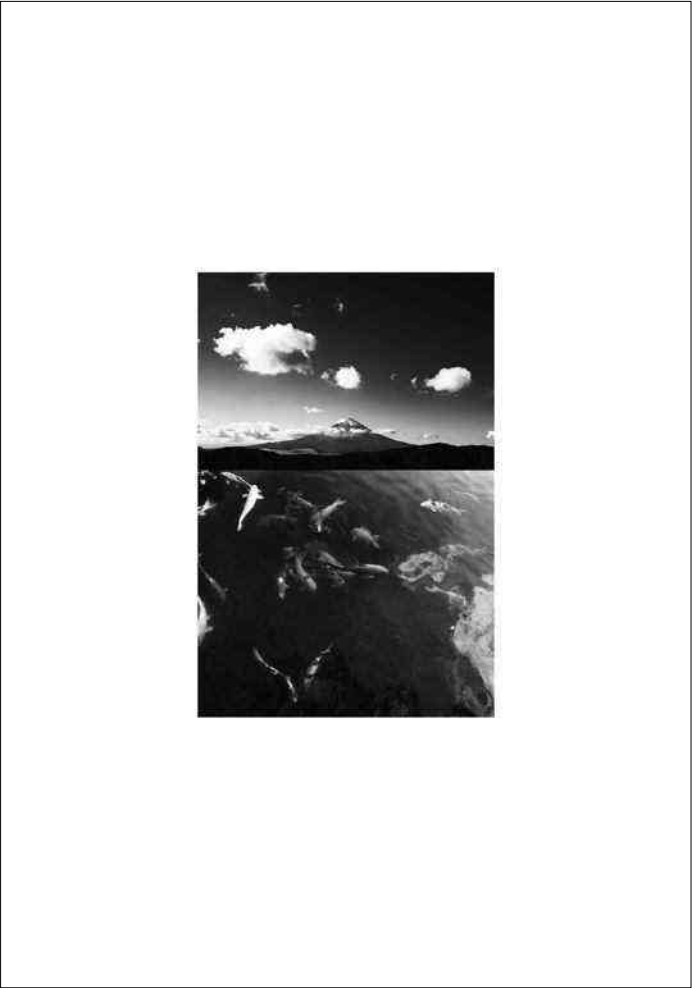
Julie Derbyshire

The Japanese concept of Yūgen is an expression of the fleeting and profound moments in life that are difficult to put into words, a way to communicate the mystery, grace and beauty of the present. The three works I have submitted come from my recent series I have entitled Yūgen and were inspired by my experiences of time spent travelling in Japan and to the allure of the ephemeral held in the photographic capture of transient encounters and sights. Through multilayered and combined images, I explore the complexities of this contrasting culture. During my travels, I was mindful of the culture's embrace of the modern whilst retaining a deeply rooted connection to nature and tradition and I have always been drawn to its aesthetic of subtlety and restraint. These qualities are reflected in the size, materials and manner of presentation of my pieces. By choosing to push the boundaries of the photograph, I want to allow for new narratives to emerge and to invite alternative ways of seeing and remembering.



Julie Derbyshire
Montage I, Yūgen, 2026
Archival Pigment Print on Japanese Washi with hand painting
35 x 24 cm
Edition of 5 (plus 2 x AP)
£350

Julie Derbyshire
Overlay III, Yūgen, 2026
Archival Pigment Prints on Hahnemühle Bamboo and Japanese Washi
31 x 22 cm
Edition of 5 (plus 2 x AP)
£395



Julie Derbyshire
Diptych I, Yūgen, 2026
Archival Pigment Print on Hahnemühle Bamboo
31 x 22 cm
Edition of 5 (plus 2 x AP)
£245

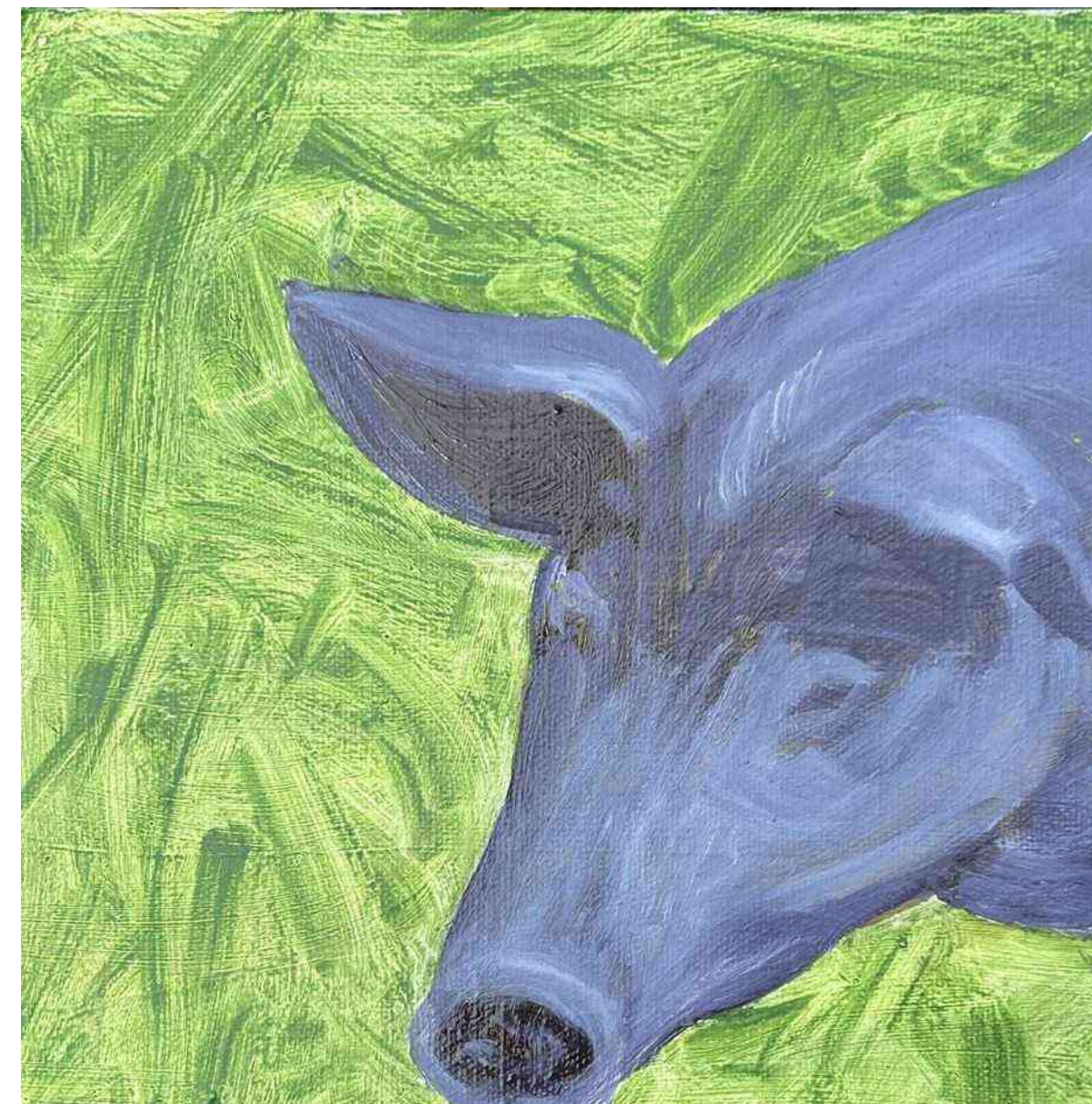
Maggie Learmonth

1. I walk up the path and gaze up at a row of trees. The beauty of the shapes stays with me. I make a drawing.
I walk the same path again and the trees have gone.



Maggie Learmonth
'When the trees have all gone how will I see the space
between them' 2023
oil on linen on panel
10x15
£250

2. I sometimes take the lane past the pig field. I love these intelligent animals.
Did you know that if you scratch their back they lie down to sleep? And
sometimes I make paintings for fun.



Maggie Learmonth
'Just because' 2026
oil on canvas
20x20cm
£250

Mo Throp

1. Hillary's Scrunchie is a response to an online campaign to support Hillary Clinton's bid for the US presidency in 2016 selling scrunchies as 100% feminist, 100% organic!! I have made several in glazed clay. A little artistic support of a big possible president other than Trump! This glazed clay object is both seductive and decorative - a reminder of how femininity has been devalued in the highly masculinist race to become the most powerful figure in world politics. While this feminist campaign was not successful, might we have seen a very different geo-politics if this post was filled by a woman? How effective has feminism been in it's egalitarian agenda?

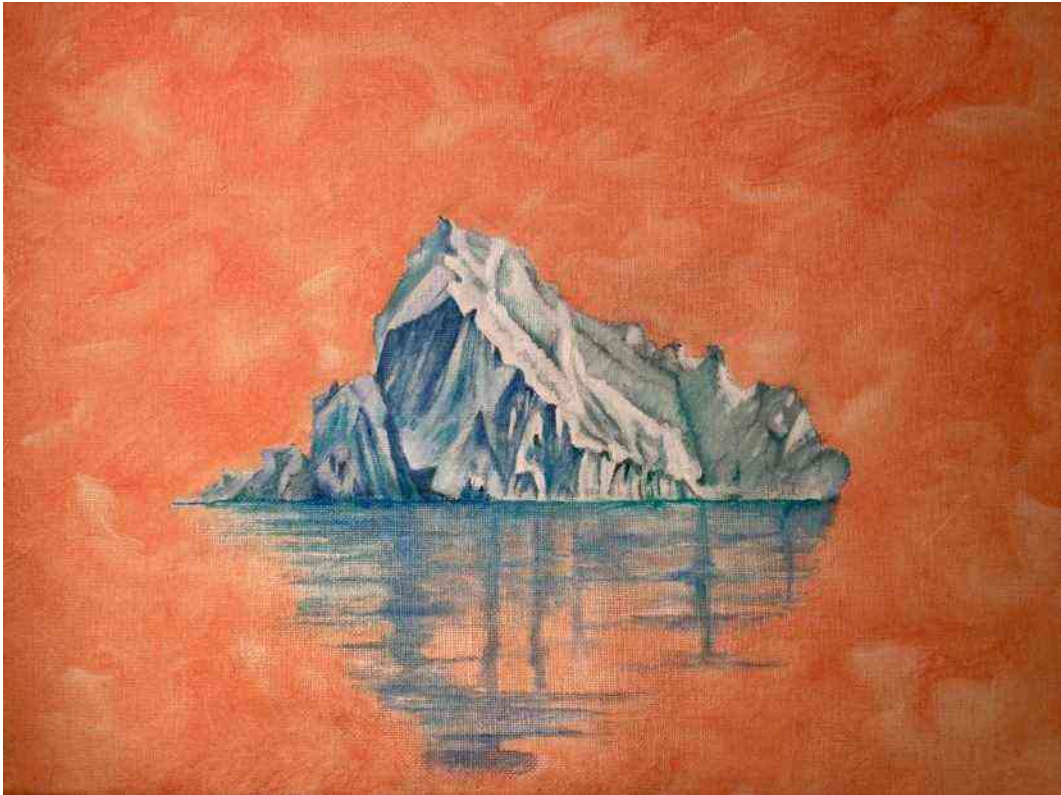
2. 'Bridget Riley 1972 on Everest is a small painting of culture meeting nature - both massive endeavours!

3. 'Twas ever thus', a traditional idiom meaning things have always been this way - the current situation is nothing new - might go against evolutionary discourse that things get better. Yet this philosophical sentiment, which might now be regarded as regressive, was cemented into popular culture as early as the early 19th century by Charles Dickens and the poet Thomas Moore. It reads as a resigned, though perhaps humorous, acceptance of the human condition despite supposedly evolutionary theorising. How might we reconsider this catchphrase in light of current geopolitical events?

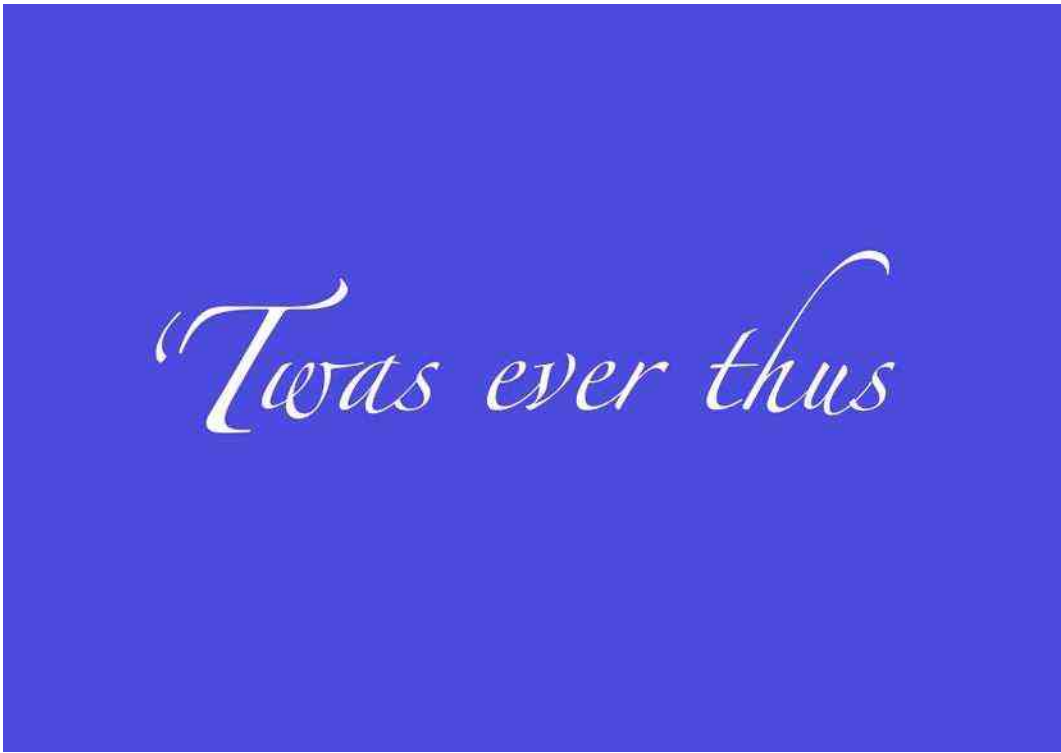
(5works)



Mo Throp
Hillary's Scrunchie, 2024
glazed ceramic
20x17x9 cm
£ 900



Mo Throp
Bridget Riley 1972 on Everest, 2026
oil on canvas
40 x 30 cm
£ 800



Mo Throp
'Twas ever thus', 2026
Ciclee print, using 12 pigment ink system onto
Hahnemuhle phoyorag 308gsm 100% cotton fine art
paper
30 x 40
Edition of 45 @ £70 unframed

4. 'Orange Iceberg' is an eco-feminist proposition as a reminder that our natural world is in crisis. Icebergs act as both critical warning signs and active accelerators of climate change. While they are a natural part of Earth's ecosystem, the rapid increase in their numbers, size, and rate of melting reveals severe threats to global climate stability. Climate change causes icebergs to calve and melt away into the sea; typically 1,000 to 10,000 years old, their lifespan floating in the ocean is only 3 to 6 years as they expose the open ocean beneath them. Icebergs and glaciers possess a high albedo, meaning they act like giant mirrors that reflect up to 70–90% of solar radiation back into space. As they rapidly melt and their protective function diminishes, they are causing climate change to spiral even faster - a result of the anthropocene..

5. In his seminar series of 1972/3, the eminent French psychoanalyst Jacques Lacan addresses the question which Freud had expressly left aside: What Does Woman Want, He used the image of Saint Teresa's face taken from Bernini's sculpture The Ecstasy of Saint Teresa ((1652), arguing that although it is evident from the parted lips of the ecstatic mystic that her pleasure – her jouissance – remains in excess of what can be known - she wants something more. Lacan is taunting the women (feminists?) in his audience to tell him what this excess is - in order to answer his demand to know. But he assures them that that they cannot tell him, they have no answer, declaring that there is no feminine pleasure! I make a drawing of the same image of Saint Teresa's face and contribute to and emphasize Teresa's pleasure, this jouissance well known to women, by coating her lips in a variety of expensive fashionable lipsticks!



Mo Throp
Saint Teresa wears Chanel Rouge Allure Laque in Cristal Pink, 2025
Graphite and gouache on paper
30 x 40
Edition of 45 @ £150 unframed



Mo Throp
Orange Iceberg, 2026
Oil on canvas
30 x 40 cm
£ 500

Angela Smith

Small in size, but impossible to ignore.

Feisty. Wilful.

Existing beyond the constraints of politeness.

Proudly embracing faults and imperfections.

Unapologetically themselves.



Angela Smith
Sea dog, 2025
Gloss and acrylic on wood
26 x 26 cm
£550



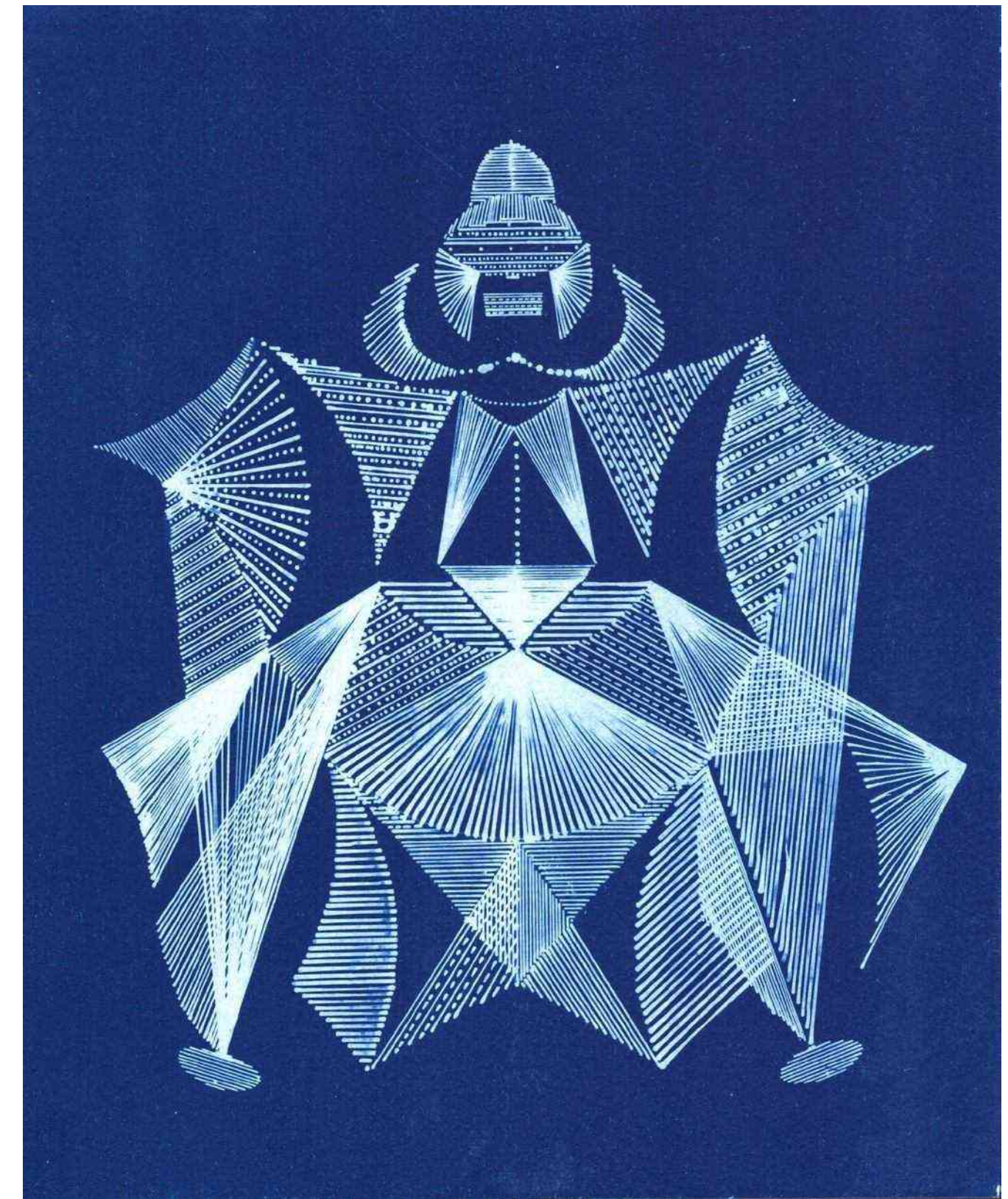
Angela Smith
Intent, 2025
Gloss and acrylic on wood
26 x 26 cm
£550

Mary Yacoob

‘Machinic Bloom’ is one of a wider series of artworks in which Mary Yacoob manipulates and merges the relational structures embedded in diagrams of spacecraft, satellites and rocket launchers, etc, with botanical diagrams and plans for urban infrastructures.

The artworks transform space technology diagrams into speculative devices for world-building. Bringing technological, organic and architectural structures into new relationships, they evoke alternative cosmological futures and possible forms of life beyond Earth.

Technical pens, stencils, compasses and rulers, tools historically associated with technical drawing and blueprints, are redeployed to create speculative and imaginary worlds. Intricate spatial forms unfold, inviting an intimate encounter with the viewer.



Mary Yacoob, ‘Machinic Bloom 03’, 19cm x 23cm, framed size 26 x 30cm, edition of 30, £75 unframed, £160 framed.

Tracey Bush

Work 1. Postmanvlinder

For years I made scrapbooks, collections of ephemera that could not be thrown away. These personal books re-emerged as Lepidoptera; ancient symbols of transformation. Each moth or butterfly is hand-cut from layers of papers and then sewn together using a bookbinders stitch, then pinned out in entomological boxes. The name of this species is ‘The Postman’, *Helconius melpomene*. Made from envelopes and stamps from the Netherlands, collected over several years of correspondence. Butterflies are amongst the first indicators of environmental change; this collection hopes to highlight their frailty and diversity, as an alternative to a collection of actual specimens.



Postmanvlinder

2026

A collection of handcut butterflies, made from Dutch postmarked envelopes and stamps, pinned in a black and white museum box.

25cm X 20cm X 6cm

£650

Work 2. A Spoonful of Earth

This tiny sculpture, handcut from the detritus of consumerism, recreates a hovering butterfly and miniature grassland flowers in a clump of earth on a plastic spoon. At first glance, it appears to be real, but is artifice. Referencing the focus on details of nature found in Dürer, this work draws our attention to the commodification of the environment. Urban plants are often mixed with rubbish on road verges and other edgelands, symptomatic of the lack of attention towards the non-human world. In using bright colours and eye-catching graphics on a tiny scale, I hope to make a significant shift.



A Spoonful of Earth

2019

A tiny paper sculpture made from upcycled packaging of a butterfly hovering over wild plants, on a plastic spoonful of earth.

10cm X 5cm X 5cm

£700

Edward Jeavons

These abstract paintings began with swimming at night: the intimacy of being immersed in nature, surrounded by darkness and mystery. R.E.M.'s Nightswimming provided an early point of departure. Through painting, the source became absorbed into colour, surface and form until the works acquired lives of their own. The big idea is that abstraction can carry the feeling of an experience without depicting it, leaving space for viewers to encounter something personal and unexpected.



Edward Jeavons
Coming Up For Air
Oil on paper mounted on board
30cm x 40cm
£400



Edward Jeavons
Red Velvet 2024
Oil on paper
40cm x 30cm
£400

Vivienne Schadinsky

Work 1: Edible Flower

Soybeans, like most legumes, fix nitrogen into the soil. Food growing depends on this as a natural fertiliser as the climate shifts. The flower is small, easily overlooked. I painted it enlarged, to show how much it matters, and forms part of ongoing research into future foods, extreme weather, including edible flowers. Each stroke with sumi-e is permanent, you have to commit. When I paint, this makes me often think about hope concepts: St. Augustine of Hippo said : "Hope has two daughters, Anger and Courage: anger at the way things are, courage to make sure they don't stay that way."

Work 2: Buried or planted?

A bean painted in sumi-e - Japanese ink. When is a seed buried, and when is it planted? From the outside, you cannot tell which one it is. Care, like growth, is often invisible, and only reveals itself after a while. I am interested that time cannot be reversed. And that only through the right union of presence and care, by creating the right conditions, that change and abundance can flourish. It cannot stop what was, but it can slow us down to remember what we might otherwise forget. The seed series is a concept, and also a narrative.

Work 3: Balanced

A branch with painted carob leaves. On one side is a carob seed, painted with gold ink; balancing with a real gold leaf. The word carat comes from carob. The seeds have a consistent weight, and were used by ancient traders as counterweights for gold and gems. I made this work because I am interested in what conditions need to be right for life to thrive, and how life is tied to environmental balance. Carob is a future food, yet it represents a certain ambivalence, largely because I wonder how a balanced food system might look in a shifting climate.

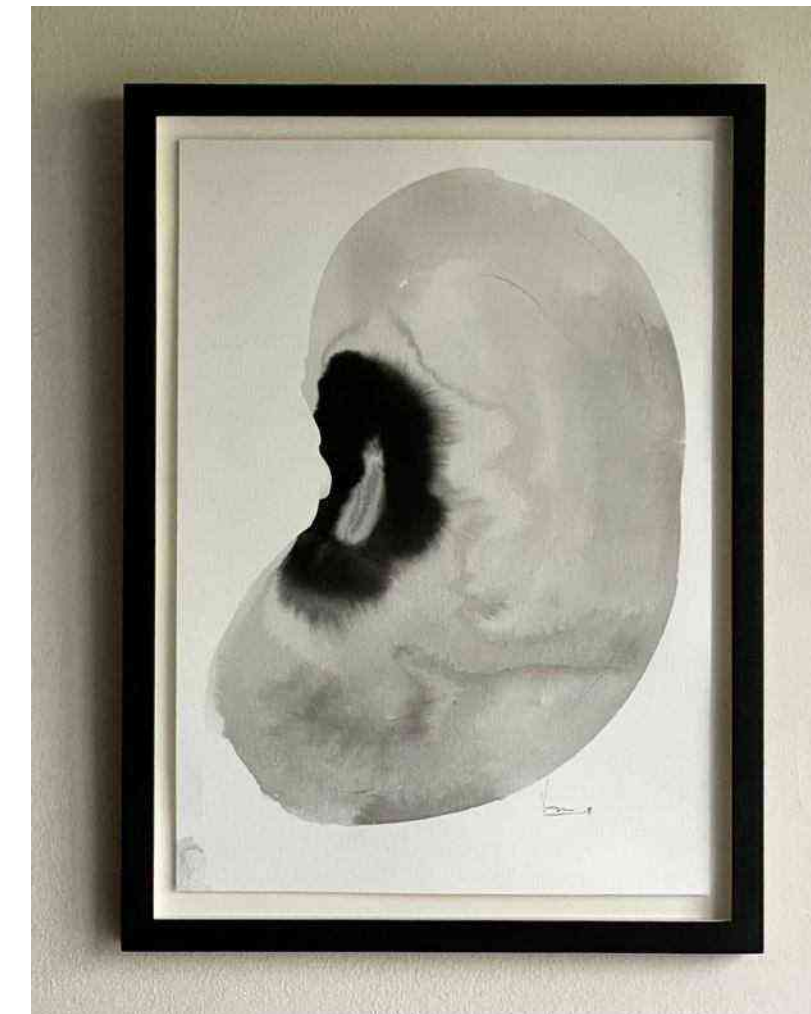
Vivienne Schadinsky

Gaya Soy Bean Flower No. 12 - Edible Flower, 2023

Sumi-e on Japanese Washi

Unframed: 24x27cm | Framed: 28.5x31cm

£620.00



Vivienne Schadinsky

Black Eyed Pea Bean No. 12 - Buried or Planted?, 2023

Sumi-e on Fabriano Paper

Unframed: 21x30cm | Framed: 28.5x31cm

£620.00



Vivienne Schadinsky

Balanced, 2026

Wood, Carob Leaves, Carob Seed, String, Gold Leaf

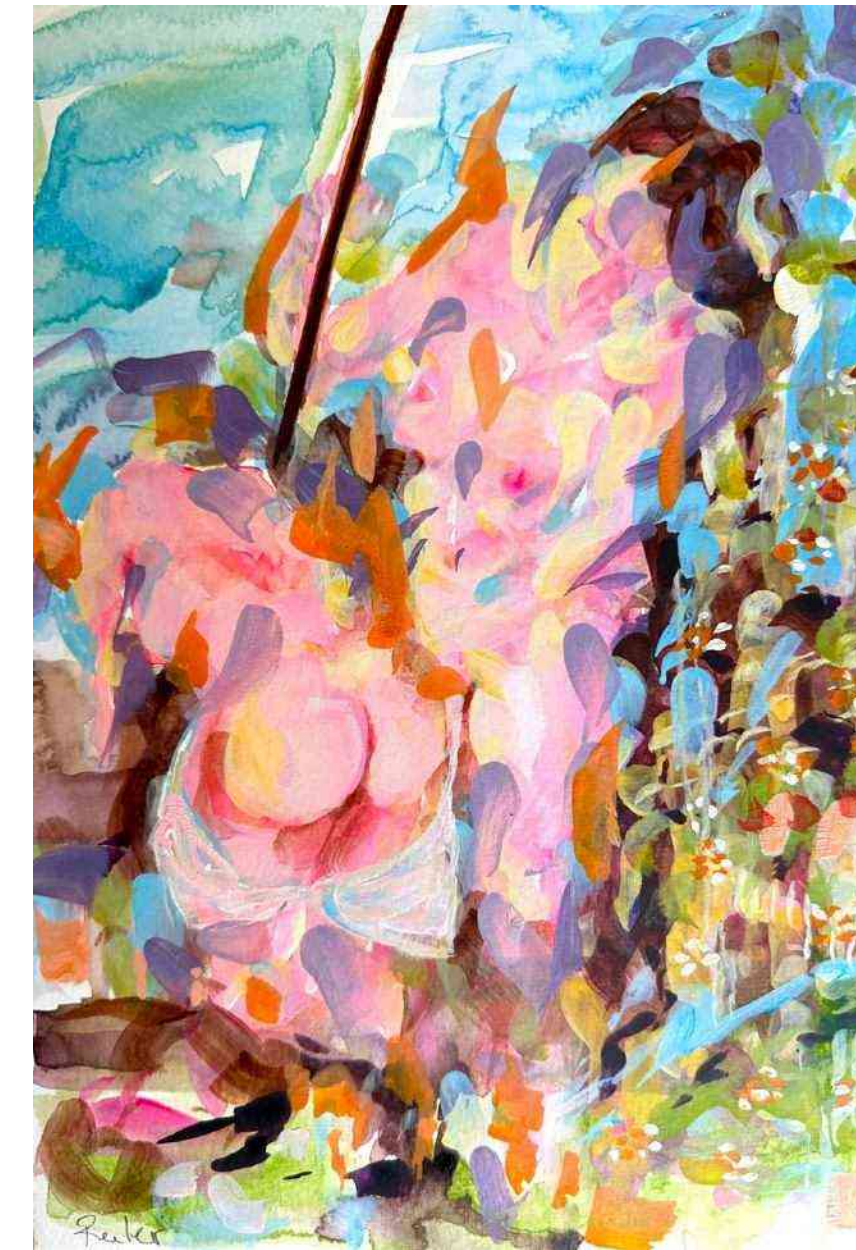
34x33x10cm

£680.00

Stella Whalley

1. 'Ruler' watercolour 2023

'Ruler' is taken from an early erotic photograph and references the forced poses women were uncomfortably subjected to by their male directors. This is one of a series of watercolours in made up landscapes referencing Fragonard, Titian and Boucher paintings. They blend figurative and abstract elements creating a fluid interplay between the subjects and their imagined environments. This performativity invites viewers to question the authenticity and intent behind these images, prompting a deeper reflection on the nature of the gaze and the power dynamics it perpetuates.



Stella Whalley
Ruler. 2023
watercolour on paper
33x33cm
£580

2. ' Sweet Cheeks ' Watercolour 2024

No longer referencing vintage photographs, the figures are now semi-abstract developing into fantastical characters based on erotic surrealist writings in made up Hieronymus Bosch like landscapes. In this 'Garden of Earthly Delights', painterly fruits and flowers and printed Ginkgo leaves add to the dreamlike environment where the cat like figures hide. Some appear distorted with upside down bodies ,they lick, wink and play in the out their drama, merge and seem to be woven or entangled within the foliage.They blend figurative and abstract elements creating a fluid interplay between the subjects and their imagined environments.

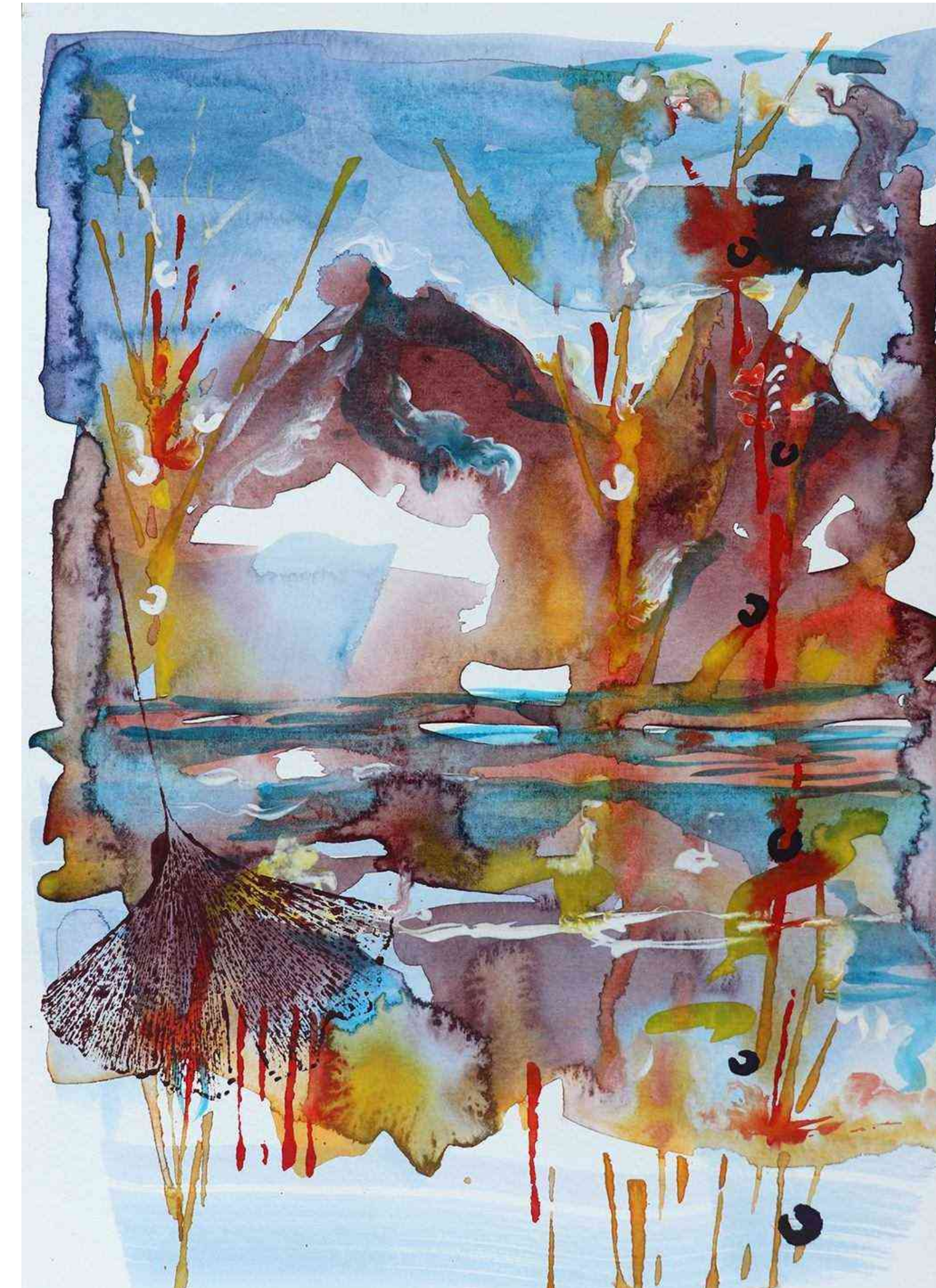


Stella Whalley
Sweet Cheeks 2024
watercolour on paper
33x33cm
£650

(3works)

3. 'Blue lake' watercolour 2025

The small watercolour was the beginning of a series of work developed in 2026 which depict surreal dreamscapes that appear vivid and idyllic at first glance, yet reveal something more unsettling on closer inspection. Inspired by brightly printed tourist postcards of the Lake District, with their saturated skies and idealised views, become both source material and critique—transformed into purple skies, cerulean lakes, fluorescent fells, and crimson foliage. Bright, immersive, trippy environments give way to darker undertones, loosely echoing the strange, layered worlds with fluid washes, drawn lines, and printed Ginkgo leaves. Flicks of opaque paint hover across the composition, while small, luminous details—dots of fruit, fireflies, bubbles and blossoms—drift through the space like fragments of a fragile ecosystem.



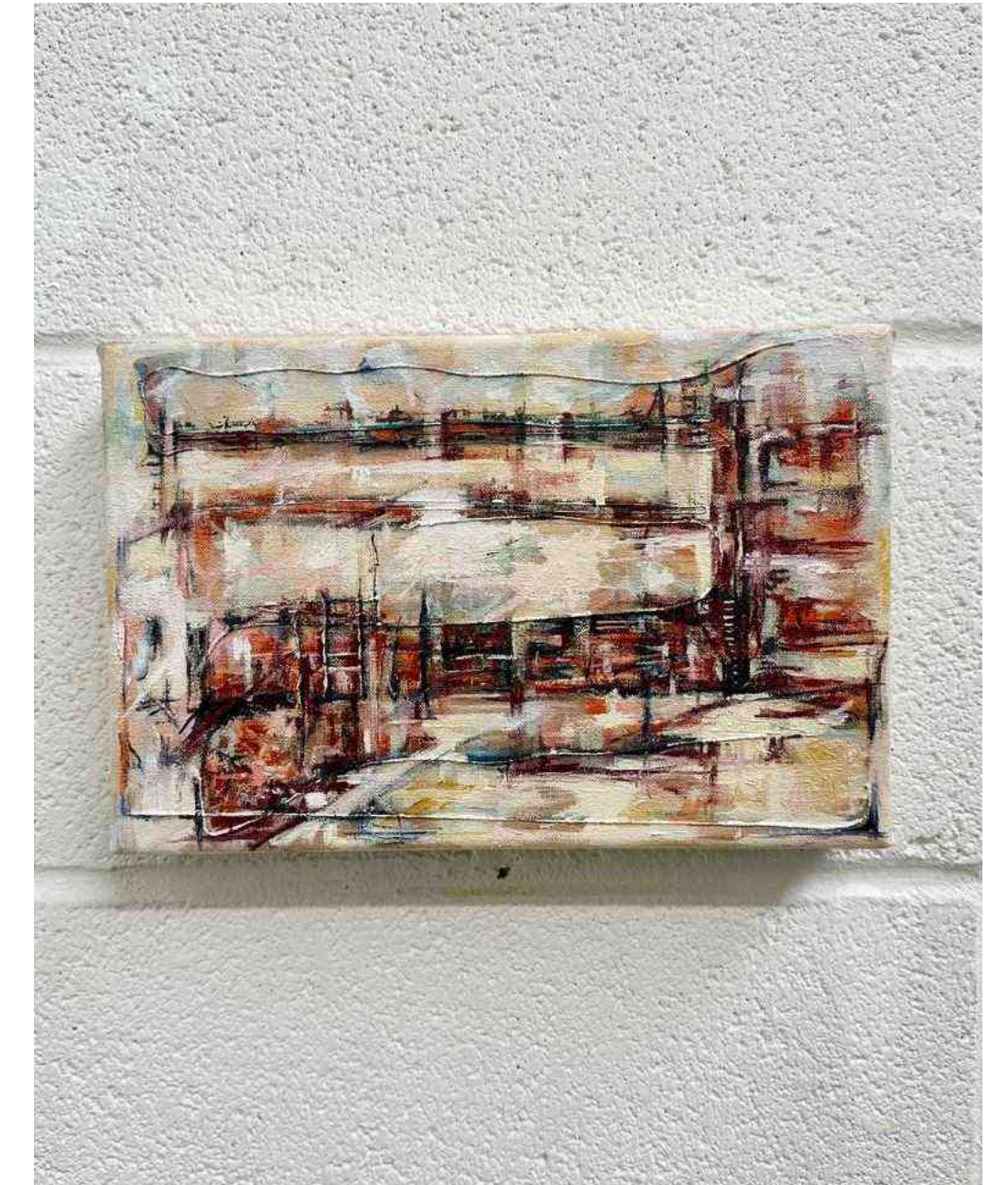
Stella Whalley
Blue Lake 2025
watercolour on paper
33x33cm
£480

Suzanne Holtom

These small compact works present a challenge to the weight and scale of landscape traditions in painting whilst incorporating a poignant environmental sensibility. Located in uncertain sites, often abandoned, these places have been indelibly marked by our industrial histories of extraction. The process of painting is simultaneously structured and intuitive and builds over time in a continuing process of accretion. While working I have in mind Leonardo's worldview that the body is intimately connected to the land, one can be seen as a microcosm of the other; veins are to rivers as bones are to rocks.



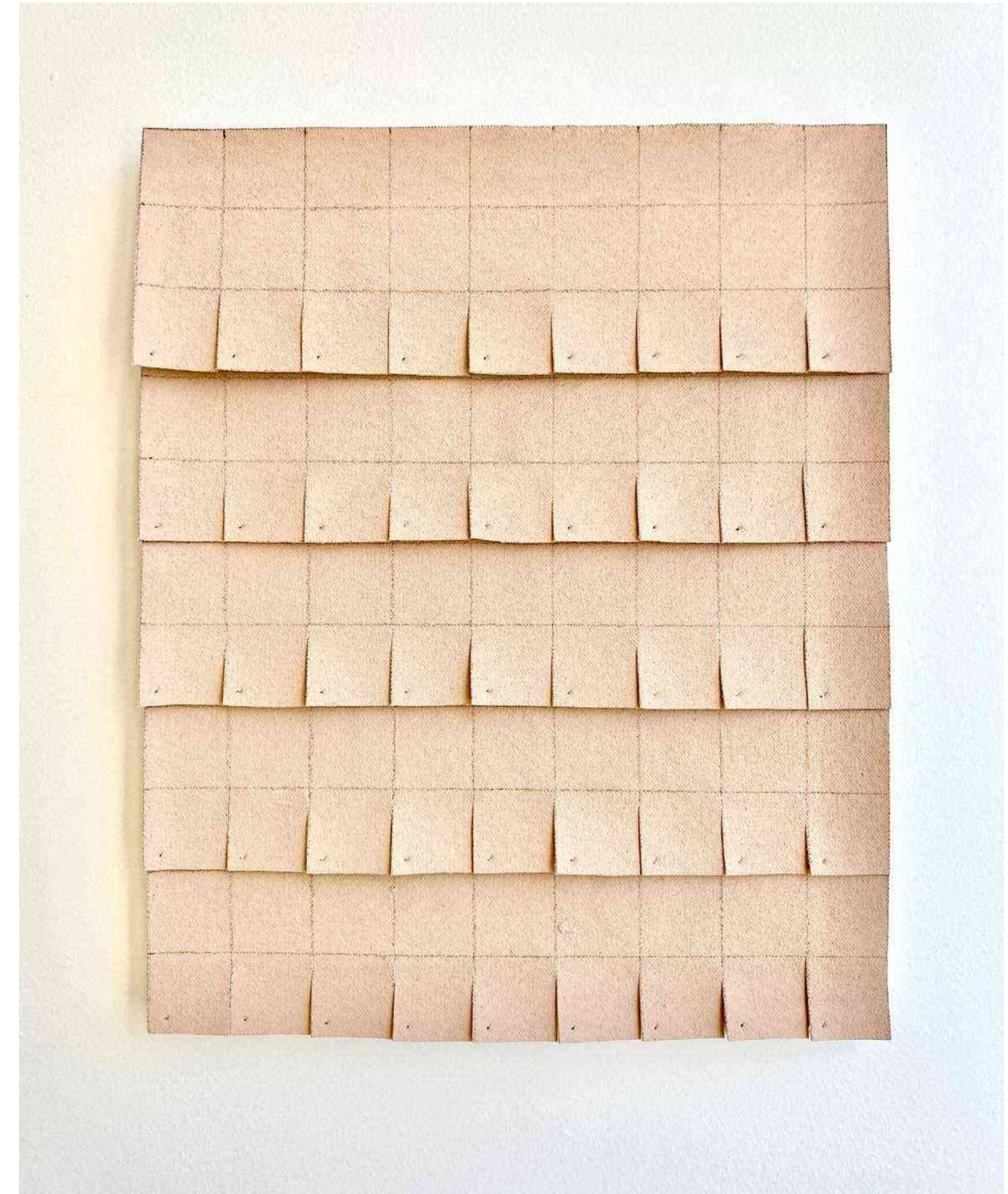
Suzanne Holtom
Balance and Brace
Oil and thread on canvas
20 x 30 cm
£650



Suzanne Holtom
Soundings
30 x 20 cm
Oil and thread on canvas
£650

Robert Moon

This is a relief picture. The planes have been pricked to draw attention to their surfaces. The big idea is that I'm trying to bridge painting and sculpture!



Robert Moon

Legion, 2026

emulsion, pencil, canvas, board

33 x 27 cm

£300

Robert Fitzmaurice

My main inspiration is the figure and how, from prehistory onwards, it has been used to explain our place in the universe. Themes of power, vulnerability and desire feature strongly, and I am especially drawn to examples in medieval and Asian art when the figure has a frontal stance. The figure continues to play a central role in popular culture today, and despite the legacy of specific narratives continues to speak to underlying patterns of behaviour, systems and structures that connect us all.



Robert Fitzmaurice
Oh baby, it's time to go, 2026
Egg tempera on panel
31 x 21 cm
£600



Robert Fitzmaurice
You cannot be serious, 2026
Ceramic
9 x 11 x 9 cm
£200

Luke Skiffington

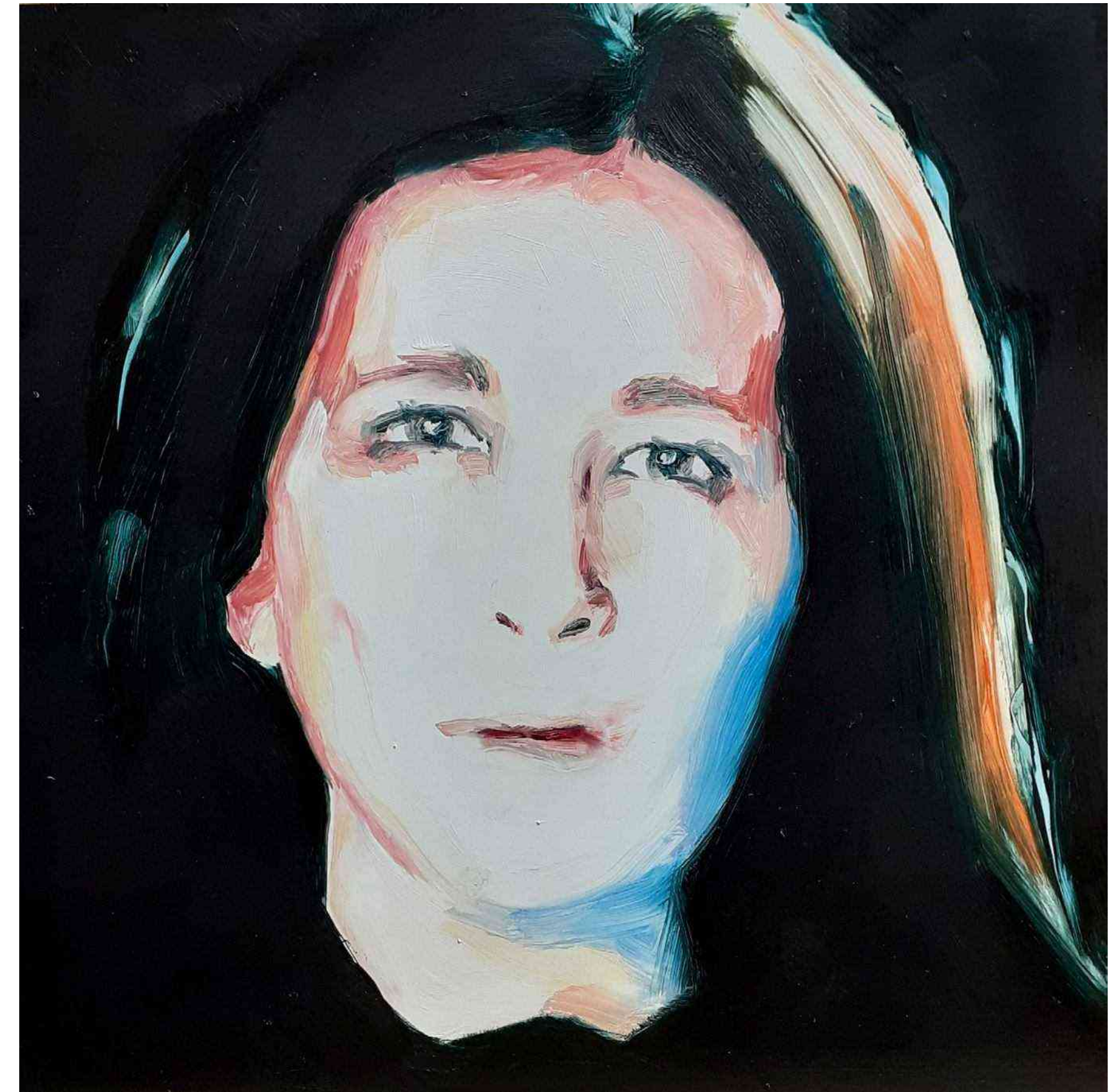
Echoes (after F. Parke), made with layers of drawing and watercolour, adapts the first CGI animation of a human face as an origin story for a pervasive digital present. Multiple faces shift between a mask and a portrait, presenting itself as a surrogate between digital with an analogue worlds. It looks back to a moment when technology offered new ways of seeing ourselves, and optimism for what the future might bring.



Luke Skiffington
Echoes (after F. Parke)
watercolour on paper
37x28cm (framed)
£600

Sal Jones

From a series of works featuring news reporters as subjects, reporting on the Russian invasion live from Ukraine during the month of March 2022. These are presented as disembodied heads, floating, in the dark, overexposed by camera lighting, surreal ghostly presences; how we see the news via a TV screen - removed from the horrors of reality. Each one painted in one go, alla prima. Painting directly on the canvas, with limited detail, just enough to get a feel of the expression in action.



Sal Jones
10-03-2022- Yalda, 2022
oil on panel
(framed 22 x 22 x 5 cm)
£450

Luiza Margulis

Look Up reflects on how screens and artificial light have become constant companions in our everyday lives. We spend so much time looking down into the blue glow of our phones that we risk missing the light and life around us. In the painting, a parent looks at their phone while their child stands pointing within the natural light pouring through a window. It is a simple reminder to look up: the world is still there, bright and waiting, and usually what matters most is already standing right in front of us.



Luiza Margulis
'Look Up', 2026
Acrylic on canvas
30x30cm
£ 320

Aliki Braine

Exploring the material nature and compositional construction of images, my works are made in dialogue with the history of western landscape painting and seek to address the interplay between images of the land and its representation as 'landscape'. Working with medium format photography, I use simple and playful tools such as hole-punches, stickers and paper shredders to tear, cut, rearrange, or fold my negatives before making darkroom handprints. These iconoclastic strategies aim to underline the illusionism inherent in photographic images, point to the fabricated nature of pictures and tease out the complex relationships between painting, photography and mass-produced images.



Aliki Braine
En Coulisse, 2026
Black and white photograph from torn and repositioned negative
11 x 9 cm (print size) 21 x 19 cm (framed)
Unique print
£700



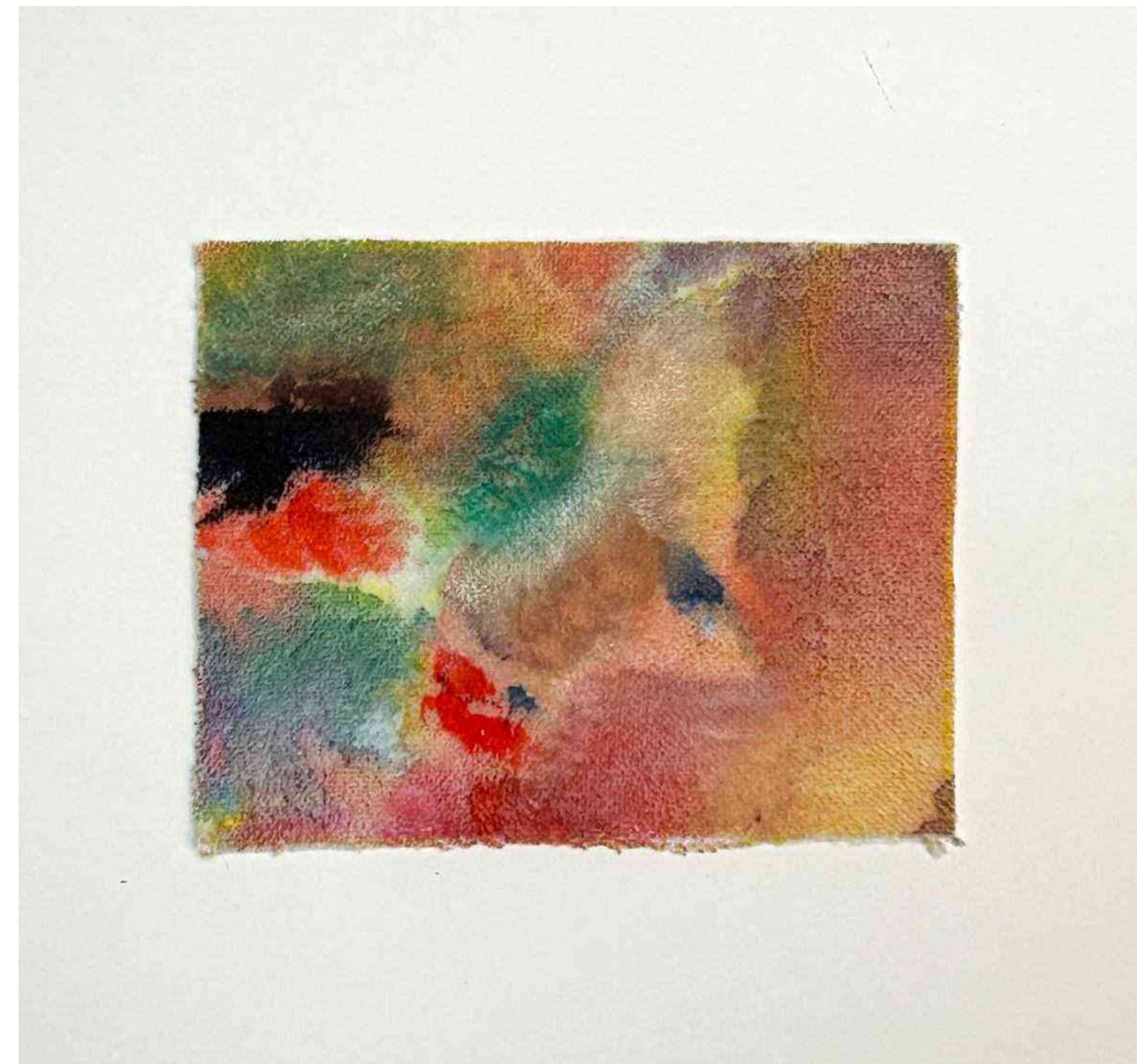
Aliki Braine
Falling Up, 2017
Colour photograph from cut and repositioned negative
20 x 25 cm (print size) 22.5 x 27 cm (framed)
Edition 1 of 3
£600

Rose Fulbright

These pieces consider the importance of touch, and the seductive appeal of small things. The wider collection, 'Pocket Pieces' is so called because of the way the works call to be picked up: their velvet surfaces are luxurious, and their size and solidity incite a desire to pocket them. They play with seduction and desire, but their subject is the value of the sensory body. Titles refer to living in an age of screens, where the underused potential of hands is a quiet loss.



Rose Fulbright
Make Their Hands Strong, 2026
acrylic on cotton velvet mounted on wood block
7 x 8.5 x 1.5cm
£185



Rose Fulbright
Make Their Hands Strong II, 2026
acrylic on cotton velvet mounted on wood block
7.5 x 13 x 1.5cm
£210

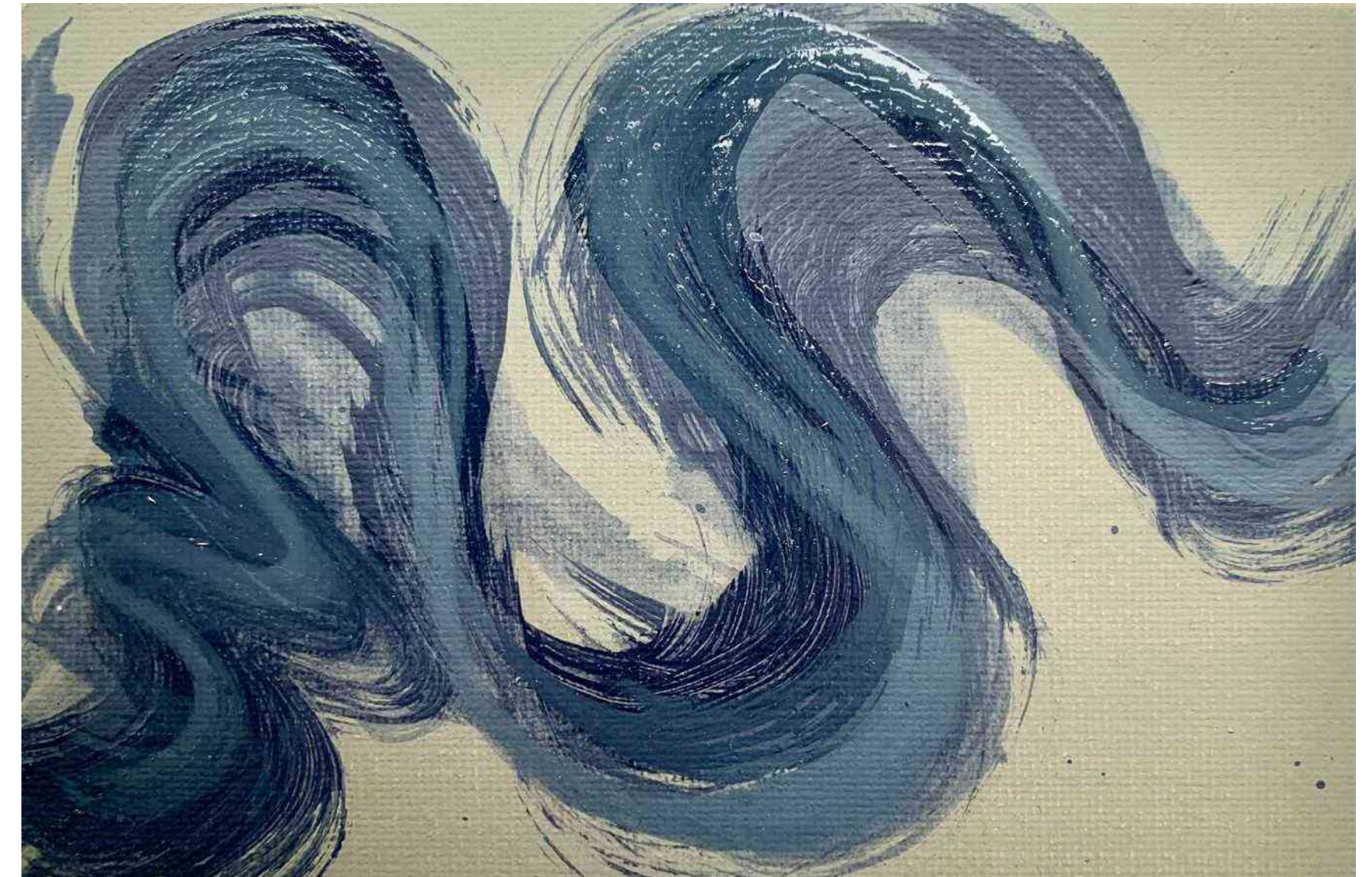
Caroline Banks

I explore the circularity of energy and the memory of gesture. Energy is thermodynamically constant yet forever in motion: in cycles, loops, and ripples. Within this, time dictates that no two moments are completely identical. Every movement is different, however slightly.

Capturing this tension, my work treats memory as a product of time - fluid and uncertain, yet deeply precious. These studies are intimate recollections of fleeting moments that evoke an elemental connection and express the wonder of a vast universe within a small painting.



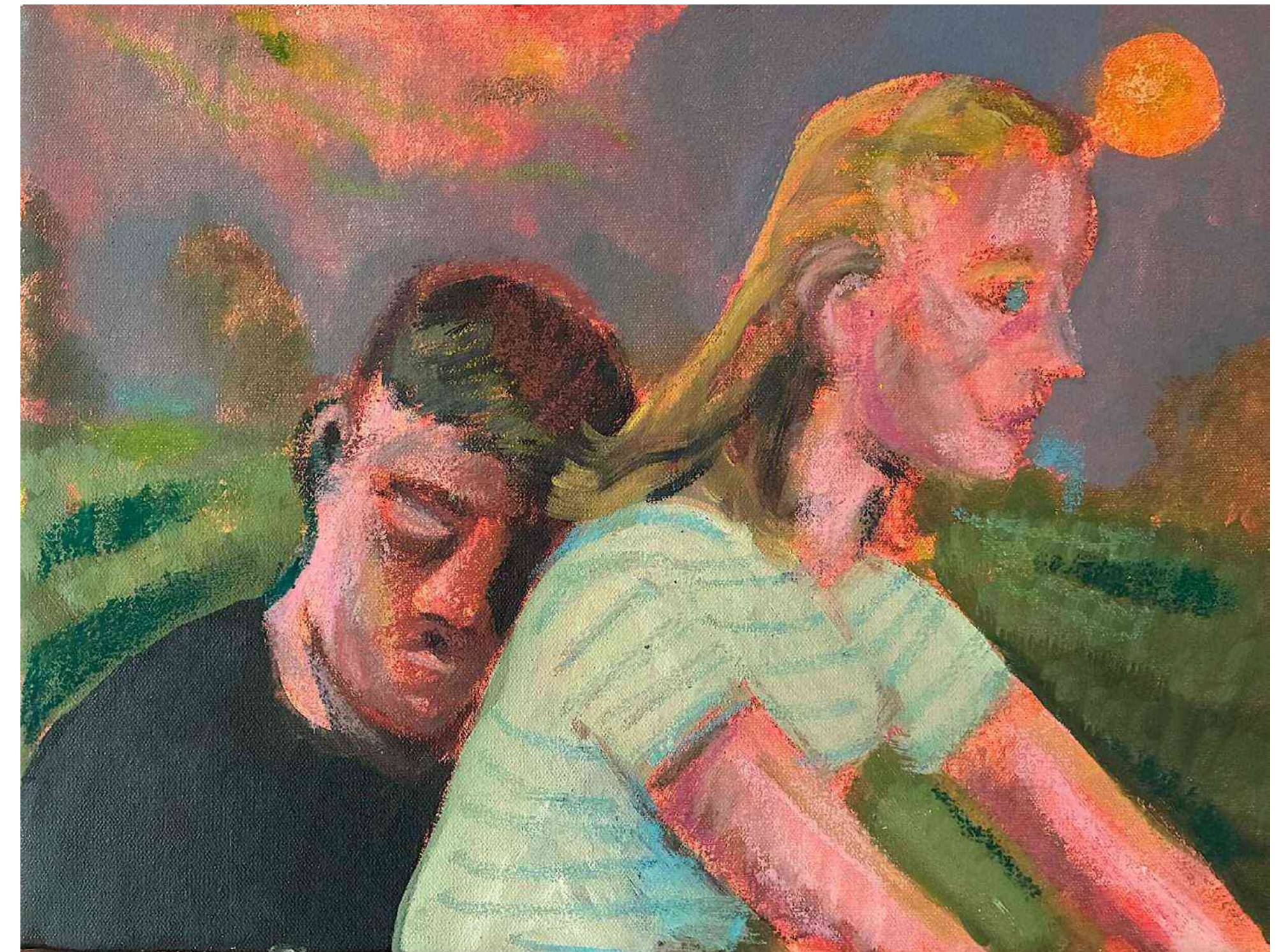
Caroline Banks
Harmony Study I, 2026
Acrylic, gesso & gloss varnish on canvas board
Unique painting
33 x 28cm
£ 475



Caroline Banks
Time Study I, 2026
Acrylic, gesso & gloss varnish on canvas board
Unique painting
33 x 28cm
£ 475

Brian Cheeswright

This is based on a still from the film, Oslo August 31st which deals with addiction, grief, nostalgia... the whole beautiful, terrible whirlwind of life. It being Norwegian it also harks back to Munch's melancholy. This painting represents a moment of release and hope as the damaged soul hugs to the woman a symbol of future possible happiness if we can allow to hope.



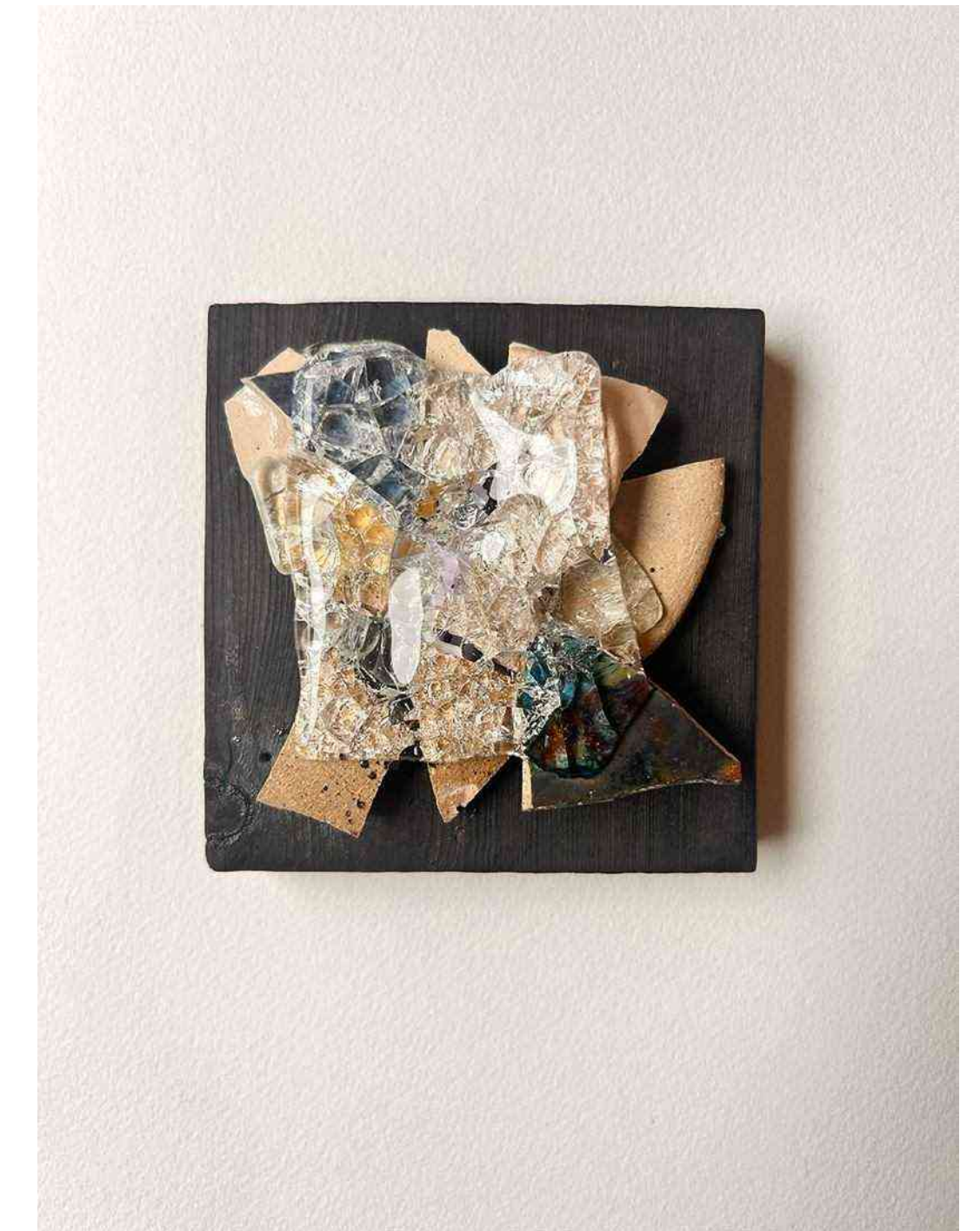
Brian Cheeswright
Further, 2016
acrylic & oil on canvas
29 x 22 cm
£600

bridget harvey

What is a sherd but a reminder of a previous whole, a loss and an opportunity. The shattering of an object divides it; damage brings other possibilities into being. Gathering sherds from irreparable objects, I drench them with waste glass, and etch their surfaces with apotropaic marks and other drawings. They become mini topias: abstract landscapes, micro acts of care, noticing and handling, repositories of grief and hope.



Bridget Harvey,
Shatter, 2026
ceramic sherds, glass shards, charred victorian
floorboard
10cm x 7cm, unique work
Price: £275



Bridget Harvey
Landing, 2026
ceramic sherds, glass shard, charred victorian
floorboard
10cm x10cm, unique work
Price: £375

James Bristow

This screenprint takes inspiration from the writing of Stoic philosopher Seneca, in particular these seven words: "we are waves of the same sea". In times of inequality and division, I choose to celebrate unity in difference, expressing a more joyful and optimistic vision of humanity. Who's with me?



James Bristow

WE (harmonise) II, 2026

Screenprint on paper

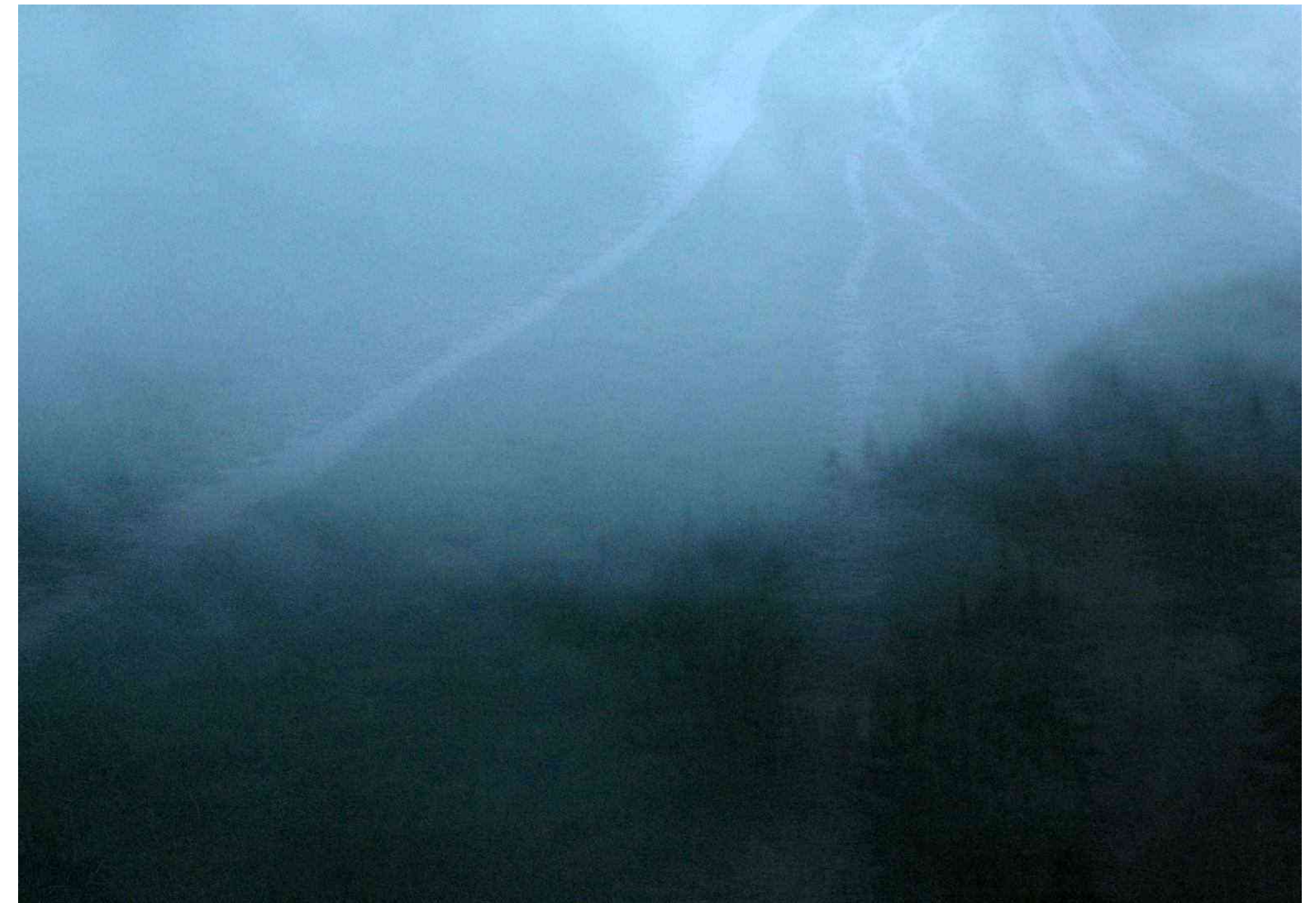
21 x 29.7 cm (unframed), 22 x 31 cm (framed)

Edition of 10

£175

Mandy Williams

Here and There, is a hybrid photograph of English and Canadian landscapes, with the pine forests of British Columbia overlaid with chalk paths along the south coast of England. I lived in Vancouver from 1989-2002 with my Canadian husband and was homesick for my family and friends in England, frequently feeling torn between two countries and not really at home in either. The melded image is soft and suggestive, like a place conjured from a dream; the conflicting scale of the chalk paths suggesting this landscape is as much psychological as physical.



Mandy Williams
Here and There, 2026
Photograph
25.4 x 17.78 cm
Edition 1/3
£ 420

Martin Lau

Three bears visit a miniature exhibition of Covered City, a photographic series by Martin Lau, while oblivious to the young intruder back at their home, eating their food and wrecking their furniture. The photographs being exhibited had initially been seen by a gallery as art, but were later dismissed as "straight photography". The piece explores what makes something art: the object itself, its context, or the story told about it. The miniature exhibition, complete with its visitors, artworks and explanatory statement, makes this question part of the work itself.



Alternate view of above



Martin Lau

Three Bears at an Exhibition, 2009

Mixed media sculpture: wood, painted chipboard,
artificial grass, novelty bears and inkjet prints

15 x 15 x 6.5 cm

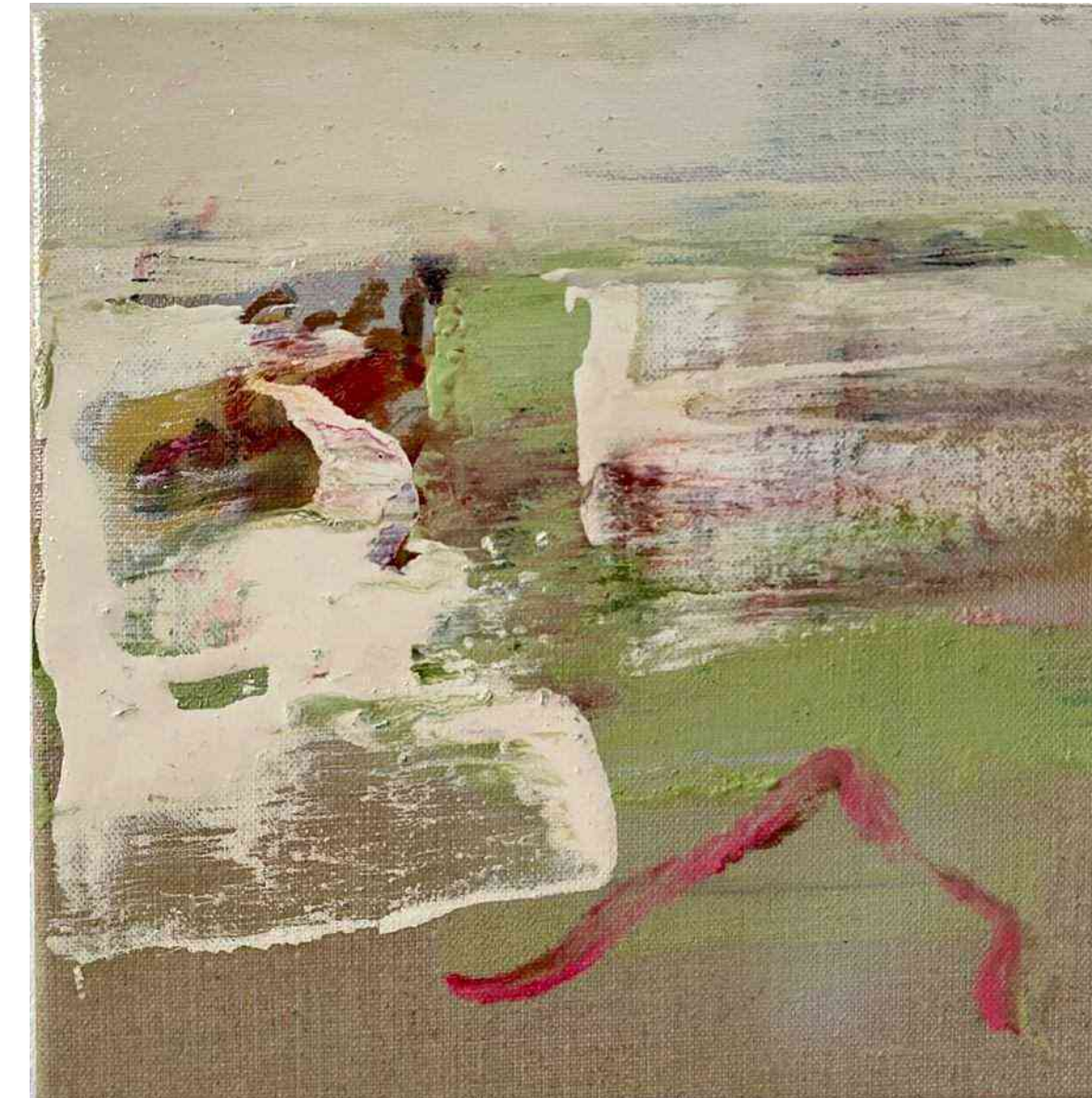
Not for sale

Myfanwy Johns

Work 1

Arcane Haze

My practice draws on my everyday visual experiences and observations, inviting quiet connections with the viewer. Arcane Haze is inspired by a physical obliteration of my view; just as mist generates this mystery in the natural world, my physical act of scraping paint obscures meaning. The scale of the painted act alludes to a greater physical space than the dimensions of the canvas. This thought corresponds to the magnitude of the universe being much larger than our eyes can perceive. I enjoy the way a painting is physically constructed, how fluid paint occupies space and manipulates scale.

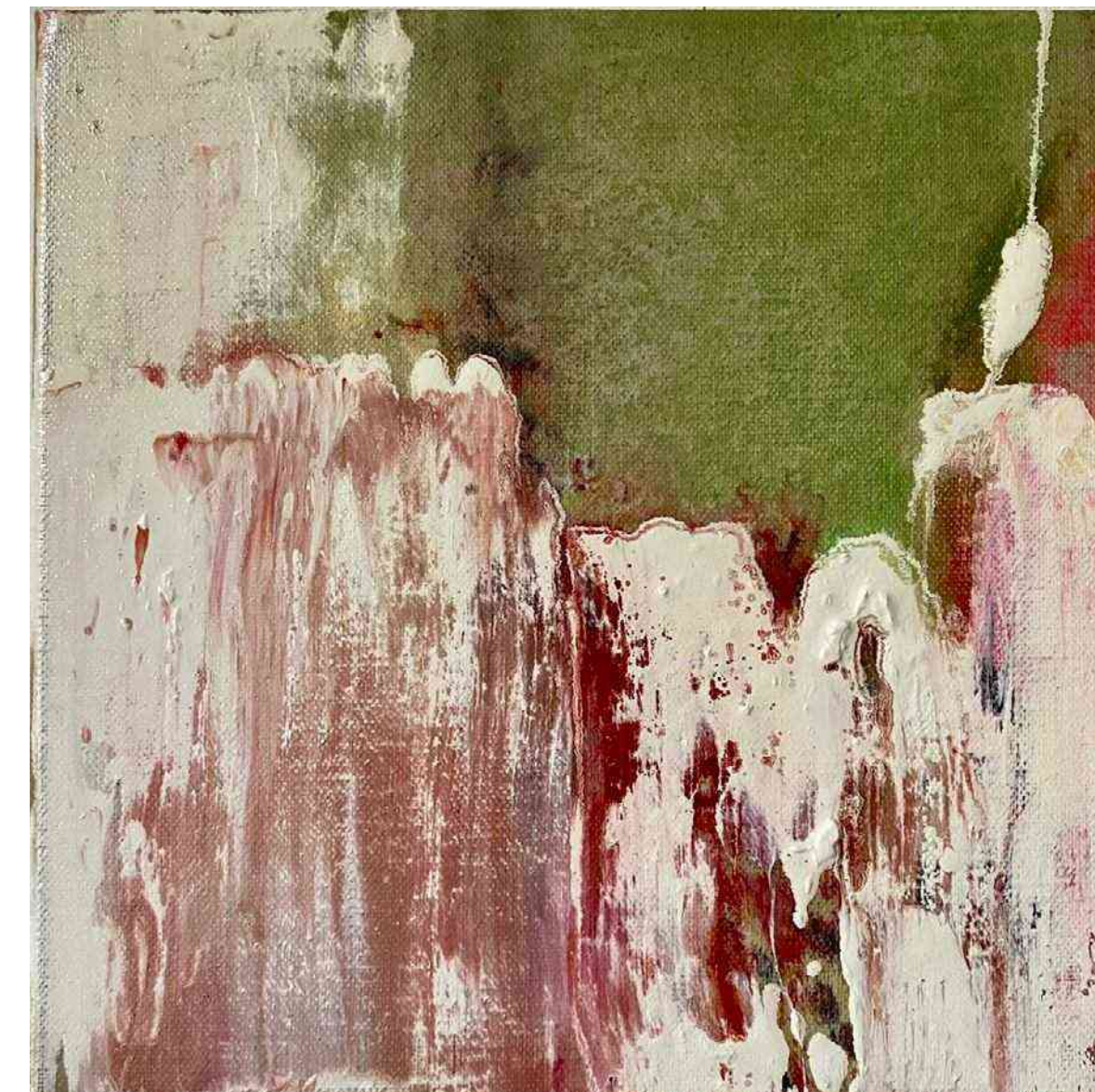


Myfanwy Johns
Arcane Haze, 2026,
oil on linen
20 x 20 cm
£600

Work 2

Arcane Mist

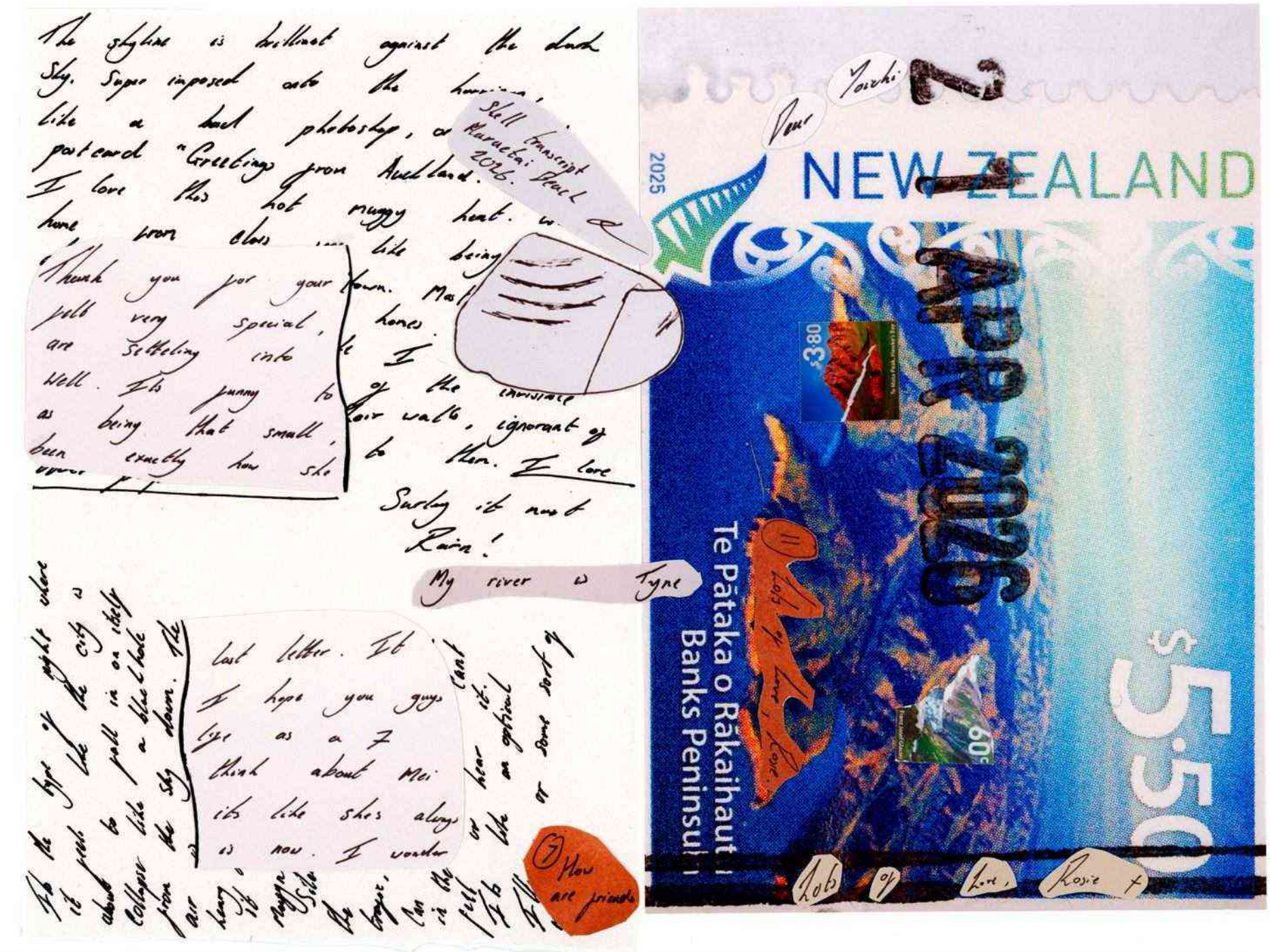
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Myfanwy Johns
Arcane Mist, 2026,
oil on linen
20 x 20 cm
£600

Yoichi Ishida

We used to make work together in London, but after Rosie's move to New Zealand, we've been making work by mailing once a month something that fits within an A5 envelope and by archiving what one receives in order to bring everything together someday. The work submitted is a photomontage made from what Yoichi has so far received from Rosie. Our correspondence sustains our friendship over distance, our act of making a montage reflects care of objects, and, as it turns out, our process of mailing—in its cost and time—is influenced by global economy and politics.



Rosie Plunkett and Yoichi Ishida
Reflections on Communication (III, Lots of love), 2026
Photomontage in a found frame
21 x 31 cm
£ 120

Marta Pieregoncuk

1. Loose Battle is a sculptural work made from two Jesmonite discs, referencing the form of a chocolate biscuit. It is decorated with weapons instead of the traditional floral pattern, which transforms the object into a reflection on consumerism, competition and power. The title alludes to the history of the biscuit and the business rivalry between its original and copied versions, while the surname Loose adds another layer of meaning. The work explores how easily the boundaries between originality and imitation become blurred, and how commercial interests can shape the stories we remember and the histories we forget.

2. Milking It is a sculptural work featuring a hairy coconut with a human nipple, merging a natural object with a human body. The unexpected combination challenges the boundary between nature and the human form, while the title plays on the idea of extracting value from a resource. The work invites reflection on exploitation, consumption and the relationship between humans and the natural world. It questions how far we can take from nature before the act of taking becomes a form of abuse.



Marta Pieregoncuk
Loose Battle, 2026
Jesmonite, filler, paint
9 x 9 x 3cm
£400

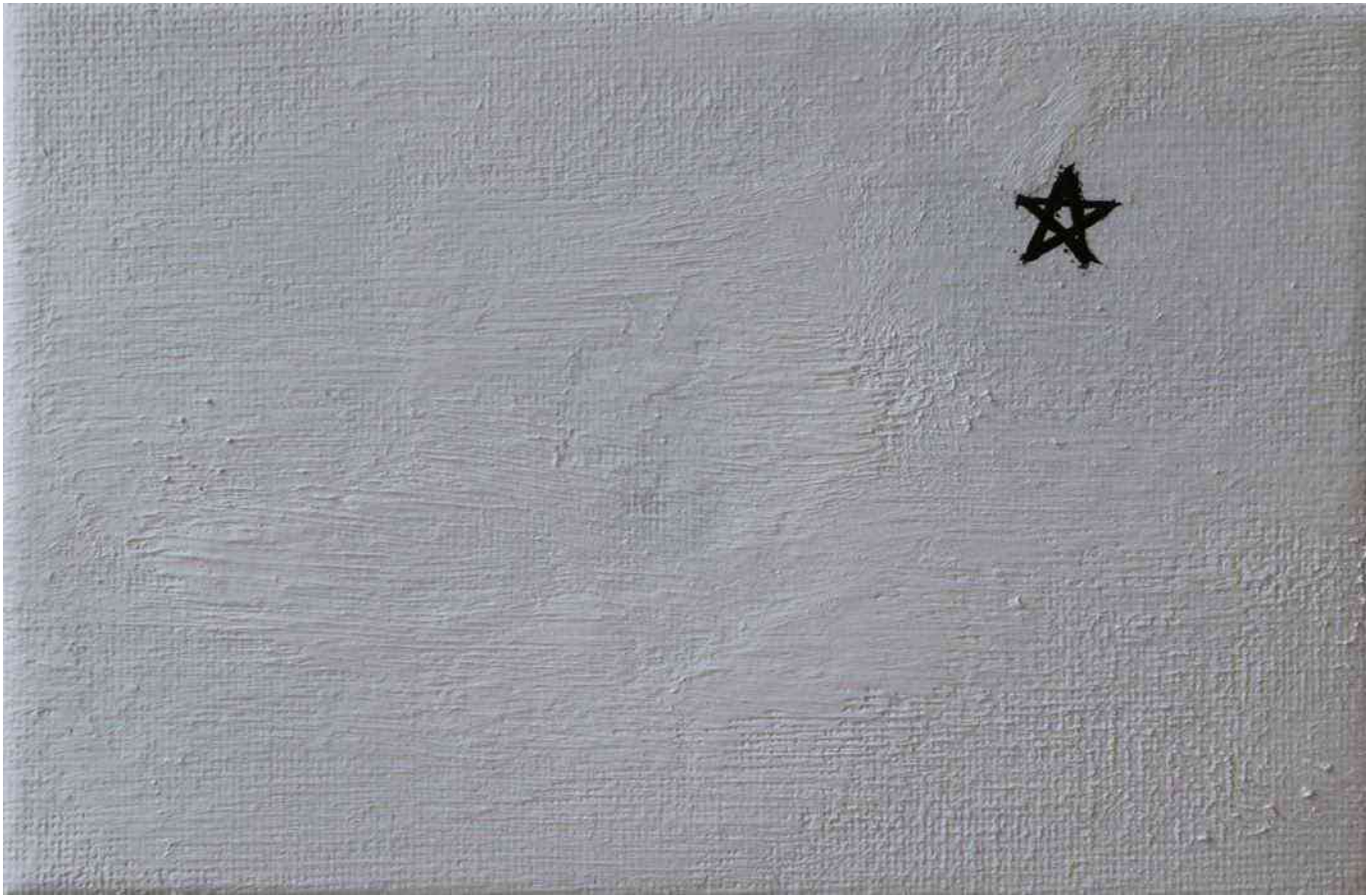


Marta Pieregoncuk
Milking It, 2026
Coconut, silicone
13 x 12 x 12cm
£400

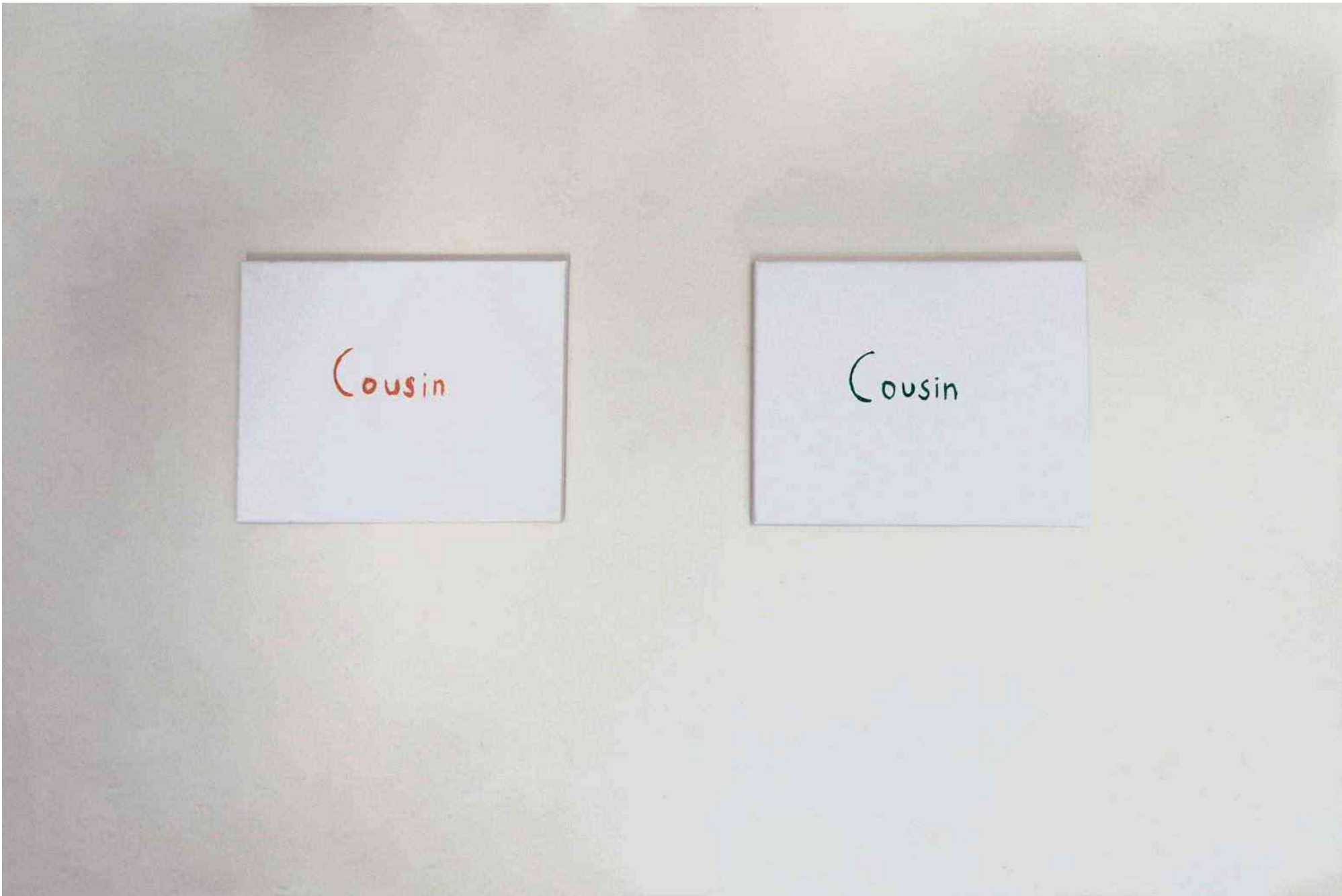
Delia Rainone

The work is part of my 'written series' about verbally or symbolically depicting the important people around me. For example through titles such as mentors, cousins, best friend the audience can tell who my inspirations are and what they represent to me through the colours. I made vulnerable work as I was navigating romantic heartbreak, as family and friends often become a refuge to remind oneself who they are and that they are loved. The work is bold and honest, as I want to display my feelings in the light without holding back. The symbol of the star depicts romance and my true self, as I have love for my passions and the people who I view as the star, whether they are being excluded in the corner or brought to the stage, I want it to represent strength.

(5works)



Star in the Corner
2026
Oil on Canvas
20 x 15 cm
£50



Cousins
2026
Oil on canvas
20 x 15 cm
£50



Best Friend
2026
Oil on canvas
20 x 15 cm
£50



The Stage
2026
Installation/ Painting
20 x 20 cm
£70

To all the mentors
2026
Oil on canvas
7.5 x 5.5 cm
£50



Alex Gough

Matter 3 contains a wilderness within a small painted surface. I make paint using oxidised copper, cast iron powder and acrylic binder, encouraging efflorescence—crystalline growth—to develop as the work dries. I guide the process, but cannot determine each formation. These small material events can suggest geological landscapes or microscopic structures, shifting our sense of scale. Rather than depicting nature, the painting becomes a place where natural processes occur: an intimate encounter with forces that also shape the world beyond its edges.

Alex Gough
Matter 3, 2026
Oxidised copper, cast iron powder and acrylic binder on canvas
21 × 15 × 1.5 cm (H × W × D)
Proposed black tray frame: approximately 23 × 17 × 2 cm (H × W × D); final framed size to be confirmed
Unique work
£695 including framing and WCP's 50% commission



Ronis Varlaam

1. THE DISTANCE. It is about the distance between people. Though we do not see their faces and only part of their bodies we feel that they are on edge (both literally and figuratively). We feel that there is an argument going on. Will they be able to make up?

2. PORTRAIT 21. In this series of portraits I use pouring paint and acrylic ink and it is almost impossible to control the paint. I like the unpredictability of the method and the loss of control. But somehow a character is created.



Ronis Varlaam.
THE DISTANCE, 2020
Oil on Deep Edge Canvas,
30 X 30 X 4 cm. 33 X 33 cm.
£400



Ronis Varlaam
PORTRAIT 21, 2026
Acrylic on Canvas Board
30 X 20 cm. 33 X 23 cm.
£300

Kirsty Harris

Study for an Atomic Bomb is a small oil painting of a nuclear explosion that could almost be mistaken for a campfire. The title plays on the idea of nuclear testing, experiments and rehearsals for the real thing.

I'm interested in how something so violent can appear strangely familiar, even captivating, when removed from its original context. My work sits inside that tension between the sublime beauty, absurdity and abhorrent nature of human ambition.



Kirsty Harris

Study for an atomic bomb, 2024-26

oil on linen

24 x 30 cm

£ 700

Sarah Crossfield

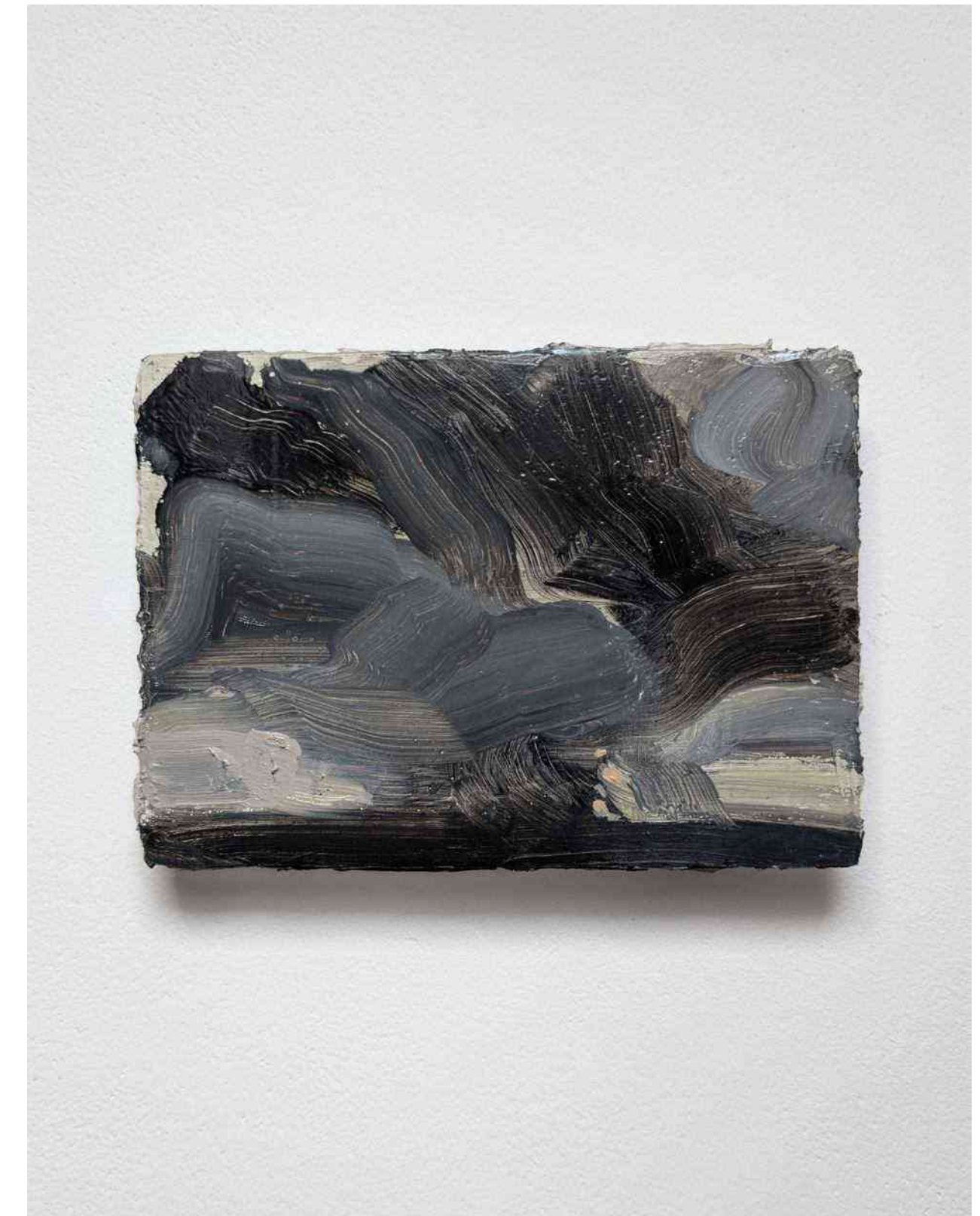
Artists have been inspired by the sublime for centuries. Historical oil paintings, the monumental installations of the 20th century land artists, and contemporary digital pieces all respond to the brute power and beauty of land, sea and weather. As wild nature continues to retreat in the face of human changes, it's as relevant as subject as ever.

My small paintings and studies return to the sublime on a less bombastic scale. No giant screens, just succinct brush marks, economical palettes and painterly time lapses. The work relates to atmosphere, and the transience of time and place, in a quieter way.

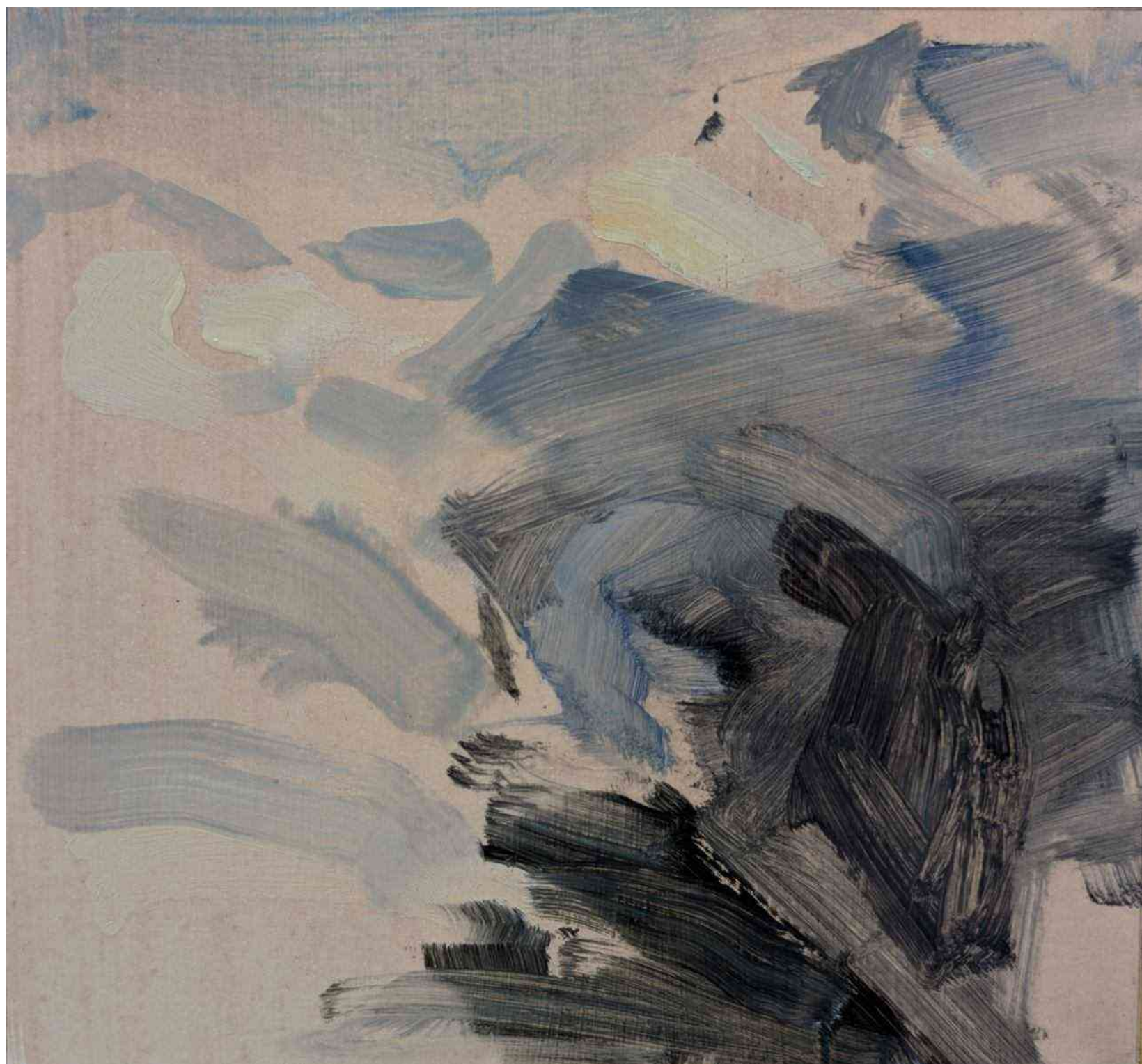
(5works)



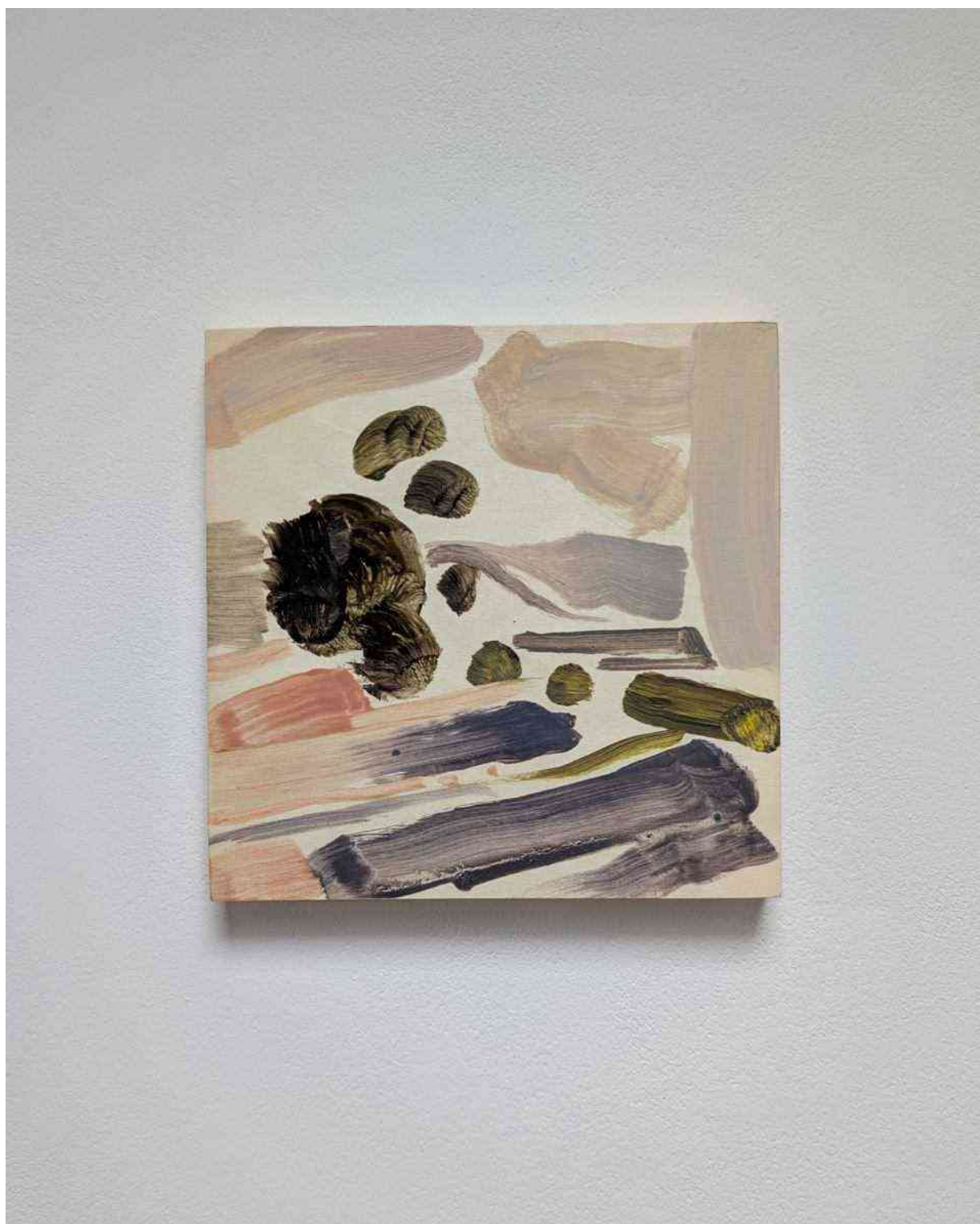
Sarah Crossfield
15:29 7 February 2025 Assynt, Sutherland
2026
Oil on ply panel
20 x 20 cm
£695



Sarah Crossfield
Autobahn, Friesenheim, Germany, 18:35 1 August 2022
2026
Oil on canvas on board
25 x 25 cm
£695



Sarah Crossfield
 14:50 30 December 2025 Val de Bagnes, Switzerland
 2026
 Oil on watercolour paper
 40 x 30 cm
 £650



Sarah Crossfield
 20:37 28 July 2026, Le Pellerin, Saone et Loire
 2026
 Oil on ply panel
 20 x 20 cm
 £695



Sarah Crossfield
 16:20 6 December 2025 Margate
 2026
 Oil on ply panel
 20 x 20 cm
 £695

Agalis Manessi

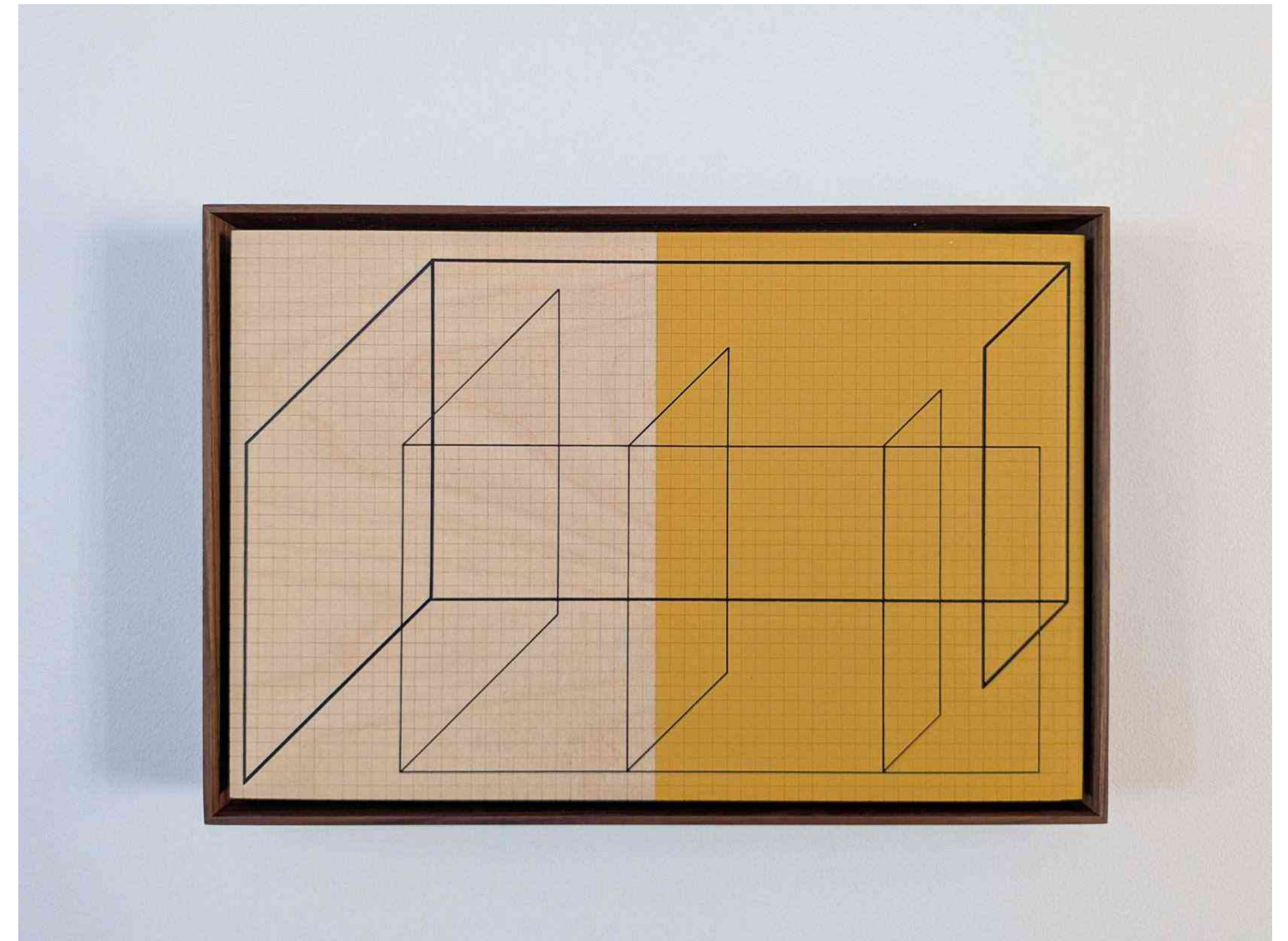
The work is from an ongoing series of hand painted ceramic plaquettes and lies within the tradition of 16th century Italian maiolica portrait dishes which depicted nobility and wealthy patrons. The series is inspired by women not always recognised in their lifetime and who have made significant contributions within the arts and society, not intended to be lifelike portraits, but more to imply their character and individuality.



Agalis Manessi
Feathers for Isabella, 2025
Hand painted ceramic
18 x 15 cm
£400

Patrick Mifsud

This painting explores how simple lines and geometric forms can create the illusion of three-dimensional space on a flat surface. Through repetition, perspective and overlapping planes, the composition suggests an architectural structure that exists somewhere between reality and perception. Drawing parallels with my installation practice, the work investigates how space can be defined, divided and experienced through minimal means. Despite its modest scale and limited visual language, it raises a bigger question: how much of the space we perceive is physically present, and how much is constructed by our own minds?



Patrick Mifsud
Insular Spaces VIII, 2018
mixed media on wood panel
Unframed: 30 x 20 cm, Framed Size: 31.5 x 21.5 cm
£400

caroline areskogjones

Work (i) :

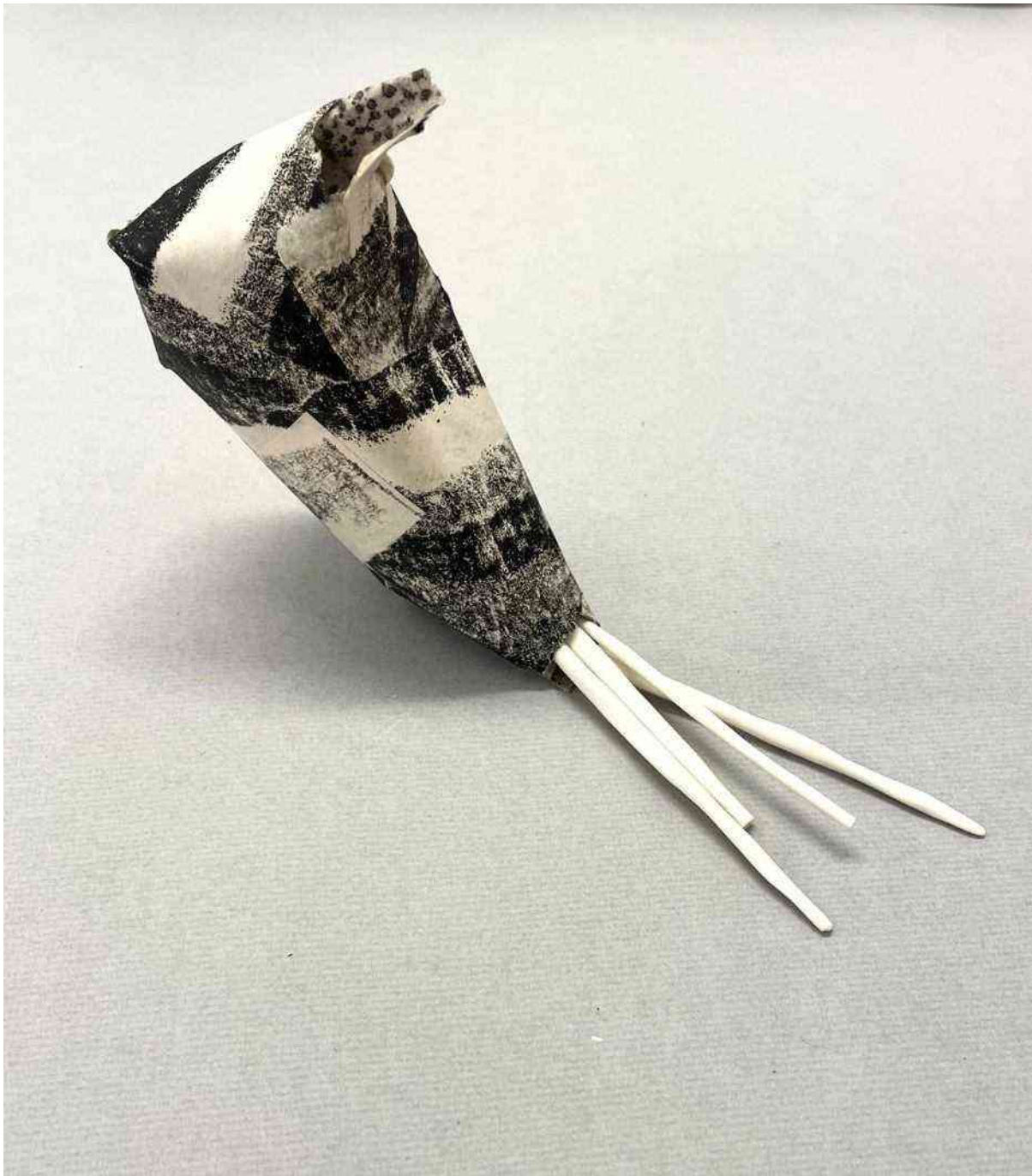
This drawing, inspired by salt mine piles observed in Mallorca, resonates with wider associations to extraction, trade and preservation. Primarily in gouache, the sky is filled with frottage - a surrealist technique used by Max Ernst to render the invisible visible. It attempts to offer a wide space to expand into. The paper is a fragile washi used in printmaking, and through its construction of fibers offers natural resilience providing another layer of consideration. The title refers to ideas considering outerspace and science fiction, sound and visions ; and was a project by London Collective 'Sons of Kemet' (2015).

Work (ii)

Constructed from monotypes that spent time in the studio waiting for a response, this skull like form includes porcelain shards made on Residency at Rochester Square (2024). Having spent recent years researching within the Special Collections, Natural History Museum, London I have been thinking about how to articulate ideas relating to the fragility and interconnection between human and nonhuman species within our current state of anxiety. Whilst I created 3D Prints of earbones in glacial resin, I have also been working on a new series in the studio, referencing the language of sculpture but using print in expanded form.



Caroline AreskogJones
The comet is coming
Drawing on Kitakata Green Paper
25 x 28 cm, 35 x 30 cm (to be framed)
Price : £600.00



Caroline AreskogJones
Bonehead
3D print, porcelain shards
15 x 6 x 4 cm
Price : £475.00

Sharon Wylde

This palm sized body of work stems from an interest in what might happen when the world heats up and our belongings collapse and coalesce using concrete, chicken wire, thread, shells and rubbish I cast into discarded packaging, embedded locally found materials, to create a kind of reversed engineered archaeology. Familiar things dissolved under the process of transformation, meaning and memory shifting to a new reality; casting and coating, squishing and connecting disparate materials produced unexpected combinations, conflating the familiar and the strange into something newly tactile. The big idea centres on how environmental collapse might change our relationship to the material world, and how new meanings will be left behind.



Sharon Wylde
CupcakeCockle, 2026
jesmonite, foil, plaster, concrete
10 x10 x 14
£250



Sharon Wylde
Hardcore, 2026
concrete, chicken wire, cotton thread, shell, jesmonite
7 x 7 x 13 cm
£255



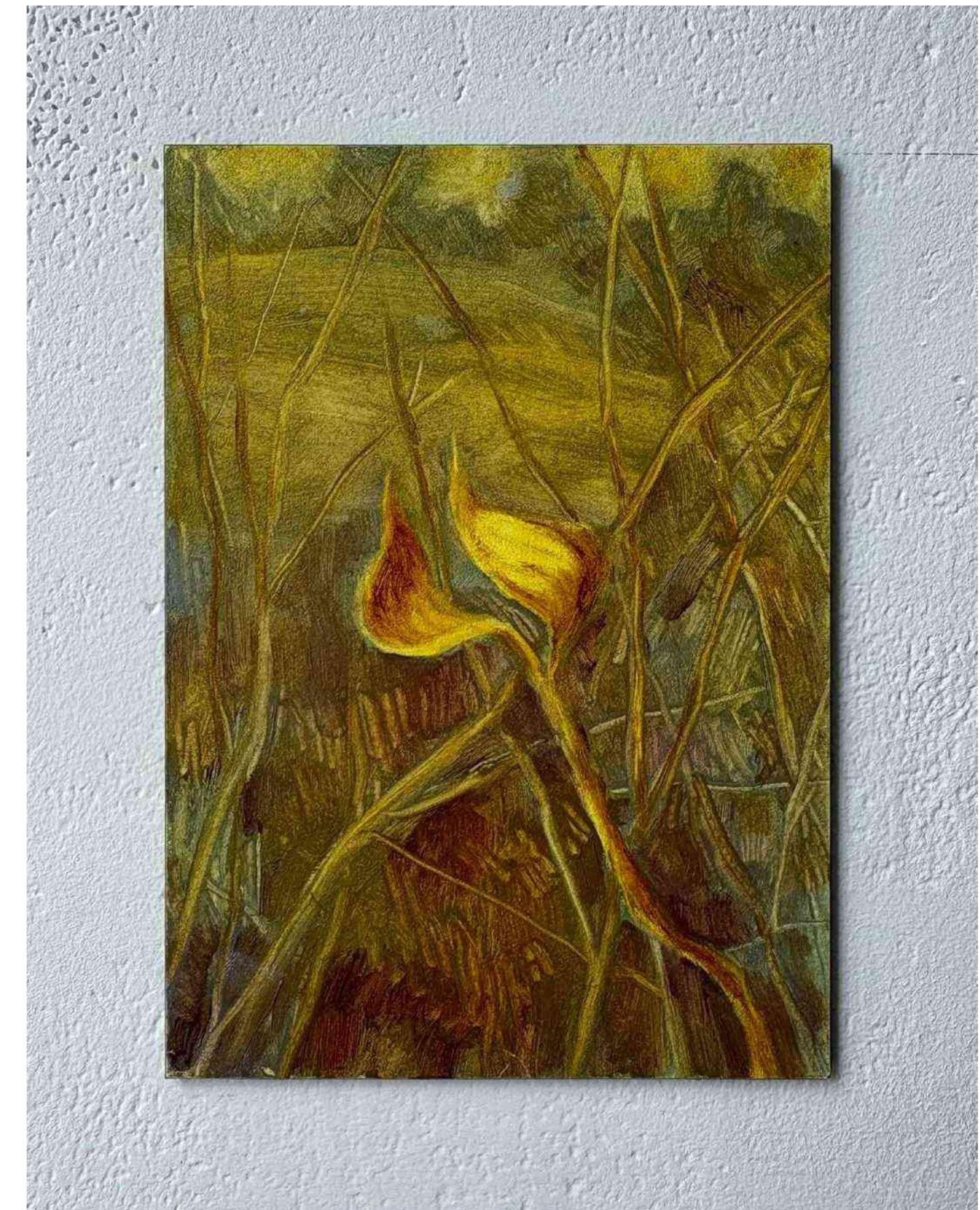
Sharon Wylde
Chassé, 2026
foam, concrete, jesmonite
13 x 13 x19 cm
£250

Sophia

My paintings operate in a space shaped by memory and dreams. They draw from the recognizable but resist total clarity. Each piece is grounded by the portrayal of a plant or flower, directing us towards a space that feels remembered rather than seen. Through painting, wiping away, and describing, the imagery becomes filtered through memory, building worlds that feel deeply true but remain just out of reach. Maybe by focusing on something tangible, we can connect to something that exists beyond ourselves. (4works)



Sophia Baraschi-Ehrlich
At least dream of it, 2026
oil on board
15.2 x 20.3 cm
£675



Sophia Baraschi-Ehrlich
Winter dogwood, 2026
oil on board
12.7 x 17.8 cm
£550



Sophia Baraschi-Ehrlich
A dream of trees, 2026
oil on board
20 x 25 cm
£600



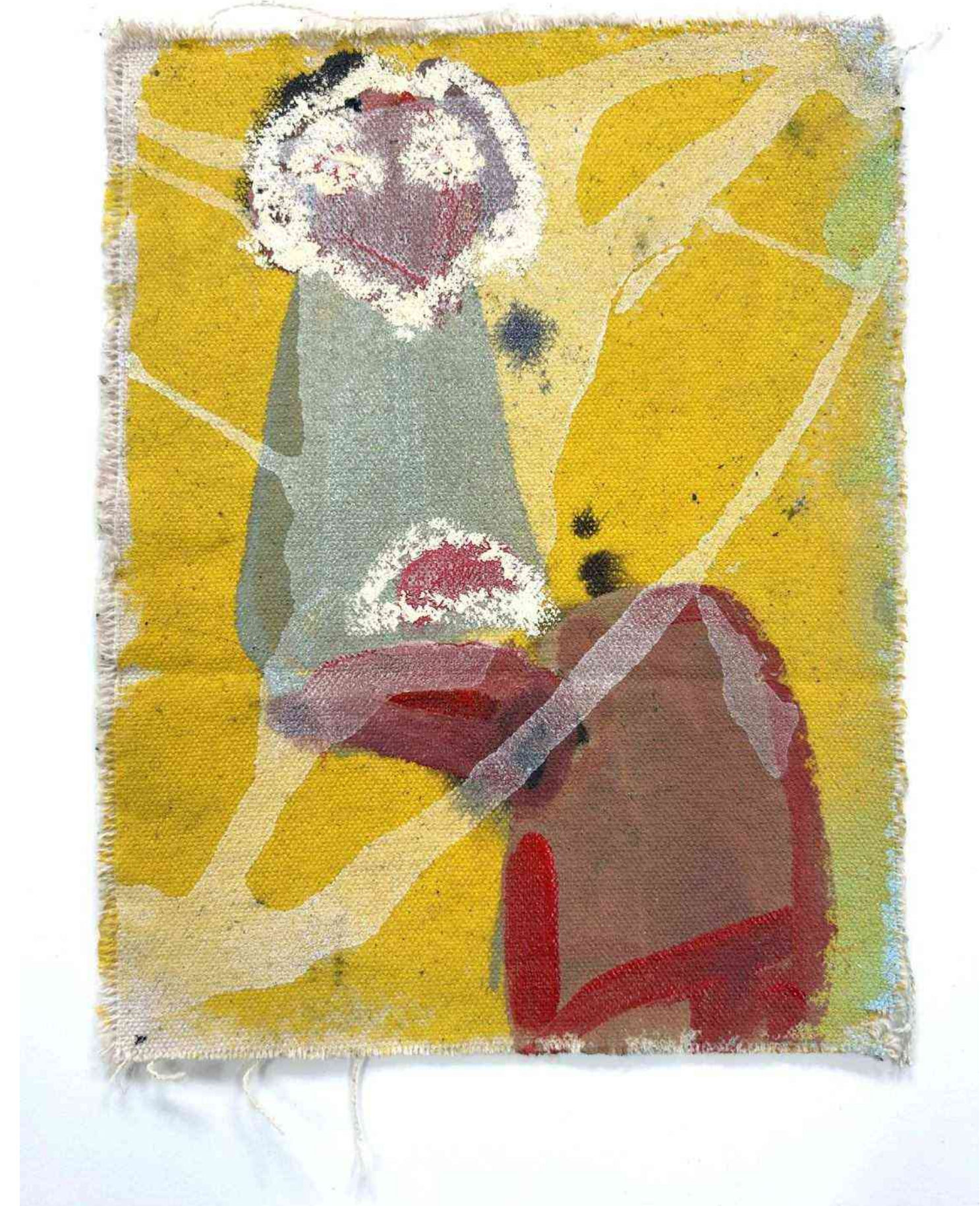
Sophia Baraschi-Ehrlich
Moonlight daisies, 2026
oil on board
20 x 15 cm
£600

Susie Hamilton

These works are from drawings of figures made on the London Underground, connecting the Tube with mythological Underworlds through the idea of metamorphosis. My quickly-drawn figures have morphed to become grotesque and exaggerated like Underworld characters in Dante, Virgil or Lewis Carroll. They are also depicted on 'rags' of canvas, a reference to John Donne's 'rags of time' and WB Yeats's 'rag and bone shop of the heart'. Both the poetry and the ragged materials of torn canvas and thread suggest the disposable, rough and dishevelled, in keeping with the messy urban environment and with my ungainly metamorphic figures.



Susie Hamilton
Rag: Bakerloo Line, 2025
mixed media on canvas
17x26cm
£650



Susie Hamilton
Rag: Body Electric, 2025
mixed media on canvas
21x17cm
£650



Susie Hamilton
 Rag: Central Line, 2025
 acrylic on canvas
 30x30cm
 £650



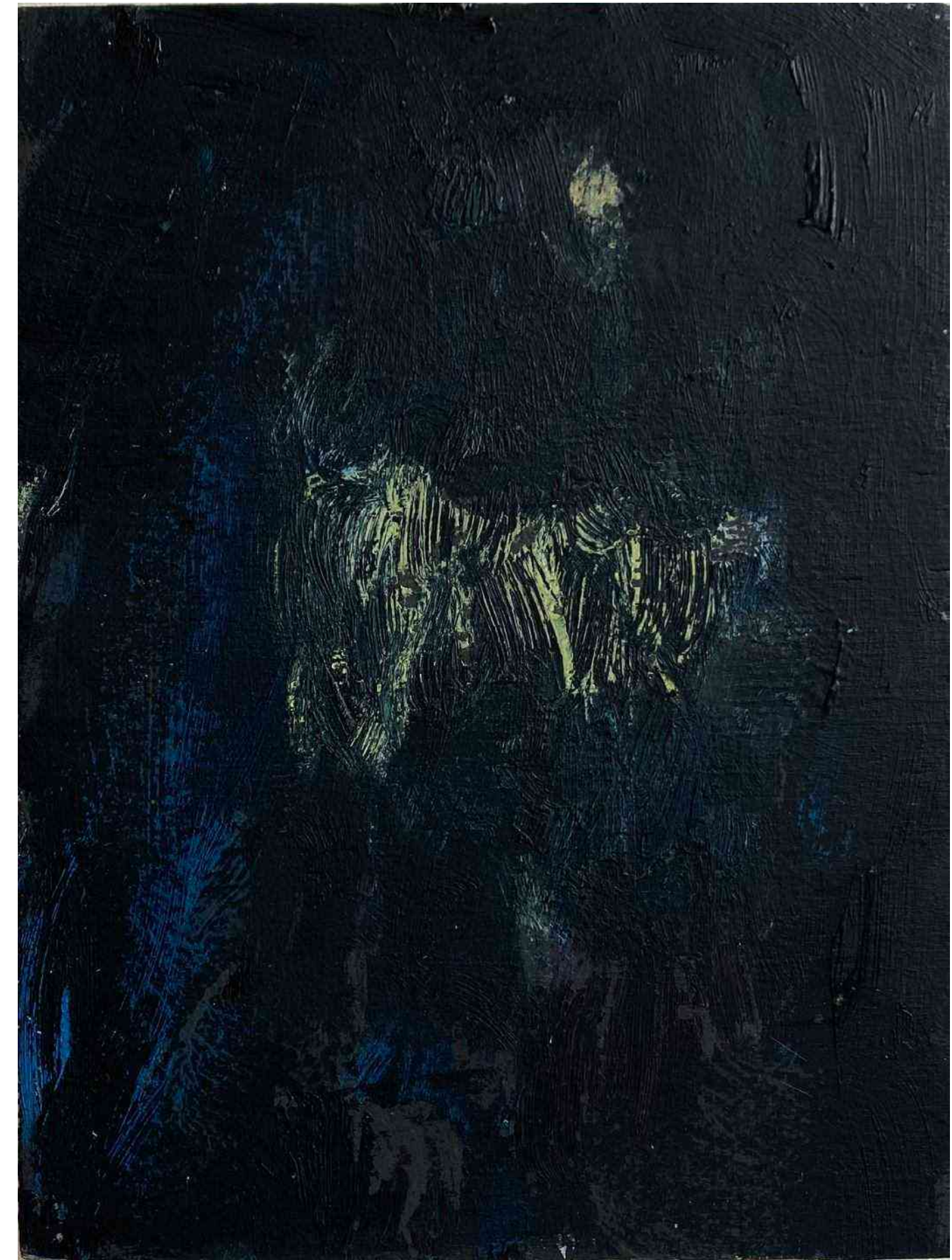
Susie Hamilton
 Rag: District Line
 mixed media on canvas
 18x16cm
 £650



Susie Hamilton
 Rag: Bond Street
 mixed media on canvas
 28x23cm
 £650

Jack Shearing

The nocturne, as a genre of painting, evokes an attempt to reach towards the unknown. My work explores this idea through a surface smothered in dark pigment, where tinctures of light and forms fleetingly surface and subside. Specific forms are alluded to but never fully revealed; inhabiting the threshold between visibility and concealment.



Jack Shearing
Nocturne, 2026
Oil on Panel
15 x 20 cm
£450

kerry Harding

Following a period of convalescence, I returned to trees and their history in art as expressions of human emotion and vulnerability.

In these three small paintings, vertically mirrored tree forms resemble Rorschach inkblots, suggesting butterflies or unfamiliar organisms. The apparent permanence of trees contrasts with the fleeting nature of these other forms.

The slow, meditative process of painting intricate leaves, using stencils and layering, is central to the work. Through repetition and reflection, familiar forms become ambiguous, inviting viewers to project their own memories, emotions and associations onto images drawn from the landscape.



Kerry Harding
A Resonance of Emerald i, 2026
oil on canvas
20x30cm
(framed 21.5x31.5cm)
£650



Kerry Harding
A Resonance of Emerald ii, 2026
oil on canvas
20x30cm
(framed 21.5x31.5cm)
£650



Kerry Harding
A Resonance of Emerald iii, 2026
oil on canvas
20x30cm
(framed 21.5x31.5cm)
£650

Simon Yates

“Made from scraps of Oak offcuts, these pieces were then re-shaped and put together in the shape of a hollow tube that represents something nondescript, something that would not warrant a second glance. And yet, in order to create this, is to draw on a lifetimes experience of working with wood turning it into a crafted object.

The tube sits on a 10mm thick plate of steel. It is itself an off cut, worked by a powerful machine that stamps a hole through the steel. The use of holes and tubes references the dichotomy between the outside and the inside, between what’s seen and what’s imagined.

The tube is interchangeable from end to end and from side to side, it turns on its axis and It has no intention to rest in any given position. It is impossible to say that it is one thing or another and creates a lack of certainty.

This work is about possibility and about something that exists in a constant state of becoming. This small non functional object asks the viewer to consider ideas around labour, production and value and how this might translate to ideas around existentialism, failure and potentiality.”



Simon Yates
HYPOTHETICAL OBJECT (2021)
Oak and Steel
17cm x 20cm x 8cm
£685,

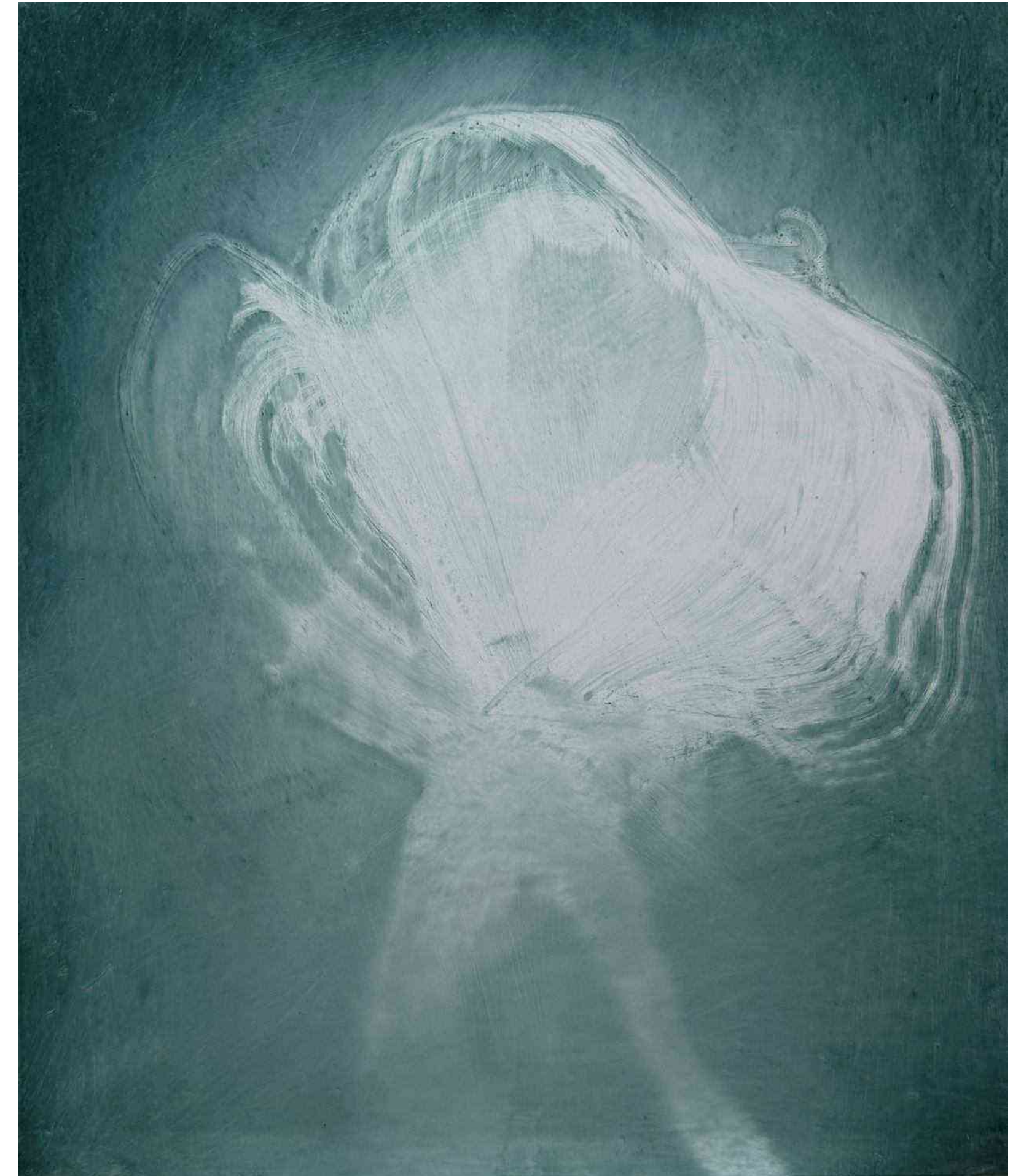
Dan Zhang



Dan Zhang
Fading Lies, 2026
oil on canvas panel
20 x 20 cm
£ 640

Alison Berry

Gentle shapes drift through Alison's monochrome work, reflecting her interest in the world we cannot see, at the frontier of comprehension. With "Blossom Walking", paint has been moved in a repetitive motion in the form of the Mobius Strip, with a flat brush twisting and looping on the surface of smooth aluminium dibond. Paint is allowed to dry slightly and wiped, then another twisted loop is performed partially overlapping previous loops, building up layers of movement recording touch. This process stops only when Alison finds herself in a place she did not expect, with an image that surprises.



Alison Berry
Blossom Walking, 2026
Oil on aluminium dibond
30 x 25 cm
£500

Rob Kessler

“Hey! what’s the big idea” screamed the lily as the gardener approached it with a pair of scissors. “Not having your oily pollen staining my tablecloth” retorted the gardener. “but that’s botanical castration” cried the Lily.

Each anther on a Madonna Lily is packed with thousands of pollen grains
Measuring only a few microns each one containing the DNA for future generations of the plant. When placed on wet paper, the anthocyanins that give the flower its colour and a reputation for staining are released revealing its many subtle hues. A botanical self portrait.



Rob Kessler
Pollen portrait 1, 2024
Single Lily anther on paper 33 x 27 cm
£425



Rob Kessler
Pollen portrait 2, 2024
Double Lily anther on paper 33 x 27 cm
£425

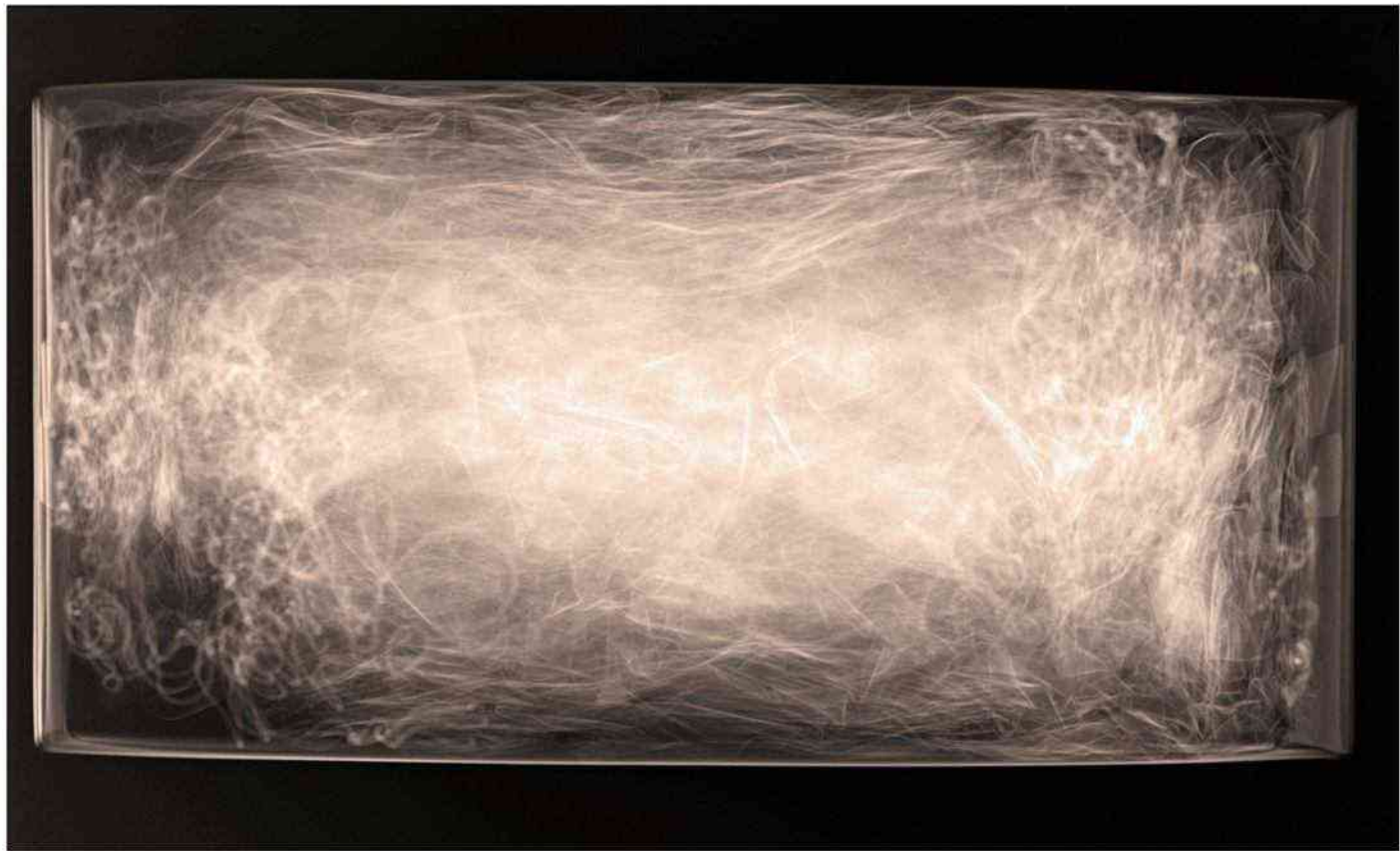
Sue Ridge

Work 1 The image is derived from X-ray commission at Northwick Park Hospital Radiology Department Waiting Areas.

A box of surgical gloves is found in every hospital room throughout the World. The x-ray image transforms the ubiquitous object into something much bigger like a cloud or celestial object. X-rays make visible hidden layers of meaning. They reveal what you may sense when handling an object, allowing a closer relationship with the piece. There is an in-betweenness in X-ray images, which occupy a position at, or on both sides of, a boundary or threshold, a liminal space: images are in between negative and positive space. I am trying to work in the margins of these spaces, transforming their meanings and making new histories.

Work 2 THE ‘Mars’ cyanotype in a box resembles a playful view of the planets. Re-imagining the cyanotype and object which is a glass cupping jar with a rubber spray from a perfume bottle.

The prepared cardboard box is used as a holding device for the glass object. The objects leave their shadow as 2D and 3D utilising the base of the box. My Still Life series looks at every-day objects and references the artist as collector defined by Walter Benjamin as someone who liberates things from the bondage of utility. I have used cyanotype as an accessible printing process, as an alternative to X-ray, as used in my earlier work. I often use scientific and archival objects to continue to investigate the hidden and the unnoticed in everyday objects. I have worked with a series of prepared supermarket cardboard boxes as a holding device for the 3D glass objects. The objects leave their shadow as 2D and 3D utilising the base of the box.



100 Surgical Gloves x-ray ,
digital print 28x14cm, framed 40x29cm
£400

100 Surgical Gloves



Mars cyanotype box
17.5 x 17.5 cm with object
Perspex box 25x25cm
Print of artwork £250

Lucy Homer Jones

Each painting begins with a series of small studies made over days or weeks, testing colour, paint and surface before the larger work is approached.

Through this gradual process, Homer Jones comes closer to the plant's spirit, allowing its presence to be felt before it is translated at scale.

The studies often release emotions connected to the flower essence, which must be met and processed before the painting can move forward.

Some plants require repeated return, asking for patience, attention and renewed sensitivity.

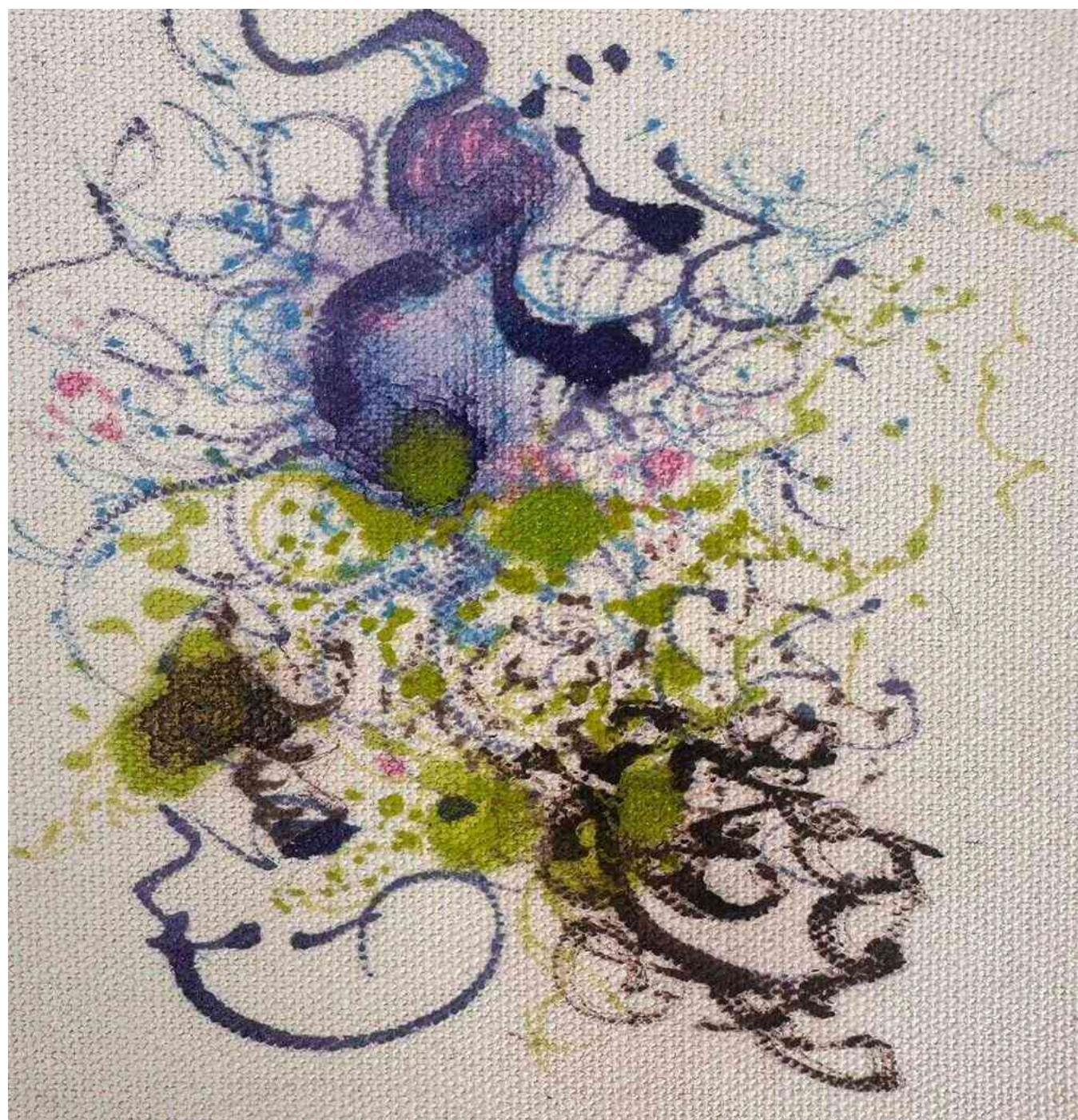
As the works grow larger, the body becomes more fully involved, and the spirit of the plant is expressed through gesture, colour and paint.



Lucy Homer Jones
Study for Bach No. 6, 2025
Oil on canvas
10x10cm
£150



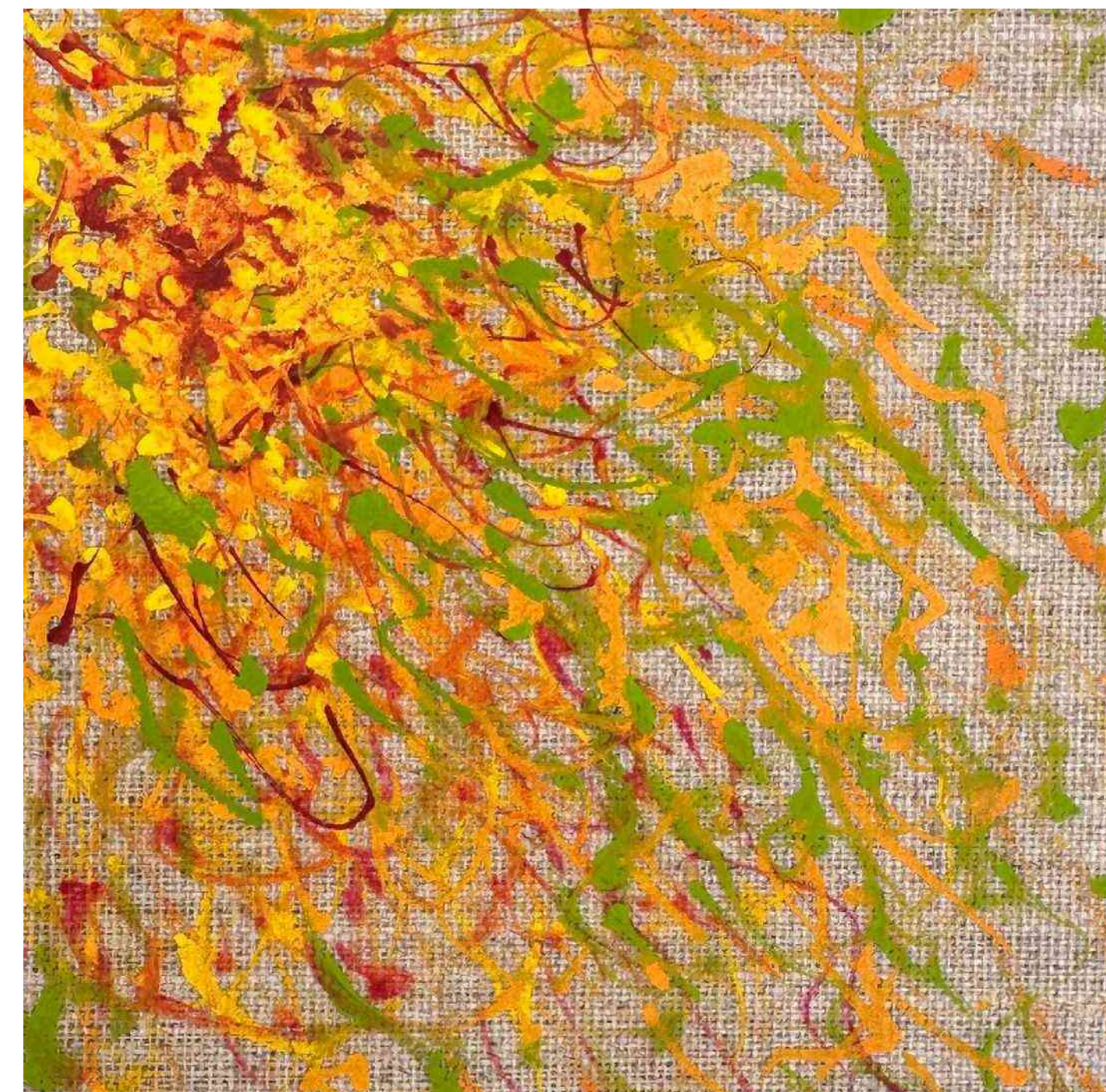
Lucy Homer Jones
Study for Bach No. 31, 2025
Oil on canvas
10x10cm
£150



Lucy Homer Jones
Study for Hyacinthoides non-scripta, 2026
Oil on canvas
10x10cm
£150



Lucy Homer Jones
Study for Prunus Tai-haku, 2026
Oil on linen
10x10cm
£150



Lucy Homer Jones
Study for Dahlia Erperer Ley, 2025
Oil on linen
10x10cm
£150

Melitta Nemeth

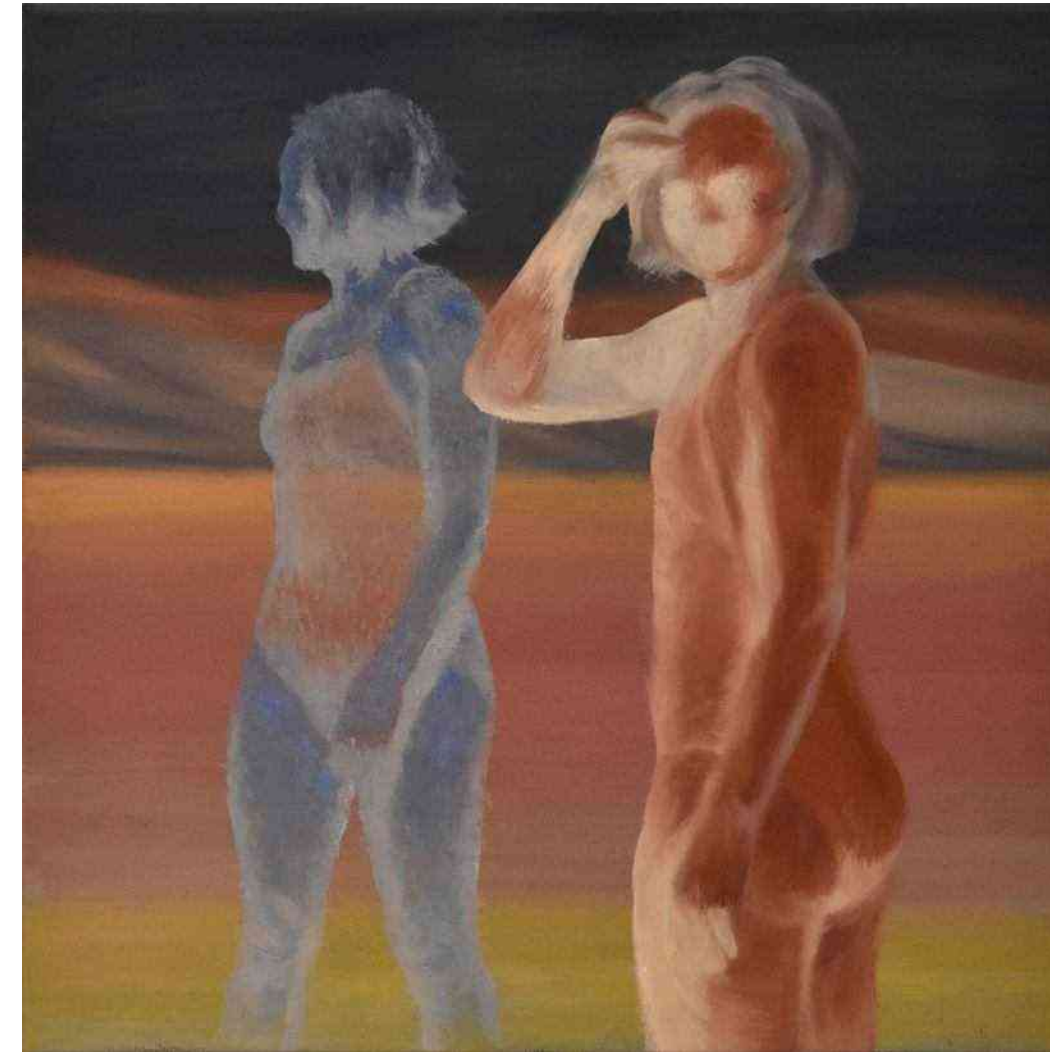
1

My painting explores the passing of time and the temporary nature of existence. The same figure appears twice, as if seen at different moments or in different states of being. The transparent body suggests something that is both present and disappearing, caught between visibility and absence. I am interested in how a person changes through time, while something of them seems to remain. The figures exist in an uncertain space, where past and present seem to overlap. The painting reflects on the fragile nature of being here, and the feeling that nothing stays exactly as it is.

2

This painting is about wanting to disappear into nature. Instead of standing out as a figure, the person in the artwork merges completely with the surrounding landscape.

By weaving the figure into the green grass and warm reddish trees, the piece expresses a deep wish to step away from the world's attention. It represents a quiet desire to fade into the environment, let go of the self, and find peace by becoming one with the earth, the grass, and the trees.



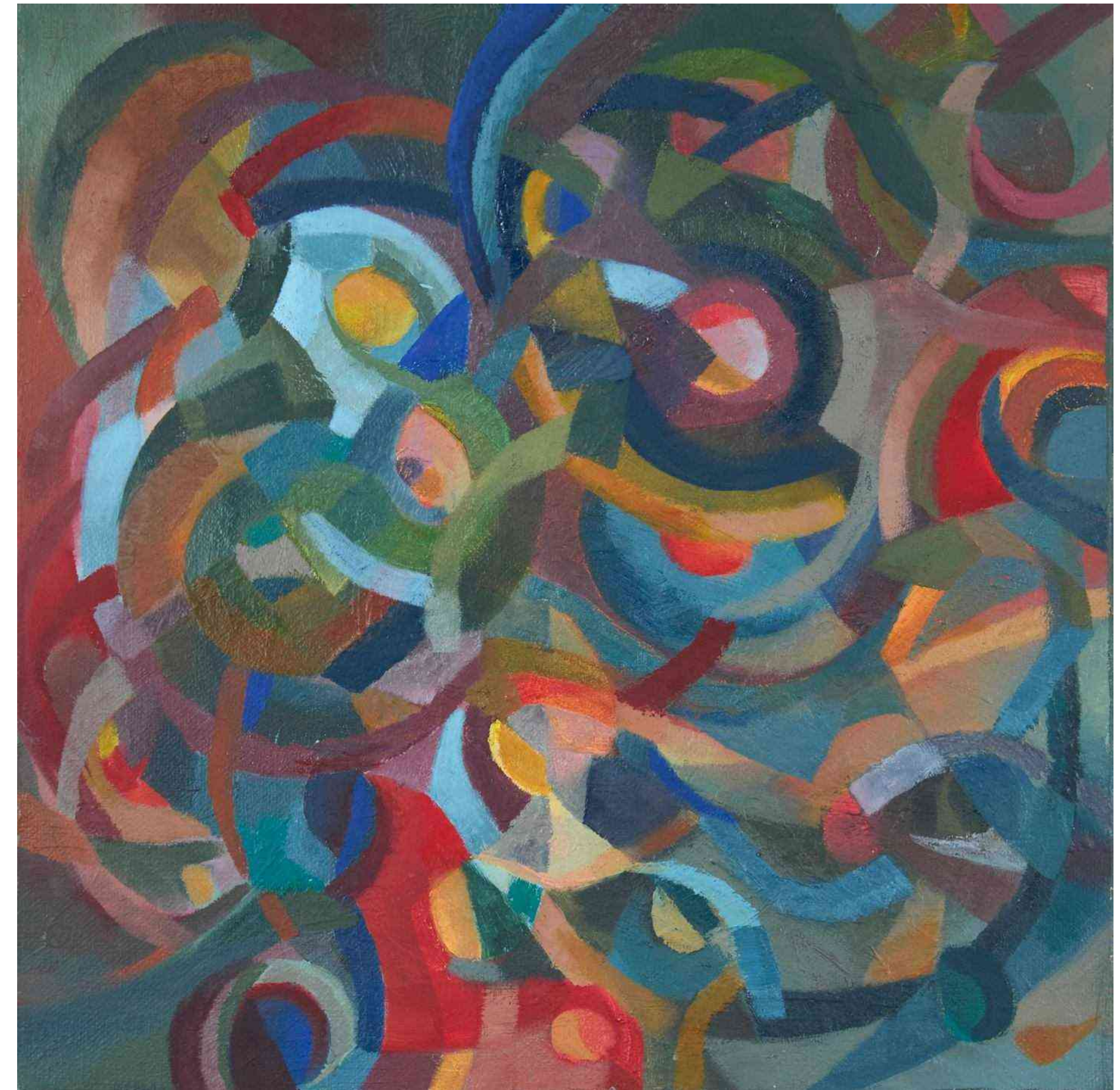
Melitta Nemeth
Somewhere, Still, 2026
oil on canvas
30x30cm
Price £500



Melitta Nemeth
Blending In, 2026
oil on canvas
30x30cm
Price £500

Sophie Weyeneth

Inspired by Sonia Delaunay's Coloured Rhythm series, this painting responds to her vibrant geometric style for today's world. Where Delaunay reflected the fascination with urban modernity and the general optimism of the early 20th century, this piece captures the anxiety of our times—from constant news and digital information overload to climate and political threats. Its fragmented patterns represent the emotional conflict and cognitive dissonance required to navigate this world.



Sophie Weyeneth
Coloured Algorithm, 2025
Oil on canvas
30 x 30 x 4 cm
£700

Sadie Hennessy

Ghost Husbands

This series is a poignant and personal reflection on the exhaustion of running a life/raising a family without the support of a partner, whilst retaining a cheerful outward demeanour.



Sadie Hennessy
Ghost Husband (iv)
2026
Gouache paint on found postcard
11cms x 15cms (unframed) 27cms x 23cms (framed)
£250
4 in series
(A2 Ltd Ed. prints available too)

Teeth Popsicles

These nightmarish objects are a reflection on both childhood, and ageing. They allude to the common dream of losing ones teeth (symbolising potency), and at the same time they stir up my childhood fears of tooth decay due to eating too many sweets.



Sadie Hennessy
Teeth Popsicle
2026
Mixed Media (Resin and wood)
16cms x 5cms x 3cms
£75
Variable Edition (20)

Simon Chalmers

Works 1–3: Shack, Yellow Tent and Salt Bin

These small photographic sculptures transform ordinary, often overlooked structures into physical records of place and time. Removed from their surroundings, they retain traces of their original environments: shadows, reflected light, weathering and signs of human presence.

By reducing familiar structures to objects that can be held in the hand, the sculptures challenge perception of scale and significance. They suggest that even the most unremarkable places carry memories and histories worth preserving.



Simon Chalmers
Shack, 2026
Archival photographic paper, card & wood
10 □ 10 □ 15 cm
£450



Simon Chalmers
Yellow Tent, 2026
Archival photographic paper, card & wood
12 □ 12 □ 14.5 cm
£450



Simon Chalmers
Salt Bin, 2026
Archival photographic paper, card & wood
12 cm x 12 cm x 14.5 cm
£450
£[price]

Unu

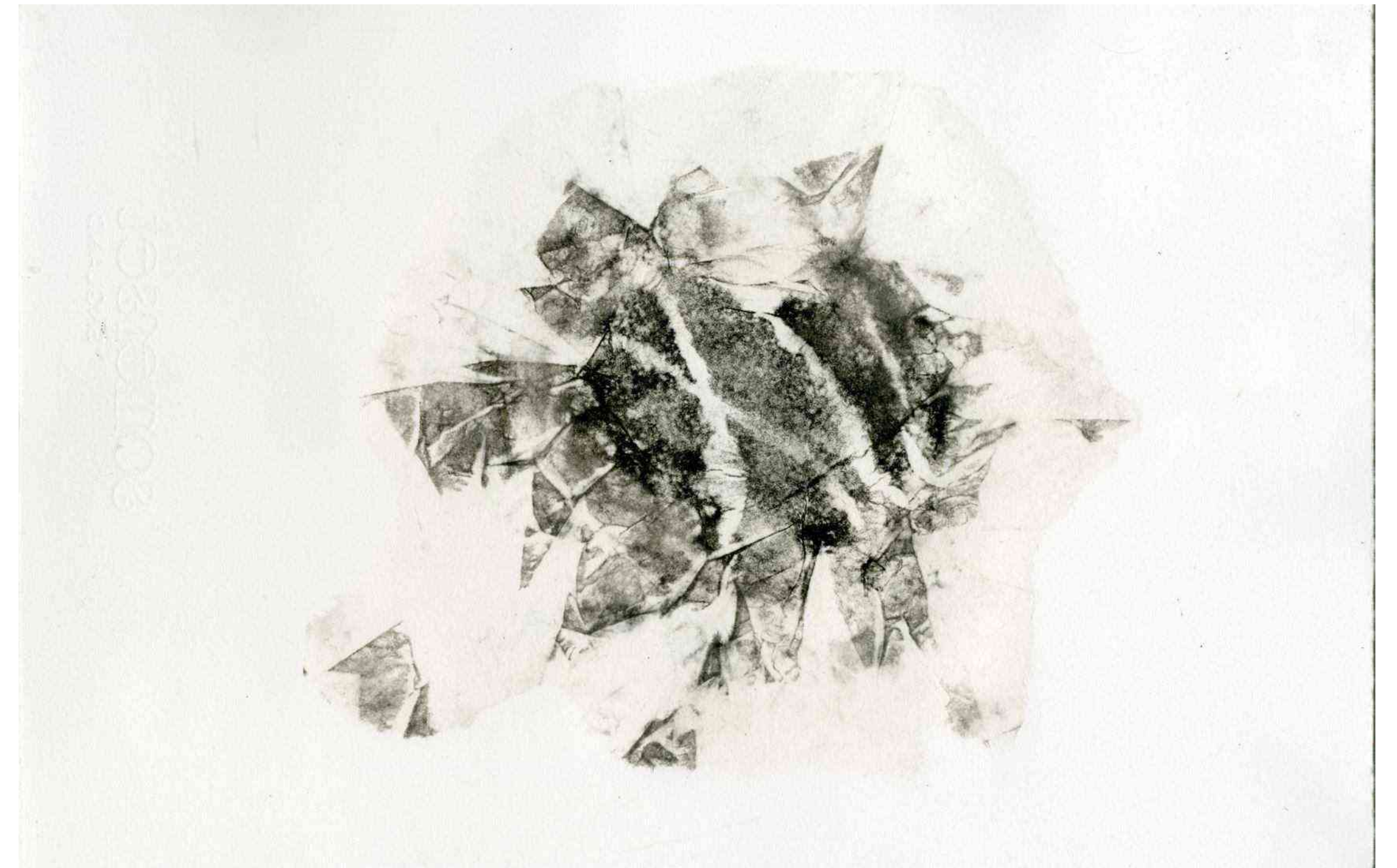
‘Pocket’ is a ceramic painting that you could surreptitiously slip away with. Surely, I can have this. Surely, I’m allowed. It’s also a means of survival. Girls become women that take up less space. Don’t draw any attention. Be safe. When my grandma went from the north to the south before the country split, her mother told the children to stay together and connected them with this cloth belt. She had sewn in compartments that each held a piece of jewelry, instructing them to exchange the valuables for what they needed but to pull out only one at a time.



Unu Sohn
Pocket, 2025
ceramic, glaze
11 x 10 x 2 cm
£500

Jess Bugler

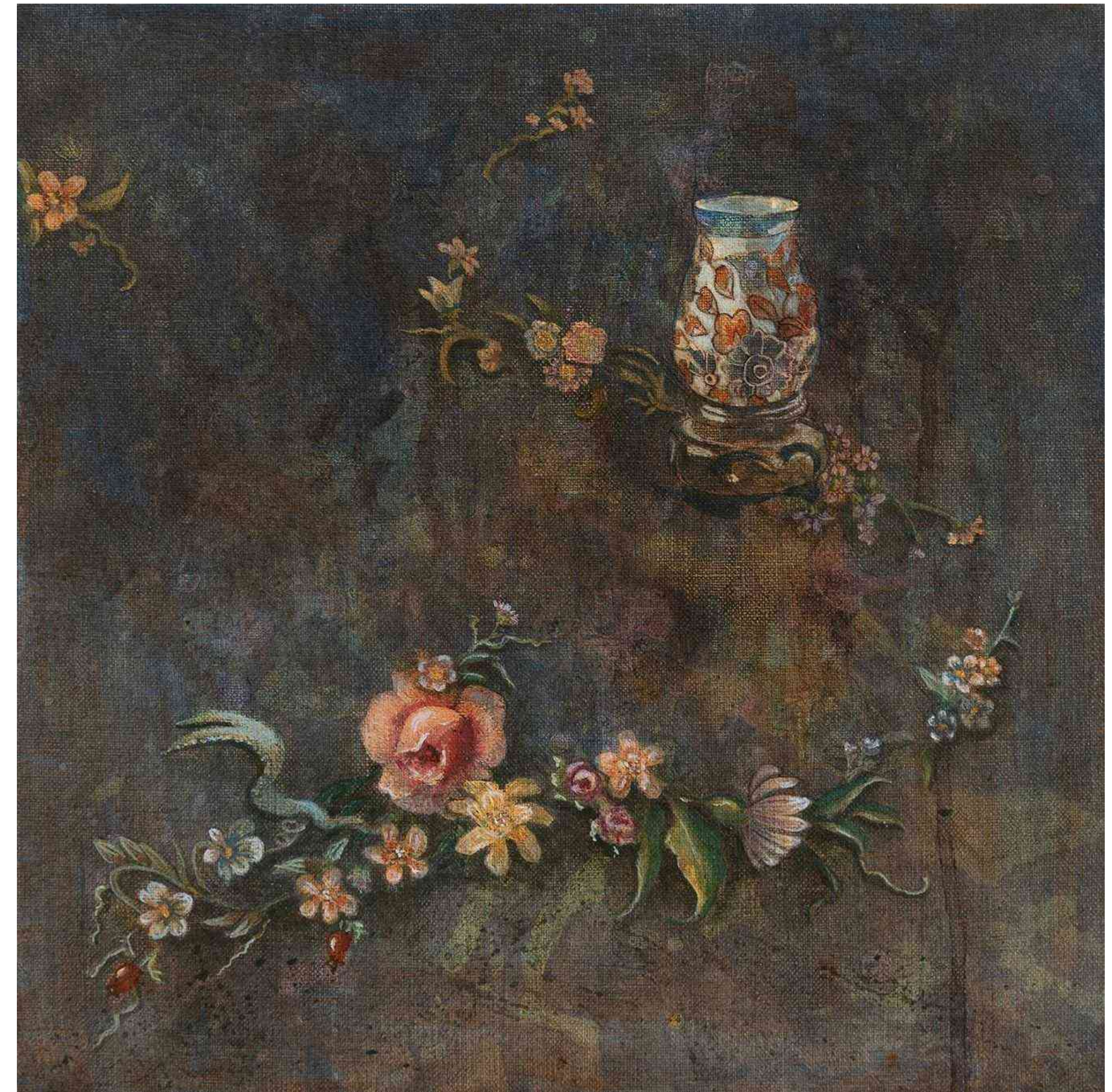
Matter Stone x, is a 3D takuhon print of a stone from a beach in Pembrokeshire, which has been flattened and embedded on a piece of paper using chine colle. In this print, the solidity of the stone is broken, as its edges spread outwards. The big idea this piece speaks to references the work of physicist Carlo Rovelli and political theorist Jane Bennett. It asks what it would be like if, with curious attunement, we could understand this stone from a new perspective. If we could see the movement of the unseen forces and vibrant matter it contains and embrace the complexity of existence we hold in common.



Jess Bugler
Matter Stone 3, 2026,
Takuhon print,
19 x 28 cm,
21 x 30 cm
£175

Jessica Holmes

This painting features a tiny ceramic inkwell that belonged to my grandmother; one of many ceramic objects I was not allowed to touch growing up and so looking at it was the only way I could possess it. Through this looking, the ceramics acquired lives and narratives of their own. The inkwell and accompanying ceramic floral motifs are an experience of objects as carriers of histories that are only partly knowable. These porcelain objects are brought together across vastly different times and places, less as records than as unstable arrangements in which memory, association and invention become difficult to separate.



Jessica Holmes

The Old Nocturnal Smells, 2026

Acrylic glaze on linen

30cm x 30cm

£620

Rachel Shannon

Spunkie is part of a series of paintings called The Changelings. The work proposes a form of fairyland, that is mimetic and hungry. Fairy paintings pose sentimental images as a challenge to more heroic orthodoxies of painting. Changelings are a way to think about the mimetic potential of representation in painting, and how, in stealing and replacing existing schemata of paintings, the works can be weaponised to act in opposition to patriarchal codes within painting, working towards an Atopia; a space of opposition that suggests different relationships to time, land and narrative.



Rachel Shannon
Spunkie, 2026
Oil on board
10cm x 10cm
£160

Kinga-Noémi ÁCS

mAn FANTASY SERIES: Power Serve is a research-based installation that examines the visual logic of male sexual fantasies, the objectification of the female body, and power dynamics rooted in pornography. It highlights how pornography shapes male identity, while adopting an ironic tone to reflect on questions of masculinity.

Its central metaphor is table tennis, which, through its emphasis on speed, reaction, and control, evokes mechanisms of male dominance and the functioning of gender roles. The work raises questions about power and control while opening space for critical reconsideration.



Man FANTASY Series: POWER SERVE // The Modest One
2025

interactive, performative object

resin, diamond painting mosaic, laser-cut and engraved mirror plexiglass, chain

paddle dimensions: 25 x 4 x 15 cm (variable installation size)

600 GBP

Maya May Jex

My work explores a visual vocabulary of pattern, shape and colour. Compositions are conceived by embracing spontaneous decision making within the constraints of pattern and optical illusion. By using colour and tone to distort the way the eye perceives shadows or movement, the works are left to the chance encounters of elements interacting with each other on the canvas, allowing the composition to grow and respond according to the visual circumstances. The labour and repetition required to render the patterns reflect the controlled nature of the painting process. As a result the works refer to each other as one informs the next.



Maya May Jex
Pink Vibrations, 2026
Acrylic on canvas panel
30.5 x 20.5cm
£580

Day Bowman

Growing up in the West Country I was curious about the strange shapes of the fields that surrounded our village. It was only recently that I began to explore and question why the landscape was divided up in such ways.

Thanks to countless television programmes and holiday tour companies waxing lyrical we have come to accept this patchwork quilt of shape and colour. History tells another story with The Enclosure Acts (1750 – 1820) when vast numbers of the peasant population were forced off the land and into the cities.

These small works question the notion of property, of borders and of common rights.

(4works)



Day Bowman

Study 3 Field. 2026

Oil, charcoal and conte on canvas

30 x 25 x 3 cm. Framed: 33 x 28 x 5 cm

£675



Day Bowman.

Study 4 Field. 2026

Oil, charcoal and conte on canvas

30 x 25 x 3 cm Framed: 33 x 28 x 5 cm

£675



Day Bowman
 Study 9 Field 2026
 Oil, charcoal and conte on canvas
 30 x 25 x 3 cm Framed: 33 x 28 x 5 cm
 £675



Day Bowman
 Study 12 Field
 Oil, charcoal and conte on canvas
 30 x 25 x 3 cm Framed: 33 x 28 x 5 cm
 £675

Violeta Kačinskienė

Work 1, 2, 3, 4, 5

Description:

This artwork is meticulously constructed from photo of industrial waste—specifically discarded remnants of Dibond composite panels and acrylic (organic glass) originating from commercial advertising production. The rigid structural layers and printed scraps are fused into a bold, textured abstract composition using graphic software.

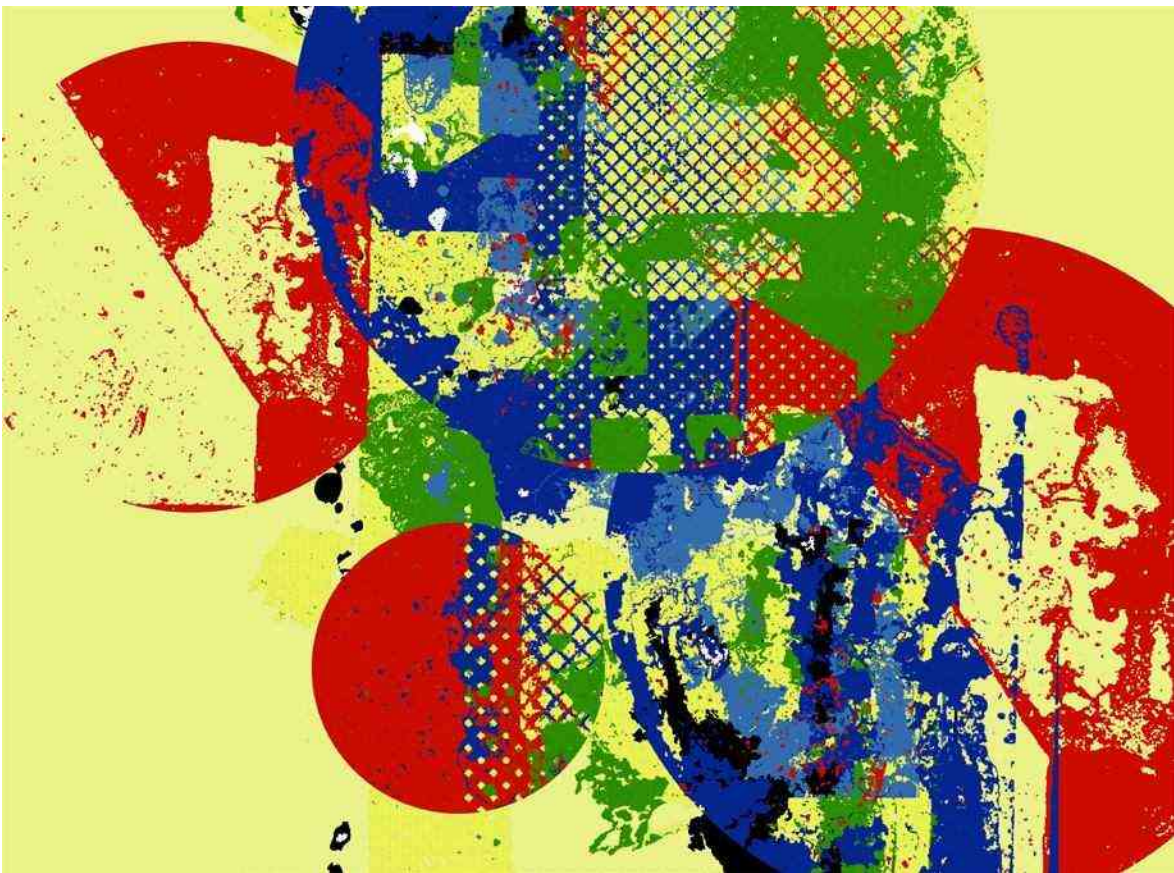
The Big Idea:

The core concept challenges our disposable culture by transforming heavy-duty industrial scrap into fine art. Commercial advertising relies on durable materials like Dibond and acrylic that linger in landfills for decades. The piece shifts focus from mass consumption to circular sustainability, proving that discarded industrial scraps can turn into a new meaning.

(5works)



Violeta Kačinskienė
rgchl, 2026
Digital collage, digital print on Aluminium Composite Panel
33 x 25 cm, edition 1/2
£ 384



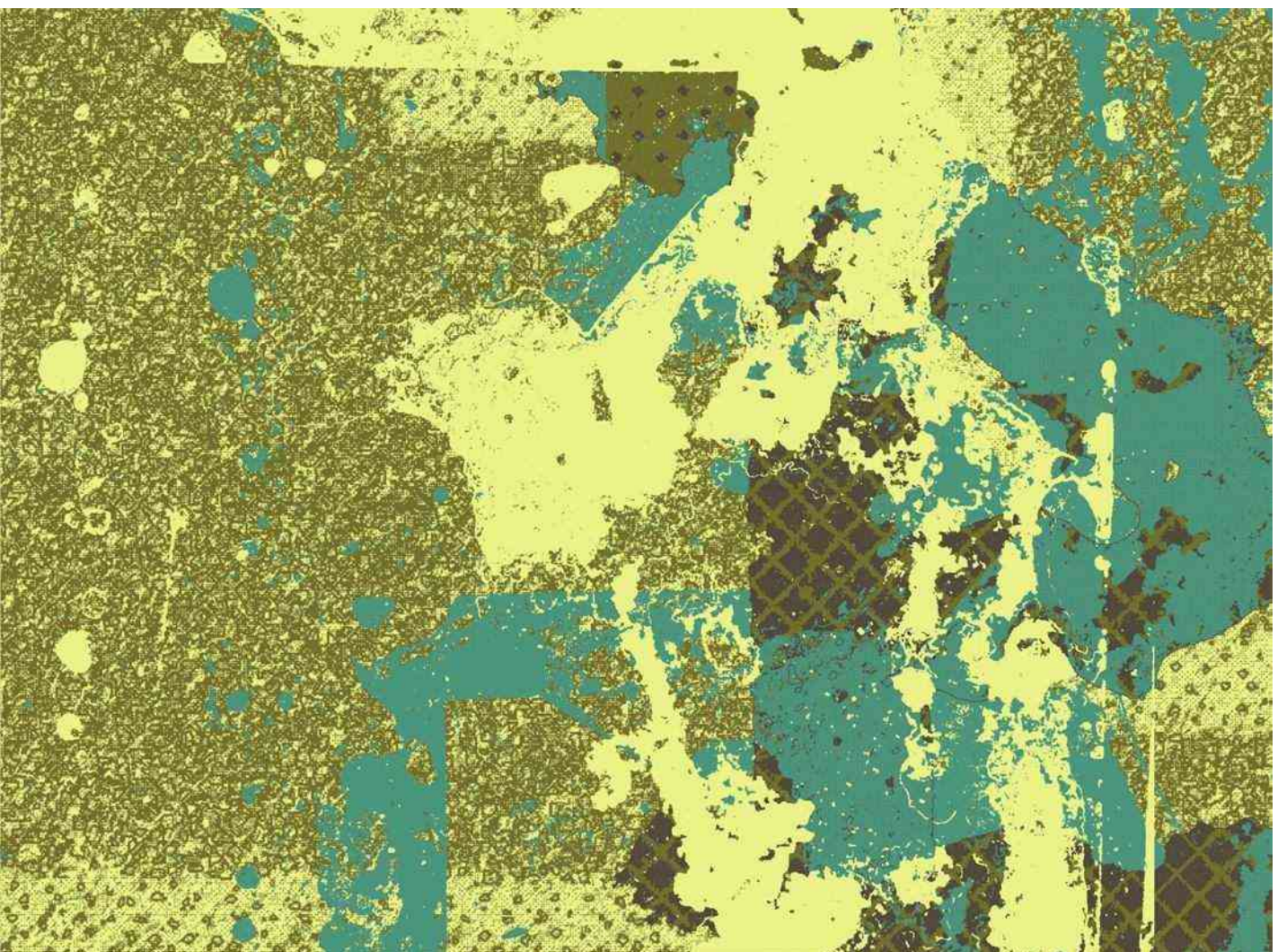
Violeta Kačinskienė
rgmz, 2026
Digital collage, digital print on Aluminium Composite Panel
33 x 25 cm, edition 1/2
£ 384



Violeta Kačinskienė
zgb, 2026
Digital collage, digital print on Aluminium Composite
Panel
33 x 25 cm, edition 1/2
£ 384



Violeta Kačinskienė
rgchl, 2026
Digital collage, digital print on Aluminium Composite
Panel
33 x 25 cm, edition 1/2
£ 384



Violeta Kačinskienė
rgbz, 2026
Digital collage, digital print on Aluminium Composite
Panel
33 x 25 cm, edition 1/2
£ 384

alison cooke

Work 1. Bridge Under Troubled Waters.

Made of two slabs of clay that straddle the North Sea. Both stamped with a footprint then fired. Right foot from Happisburgh, Norfolk, the site of the oldest human footprints outside Africa, the left foot from The Netherlands coastline. The idea is to join the UK to mainland Europe, physically and politically, in one big step. The work refers rising sea levels, migration, Brexit, a link to our ancestors who lived and walked across what is now the seabed, and the fact that when the earth gets cooler there will be no border.



Alison Cooke
Bridge Under Troubled Waters
2020
Ceramic. Clay dug from the UK, and The Netherlands.
28 x 28 cm
£680

Work 2. We Are Dinosaur

166 million years ago a large dinosaur (probably Cetiosaurus) walked beside a shallow sea of what is now the M40 in Oxfordshire. It's footprints were preserved in muddy clay. We Are Dinosaur is the contents of footprint A16, precariously held aloft on props copied from museum fossil armatures. The intention is to give value to a lump of mud once sculpted by dinosaur foot, and link us to the term DINOSAUR and its definition “unable to adapt to modern times”.

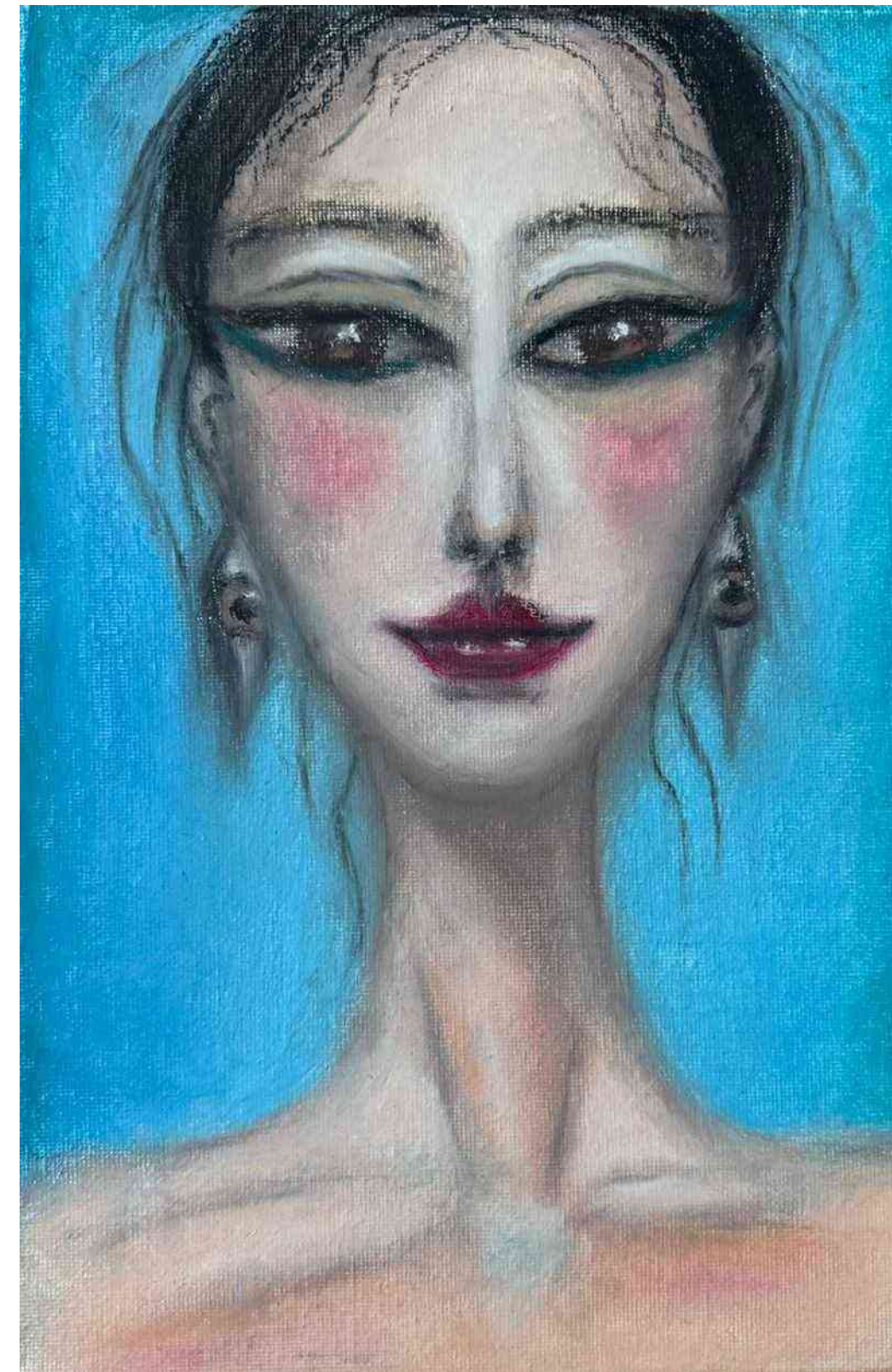


Alison Cooke
We Are Dinosaurs
2025
Ceramic, mud from a dinosaur footprint
30 x 16 x 10cm
£680

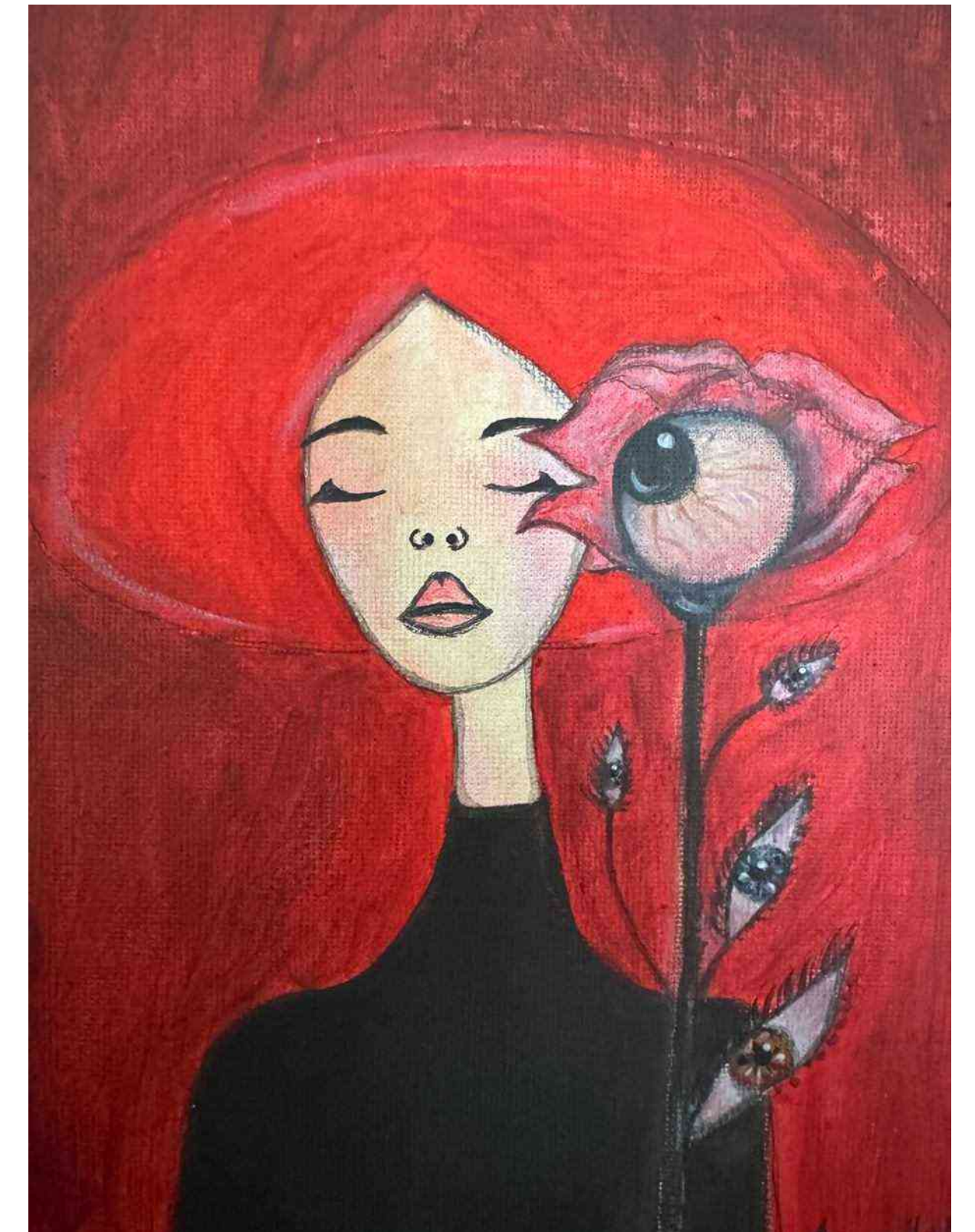
Ana Bucinscaia

The Eyes That Listen (20 x 30 cm) We think of ears as the organs of listening and eyes as the organs of seeing. Here the earrings are eyes, so the portrait listens with sight. The small scale keeps the idea intimate: attention becomes the most precious ornament a person can wear.

Soul in Bloom (20 x 15 cm) An eye opens like a flower on a slender stem. The painting proposes that the soul does not shout, it blooms: quietly, at its own pace, and always turned toward the light. A small work for a large idea, the way a seed holds a whole garden.



Ana Bucinscaia
The Eyes That Listen, 2026
oil pastel on canvas
20 x 30 cm
Framed size: 20 x 30 cm
(unframed) Edition: original, no edition
Price: £300



Ana Bucinscaia
Soul in Bloom, 2025
acrylic on canvas
20 x 15 cm
Framed size: 20 x 15 cm
(unframed) Edition: original, no edition
Price: £200

Henrietta MacPhee

1. 'Painting a god' is a small ceramic sculpture exploring the way humans portray the divine.



Painting a god, 2024
Glazed ceramic and gold lustre
17 x 14 x 9 cm
£650

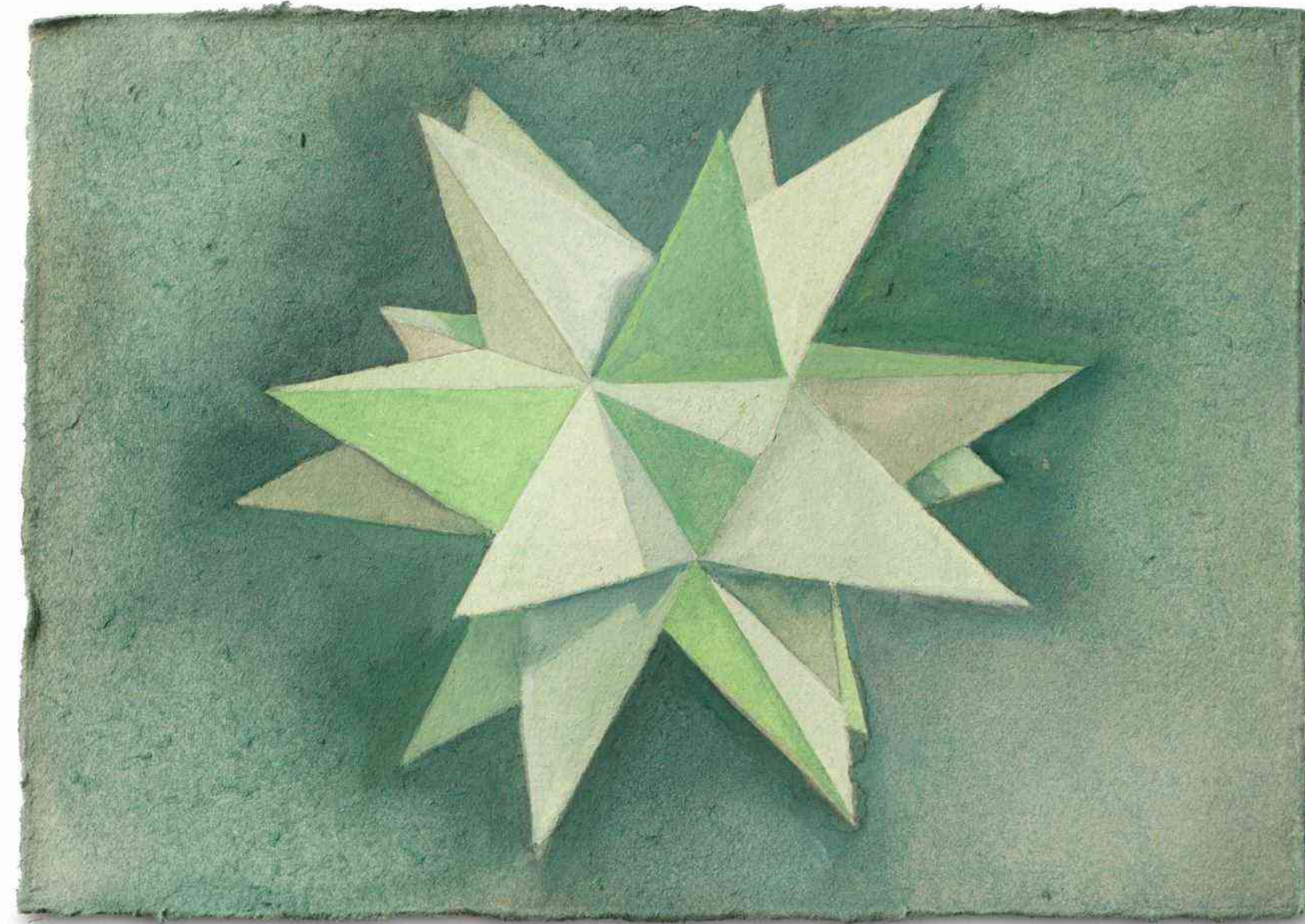
2. 'A figgy hat' is a window into a moment of childhood wonder, where an ordinary encounter becomes something magical, crystallised in glaze and framed in coloured clay.



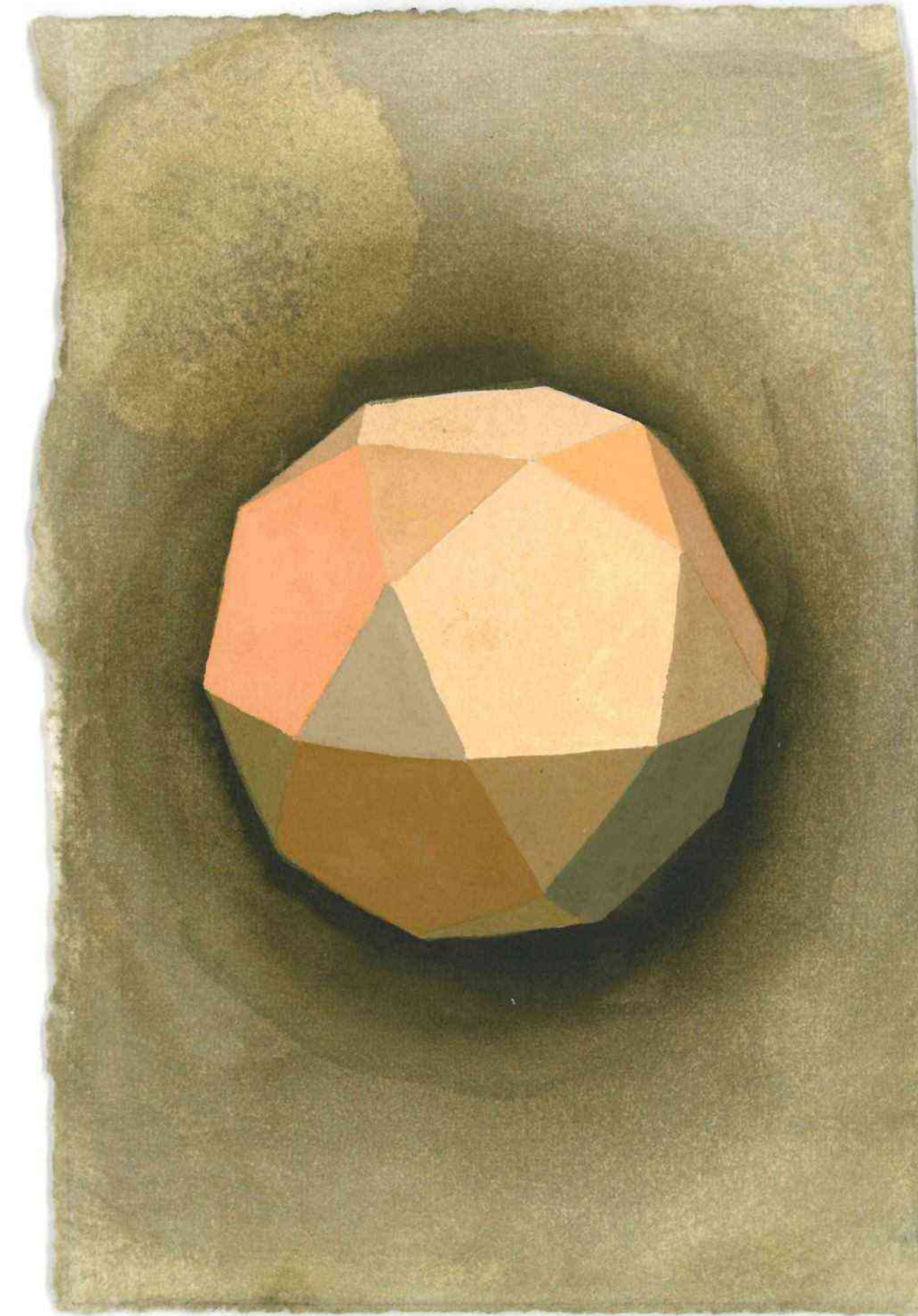
A figgy hat, 2026
Glazed ceramic
5x7cm (Framed 11x13cm)
£480

Claude Vergez

These watercolours use Platonic Solids at their core. Plato associated them with philosophical and symbolic explanations of matter: Fire, earth, air and water. Although they can be mathematically modelled, I find them fascinating as they occur naturally in nature. I used colour here to expand their spacial breadth and edges to evoke their metaphysical aura.



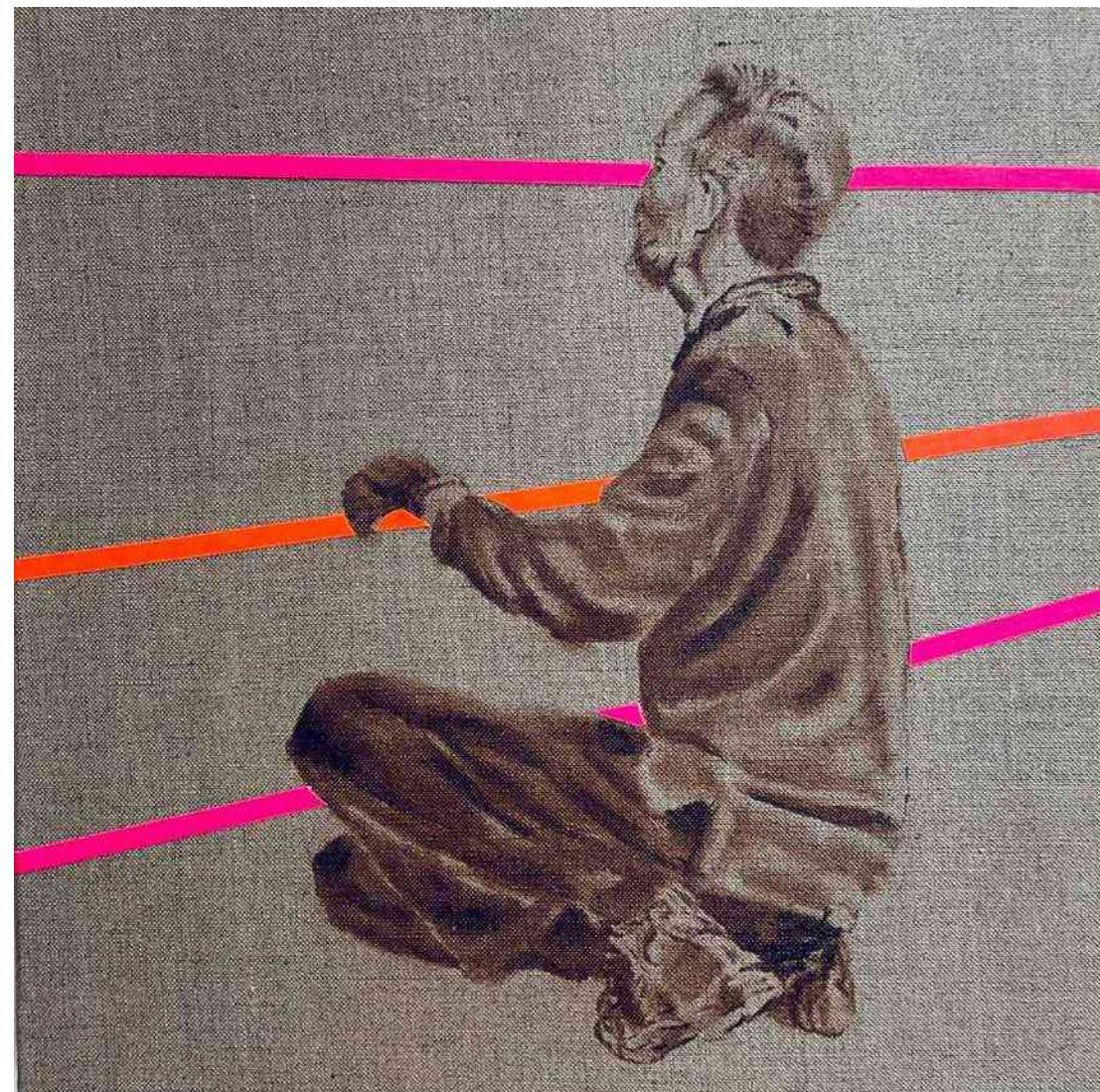
Claude Vergez, 'Solid Green' 2026, Watercolours & Gouache on paper, 14.8x21cm, 20x30cm framed, £500



Claude Vergez, 'Solid Rust' 2026, Watercolours & Gouache on paper, 14.8x21cm, 20x30cm framed, £500

Andrea Coltman

"While You Were Sleeping viii & i" explore the fragile relationship between the individual and their surroundings. A contemplative figure, painted in oil on linen, is interrupted by fluorescent pink and orange lines that divide the space, suggesting boundaries, displacement and the tension between connection and disconnection. The contrast between the muted figure and the urgency of the fluorescent lines creates an uneasy interplay between stillness and disruption, vulnerability and containment. The work invites reflection on how we inhabit spaces, negotiate boundaries and seek a sense of belonging.



Andrea Coltman
While You Were Sleeping viii, 2024
oil and fluorescent tape on linen
30 x 30 cm
£ 600



Andrea Coltman
While You Were Sleeping i, 2024
acrylic and oil on linen
30 x 25 cm
£ 550

Linda

Image 1 and 2 - Guided Return is a study in the movement of rebirth, exploring the continuous transformation and cyclical movement of energy through successive existences. Gold serves to elevate the essence of rebirth, symbolising the enduring spiritual substance that transcends physical form. Directional passages flow through the composition, suggesting pathways of spiritual transition that carry the soul from one existence to the next. Through these layers, the painting reflects the ongoing journey towards transcendence.

Image 3 - The Redd, (cleaning the stones) is an abstract depiction of a female salmon preparing to lay her eggs, capturing a moment of instinctive purpose, renewal and the continuation of life. Organic forms evoke the rhythmic movement of the salmon as she journeys upstream, navigating the currents towards her ancestral spawning grounds. Beneath these fluid shapes, the circular supporting structure references the gravel bed, where the female salmon carefully clears and prepares a nest, or redd, in which to lay her eggs. This delicate ritual of preparation and creation embodies the cyclical nature of existence, reflecting the interconnected themes of birth, rebirth and regeneration that recur throughout my practice.



Linda Khatri
Gilded Return I
2026
metallic pigment, acrylic, spray paint on wood
24 x 29 x 4cm
£350



Linda Khatri
The Redd (cleaning the stones)
2026
33 x 33 x 8cm
£275



Linda Khatri
Gilded Return II
2026
metallic pigment, acrylic, spray paint on wood
24 x 29 x 4cm
£350

Yin Wang

Work 1- Devenir I:

Part of the Devenir series, this work explores transformation and material identity through irregular pieces of natural wood that recall scholar’s rocks in Chinese gardens. Wood continues to grow, while rock suggests permanence and stillness. By bringing these forms into uncertain proximity, the work questions where one identity ends and another begins. It reflects on rootedness and displacement not as fixed conditions, but as an ongoing process of becoming.

Work 2- In Class I:

In Class I explores the psychological toll of intense academic competition on Chinese students. Through the tonal depth of aquatint, the portrait captures a moment of exhaustion, the tilted head suggesting both a plea for relief and an effort to endure. By bringing the immense pressure of societal expectations into an intimate, small-scale image, the work asks what is sacrificed in the pursuit of achievement, and what remains unseen beneath the promise of success.

(4works)



Yin Wang
Devenir I, 2026
Wood, Metal Leaf, Ink, Rice paper, Modeling Paste and Oil on Canvas Board
20 x 20cm
21.5 x 21.5 cm (Framed Size)
£ 680



Yin Wang
In Class I, 2023
Aquatint
12.5 x 9.8 cm
27 x 22 cm (Framed Size)
£ 200

Work 3- The Shape of Remains II:

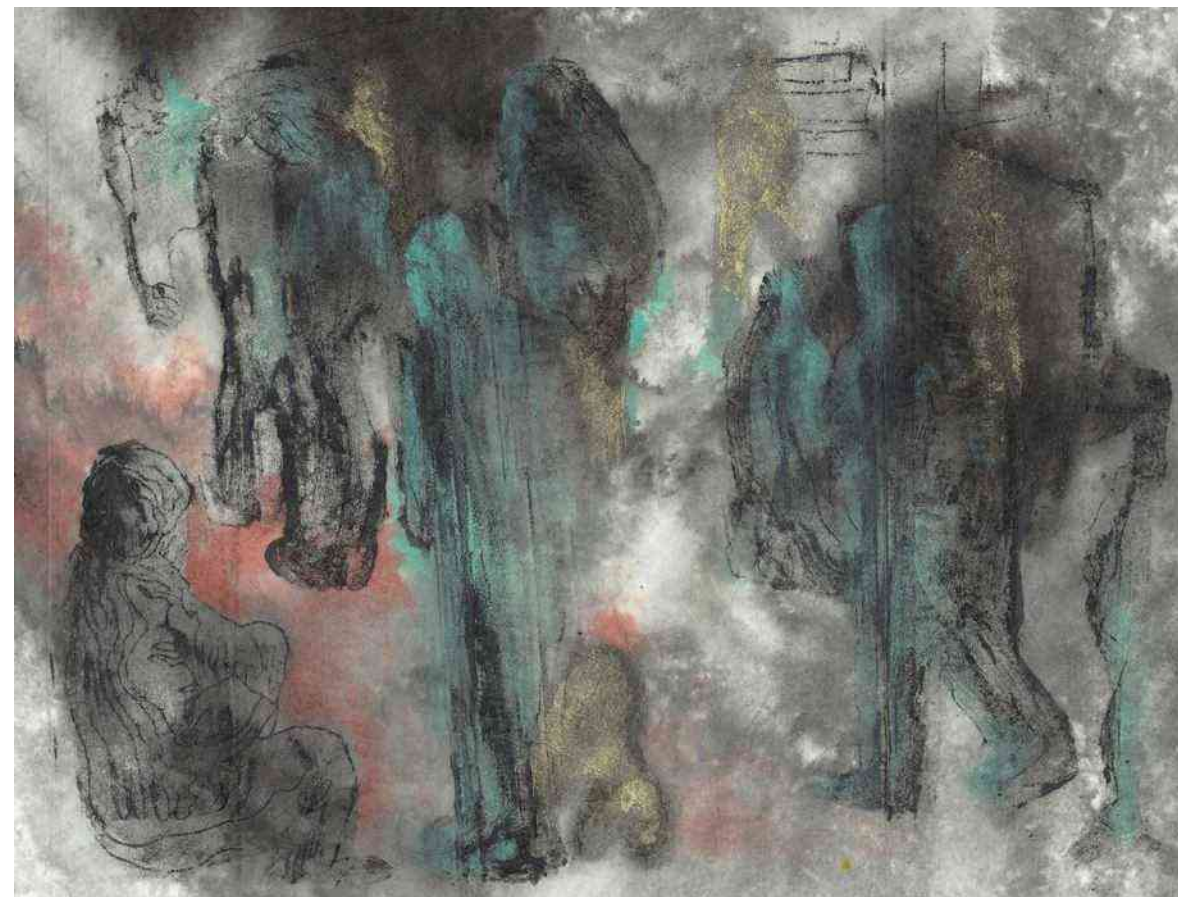
Inspired by the framed views of traditional Chinese gardens, this work reflects on home as both presence and absence. Layers of ink on rice paper evoke memories of loved ones left behind, while pale, heavily textured shadows suggest the emotional weight of what remains unspoken. The architectural forms become thresholds between past and present, familiarity and distance. The work considers home not simply as a physical place, but as something carried through fragments of memory that endure even as they fade.



Yin Wang
The Shape of Remains II, 2025
Ink, Rice paper, Modeling Paste, Oil and Chinese Paint
on Board
15 x 30cm
£ 600

Work 4- Year After Another:

Inspired by videos of Chinese New Year family reunions, Year After Another reflects on migration, time and the people who stay behind. As family members return and depart and children grow, one figure remains constant: a grandmother seated in the same courtyard, year after year. Blurred figures evoke the movement of generations, while her stillness anchors the composition. Through this contrast, the work asks what endures when homecomings become rituals and the world around those who stay continues to change.



Yin Wang
Year After Another, 2024
Tetra Pak Print, Ink, and Chinese Paint on Rice Paper
15 x 20 cm
23 x 28 cm (Framed Size)
£ 450

Ana Beatriz Fernandes

YOU LOOK LIKE RAIN I

Some works begin with an encounter with a material or a surface. Made on a piece of reclaimed MDF, this work carries the tension of summer rain on a small and modest surface.

After a summer of great heat, the rain came briefly and washed things away. I like how summer rain can carry the same intensity as summer heat.

UNTITLED (DAFFODILS I)

Daffodils feel quintessentially British to me. I love how you can bring a bunch home from the local shop and watch them slowly bloom.

Made on a piece of reclaimed oak, the work brings together two things shaped by time: a material with a past and a flower that unfolds over days. Depicted from a close-up perspective, the familiar becomes an unfamiliar landscape, evoking the curious relationship between beauty, obsession and self-reflection.



Ana Beatriz Fernandes
You Look Like Rain I, 2026
Charcoal reclaimed MDF board
29.7cm x 21cm
£280



Ana Beatriz Fernandes
Untitled (Daffodils I), 2026
Charcoal and soft pastel on reclaimed oak board
29.7cm x 21cm
£280

Donna Mclean

It pleases me to take lethal subject matter and transform it into benevolent gem-like miniatures small enough to fit inside a pocket. I notice how explosions often mimic the very things they destroy - trees, flowers, humans. It's an irony that's not lost on me so I try to amplify it while still keeping the recognisable original form.

War was always there but it feels closer today than it was yesterday.

History constantly repeating itself.....and so it goes.



Donna McLean
The Couple 2026
Oil on board
21 x 9cm
£700



Donna McLean
Bonsai Bomb 2024
Oil on board
13 x 11 cm
£600

Liszu Tan

The glass sculptures are abstractions of flowers. Petals that have re-merged in a mutated form. Finding means to survive by parasitic propagation. They no longer take the expected appearance of a flower. Under intense heat, the melding glass twist and rise to become unique structures. Colours evoking floral notes in bloom. Resilience and strength become their essence through this transformative process.

Natural and cultural aromas across the globe face extinction due to the triple threat of climate change, rising environmental pollution, and severe biodiversity loss. We are in the midst of redefining our relationship to our natural ecosystems or face losing it all.

(5works)



Liszu Tan
Grow a Garden, 2026
Glass
6 x 6 x 3cm
£600



Liszu Tan
Grow a Garden, 2026
Glass
6 x 4 x 4cm
£600



Liszu Tan
Grow a Garden, 2026
Glass
11 x 7 x 5cm
£600



Liszu Tan
Grow a Garden, 2026
Glass
18 x 3 x 5cm
£600



Liszu Tan
Grow a Garden, 2026
Glass
10 x 8 x 11cm
£600

Mark Woods

The 'male' force could find an echo in the attributes of authority, violence, power and status, whereas the 'female' one could associate with a repertoire of materials that is sometimes delicate and soft, and at others sexual and erotic, and with the resemblance of domestic appliances , perfume bottles and items from the 'dressing table'.



Mark Woods

Nectar Beast 2026

wood, leather,fabric,metal findings ,fake nails,
embroidery.

11cm x 6.50cm

£400

Imogen Andrews

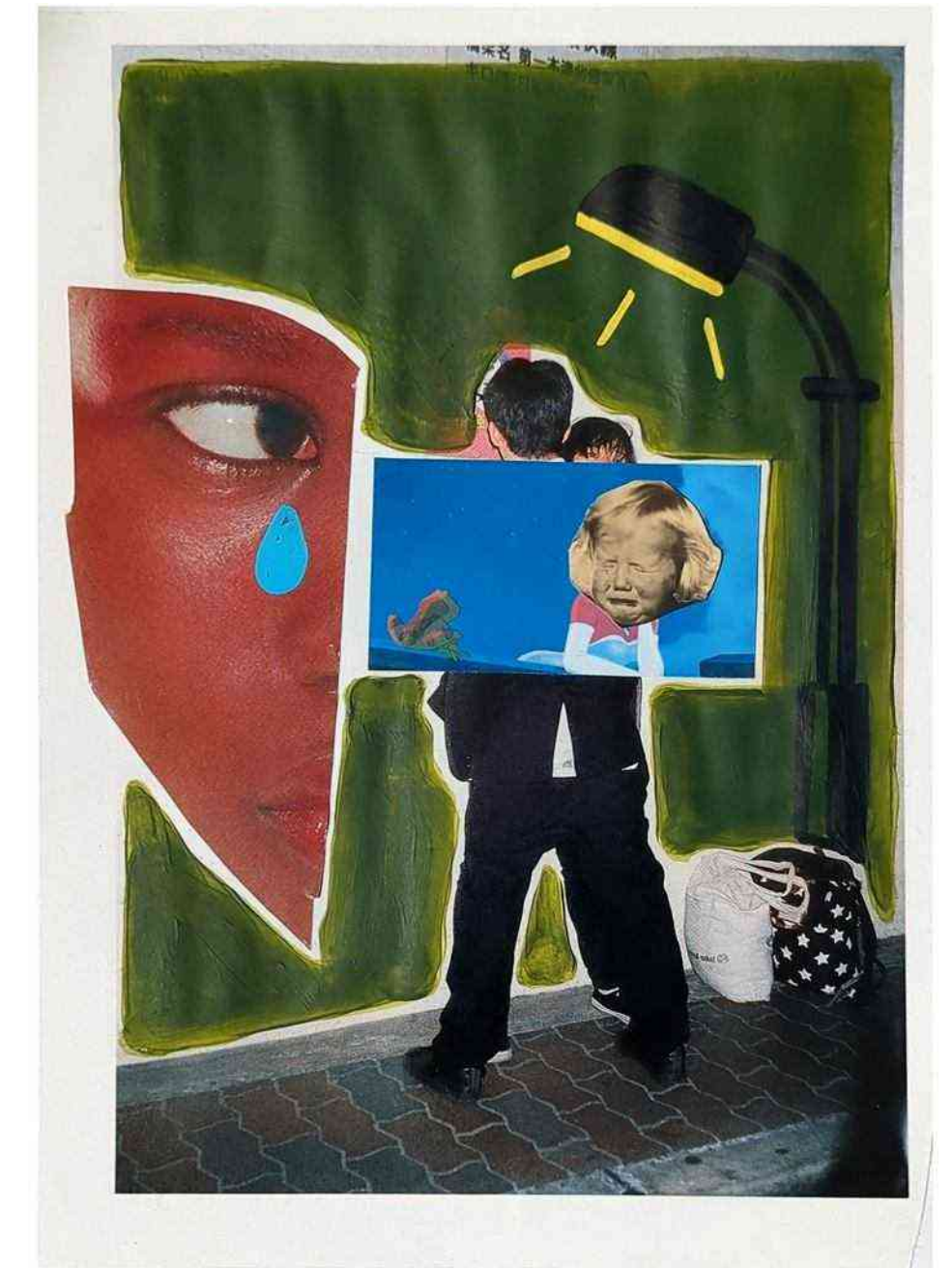
Currently focusing on analogue collage, Andrews draws on memories, nostalgia and intimate narratives. They dissect the self and the past as a therapeutic process, whilst responding to the environment they reside in through conversation, chance encounters and found material. The work exists within overlapping stories and niche references that pulsate between becoming and unbecoming.

Their artistic practice revolves around emerging imaginations of the body in the public sphere engaging with failure as a mode of potential. The process of undoing and dismantling offering other creative ways of being; a resistance towards established, patriarchal and heteronormative structures of progress.

(4works)



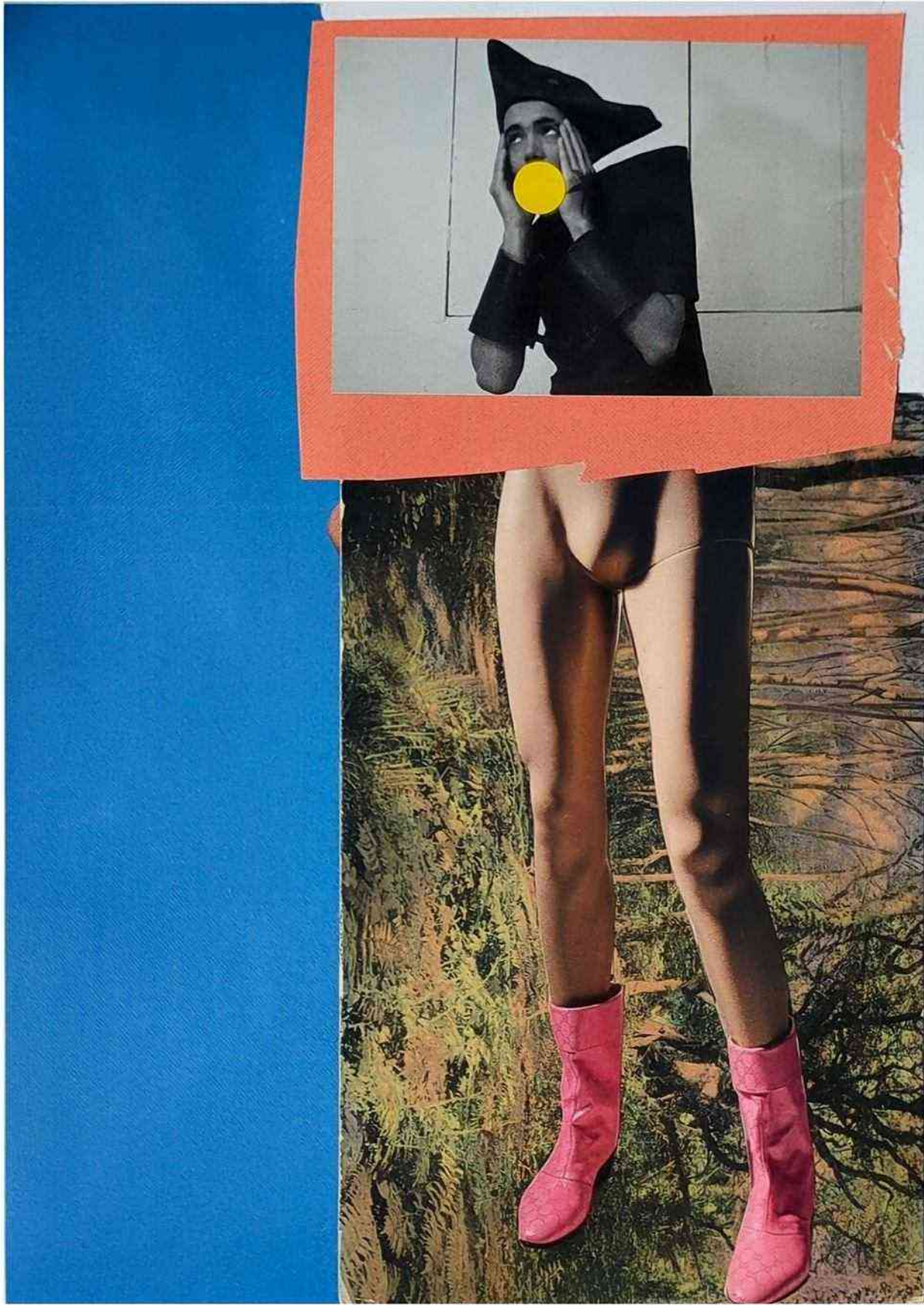
Imogen Andrews
Look Down Your Nose, 2026
Mixed media analogue collage
21 x 14.8cm (framed: 32 x 23cm)
£250



Imogen Andrews
Ready to Kermit, 2026
Mixed media analogue collage
21 x 14.8cm (framed: 32 x 23cm)
£250



Imogen Andrews
 Call Me, 2026
 Mixed media analogue collage
 21 x 14.8cm (framed: 32 x 23cm)
 £250



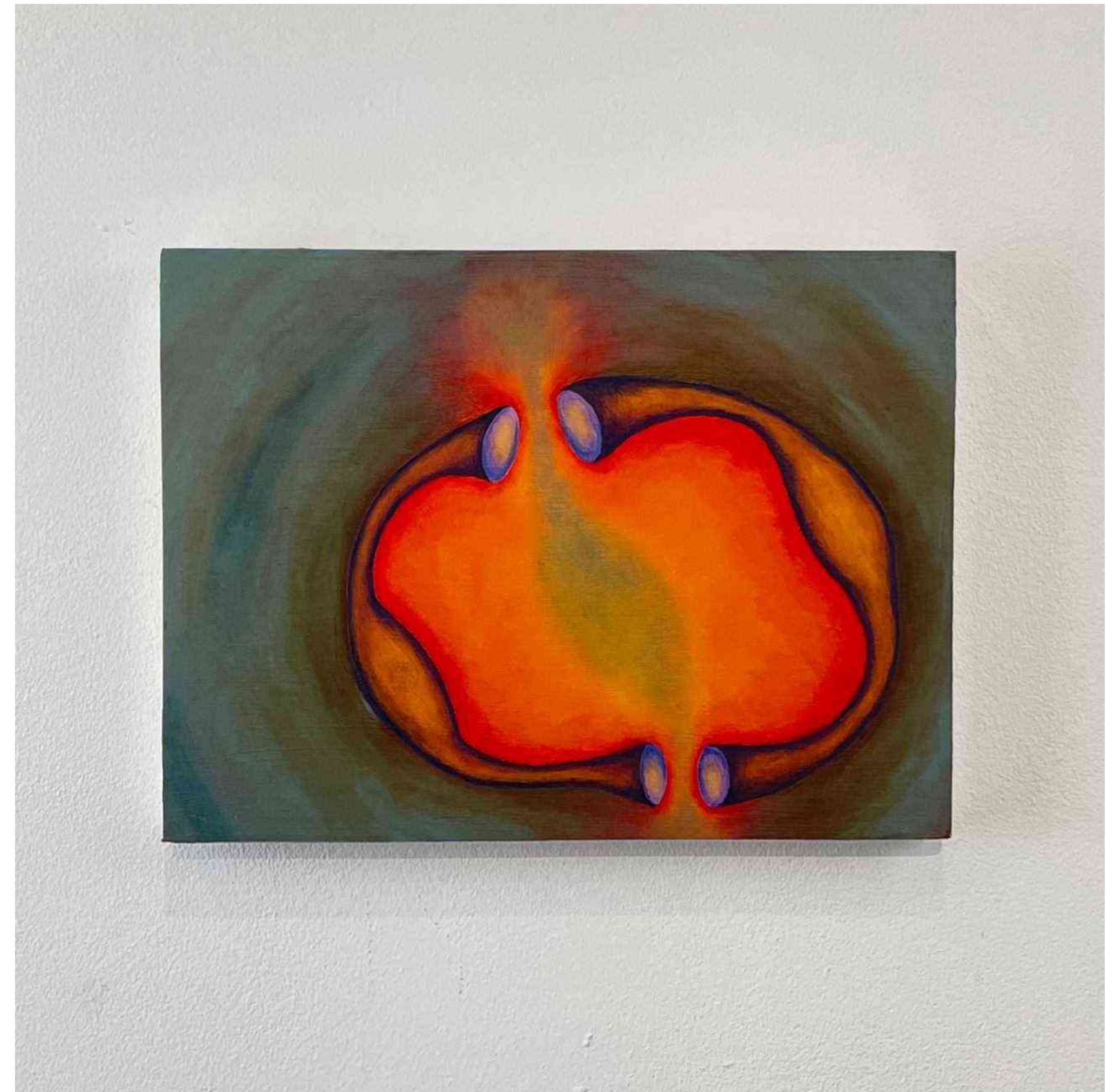
Imogen Andrews
 GAG, 2026
 Mixed media analogue collage
 21 x 14.8cm (framed: 32 x 23cm)
 £250

Gail Johnson

The swelling forms in my work evoke a visceral sense of emotions being felt through or held in our physical body, particularly our internal organs. The disc-like 'orifices' act as organs of exchange in an undisclosed narrative.

In Boundary Maintenance, the ongoing internal effort we make to shield and protect ourselves from cognitive threat is exposed. We act, often subconsciously, to protect our sense of identity, our foundational systems of belief, or our sense of balance and emotional stability.

The colours used in this piece reflect the heightened intensity of these unrecognised exertions and their potential costs.



Gail Johnson
Boundary Maintenance, 2026
Oil on cradled board
15 x 20 cm
£350

Katherine Lubar

Channel Z

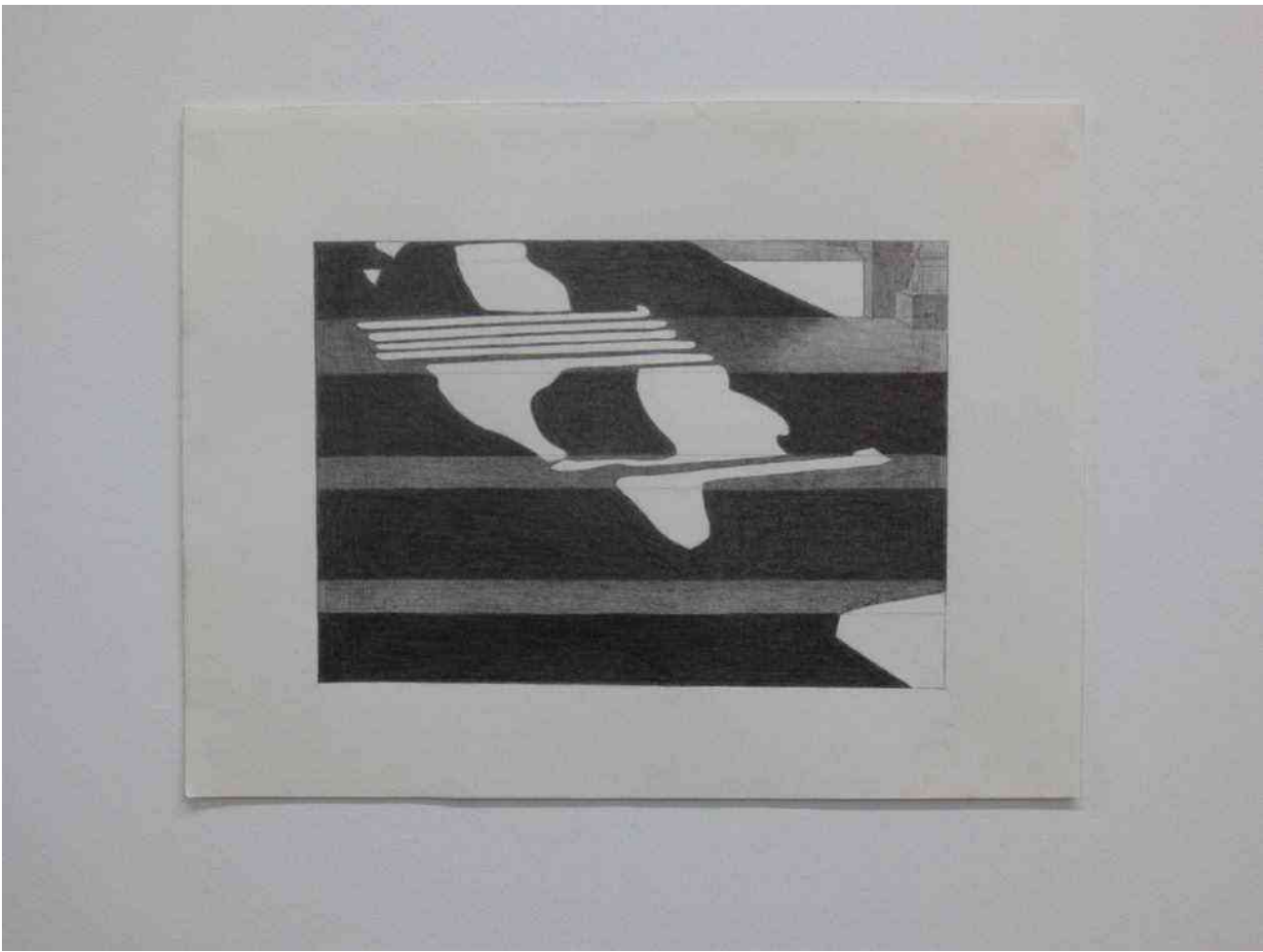
Channel Z is a section of a larger image of a TV set seen in a motel room in Iceland. By focusing on a small section of the image, one can notice the shapes, colours and negative space in a more abstracted way, focusing on this, rather than the original subject. The similar treatment of the built up layers paint and textured brush strokes lies in contrast with the delineated sections, with their different shapes, colours and character.

Falls the Shadow

Falls the Shadow is based on a shadow I saw on some steps, creating an interesting pattern as it refracted down each step. By closing in on the image, it becomes abstracted and is harder to read, meaning the viewer can start to see different things in the shapes and lines, sparking the imagination and subconscious reading of the work.



Katherine Lubar
Channel Z, 2024
acrylic on reverse primed linen
20.5 x 21cm
£700



Katherine Lubar
Falls the Shadow, 2024
pencil on paper, hand-coloured frame
27 x 21cm; framed size: 23 x 27.5cm
£325

Lorraine wake

Work 1 Lorraine Wake

Ripe

This small painting holds ideas around the beginnings of something. ‘Ripe’ suggests a time of the now, possibility, growth and potential.

It connects to the small bud ready to begin it’s unfolding, rich and plump with the fullness of life, a seductive call to touch . It’s a metaphor for the ‘green light’, to move forward in harmony with nature’s cyclical change, rhythm and movement. Looking towards an assurance in life small ripe buds hold powerful signals of a new start, the understated morphing into the mighty. Ripe references hope in challenging times.



Ripe
2026
Oil on canvas 13x13 cm
£350

Work 2. Lorraine Wake

Shutter (with Red Cross)

My painting Shutter immediately flags up a sense of alertness, the familiar potency of the colour referencing the associations that red symbolises, danger, love, power, celebration and so much more.

Red can hold the indication, the route into, but what lies behind it ? Behind the shutters.... This small painting questions the bigger issues hidden beyond the colour red and the ambiguities that reside alongside a small red sign, a symbol or red light, a glimpse of which can translate as a ‘power point’ , whether to stop or proceed which opens up bigger concerns in our communicative landscape.



Shutter (with Red Cross)
2026
Oil on canvas 20x20cm
£400

Clare Jarrett

Lattice

Lattice is a wall-based ceramic sculpture made of high fired, unglazed black clay.

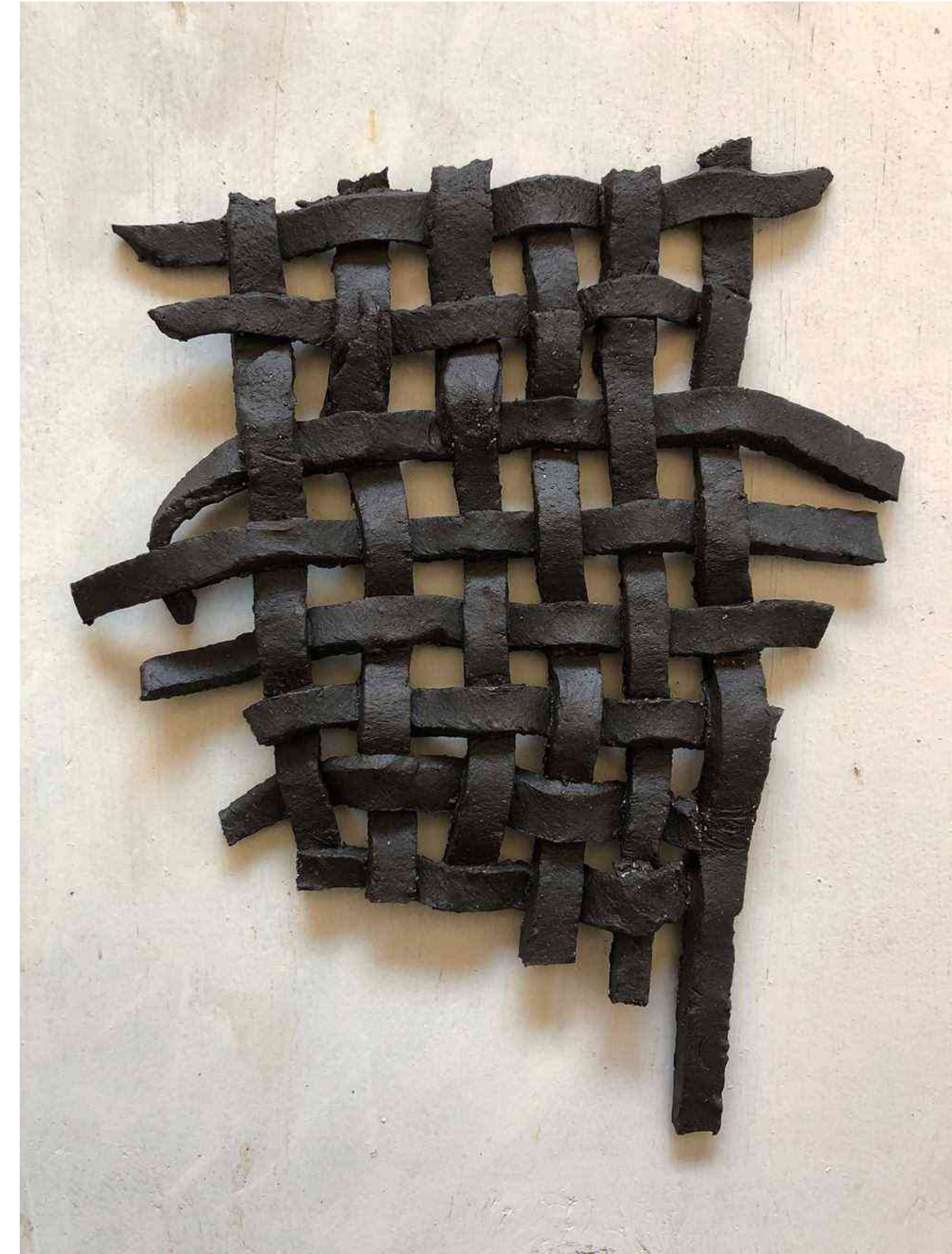
It is a hard, sturdy object that looks soft and pliant.

The work resembles uncooked woven pastry, or dark chocolate.

It brings ideas of home, the warmth of the kitchen, preparation of food or perhaps a garden structure for climbing plants, for attachment.

It also raises questions of incarceration, a portcullis; or gateway to a fortified town, to keeping out, closure, and private ownership.

It can signal the protection of a community, guarding against marauders, keeping people inside safe, defence against attack.



Clare Jarrett
Lattice, 2026
Stoneware
31x20x4cm
£550

Sarah Longworth-West

An atmosphere of echoing and distilling ‘things’ or fragments of place, in which people occasionally hold or inhabit.

Rooted in questioning what makes an icon. Influenced from an early age by Sienese painters; flattening of spaces, paring down of imagery into beguiling, mesmeric ‘solid’ images and editing a form through reduction.

Ultimately, I'm interested in ideas surrounding degradation, archeologies, reoccurring motifs, the values of material culture of objects; together with a sense of flux alongside painterly concerns of volume, colour and compositional placement.

I make a traditional handmade gesso adding pigment, overlapping layers to fuse colour which when inspected close up, reveals the intricacies and incidental qualities of the material.



Sarah Longworth-West

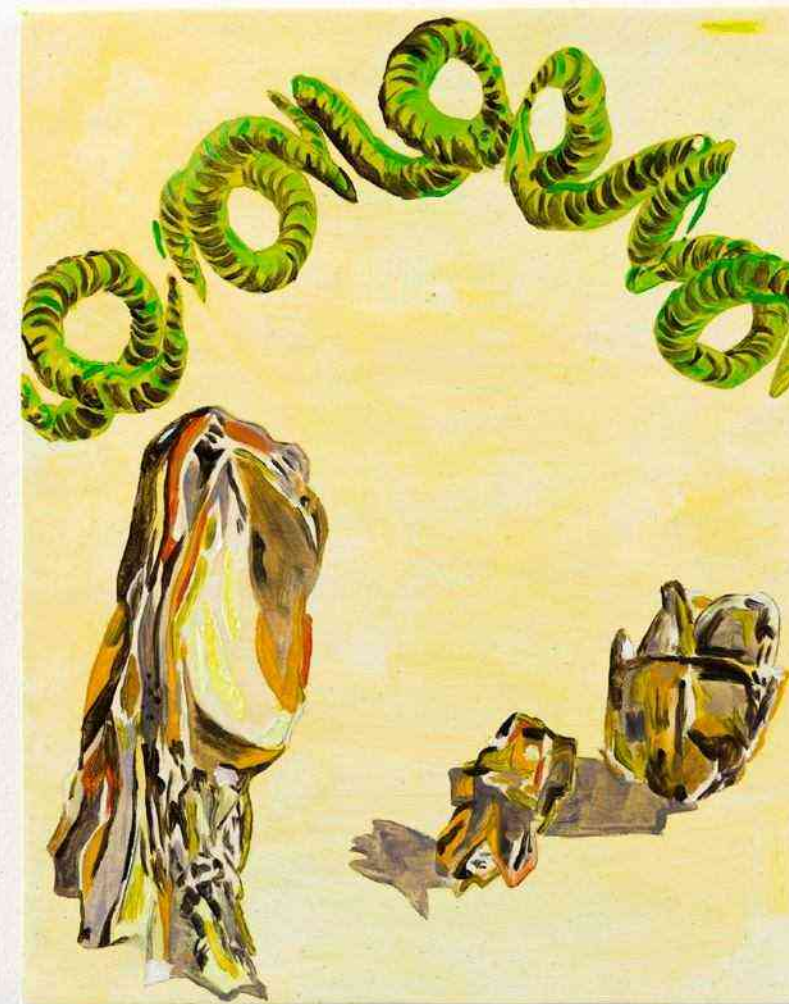
After Endless

2025

Oil paint and oil pastel on pigmented gesso panel

23 x 18 cm

£450



Sarah Longworth-West

After OIOIIIOOIIIOI

2025

Oil paint and oil pastel on pigmented gesso panel

23 x 18 cm

£450

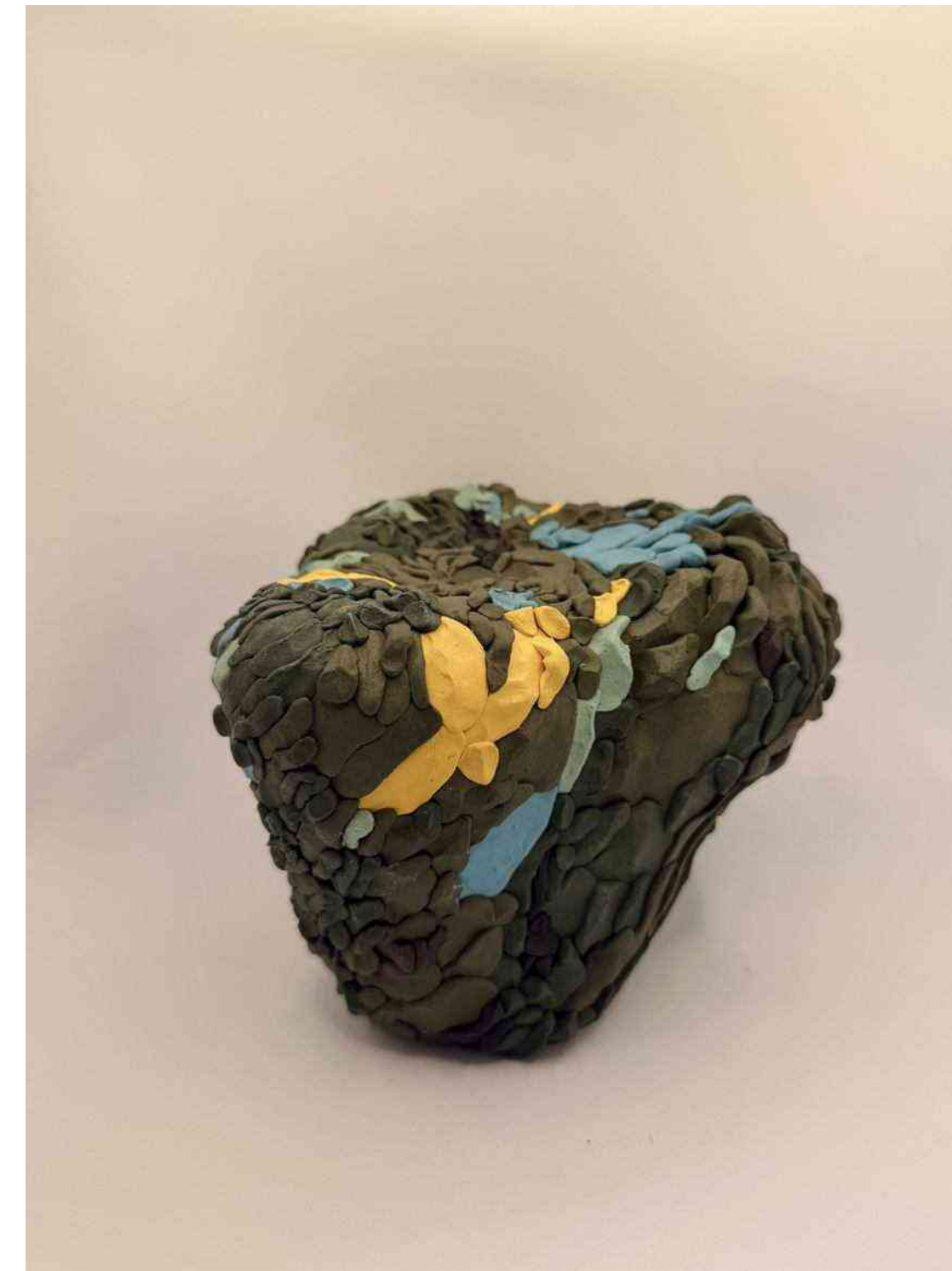
Olga Kuritsyna

Work 1 – Mossed Stone

From the series Lost in Time. Not everything needs a use. This mossy stone, warmed by flashes of yellow sunlight, comes from the forests of my childhood, where a single boulder could be a castle, a ship or a hiding place. In a world where almost anything can be made functional, I chose to make an object whose only purpose is play.

Work 2 – Towards the Lake

From the series Lost in Time. Look through the forest: somewhere far behind the trees there is a lake. As a child I would run towards it, closer every second, sun breaking through the pines. Hundreds of hand-rolled strokes of clay stand like trunks, with a drift of turquoise water and rust-coloured bark running through them. A small vessel holding a whole run: freedom, sunlight, and the lake just ahead.



Olga Kuritsyna
Mossed Stone, 2026
hand-built stoneware with body stains
15 x 13 x 14 cm
unique
£ 150



Olga Kuritsyna
Towards the Lake, 2026
hand-built stoneware with body stains
22 x 16 x 16 cm
unique
£ 290

Rontgen

A single frame from barcarolle, made over five years along London's Regent's Canal. From one day to the next, little seems to change here; over years, everything does. Each small print holds one moment of a change too slow to see.

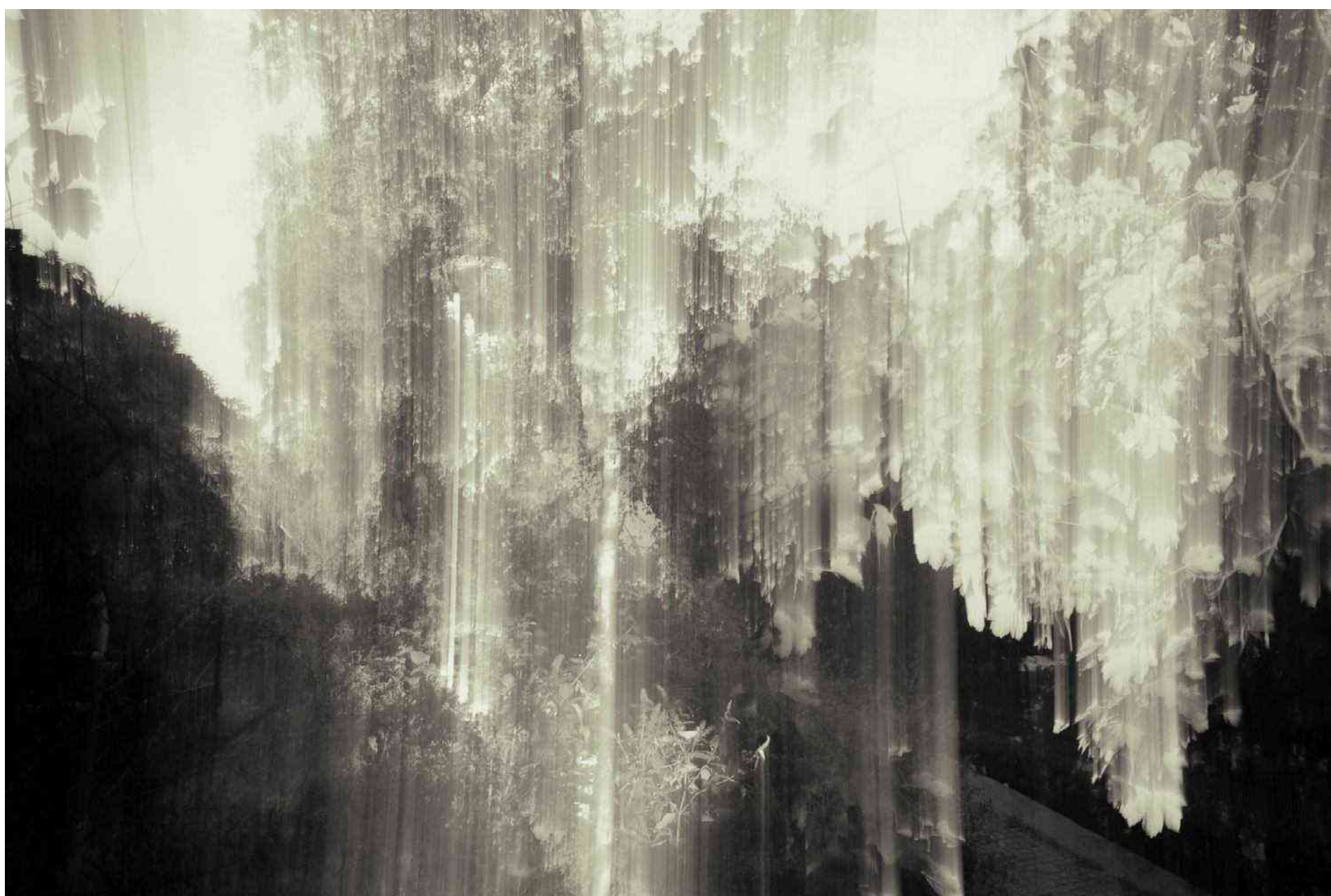
(4works)



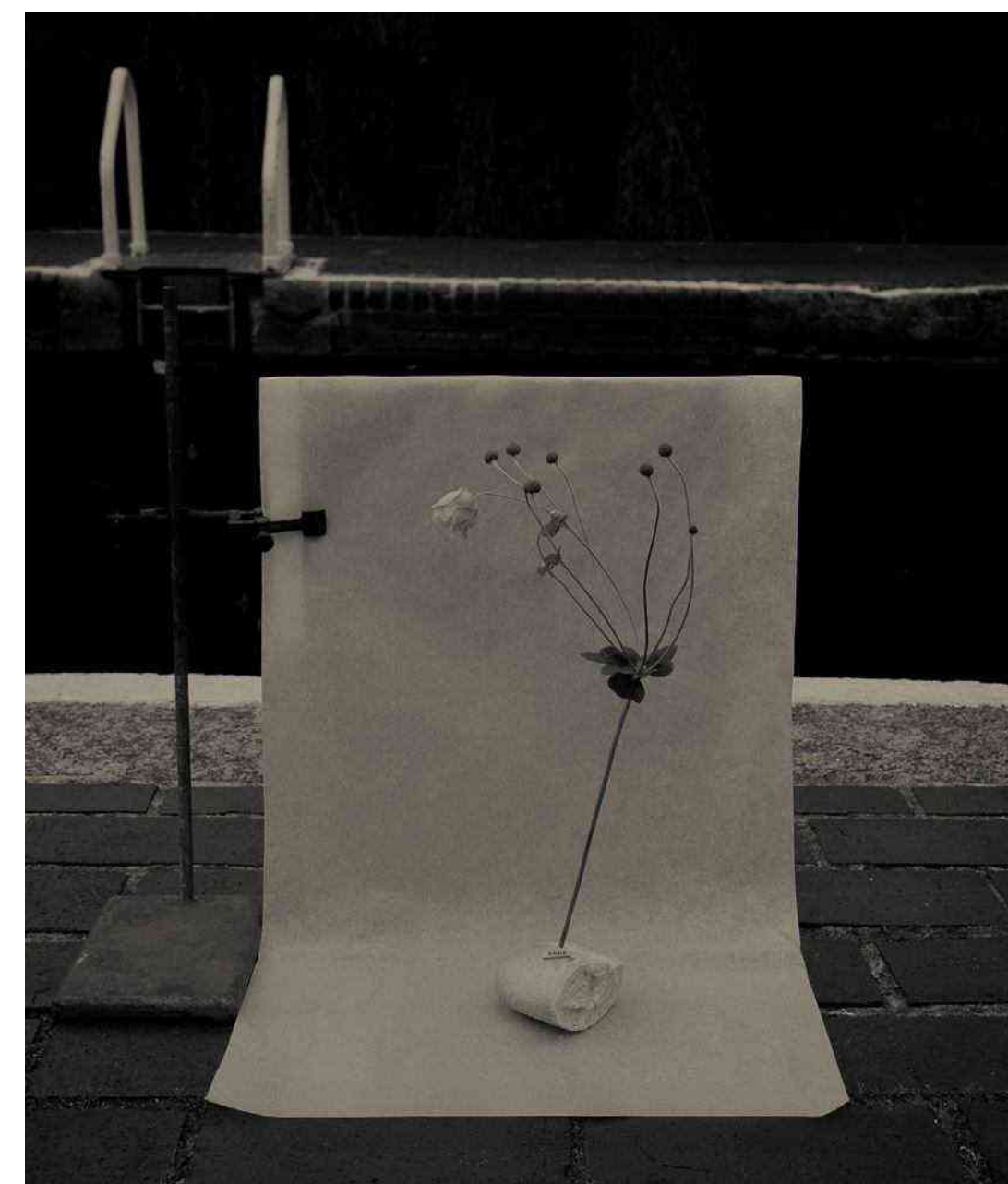
Rontgen, Current from the series Barcarolle,
2025,
giclée print, 1
6 x 24 cm,
framed approx. 22 x 32 cm,
£250



Rontgen,
A Bundle of Asparagus, A Sprig of Asparagus from the
series Barcarolle,
2025, 2025,
giclée print,
16 x 18.5 cm, framed approx. 22 x 27 cm,
£250



Rontgen,
Afterimage from the series Barcarolle,
2025
giclée print,
16 × 24 cm,
framed approx. 22 × 32 cm,
£250



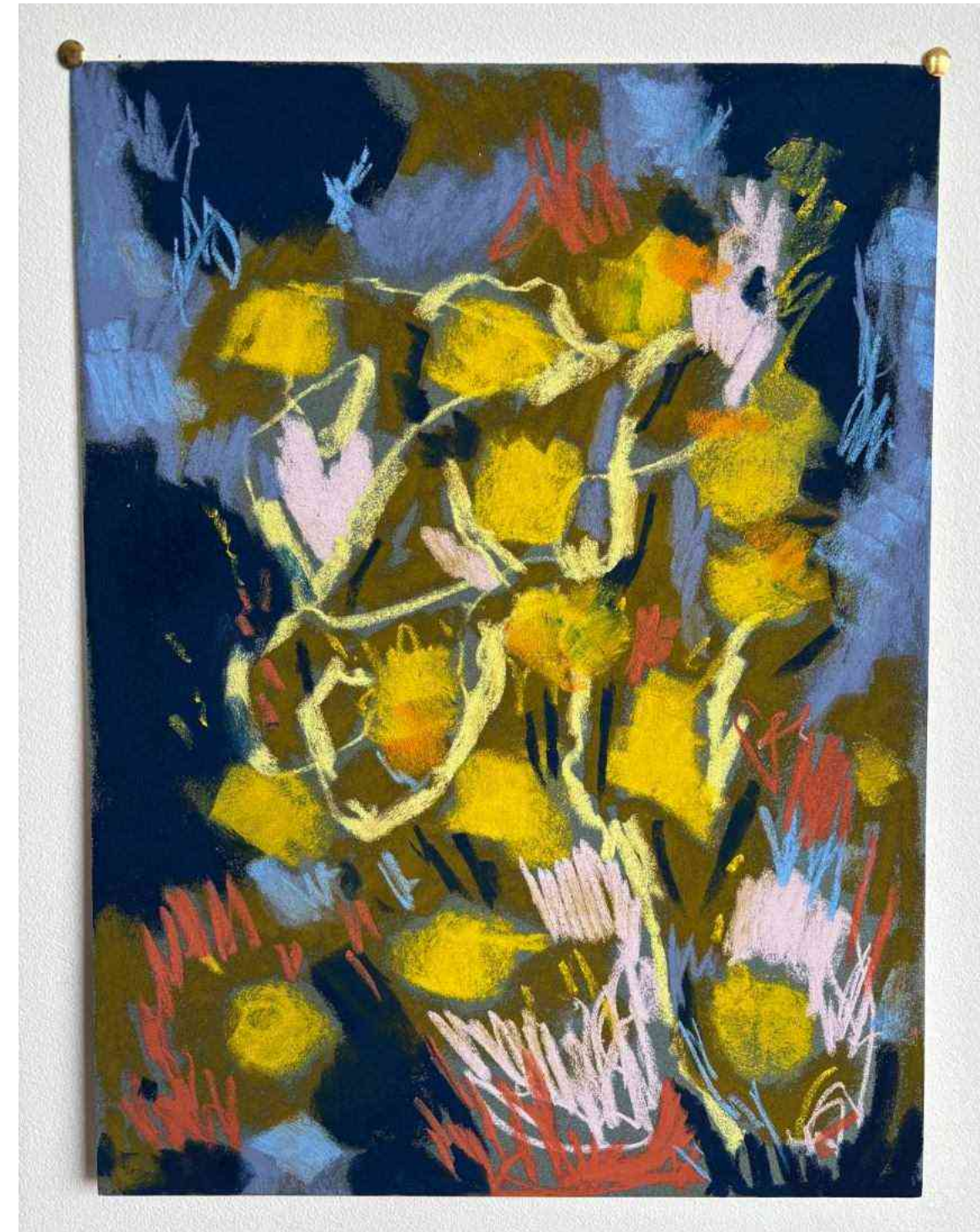
Rontgen,
Ikebana from the series Barcarolle,
2025,
giclée print,
16 × 18.5 cm, framed approx.
22 × 27 cm,
£250

Neha Nandedkar

Both After mid night and Blue delphiniums are part of a series named "Stuck in time".

Stuck in Time is a reflection on memories held in flowers. The series brings together the flowers of childhood - the ones growing in familiar gardens or picked on warm afternoons. It includes flowers given by loved ones, carrying moments of celebration, comfort, or goodbye. It also looks toward the flowers we imagine ourselves among - the places we hope to stand one day.

(4works)



Neha Nandedkar,
After midnight 01, 2025
Dry pastels on pastel paper, Framed
30 x 40 cm
£700



Neha Nandedkar,
After midnight 02, 2025
Dry pastels on pastel paper, Framed
30 x 40 cm
£700



Neha Nandedkar,
Blue Delphiniums -01 , 2026
Dry pastels on pastel paper, framed
30 x 40 cm
£700



Neha Nandedkar,
Blue Delphiniums -01 , 2026
Dry pastels on pastel paper, Framed
30 x 40 cm
£700

Muyao Li

Only Mouse Knows begins with the desire for an answer. We search, wait and imagine that somewhere there must be something that will finally make sense of things. Yet, upon reaching it, the question itself begins to disappear. Perhaps there was never a question, nor an answer. Perhaps neither was ever as important as we imagined. A crocheted briefcase takes the form of something familiar yet functionally uncertain: its back is absent, its structure folds and collapses, and its ill-fitting flap appears to melt away. Inside sits a small, loosely crocheted mouse. Nothing is truly concealed, yet the work continues to invite the act of looking.

The mouse knows everything.
The mouse knows nothing.
The mouse doesn't care.



Only Mouse Know, 2026 *Crochet, Linen, textile hardener, Mohair*

Only Mouse Knows begins with the desire for an answer. We search, wait and imagine that somewhere there must be something that will finally make sense of things. Yet, upon reaching it, the question itself begins to disappear. Perhaps there was never a question, nor an answer. Perhaps neither was ever as important as we imagined. A crocheted briefcase takes the form of something familiar yet functionally uncertain: its back is absent, its structure folds and collapses, and its ill-fitting flap appears to melt away. Inside sits a small, loosely crocheted mouse. Nothing is truly concealed, yet the work continues to invite the act of looking.

The mouse knows everything.
The mouse knows nothing.
The mouse doesn't care.

Muyao Li
Only Mouse Know, 2026
Crochet, Linen, textile hardener, Mohair
Dimensions variable
£ 400

Chaeyeon Kang

Reserved for Future Cases begins with fictional medical diagrams tracing hormonal changes in the ovaries. Biomaterials and food colouring are layered over canvas-mounted prints, partly obscuring the diagrams beneath. The body represented in medicine can be observed and classified, while the body experienced from within is shaped by sensations, time and uncertainty. The work sits between these different worlds, asking how women's bodies and illnesses come to be interpreted, and what is lost when lived experience becomes an image. Each small surface remains an unresolved case, reserved for experiences that have yet to be recognised or named.



Chaeyeon Kang
Reserved for future cases 1, 2026
bio material, resin, food colour on digital print
22x22cm
£660



Chaeyeon Kang
Reserved for future cases 2, 2026
bio material, resin, food colour on digital print
22x27cm
£680

Duncan Mackay

WORK 1 RUNNING HARE

I meditatively forage for naturally sculpted Northumbrian beach ironstones. Such special ‘spirit stones’ have been a Far Eastern Buddhist artform since the Tang dynasty in China, called gongshi 公石. The Oscar-winning Korean film ‘Parasite’ has one such stone at the core of its story. Hares have a deep place in Asian symbology representing peace, longevity and self-sacrifice and the patina ‘Chinese Blue’ was chosen to tell the story of Qing dynasty craftspeople faking antique bronze colouration with copper silicate pigments. The base is a repurposed garden table leg.

WORK 2 MASK OF THE RED CAT

I meditatively forage for naturally sculpted Northumbrian beach ironstones. Such special ‘spirit stones’ have been a Far Eastern Buddhist artform since the Tang dynasty in China, called gongshi 公石. The Oscar-winning Korean film ‘Parasite’ has one such stone at the core of its story. The colour red and cats feature in both Chinese and Japanese mythology representing vitality, long-life and in more practical senses Red Cats were the ‘quiet guardians’ of silk moth mulberry trees and grain stores and featured in Gongbi paintings. Red versions of the waving cat ‘Maneki-Nero’ signifies good health and strong relationships.



DUNCAN MACKAY FLI.
RUNNING HARE
2026
ACRYLIC PATINATED IRONSTONE ON TEAK BASE
H 10CM W 17CM D 5CM
£200



DUNCAN MACKAY FLI.
MASK OF THE RED CAT
2026
ACRYLIC PATINATED IRONSTONE ON ENGLISH
WALNUT BASE
H 7CM W 15CM D 10CM
£200

Sylvia Hill

Painting 1.The piano solo is a psychological picture. It is a scene from a museum in Greece. I always played the piano as a child but never became the concert pianist that my parent's wanted. I feel the piano is me. It is a big deal as I'm still trying to work what it is telling me. I'll know in a few years. Childhood is a big deal for every artist.

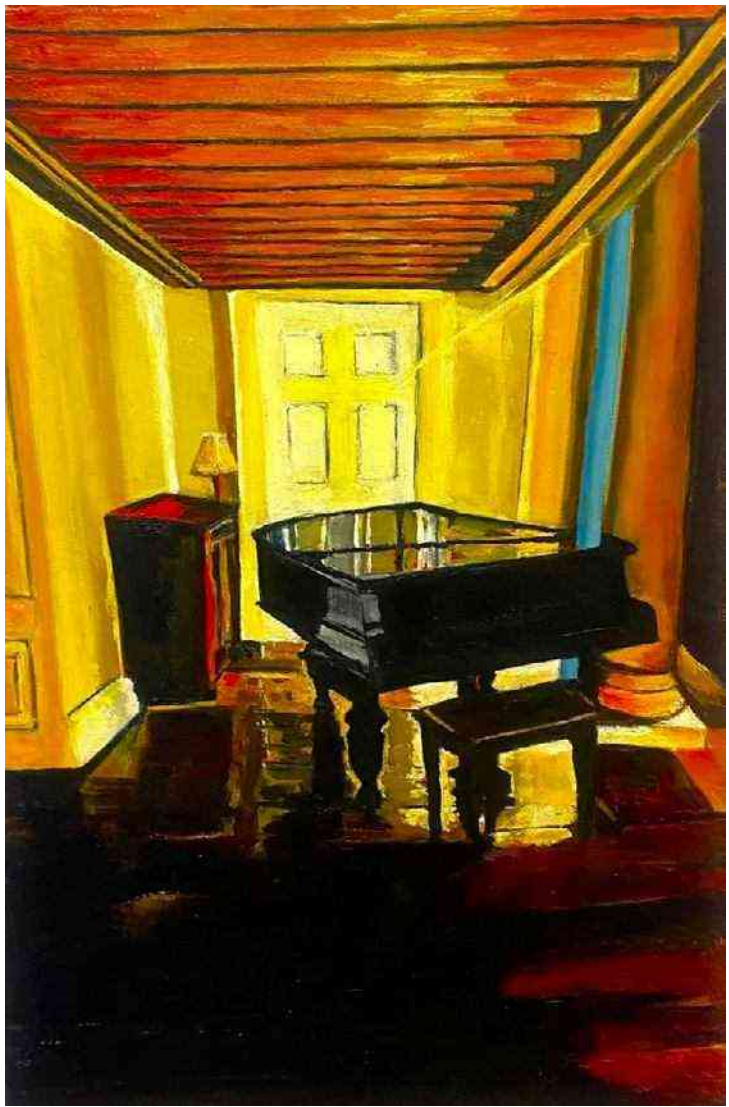
Painting 2.

I have made a series of paintings based on those kitchens from the 1950's and 1960's. I remember the cheap hardboard cupboards with plastic or formica doors. All reminds me of growing up. Every decade had its favourite colours too. Everyone's childhood is a big deal especially as an artist. It forms you.

Painting 3.

The Back Room

Most of my work is of places I have found out and about searching for inspiration. This was a back room in a upholstery shop. It was an awful muddle and I loved it. I could see a Mondrian painting in the window and the colours that came about when I painted it. Unloved places and the unseen are themes for artists and because of that they are a big deal for us.



Sylvia Hill The Piano Solo 2025
oil on canvas
30 x 20cm Unframed
32 x 22 x 3cm= framed dimensions
£620 Sterling



Sylvia Hill
The back room with the Mondrian 2025
Oil on canvas
30 x 20cm unframed
32 x 22cm x 3cm framed
£620



Sylvia Hill Kitchen 1960's - 2025
Oil on board
16 x 18 cm unframed
26 x 28 cm framed
£550

Sarah Prail

work 1

Small sentence, 2026

The sensation of the tool and how it feels against a surface is a driving force. Assyrian inscriptions, cuneiform spells or the incisions on a Neolithic pot speak through touch, carrying presence across time. Can we speak without words?

I was thinking about the children's book *Enormous Smallness*, which tells the story of the poet E.E. Cummings. There is an elephant on the front cover. I used to keep a plastic elephant in the pocket of my red pinafore.

Some images emerge out of nowhere and seem to paint themselves. It's an excavation of sorts.

work 2

Apprehension, 2026

I was camping on Dartmoor this summer. Early morning swims in the freezing weir were a highlight of the trip. I sat painting in the same spot in Gidleigh woods listening to the wind in the trees and the roar of the water.

This image was made at the end of the day, when someone stepped into the water wearing black trunks. I picked up my paintbrush and scooped up some leftover paint. I was fretting about skin problems on my face. All these things came together in the moment and this image came into being.



Sarah Prail
Small sentence, 2026
Oil and chalk whiting on board
14.5 x 19 cm
£700



Sarah Prail
Apprehension, 2026
Oil on gessoed board
15 x 23 cm
£700

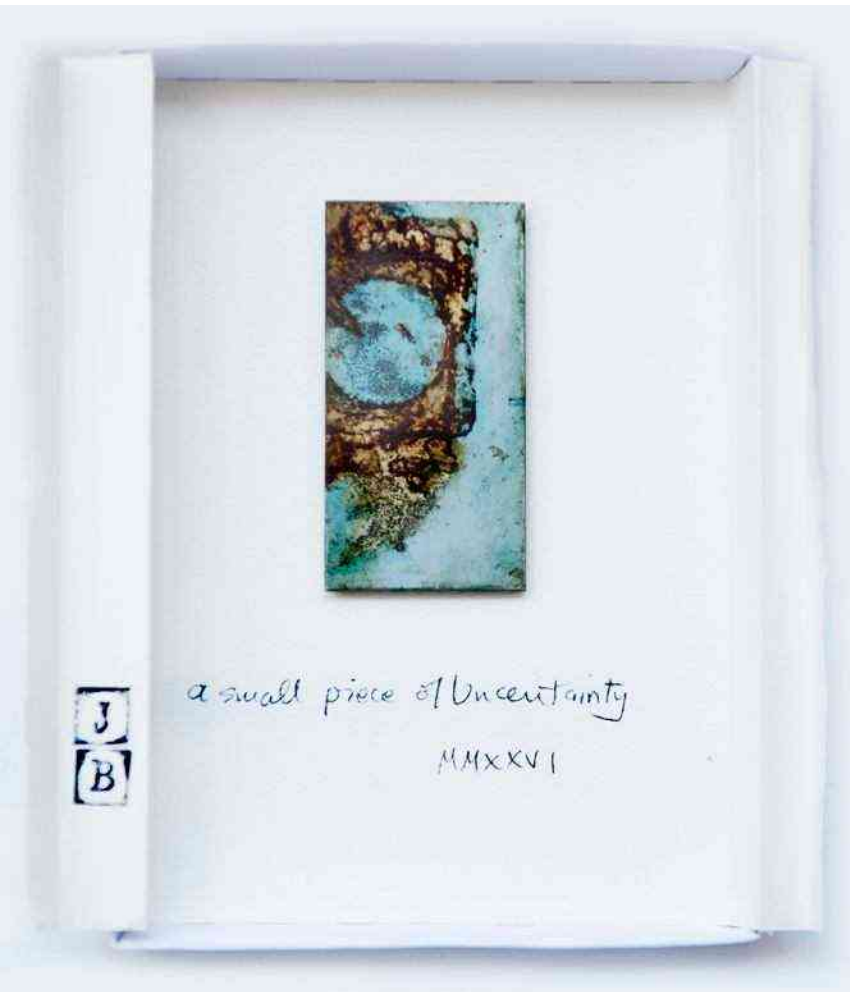
Judith Burrows

- 1. 'Synergy' is inspired by ideas of ‘uncertainty’ and the fragility of all life forms. Elements of the natural world are placed in creative partnership in the elements and in all seasons, encouraging the emergence of a future landscape offering hope of survival; a changed landscape through evolution.
- 2. 'Symbiosis X' is a collaboration, encouraging nature’s creative self-expression in difficult terrain. My work is inspired by ideas of ‘uncertainty’ and prospects of the extinction of fragile species. Crushed between layers of man-made mayhem, abandoned by ‘humans’ the fittest endure and flourish in polluted landscapes, adapting to climate change and factors beyond their control, leaving an imprint that reveals hope of future survival
- 3.‘A Small piece of Uncertainty’ ponders the unpredictability and sense of disquiet that pervades. Inspired by emotions that arise from political and environmental fragility. An interaction of plant material with raw steel held with Somerset paper, card box and linen thread hanging.



Judith Burrows
Synergy, 2026
Plant print, etched drawing, natural pigment, raw steel, lacquer_
20x10x2cm
£500

Judith Burrows
Symbiosis X 2026
Sycamore print, natural pigment, raw steel, lacquer
28x28x2cm
£500



Judith BUrrows
A small piece of Uncertainty, 2026
organic print, natural pigment, lacquer on raw steel, mounted on somerset paper, card box frame, linen thread_
20x21x1
£190

Marian de Vooght

1. After the Flood

Part of my series of Taglines: labels containing words found on clothes and textile items, hand-sewn onto a scrap of fabric. Together with stitched additions and title, the arrangement of label-words becomes a short poem:

Under active since the monsoon, paisley woman
& child stretch in the van on Street One
They pull & bear the mark of
limited essential gills

It originates from a reflection on the effects of climate disaster and the problems we could encounter when having to adapt. All materials (cotton, wool, polyamide, silk), and frame, are found, recycled, salvaged or inherited.

2. Illumination

We wear words, on the labels of our clothes, without realising we are manipulated by them for the sake of commerce. What if you would take charge and arrange these seemingly non-signifying, random words in an order suggesting a dream, vision or secret? Could you become enlightened?

Unlock the White Stuff, Zara,
cable & gauge your Vision Chiffon by Noa Noa,
your Double Zero mystical medium made in Vietnam, Your Sixth Sense,
your Rose Nacr  - La Mode au Naturel!

All materials (linen, cotton, polyamide, mother-of-pearl), and frame, are found, salvaged and recycled. Part of my Taglines series.



Marian de Vooght
After the Flood, 2022
textiles
26.5 x 21.7 cm
 220



Marian de Vooght
Illumination
textiles
30.6 x 26.5
 220

Marcia Mihotich

Work 1 – IDEA Everyday compositions

It's a picture of three plugs on the wall of my friends' house. I love the way ordinary things – signs, objects, anything... if you look at them, can make great beautiful sometimes mysterious groupings and compositions. They have a lot of art on the wall and it seemed to me that this was a little installation of it's own.

Work 2 – IDEA What gives something significance?

This is an object I found on the road. I think it's for blowing up balloons but I am not sure. Like many man-made mass-produced objects it's strange and marginally useful. But someone made it and maybe someone else was annoyed they lost it so it has a history and also a pleasing colour and shape which I wouldn't have thought about if I hadn't painted it.



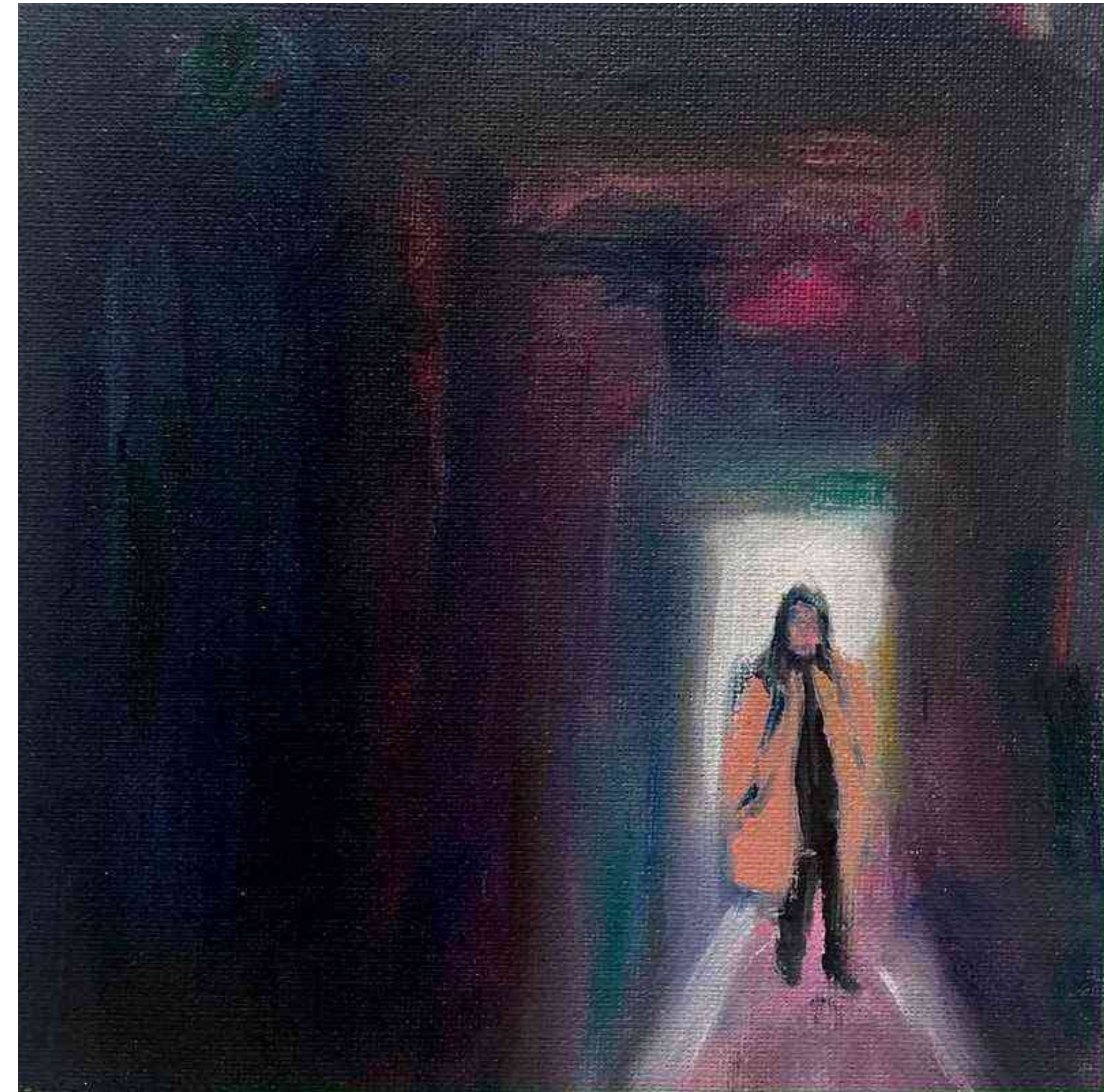
Marcia Mihotich
Three Plugs, 2025
Oil on card
22.7 x 16.4cm (framed)
£375



Marcia Mihotich
Blue Things, 2025
Oil on card
21.5 x 16cm (framed)
£375

Munisha Gupta

I paint interiors, mostly rooms I passed through rather than lived in. The work is about what a room holds once you have left it. A remembered room is not a room at full scale. It narrows to a window, a lamp, the corner where the light fell, and working at twenty centimetres square forces that narrowing on me. I cannot fit the whole room in, so I have to decide what survived. I work in series, returning to the same room at a different hour, so a small painting is one entry in a longer record.



Munisha Gupta

Untitled, 2023

Oil on canvas

20 x 20 cm

framed size TO CONFIRM (simple black frame, approx

26 x 26 cm)

£ 400

Joanna Hyslop

The intimate and distant coexist in Joanna Hyslop's paintings. Images obtained by taking prints from her own palm offer something distinctly personal, yet universal. Translated patterns hover at the edge of what is recognisable or familiar.

Liquid paint is used to stain into the canvas weave, or sometimes meniscus droplets of paint stand proud on the surface, appearing to float before it. There is an identification between skin and the painted surface, while a sense of unquantifiable space is created.

The physicality of the painted surface encourages the participation of the moving body, beyond the glance of an eye.



Joanna Hyslop

Kin, 2026

Acrylic and oil on canvas, mounted on board

15 x 15 cms (20 x 20 framed)

£400

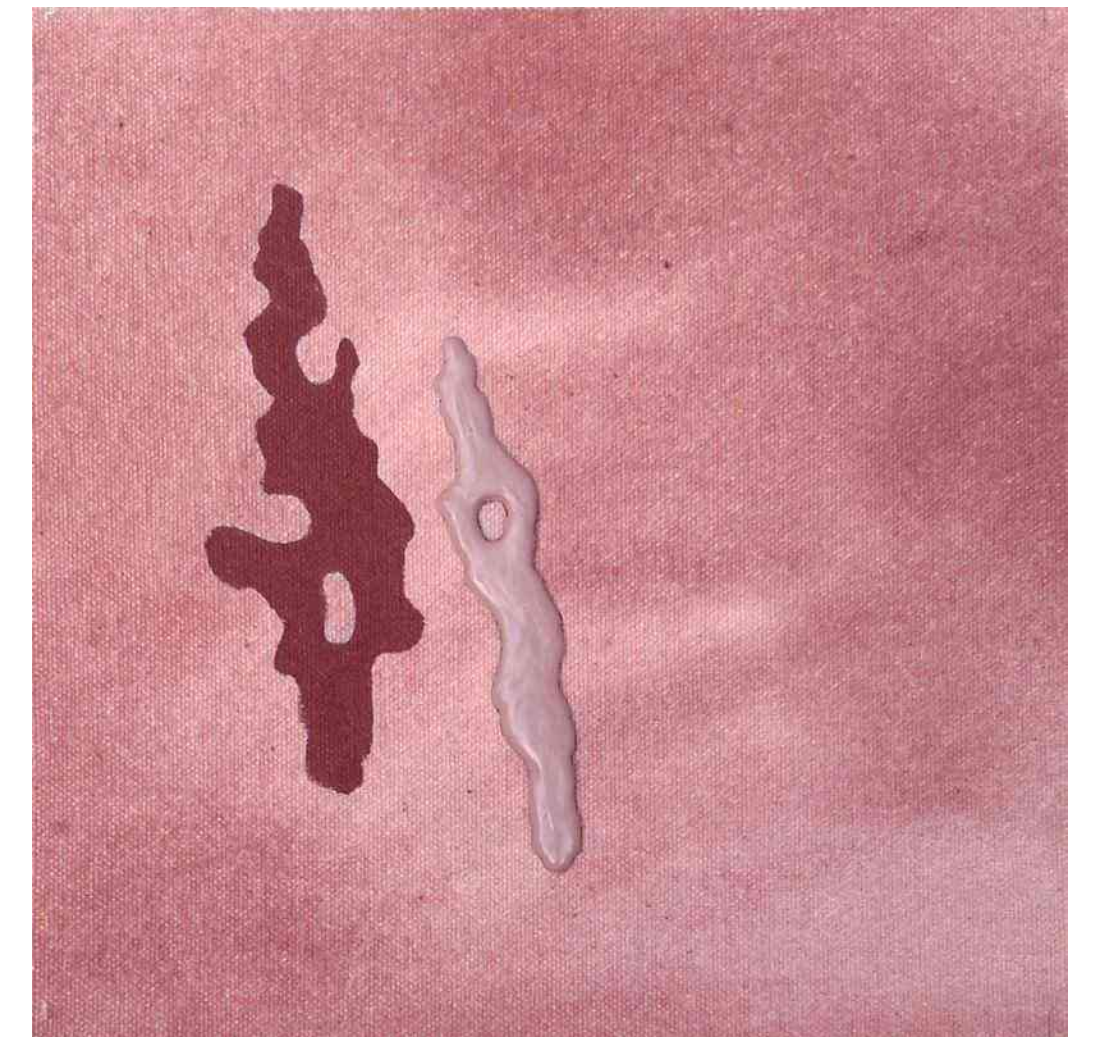
Joanna Hyslop

Bond, 2026

Acrylic and oil on canvas, mounted on board

15 x 15 cms (20 x 20 framed)

£400



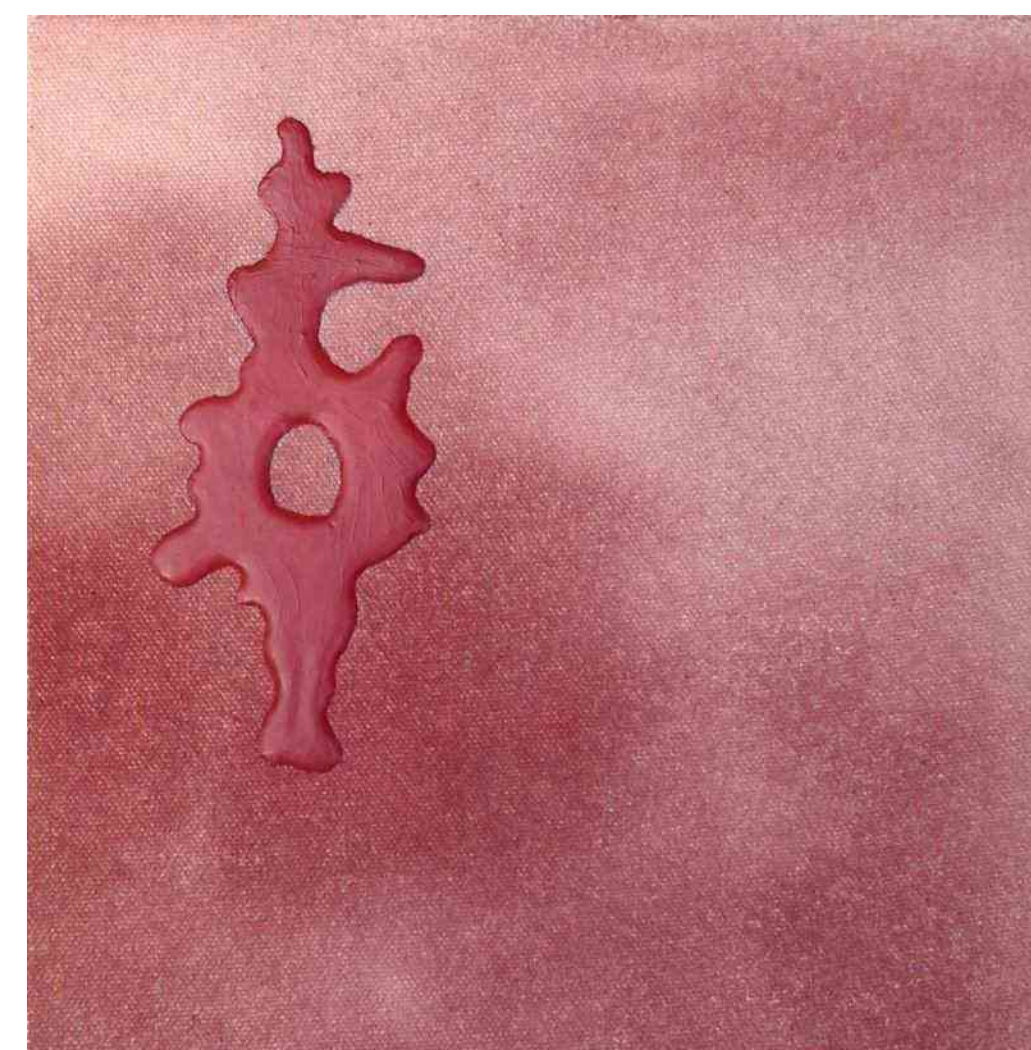
Joanna Hyslop

Cleave, 2026

Acrylic and oil on canvas, mounted on board

15 x 15 cms (20 x 20 framed)

£400



Lis Fields

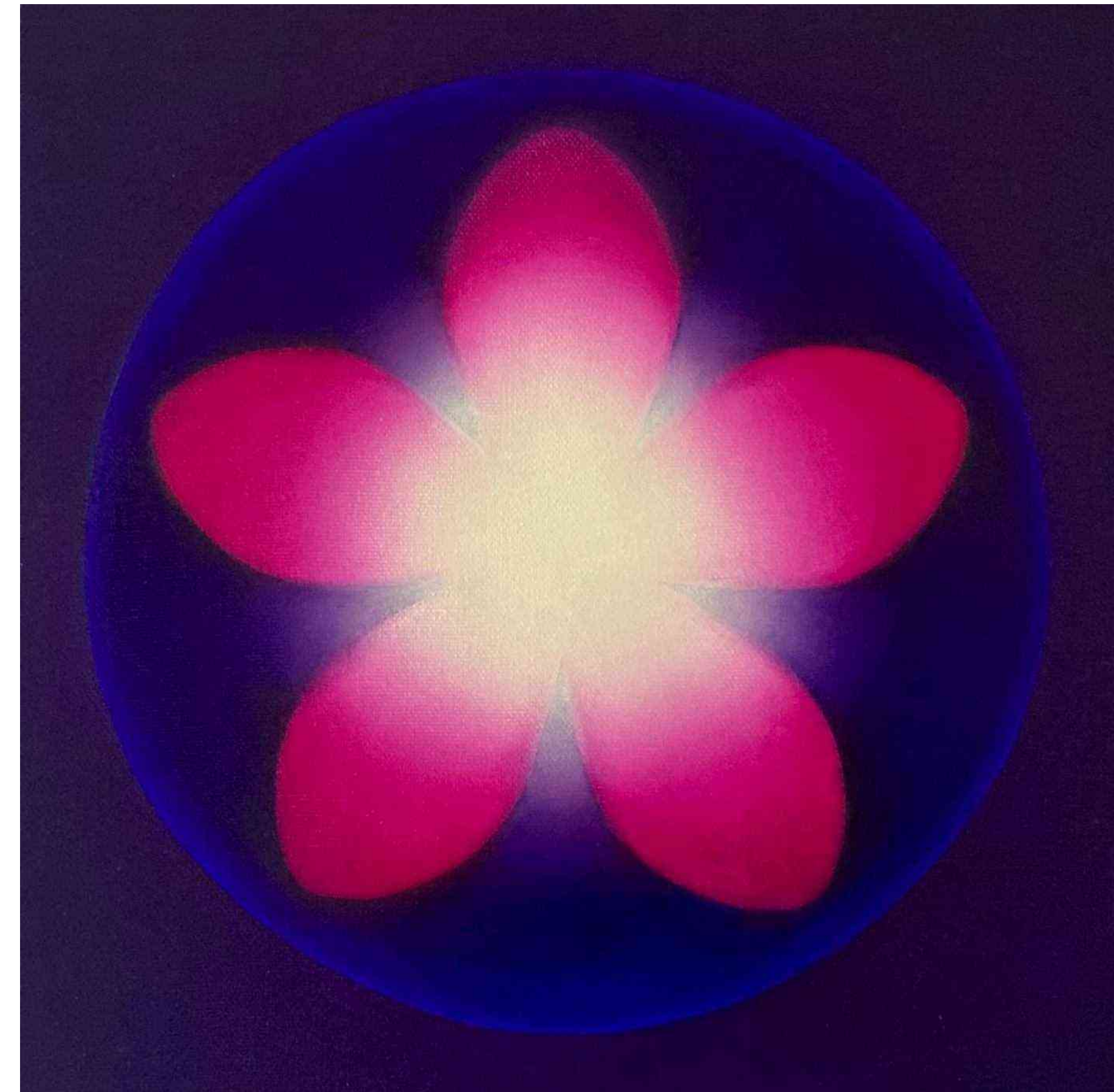
Work 1.

"Moon Flower IV (permanent rose)"

From an on-going series employing the geometry of flowers, this painting contains big ideas about beauty, truth and transcendence.

Ideas about perception, illusion and duality are here too, manifested in the image's hovering between representation and abstraction. Multiple layers of colour have been employed, each precisely adjusted in relation to the others so that in addition to the luminosity, the lingering eye may also perceive optical effects such as shimmering and floating, and ambiguous depth, a transformation of the static two-dimensional surface into something else, something more perhaps, something less fixed and certain, something immaterial.

(3works)



Lis Fields

Moon Flower IV (permanent rose), 2026

oil and acrylic on canvas

30 x 30cm

£600

Work 2.

"Memento Mori: Carpe Diem (Meadow Cranesbill and Honeybee III)"

Big ideas about life, death, and the immaterial are represented here by a flower, bathed in sunlight, with a honey bee gathering its nectar: it references memento mori paintings, made to remind us that life is transitory and hence the importance of living good, meaningful lives.

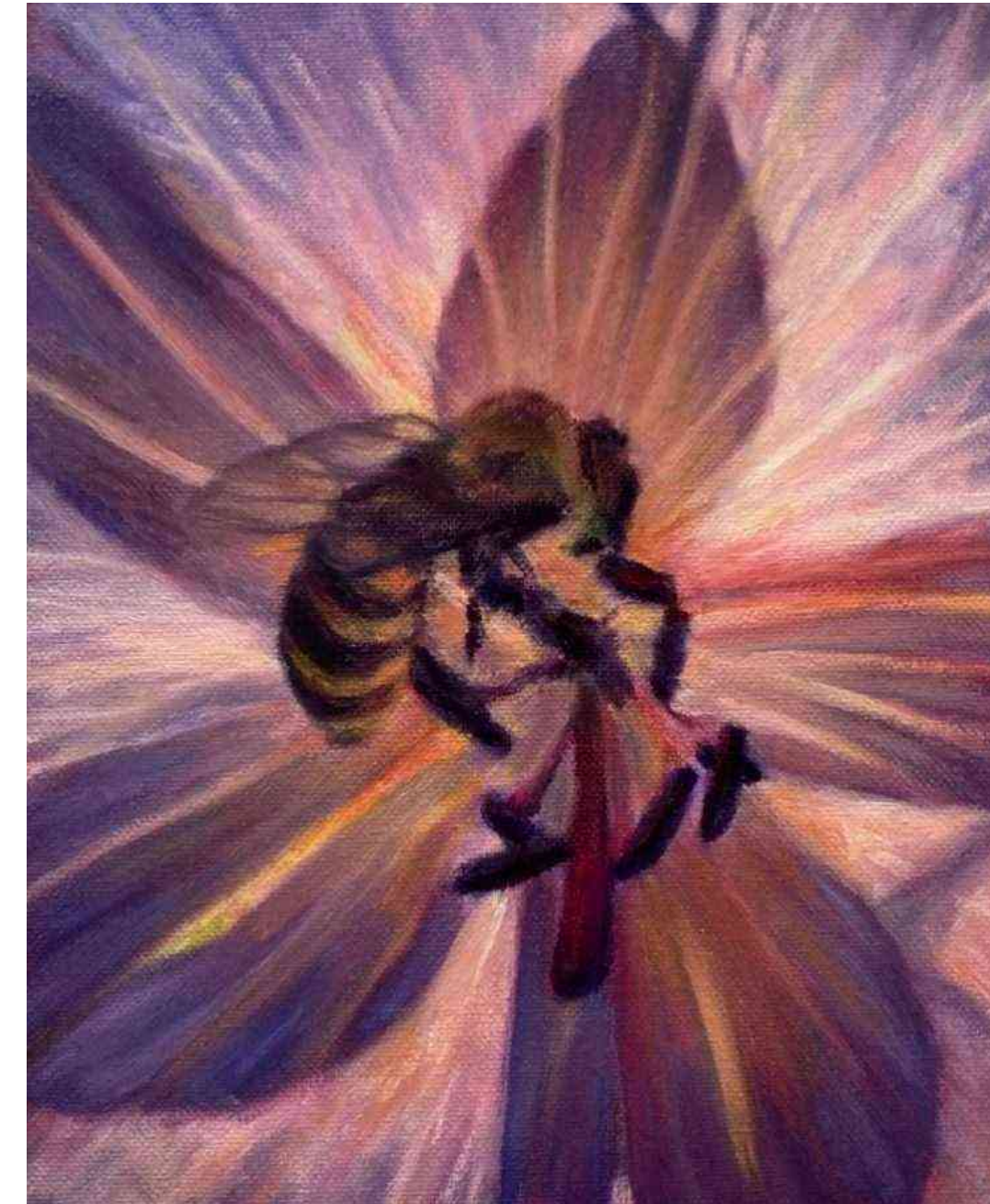
The sunlight nourishes the flower, enabling it to provide nectar for the bee which, in turn, brings it pollen so that it can produce new life – the seeds from which the next generation may grow. This triad of sunlight, honeybee and flower can be seen as representing interconnectedness, interdependence and hope for the future.

Work 3.

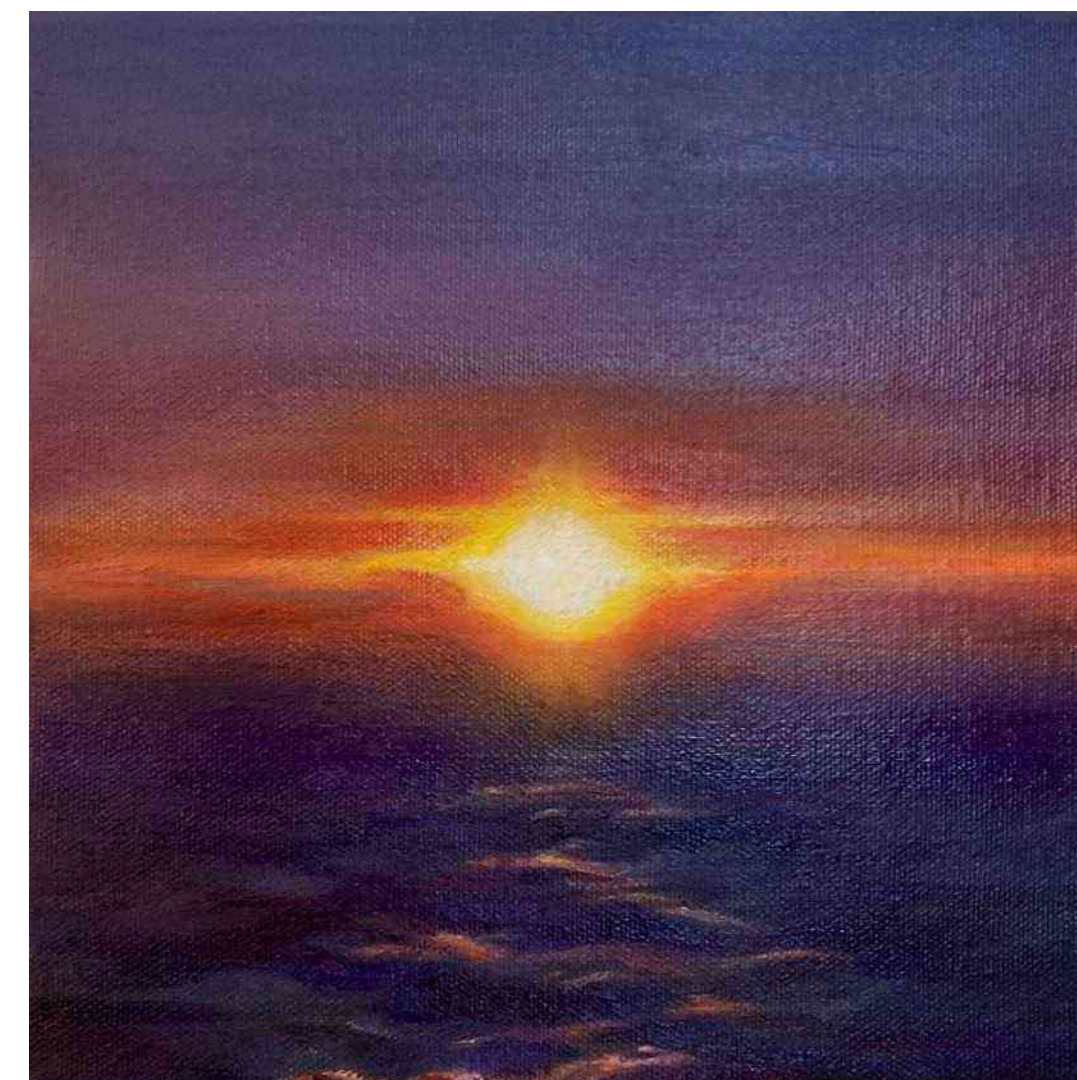
"Memento Mori: Carpe Diem (St David's Head, April 20:09 II)"

This small seascape painting contains big ideas about life, death and the immaterial.

Both subject matter and colours are symbolic: the setting sun for example, represents life and death, and rebirth. The violet hue which suffuses the image, is considered in many cultures to be a sacred, spiritual colour, worn, for example, by Catholic clergy during Advent and Lent – the periods leading up to the dates of Christ's birth and his death. It was worn by Victorian women too, during the period of 'half mourning,' the final stage of mourning, to signify healing - a transition from the initial profound pain of grief to the beginning of acceptance.



Lis Fields
Memento Mori: Carpe Diem (Meadow Cranesbill and Honeybee III), 2026
oil and acrylic on canvas
20.3 x 25.3cm
£400



Lis Fields
Memento Mori: Carpe Diem (St David's Head, April 20:09 II), 2026
oil and acrylic on canvas
20 x 20cm
£300

Hilary Rosen

The Hungry Man. I saw a man voraciously eating in a run down cafe in Kings Cross. I felt a great empathy for him as he looked destitute and ravenous. I made the image in black and white to enforce the starkness of the image plus used hard crosshatching and sharp lines to reinforce image's concept. I later worked in a food bank in Bethnal Green so I felt I was hoping to make a bit of difference to people's lives who have nothing.

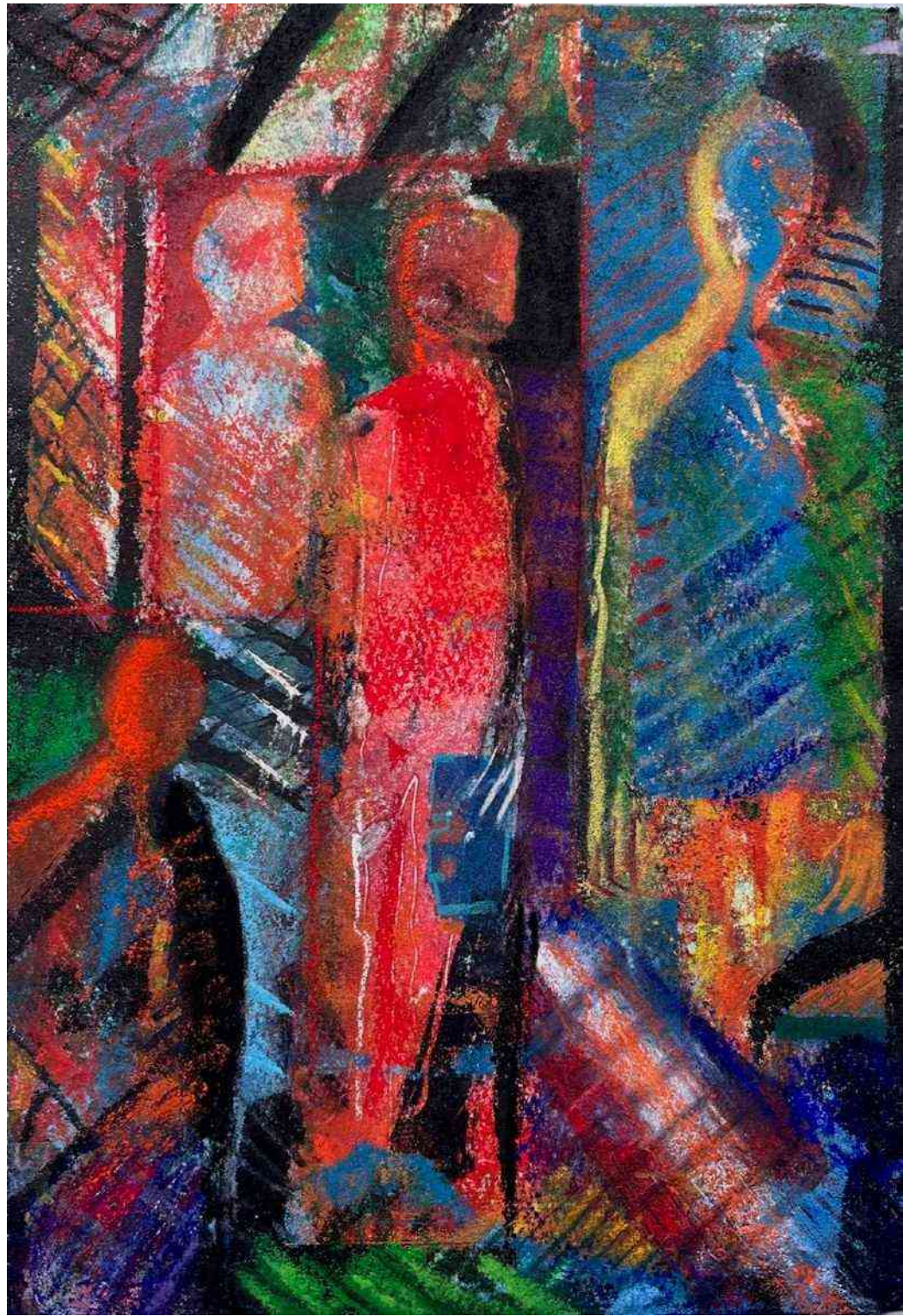
The Tunnel and The Parcel are multilayered monoprints using stencils , lino and overworked with pastels. I intended the images to be clandestine images. One of plotting , secrecy and multi angular imagery intending the viewer to think what is happening and where are these amorphous humans.



Hilary Rosen
The Hungry Man 2022
Lino Print 2/3
24 x1 9 cms
£375



Hilary Rosen
The Tunnel. 2026
Monoprint with stencils , lino and pastel.
21 x 32 cms
£400



Hilary Rosen
The Parcel. 2026
Mono print with lino, stencils and pastel
21 x 32 cms
£400

Julia Ellen Lancaster

Work 1

Arkitekt Trojan no.186 imagines new ecologies emerging from the material remains of the built environment. Both elements share the fundamental material of earth but occupy different positions in the history of making. The plant-like form suggests an emerging organism, evolving beyond the rigid geometry of its terracotta base. Made at Bulmer Brick & Tile Co., the plinth uses London Bed clay, worked in the area since the Tudor period. The title references the Trojan Horse, an unexpected presence infiltrating an established structure. Here, an unruly organic form invades architecture, challenging its authority and transforming the familiar into something strangely alive.

Work 2

Winged Rock no. 190 explores tension between weight and weightlessness, permanence and transformation. A rugged, mountain-like form, rich in geological textures and earthy colours, supports a porcelain hybrid with a fragile wing that suggests transcendence and the possibility of change. Its pale surface contrasts with the rock's apparent solidity, introducing a sense of movement into something seemingly immovable. The wing, although appearing damaged, becomes a symbol of liberation, imagining the impossible, to take flight. Small in scale but expansive in possibility, the sculpture challenges our assumptions about the material world, revealing transformation where we least expect it.



Julia Ellen Lancaster
Arkitekt Trojan no.186, 2026
Red London clay, stoneware, glaze
25 x 10 x 10 cm
£250



Julia Ellen Lancaster
Winged Rock no.190, 2026
Black stoneware, porcelain, glaze
28 x 25 x 28 cm
£420

lucia tambini

1.Connection,alienation,difference. In an increasingly polarised world can we come together?

2. Priority seat. I'm here but should I be? Anxious but staying

(5works)



Lucia Tambini
Watching not doing
Oil on board
Framed
27 x 22 (framed)
£350

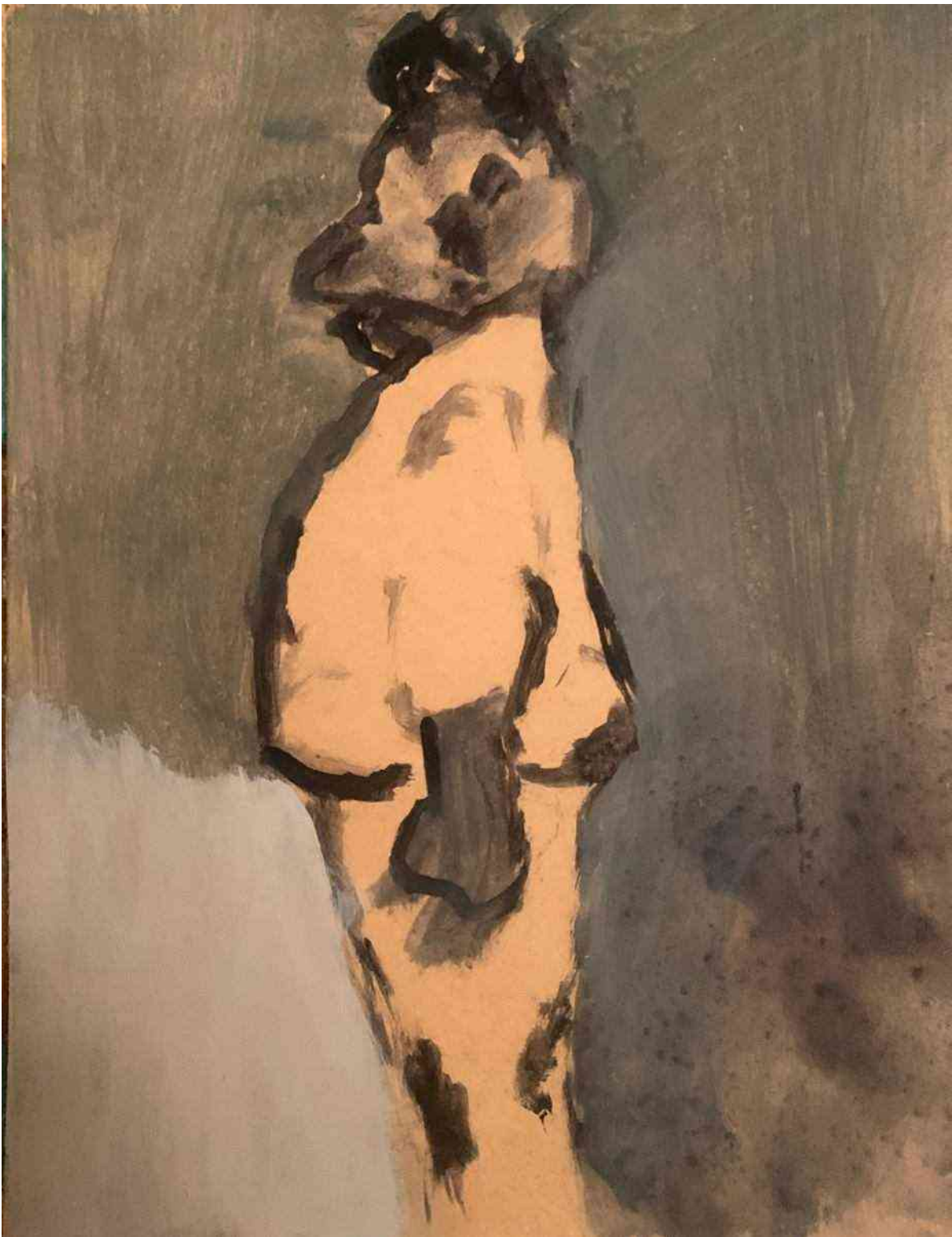


Lucia Tambini
Priority seat
Oil on board
Framed
27 x 22 (framed)
£350

3. Come on then - vulnerable mixed with anger. The disconnect between our emotions and our outward presentation.
4. Crash Bang - taken from a kamikaze exhibit in the imperial war museum. The idea for the painting came from seeing shrapnel but time and memories collide and now I see a pile of crockery.
5. The experiment- Shrapnel was again a starting but then I started thinking about resilience, experimentation and how humans/science continue to evolve without knowing the consequences of their actions.



Lucia Tambini
The experiment
Oil on board
25 x 20
£350



Come on then
Oil on board
27 x 22 (framed)
£350



Lucia Tambini
Crash bang
Oil on board
27 x 22 (framed)
£350

Clio Lloyd-Jacob

1. Crossing Beyond

The Oak Tree reaches beyond our lives and visibility, communicating below and above ground with us and all plant life. Here a sketchbook drawing has embodied itself beyond the page, and rests on a wooden easel shelf, made of a previous oak tree.



Clio Lloyd-Jacob
Crossing Beyond, 2026
oil on board
22 x 17.5 cm
£600

2. Stillness

A figure is held in a space of reflection, between glass, between the lights of different environments, aware of various spaces within and beyond. This painting contemplates the relationship between our own interior and exterior worlds, time and duration.



Clio Lloyd-Jacob
Stillness, 2026
oil on board
22.5 x 22.5 cm

3. The House's Breath

This tiny installation considers the inhabited house as a living organism, connecting to the world beyond its non-existent walls through shared breathing. The chimney and small parapet wall stand for the rest of the house, the pipes speak of connection and entanglements. It develops from, among others, the “Womanhouse” prints of Louse Bourgeois, and Giuseppe Penone’s “Breath of Clay”.



Clio Lloyd-Jacob
The House's Breath, 2026
ceramic, lime mortar and moss
30 x 30 x 12 cms

Chihiro Tateno

The Death of the Author is a series of artworks inspired by Roland Barthes’s concept of "The Death of the Author." In this series, I aim to create artworks that consciously eliminate my own authority as an artist. The primary material consists of magazine paper trimmed with a paper punch, with titles drawn from famous novels by deceased authors. By rejecting the artist as the ultimate source of meaning in art critique, these works serve as a statement to fully liberate interpretation for the viewer.

(5works)



Chihiro Tateno
The Death of the Author - Hills Like White Elephants
2026
Magazine cutouts on canvas paper
30.5 x 30.5x 2cm
£250



Chihiro Tateno
The Death of the Author - 1984
2026
Magazine cutouts on canvas paper
30.5 x 30.5x 2cm
£250

3-5 This group of works explores human identity, heavily inspired by the concept of "Dividuals" (Bunjin) formulated by the Japanese writer and thinker Keiichiro Hirano.

3.One

While people often ask, "Who is my true self?", Hirano’s concept suggests that instead of possessing a single, fixed core identity, we are composed of multiple distinct personalities. In this artwork, the capital letter "I" is constructed from fragmented, layered "I" pieces, representing a self in constant transformation.

4.Dividual

In this artwork, I collected various instances of the letter "I" in different typefaces and sizes from magazine pages. This illustrates how the state of "I" is contingent upon its context—who and how I am shifts depending on where I appear. Crucially, each piece is cut using an ID photo cutter, which reinforces the work's conceptual depth regarding the theme of identity.

5.ndividuals

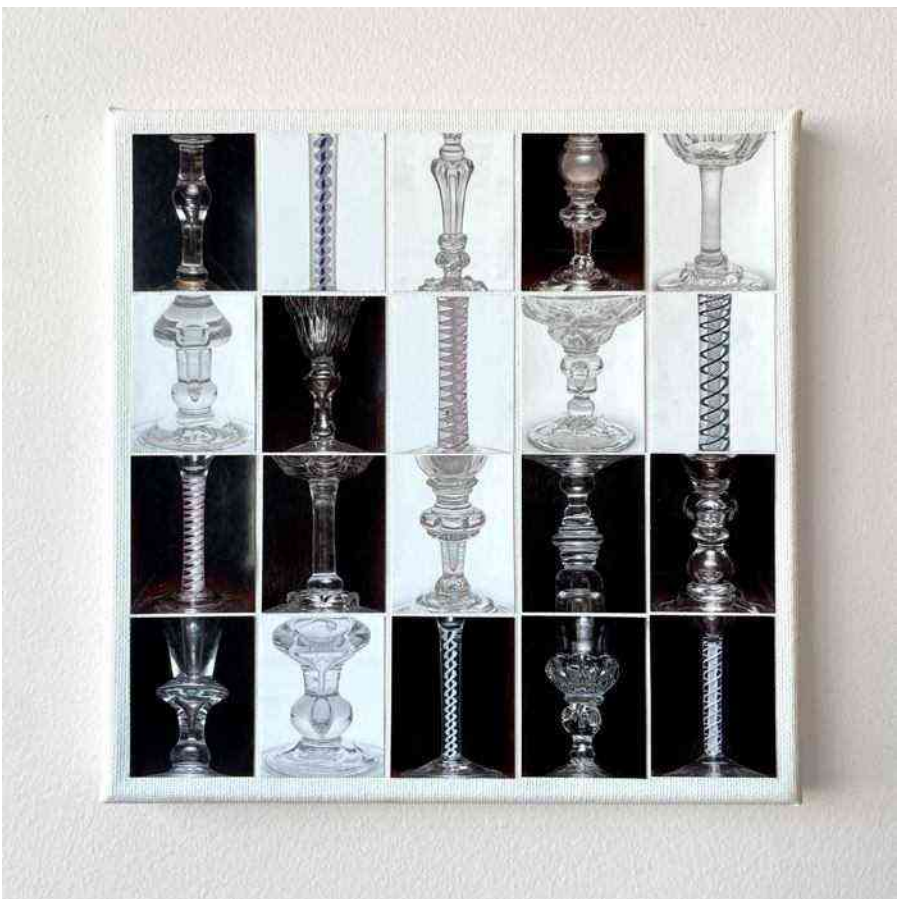
Also trimmed with an ID photo cutter, this work features cropped images showing the bottom parts of glassware. In dialogue with the preceding work, Dividual, framing these inanimate glass forms within standard ID photo dimensions prompts the viewer to perceive them almost as ID photos or graduation portraits, which suggests the function of collective interpretation.



Chihiro Tatenō
One
2026
Magazine cutouts on canvas
20 x 20 x 1.7 cm
£280



Chihiro Tatenō
Dividual
2026
Magazines cut out with an ID photo cutter, canvas
20 x 20 x 1.7 cm
£280

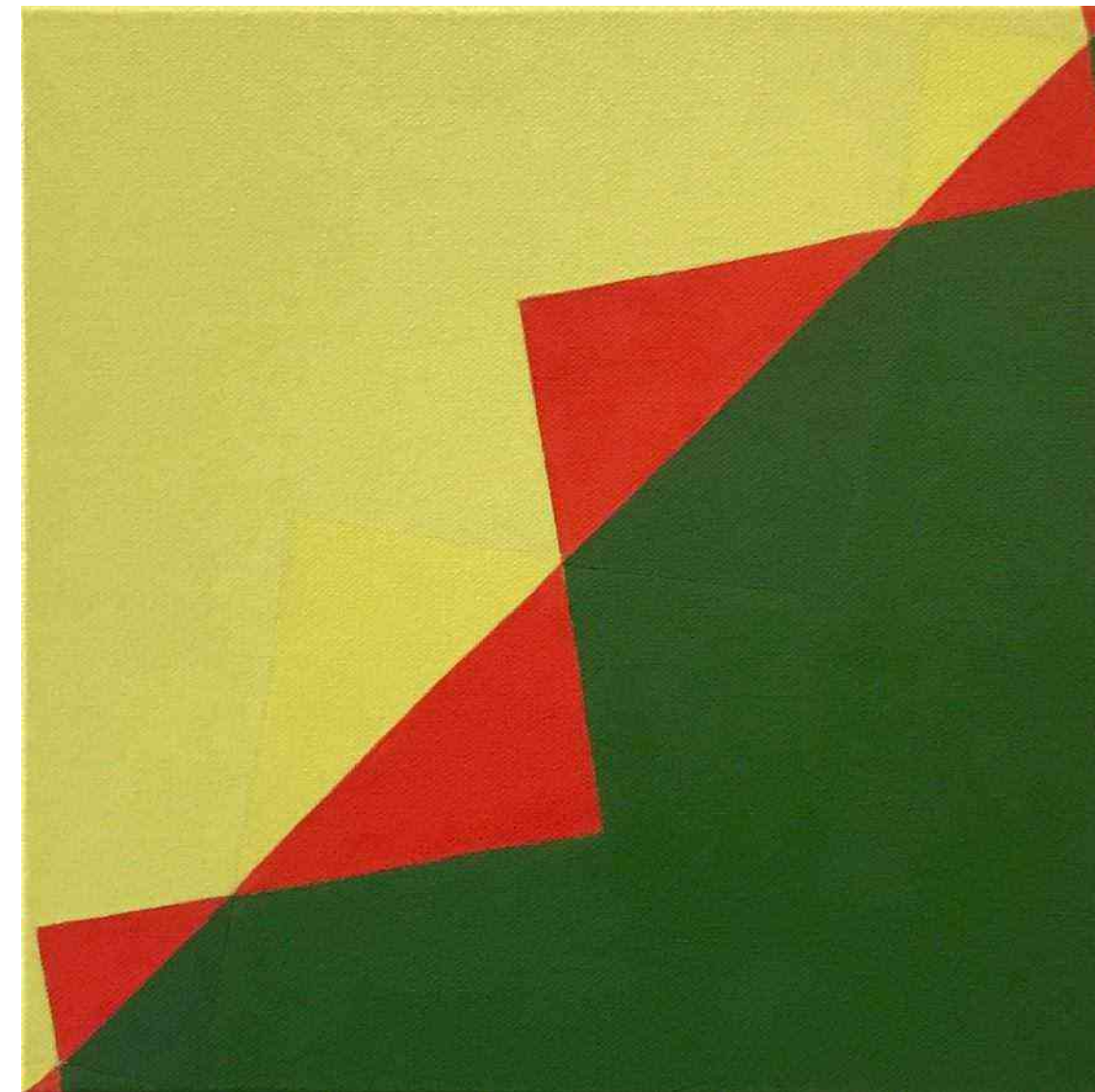


Chihiro Tatenō
Individuals
2026
Magazines cut out with an ID photo cutter, canvas
20 x 20 x 1.7 cm
£280

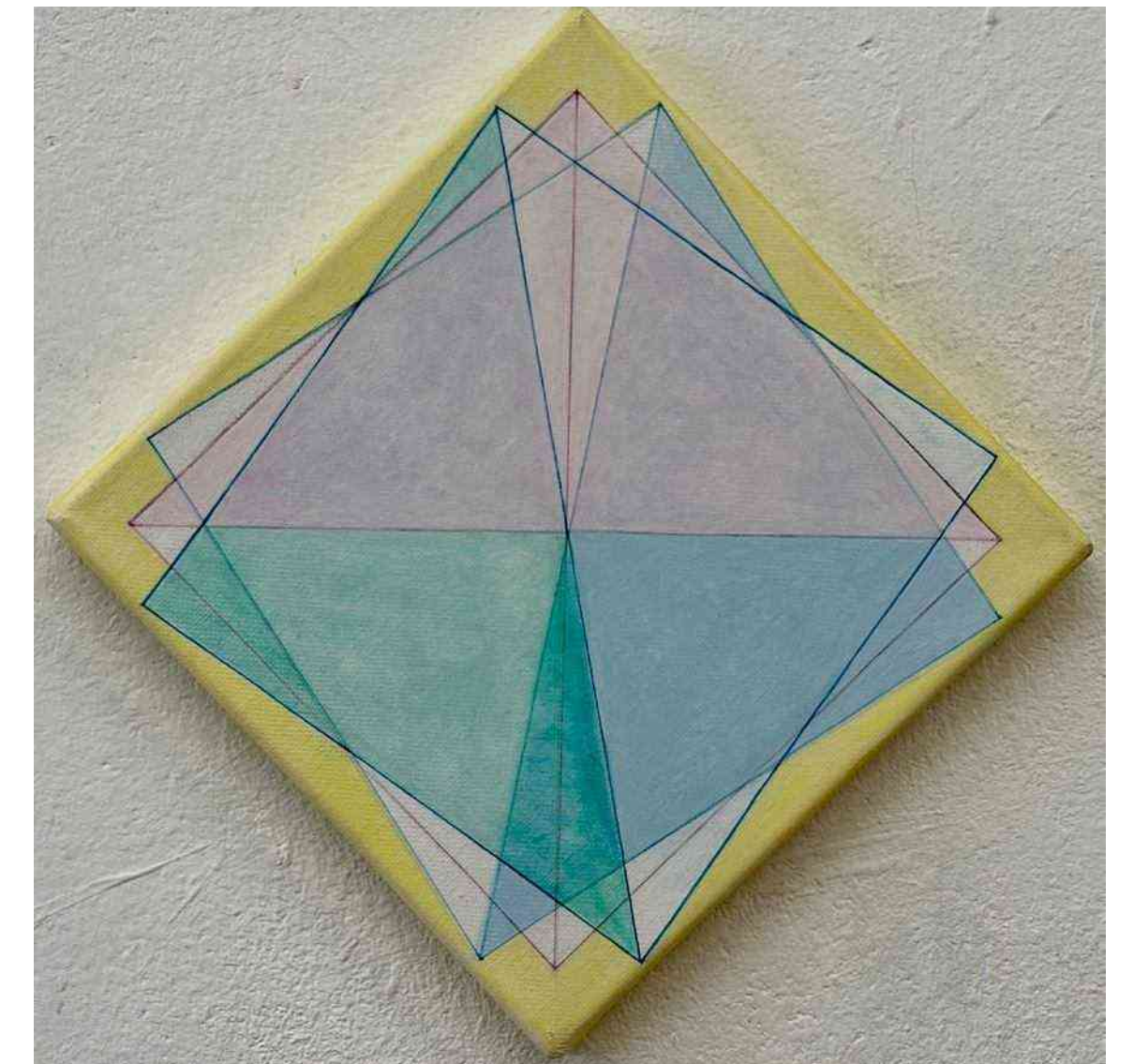
Mary T Spence

These paintings emerged from two distinct series, carrying elements forward as starting points for further exploration. They consider reflection, both as a physical phenomenon and as a conduit for the activity of the mind, through geometry, repetition and the interplay of matt and reflective surfaces.

While Flutter evokes gentle movement through the subtle echoing of shapes, Paper Planes explores rotation, translucency and the playful possibilities of square and diamond formats. Both seek to create a sense of calm, offering a quiet space in which to pause, look and reflect.



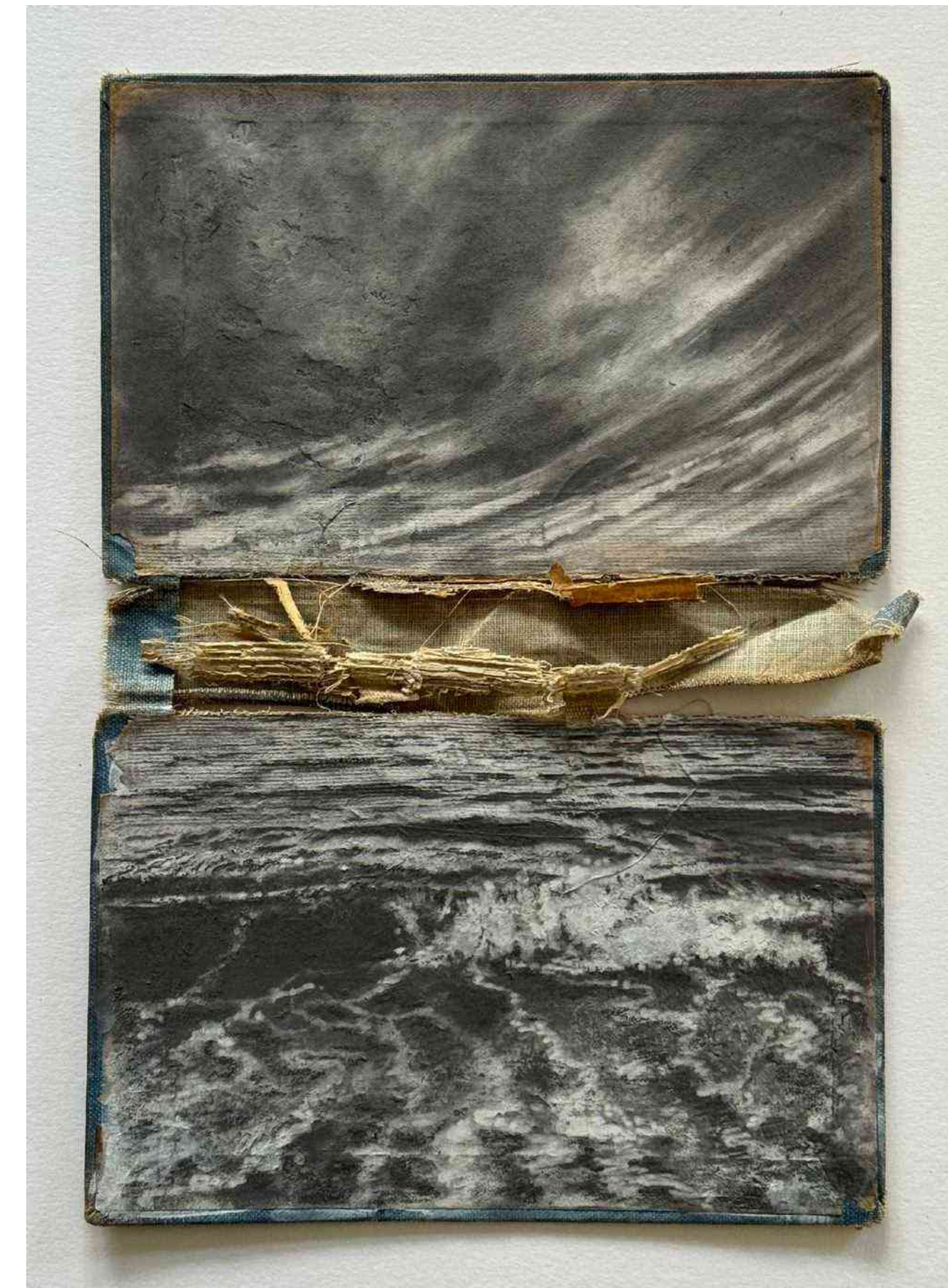
Mary T Spence
Flutter, 2024
oil on canvas
30 x 30cm
£700



Mary T Spence
Paper Planes, 2018
acrylic, gesso and oil on canvas
28 x 28cm
£600

Heather McAteer

‘The Emptiness within, the emptiness without’ is one of a series of works on found paper which explore narratives of loss and trauma. Rooted in my experience of growing up during the Northern Ireland ‘Troubles’ and relocating to England in my twenties, I layer graphite imagery over existing text and illustration, allowing personal and collective histories to overlap. Water becomes a metaphor for memory, migration and mortality: a shifting space where beauty and menace coexist, and boundaries between belonging and displacement dissolve. Through blending, erasure and layering, I create intimate, atmospheric worlds that explore our shared vulnerability and interconnectedness.



Heather McAteer

The Emptiness within, the emptiness without, 2025

Graphite on gessoed book endpaper

31 x 21 cm

£690

SIMON HEAD

My submission seeks equality of plantae with that of humans and is part of a larger project.

'Extinct in the Wild', *Camellia amplexicaulis*, EW. 2016; juxtaposes vulnerability, loss, and grief in the natural world, the extinction of assessed species of plants, and the threats to both the habitat and ecology of these biodiverse systems.

This single instance of grief shows a small memorial of 'Camellia amplexicaulis' as it reveals the subject looking at us as much as we look at it.

'2016' indicates when *Camellia amplexicaulis* was last seen in the wild.



Simon Head

'Extinct in the Wild', *Camellia amplexicaulis*, EW. 2016',
2026

Lead and Slate
10 x 15 x 10 cm.
£ 500

Laurence Wood

Work 1

This work condenses some massive contemporary issues of cultural division and dissonance, fear of others, enforced segregation and border control into a depiction of a tense standoff between two figures, one armed with a gun the other with a guitar. Very different weapons of choice. Cigar bands, an innocent weirdly coloured hound, a dark crow-like shadow, a strange artificial red palm tree add, like the title, a "Beefheartesque" dreamlike quality, deepening the layers of reflection. The scratches and cuts in the surface and incised spiked boundary posts physically reinforce the expression of confrontation and suppression.

Work 2

The Big Ideas here are our constant amazement at the sunrise and scale of the universe we know so little about, and that despite all our outward displays of wealth and finery (cigars and silken robes) we are essentially in a gilded cage, heading in one direction with the passage of time and the cycles of the sun. The 'Tobacciana' collage medium is normally associated with incidental and decorative folk art but here it is punching way above its weight!



Laurence Wood
One Man Cigar Band Magic, 2024
Acrylic Paint, Cigar Bands, Metal Foil, Metal Powder
and Varnish on Incised Cardboard 30cm x 30cm
£650



Laurence Wood
Gilded Cage, 2025
Acrylic Paint, Cigar Bands, Metal Foil on board
38cm x 30cm

Eliza Cairns

This work belongs to an ongoing series inspired by Antonio Canova's famous lion sculptures of the same name. Watching over another, whether an individual, group or nation, is one of the biggest ideas we have.



Eliza Cairns
Sleeping and Vigilant, 2026
oil on acrylic gesso panel
25.5 x 20 cm
£600

Marcia Teusink

1) Salt Mines is a small abstract painting based faithfully on a map of salt mines in Europe, the Middle East and North Africa. I've been looking at historic extraction maps, showing where to find profitable natural resources, and learned more about the extensive caves made through salt mining being used today in the book Material World, by Ed Conway. A grain of salt is a tiny thing, but the industry of salt harvesting is huge.



Marcia Teusink
Salt Mines, 2026
oil on linen
24cm x 30cm x 2cm
£400

5) Millions of paper pulp packing trays are produced globally to enable the transport and global consumption of fragile fruit. For sculptors they hold endless fascination as everyday minimalist forms, as well as negatives cast from a precious positive that is absent. I have made a series of these minimalist 'trays', cast roughly in crank clay from a simple mould of a kiwi tray from the grocery store. Each cast, however, has its own organic contours, cracks, and stains. Again, this piece is a small and individually considered artefact of a huge industry involving masses of fruit sold around the world.



Marcia Teusink
Kiwi Tray, 2026
Stoneware ceramics with oxides
17cm x 14cm x 4cm
£220

(5 works)

2), 3) & 4) My recent work looks at natural histories and, in particular, the movement of goods around the globe. These ceramics pieces are cast from actual plant materials, including Banksia flower heads, poppy heads, and othalonga pods (from a tree known as the suicide tree). These are all small specimens treated as 'individuals', each slightly different from the other. But they are part of masses of plants that are bought and sold around the globe, for the floral decorating industry in particular. I was inspired by carbonised food found preserved in Pompeii as well as geological fossils in making these series.



Marcia Teusink
Banksia Twins, 2026
Stoneware ceramics with oxides
Each piece is approx. 20cm x 9cm x 7cm
£400 (sold as a pair)



Marcia Teusink
Pods, 2026
Stoneware ceramics with oxides
Large pod 6cm x 10cm x 6cm / small half pods 3cm x 5cm x 3cm each
£350 (sold as a group of three pieces)

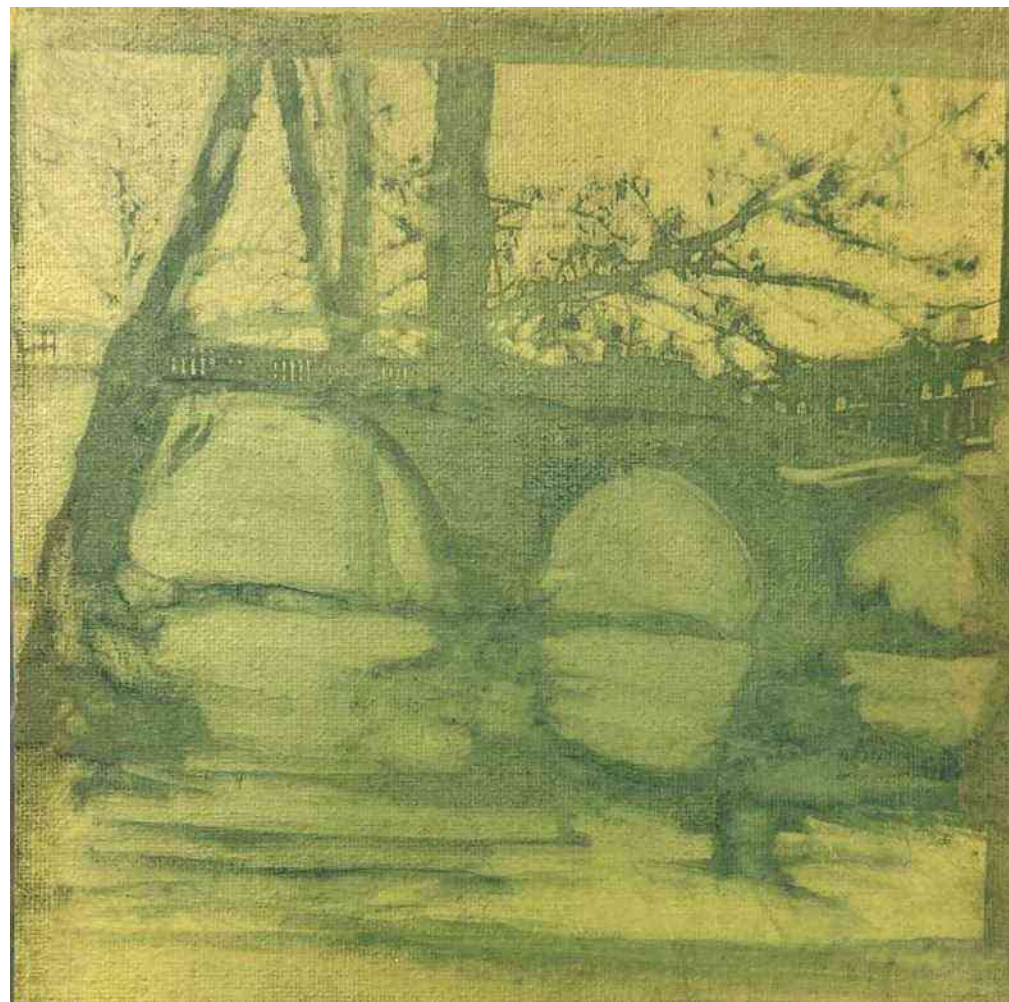


Marcia Teusink
Poppies, 2026
Stoneware ceramics with oxides
Each poppy head is approx 4cm x 8cm x 4cm
£280 for all four (or £80 individually)

Bethe Bronson

Work 1 - This little, awkward pillow is one of several handmade pillows from a series inspired by living with insomnia. Work on this series began intuitively, unsure what was even compelling me to make pillows, I detected an emerging sense of struggle. At first I could not place exactly what this might be, then later realised my battle with insomnia was becoming a vehicle through which I was communicating. As a functional object this odd pillow would be more of a nuisance than a comfort, which is how most everything often feels when in the midst of a sleepless night.

Work 2 - This mixed-media painting is rendered in light sensitive substances from an image that was captured with a small, hand-held camera obscura. The result is an intimate image of a quick moment that took a long time to capture. (5 works)

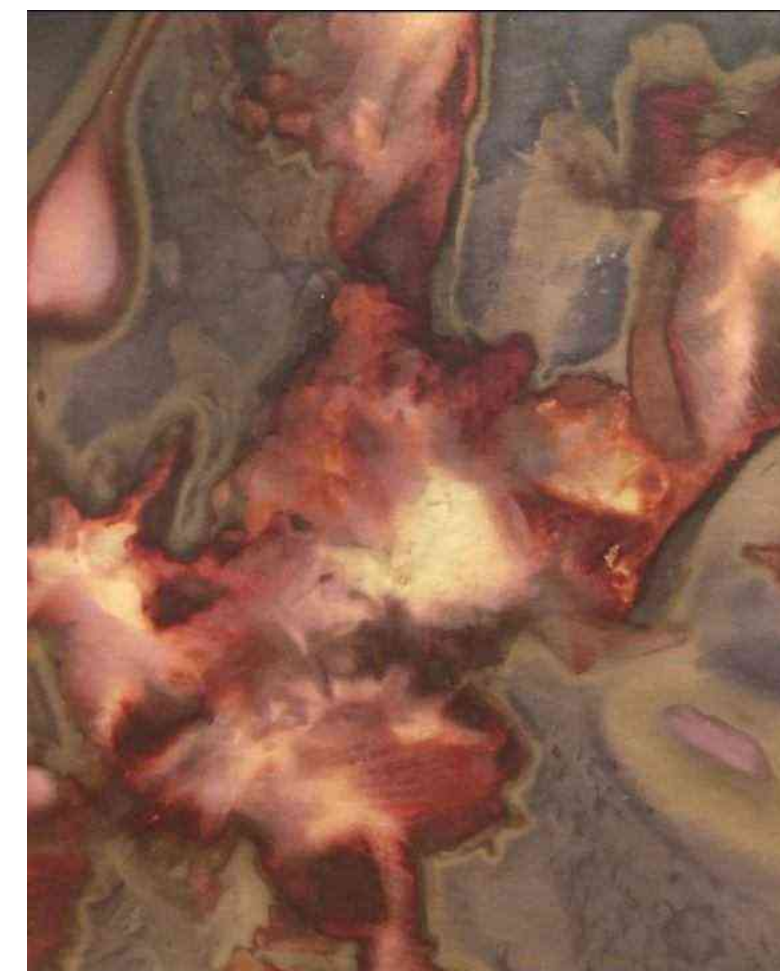


Bethe Bronson
Richmond Bridge, 2025
Rendered Cyanotype and Acrylic on Canvas
22 x 22 cm
£575



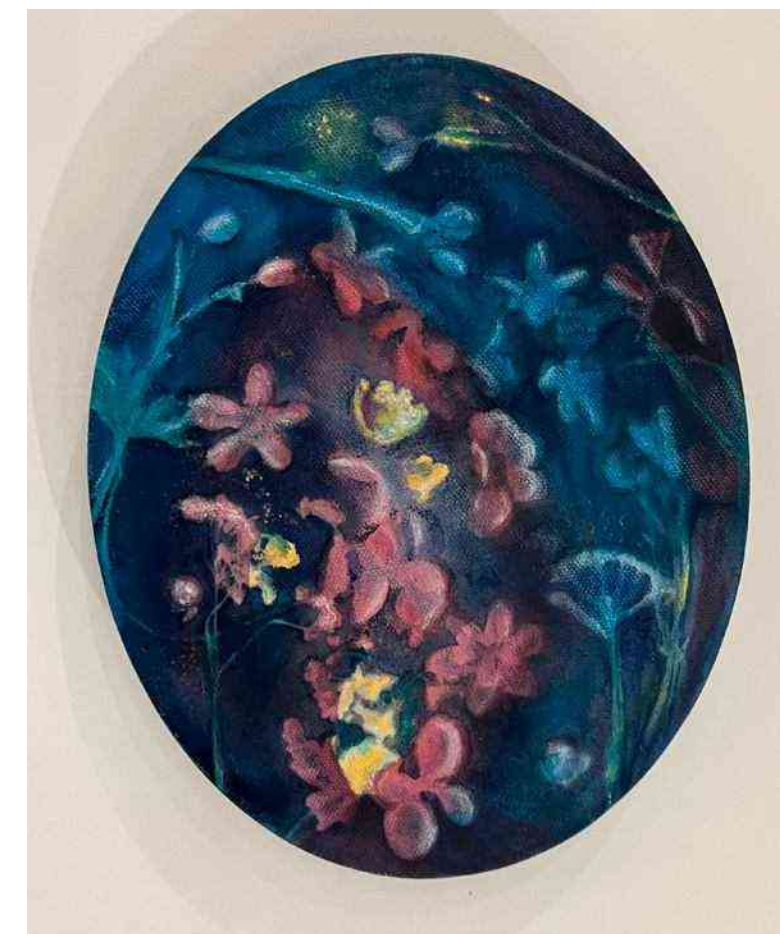
Bethe Bronson
The Insomniac's Pillow, 2024
Chemigram Printed on Plush Pillow
23 x 18 x 12 cm
£500

Work 3 - A glimpse of a garden is portrayed in this mixed-media painting. Combining painted pigments with the cyanotype process, the creation of this piece involved gathered garden plants strewn across the painted canvas, then exposed in the sun. After fixing the light sensitive aspects, more pigments were added on top, extending the process and providing layers created at varying times, much like finding hidden layers of growth and decay at various times in the garden.



Bethe Bronson
Found in the Garden, 2026
Lumen Print on Fabric
24 x 30 cm
£525

Work 4 - Printed on fabric from what was originally a very small piece of raggedly torn light sensitive paper. The original image was unable to be stabilised without losing the initial luminous colours. The resulting print is an abstracted portrayal of dried daffodils that fell to the ground before they were placed on treated light-sensitive paper and exposed in the sun. This intimate format work allow us to discover just a small portion of what is a much larger garden.



Bethe Bronson
Petrichorus, 2026
Cyanotype & Pigment on Canvas
20.3 x 25.4 cm
£650

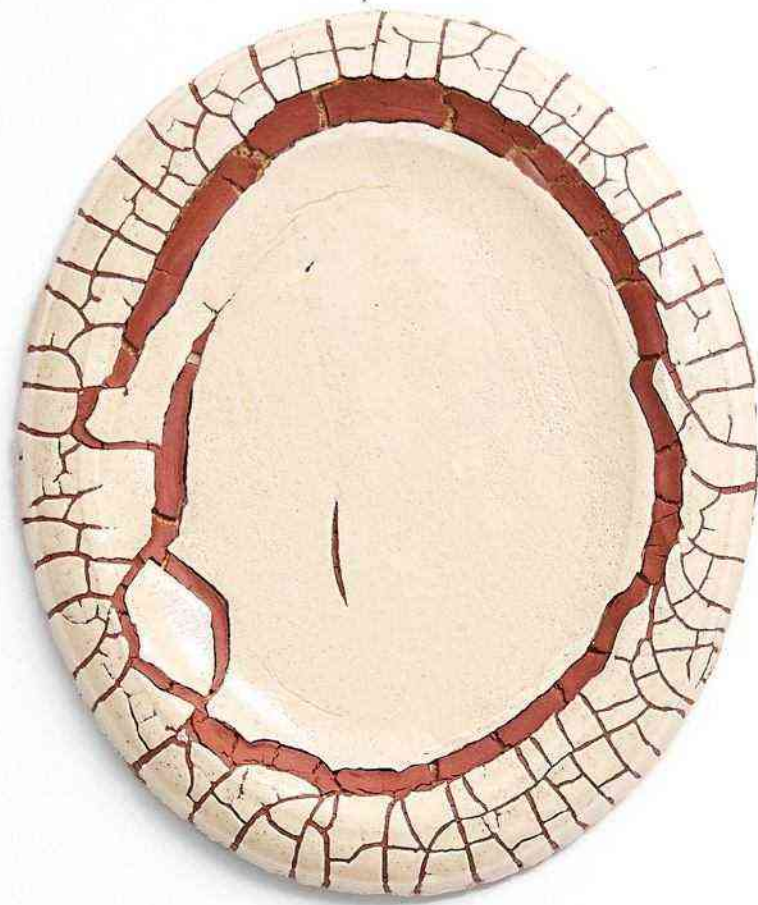
Work 5 - An abstract detail from what was a larger site-responsive installation involving digital projections, plant dyed textiles, found plant matter, in-process cyanotypes developed in situ, as well as photographic negatives and pinned on flowers. In keeping with environmental concerns this installation, "Moth: Evolving Disaster" features elements from nature displayed in a haphazard, chaotic array of layers. This work is a small portion of the chaos that has been neatly cropped and printed on plush velvet.



Bethe Bronson
Moth-Evolving Disaster, 2026
Print on Velvet
28 x 23 cm
£650

Irina Razumovskaya

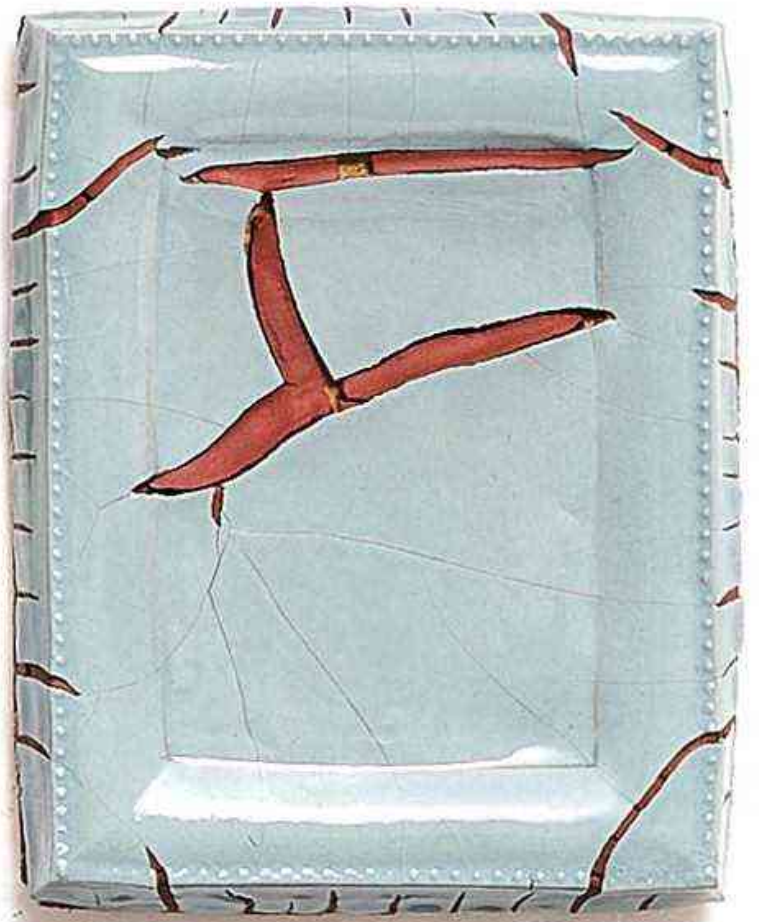
SEEING THROUGH reimagines cracked ceramic "mirrors" as vessels of memory, repair and inheritance. Work recalls a family photo where the frame holds a fragment of the past. The work suggest how memory preserves general shapes while letting details fade. Each frame is broken and then mended, echoing kintsugi while rejecting its precious symbolism. Instead of gold, the cracks are filled with terracotta, an earthy material of body, soil and return. Repair here is not glorified but understood as a necessary and deeply human process. The visible scars do not hide damage, they give the work its character and resilience.



Irina Razumovskaya
SEEING THROUGH III, 2026
porcelain, clay, glaze
30*23*3 cm
£700



Irina Razumovskaya
SEEING THROUGH I, 2026
porcelain, clay, glaze
27*20*3 cm
£700



Irina Razumovskaya
SEEING THROUGH II, 2026
porcelain, clay, glaze
30*23*3 cm
£700

Mai Muraguchi

This small ceramic sculpture reimagines a female figure from Japanese “pink flyers” — advertisements for sexual services that labelled women as “college student,” “housewife,” or “young.” Part of the series Unnamed, it gives material presence to a body reduced to a consumable image. Its intimate scale invites close attention to the individual obscured by these categories. Through this single figure, the work asks a larger question: how do everyday words and images assign value to women’s bodies, shape social expectations, and influence how women perceive and inhabit their own bodies?



Mai Muraguchi,
Unnamed Woman No.9,
2026,
Ceramic,
H15 x W12 x D3.5 cm,
£450

Sachiko Shimojo

Work 1

A small stream once flowed through that park.

This work is based on landscape photographs I casually took there.

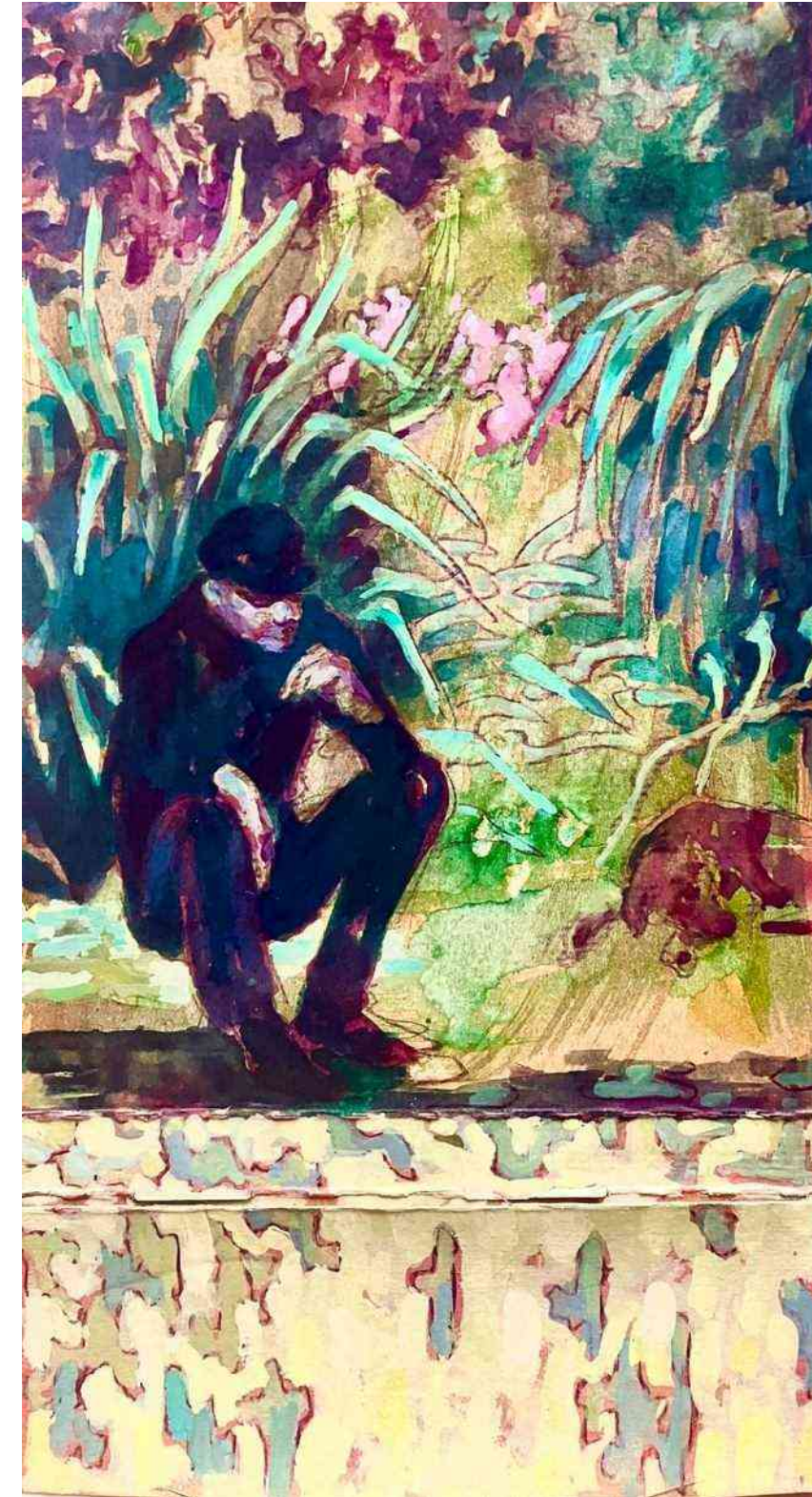
I wanted to transfer the accumulation of time into the depiction of everyday moments.

This was inspired by a riverside dream I had just before my friend's death.

The river is a symbol of separation from the afterlife, and of time and existence.

Our journey through life intersects with various people for a moment, eventually drifted apart, and someday everyone would head toward the same riverside.

(4 works)



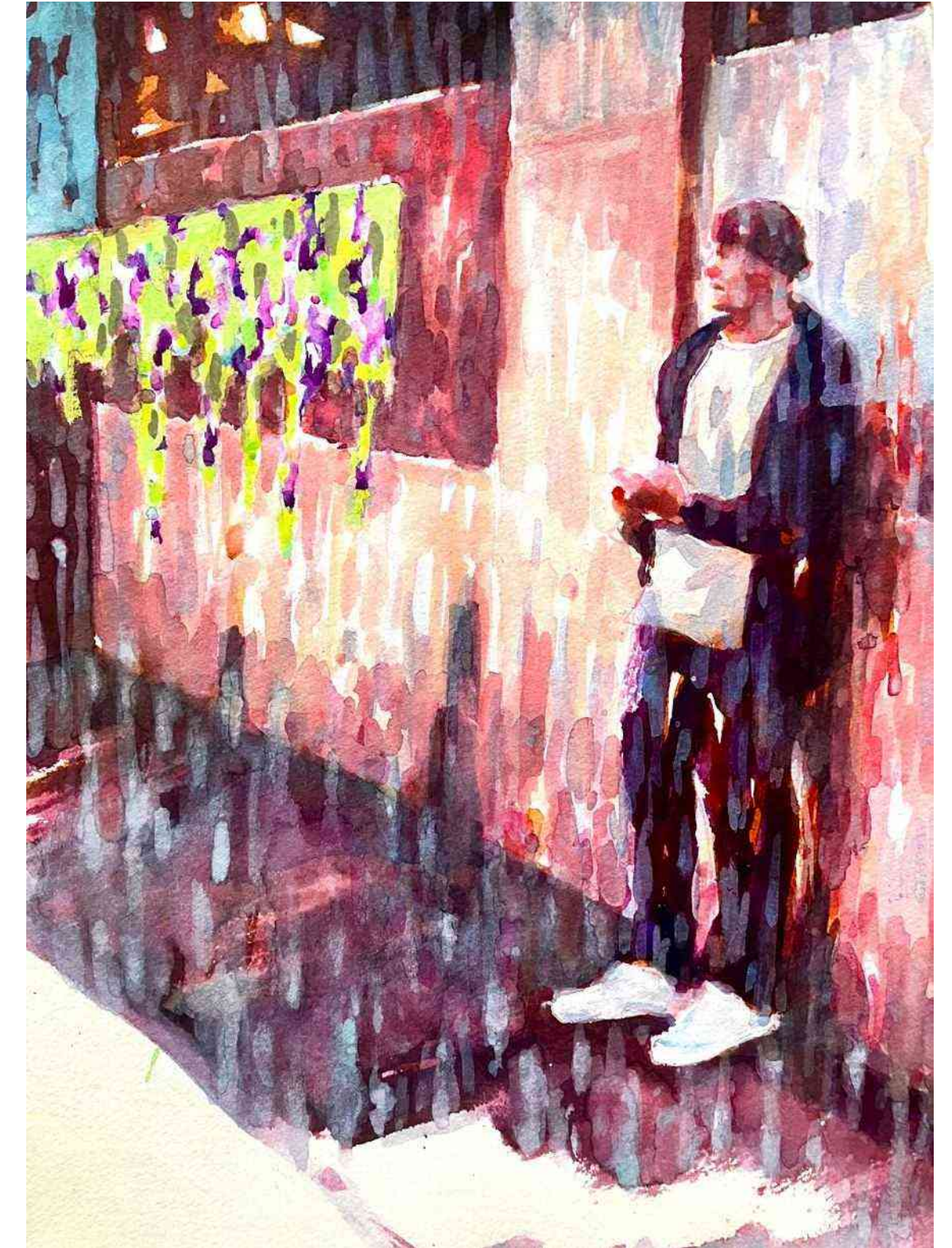
Sachiko Shimojo

I'm waiting "The invisible river flows deep", 2024

water colour, colour ink on cardboard

17.5 x 31 cm

£ 600



Sachiko Shimojo

Paradice 1 "Remnants of the rain", 2025

water colour, water ink on paper

17.5 x 25.3 cm

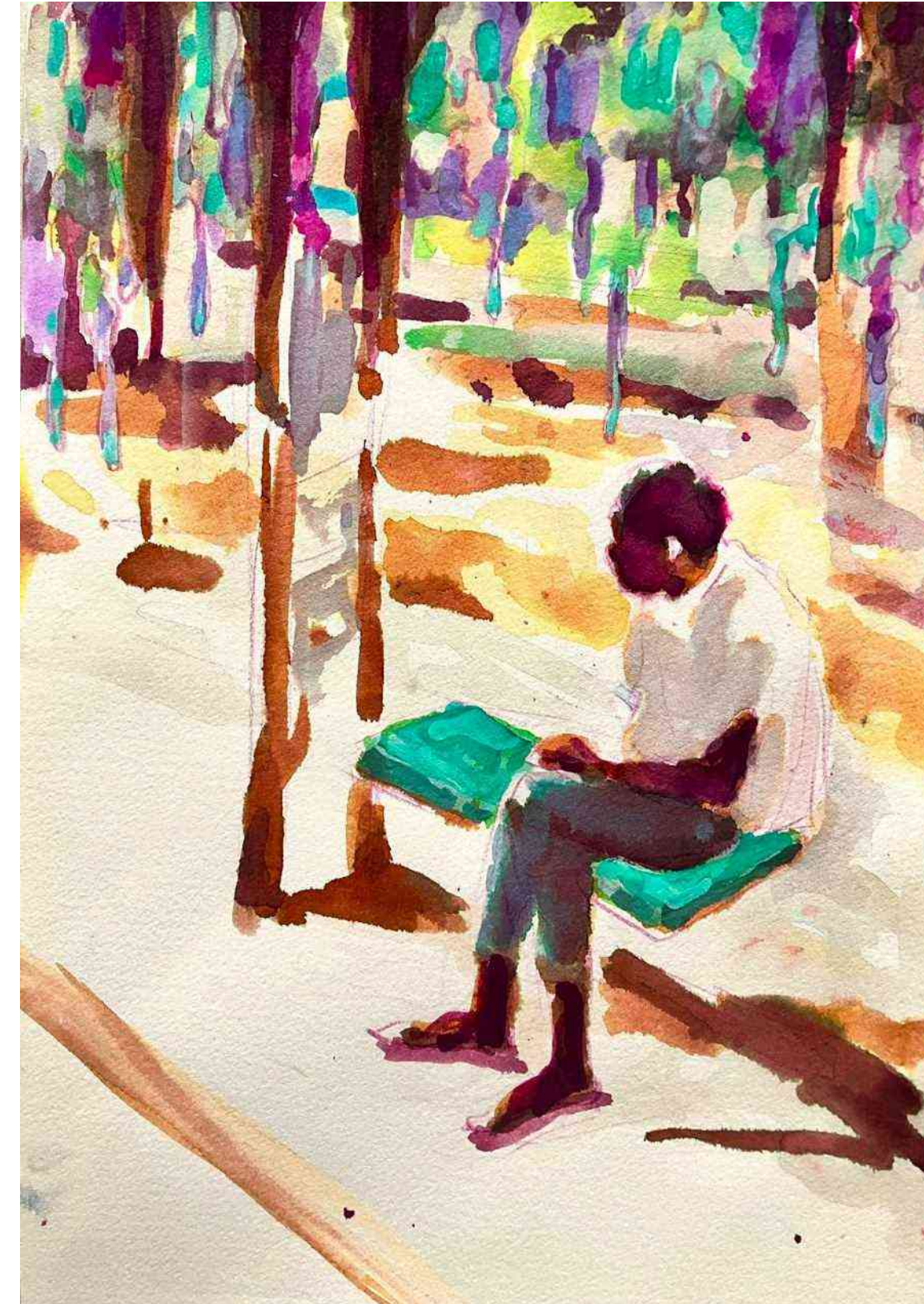
£ 300

Work 2-4

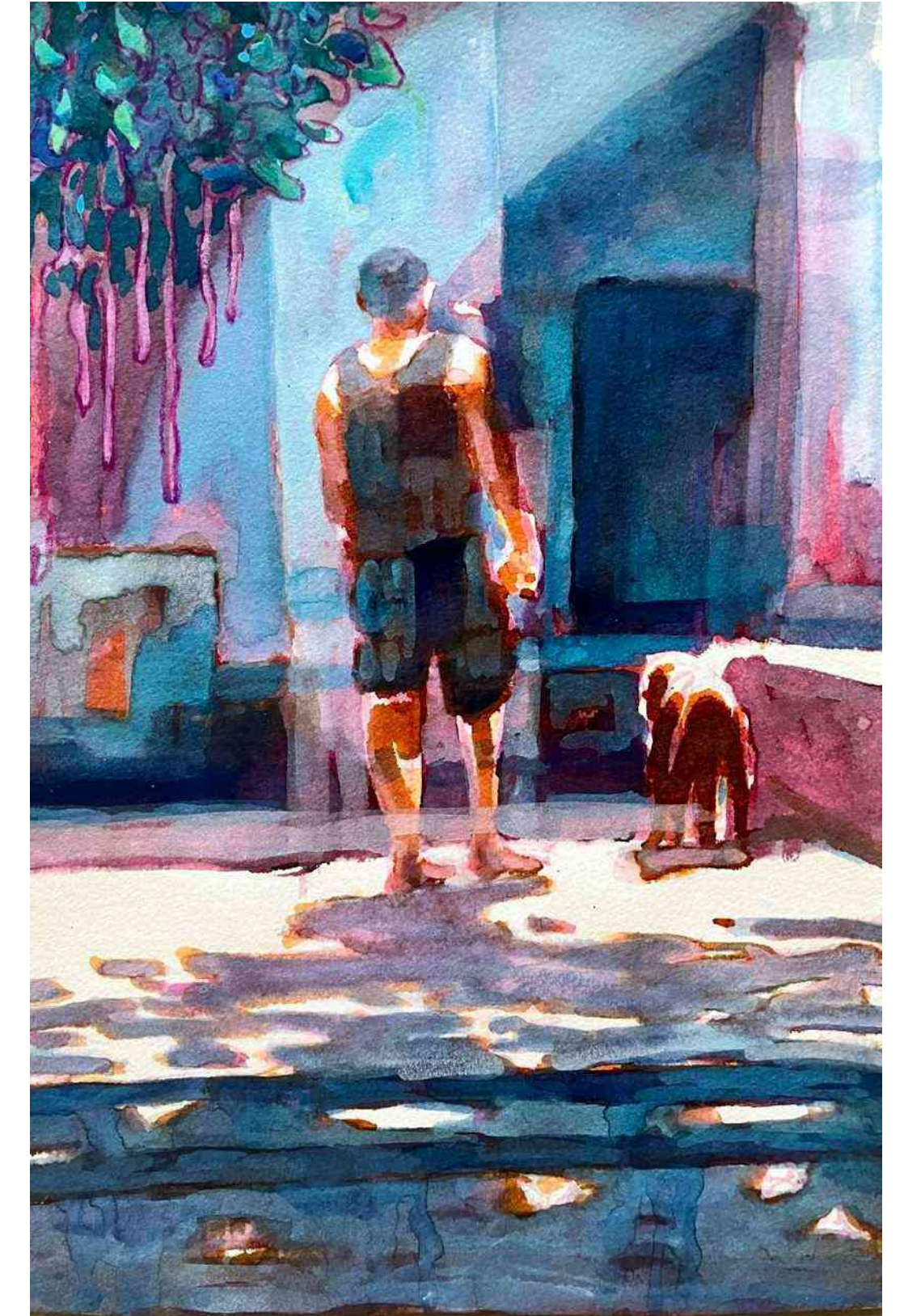
This is a work of a series about my aunt who immigrated to an island called paradise. For her, 96 years old facing the end of the life, what was the place she left behind her homeland to pursue, or what was it that she wanted to escape from?

However, this is not something unique to her. More or less, everyone dreams to be someone other than themselves, and aiming for somewhere beyond that place.

I hope to depict her gaze from the everyday scenes around her home and I hope to transform that moment into her long story.



Sachiko Shimojo
Paradice 2 "Somewhere, not here", 2025
water colour, water ink on paper
17.5 x 25.3 cm
£ 400



Sachiko Shimojo
Paradice 3 "All paths lead to the sea", 2025
water colour, water ink on paper
17.5 x 25.3 cm
£ 400

Gina Glover

These submissions draw on philosophy and science, unified by an emphasis on process, history, evolution, the Anthropocene, and perception. 'Misplaced Concreteness' (No.1) 2026, is a photograph of my sculpture (with concrete elements drawn from a WWII secret airfield) which plays off mathematician A. N. Whitehead's dictum that the objects in our world are 'events' subject to continuous change, while modern science risks replacing process with stasis and reifying scientific conceptualisation. Converting a three-dimensional form (sculpture) into a two-dimensional form (image) introduces perceptual process. The scanogram 'Entangled Bank' (No. 2) 2010 draws from words on the final page of Darwin's Origin of Species, except that species interactions in the Anthropocene introduce persistent non-organic human products (here, a plastic bottle) with long-term implications for ecology.

(5 works)



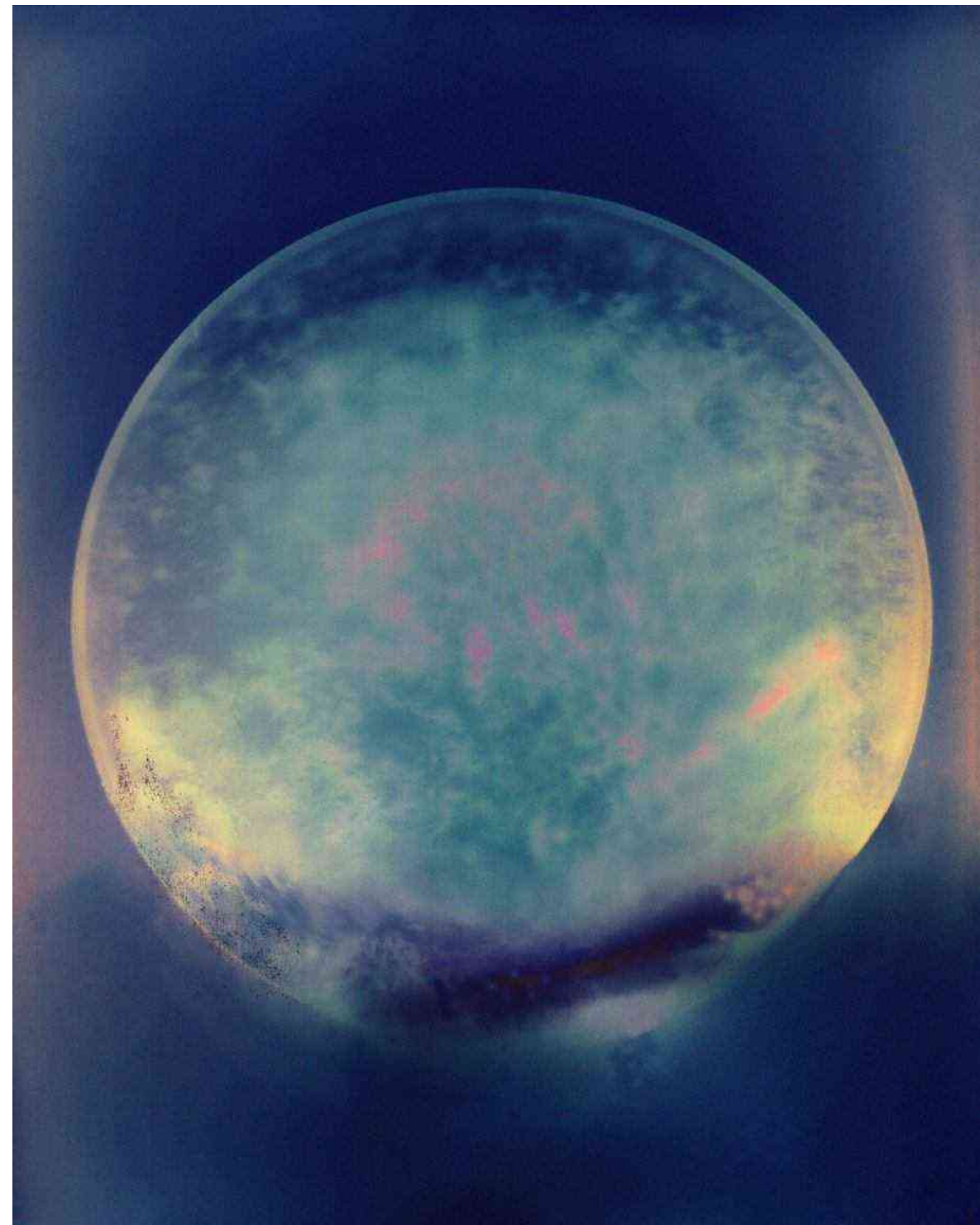
Gina Glover, Misplaced Concreteness, 2026, B&W archival photograph, A4, Frame 24 cm x 32.8cm, £380



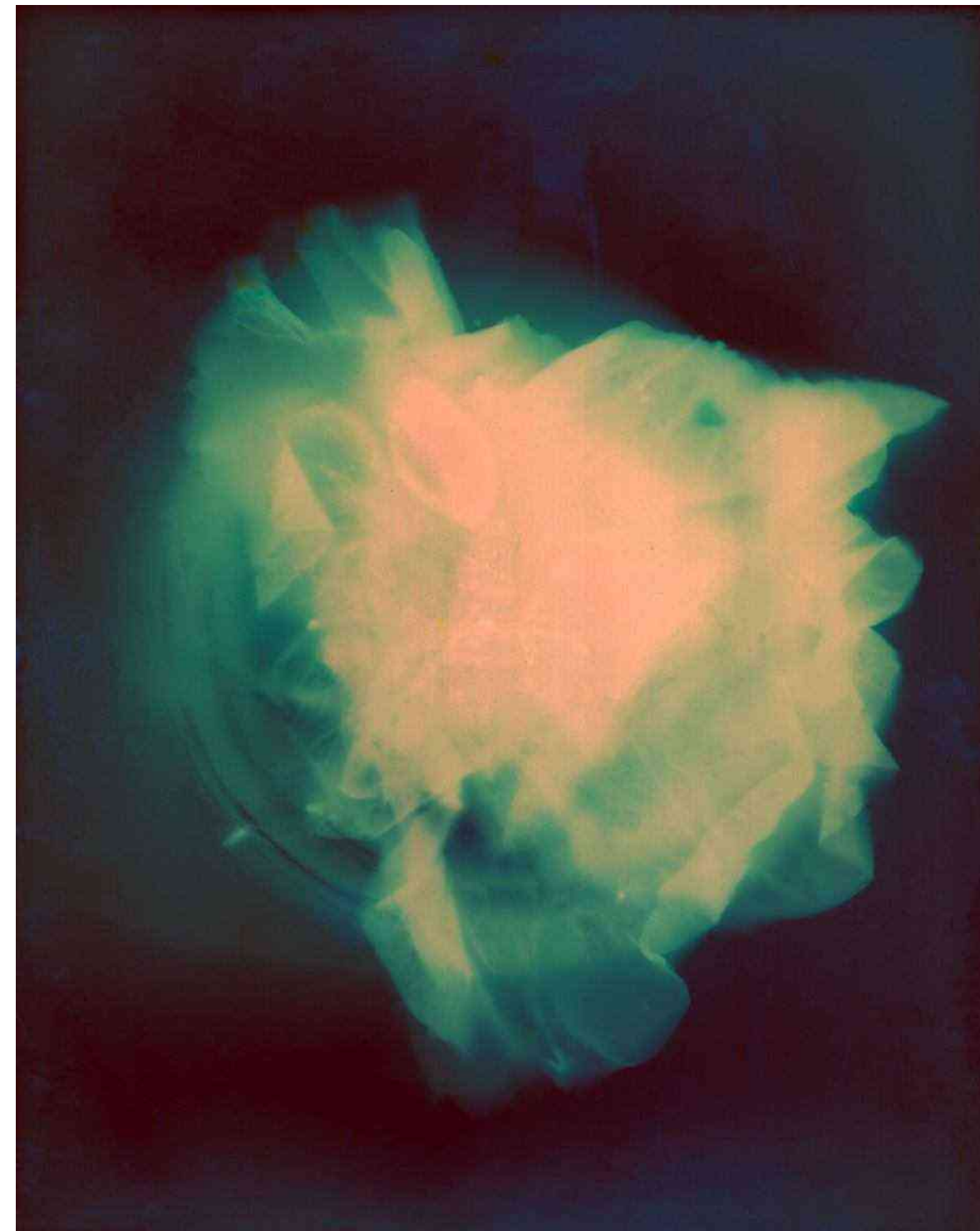
Gina Glover, The Entangled Bank, 2010, scanogram colour digital photograph, A4, Frame 24 cm x 32.8cm, £380

‘Heat Death: Earth’ (No. 3) 2025 depicts the Second Law of Thermodynamics' notion of entropy (dispersion of heat), suggesting that life on Earth is connected to the Sun's eventual exhaustion of its energy. ‘Death Throes of Stars’ (No.4 and No.5) 2025 depicts the formation of White Dwarfs. These images include flora (flower petals) to liken stellar death to the end of life. These three images are hybrid camera-less lumen prints.

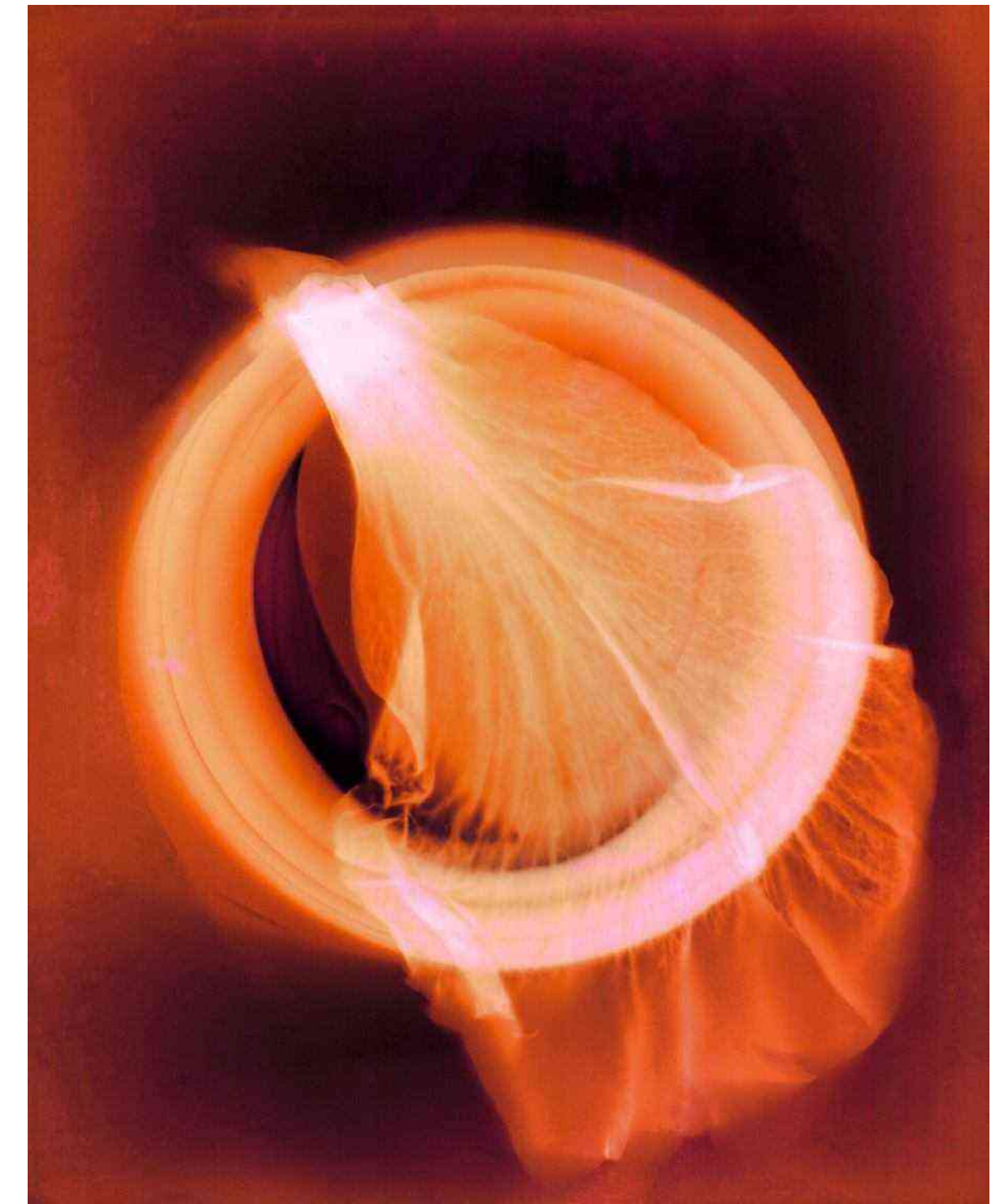
All five submissions are drawn from a series of works with the same overall titles



Gina Glover, Heat Death: Earth, 2025, Hybrid Lumen print, A4, Frame 24 cm x 32.8 cm, £380



Gina Glover, Death Throes of Stars, Hybrid Lumen print, 2025, A4, Frame 24 cm x 32.8 cm, £380



Gina Glover, Death Throes of Stars, Hybrid Lumen print, 2025, A4, Frame 24 cm x 32.8 cm, £380

Enzo Marra

The appendage study is an exploration of the series. The image both a part of body aswell as an indicator of the greater unseen whole.



Enzo Marra
Appendage
Oil on card
9.5x9cm
Framed 23.5x23.5cm
£500

Reb Reid Scott

I am drawn to the idea that something as humble and elemental as the stitch can gesture towards the immensity of the universe and the scientific sophistication we have developed to explore it. In these miniature works of watercolour and hand embroidery on muslin, I seek to evoke and appreciation of the beauty of these magnificent phenomena and a curiosity about the vast forces at work in our universe.

(5 works)



Reb Reid Scott
Whirlpool Galaxy, 2026
watercolour and hand embroidery on muslin
20 x 16cm
£225



Reb Reid Scott
Star Birth, 2026
watercolour and hand embroidery on muslin
17 x 12cm
£215



Reb Reid Scott
 The Tarantula, 2026
 watercolour and hand embroidery on muslin
 32 x 23cm
 £275



Reb Reid Scott
 Flocullent Spiral, 2026
 watercolour and hand embroidery on muslin
 32 x 23cm
 £275



Reb Reid Scott
 Rings of Relativity, 2026
 watercolour and hand embroidery on muslin
 9 x 9cm
 £225

clive jackson

WORK 1

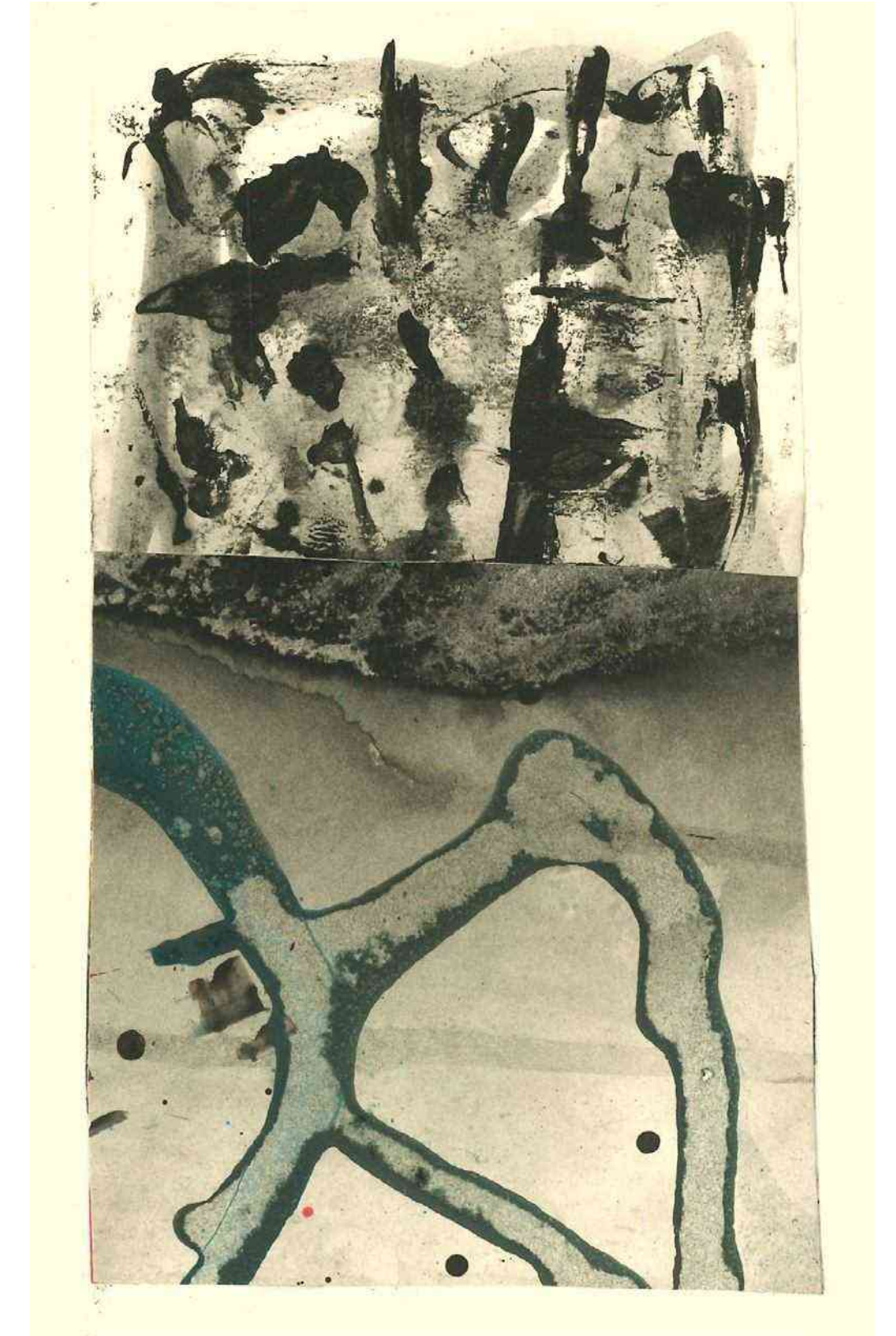
A container lid used as a palette and cardboard offcuts, become a country idyll.
The contrast of scale between junk and imagined beauty.

WORK 2

Two differing visual scales are joined, suggesting a horizon line, with foreground and background.



Clive Jackson
Studio Object 1, 2026
Mixed Media
23x11cm
£250



Clive Jackson
Collage Collision, 2026
Collage
18x10cm
£250

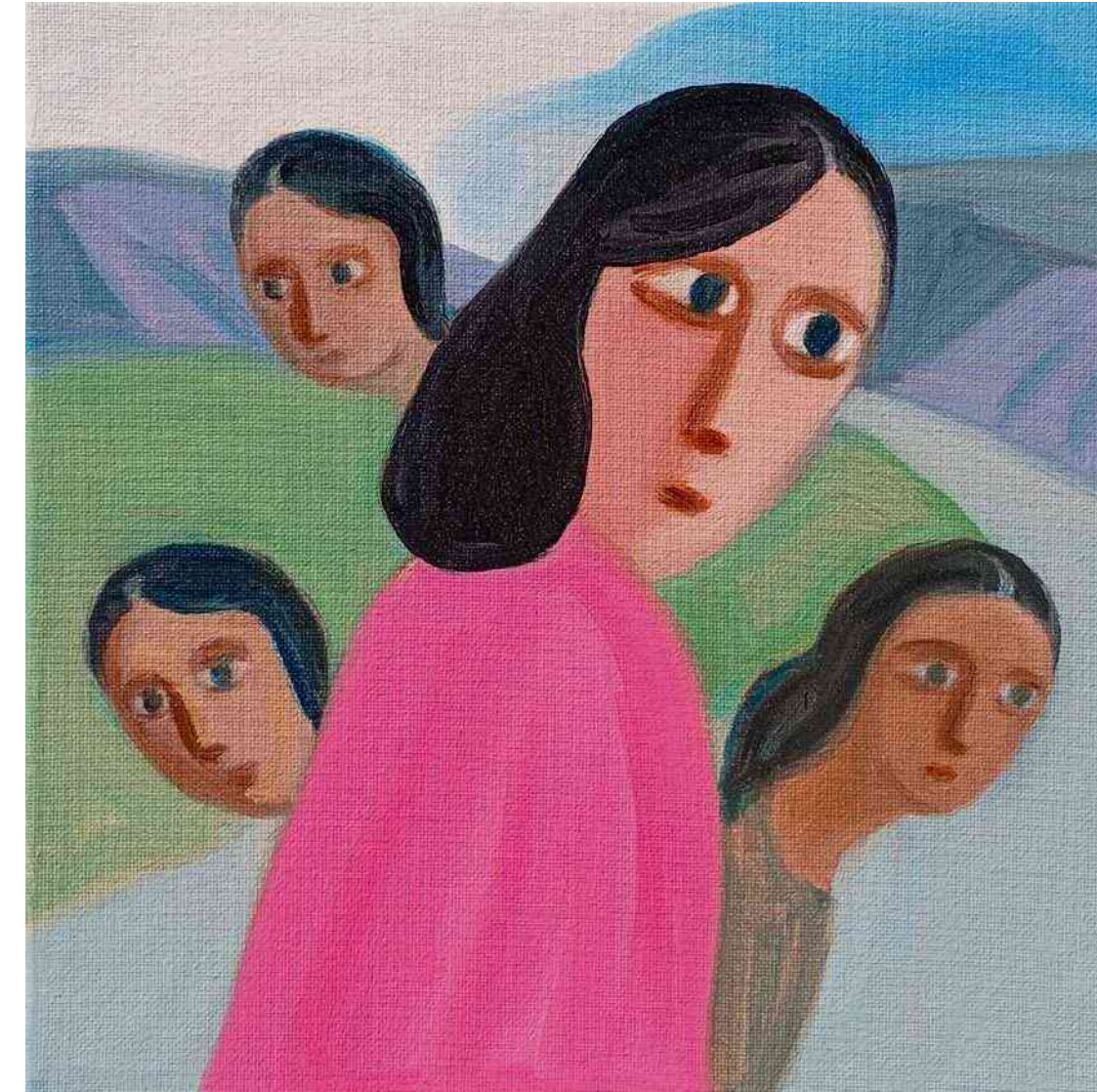
Sonia Martin

Work 1

Different aspects of a figure searching for hope and renewal. Considering the personal and the universal from moment to moment.

Work 2

A figure being drawn towards a greater awareness, accompanied by a faithful alter ego as companion.



Sonia Martin
Moment to Moment, 2026
Oil on canvas
25x25cm
£500



Sonia Martin
Seeker, 2026
Oil on canvas
25x25cm
£500

Nick Johnson

These small geometric colourfield paintings explore the quiet tension between order and emotion, structure and spontaneity. Through the interaction of simplified forms, carefully considered colour and spatial relationships, the work invites a moment of pause and contemplation within an increasingly complex and accelerated world.

Reduced to its essential elements, these paintings suggest that simplicity is not an absence of meaning, but a space in which meaning can emerge. Colour becomes both subject and atmosphere, while geometry offers a framework through which balance, disruption and harmony can be experienced as both sensual pulse, and poetic, nuanced visual code.



Nick Johnson
Title: Pinball Power, 2025
Acrylic on Canvas
30 x 30 cm
£400



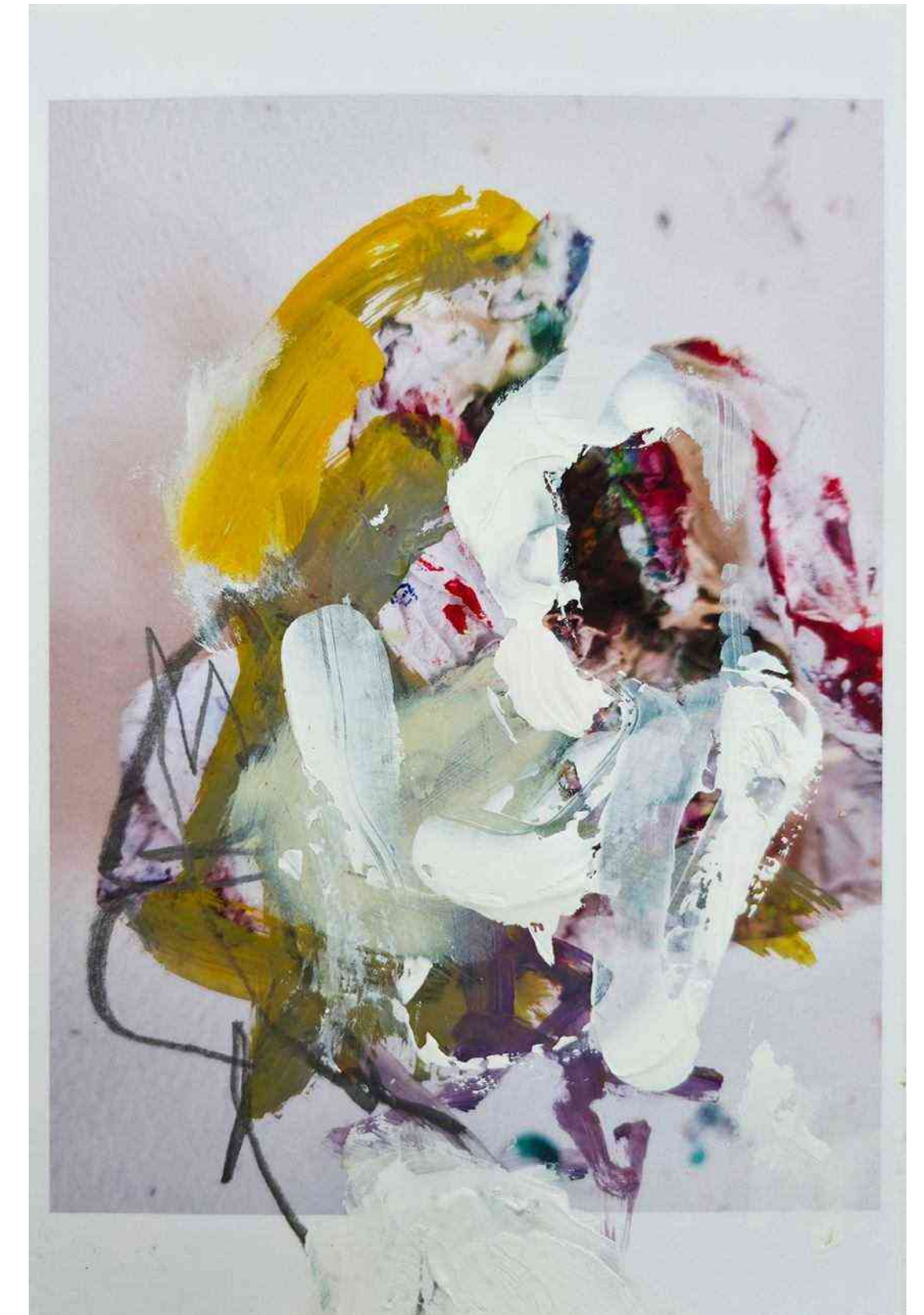
Nick Johnson
Title: Kiss the Watchtower, 2026
Acrylic on Canvas
30 x 30 cm
£400

Meera Palia

My new 'Studio Romance Rags' series of postcard-size mixed-media works are a loving tribute to my favourite studio cloths and the painting memories they hold, blurring the boundary of process and outcome. Nostalgic echoes of past events but also re-inventing and breathing new life into what might have been discarded with fresh marks and movement. Each piece is a unique adaptation, small but full of visceral energy, bold and delicate. Little reflections on life and the complexity of being human, they invite viewers to consider transformation, memory, grief, fantasy, ageing, mid-life identity, and holding many feelings all at once.



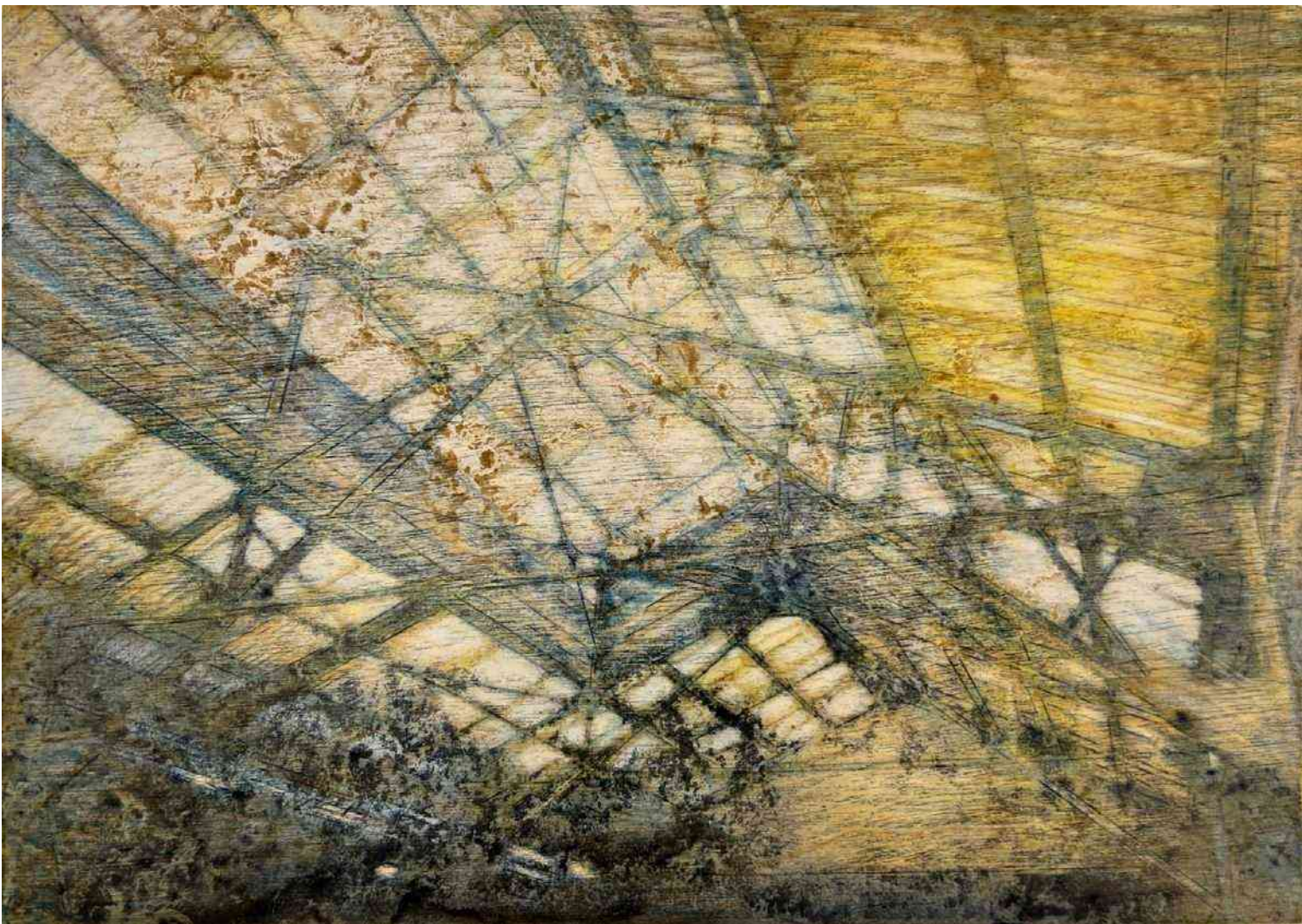
Meera Palia
Studio Romance Rag No. 8 , 2026
Acrylic and graphite on matt photograph of studio cloth,
10 x 15 cm
Framed size 21 x 30 cm
£160



Meera Palia
Studio Romance Rag No. 28 , 2026
Acrylic and graphite on matt photograph of studio cloth,
10 x 15 cm
Framed size 21 x 30 cm
£160

Fleur Patrick

My paintings depict architectural spaces that feel familiar, despite being places I have never visited. On a small scale, they have a concentrated physical presence, drawing the viewer close to offer an intimate glimpse through an aperture into an expansive world that remains just out of reach. Working in thin layers of oil paint, I build, wipe, dilute and erode the surface, balancing the illusion of pictorial space against the material presence of the painting itself. The eye is drawn inward, only to be arrested by painterly interruptions that return it to the surface. Image and surface remain in tension, continually vying for dominance.



Fleur Patrick
We shall really only know them as memories
2026
Oil and graphite on panel
15 x 21cm
£500



Fleur Patrick
If the day was not yet done
2025
Oil and graphite on panel
25 x 25cm
£650

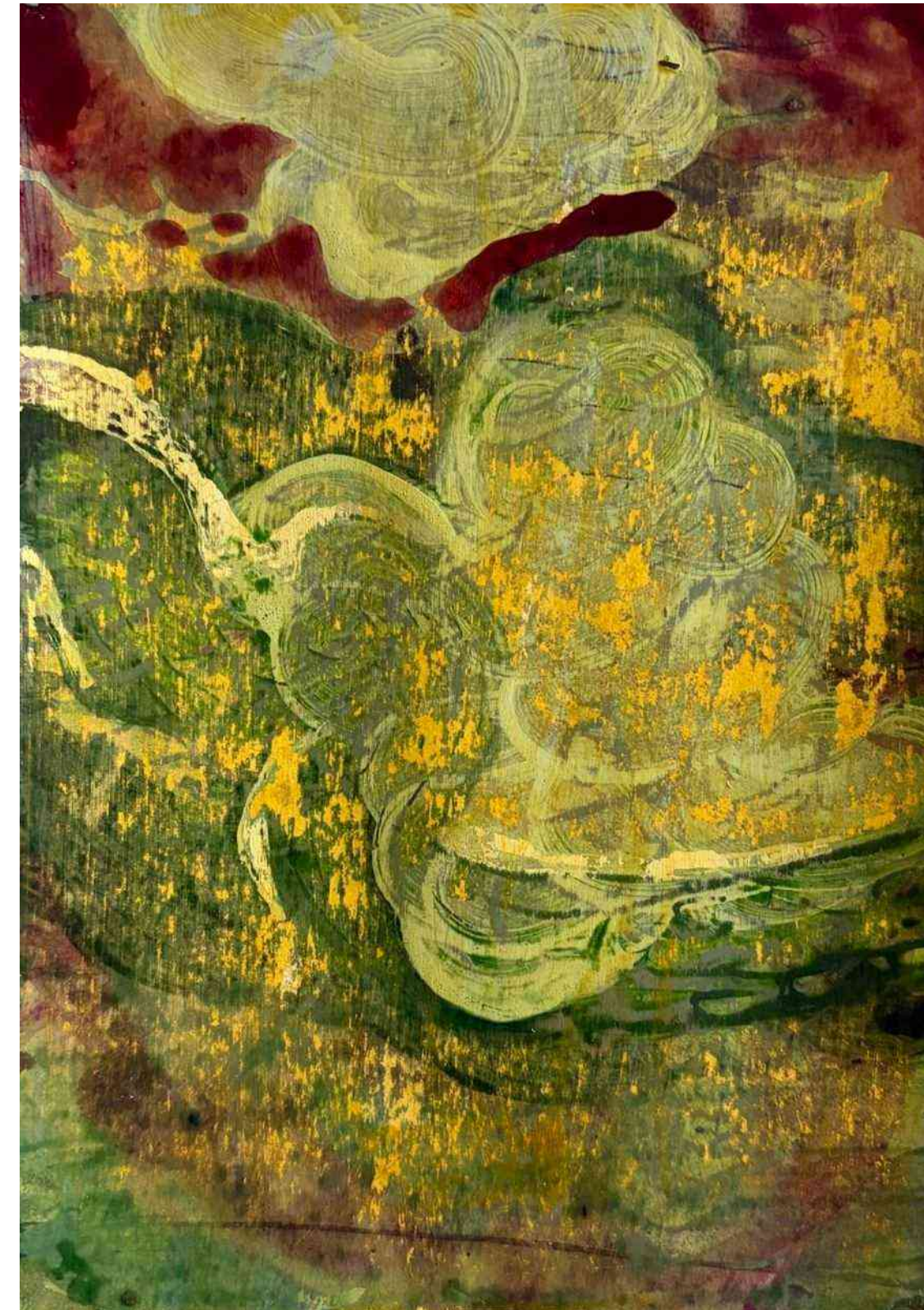
Justine Formentelli

Work 1. Temporale nella Tazza

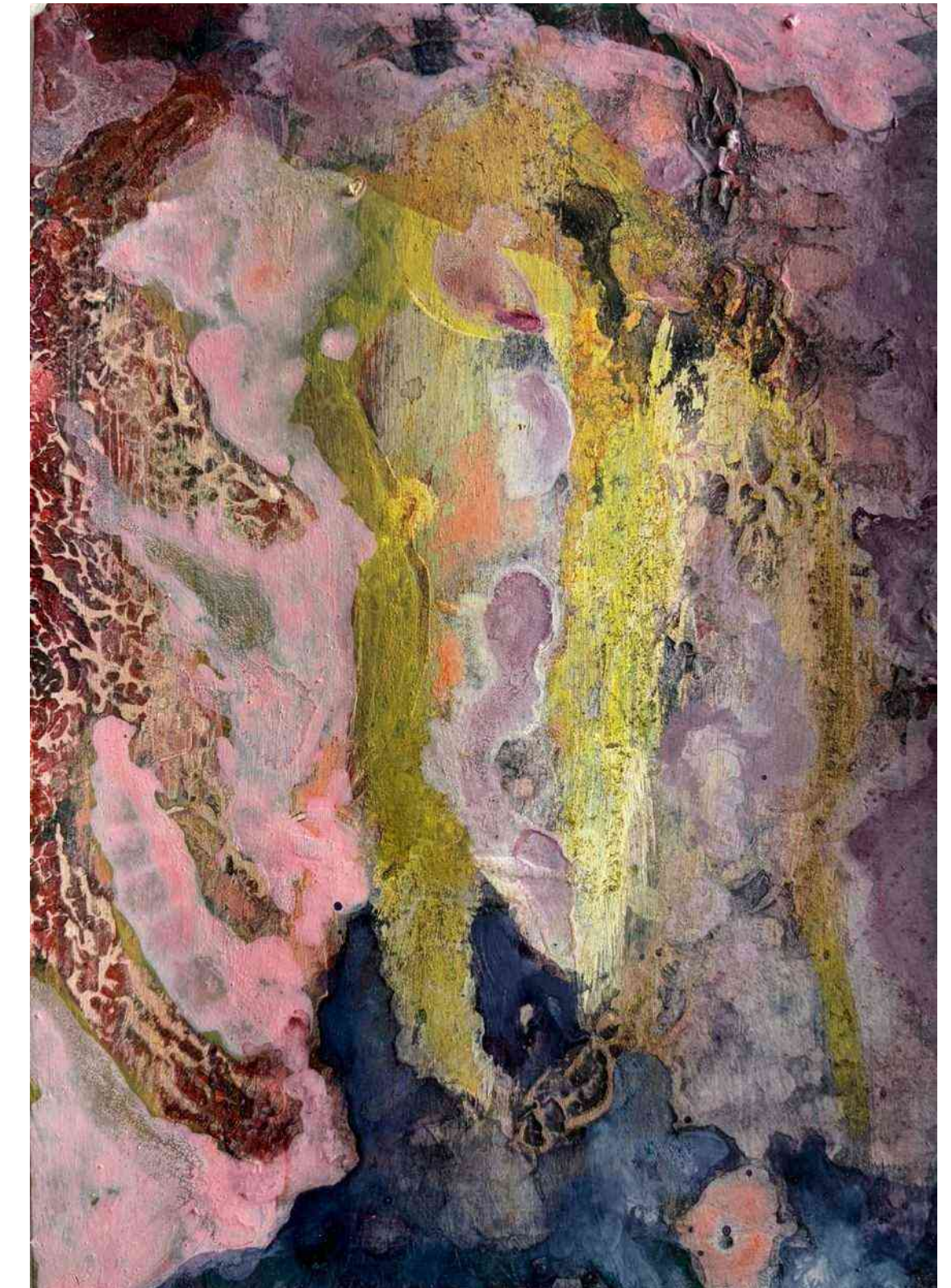
Initially inspired by a volatile inner weather, the painting evolved through successive layers of colour, from translucent washes to intense bursts of pigment. Forms emerged, collided and dissolved. Scraping and reworking brought earlier marks back to the surface, allowing different moments and energies to coexist. What began as a private emotional tempest gradually swelled into something larger, fed by the restless chorus of a world in turmoil. As the storms converged, the familiar contours of the landscape shifted, leaving uncertain where the turbulence began and where it might end.

Work 2. Mille Foglie

Developed over an extended period, Mille Foglie gathers successive moments of painting into a single, unsettled surface. Through layers of colour, initial forms were submerged, then gradually uncovered through sanding and erasure, resurfacing like fragments of memory. Different moments remain embedded within the same surface, each carrying something of what came before. What emerges is neither the original image nor its replacement, but a fragment of a much larger, unseen history. How much of what we perceive can ever reveal the whole story?



Justine Formentelli
Temporale nella Tazza, 2026
Mixed media on paper
21x14.8cm
£380



Justine Formentelli
Mille Foglie, 2026
Mixed media on paper
21x14.8cm
£380

HELEN DELANY

The big idea is ‘The Number Series’.

‘The Number Series’ comprises disparate, hidden narratives connected only through diachrony and method. The self-imposed framework around this body of work are to make experimental hybrid prints in which a lateral revelation emerges from a feeling or a ‘secret’.

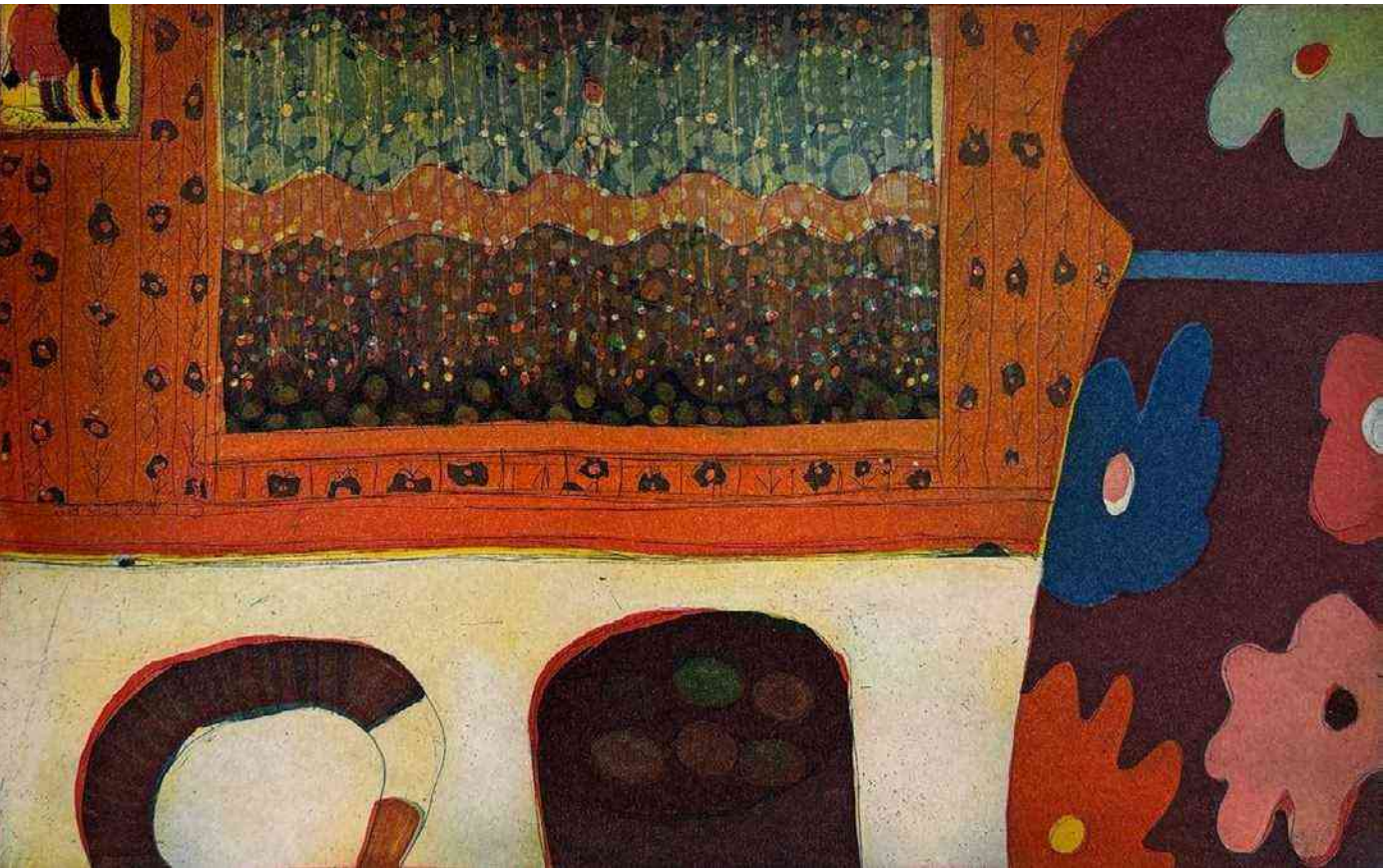
‘The Number Series’ is grounded in Delany’s ongoing research and material exploration. Intaglio has emerged as her central methodological process; incorporating printmaking collages, combined processes, multi plate etchings and printmaking in the expanded field (box installations).

Small 3D chalkboard painted boxes hold the most intimate marks of all the prints, visible only through peepholes.

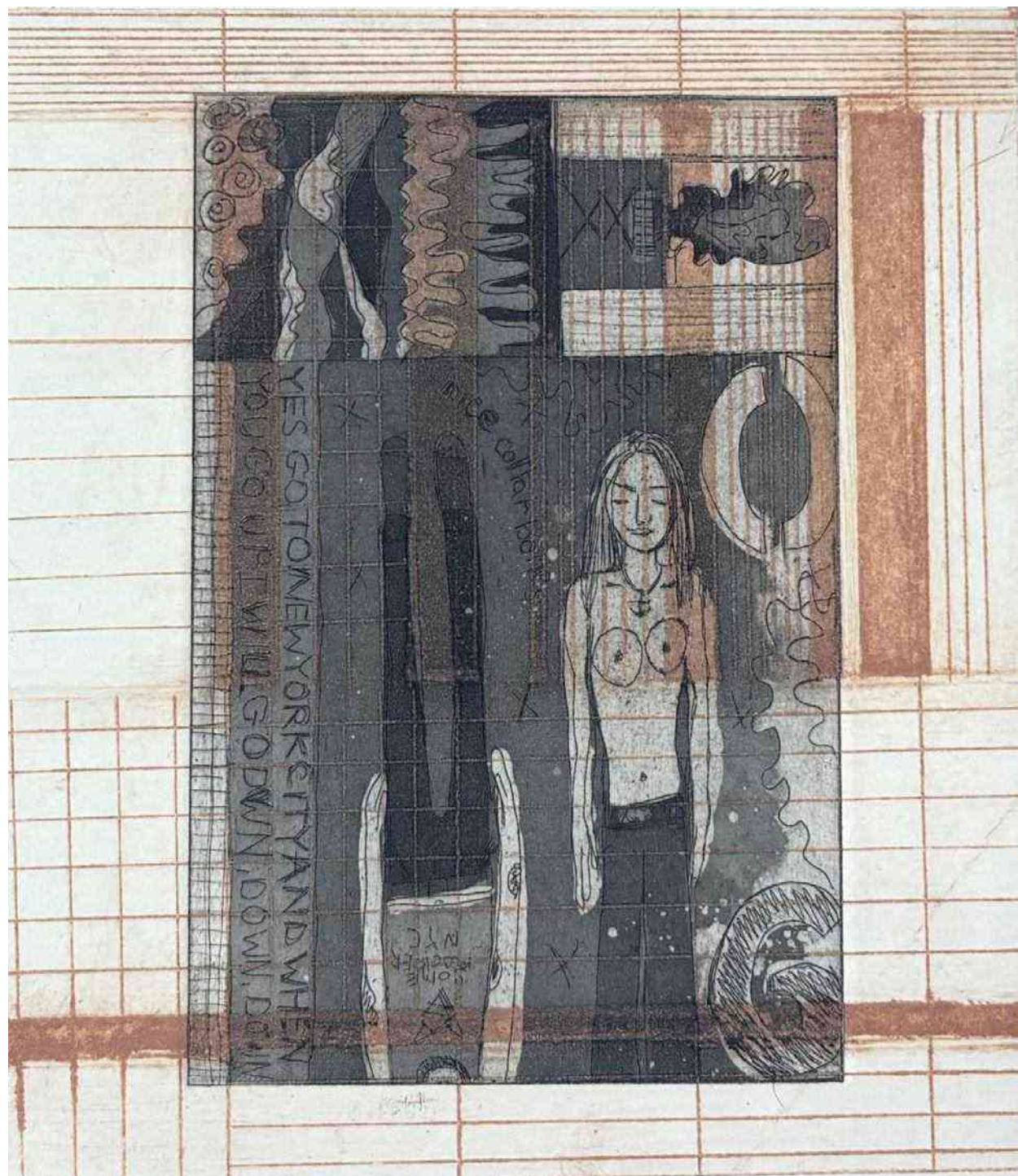
(5 works)



Helen Delany
'80', 2025
Multi Plate Etching
15 x 18 cm
Edition: 3/25
£ 320



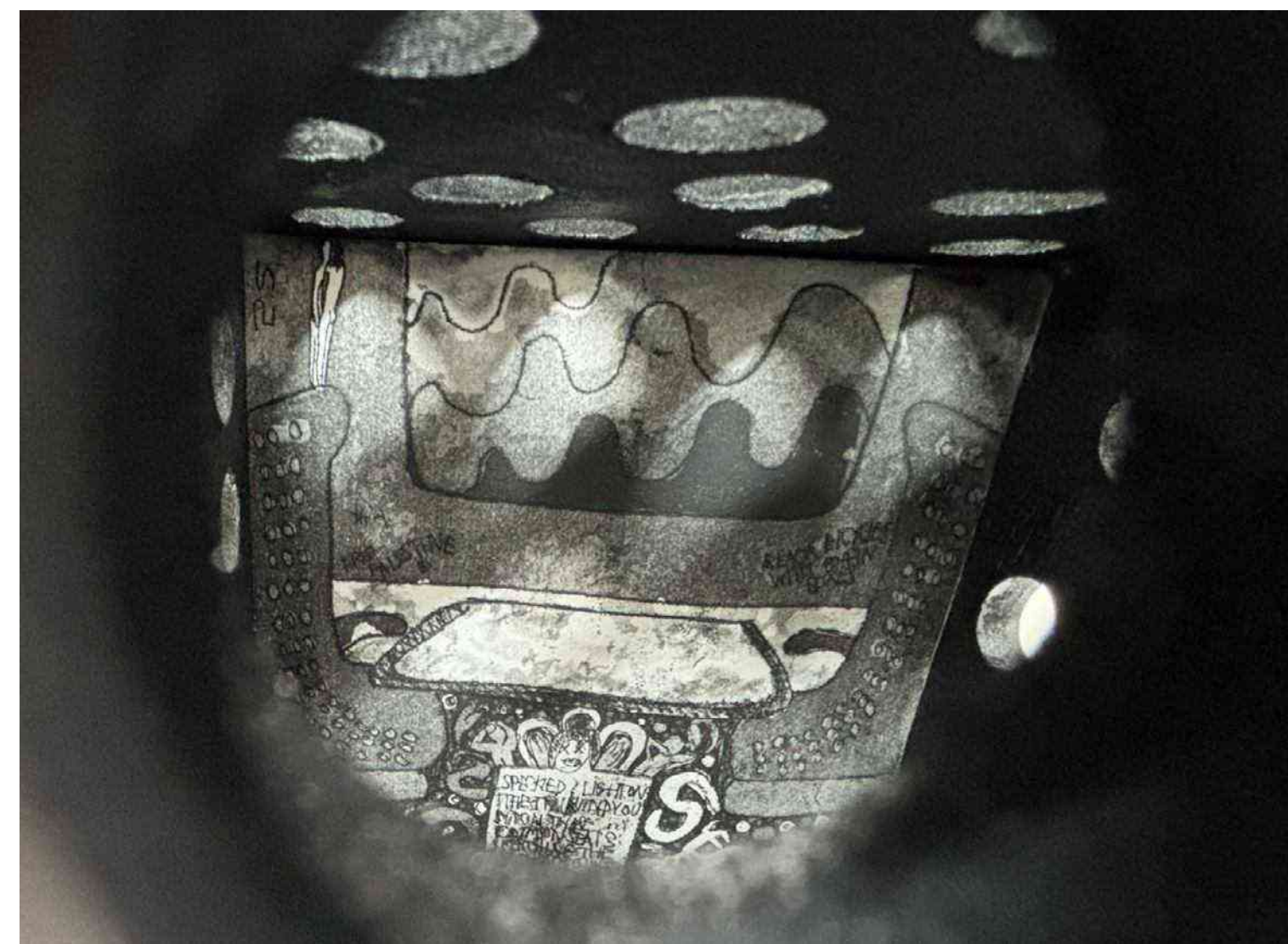
Helen Delany
'81', 2025
Multi Plate Etching
19 x 26 cm
Edition: 3/25
£ 340



Helen Delany
 '06', 2026
 Etching, Aquatint and Drypoint
 20 x 18 cm
 Edition: 3/25
 £280



Helen Delany
 '09', 2025
 Etching, Aquatint, Wood and Chalk
 15 x 15 cm (cube)
 Edition: 2/10
 £650



Helen Delany
 '25', 2025
 Etching, Aquatint, Wood and Chalk
 15 x 15 cm (cube)
 Edition: 2/10
 £650

Marianne Walker

This work is about the transcendence of linear time. The drawing (a portrait) of a numinous spirit form is based on a 14th C tomb sculpture of a woman and the poignant skull of a Hellenistic teenage girl wearing a circlet of ceramic flowers ever blooming. The sculptural form of the paper clay the drawing inhabits speaks to the digital ghosts of Packman. I love how I can take inspiration from any time and so have conversations across and outside of time.



Marianne Walker

Spirit Form

Graphite pencil on sculpted paper-clay 2026

25cm x 20cm x 5cm

£699.

We Are Only Partly Real

Work 1

Building on Concentrate (2017)—a 2.6 cm cube responding to Michelangelo Pistoletto’s performance of shattering his Metrocubo d’infinito via slow-degrading orthodontic bands—Concentrate (2026, work-in-progress) is a 24 cm, two-way mirrored cube, bridging Pistoletto’s inward-reflecting mirrors with Robert Morris’s outward-reflecting cubes. Bound using Pistoletto’s stringing technique, two-way glass opens the enclosed infinite chamber to ambient light. Rather than anticipating physical disintegration, viewers experience shifting perceptual impermanence. Translucency replaces opacity as light fluctuates, dissolving the boundary between exterior space and internal infinity. Reflection shifts from a mental concept into an active optical experience, re-engaging the viewer with space, time, and light.

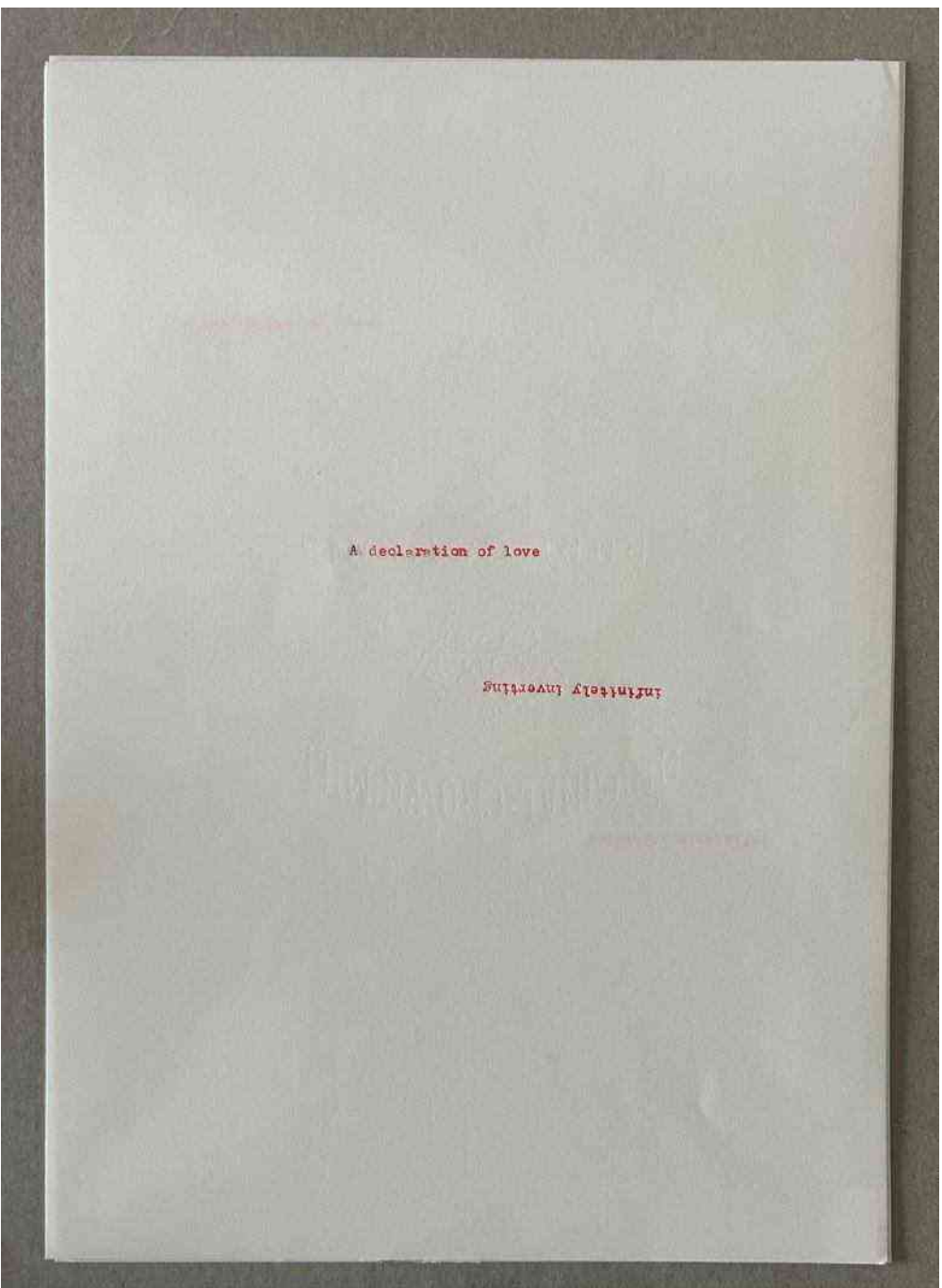


We Are Only Partly Real
Concentrate, 2026
two way mirror, twine
24 x 24 x 24cm
£690

Work 2

Named after Sottsass and King’s iconic typewriter as owned by Anthony Burgess and featured in ‘Alex’s’ bedroom in Kubrick’s 1971 adaptation of ‘A Clockwork Orange’, Valentine is a text-based work created at the International Burgess Foundation using an archived surrogate typewriter.

Typing “A declaration of love, infinitely inverting” with the second line flipped, the work leverages manual typewriter mechanics to suggest an endless oscillation of sentiments. Stacked atop one another, several pages faintly reveal the underlying phrase beneath. This layered process of doing and undoing language directly echoes Burgess’s obsession with mechanical typing and dualism.



We Are Only Partly Real
Valentine, 2026
21 x 29.7 cm (unframed)
£690

lucy laura scott

Following a recent hospitalisation for my mental health, I found myself lying beneath the trees of Epping Forest, listening to birdsong, at a time when my soul had become untethered. In that moment, I felt something return to me. This drawing reflects the powerful impact of nature and its quiet effect on our inner worlds, exploring the beauty of ordinary experiences that remind us, we are alive.

Lucy Laura Scott

I Went into the Forest, and Found a New Soul. I Gave it a Big Hug and Took Them Home With Me. We are Inseparable Now, and Till Death Do Us Part.

2026

Limited Edition Giclée Print on Archival Paper

Edition of 100

10 x 8 cm (unframed)

£50



Jane Millar

Work 1: This is one of many works I have made about our perception of the moon. Despite our accurate scientific knowledge of it's physical size, our emotional encounters with the moon expand it's power to all encompassing, yet also with personhood , so I have re-embodied it here as a creature perched on a blue ledge.

Work 2: This work is one of a series where I use a chipping or knapping process with laminated porcelain. It is a kind of tool, charismatic but powerless. The beautiful flints selected and knapped by early humans reveal the titanic geological upheavals that created flint, honed down to a portable tool, possibly possessing magical power too.

(4 works)



Jane Millar 'Blue Shelved Moon' 2026 Wall-based ceramic 24h x 16.5 w x 11d cm £650



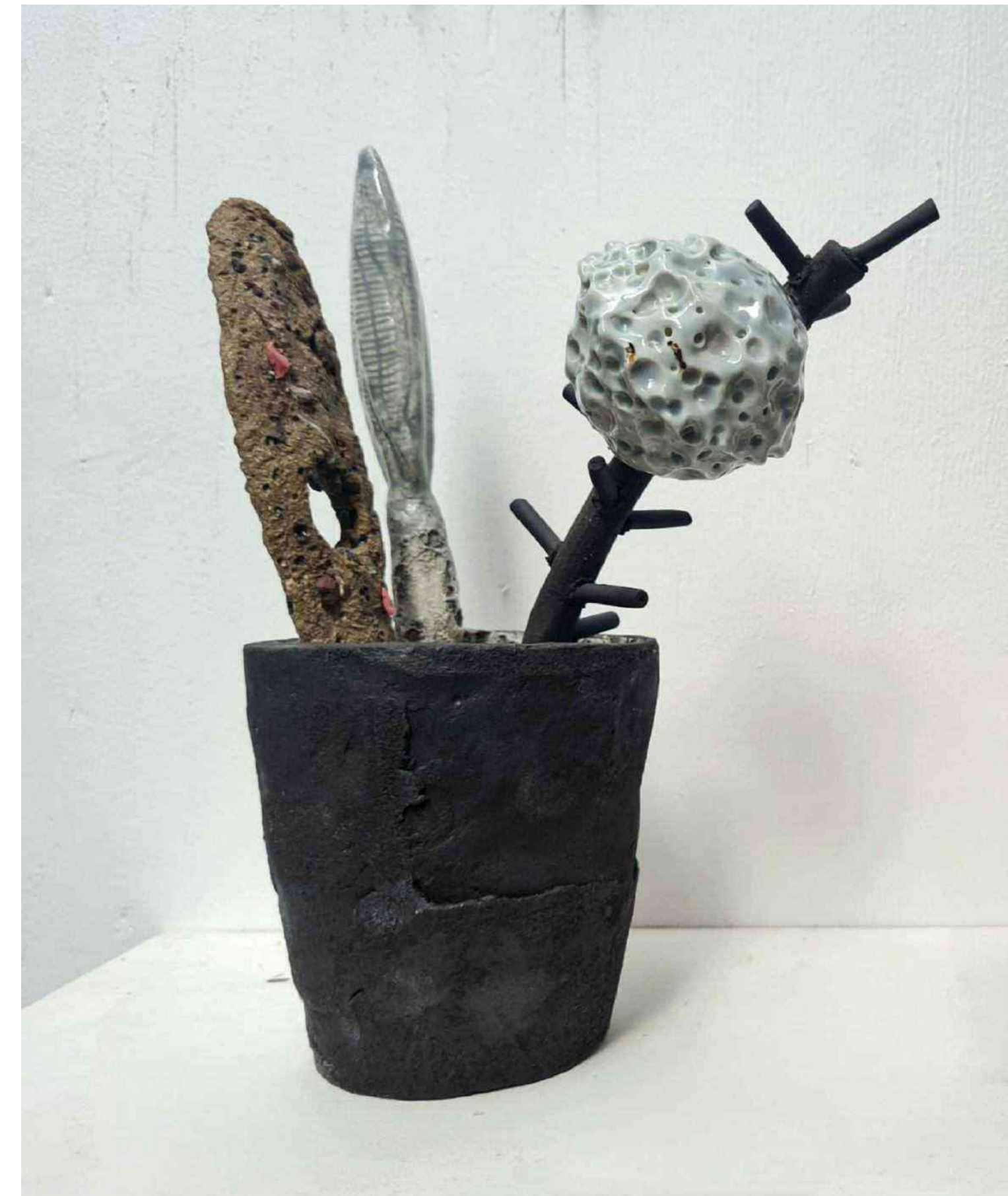
Jane Millar 'Practical Charisma' 2025 Wall-based ceramic 25h x 6.5w x 5d cm £450

Work 3: 'Mouse' is a tiny creature, a contingent dweller and uninvited guest in our buildings, much persecuted yet also loved. This work is a human sized head dress, to express love for the wee creature.

Work 4: A pot or jar that might be found on a shelf or in a cupboard, where we put tools. Yet these tools are such forces as a silver gas flame, a shepherd moon trapped in a branch and a megalithic form.



Jane Millar 'Mouse' 2025 Wall-based ceramic 28h x 23w x 1.3d cm £450



Jane Millar 'Tool Pot' 2026 Ceramic 26h x 14w x 14d cm £650

Min Angel

Slip #6, Pink 2024

A small incidental gestural piece using recycled work and canvas off-cuts speaking of both the familiar and the unexpected. It holds the resonance of small noticings and sensory happenings; like the kindness of a stranger, or the welcoming blast of heat and good times on pulling open the pub door on a cold December evening, or the turning of the page of a good book. A small thing reminding us of our being, of how we listen to ourselves and how we look and live beyond ourselves – touching our collective humanity.

Storming 2026

Watching the land. Feeling parched. Scorched earth. Hot, hot rooms. Juuullllyyy.
Green, too green tree canopies. October. November!
Flattening rain. Battering. Bruising. Closing-in. Chaos. Wiped. Worn. Watching.
Again. Storming Winds.
Involved. Distanced. Simultaneously.
Twitching. Flinching. Switching. Mouthing. Humming. Noticing. Thrumming.
Noticing.
The Dance. Dancing. Trusting. Hoping. Continuum.
Until. Severage.
Settling. Noticing. Reviewing. Remembering. Resetting.
Simultaneously.
Distanced.
Involved.

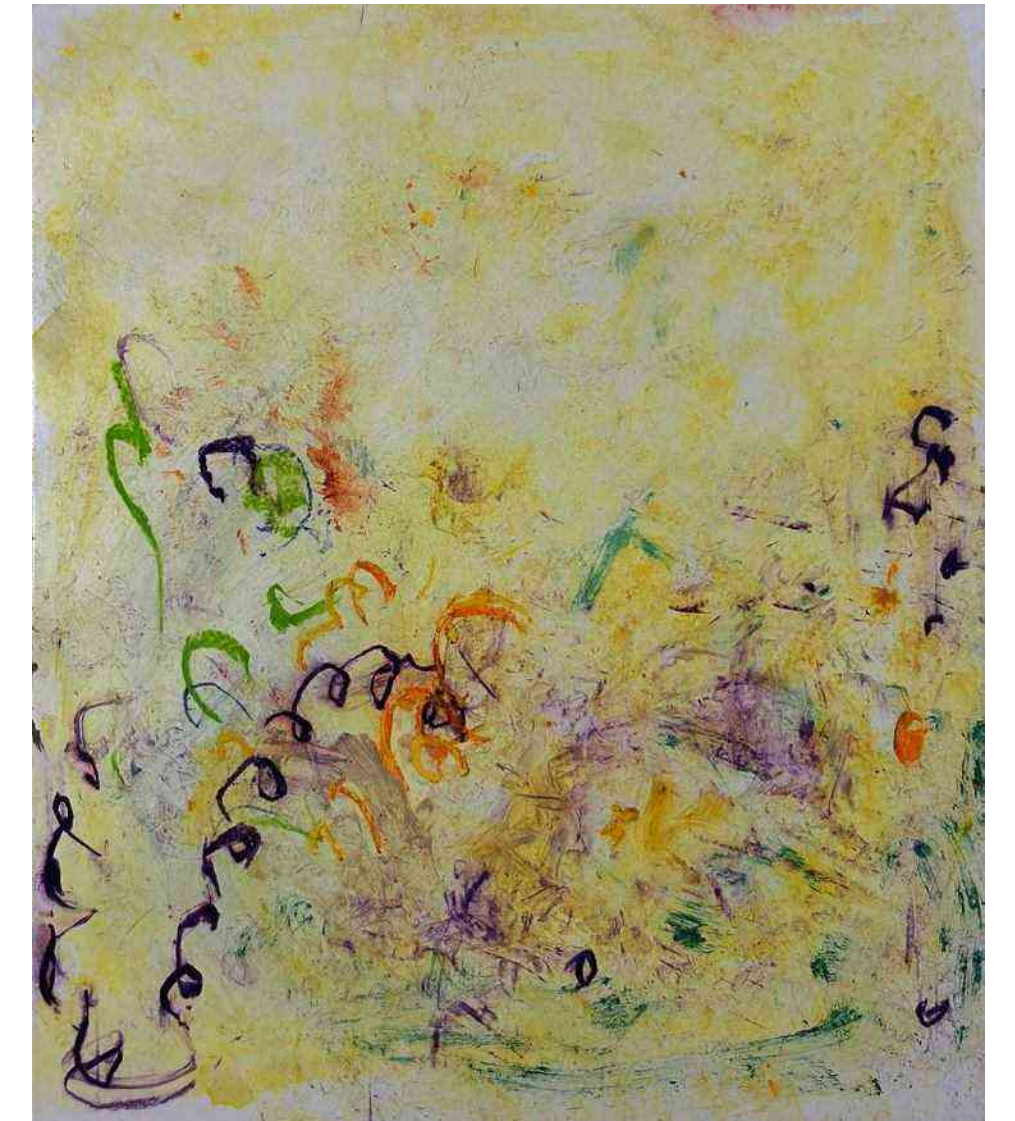
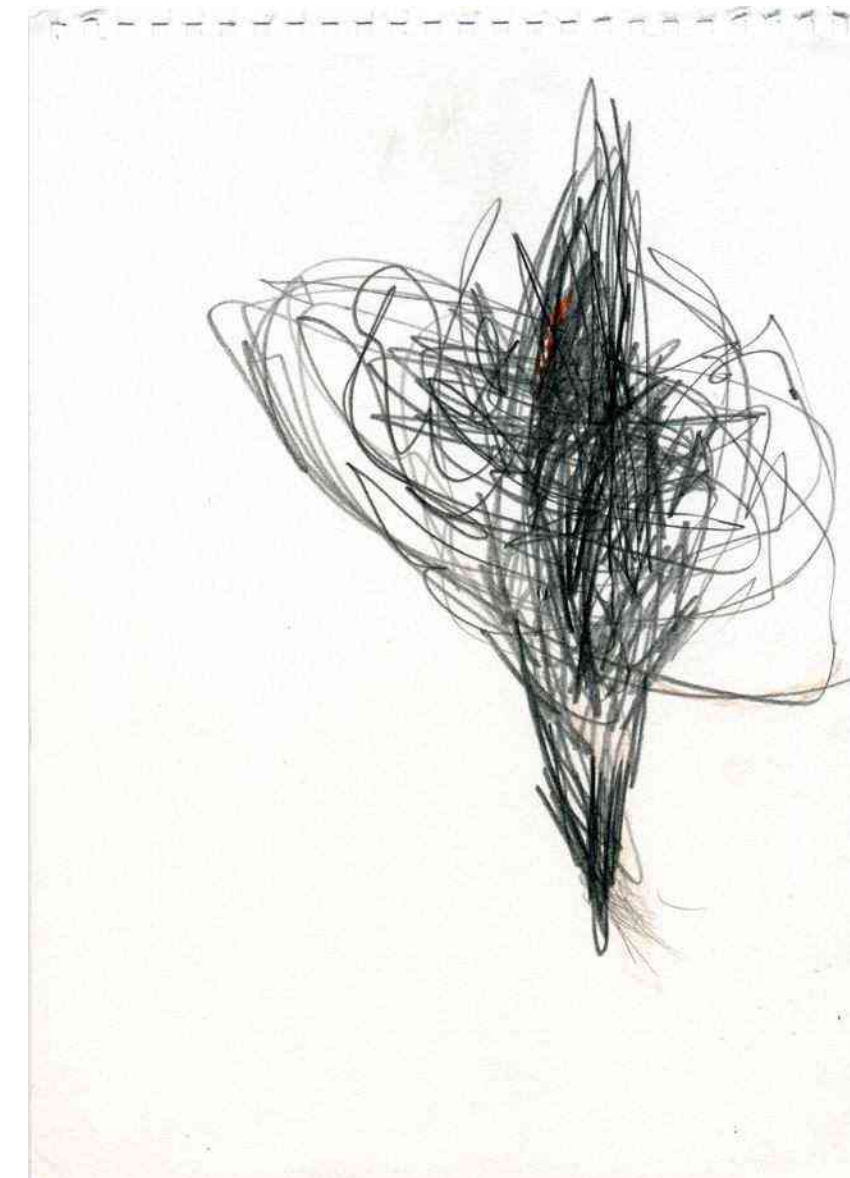
Drawing #17, Spin

A drawing where form is concentrated in the dynamic action of a scribble and the chromatic responses to that scribble. A gestural drawing offering a pause between frenetic action and the act of reflection and maybe celebration. It holds a space for us to reconsider the rapidity and demands of our tangled lives reminding us to notice, take a breath and reset.



Min Angel
Slip #6, Pink, 2024
Acrylic on canvas, thread
32 x 9 cm
£250

Min Angel
Storming, 2026
Acrylic and pastel on gesso board
25 x 20 cm
£450



Min Angel
Drawing #17 – Spin, 2010
Pencils on cartridge paper
29.7 x 21 cm
35 x 26.5cm framed
£450

Carla Wright

Tend (bottle with knotted stand) emerged from a series of collective wood firings. Made alongside other artists, the work is shaped by shared labour and the unpredictable conditions of fire.

Building, tending, feeding and riddling the fire together, and camping in the woods, creates a space for different approaches, mutual trust and unexpected outcomes. The firing becomes as much about being together as it is about the objects that emerge from it.

This collective process is part of a longer project through Common Clay, the community ceramics studio I founded eight years ago. What began with one kiln and six members has grown into a studio of over forty members, supported by a team of artists, teachers and technicians. Our work extends beyond the studio into schools, care homes and community spaces, where clay creates new ways of being together.

This small work is both an object in its own right and a fragment of something larger. It holds traces of collective effort and unpredictability, much like my own practice as an artist, shaped by and embedded within the wider community I am part of.



Tend (bottle with knotted stand), 2026
wood-fired ceramic
20 x 14 cm
£325

Steve Pettengell

The work interrogates the dichotomy between public façade and private existence, the frustration of feeling trapped in a domestic charade, and time's role in the breakdown of this façade.

Part of an imagined anthropological dig, where excavated archaeological fragments create a dialogue with a past life. The pareidolic qualities of a domestic wall served as the framework for a quiet act of rebellion: the transgression of drawing on wallpaper to speak the truth and momentarily free oneself.



Steve Pettengell
Fragment 25.1_Hide&Seek
2025
Mixed media including ballpoint pen and tea on salvaged derelict render and plasterboard.
9x6x1cm, framed 15x10cm.
£690



Steve Pettengell
Fragment 25.2_David
2025
Mixed media, including ballpoint pen on salvaged plasterboard.
8x6x1cm, framed 15x10cm.
£690

Pennie Elfick

Deliberations 5: a small painting that holds its own on the wall through the organisation of colour and shapes

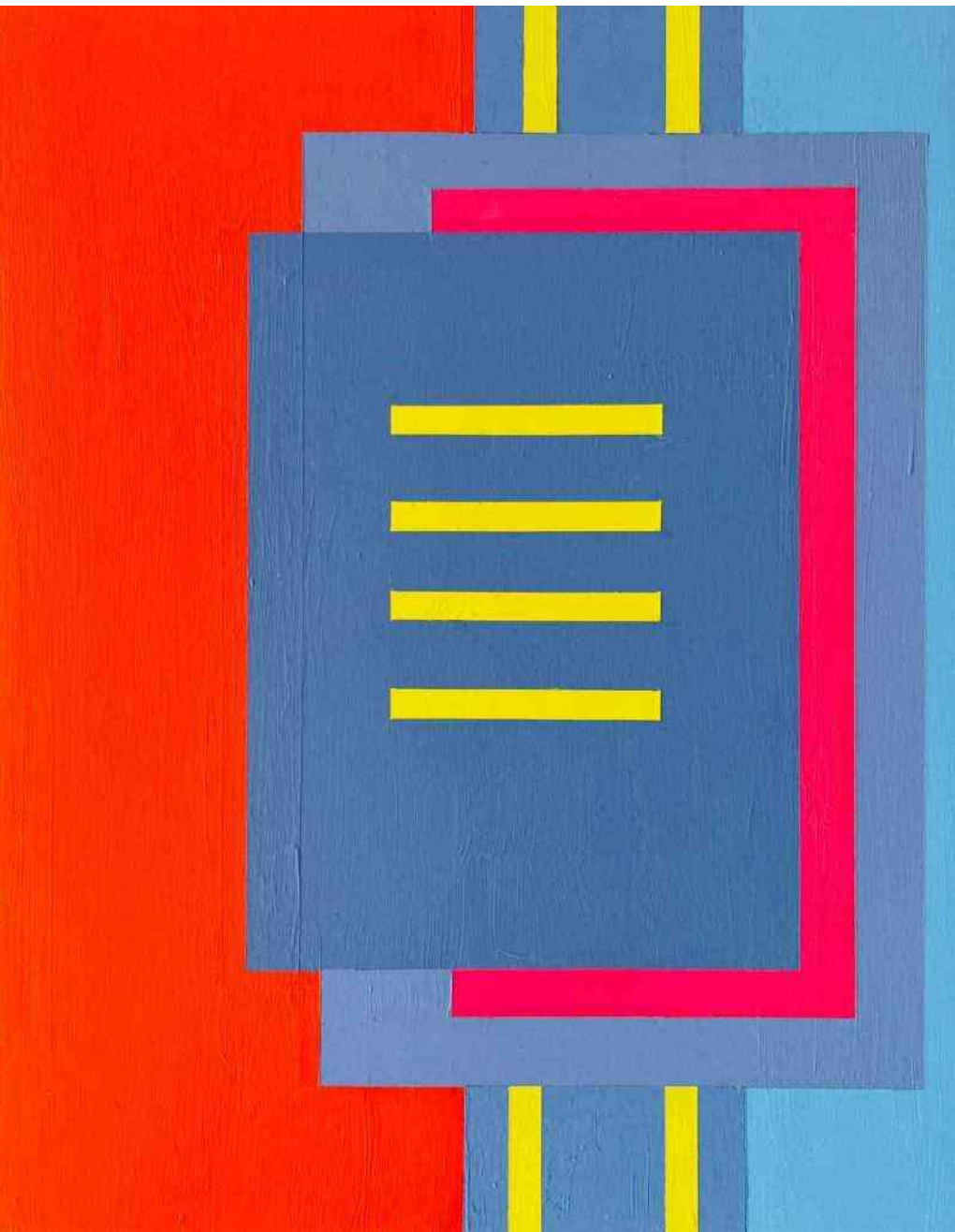
Red Earth 5: reflects the colours of the sky and land in central Australia

Shifting Light 11: reflects the use of colour and shape to convey the changing light as daylight fades

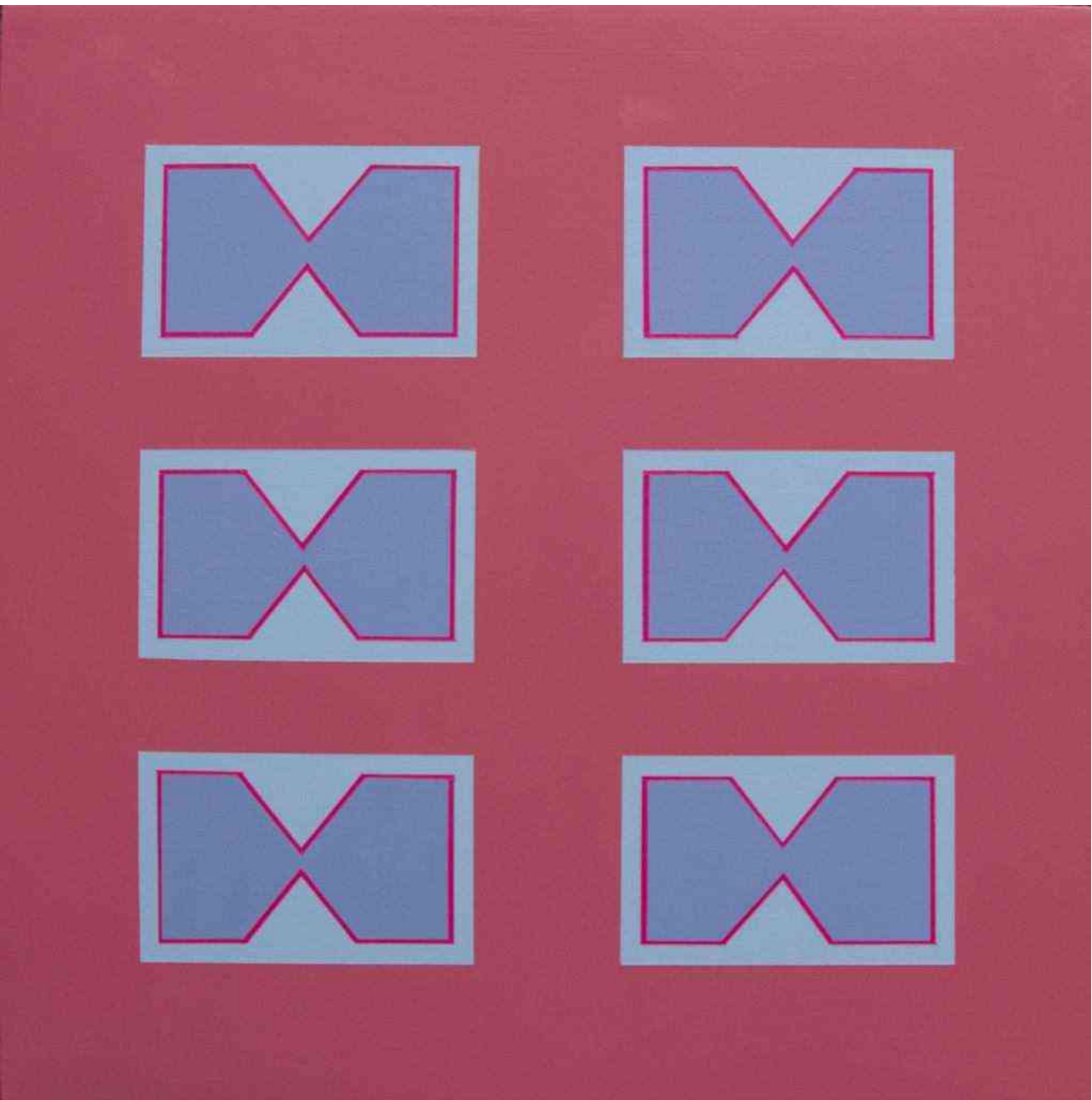
Shifting Light: reflects the use of colour and shape to convert the changing light as daylight fades

These 4 small pieces of work confirm that small things have big voices

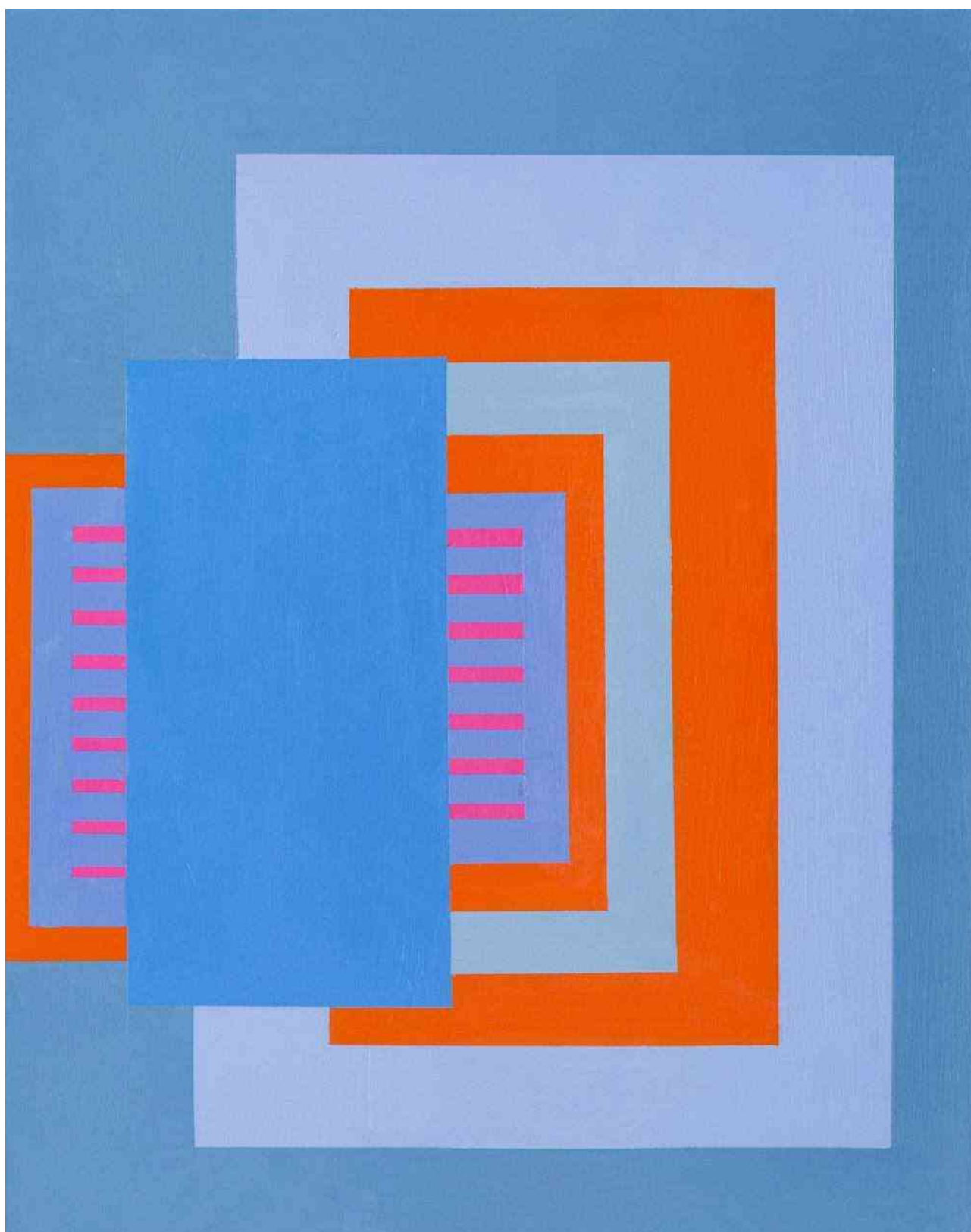
(4 works)



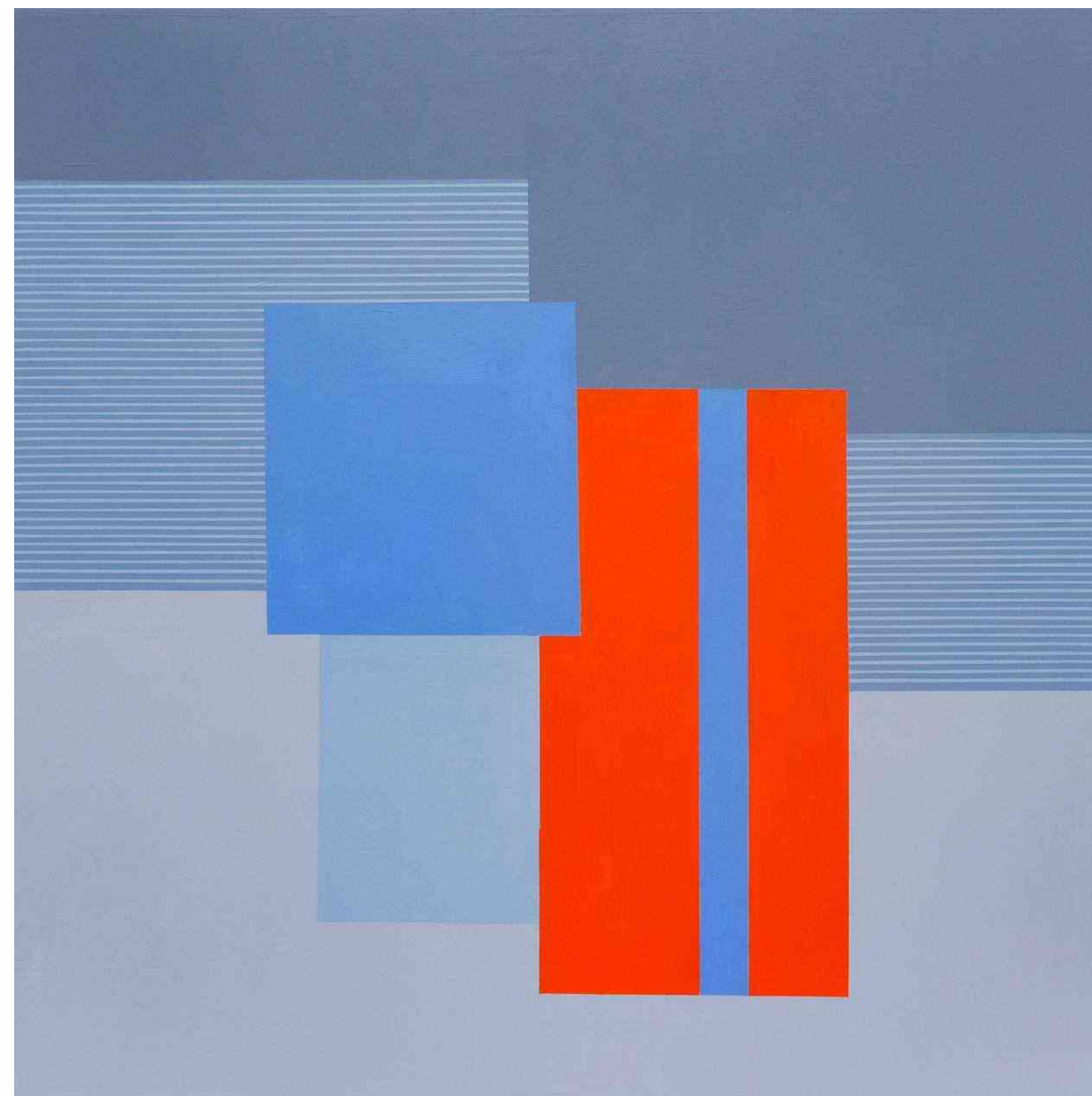
Pennie Elfick
Deliberations 5 2026
acrylic on tulip panel
28 x 24cm
£500



Pennie Elfick
Red Earth 5 2025
acrylic on tulip panel
30 x 30cm
£600



Pennie Elfick
 Shifting Light 11 2026
 Acrylic on tulip panel
 28 x 24cm
 £500



Pennie Elfick
 Shifting Light 4 2026
 Acrylic on tulip panel
 24 x 24cm
 £5004

Jessica Ozlo

Work 1 Arroyo de hilo + work 2 Meandro

Part of my Sedimentos series, these textile works explore fluidity through the language of rivers and the gradual accumulation of sediment. While water is constantly moving, sediment settles and records its passage, bringing together fluidity and stillness. Using irregular crochet and densely woven yarn, I translate these contrasting qualities into texture and form, creating layered surfaces that evoke the traces left by natural processes. Time is an underlying element of my practice, expressed through repeated gestures and the slow process of making. While this accumulation is tangible in my larger works, in these smaller pieces it emerges through the density and texture of their surfaces, offering a counterpoint to the fast pace of contemporary life.

Work 3

Nestled Treasures explores the relationship between home, memory and the objects we keep. Its cocoon-like pockets act as hidden repositories for treasured objects, from natural finds to handwritten notes, each holding traces of personal histories. Yet the empty pockets suggest another side of memory: the difficult experiences we rarely choose to preserve in physical form.

Through layered silk, organic forms and a delicate grid of hand-spun yarn, the work brings together contrasting qualities of structure and spontaneity, order and irregularity. Its small scale reflects the intimate nature of keepsakes, where even the smallest objects can hold layers of meaning.



Jessica Ozlo
Arroyo de Hilo II, 2024
Mixed fibre yarn, biodegradable textile stiffening medium.
33x33
£620

Jessica Ozlo
Meandro, 2024
Mixed fibre yarn, biodegradable textile stiffening medium.
33x33
£560

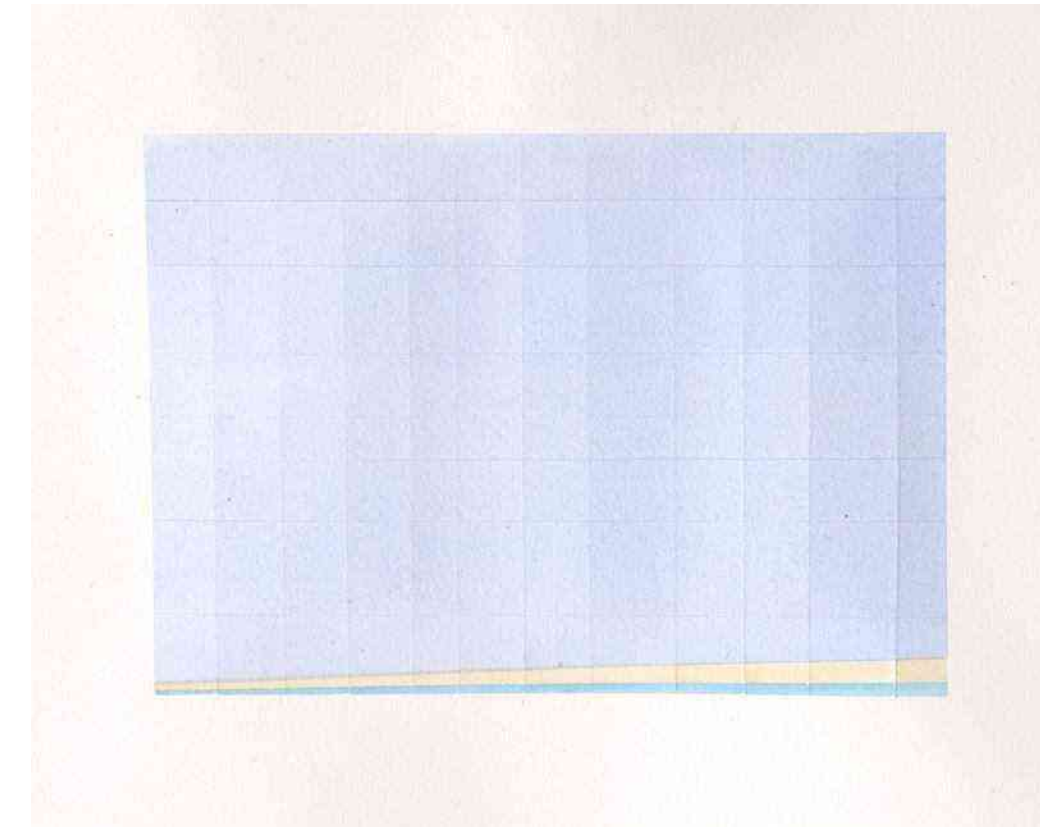


Jessica Ozlo
Nestled Treasures, 2025
Silk and hand-spun silk yarn, biodegradable textile stiffening medium.
29x24
£240

Jo Lewis

Work 1 'Score Painting (27)'

The Score Paintings are a new series begun in Iceland in June 2026, inspired by shifting light and vast, expansive horizons. Each work begins with an intuitively drawn grid incised into the paper, the undulating surface of which highlights the interplay of light and shadow across the papers' surface. The grid both divides space and creates it, generating a sense of expanse and volume within the intimate scale of the work. Colour is built through juxtaposition and restraint, a quiet optical vitality in which light, colour and material remain in continuous interplay.

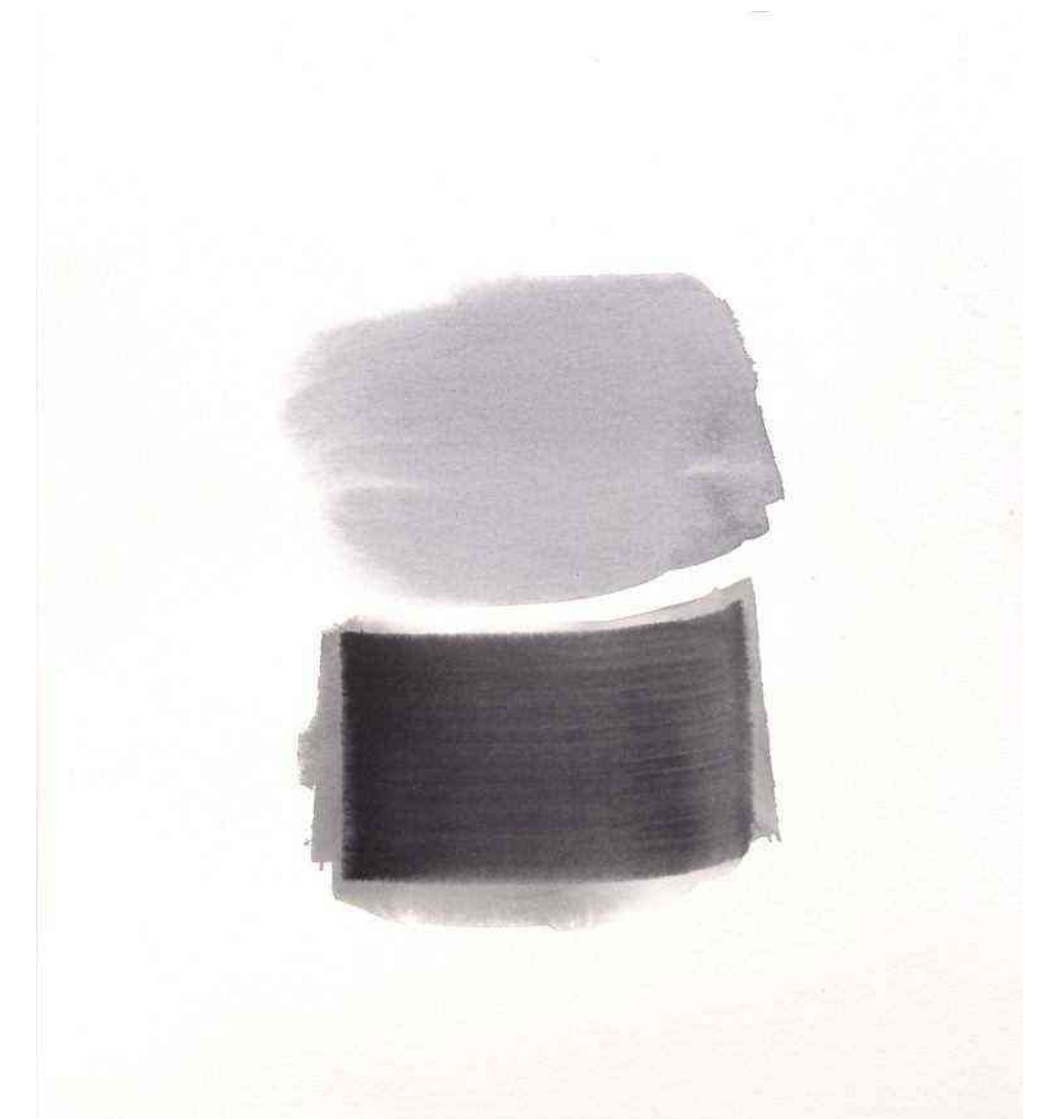


Jo Lewis
Score Painting (27), 2026
watercolour on paper
artwork size: 24 x 19cm, framed size: 26 x21 cm
£650.00

Work 2: 'Landing'

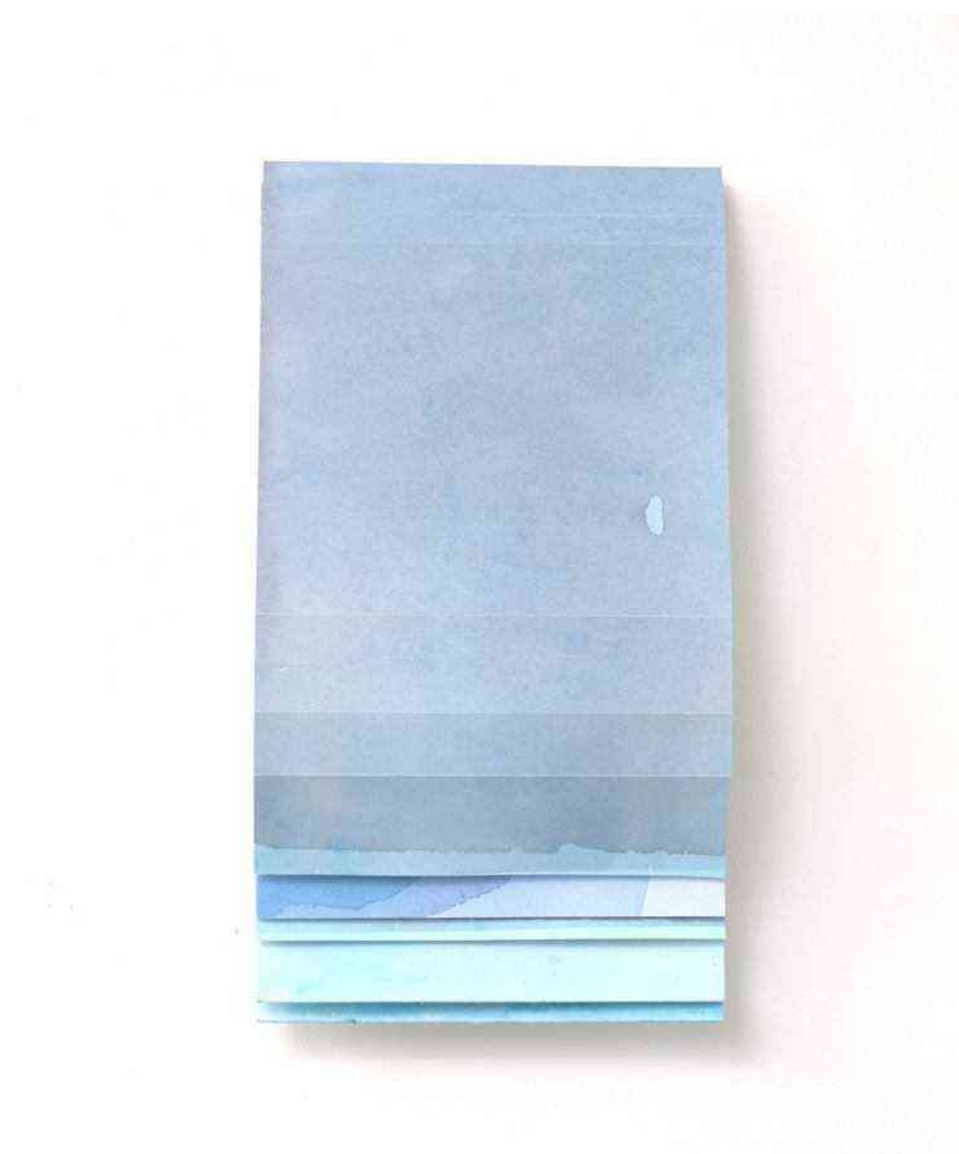
Echoing the mirrored, poetic structure of the haiku, this ongoing series of paintings (all 24 x 27cm) explore a pre-defined space within which Jo turns toward the most essential elements. The mark-making is pared back to its essence, the palette restrained, the scale intimate. The small area of paper becomes a vast open receptacle for the first and all subsequent brushstrokes. Within this expanse, the transparency and uncompromising nature of watercolour are fully apparent: each painting being a complete record of its own making. Subtle variation and quiet shifts allow the most nuanced qualities of the work to emerge.

Jo Lewis
Landing, 2026
watercolour on paper
artwork size: 24 x 27cm, framed sized 29.2 x 32.2cm
£600



Work 3: 'Wall Painting 12'

In her 'Wall Paintings' Jo explores making work that is both sculptural and spatial, rejecting the framed and flat surface traditionally associated with the watercolour medium. Here the unseen is in constant interplay with the seen. Made of layers of scored and folded watercolour paper, the majority of papers are only visible in small edges and overlaps, with the rest being part of the underneath: behind and covered. Appearing almost as maquettes for much larger pieces, this dialogue between the seen and unseen is emphasised by their three dimensionality, with each side view and angle revealing their subtle vitality.

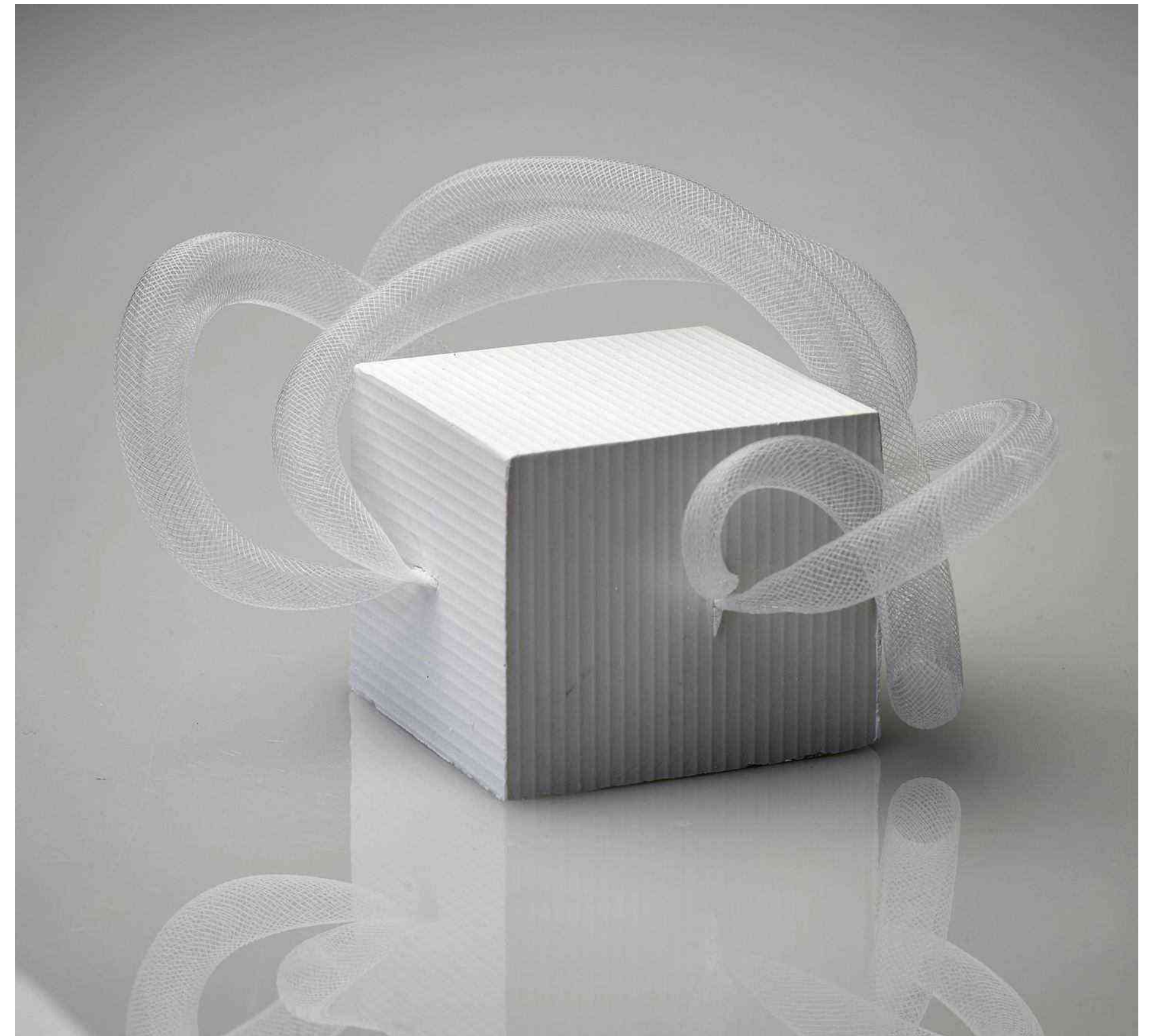


Jo Lewis
Wall Painting 12, 2026
watercolour and gesso on paper
14.5 x27 x 2cm

Henny Burnett

This small sculpture may be seen as an architectural model, or design for a monument. As with all maquettes, the potential for realisation on a larger scale will always exist. It is for the viewer to decide at what scale that may be, and in the imagination the impact can be most powerful.

Entanglement has both a common and a specific meaning in quantum physics. Quantum entanglement is the theory that particles of the same origin and therefore once connected, will always remain connected, even with the passage of time, or through physical distance. The basic unit of quantum information is the qubit.



Henny Burnett
Entanglement Cube, 2025
cast plaster & crinoline tubing
12x18x18cm
£425

Belinda Downing

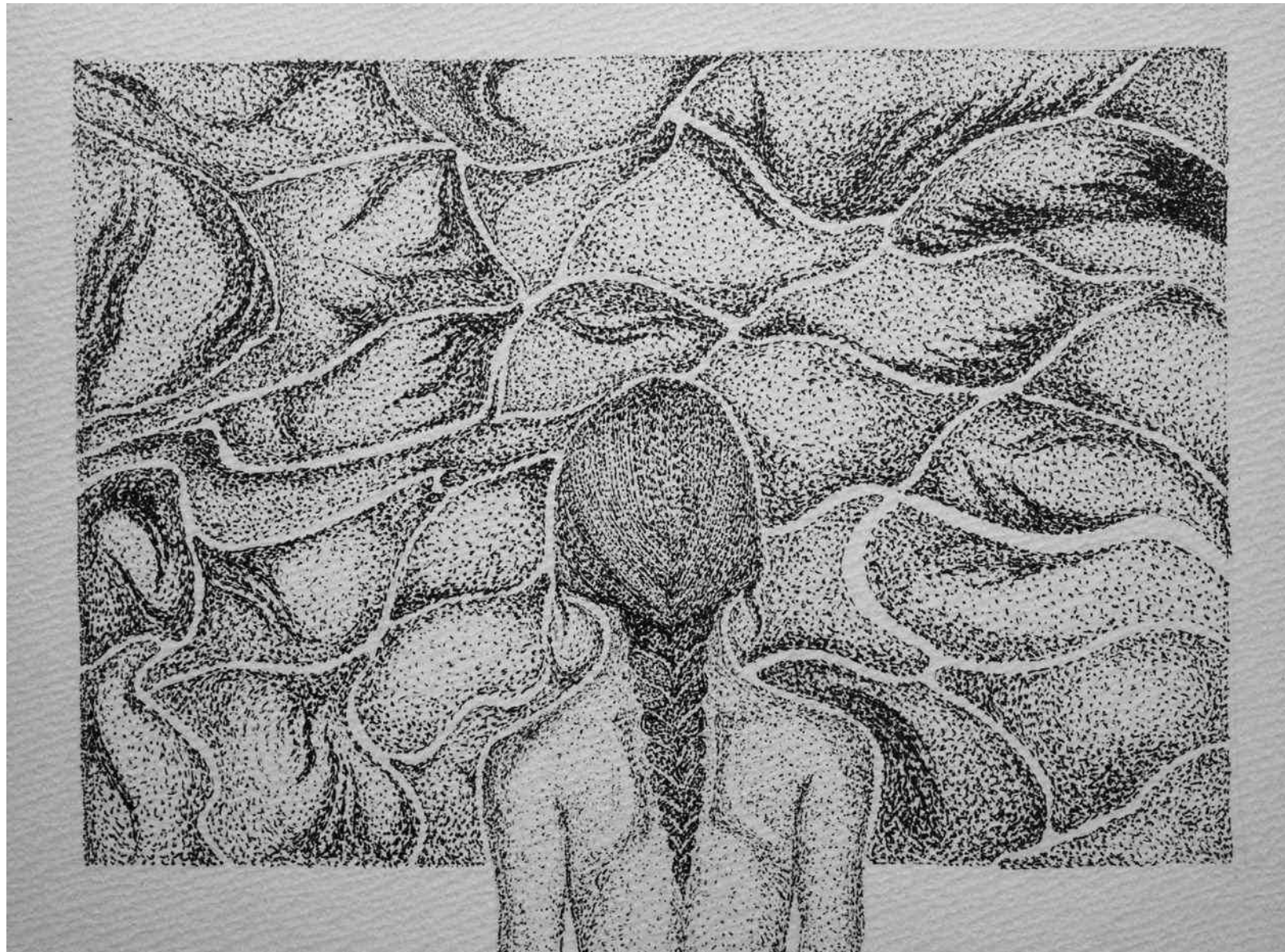
This piece portrays the memory of a place through small, found, painted fragments. The images are from a walled garden in Suffolk, a central part of the local community, with a long history. One side depicts a hand-built wooden arch, in a forgotten area of the garden, the other a stack of bamboo leaning against a ruined wall. Focusing on a BIG subject like memory, I have found it helpful to illustrate it using small fragments. On one level they imply the fleeting nature of memories, on another the layers of history built up by natural decay and human interaction.



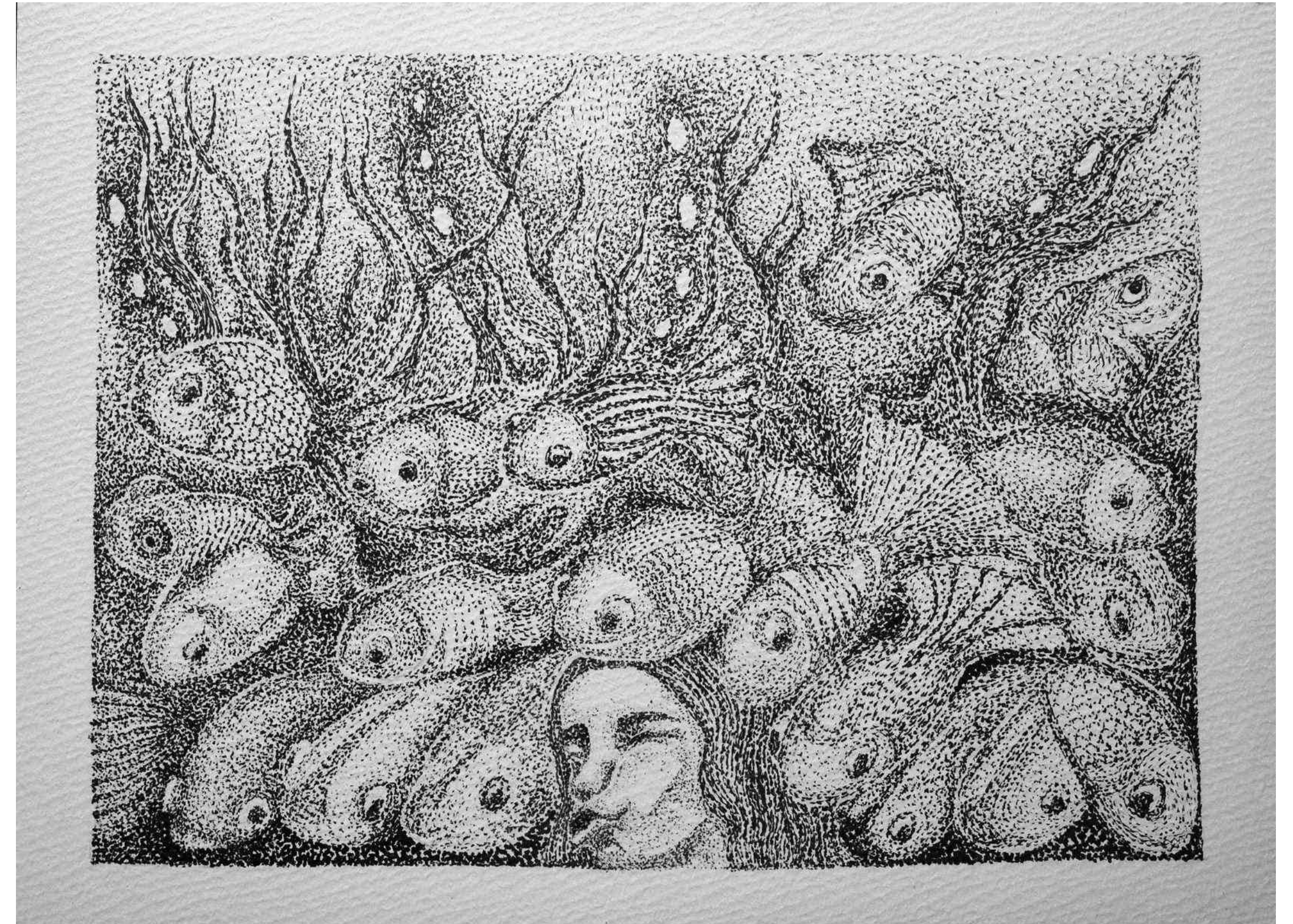
Belinda Downing
Fragment (Arch), 2026
oil on board, recto/verso
25 x 18 cm
£620

Bernetta Li

These five drawings explore the interplay between the natural and the surreal through the meticulous practice of pointillism. Through the repetition of thousands of individual marks, the process becomes almost meditative, giving rise to organic landscapes, shifting textures and surreal forms that resist the precision of their making. Inspired by patterns and textures found in nature, the compositions evolve intuitively beyond their original intentions, blurring the boundaries between the familiar and the imagined. The works explore the tension between intention and materiality, revealing how a precise, methodical practice can give rise to unexpected, dreamlike worlds. (5 works)



Bernetta Li
Imaginary Waters, 2025
Pen on paper
16.5 x 11.5cm
Price: £300



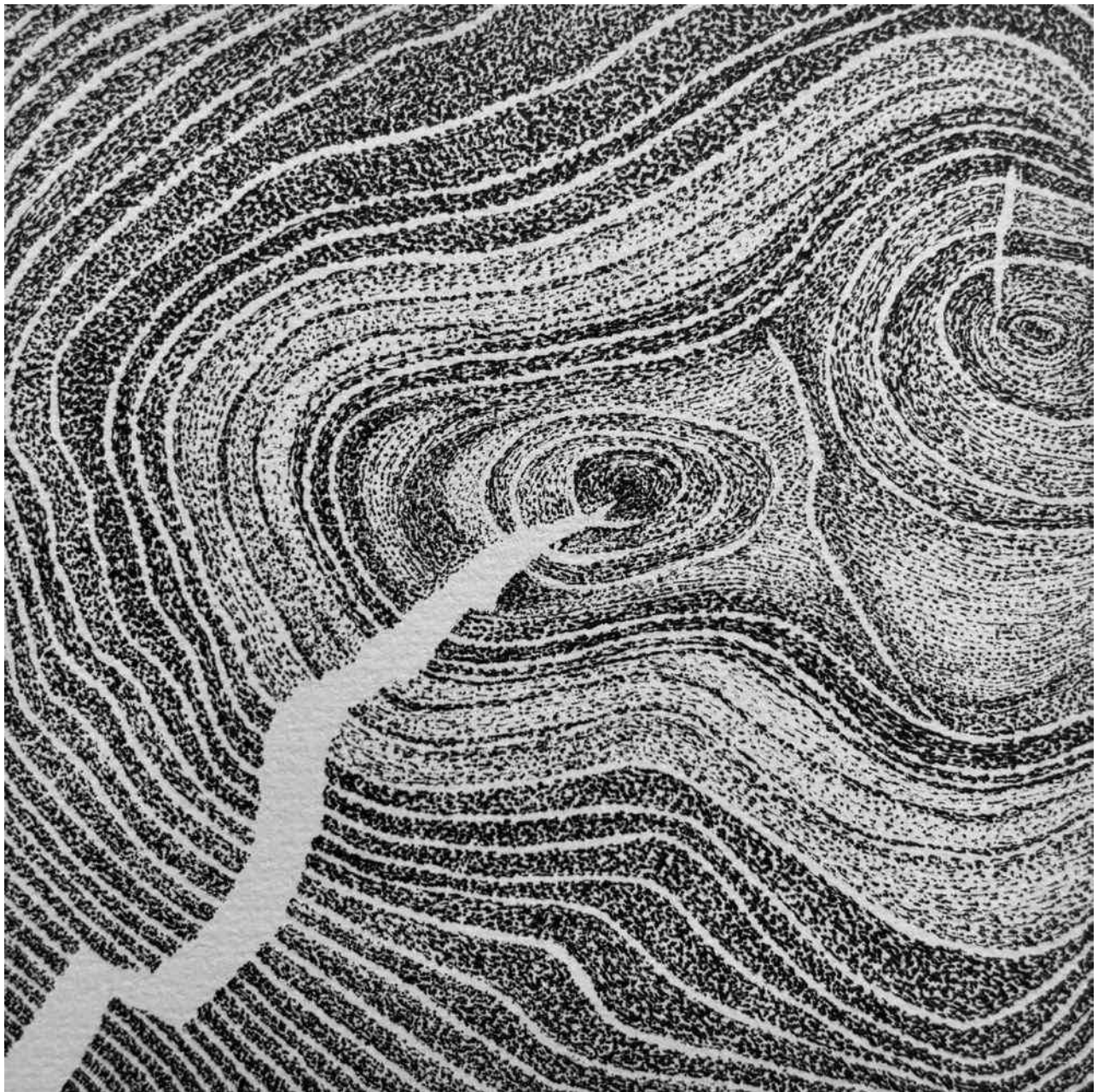
Bernetta Li
Submerged, 2025
Pen on paper
16.5 x 11.5cm
Price: £300



Bernetta Li
Mystical Fields, 2026
Pen on paper
14.5 x 9.5cm
Price: £250



Bernetta Li
Snow, 2026
Pen on paper
10 x 10cm
Price: £200



Bernetta Li
Wood, 2026
Pen on paper
10 x 10cm
Price: £200

CD Lewis

Fictive, poetic, powerful. This work is deeply rooted in the observation of people and Nature, their interconnectivity and what remains.

It may be an aroma or an emotion or a transitory feeling of other, a sense of past and future universes that exist beyond the clouds.



CD Lewis
The Smell Of Thy Garment, 2026
oil and Washi on canvas.
24x30cm. (tray framed)
£200



CD Lewis
Pink Spirit Talker
oil on canvas.
30x25cm.(tray framed)
£200

Sharon Leahy-Clark

I paint with Watercolour because of the challenge to use a traditional medium in a non-traditional way, in this instance using it on wood panels. I work quickly, mostly from intuition pulling from a wide breadth of my interests including the spiritual, poetry, literature, mythology, music as well as drawing from my own personal experiences. The 'bold' colours I work with exaggerate the spaces I have created on the panels as somewhere 'beyond' and other worldly, but at the same time there's a familiarity in the imagery that makes it present and with us in the real world.



Sharon Leahy-Clark
Whirligig, 2026
Watercolour on wood panel
£500



Sharon Leahy-Clark
Shy Horse, 2026
Watercolour on wood panel
£500

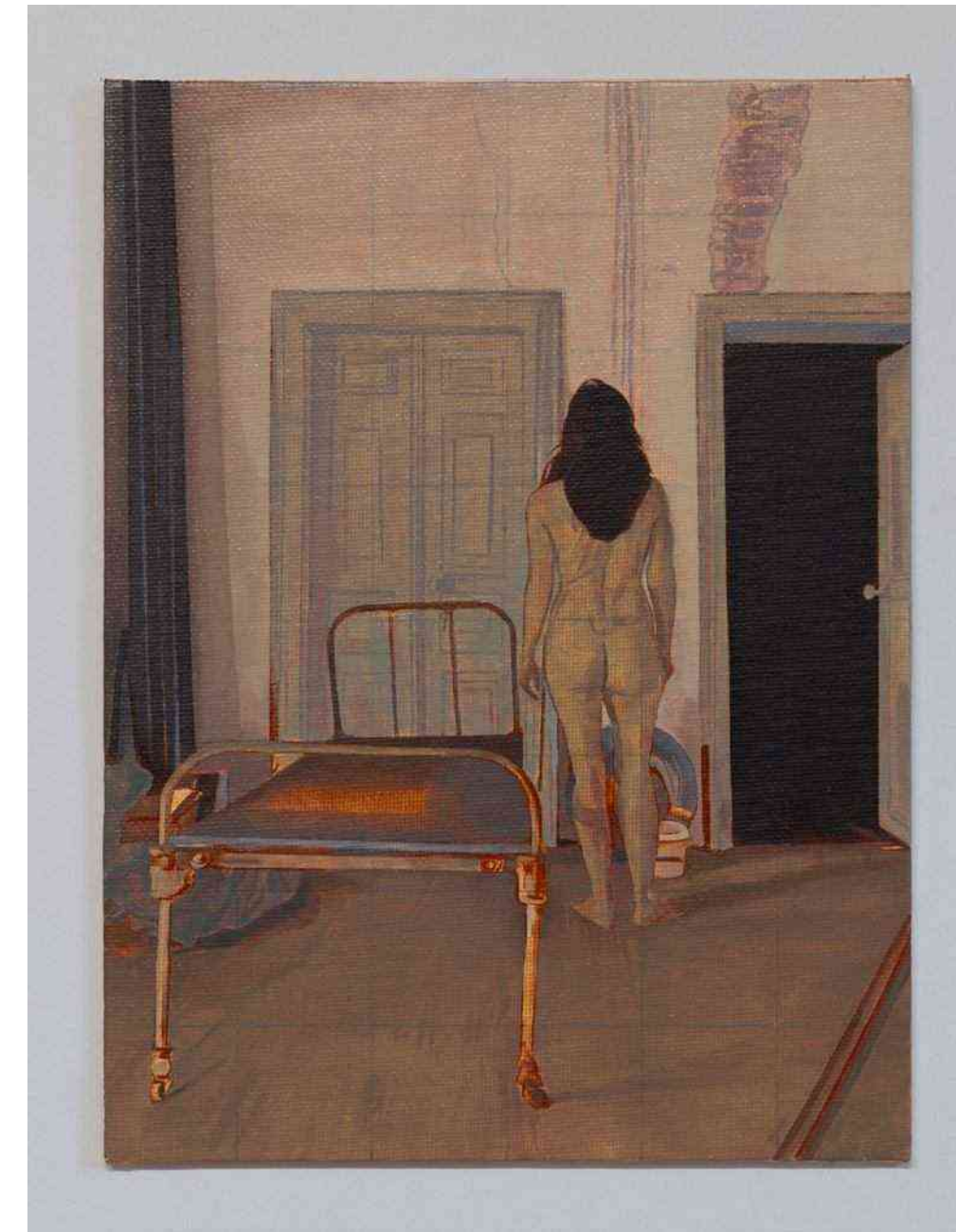
Michalis Karaiskos

Work 1 — Untitled (The Dark Room)

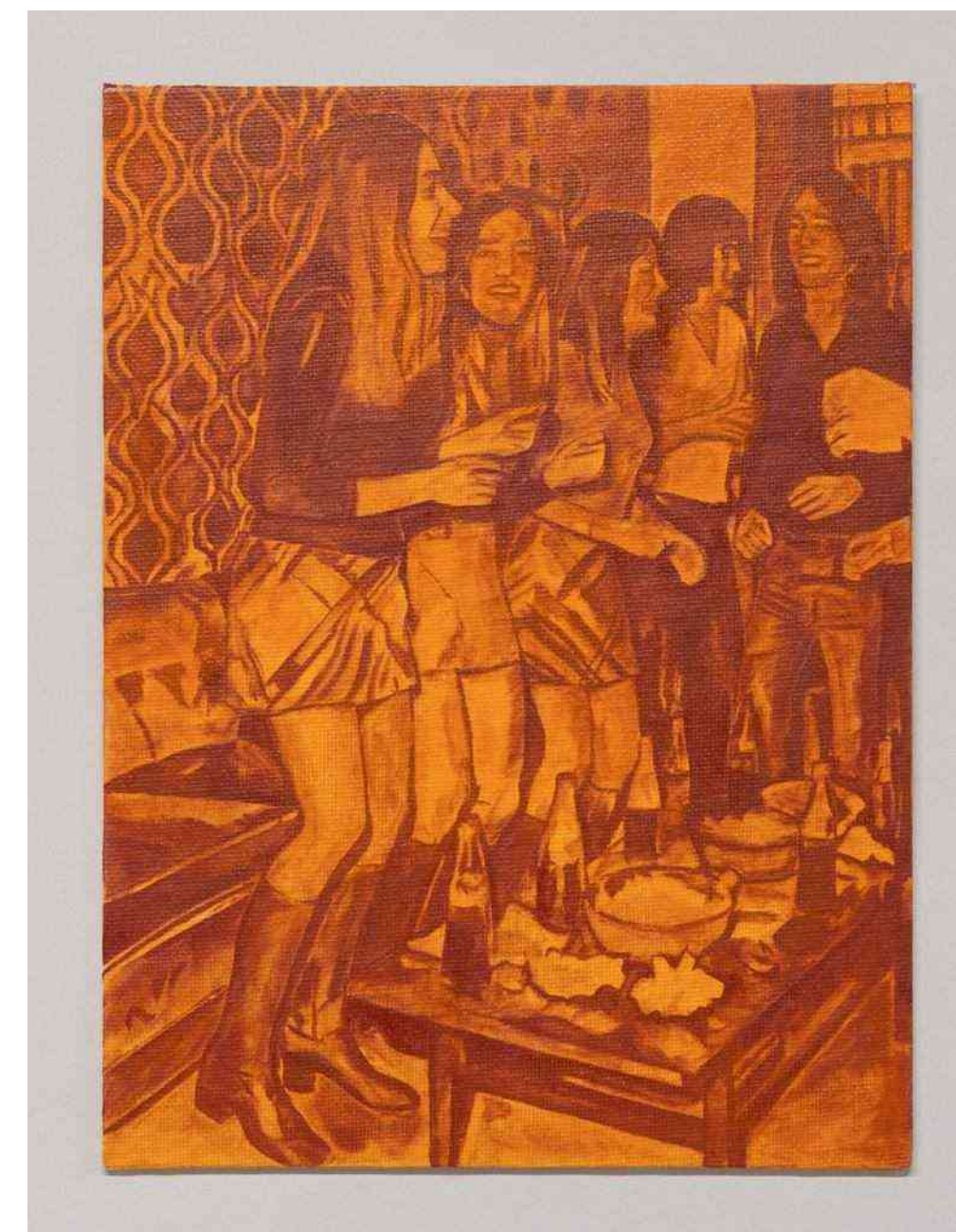
A woman stands with her back to the viewer beside a rusted bed. Closed doors, exposed metal fittings and worn surfaces surround her, while a dark opening interrupts the space. The softness of her body contrasts with the hard, deteriorating materials around her. The painting's small scale invites close attention to both the figure and the room. The rust, fixtures and traces of wear give the space a presence as strong as that of the woman herself.

Work 2 — The Gathering

Figures inhabit a domestic interior, their gestures and glances moving in different directions. A restricted orange-brown palette brings bodies, clothing and furnishings into close visual contact. Their arrangement suggests a social choreography, with gestures echoing or interrupting one another across the crowded scene. The patterned wall adds another rhythm alongside the patterns of their clothes. Within the small surface, these details compete for attention, drawing the eye between the people and the room.



Michalis Karaiskos
Untitled (The Dark Room), 2026
Oil on canvas mounted on cardboard
24 x 18 cm
Currently unframed; intended framed dimensions to be confirmed.
£ 680



Michalis Karaiskos
The Gathering, 2026
Oil on canvas mounted on cardboard
24 x 18 cm
Currently unframed; intended framed dimensions to be confirmed.
£ 680

Sarah Medway

1. Nubis is a small painting about huge cloudscales. Clouds exist in a state of constant flux, shifting effortlessly from one form to another. And then they are gone - shedding their moisture as rain or just evaporating into the blue. I have always admired John Constable's Cloudscapes at the Victoria and Albert Museum (V&A) in London.

2. Amber Grove is a small painting that can be read as two people walking along a path, among tall trees, which are bursting with hot autumn colours. I work intuitively, giving the brush freedom, as I build the painting, which results in an unpredictable constellation of marks in a painterly invention. I like to think that the viewer completes the meaning of the painting.



Sarah Medway
Nubis, 2024
oil on aluminium
17 x 17 cm
£280



Sarah Medway
Amber Grove, 2024
oil on aluminium
18 x 18 cm
£280

Anna Fairchild

Work 1

From the Future Postcards series, this artwork combines analogue film photos of skies above Şanlıurfa, Türkiye, with scale models of speculative future boundary stones. Composed around the landscape of Göbeklitepe, the world's earliest known human settlement, the postcard-sized piece contrasts the vast reach of time and space with our current understanding of human-built settlements. Ultimately, it invites us to consider how small, quiet views can expand our imagination across vast time and space.



Anna Fairchild

Boundary Stones, 2026

Analogue photographic collage digitally printed on
brushed aluminium

14.8 x 10.5cm

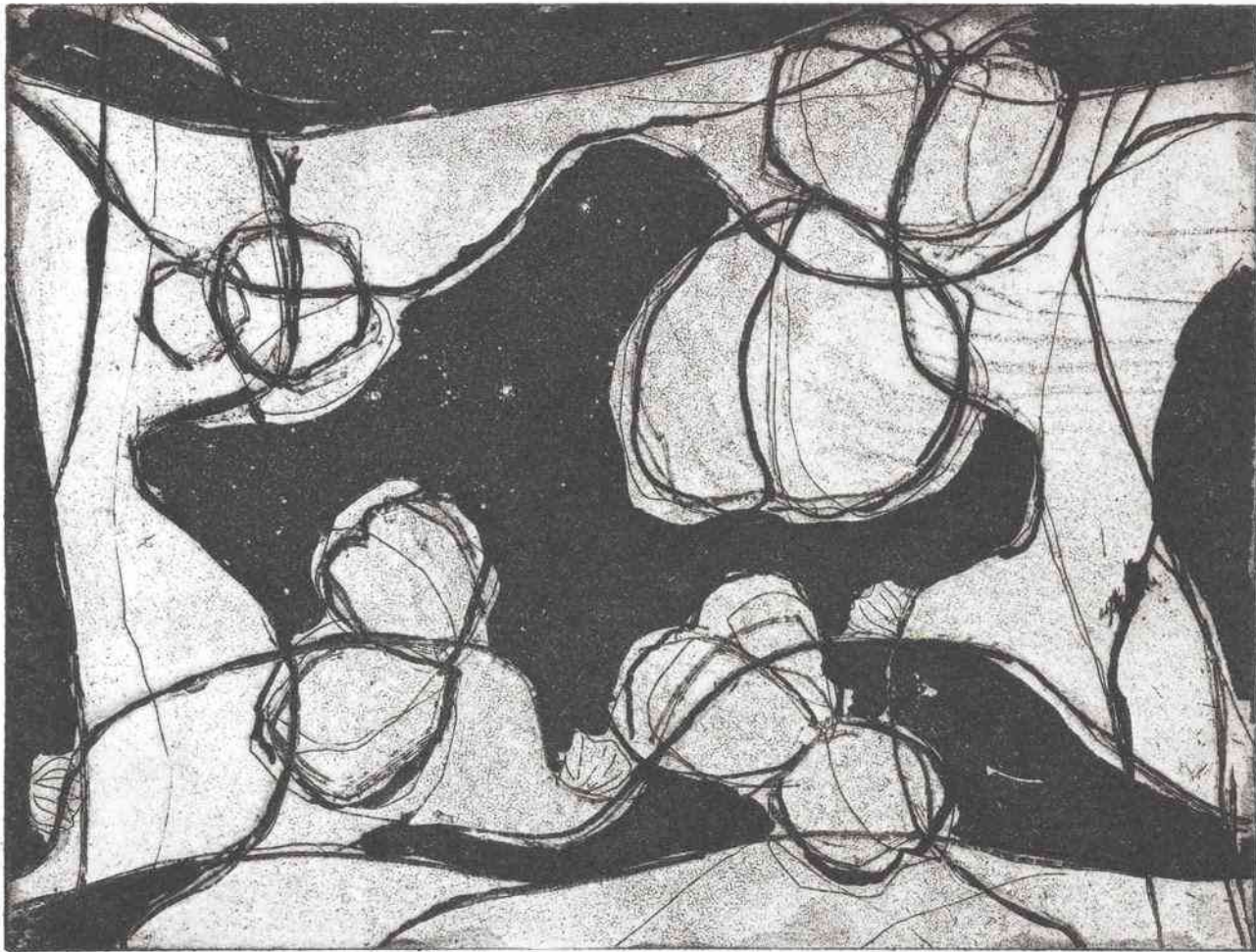
£175

Gina Beaton

Works 1,2&3

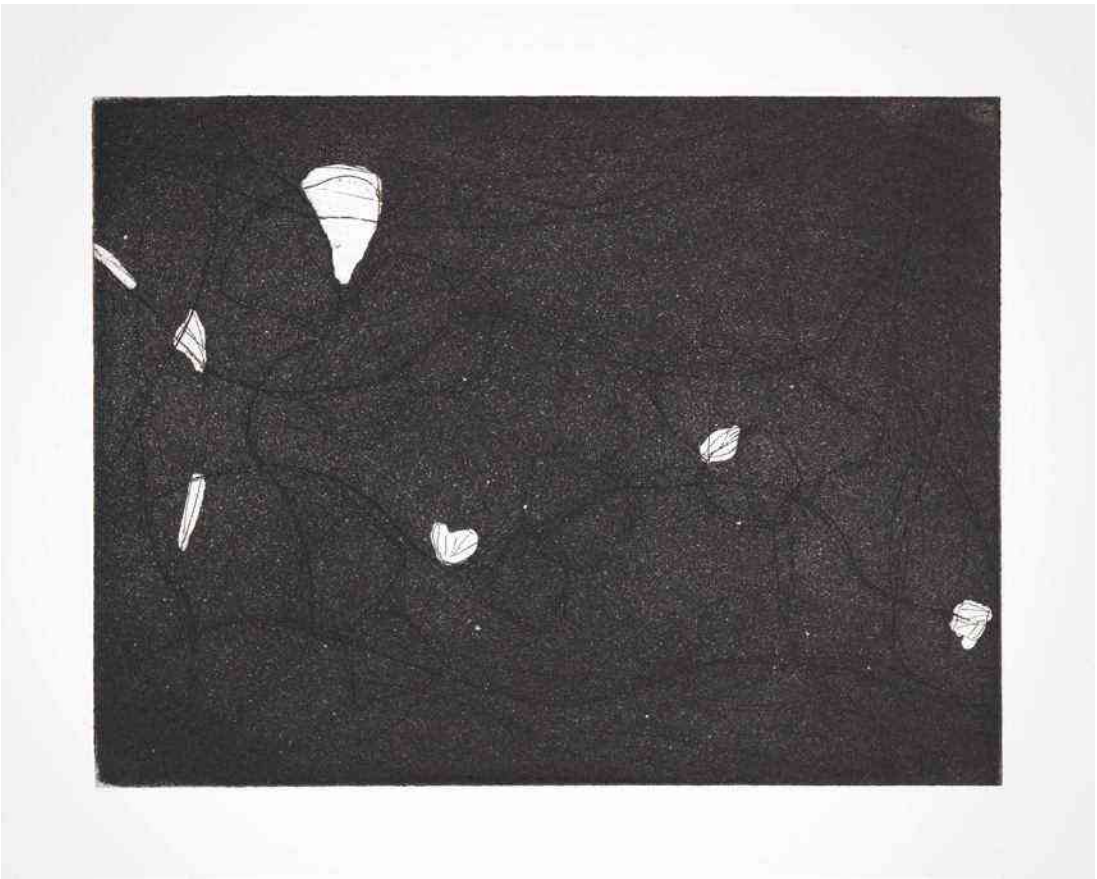
Inspired by Emily Dickinson's poem "These tested Our Horizon", these two prints and small painting, reflect a yearning for remembered landscapes and explore the comfort in finding a connection to place. The solace and hope that nature brings, particularly for people experiencing restriction is a theme in my artistic practice.

Originally from the Orkney Islands, I live in London, and have built my artistic practice alongside a career within the prison service and family life.



Gina Beaton, A fixed Delight I, 2026, Oil, acrylic, ink and pastel on plywood, 19cm x 22cm,

£350



Gina Beaton, These tested Our Horizon, 2026, Etching on paper, AP, 15cm x 20cm, framed 25cm x 30cm. Edition of 20 available.
£275 framed
£150 framed



Gina Beaton, A fixed Delight, 2026, Etching on paper, 15cm x 20cm, AP, framed 25cm x 30cm. Edition of 20 available.
£275 framed
£150 unframed

Nicky Hodge

Motif is a small painting with big ideas in the sense that three gestural sweeps of the brush on a wet canvas were all that it took to produce it. Not all paintings are so immediate and effortless: spontaneity and control are usually in some kind of tussle but here it was a matter of knowing when to stop and let the painting speak for itself.

Zimmara differs in the sense that the wet layer exists on top of an existing painting. Here, the bright yellow green of the previous work provides a border or framing device for the more muted top layer – the indistinct rose-coloured drawing providing another note of interest to more considered work of several layers.



Nicky Hodge
Motif, 2026
acrylic on canvas
30 x 25 cm
£600



Nicky Hodge
Zimmara, 2026
acrylic on canvas
25 x 20 cm
£450

Karen Knorr

Two miniature works from India Song, series made over 15 years 2008- 2023 ,India Song reworks traditions such as the Panchatantra, using animals to comment on human society, power, caste, gender, and relationships between humans and the natural world.

Images from this series have travelled worldwide from Dhaka, Bangalesh to Santa Monica , California.

Karen Knorr

The Lovesick Prince , Aam Khas, Dungarpur / INDIA
SONG series 2026
(A4) Colour Pigment Print on Hahnemühle FineArt Pearl Paper

Image Size: 18.0 x 22.5 cm / 7. x 8.9 inches
Paper Size: 21.0 x 29.7 cm / 8.3 x 11.7 in

Edition: 10 +2AP
Framed £ 360(Inclusive VAT)
Unframed £300 (Inclusive VAT)

Karen Knorr

The Private Audience , Aam Khas, Dungarpur / INDIA
SONG series 2026
(A4) Colour Pigment Print on Hahnemühle FineArt Pearl Paper

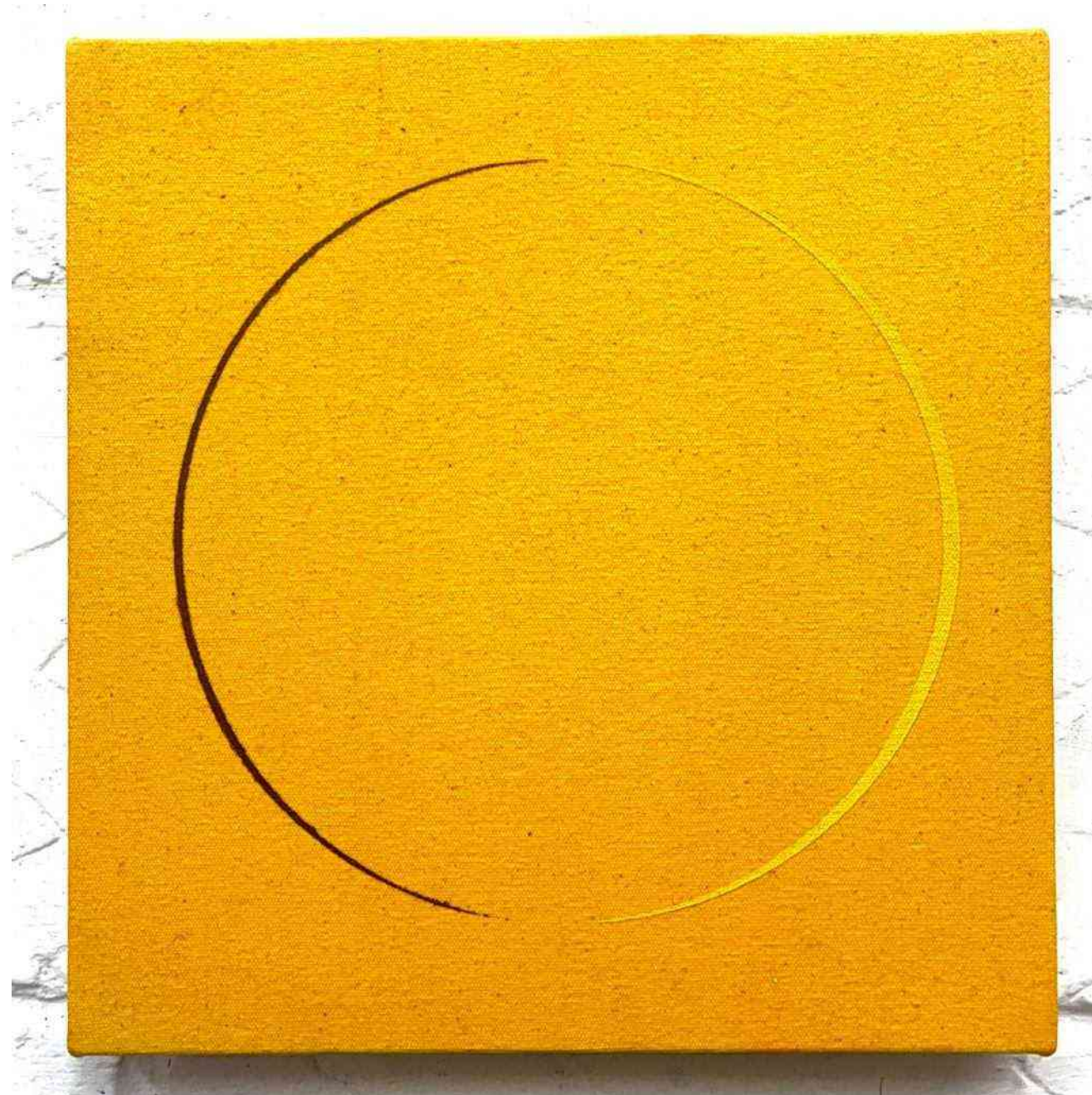
Image Size: 18.0 x 22.5 cm / 7. x 8.9 inches
Paper Size: 21.0 x 29.7 cm / 8.3 x 11.7 in

Edition: 10 + 2AP
Framed £ 360 (Inclusive VAT)
Unframed £300(inclusive VAT)



David Oates

Both paintings are a continuation of an ongoing series of paintings inspired by the phenomenon of the eclipse as a metaphor for human presence/awareness in the infinity of space.



David Oates
Kiss 59, 2026
Oil on canvas on board
30 x 30 cm
£700



David Oates
Kiss 57, 2024
Oil on canvas on board
30 x 30 cm
£700

Ruth Fuller

Work 1:

We Tried to Paint Flowers is a single work of two closely positioned pieces. It is a painting of multitudes of thoughts which organise as a singularity, akin to murmurations of starlings. It's a folding, or collapse, of a personal world and, through repetition, aims at an expansive one.

Work 2:

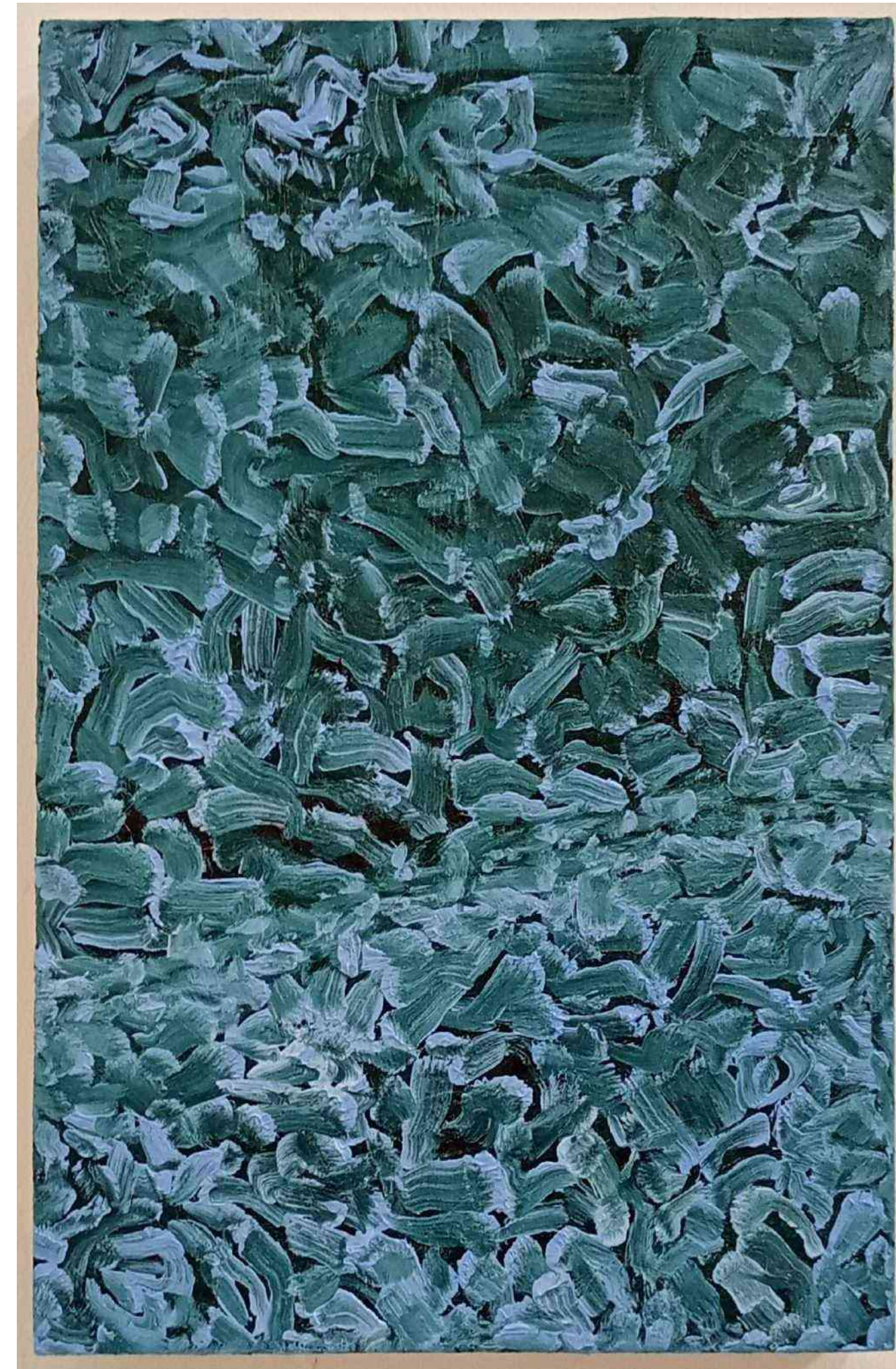
Nasmyth's Moon follows in a similar vein to We Tried to Paint Flowers, and is a reflection on the photographed lunar models by James Nasmyth, and where the thought of something exists.

Relevant to both works:

With a sense of a painting directing its own outcome, I have a romantic notion that collapsing the innermost and the immense frees a separate 'other' painting, a feeling of alchemy. It's my way of asking the universe to paint itself.



Ruth Fuller
We Tried to Paint Flowers, 2026
Oil on cradled board
20.5 x 31 cm (no frame)
£680



Ruth Fuller
Nasmyth's Moon, 2026
Oil on cradled board
18 x 12.5 cm
£600

Ali Darke

1. THE UNTHOUGHT: The interior space of two children's shoes have been filled with concrete and their leather skins removed. Each shoe is separated from their pair. Originally created to protect tiny feet these now solid, fractured objects serve no function. They bring associations of absence, loss and memorial for what once was.

2. BRECCIA: Breccia are rocks composed of older mineral fragments, melded by geological processes, and lends its name to bricolage. Here, a used brick is tightly covered with old bed linen. A building's debris carries the memory of a former shelter, while the cloth skin harbours the ghosts of the bodies that slept in them. Out of the building's rubble and domestic detritus, fragments are bound together by the incongruous grammar of dreams with their shifting interpretations.

(4 works)



Ali Darke
THE UNTHOUGHT, 2024
concrete, wooden shelf,
h11 x w16 x d16cm (including shelf)
£500



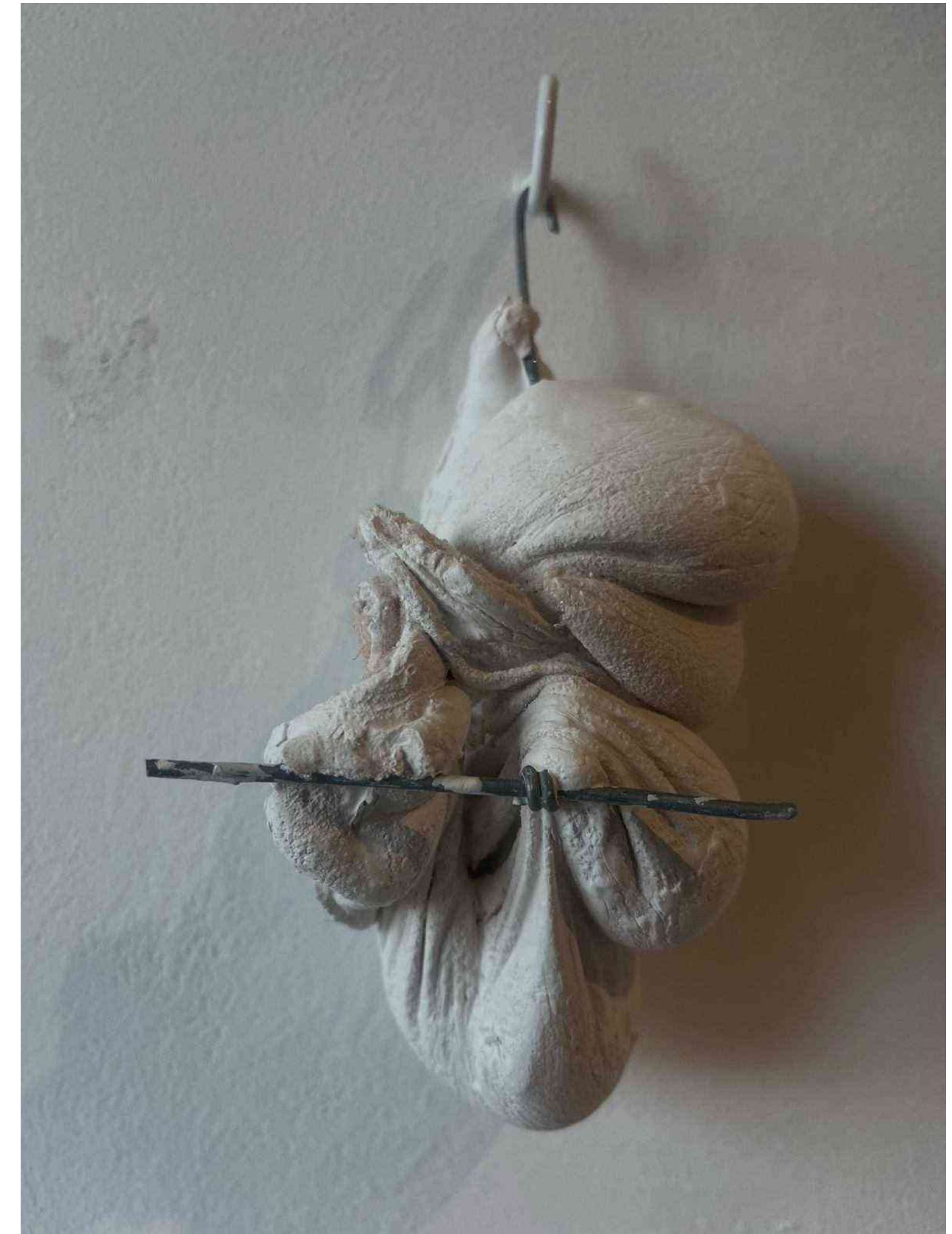
Ali Darke
BRECCIA, 2025
brick, mortar, vintage bed linen
h22 x w10 x d10cm
£480

3. BITS AND BOBS: BITS AND BOBS appears visceral and fleshy like the sagging folds of skin or internal organs. The surface is textured and wrinkled. It hangs like a specimen, separated from its body, a thing in excess or pathological, abjected. The white plaster suggests something petrified and bleached through time - devoid of life-giving blood yet with its own beauty.

4. FROM MY FATHER'S HOUSE: Inspired by the medieval relic - these boxes contain remains that are enshrined with a significance beyond their reality and play with ideas of belief systems. The three small reliquaries house real, imagined and fake objects. They have a temporal ambiguity appearing from an ancient past or an imagined future and reveal my fascination with the intensity of anthropocentric projections onto matter and things.



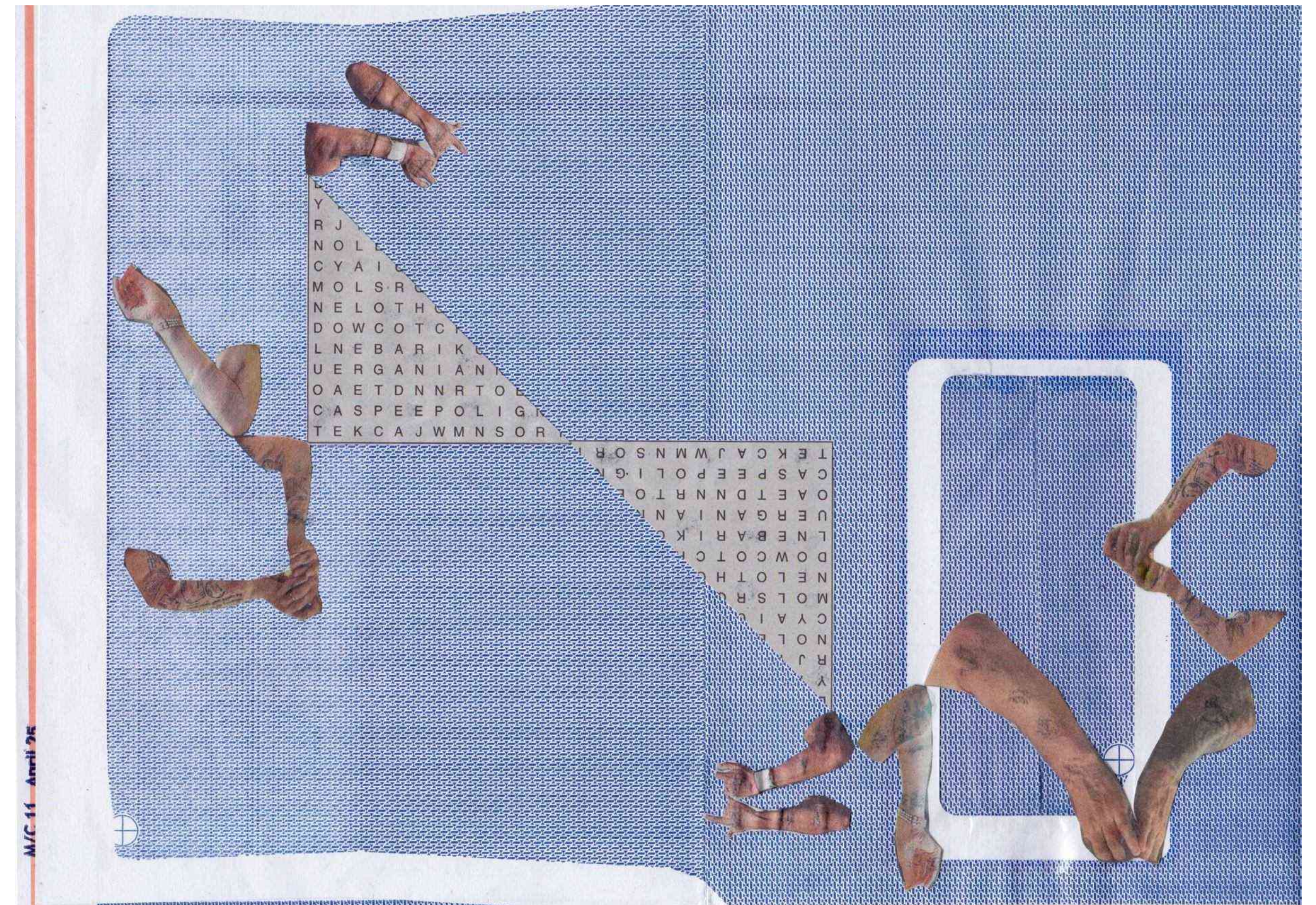
Ali Darke
FROM MY FATHER'S HOUSE, 2026
wooden box, nails, linen, salt, plaster, wire, cloth,
thorns, metal-leaf paint
h21 x w 28 x d7.5cm
£700



Ali Darke
BITS AND BOBS, 2025
plaster, wire, hook, nylon stocking
h18 x w8 x d9cm
£400

Peter Donaldson

The piece is an aggregation of news print images and objects placed on an opened security printed envelope. The work is interested in the position of the image in contemporary culture and society, in terms of its value, economy, equality, integrity, knowledge and interpretation.



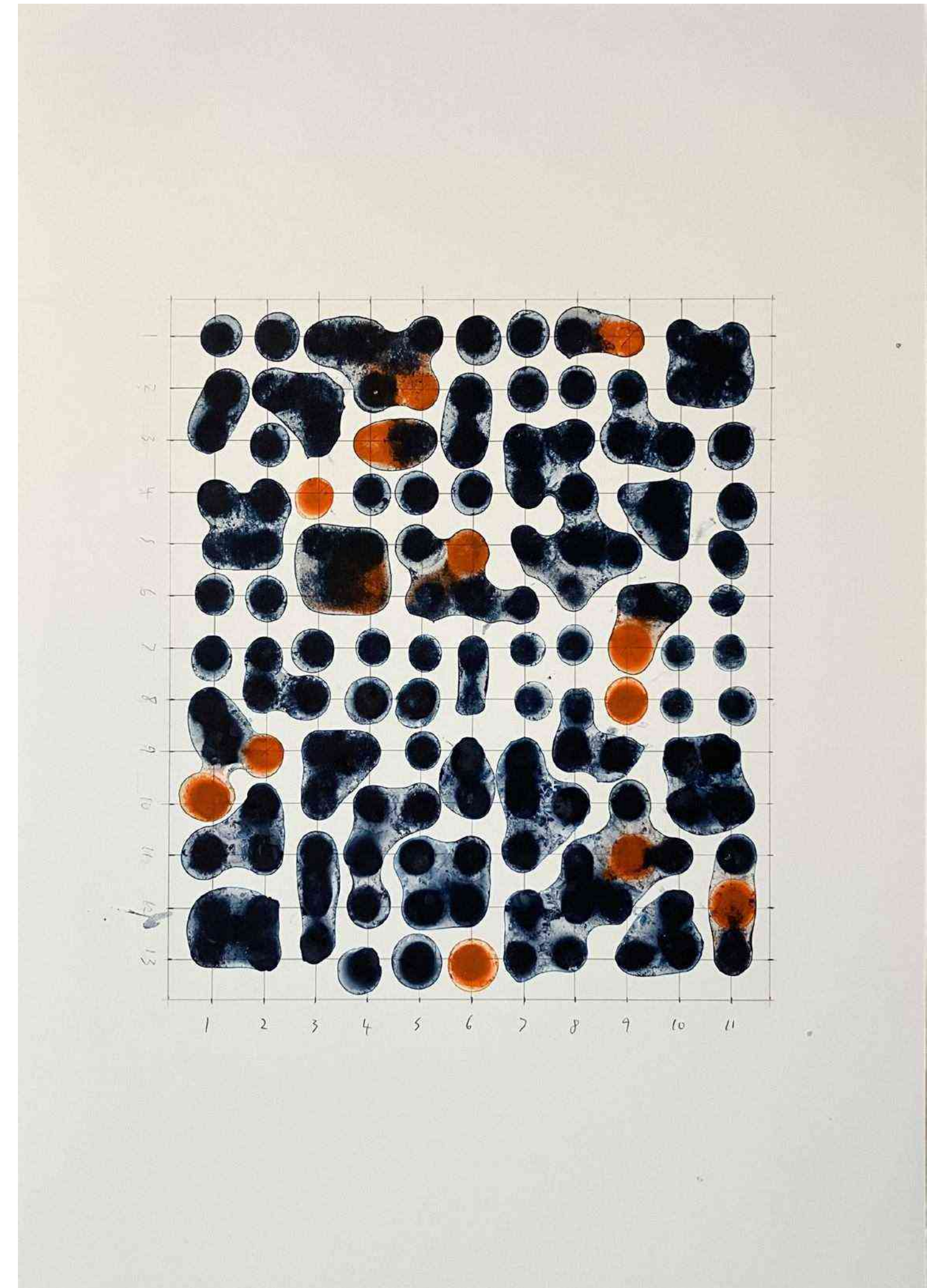
Peter Donaldson,
LATE STAGE REPLACEMENT, 2026,
Images and objects on security printed envelope,
29.7 x 21 cm
£699

Paul Ditch

Centred around a unique process of freezing and thawing water based colour, my work explores the nature of chance and control. As the ice melts, the painting becomes an active interconnected system, sensitive to its environment.

Chirality #6 was made in response to having to work in a very small studio space. Normally the diameter of ice used is 20-50mm, this piece is made from 5mm diameter ice forms. This required a new approach, as even holding these tiny ice cylinders for a second would cause them to melt away. This was a direct struggle against the laws of entropy.

Paul Ditch
Chirality #6 (Study) 2026
Acrylic and graphite on Yupo paper
21 x 30cm
£500



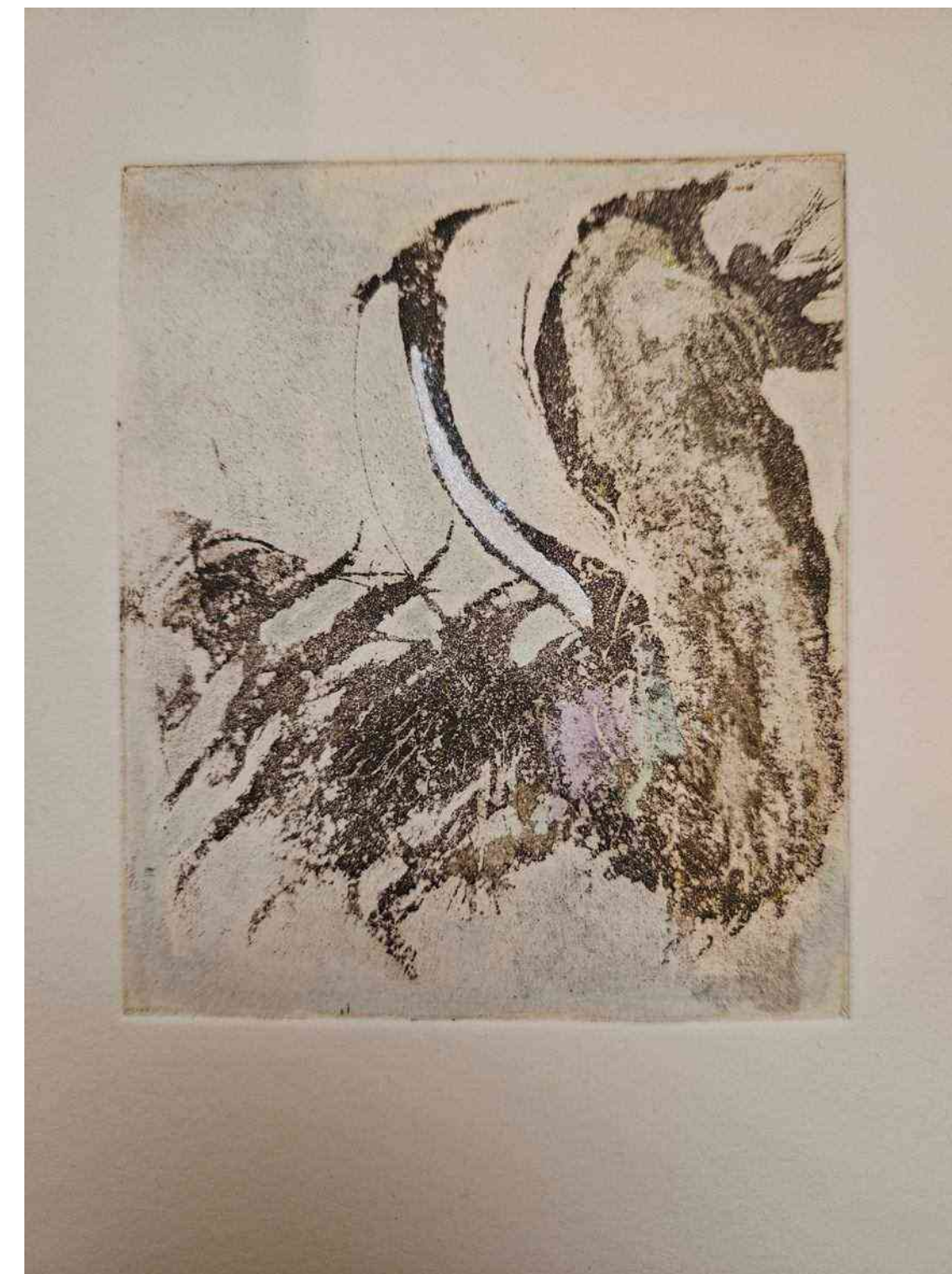
Jennifer Gloster Kok

My prints start when a process grabs my attention, lately twisting, in tree growth, rills in sand and in the flight of birds.

Starting with this felt observation that ties human and non-human worlds within a common process I follow William Blake's directive to "do it in Minute Particulars".

I used locally found pigeon feathers to bite a trace of the twist that an augur might read in the sky when this bird perhaps evoked a hawk.

Can this visual trace be felt viscerally by a viewer, foregrounding a reciprocal response returning us to knowledge of our shared being?



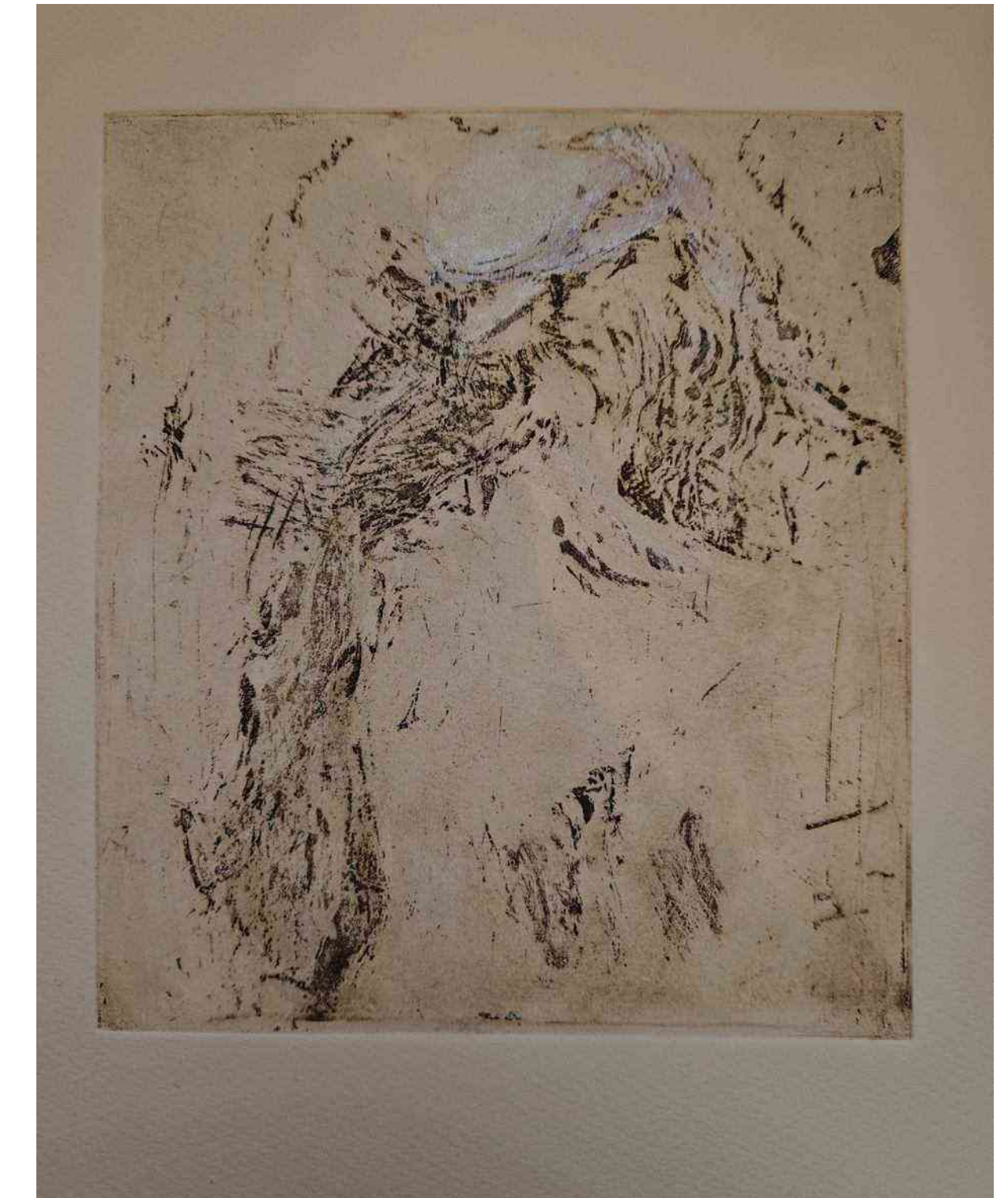
"Pigeon Lituus_E4"

Intaglio Print: Aquatint Etching on Somerset Paper

16X19 cms (unframed)

19X22 cms (framed)

£275



Pigeon Whiffle_E4

Intaglio Print: Aquatint Etching on Somerset Paper

22.5X25.5 cms (unframed)

25.5X28.5 cms (framed)

£300

Alice Walter

The work's title is taken from a song by Peter, Paul and Mary, describing, in the form of a house, the transient, fragmented and contradictory dwelling that is the mind. In this ambiguous painting, are those windows? Does the house have foundations? Is it a home? Will it sink or float, come a flood? The intimacy of the miniature reveals these to be questions of the mind – do we feel safe? Are we at peace with the different parts of ourselves, and, conjointly, our surroundings? The painting lets these anxieties simply be, so that humour and wonder can surface.

Alice Walter

The House Song, 2026

Oil, acrylic, cotton paper and various found woods on
plywood

12 x 10 cm

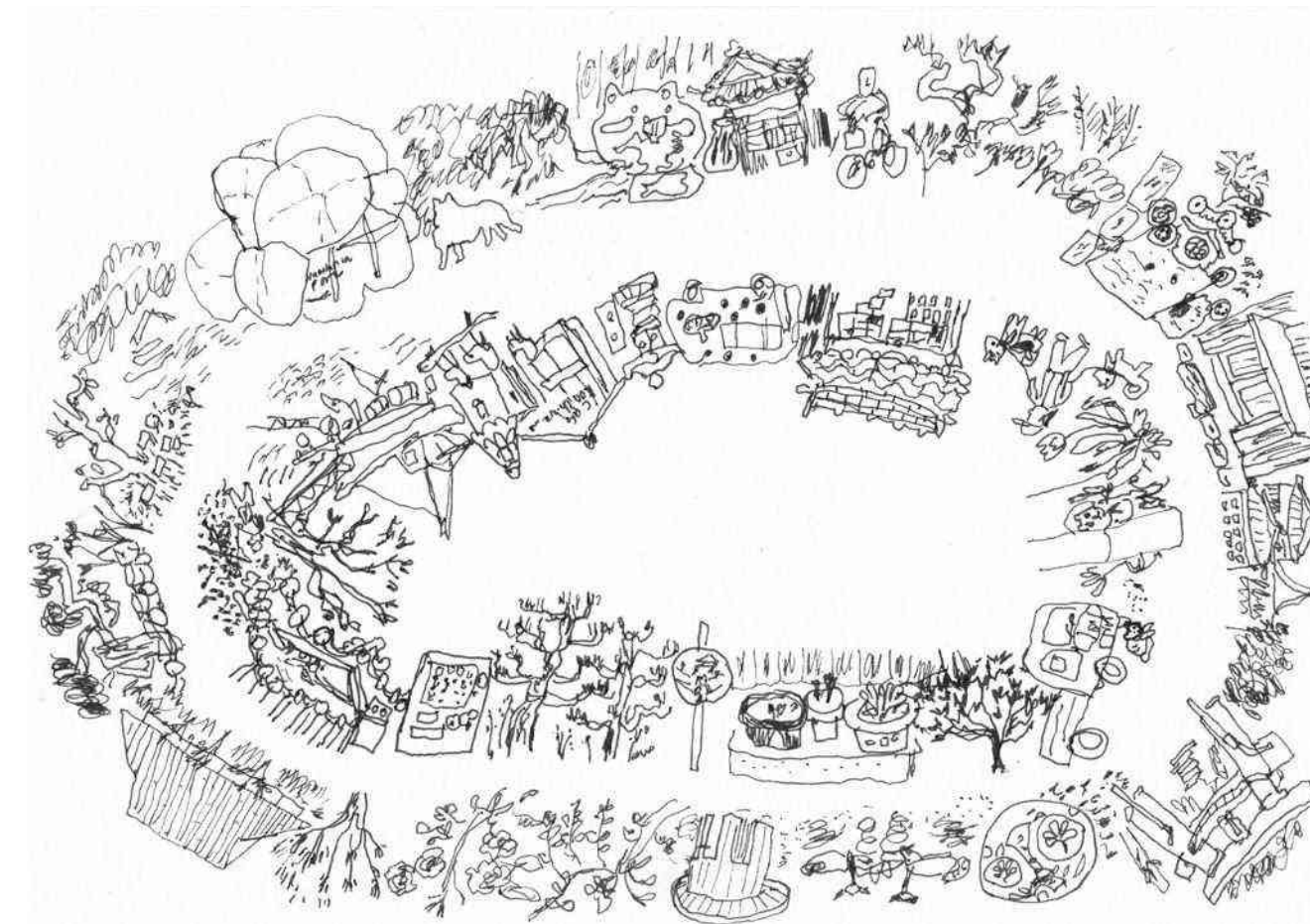
£415



Jolene Liam

Work 1 - Honmura Walking Map

How can we map what cannot be measured? Capturing the intangible, subjective qualities of personal spatial experiences has been an ongoing preoccupation in my drawing practice. To explore how spaces can be represented from an experiential viewpoint, rather than singular images, I started making walking maps. Multiple views are merged into continuous loops which create their own forms. Through documenting my own experience, I wanted to find a way of capturing the spirit of each place. Over time, this has started to develop into a methodology of graphic anthropology.



Honmura Walking Map, 2026, Ink on Paper, 15 x 21cm unframed, 20 x 26 cm framed, £525

Work 2 - Crumbling Ground

I often work with the by-products of domestic life, including household rubbish, as a way of thinking about the waste we produce in our day-to-day lives. Crumbling Ground was both a material experiment to see how coffee grounds would work with or resist paint, and a reflection on/ product of small everyday rituals.

(5 works)



Crumbling Ground, 2025, Coffee Grounds and Oil on Canvas, 20 x 30 cm, £560

Work 3 - Leafy Greens

This is part of a body of work exploring how we construct artworks physically and conceptually, utilising the by-products of art practice. Here, I wanted to experiment with using paint in different forms and states - both as a liquid and solid - and observe how each affects the speed and mood of making a painting.



Leafy Greens, 2025, Acrylic Paint Skins on Canvas, 10 x 15 cm, £240

Work 4 - Under the Rug

I often work with materials from domestic life or the construction industry. I see each work as a site with unique constraints and the act of painting as making interventions that respond to their specific site conditions. Information is accrued over time, creating an inventory/ index of painting parts; a collection of signifiers. Through these tests and experiments, I hope to offer observations on contemporary painting by loosely taking apart its constituent elements. Working on found objects makes me feel hopeful - that there is the possibility for almost anything to become a work of art.



Under the Rug, 2025, Oil on Upholstery Fabric Offcuts, 20 x 30 cm, £600

Work 5 - Still Life

I often work with the by-products of art practice and materials from domestic life or the construction industry. I see each work as a site with unique constraints and the act of painting as making interventions that respond to their specific site conditions. Working on found objects makes me feel hopeful - that there is the possibility for almost anything to become a work of art. A lot of artists I know have had past lives and previous careers, and I like the idea that you don't have to be just one thing for your entire life.



Still Life, Acrylic Paint Skins and Collage on Wood Samples, 28 x 30 cm, £600

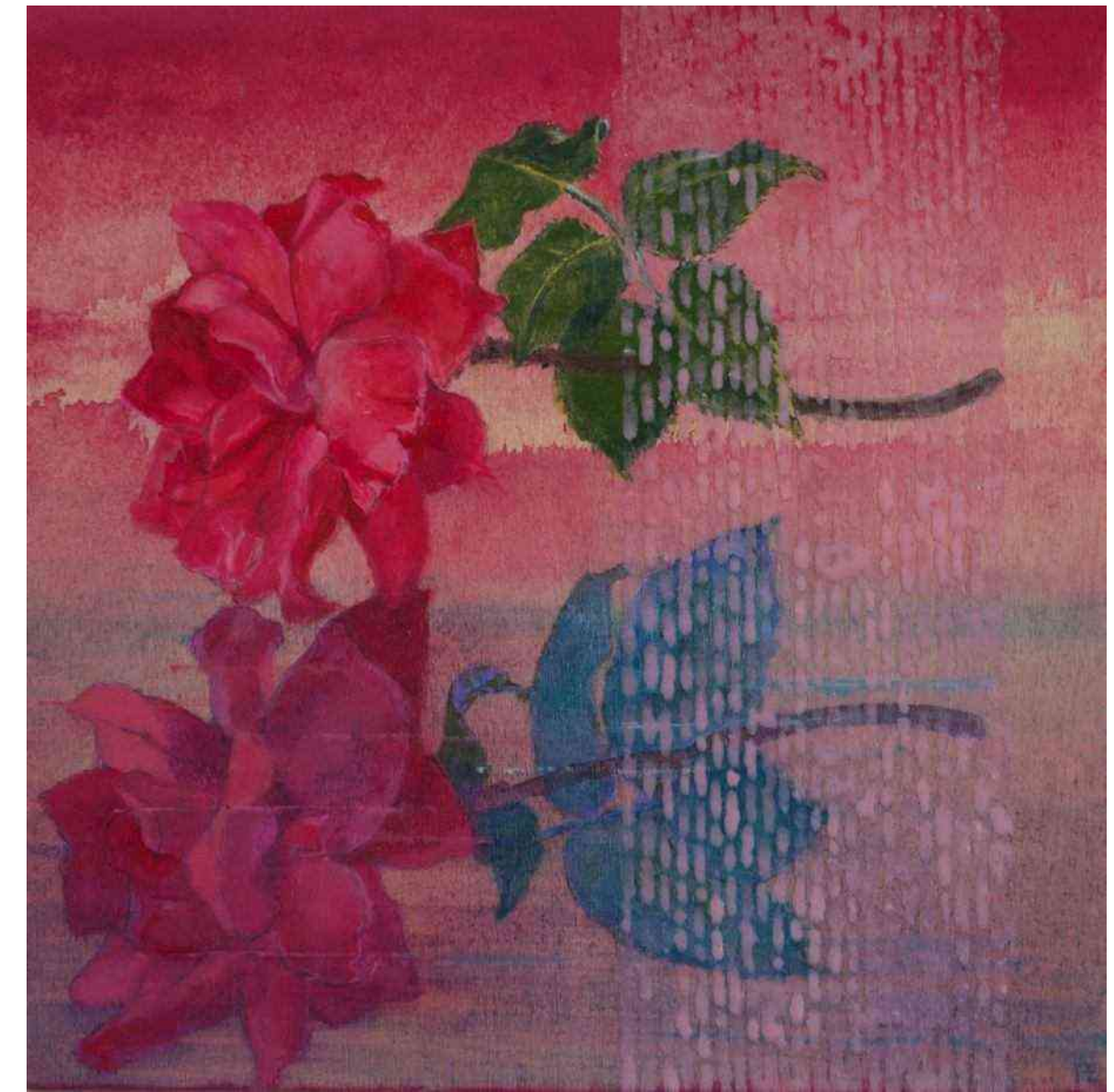
Frances Edmonds

Work 1 'Silent Breath - Study' This work began from making drawings of Roman blown glass in the British Museum. I was struck by the idea that these glass vessels had been produced by someone's breath, virtually two thousand years ago. I felt as if I suddenly had a more direct connection with these objects and this led to a whole series of paintings. The objects in this particular painting I saw in the Museo Archeologico Nazionale di Napoli and they were discovered in Pompeii, and date from 1st Century AD. Ideas about fragility and vulnerability are explored in the work. When I return to the British Museum I am always amazed at the small size of these objects, their delicacy and perfection seems to enlarge in my imagination.

Work 2 Dreaming' This painting was made as a direct challenge to create an image in response to a piece of music. The record in this case was 'Dreaming' by Johnny Burnette, 1956. The record is very much about lost love, and I chose to interpret it through the use of a rose and its reflection, making the link between the rose and its image through the distinct contrast of colour and tone. The rose is not life size but I wanted it to feel large, almost bursting out of the square.



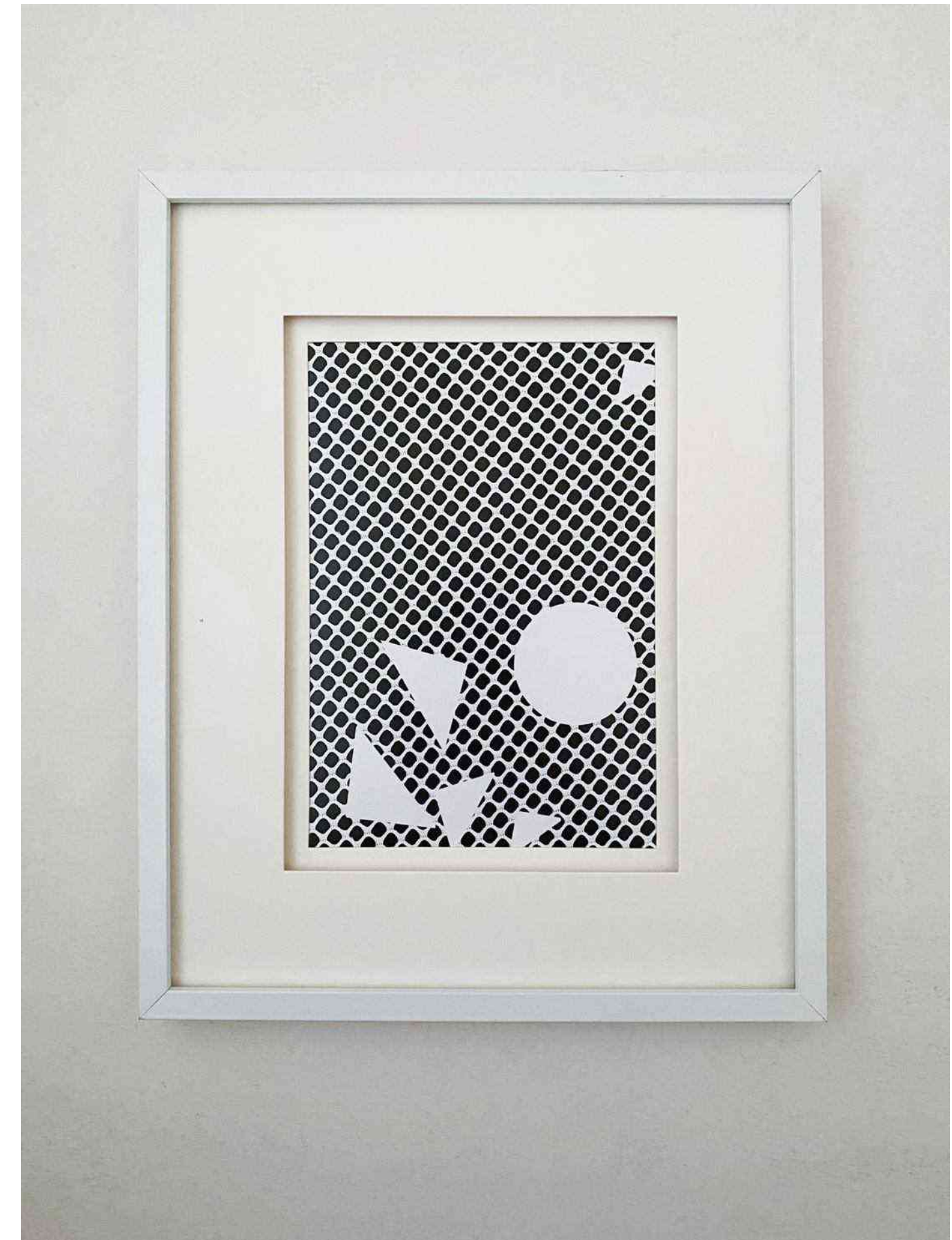
Frances Edmonds
'Silent Breath - Study' 2026
Oil on plywood panel
Unframed: 18 x 18cm Framed: 26 x 26cm
£ 600



Frances Edmonds
'Dreamin' 2024
Acrylic & Oil on plywood panel
Unframed: 18 x 18cm Framed: 26 x 26cm
£ 600

Katherine Di Turi

The directness of photograms has long fascinated Di Turi, allowing her to create compositions which focus on the interplay between positive and negative, and between black and white. Di Turi constructs images from random shapes to create abstract compositions, drawing on processes of European Modernism to create contemporary responses. In the darkroom, Di Turi produces 5 x 7 inch photograms which often go on to become larger, more elaborate pieces. However, for this exhibition, Di Turi has decided to show one of the original darkroom photograms in the intimate size that it was created in.



Katherine Di Turi
5 triangles, 1 circle, 2017
Photogram on Ilford paper
18 x 12.5 cm
£ 685

Simon Fell

Beginners guide to contemporary Heraldry

This work is part of a series that looks at class through heraldry. The objects that are collected on this shield are as unlikely and diverse as the objects and symbols used in conventional heraldry. The art of heraldy has both a real history and a contrived one. Many coats of arms have been made up to give a family or an institution the illusion of a great history. I think this absurd set of objects summarises the subject of class in a way that is appropriate to a phenomenon that consistently resists analysis and consensus.

Work 2 Tag

A maquette for a larger sculpture. This is the ceramic version of a tag - the graffiti that we see all over our public spaces where individuals have left their mark to indicate their prescence to us all.

The structure of the work is a three dimensional letter S (for Simon).

It has shapes nested within in and protruding from it. It's hard to tell if this is something under construction or something falling apart or decaying. It could be a building site or it could be a ruin.

The work is about attention seen through the phenomenon of tagging.

(4 works)



Simon Fell
Beginners guide to contemporary Heraldry
2023
Ceramic (Earthenware)
Size: 9cm w, 6.5cm d,12.5cm h (Wall mounted sculpture)
£1100



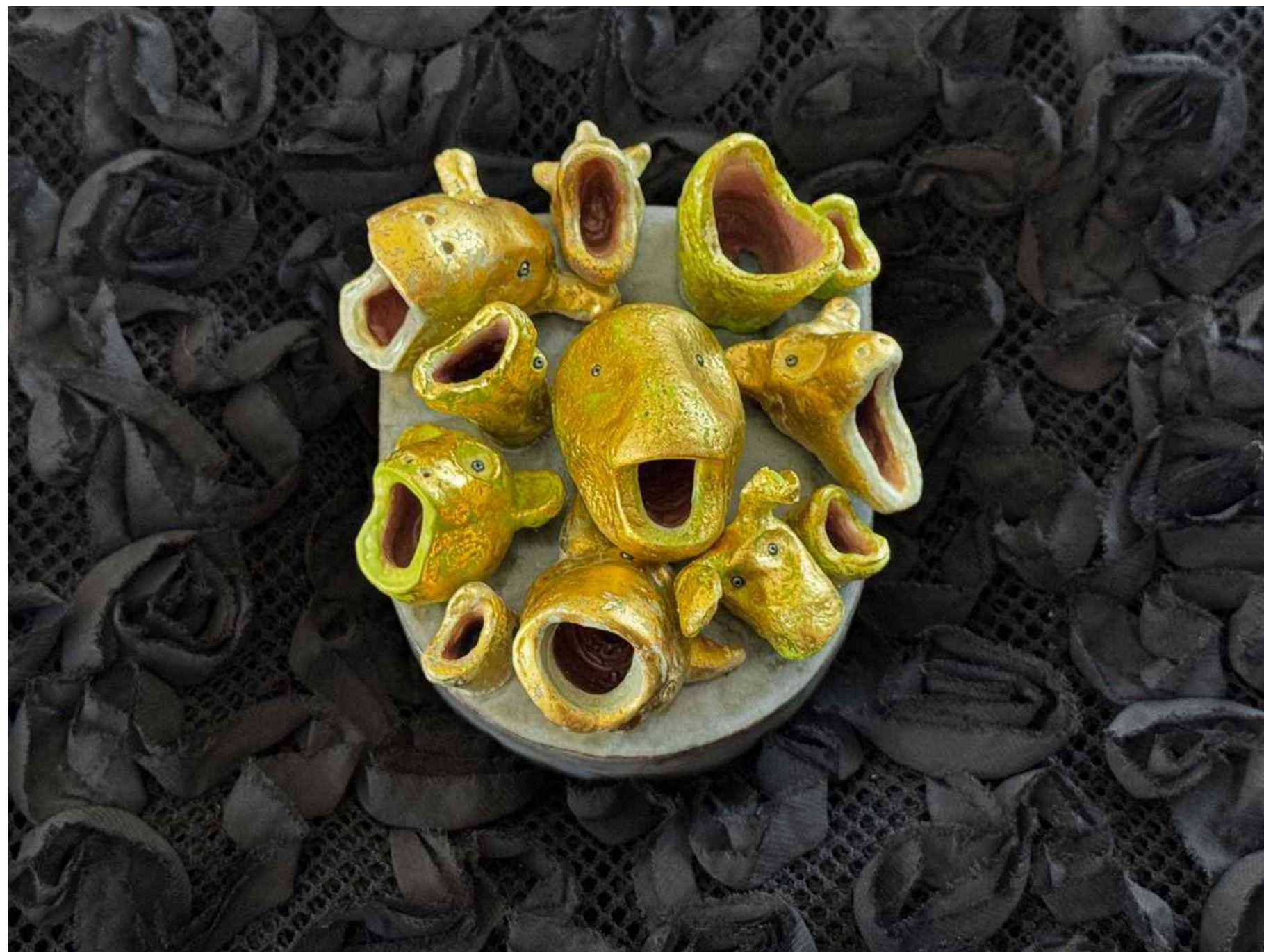
Simon Fell
Tag
2026
Ceramic (Earthenware)
Size: w16 d7 h14 (Wall mounted sculpture)
£900

Work 3 Chorus of the extinct

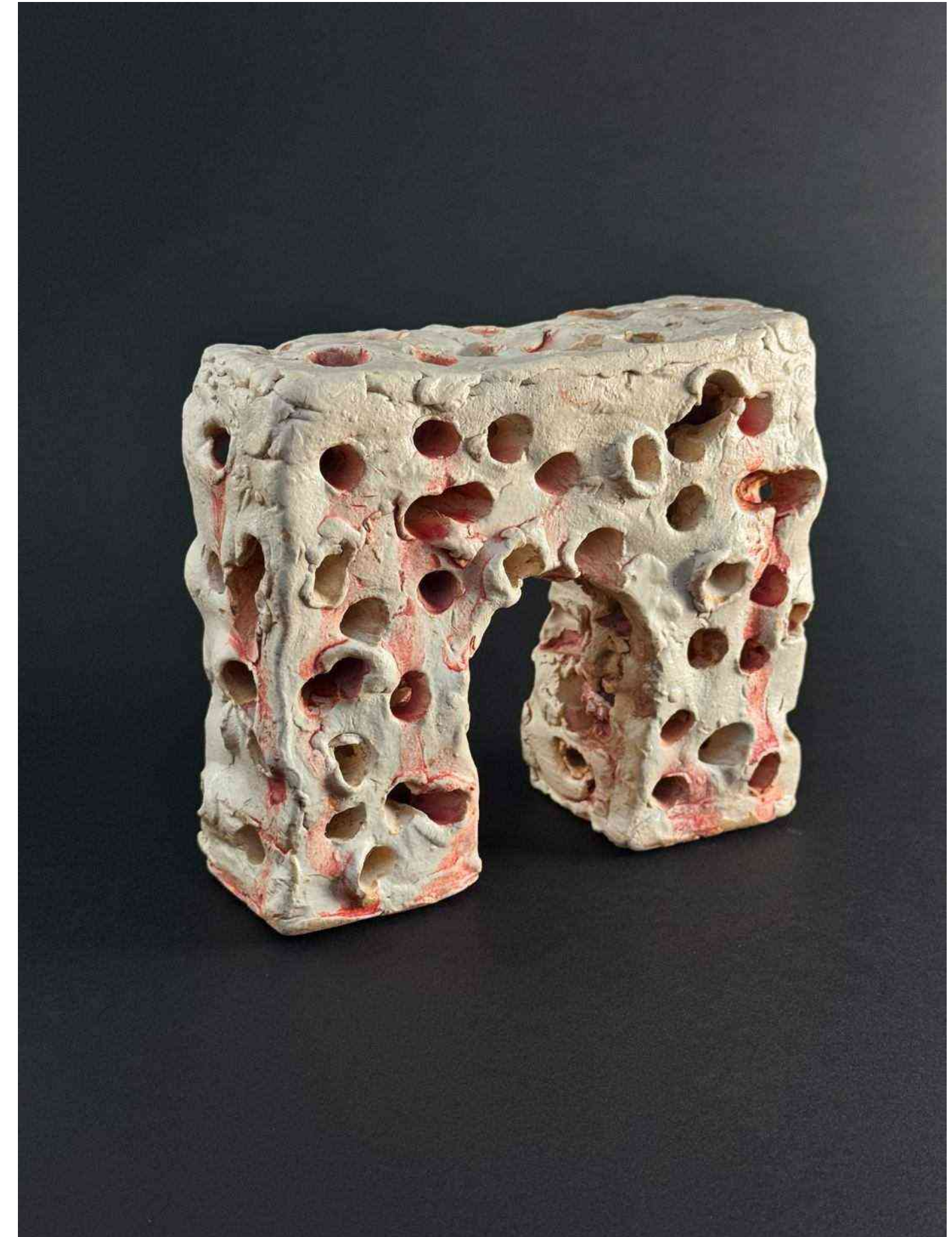
This is another work on the theme of heraldry. In this case the heraldic animals are vigourously protesting their fate as dead trophies. Extinction is worth protesting about in my opinion.

Work 4 Arch enemy

This artwork is a protest against the celebration of war and the whole delusion that war can be considered glorious in any way. It can and it is and that is an outrage.



Simon Fell
Chorus of the Extinct
2026
Ceramic (Earthenware) and gilding
Size: w12.5 d10 h15 (Wall mounted
sculpture)
£1550



Simon Fell
Arch enemy
2026
Ceramic (Earthenware)
Size: w14.5 d5.5 h12.5
£590

Bronwen Paterson

My work 'Facade' is a satirical look at the fake guise we use to hide personal fears and insecurities. How we appear to others is not necessarily how we feel and being vulnerable is seen as weak. I use black silhouettes for the arms, the featureless appendages hang limply, and I hope to capture a heavy sense of helplessness with this gesture. This sombreness contrasts with the pretty, pastel-coloured bejewelled façade worn as a mask feigning our inner emotional state.



Bronwen Paterson

'Facade'

2026

Hand-sewn mixed media

25.5 x 26.5cm

30.5 x 31cm (Framed)

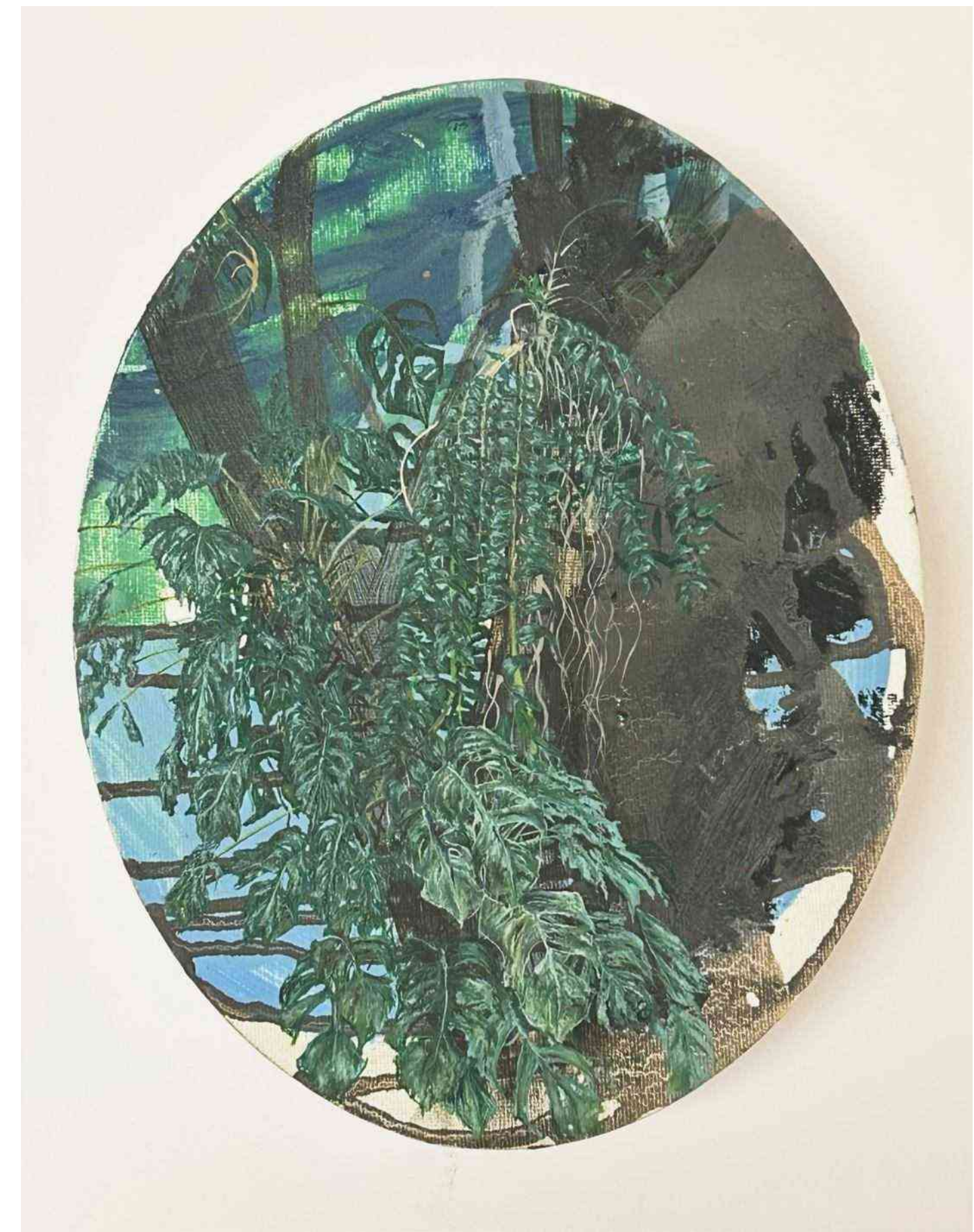
£425

Renata Fernandez

Fernandez's small paintings from the HP Series serve as meditative offerings—exercises in finding beauty in the unexpected: These are pieces of fragmented memory, evoking both a sense of intimacy and dislocation. Works in the series employ oval and irregular formats to reinforce the transient and unreliable nature of memory. Renata's series invites a reconsideration of landscape, memory, and the beauty found in overlooked corners of urban life.



Renata Fernandez
HP SERIES Palm Westbourne Grove, 2018
oil on canvas board
20 cm diameter
£450



Renata Fernandez
HP SERIES Palm Monstera-Margarita, 2018
oil on canvas board
25 x 20 cm
£500

Peter Suchin

WORK 1

These paintings may initially suggest landscapes or other densely-compacted figurative forms, but the works are meant to operate between representation and abstraction, convention and chaos, the fragment and the whole. Each piece undergoes an extensive process of reworking and revision in the hope that this layering and “correcting” will encourage a rich seam of potential readings, and not a single, definitive “truth”. The viewer is expected to play his or her part, with the small scale of the work requiring a close, attentive, or even “difficult” investigation of the pictorial surface. Small-scale paintings arguably demand a serious, concentrated response.

WORK 2

In Huysmans’ *A Rebours* (1884) the novel’s protagonist considers how the prose poems of Stephane Mallarme are so perfectly reduced that they contain as least as much complexity, depth and allusion as a book-length text. The suggestion is that Mallarme – a real poet placed in a fictional setting – invented a means to pack-into a tiny space much more than lesser writers could convey with hundreds of pages. In the present-day culture of accumulation and excess, the miniature, the compact and the tightly contained function as moral values, including for artists. (See Joris-Karl Huysmans, *Against Nature*, Penguin, 1959, Chapter XIV).



Peter Suchin
"The Blue Particular" 2024
Acrylic on canvas
24 x 30 cm
£700



Peter Suchin
"Indolent Alignment" 2018
11.5 x 24 cm
£600

Alex Price

This small painting is part of a larger, ongoing series exploring “nests” as complex physical and symbolic structures. Made using leftover paint, interwoven lines and gestures form an entangled mass: a provisional world assembled from the remnants of others.

Alex Price
Nest, 2026
Acrylic on wooden panel
18 x 15 cm
£650



Kate Davis & David Moore

1. ECHO, a physical mnemonic, prompting conversation around our climate crisis.

Two engraved brass plugs joined by a chain: one is inscribed with 421 A.D, the date that Venice was founded and the other with 2100 A.D, the predicted date of its demise.

A recent climate change study has warned that Venice will be underwater and uninhabitable by this date if the acceleration of global warming is not curbed.

ECHO is a symbolic representation of this very real possibility. Each link in the chain counts as roughly forty years, and the red cotton shows just how imminently

this catastrophe will befall Venice.

2. A desktop sized protest banner that reads "Kate and Mabel Say No".

It is a 1:20 replica of the original banner the artist made with her young daughter for their first march ; Stop the War, in London ,2003; the largest political demonstration in UK history to date.

The banner was one small part of that protest but was featured in many national newspapers. It serves as a symbolic reminder that no voice is too small and that we should all share the responsibility to demonstrate our humanity in the face of all unjust conflicts perpetrated by large supernations.



Kate Davis & David Moore,
ECHO ,2019 -26,
Two engraved brass plugs and chain.(Each work comes
packed in a handkerchief handwritten with the story and
pouch),
15 x 15 x 1.5cm.
Ed: 10 @ £450



Kate Davis & David Moore,
Every Little Voice Counts, 2017,
Hand painted corrugated plastic, wood, cork,
11.5 x 3 x 3 cm
Ed: 50 @ £56

Inga Eičaitė

All prints represent vastness of cosmos, its beautiful structure, hidden elements and our smallness in it.

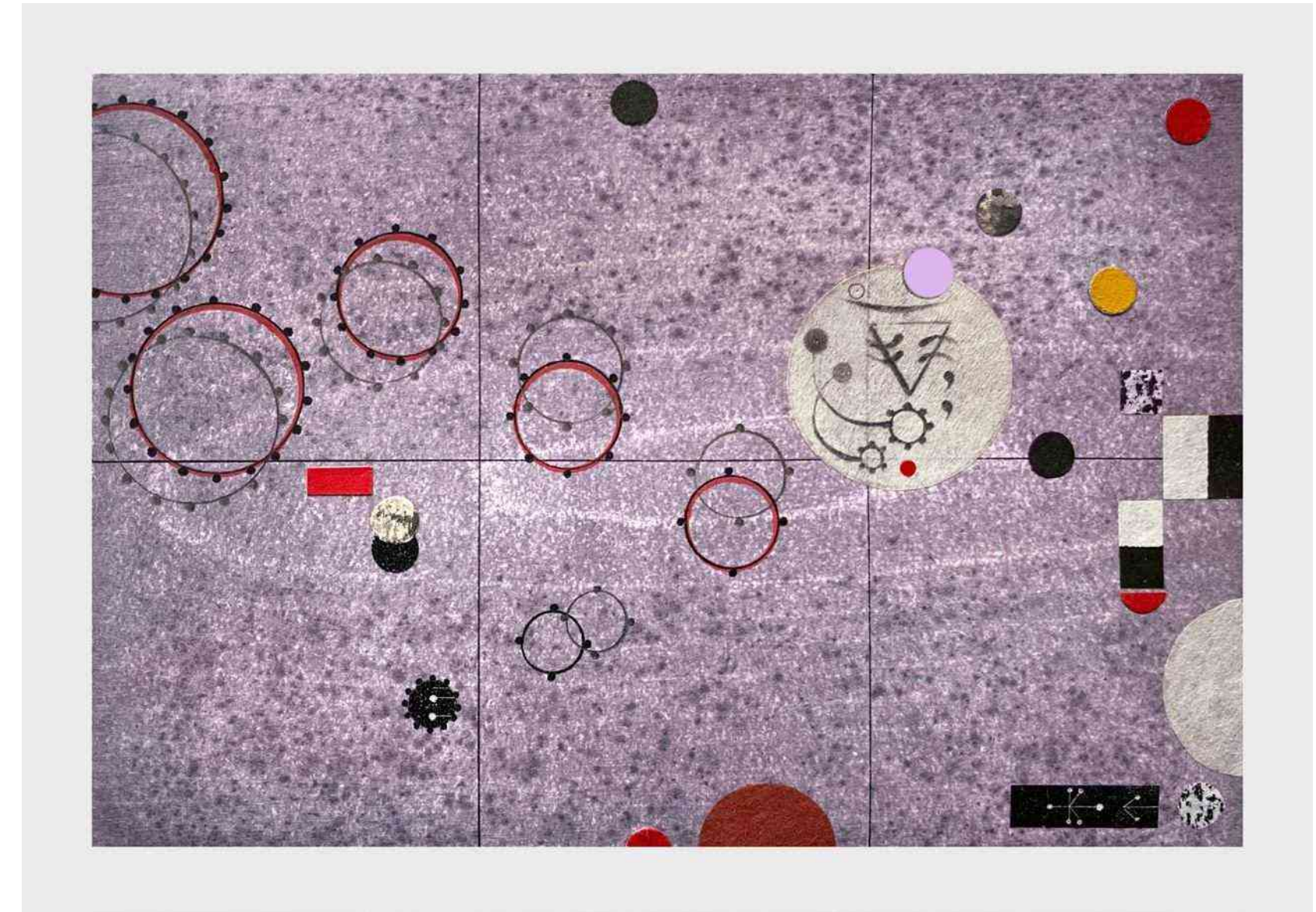
'3I Atlas' + '3I Atlas_b'

3I/ATLAS, also known as C/2025 N is an interstellar 'comet' discovered on 1 July 2025 by the Asteroid Terrestrial-impact Last Alert System station. The comet followed an unbound, hyperbolic trajectory past the Sun, and passed by Earth at 1.8 AU, posing no threat.

It reminded me of 1973 Arthur C. Clarke's sci-fi novel 'Rendezvous with Rama'.

Main focus in 'B_o1', 'B_o4' + 'B_o7.8' our space being restructured into new constellations, capturing star movements in frozen time and alien bodies in it.

Message in braille reads 'I want to believe'. (5 works)



Inga Eičaitė

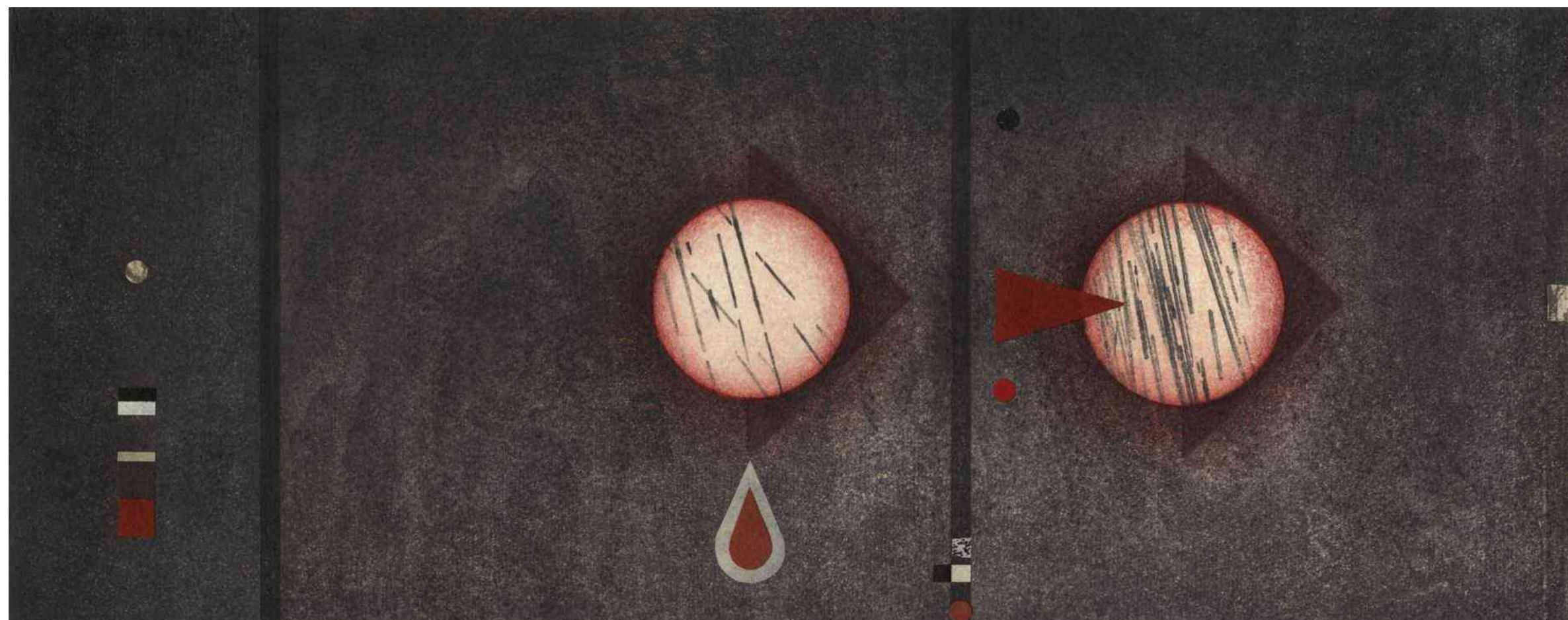
3I Atlas, 2025

Mokuhanga + collage + carbon pencil
on Shiramine washi

Image size 10x15cm, paper 11x16cm

Edition of 13

£250



Inga Eičaitė

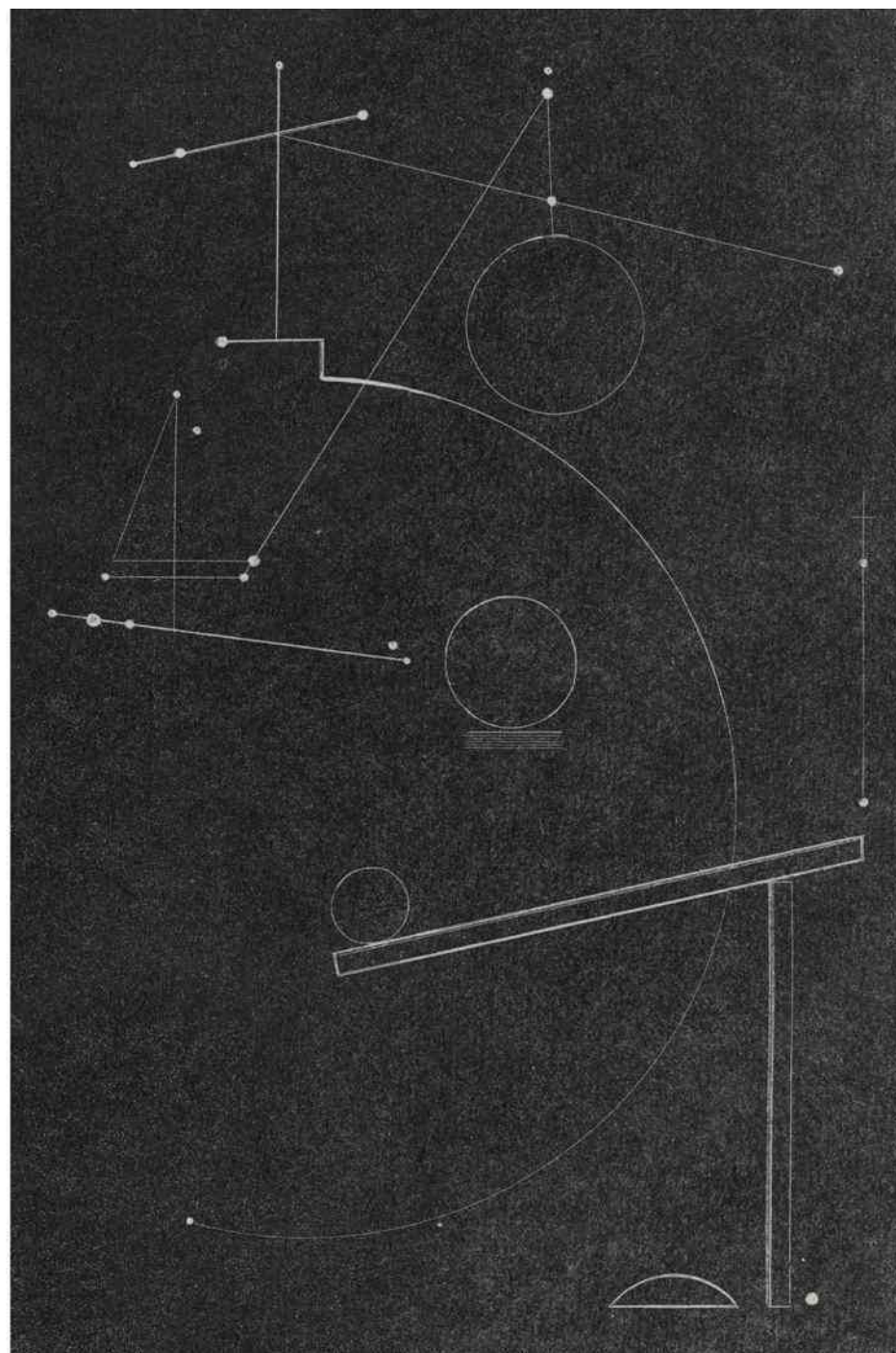
3I Atlas_b, 2026

Mokuhanga + collage + carbon pencil
on Shiramine washi

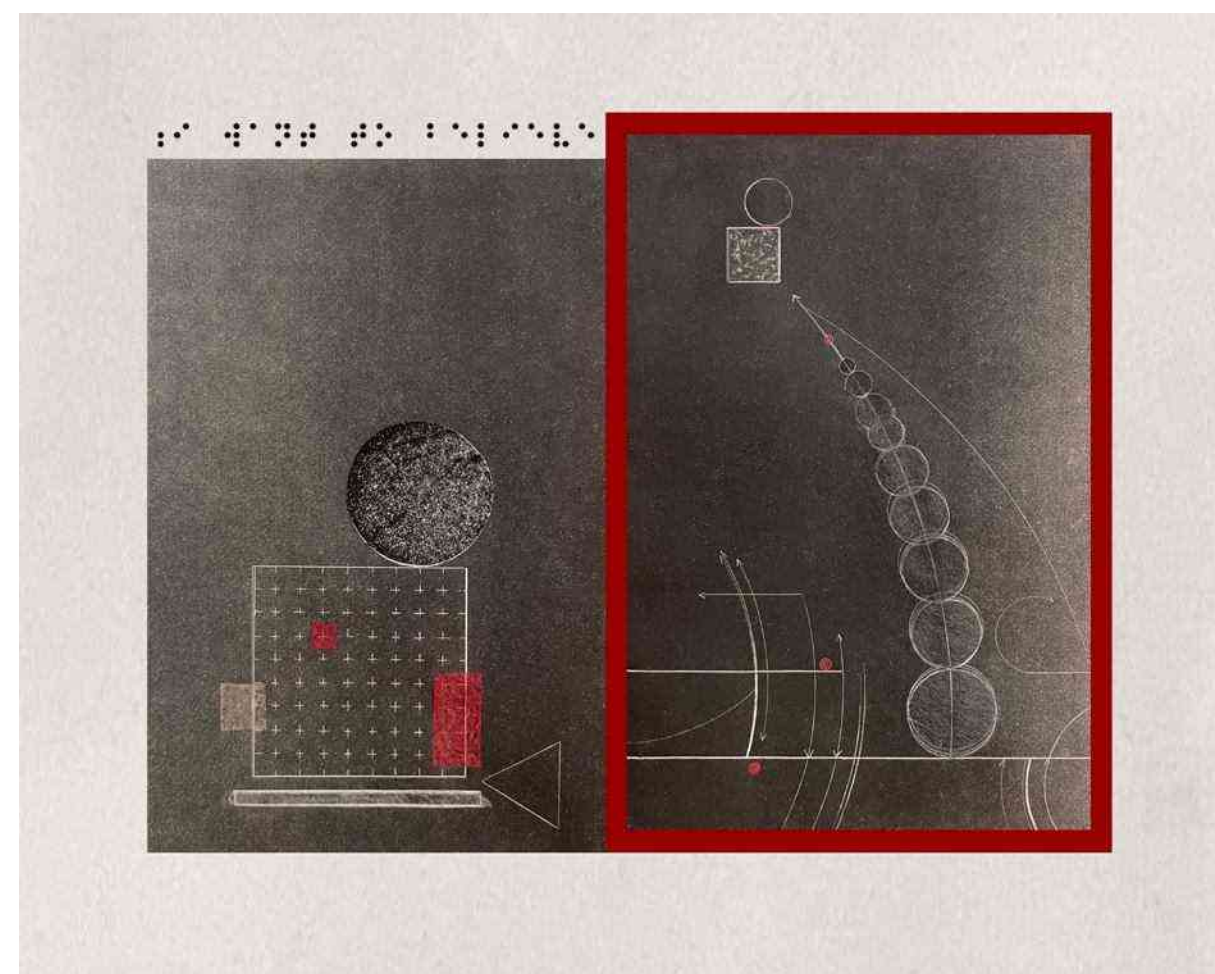
17x40cm

Edition of 6

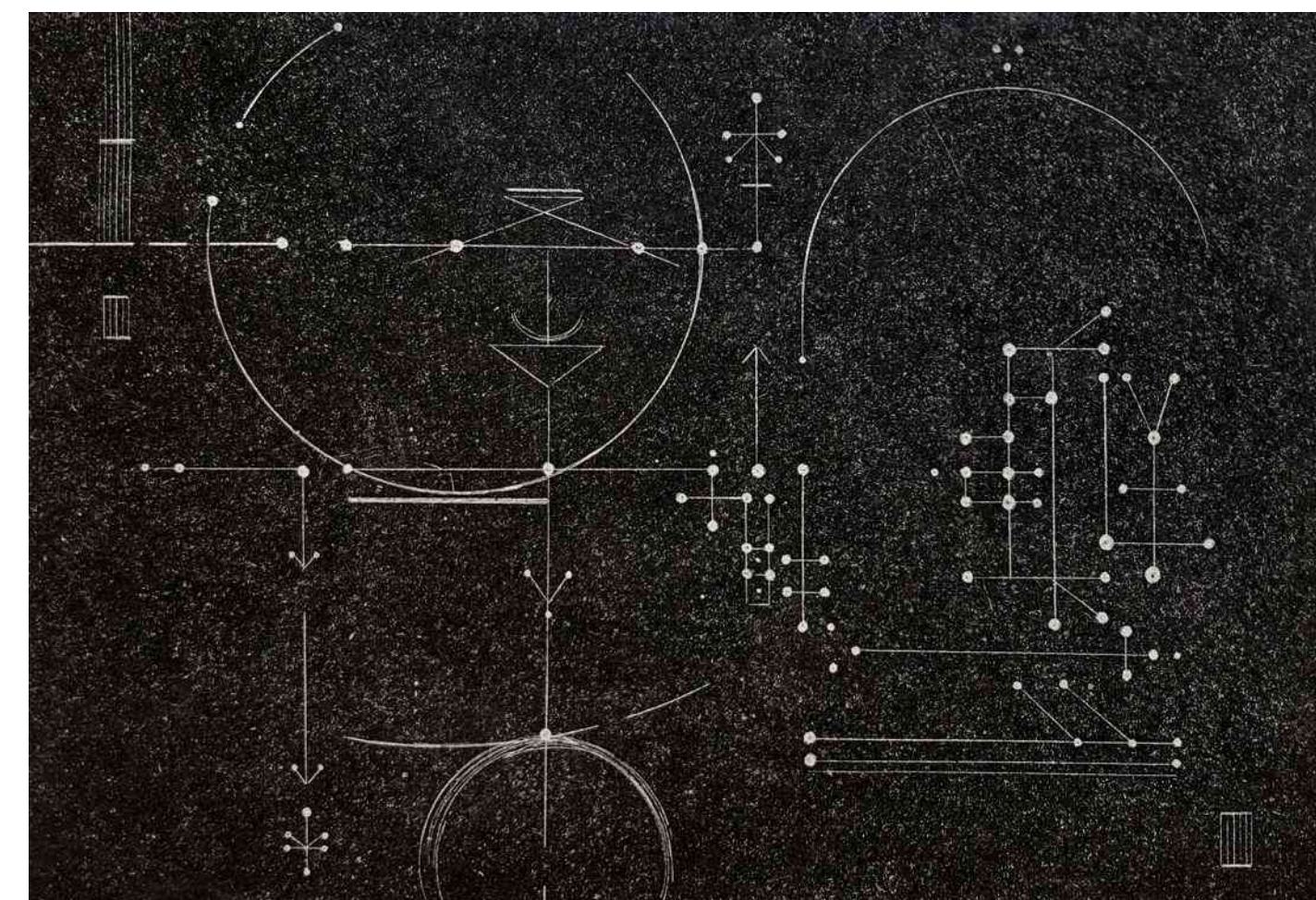
£450



Inga Eičaitė
 B_o1, 2021
 Intaglio on Kozuke White washi
 Image size 15x10cm, paper 25x23cm
 Edition of 11
 £270



Inga Eičaitė
 B_o7.8, 2024
 Intaglio + chine collé + carbon pencil on
 Echizen Mitsumata washi
 Image size 17x20cm, paper 28x40cm
 Edition of 7
 £400

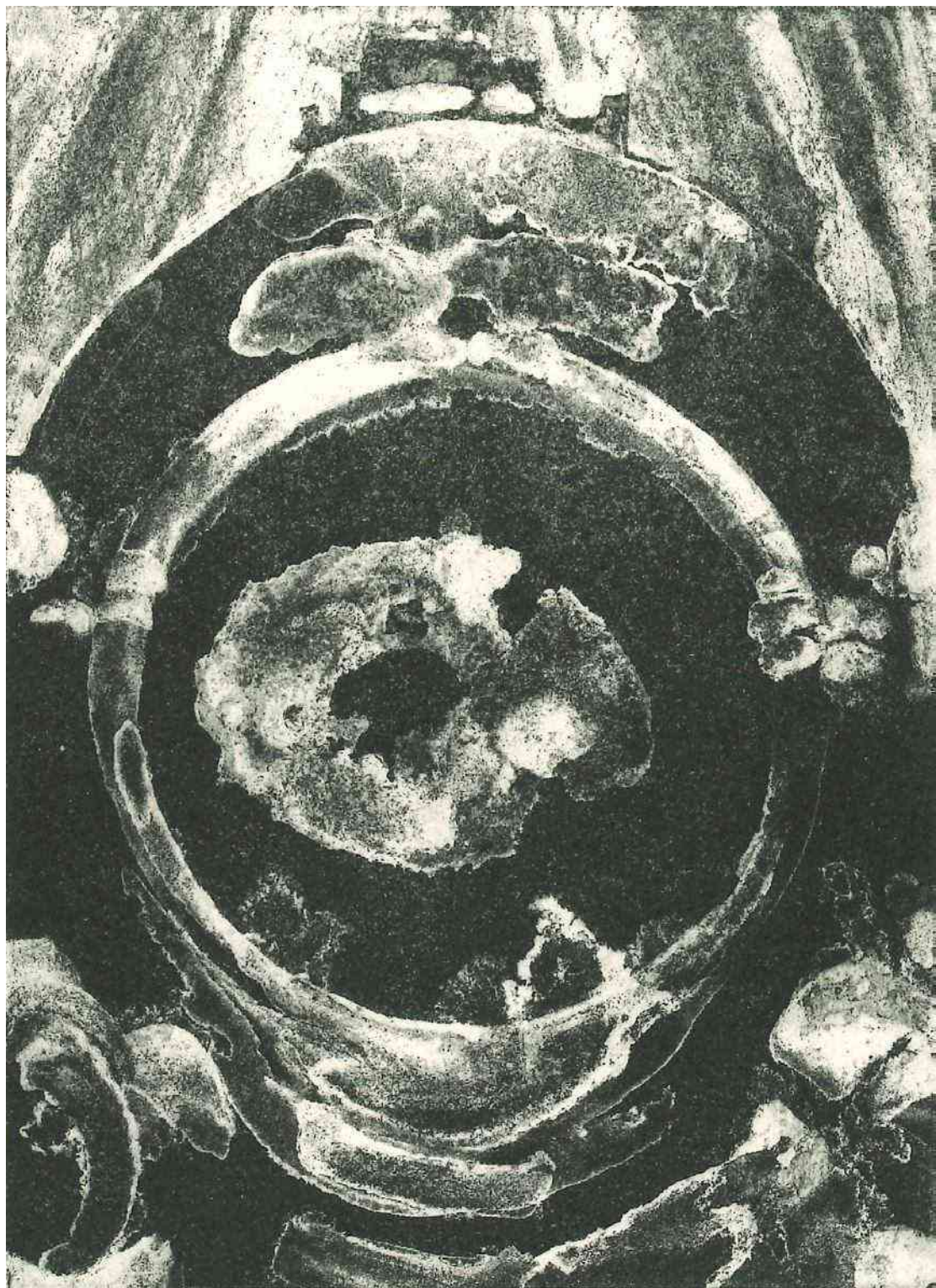


Inga Eičaitė
 B_o4, 2023
 Intaglio on Kozuke White washi
 Image size 15x10cm, paper 25x23cm
 Edition of 20
 £270

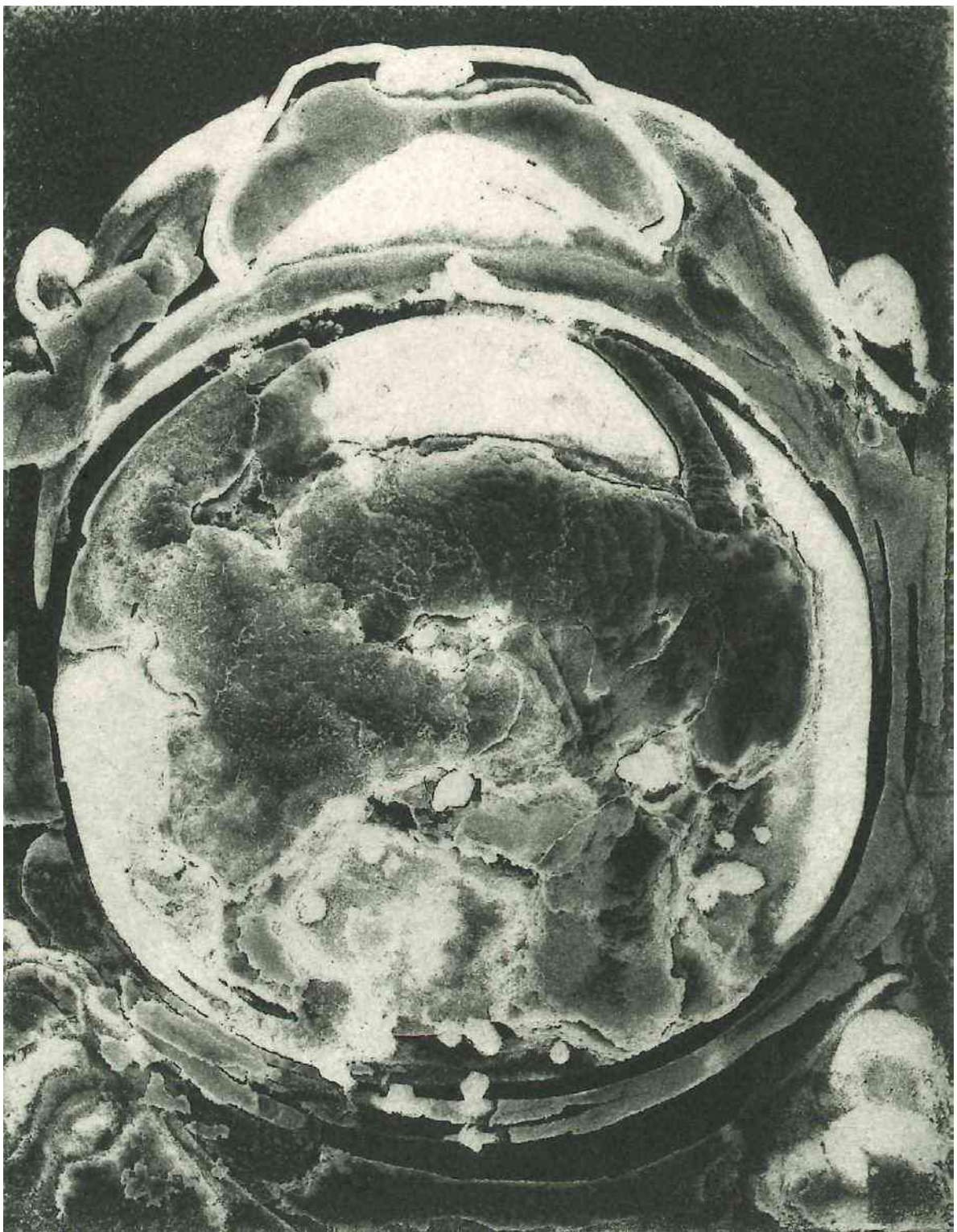
SUE BAKER KENTON

‘Phew!" he exclaimed, and, returning to reality, began to be concerned with the tortoise.... The animal was dead.....it had been unable to support the dazzling luxury imposed on it, the rutilant cope with which it had been covered.....Huysmans: Against Nature

These images are part of a series of faceless portraits, their anonymity speaking to everyman. The subjects wear the protective headgear associated with manufacturing processes that change the state of matter or that which is worn when entering alien realms of the planet and solar system as we assert our needs, as a species, upon the natural world.



Sue Baker Kenton
Orb, 2026
aquatint 4/20
13 x10cm / 28x21cm
Prices £150 F £120 UNF
Edition 20: 18 available



Sue Baker Kenton
Globe, 2026
aquatint 4/20
13 x10cm / 28 x21cm
Prices £150 F £120 UNF
Edition 20: 18 available

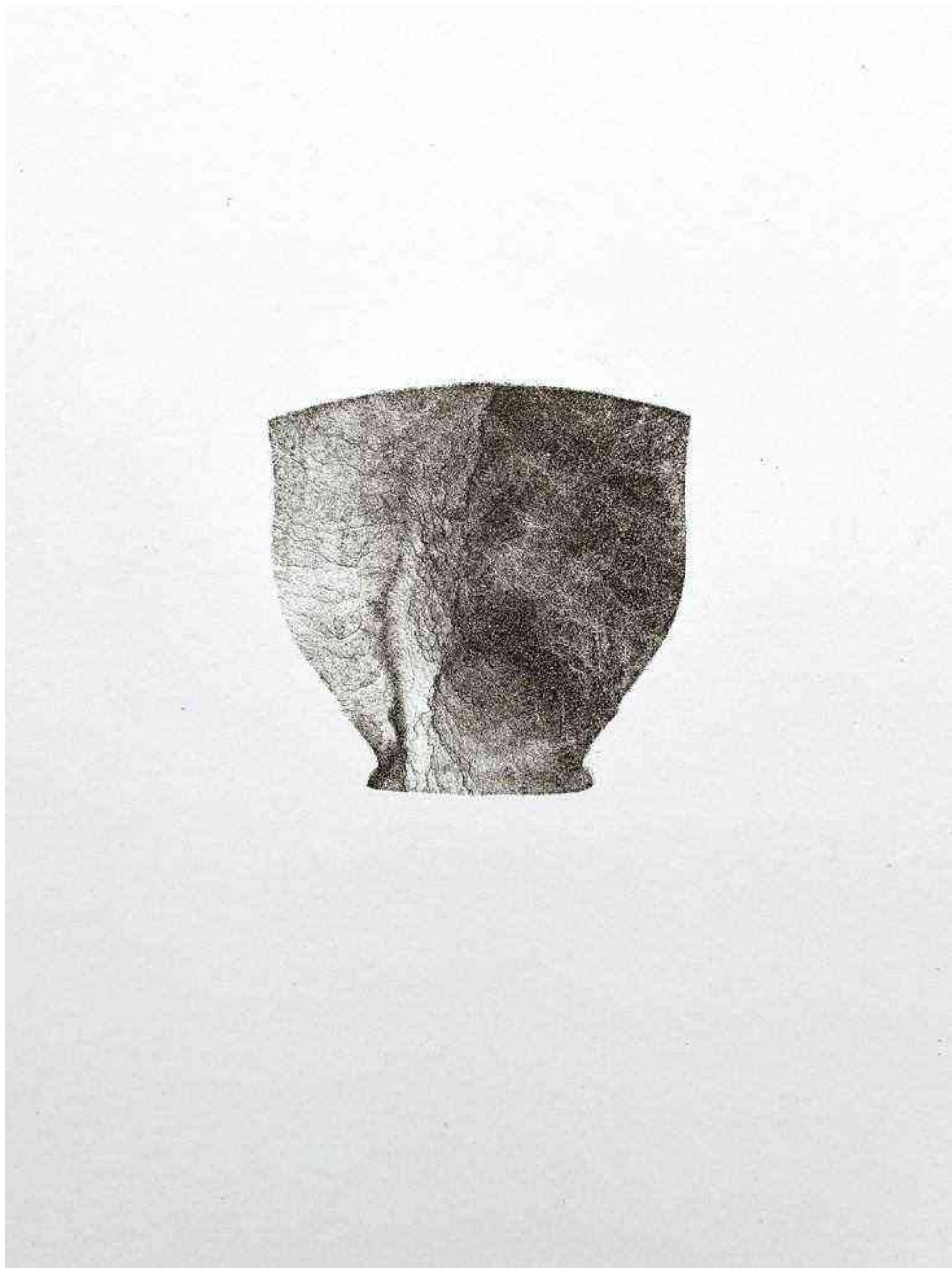
Charlotte Brown

‘Soft-skinned’ and ‘Untitled (cup)’ (Work 1 & 2) depict an inherited tea set. I use casting and lithography as iterative processes to refer to generational inheritance of physical traits and objects. A cup references the maternal and the matrilineal. Soft in skin-like latex, it shivers and falls into itself. The print excavated from the stone it is drawn onto as a monument to a family history. These are things unearthed from boxes and attics - kept, but not necessarily wanted: an archaeology of what is valued and legitimised through anecdotes, as relics, fetishes of family life. As marginal objects they possess a quiet stillness; the entropy and mortality of exhumed heirlooms.

‘Statue’ (Work 3) is from a series based on sketchbook collages. Created with images collected from newspapers, as an anonymous kind of diary using what is found on that particular day. I collect awkward arms in poses of holding, waiting, carrying; figures are silhouetted in sickly shades of pink. Headless and unidentifiable these women resemble classical statues that question what we commemorate as monuments to daily anxieties and overlooked experiences.



Charlotte Brown
Soft-skinned, 2025
cast latex
8 x 8 x 10cm
£350



Charlotte Brown
Untitled (cup), 2026
lithograph
edition of 5
25 x 32cm (framed 30 x 38cm)
£275

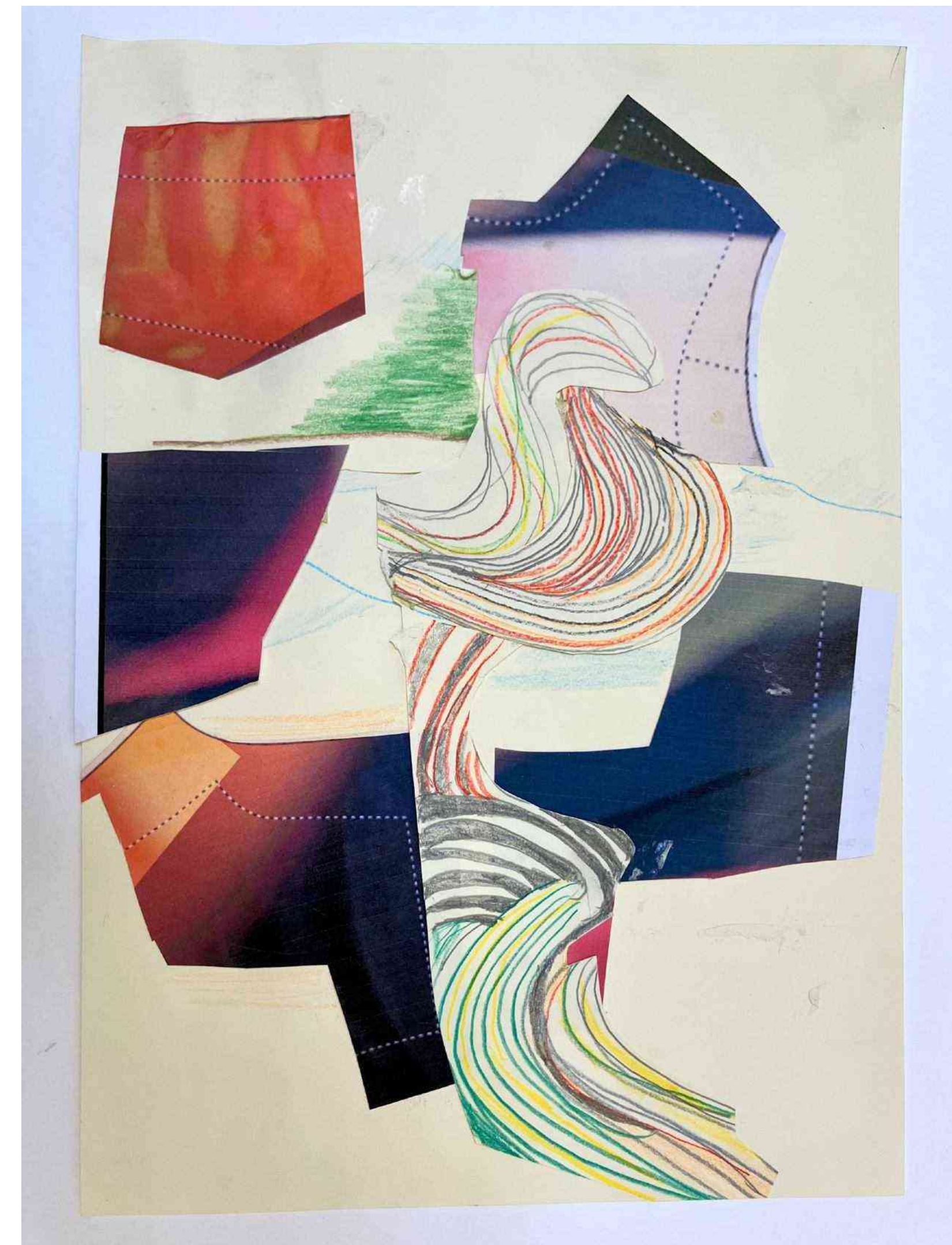


Charlotte Brown
Statue, 2026
offset lithograph
edition of 10
25 x 30cm (framed 30 x 35cm)
£375

Sally Lewis

This Collage has been constructed by combining remnants of clothes patterns I have made with drawn elements. Small scale works like this are usually associated with psychological or interior space, but in this case using collage to physically build the image also foregrounds its materiality. The title of this series "Mental Maps" alludes to this decentred state of being, both interior and exterior, mental and physical.

Sally Lewis
Mental Map II, 2026
coloured pencil , collage on paper
33 x24cm
£450



Hyun Yoon

After the Heatwave

Three panels hold the burnt orange of London’s 2026 heatwave, painted in acrylic and pigment ground in Tokyo. The fourth is cast in white Jesmonite, every trace of colour bleached away by the heat, its surface marked like ground after an excavation. A single fragment rests on top, a relic recovered from the season. Laid out like an archaeological grid, the work asks how quickly a climate event becomes memory, and how much of a whole summer can survive in something the size of a hand.

White Heat

White Jesmonite, standing in for the heat, swallows tree bark across two panels. On the left the bark still breaks through, half surviving; on the right it has vanished, yet the surface still swells where something lives beneath. Made during London’s 2026 heatwave, the work traces the invisible life force that persists even when everything visible has been erased. Like a site where only traces remain, it asks what endures beneath the surface, and how vitality holds on through the harshest season.



Hyun Yoon
After the Heatwave , 2026
acrylic and pigment on canvas mounted on wood panel,
Jesmonite on wood panel
24 x 24 cm
£ 600



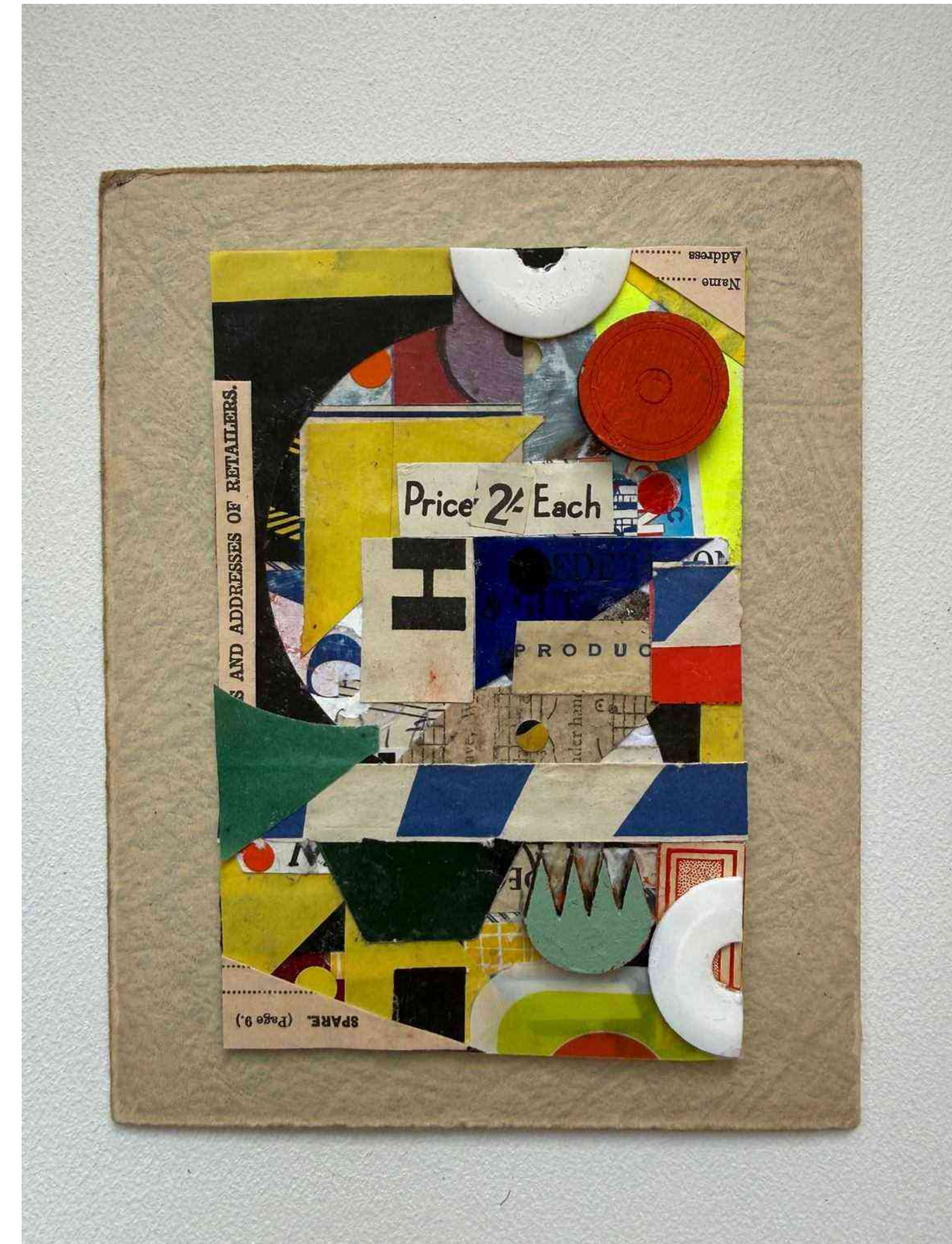
Hyun Yoon
White Heat , 2026
Jesmonite and Tree bark on wood panel
12 x 24 cm
£ 400

Laurence Noga

The works relate to my dad's collection of vintage objects and memorabilia in his garage. The collection such as old packets and washers, or my mum's sheet music from her days as a jazz singer in smokey London clubs. I have mounted the work on a found vintage card from the garage.



Laurence Noga Heart break hotel 2026
Acrylic and Collage on card mounted on vintage card.
18x14 cm £ 700



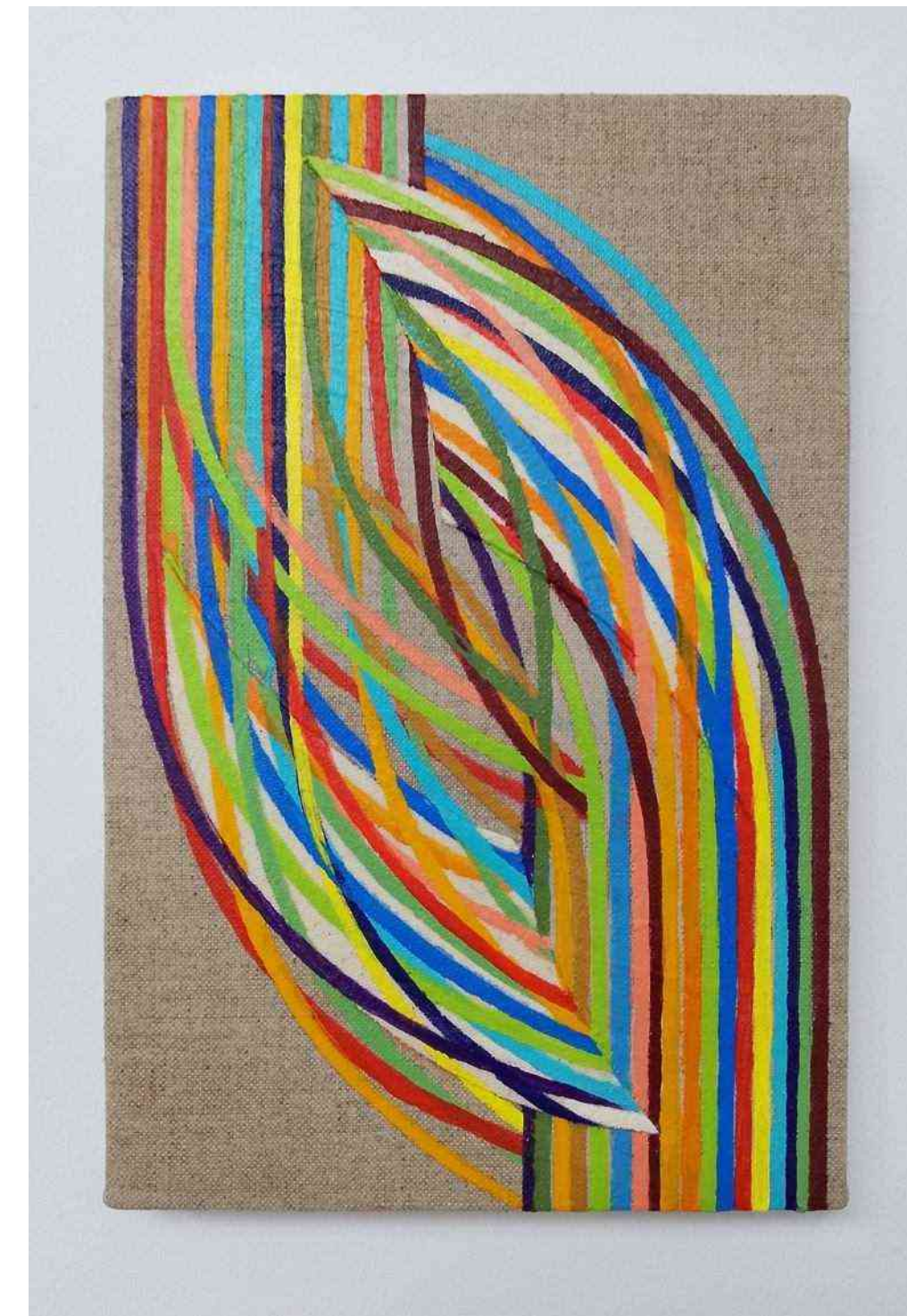
Laurence Noga Price 2/- Each 2026 Acrylic and Collage
mounted on card mounted on vintage card. 18x14 cm £
700

Suzanne Cole

1. 'Holding Together' This work is about creating balance and harmony in life, particularly in later life. The 'Tail-end' - that which remains incomplete, unfinished, the last part - is a motif I have been working with in my most recent series of paintings. A line which flicks up at the end is repeated in rhythmic, often dense formations. Here, the tail becomes rather neat and tidy, tucked away in this small painting. This is my own personal reflection; others will find their own associations, depending on their individual experience.

2. 'Transit' is part of the series In Passing, which explores the repetition of vertical masked lines of varying thickness and colour combinations and how they interact with the different surfaces and boundaries. The geometric shapes provide stability within the fluctuations of the lines. These paintings are made slowly, time seeming necessary between actions. They remain transitory, changing with the light and time of day.

The experience of the work shifts as the viewer moves towards, away from and, in passing.



Suzanne Cole
'Holding Together' 2026
Acrylic on linen with cotton duck
17.8x22.9cm
£700



Suzanne Cole
'Transit' 2024
Acrylic (metallic colours) on linen with cotton duck & calico
21.6x21.6cm
£600

Christine Stark

As Gaston Bachelard remarks in *The Poetics of Space* (Beacon Press, 1964, p.155), “the miniscule... opens up an entire world.” While my main concern is to make large paintings, I have long realised that my occasionally tiny works occupy a very important place in my practice. Although made quickly and casually on random scraps of wood, producing these “supplementary” paintings and constructions provides a sort of laboratory in which complex arrangements of colour and form may be tested out. At their best, these miniatures can and do operate as coherent and highly effective artworks in their own right.



Christine Stark
One Green, 2024
Mixed media on wood
2.5 x 20cm
£600



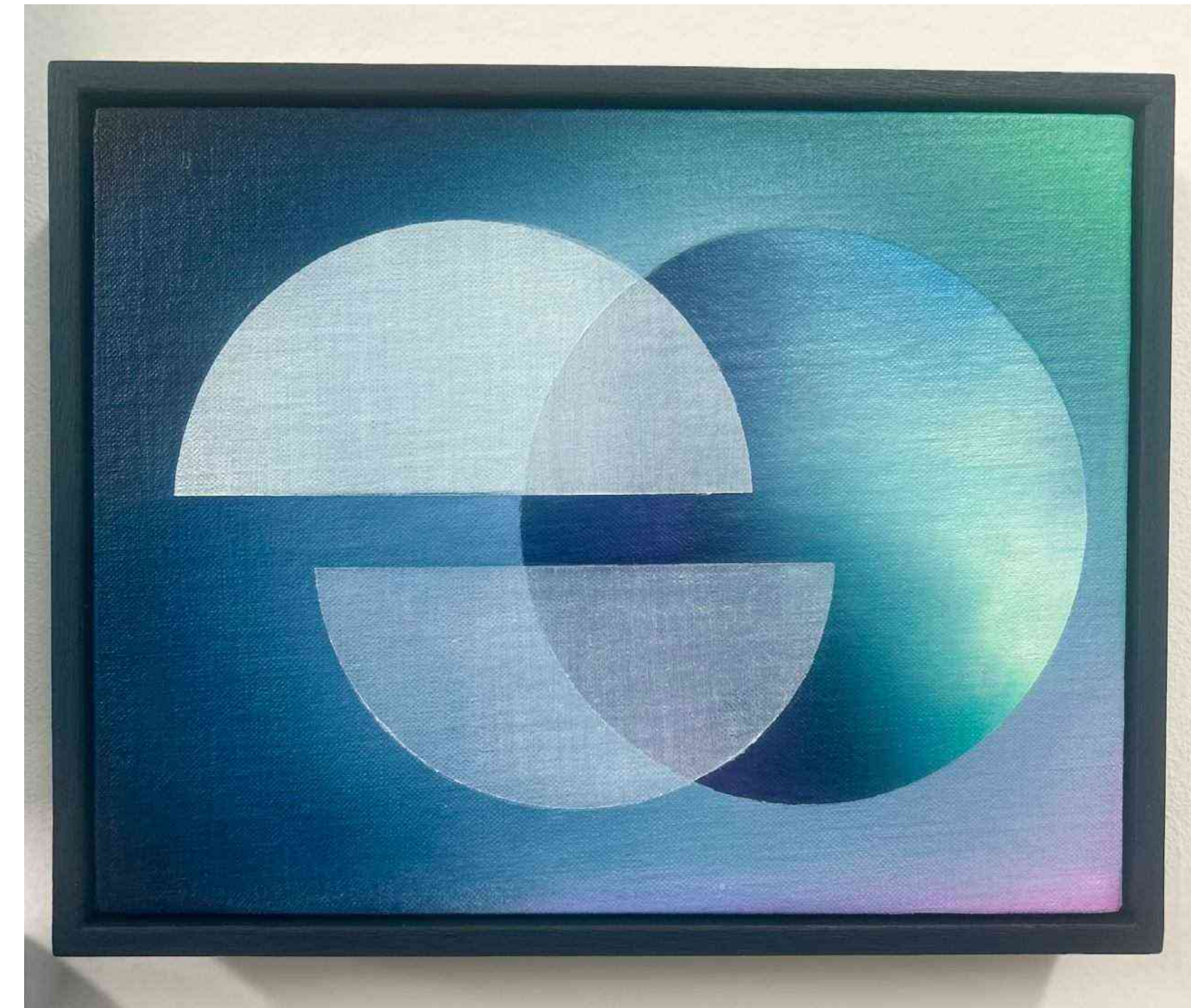
Christine Stark
Untitled, 2022
12 x 12cm
£600

Caroline List

Image 1

‘ INDIGO AIR ’ is a small oil painting, which explores a colour conversations through spatial abstraction. Drawing on the history of pigments as a starting point, Indigo has a unsettling history, telling a bigger story. I love the spatial depth of Indigo with its deep blue with violet-black undertones. I was fascinated to discover, historically, its production involves an alchemy of colour, transitioning from blue to green over time. In the dyeing process, the fabric first appears greenish blue and deepens only when exposed to the air—an evocative transformation, traditionally completed as the cloth dried, which was my inspiration for the painting ‘Indigo Air’ Indigo also has a tragic colonial history of exploitative, labour-intensive production and conflicts, such as Bengal’s Indigo Revolt of 1859. Originally derived from *Indigofera tinctoria*, native to the Indian subcontinent and used extensively since around 2000 BCE . Air and light can alter colour, especially with organic pigments, which often fade in direct sunlight, thus the artists palette changed with their synthetic replacements Prussian blue. Indigo reminds us of the bigger stories around colour and their turbulent history over time.

(2 works- Exceeding a word count)



Caroline List -Indigo Air Oil on linen on panel 24 x 19cm . painted frame Price £700

Image 2

'VELVET BLACK INDIAN YELLOW' - Indian Yellow is a small oil painting, which explores a colour conversation through spatial abstraction. Drawing on the history of pigments as a starting point. The production of Indian yellow has a unsettling history, telling a bigger story, the pigment is rich in sacred history and symbolism within Hinduism, often referred to as 'Cow-Earth' due to its origins. Traditionally it was made by feeding cows mangoes and the colour was extracted from their urine. Seen to be a cruel process, modern synthesized versions were made, creating a transparent yellow with incredible luminosity. Thus the light & dark contrast of opacity and transparency informed the ideas in the painting 'Velvet Black Indian Yellow'.

Air and light can alter colour, especially with organic pigments, which often fade in direct sunlight, thus the artist's palette changed with their synthetic replacements. Indian yellow reminds us of the bigger stories around colour and their turbulent history over time.

(Exceeding a word count)

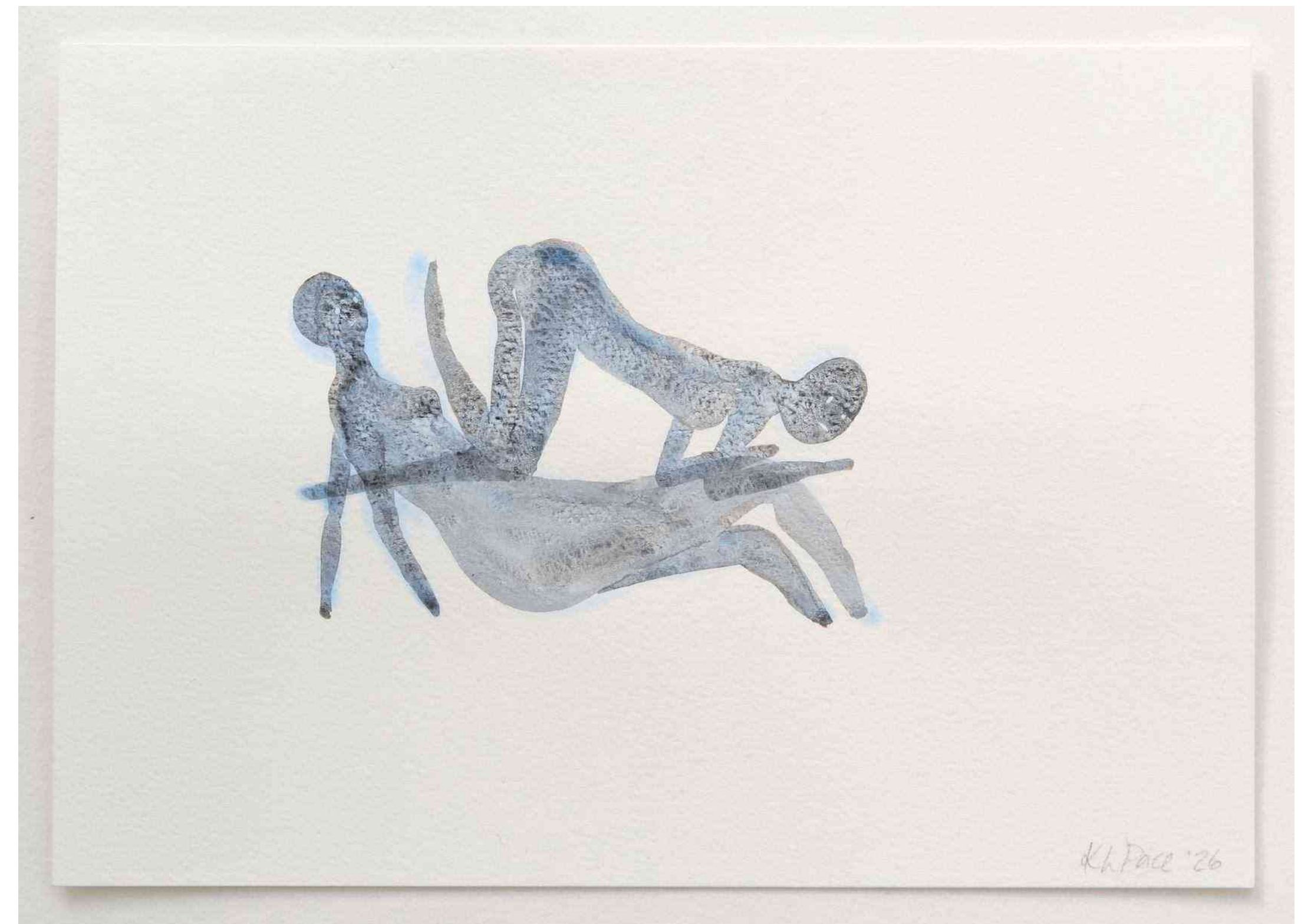


Caroline List - Velvet Black Indian Yellow - Oil on linen
on panel - painted frame 24 x 19cm . Caroline List.
price £700

Kim L Pace

Recliners—from a series of related works on paper and ceramic sculptures—references a significant motif with a wealth of connotations in western and eastern art historical traditions: the recumbent posture.

Rather than embodying relaxation or contemplation, the figures in my work appear awkward; suspended between collapse and recovery. Paired back forms and textured materials emphasise the uncomfortable proximity and intimacy of the figures, whilst they seemingly grapple with each other's physicality. I'm interested in the friction between being increasingly connected through technology yet less at ease with physical encounters in person.



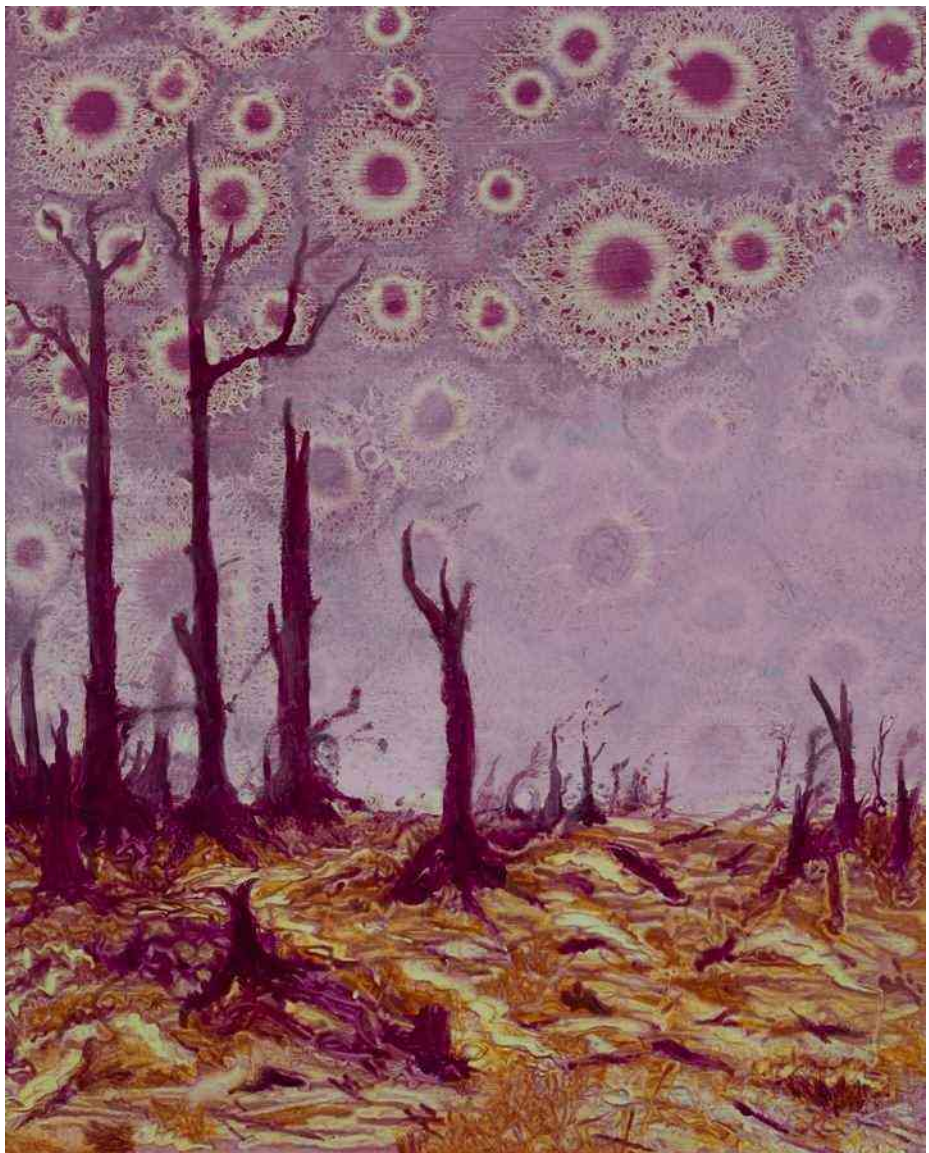
Kim L Pace, Recliners (#12), acrylic on paper, 2026. 33 x 24 cm. £550

Robyn Litchfield

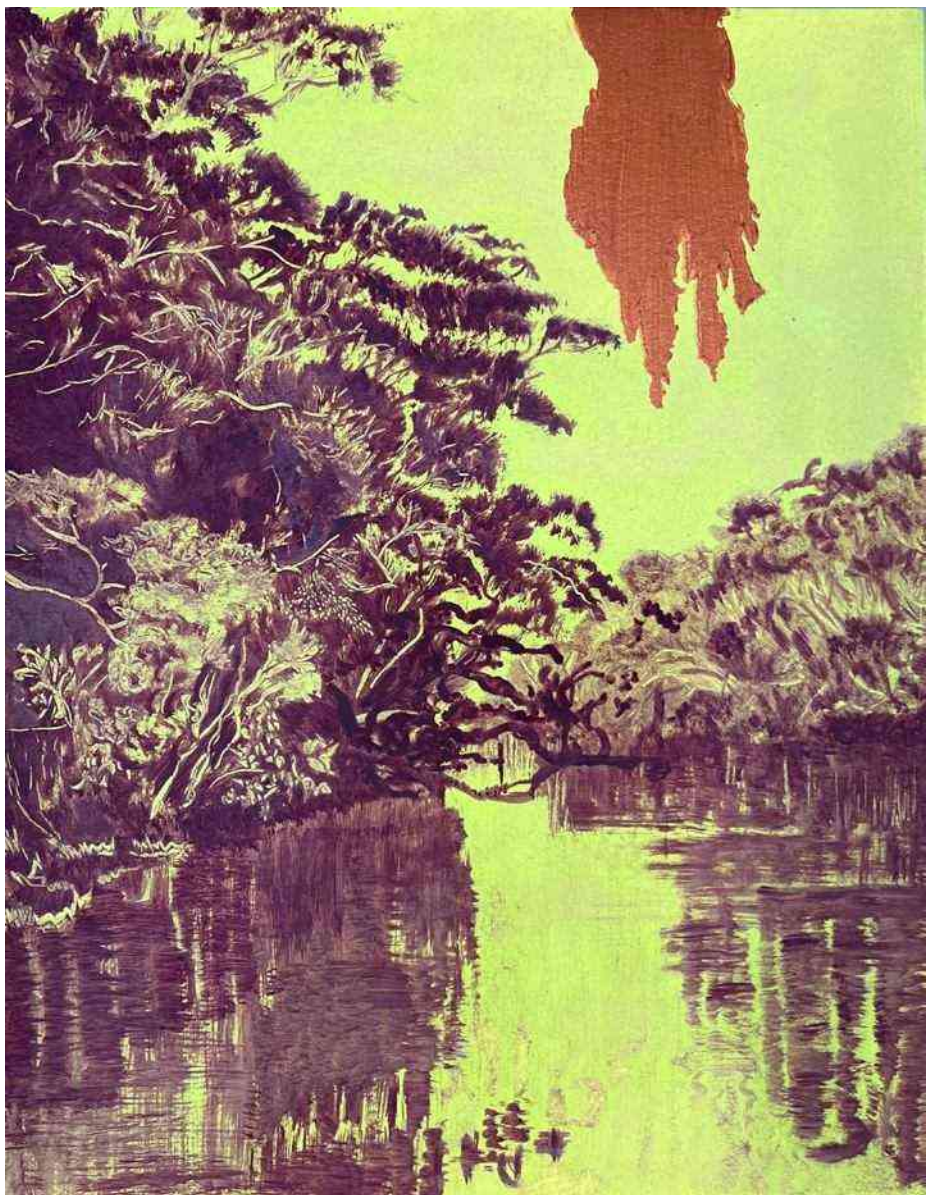
Work 1: Dearly Departed resulted from a materials experimentation and the contemplation of an archival photograph showing the result of the destruction of an area of New Zealand forest. I reflected that the amoeba-like forms were the Mauri (life force) and Wairua (spirit or soul) departing the dead trees. According to Māori belief trees possess a spiritual life force and soul and are seen as sacred entities.

Work 2 & 3: Catlin River and Pukekura

I am interested in the idea of wilderness and the unknown as a terrain of the mind and as a place that induces reflexivity. Landscape becomes a ubiquitous template for exploring personal history, notions of cultural identity, alienation and a sense of belonging. My sources are photographs; archival images of early New Zealand and contemporary photographs of primeval landscape taken by myself. Often primitive and mysterious red forms are placed within the paintings. They are symbols of loss and longing; for past life, of primeval forest, the biodiversity that it supported and represent a lament for this loss.



Dearly Departed, 2023
oil on panel
20.3 x 28.5 cm
Framed size 24 x 32 cm
£700



Catlin River (study), 2019
Acrylic and oil on paper
31 x 24 cm
Framed size 34 x 27 cm
£500



Pukekura (study), 2020
Acrylic and oil on paper
30.5 x 24 cm
Framed size 34 x 27 cm
£500

Tracy Hill

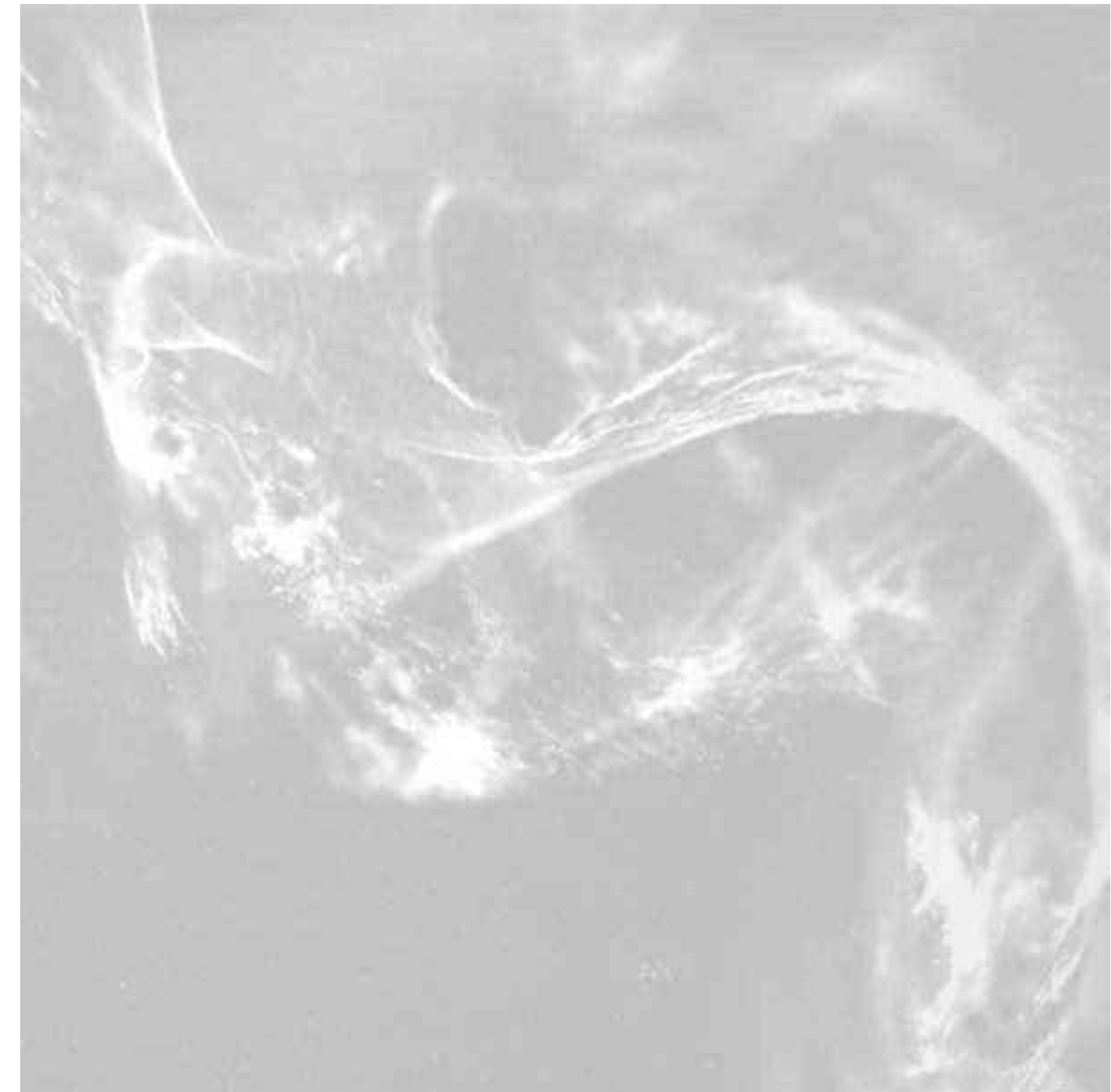
Work 1 - Lähdevettä is Finnish for spring water, this work is from a series of small mixed media drawings created in response to a month-long artist residency at Kilpisjärvi Biological Station in Autumn 2024.

Lähdevettä reveals resonant patterns of spring water flowing off Kilpisjärvi fell. I am particularly interested in the resonance of place, how our bodies connect to a landscape through walking and changing magnetic vibrations.

The sub-arctic Kilpisjärvi region is a litmus paper for highlighting impacts of global disturbances on northern and southern ecosystems. Informed by ecology, geology, culture, and politics, the works from this project evolved through entangled approaches to research undertaken on Sáná Fell, Malla nature reserve, Kilpisjärvi Lake and surrounding birch forests. As temperatures rise, impacts on known and unknown ecosystems become disrupted and altered. Thawing permafrost and local Arctic changes actively disrupt global weather systems by altering atmospheric circulation, accelerating greenhouse gas release, and weakening the jet stream.

While local impacts reshape landscapes through collapsing fells, warming lakes, and shifting groundwater patterns, the atmospheric consequences ripple across the entire Northern Hemisphere.

(2 works- Exceeding a word count)



Tracy Hill

lähdevettä, 2026

Mixed Media, digital, monoprint, drawing on paper

15cm x 15cm

30cm x 30cm framed

£400

Work 2 – Erde - German for Earth

This is an ongoing body of work of circular soil chromatography prints used to explore the world beneath our feet and remind us of the gradual threat contamination and degradation of our soils that coastal erosion poses.

Soil Chromatography was developed in the 1950s by Ehrenfried Pfeiffer to visually evaluate soil health. The process creates a circular, colourful pattern—often called a soil "fingerprint"—by drawing a liquid soil extract across filter paper.

A subtle nod to the dystopian play by Heinrich Böll called *A Mouthful of Earth*, set several hundred years in the future, it describes a society living on pontoons above a flooded earth and surviving by scavenging the oceans and processing vestiges of soil.

Often ignored and poorly understood, soil is crucial to the survival of our planet. Beyond being the foundation for growing food, it regulates water cycles, sustains biodiversity, and stabilises the climate.

(Exceeding a word count)



Erde, 2025

Circular Soil Chromotography print

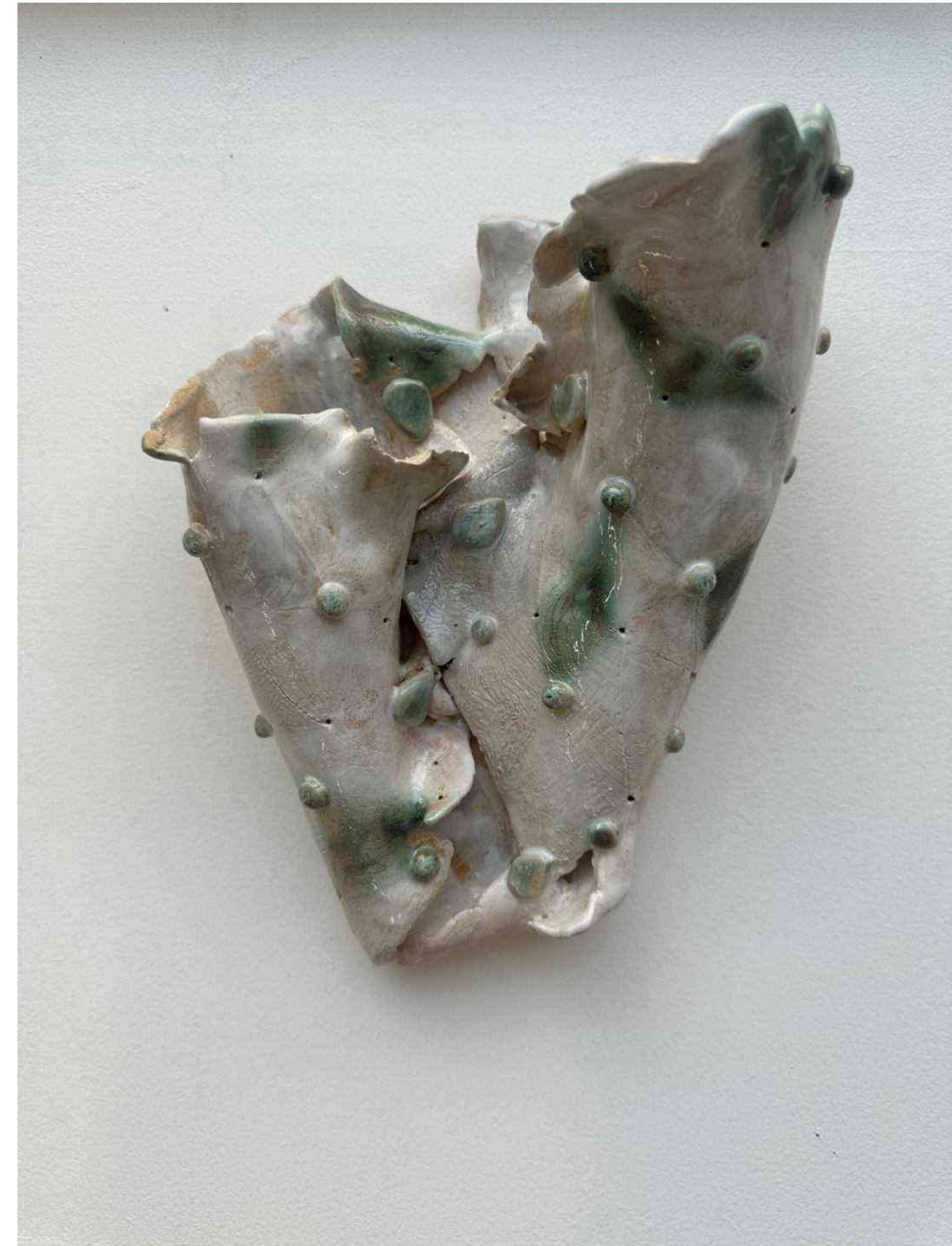
15cm x 15cm

20cm x 20cm framed

£350

Blinky Bellas

The sculptures symbolise antidotes, balms and salves to our current conditions in late capitalism. They emerged out of ideas around the power of play, how violent systems can be interrupted through softness and small acts, of "flipping" and "undoing" the dominant narrative; whereby those who are most societally vulnerable, animals and plants are from whom we should seek wisdom. The sculptures are totems to these ideas and as well as referring to the body bear coded symbols denoting the sovereignty of care, of queer and matriarchal structures, the home and unconditional love which is a main touchstone within the work.



Blinky Bellas

Furl 2026

Stoneware sculpture

20 x 14 cm

£700

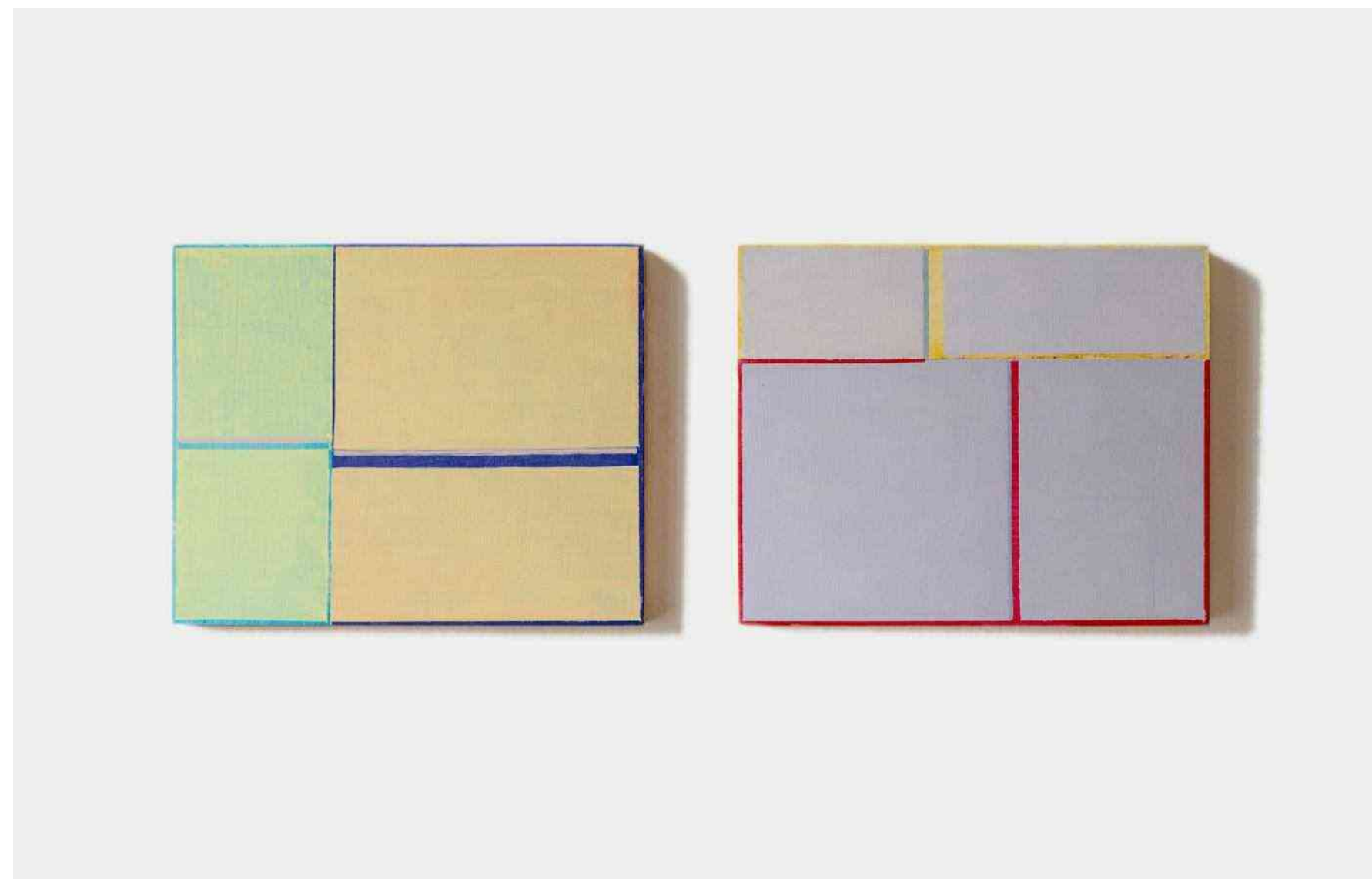
Richard Bell

These small paintings were made during my residence in Clare Island, Ireland (2025/26). Working small is vital to envisage a larger scale or to remain discrete, small and focussed.

I want to create a new situation of light and space that becomes integral to how the work is perceived; such as the type of meeting point or new boundaries discovered or uncovered in the process; how a colour nuance is created by the varied levels, or the articulated relationships between two or more works in series – reflecting a sense of location, light and colour qualities.



Richard Bell
'Clare Island' (Ireland), April 2025, Study No.6,
Graphite and Egg Tempera on panel,
Each 25.5cm x 20cm.
£650 for Pair £400 each



Richard Bell
'Clare Island' (Ireland), April 2025 Study No.5,
Chalks, Damar and Egg Tempera on panel,
Each 25.5cm x 20cm.
£650 for Pair £400 each

Alex Williamson-Bell

The maze represents for me a way of finding one's way through the world; when you're in it, the correct path can be difficult to find. But with an outside perspective, an aerial view, or a map, the way forward might be more forthcoming.



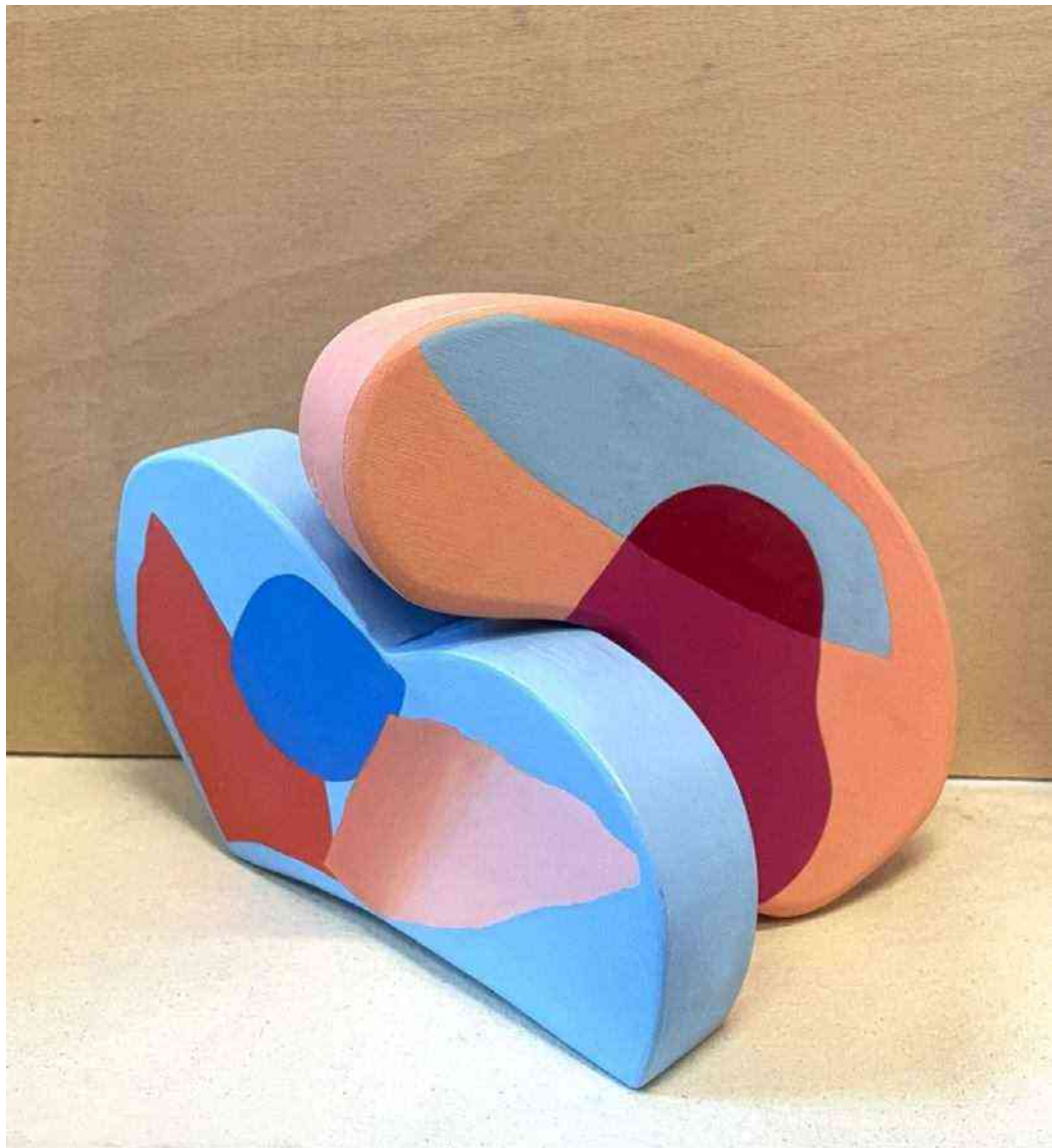
Alex Williamson-Bell
Untitled Maze, Blue and Pink, 2026
Oil, cold wax and sand on canvas on board
28 x 38cm
£650



Alex Williamson-Bell
Untitled Maze, Mystical Dingle, 2026
Oil, cold wax and sand on canvas on board
30 x 38cm
£650

Bbblob (Jacelyn Zhen)

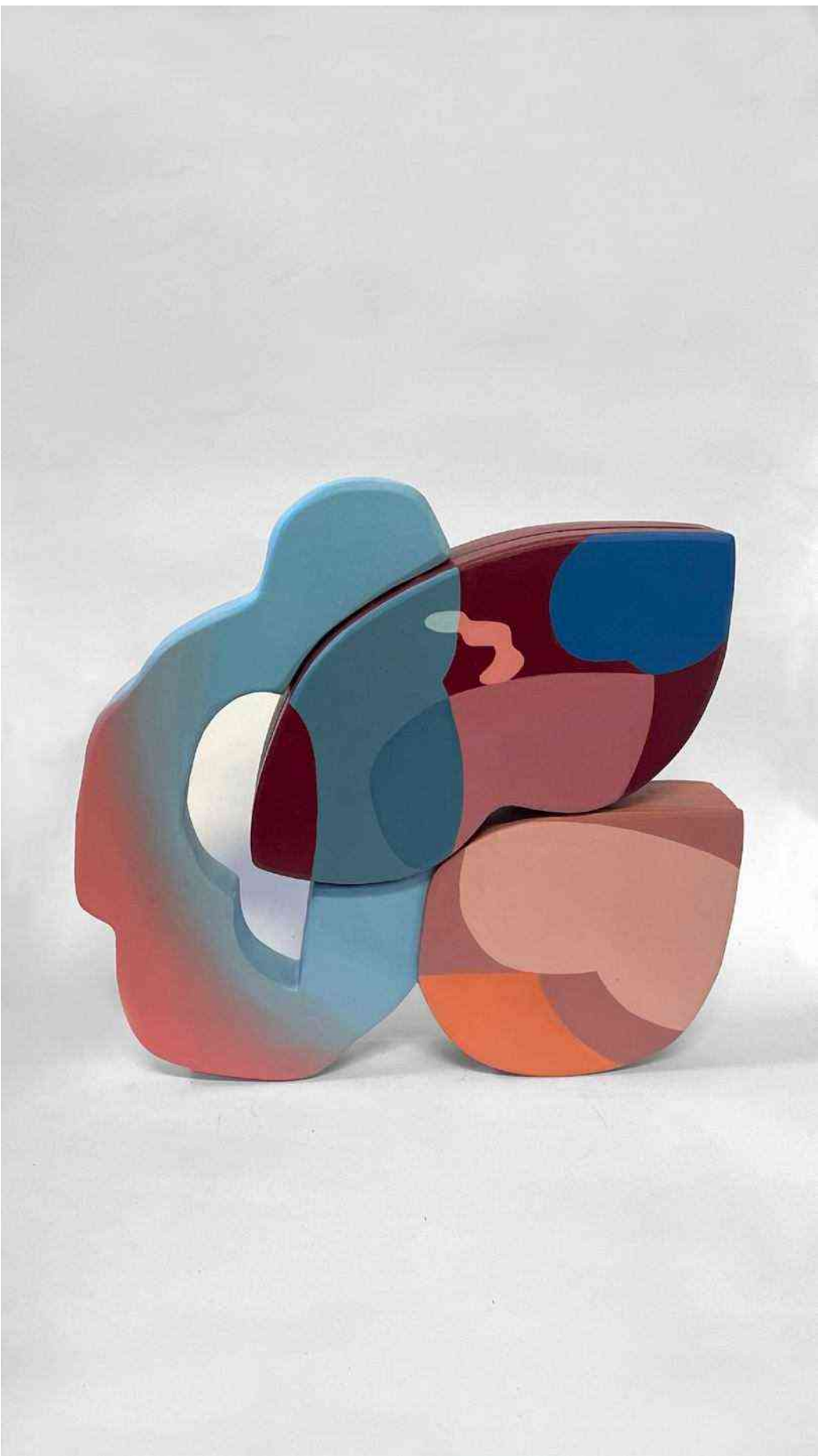
A series of standing works exploring the interaction of forms using offcuts to create the woodcut sculptures. The works play with my practice of collage making and woodcut reliefs, taking them off the wall and onto more sculptural explorations. These standing forms create a sense of balance and movement, a way of looking at the transience of emotions between as they move between states. The sculptural element of these works are shape play for larger ideas.



Bbblob
Humid ground, 2026
Acrylic on offcuts
25 x 18 x 12 cm
1200



Bbblob
Wild cluster, 2026
Acrylic on offcuts
24 x 25 x 5 cm
1200



Bbblob
Tender terrain, 2026
Acrylic on offcuts
30 x 28 x 5 cm
1200

jake clark

This recent series of paintings are based on hotels in coastal holiday places, like Mallorca. For reference imagery, I have been using my father's old travel brochure photographs. The viewpoint is slightly voyeuristic, often seen through foliage or fences. These rough texture areas, provide a push/pull effect to the whole surface. The saturated colour is meant to suggest a fake manicured type of space. These colours are also important in being acidic and high contrast. The strong shadows hold the image down in an abstract manner. I am interested in the ambiguity between clean design and abandoned architecture.



Jake Clark
Playa Hotel, 2026
Oil on paper mounted on board,
30 x 21 x 3cm.
£450

Keith Bowler

Work 1

A Small Monument to Takis takes the form of a compact, illuminated object: part signal, part shrine, part machine. The pulsing red light recalls Takis’s interest in energy, electromagnetism and invisible forces, while reducing monumentality to something intimate and provisional. Rather than commemorating through scale, the work offers a small, active presence — a tribute expressed through light, repetition and transmission.

Work 2

A small light occupies the centre of a dark, enclosed space, slowly fading in and out on a continuous loop. The work reduces illumination to a minimal event: a pulse, a signal, a presence. Its physical scale is deliberately slight, but the repetition gives it persistence. “Big” is located not in size, but in the capacity of a small gesture to hold attention and generate meaning.

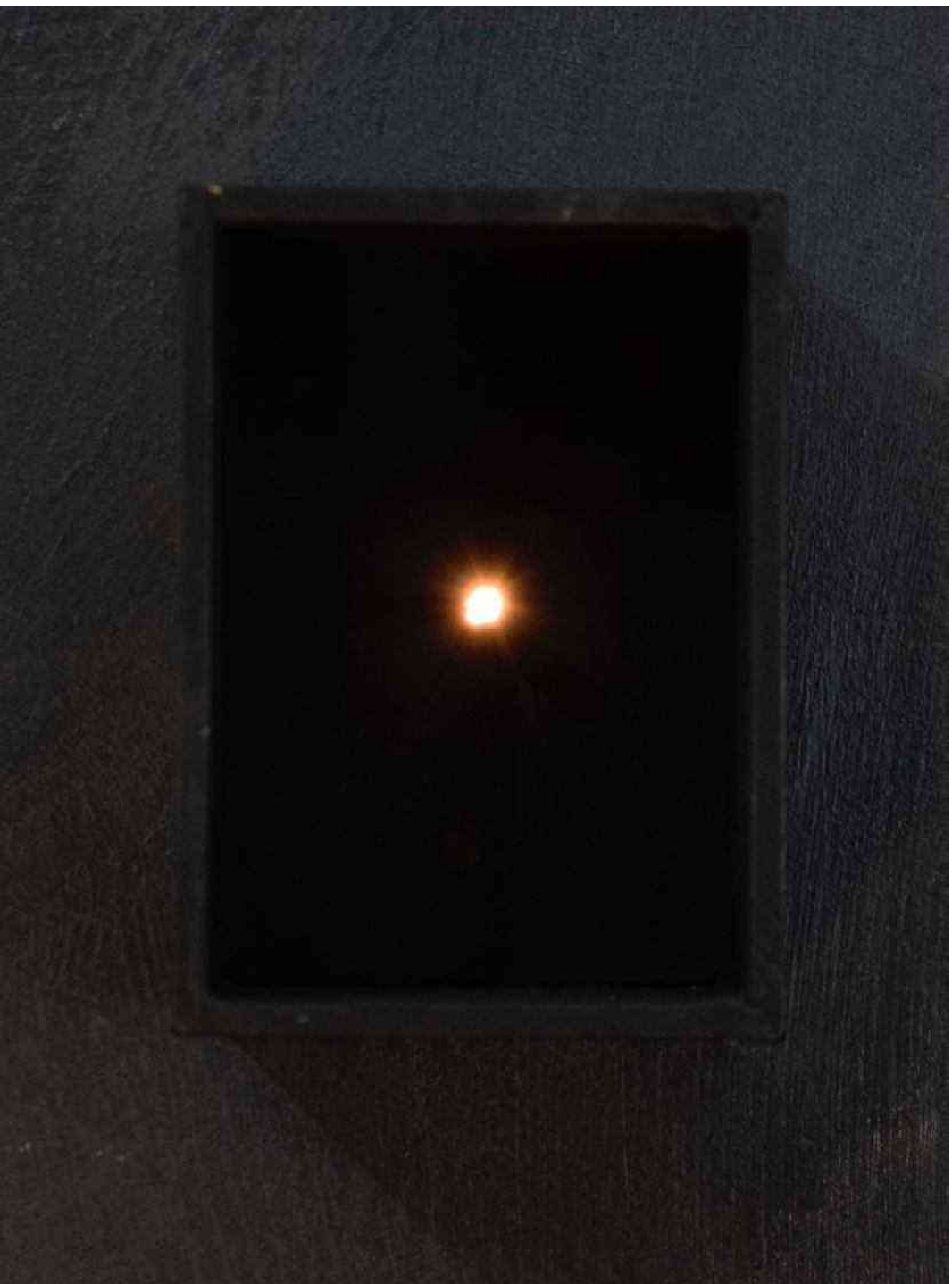


A Small Monument to Takis, 2026

MDF, perforated aluminium, LEDs and electronics

8 x 11.6 x 8 cm
w x h x d

£380



Puls, 2025

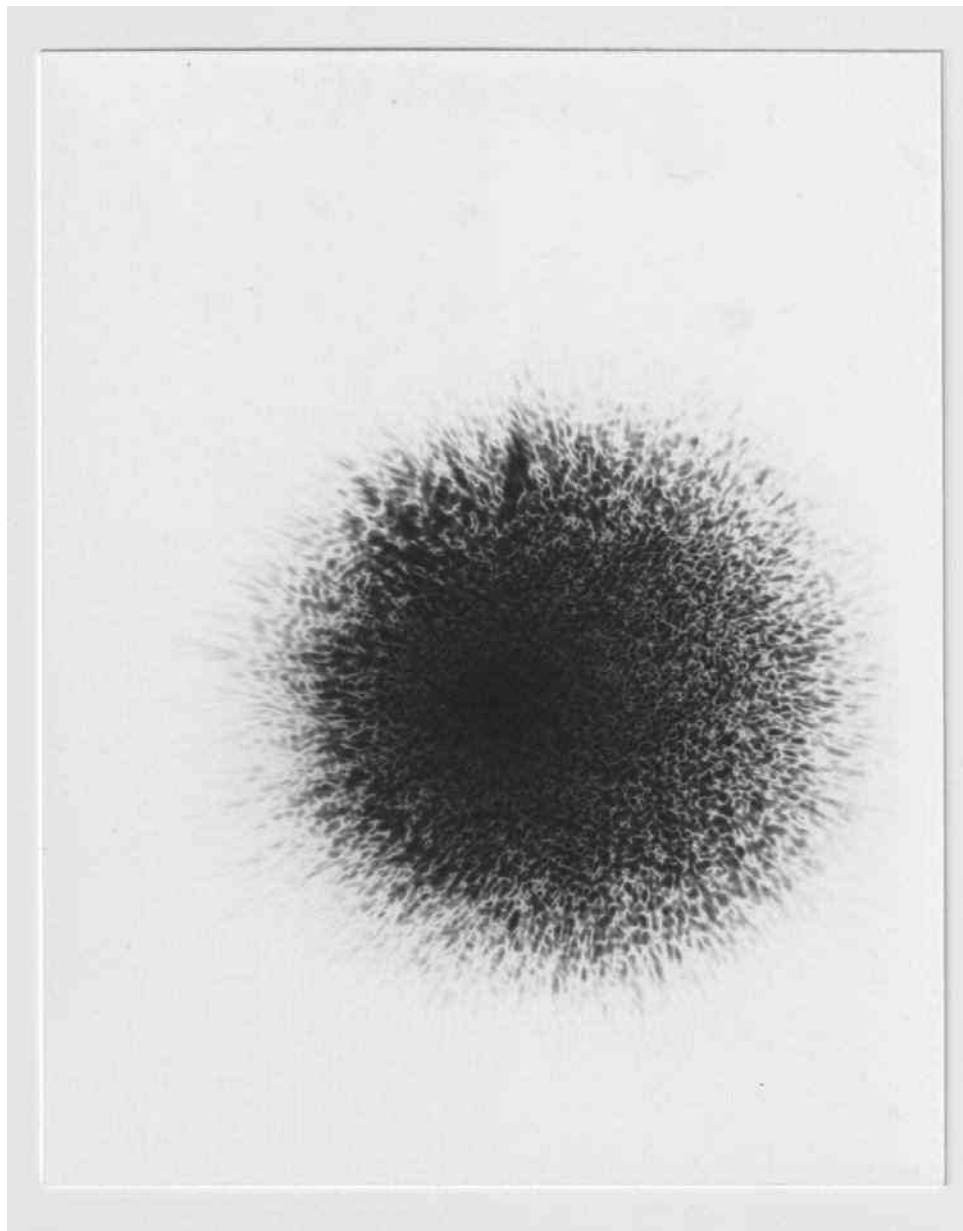
MDF, carbon fibre, grain of wheat bulb and electronics

w x h x d 8 x 11.5 x 7.6 cm

£350

Works 3, 4, 5

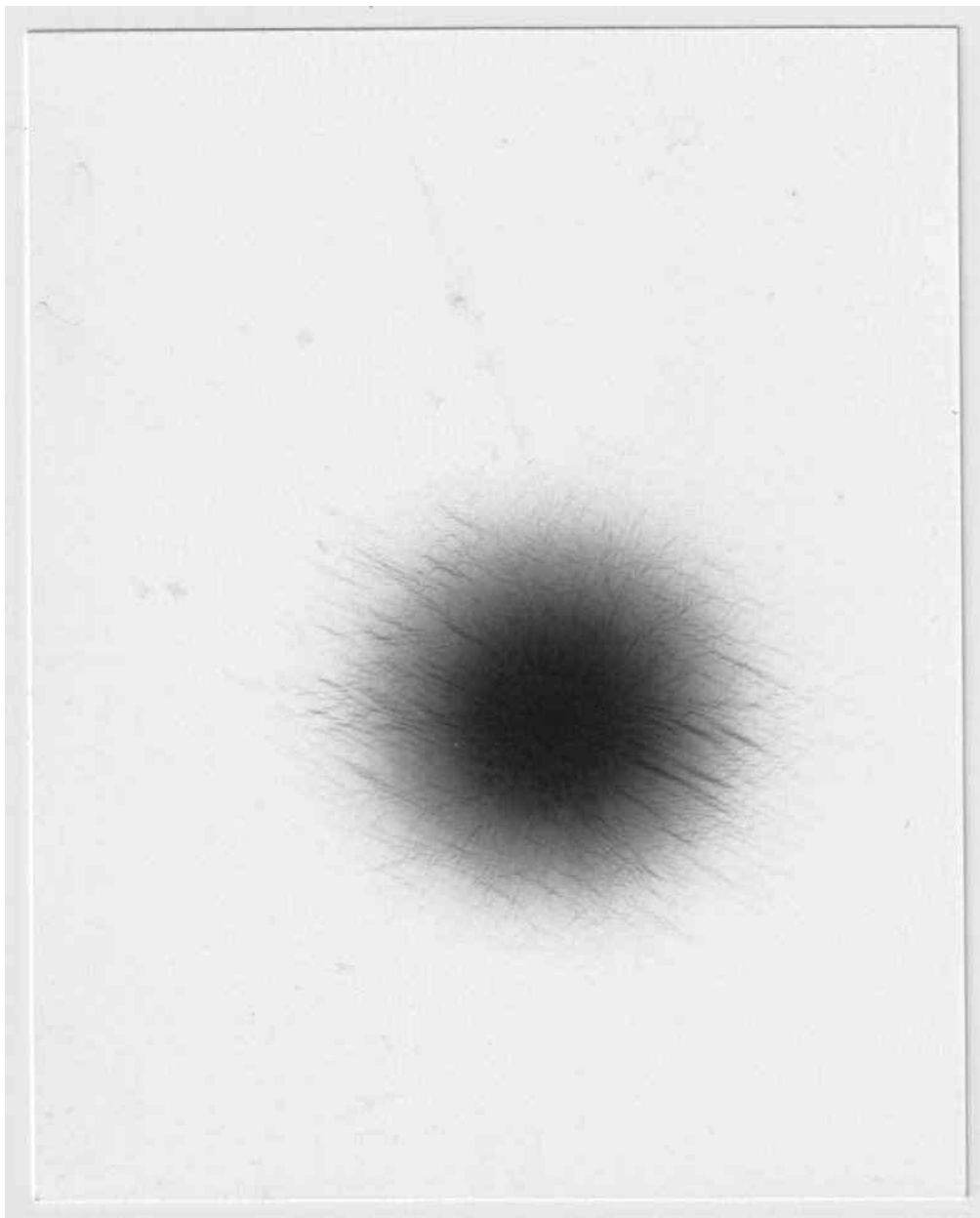
Although small in scale, these works explore a large idea: how energy becomes matter. A laser is concentrated onto paper until light leaves a physical trace. The resulting marks record a direct encounter between light, time and material — a brief, invisible force made visible and permanent.



Exposure, 2026
Camera-less photo

10 x 12.5 cm
14.5 x 19.5 cm Framed

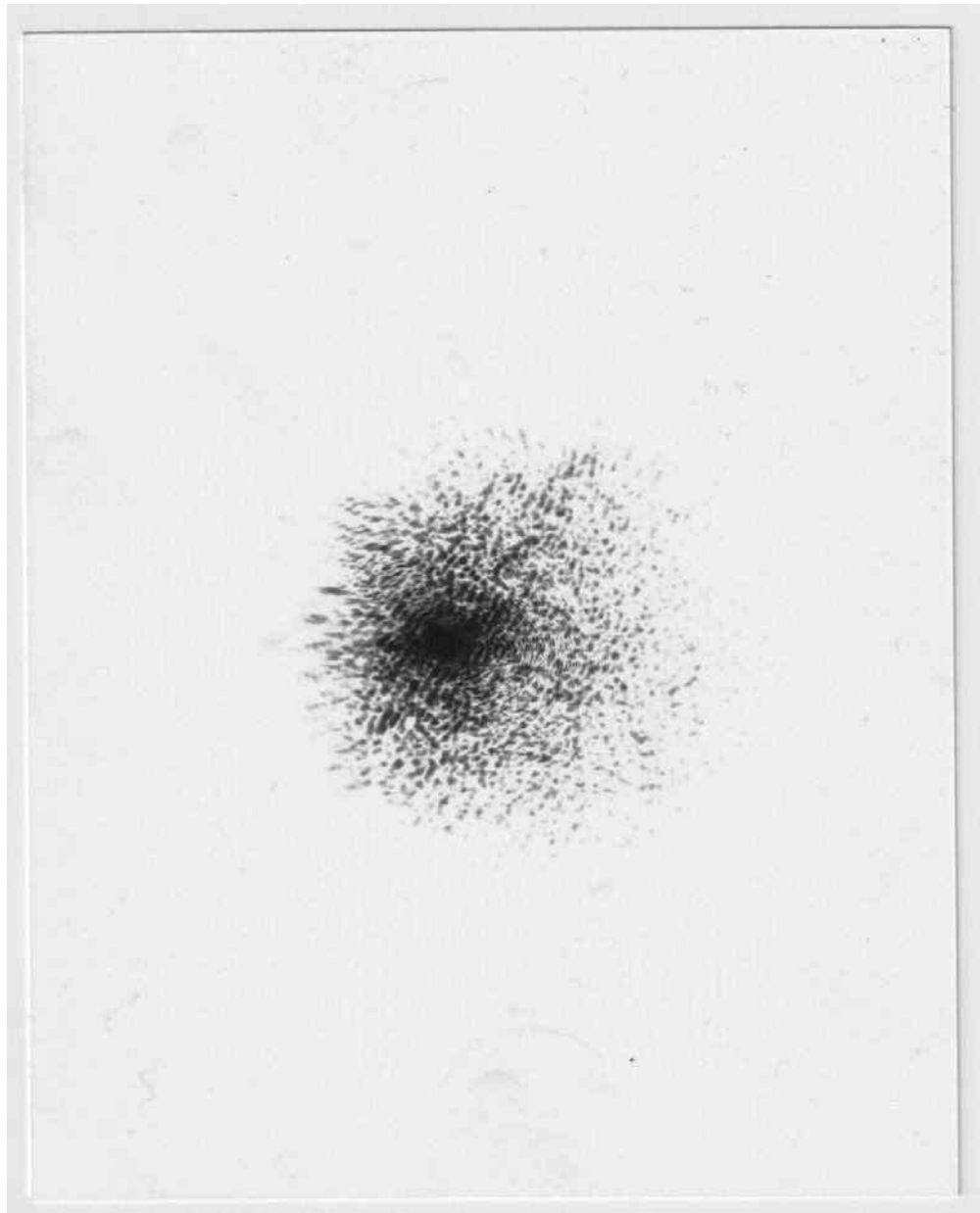
£350



Exposure 2, 2026
Camera-less photo

10 x 12.5 cm
14.5 x 19.5 cm Framed

£350



Exposure 3, 2026
Camera-less photo

10 x 12.5 cm
14.5 x 19.5 cm Framed

£350

Victoria Coombes

Celeste 2026 is an assemblage of painted and found wood. I am drawn to merging my inner studio world with the larger outside world; I rescue/collect 'readymade' remnants that I find out there. This painting came about as I was reading short stories by the American writer Lydia Davies. I was struck by her ability to convey a great emotional impact with such few words. My intention is for this small painting to convey a sense of otherworldly infinite space.



Victoria Coombes

Celeste, 2026

oil on gesso on wood

30cm x 29cm

£695

Katia Berezovskaya

1. Tenderness

This pile of delicate feathers represents the inner state of tenderness and fragility that we all have deep inside, Layers of featehrs , each deing so light and delicate, together form a collection of how soft, vulnerable and unprotected we may feel when we are opening up, willingly or by force of circumstances. We all have memories, expweriences, relationships that, when exposed , make us feel vulnerable. Instinctively we protect them, keep close to our heart. Porcelain being such a delicate material reinforces this feeling.



Katia Berezovskaya
Tenderness, 2025
Porcelain, glaze
12x7x4cm
Unique piece
500 pounds

2. Poetry

A small open porcelain book with a light organic looking form sitting on top of it, with pages slightly open as if by wind. It replicates a process of reading a poem and seeing something that is not a specific image but rather a feeling that the text evokes. Our imagination is more powerful than words, it takes us to the world that is beyond our reality, that is not possible to describe using objects and forms of our every day life. It is a reminder of our ability to step outside materiality and physicality, to dream, to allow our creativity the freedom that allows it to flourish.



Katia Berezovskaya
Poetry, 2025
Porcelain, glaze
14x10x5
Unique piece
650 pounds

(5 works-work3 exceeding a word count)

3. Winter leaves

A pile of white porcelain leaves, as if frozen in space and time. In autumn leaves fall from the trees and in a few weeks they are decomposed into dust, reunited with earth. In this work leaves are frozen, the transient state of decomposition is captured in porcelain form that is solid and fragile at the same time. The work speaks about duality of everything living: all living creatures have real solid presence, some sort of meaning grounded in the fact of their very existence in this world. At the same time this presence is temporary, ever changing, limited in time and space. Through our lives we usually witness many changes of seasons, leaves growing in spring and dying in autumn. But like leaves our time here is also final despite the gravity and weight that our existence seems to have.

4. Black swirl

This is an abstract small sculpture that describes a feeling that rises inside like a little storm, uncontrollable, going often in various directions at the same time. The choice of colour is intentional, used to represent something heavy, negative, like a heavy smoke that continues to linger sometimes long after the fire has been put out.

5. Swirl of colour

This abstract sculpture represents joy, happiness, creativity - experiences that are also associated with freedom, unrestricted exploration, not being restrained by boundaries, uncalculated actions.



Katia Berezovskaya
Winter leaves, 2025
Porcelain
14x10x7cm
Unique piece
650 pounds

Katia Berezovskaya
Black swirl, 2025
Black clay
10x10x8 cm
Unique piece
300 pounds

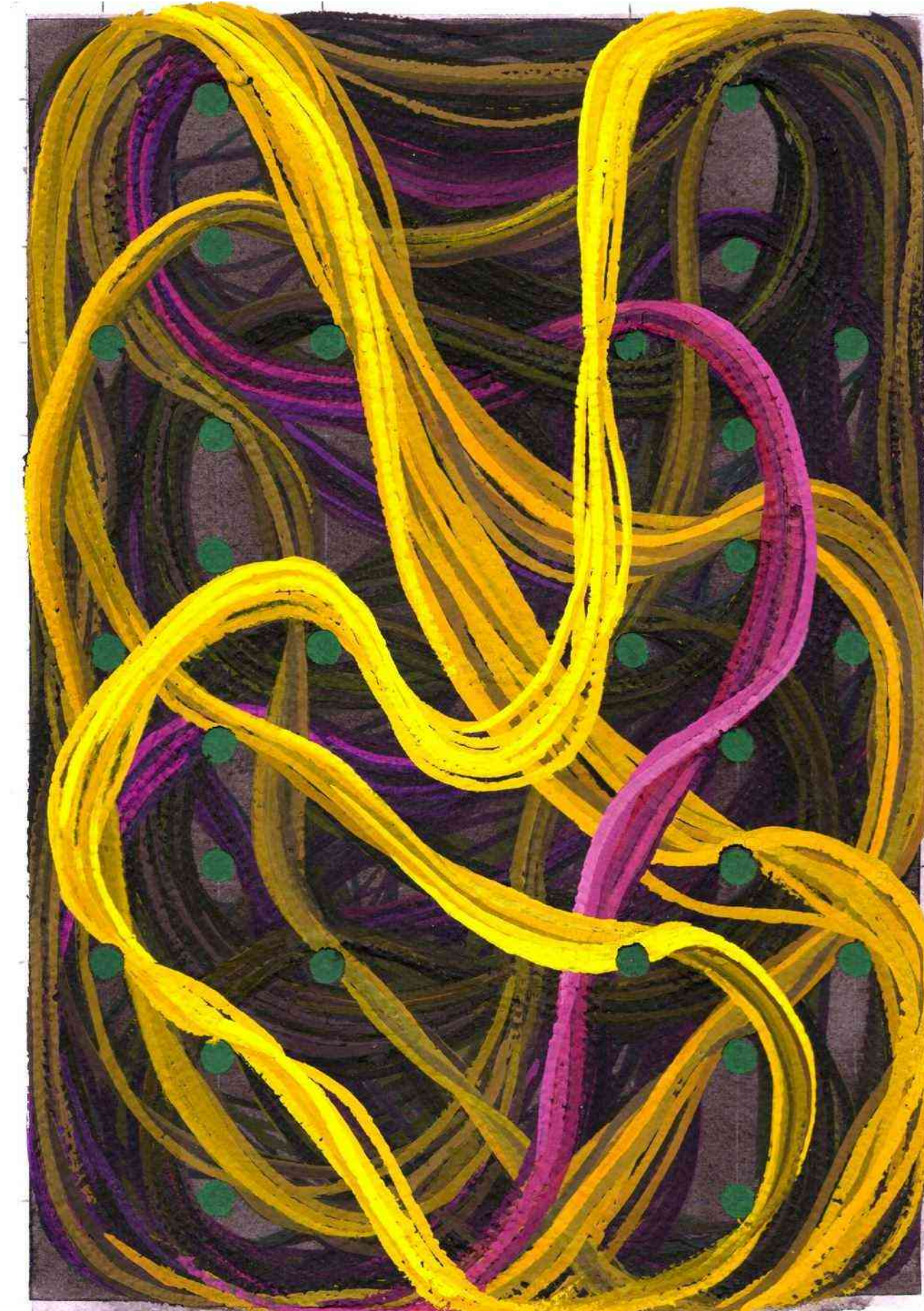


Katia Berezovskaya
Swirl of colour, 2025
Clay. underglaze
8x7x6 cm
450 pounds

David Watkins

Drawing upon the visual language of digital networks and infrastructures, this painting explores the relationship between freedom of movement and systems of control. Uniform circular nodes are established first, creating an underlying organisational structure around which lines subsequently flow, overlap and intertwine, allowing the composition to unfold through their interaction.

The lines appear autonomous, yet their movement is conditioned by a system that quietly precedes them. They remain confined within the paper's physical boundaries, continually looping back into the space they inhabit.



David Watkins

'Purple: Non-Ethernet digital

Yellow: Power over Ethernet', 2026

gouache on paper

21 cm x 29.5 cm (framed 24cm x 33cm)

£700

Ed Sykes

This work is inspired by the tradition of bonsai and using wiring to design and shape a miniature tree. Here wiring is shown as part of the final form without any pretence that what you are seeing is a natural form. The man made wiring element is displayed clearly as representing our impact on nature, and in contrast the wood is now just a support, no longer a tree form in itself.

(5 works)



Ed Sykes
Untitled 1, 2026
Wood, wiring.
30 x 30cm
£650



Ed Sykes
Untitled 2, 2026
Wood, wiring.
20 x 20cm
£650



Ed Sykes
 Untitled 3, 2026
 Wood, wiring.
 30 x 30cm
 £650



Ed Sykes
 Untitled 4, 2026
 Wood, wiring.
 30 x 30cm
 £650



Ed Sykes
 Untitled 5, 2026
 Wood, wiring.
 30 x 30cm
 £650

Ellie Howitt

WORK 1 & WORK 2

In Bird’s Eye View (after the masters), vintage powder compacts contain paintings of women’s eyes, borrowed from works by long-dead male artists. Looking into the mirror, we see through the eyes of the muse as she catches her own reflection. The viewer becomes the subject, reversing centuries of looking and being looked at. Once symbols of feminine vanity, these collectables become tools of disruption, challenging the male gaze and the conventions of art history. After centuries of silent observation, the muse looks back, inviting us to question who is looking, who is seen and who holds the power.

WORK 3

Monday (Sick of Being Sick) explores the daily rituals of living with hidden illness. A collection of brightly coloured pills and capsules, drawn from my own prescriptions, forms a personal still life of treatment, dependency and survival. Presented in a vintage collector’s frame, the ordinary becomes precious, transforming medication into something decorative and worthy of attention. Using pencil crayons like paint, I blend away the line, creating a seductive surface that conceals as much as it reveals. Beneath the cheerful colours lie questions about pain, pharmaceutical dependency and the repetitive labour of staying well. A spoonful of sugar, perhaps.

(5 works)



Birds Eye View after Vermeer
2026
10 x 10 x 11cm
Oil Paintings mounted in vintage powder compact
£600



Birds Eye View after Millais
2026
10 x 10 x 11cm
Oil Paintings mounted in vintage powder compact
£600



Ellie Howitt
Monday (Sick of Being Sick), 2026
Pencil crayon on paper, 17 x 15 cm
£700

WORK 4

Humour plays a central role in the absurd 'Collectors' Items (After the Masters, Before the Surgery), in which I mirror and duplicate breasts borrowed from art history. Following breast cancer surgery that left my own body asymmetrical, these idealised images expose the distance between Old Master perfection and the reality of the lived, altered body. Through mirroring and symmetry, the breasts become objects of fetishisation, elevated to an almost biblical status: sacred, perfect and untouchable.



Collectors Items (after the masters before the surgery) #3
2026
12 x 30 cm
Pencil Crayon on Paper mounted in convex glass collectors frames
£600

WORK 5

In Private View, vintage powder compacts become miniature galleries, housing intimate portraits of my own eyes. By inserting myself into objects traditionally associated with feminine beauty and vanity, I become both artist and muse, observer and observed. The mirrors confront the viewer blurring the boundaries between looking and being looked at. With a playful nod to the conventions of art history, the work challenges the gaze and questions who holds the power to see and be seen. The title hints at both the exclusivity of the art world and the intimacy of looking at oneself.



Private View 2026
10 x 30 x 12 cm
Pencil Crayon on Paper mounted in vintage powder compacts on powder-coated aluminium shelf
£600

Cecile Johnson Soliz

With simple gestures I ask what happens when we slow down, look closely and notice what things can become when we set words aside and let the world of things be inventive and imaginative: a drawing becomes a sculpture; a sculpture holds up a drawing and a drawing, a sculpture and more...These small gestures live in the space of the still life, where time, stillness, placement and the movements of human hand are visible. If there is one big idea here, it is that things are never one thing and their potential lies in relation to their nearest neighbour.

(Missing image in the submission)

Cecile Johnson Soliz
Small Objects , 2025-26
charcoal on Fabriano paper, ceramic, underglaze
size: H12 x L33 x D16 cm
£650.00

(Missing image in the submission)

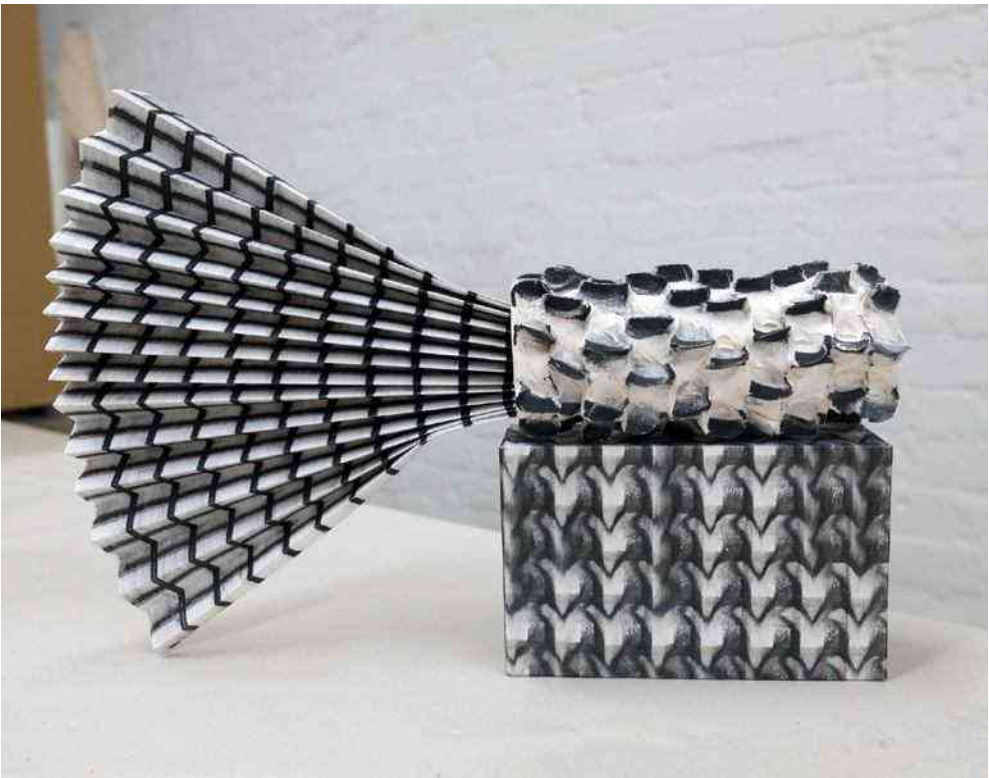
Cecile Johnson Soliz
Small Objects , 2025-26
charcoal on Fabriano paper, ceramic, underglaze
size: H15 x L33 x D10 cm
£550.00



Cecile Johnson Soliz
Small Objects , 2025-26
charcoal on Fabriano paper, ceramic, underglaze, cardboard
size: H20 x L33 x D17 cm
£450..00



Cecile Johnson Soliz
Small Objects , 2025-26
charcoal on Fabriano paper, ceramic, underglaze, cardboard
size: H30 x L33 x D33 cm
£700.00

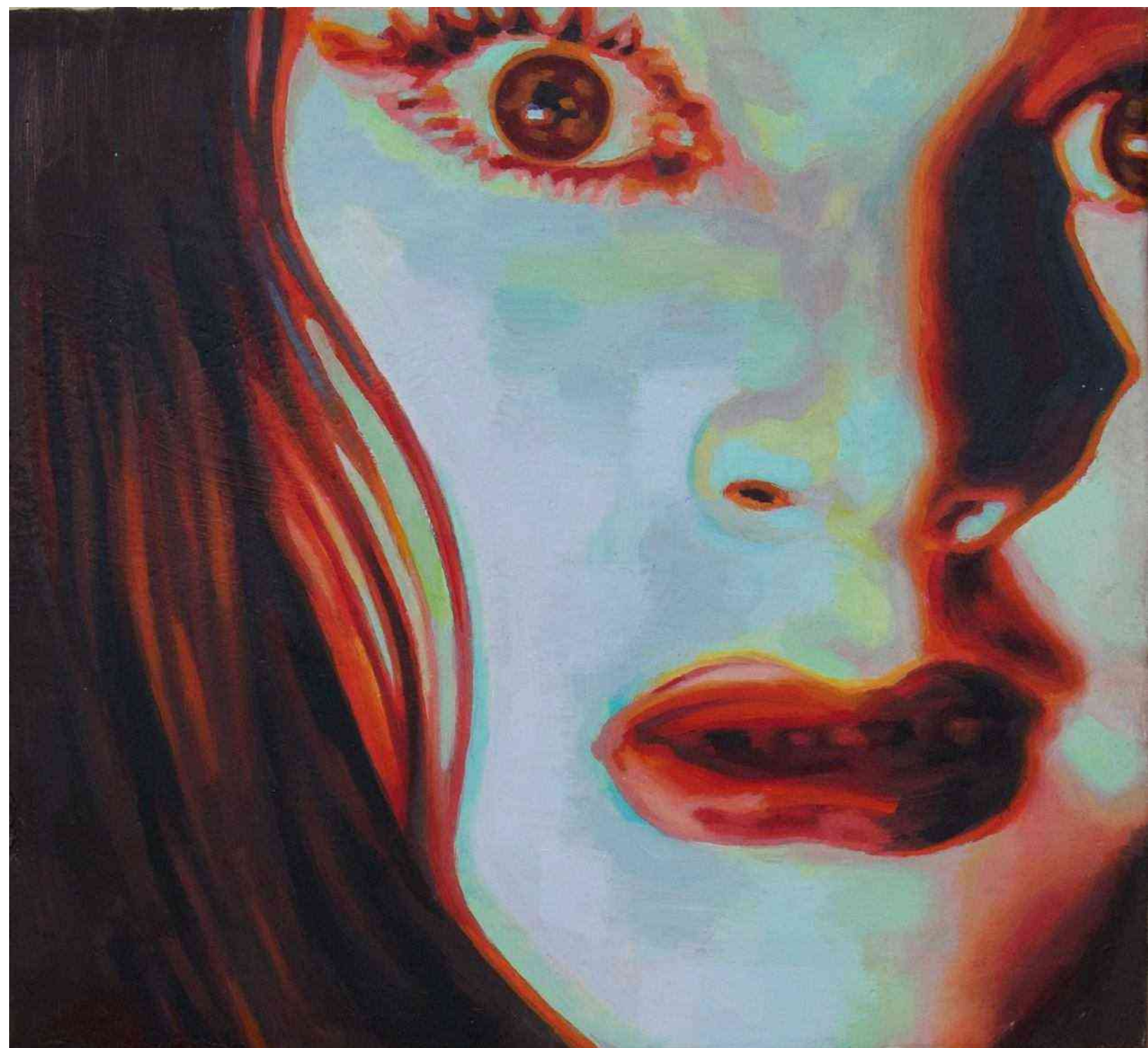


Cecile Johnson Soliz
Small Objects , 2025-26
charcoal on Fabriano paper, ceramic, underglaze
size: H33 x L33 x 10 cm
£600.00

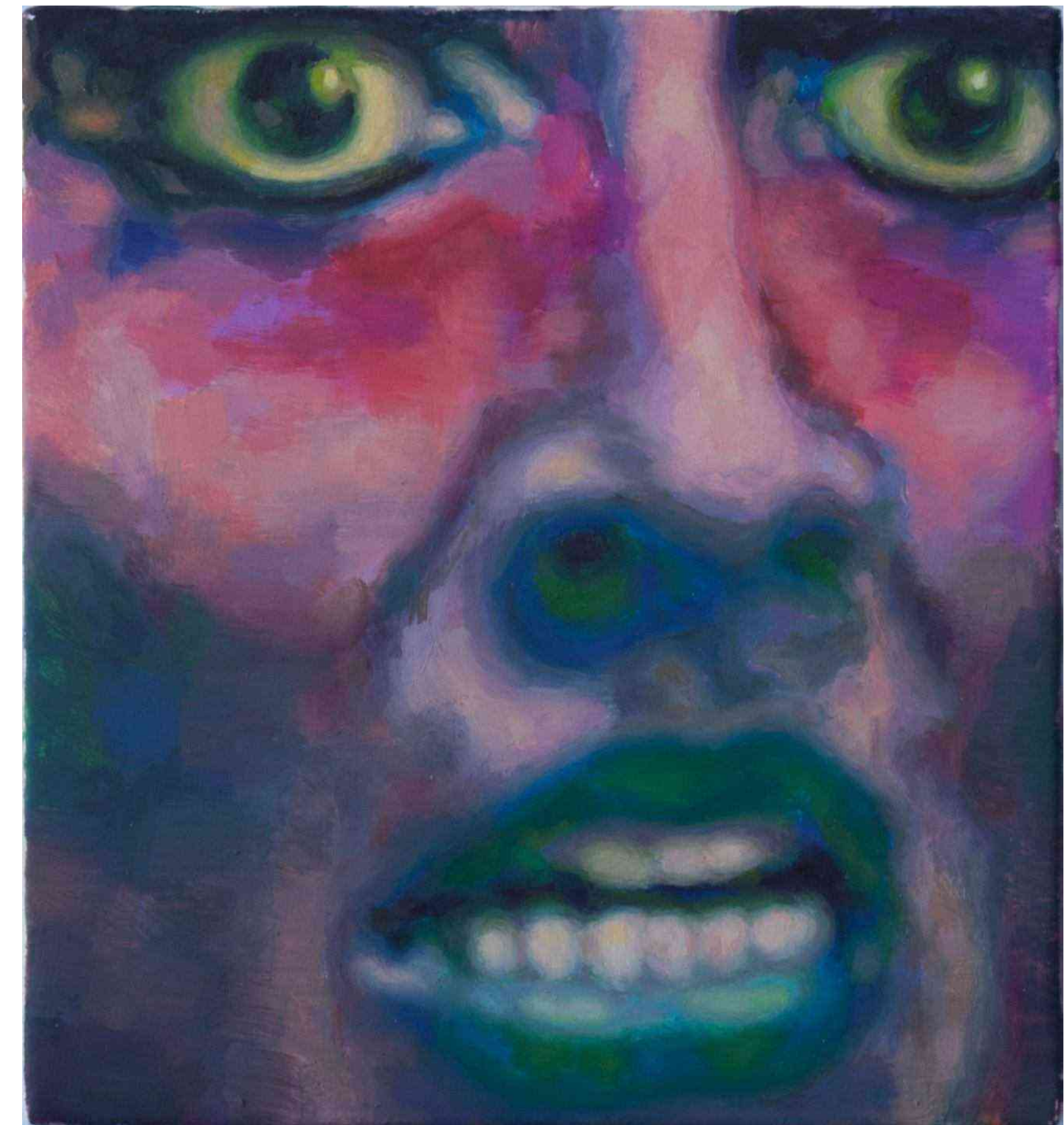
Sadie Tomlinson

These closely cropped faces explore the boundaries of human identity through exaggerated expressions of anxiety, horror and the grotesque. By intensifying facial features and emotional states, there is an attempt to heighten and potentially obscure the subject's humanity.

These paintings are part of a wider practice that invites viewers to question their responses to the subjects/creatures depicted, exploring the tensions between recognition and rejection, attraction and repulsion, and the limits of human recognition and hospitality.



Sadie Tomlinson
Small Faces - Red and Green Face, 2024
Oil on gesso board
16 x 17 cm
£680



Sadie Tomlinson
Small Faces - Magenta and Blue Face, 2025
Oil on gesso board
17 x 16 cm
£680

Pippa Beveridge

Rich in symbolism, the feathers are made from an industrially produced soda-lime glass, which is traditionally mixed with paint to create road markings. This choice of material echoes the central concept of the work: the journey and the road taken. Despite their lightness, the feathers carry an inherent symbolic weight: as they press down, causing indentations in a feather-filled pillow, they become a metaphor for the often imperceptible burdens we carry within ourselves. Through this interplay between material and meaning, the work invites reflection on the way experiences, memories and the passage of time quietly shape and weigh upon us.



Pippa Beveridge White Feather Light 2026 glass and plaster 14cms x 10cms x 5cms £380



Pippa Beveridge Black Feather Light 2026 glass, silver leaf and plaster 17cms x 8.5cms x 4cms £390

Sophie Meyer

Work 1 - Wrongfooted

I think about scale a lot in relation to childhood and parenting. No one talks enough about the disorientation of shifting scale that happens as your child grows, even becomes bigger than you. Psychological scale also obsesses me, who takes up the emotional space in the domestic, particularly in the matrilineal line across the generations. This monoprint is based on photographs of the staircase in a dollhouse I inherited from my grandmother, which in turn was an exact recreation of the house she grew up in as a child. What gets handed down, what gets wrapped up or blanketed, is it something big or something small?

Work 2 - Muffled

Sometimes we don't, or can't, talk about the big things. Sometimes they seep out in small things, or in the emotional texture of a relationship or domestic space. A cognitive dissonance can build, as we hold space for the unacknowledged, but most definitely a presence. A photograph of the inside of a dolls house, already dissonance of scale, is covered, blanketed and made uneasy by the harshness of scourer instead of stairs – a tool for scrubbing away traces and residue. Whatever you might say, sounds won't be heard in this space, it's muffled.



Sophie Meyer
wrong footed, 2026
monoprint, baby blanket
26 x 20cm (not framed yet sorry! but likely 30 x 40)
£200



Sophie Meyer
muffled, 2026
paper, scourer, blanket
27 x 19.5cm (not framed yet sorry! but likely 30 x 40)
£200

Susan Absolon

Undone (adj.) a precarious emotional state, or a plan gone awry. It felt like a huge risk to tear away nearly all of a very much larger painting that I had laboured over in order to find only the piece that was essential. The big idea in Undone is to give only what's necessary for a rich encounter, without dictating precisely what is seen, what might be felt, or can be named; its undoing was its making.



Susan Absolon
Undone, 2026
Emulsion paint on calico
17 x 19 cm
£300

Cash Aspeek

Self-Portrait with Mattress Remnants, 2019

A playful, spontaneous arrangement of discarded mattress materials becomes a sculptural self-portrait. Placed on my head, these small remnants transform into something curious and unfamiliar. Through this simple gesture, everyday fragments take on unexpected significance, suggesting how a small action can hold the beginnings of a much larger idea. The photograph captures the moment when play becomes possibility, and modest materials open up an expansive exploration of memory, material and transformation.

Donkey, 2025

The heavy supporting layer of my parents' mid-century mattress becomes an unwieldy, almost comic presence. Wearing my parents' shoes and socks, my partner and I step into their place beneath the material. An ordinary domestic remnant becomes a surrogate for their absent bodies, holding both the humour of pretending and the weight of loss. Through this simple act, a fragment of a mattress carries a much larger meaning, exploring memory, inheritance and the things we continue to carry.



Cash Aspeek
Self Portrait with mattress remnants 2019
Digital print on fine art paper
24 x 30 cm
£300
Print Edition of 10



Cash Aspeek
Donkey 2025
Digital print on fine art paper
30 x 33
£300
Print Edition of 10

Lisha Zhong

Work 1: Belongings left behind by deceased relatives are often regarded as separate and a relic of the past, but they do not need to be defined by this relationship only. Instead, by using disassembly as a generative method, previously known objects can re-enter the realm of possibility. In this instance, threads have been unwoven, mended and corded from a textile passed down from her late grandmother. This hand-made length contains approximately 11.2 m of thread, and 16 hours of labour. Irregularities in its superficial appearance are indicative of where the aged, fragile threads gave way and required mending.

Work 2: The butterfly dream 胡蝶夢 is a famous allegory from the Taoist text 莊子 [zhuang zi]. It is about a person called 莊周 [Zhuang Zhou] who dreams of being a butterfly; yet upon awakening, is it possible that it is the butterfly dreaming of being 莊周 ? The butterfly and 莊周 can be seen as a continuous process of becoming; as 物化 , the transformation of things. Where individual forms are temporary patterns flowing from one stage to the next.



Lisha Zhong
sheng \ / sheng, 2026
threads that have been unwoven,
mended and corded, metal pin
8.5 x 1.5 x 3 cm
£650



Lisha Zhong
胡蝶夢 , 2026
butterfly clips, plate, debris
18 x 18 x 5 cm
£500

Siobhan Stanley

Work 1 - The Object

I've painted this object three times, twice placing it in a large abstracted forest where its size and volume gave it an intrusive, dislocated presence. Here I've brought it indoors, offering it a wall and a floor, a seemingly domestic setting. It could almost sit on a mantelpiece. Yet two conspicuous, unconnected ports suggest that it belongs to something much larger, something beyond the confines of the painting.

The object appears whole yet is functionally incomplete; its very purpose depends on something absent.

Work 2 - The Hedge

This and subsequent paintings grew out of a surprising encounter with topiary. A family of very simple, beautiful forms, all sharing the same shape, varying in size and standing in delicious spatial arrangements. What arrested me was how what was essentially a neatly manicured hedge could strike me so forcefully with its presence. There was something wild inside the contained cultivation. It was at night, and the encounter stayed with me, finding its way into numerous paintings, transformations and experiments with colour.

Work 3 - The Rock

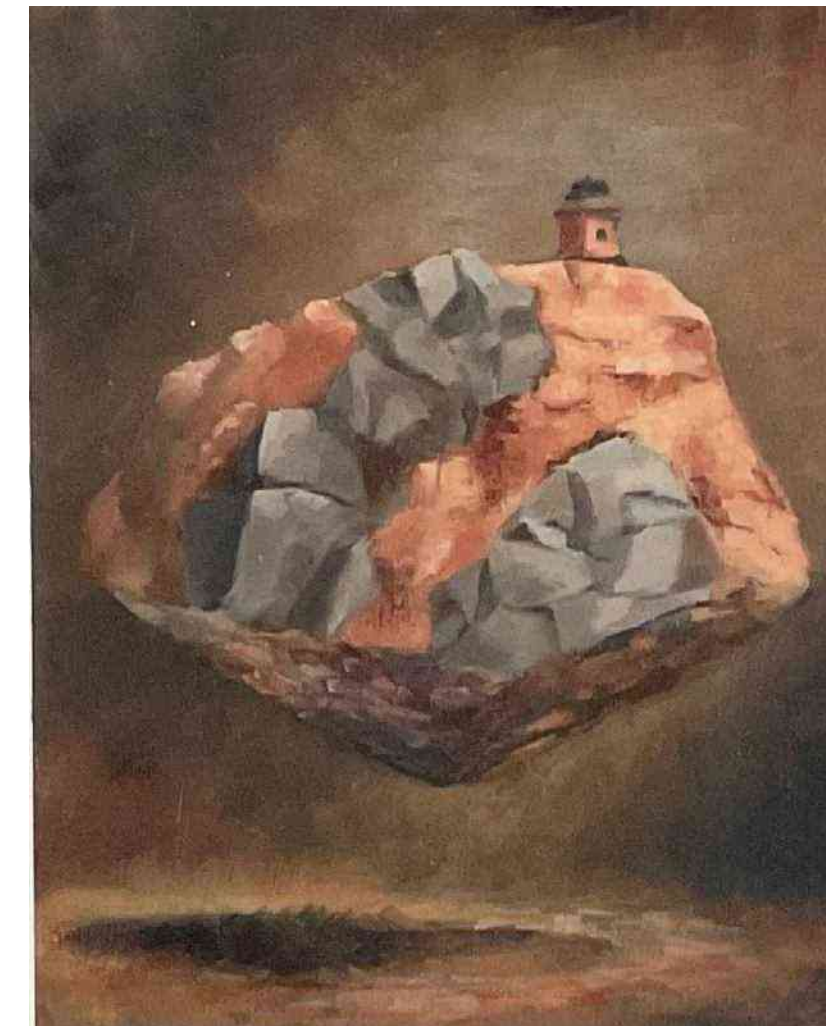
While recovering from typhoid in India, I spent many hours staring at an extraordinary rock from the terrace of the house I was staying in. I could never quite fathom its dimensions or distance. A small stupa on its summit, roughly human-sized, somehow added to the confusion. My experience of the illness had been trippy, in painting the rock I found myself untethering it from its moorings. This seemed a more faithful account of both the rock as I remembered it and my peculiar state of mind. Despite its heft, I like the possibility that it might actually be weightless.



Siobhan Stanley
The Object 2025
Oil on board
28.5 x 20.5cm (framed)
£650



Siobhan Stanley
The Hedge 2026
Oil on paper
19.5 x 16.5 unframed - 22.5 x 19.5 framed
£350



Siobhan Stanley
The Rock 2026
Oil on paper
31 x 23.5 unframed

Matthew Richardson

Work 1: (We are our stories)

‘We are our stories’ is a small and ambiguous artefact. It might act as a compass, a timepiece or a map. Through both its imagery and its material, it stretches narrative time from a deep past to a mythic present.

Work 2: (Blink, Blink)

‘Blink, Blink’ is simultaneously a tool and a space - both a headspace and a landscape. The material fragments and details point towards a bigger, longer and deeper view of time and space.



Matthew Richardson
We are our stories, 2025
Glazed ceramic with fragments and decals
18 x 20cm
£420



Matthew Richardson
Blink Blink, 2025
Glazed ceramic with fragments and decals
25 x 23cm
£480

Daria Semenova

TOTEM began as a personal project about rebuilding myself after a difficult period. I reduced the body into simple geometric forms and translated them into a small modular wooden sculpture, assembled piece by piece. At first, rebuilding was a metaphor. Months later, during the renovation of my first apartment, it became unexpectedly literal: I was rebuilding a home while continuing to rebuild myself. I photographed TOTEM inside the unfinished apartment because this real process of construction had become part of the work. At 30 cm high, the sculpture carries a larger idea of resilience: the ability to adapt, rebuild, and take new form.



Daria Semenova
TOTEM, 2026
oak wood
30 x 8 x 2 cm
£ 350

Ned James

Greta by Ned James is a small abstract painting framed with unconventional materials that carry cultural, political and social associations. The work challenges the idea that abstraction exists independently of the world around it. By incorporating objects with their own histories and meanings into the frame, James disrupts the traditional separation between art and its wider context. It is a big idea because it critiques how abstract art is often stripped of its political significance and made safe, tasteful and collectible by conservative institutions. The work questions whether art can ever truly escape the cultural baggage surrounding it.



As above- detail



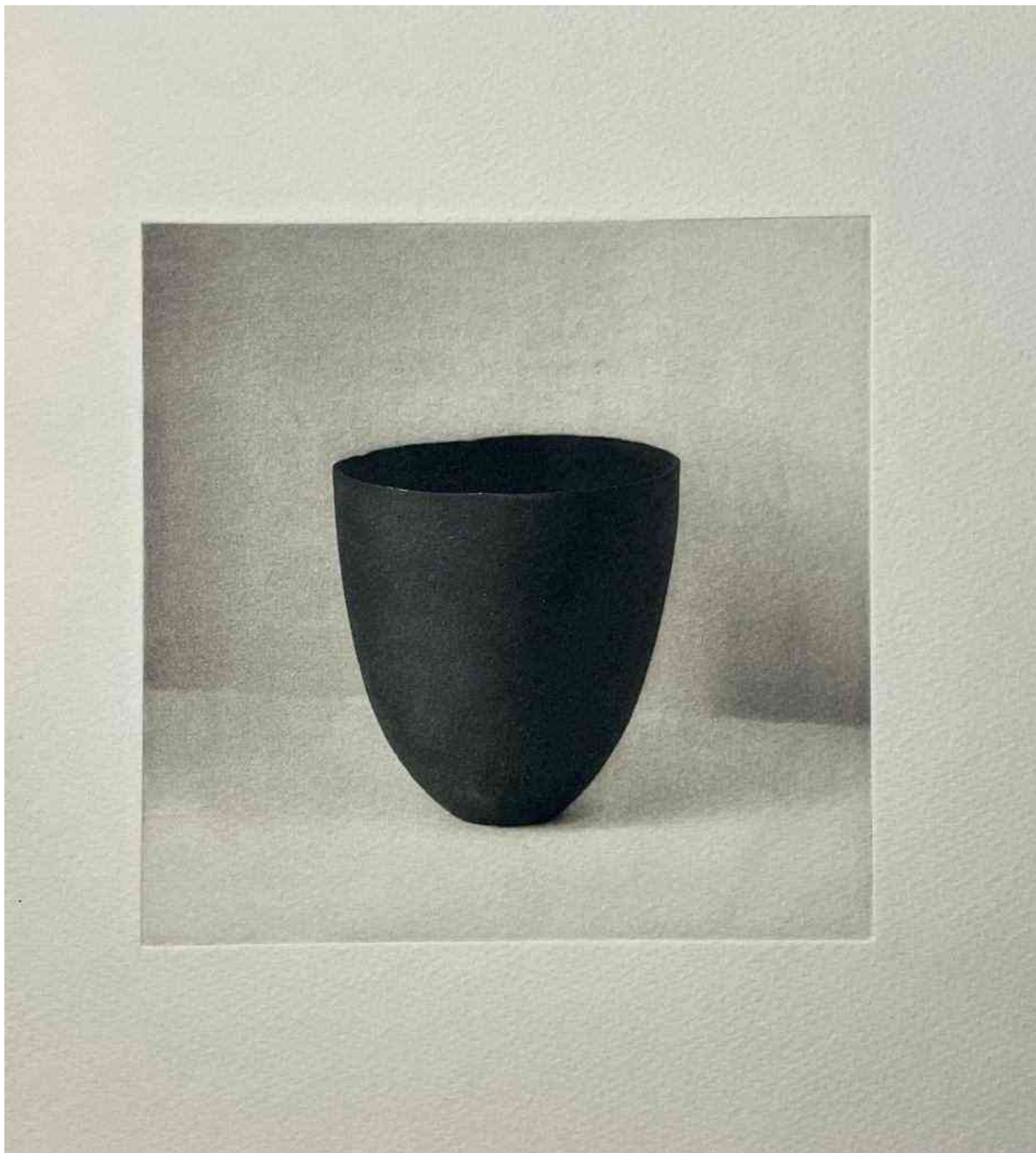
Ned James,
Greta, 2026,
Oil on canvas, synthetic hair,
15x10cm
£480 including WCP's commission of 50%

stephanie nebbia

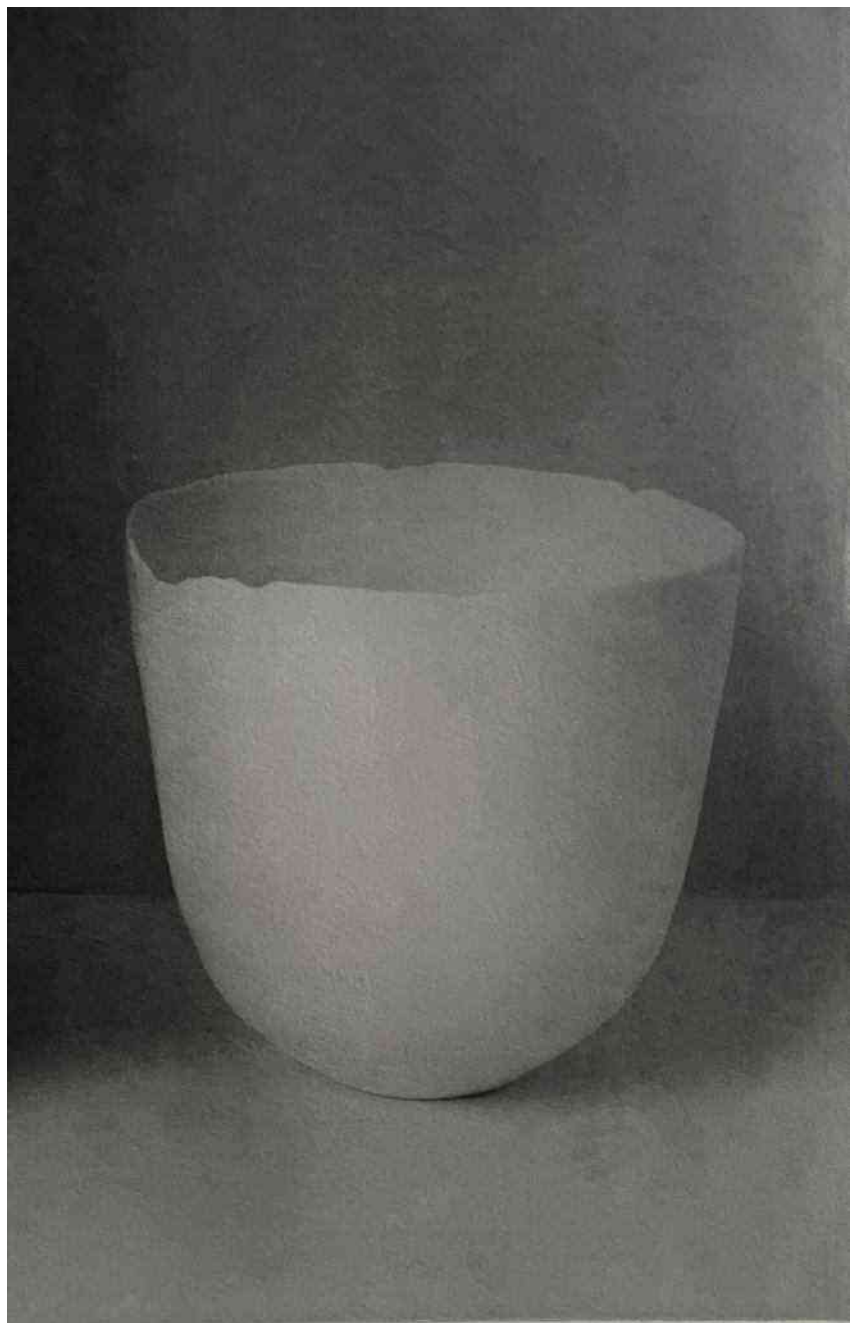
The beakers, an intentionally recognisable simple form to create the widest most accessible starting point for the viewer, a unifying factor in our basic needs. They were started by making multiple ceramic pieces in the studio. Through the process of making and the use of materials something occurs that distils the initial starting point. These ceramic pieces were made in porcelain and vulcan clay from which developed these etchings. Through observation the process of selection, details, the unnoticed, informs the beginnings and seek also to define and refine their process. The exploration, a small starting point evolves through formality, provides a greater unity. The work focuses on its own details where observed origins manifest and are returned to an abstract ambiguity.



Stephanie Nebbia
Chooser
2026
etching (edition of 25)
22 x33cm



Stephanie Nebbia
Flawed
2025
etching (edition of 25)
33 x33cm
£300 framed



Stephanie Nebbia
Expectations
2026
etching (edition of 25)
22x 33cm
£300 framed

Gram Hilleard

The work is about, as an artist stripping back your complicated ideas to return to painting small simple everyday things, which then in turn become a big obsession.



Gram Hilleard
BEEFY, 2026
oil on board
23.5cm x 19cm
£425

Silvia Ziranek

Three small words, stark in meaning, pretty in looks, each completed by a full stop. Words mounted on a floral background, in a shiny golden frame. This tiny wordwork is the vanguard of stemming a worldwide catastrophe: misogyny and gender-based violence. This immediately understood phrase depicts the moment when 'she' i.e. we, regardless of gender, sex, age, mobility, social standing, demand IT. MUST. STOP. NOW. The full stop after each short word declares this much abuse is already too much. This is a call-to-arms, a global rallying cry wherever, however it occurs: and whoever says it: SHE. SAID. NO!!!



Silvia Ziranek
SHE. SAID. NO. , 2026
Text on floral paper,glass-framed
11.9 x 15.8 x 1.3cms
£350

Chris

Conceptually, my practice is informed by philosophical questions around emergence and the 'event'. Thinkers such as Alain Badiou, in particular his thinking on the Event and the materialist dialectic, have influenced my interest in how new possibilities arise from situations that appear fixed or closed. Painting becomes a way of testing these ideas materially: a space where unexpected events, disruptions and connections can occur.

My practice is guided by a belief that painting possesses the capacity to register the movement of consciousness through matter, if painting remains open, responsive and alive. (5 works)



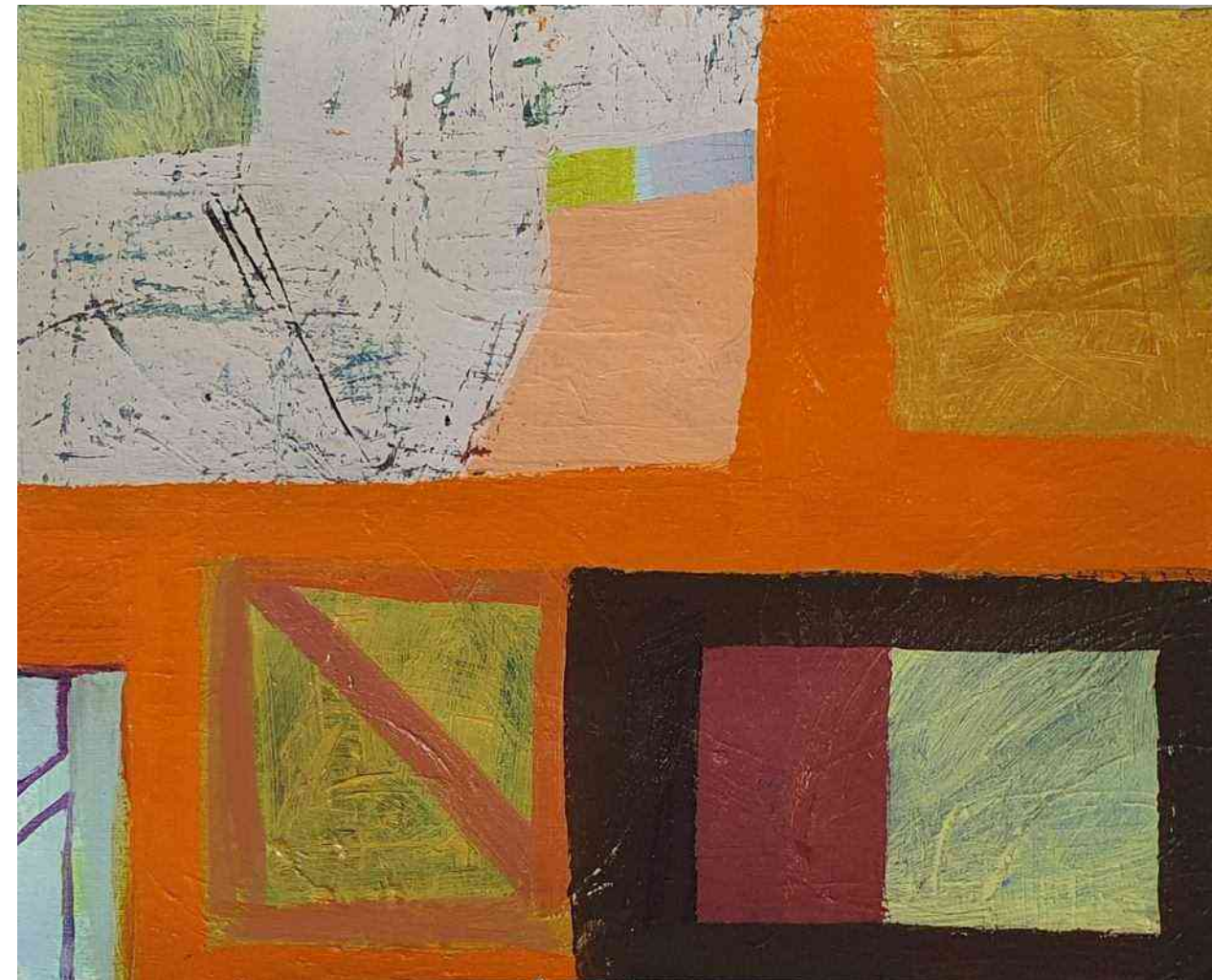
Chris Hunt, What comes after the blues, 2025, acrylic on paper on board, 21x26cm unframed, 24.5x29.5cm framed, £695



Chris Hunt, Graven Image, 2025, acrylic on paper on board, 28x21cm unframed, 31.5x24.5cm framed, £695



Chris Hunt, Lucid Dreamer, 2025, acrylic on paper on board, 28x21cm unframed, 24.5x24.5cm framed, £695



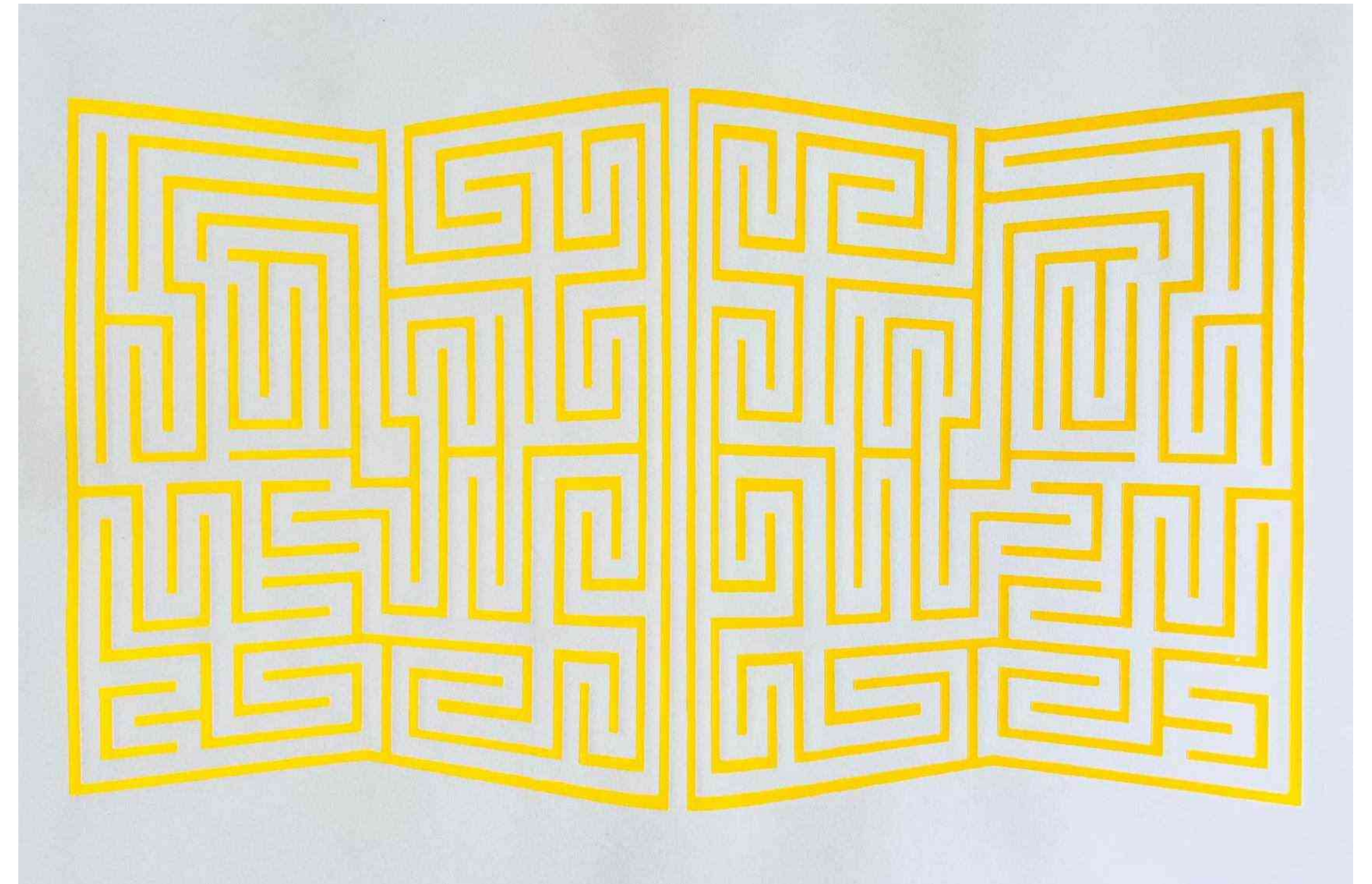
Chris Hunt, Find me again, 2025, acrylic on paper on board, 21x28cm unframed, 24.5x31.5 framed, £695



Chris Hunt, Mirror, 2025, acrylic on paper on board, 26x21cm unframed, 29.5x24.5 framed, £695

Sally Osborn

Garten Ordnung / Garden Order is a one colour two sided silk-screen print. Taking inspiration from a drawing of a maze, the viewer traces the dead ends and closed loops across the front and back of the page. Without a specific orientation to the work the viewer can decide if the work is a landscape or portrait image, to be viewed as a double sided work or shown in a folded format. The art of negotiation is the idea at play in this work.



Sally Osborn
Garten Ordnung / Garden Order 2023
21 x 29.7 cm
No. 6 of 10
£140

Mela Hilleard

The project was created during the lockdown. The enforced separation and distance from the city I love, Venice, has made my mind reflect on better times. I've created my own celebration of carnival in my studio with a diaphanous series of photographs printed onto silk with gilt highlights.



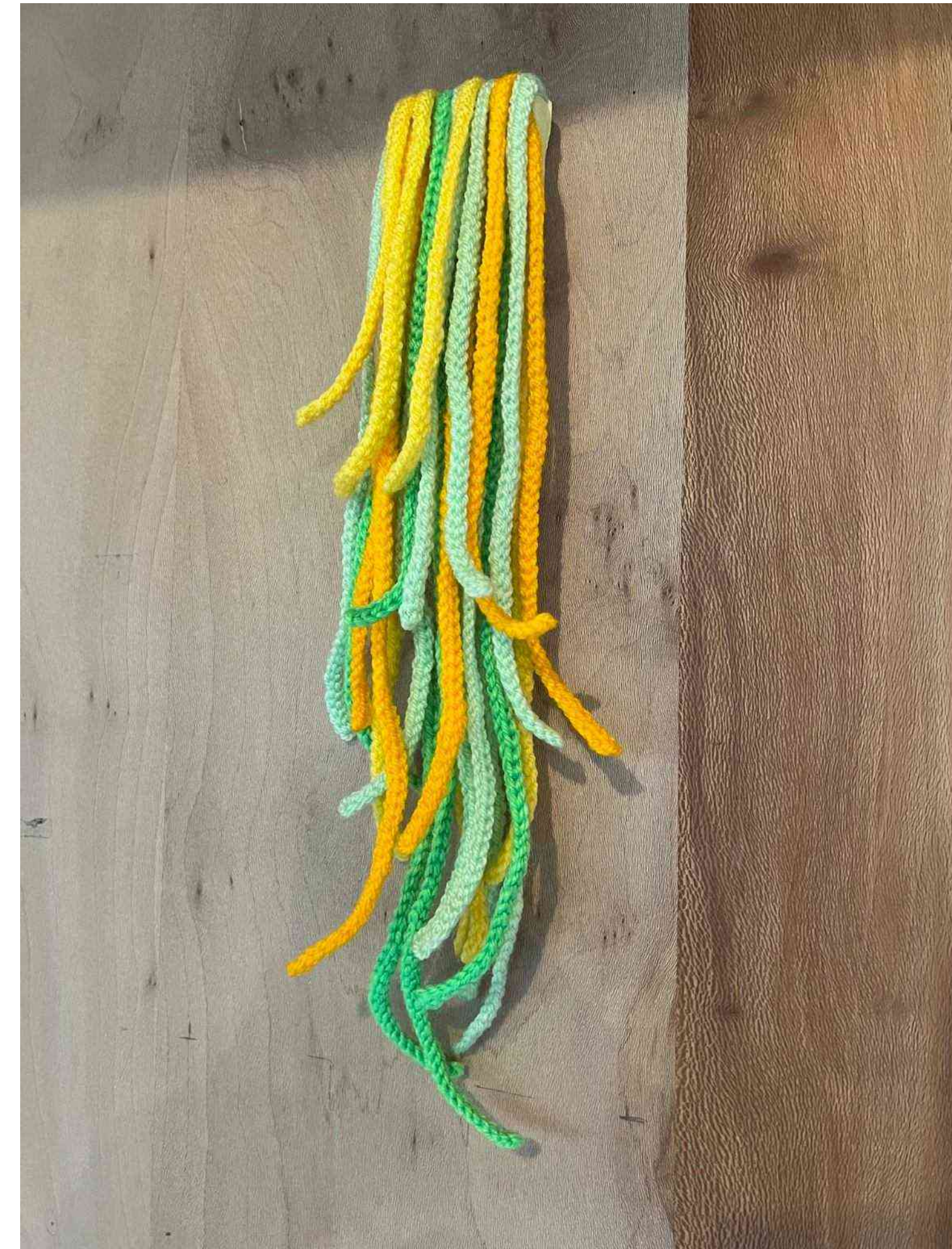
Mela Hilleard
'Mele caramellate', 2021
Mixed media
25 x 25 cm
£ 420



Mela Hilleard
'Al Florian', 2021
Mixed media
30 x 27 cm
£ 480

Kirsi Pirhonen

Hand crocheted soft sculpture piece made of yarn and hand sewing. Small sculptural piece made by traditional handmade woman's work techniques with a contemporary thought; a tangible piece with haptic knowledge of tactile materiality and textures, symbolising meditative process and simpleness, the lightweight emotional connections of joy and happiness, like a new start and growth.

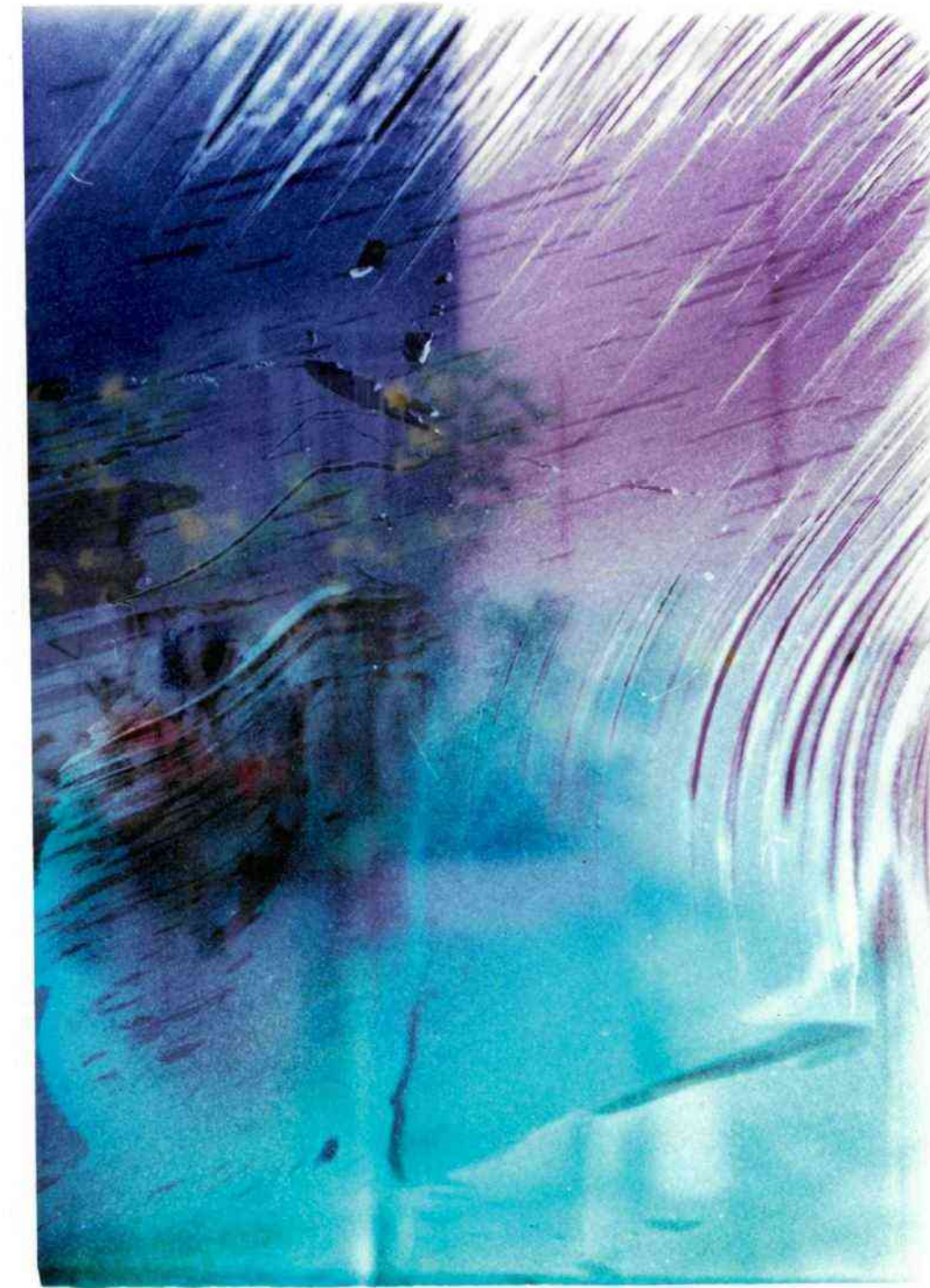


Kirsi Pirhonen, May, 2026, yarn, recycled textiles, hardboard, thread, staples, 33cm x 10cm x 7cm, price 400

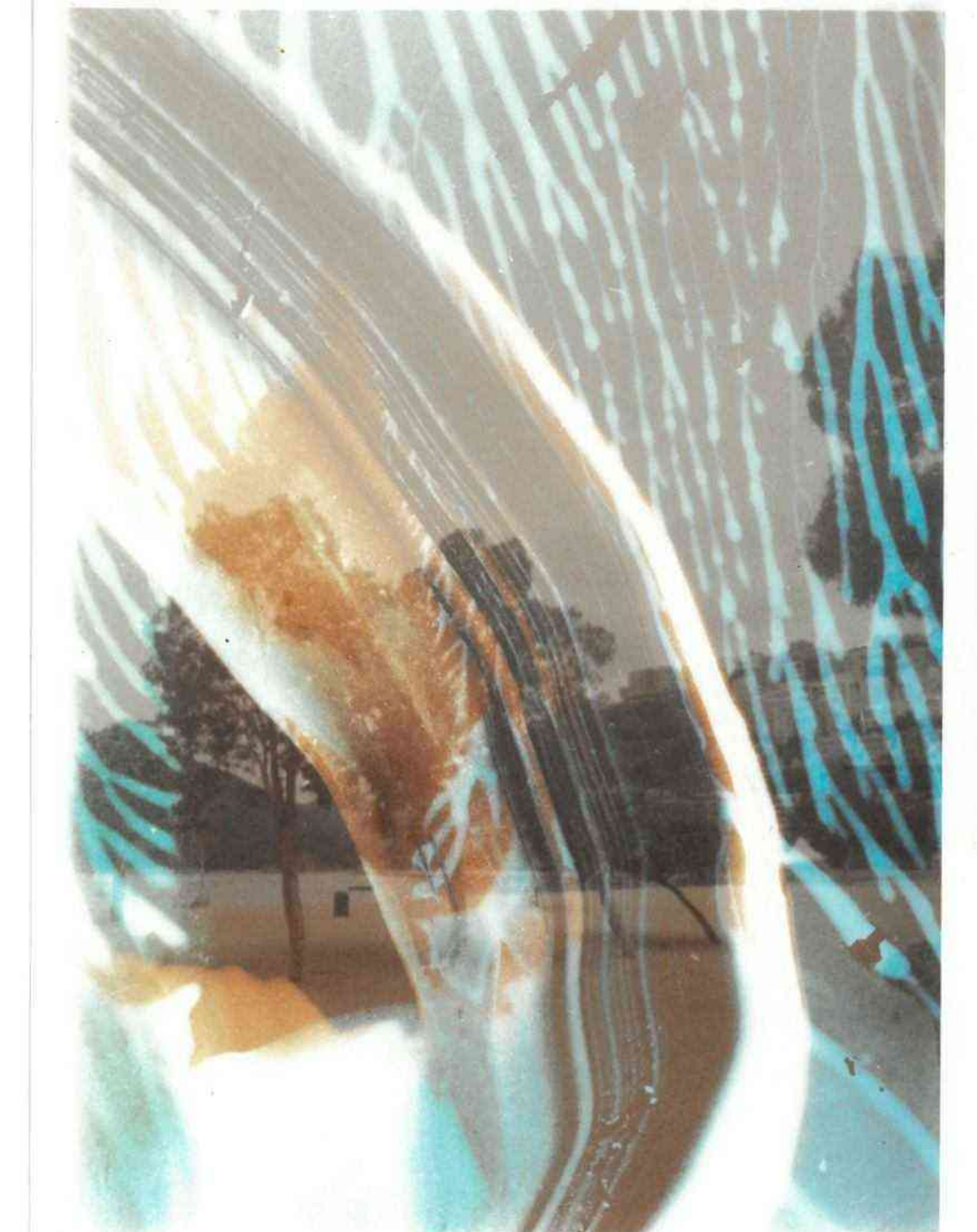
Anna Luk

Recollections is an ongoing project continuing Anna Luk's use of alternative darkroom processes. Rooted in her mixed heritage, this new series uses photographs taken in Hong Kong as its starting point. Having spent her childhood there before relocating to the UK, her first visit in nearly twenty years amplified the strange space between belonging and feeling like an outsider.

Revisiting the photographs in the darkroom, the images are layered with hand-painted gestures, playing with the slippage between photography and painting. Through the merging of mediums, the photographs sit between reality and an imagined world, a hybridity echoing her mixed identity.



Anna Luk
Recollection #001
Cliché verre c-type print, unique
12 x 17 cm (unframed)
£475



Anna Luk
Recollection #005
Cliché verre c-type print, unique
13 x 18 cm (unframed)
£475

Miranda Lopatkin

Miranda's photography feels like a cross fade in a film, where one image merges with another. Emotion emerges from layers, reflections, and shadows. Miranda doesn't use photoshop, instead preferring to work with 35mm slides projected onto people or places to create cinematic imagery, captured with analogue or digital photography. She is often drawn to the act of lighting candles as a ritual to remember or mark an event. The glow transfers onto the hands, highlighting a way to pass the light on. Fire, light and darkness make something special, from birthday candles, to religious lighting of candles and memorials.



Miranda Lopatkin

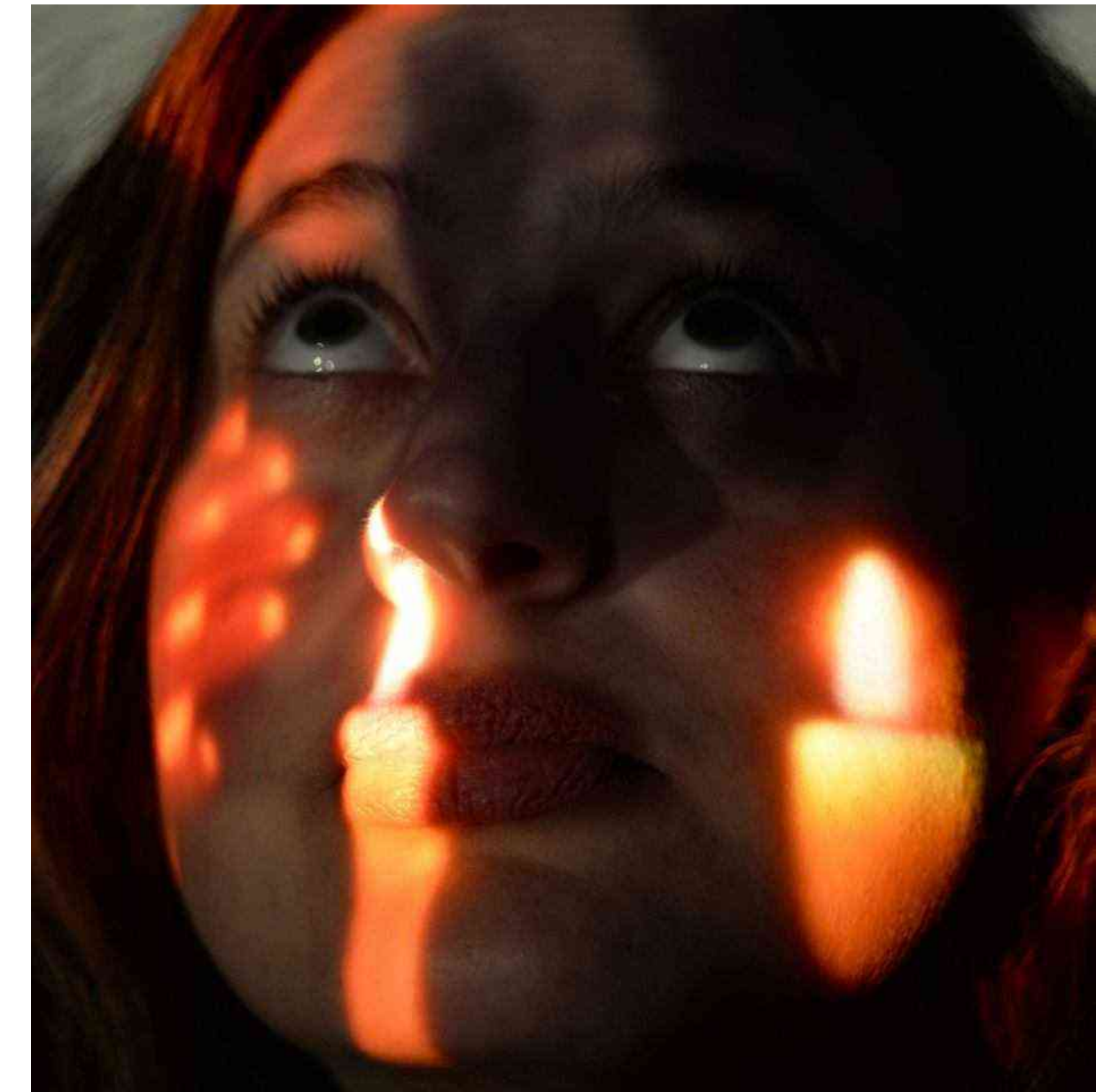
Remember, 2025

Archival print on Heavyweight fine art paper

Edition of 20

27 x27cm

£450



Miranda Lopatkin

Light, 2025

Archival print on Heavyweight fine art paper

Edition of 20

27 x27cm

£450

Sharon Kelly

'Memory Dress I' is part of an ongoing series of works relating to memory, connection and identity. It features a child's gown overlaid with markings and symbols that reference anatomy and mapping. The scale of the soft delicate dress is intimate - drawing on the personal, yet it hints towards the fragility of human life, destiny and how we might navigate life and its internal and external forces.



Sharon Kelly
Memory Dress I
2025
watercolour, graphite, crayon on paper
25 x 28 cm
£700

Sam Shaw

These four small works are rooted in the materiality of the land where Shaw works and lives. She works with the land to create an exploratory poetry that reflects an essence of place with the artist as conduit

Into this mix comes a lens of subconscious thought and reflection together with current states of being which are both personal to Sam and also to the wider world - examining the fragile and temporal poetics of the land with the intertwining of the human spirit.

As Shaw explores these themes, process takes precedence, making intuitively, responding to the qualities of discarded, found materials and paint.

1. Cloudstack is made from found materials gathered when walking and used to make a landscape in three dimensions, with the addition of an added piece of cast plaster made from plastic packaging.

2. Anthropocenic Horse

Shaw started making Horses of the Anthropocene after discovering that in the surrounding farmland where she lives and work there is a layer of the soil that is impregnated with thousands of pieces of fragmented decaying plastic. This is the result of a decade old composting scheme, run by the local council which collected garden and food waste which was made into compost and then sold to farmers, at no stage in this process did anyone notice, nor do anything about the large amount of plastic that had been placed in the compost collection bins along with the garden waste before it was spread on the land.

Anthropocene Horse is made as a comment on this situation, using materials gathered from the land: locally dug clay reinforced with plastic fragments, straw and paper found when walking in the surrounding fields. The materiality of the horses is a reflection on how the nature of farming has changed over the last eighty years, when heavy horses were still used to work the land, before the mass industrialisation of Agriculture. (4 works-exceeding a word count)



Sam Shaw
Cloud Stack, 2025
cement, plaster, brick, wood. All found materials
H26 xW9 xD7.5 cm
£580



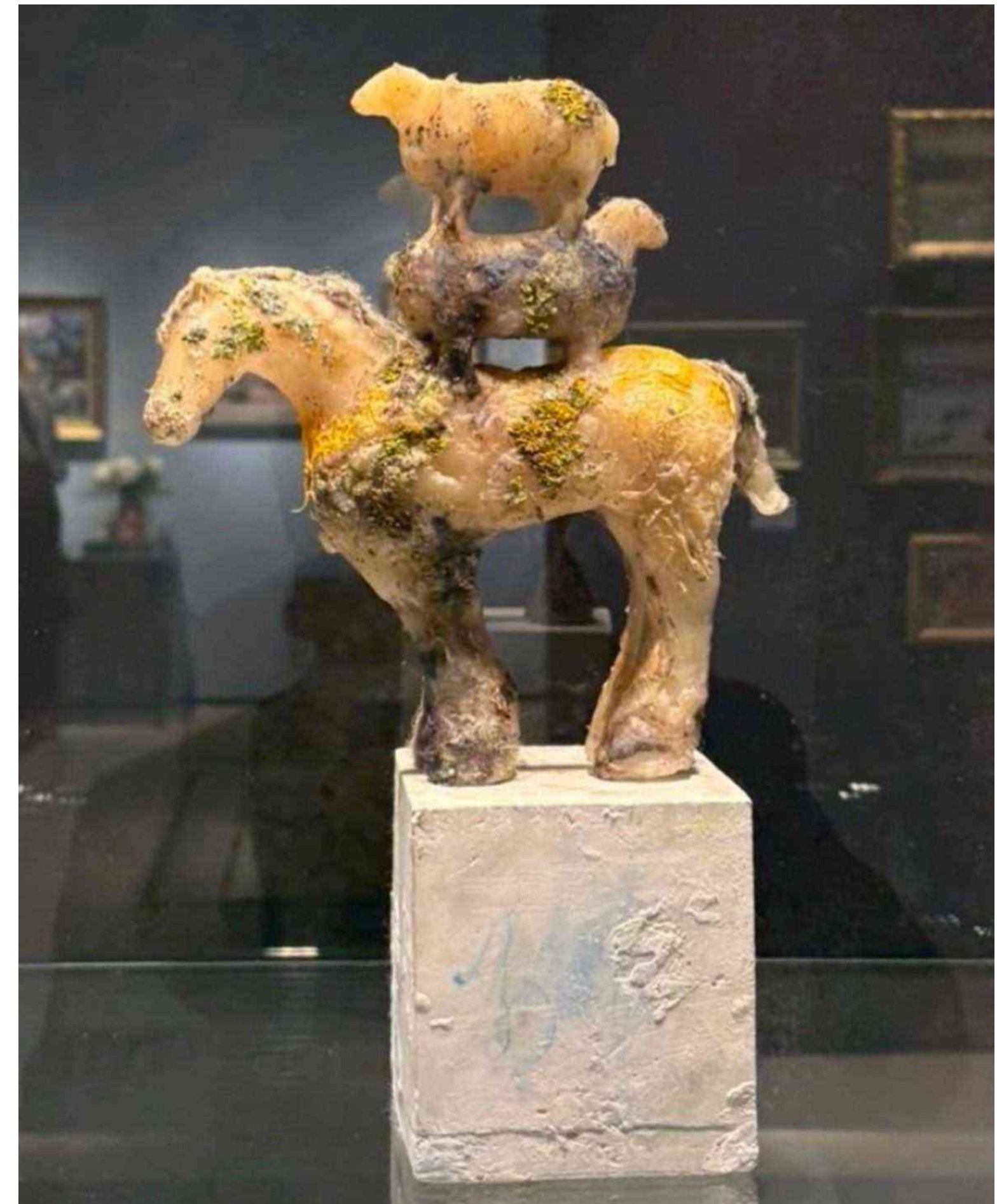
Sam Shaw
Anthropocene Horse 2026
Local clay, decayed agricultural plastic
H 26 x W29 x D 9
£685

3. Nursery Rhyme is made from wax and delicate found natural materials : lichen, ash, natural pigments and moss. Through its materiality It is a reflection on the fine balance and fragility of nature, our planet, the creatures that inhabit it and the nature of heat

4. Buzzard Claws are made from wool fleece from local sheep, retrieved builders mesh and found wire. They are modelled from life whilst watching buzzards in the wild. Buzzards have increased in numbers during the last decade but worldwide 61% of birds have declined in numbers during this time



Sam Shaw
Buzzard's Claws 2026
wool, wire, found builders mesh
H10 x W8 x 8 cm
£350



Sam Shaw
Nursery Rhyme 2026
lichen, moss, natural pigments, clay, wax
H29 x W19 x D10cm
£580

ANDREW EKINS

1. SPRITZER appears to capture a frozen moment of energetic impulse, a fleeting glossy event horizon. But in reality it is product of many studio hours and the ritual of painting, one coat of paint following another, transforming an ordinary found food tin to emulate a painter's stalagmite. A product of what E F Schumacher declares in his influential book Small is Beautiful: "An ounce of practice is generally worth more than a ton of theory."

2. I'LL BE YOUR MIRROR reflects the flip side of social media's digital dominance of surface values and the contemporary culture of magazine perfect cosmetics of skin. A glossy top coat of a black hole, not a void, but a painted looking glass sucking in reflection and looking back out at you. As your eyes search for an image, trying to recognise something in the absence of your self, you see only what you see, and gain a moment for self-reflection.

My paintings explore a confection of degraded beauty, enduring, imperfect and time worn. As abstract tropes for portrait-self-portraits they
a physical emblem but not a likeness]



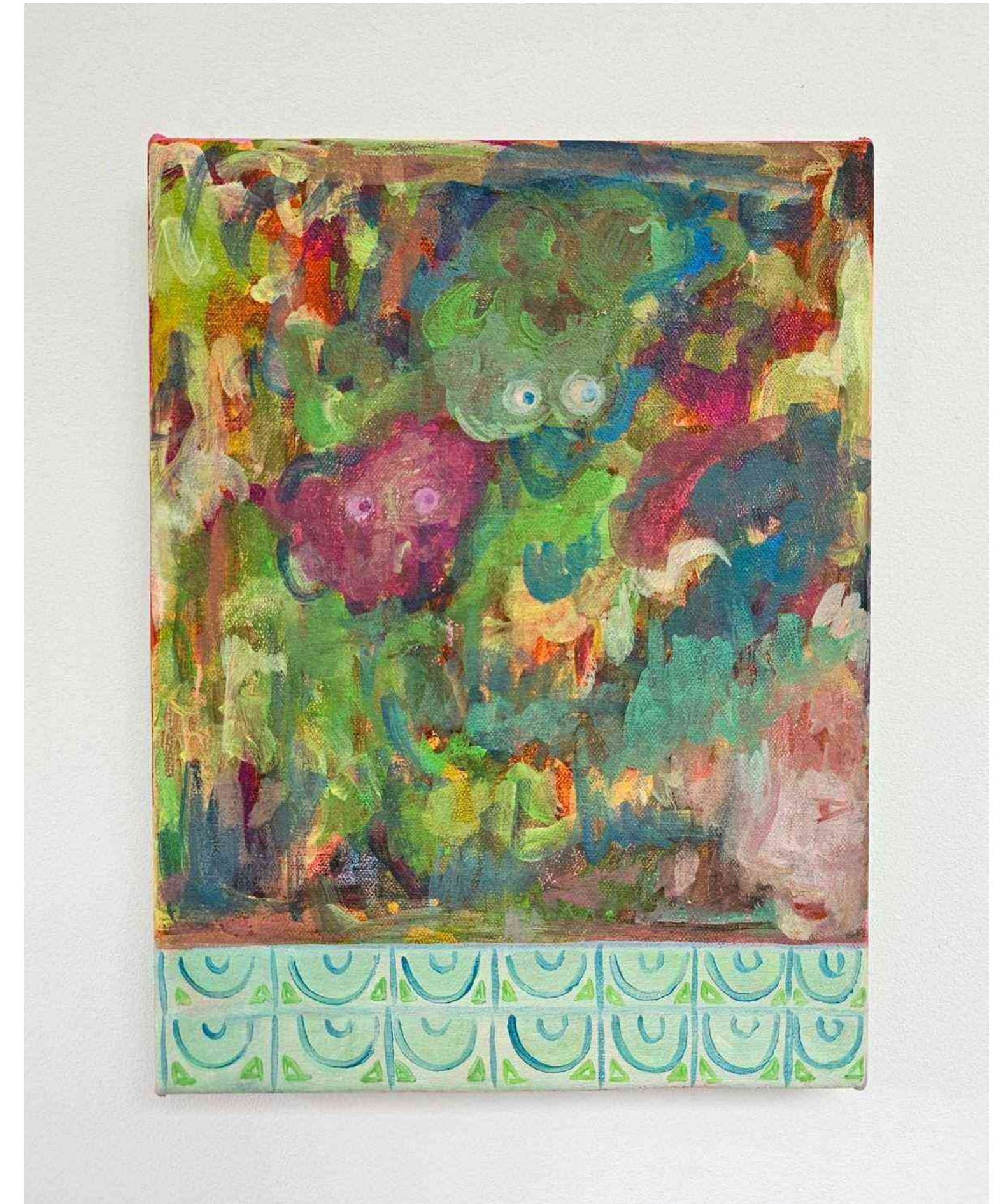
ANDREW EKINS
SPRITZER 2014
GLOSS PAINT ON COLEMAN'S MUSTARD TIN
11 x 4 x 5 cms
£160



ANDREW EKINS
I'LL BE YOUR MIRROR - 1994
OIL ON CANVAS, CIGAR BOX LID
22 X 18 X 0.5 cms
£420

Louisa Kathryn Chambers

Otherworldly creatures that inhabit the peeping forest, watching every move you take, are both frightening and vulnerable in equal measures (the here and now). The patterned strip at the bottom of the painting suggests the depicted overgrown flora above, to be grandiose in scale when actually the depicted space is situated on a tiny painted support.



Louisa Chambers
View (side profile), 2025
acrylic on canvas
24 x 18 cm
£595

Hannah Williamson

Oberon's Dream explores the intimate sublime: the possibility of vastness contained within the small. Working on a tiny scale enables the overwhelming abundance of the world to be caught and held, bringing it into proximity with the body and collapsing the distance between micro and macro. An image of nature, with its own internal destiny, unfurls through the time gap between layers of paint and previous imagery, paralleling the almost magical emergence of organic life. Spontaneous and abundant, it reaches beyond its contained structure. Small, enables me to engage with paint and surface through feeling, introducing human desire and fallibility.



Hannah Williamson, Oberon's Dream, Inks & Acrylic on heavily primed Paper, 21 x 15cm, framed space 26 x 21cm, £630

Qin Yue

Work1 & Work2:

This piece comes from the series of 'Remove This Doubt' . The initial inspiration came from the song of the same name by The Supreme. I try to visually recreate the emotions in the music through the interplay of colors and brushstrokes. Doubt is a feeling we all experienced as human being, which a concern about various uncertainties in the future. I intimately show our shared vulnerability and positively remind people in the work to remove the doubt, as only by living in the present we can achieve deeper inner peace.

Work3:

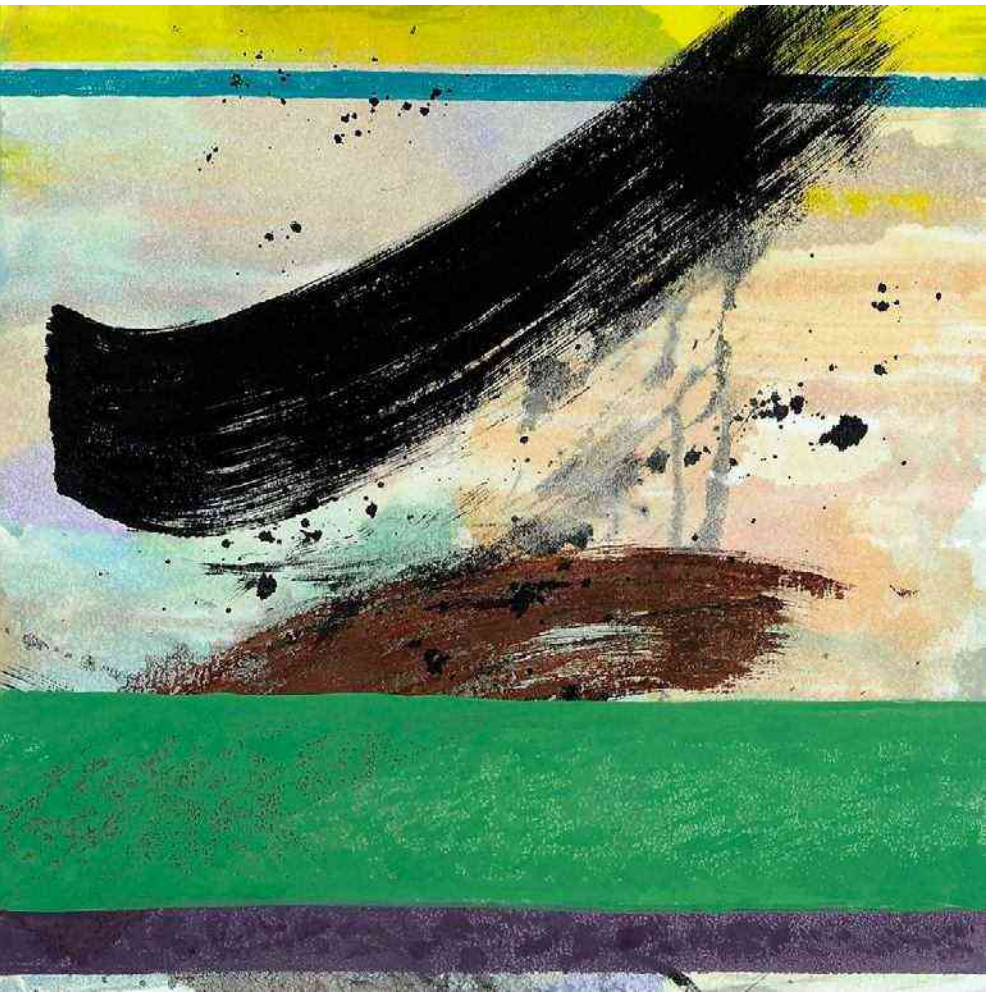
This piece comes from the series of 'Seen And Unseen'. Our Observation with the naked eye is both unique and inherently limited. Amidst an order defined by clear boundaries, the nebulous realm of the unknown, and the interplay of light and shadow, I invite the viewer to step beyond their own vantage point and to sense or discover an unseen spiritual world that resides deep within these visible elements. Maybe that can be called real.



Name: Qin Yue
Title of work: Mini Remove This Doubt I
Year: 2024
Medium: Monoprint and Chine collé, Chinese Ink and mixed media, On Chinese hand-made rice paper
Dimensions: Image size 18cm X 18cm
framed size: 30cm x 30cm
Price: £395



Name: Qin Yue
Title of work: Mini Remove This Doubt IV
Year: 2024
Medium: Monoprint and Chine collé, Chinese Ink and mixed media, On Chinese hand-made rice paper
Dimensions: Image size 18cm X 18cm
framed size: 30cm x 30cm
Price: £395



Name: Qin Yue
Title of work: Seen And Unseen VIII
Year: 2026
Medium: Monoprint. Chinese Ink & Printing Ink. On Italian artists paper
Dimensions: Image size 25.4cm x 25.4cm
framed size: 25.4cm x 25.4cm x 4cm
Price: £495

Work4 & Work5:

This piece comes from the series of ‘Fading And Growing’ which deeply connected with nature. By observing the changes in colours and forms of all things in nature throughout the four seasons, I try to give a poetic rhythm to the colours, lines and ink brushstrokes in my creation, so that they become a harmonious unity in the midst of intricacy. Just like in each piece, I take the viewers on a journey of finding balance in the chaotic environment, thus feeling inner harmony, even for one moment.



Name: Qin Yue
Title of work: Fading And Growing VIII
Year: 2024
Medium: Monoprint. Chinese Ink & Printing Ink. On Italian artists paper
Dimensions: Image size 29.7cm X 21cm
framed size: 40cm x 30cm
Price: £580



Name: Qin Yue
Title of work: Mini Fading And Growing IV
Year: 2023
Medium: Monoprint. Chinese Ink & Printing Ink. On Italian artists paper
Dimensions: Image size 15cm x 20cm
framed size: 20cm x 30cm
Price: £395

Wako

To me, oil feels more "material" than other paints, almost three-dimensional rather than flat. Paint blue and red together, and it's not just purple — both colors can still exist as themselves, never opposing each other, always forming something new without turning muddy. I've been experimenting with ways to paint that lean into that quality even more.



Flower , Oil on canvas, W420 × H297mm, 2026

Wako Ishiguro
Flower
2026
Oil on canvas
42 × 29.7 cm
£450

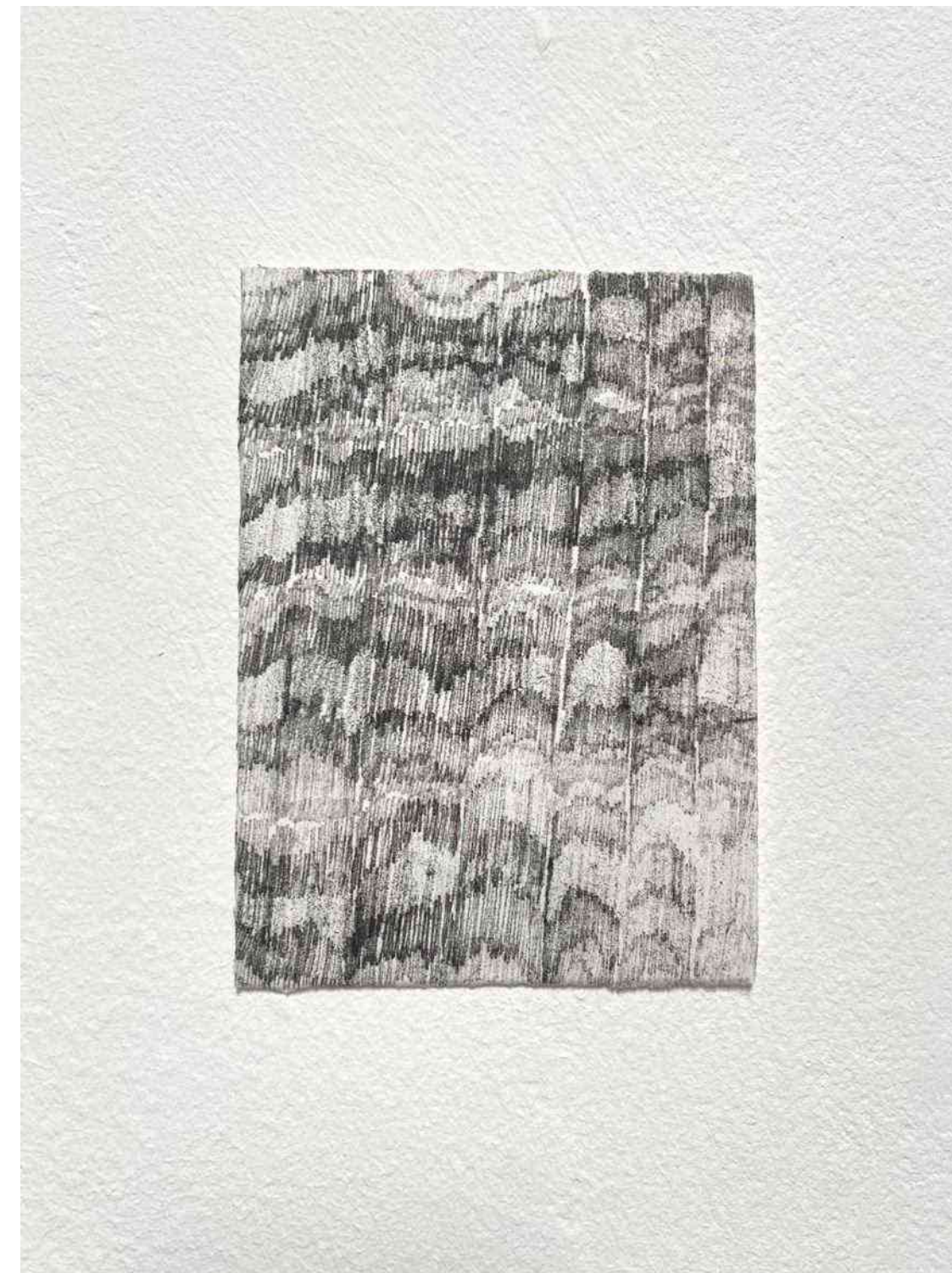


Dover, Oil on canvas, W540 × H600mm, 2026

Wako Ishiguro
Dover
2026
Oil on canvas
54 × 60 cm
£700

Gemma Lawrence

'Cross section #1' and 'Model' were developed from drawings composed in my A6 sketchbooks, then worked into softground etchings at a later date. The source drawings began with the question of how to represent non-visual features of my surroundings such as sound, using 'sound drawings' to explore more subliminal qualities of urban environments. Although small in scale, these works provide a crucial testing ground for my practice. Often starting with a simple set of rules, I then allow unexpected interruptions or changes to occur, giving way to new, unplanned compositions. The etchings are small scale, mimicking the intimacy afforded by the initial sketchbook drawings.



Gemma Lawrence
Cross section #1, 2025,
Softground etching on somerset paper,
14 x 10cm
Framed size 34 x 30cm,
Edition 1 of 30
Price £175



Gemma Lawrence
Model, 2025,
Softground etching on somerset paper,
20 x 14.5cm
Framed size 40 x 34.5cm,
Edition 1 of 30
Price £225

Josie Van Cheong

Work 1 - *Held in Suspense* explores uncertainty as a space of possibility rather than something to be resolved. A small painted fragment rests against dark, folded linen, held in place by a single stitched thread. This delicate intervention introduces a tension between stability and fragility, suggesting our desire to anchor things that remain uncertain or beyond our control. The work asks how meaning emerges when an image remains unfinished, proposing painting as a space where intention and chance coexist, and where ambiguity becomes a condition for discovery rather than a problem to solve.

Work 2 - *Holding Rain* explores the desire to hold onto something inherently fleeting. Layered textiles, translucent washes and fragmented gestures evoke a form caught between presence and disappearance, as though trying to gather or contain something that continually shifts. The work reflects the vulnerability of attempting to preserve an experience, feeling or memory as it begins to dissolve. Through the interplay of water, pigment and fabric, the image becomes a space of tension between tenderness and loss, holding and release, where what cannot be kept might still leave a trace.

(5 works)



Josie Van Cheong
Held in Suspense, 2026
distemper on linen, thread and jinke cloth fabric
30 x 20 cm
£650



Josie Van Cheong
Holding rain, 2026
distemper and watercolour on cotton rag paper
30 x 20 cm
£650

Work 3 - *Erosion of Confidence* explores the vulnerability of uncertainty and the gradual unravelling of what we believe we know. Layered textiles, translucent washes and fragmented drawing create an image that is continually obscured and re-emerges, caught between recognition and disappearance. The work reflects the emotional unease of losing one's footing, where familiar forms become unstable and certainty gives way to doubt. Through the unpredictable interaction of materials, the work holds open a space between control and surrender, asking what might emerge when our usual ways of seeing can no longer be trusted.



Josie Van Cheong
Erosion of Confidence, 2026
distemper on linen and watercolour on polyester lining
fabric
30 x 20 cm
£650

Work 4 & 5 - 'Archaeology of the Sea series' explores the sea as a space of accumulation, transformation and partial remembrance. Through the layered and transferred marks of printmaking, forms emerge like fragments recovered from an unknown history, suspended between recognition and abstraction. The works consider how traces of the past persist, even as their origins become obscured or impossible to retrieve. By allowing the printing process to produce unexpected textures and impressions, the works ask how meaning might be discovered through material remnants and how what is lost, buried or unseen can continue to shape our understanding of the present.



Josie Van Cheong
Archaeology of the Sea XVIII, 2026
Steel-plate sugar-lift etching on cartridge paper
1/1
21 x 15 cm
£350



Josie Van Cheong
Archaeology of the Sea XX, 2026
Steel-plate sugar-lift etching on cartridge paper
1/1
25 x 18 cm
£350

Thomas O'Connor

Work 1 - I'm not sure if it's me here

“We can divide data into two types. Continuous data, measuring ranges of information with no gaps between them or discrete data that measures distinct individual pieces of data individually. Data centres around the world are continuously creating data sets based on our online behaviour. Even if we had access to all these data points would we even recognize ourselves and could we be easily be mistaken for someone else?



Thomas O'Connor
I'm not sure if this is me here, 2025
Kiln formed glass
8cm x 8cm
£150

Work 2 - Belief in Gods

Moisture rises from the sea and the clouds collect on the upper slopes of mountains where rainbows appear. Torrents of rain violently flow down the slopes creating a river towards the sea. Every year the great river changes. Hot water bubbles up from deep beneath the ground for cooking and cleaning. Trees grow everywhere, boil an egg for the children. The scale of the world dwarfs the little beings. The people who live there understand themselves as an integral part and extension of the all powerful nature. Mirrors act as sacred objects of the divine spirit.



Thomas O'Connor
Belief in Gods, 2025
Kiln formed glass,
20cm x 20cm x 6mm
£450

Work 3 - Solaris's Blue Wall facer

With the proliferation of technology the rise of sitting and staring into screens has superficial parallels with the practice of facing a blank wall as a means to reduce visual distraction and focus the gaze inwards. Except now the gaze that is directed externally towards stimulation is itself blank, seeking connection in a virtual world. With the evolution of big data, predictive models and AI a new type of consciousness exists that reads our minds preying on our emotional habits and our desire for validation.



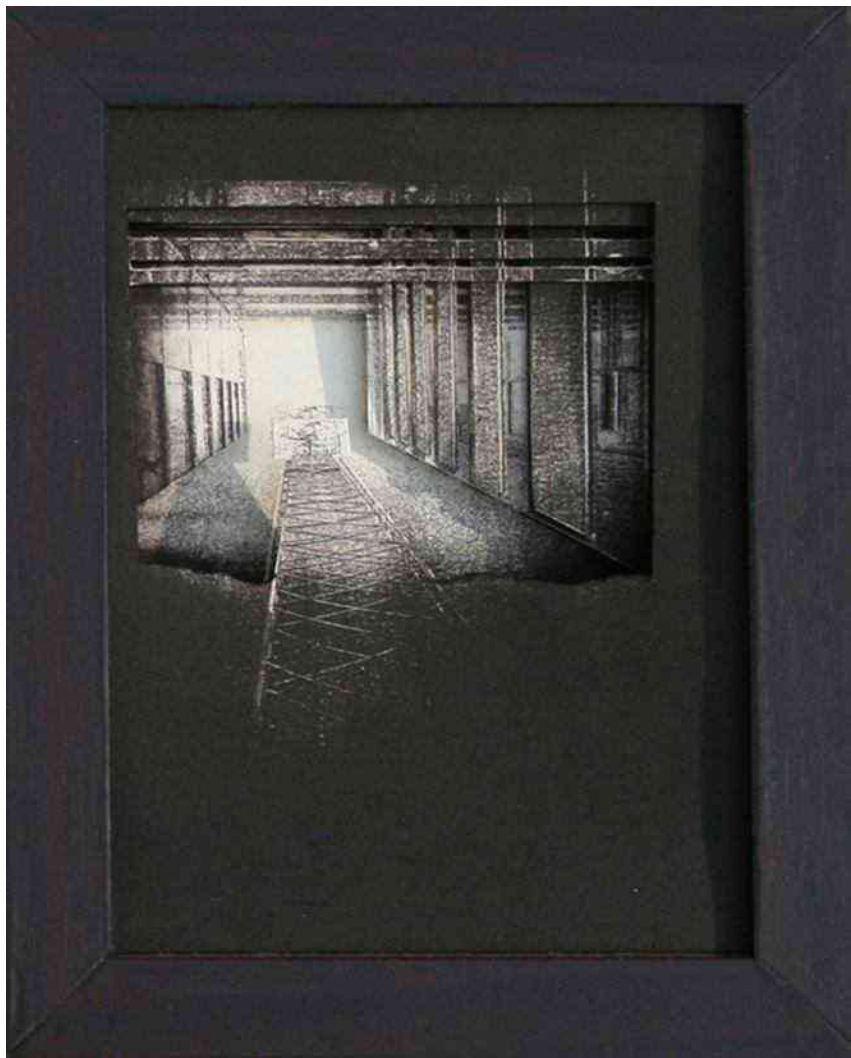
Thomas O'Connor
Solaris's Blue Wall facer, 2026
Kiln formed glass & painted hard wax
12cm dia x 14cm
£300

SUMI PERERA

[1] An ongoing series on gender disparity that focuses on the small steps needed to attain equal status with each movement up the rungs of a ‘sticky ladder’, during the ascent to break the invisible glass ceiling of disparity within the workplace.

The prototype was awarded 1st place for Design at the Rootstein Hopkins Drawing Prize; next shown at the Freud Museum, London; International Women’s Day, Saskia Fernando Gallery, Sri Lanka; & Anxiety of interdisciplinarity at Cambridge University, UK.

Its complex layered format reflects on the sequence of consequences navigated during the ascent of attaining parity by deconstructing a bigger etching/aquatint.



Sumi Perera, 2023 etching, aquatint, incision, layers, Somerset paper 300gs, 25.5 x 20.5 cm, £650
[Edition of 20, Unframed £450 cm]

[2] This work uses my own iris recognition scan, dental records, shed skin and hair to reflect on the importance of each individual contribution that helps to build a plural perspective of community and society. Civilisation is driven by single strong fearless voices unafraid to be different. The importance of retaining individuality and not being driven by herd instinct to follow the general consensus.

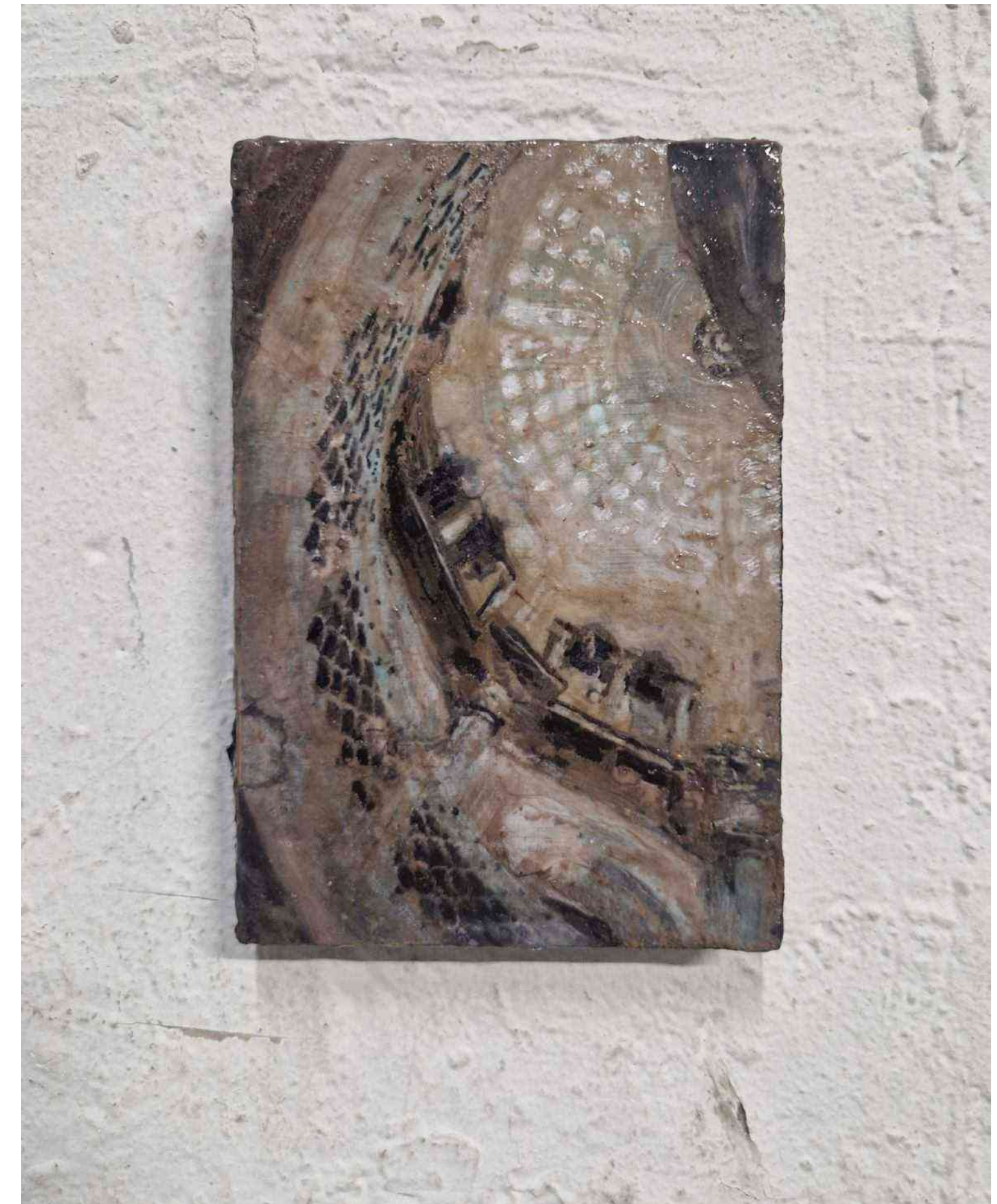
Previously shown at Alexandra Palace at Essence with the 62 group(International Textile Group); with The London Group (UK oldest artist Collective since 1913) Linden Hall; a variation at the SFSA Painting Open at the No Format Gallery.



Sumi Perera, 2022 stitch with hair on felt, glass & foil, print on paper, mirror, Perspex. 33 cm diameter height 20 cm £695

Noah Mashiak

My work typically features large expansive canvases filled with elaborate biomorphic patterns, however, in 2026 I have been primarily painting small intimate scenes from my life, and transforming them into psychological spaces. They are more about human connection, relationships, love, and a profound sense of yearning.



Noah Mashiak
Operculum (The Rotunda), 2026
Acrylic on wood panel
17.8 x 12.7 cm
£400

Felicitas Aga

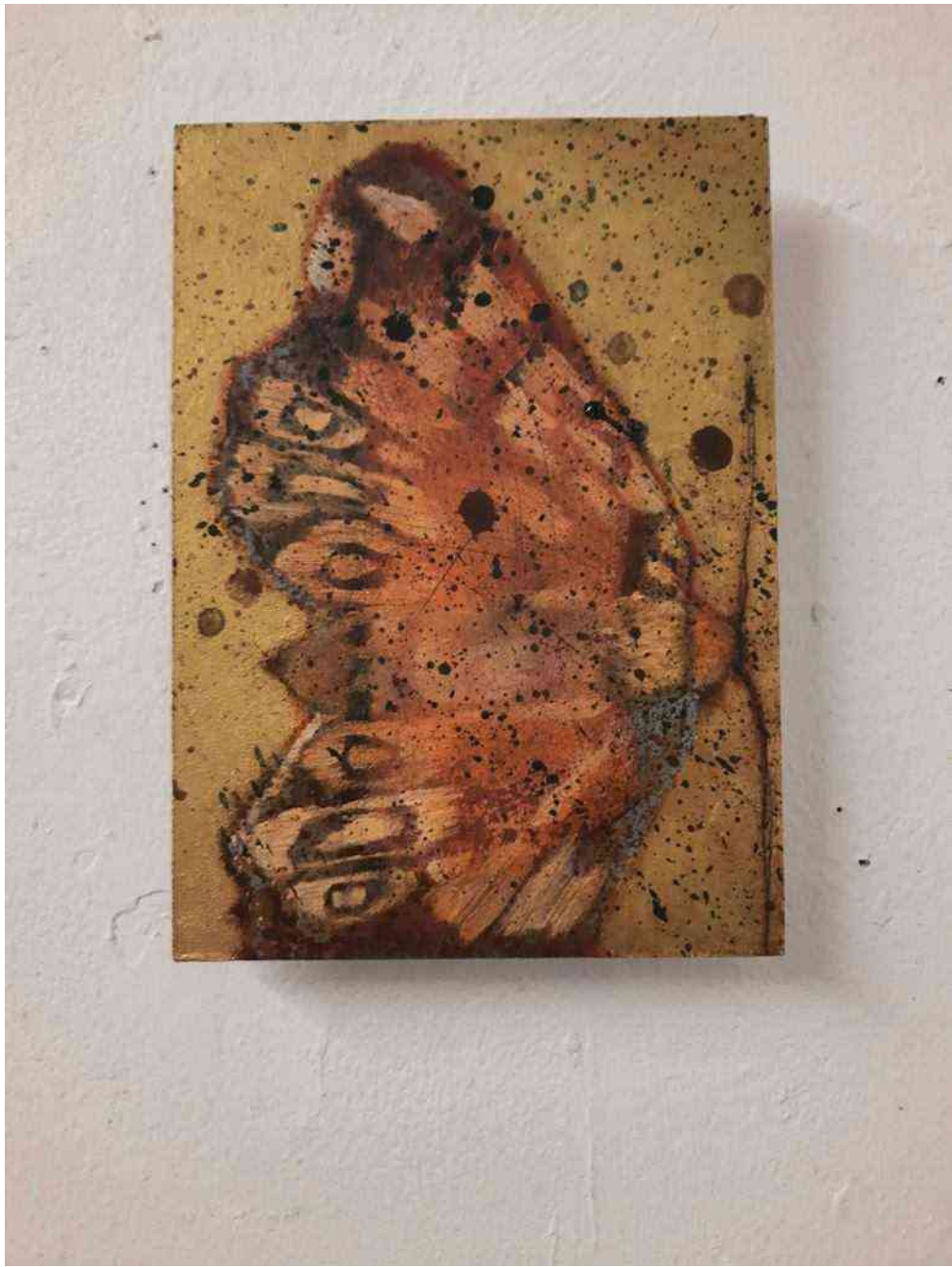
Work 1 , Adorata

I have a box of butterfly dust in my studio. The butterflies that had been pinned into the box have disintegrated. The dust reminds me of how fragile and ephemeral our lives are.

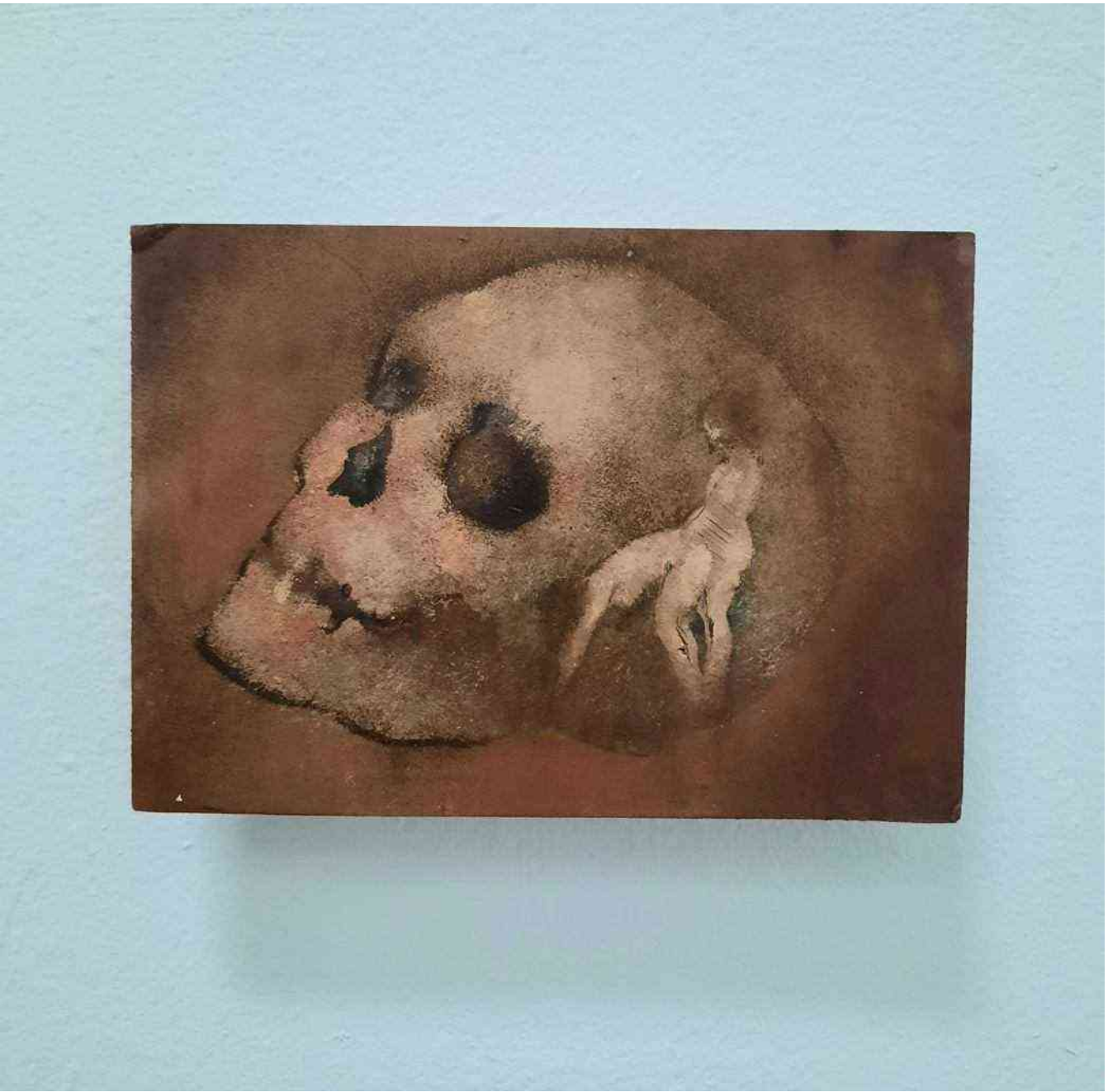
I have painted a moth as if it were worthy of an icon, with a gold background. The gold encases it and tries to preserve the fragility of this creature. Generally small and insignificant, the moth is elevated to an image of contemplation and, possibly, adoration in my painting.

Work 2 Happy Days

This piece has a rough, ribald humour to it that could sit comfortably within the Vanitas still lives of the past. It is a celebration of vitality in the midst of death.



Felicitas Aga
Adorata, 2026
Acrylic on wood
16.5cm x 23cm
£600



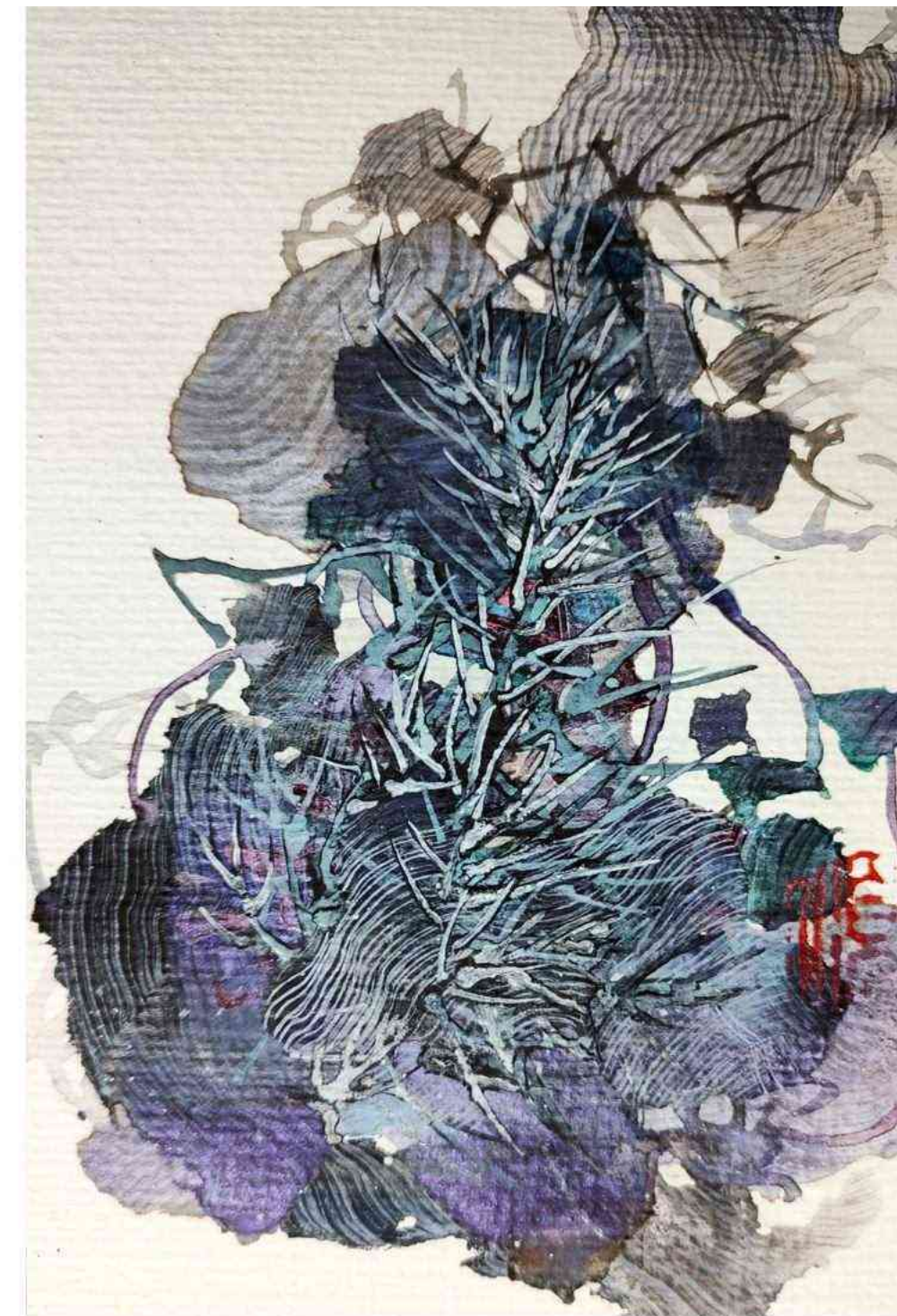
Felicitas Aga
Happy Days, 2026
Paint and pastels on wood
11.5cm x 16cm
£400

Jennifer Ng

'The World Is A Better Place When The Tiniest Voice Can Be Heard' is a series that arose from a prevailing sense of uncertainty shaping our world today. Our physical and social climates are changing; they have become volatile and hostile. We are expected to grow and find new ways to exist. On many levels, we are living in a disquieting world plagued by senselessness, alienation, and divisions. Painting on an extremely small scale, I wonder if there is room to hold resilience, hope, and tenderness, for I believe that when the tiniest voice pierces through, the resonance can be deafening.



Jennifer Ng
The World Is A Better Place When The Tiniest Voice Can Be Heard II, 2026
Chinese ink and water-based mediums on watercolour paper
18 (H) X 30.5 (W) cm
£400



Jennifer Ng
The World Is A Better Place When The Tiniest Voice Can Be Heard [Diptych], 2026
Chinese ink and water-based mediums on watercolour paper
16.8 (H) X 10.5 (W) cm [dimensions for each panel]
£400



Seiji Suzuki

United States

This work explores the pressure and density that emerge when two seemingly unrelated entities are brought together. It invites viewers to engage with the distance between objects they perceive as similar, while confronting the contradictory feelings that arise within themselves. Through this relationship, the work examines how proximity, perception, and difference shape our experience of the world.

The other thing (Small talking)

This work emerged from my ongoing exploration of existence. We see the sea as a whole, and a wave as a distinct form within it. However, what happens to the surrounding air as the shape of a wave changes? By focusing on the subtle shifts in the air's surface, the work explores how something may exist beyond what is directly visible, challenging the boundaries of perception.



United States ,2026, Jesmonite
20cm□15cm
Price: Not yet decided



The other Thing (small talking),2025,Plaster
20cm□12cm
Price: Not yet decided

Sam Haynes

This sculpture is constructed using Kapla wooden building bricks. Having started my practice in the 90's creating site specific public art installations engaging local communities, my work continues to reference architectural space, with a playful and intuitive approach to assemblage, where geometry and repetition become a metaphor for community and connection. As we play with small building bricks, we are able to imagine a world of scale, we can become visionaries, for a moment, where anything is possible.



Sam Haynes
Lift and Shift, 2026
wooden assemblage
12 x 14 x 14cm
£420

Tania Salha

Blood Olives: Each late summer, I travelled to my grandmother's village in South Lebanon to help with the olive harvest, one of my most cherished childhood memories. This summer, I wondered whether the olives would ripen red, having been watered with blood. By the time I made this painting, the village and its groves had been wiped out. Modest in scale, the work stands as documentation of successive events, carrying within its small format the weight of a much larger loss.

Marginalised Small Matter: A creature lies upside down, caught somewhere between survival and collapse. Tyrian red, still holding still in the body's freeze response to overwhelming trauma. Slowly decomposing into stone shells, shaping what remains when time runs out. The work responds directly to the ongoing displacement crisis in Lebanon.



Tania Salha
Blood Olives, 2026
Charcoal, Acrylics and oil on Canvas board.
20cm x 20 cm
£300



Tania Salha
Marginalised Small Matter (Complicated Matters Series), 2026
Plaster, metal, aluminium, plastic, acrylics, oil paint
23 x 15 x 33 cm
£450