

Artist Statements and Descriptions of Work

Yiwei Xu is a London-based Chinese artist, graduated from Camberwell College of Arts in 2016 and joined the Royal Drawing School in 2019. She is greatly interested in drawing from observation, memories, and poems. She is seeking the boundaries between the real world and the inner world, or maybe there are no such boundaries, and the entire experience of life is a dream. The mysterious and subtle atmosphere in the world fascinates her. Light and shadow reveal the gate of the hidden tunnel that connects realities and fantasies. She uses mixed media to create harmony and conflict that could express a bizarre yet realistic world through artworks.

In Yiwei Xu's 'My Impression of Kensal Canal', the canal's surface reflects everything in the reality. But the reflection of what's real could be interrupted so easily just because of a moving boat, a blowing breeze, and a floating leaf. At this moment, ripples weave together and create a colourful illusion.



Pronouns: she/her
Instagram: @yiweixu_
Website: xuyiwei.art

Rosalind Howdle (b. 1997) is a British-American artist based in London. She studied Painting at the Royal College of Art (2022), and at Camberwell College of Arts, UAL (2019). She has also studied the Rhode Island School of Design (U.S.) and Emily Carr University of Art and Design (Canada). She was awarded the Vanguard Prize in 2019. She has attended the RCA as a recipient of the Ali H. Alkazzi Scholarship (2020-22). She has exhibited in London, Vancouver, Berlin, and Milan. The act of representing something is philosophically rich, problematic even, but it is the mutability of representation possible in painting that Rosalind Howdle is driven by. For her, figuration is alive. Her subjects are often reimagined natural forms and processes like evolution, reproduction, and self-repair. The organic and the hybrid are a means to skew recognisability, and hence challenge the categorical impulse of language. She don't attempt this through reduction – this is not a journey into abstraction, but a journey out of categorisation. Her recent series of work is an inquiry into the nature of love and care. What happens at the boundary between two people, two paintings, or two entities - human and non-human, living and non-living? One can see her practice as a tapestry, of which each canvas is a cropped section. The paintings need one another in their display; propped up or lent on by another piece, they take on 'mutual supporting roles'. Concepts of decoration and frivolity are conceived of a means of subversion. Through her work we may see art as a place to rest one's head, to undo learned hierarchies, and to respond to collective traumas with tenderness.



Pronouns: she/her
Instagram: @rosalindhowdle

Helen Dryden (b. 1977, Middlesbrough) lives and works in Leeds, West Yorkshire. Inspired by popular culture, nature, and science fiction, her imaginative paintings are vibrant, expressive and often surreal. She enjoys experimentation with painting and is attracted to strangeness and the grotesque. Helen's influences include science fiction, folk horror, pop culture and environmental concerns. Her practice also involves curating, and photography. Helen has an MA from Leeds Arts University and a BA (Hons) from Leeds Beckett University. The artist attended Cleveland College of Art and Design. Selected exhibitions: 4 Painters & at Sunny Bank Mills, Capturing Movement at the University of Kent, Twice as nice at PS Mirabel, Moments at The Bowery, and Street and Studio at Tate Modern.

Technology can distort our perception of the physical environment, even for those not directly using it. In Burning Wires (2022) the artist's husband and son are eerily lit by the glow from the screen whilst they play on the PS4 together.



Pronouns: she/her
Instagram: @helen_dryden
Website: linktr.ee/HelenDryden

Zoey Chih Ying Chang (b. 1995) is a Taiwanese artist based in London. She graduated from Royal College of art MA Painting at 2021 and was invited to have a one year long solo show in Xindian Hotpot and Exhibition Space, Taipei, Taiwan, titled On The Road to Self. The absence of something that is supposed to be present is what the artist most interested in exploring due to a childhood traveling between politically conflicted places. Steamed from her familiarity to a lack of sense of belonging and a childhood spent mostly online, she focuses on digital representation of transparency and figures floating mid air as a metaphor of being rootless.



Pronouns: she/they

Instagram: @art_zoeychang

Website: changchihying.weebly.com

Ranald Macdonald (b. 1994) graduated with first class honours from City and Guilds Of London Art School in 2020, and The Royal Drawing School's 'Drawing Year' in 2022. Recent shows incl. 'Split Open', Split Gallery, London, (2022), 'Wish Lush', Kravitz Contemporary/Bricks Gallery, London (2022).

"The works I'm including in the show are part of an ongoing series of images focusing on dogs in parks and cats in domestic spaces. I use combinations of studies from life, memories, and visual references from Rafael to Pixar to make these works. I see them as representations of the fuzzy boundary we construct between ourselves and what we think of as 'nature', and the ways art and images might function in this dynamic. Focusing on how these ideas can extend into the materials I use has led me to work with pigments that come from repurposed waste products from London (often parks) collected by artist Lucy Mayes, and to work on found wooden boards and recycled paper. Ultimately, I find everyday moments totally mysterious and through the use of colour, light, form, and movement I want to translate that feeling into my images and make something that I believe is part of 'nature', and just as mysterious."



Instagram: @rannymac

Namarata Singh is a self-taught artist working in primarily oils, gouache and watercolour. Kenyan born of Indian descent, having grown up in Canada and currently based in London, her work often explores the struggles relating to relocation and identity. Her style employs bold colours and backgrounds in emotive portraits, expressing an inner turmoil against the backdrop of a beautiful yet apathetic world. The Sorrow of Finding a Bird is a part of a series Namarata is currently working on, depicting various vulnerable birds she's found over the years.

"The artist describes various vulnerable birds she's found over the years that she's taken in: "Some died, while some lived, and one cost me a job while living in Paris"... "Friends and family find it strange that I've come across so many injured birds but, when I'm walking around, I feel like I'm searching for something; it's never anything in particular, but I'm searching". In this painting, a dying bird blends in with its environment, difficult to spot. The Sorrow of Finding a Bird is a self-portrait of the artist having found something she wasn't particularly searching for and not wanting to find; in a broader sense it depicts the anticipation and fear of death lurking alongside the people and things we care about."



Pronouns: she/her

Instagram: @robohouse

Website: www.namaratasingh.co.uk

Lucile Haefflinger was born in the north of France and studied Textile and Text at the Gerrit Rietveld Academy in Amsterdam, graduating in 2019. During these years they developed their knowledge about materials: wood, glass, clay and the warmth of fibers. In their thesis, they explored the links of everyday actions, in this case weaving, and the deterioration of memories. Drawing being the root of every of their project, Lucile took part in the post graduate drawing year at the Royal Drawing school in London during the year 2019 to 2021. Lucile is now based in Hoxton where they paint and sculpt from memories and observation.



Pronouns: they/she

Instagram: @lucile_hae

Website: lucilehaefflinger.hotglue.me

Jennifer Jones (b. 1999) is a London-based artist, recently graduated from BA Fine Art at Central Saint Martins. Working predominantly with textiles and technology, her practice explores the complexity of identity. She aims to blur binaries and explore the spaces between identity categories. She aligns her work with Cyborg Feminism as Donna Haraway remarked "... Cyborg writing is about the power to survive, not on the basis of original innocence, but on the basis of seizing the tools to mark the world that marked them as other." (Donna Haraway, 'Manifestly Haraway'). Haraway's rhetoric aligns with how Jones seeks to use science-fiction, technology and supernatural imagination from a decolonial and feminist perspective to shift ideas of embodiment and identity.

"3D textiles forms intended to represent hybrid beings which resist definition- they are neither natural nor artificial, masculine nor feminine, animal nor cyborg. Sitting between identity categories they reference how, in digital space, a user is able to abstract themselves, adopting alternative forms and escaping binary identity."



Pronouns: she/her

Instagram: @jenlartna

Website: jenlartna.wixsite.com/Jennifer

Michael Wall (b.1992) graduated in 2014 from Norwich University of the Arts with First-Class Honours and a Commendation Award in Illustration, the last 8 years have been spent developing and researching the mediums of Painting, Sculpture and Digital. Wall has been living and practising in South London since 2015, and over the years has taken part in residences and exhibitions globally. Wall has graduated from the '19-'20 class of Croydon based 'alternative education' Conditions.



Instagram: @mmmwww

Website: mmmwww.co.uk

Lindsay Pickett is a fine artist who lives and works in London. In 1999 he graduated from the University of East London on a BA Fine Art Degree, and spent many years producing work for exhibitions and commissions. He also graduated at City and Guilds of London Art School on an MA Fine Art degree, where his work found a new fresh direction, under expert tutor guidance. Working from multiple sources of inspiration, he finds that depicting hybrid animals work as a metaphor for his sense of not belonging. His feeling of being 'other'. He finds images of animals online and then tends to modify such imagery to suit his own creations. Merging often more than one species to create a 'sub' species. Such development of his images start out as thumbnail drawings in his sketchbook while he takes the time to develop his compositions. They are then produced in colour as works on paper usually in Gauche paint on watercolour paper and then some are selected as final pieces in Oil on Linen.



Pronouns: he/his

Instagram: @lindsaypickettart

Website: lindsaypickett.co.uk

Poor Mother (b.1998) is a non-binary writer and multidisciplinary artist, working in London. They recently graduated from The Slade School of Fine Art. Veiling personal realities under external fantasies is a common thread woven into Poor Mother's work. Their writing occupies a liminal cross-section of autobiographical fiction and poetic prose, outwardly throwing focus from context to content, then back again. Oxymoronic combinations continue to surface throughout: humorous distress, surreal relatability, cold eroticisms and heartfelt discomfort reign free. They have exhibited work at Wusan Art Museum, The Crypt St Pancras, Tramshed Woolwich, The Bloomsbury Theatre and The Bluecoat, Liverpool.

'Behave' and 'Tragic Haemophilic Infatuation' are pen drawings, inspired by the lived experience of disability. Marrying tenderness and danger in surreal matrimony, they are both viscerally present and distant.



Pronouns: they/them

Instagram: @poor_mother_

Website: poor-mother.com

Max M-K (b. 1997) is a multidisciplinary artist born and based in South East London. He graduated from City and Guilds in 2021. Max's work is an exploration of pictographic language, existing as a practical application of an unwritten dictionary. Each piece is a sentence consisting of ambiguous words, demonstrating a visual language that is universally translatable through its lack of predetermined definition. They are cyphers without a code, relying instead on the implication of meaning to guide the viewer to translate according to their own personal experiences and associations.



Pronouns: he/him

Instagram: @maxmk_art

Website: maxm-k.com

Lucy Mudel (b. 1996) is a multidisciplinary artist based out of The Tub, Hackney in London. Lucy often works with themes related to mental states, surrealism, psychology, nature, folklore and mysticism. Lucy is a graduate of Goldsmiths, University of London who has completed a Master of Arts in Digital Media Image Making. Lucy also has a Bachelor of Science in Psychology, with focus on mental health, perception, wildlife conservation, virtual reality, neuroscience, as well as human and nonhuman behaviour.

this work symbolises the passage of time, a glimpse at a soul in transition between the physical and spiritual realm painted within an antique mirror frame as a reflection of consciousness and frail vanity, it speaks on fleeting youth, yearning, mourning, oneiric states, realms of being



Pronouns: she/her/they

Instagram: @mudaise

Website: mudell.myportfolio.com

Eleanor Cunningham (b. 1988) is a fine artist combining photography with alternative processes such as painting and embellishment with found materials. She holds BA Fine Art at Loughborough University, then obtained MA Fine Art at Chelsea College of Art & Design (2012). Through her processes she creates dreamscapes, depicting morphed realities of tangible material form and perception. She physically alters digital representations of carefully chosen places that hold historical value or a reference to the natural world, such as gardens and monuments that may be in danger of becoming forgotten or left behind. She explores how such scenes sit in an ever-changing climate by almost dissolving the image beyond recognition. This proposes an urgency to preserve these landmarks and hold on to their histories

Photograph manipulated using mixed media including gold leaf.



Pronouns: she/her

Instagram: @cunning.art

Website: www.cunningart.com

Eddie Howard graduated in June with a BA in Fine Art from City and Guilds of London Art School, and is co-founder of The Tub. Eddie uses predominately Gouache on board, creating chalky, permeable surfaces into which his watery paint absorbs like paper. He works in series, using archetypal subjects to explore the tradition of European painting. He considers his paintings as an act of drawing; often from life, sometimes photographs, as in his recent series of FaceTime portraits. The real subject of his work, however, is the act of observation and recording. The finished work becomes a souvenir of the time spent obsessively pursuing colours, an honest record of the artist's exchange with the subject:

"I think about making a 1 for 1 translation of the physical world; each blob of paint is a recording of an area of colour I've observed. It could be anywhere from 30-500 recordings that make up the entire image. It's like being a big camera with a very slow exposure, except unlike a camera you also record your behaviours during the making of the painting. I see areas where I have meticulously and obsessively recorded the correct colours, and areas of broader, more hasty brushstrokes."



Pronouns: he/him

Instagram: @eddie_howard_art

Website: www.eddie-howard.com

Faye Rita Robinson (b. 1994) is a multidisciplinary, self-taught artist born in Nottingham and living in London. She is a current member of the School of the Damned cohort (2022-2023) and was previously in the New Midland Group (2021-2022). She is now on a studio residency with Working Class Creatives Database and has previously shown work in her solo exhibition Continued Existence with Gasleak Mountain @1 Thoresby Street. Through her work, she weaves her dreams and lived experiences with the collective imagination of medieval mysticism and folklore of the past. She reflect upon her dreamworld, which can be frightening, confusing and full of uncertainties and symbolism, inviting creatures and objects from my sleep into my daily life where intangible elements are presented as part of a unified narrative. By exploring the events of her life through the lens of historical folk allegory and phenomena, she works within a world that exists in a liminal place between imagination and reality, connecting past and present.



Pronouns: she/they
Instagram: @fr_robinson
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Dave Farnham (b. 1979) is an artist working within mark-making and sculpture, currently showing at the Royal Academy Summer Exhibition. "The kids' pet hamster, 'Lily', died last year. I decided to 3D scan and 3D print her as a trophy for them to remember her by. Instead, it freaked them out – you win some, you lose some."



Pronouns: he/him
Instagram: @davefarnham
Website: www.davefarnham.co.uk

Lucy Crump (b. 1993) is a painter who lives and works in London. Lucy's choices of clashing colours, disjointed perspectives and the element of chance, merge into a social commentary. Building the artists language of visual poetry, through visual symbolism, oppressed subjects and alternate realities. Her most recent figurative work captures predatory and savage expressions of bodily subjects, with a sense of intrusion and mysticism, creating a raw yet fluid tension.



Pronouns: she/her
Instagram: @lucrump

Emily-Grace (b. 1996) completed her BA Photography studies back in 2018. After developing a cocktail flair of fine art meets fashion photography; Emily-Grace has carefully constructed narratives that embody ambiguity, beauty and the surreal within personal motifs and editorials. All of which have been featured in worldwide publications and exhibitions. With the use of her Polaroid 330 Camera and peel apart film, Emily-Grace has continued to flourish this flair, leading to the creation of her personal work 'Paper Faces on Parade' which explores the complexity of mental health and the façades we adorn. "A combination of which the avant-garde and intense colour palette contradicts these consuming thoughts."

Shot on a Polaroid land camera 330 and using peel apart film, the imagery you see here, have a seemingly sombre appearance, before the carefully constructed and chaotic imagery takes hold. Demonstrating the fight or flight response of what one can experience when battling consuming thoughts that stem from dark spaces of the mind, such as panic attacks and dissociation.

Theatrics are used as an elegant disguise in order to 'put a face on' and parade around without the audience knowing what the mind truly holds; A distorted façade of which the combination of avant-garde garments and intense colour palettes, contradict such thoughts.

Pronouns: she/her
Instagram: @emilygrace_morgan
Website: emilymorgan.myportfolio.com

Georgia Fraser graduated with BA (Hons) Fine Art from City and Guilds of London Art School. Her work uses sculpture and drawings to explore ideas relating to senses of place, time scales, material transformations and our ever-changing relationship to the natural world. She works with non-traditional art materials such as locally-sourced unfired clay, earth and other materials which provide a direct link to a particular site. This method of working enables her practice to be more ecologically conscious as there is minimal environmental impact. Works can be broken down, reformed and reworked into something new. The



ephemeral nature of the work becomes a poetic reference to natural and immaterial processes such as fragility, growth, decay and impermanence.

Pronouns: she/her

Instagram: @georgia_fraser

Corinna Spencer (b. 1973) studied at KIAD Maidstone, followed by gaining her BA in Fine Art Painting in 1996 and an MA in Painting in 2008 from Coventry University School Of Art and Design. Corinna regularly exhibits in group shows nationally and internationally, as well as solo shows including; 'Mourning Portraits'; at Automatic Sweat Salon, Los Angeles in 2015, & 'Portrait Of a Lady'; an installation of one thousand portraits at Nottingham Museum and Art Gallery, in 2016 and 'Lovely Creatures' in 2018 at That Art Gallery, Bristol and more recently 'Small Dreams House' at Small House Gallery, 2021. Corinna currently lives and works in Devon, UK.

Spencer approaches her paintings in a way that pushes at the limits of recognisable figurative form. Embracing subjects such as love, death and solitude Spencer combines these themes within an uncanny landscape.



Pronouns: she/her

Instagram: @corinnaspencer

Website: www.corinnaspencer.com

Ekaterina Adelskaya (b. 1988) is an award-winning Russian artist with Ukrainian roots, who lives and works in London. She focuses on sculptures and watercolours, mostly revolving around destruction and transformative processes. Ekaterina studied at University of Hertfordshire & British Higher School of Art and Design (2016-2019) and the Russian State University of Cinematography (2007–2012). She has participated in numerous exhibitions in the UK, Russia and South Korea. Notable shows were The 5th London Art Biennale, 252 Summer Exhibition at Royal Academy of Arts in London; Fragments of intimacy at Glavnyy Prospekt Museum in Yekaterinburg; Perspectives at Czong Institute for Contemporary Art in Gyeonggi-do; 168 Annual Open Exhibition at Royal West of England Academy in Bristol, where she won a watercolour prize. Ekaterina "works mainly with textile, clay and watercolour. Focusing on non-traditional methods of art-making such as burning, melting or dissolving, I explore materials' potentiality and their physical properties. I make artworks that are half-painting, half-sculpture, sometimes closer to art installations, blurring the boundaries between 2D and 3D. Most of my biomorphic objects aim to represent the fragility of life. Transformation of matter is part of our existence, it's life itself. — We adapt, thrive and decay in a constant flow of change.

"Crystallised" is a series about the cross-contamination of the natural environment with synthetic particles.

The seemingly natural stalagmites are in fact made of burnt synthetic fabric that holds its shape without the use of stitches or glue. Every piece is melted by fire and then slowly hardened, revealing the hard plastic substance hidden in the soft appearance of the synthetic cloth. Is this a new age of irreversible transformation? Is this the dawn of a new era of adaptation into a new unknown plastic eco-system?"



Pronouns: she/her

Instagram: @adelskaya_art

Website: www.adelskaya.com

Nicola Organ (b. 1994) works within the domain of observation and distortion of natural elements; creating surreal landscapes that reflect the cyclical nature of nature, in all its severity, strangeness and beauty. Many elements of her paintings stem from a fascination with these natural forms and cycles; the way a cloud bubbles and shapeshifts from a wisp to a giant beast, the minuscule pores and crevices of a rock or a mineral, to the swollen udder of a mother cow. Originally from the Cotswolds, Nicola studied Illustration at Camberwell College of Arts and now lives and works from her studio in Bristol.



Pronouns: she/her

Instagram: @nicolaOrg

Lucy Mudel also features one of her biomorphs, which are amorphous creatures, of no discernible origin, yet every consist of every living organism, without differentiation yet uniquely novel lifeforms work questions organic design, concepts of novel being, animism, and interconnectedness of carbon systems in the forest mycorrhizal network as well as the digital network.



Pronouns: she/her/they
Instagram: @mudaise
Website: mudell.myportfolio.com

Freya Moffat graduated with a First Class degree in Fine Art from City and Guilds of London Art School in 2020. She has a BA in English Literature from the University of Oxford and an eclectic experience working in the arts. She has just had a solo show at the Fondazione Pini in Milan and work in Grayson Perry's post-lockdown exhibition in the Manchester Art Gallery following a feature on his Channel 4 series 'Grayson's Art Club'.



Freya's sculptural work uses papier-mache, recycled cardboard boxes and fabric and is ultimately documented as photographs. Freya's most recent sculptures' heads are wrapped in painted fabric which reaches beak-like peaks. The sculptures are unable to see or to communicate. The fabric wrapped into the shape of a bird's head on top of each sculpture, references the pandemic face mask and the mask of the plague doctor, as well as more generally referencing an insularity, or a looking inwards. Each sculpture is trying, but unable, to communicate. They are held in moments of tension.

Pronouns: she/her
Instagram: @freyamoffat
Website: www.freyamoffat.com

Sharon Leahy-Clark (b. 1960) is a London-based painter, graduated MA Fine Art Painting from RCA, with selected shows; Royal Cambrian Academy (2021 & 2022), Wells Art Contemporary (2021), La Grange Gallery, France (2022), 303 Projects, Lowestoft (2021 and forthcoming project and solo shows in 2023 and 2024), Barbican Arts Group Trust (2009, 2013, 2020). Forthcoming shows: at C4rD (as Head on a Plate Projects) Oct 2022, London and 303 Projects Lowestoft (as both Head on a Plate Projects in 2023 and solo show in 2024).

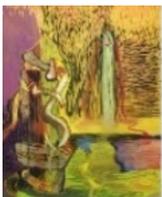
'Eccentric Growth' is painted on non-traditional paper, in this case old red paper made in Japan. I work in a quick, intuitive way; the final pieces which have evolved inhabit a space on the edge of language/reason.



All the works I make appear to be shape-shifting or morphing. Maybe part human, part beast - the final evolution is unresolved. They all involve a struggle, a tension in the transformation.

Instagram: @sharonleahyclark
Website: www.sharonleahy-clark.com

Ivan Kashdan (b. Bath 1992) is currently studying MA Painting at the Slade. Since moving to London, he has been preoccupied with man-made objects he encounters in passing that seem to be enacting human or biological dramas. He explores these 'imagined lives' using both intuitive drawing mediums in his paintings, and time-based work; including stop- animation, videos and video games. In June, he released his first full-length video game 'Machines Have Lucid Dreams' on itch.io. Ivan is currently completing a commission for a 17m mural, which responds to objects in the immediate environment.



'Greed' depicts a pair of queue posts. One is wrapped up in itself, with many ropes, while another watches on, bare and exposed. The painting is coated with short, sharp strokes in soft pastel, to heighten and make immediate the imagined relationship between the objects.

'The Red Queue' describes the eternal march of a procession of queue posts - tied together as they proceed through the elements towards an uncertain destination. Each frame of the animation was drawn individually with charcoal on a wall, reflecting the laborious progress of their journey.



Pronouns: he/his
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