



ArtWorks Open 2022

selected by

Louise Ashcroft

Jasleen Kaur



Abigail Norris
Aiste Jakonyte
Aoibhin Maguire
Dabin Kim
Daniel Borrow
Dylan Fox
Ella West
Gabriele Risso
George Storm Fletcher
Holly Birtles
Isobel Atacus
Joseph Dilnot
Katherine Smith
Kay Kanté
Lesley Bunch
Lily Hargreaves
Louis Caseley
Marcus Orlandi
Merlin Summers
Nicky Sutton and Chloe Cooper
Polam Chan
Rebecca Jones
Sadie M Hennessy
Sarah Longworth-West
Saroj Patel
Shivani Khoshia
Tyson Valentine Sharp
Wuchao Feng
Xiaoyi Lin
Xinran Liu
Xuan Yeo
Xueyang Xia
Yasmin Noorbakhsh
Yujie Li



Louise Ashcroft, born in Bradford, lives and works in London.

She graduated from RuskinSchool of Drawing and Fine Art (first class honours), Oxford University before undertaking an MA, Cultural and Critical Studies, Birkbeck, University of London 2008. She also studied Sculpture at The Royal College of Art and is co-founder of the alternative art school AltMFA.

Louise's performances, videos, animations and installations chronicle her playfully disruptive investigations into the conventions of ordinary places like shopping centres, trade fairs, internet spaces, stranger's homes, museums and the street. By directly challenging the rules and logic of such contexts through her interventions and overly-detailed comical analyses, she questions the bizarre norms of late capitalism and catalyses new myths; frequently bringing the viewer along as a co-conspirator through interactive workshops and experimental experiences which rethink social protocol.

ArtWorks Open 2022 selectors



Jasleen Kaur is an artist from Glasgow, Scotland.

Her work is an ongoing exploration into the malleability of culture and the layering of social histories within the material and immaterial things that surround us. Her practice examines diasporic identity and hierarchies of history, both colonial and personal. Moving between sculpture, video and writing, Kaur initiates work that enables her to make sense of what is out of view or withheld.

Instead of a conventional exhibition text for this catalogue, I have written a collection of short stories inspired by daydreams reflecting on the works in the show.

Barbican Arts Group Trust's annual 'ArtWorks Open' exhibition is like a fishing trip followed by a disco. Two artists (the Selectors) go fishing for a room full of works, from a sea of hundreds submitted. Director, Mark Wainwright then organises the logistics of the delivery process and the install of the works in the ArtWorks Project Space at BAGT's studios in Blackhorse Road, North-East London. It's a non-profit initiative, which brings a community of artists together, and, because the application process is image-based, the need for 'art speak' statements is removed. The work speaks for itself, and this makes for a visually impactful experience - a visual disco of images and objects jostling together in spatial and sensory discord, polyphony, and harmony. The application fees fund significant monetary and material prizes, as well as opportunities to use the project space for residencies and exhibitions the following year.

Two years of co-selecting this show has really brought home to me the radical freedom, potential and power of making something from nothing and putting it in a big white-walled room. Being an artist is a marathon of doubt and discovery that is not always validated publicly. Shows like this provide the boosts we all need to keep believing in our practices and developing. It takes courage to generate an idea and make it into a physical form, and stand next to it with a bunch of other doer dreamers who also feel this peculiar human compulsion to make art.

This is the reason I decided to make a series of short stories for the exhibition text. The collection of stories is sparked off by looking at images of the works in the show (although I go off piste, and not all the artists are directly mentioned, I hope it resonates with all involved somehow). The title of the collection is Blooming Ekphrasis; an ekphrasis is a piece of writing that expands on a work of art through description. It is a buffet of absurdist moral tales, which seek to evoke (and invoke) this group of artists' shared sense of magical-realism and real-magic; a shared belief that the illogical and impossible can be transformative (inside and out). I hope it can be a self-deprecating but sincere spiritual guide that artists can come back to when they feel a bit lost.

Louise Ashcroft, 2022.

To read a free PDF of the collected short stories that Louise has written in response to the exhibition go to www.louiseashcroft.org/blooming

ArtWorks Open 2022 received 333 submissions from 182 artists.

On behalf of the trustees of Barbican Arts Group Trust I should like to extend my thanks to all the artists that submitted their work to the show. I'm grateful to Louise and Jasleen for the time and consideration they gave to looking at all the works submitted.

Many thanks to, Lesley Dalton, Neil Irons, Sharon van Heck, Daniel Bennett (torso) and Corinne Calder (legs) for all their work on the show.

Mark Wainwright

Director

BAGT

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Yujie Li
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Xueyang Xia
Ella West
Dabin Kim
Isobel Atacus
Xuan Yeo
Dylan Fox
Xinran Liu
Merlin Summers

FRIDAY 2nd
DECEMBER, 6:30-9pm

EXHIBITION
weekends
3rd to 11th December
12pm to 4pm

ArtWorks Project Space
114A Blackhorse Lane
London E17 6AA

BA
GT

Abigail Norris

My practice is concerned with the nature of 'being', exploring cultural memory as a fragmentary aesthetic. It investigates the lost voice of femaleness, an indigenous 'mother tongue', silenced and absent from human civilisations' development.

Through image-making, my work addresses the colonisation of indigenous belief systems and the absence of connectedness between humans and non-human beings. It explores the presence of 'haunting' memories entombed within the shadows of western culture, as a territory in its own right; an emergent terrain characterised as The Nightside Garden.

Reality and myth coexist through embryonic and biomorphic structures caught between the familiar and unfamiliar; flesh-like and unnerving. The inert becomes potent within creatures constructed from domestic materials and reclaimed animal skins; their uncanny forms of irregular scale have musculoskeletal armatures that move like real bodies.

Moving fluidly between surrealism, social sculpture, and abject art, my practice focuses on disrupt the narrative of everyday assumptions whilst exploring the cyclical nature of existence in relation to other living and non-living beings.



Untitled

Cup and Saucer, latex and tights

10 x 23 x 14 cm

£475.00

Abigail Norris

www.abigailnorris.co.uk

abigalnorris000

MA Sculpture - Royal College of Art - 2022

Group Shows

2022

- MUD, ArtWave, Sussex

- RCA Degree Show, Royal College of Art, London

2021

- Naturisms, RCA Students and Alumni Group Show, London

- Lost-Wax for Lost-Species I, Founders Hall, London 2021

-First Impressions, Safehouse 1 & 2, London 2021

Awards/Residencies

2022

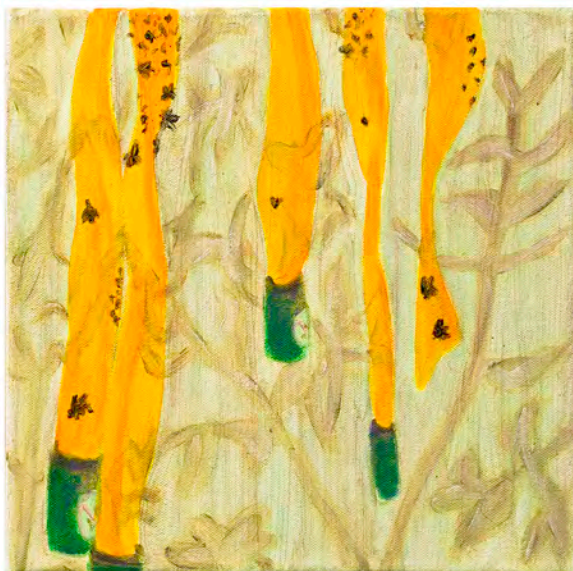
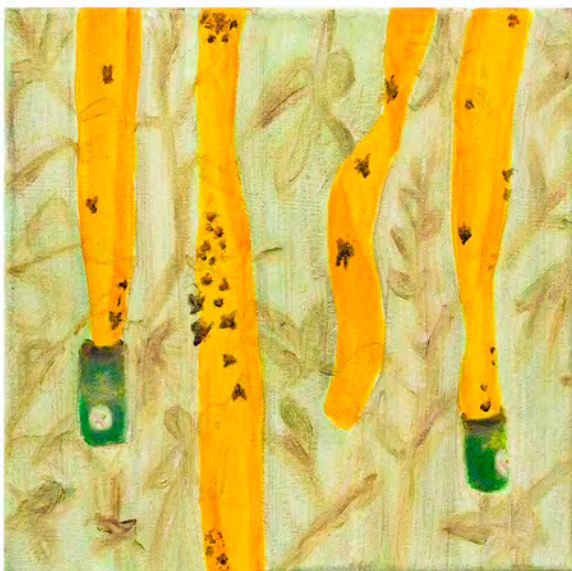
- Lapped Seams and Silver Linings, The Prick & Stitch and Vent & Pound Alliance, Standpoint Gallery residency

- Royal College of Art & Yorkshire Sculpture Park, The Artist's Garden residency, London. November 2022 - March 2023

2021

- Sew it Seams, The Prick & Stitch Alliance, Standpoint Gallery residency, 2021

Aiste Jakonyte
aistejakonyte@gmail.com
aiste.jakonyte



Exotica
Oil on canvas
20.5 x 42 cm
£400.00

Aoibhin Maguire
a.maguire.art@gmail.com



The Island

Acrylic, oil, thread on canvas attached to wooden dowel, with plaited canvas to hand

100 x 90 cm

£1,800.00

Dabin Kim

Dabin Kim is an interdisciplinary artist employing a wide range of mediums, such as live performance, video, drawings, everyday objects and sculptures. Much of her work is situated at the intersection of liveness and stillness which occurs through performativity. She is focused on making immersive, performative situations and installations, based on the physical body and movement in terms of language, nature and systems. She is interested in how physical gestures and movements are delivered, interpreted and used.

She is recently exploring the choreographic scores with musical elements such as a rhythm, musical notes, composition and classical music theory. The symbols and signs on the notes consist of various connotations that instruct the performer how to articulate certain ideas. She looks into the perspectives that are already constructed by the shape, arrangements and history. Her work creates new narratives by transforming the signs and symbols with the geometric arrangement.



Variation Series I
Metronome, paper box, print on acrylic
40 x 35 x 31 cm

Dabin Kim

www.dabinkim.com

Fine Art, Goldsmiths, University of London

Group Shows

2022

- Rhythm: Art in Conversation with Music, The Storey, Lancaster, UK

2021

- Goldsmiths BA degree show, Goldsmiths University of London, UK

2020

- A l'arrache, Galerie Colora, Lyon, France

- Alright?, Space XX, Seoul, South Korea

Projects

2020

- Ghosting Landscape, ENSBA Lyon, France

Daniel Borrow
danal8261@gmail.com
artdannoj



Party Ring

Plaster impregnated bandage (mod-roc), polystyrene and house paint and acrylic mix

64 x 63 x 9 cm

£100.00

Dylan Fox

Dylan Fox is a queer trans visual artist delivering ambitious exhibitions, workshops, and public programs for the last 6 years. He leads projects tackling isolation, advocating for accessibility for LGBTQIA+ people across the UK.

Through a practice that is largely dialogical and participatory, he explores the physical, medical, emotional, and social aspects of gender transition. His work highlights injustices and barriers faced through his own transition and by other LGBTQIA+ people. Such as, inefficient healthcare pathways, bias in media representation and by extension wider societal views.

This practice is hinged on how normative beliefs affect people, aiming to open questions through his work to shift these beliefs and social constructs. He generates new works through collaboration and conversation with others, comprising of expanded printed matter, found objects, advertising, text, moving image, sound, and audience participation.



I Can't Discuss Individual Waiting Times, 2018.

Screen-printed flock on aluminium, birch ply.

59.4 x 42 x 8

£500.00

Dylan Fox
www.dylanfox.co.uk
dylanfoxart

2012-2016, BA (hons) First Class - Fine Art, The University of Northampton, Northampton, UK.

Solo Shows

2020

- The Elephant Room with Dylan Fox, Big Shop Friday, Milton Keynes, UK

Group Shows

2021

- Alone With Everybody, Od Arts Festival, East and West Coker, Somerset, UK.
- Wysing Broadcasts, online.

Projects

2022

- New Histories, co-producing artworks with LGBT youth charity The Kite Trust, Wysing Arts Centre, Cambridgeshire, UK.
- AMPlify Residency, delivered remote mentorship for young artists, Wysing Arts Centre, Cambridgeshire, UK.
- Commissioned by CCA Derry-Londonderry to design window text as part of their public program.
2021
- AMPlify Residency, delivered a workshop on Rethinking the Artist Statement as a digital artwork, Wysing Arts Centre, Cambridgeshire, UK.
- Peterborough Pride, lead a workshop to co-produce banners with LGBT youth groups, METAL, Peterborough, UK.

Ella West

Ella West is a visual artist living and working in London, UK. Working within the mediums of installation, video and print, West is interested in themes of nature, family, failure, symbolism and the body. In the work, the often appearing rock – or the facsimile of the rock – can shift between signifying the mother, the home, the bones of the earth.



Form Against
Glicée Print on paper
32 x 47 cm
£70.00

Ella West

www.ellaweststudio.com

[ella._west](#)

2010 - 2014 · Falmouth University, BA Fine Art

2018 - 2022 · Slade School of Art, MA Fine Art Media

Group Shows

2022

- Slade MA/MFA Showcase, Slade School of Art, London

2020

- London Grads Now, Saatchi Gallery, London

Gabriele Risso

The work I am presenting is entitled “cage” stems from the deep interest I have for the dialogue between plastic work and architecture. The initial maquette included a stone inside. The rule was to use 12 beams to enclose the body in the minimum space. That is the reason why it has been giving the title: Cage



Cage
Sapele hardwood
49 x 46 x 40 cm
£290,000.00

Gabriele Risso

@gabriele.risso

Accademy of Fine Arts Ligustica Genoa, Italy

Accademy of Fine Arts Brera Milan, Italy

Group Shows

2022

- OnForm Asthall Manor, Oxfordshire

Projects

2020

- La mensa(Table) Carved wall, permanet installation, Museum Don Bosco, Turin, Italy

George Storm Fletcher
georgestorm.weebly.com
@georgeartgreg

Prize Winner £1,000 and solo show



The First Rule of Assertiveness

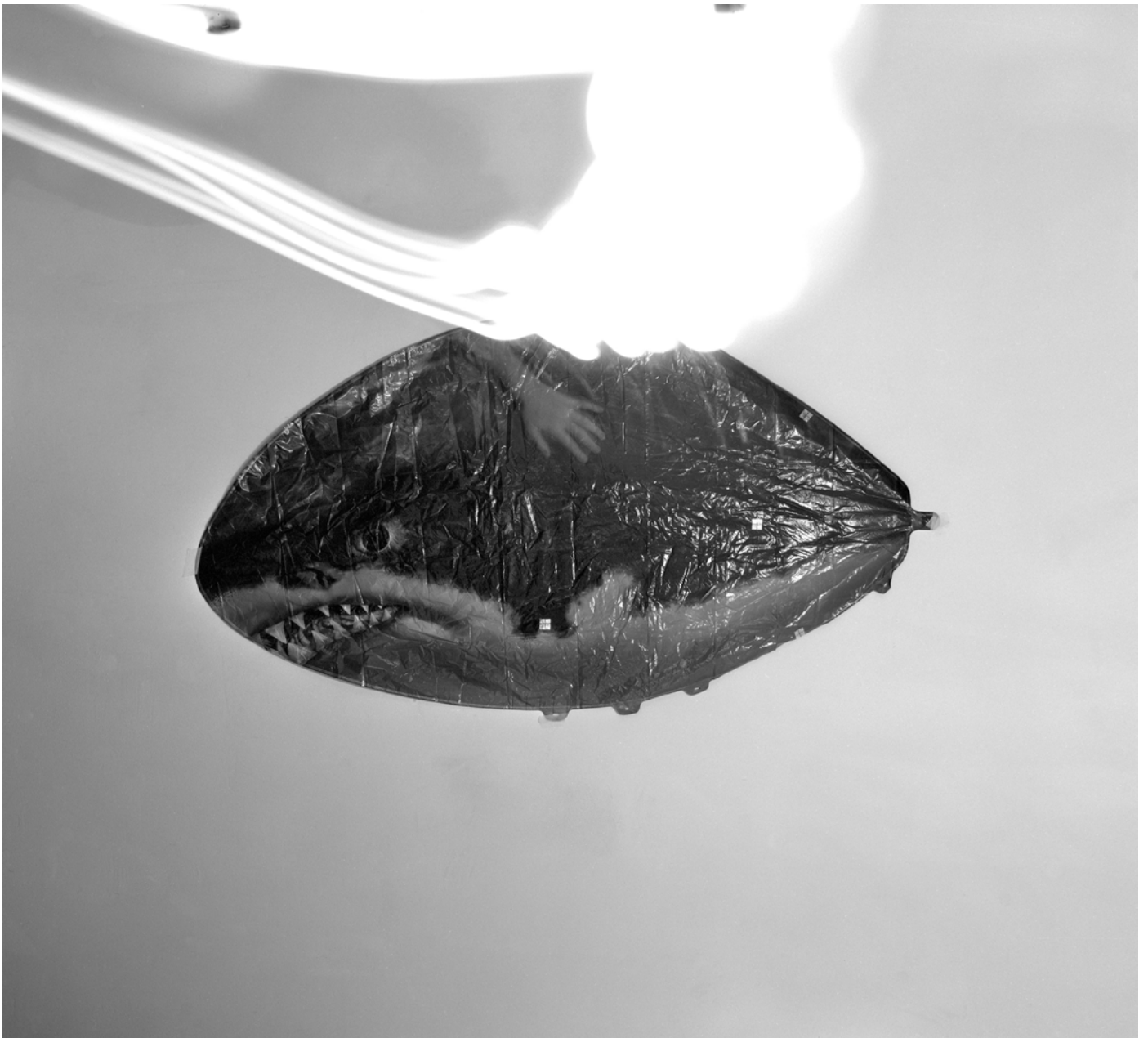
Giclée print of Vinyl Matt Emulsion on canvas

29.7 x 42 x 4 cm

£550.50 (framed) £200 (editioned)

Holly Birtles

Holly Birtles' photographic practice incorporates performance, prop production and digital and analogue techniques and is informed by multi-disciplinary collaborations with writers and musicians. In her work she links performance to place; places consider ecologies and personal stories, placement and agency within the wider ecosystem. Birtles exhibits internationally and regularly collaborates with musicians, artists and writers in London, Berlin and New York.



Up to your neck in mud, shark

Photograph

80 x 90 x cm

Holly Birtles
www.hollybirtles.com
@hbirtles

Westminster University - Photographic Arts
Slade School of Art - Fine Art

Solo Shows

- 2021**
- XXijra Hii, UP TO YOUR NECK IN MUD, Estuary Festival (online), Deptford, London (22nd May – 22nd June 2021)
 - XXijra Hii, UP TO YOUR NECK IN MUD, Deptford, London (October – November 2020)

Group Shows

- 2022**
- Baaad Press, Book event, Birmingham School of Art (8th May 2022)
 - Bergen Art Book Fair, Bergen, Norway (1st – 4th April 2022) Book Launch; On Growth and Form Edition 3
- 2021**
- Power Down, Safe House, London (18th - 20th November 2022)
 - Way Out East, University of East London, London (18th – 29th October 2021)
 - Youkobo Art Space, The Garden, Ai mi Tagai Showspace, Tokyo When Was the Last Time You Saw the Sea? (19th – 27th June 2021)
- 2020**
- Arnolfini, Bristol Artist's Book Event (BABE), Bristol (17th-18th April 2021)
 - Impressions Gallery Photo Book Fair, Bradford (17th October 2020)
 - Paradox Amusement, Holly Birtles & Lucinda Metcalfe, Lewisham Art House (12th – 15th March 2020)

Publications

- 2021**
- On Growth and Form, Third Edition, Book collaboration and production with Tim Burrough
- 2020**
- On Growth and Form, Second Edition, Book collaboration and production with Tim Burrough

Isobel Atacus

My work encompasses sculpture, installation and writing. Crossing between a very abstract grappling with matter and a more poetic engagement with language, my practice takes a physical approach, yet always draws on place as a source of meaning. Through my work I question our interactions with the world around us, specifically how we experience matter; how ambiguous or slippery these interactions feel, how this produces its own kind of stuff-ness, and how this might be shared: as a kind of expanded materiality of landscape. Exploring the various streams of information available to us, my work attempts to grasp, mediate or re-direct these interactions, and often involves a form of exchange.



Jacket

Sculpture (textile with 2 x algae badge, 1 x raspberry badge, 1 x crisp badge (ready salted), 1 x avocado skin badge)

80 x 40 x 20 cm

£960.00

Isobel Atacus

www.isobelatacus.com

@isobelatacus

Modern and Medieval Languages (University of Cambridge)
Modern Languages, Literature and Culture (King's College London)

Solo Shows

- 2022 - Weatherwatching, Zaratan-Arte Contemporanea, Lisbon (February)
- 2020 - No wonder, you sense mysteriousness, Goldmali Gallery, Netherlands (online, July)
- Days you were happy to see me, Zaratan-Arte Contemporanea, Lisbon (August)

Group Shows

- 2022 - Selvajaria, Solar dos Zagallos, Almada (August)
- Amethyst Deceiver, Atelier Concorde, Lisbon (May)
- Snakes on a Picture Plane, UK Mexican Arts Society, London (January)
- 2021 - 5th wall exhibition, Styroxfabriken, Jakobstad, Finland (September)
- 2020 - Phlorysta, Casa do Capitao, Lisbon (December)

Awards/Residencies

- 2022 - There but for the, Inigo Rooms, Somerset House (September)
- AZAN, Lisbon (May-June)

Projects

- 2021 - Moongazing (curatorial)
- Moths drink the tears of sleeping birds (curatorial)

Publications

- 2021 - Moon, Nottingham Poetry Exchange (March)
- 2020 - The summer I refused to shower, Vol.1 Brooklyn (December)
- Sunburn on the moon, WrongWrong Magazine (August)

Joseph Dilnot



Ghost Ship
pigment, binder and oil paint on linen board
18 x 24 cm
£220.00



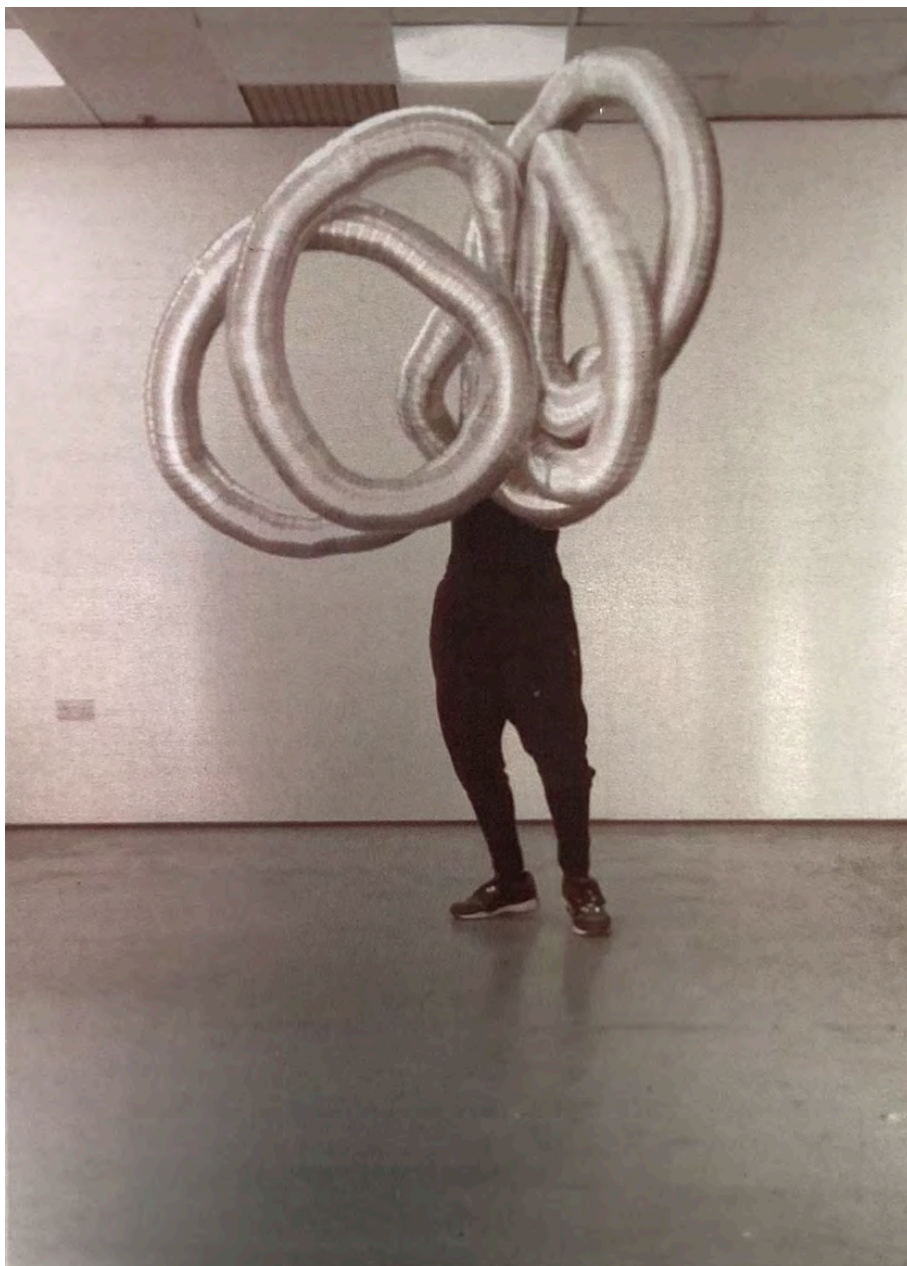
Sleeping Amongst Saplings
oil on linen board
24 x 18 cm
£220.00

Katherine Smith

I am a performance artist working across sound, film, sculpture, text, and I also work with groups in universities, schools, hospitals, galleries and community settings. In the work, I investigate how to connect to my body, and to other bodies, using materials as an interface. I look at how to facilitate a space for the co-creation of inclusive, embodied structures. This is an incremental process of experiential learning: trying things out, reflecting, altering the process, trying again, reflecting on the changes, etc.

My solo work often takes the form of live performances in public space / documentation of live performances. My participatory work can be a group action in public space / group workshops / 1-1 sessions, etc. depending on the context. For more detail about my practice, see my 2021 film: <https://katherinesmithart.co.uk/about-the-work/>, although the work has evolved since then.

My work has been presented at / in: John Chilton School, Turf Projects, Tuke School, South London Gallery, Priory School Croydon, Waterloo Station, Durnsford Recreation Ground, Black Box UCA Farnham, Bloc Projects, Slade School of Fine Art, Surface Matters, Outpost, SET Dalston, Aspex Portsmouth, Yorkshire Hub, Great Ormond Street Hospital, Thought Foundation, Chapel Arts Studios



Still Ducting
print on aluminium
36 x 26 x 2 cm
£300.00

Katherine Smith

www.katherinesmithart.co.uk

@katherinesmithart

UCA Farnham
Slade School of Fine Art

Solo Shows

- 2022
- Walking with Blue Peanuts, Waterloo Station
 - Egg on the Line, Durnsford Recreation Ground
 - Blue Goggles and Ducting, Black Box UCA Farnham

Group Shows

- 2022
- Common Ground, Turf Projects
 - The Disobedient Egg, Little Turf
 - Even-, Chantry Hall
- 2021
- Outpost Members Show selected by Catalyst Arts
 - What do we know (anyway)?, Bloc Projects
 - Slade School Degree Show
- 2020
- Platform 1, Bloomsbury Theatre

Awards/Residencies

- 2022
- John Chilton Community Special School, Artist in Residence

Projects

- 2022
- Actions with Objects, Tuke School and South London Gallery
 - Tin on the Line, Whitgift Shopping Centre, Turf Projects
 - RCA Social Practice Group, FuelRCA, navigation in public space
- 2021
- Sound Monsters, Great Ormond Street Hospital
 - Create a World, Great Ormond Street Hospital
 - Tin Can Telephone, collaborative film for Talking with Electricity, Chapel Arts Studios and Yellow-fields

Publications

- 2022
- Tin on the Line
 - The Mirror Challenge
- 2021
- Moving with a Silver Sack

Kay Kanté

I had to give up a legal career in middle age, for health reasons. I found life difficult and came to art as therapy. Seeing the world through artist eyes (shapes, colours, patterns) was revelatory.

I enmesh my family and my life with my work, by obsessively depicting moments from the ordinary world we live in. My art brings me creative outlet, intellectual challenge and a rare freedom to please myself. Finding my voice as an artist has brought me huge joy.

I live in East London, on the border between Tower Hamlets and Hackney, so most of my work depicts ordinary East Londoners going about their day-to-day lives. The people in my paintings are as important as the scenes they occupy. I like my paintings to reflect a time as well as a place, so my paintings include details such as clothing, buses, bollards and traffic lights.

I currently work in acrylics. As someone new to art, my learning curve is steep. Acrylics help me paint quickly, and adjust easily, as I explore what I like.

It is wonderful to be on a new journey.



Bus Coming. Hackney Road and Cambridge Heath Road, E2

Acrylic on canvas

70 x 70 cm

£1,900.00

Kay Kanté

kaykantelondonartist.Wordpress.com

@kaykante

No formal art education BA/MA in law

Solo Shows

2022

- The Brady Centre, Whitechapel

2021

- Yurt Cafe, St Katharine Foundation, Limehouse

Group Shows

2022

- Gallery Cafe, Bethnal Green (duo show)

- Artonapostcard

- Regents Canal Exhibition

2021

- Royal Academy Summer Exhibition

- Royal Courts of Justice, Rolls Building

- Townhouse Spitalfields

Lesley Bunch

For my Shadow Sculpture series I borrow 'casting objects' that are invested with their lenders' emotions, memories, and sense of identity. I interview each lender about their attachment to their object, and then create a shadow with it. Although the shadow's composition is influenced by my interpretation of lenders' stories, ultimately the shadow becomes a detached, autonomous entity, no longer anchored to, or a stand-in for, its casting object. Reproduced in my paintings, each shadow becomes a manifestation of, or 'remains' of, my exchange with the lender. I build my paintings in many fine, flat, transparent layers, 'sculpting' with colour. I am interested in the moment when the painting takes on a life of its own and seems to guide my hand; when the colour-sculpted presence takes on an expression of 'suchness', and becomes an intricately detailed, solid form. My paintings are a visual language resisting verbal interpretation, untied to literal meaning, an 'absent-ed presence'. They sit silently in the globalised, unanchored, over-information that we increasingly drift in.



Shadow Sculpture 15
oil on aluminium panel
50 x 50 cm
£2,200.00

Lesley Bunch
www.lesleybunch.com
@lesley.bunch

Fine Art and Art History, Goldsmiths' College, University of London
MA Archaeology, School of Oriental and African Studies, University of London

Solo Shows

- 2022 - Cut Two Pieces in Three' One Paved Court Gallery London
- 2021 - Shadow Language' CICA Museum, Seoul, South Korea

Group Shows

- 2022 - Contemporary British Painting Prize Exhibition' Huddersfield and London
- Mutitude' Fondazione Luciana Matalon, Milan, Italy
- Paradoxa' Museo Crocetti Rome, Italy
- 2021 - Windows Into the Virtual', Loosenart, Millepiani Rome, Italy
- Concept 2021' CICA Museum, Seoul, South Korea
- Infinity Art' Ateneo de Madrid, Spain
- 2020 - Sguardi Contemporanei' Spazio San Vidal, Venice, Italy
- Human Perceptions' coGalleries, Berlin, Germany
- Genesis' Museo Bellini, Florence, Italy

Awards/Residencies

- 2022 - Winner of the Contemporary British Painting Prize 2022

Publications

- 2022 - Contemporary British Painting Prize, winner's edition catalogue; with essay by Hettie Judah on the painting of Lesley Bunch
- 2021 - CICA Art Now 2020' CICA Press

Lily Hargreaves

Prize Winner

£250 A.P. Fitzpatrick materials voucher and Giclée edition of 20 prints

Hargreaves (b. 2000) is a painter that depicts imagined scenes in order to celebrate the transcendent power of fiction while also critiquing its role in contemporary life. Taking an expanded and experimental approach to storytelling, characters and landscapes appear out of an alternate reality in a variety of circumstances that push against the rigidity of contemporary structures. When fictionalised, seemingly fixed ideas of time, place, class etc. become malleable, and a viewer may watch along as characters explore new, unburdened modes of existence.

In response to the current cost-of-living crisis, Hargreaves has been researching the history of food shortages and the psychological impact starvation may have on a community. It's no surprise that lack of food may cause division between friends, desperation to survive, and despair towards those in power. Grain deficiencies have been linked to the inception of countless pivotal and revolutionary events through history, including many that are strange and inconclusively explained. Hargreaves has been particularly transfixed on hysteria, and the theory positing such might be amplified in times of famine as subjects have no choice but to eat less-than-desirable crops, including those overgrown with hallucinogenic fungus, ergot. Resultant paranoia couples with the search for a scapegoat for society's woes, a combination that has been linked to the iron age bodies found in bogs throughout Europe, witch trials including the particularly infamous executions in Salem, and the Great Fear and Flour Wars of the French Revolution. Hargreaves puts forth the infected grains as a magical substance: a gateway into a collective imagination that might connect the historically disenfranchised and inspire revolution.



Our Mystical, Magical Gruel

Oil on canvas

60 x 75 cm

£2,000.00

Lily Hargreaves
lily-hargreaves.com
@beanbagbod

2019-22 - BA in Fine Art (First Class with Honours) Goldsmiths, University of London

Solo Shows

2022

- The Last Night on Earth and Other Stories, De Mimi's Gallery, London

Group Shows

2022

- The Last Night on Earth, Goldsmiths Degree Show, London
- Second Expression, The Split Gallery, London
- Start Emerging Artists, Saatchi Gallery, London

2021

- John Moores Painting Prize, Walker Art Gallery, Liverpool
- Port of Call, Changing Room Gallery, London

2020

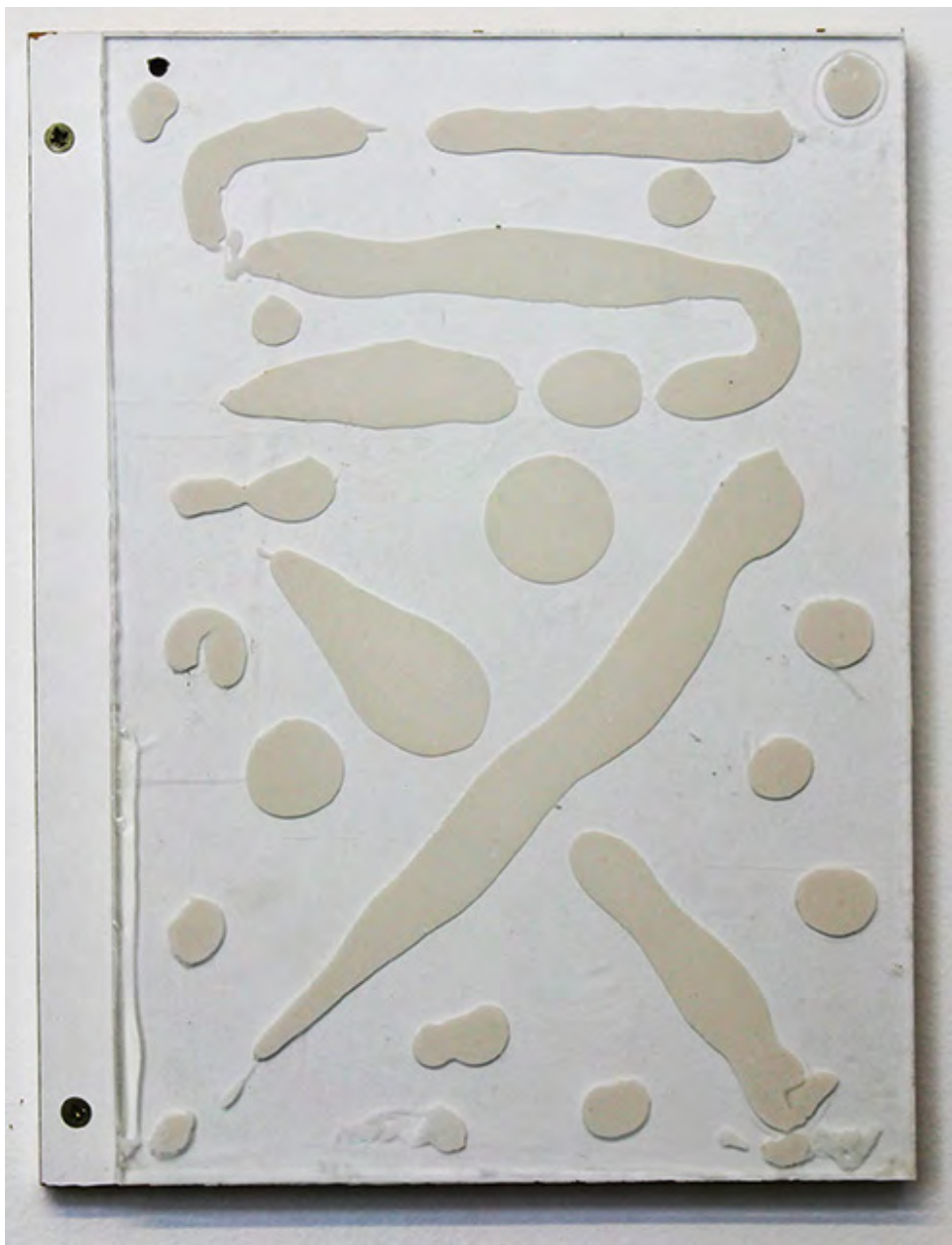
- Shift, Flatpack Space, Online
- Resonant Strangeness, Marram Arts, Online

Awards/Residencies

2022

- Tooth Travelling Scholarship

Louis Caseley
louisecaseley.com
@louiscaseley



Painting 4

Wood, no more nails, perspex

30 x 23 x 3 cm

£180.00

Marcus Orlandi

Marcus Orlandi is a contemporary artist based in Thamesmead, South East London. He creates work in response to past and present day political and societal stories and movements that are referenced in performance, textiles, installation, drawings and sculpture. He steals from both high and low brow cultures that range from 1960's conceptual performance art to professional wrestling and British sitcoms.

His banners are informed by the voices of hyperbolic British tabloid headlines and the insidious soft power of mainstream news programmes. Tonally they contain influences that range from the poetry of Jenny Holzer's Truism series to the lyrical observations of The Kinks and Paul Weller.

His performances are a mix of slapstick absurdity and haphazard tragedy that primarily focus on our relationship to banal objects and their re-contextualisation, as well as how we negotiate our immediate surroundings through movement and gesture as communication. He also falls down. A lot.

He has previously worked with Camden Arts Centre, Bodleian Libraries, Camden People's Theatre, artsadmin, artlicks, Ty Pawb, The Cartoon Museum and Estuary Festival for a wide range of projects. He was a previous recipient of the Kingsgate Emerging Artist Award and is the course leader of Performance Art at City Lit working with adults with Learning Disabilities.



The Prince may have seen the BBC interview as a way to control the narrative - but it has been widely condemned as unnecessary, tone-deaf and disastrous BBC

RED FACED (Prince Andrew is interviewed by Emily Maitlis)

Collage with paper mache and permanent marker

23.5 x 32.5 cm

£350.00

Marcus Orlandi
www.marcusorlandi.com
@marcus.orlandi

Middlesex University - First BA (hons)

Solo Shows

2022

- GET BACK TO WORK! (Live Performance)

Group Shows

2022

- This Exhibition is a WORK EVENT - The Tale Of Boris Johnson - The Cartoon Museum, London
- Lakesiders - Lakeside Centre, London
2021
- Bow Open 2021, The Nunnery Gallery

Awards/Residencies

2022

- A-N Artist Bursary

Projects

2022

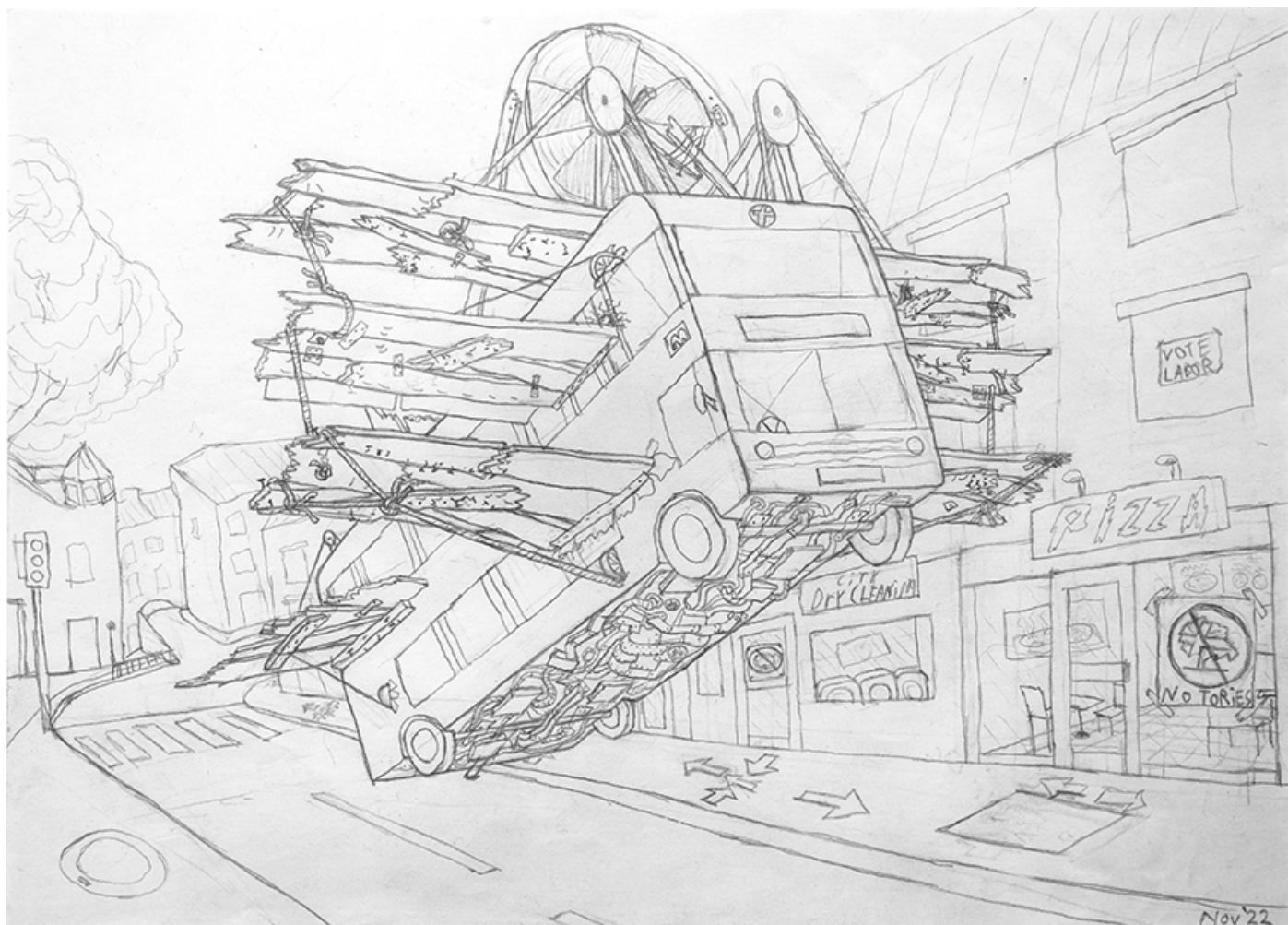
- Hidden Voices commission for Bodleian Library, Oxford
- Performance Art course tutor at City Lit

2021

- Estuary Festival 2021
- Lockdown Banners commission for 100 years of Beacontree Estate
- Roll Up, Roll Up commission for Thamesmead Festival
2020
-Tenants, commissioned radio play with Bitter Pill Theatre

Merlin Summers

I am Autistic with learning difficulties. My work is driven by my imagination and an exploration of how everyday situations can become absurd and surreal.



Lift Off
Pencil on paper
21 x 29.7 cm
£60.00

Merlin Summers

merlinsummers8@outlook.com

1st year BA Animation University West of England Bristol

Group Shows

- 2000 - Outlined Gallery Nine Elms London
- 2021 - Southwark Open

Awards/Residencies

- 2022 - Royal College of Art and Wandsworth Arts Fringe Creative Bursary Award
- 2021 - The Big Draw Digital Residency Award

Nicky Sutton and Chloe Cooper
Prize Winners £1,000 and solo show

This is Chloe and Nicky's first zine together, inspired by the sheer excitement of living in Abbey Wood when the Elizabeth line opened. Suddenly there were trains every 5 minutes into central London and the friends that had effectively said goodbye when they moved so far out realised they could in fact come and visit. On Monday 30th May 2022 Chloe and Nicky decided to rate every Elizabeth line station between Abbey Wood and Paddington. They scored the stations according to criteria they made up as they went, touching surfaces, inspecting signage, considering lighting, comparing acoustics and assessing the general vibe. At the time of their ranking, Bond Street wasn't yet open so readers are invited to score Bond Street themselves and see how it fares against the rest of the leaderboard. The zine includes the scorecard for Bond Street and all the other stations are represented with drawings, weird analogies and photos based on Chloe and Nicky's experiences of that day.

When she's not making zines with Nicky about the Elizabeth line, Chloe makes zines about knee pain, wearing glasses during Covid and drinking wine whilst working from home. She's also an avid paper marbler, using the process to create performative workshops like A Facility for Fluid Sharers, which splashes about in the rocky waters of sexual relationships. Chloe also collaborates with composer and vibraphonist Jackie Walduck as Vibia n Marblin to make audiovisual performances where Chloe's marbling responds to Jackie's music and vice versa, resulting in immersive video projections and mesmeric vibraphone soundscapes.

/////////////////////////>>>>>>>>>>>>When she's not making zines with Chloe about the Elizabeth line, Nicky is a photographer, an art therapist, a green woorworker and a small-time fundraiser for local creative and wellbeing projects.



Tunnel Tourists
Riso Printed Zine
18 x 14 cm
£5.00

Nicky Sutton and Chloe Cooper

www.chloecooper.co.uk

@ tunneltourists

BA (hons) Fine Art, Middlesex University /BA (hons) Fine Art, Leeds Metropolitan University
MA Art Psychotherapy, Goldsmiths College / MA Museums and Galleries in Education, Institute of Education, University of London

Solo Shows

- 2022 - Hyper-Presence by Vibin n Marblin, The Hot Tin, Faversham
- 2021 - Diagnosis, Dreaming, Waiting by Vibin n Marblin, Chelsea and Westminster Hospital, London

Group Shows

- 2022 - Lakesiders, Lakeside Centre, London
- ME 2 U: A Collective Manifesto, Nunnery Gallery, London
- #38 Annual Open Exhibition, Southwark Park Galleries, London
- 2021 - Visions, Nunnery Gallery, London
- Estuary Festival, Thamesmead, London
- Electric Medway, Sun Pier House, Chatham
- 2020 - Bias Poems at BIAS, A/Side-B/Side, London
- URgh!#1: alternative art education zine, Conway Hall, London
- #36 Annual Open Exhibition, Southwark Park Galleries, London

Awards/Residencies

- 2022 - Art & Therapy in Nature workshop series - Tump 53, Peabody/Groundwork/Mayor of London/Clever Cities
- 2020 - Pull Up a Chair residency, Ideas Test / Quiet Down There, Isle of Sheppey

Projects

- 2022 - xxxxxxxx
- Thamesmead-Sheppey Exchange
- Vibin n Marblin MIND, Chatham
- Geranium: a lockdown correspondence book project
- 2021 - 2021/22 - Lesnes Abbey Forest Club (Green Woodworking & Conservation) - Cory Community Fund / Three Rivers Bexley / Peabody
- Vibin n Marblin Lavender Walk, London
- Geranium: a lockdown correspondence

Publications

- 2022 - Video interview, Bond Street <https://www.youtube.com/clip/Ugkx95J-CtHZV37AI8W9JbnJr-4WddBqaEjct>
- 2021 - Client Culture Cross Polination Zine!, Anti University, London

Polam Chan

Polam's current artistic themes include home/ nationality, politics, childhood, and boundaries/ barriers that create a blockage to people physically and mentally. Polam often views subjects from a distant prospect, setting the sculpture and ideas for other interpretations & imaginations.

Creating primitive- unpolished works that explore language and communication. An alternative world of structures to amplify or conflict with the present. Even though the choice of materiality changes dramatically, clay & ceramic works are the centre point of Polam's practice. It explores the limitations, uncertainty, and fragility simultaneously in the world. Through time, from wet to dry, heavy to light, strong to weak. This metaphoric comparison project my emotions and feelings through the works.

It begins with the Circular wave frequency. The points at the source of the sound. Similar to the movement of water in space. A drop of water can impact waves and create reflections. The source of the sound can transfer or suppress. Emotions, thoughts, and subconsciousness change dramatically when ones affect by others' actions, world view, art & culture, realising how any decision or action can change one significantly more than we imagine.



Contained Circulation
Oak, plaster, concrete, pigment
88 x 72 x 5 cm
£5,000,00

Polam Chan

www.polamchan.com/

@polamchan

2016 - 2019 - Sculpture BA, University of Brighton

2019 - 2021- Sculpture MA, Royal College Of Art

Group Shows

2022

- Diaspora - Hong Kong Nationhood Exhibition, Lewisham Arthouse, London. UK

2021

- RCA Sculpture Satellite Presentation at Cromwell Place London, UK

- LONDON GRADS NOW at Saatchi Gallery, London. UK

- Deep Cut at Aylslum Chapel London. UK

2020

- WIP Show at Royal College of Art Kensington

Awards/Residencies

2021

- Grand Prix - European Artist Award

- Gilbert Bayes/RCA Grants Award, London

2020

- Shortlisted in New Contemporary London

Publications

2021

- Fad Magazine, "ART IN THE TIME OF CORONA: LONDON GRADS NOW. 21. AT SAATCHI GALLERY"

2020

- Country & Town House, "Promising Young Talent: Highlights from London Grads Now. 21"

Rebecca Jones

Non-linear narratives such as unreliable memories, leaky dreams and déjà vu are a central reference within my practice. I address the structure of these forms of narrative using repetition, replication and iterations of time. My work is largely sculptural, using traditional methods such as bronze casting, as well as thinking of time, light and space as sculptural materials. I am interested in the inbetween spaces, and the expansive possibility that comes with something being unfixed. I explore this tension through shifting aspects of my work between context and container, fiction and reality, print and painting.



Tender Buttons

Bronze

0.8 x 1.7 x 1.7

£1,000.00

Rebecca Jones

www.rebeccaanniejones.com

@rebeccjones

Cardiff School of Art and Design, BA(hons) Fine art (1st), 2022

Solo Shows

2022

- Almost above us, Arcade Campfa, Cardiff

Group Shows

2022

- Exeter Contemporary Open, Exeter Phoenix
- cwpla, Cardiff School of Art and Design, Cardiff
- make space good, SHIFT, Cardiff

Awards/Residencies

2022

- Residency, Arcade Campfa, Cardiff

2021

- Helen Gregory Travel Bursary Award granted by Cardiff School of Art and Design

Sadie Memphis Hennessy

sadienhennesy.co.uk

@memphishennessy



Evening Jacket
Mixed Media
60 x 45x 18
£700.00

Sarah Longworth-West

Recent panel paintings have been focused upon creating subtle dystopian non-spaces that are hard to locate but overall give the atmosphere of a place in which people or remnants of them occasionally inhabit. I am interested in the ideas surrounding degradation, ruination, Painting's discourse and crucial formal painting decisions.

I make a traditional handmade gesso adding pigment or overlapping layers to fuse colour. Whilst preparing the gesso surface on board, I fanatically sand for a smooth yet inevitably flawed surface (reflecting the paintings' content) that, when inspected close up, reveals the intricacies and incidental qualities of the material. Figures are present through their absence and it is this ambiguity and implication of figure or form, which often gives momentum to the paintings' construction. I am interested in the interplay of representation and abstraction. The use of borders as a device to be a visual weight, container, edge, colour-activator or frame are of recurring importance in allowing a painting to be compressed or subtly released at their boundaries.



Bind

Oil paint on pigmented gesso panel

60 x 42 cm

£1,900.00

Sarah Longworth-West

<http://sarahlongworth-west.com>

@painting_longworth_west

2002-2006 - University of Newcastle upon Tyne.

2006-2008 - Slade School of Fine Art, UCL. MA Painting

Solo Shows

2022

- Painted Conversations with Marcus Murison, Whitespace Gallery, Edinburgh.

Group Shows

2022

- Colours, Stone Space gallery, London. Curated by Dr Matthew Macaulay

- Jackson's International Painting Prize 22 Shortlist Exhibition, London

- The Ridley Road Years, Ridley Road Complex, London. Project curator.

2020

-Twenty Twenty Women, Artistellar virtual exhibition, curated by Adele Smejkal

- Fully Awake, Dyson Gallery, (RCA) London

Publications

2022

- 'Painted Conversations' ebook with Marcus Murison - supported by Norwich University of the Arts and Gray's School of Art.

Saroj Patel

I create intricately detailed, tactile sculptures which invite playful audience interaction. I work with a range of materials rooted in Indian traditions as well as found items to create structure. Raised in the UK surrounded by a large Indian community, I have always been drawn to the aesthetics and ritualistic elements of traditional ceremonies. My practice is an opportunity to connect with these visceral aspects of my heritage and explore the joys and challenges of growing up as a woman between cultures. I work intuitively, creating organic shapes with materials such as Sari fabric, bells, glass beads, old clothes, steel, and ceramic beans. Texture is woven throughout my sculptures with delicate folds of fabric and elaborate bead work. I often create site-specific pieces, taking my cue from the environment that will house the work. Repetition and layering play a central role in my sculptures, mirroring natural forms found in the plant and animal worlds. The recurrent forms and vibrant tones are evocative of many elements seen in nature, such as biodiversity, symbiosis and mutation. The works suggest that these diverse aspects of the natural world could inspire humans to collaborate more harmoniously and create more flexible divides. I draw on the ritualistic practices and cultural traditions that have long influenced me. While my sculptures are celebratory of Indian culture, they are also a way to address my own relationship with my upbringing. Growing up in the UK, I always felt a tussle between two conflicting ways of life and have found myself struggling to fit all expectations. As a woman in particular, I experienced the pressure of trying to embody two starkly different gender expectations. My optimistic works attempt to find an empowered space that can encompass all aspects of my life. I create art as a way of holding all elements of myself and bringing together seemingly conflicting views. Since becoming a mother to twin girls in 2020, I have an even stronger drive to create an inspiring example, challenging what it means to be a second-generation British Indian woman. I want to question rigid ideas of ethnic identity through a fluid and open-minded exploration of my own experience. I am also interested in the nature of reality and the way in which humans experience the world. Inspired by Indian astrology and notions of space, time and consciousness, I examine how interrelated events, human relationships and physical objects constitute reality. I see my practice as having a spiritual aspect to it, finding means of connection between people, animals and the environment.



Ba

Wire, cotton, sari, bells and mangeera

55 x 40 40 cm

£800.00

Saroj Patel

<https://sarojpatel.com/>

@saroji

2002-2005: BA Hons Graphic Design, University of Leeds

2017-2019: MA Fine Art, Central Saint Martins, University of Arts London

Solo Shows

2022

- Observational Realities Installation at Clifford Chance, London

Group Shows

2020

- Materialisation of the New - Darle and The Bear, Oxfordshire

Awards/Residencies

2022

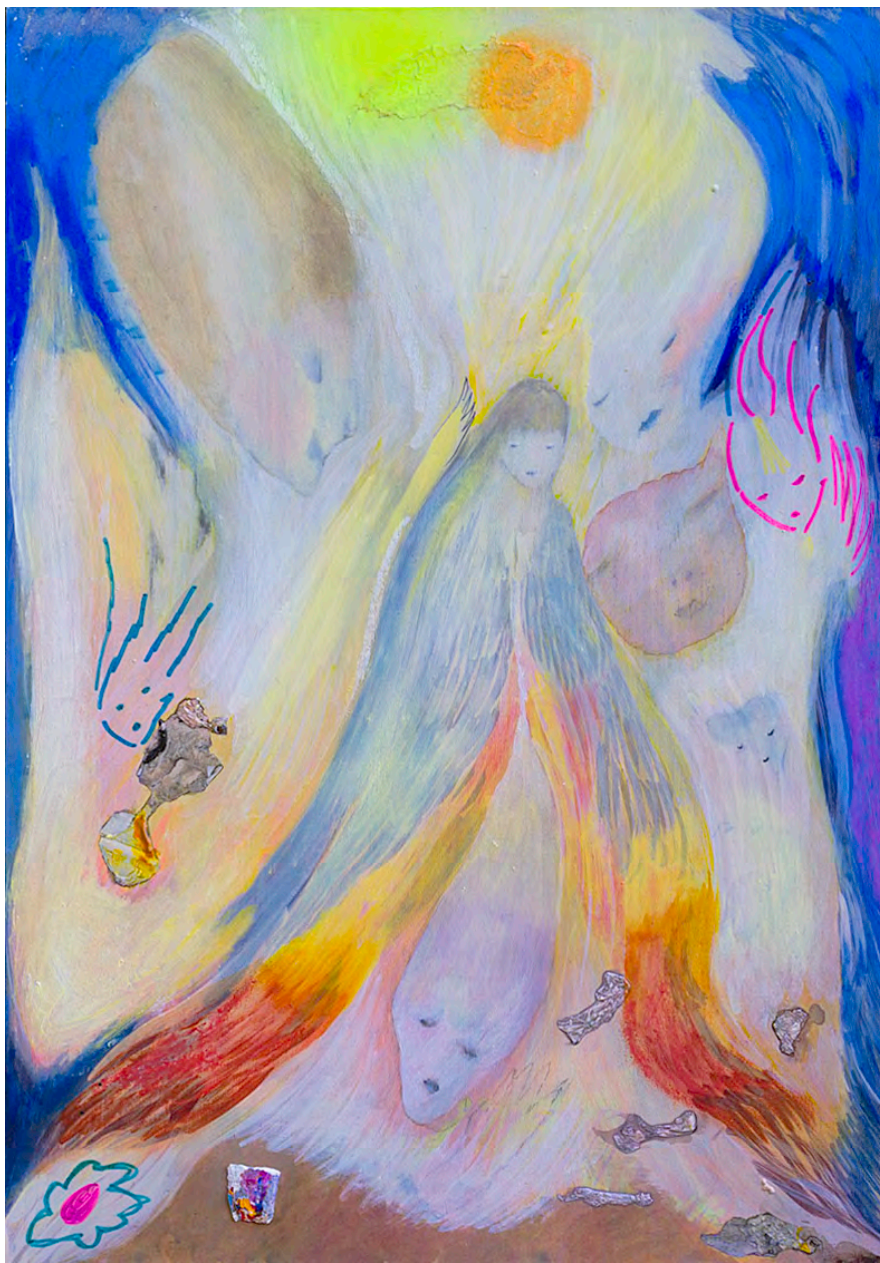
- British Arts Council DYCP

2021

- Clifford Chance Sculpture Prize

Shivani Khoshia
Prize Winner 6-week Residency

Shivani Khoshia draws on her ancestral spiritual heritage to propose a feminine and personal voice in painting. She uses alternative healing modalities, such as meditation, Reiki and the Akashic records to generate her creative practice. In her paintings, she explores the healing potential of images that surface from the unconscious, the porous boundaries between the conscious and the unconscious, as well as those between personal and collective and ancestral memory. She is particularly interested in creating images about self-healing and collective healing.



Ancestral wings
Mixed media on wood panel
30 x 23 x 1.5 cm
£444.00

Shivani Khoshia

www.shivanikhoshia.com

@shivanikhoshia

BA (Hons) Politics & Economics / School of Oriental and African Studies
MA Painting / Royal College of Art

Group Shows

2022

- Waverton Art Prize, paint_talk (shortlisted)
- Summer Camp, Eastside Projects
- Two Queens, GLOAM gallery

2021

- Open Fragments, Pragmata Collective
- In Memoriam, Artcore Gallery

2020

- Draw + release, University of Westminster

Awards/Residencies

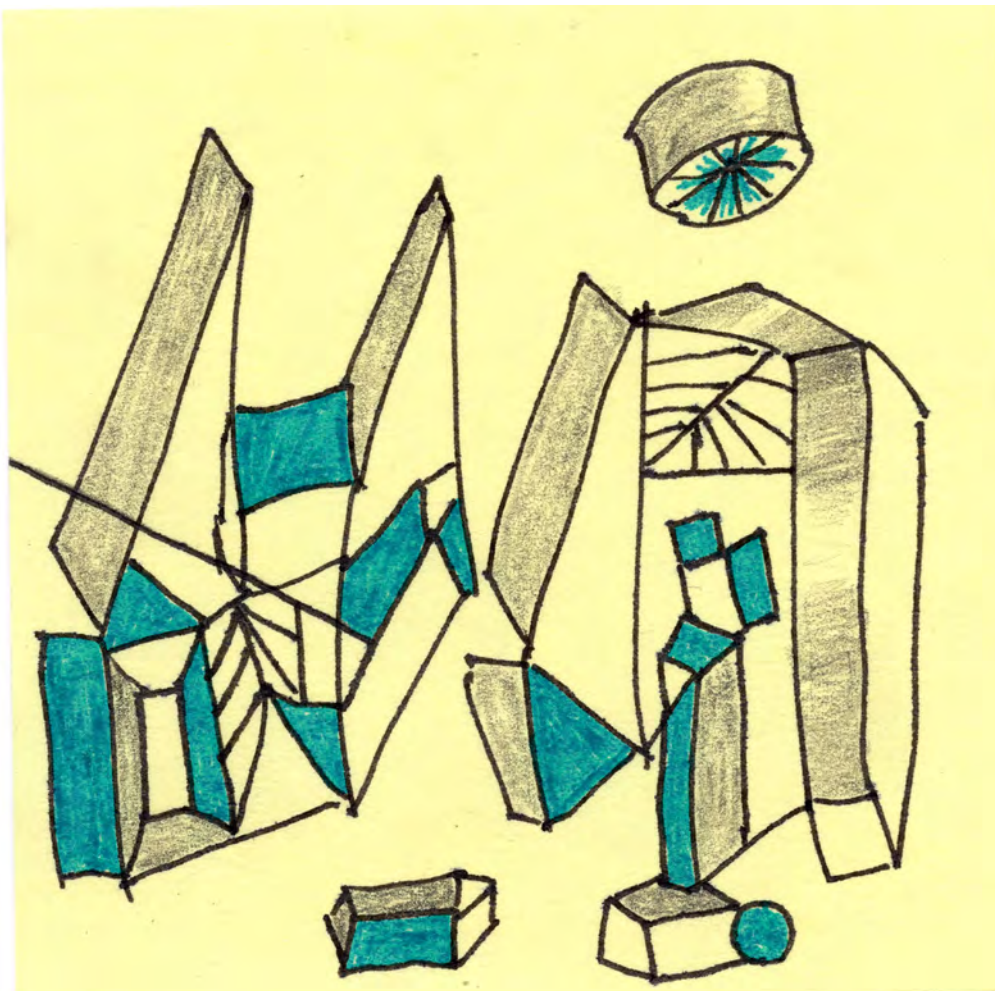
2020

- King Edward's Witley artist-in-residence

Tyson Valentine Sharp

As a self-taught Abstract Artist Tyson has combined his artwork, art ideas, sketches, and plans for larger art projects and pieces, alongside his scientific research. Much of his work as an artist is intimately linked to his virus and cancer research. His works are semi-subconscious Wu Wei-like meditations in primary colours, and geometric shapes that fight for conformity on the page against the complexity, heterogeneity and chaos of cancer biology. Often, his frustrations at our lack of understanding of cancer biology, human health and the human condition drive his geometric work in a palette that is heavily based on primary colours and in addition yellow!.

Tyson's Art begins as miniature works embedded in, or drawn/sketched on top of, scientific notes, to do lists, research papers, data and literature etc. Often the works, text or data infiltrates his subconscious which drive the works forward until they take on a life of their own; transcending the initial idea and becoming more, evolving. These initial 'miniatures' are a key first step in the developmental process of his vision for the final pieces for exhibition and the client. The small versions of this work are then translated into a larger size on different types of medium such as silk screen prints. Many examples of Tyson's work start off as sketches that are drafted on Post-it Notes! Through the process of digital scanning, image adjustment and enlarging the work, transforms further and develops additional unpredicted variables and characteristics, yet still retaining the initial idea and key visual aspects. However, through this transformative process, collecting many more unpredicted and unimaginable elements, he achieves his final work



The Waiter

Initial sketch on Post-it with pen, colour felt-tip pen, pencil then digitally scanned, tweaked, enlarged and giclee printed
80 x 80 x 5 cm
Framed £700.00 (1/20)

Tyson Valentine Sharp
www.tysonvalantinesharp.com
@tysonvalantinesharp

Group Shows

2022

- The Royal Academy of Arts Summer Exhibition
- Art on a Postcard Winter Auction
- The Bath Open

Wuchao Feng

Wuchao Feng (b.1998, Ningbo) is a Chinese artist who currently studies at the Royal College of Art. She received her BFA degree from the School of the Art Institute of Chicago in 2020. She advocates a new fluid identity through natural metaphors such as water, oyster and fire in her art practice. She's seeking tranquillity and certainty in the body of water and discussing social relationships through interconnection with nature.



Perfect

Installation: unrefined misshapen pearls

15 x 40 x 5 cm

£1,200.00

Wuchao Feng
fengwuchao.com
@wuchao_feng

The School of the Art Institute of Chicago
Royal College of Art, London

Group Shows

- | | |
|-------------|---|
| 2022 | - EXPO Chicago, Navy Pier, Chicago
- 8th International Marianne Brandt Award: Connectedness - Experiments for New Relationships with Nature, Industrial Museum Chemnitz, Chemnitz
- Maritime Asia, Rockbund Art Museum, Shanghai |
| 2021 | - Art Nova 100 Annual Exhibition, Guardian Art. Center, Beijing
- Global Conversations: CRASSH 20th Anniversary Exhibition, University of Cambridge, Online
- Cladogram: 2nd KMA International Juried Biennial, Katonah Museum of Art, New York |
| 2020 | - Backyard Stories, 062 Gallery, Zhou B Art Center, Chicago |

Awards/Residencies

- | | |
|-------------|--|
| 2022 | - 8th International Marianne Brandt Award, Nominee |
|-------------|--|

Projects

- | | |
|-------------|--|
| 2022 | - Certainty of Fluidity
- The Pearls |
| 2021 | - Burning Flowers |
| 2020 | - Dilution
- Salt Pond
- Only Drowning Men Could See Him |

Publications

- | | |
|-------------|---------------------------|
| 2021 | - Raging Magazine Vol.002 |
|-------------|---------------------------|

Xiaoyi Lin

Xiaoyi Lin is a multidisciplinary artist who graduated from the Royal College of Art.

With an undergraduate degree in painting, her practice moves across textiles, drawings, and photographs, all of which gesture towards the rhythm of time or nature as it is intuitively lived and felt. Her projects revolve around the visual and material dimensions of the intangible, discovering the temporal slippages that occur between encounters with different times, places, and surfaces.



About Landscape

Wool, Silk

18 x 35 x 5 cm

£800.00 (framed)

Xiaoyi Lin

<https://xiaoyi-lin.com/>

@xiaoyi_lin_

Painting (Mixed-Media), Guangzhou Academy of Fine Art, Guangzhou, China

Textiles (Mixed-Media), Royal College of Art, London, UK

Group Shows

2022

- RCA SHOW, Royal College of Art, London, UK

- “Vision”, Jupiter Museum of Art, China

- ART MATTERS 6, Galerie Biesenbach, Honourable Mention, Online

2021

- RCA WIP SHOW 2021, Royal College of Art, London, UK

Xinran Liu
@x_ranliu



How far away is home

Beeswax

26 x 19 x 3 cm

£300.00

Xuan Yeo

The Bible (King James Version, KJV), copied word for word with Chinese ink onto pieces of joss paper over a year and a half. Transferring and translating from one ephemerality to another, restructuring a spiritual economy, this stack of papers is a personal vision of bliss, one of unspoken yearning, where the words transform and articulate their own world. Joss papers, or spirit money, are sheets of paper with gold and silver foil markings or inscriptions, meant to be burnt in Taoist ancestral/deity worship and funerary rites.

Deuteronomy 4:24 in KJV reads:

“For the Lord thy God is a consuming fire, even a jealous God.”

Xuan Yeo is a Singaporean-Malaysian artist undergoing her BA at Goldsmiths, living between Singapore and London. Her work and research, rooted in grief(s), rituals, and feminine lineage, merge personal histories with cultural, institutional, and ancestral ones. Through installation, textiles, and smell, she uses intersectional approaches to weave narrative and emotion into a mesh of memory, focusing on healing and (re)generation —finding that home always catches up to her no matter how far she tries to run from it.

She is also involved in de-colonial and anti-racist practice, with a particular interest in alternative education and collectivity.



Deuteronomy 4:24

Joss papers, the King James Bible (copied), Chinese ink, 2 years

16 x 20 10 cm

£300.00

Xuan Yeo
xuanyeo.com
@shooooannnn

Goldsmiths, University of London

Group Shows
2022

- Thresholds of Being (starch, Singapore)
- Her Voice (Goldsmiths, University of London)

Projects
2022

- Outstretched (Goldsmiths Art Department, research on anti-racist practice)
- Shifting the Margins (A Particular Reality, collective work on alternative models of education)

Xueyang Xia
Prize Winner 6-week Residency

Xueyang Xia (b. 1997, Shanghai) explores conflicting emotions through visual metaphors and cartoon logic. His works are autobiographical : the artist craves attention, yet he hides behind a painting, an oxymoronic mask, the stunted expression of which represent an arrested development in the artist's own social identity, it exhibits both fear, and a longing for human contact. Xueyang is currently pursuing an MA in painting from Royal College of Art, London.



Come Down
Arylic on canvas
50 x 55 cm
£1,500.00

Xueyang Xia

@dasefd2009

China Academy of Art, Oil Painting, Ba (2015-2019)

Royal College of Art, Painting, Ma (current)

Group Shows

2022

- RA Summer Exhibition, Royal Academy of Arts, London
- Masculinity, Invalid Traits, Gallery 46, London
- Raw, Soho Revue, London

2021

- To the light house, NORHOR, Ningbo

Yasmin Noorbakhsh

Yasmin Noorbakhsh is an Iranian-British multidisciplinary artist living in London. Her practice examines the notion of veracity. She is particularly interested in how our understanding of events can be affected by media bias, personal and cultural projection, assumption, and censorship. Her work is inspired by historical events as well as personal and cultural belief systems. It focuses on erasure of historical and cultural events and objects and how they lose their complexity and origin when looked at through certain construct or agenda. She borrows traditional and historical elements fusing them with elements of contemporary practice, creating a strong sense of friction and collision. As a female artist and a member of the Iranian diaspora, Yasmin's practice is infused with liminal space experiences and hybrid identity and its associated uncertainty. There is a constant questioning at the core of her practice. Her multifaceted layers, interweaving diverse motifs and complex surfaces, depict the state of constantly existing between two spaces; between the known and unknown; the pleasant, and unpleasant; the West and the East and how sometimes these intersect and become intertwined.



Sound Barrier

Oil and Acrylic on Canvas

35 x 30 x 3.8

£550.00 cm

Set in stone series

Hand glazed ceramic in concrete

17 x 17 x 10 cm

£200.00

Yasmin Noorbakhsh

www.yasminnoorbakhsh.com

@yasmin.noorbakhsh

BA Hons Interior Design 2012 kingston university
MA Fine Art 2022 City and Guilds Of London Art School

Group Shows

2022

- 'What is Art?' Boomer Gallery, London, 7-13th Oct 2022
- 'The MA Final Show', City and Guilds of London Art School, Sep 2022
- 'Brixton Art Prize', DnBrixton, 1-3 July 2022

2021

- 'Human Perspective', University of Cambridge, October 2021
- 'Interruption', Espacio Gallery London , June 2021

2020

- 'Behind closed doors', www.mfam2020.com, July 2020

Awards/Residencies

2022

- City & Guilds of London Art School MA Prize for Outstanding Critical Engagement
- Shortlisted for Brixton art prize 2022

Yujie Li

Yujie Li is interested in intimacy and social identity. She uses her experiences and memories, as well as thinking about psychology, to create images.



Sofa Guardian
oil on canvas
42 x 50 x 2.5 cm
£700.00

Yujie Li

j347216804@163.com

Guangzhou Academy of Fine Art
Royal College of Art

Group Shows

2021

- Espacio gallery, London, UK
- Art Museum of Guangzhou Academy of Fine Arts ,Guangzhou ,China

ArtWorks Open 2022

selected by

Louise Ashcroft

Jasleen Kaur

