

CAROLINE ASHLEY

(b. 1979, UK)

@carolineashleystudio



Artist Statement:

My work explores pattern as a negotiation of our entangled environment. Repetition shapes the world around us: from the woven threads that clothe and protect us, to the ecosystems that grow and flow in organic sequences of movement and life cycles. Pattern underpins the human-digital encounter, facilitating connections through recognition systems and algorithms that link us to cascading global networks.



'Interaction', 2024
Recycled corduroy
50 x 70 cm
£650



'Earth Pixel', 2024
Recycled corduroy
80 x 80 cm
£750



'Deep Grid', 2024
Recycled corduroy
60 x 60 cm
£750

CELINA J. AUGUST

(b. 1996, Germany)

@augustisallinmymind



Artist Statement:

Celina J. August (b. 1996, Fürth, Germany) is a multidisciplinary artist based in London. Her work spans abstract painting, sculpture, and tattooing, guided by an intuitive, material-driven process. Her work explores moments of letting go, living in a lingering uncertainty lingers which can also hold possibilities.

Through her paintings and sculptures, August captures the in-between—spaces where forms shift and take shape intuitively. By embracing raw textures and organic evolving processes, her work reflects the beauty of not knowing where you'll land.



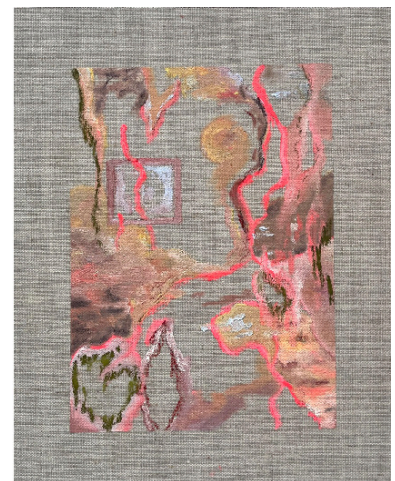
'In Between', 2024

Series of three
Oil, soft pastel on linen
canvas
30 x 40 cm
£300



'In Between', 2024

Series of three
Oil, soft pastel on linen
canvas
30 x 40 cm
£300



'In Between', 2024

Series of three
Oil, soft pastel on linen
canvas
30 x 40 cm
£300



'The Bloom Beyond',

2024

Ceramic

20 x 20 cm

£600

MONTANA COOKE

(b. 2000, UK)

@montycooke

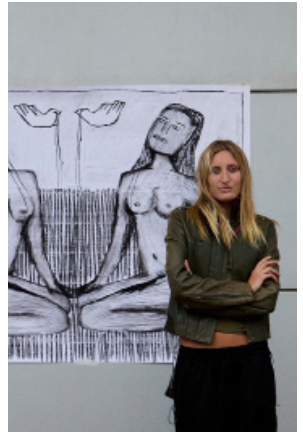
Artist Statement:

Montana Cooke's art is a journey through emotion, texture, and narrative, created with a diverse range of mixed media, including acrylic paint, Indian ink, tissue paper, and clay. Her process is marked by a raw physicality, where loose, energetic marks intertwine and evolve across the canvas, reflecting her unfiltered engagement with the world around her.

Central to Cooke's practice is the technique of layering, which not only adds visual depth but also creates a tactile experience for the viewer. These layers seem to pulse with energy, drawing the viewer into the work. Within these layers, powerful, raw figures of women emerge—embodiments of the past, present, and future. These figures are more than representations; they are deeply reflective of Cooke's personal experiences, emotions, and insights, channeling a range of feelings from vulnerability to strength, and capturing the complexity of the human spirit.

Her paintings serve as windows into the intricacies of human experience, inviting the viewer to navigate the emotional landscape she has created. For Cooke, painting is a transformative process that allows her to confront her anxieties, give voice to her subconscious, and explore the dreamlike edges of her imagination.

In this way, her work celebrates the eccentric, the unusual, and the intimate—capturing the beauty and complexity of the human condition in all its vivid, unpredictable forms.



'The Bather'

A4 Paper

£400



'Tug of War'

A5 Paper

£300

SHUTONG FAN

(b. 1997, China)

@shutong_f.w



Artist Statement:

Shutong Fan is a Chinese artist with a background in architecture, holding a BSc from the University of Bath and an MA from the Royal College of Art. His multidisciplinary practice spans painting, photography, installation, and moving images, focusing on rethinking the potential of the ordinary. Fan aims to uncover the miraculous within the mundane, bridging personal memory with communal history.

Exploring themes of transformation—whether of city, culture, or time—he examines the undesigned and the wisdom inherent in everyday life. The poetic and conceptual aspects of his work are rooted in personal history, drawing inspiration from the absurdity of overlooked objects and the deep humanity found in unassuming places.

Fan finds inspiration in his grandmother's resourcefulness, which transformed discarded objects out of necessity. While she did not consider her actions as art, Fan reinterprets and develops this ingenuity in his practice. He repurposes materials such as scourers, mops, and shoe racks, exploring themes of memory, the undesigned, and the wisdom embedded in the mundane.

Field research, interviews, and the collection of site-specific materials are central to his process, enabling him to dislocate and recontextualize the overlooked. His art invites quiet contemplation, immersing viewers in memory and revealing the hidden beauty of the everyday.



'Conversation'

Plaster powder, resin,
plastic
5 x 5 x 84 mm
£66 (each) £190 (set)



'Variations of Soy Sauce Dish'

Clay, plaster powder, plaster,
resin
(Soy dishes) 100 x 100 mm,
(plaster mold) 125mm x 125 mm
£316



'Decision'

Plaster powder
70 x 106 x 16 mm
£116

DOVILE GRIGALIUNAITE

(b. 1993, Lithuania)

@dovile.ideas



Artist Statement:

Dovile's work embodies the human qualities of fluidity, resistance, and adaptation. The pieces explore the shaping of boundaries between beings. She uses variations in material, form, and texture, seeking to discover new representations of human dynamics. Her creative journey has taken her from exploring various visual media to embracing glass blowing as a form of communication. This evolution has allowed her to develop a deeper understanding of materials, techniques, and the creative process itself. There is a site-specific element to the types of material Dovile uses. During the residency on the island of Bornholm, Denmark, she used indigenous rocks that were typical in that area. She try to create works that are inspired by - and work in relation to - the space and location that they are related in. These can then be transplanted to new locations where they will bring something of the subject space to a new environment and be viewed in a new way.



'Elemental Assemblage I'

Glass / stone
26 x 30 x 7.5 cm
£1100



'Elemental Impact I'

Glass
21 x 37 x 6.5 cm
£1000



'Elemental Assemblage III'

Glass / stone
30 x 20.5 x 8 cm
£1100

MELISA KARABEKIROGLU

(b. 1996, Turkey)

@ammova



Artist Statement:

My practice is centered on observing and recreating the nuances of human emotions through sculptures, ceramics, and etchings. By capturing fleeting moments of expression and sentiment, I aim to explore the complexity of what it means to feel.

In my sculptural work, I focus on depicting people caught in moments of tension, discomfort, or vulnerability. These figures are often positioned in contorted or restrictive poses, evoking a sense of being physically or emotionally “stuck.”

Working across multiple mediums allows me to experiment with texture, form, and detail, emphasizing the subtle shifts in posture, gesture, and surface that communicate emotion. Ceramics bring a tactile, organic quality to my work, while etching offers precision and depth to my exploration of line and shadow.

Through this process, I seek to create works that resonate on a personal and universal level, offering viewers an intimate reflection of the emotional landscapes that define our shared humanity.



‘Shame’, 2024

Sculptures - 3 figures life size



‘Body, void, form’, 2024

Ceramic
10 x 20 cm

KOONG

(b. 1985, Hong Kong)

@KooNg_0931



Artist Statement:

I primarily utilize electronic painting and acrylic painting as mediums for my creation. My artistic process is rooted in the popular imagery and social ambiance encountered in everyday life. I delve into a contemplation of our daily existence, drawing inspiration from mass media images, as well as collective and personal memories. I believe the relationship between individuals and society is close and complicated. Everyone essentially lives in a conflict between self-actualization and social norms. My work always explores self-identity and expresses feelings and emotions of being in contemporary society.



'Kongner Park II'

Digital drawing & light
box

60 x 60 cm

£1950



'Kongner Park III'

Digital drawing & light
box

60 x 60 cm

£1950



'Kongner Park IV'

Digital drawing & light
box

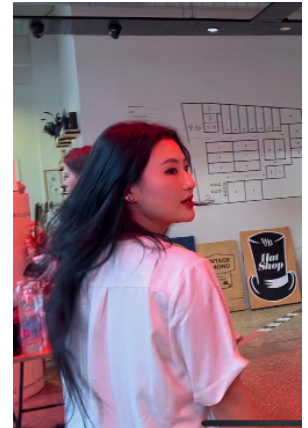
100 x 100 cm

£2800

NIAN LIU

(b. 1996, China)

@nian_liu_



Artist Statement:

As a London-based ceramic and footwear artist originally from China, my practice is dedicated to pushing the boundaries of heritage, culture, medium, and craft. By blending traditional Chinese aesthetics with contemporary ceramic techniques, I aim to reimagine cultural symbols and practices, creating works that challenge and expand the narrative of craft and identity.

My art is deeply rooted in cultural heritage, drawing inspiration from archival materials, historical artifacts, and the narratives they carry. Each piece is a dialogue between the past and the present, integrating traditional techniques with a contemporary context. Through this intersection, I explore how objects can embody both history and innovation, serving as vessels for storytelling and self-reflection.



'The Tiger Cap', 2024

Ceramic

28 x 7 x 8 cm

£360



'Golden Fan of Ink and Flowers', 2024

Ceramic

20 x 20 x 5cm

£1040



'Gilded Ruby Fan', 2024

Ceramic

30 x 35 x 5cm

£980

MATTHIEU LIVRIERI

(b. 1999, France)

@matthieu.livrieri



Artist Statement:

Matthieu Livrieri (born in 1999 in France) orchestrates a chromatic spectacle and a play of perspectives to seize the everyday. He plunges the viewer into vibrant and authentic scenes, unfiltered. Through a practice of drawing and oil painting, Livrieri develops an expressive and stylized visual language. By exploring fragmented perspectives and playing with an exuberant color palette, each artwork captures a unique moment of daily life, immersed in a strange solitude and a particular melancholy.



'La simplicité'

Oil painting
49 x 40.5 cm
£1000



'Cara Pils'

Oil painting
50 x 60 cm
£1400

GABRIEL MOREAU

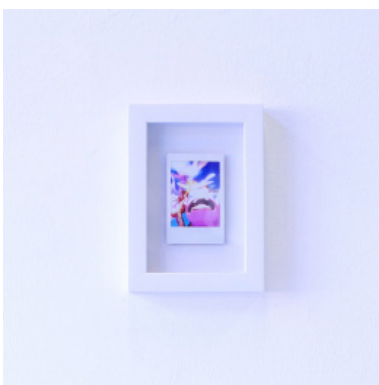
(b. 1998, Canada)

@gabxmore



Artist Statement:

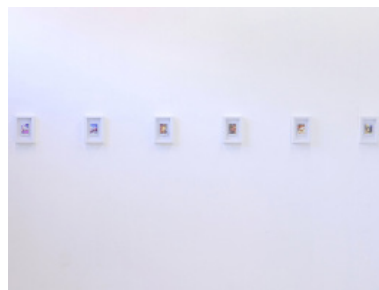
The core of my practice aims to curate a new experience for the post-digital era reader, one which surveys the ever-changing ethos of our digital footprint as tangible, visual experiences that make a visceral impression on the reader. Doing so, I strive to restore the concept of aura into image-based work by creating meaningful encounters between them and my work that communicates sense without the need of providing a key that would otherwise be needed to unlock meaning in the work. Freeing the image from traditional ways of reading figuration is thereupon primordial for me, while figuring out the digital image's lifespan and ability in three-dimensional, physical space. I will be traveling back and forth through the inside window looking in and outside window looking out that is the contemporary internet experience, until the boundaries become blurred and establish a space within which this liminality can be cultivated.



'Polaroid 1', 2024

Framed Polaroid print
(unique edition)

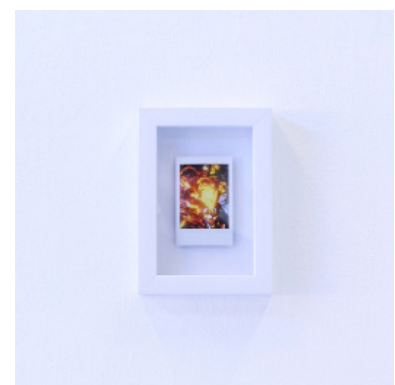
54 x 85 mm
10 x 15 cm framed
£75



Polaroids 1-6, 2024

Framed Polaroid prints
(unique editions)

54 x 85 mm each
10 x 15 cm framed
£75 each



'Polaroid 3', 2024

Framed Polaroid print
(unique edition)

54 x 85 mm
10 x 15 cm framed
£75



'Polaroid 6', 2024

Framed Polaroid print
(unique edition)

54 x 85 mm

10 x 15 cm framed

£75

KEELIN ROSE

(b. 1998, Ireland)

@k3elinrose



Artist Statement:

Within my multidisciplinary practice, I investigate the extent to which my intervention of an object renders its art; through methods of collection, organisation and placement, often with references to cartography and mark-making. My process of response is defined by the enate parameters of an object, which are analysed in attempts to identify a new language within materials and communicate object transformations. When I bring things together regardless of scale and/or objecthood, I orchestrate a union between them. The point of union commences the making process, wherein new roles are assigned to materials. When an object's assigned role is changed, it offers new information which dictates how we perceive it and it becomes visible again; the object as we know it is freed and able to transform into malleable, reticulated forms.

I respond to found materials by listening to the object and understanding the expectations of their use. At times I utilise my entire body as a tool for making sculptural works that bleed into other disciplines such as painting and installation. These nuances of my artistic body allow for conversations to emerge between pieces and across mediums, which contributes to a budding, yet, rich body of work.

Who I am when I'm making is when I come into myself fully; I give my hands authority to reassign the role(s) of objects. In some instances, the message contained in the work doesn't have to be clear; rather, my intervention in the material is the main objective. As my practice continues to evolve, the act of making remains a vital form of primary research to inform my specialism. Additionally, my drive to investigate materiality through reassignment + transformation is a particular quality that contributes to the wider scope of contemporary sculpture.



'Steel tapestry I', 2024
Up-cycled stainless steel,
plaster gauze, chalk pas-
tel and oil
220 x 160 x 2 cm
£1,200

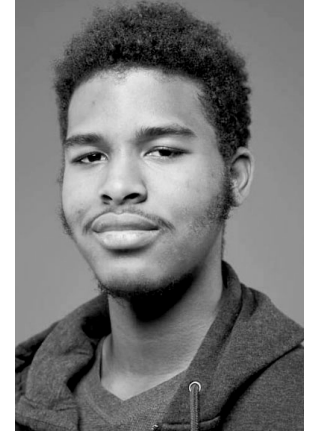


'Steel tapestry II', 2024
Up-cycled stainless steel,
plaster gauze, chalk pas-
tel
110 x 85 x 2 cm
£850

BRANDON SAUNDERS

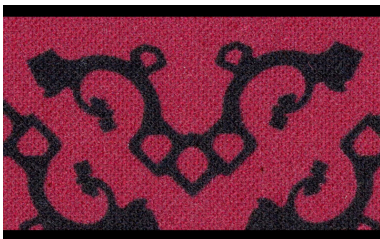
(b. 2000, Cayman Islands)

@officialgauspel



Artist Statement:

Brandon Saunders (b. 2000, Grand Cayman) graduated from Newcastle University in 2022 and obtained his Masters from the Ruskin School of Art in 2024. Saunders' work which magnifies diasporic perspectives in the Caribbean sphere has exhibited in the National Gallery of the Cayman Islands many times. This includes; "Upon the Seas" (2017), where his piece would be adopted into the National Gallery's permanent collection. The "Cross Currents" exhibition would see Saunders as a runner-up for the "Emerging Artist Award" until the "Reimagined Futures" (2021) exhibition in which he was the recipient. Saunders has also been a contributor in the development of many Black Diasporic works. "TAKE A SECOND TO BREATHE" is a (Browns) commissioned work directed by Divine Southgate Smith and saw Brandon as the animator. They would go on to collaborate again with "THICKER THAN WATER", an installation that was exhibited in the Sainsbury Center's "Visions of Ancient Egypt". As a CGI Technical Director, Saunders would work with a larger team and actualize several black hole sequences for "IWOYI: Within the Echo", a five-screen installation commissioned by the British National Library for their "Beyond the Bassline: 500 Years of Black British Music" Exhibition. "IWOYI" was also submitted for the Circa (2024) Prize, shortlisted amongst 29 other pieces, and (an excerpt) displayed on London's Piccadilly Lights screen, Berlin Limes Kurfürstendamm screen, and Milan's EssilorLuxottica screen in Cadorna Square.



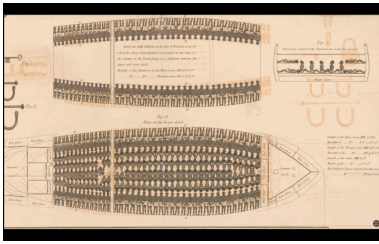
'Blouse and Skirt
[Timecode 1:21]'
Fabric prints and animation
3840 x 2160 px



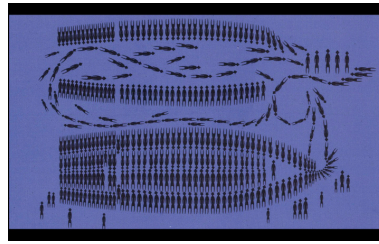
'Blouse and Skirt
[Timecode 1:23]'
Fabric prints and animation
3840 x 2160 px



'Blouse and Skirt
[Timecode 2:18]'
Fabric prints and animation
3840 x 2160 px



**'Blouse and Skirt
[Timecode 4:55]'**
Fabric prints and anima-
tion
3840 x 2160 px

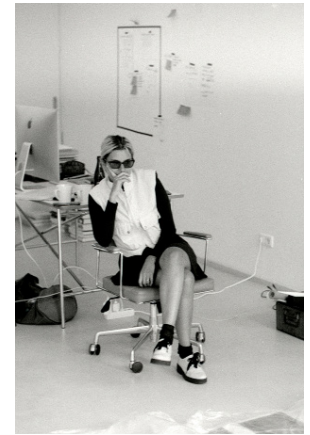


**'Blouse and Skirt
[Timecode 4:57]'**
Fabric prints and anima-
tion
3840 x 2160 px

MARIA HELENA TOSCANO

(b. 1987, Venezuela/Columbia)

@m.h.toscano



Artist Statement:

Maria Helena Toscano is a Venezuelan/Colombian artist based between London and Berlin. As a South American immigrant, she challenges existing models and notions of identity, citizenship, borders, and belonging. Her work is influenced by the theoretical frameworks of Latin American authors such as Gloria Anzaldúa and Walter D. Mignolo, particularly in the realms of decolonial and border thinking, as well as Mestiza consciousness.

Using various mediums such as video, performance, installation, sound, sculpture, text, and mixed media, her work examines the impact of extractivism, the uprooting of beliefs and knowledge, migration, and displacement. She highlights the interconnectedness of people and cultures, seeking to illuminate, understand, and dissect the contemporary Latina experience and its roots.

With a strong spiritual dimension, a significant aspect of her practice involves utilizing art as a healing mechanism. Her projects emphasize experimental processes that are activated and deeply influenced by her surroundings and the contrasts between city, nature, our bodies, and histories. She likes to start a project with discarded materials, relating them to a concept or idea, while also allowing intuition and emotion to guide the process. Her work often features materials chosen for their conceptual significance, such as banknotes, passports, tree roots, or ashes, embracing non-traditional elements where ongoing processes continue to shape them.



‘Altar Mestizo I’, 2023
Stainless steel, handmade paper, UV-Print
52 x 55 cm
£3000



‘Cerrando las Venas, (Closing the Veins)’ Series, 2024
Demonetized Venezuelan banknotes, thread, Oil



‘The Body Weight of Passports’, 2022
Concrete bricks with passport
Standard UK brick size
215 x 102.5 x 65 mm
Not for sale

MYRIAM ACHOUR

(b. 1987, France)

@soumati_studio



Artist Statement:

My art captures moments of everyday life—both the mundane and the profound—drawing inspiration from women, nature, emotion, and the world around me. It also serves as a platform to speak out on issues I deeply care about, such as racism, feminism, individual and collective empowerment. Through my work, I advocate for freedom, self-expression, and meaningful connection.



'The Three Graces', 2021

Acrylic on canvas

76 x 60 cm

£1200



'Grounding', 2024

Acrylic on canvas

40 x 50 cm

£750

BBBLOB

(b. 1993, Singapore)

@_bbblob



Artist Statement:

Jacelyn is a visual artist and designer from Singapore. Creating under her moniker Bbblob, her works explore harmony in form and colour. Her practice delves into the beauty of transience, the way we form relationships by adapting to one another as we shift over time. She translates these ideas through the interaction of forms.

Inspired by nature and the body, forms take shape from still life and everyday observations, reimagining natural forms into abstract collages. Her compositions depict a way of seeing ourselves in nature. Using woodcuts as collage cutouts, she presents transient states into fragments that are pieced together like a memory. Jacelyn is interested in the way form and colour interacts with one another, arranging them into playful and dreamlike structures.

Influenced by her design background, she develops a visual language of shapes, colours and patterns. Her palette, characterised by soft and vibrant hues, provides a calm escape into another horizon. Adopting a biomorphic nature, her universe of fluid forms emerges to reveal colours shifting, morphing and embracing one another.



'Warm swell'

Acrylic on woodcut and shaped canvas

48 x 50 cm

£1700



'Flow bridge'

Acrylic on woodcut

45 x 48 cm

£1000



'Quiet flare'

Acrylic on woodcut

35 x 45 cm

£945

MAXIMILIAN GEISINGER

(b. 1996, Germany)



Artist Statement:

I am Maximilian Geisinger, and my work explores scenes of longing, memories of feeling, and fleeting moments that linger in my mind. Through my images, I capture the essence of my emotional states and the delicate traces of experience, inviting the viewer to connect with a deeper, often unspoken, narrative.



**'Trace me onto you',
2024**
Oil on wood
27.5 x 27.5 cm

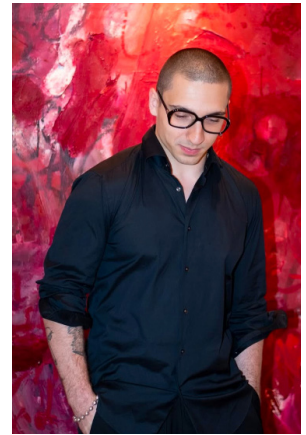


**'Maybe There's Nothing,
Only This Moment', 2024**
Oil on wood
27.5 x 27.5 cm

ARMAN MAGHSUDI

(b. 2000, Bulgaria)

@yadamenma



Artist Statement:

My name is Arman Maghsudi.

The current form of my practice is painting.

My process begins with selecting colors based on my color-blind perception of “red,” often incorporating shades of brown, pink, and green that appear indistinguishable to my color-blind vision. I paint mainly on large-scale canvases using acrylic paint, enamel paints, and oil bars.

Through dynamic strokes and endless layers, I aim to capture what I consider an irreplicable way of expressing intimacy, innocence, and gore. I often examine the skills and knowledge associated with mature communication between adults and deconstruct them to replicate a child-like understanding of the world and creativity. Often this requires me to deconstruct conventional writing or surrender to destructive intrusive thoughts.

Obsessive repetition often occurs through very simple and dynamic shapes that signify attempts to copy and learn, often mimicking children’s learning patterns and desire to be taken seriously by those they admire.



**‘WHICH DOCUMENT
DO I NEED FOR A
PIECE OF YOUR
JAW’S ATTENTION’,
2024**

Acrylic paint and oil bars
on cotton canvas
205cm x 160cm

ELA JUTSU

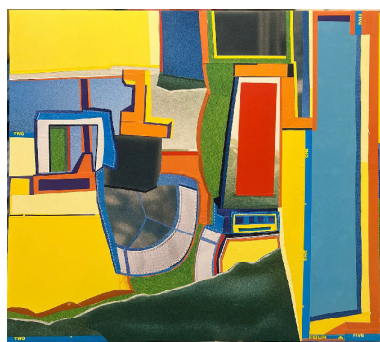
(b. 1987, Italy)

Artist Statement:

I'm a translator I convey messages from supreme entity of space time continuum. I plug to the grid of the infinite possibilities of expression. I deconstruct reality to reconstruct the non real and the non visible.



'11144242222 (C-I)'
Vinyl collage
80 x 70 cm



'2241155 (II)'
Vynil collage
80 x 70 cm

FRED BORGHESI

(b. 1987, Italy)

@fredborghesi

Artist Statement:

Fred Borghesi is an Italian artist based in Hackney Wick, London. Working with a variety of mediums and techniques, he creates bold and vibrant works that resonate with an intimate, pure and expressive urgency.
Borghesi 2025

Me in pieces Watercolour and ink on paper

“The influence in my art can be traced back to certain historical avant-garde, especially expressionism and abstract expressionism. However, parallels can also be found in the Asian calligraphy aesthetic and primitivism. I am also always interested in children’s art, as I feel the most authentic response is an instinctive one.

I believe that work produced intuitively conveyed truths about one’s personality, even only few brush strokes can already be stories.

It is crucial not to be precious about everything you do, as much as it is to recognize when the magic happens.”



‘Portrait of Ga’

Ink and Watercolour on
Paper, A3
£500



‘Alfredo’

Ink and Watercolour on
Paper, A3
£500



‘Ui’

Ink and Watercolour on
Paper, A4
£420



£600 originals framed
£300 prints of pads
framed
£80 each original pad



£600 originals framed
£300 prints of pads
framed
£80 each original pad

SONIA WHITE

(b. 2006, Poland/Abkhazia)

@soniawhiteart



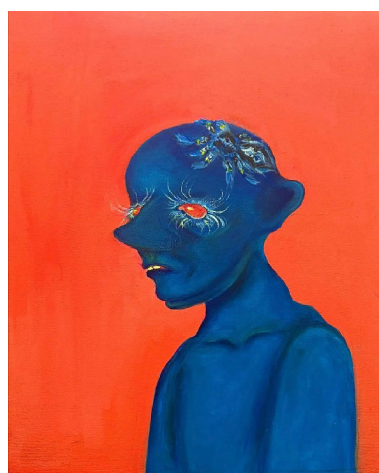
Artist Statement:

In my practice I predominantly work on vibrant surreal portraits, using bold coloured acrylic or oil paints. I often feel as if surrealism is underrepresented both locally and in the wider art community, especially as technology becomes an ever increasing factor in creating art. The dawn of AI and, to a lesser extent, digital art appears has left the impression that original and older means of producing pieces are becoming redundant along with the skill and craft of painting with oils and acrylics on canvas with brushes. My art seeks to pushback against these modern trends and to focus instead on the most important issues such as human relationships and how they interact with the world and its other inhabitants.



'Layout'

Oil on canvas
40 x 50 cm
£500



'Shelter'

Oil on canvas
40 x 50 cm
£500

JOEL BARTON

(b. 1992, UK)

@nazusk

Artist Statement:

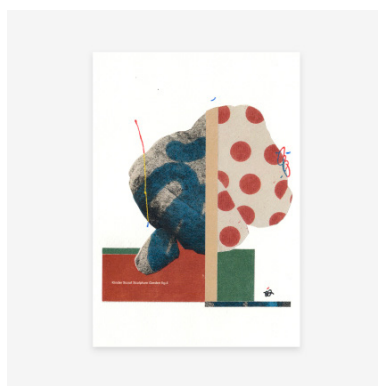
I am a multi-disciplinary artist, designer and photographer based in Sheffield, UK.

My artistic roots are set in a history of graffiti lettering, and my practise continues to keep shape, mark making and lettering at its core - only now evolving and experimenting with these elements to produce work ranging from design and illustration, to painting and print.



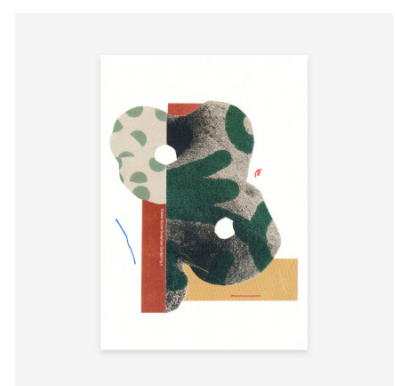
'Millstone #1'

Acrylic, collage, spray, oil
stick on wood panel
40 x 40 cm
£600



'Kinderscoutian #4'

Collage on paper
115 x 170 mm
10 x 12" framed
£300



'Kinderscoutian #6'

Collage on paper
115 x 170 mm
10 x 12" framed
£300