



A MOVE- ABLE FEAST

Hypha **Curates**

an exhibition by Cathy Wills

Welcome to 'A Moveable Feast', the inaugural exhibition from Hypha Curates, a new sales platform from arts charity Hypha Studios which allows everybody to collect contemporary art, from the freshest talent, at affordable prices. This exhibition, curated by Cathy Wills, highlights just a few of the hundreds of artworks now available to purchase from Hypha Curates, celebrating the breadth of contemporary art across the UK, and offering something for everyone.

Hypha Curates is brought to you by arts charity Hypha Studios who, since 2021, have opened up empty commercial units on high streets across the UK for free use by local creatives. Over the last four years, Hypha Studios have awarded free exhibition or studio space to over 2,200 creatives at 70 sites, welcoming over 45,000 members of the public to enjoy culture where they live. Over 120 exhibitions have been put on in that time, organised by artists who applied to free-to-apply open calls, who have been able to present art in exciting new ways directly to their communities.

Building on the huge audience and reputation of Hypha Studios, Hypha Curates will help the same artists sell their work and build their practice. For every work sold on Hypha Curates, 70% of the price goes directly to the artist, helping them invest in and progress their career. The remaining 30% goes to Hypha Studios, supporting

the charity to deliver even more across the UK for individual artists and the cultural ecosystem.

Hypha Curates features a broad range of art across mediums and price points, with pieces ranging from £200 to £20,000, giving first-time buyers the chance to start their collection while allowing seasoned collectors to discover new talent. Buyers can search by budget, material, or even by artist's location, making it easy to support their local creative community.

"Collecting art should not be reserved for the ultra-wealthy, with Hypha Curates, we're making it possible for people to buy original work at accessible prices, support local artists, and know their purchase is also strengthening the UK's cultural ecosystem. It's collecting with purpose."

Camilla Cole, Founder & CEO of Hypha Studios

hyphastudios.com hyphacurates.com



Buy work through
our new platform

Hypha
Curates



Cathy Wills

Cathy Wills MA is an art historian, curator, contemporary art collector, and a supporter of artists for more than 40 years. She is deeply concerned with contemporary art's formal excellence and its endurance as a relevant form of visual culture.

www.cathywills.co.uk

A Movable Feast

curated by Cathy Wills

With a title referencing Ernest Hemingway's memoir of the same name, the inaugural Hypha Curates exhibition is presented in a dense and exciting salon style hang. The diverse mix of works – selected from over 900 applications to Hypha Curates – invite the visitor to draw new, unexpected, and rich connections across the mixed media curation. Just as Hemingway weaved together encounters with a diverse coterie of friends and figures of the time, Wills' curation is intended to initiate new conversation rather than draw conclusions.

"For me, curating this exhibition has been about creating a living conversation. Each work, whether chosen for its beauty or its intrigue, brings something vital. Like a moveable feast, the experience isn't fixed – it evolves with the audience, with the cultural moment, with the dialogue between the works themselves. That creation of meaning, and culture, through sociality is what excites me most about contemporary art and visual culture more broadly."

Sarunas Berinas

Sarunas Berinas (b. 1988) is a graduate of the Royal College of Art, where he completed a graduate diploma in fine art and is currently studying for an MA in Photography. His exhibitions include East Bound at Way Out East Gallery, London (2024), and Unfinished Work at Bridge Studios (2025). He also participated in a pop-up exhibition for Akio Aoki and Offprint Tate Modern in 2025.

www.sarunasberinas.com



Compulsion

'Compulsion' engages with trauma re-enactment, a concept in psychoanalytic theory in which early relational injuries are unconsciously repeated in different forms. By recreating a distorted form of affection reminiscent of childhood, the work confronts ambivalent care, where love and violence are intertwined. It also explores power dynamics, bodily autonomy, and the lingering effects of childhood neglect. Through this object, the body becomes both site and subject, materialising a confrontation with past pain – reclaimed, mechanised, and exposed.



Sculpture, video
80 × 30 × 60cm
2025

£2,400 (inc VAT)

Ingrid Berthon-Moine

Ingrid Berthon-Moine is a French artist based in London. She holds an MA from Goldsmiths University and an MA with distinction from London College of Communication. She has had solo exhibitions, including Lovesick: Bodies in Flux (2025) and It's Getting Clawser (2022). She was a finalist for the Ingram Prize (2021) and shortlisted for the Bloomberg New Contemporaries (2018). Her work has been featured in group exhibitions at the Royal Academy and Hauser & Wirth.

www.ingridberthonmoine.com



Magic Wound

'Magic Wound' explores creative tangents inspired by encounters with physical wounds and their symbolic resonance. The artist's interest arose while witnessing the dressing of a deep tissue injury and through the study of medieval Books of Hours, with their intricate depictions of Christ's wounds. The tapestry is based on a watercolour drawing addressing these themes. The work positions the wound as a passage into an initiatory drama, an aperture where ambivalent energies emerge into consciousness and coalesce anew. Art serves as the means of suturing and transformation.



Tapestry
140 × 185cm
Edition of 3
2024

£2,400 (inc VAT)

Robin Bigret

Robin Bigret (b. 1998) holds an MA in Fine Art from Edinburgh College of Art and is about to graduate from the Royal College of Art with an MA in Sculpture. He won the Baldwin Brown prize in 2024 and exhibited work in the Royal Scottish Academy's New Contemporaries show in 2025. He was awarded a residency at Bridderhaus in his native Luxembourg, where he has also exhibited.

www.instagram.com/insideoutsweater



Aren't you going to light it? II

'Aren't you going to light it? II' investigates industrially scarred landscapes and the industrial fragments found within them. The beeswax candle clock conveys an object-bound understanding of time, as the duplicated mechanical parts are duplicated, they become conduits for the tooth of time, part of a closed cycle of destruction and rebirth.



Beeswax, cotton wick,
aluminium, steel, oak,
plywood, epoxy, enamel
paint, flocking, foam
152 × 52 × 60 cm
2025

£5,160 (inc VAT)

Gillian Brent

Gillian Brent (b. 1959, Bedfordshire) is a sculptor based in Sheffield. She studied at Wimbledon School of Art and St Martin's School of Art. Brent is a member of the Royal Society of Sculptors and a founding member of Talking Sculpture Making. She has exhibited extensively in galleries throughout Britain, including Tate Gallery, London, and Hypha Studios, Stratford.

www.gillianbrent.co.uk



Not a Pair of Scales

'Not a Pair of Scales' is created by casting a discarded domestic object so it becomes a sculptural form. It retains its familiarity yet takes on an alternative role in relation to the other materials and spatial dynamics of the sculpture. The artist is interested in how the form has been re-purposed rather than the nostalgia the object generates, although she cannot control how others see it.



Steel, oak, elm, Jesmonite
129 × 48 × 26 cm
2022

£1,440 (inc VAT)

Cas Campbell

Cas Campbell (b. 1995) is an artist working between London and Brighton. She holds an MA in Painting from the Royal College of Art (2022) and a BA from the University of Brighton. She is a recipient of an Arts Council England grant and an A-N Artist Bursary (2025). She has been shortlisted for the RBA Rising Stars Award (2025). She has exhibited internationally and her work is in the Soho House Brighton collection.

www.cascampbell.com



Tettigonia

A glazed stoneware sculpture draws on a bush cricket from the 19th-century book 'Episodes of Insect Life'. One of a series of six different insects, the cricket is adorned with green carnations, referencing Oscar Wilde and the symbolic associations of queerness in Victorian society.



Glazed stoneware
36 × 27 × 15 cm
2025

£1,008 (inc VAT)

Lizzie Cardozo

Lizzie Cardozo (b. 1995) is a multidisciplinary artist based in North London. Her practice works with sculpture, printmaking, and installation to explore themes of familial structures, the body, and memory. She graduated from Chelsea College of Arts in 2020 and has since participated in several artist residencies across Europe. Her work has been exhibited internationally, from Taipei to the Saatchi Gallery in London. She is inspired by artists like Louise Bourgeois and Ana Mendieta.

https://www.instagram.com/lizzie_cardozo



Folded Breath

'Folded Breath' is from a series of works inspired by Yva Jung's video piece 'One Room Blow' (2014). The video piece shows mother and daughter blowing a double ended balloon together. Lungs expanding and contracting all exercise the filling and expelling of air and space whether internally or externally. The breath can be seen as an action or gesture connecting us to one another and nature. This piece explores themes of softness, materiality and nature. The rock forms as an anchor to this piece, illustrating notions of time, memory and hybridity.



Blown glass, rock
17cm x 17cm x 12 cm
2022

£720 (inc VAT)

Sara Christova

Sara Emil Christova (b. 1994, Sofia, Bulgaria) is a London-based artist working across painting, installation, and audiovisual media. She holds an MA and Graduate Diploma from the Royal College of Art, both with distinction. She has curated exhibitions in the UK and Bulgaria, and her work has been shown at institutions such as Tate Modern, Cardiff National Museum, and the Sound Art Museum in Beijing. With a background as an illustrator and art director, her work merges art, science, and mythology.

www.sarachristova.com



Frequencies (Delta Cloud)

This painting is an experimental visualisation of ongoing research on cymatics, in which four sources of vibration alter the form of a cloud in a sealed environment (sphere). In this particular ideation the reference is to brainwave frequencies and oppositional balance – ‘delta’ is the frequency of deep sleep and dreaming. The painting also references the colour patterns octopuses exhibit when they dream, a state of constant flow altered and affected by the four pillars of conscious (waking) vibration.



Oil, ink, acrylic wash on
canvas with custom steel
floating frame
49 × 80 × 5 cm
2024

£1,740 (inc VAT)

Gregory Daines

Gregory Daines (b. 1990) holds a BA in English Literature and Media studies and an MA in Smart Design. In 2025, his work was featured in the Appledore art exhibition and Stories from the Hand in Throwley. He has also co-curated two international open calls, The Beat and Within the Limitations.

www.circa1990.co.uk



Knot Noir

This is one of a series of layered papercuts that explores architectural forms in much the same way as the artisans of the Crusades, whose travels introduced them to new ideas and visual stimuli. These discoveries had a significant impact on European architecture, which subsequently found its way into churches. As an artist inspired by architecture, this delicate papercut can symbolise transformation and influence in a changing world. Stone and paper are transposed, we see through the shadows and light created in the form's relief, that beauty is the enduring legacy of ideas which are creatively shared and embraced.



Papercut
20 × 20 × 0.8 cm
2024

£240 (inc VAT)

Freddie Darke

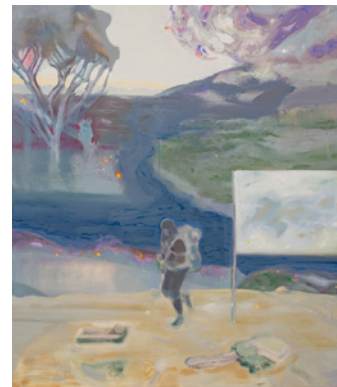
Freddie Darke (b. 1984, London) is a figurative painter based in London. He works primarily in oils and inks, exploring human journeys and the entangled nature of history. His practice has been shaped by residencies across Europe. His video work *Autumn Leaf* was exhibited at The London Group Open. In 2023, he was selected for the ING Discerning Eye and in 2024 presented a solo exhibition, *Rumours of Treasure*, at Copeland Gallery. He has led creative workshops for asylum seekers.

www.freddiedarke.com



Rambler's Wave

The artist's work is often concerned with transience and figures in landscapes and this painting is a continuation of that interest. It came about during a period in which they walked the South Downs over 11 days. The figure was inspired by a character from a French film – also about walking – called 'Vagabond'. The painting is one of a loose and ongoing series, using the backpacking walker as a recurring motif.



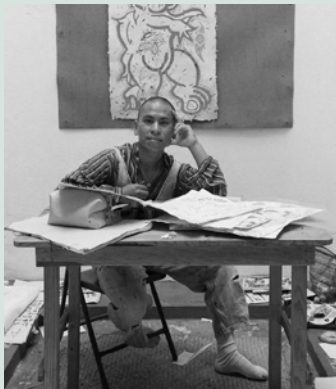
Oil and primer on canvas
90 × 70 × 2 cm
2025

£1,900 (inc VAT)

Pablo Delahaye

Pablo Delahaye (b. 1998, Guatemala) is a London-based artist with an MA in Sculpture from Chelsea College of Arts. His practice is grounded in drawing and explores memory, identity, and queer intimacy using vivid color. In November 2024, he participated in the Gracia residency in Guatemala. His first solo exhibition, *Where I Learned to Love*, was held in Paris in June 2025. His work has been featured in emerging artist publications.

www.madebytrafalgar.com



Leticia

'Leticia' tells the story of a mother who gives her child the right to dream. One night, under the starry sky of San Agustín Acasaguastlán, Guatemala, they hold a heart-shaped flower, red like blood, where love briefly lives. She could have kept the child close, but instead she points to the quetzal above and says: 'Follow him'. She gently lays the child on a piece of sky, planting her roots in his blood so her love rains through his veins. He takes flight. A mother and a father are given to him. The horizon begins to glow.



Oil pastel, acrylic
80 × 80 × 5 cm
2025

£2,520 (inc VAT)

To Claim Her

This drawing is the ideal resolution. They have found themselves and become one with freedom. Each has claimed the other, and many past doubts have faded away. The main character sits, a conqueror, atop his world. It seems he has claimed it. The bud has bloomed, and the flower can now fully unfold. The child from Chapter 1 reappears, small, now clutching the bird he once only admired. Freedom, seized with both arms. That small and present self now looks toward the future, calm and serene.



Pencil, oil pastel, acrylic,
coloured pencil
80 × 80 × 5 cm
2025

£2,520 (inc VAT)

Batool Desouky

Batool Desouky (b. 1990) is a computational artist and creative technologist exploring the ties between computation and Arabic esoteric traditions. Working in code, drawing and writing, they explore non-Western approaches to technology. They have presented work at the Barbican Centre and Guildhall School of Music & Drama. Desouky's work was published in Leonardo, and they were an artist in residence with Arebyte Gallery. They are a founding member of the In-grid collective and are a PhD researcher at the Slade School of Fine Art.

www.batooldesouky.net



Structures of Saturn ii

'Structures of Saturn' is derived from tracing a Saturnian talisman, intended to protect and guard boundaries. The figure in the centre was created through a 3D modelling extrusion of the shape of the sigil, while the pattern in the background was created from code written by the artist in the Shader coding language, translating the numerical values of the talisman into a pattern.



Acrylic paint, pencil, chalk,
pencil on paper collaged
drawings, conductive
thread, beads on Waterford
Saunders paper
68.5 × 68.5 cm
2023

£900 (inc VAT)

Naomi Ellis

Naomi Ellis (b. 1994) is a London-based interdisciplinary artist. She studied Fine Art at Central Saint Martins, and her work, which explores ideas of connectivity, has been acquired by the Ingram Collection. Her work has featured in exhibitions at the British Museum and Palais de Tokyo. Notable commissions include a suminagashi workshop series for the Young V&A. She has curated projects including *Flow: Materiality in Motion* (2023) and has been a studio associate at SET for nine years.

www.naomi-ellis.com



Water Drawing XV (15)

The 'Water Drawing' series explores the tension between the tangible and intangible. Using marbling and sculpting, Naomi creates ambiguous topographies that evoke gestures of digital interaction – such as swipes and scrolls on handheld devices – as well as organic forms like roots or sea floors. This ambiguity mirrors the disorienting experience of being swept along by the online world, where focus drifts and we are subtly guided by the tides of algorithms – much like how waves shape the shore.



Paper pulp, sumi ink and
powder dye
28 × 35cm x 4cm (framed)
2024

£2,160 (inc VAT)

Archie Fooks-Smith

Archie Fooks-Smith (b. 1995, Bury St Edmunds) is a London-based artist. He holds a BA from the Slade School of Fine Art. He has had solo exhibitions at Emanuel Von Baeyer Gallery and a solo booth at NADA NY. He co-curated the group show Phantomsequor in 2025. He has received residencies at Creative Beings and Mallords. His work has been featured in FAD Magazine and White Hot Magazine.

www.archiefooks.com



Tara Dina

This work is titled after an eminent female Buddha called Tara, and the Sanskrit word “Dina”, used to describe a 24 hour period. Tara is on the left hand side merging into a DNA strand. In the centre is a mandala that includes eyes in two of its petals. The mandala represents the whole, it's the “Dina” part of the drawing and the eyes witness the whole through the mandala, as they look out the layers of the artwork. Tara becomes unitive too via merging with the DNA, whilst witnessing the scene.



Graphite pencil and
colouring pencil on
folded paper
28 × 33 × 13.5 cm
2025

£3,600 (inc VAT)

Daniel Freytag

Daniel Freytag (b. 1975) is a Scottish-German abstract artist and designer based on Scotland's west coast. A graduate of Gray's School of Art, Aberdeen, his work explores landscapes from above—rural and urban—blending abstracted natural forms with human-made marks. Notable series include Everywhere Leads Everywhere, evoking urban disorientation and discovery, and Made by Land, capturing depopulated Scottish landscapes and the quiet traces of human presence within their desolate beauty.

www.danielfreytag.co.uk



Beach — Pier — Inivea

In their practice, the artist explores the land from above, but also on foot. 'Beach — Pier — Inivea' is rooted in the cleared village of Inivea on Scotland's west coast, where the artist often runs the coastal trails. Each step through the landscape brings them closer to its history: roofless houses, runrigs, and fading paths that are imprinted on the hillside like memory itself. These are the final fragments of a vanished community, traces of lives once lived, now folded into the land.



Peat, acrylic, oilstick,
graphite, Conté crayon
147 × 119 × 6 cm
2025

£6,900 (inc VAT)

Maxim Frolov

Maxim Frolov (b. 1990, Saratov, Russia) is a London-based artist who studied at the Stieglitz State Academy of Art and Design. His solo exhibition, 'NEW ERA/ NEW TRIBE', took place at Blind Spot Gallery in St. Petersburg in 2022. He has participated in selected exhibitions in the UK, and in the 2025 biennial in Denmark, having previously exhibited extensively in Russia before relocating to the UK. He received an award for 'Subcultural Landscape Part II' at the Baron Stieglitz Museum. His work was also featured at the PORT ART FAIR in 2023.

www.maximfrolov.art



Big Data Sequence 00.3

The 'Big Data Sequence' project explores how AI innovations in big data analysis improve medical practices through more accurate diagnoses, effective treatments, and disease prevention. Yet, it raises the question of balancing automation with the uniqueness of human experience. Maintaining control over AI's influence is essential to ensure it supports, rather than replaces, human thinking and decision-making. Preserving this balance allows individuality and the distinct qualities of human life to thrive, even as technology becomes more deeply integrated into our daily lives.



Painting
40 × 40 × 3 cm
2023

£1,200 (inc VAT)

Katherine Giordano

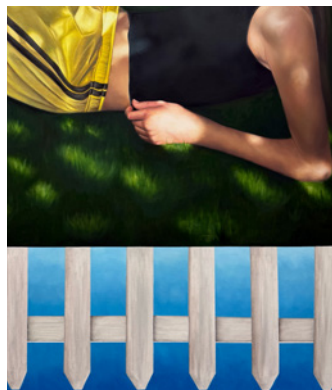
Katherine Giordano (b. 1996) is a London-based oil painter with an MFA from Goldsmiths, University of London. Her work explores how imbalanced power dynamics shape the mundane, using vibrant colour and disjointed forms. She recently held a solo exhibition at Elpida Contemporary in Brooklyn, New York, and participated in the AOP International Women's Day Auction.

www.katgiordano.net



Roaming Turf

'Roaming Turf' explores the shifting ground between familiarity and estrangement. The grass, once a place of comfort and play, now closes in tightly around the figure lying within it, shrinking the space of refuge. Soft light, cast like rolling clouds above, contrasts with the tense earth beneath, where the sky offers a distant sense of peace and freedom. Beneath the body, a fence looms symbolically, felt as a gate shutting and locking from below, embodying the quiet, persistent tension that confines the subject's world.



Oil on canvas
120 × 135 × 4.5 cm
2025

£4,320 (inc VAT)

Tom Grace-Whittaker

Tom Grace-Whittaker (b. 1998) is a London-based visual artist. He holds an MA in Print from the Royal College of Art and a BA in Illustration from the University of the West of England. His work has been included in group exhibitions such as *In Between*s (2025) and *Rites of Ruins* (2025). He has been featured as a guest lecturer at Brighton University and his design work has been commissioned by Another Rhythm Ltd and Goldsmiths University.

www.tomgiwi.com



Fractured Aether, Debris Shift

A depiction of a moment of chaos, destruction and creation; as a tangible object, with clear evidence of human and industrial processes. Exploring the evolution of visual ideas across media and surfaces, the piece draws from and references the work before it. There is a focus on allowing drawings to become 'real', physical.



Steel, Acrylic Plastic,
Paracord, ABS-Like Resin
87 × 138 × 13 cm
2025

£5,400 (inc VAT)

Himani Gupta

Himani Gupta (b. 1985) is a London-based artist. She holds an MSc in Urban Planning from The Bartlett, UCL, and has completed programs at the Royal Drawing School and the TURPS offsite program. She was awarded an artist residency at Dumfries House in 2024. She has been part of several group exhibitions and collaborations, including a recent one with UCL x Wellcome Trust. Her work has been featured in publications and press.

www.himanigupta.com



Lunar Crossings

'Lunar Crossings' is loosely based on a scene from a Tarkovsky film called 'Ivan's Childhood'. The artist has looked at a war scene through a romanticised lens, incorporating elements such as moonlight and water. It is a place based work and doesn't necessarily stem from a fixed narrative. The image is painted in washes of oils and pigments on linen, interspersed with thick marks made in oils, to sculpt the image-ground dynamic. The artist interested in the conflict of thin and thick screens of paint, and seen and unseen – in context to the subject image receding and emerging from its background.



Oil and pigments on linen
125 × 155 × 6 cm
2024

£8,400 (inc VAT)

Filip Haglund

Filip Fredrik Haglund (b. 1990) is a visual artist working in video from Stockholm, Sweden, based in London. He is a graduate of Stockholm University, Central Saints Martins, and Goldsmiths. His work has been shown at The Photographers' Gallery in London, and featured in Aesthetica Future Now and the Berlin and London Fashion Film Festivals. He was also selected for The Young Director's Award.

www.filipfredrikhaglund.com



Unspoken

'Unspoken' looks at the perception of reality and identity through the frozen image, layered, distorted and reworked, a snapshot of something that perhaps once existed.



Giclee Print
70 × 50 cm
(varied sized up to 140 x
100 available)
Edition of 10
2024

£900 (inc VAT)

India Hanlon

India Elizabeth (b. 2002, UK) is a London-based visual artist and writer. She holds a First Class BA in Fine Art: Drawing from Camberwell College of Arts. Her work was shortlisted for the Vanguard Studio Award and has been featured in Art Thread Magazine. Recent exhibitions include her solo show Ode to Limerence (2025) and a co-curated exhibition at Copeland Gallery (2024). Alongside her artistic practice, she writes on themes related to women's rights and the female gaze, grounding her work in the roles of women as both surveyor and surveyed.

www.indiahanlon.co.uk



Sleepers

'Sleepers' is a turning point in the artist's practice as they begin to blend drawing and painting in ways that feel new and exciting. The three recurring figures of the mother, sister and daughter have grown with the artist over the past year and now move more freely across their work. In this piece they sit within a soft sense of nostalgia, capturing the feeling of watching yourself grow up. It also continues an exploration of how women are seen and how they see themselves. 'Sleepers' brings these ideas together in a way that feels more instinctive and alive.



Acrylic, Oil, Charcoal on
canvas
127 × 102 cm
2025

£3,000 (inc VAT)

Gemma Holzer

Gemma Holzer (b. 1996) is an artist studying for an MA in Painting at the Royal College of Art. She holds a BA in Fine Art from City & Guilds of London Art School. She has had solo exhibitions in London and Taiwan. Her work has been featured in group exhibitions and art fairs in the UK, Taiwan, and China. She was shortlisted for The David Ballardie Memorial Awards in 2018. Her work has been published in Harpers Bazaar and VOGUE.

www.gemmaholzer.com



Weight / Tension / Restriction

Inspiration is drawn from standing stones and other Neolithic sites – relics from distant pasts that still hold physical space in the present. A sense of tension is introduced in this painting by way of steel structures, where isolated figures are suspended by chains within metal frameworks. Themes surrounding physical discomfort and emotional strain are explored through depictions of these strung up creatures. Feelings around disconnection are expressed through averted gazes. Like the relics they reference, their stories remain unknown.



Oil and acrylic on wood,
mild steel, hardware
200 × 140 cm
2025

£6,800 (inc VAT)

Harriet Horner

Harriet Horner (b. 1992) is a British artist based in London. She holds a BA in Fine Art from the University of the Arts London and is completing an MA in Painting at the Royal College of Art (2025). Her work has been exhibited internationally, including *Alive in the Universe* at the 58th Venice Biennale (2019) and *My Love is Your Love at Every Woman Biennial*, London (2021). She was longlisted for The Signature Art Prize in 2015.

www.harriethorner.com



Big Boots

'Big Boots' presents a psychologically charged scene where memory, myth, and subconscious imagery converge. A pair of ill-fitting boots – seemingly aflame – evoke the phrase “big boots to fill,” symbolising transformation, expectation, and dissonance. A clock, frozen yet foreboding, suggests time slipping away, lending the image a quiet, surreal urgency. Drawing from childhood environments and footwear as symbolic markers of identity, a suspended narrative just beyond the visible frame is constructed. The artist's work resists binary interpretation, operating in a liminal space where humour and unease coexist, and where the fantastical brushes up against the intimate logic of personal mythology.



Oil on Canvas
70 × 50 cm
2025

£1,872 (inc VAT)

Fan Ji

Fan Ji (b. 1997) is an award-winning artist and member of the International Academy of Ceramics. She holds a BA from Tsinghua University and an MA from the Royal College of Art. She was awarded 2nd Prize for Boundless, III Edition of Blanc de Chine International Ceramic Award and the GCB Prize for Gyeonggi Ceramic Biennale. Her recent exhibitions include the British Ceramic Biennale in Stoke-on-Trent and Rising Stars 2025 in Farnham.

www.ji-fan.art



Spillage

'Spillage' is a multi-fired ceramic form that explores visions of a mutated human world and its potential for regeneration. Created by firing clay together with metal mesh, it allows the materials to interact and transform one another in the kiln. The work is informed by Object-Oriented Ontology, which challenges the privileging of human existence over that of nonhuman objects and emphasizes the equality of all object relations. By incorporating different materials into one integrated object, the artist's practice echoes this equality, as they have been employed for the creative process no matter where they come from – nature or an industrial factory.



Ceramics & metal mesh
36 × 20 × 16 cm
2025

£1,944 (inc VAT)

Stuart Jones

Stuart Jones (b. 1975) graduated with a BA in Fine Art from Leeds Metropolitan University. He has been shortlisted for the BEEP Painting Prize (2022) and the John Moores Painting Prize (2020), and won the Contemporary Arts Trust Prize (2019). His solo show, Entropy, took place in 2024 at Common Room Projects. He has participated in numerous group exhibitions, including InterAct at Hypha Studios (2025). His work has been featured in publications such as Trebuchet Magazine and FAD Magazine.

www.stuartjonesartist.co.uk



Cartography

The painting was inspired by the landscape. Many different ways of viewing the landscape led to the creation of the artwork, maps, aerial views, looking down into water, shadows, mountains and architecture. The artist wanted a feeling of romanticism, mood atmosphere and the sublime. They were reading and thinking about the Anthropocene and the climate crisis and ideas around the underland, geology and environmental science as they were making this painting.



Oil, acrylic, household,
spray paint, image transfer
and collage on canvas
154 × 102 × 4 cm
2024

£3,600 (inc VAT)

Michalis Karaiskos

Michalis Karaiskos (b. 1979, Cyprus) is a painter and installation artist based in London. Using staged photography as a point of departure rather than an end, he develops paintings and environments that expose tensions between control, absence, and vulnerability. Recent highlights include the Royal Academy Summer Exhibition (2025), the Royal Ulster Academy Annual Exhibition (Belfast, 2025), and the SÍM Residency (Reykjavík, 2025). He holds an MFA from Goldsmiths, University of London, and an Integrated Master's Degree from the Athens School of Fine Arts. Awards include the James H. Pinto Painting Award (2022) and the K-Droz Art Prize (2020). Upcoming: Helene Wurlitzer Foundation Residency (Taos, 2027).

www.michaliskaraiskos.com



Untitled (Partner)

'Untitled (Partner)' (2024) traces a quiet winter moment – her leaning softly against the radiator's warmth, still in her pyjamas, while the sky outside is thick with clouds. The painting holds this memory gently, part of an ongoing reflection on closeness, care, and the silent charge of domestic life. Cropped and intimate, the composition doesn't explain itself. It allows the body to speak through texture and light, offering no resolution; just presence, tenderness, and a hint of something left unsaid.



Oil on canvas
40.6 × 30.5 cm
2024

£1,620 (inc VAT)

Matt Kavanagh

Matt Kavanagh (b. 1964) graduated with a BSc in engineering product design from Southbank in 1986. He is a 3D artist, designer, and maker whose current practice focuses on functional art and sustainability. His project using salvaged nitrous oxide canisters, NOS SPHERE, won the prestigious European Product Design award. He has participated in dozens of shows across Europe and America. His work has been featured in the Financial Times and other international publications.

www.diplomadesign.com



London Plane Bowl

Carved from a trunk of London Plane and worked while the wood is green, intentionally allowing splits to emerge as part of the form's evolution. Fractures and imperfections are embraced with splits proudly defining the aesthetic. The finish is scorched and waxed. The work is inscribed with the coordinates of where the timber was discovered and its species, anchoring it to a specific location where for many decades the tree defined its urban surroundings.



Wood
28 × 28 × 25 cm
2025

Yewon Lee

Yewon Lee (b. 1994, Seoul) is an interdisciplinary artist based between London and Seoul. She holds a BA and MFA in oriental painting from Seoul National University and an MA in Painting from the Royal College of Art. She has exhibited internationally in London, Milan, Berlin, and Seoul. She was shortlisted for The Gilchrist-Fisher Award, the Sir John Hurt Art Prize, and New Contemporary in 2024.

www.yewonlee.net



A new toy that spins straight #1 and #2

'A new toy that spins straight #1 & #2' examines the coexistence of mythological and imagined creatures within a fluid, shifting landscape. Using collaged Hanji, ink, and charcoal, the work blends traditional Korean visual language with an intuitive, layered composition process. The depicted animals – tigers, leopards, dragons, and hybrid beings – float between worlds, suggesting playful yet unsettling stories about belief, identity, and the unknown. These forms appear and vanish within the painting's surface, capturing fleeting moments of becoming. The piece invites viewers into an evolving space where reality and imagination continuously renegotiate their boundaries.



Ink and pastel on
collaged Hanji
125 × 90 × 5 cm
2023

£2,640 (inc VAT)

Margarita Frančeska Loze

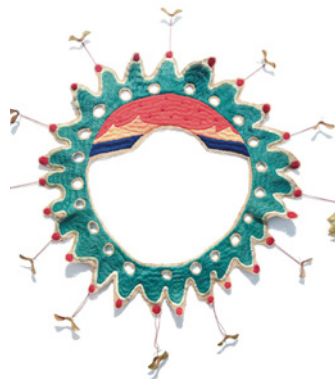
Margarita Frančeska Ieva Loze (b. 1997, Latvia) is a London-based artist. She has obtained an MFA in Fine Art from Kingston School of Art (2023) and a BA in Fine Art: painting from Wimbledon College of Arts, UAL (2021). She has exhibited internationally and has participated in various residencies across Europe and Asia.

www.margaritaieva.com



Spring, The Flower Garden

In this work, seasonal changes are explored through key elements of spring and natural life cycles. Using repetitive hand embroidery, landscapes familiar to the artist are explored while embracing nature's richness and the subtle disorientation it can evoke. The colour palette draws from patterns found in flora and fauna, with maple fruits symbolising transformation. Organic forms and cut-outs reference the lunar phases, acting as visual markers of the sun, time, and the rhythm of day and night. This piece becomes a quiet observation of renewal, uncertainty, and the poetic tension between structure and fragility in the turning of the seasons.



Hand embroidery on
hessian fabric, thread,
maple fruits
84 cm diameter
2024

£2,880 (inc VAT)

Zoe Maxwell

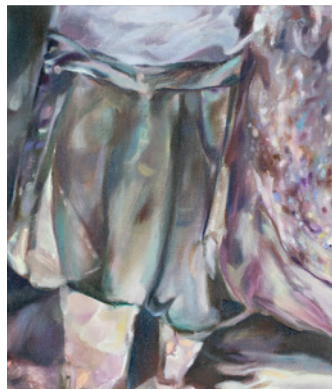
Zoe Maxwell (b. 2003) is an artist living and working in Leeds. She graduated from Leeds Arts University in 2024, where her degree show work was nominated for the New Blood Art, Emerging Art Prize. She was selected for the Graduate Residency at Serf, which resulted in a duo exhibition. Maxwell has shown work in various group exhibitions in venues such as Home Gallery, Manchester, Sunny Bank Mills, Leeds, and South Square Centre, Bradford.

<https://www.zoecmax.wixsite.com/zoe-maxwell>



Static Shimmer

This painting captures a fleeting flurry of dance. Closely cropped fabric, flashing accents of colour, reminiscent of light catching a sequin in areas, while in the background forms merge to suggest movement in the background. In her work, Maxwell incites viewers to question the veracity of recollection in a playful and imaginative way as she constructs Illusive scenes anchored to a reality, as past, present and hypothetical futures are intertwined within one scene. The work is independent of time and is so deliberately as without an orientation viewers are encouraged to create their own associations to the scene.



Oil on canvas
36 × 47 × 3cm
2025

£510 (inc VAT)

Andia Coral Newton

Andia Coral Newton (b. 1998, Croydon) is a London-based artist working with textiles, sound art, and installation. She holds a BA from Goldsmiths, University of London. Newton's work focuses on psychological self-preservation and the relationship between textile-making and gender. She has exhibited in the UK, Netherlands, Denmark, Italy, and Germany. She was shortlisted for the Evening Standard Art Prize (2023) and the StART x MMG Emerging Art Prize (2022). She has curated several projects, including Guild in London.

www.andiacoral.com/projects



Cathedral for Women with Mental Health Issues

This work was made in collaboration with the programmers and weavers at TextielLab. The cathedral is a liminal space of reflection on how much of yourself you can afford to share in an artwork. You may fall afoul if you stray from the pedestal. Here, the fear of oversharing and the excitement of new ways of expression combine into a lightning storm of existential dread and creative promise. No risk, no reward. A computerised jacquard loom lends a more intricate approach to image making around formal tapestry composition and subjects who would not be seen in traditional pieces.



Machine woven tapestry
with recycled PET, linen,
cotton, mohair wool, in a
bespoke walnut frame
86.8 × 101.9 × 3 cm
2024

£3,840 (inc VAT)

Chimeras Should Consider the Flame

This is a chimera for the ever-changing and overstimulating 21st century. As late-stage capitalism plods on and the climate steadily disintegrates, this human-animal hybrid retreats into her shell and hopes it will all blow over. Chimeras are appealing due to their connection to established folklore as well as more contemporary genres like body-horror. The thought of your own body morphing out of its familiar form expresses sensations around overwhelming loss of control as we experience disease, climate change and global conflict. This chimera questions the viewer's humanness, their relationship to their own body, and that body's relationship to its environment.



Hand-woven linen tapestry
variable
(approx 100 × 100 cm)
2025

£1,800 (inc VAT)

Chantel Okwesa

Chantel Okwesa (b. 2001) is a London-based artist with a deep interest in the physical act of painting. She graduated from Goldsmiths University with a degree in Fine Art. After graduating, she was awarded the Lewisham Arthouse Graduate Studio Award and Residency, which led to her solo show *Abstract Diaries*. She has also exhibited at The Graduate Art Show at the Woolf Gallery and *Inside Job: staff Biennale* at Tate Modern.

www.chantelokwesa.com



Nettles

Chantel Okwesa's works search for the bridge between feeling and affect, asking how colour can be used as a mode of disruption or of agreement. Each piece acts as a visual expedition into the memory of feeling, finding colours within prickly scents, distant sounds and the warmth of the sun at 4pm. Okwesa is interested in how memory and feeling can often embed itself within associations of fleeting colour. How the memory of a scratchy bush on the way home or a classroom in late July can find itself in transient auras of colour.



Oil on Canvas
130 × 107 × 5 cm
2025

£3,240 (inc VAT)

Anna Reading

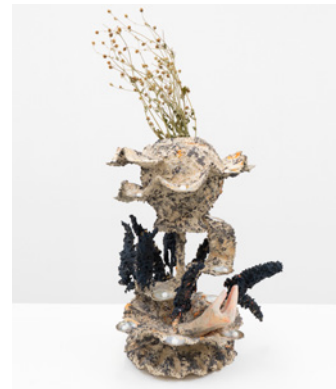
Anna Reading (b. 1987) is a sculptor based in London. She holds an MFA from the Slade School of Fine Art and a BA from Central St Martins. Reading is the winner of the Mark Tanner Sculpture Award (2018-19). Her work has been exhibited in shows including *These Mad Hybrids* (2025) and *The Amber Rooms* at Matts Gallery (2023). She has held residencies in Hong Kong and Denmark. Her work is included in publications such as *Thinking Is Making: Objects In a Space*. She recently unveiled the public sculpture *Street Waders* for Lewisham High Street.

www.annareading.co.uk



Fecund Grayling Pink Nymph

Originally made for artist-run dinner 'The Amber Room' at Matts Gallery, to dispense mint imperials for dinner guests to extract. Based on the idea of a colony of oysters, purged by guests for their precious interiors, the pearls have been replaced by the aptly named mint imperial. The craggy, weed supporting, grotesque centrepiece stands in resistance to imperialism in all its hard and soft forms – its inhabitants thriving in opposition to hostile practices. The suspended shells are entwined with Buddleia stems. Found growing prolifically from cracks in pavement and broken walls, the flowers are the epitome of survival.



Metal, wood, jesmonite,
pigment, buddleia stems,
wax, plaster, sand, oyster
shells, dried geom stem,
mint imperial
63 × 50 × 45 cm
2023

£2,600 (inc VAT)

Vivien Carolyn Reinert

Vivien Carolyn Reinert (b. 1995) is a mixed media artist based in Camden, London. She studied Textiles at Central Saint Martins and the Royal College of Art. Her work, which explores storytelling and public memory, has been exhibited at Roha Gallery and during London Craft Week. Recent commissions include Cunard's Queen Anne and a public mural project with Agora Arts Circle. Her practice has been featured in "Queen Anne – The Art Collection" and on the Talk Art podcast.

www.vivienreinert.art



Untitled Polaroids - Series I, Part One

'Untitled Polaroids – Series I, Part One' is a collection of hand-painted, double-exposed Polaroids and the beginning of a new body of work, driven by wanderlust and an urge to explore surroundings – wherever they happen to be. Through abstraction, these images erase distance and place, blending colour, shape and texture. They offer viewers a moment of suspension, inviting them to drift – to a different mood, or an unknown landscape. The work continues the artist's interest in how image and memory shape a sense of belonging.



Acrylic paint on double
exposed polaroids
40 × 30 × 2 cm
2025

£1,800 (inc VAT)

Rafa Roeder

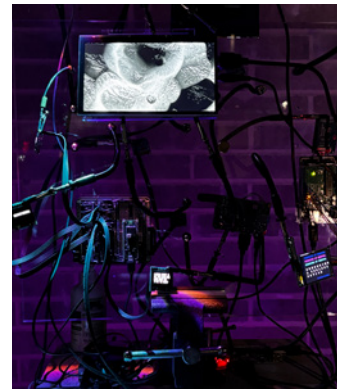
Rafa Roeder (b. 1987) is a Peruvian-British artist educated as a filmmaker. She works across various mediums, including electronics, 3D, and generative art. She is currently undertaking an MFA in Computational Arts at Goldsmiths. Her work has been exhibited at renowned festivals like Mutek Montreal. In 2017, her documentary Cocachauca received the prize for the most innovative film from the Science Ministry in Argentina. She is currently based in London.

www.rafaeroeder.com



Useless Device

Quoting Sarah Ahmed's 'What's the use?' This 'Useless Device' is an experimental machine created in resistance to the question – very much linked to any kind of technology – : "How do I use it?". Evoking the idea of technology being useless, this installation attempts to imagine technology removed from any responsibility in a capitalistic development.



Electronic Sculpture
45 × 45 × 45 cm
2024

£2,400 (inc VAT)

Diana Savostaite

Diana Savostaite (b. 1983) is a Lithuanian artist living in London. She is currently studying for an MA at City and Guilds of London Art School. Her solo exhibitions include Going Back to My Roots in London (2023) and shows in Leeds (2020). Her work has been featured in the RA Summer Exhibition and was recognized with the Winsor & Newton Young Artist Award in 2017. Her works are held in corporate and public collections in London and the US.

www.dianasavostaiteart.com



Summertime Sadness

This artwork contrasts the beauty of summer with the person's inner sadness. Summer, typically a time for joy and outdoor activities, juxtaposes with the figure's melancholy, caused by disconnection from nature and being overwhelmed by the demands of daily life. Fragmented, angular shape, blending surroundings and the human figure evoke a sense of both isolation and connection, highlighting the profound link between our emotions and surroundings. 'Summertime Sadness' serves as a reflection on the link between our emotions and the natural world, capturing the beauty of fleeting summer moments and the profound impact of nature.



Oil and enamel on two
shaped canvases and
OSB board
170 × 188 × 3 cm
2024

£9,060 (inc VAT)

Diana Savostaite

Thin As Paper - Rough As Rock

Circular shape of the artwork has no beginning or end, representing the continuous cycles of nature and existence. This concept serves as a reminder of life's impermanence, where every individual or experience is interconnected. It employs diverse range of techniques and materials - pigments, layered textures of oil paint, sand, and embroidery collages. 'Back to My Roots / Circle of Life' is a profound and visually stunning representation of life's cyclical and interconnected nature, which invites us to contemplate of beauty and impermanence of our journey.



Pigments, graphite frottage of tree bark, oil paint, enamel, marble dust, wax, glitter, found tree branches, bark, lichen and cut out wood shapes on canvas
125 × 125 × 6 cm
2025

£8,340 (inc VAT)

Benjamin Sebastian

Benjamin Sebastian (b. 1980) is a trans-disciplinary artist-curator based in London. He received his BA from the University of Lincoln and an MA from Whitechapel Gallery/London Southbank University. Working predominantly in textiles, performance, collage, and new media, their practice is rooted in bricolage, ritual, and speculative world-building. Sebastian has exhibited extensively with internationally recognized institutions such as the Hayward Gallery and the Institute of Contemporary Art. Their work is held in numerous private collections, and they have received grants from bodies including Arts Council England.

www.benjamin-sebastian.com



Sigil IV – Entanglements (Torresian/Carrion/Entity II)

'Sigil IV – Entanglements (Torresian/Carrion/Entity II)' is 1 of 7 works in the 'Undoing Dee's Work' series – part of a performative installation deconstructing the Commonwealth Star and challenging the British Empire's esoteric & material foundations, (particularly the occult influence of Elizabethan astronomer & advisor, John Dee – credited with coining the term 'British Empire') through a practical unmaking of colonial symbology. Depicting indigenous hybrid fauna from England & Australia – set amidst deconstructed motifs of a late British Monarch – the work heralds new, de-colonial futures through textile production and iconoclastic gesture, merging material histories & esoteric practices.



Mixed Media Textile (giclee
print on calico, gold leaf,
cotton thread)
190 × 80 × 7 cm
2024

£3,600 (inc VAT)

Ella Shepard

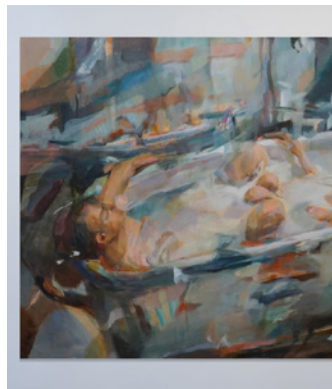
Ella Shepard (b. 1993, Harrogate) is an artist who studied at Oxford Brookes University and received an MA in Painting from Arts University Bournemouth. She won the Young Bath Art Prize in 2018. She has been commissioned by and exhibited with Modern Art Oxford and The Arts Council. Her work is a permanent part of Oxford's Public Art Collection. Her painting was recently selected by Tracey Emin for the Margate Art Prize shortlist.

www.ellashepard.com



In being, I am

In the quiet corners of memory and the everyday the figures exist in a state of flux between themselves and their dreamlike environment. The painting exists within multiple layers of time – fractured, tender, and unstable. Like recalling a blurred memory, resisting clarity. Teetering on the edge of dissolve, 'In Being, I Am' holds a psychological resonance, touching on quiet intimacy and the poetic space between illusion and reality.



Oil on canvas
100 × 150 × 3cm
2023

£9,060 (inc VAT)

Ewelina Skowronska

Ewelina Skowronska (b. 1980, Poland) is an artist based in London. She holds an MA in Visual Arts with Distinction from Camberwell College of Arts and an MA in Social Science from the University of Wrocław. She was shortlisted for the Ashurst Emerging Artist Prize in 2018. She has held solo shows in Tokyo and Warsaw and participated in group shows in London and Copenhagen. She is the co-founder of "ONA project room" in Tokyo and her work is in the collection of the V&A Museum.

www.ewelinaschowronska.com



Totem Series

The 'Totem Series' is rooted in the notion of a contemporary totem. In an age ruled by rationality and technology, how do we respond to what remains mysterious, uncontrollable, or sacred? Each work abstracts plant forms into timeless spirits of nature, radiating their vital energy outward. The silks were first imbued with carefully chosen plants through natural dyeing, before the totemic forms emerged upon them. Like all living matter, these plant-based colours continue their journey. They shift gently as they age, adapting to the presence of light, air, and the passage of time. Rather than remaining fixed, they remind us of impermanence, of the fragile yet powerful cycles of transformation that underpin existence itself.



Plant dyes, acrylic, silk
110 × 80 cm
2024

£4,800 (inc VAT)

Emily Tracy

Emily Tracy (b. 1970) is a London-based artist working across collage, installation, artist books, and public art. She studied at Brighton Polytechnic and the Slade School of Art. Her solo exhibitions include Taking Things Apart (2025) and Make Yourself At Home (2024). She has received Arts Council funding for her award-winning project Waterfolk. Tracy has undertaken residencies at Whitton Library and Portland Bird Observatory, and her work has been shown at Bow Open Nunnery Gallery and Akkigalleria in Finland.

www.emilytracy.co.uk



Test Card I & II

'Test Card' is made through a process of redaction, extraction, and layering rather than adding image. De-collage. Made on found object and wood collected from the streets, the work comes about through playing with magazines layout from a bygone print era. The pages were taken apart to expose the structure of the magazine, the central 'gutter', the holes from the staples, the bleeds are revealed, along with CMYK registration margins and layouts. Images, captions, page numbers or the body of text were cut away to obscure, redact, and make new random connections.



Mixed media: Collage and digital print on plywood, resin and wax
45 × 50 × 1 cm
2025

£1,200 (inc VAT)

Marina Tsaregorodtseva

Marina Tsaregorodtseva is a London-based, award-winning Fine Art photographer. She graduated with a First Class degree in Photography from the University of Westminster. Her practice draws on personal experience and emotion, expressed through carefully constructed still-life compositions. Marina's work has received international recognition, including the Gold Award at the Tokyo International Foto Awards (2022) and the Silver Award at the Prix de la Photographie Paris (2023). She was shortlisted for the Sony World Photography Awards in both 2022 and 2025, and her work has been exhibited in group shows at Somerset House and the Florida Museum of Photographic Arts.

www.mtsaregorodtseva.com



English afternoon

The photograph comes from a few days spent in the Kent countryside, when the artist was looking after a friend's cat. It was December. The house was still, the garden dormant. Days moved gently – books, tea, a little chocolate, and long silences. Silence shaped the day. This image isn't about the place, exactly. It's about being present and still enough to notice.



Edition of 15 photographs
(size A3), signed,
printed on Hahnemühle
matt paper
42 × 30 × 0.3 cm
2021

£780 (inc VAT)

Lily Wei

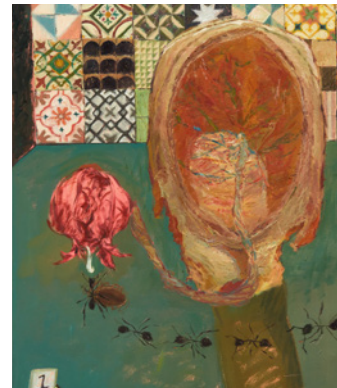
Lily Wei (b. 2000) is an artist with a BA from Chelsea College of Arts and an MA from the Royal College of Art. She was shortlisted for the Royal Academy Summer Exhibition in 2025 and for New Contemporaries in 2024. Her work has been featured in group exhibitions at The Fitzrovia Gallery and The Bath House in London. Her work has been published in Sine Theta Magazine and Al-Tiba9 Contemporary Art Magazine, and reviewed by Our Culture.

www.yuyanglilywei.com



Flavours of Exile

'Flavours of Exile' was inspired by a short story of the same name by Doris Lessing, which explores the themes of displacement and alienation experienced by a family living in colonial Africa.



Oil on canvas
81 × 65 cm
2025

£2,102.40 (inc VAT)

Aleksandra Zawada

Aleksandra Zawada (b. 1982, Poland) is an artist who lives and works in Edinburgh. She graduated from Edinburgh College of Art in 2011 and has worked in painting and photography, and since 2018, primarily in ceramic sculpture. She is a recipient of the RSA Wilhelmina Barns-Graham Travel Scholarship (2011) and a professional member of Edinburgh Sculpture Workshop.

www.aleksandrazawada.com



Figofago

'Figofago' is unique sculpture, handbuilt and hand glazed using oxide and wax resist. The work is playful, fun and with a bit of mischief. It is both ancient and contemporary. Work comes from body of work developed while working at Eduardo Paolozzi Project Space at ESW, exploring patination on ancient bronze sculptures.



Glazed ceramics
36 × 26 × 23 cm
2022

£2,880 (inc VAT)



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