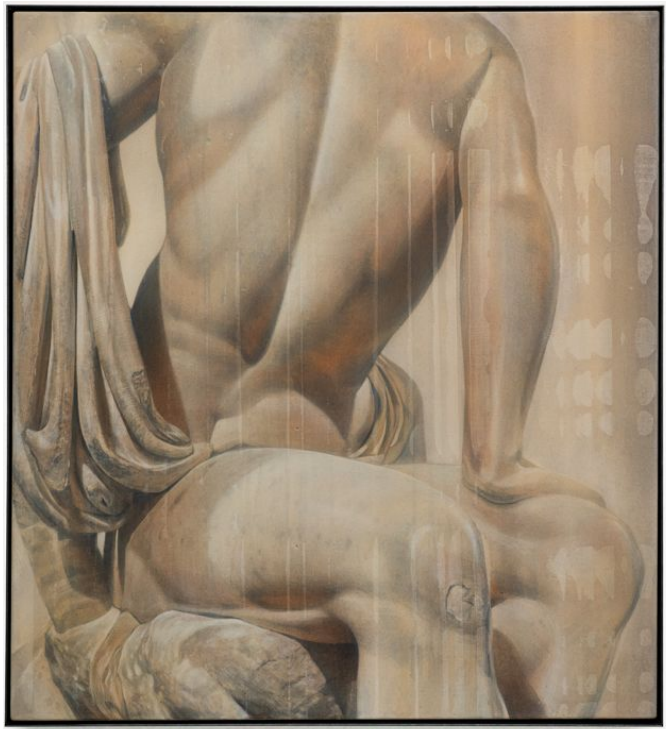
To The Wonder

Exhibition Guide



This exhibition guide was conceived as a resource to complement the visit of *To The Wonder*.

The artists were invited to write a few words reflecting on the research process behind the making of their artworks, as well as on the ways in which they have engaged with history and archaeology in their respective practices.

The exhibition draws on the histories of archaeological digging and cabinet of curiosities, inviting visitors to wonder, explore, and experience the influence of history on the making of contemporary art.

Leo McDonald Oulds

‘This work came from a growing file of figurative references, labelled ‘two faced motifs’. They bring a playful trickster type of presence, helping to negotiate an ambivalence between sentimentality and distrust of Romantic English Landscape Painting. Recently I have been looking at Lisa Brice’s use of figure ground relationships. What is made to appear or disappear becomes significant imagistic and conceptual content. This painting plays with these ideas through archaeologically layered materiality of fresco, using sgraffito to reveal that which is historically concealed.’



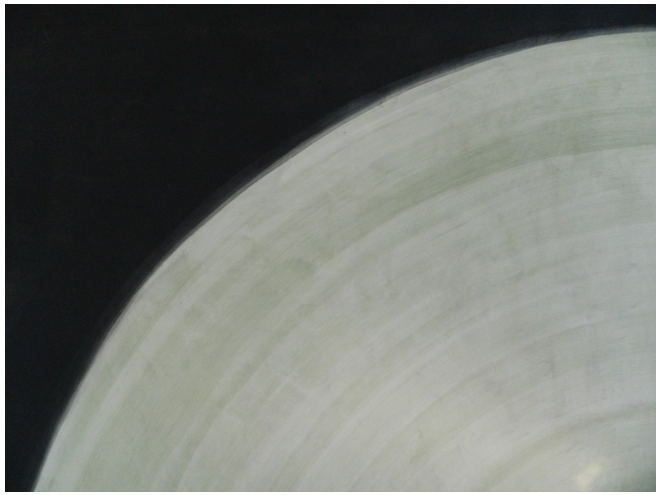
In Praise of Folly, Tollhouse of Knowledge Version
2026
Buon Fresco and Sgrafitto
60 x 80 cm

Eve O’Callaghan

‘These paintings are portable fresco in the Roman style. This style was primarily used for monochromatic interiors in the early Roman period, and incorporates marble dust and intricate polishing to produce an integrated stone surface. This polished surface holds and exposes information and history according to how each pigment interacts uniquely with the plaster.

I draw from a tradition of Minimalism and Post-Minimalism in my work, always questioning the relationship between the painted surface and the wall itself - where one ends and the other begins.

This work is rooted in process as a site of repetition, routine and attention. I employ visual motif to echo the repeated daily practices that accumulate to produce the work on show. With only five ingredients and an age-old motif, no two outcomes are the same.’

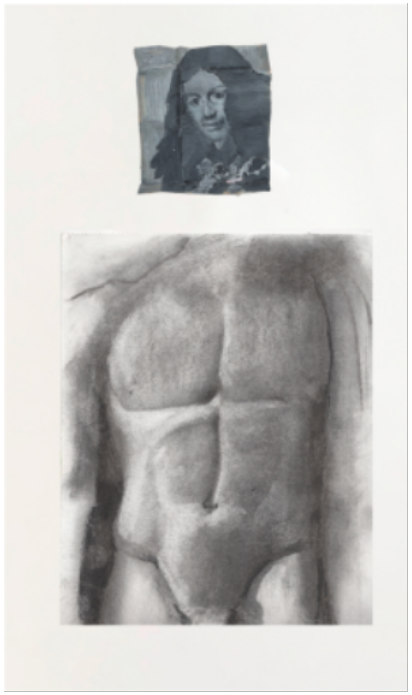


Arch I
2026
120x120cm
Roman Fresco on aluminium honeycomb panel

Marcos Wolodarsky

‘Head of a Poet brings together the body of a Hellenic warrior and a portrait of Elizabeth Barrett Browning, the Victorian poet and author of Sonnet 43, “How Do I Love Thee?”. The work began with an interest in the unsettlingly delicate touch with which Greek sculpture renders the body, even in scenes of war, violence and carnage. Browning’s head gives the warrior an unexpected inwardness. The figure becomes at once stranger and less easily defined, caught somewhere between the heroic image and an interior world of sentiment, thought and love.

My practice grows out of an accumulation of images, often found through archaeological and art-historical archives. Sculptures, artefacts and fragments are collected intuitively, without a particular work in mind, while literature, and poetry in particular, forms a closely related thread in his research. Connections emerge through bringing these sources together. In their unexpected associations, familiar images can become strange again, revealing qualities that might otherwise remain unnoticed.’



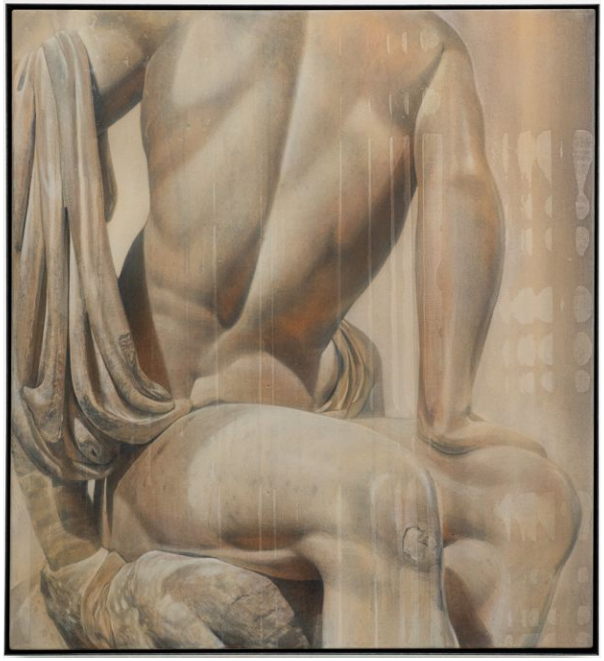
Head of a Poet
2024
50 x 30 cm
Oil on canvas, charcoal on pape
£2200

Graham Silveria Martin

‘Theseus and the Minotaur (after Canova) emerged from my ongoing investigation into how particular sensibilities, desires and ways of looking might be traced across time. The painting responds to Antonio Canova’s Theseus and the Minotaur (c.1782), a Neoclassical sculpture in the V&A collection, which became an object through which to consider the relationship between the classical body, masculinity, intimacy and desire. I made three paintings in response to the sculpture, cropping and translating it into painting as a way of dwelling on the bodies, gestures and moments of touch within the original work. Rather than treating the sculpture as a fixed historical artefact, I was interested in how it might be re-encountered from the present, what it reveals about the artist when viewed through a contemporary lens, and what desires or sensibilities might be projected back onto it.

I approached my responses to Canova’s marble not simply as a shift from one medium to another, but as an opportunity to explore the relationship between image and surface. The image is suspended within a shifting field of material and optical depth, appearing through successive layers of stained ground interrupted by striations of clear gesso. The solidity and idealised form of the marble is thereby displaced into a surface in which the figure is partially revealed and withheld, introducing a degree of instability and allowing the sculpture to be encountered not as a fixed representation but as something continually emerging.

The work extends my wider practice of tracing connections and resonances across time through images and representations of the body, and the ways in which desire becomes encoded within them. My research began with observing sculpture in museum collections in London, Paris and Rome, but expanded into thinking about Neoclassicism and its investment in the idealised male body, alongside the ways these images have subsequently been viewed, circulated and given new meanings. The painting is therefore less an illustration of a particular historical period than an attempt to make time feel porous: to cruise between the Neoclassical past and the present, allowing gestures, bodies and forms of desire to accumulate meaning as they move between contexts.’



Theseus and the Minotaur (after Canova)
2025
Acrylic on calico
100x110cm

Felipe Pineda

'Earrings and fans come from far away

'Your loved ones always said that you were the one who gave the best gifts that your way of giving was essentially about finding something truly special for the person receiving it.
When you came here last year, following the lesson you taught me about travelling in Europe, we went to several museums, including the Victoria & Albert Museum. After the person we were with got lost, we wandered through the galleries together. Thinking about it now, that must have been the only time the two of us walked through a museum on our own.
A few months later, I went back to the museum by myself and bought you these fan-shaped earrings, which, according to the museum, are inspired by Japan. They're made of imitation gold and come in six different colours: blue, pink, yellow, green, red, and purple. Reading about the history of folding fans, I discovered that their origins are uncertain some trace them back to Egypt, others to China. It doesn't really matter. What matters is that you feel these earrings were chosen especially for you.'



Earring and Fans Come From Far Away
2026
35 x 40 x 30 cm
Ceramic

Maddalena Zadra

‘Coming from Italy and living in England, I move between two cultures, each carrying its own layers of history. This double position shapes how I think about belonging, inheritance and the traces that earlier civilisations leave in the present. In a society increasingly driven by progress, automation and artificiality, I am drawn to what survives through the hand, and to the way the past stays embedded in how we see and make.

For me, drawing is a universal language, one of the oldest ways humans have of making sense of the world. From cave art onwards, people have represented what they see and what surrounds them: animals, bodies, landscapes, the marks of their own presence. Visual language connects us across time and culture, often where words cannot. The piece is a mental and physical journey through society. Through drawing, repetition and pauses, I build a visual language of highs and lows, in which forms continually metamorphose into new shapes and meanings, much like something excavated, reassembled and reinterpreted. Each mark forms a route through the work that the viewer can travel at their own pace, arriving at their own reading of it.’



Passenger
2026
Monotype, acrylic and thread on canvas
227 x 170 cm

Parham Ghalamdar

‘These ceramics emerged from *Aerotheology*, exploring speculative archaeology, flight, folklore and unstable evidence. I think of clay as a deep object: something that records touch and residue while potentially surviving far beyond the body that shaped it. The forms draw on archaeological fragments, vessels, weapons and aerospace components, sitting somewhere between relic, wreckage, ritual object and failed prototype. The research brings together Persian and Mesopotamian histories, aerospace imagery, cybernetics, science fiction and the folklore of Rig-e Jen. I’m interested in how incomplete objects become evidence, and how imagination fills the gaps between archaeology, mythology and future histories.'



Archeological Site No. NYZ
2026
8 Sculptures available as an installation or individually
Glazed Ceramic, Black Clay Body with Blue and Gold Glaze

Diana Taylor

‘I grew up in rural Wiltshire, near ancient sites such as Wayland’s Smithy and White Horse Hill. My work draws on this experience, bringing the past into dialogue with the present.

The proliferation of digital imagery and information that characterises contemporary life permeates my working methods, particularly through my appropriation of existing reproductions. My interest in pattern is shaped by my late mother’s passion for textiles, needlework and domestic ornament. Our family home was filled with handmade objects and sewn pictures, including samplers, embroideries, tapestries and her collection of Lefkara lace from Cyprus.

The recurring grid in my work also derives from my father’s career in town planning. Graph paper and architectural elevations served as the scrap paper on which I drew as a child. My aesthetic sensibilities have been further influenced by my British ancestors: my grandmother was a painter and illustrator, and her father was an architect, travel writer and accomplished draughtsman. As a child, I immersed myself in picture-book illustrations and television, often becoming absorbed in cartoon worlds. This aesthetic subsequently filtered into my painting, where Disney characters and landscapes appear in fragmented form.

Following my practice-based PhD with the William Morris Gallery, my research continued through a fellowship at the Huntington Botanical Gardens and Library in California, and a short residency at Kew, Wakehurst. These experiences, and a love for gardening, deepened my interest in botanical illustration and plant life, which filters into my work. Nature and technology, old and new, analogue and digital and other assumed dichotomies are converged throughout my painting and textiles.

This dissolution of boundaries and temporalities is characteristic of our contemporary condition, in which histories and images can be experienced simultaneously as part of an interconnected whole. These ideas reflect my interest in Taoist and Buddhist philosophies, of non-dualism and the interconnections between all things. By converging and destabilising apparent binaries through layered references and the combination of digital and mechanical technologies with traditional handcraft processes I seek to re-materialise and reconstruct history in response to our hyper-complex, temporally multiple present.’



Lulled by the Singer of an Empty Day
2026
180cm x 140cm
Oil and acrylic silkscreen on canvas

Renin Bilginer

‘I wanted to dive back into my research on 18th century pleasure gardens, which led me to read Deborah Epstein Nord’s essay, “Night and Day: Illusion and Carnivalesque at Vauxhall”, which examines the play between light and dark, and its relationship to illusion. I was particularly inspired by the description of a trompe l'oeil painting that “charmed visitors into believing they approached the Temple of Neptune or the ruins of Palmyra”. I find it fascinating that our desires to be free or experience fantasy, often lead us back to the ancient world. I’ve been thinking about how these early theme parks for adults are comparable to present day festival culture in the UK; the practice of escaping reality is fulfilled through hedonism and fancy dress within immersive fantasy landscapes.

This work is a continuation of my current practice in preparation for an upcoming solo exhibition. However, I have recently started painting using Renaissance layering techniques, which I’m now combining with the fabric dyeing methods I used before.

I would say that my practice is often informed by multiple historical periods, so I can’t say it's inspired by a particular time. The figures in this piece of work were borrowed from two paintings by William Adolphe Bouguereau, “Nymphs and Satyr”,1873 and “The Nymphaeum”, 1878. The column and floor were inspired by a book I have on Renaissance architecture, whilst the column itself features the face of Aphrodite. I think the point of this work and continuing body of work is to create a visual fusing of history that allows it to become its own fantasy space.’



Don’t Say a Word
2026
114 x 92 cm

Gal Schindler

‘This painting shows a simple figure, a girl or a woman, gazing out at the viewer, immersed in pale blue. I wanted to create a minimal yet powerful composition, thinking of blue and how it can bring light and a sense of purity. Across the Mediterranean, blue has long been tied to the heavens and the divine, and seen as a protection against evil. I hope it can connect us to the present moment as well as to the history of the cultures around us, while holding hope and despair in the same breath. Having grown up by the Mediterranean and travelled through the countries that touch its sea, I am always thinking of water and sky in my work.’



Seasons (Horae),
oil on panel
41 x 51 cm
2026

Jack McGaritty

‘This painting, *Delusive Light*, was part of a series of work exploring my native Scottish landscape. With this work, I was interested in how I could depict a landscape suspended between different moments, states and memories. While making the painting, I was thinking about the way twilight features in Celtic mythology, specifically the will-o’-the-wisp, known colloquially as Spunkies. In myth, these ghosts or spirits appeared as flickering lights, mimicking torches and luring weary travellers away from safe paths. I was interested in this sense of something familiar becoming deceptive, and wanted to incorporate an underlying feeling of unease into the landscape.

The painting is also part of my ongoing experimentation with egg tempera. I was drawn to the medium for its ability to be slowly built up through multiple layers, allowing the surface to develop gradually. I was also interested in the associations egg tempera has with the past, particularly its historical use in painting. I hoped this would contribute to the sense of the landscape existing between the contemporary and the distant past an observation of the world as I experienced it, while also feeling as though it had emerged from somewhere much older.’



Delusive Light
2026
Egg Tempura on Panel
51 x 25.5 cm

Tommy Camerno

‘In the series of paintings titled *Hatshepsut*, architecture, sexuality and gender are questioned in relation to power and ritual in the ancient world. My earlier metal wall hangings became sculptures and were later used as stencils to create intricately ornate painted surfaces. The paintings, which combine various historical references, were produced over a long period of experimentation. In 2025 I undertook a research trip to Egypt to further understand the history of Hatshepsut, the New Kingdom female Pharaoh, who was represented as male in the later statues of her reign. Through a contemporary queer lens, historical fabulation and painterly abstraction Hatshepsut can be imagined as a gender non-conforming icon.

Also referred to as Queen King Hatshepsut, she reigned at a time in ancient Egypt when her legitimacy as a Pharaoh was under question as a woman. The gender transition of her depiction in statues, going from female to male, was explored in the 2006 exhibition Hatshepsut: From Queen to Pharaoh at The Metropolitan Museum in New York. I later found a statue of Hatshepsut in the male form at the Grand Egyptian Museum in Cairo. Being interested in the way in which objects hold desires I was drawn to these statues as a way of thinking about Hatshepsut's desire to have control over how her gender was remembered. The statues of Hatshepsut hold a mysterious and at the same time incredibly strong intent which I wanted to bring into my paintings’.



Hatshepsut 03
2025
152. 4 x 127 cm
Acrylic and Oil on Canvas

Natalya Marconini Falconer

‘*Untitled* is an accumulation of husks and residues - a slightly more industrialised antithesis to a still life.

A fennel is pulled apart into husks to eat. What the body ingests is transformed into aluminium - its decay stopped in time, a kind of industrial pickling. A steel shelf is trimmed and becomes a border separating another organic leftover - a bronze orange peel, that has curled into bronze - rendering permanent what would otherwise wilt away. This bronze shell holds leftover detritus found in southern Italy - a pumice stone, a button.
A husk stopped in time; material as witness to a period of time, an industrial process, migrations away from place and what gets left behind.
The work references rather obliquely 20th century industrial labour and internal migration within Italy through using materials, fragments, remnants as witnesses to that period of time.

In my work, I accumulate the residues of what remains in the everyday, layering emerges as a form and method: a means to echo how the past folds itself into lived experience. I often create holding structures where my family's past intertwines with broader historical narratives, using modified found material, casts, and metalwork. If the archive is 'a site where power operates to create a definition of time,' as Onyeka Igwe writes, I am more interested in exploring the idea of material as 'timekeeper': how material can hold memory and sensation when the body falters to do so.’



Untitled
2025
17 x 19 x 5.5cm
Aluminium, mild steel, bronze, pumice, wood

Nat Kochan

‘Road Caryatid’ is a carved Granite sculpture made from a Curb stone- the raised boundary stones between the road at the pavement. Taking inspiration from figurehead sculpture found on the front of ships and Caryatids. Caryatids are sculpted female figures that serve as architectural supports taking the place of a column or pillar. Made at the beginning of the rise of Uber and other door to door apps. ‘Road Caryatid’ was carved in 4 months in 2013 whilst I was studying the Caryatid sculptures and drawings of Amadeo Modigliani. At this particular time and an ongoing interest of mine is how a foundational aim of technology is to make distant places feel closer together.’



Caryatid Road
2013
50x30x20cm
Carved granite curb stone