

BURIED

DALE ADCOCK
 HAYDN ALBROW
 CARL ANDERSON
 DAVID COOPER
 JAMIE JOHN DAVIES
 CRISTIANO DI MARTINO

ADAM DIX
 JACK EVANS
 HENRY GLOVER
 JOSHUA GOODE
 LEE GRANDJEAN
 GUY HADDON GRANT
 MARK JACKSON

ROSIE MCLACHLAN
 DEAN MELBOURNE
 ANA MILENKOVIC
 ELENA NJOABUZIA
 ONWOCHEI-GARCIA
 SALVATORE PIONE
 MIROSLAV POMICHAL

CHANTAL POWELL
 TIM SHAW RA
 EMMA SHEEHY
 BECKY TUCKER
 HUGO WINDER-LIND
 TOM WOOLNER



BURIED, presented at Thames-Side Studios Gallery, will illuminate the ancient and ancestral knowledge that lays beneath the surface of humankind. The exhibition seeks to resurrect stories buried or blurred over centuries, bringing to light the forgotten remnants of history and the echoes of our collective heritage. The timeless narratives of myths and legends transcend generations, imparting wisdom, morality, and cultural identity. They are dynamic and ever-evolving expressions of the collective human imagination, which become buried, blurred, or preserved for countless reasons.

Myths have their origins in the rich tapestry of human storytelling and cultural expression, emerging from our experience of societies throughout history. Sometimes they try to explain the unknown, arising from attempts to explain natural phenomena, such as the origins of the universe and the changing seasons, providing a framework for understanding the world in the absence of scientific knowledge. From a moral and cultural perspective, myths can convey values, teaching lessons and serving as a means

of passing down ethical guidelines, societal norms, and the wisdom of previous generations. These stories often help us cope with uncertainty, and navigate the complexities of life.

Despite the vast diversity of cultures and their respective mythologies Joseph Campbell theorises within 'The Hero with a Thousand Faces' that there exists a common structure that underlies all heroic tales. This structure consists of a series of stages and archetypal characters that the hero encounters throughout their journey. Campbell distilled this universal narrative pattern into a monomyth, a template that serves as a blueprint for storytelling. From monolithic deities to remnants of the journey and diminutive relics of battle, the artists exhibiting in *BURIED* depict stages of the monomyth or the hero's journey. These moments, alongside the symbolism of Jungian psychology, allow the artists in this exhibition to explore the depths of the collective unconscious, tapping into primal fears, desires, and archetypal motifs.

READ FULL TEXT [HERE](#)

OHSH Projects is a nomadic project space, conceived in 2021 by Henry Hussey and Sophia Olver from the desire to create tactile conversations between artists and spaces. OHSH Projects is a collage of ideas explored through the artists we work with and the dialogues that emerge between their processes. Our curatorial approach draws on ancient mythology, history and symbolism to decode the paradoxes and inner struggles of contemporary life.

OHSH PROJECTS

contemporary art

nomadic project spaces

15.03.24 - 06.04.24

PV: Friday 15 March | 6PM - 9PM

Open Thursday -Saturday 12PM-5PM

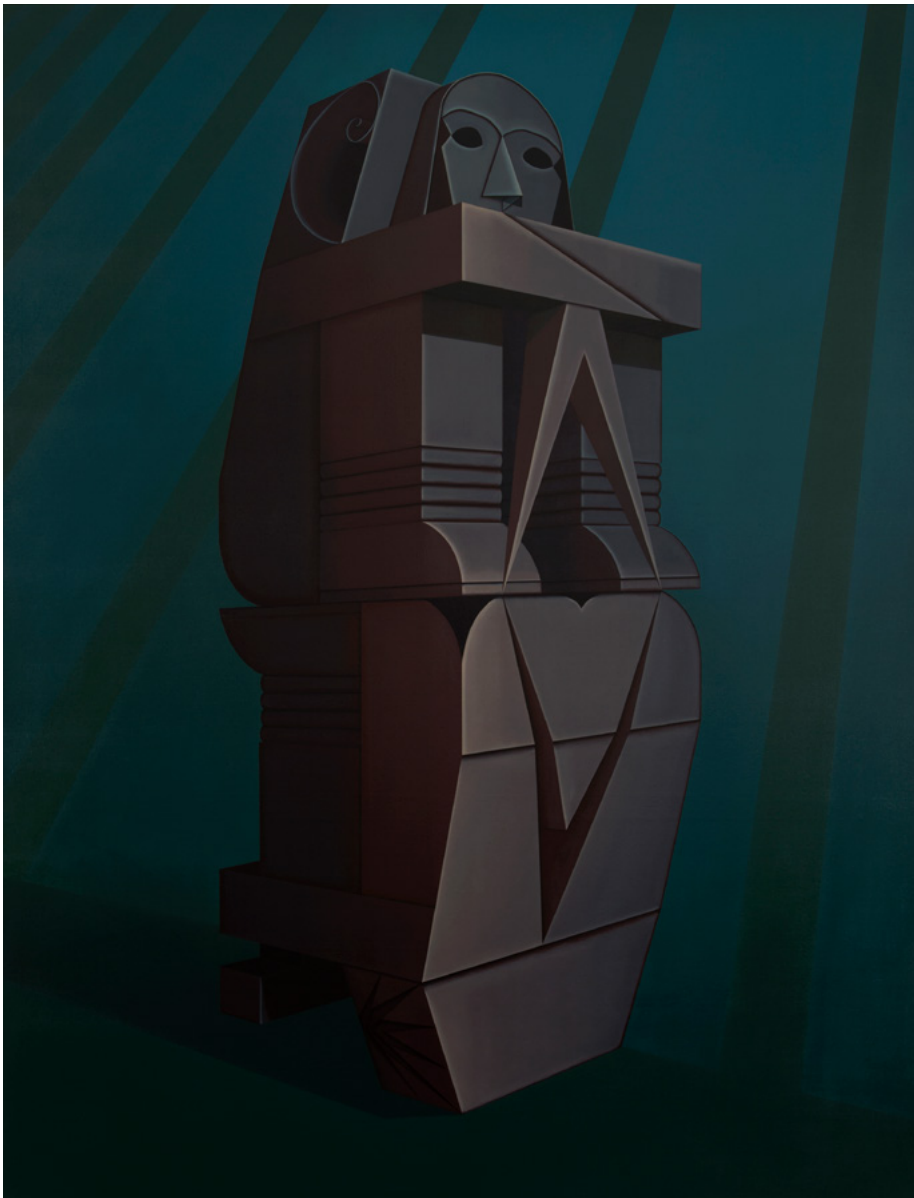
IG | @OHSHPROJECTS

EMAIL | info@ohshprojects.com

PHONE | 07702317981

DALE ADCOCK

DALE ADCOCK (b.1980, United Kingdom) lives and works in London. Studied BA (Hons) Fine Art Painting at Wimbledon School of Art (2003). MA in Fine art from Chelsea College of Art & Design (2005). Adcock has exhibited at TJ Bolting, Transition Gallery, Saatchi Gallery, Beers, ID Gallery, Hong Kong, and had a solo exhibition at OHSH Projects in 2022. He was nominated for the John Moores Painting Prize in 2023. Dale's monumental paintings and hypnagogic drawings draw upon the artists investigations of his own psychology and imagination. A daily practice of drawing allows the artist to access his subconscious to draw out his understanding of life and human history. Influenced by mythology and appearing as ancient relics, Dale's works seem to defy categorisation or a particular moment in time.



Validator, 2013.
Oil on Linen, 260 x 199 cm.
POA

HAYDN ALBROW

HAYDN ALBROW (b. 1993, United Kingdom) addresses themes of the conscious and unconscious mind; thinking of our brain as a machine that manipulates and interprets memories, language and dreams into sensical thoughts. In particular their work explores the ways we attempt to share our dreamed experiences and the difficulties we face in conveying their ephemeral sensations and sentiments. There are gaps in our language that cause us to struggle to articulate these unique and deeply personal experiences and the artist tries to use physical materials to create a new form of dialogue for when words fail us. Albrow studied MFA Sculpture at the Slade School of Fine Art (2018-21) and BA (Hons) Fine Art at The Cass – London Metropolitan University (2016). Recent group exhibitions include 'Strangers in the Night', Somers Gallery (2023), 'Bye Bye Cowboy', Arusha Gallery (2023), 'Bankley Open', Bankley Gallery (2023), 'Full to Bursting', Staffordshire Street (2023), 'Skin of Your Teeth', The Crypt Gallery (2022), 'London Grads Now', Saatchi Gallery (2021).



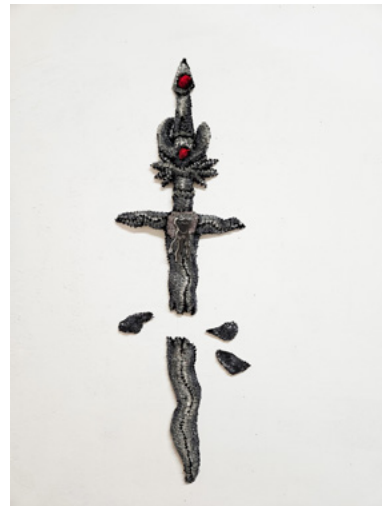
Serious quarrels (bite the hand), 2024.
Tufted work and ceramics, 77 x 13 cm.
PRICE: £600



Serious quarrels (the dreamer and the destructive), 2024.
Tufted work and ceramics, 120 x 30 cm.
PRICE: £800



Serious quarrels (the rarest dream part two), 2024.
Tufted work and ceramics, 100 x 24 cm.
PRICE: £800



Serious quarrels (failure in love part two), 2024.
Tufted work and ceramics, 93 x 30cm.
PRICE: £700

CARL ANDERSON

CARL ANDERSON (b. 1990, United Kingdom) is an artist based in Sussex, primarily focusing on ceramics. He studied Architecture at the Architectural Association and participated in the inaugural Mass Correspondence Course (Sculpture) at Turps Banana in 2020. His artistic practice revolves around creating sculptural forms that serve as playful and introspective explorations of his personal experiences. Drawing inspiration from relics and artefacts, his visual language evokes totemic symbols reminiscent of ancient civilisations, both familiar and foreign to the viewer. Through his work, he delves into the connections between specific belief systems and contemporary culture. His work features elements such as medieval plate armour, animal traps, barbed wire, and other objects with contrasting connotations of menace and valour. Recurring motifs include chains, dagger-like protrusions, and brick cladding, reflecting his fascination with the dynamics of authority within social structures. He investigates how these objects can embody forms of power and the complex ambivalence surrounding them.



Helmet, 2023.

Glazed stoneware, 32.5 x 32.7 x 45.7 cm.

PRICE: £1,800

DAVID COOPER

DAVID COOPER (b.1972, United Kingdom) lives and works in Suffolk. His work deals with disorder, taking fragments of found, disregarded objects and exploring them inside-out, and outside-in, through a series of unpremeditated and intuitive processes in three-dimensional form. The works inquire into a humanity that feels, fears and confronts restriction and control; a state of being often conducive to an abominable sense of desolation and fettered anxiety. These unknown (and unknowable) aspects of the human condition, driven by momentary absences of restraint, stricture and control are embodied. Broken happenings, motivated by instinct, assemblage techniques and random thoughts, naivety and energy are exploited to sculpt the identity of these unfathomable aspects of human experience. Cooper studied fashion at John Moores University followed by an MA in Fashion Design at Central Saint Martins where he went on to become lead designer and head of menswear at Alexander McQueen. More recently Cooper attended Fine Art summer school at the Slade School of Fine Art in 2008.



UNCONSCIOUS DRAWING No.10, 2024.

Bronze, galvanised grates, artist made steel table, iron tripod, human hair, bitumen, gun foam, plaster, safety harness, air pipes, jubilee clips, p-clips, hose clips, clamp, forged bracket, air tubing, grease, rags, scaffolding base, galvanised tacks.. 300 x 200 x 70 cm.

PRICE: £8,000

JAMIE JOHN DAVIES

JAMIE JOHN DAVIES (b. 1986, Wales) is a London based painter, whose work explores the human condition, absurdism, ritual and superstition and the uncanny. His most recent works reference crude, contemporary representations of medieval man, often sourcing stock imagery from torture museums and medieval re-enactments to caricature our base, bestial, primitive and irrational selves, exploring the shared, fundamental aspects of the human experience. Recent group exhibitions include 'Careful The Tale You Tell', Shipton (2024), 'The Way of All Flesh', Delphian Gallery (2024), 'Disneyland Past-Life', Grove (2023).



The hēd did lay asunder on the heath, in deth bereft of cors, a gory relic of battle, still dight with heaume, and there marched amptes across it, flowing in blaec rivulets, miniature explorers of a hitherto uncharted weoreld; the hylls and crevaces of fel, the chasms and peaks yond, and the blōd that seeped the wound a crimson spring, 2022.

Oil on linen, 76 x 61cm.

PRICE: £2,000



The carrion cawe did click and caw to herald the break of day, perched atop the partition elm, silhouetted in the yong peach sunne which did cast down its slender springtide schadowes long, and rosied the misty down that quilted the dew dappled arable fields, softening the edges of all it veiled. Hither, in their homestead the Hockleys did remain unstirred, arrested in their slumber, not yet awakened to the perils the night hadst bequeathed, 2023.

Oil on linen, 61 x 46cm.

PRICE: £1,800

CRISTIANO DI MARTINO

CRISTIANO DI MARTINO (b.1989, Italy) lives and works in London. His works are strongly influenced by his Italian heritage. He uses the iconographic symbols that surrounded him in his youth as a signifier of sentiment: impressing upon them his own shifting outlook on the natural world and the transience of our human condition. Within his work he explores opposites: beauty and horror, good and evil, love and hate, life and death. The coexistence of violence and spirituality and the perpetual cycle of creation, destruction, and rebirth. The relation between our finite existence and the seemingly eternal cycle of nature is a central theme in Cristiano's work. In his installations and sculptures he envisions a dimension where the plant and animal world synchronises with bodily forms to forge a single symbiotic entity, underlining the similarities between our body and the environment, from which we find ourselves in increasingly detached. Recent exhibitions include 'The Way of All Flesh', Delphian Gallery at Saatchi Gallery, London (2024), 'Meat Market #2' (2023), 'FORGETMENOT', Split Gallery (2023), 'ElevenTwentyThree', St Bartholomew the Great, London (2023), 'Green House', Climate Emergency Network, Central Saint Martins, Lethaby Gallery, London (2023), ARES, OHS Projects (2023), The Worm At The Core, SET Woolwich, London (2022), Unfamiliar Forms, London Design Festival, SET Kensington, London (2022), Meltdown, Ridley Project Space, London (2022), Watershed Project, Fizrovia Gallery, London (2021), Terra Nexus, ITV Centre - The London Studios (2020/2021).



Borrowed Time, 2024.
Glazed earthenware ceramic, and steel, 36 x 46 x 27 cm.
PRICE: £4,800

ADAM DIX

ADAM DIX (b.1967, United Kingdom) lives and works in London. Adam's paintings are deceptively benign on first glance; the subtle densely layered oil glazes, nostalgic imagery and well-handed colour bring together a world depicting community and ritual, whilst traversing the landscape of analogue and digital medias through a blend of traditional folk customs, religious ceremony and contemporary communication. Adam studied a BA (Hons) in Graphics and Illustration in 1990 at Middlesex and in 2009 an MA in Fine Art at Wimbledon College of Art.



The Great Reveal, 2024.
Oil on canvas, 120 x 90 cm.
PRICE: £9,000



BURIED

15.03.24 - 06.04.24

JACK EVANS

JACK EVANS (b. 1992, United Kingdom) is an artist living and working in London. Evans is interested in ideas of aspiration and masculinity, drawing motifs from the aesthetic ideas of 'luxury', and the people (men) who reinforce it. Through recreation and imitation, his work draws from the semiotics of architecture and taste, ranging through classicism, brutalism and minimalism, through to the more obscure symbols of aspiration revived from his Nineties childhood in the midlands, Evans' work questions and examines the ideas of form and beauty, especially in regard to the places we occupy and inhabit, whilst alluding to what may be the banal and farcical nature of it all. Education: 2012-15: BA (Hons) Fine Art, Central Saint Martins; 2014: ERASMUS Exchange, École Nationale Supérieure des Beaux-Arts de Paris. Recent exhibitions include Let Them Eat Fake, BWG Gallery, London (2023), Slugtown Fundraiser, Slugtown, Newcastle (2023), Hall of Mirrors, PLOP, London (2023), Fear of the Dark, Soup Gallery, London (2023), Interlude, Kupfer Project Space, London (2023) INSIDE, Two Temple Place, London (2023).



In Hell 2.0, 2024.

Cast Aluminium, 110 x 70 x 4 cm.

PRICE: £4,200

OHSH PROJECTS

contemporary art

nomadic project spaces

15.03.24 - 06.04.24

PV: Friday 15 March | 6PM - 9PM

Open Thursday -Saturday 12PM-5PM

IG | @OHSHPROJECTS

EMAIL | info@ohshprojects.com

PHONE | 07702317981

JOSHUA GOODE

JOSHUA GOODE (b. 1981, United States of America) is researching mythic historical misinterpretations and manipulations that expose the malleability of our past, present and future and the brazen escalation of strategic historicity in proto-dystopian empires. His alternate history and mythology preserve the detritus of transient culture by reimagining pop objects and imagery from his youth as iconic ancient artifacts. Exploiting his extensive historical research and experience as an archaeologist he conducts staged excavations around the world, working with communities as a performance. The constructed artifacts of his invented civilization mix fact and fiction to appropriate and distort the history and myths of each region he engages. His 'artifacts' have been exhibited in solo exhibitions in international venues such as the Razliv Museum, St. Petersburg, (Russia); Capellades Museum, Barcelona, (Spain); Shanghai Himalayas Museum, Shanghai, (China); Darb 1718 in Cairo, (Egypt); Galerija Miroslav Kraljevic, Zagreb, (Croatia); the Monchskirchein Museum, Salzwedel, (Germany); James Freeman Gallery, London, (England); Maxim Boxer Gallery, Moscow, (Russia); Galerie Van Caelenberg, Aalst (Belgium); and Ivy Brown Gallery, New York, (USA). Joshua's artifacts are also featured in public collections including Colección SOLO, Madrid, (Spain); Shanghai Himalayas Museum, Shanghai, (China); St. Regis, Doha, (Qatar); Muzej Grada Koprivnice, Koprivnica, (Croatia); Iraq National Library, Bagdad, (Iraq); and the Al Nour Wal Amal Association, Cairo, (Egypt) and the U.S. Naval Academy Museum, Maryland (USA). Goode received his MFA from Boston University and has participated in residencies in Russia, Germany, Finland, Norway, Serbia, Spain and the USA and was a researcher on an archaeological dig for the University of Tübingen at the iconic prehistoric Vogelherd Cave in Germany. He received the Dozier Award from the Dallas Museum of Art and is currently the Chair of the Fine Arts Department at Tarrant County College in Fort Worth, Texas.



Winged Mammoth Lion, 2023.
Bronze, 15 x 10 x 27 cm.
PRICE: £2,500

HENRY GLOVER

HENRY GLOVER (b.1997, United Kingdom) lives and works in London. He studied Fine Art: Painting at Wimbledon College of Arts (2017-20). Glover was selected for the Saatchi Arts Rising stars in 2020. His practice is focused on the interplay between the physical sensations of his materials and the raw emotions he experiences in his daily life and personal relationships. Working between oil paintings and ceramics, Glover creates a territory upon which his work exists in, imagined landscapes, haunting sculptures, and subjects that range between didactic everyday experiences and grand theatrical themes that have been commonplace throughout history, myths and folklore. Glover has exhibited nationally and internationally at C.G. Williams Siena & Turin, Grove, London & Berlin (Solo), Liliya Art Gallery (Solo), London, Mapa Fine Art, London, UAL, London, Nunnery Gallery, London and Riana Raouna, Cyprus.



Elfame Castle, 2023.
Glazed Stoneware, 45 x 25 x 25 cm.
PRICE: £1,200

LEE GRANDJEAN

LEE GRANDJEAN (b. 1949, United Kingdom) lives and works in Norfolk, and describes the sculpture he makes as a body-to-body meeting between viewer and object. Over the last forty-five years, Lee Grandjean has produced a body of work that is startling in its diversity and innovative in its approach. Grandjean remains to this day an important outlier in British sculpture: eschewing the prevailing tendencies of British abstraction and the 'Age of Iron'; instead embracing a way of working that develops in tandem with painting, and foregrounds both subject and subjectivity. Grandjean studied at the Winchester School of Art from 1968 to 1971 and the North East London Polytechnic from 1967 to 1968. Grandjean has been exhibited in the Yorkshire Sculpture Park, Hayward Gallery, the Barbican, Flowers Gallery, Clifford Chance Gallery, and Djanogly Gallery. He is included in notable national collections including the Blenheim Group and Clifford Chance. Grandjean is well respected and has been included in numerous publications, including ArtReview, since 1981.



Apollo Lost, 2023-24.
Wood, plywood, steel mesh, scrim, cement, paint, 53 x 33 x 16 cm.
PRICE: £1,800

GUY HADDON GRANT

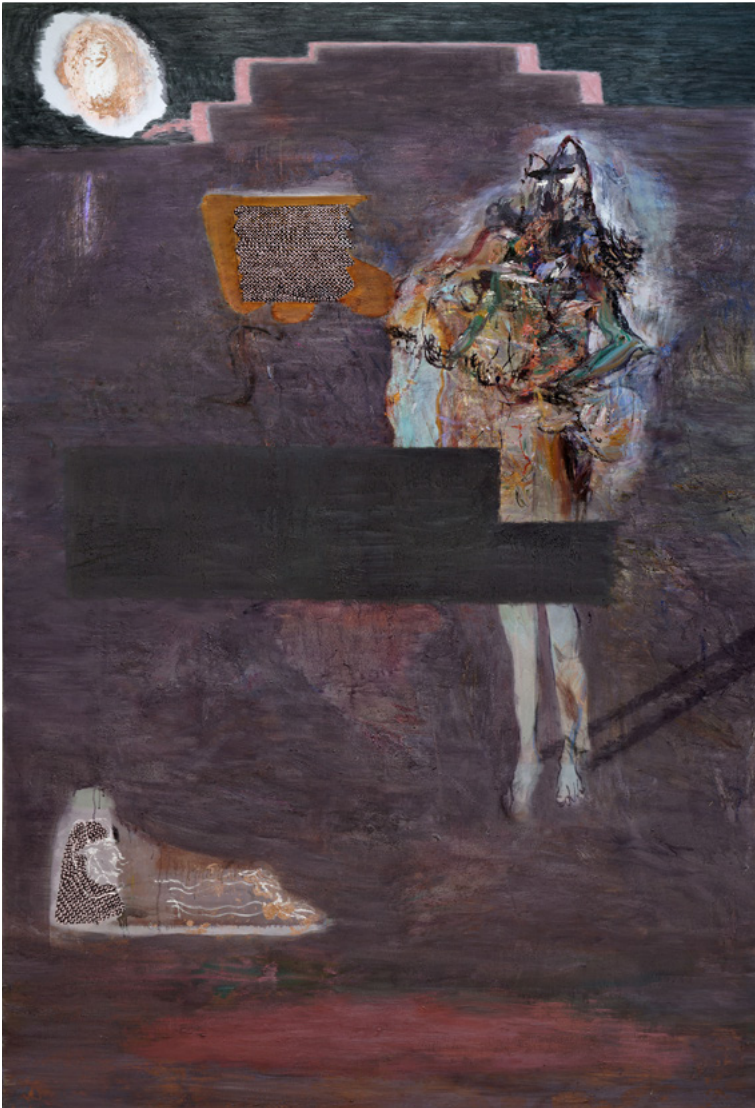
GUY HADDON-GRANT (b.1986, United Kingdom) lives and works in London, UK. Known for his monochromatic sculptures and drawings, Haddon-Grant's work moves seamlessly between abstract motifs that are figurative in aspect and visceral structures that seem to follow an internal psychic schema. In recent work he explores archetypal symbols, such as the mother, and other primal human individualities, harnessing the collective unconscious as an ephemeral medium and capturing complex yet familiar human stories. He attended Camberwell College of Art, London, before moving to Florence, Italy, to continue his studies. He has exhibited widely in solo and group exhibitions, notably in *The British Figure* at Flowers Gallery (2015), and *Bloomberg New Contemporaries 2010*. Recent solo exhibitions include: *Mind's Eye*, Pi Artworks, London (2021) *Surrender*, Roman Road, London (2019).



Untitled (Lion Head Totem), 2024.
Plaster, Steel, 190 x 30 x 60.
POA

MARK JACKSON

MARK JACKSON (b. 1976, United Kingdom) paints surreal, dreamlike scenes that range from speculations on the future of human existence, to improbable tableaux of musicians with resurrected Ancient Egyptians, to works that are narratively unhinged and remain elusive. Being experimental in nature, with both material and subject, clarity is often just beyond reach. Mark studied BA (Hons) Fine Art Painting at Loughborough University (1998) and MA (Distinction) Fine Art at Chelsea College of Art & Design (2006). He collaborated as part of Jackson Webb (2003 - 2010). He's had solo shows at Block 336 London (2017) and OHSH Projects (2023). He's exhibited nationally and internationally. He also curates, writes and conducts interviews, most recently with Richard Aldrich.



raising the ancient dead with pure intonation, 2023.

Oil on canvas 240 x 165 cm.

PRICE: £11,000

ROSIE MCLACHLAN

ROSIE MCLACHLAN (b. 1982, Northumberland) received her MFA from Newcastle University, and a BA in Archaeology from the Institute of Archaeology, University College London, during which time she also studied at the Slade School of Fine Art, London. Her work has been exhibited by Northern Gallery for Contemporary Art (UK), Arusha Gallery (UK), Studio Ko (Paris) and Cavin Morris Gallery (New York), amongst others. McLachlan uses clay, which she digs from rivers and moorlands, to consider elemental forces such as death, regeneration and the natural world. Her work is informed by an ongoing study of archaeology, comparative mythology, folklore and thanatology. McLachlan's ceramic works are wood fired over 4 days and nights in an anagama kiln, an ancient style of pottery kiln brought to Japan from China via Korea in the 5th century. The long firing process is a devotional act, and the resulting sculptural works, transformed by heat, flame and ash accretions, have an elemental, totem-like quality.



HUNPING II, 2023.

Heavily grogged clay body with Kingwater and South Tyne river clay, anagama natural ash. 34 x 19 x 19 cm.

PRICE: £2,950

DEAN MELBOURNE

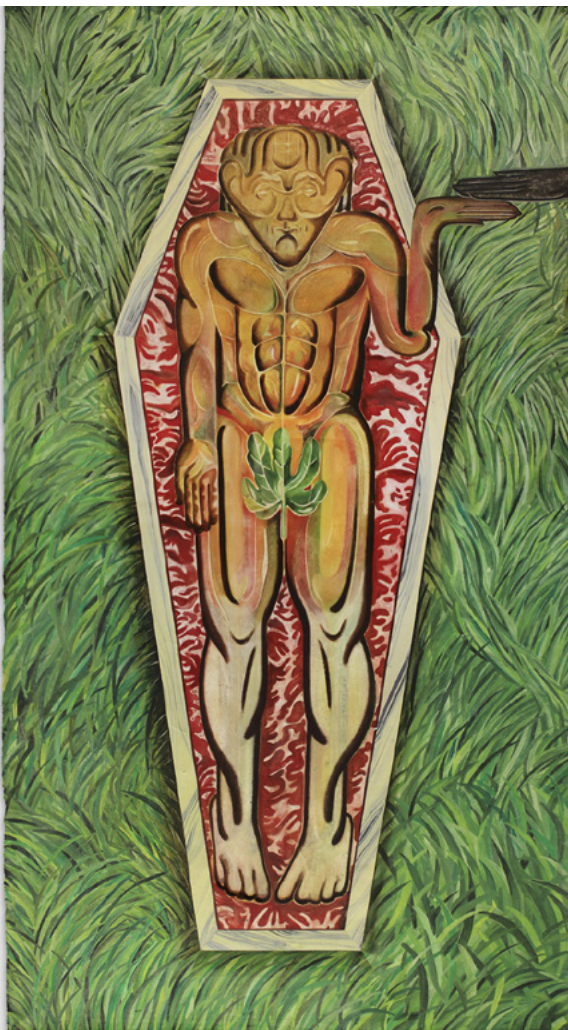
DEAN MELBOURNE (b.1976, United Kingdom) lives and works in Stourbridge. He completed a BA(Hons) in Fine Art (Painting) at the University of Wolverhampton in 1999. Dean's core practice is a daily ritual, a rediscovery of a core self through drawing. Using a combination of imagination, personal photography, and an idiosyncratic collection of obscure images. The work is an exploration of dualities. A "Romantic" sensibility and the edgelands between a post-industrial Black County and rural Shropshire he exists. High and low brow culture, the magical and the mundane. He is influenced by artists Friedrich, Bruegel, Bosch, and the traditional illustration of classic texts by Doré. Suspicion of an increasingly rational, analytical and binary society has led Dean back to his love of mystery and magic of childhood. He combines the reading of Ovid, Homer and Blake with the Sword and Sorcery of my childhood TV and movies. Here he looks to make sense of himself, others and the collective. Dean has exhibited across the UK and in international art fairs in London, Hong Kong, Miami and New York. He has shown work in the Royal Academy Summer Exhibition.



Of the Great Forest, 2024.
Ink on paper and panel 29.5 x 17.5 cm.
PRICE: £800

ANA MILENKOVIC

ANA MILENKOVIC (b. 1988, Serbia) lives and works in London. Milenkovic finds inspiration in literature. Her richly textured paintings open up a world of riddles, mysteries and reflections. She mixes different elements taken from nature to combine them with imaginary objects and shapes. At times, the artist introduces mythological images and narratives. The artist holds an MFA from Wimbledon College of Arts, University of the Arts London, as well as MFA and BA from Faculty of Fine Art, University of Arts in Belgrade. Milenkovic is the recipient of UAL/Clifford Chance Sculpture Award, Griffin Art Prize and Prize for Innovation from the Milos Bajic Fund. She has had solo and two-person shows at Brooke Benington (London), School Gallery (London), Three Works (Scarborough), Ravnikar Gallery Space (Ljubljana), Novembar Gallery (Belgrade), Aqbar Space (London), Payne/Shurvell (London) and Clifford Chance LLP (London). Milenkovic is a studio artist at Studio Voltaire, London.



Gilgamesh (Ivan), 2020.
Oil on canvas, 315 x 160 cm.
POA



Beatrice, 2021.
Oil on canvas, 315 x 160 cm.
POA

ELENA NJOABUZIA ONWOCHEI-GARCIA

ELENA NJOABUZIA ONWOCHEI-GARCIA (b.1996, United Kingdom) creates installations of painted walls of paper explore how the dynamics between people are shaped by what appears to be real and the possibilities of fiction. This disjunction is inspired by the practice of researching history: understanding how subjectivity creates contradictions in the narration of events. She draws on psychological, literary and historical analysis of fiction to construct and play out refuted experiences. The compositions, collages and entanglements of historical and popular images and narratives, focus on the elements affecting the character's behaviours. The layers of paint and narratives intertwine fables and falsehoods so that allegories emerge and retreat. Onwochei-Garcia (Spanish-British) is a figurative painter and installation artist, who recently completed her MFA at the Glasgow School of Art. Onwochei-Garcia was selected as a Bloomberg New Contemporary (2023), shortlisted for UK New Artist 2023 and was awarded the RSA John Kinross Scholarship and the Leverhulme Master of Fine Art Bursary.



The Black Painting, ¡Silencio! Series, 2023.
Oil and tempera on washi, 180 x 316 cm.
PRICE: £10,000

SALVATORE PIONE

SALVATORE PIONE (b.1995, Italy) works a complex number of narratives derived from traditional craft and ancient materials that draw upon childhood experience. These elements are drawn from the sensations of life in Sicily and can draw upon grotesque theatricality which infiltrates into everyday life. This serves as the basis for micro-narratives through which the sculptural and performative dimensions of the works are joined together into reveries of the elsewhere that lead into the uncanny. Salvatore holds a degree in 2D Animation from Centro Sperimentale di Cinematografia in Turin and a Bachelor's in Fine Arts from Camberwell College of Arts. He is currently completing his MFA at Goldsmiths University of London. His work has been exhibited internationally at Exante Studio, Sicily; Studio West Gallery, London; Hypha Studios, London; SET Woolwich, London; Enclave Projects, London; Collettivo Flock, Sicily; Archive Gallery, London; Southwark Park Galleries, London and Paratissima, Turin. He was selected for the 'Premio Arti Visive San Fedele 2023', a prize based in Milan, Italy.



Untitled, 2024.
Steel, oak wood, wood stain, wood wax, 60 x 48 x 35 cm.
PRICE: £1,000

MIROSLAV POMICHAL

MIROSLAV POMICHAL (b.1984, Slovakia) lives and works in London and Sherborne, Dorset, where he teaches art history. Miroslav's work is distinguished by a sculptural treatment of the picture plane. His paintings depict emblematic symbols, landscape, urban vignettes, and scenes of conflict in which black lines crisscross the surface of each picture, allowing a sense of disruptive narrative. Abstraction is interspersed with the use of myopic symbolism, a trope of Expressionist painting concerned with the issues and tragedies of modern life, and particularly the tragedies of war. The monumentally concrete armature of the legacy of Expressionism is punctuated dramatically by a sense of dramatic storytelling and a commitment to the spiritual side of humankind as well. Miroslav has an MFA from Wimbledon College of Art and a BA in Art History from The Courtauld Institute of Art, London. His work is held in private and public collections, including the Ingram Collection. The artist has exhibited internationally at Kun Kelemen Fine Art, Bratislava; Flatgallery, Bratislava; Saatchi Gallery, London; Slate Projects, London; The Institute of Contemporary Arts, London, Bosse & Baum Gallery, London; The World Museum, Liverpool and The Leopold Museum, Vienna.



Farewell to the North, 2018.

Oil on canvas, 93 x 123 cm.

PRICE: £3,600

CHANTAL POWELL

CHANTAL POWELL (b. 1977, United Kingdom) makes work in response to her personal journey into understanding the symbolic language of the unconscious. A PhD in psychology and an ongoing study of Jungian theory and alchemical symbolism inform her practice. Living and working on the Jurassic Coast (West Dorset) Chantal's practice is inevitably shaped by the elemental cycles spiralling within deep time. Over recent years she has also been researching first-hand the imagery in alchemical manuscripts and notebooks from the 15th/16th century. Combining archetypal symbols and metaphors from these sources, alongside those from mythology and personal inner work, she uses a Jungian art-based research approach to facilitate our understanding of the human psyche.

Chantal has exhibited at galleries and institutions across the UK and internationally including Arusha Gallery, Edinburgh; The Lightbox Museum (In collaboration with the Ingram Collection), Woking; Parlour Gallery, London; Guildhall Art Gallery, London; Orange County Museum of Art, California; WW Gallery, Venice, amongst others. She is also the founder of the residency program Hogchester Arts in West Dorset and hosts the online Jungian book club/speaker program The Red Book Club. She presents courses, talks and workshops on archetypal symbolism and psychological alchemy, and is a faculty lecturer at Jung Archademy US. She has co-curated exhibitions at Arusha Gallery in Bruton, The LightBox Museum in Woking, and Hogchester Arts in West Dorset.

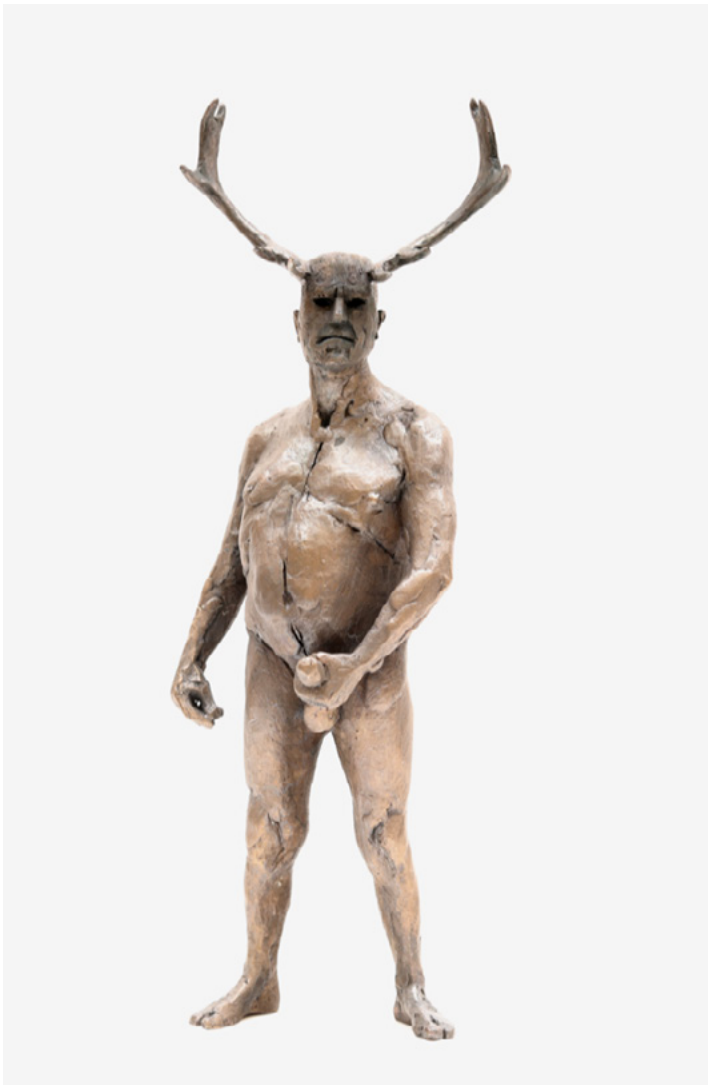


Unification, 2024.
Gilded Bronze, 30 x 17.5 x 12.5 cm.
PRICE: £2,150

TIM SHAW RA

TIM SHAW RA (b.1964, Ireland) lives and works in Cornwall. Tim's sculpture and installation is often dualistic, incorporating current affairs, societal complexity and human conflict with ancient, mythical, metaphysical and primal concerns. Tim's powerful oeuvre connects these elements to create wider, timeless portraits of humanity. He is an artist schooled in the traditions of heavy metal casting and academic modelling, however his approach to materials and subjects is totally contemporary. He often creates environments which include sound, light and FX. The tension between tradition and the new, nowness and the ancient, between solidity and breakdown, is an organic part of his worldview, whether he's looking at the atrocities of Abu Ghraib or the transgression or enlightenment of primitive ritual.

Tim studied at Manchester Polytechnic and Falmouth School of Art from 1985-89. He has exhibited internationally, most notably at Anima Mundi, St Ives; The Royal Academy, London; Kenneth Armitage Foundation, London; and Truro Cathedral, Cornwall. Tim was elected a Royal Academician in 2013 and has public sculpture commissions in multiple locations in Cornwall and at The Royal Opera House in London.



TAKING BACK CONTROL, 2020.
Bronze edition of 2/9. Height 28cm.
PRICE: £5,000

EMMA SHEEHY

EMMA SHEEHY (b.1992, United Kingdom) creates imaginative spaces that are escapist, funny and folkloric. They are filled with a somewhat weaponised naivety. Often drawing upon medieval- inspired imagery, she builds up a collection of creatures to play with again and again in paintings and sculptures. Emma's work is influenced by pre-modern polytheistic mythologies, medieval manuscripts and awkward public interactions. Emma uses her research as a means of understanding the present. Her impish creatures complicitly smile at our contemporary moment and the repeating patterns we find ourselves in. They seek to communicate that to love is a freedom from pain. Sheehy studied MA Sculpture at the Royal College of Art (2021-2023) BA Fine Art, Leeds University (2011-2015), Dresden Academy of Fine Arts (2013-2014) and a Foundation Diploma, Camberwell College of The Arts (2010-2011). Sheehy is currently included in Bloomberg New Contemporaries at Camden Art Centre. Recent exhibitions include 'Red in Tooth and Claw', Filet Space, London (2023), 'Soft and Hard', Bermondsey Project Space, London (2023), 'One Night Stand', 3 Locks Brewing Company, London (2023), 'Lapped Seams and Silver Linings', Standpoint Gallery, London (2022), 'We Won't Stop Showing', SET Woolwich, London (2022).



Wolf, 2024.

Ash, pigment, acrylic and water colours, 20 x 41 x 56 cm.

PRICE: £1,2000

BECKY TUCKER

BECKY TUCKER (b.1993, United Kingdom) graduated from the Edinburgh College of Art and now lives in Glasgow. Recently she has been awarded a VACMA bursary for material research, a grant from the Hope Scott Trust for the production of new work and was awarded the GIRLPOWER residency in 2023. Recent exhibitions include, 'The Queens of Aquitaine', Pi Artworks. 'Arca' (solo), Five Years archway. 'Neo Gothic', OHSB projects, 'Illuminations' Stever Turner, Los Angeles and 'Creatures & Masks' Fabian Lang, Zurich. Forthcoming projects include a solo show in September with Steve Turner, Los Angeles and group shows internationally. Primarily working in ceramic sculpture Tucker's work is often described as anachronistic artifacts. Referencing diverse sources including ancient objects, architecture, film, medieval paintings, costume and armour. The influence of these symbols and fragments causes her her work to become historically ambiguous. Tucker is particularly interested in the discourse surrounding the appropriation of artefacts, cultural adaptation and intersection.



Mauler, 2023.
Glazed stoneware, 48 x 24 x 2 cm.
PRICE: £3,000

HUGO WINDER-LIND

HUGO WINDER-LIND (b.1992, United Kingdom) lives and works Brighton, England. His diverse practice rooted in drawing, painting explores image making, writing, performance, and land art. He has exhibited his work in Europe and the UK and has self-published three books. Winder-Lind's work and research is tied to landscape and witnessing natural wild cycles, both in themselves and elsewhere. The nature of this research has naturally led the artist out into the fields, moors and coastline of England. The artist embody this landscape as an extension of themselves. Winder-Lind has had solo exhibitions at The Fayre, Sennen (2024), Troze Gallery, Penzance (2023), The Bookend, Brighton (2022), and the Fishing Quarter Museum, Brighton (2020). Recent group exhibitions include 'Crawl Space', Crypt Gallery (2023), 'Oversounds', Roseberry Road Studios, Bath (2023), 'Works on paper', Troze Gallery (2023). Winder-Lind has undertaken residencies in Cornwall, Brighton and Portugal and has directed and produced numerous short films.



Copper Dagger. 2023-24.
Cast copper, 25.5 x 4 x 1 cm.
Not for sale.



Three Archers, weeping. 2023.
Oil, pastel, watercolour pencil, varnish on panel, 10.1 x 12.7 cm.
PRICE: £400

TOM WOOLNER

TOM WOOLNER (b.1979, United Kingdom) studied MA Sculpture at the Royal College of Art, London (2001-2003), completed a University of Art Scholarship in Japan (2002), received a BFA in Fine Art from the Ruskin School of Art, Oxford University (1998-2001) and completed a Fine Art Foundation at Chelsea College of Art, London (1997-1998). Recent solo exhibitions include 'A Tally of Distempered Parts' ASC Gallery, London and 'Naming a Cloud' 303 Projects, Lowestoft (2022). Recent group exhibitions include John Moores Painting Prize, Walker Art Gallery, Liverpool (2023), and 'Internal Weather', Sid Motion Gallery, London (2022). Woolner's work has taken many forms, from large scale sculptural installations, often built on site for specific locations, to solo and collaborative performances, responding to context, that employ humour and slapstick theatrical devices. More recently, however, he has been making things that come closer to paintings. This new work, made through an intuitive and playful process of pouring, piping and squidging, akin to cookery or amateur cake decorating, allows materials to take control at a molecular level, compressing and comingling into, rather than onto the surface. Made in reverse and partially blind, semi-viscous liquids slowly or rapidly congeal to agree upon a form that sits somewhere between painting, sculpture and fresco. These surfaces hang proud of the wall, as if excavated from a slice of agate or ancient tablet. They open portals into, and out of the body, to reveal alternative landscapes and a corporeal meteorology.



A Digression of Air, Rectified, 2024.
Acrylic resin, pigment, polyurethane, and timber. Acrylic resin: 86 x 63 x 4cm. Polyurethane panel: 125 x 85 x 15cm. Installation dimensions variable.
PRICE: £4,250
(Not including polyurethane panel and timber installation)

The Thinker, 2022.
Acrylic resin and pigment, 40 x 28 x 2.5 cm
PRICE: £1,950