

THE BRINK



TIDERIP



STUDIO ŪMA

IAFFF

UNIVERSE
GALLERY



Language Academy

ZITA TAN
Nicola Hicks
Zhang Guangyu
Xu Haoyang
KV Duong
Katrin Spranger
Jo Dennis
Ivan Seal
Elena Shkvarkina
Anna Blom
Alex Young
Abigail Norris
Tom Woolner
Ge Hui
Ross Taylor
Pía Ortuño



Abigail Norris

My work is concerned with the nature of connectedness, the fact of being or feeling physically, emotionally, or spiritually connected to 'others'. Addressing the colonisation of indigenous belief systems and the growing disconnect between humans, animals and plants due to hierarchical structures such as the Great Chain of Being. My work explores the absence of the voice of femaleness and the presence of 'haunting' memories within western culture as a territory in its own right, a terrain known within my work as The Nightside Garden.

Within The Nightside Garden, the body becomes a site of transgression between sculpture and skin. Reality and myth coexist through embryonic and biomorphic structures and large-scale creatures. Uncanny beasts of irregular scale lay abandoned yet seemingly potent with life force. Hybrid and figurative sculptures with musculoskeletal armatures metamorphose between plants, animals, and humans, rekindling a deep-rooted memory of abject embodiment.

I view the art of making as a defiant act of care and repair, drawing attention to subjects who have transformed into objects through the mechanisms of capitalism. Basic construction techniques such as stitching, binding and moulding highlight a non-hierarchical approach and empower what was previously seen as 'women's work'. Using various constituents such as tights, I am emphasising the context of the female body as a creative force within the materiality of the sculptures and society.

My work moves fluidly between surrealism, social sculpture, and abject art. It sets out to disrupt the narrative of everyday human conventions whilst exploring the cyclical nature of existence in relation to 'other' human and non-human beings.

Biography

After a 20-year career in filmmaking, British artist, Abigail Norris [b.1970], embraced a lifelong ambition to study an MA in fine art sculpture at the Royal College of Art, where she graduated in the summer of 2022. Recent highlights include: Tate Late Talk, Soft Sculpture and Material matters 2023, Shortlisted for the Mark Tanner Sculpture Award 2023, Shortlisted for BBA Artists Award, Berlin 2023. Awarded the Yorkshire Sculpture Park/Royal College of Art Graduate Award 2022. Light Being, 2023 Lychee One; she was tipped as 'one to watch' by Waldemar Januszczak, The Sunday Times, quoting "a powerful lament to the despoliation of nature". Exploring cultural memory as a fragmentary aesthetic, Abigail's work investigates the lost voice of femaleness, centring around concepts of connectedness, transcendence, absence, and presence; with a subplot to interrupt the habitual assumptions of everyday life. Her work explores entangled relationships with self, and other living and non-living beings.



Abigail Norris

Cow, 2022

Recycled cowhide floor, rugs, latex, polymer, nylon, wood, wool, wadding, ratchet straps, yak, hair

L288 X H215 X W85cms

£25,000



Abigail Norris
Talisman, 2023,
Latex, plaster, polymer, nylon acrylic ink, reclaimed feathers
Installation with feathers: L200 X H35 X W110 cms
£1,400



Alex Young

A recycling of the present permeates my assemblages of natural materials and cultural artefacts. I collect discarded leftovers and remnants of nature: ashes, tin cans, earth dug up from an industrial ruin. My work repurposes these remains, alienating them from their past to form new narratives. Materials help me to make sense of time. Growth, transformation and the inevitable decay or destruction of matter generate my sculptures. I share this preoccupation with time and movement with Arte Povera artists. Their assemblages of mundane and craft materials, and fixing of time in transient materials is what I strive for.

I work with metal because it's durable, forgiving, and flexible. For me this process is like healing trauma - memories and scars remain, but the metal transforms into something more interesting than before. Lately I've been thinking about the negativity associated with crows. Despite their intelligence and social nature, they are often seen as harbingers of doom and death. Crows have become a symbol in my work for fear and the unknown, a metaphor for the experience of living with epilepsy. Recently I began casting my medication in bronze - Keppra and Sodium Valproate. These pills symbolise the control of people classified as "disordered", and by casting contemporary medicine in ancient bronze, I explore the idea that society is still rooted in archaic systems.

Materials mutate and deceive in my work; sometimes physical media are blended with digital film and sound. In *Déjà vu* I projected moving images onto painted canvas and for *Heat Rises* and *Dust Collects*, an installation made with 270 tin cans, I created a soundscape combining birdsong with elements of wind, fire, and rain. Contact microphones enable me to listen to my bronze sigils, and I've crafted compositions using these to explore hidden voices of objects. Material vibrancy and the animacy of objects fascinate me, as they exist within spaces that humans cannot fully access. I am interested in tapping into this unseen realm, where uncanny things can be discovered. Fragile forms are transmuted into relics and portals, as my work aims to portray the flux and uncertainty of life.

Biography

Alex was born in London, 1996 to a South African mother and Anglo-Irish father. A pivotal moment that occurred during an annual trip to her mother's homeland, with its vibrant and dramatic landscapes, led Alex to pursue a career in art; at the time she was studying Philosophy at the University of Bristol, but changed paths and moved to Scotland, completing a BA (Hons) in Painting and Printmaking at the Glasgow School of Art. The contrast between Glasgow's industrial landscapes and natural beauty surrounding the city influenced her aesthetic, particularly her blending of natural remnants and discarded artificial materials. Painting continues to inform her practice, in which historical craft, gesture and the handmade are emphasised to confront automation and fast-paced throwaway culture. Employing diverse aesthetic approaches and mediums - sculpture, painting, and sound - her installations hint at narratives that relate to autobiography, folklore, and speculative fiction, while exploring relationships between found objects and intimate handmade sculptures.



Alex Young
Crows Descending, 2023
6 sculptures from edition of 12
Each crow has been cast and welded to a unique forged steel base
Cast jesmonite, bronze, liver of sulfate, forged steel
£800 each, £4,800 for 6



Sizes
1/12: 130H x 33W x 78D cm
2/12: 154H x 46W x 68D cm
3/12: 178H x 55W x 80D cm
4/12: 202H x 67W x 88D cm
5/12: 106H x 27W x 55D cm
6/12: 226H x 75W x 95D cm



Alex Young
A Rupture in the Daisy Chain, 2023
Jesmonite, soil, ash, burnt twigs, clay, welded steel rebar
180H x 130W x 130D cm
£3,200 including base of sculpture



Anna Blom

Anna Blom's work is a continuous narrative of her own immediate surroundings. It is a deconstruction of the fragile details - the warp and weft - the physical and psychological components of our everyday landscape, using a diaristic method she studies the isolated, overlooked and less-celebrated lapses of time. An act of watching and trying to understand co-existence.

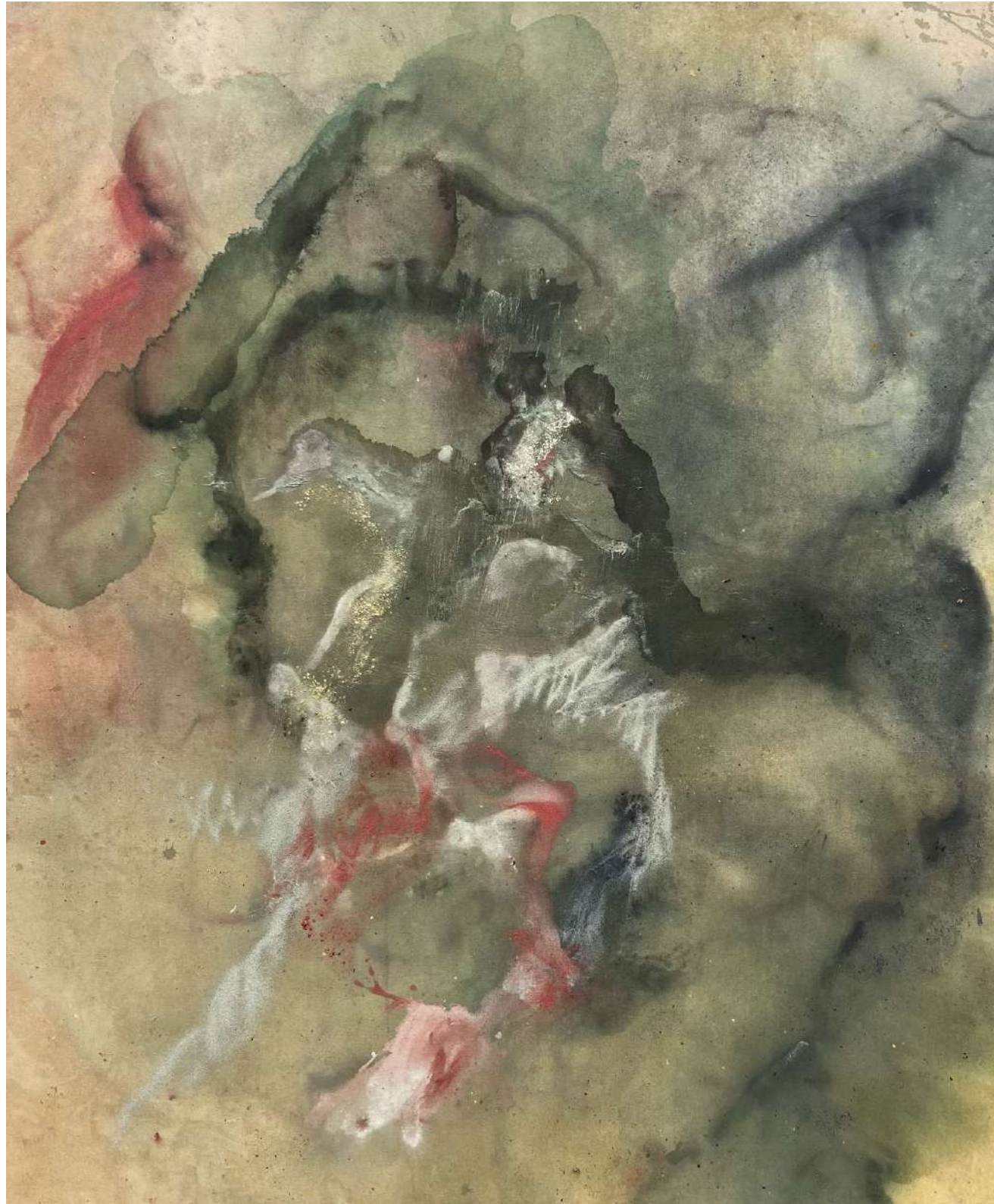
The research is an archival process of collecting photographs, sketches, white noise and writing which ultimately is poured into a painting. The multiple layers on the canvas are built up with stains of thin washes using raw pigment and permitting situational debris to flow in. This creates textured, gritty, matt surfaces allowing the materials to explore each other, the colours indicating seasonality, and the debris enhancing an awareness of place of production. The making itself becomes a memory of time and place.

These observational portraiture - mostly semi-abstract with undertones of symbolism - function as a reflection of the liminal spaces we inhabit. An investigation of how we connect, combine and construct ourselves in this temporality. These ephemeral junctures interest Blom because they behave like a painted philosophy, an unruly, particle-filled cosmos or unseen atoms. It is as if these ordinary moments sit on a deeper truth, maybe even a better understanding, as they have been there for all of us, for all time.

Biography

Anna Blom is a Swedish born, London-based artist who holds an MA in Painting from the Royal College of Art (2022) and a BFA in Painting from UAL Wimbledon (2020). She has curated, led and exhibited across Europe and UK. Recent exhibitions include LUMA Aora & Apsara Gallery, International Women's Day Auction Liminal Gallery and ANNIHILATION Ohsh Projects. She is a recipient of 2022/2023 Travers Smith Art Programme, Morrison Foerster Art Programme and been awarded Highly Commended in 2023 CSR Art Awards.

Blom divides her studio practice between south London and Sweden, where her research operates in diaristic archival methodology which forms semi-abstract observational portraiture of her surroundings.



Anna Blom
Fractured Trust, 2023 Acrylic, raw pigment, situational debris on canvas
180 x 150cm
£5,500



Anna Blom
When Home Is Not A Home, 2023
Acrylic, raw pigment, situational debris on canvas
54 x 42cm
£1,600



Elena Shkvarkina

My artistic process is dedicated to the time-honoured traditions of Nihonga (Japanese-style painting) and experimental ink painting. Whether I grind mineral pigments, earths, and oyster shells to create paints, or alter the chemical composition of ink and break it into particles, both facets of my creative process enable me to establish a deep connection with the materials. This connection infuses my work with admiration for the natural elements from which they originate.

Drawing inspiration from the nature, I harness the forces of destruction and regeneration that manifest in the relentless cycles of weathering, erosion, volcanic eruption, and glacial carving. I recreate these elemental events through a distinctive technique that deviates from conventional brushwork. Instead, I embrace strikes, vibrations, and swings, guided by the pull of gravity itself. Through these movements, I navigate meditative flows of pigment particles that settle upon the surface, forming intricate dunes and ridges evoking the contours and relief of the Earth.

Within these transient mindscapes, I offer the viewer a reflection of self that resembles cyclical patterns of nature known as biogeochemical cycles. These cycles relate to human mental, societal, technological, and historical patterns, encompassing all their wit, audacity, and catastrophe. By demonstrating this holistic interdependence, I engage in a dialogue between humanity and nature, mirroring violent and transformative forces of both.

Biography

Elena Shkvarkina (b.1988, Moscow) is a Nihonga artist (Japanese-style painting) and ink painter based in London. She first studied fashion and graphic design in Russia, however, her life took a turn towards career in finance and economics degree. In 2019, inspired by diverse and inclusive art scene in London, she took a career leap returning to the arts.

The first medium Elena took interest in was ink. Experimenting with its chemical formula, she has developed signature techniques: Palimpsest Ink Painting (art of superimposed ink) and Particle Ink (modified ink). She teaches these techniques to adults and children alike, with a focus on empathetic development through art. Notably, she collaborated with Cass Art conducting numerous workshops in their flagship Islington store. Elena has also worked with K2 Academy of Contemporary Jewellery, where she designed a two-day bespoke programme for jewellery designers.

Elena was able to nurture her ink practice and artistic vision while working for the last two years at 3812 Gallery, specialising in contemporary ink painting. This has also complimented her transition from figurative to abstract expression.

In 2022 Elena's artistic practice in Nihonga was greatly amplified with mentorship from master based in Tokyo, Japan, Kiyo Hasegawa, who continues to support her to this day.



Elena Shkvarkina
Hidden Place Immersed, 2023,
Japanese pigments on paper mounted on wooden panel
50.7 x 25.2 x 2 cm Artwork Size
53.2 x 27.6 x 4 cm Framed Size (walnut frame)
£2,000





Elena Shkvarkina
Hidden Place, 2023,
Japanese pigments on paper mounted on wooden panel
50.7 x 25.2 x 2 cm Artwork Size
53.2 x 27.6 x 4 cm Framed Size (walnut frame)
£2,000



Elena Shkvarkina
Fading, 2023
Jasper & burnt umber on paper mounted on wooden panel
30 x 80 x 3 cm
£2,500



Elena Shkvarkina
Hidden Place, 2023
Japanese pigments on paper mounted on wooden panel
reinforced with aluminium frame
186 x 70 x 4 cm
£6,800



Ge Hui

The artist's paintings focus on the study of shapes and shapes, and he is good at treating the images of human bodies, animals, and plants as independent formal elements, rearranging and depicting them after dismantling, and finally presenting a surreal landscape. Through the continuous transfer and movement of perspective and focus, Ge Hui constructs independent parts into a structural system full of tension, and establishes a new order in the anti-experience picture reading.

Biography

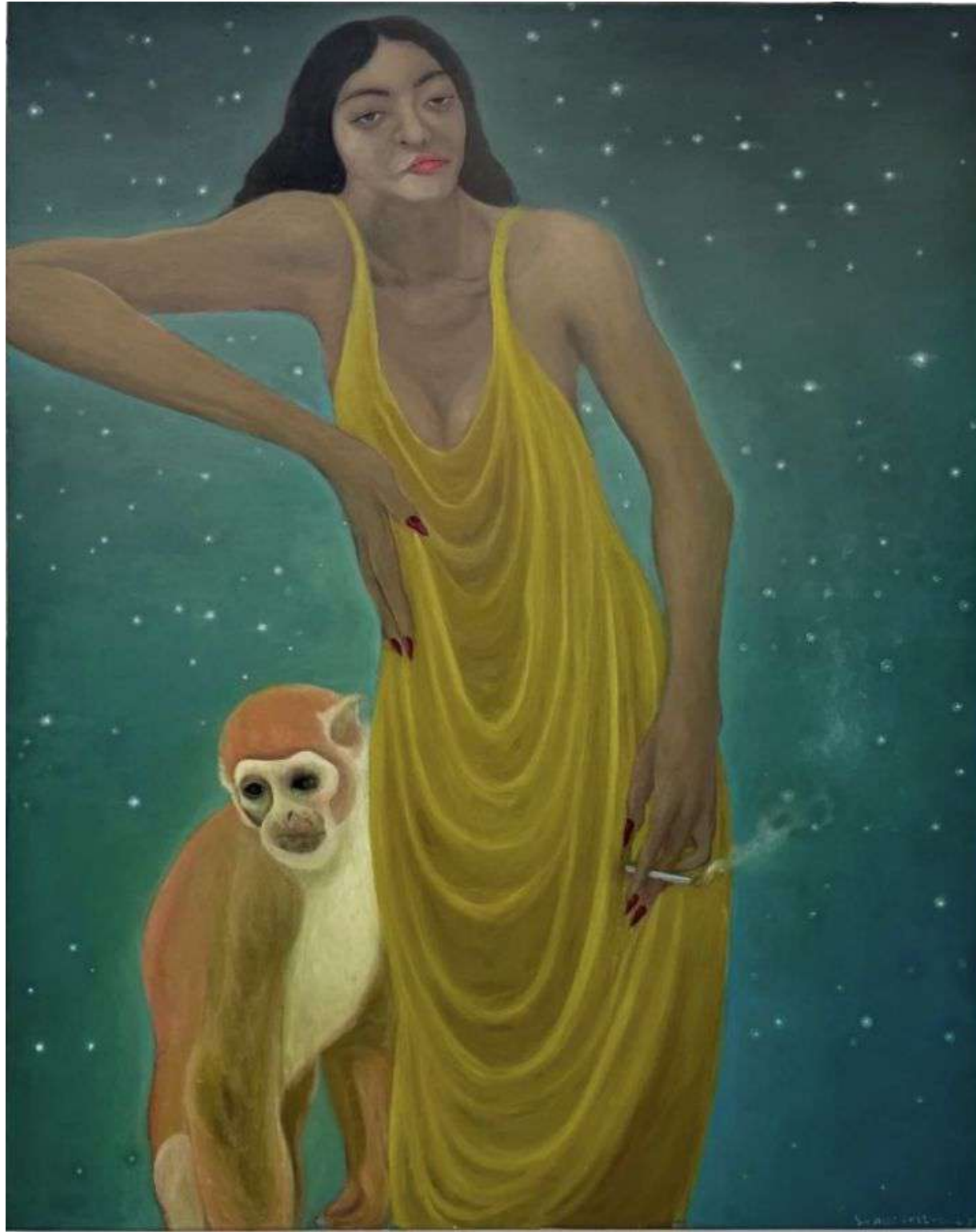
Ge Hui, born in 1983, now lives and works in Shanghai. He is the founder of G+ Museum, G+ Art Space and Kè Fáng Art Space. His recent solo show including "The Betrayal of Self-State", HOW Art Museum, Shanghai, 2023; "Rangling", Platform China, Beijing, 2022



Ge Hui
Emerald green background, 2021-2023
Oil on Canvas
150 x 120cm
£25,000



Ge Hui
Big fish, 2021 - 2023
Oil on Canvas
90 x 120 cm
£18,000



Ge Hui
Stars, 2022-2023
Oil on Canvas
100 x 80cm
£ 15,000



Ge Hui
A small snake, 2019-2023
Oil on Canvas
60 x 50cm
£9,500



Ivan Seal

The artist of uncharted realities, Ivan Seal, reimagines everyday objects into new forms and meanings. His creations are subjects born from intuition, free association, and altered memories, like abstract puzzles they reflect the complexities of our ever-shifting psyche. Using computer-generated titles that read like cryptic codes, these fragmented memories transport us from nostalgia to a world of speculative possibilities.

Ivan's practice expands to the sound installations using ambient music as a medium. His long standing collaboration with James Leyland Kirby led to creating artworks to Kirby's breakthrough album 'An Empty Bliss Beyond This World' which featured Seal's 2010 work 'happy in spite'. The duo's notable collaboration revolves around the album artwork designed by Seal for the series 'Everywhere at the End of Time', a six-part album released between 2016 and 2019. This series aimed to capture, through music, the gradual mental deterioration associated with dementia and Alzheimer's disease.

Biography

Ivan Seal, Born in 1973 (UK). Lives and works in Berlin / DE. Studied at Sheffield Hallam University / UK / 1992-1995. Teaching at RCA painting.



Ivan Seal
krisetmenew + polimer + jen, 2023
Oil on Canvas
40 x 50cm
£5,500



Ivan Seal
(str) + (crt), 2023
Oil on Canvas
50 x 40cm
£5,500



Ivan Seal
iewuvufowe vaunfowe va (no. 50), 2023
Oil on Canvas
40 x 50cm
£5,500



Ivan Seal
1981, 2021
Oil on Canvas
50 x 45cm
£6,000



Ivan Seal
blisotlessly interribler gurn, 2017
Oil on Canvas
50 x 40cm
£5,500



Jo Dennis

A used object can emanate a kind of energy and be elevated. As such the materials are already embedded with their own set of historical, emotional, and geographical markers - the waste item acts as a sub-structure, tapping into histories both shared and personal, known and unknowable.

In this most recent body of work, military surplus tents are used both as the physical material to paint upon and as a conceptual point of departure. The tent, once a safe haven, a home, a shelter or a sanctuary can also be associated with conflict, migration and territory. The material quality of this surface has multiple sewn textures and practical appendages such as vents, toggles, ropes, and eyelets. These idiosyncratic features are used to create metaphorical and ambiguous meanings. Belonging, place, and environment are explored through the lens of our psychological experience, specifically memory, emotion, and mortality.

Biography

Jo Dennis is a British artist working and living in London. She studied Fine Art and Contemporary Critical Theory at Goldsmiths College London and MA Painting at the Royal College of Art London. She co-founded Asylum and AMP Gallery which are artist-led spaces in London. She is the co-founder of Pigeon Park and Peckham 24 photography festival.



Jo Dennis
Cat's Cradle, 2023
Oil, acrylic and spray paint on military surplus tent fabric, steel
63 x 260 x 63 cm
£10,000



Katrin Spranger

Katrin's work spans transforming crude oil into body-melting jewellery and 3D-printing edible art from honey. Her Aquatopia collection explores issues related to freshwater supply, its increasing demand, and pollution. Reappropriating plumbing parts, laboratory objects, drinking vessels and water storage like bathtubs, she uses electroforming process of copper deposition on conductive surfaces to explore the aesthetics of decay and metamorphosis.

Biography

Katrin Spranger is a visual artist based in London, working on the intersection of sculpture, jewellery, and performance. Her work explores dystopian narratives that engage with environmental issues including the depletion of natural resources and comprises permanent and fluid, deteriorative elements, which challenge societal norms of beauty.

Being a passionate educator, in 2016 Katrin co-founded @k2jewelleryacademy in London, where she teaches art and design qualifications. She is also an associate artist @climatemuseumuk , an experimental museum that curates and gathers responses to the Earth crisis.



Katrin Spranger

Stranded, 2023

Wall relief, collected plastic from household waste, various seabird skulls and bones, crude oil, bitumen and acrylic paint, canvas on wooden frame

50 x 174.5 cm

£3,600



Katrin Spranger

1.8 #2, 2022

Crude oil, polymers and metallic pigments on paper

50 x 174.5 cm framed

£1,800



Katrin Spranger

1.8 #1, 2022

Crude oil, polymers and metallic pigments on paper

50 x 174.5 cm framed

£1,800



Nicola Hicks

Nicola Hicks' artistic approach revolves around bridging thought and creation. She captures the essence of beings with remarkable intensity, going beyond mere visual accuracy or scientific representation. Whether it's humans, elephants, bears, swans, dogs, or mythical creatures, Nicola's art emanates their ancient vitality.

Charcoal, chalk, and pastels breathe life into her large-scale intuitive drawings. Some parts are intentionally unfinished as her focus lies on capturing the essential elements. Her three-dimensional sculptures follow a similar method, involving plaster and straw, and sometimes further develop into bronze. This intricate process results in sculptures that evoke a sense of emergence, as if rising from the earth itself.

Biography

For the past four decades, British artist Nicola Hicks' practice has centred around a world of heroic sculptural figures, exploring an anthropomorphic relationship to the animal world through portraits of humanised creatures and beast-like humans.

Nicola Hicks received a BA from the Chelsea School of Art in 1982, followed by an MA in 1985 from the Royal College of Art, London. In 1995 Hicks was awarded an MBE for her contribution to the visual arts.

Hicks' sculpture and drawings have been presented internationally in museums and galleries including a major 2013-14 solo exhibition at the Yale Center for British Art in New Haven. Hicks has numerous works on public display including the Crouching Minotaur at Schoenthal Monastery, Switzerland and Muscle and Blood at 600 Lexington Avenue, New York.



Nicola Hicks
Owl on a Pallet, 2021, Bronze
Image work in plaster
202 x 92 x 91 cms
£162,000



Nicola Hicks
Black Trick Pony from the Dump Circus (IT'S ALL OVER BABY JANE),
2021
Charcoal on paper
218 x 160 cm
£24,000



Pía Ortuño

I approach my practice as Rodin approached a cathedral; imploring myself to understand it as painting, done in light and shadow and as sculpture, balanced and proportioned like the human body. Like the cathedral it encapsulates time, containing traces, memories and echoes.

My practice is directed by the Costa Rican landscape and customs, from pre-Columbian spiritual rituals to post-colonial religious iconography. The separation from my homeland and the newfound life I am exploring creates in me a split sense of my belonging and personal narrative.

In an ensemble of painting, sculpture and installation I examine the relationship between industrial materials and decomposing metals with natural pigments, traditional mark-making and ritualistic gestures.

I record time in chisel marks, not too shallow and not too deep, that form planes for the dance of light and colour that comes to the viewer's eye into a sense of discovery.

Biography

Pía Ortuño (b. 1996 San José) is a Costa Rican artist currently living and working in London. She graduated from the University of Costa Rica with a BA in fine arts (2019) and later moved to Pietrasanta, Italy to work and learn ancient marble and bronze techniques, which greatly impacted the approach and techniques with which she creates. She apprenticed under Jimenez Deredia in his Carrara studio and worked at the Fonderia Artistic Mariani (2020). She is the Co-founder of Sala Salon (2021) and recently graduated from Painting at the RCA (2022). Ortuño has exhibited in the UK and internationally. Recent exhibitions include : Stables Gallery in Switzerland, Helen J. Gallery in Los Angeles and Fold Gallery in London. Ortuño has recently exhibited her first solo show at Incubator Gallery in London.



Pía Ortuño
Temperance, 2023
Oil paint, pigments, marble dust, salt, sand and nails on wood with rusted steel frame
Diameter 43 cm, depth 5 cm
£2,300



Pía Ortuño
Justice, 2023
Oil paint, pigments, marble dust, salt, sand and nails on wood with rusted steel frame
Diameter 43 cm, depth 5 cm
£2,300



Pía Ortuño
Fortitude, 2023
Oil paint, pigments, marble dust, salt, sand and nails on wood with rusted steel frame
Diameter 43 cm, depth 5 cm
£2,300



Pía Ortuño
Prudence, 2023
Oil paint, pigments, marble dust, salt, sand and nails on wood with rusted steel frame
Diameter 43 cm, depth 5 cm
£2,300



Ross Taylor

My work is concerned with an emergent space; a swilling and churning dual sphere of production and consumption where all that enters is incessantly gnawed, singed and regurgitated. The restless stomach-cave will rage, and correspondingly pacify, wherein each stain, drip, blob, and smear, will appear to congeal, much like grammar. And, through the contemplation of this surface, each idea, word or moment running through my head has space to intensify, making it conceivable to take control of chaotic ideas, order the subconscious and attempt to model thoughts that are somewhat impossible.

Through painting, performance and making books, I set the works I make amongst the hypnagogic dark and dank terror that represents the ambiguity of the creative process. A topsoil, fizzy with habits and indecision, where practice and method become redundant and, in their place, the monstrous and all that is unidentifiable seep. Bad habits, good habits, objects made from boredom, from damage and internal mutterings. The kinds of actions and behaviours that belong to the margins of your day, where you pick and scratch, wait and stare, allowing your attention to be removed from the matter at hand. A place in which in-built fictions can intermingle, morph, and collide, and maintain the hallucinations, patterns and images that unlock the biological happenings and evolutionary knowledge that the artistic journey encapsulates - where a work might 'happen'.

Biography

Ross received his BA Painting from Winchester School of Art and MA Painting from Royal College of Art. Having an array of exhibitions under his belt, his work collected by Peters-Messer Collection, Sammlung Haus and The Royal College of Art Collection amongst others.



Ross Taylor
Blue Fizzing Samosa, 2017-18
Oil paint, collage and graphite on canvas
214 x 214 cm
£12,000



Ross Taylor
Ben, 2023
Oil paint on board
55 x 38 cm
£2,600



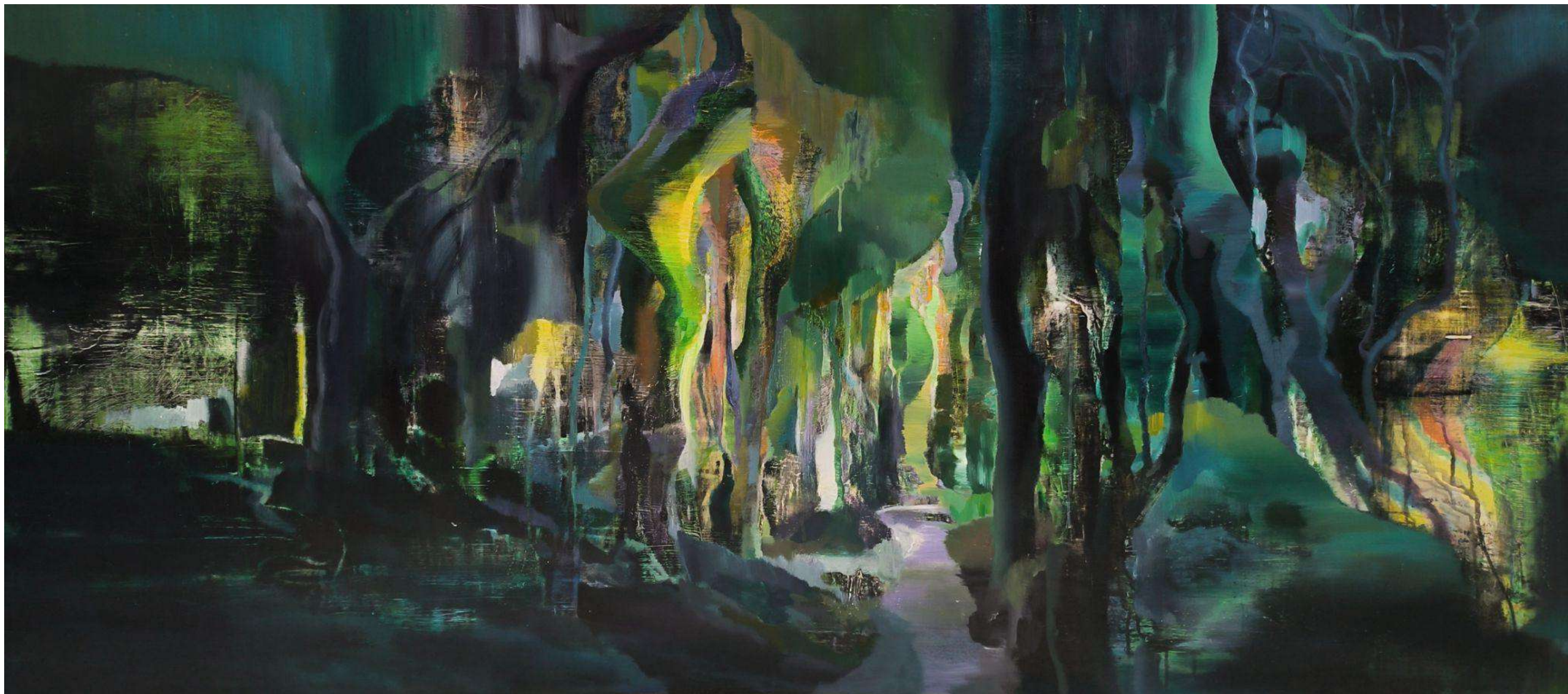
Ross Taylor
The Neighbour, 2023
Oil paint on board
55 x 38 cm
£2,600



Shan Feida

Biography

Shan Feida finished both his MA & BA in the Fresco Department at China Academy of Art in China. Now he teaches at the The Affiliated High School to China Academy of Art.



Shan Feida
Spatial Order of a Tree, 2023
Mix Media on canvas
180 x 80 cm
£6,500



Shan Feida
Sailor, 2023
Mix Media on canvas
140 x 160 cm
£10,100



Tom Woolner

Tom Woolner's work shifts between sculptural installation, performance and, more recently, things that come closer to paintings.

This new body of work, made through an intuitive and playful process of pouring, piping and squidging, akin to cookery or slightly shambolic amateur cake decorating, allows the material to take control at a molecular level, compressing and co-mingling into, rather than onto, the surface. Semi-viscous liquids congeal with pigments to agree upon a form that sits somewhere between painting, object and fresco.

They open portals into and out of the body, imagining an alternative anatomy and corporeal meteorology, in which a cast of organs and bodily fragments have been set adrift.

Biography

Tom received an MA in Sculpture from the RCA in 2003 and has taught at numerous art schools. He is a senior tutor at The Ruskin School of Art.



Tom Woolner
A Cause by Propagation, 2022
Acrylic resin and pigment
93 x 63 x 2.5 cm
£4,200



Tom Woolner
Event at Sea, 2022
Acrylic resin and pigment
40 x 28 x 2 cm
£1,950



Tom Woolner
Internal Weather (Portal), 2020
Acrylic resin and pigment
39 x 28 x 2 cm
£1,950



Xu Haoyang

Melancholy and playfulness are the first few words that appear when you look at Xu Haoyang's paintings. Several years ago he began to pay attention to bootleg works, which, by definition, encompass illegally made, copied, or sold items. As a form of fan culture that devoted fans themselves, Haoyang started to inject this bizarre concept into his paintings, breaking down and reassembling the elements and samples that have accumulated in his mind, especially those bootleg DVD covers when he was a child. As a Gen Z artist, his works are exemplary combinations of various new media such as news photography, television footage, and classical painting, all into their own visual language.

Biography

Xu Haoyang finished both his MA & BA in the oil department at Central Academy of Fine Arts in China.



Xu Haoyang
Nowhere Boy, 2022
Acrylic on canvas
130 x 105 cm
£4,400



Xu Haoyang
Blue blood Man-Kiss, 2022
Acrylic on canvas
40 x 50 cm
£1,700



Xu Haoyang
Rock singer, 2020
Acrylic on canvas
20 x 30 cm
£1,000



Zhang Guangyu

The Shanghai-based artist honors his roots by emulating the finishing of ink-based art in the portrayal of idealized landscapes, flipping the script by integrating the Westerner approach of occupying all available negative space with more saturated elements than is expected of Oriental art. His eclectic compositions convey a nostalgia driven by traditional Chinese motifs, featuring a world filled with auspicious symbolism. The inclusion of such elements cement the surreal nature of the artist's aesthetic, achieving a collage-like quality in his pieces by introducing characters that, at first glance, don't belong within his conception, illustrating how his work speaks of the artist's own imagination.

Guangyu often features concentric geometry within his work, separating compositions into two realms in which one appears to encapsulate another. Like suspended in time, Zhang's work acts as a window towards a freeze frame of the artist's perception. A soothing world, a thrilling world, an Elysium where earth and sky intertwine, where light and darkness are one and the same.

Biography

Zhang Guangyu, born in 1987, now lives and works in Shanghai, China. After received his BFA from Central Saint Martins College in London, in 2014, he was selected for the international Emerging Artists Exhibition at Saatchi Gallery. International fashion trend forecasting company WGSN selected his works as the 2018 SS fashion brand colour guidance in Greater China region. In 2018, Guangyu was invited by Hennessy for collaboration and he created art for limited edition VSOP bottle, package design, advertisement films direction & creation. And then, He has also collaborated with Carlsberg and Hennessy Paradis in 2020 and 2021.



Zhang Guangyu
Shan Shui 2, 2021
Oil and Acrylic on panel
80 x 120 cm
£25,000



Zhang Guangyu
Shan Shui 9, 2023
Oil on Linen
50 x 50 cm
£6,500



ZITA TAN

I am researching the impact of the presence of surrealism on a population under a violent government, and I believe that these works depict the freedom of death and rebirth and aesthetics that are constantly being reinvented. In a time when the written word and truth are constantly blocked out, metaphors are the only art.

Biography

ZITA Tan currently lives and works in London and Shanghai. She graduated from Fashion Design Womenswear at Central Saint Martins in 2023, and her designs have been featured in various magazines, and her artwork has been exhibited in a selection of London galleries. She has her unique fashion label and works actively as an artist.

Her work is mainly acrylic paintings and 3D sculptures, and she likes to incorporate new materials and bring inspiration from fashion design into artworks. Her work revolves around women's rights and gender fluidity, the relationship of humans to nature and art, and the study of meaningless movements. She releases the objects in her artwork from any constraints and blends them with her experiences. Figures merge in a neutral palette, and shifting compositions play a narrative aspect in each of her works, with delicate and free strokes portraying a mysterious, softly melancholic atmosphere.



Zita Tan
The Women Wearing Fur, 2023
Acrylic, mixed media on canvas
80cm x 80 cm
£2,330



Zita Tan
Übermensch, 2023
Acrylic, mixed media on canvas
120cm x 80 cm
£2,880



Zita Tan
Tail, 2023
3D printed resin, acrylic, feather
53 x 110 x 32 cm
£3,470



Zita Tan
Armored Pony, 2023
3D printed resin, acrylic, feather, white fur, epoxy, embroidered polyester
35 x 53 x 58 cm
£2,650

Curators

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