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1 - 11 March 2022

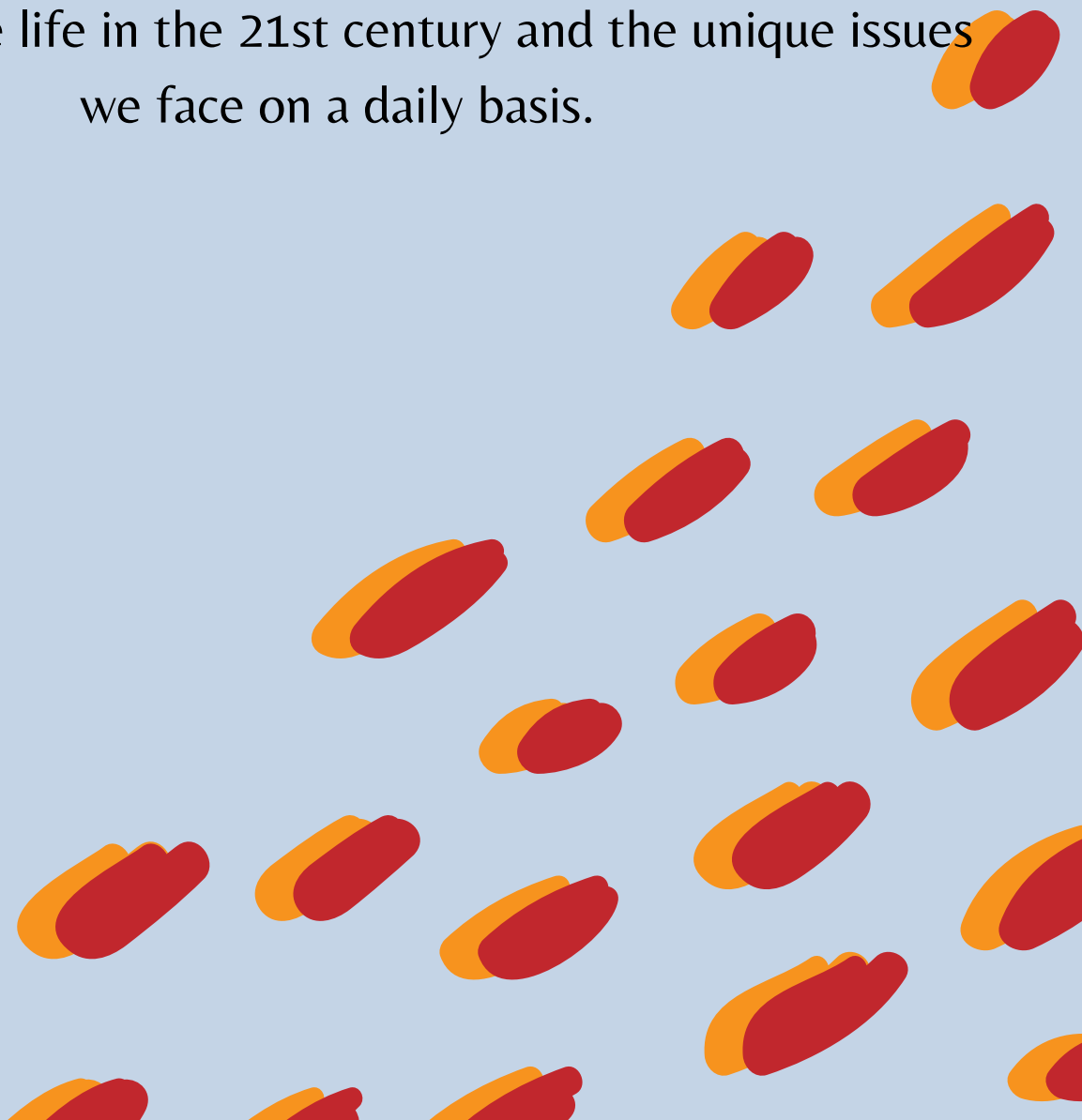


CONTEMPORARY



The human relationship with our body and identity is beautifully complex, it is constantly evolving as we discover more about ourselves and talk about the 'taboo'. We live in an age where we can tap a screen to change our looks to try to fit the ever changing trends and standards. At the same time the digital world allows individuals to explore, reflect and discover who we are, blurring the line between the real world and fantasy.

Through the manipulation of natural, synthetic and digital materials, this group of female-identifying contemporary artists explore life in the 21st century and the unique issues we face on a daily basis.



Andrea Gomis

Andrea Gomis is a Catalan American artist based in London. Her sculptures harken back to traditions of the erotic and grotesque while exploring human anatomy and sexuality. Growing up between Catalunya and Colorado, her work incorporates the aggressive subtexts of American life and the surrealist nature of Catalan culture. While many of her pieces are explicit, they always include a more innocent side— the sculpture turned in a certain direction displays the grotesque, while turned in another can offer a seemingly innocent object, thus playing with the idea of how we protect and conceal vulnerabilities, truths, and realities from ourselves and others. As she often says, “you never completely wear your heart on your sleeve.” She has worked in studios making prosthetics for films such as “The Orville” and with the team that created Pan’s Labyrinth. She studied at Central Saint Martins College in London and completed trainings in Special Effects, Prosthetics, and Creature Maquette among others at the Cinema Makeup School in Los Angeles.



"Hog-Tied \$ Piggy Bank"

glazed stone

37 x 20 x 22cm

£1465

Arantza Gonzalez

Arantza Gonzalez (b.1995) is a Chilean artist currently living and studying in London. She spent three years at Escola Massana in Barcelona, where she obtained her BA in Mural Arts, specialising in stained glass, glass painting and glass Installation. She is now studying for an MA in Ceramic & Glass at the Royal College of Art.



"Translucent Exposure"

Painted glass.

50 x 50cm

£500



"Objet trouvé and the distorted reality"

Painted Stained Glass

80 x 40cm

£500

Camille Yvert

Camille Yvert (b.1988, Paris) is a visual artist based in London. She holds an MFA in Sculpture from the Royal College of Art (London, 2018) and enrolled in the BAFA at Goldsmiths University (London, 2015-2016). Her work oscillates between the distinct practices of sculpture and publishing and in the intersection of these orientations, she is developing a series of propositions-cum-questions concerned with our innate ability to adapt under extreme dogmas of efficiency in post-industrial societies. She looks at this phenomenon through the alienation of the body in a pervasively transient architecture. Obsessed with objects of impermanence, she looks for the moment or context in which they reveal themselves in stasis, as sculpture.

This ungraspable, elusive moment when the politics that permeate an object are laid bare; when the materials around us are stripped of their protective sheen to show us the social relationships that arrange and compose them. This material interrogation is often combined with the use of slogans which ironically comment on the process of automation. The slogans work to imbue the objects with language, pushing them towards the imagined perfection that they could somehow speak for themselves.

She has been selected for New Contemporaries 2019 and was selected to represent the UK at the European Art Graduates at the Desfour Palace in Prague. Since 2022, she is resident at the Bomb Factory Art Foundation.



"Beeline Epidermis iii"

Jesmonite, fibreglass, charcoal peel mask, enamel paint
coated with BMW engine oil & SP15 Body oil

85 x 75 x 10cm

£1450



"Car-Casse"

Jesmonite, fibreglass, visibility safety fabric,
vacuum bags, glass cleaning spray

75 x 35 x 40cm

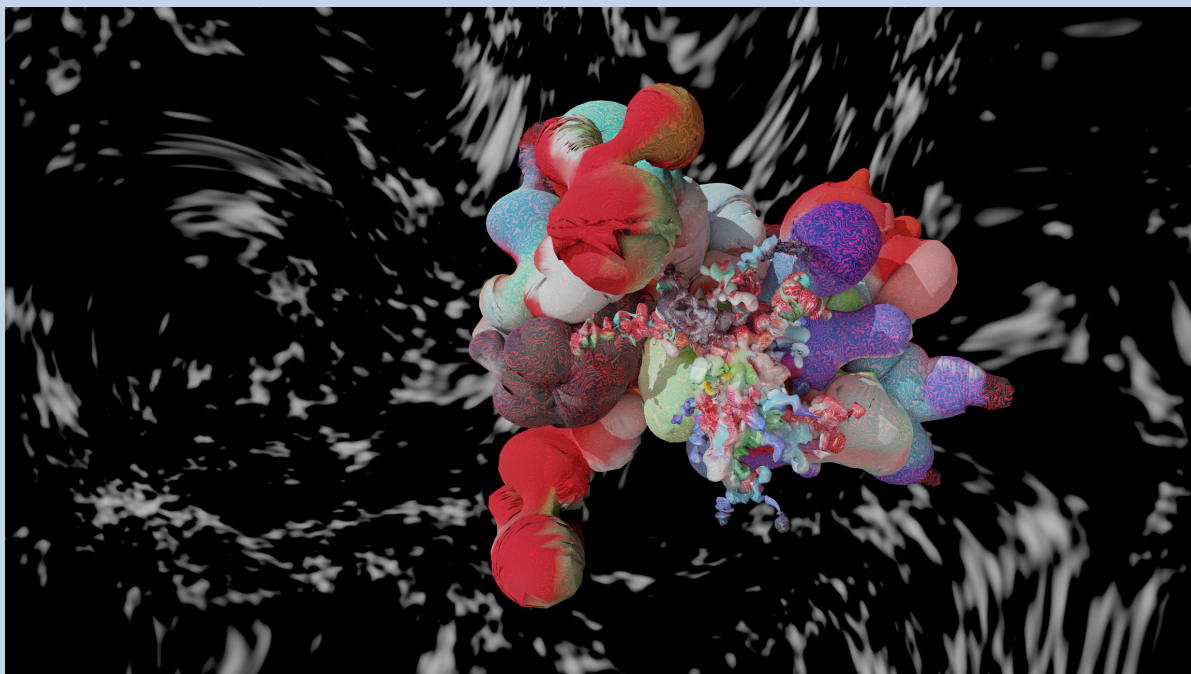
£1650

Fran Hayes

Fran Hayes is a multimedia artist whose practice interrogates the digital and the physical and the relationships that form in the spaces in between. Influenced by science-fiction, real world issues such as ecological breakdown and the consequences of capitalism, and everyday occurrences from conversations to music, we see these references seep into Fran's practice which ranges from 3D modelling and animating to ceramics and writing.

Concerned more with process and play than with outcome, Fran uses the space of Blender, a free and open-source 3D modelling program as the main platform for her making. Blender offers the experimentation and freedom for the artist to produce in an intuitive way, allowing unique and amorphous forms to be birthed.

Fran carves, moulds, and sculpts digital clay to create systems whose identities are currently unknown. By playing with scale, what appears to be a landscape morphs into a creature, an ecosystem, a world, or a hybrid of all these things. The anonymity of the subjects of Fran's work is important, as to over analyse what you are experiencing would be to detract from the magic and mystique of the work while simultaneously feeding the ever present human need to categorise and understand. Why not just let be what is?



"Limp Jelly Fingers Caress Candy Coloured Skin"

Digital painting on C-Type Kodak Metallic paper

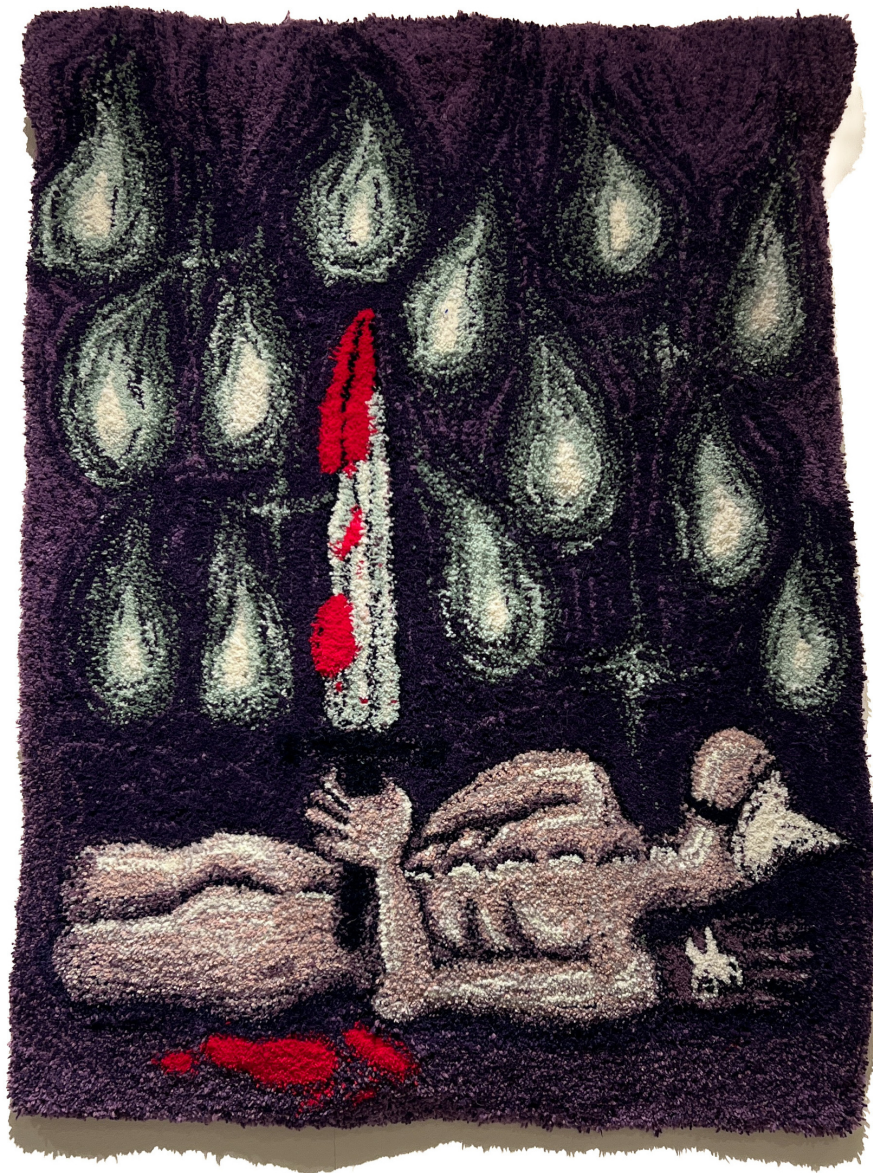
70 x 39.4 cm

£450

Karolina Dworska

Karolina Dworska (b. 1997, Rzeszów, Poland) is a London based contemporary artist.

Her work delves into the subject matter of the in-between; the grey area between dream and reality, and fantasy spaces, balancing precariously between definitions. Her multidisciplinary practice focuses on dreamscapes, in which things are not quite right, undefined and uncomfortable, explored through a variety of sculptural and textile mediums. She examines the fragility and strangeness of inhabiting a human body throughout her textile work.



"The Harbinger"

Tufted axminstered rug

100 x 75cm

£1,500

Mabon Williams

Mabon Williams is a 20 year old Welsh multi-disciplined artist, studying Fine Art at Central Saint Martins. Inspired by the Neolithic landscapes of the British isles and also Welsh Heritage. She creates large monolithic sculptures with intent to re-create Neolithic Stone monuments, raw sheep fleece being the main material used.

‘Yr Oen Monolith’ (2021) is an exploration into Neolithic, Megalithic structures in the British Isles. Mabon has fondness for the inscrutability of what came before, what these objects that still stand in our landscapes were used for and what there could have been if there wasn't a decay of objects, such as Neolithic woodhenges. She looked to create a piece that possibly could have been, giving the same strange, large, enigma-felt atmosphere as these odd monuments that are situated around the British Isles to this day. She created this piece with organic materials native to the same landscape. As for this piece being an abstract contemporary monument, it differentiates from modern, traditional monuments for as it is not celebrating a singular historical figure, which often represent crimes and injustices of the past. With its smells and textures, everyone can relate and have their own personal experience with this piece.



"Yr Oen Monolith"

Raw Sheep Fur

182.9 x 121.9 x 91.4 cm

£2,000

Rafaella Lazarou

Rafaella Lazarou (b.2000) is a Cypriot artist currently studying Sculpture at the Royal College of Art. Prior, they received their BA (Hons) in Drawing at Camberwell College of Arts (graduating in 2021).

She is interested in the concept of a therapeutic algorithm, a ritual, an intimate process that is constructed through the creation of imaginary beings, fantastical world making and visual story telling. This process is often filtered through fairy tales, myths, short stories, moments and things She collects from nature and from the body, as well as her own dream diary journals.

Her practice is a multidisciplinary one, using materials from her own ecosystem, and immediate surroundings. Her works often take the form of drawings and performance props that function as body parts. Her studio becomes a poisonous skeleton of its own by keeping the waste she produces; pencil shavings, pistachio nut shells, and nail clippings.

A crucial protagonist in her work is 'the monster'. A sort of peculiarly beautiful being, a shape shifter. Human, chicken, insect, ghost, plant, mycelium, goblin, fairy, life, death, afterlife, liquid, fluid, formless, gas, solid.



"The House of Spirits"

coloured pencil on paper, thread, nail clippings

30 x 22 cm

£530



"Cosmic Dancer"

Coloured pencil and watercolour on paper, silver thread, tape.

47 x 28 cm

£410



"I must inevitably slice off the infinite monstrous
meat and cut it into pieces"

Coloured pencil on paper

21.0 cm x 29.7 cm,

£380

Yasmine Robinson

Yasmine Robinson (b, 1994, N. Ireland), currently based in Belfast, P/T lecturing in Painting at Belfast School of Art. Robinson received a First Class Honours degree in Fine Art, Ulster University, Belfast (2017) and was awarded a Distinction in her Masters of Fine Art, Chelsea College of Art, London (2018). Robinson has been the recipient of awards including Tiffany & Co. Outset Studio Makers Prize (2018) and RDS Visual Arts Award (2017). In 2017 she was awarded the Frank Bowling Scholarship to support her studies at Chelsea College of Art.



"Carnival of the Animals"

Oil, gouache, beeswax, pigment, soft pastel, charcoal and pencil on linen.

29cm x 35cm



"Kirk"

Oil and embroidery thread on Moquette, stretched canvas.

20cm x 20cm



"Lears McCaw"

Oil, pigment, soft pastel, crochet wool on canvas.

16.5cm x 22.5cm

