

Social Justice Art

curated by Amy Jackson

The PATH

Palazzo Pisani-Revedin

Venice, Italy, 2024

3rd September - 3rd November

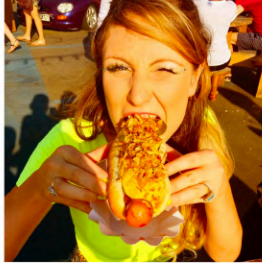
Opening night: 5th September at 6pm

@thisisamyjackson

SHIM



Select all squares with
untouchable inequalities



VERIFY

#iamnotarobot, untouchable inequalities

Amy Jackson, interactive digital task, limited edition prints, 2020.

*“Art in the age of the end of art is not a way
of making things. It is a way of thinking
about things.”*

Athur C. Danto

Artists

Alex Ford

Alice Lenkiewicz

Andrey Ustinov

Andy LeBlanc

Angela Fox

Arabella Ross

Arthur E Jacoby

Aurélie Crisetig

Boo Barwick-Ward

Bug

Carly Roach

Carol Burns

Christian Braime

Christie

Dex Hannon

Dimitri Likissas

Egli Petta

Eva Joy

Fernando Holguin Cerceres

Fi Hill

Fion Gunn

Fiona White

Forrest McGarvey

Francesca Busca

Geraldine Leahy

Giandra de Castro

Holly Nerreter

Indrani Ilmi

Jack So

Jamila Boughelaf

Jenny Ping Lam Lin

Juan Canals Carreras

Judith Walker
Julia Alexandra Beer
Junshu Gu
Kate Mieczkowska
Kate Peel
Keemar Keemar
Keith Pointing
Linda
Lorraine Morley
Lou Liska
Mandy Payne
Manuel Hechavarria Zaldivar
Maria Granadino
Marta Pieregonzuk
Matthew Hayward
Michael Tierney

Michelle Dovey
Natasha Abrahams
Nick Malone
Nick Tobier + Roland Graf
Paul Blenkhorn
Pink and grAy
Priyanka M Dhingra
Quin de la Mer
Rosalind Stoddart
Rosie Burns
Sally Spinks
Shanali Perera
Sheetal Durve
steeldoorstudios
Ursula Vargas
Vian Borchert

“In a gentle way, you can shake the world.”

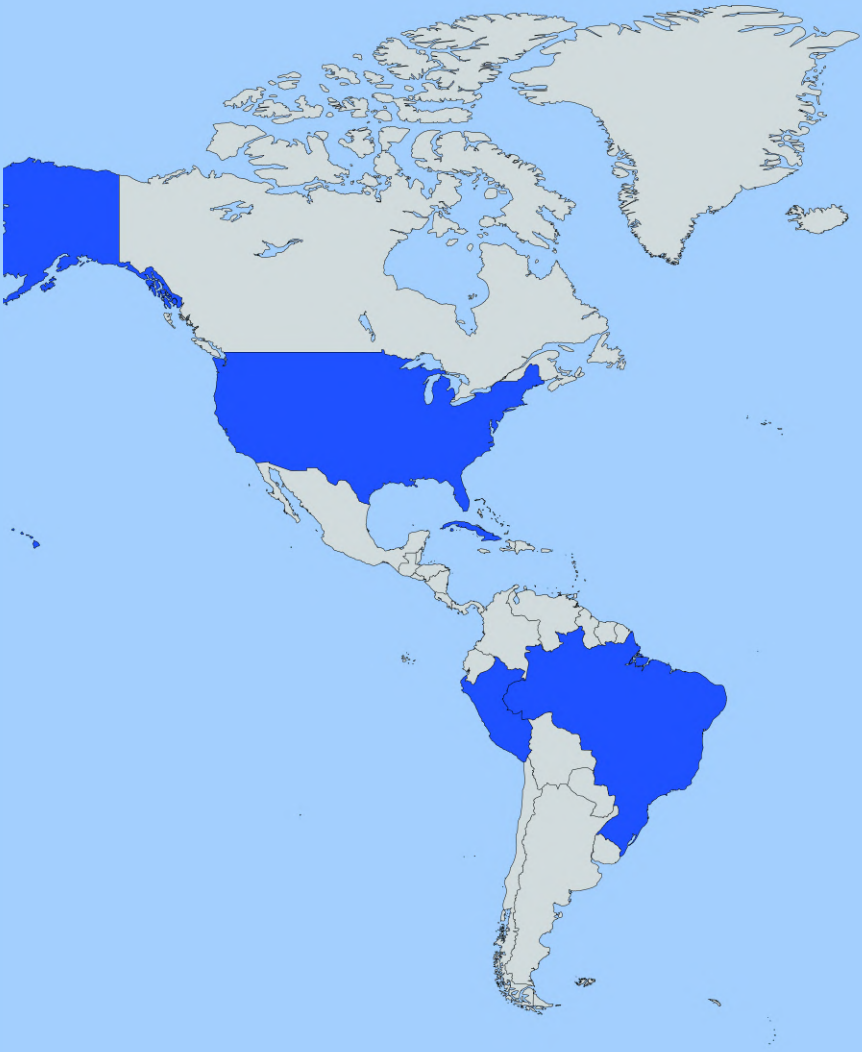
Mahatma Gandhi

Social Justice and Art

Inequality in the art world is rife, around 85% of artists represented by US institutions are white and many classical paintings have been found to have racist undertones or themes. Not to mention the gender pay gap, of the \$196.6bn spent at auctions between 2008 and 2019, work produced by women accounted for only £4bn, a measly 2% of the total sales. What's more, in music, performing and visual arts only 22% are from working class backgrounds compared with 60% from more privileged backgrounds.

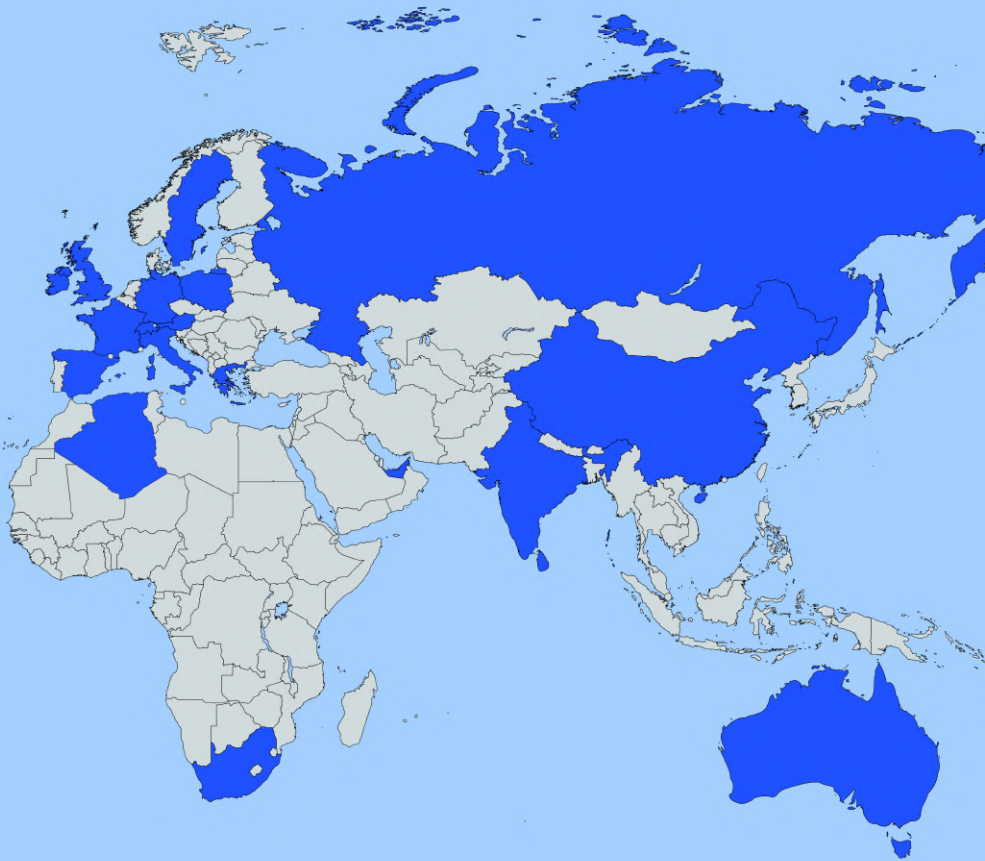
Social justice is an artistic imperative in a world rife with inequality. We reject the notion that art is a luxury for the privileged few. Art becomes a powerful tool to challenge systemic injustices, amplify marginalised voices, and inspire collective action towards a more equitable and sustainable future. Our mission is to democratise the art world, breaking down financial barriers and embracing innovative models that showcase emerging talent from all backgrounds. With artists hailing from every corner of the globe, and 26 different countries represented, we celebrate diversity and foster collaboration, proving that creativity knows no borders. Our collective is a testament to the resilience of the human spirit, providing a platform for migrants fleeing conflict, those with disabilities and subsequently less able to travel, the incarcerated, and anyone else who seeks to change the world through their art. We prioritise sustainability, recognising that art is a catalyst for change in the face of challenges presented by the Anthropocene. We demand social justice through who we are and the work that we make. We unite as a collective of artists, activists, and allies, using our creative expression to envision and build a more equitable, just, and sustainable future for all.

Diverse Origins of Creative Visionaries



64 artists representing 26 different countries:

Algeria | Australia | Austria | Brazil | China | Cuba | England
France | Germany | Greece | Hong Kong | India | Ireland
Italy | Luga, former USSR | Peru | Poland | Russia | South Africa | Spain
Sri Lanka | Sweden | Switzerland | UAE | USA | Wales



About the Curator

Amy Jackson, b. Jacqueline Amy Jackson studied Fine Art at the Ruskin, University of Oxford, 2005 - 2008 achieving a scholarship and a 1st class degree. She later returned to The Smith School of Enterprise and the Environment to read Sustainable Finance.

She is a conceptual artist, climate risk specialist and human rights activist blending philosophy, nature and science to create immersive experiences in traditional galleries and unconventional spaces. Her work includes street art, happenings, photography, sculpture, installation and found objects.

Jackson explores issues such as climate change, consumerism, mental health, social inequalities and how these themes are inextricably linked. Her work often exists outside of the 'white cube' and inside the communities it touches, coupling many of her pieces with workshops to bring the work to life.

Experienced also in sustainability, she leads the environmental, social and governance strategy for London's £50bn pension pool. Has presented for Financial Times Live, The Economist and Asset.tv, interviewed for The Guardian, FT and CNBC, written publications for institutions such as the Prince of Wales' International Sustainability Unit and lectures at the Cambridge Institute for Sustainable Leadership.

Jackson has exhibited at Kensington + Chelsea Art Week, Modern Art Oxford, CICA Museum, CREA Cantieri del Contemporaneo Venice and Miami Art Week. Her work has been featured in the Times, Art World Magazine, Time Out, was performed live on Channel 4 and has even *appeared* at The Tate Britain.

"Obsession" unfolds as an unwavering pursuit of perfection, epitomised through the meticulous act of cleaning. For over 15 years, a character called no. 45969, a genderless embodiment of insanity, embarked on a remarkable odyssey, cleaning flawless spaces, dictated by the roll of dice. This ritual over thousands of sites worldwide, represents an impossible quest for perfection.

In the midst of a pandemic-ridden world, the piece gained an eerie relevance, forcing contemplation on our fears and a desperate need for control. The “character” traversed urban landscapes and quiet patches of countryside, from urine-filled alleyways to tree trunks. This performance deftly transformed mundane cleaning into a statement about the lack of control we experience in our lives and the peace that we so desperately need.

As the planet grapples with environmental degradation and consumerism, the work now poses a pressing question: “Do we really need more stuff in the world?”

Well perhaps if we try a little harder, we can wipe the pollution away.



Cleaning Squares, happenings, performance piece and photography, 2005 - present.

Alex Ford

Alex Ford is a UK-based visual artist and filmmaker whose work challenges the necessity of material truth, blurring the lines between the physical and digital realms. With a unique style described as “Looney Tunes meets Hieronymus Bosch”, Alex’s art creates a playful yet thought-provoking dialogue that engages viewers on multiple levels.

As an award-winning filmmaker, Alex has garnered attention for his innovative approach to visual storytelling. His work has been showcased at prestigious venues, including Artsect Gallery, NotForSale Gallery, Paradime Studios, and The Koppel Project. His collaborations with the Royal Academy of Music have seen his art accompanied by live opera and orchestral performances, enhancing the immersive experience of his creations at various charity events.

Alex’s artistic practice is rooted in a cyclical process, where he revisits and recycles pre-existing motifs, offering fresh perspectives on how we encounter and interpret art. This approach not only recontextualises familiar imagery but also invites audiences to reconsider their perceptions of the boundaries between art forms.

Driven by a passion for creativity, Alex approaches his work with a sense of fun and experimentation, constantly pushing the limits of his artistic expression. His work stands as a testament to the evolving nature of contemporary art, where innovation and playfulness meet to create something truly distinctive.



Songs of Experience, sculpture, 2024.

“Songs of Experience” draws inspiration from the words of William Blake, using the Lamb as a symbol of peace and innocence, yet constructed from barbed wire, a material typically used to defend and injure. The sculpture explores the state of our current social and political climate, where innocence and serenity are increasingly shrouded in violence and paranoia.

Alice Lenkiewicz

Alice Lenkiewicz specialises in painting, digital art and mixed media. Residing in Liverpool, UK, her work is characterised by its fluidity, evolving from figurative explorations to abstract compositions. This versatility reflects Alice's engagement with the artistic process, where each piece becomes a journey of discovery and self-expression.

Central to Alice's artistic practice is her dedication to animal rights, a theme that she weaves intricately into her work. She explores both utopian and dystopian narratives, using her art to raise awareness of the detrimental impact of factory farming on animals, the environment, and human health. Through these themes, Alice's work becomes a powerful vehicle for social commentary, inviting viewers to confront uncomfortable truths while contemplating a more compassionate future.

Alice challenges audiences to reconsider their relationship with the world around them, making her work both thought-provoking and resonant. Her art, rooted in a strong sense of purpose continues to evolve, reflecting her ongoing exploration of both the visual and ethical dimensions of contemporary life.



Maternal Reflections: Two Worlds, One Love, acrylic on hardboard, 2024.

The artwork, titled "Maternal Reflections: Two Worlds, One Love," is an acrylic painting depicting a woman cradling a baby calf in a natural setting. This piece serves as protest art, urging viewers to recognise the importance of maternal care and the sanctity of a mother's milk. The painting suggests that despite being from different species, both the human mother and the mother cow share a profound, innate love and bond with their offspring, highlighting the universal nature of maternal instincts.

Andrey Ustinov

Andrey Ustinov (b. 1975, Luga, former USSR) is a Berlin-based performance and media artist celebrated for his innovative exploration of themes related to technology, perception, property, resources, and power. His work delves deeply into the cognitive activities of pedestrians and their unique interactions within public spaces, offering a compelling examination of how individuals navigate and engage with their environments.

Ustinov's artistic journey has been marked by a keen interest in the dynamics of public spaces and the ways in which they shape human behaviour. Through his performances and media projects, he investigates the subtle, often unnoticed, exchanges that occur in these communal areas, revealing the complexities of modern life and the invisible forces that influence it.

A graduate of the Academy of Media Arts Cologne in Germany (2011), Ustinov has developed a distinctive practice that challenges conventional perceptions of public and private domains. His work not only interrogates the relationship between people and the spaces they inhabit but also questions broader societal constructs such as ownership and control, making his art both intellectually engaging and socially relevant.

Ustinov's commitment to exploring these intricate themes has earned him recognition within the contemporary art scene. His ability to blend performance with media art creates a rich, immersive experience that invites audiences to reflect on the profound connections between technology, power, and human interaction. As he continues to push the boundaries of his practice, Ustinov remains a pivotal figure in the ongoing discourse on the intersection of art, society, and technology.



OPEN POWER, art walk, mapping, photography, adbusting, 2016.

A map of Cologne, Germany, pinpointing 100 locations of available, functional 230 V electrical sockets found throughout the city. The map was incorporated into an information board installed at the location of the first discovered socket, a central and highly frequented place. The map is also accessible online on a dedicated project website.

Over a year (2015-16), the artist searched for free, functional sockets in and around Cologne. Each find was photographed using GPS, allowing their exact locations to be plotted on a Google Map. The final result was a listing of 100 accessible 230V sockets across the city. Each photograph was taken at night, using a floodlight powered by the very socket being photographed, creating a closed circuit depicted in each image.

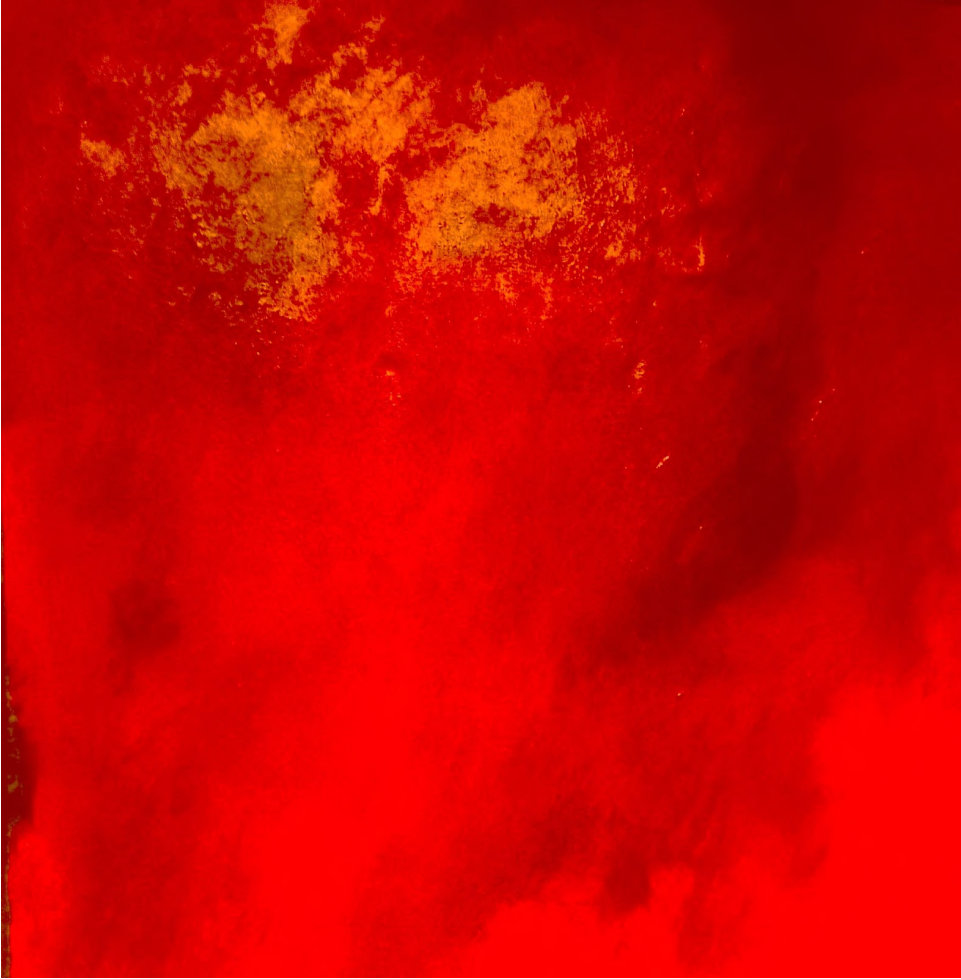
Andy LeBlanc

Andy Le Blanc is a British-French visual artist whose work engages deeply with themes of sustainability and eco-anxiety, a term increasingly used to describe the overwhelming sense of distress caused by the environmental crises of our time. Through his art, Andy confronts these urgent issues, creating conceptual structures and images that provoke reflection on the values we assign to manufactured items and their impacts on the natural world.

Drawing inspiration from his global travels and his current base in the Dordogne Valley of southwest France, Andy's work is a response to the pressing challenges related to climate change, biodiversity loss, and social justice. His artistic practice is diverse, encompassing portraits of people, animals, and the natural world, as well as innovative "photo art" sculptures crafted from wood, stone, and metal. These sculptures serve not only as visual representations but also as meditative tools, encouraging viewers to consider the interconnectedness of human activities and the environment.

Andy's art is both a personal exploration and a broader commentary on the state of the world. His ability to merge the conceptual with the tangible makes his work particularly resonant in today's context of environmental urgency. By addressing the complexities of eco-anxiety and sustainability through his creative process, Andy invites his audience to engage in a deeper dialogue about the future of our planet and the role each of us plays in shaping it.

Andy Le Blanc's practice is a compelling blend of artistic innovation and environmental activism, offering a powerful platform for reflection and change in an increasingly fragile world.



Sunspot, acrylic on canvas, 2024.

The swirling orange and red clouds of gas from the solar surface are intended to conjure the imminent danger, heat, and ominous power of our sun when we allow its burning ferocity to be trapped in our atmosphere. The image conveys a sense of foreboding about the changing climate, and the fiery colours even make our skin feel hot and damaged as we look at the painting.

Angela Fox

Angela Fox is an emergent mixed media artist currently pursuing an MA at Salford University in the UK. Her artistic practice blends analogue paper collage with digital image manipulation, culminating in unique works printed onto fabric through the sublimation printing process. This innovative combination of techniques allows Angela to explore and express complex themes with a distinctive visual language.

Central to Angela's work is her exploration of life with a long-term illness. Through her art, she seeks to open a dialogue about the societal pressures imposed on those living with chronic conditions, particularly in relation to Susan Sontag's concept of "the kingdom of the well". Her pieces challenge the expectations and stereotypes faced by the sick, offering a nuanced perspective on the intersection of health, identity, and societal norms.

Angela's work is deeply personal yet universally resonant, as she navigates the delicate balance between the internal experiences of illness and the external demands of conformity. By integrating both traditional and digital methods, she creates visually compelling pieces that invite viewers to reconsider their perceptions of wellness and illness.

As an artist at the beginning of her professional journey, Angela Fox is already making a significant impact with her thought-provoking explorations of health and society. Her work not only highlights the challenges faced by those with long-term illnesses but also contributes to a broader conversation about the expectations placed on individuals within the 'kingdom of the well.'

"Utopia awaits..."

In a society where being well is the norm, those who are sick become 'the other'. This artwork explores the struggle of the sick within capitalist constructs, facing contradictory expectations to recover and continue working while managing the realities of long-term illness. It questions the fate of those who cannot meet these demands.



One Planet to the Left, analogue collage,
digitally manipulated and sublimation printed
onto fabric, 2024.

The artwork depicts the tantalising, yet perhaps illusory, prospect of sick individuals transitioning from the 'kingdom of the sick' to the utopian 'kingdom of the well' simply by conforming and acting as if they are well. The portal to this utopia is represented by smiling mouths, symbolising the promises of "the well".

The title is inspired by Audre Lorde's poem "A Song for Many Movements", which explores the intersection of sickness and identity.

Arabella Ross

Arabella Ross is a British painter based in Hampshire, whose work has garnered attention both nationally and internationally. Her artistic journey has led to exhibitions in London, Oxford, and India, where her evocative paintings have captivated diverse audiences.

Arabella's most recent and highly successful exhibition took place at Blenheim Palace in 2023, marking a significant milestone in her career. Her work has also been recognised by The Society of Women Artists, where she was selected to exhibit at the prestigious Mall Galleries in London. Additionally, she has held a solo exhibition at The Sewell Gallery, International Art Gallery, Radley College in Oxfordshire, further establishing her presence in the contemporary art scene.

Arabella's paintings, known for their depth and emotional resonance, reflect her keen observation of the world around her. Her ability to capture the subtle nuances of light and texture has made her work a favourite among collectors and art enthusiasts alike. As she continues to create and exhibit, Arabella Ross remains a dynamic force in the art world, with her work leaving a lasting impression wherever it is shown.



Dolores, Sugar Cane Factory (Purple Dress), oil on linen, 120 x 150 cm, 2023.

In 2006, the artist met Dolores at the Port-Vale Sugar factory in Barbados. She was sitting in the wooden information kiosk at the entrance to the abandoned factory, a poignant reminder of the island's colonial past and the legacy of the sugar industry. Dolores told the artist that if she wanted to draw safely amongst the industrial machinery, she needed to speak to Grant, the general manager, to get a hard hat. The artist returned to draw for five consecutive days. She wrote Dolores' name in her sketchbook, a small act of remembrance for a woman whose life was intertwined with the complex history of this place.

Arthur E Jacoby

Arthur E Jacoby was born in New York City and has a rich background in education and social services. A former teacher and professor, Jacoby dedicated significant years to shaping young minds and supporting vulnerable communities. Notably, he served as the Education and Youth Services Director at Henry Street Settlement's Urban Family Center, a shelter for homeless families and survivors of domestic violence, where he played a pivotal role in providing education and support to those in need.

Now residing in Florida, he has transitioned from education to a passionate pursuit of photography. As the President of Photo Arts of South Florida, Jacoby actively engages in the local arts community, capturing images that document political events and demonstrations. Jacoby's photography has been widely recognised, with work published in *Black and White Magazine*, and accolades from the International Color Awards and Spyder Awards, among others.

Through a lens focused on social justice and community, Arthur E Jacoby continues to make an impact, blending a commitment to advocacy with a keen artistic eye, ensuring that their work resonates on both a personal and political level.



Perchance to Dream, digital photograph, 2011.

The Occupy Wall Street Protest at Zuccotti Park in NYC lasted for 59 days. It was a left-wing populist movement against economic inequality, corporate greed, big finance, and the influence of money in politics. This image symbolises that the dream and spirit of the movement is renewed and ongoing.

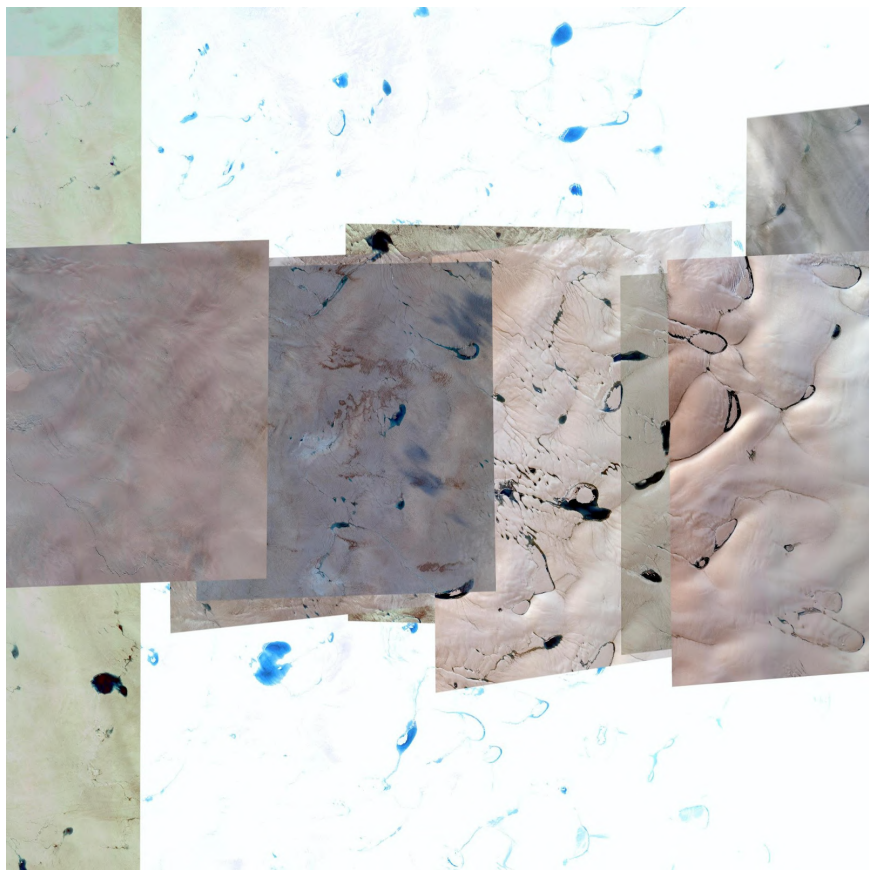
Aurélie Crisetig

Aurélie Crisetig (b. 1992, Switzerland) is a photographer and art historian currently residing and working in London. Her artistic practice is centred around photography, which she employs to investigate the evolving nature of human memory within a world increasingly saturated by digital technologies. Working across both film and digital mediums, Crisetig's work delves into the complexities of urban landscapes and public spaces, capturing their essence while simultaneously questioning their impact on our collective and individual recollections.

Crisetig's academic background provides a rich foundation for her artistic explorations. She holds a BA in Art History and Film Studies, demonstrating her interdisciplinary approach to visual culture. Her MA in Photography from UAL further honed her technical skills and conceptual understanding of the medium, while her MA in History of Art and Archaeology of East Asia from SOAS, University of London, adds a unique cultural perspective to her work.

“(dis)locations” portrays the alteration of landscapes as captured by a digital apparatus. The fragmented view depicts the unpredictable and often devastating changes occurring due to global warming. As environmental concerns remain at the forefront of global discourse, this image provides a visual testament to the profound impact of human actions on our planet.

In the complex dance of societal progress, landscapes are not mere backdrops but dynamic canvases shaped by both human intervention and natural forces. '(dis)locations' offers a window into this intricate relationship, showcasing the profound changes our environments undergo in the digital era. As seasons merge and familiar landmarks dissolve, we are reminded of the urgent need to address environmental injustices and protect the delicate balance of our planet.



(dis)locations, digital photography, 2020.

Boo Barwick-Ward

No matter what languages are spoken, what gods are worshipped, or what politics are followed, a photograph can cross every single boundary and create a connection that otherwise would have been out of reach.

Boo Barwick-Ward's artistic practice revolves around this profound belief, using photography as a narrative to explore the complexities of memory loss and the indelible mark humans leave on the environment. She is particularly fascinated by the resilience of nature, its ability to reclaim abandoned objects and spaces, a poignant reminder of the interconnectedness of all things.

Having recently completed an MA in ceramics, Boo has embarked on a new creative journey, fusing photography and clay. She transfers photographic images onto the surface of hand-built vessels, experimenting with porcelain and stoneware to achieve striking and evocative results.

As an artist, Boo's work delves into the urgent and critical theme of climate change. Through her lens, she captures both the subtle and dramatic transformations occurring in our environment, creating a visual narrative that aims to raise awareness and inspire action. Photography serves as a powerful tool to document the fragile beauty of nature and the stark impacts of human activity, prompting viewers to reconsider their relationship with the world around them.

For Boo, photography is not just an artistic pursuit but a personal journey. It has been a source of solace and strength during challenging times, offering a means of capturing fleeting moments of beauty and preserving them for eternity. The ephemeral nature of her subjects serves as a reminder of the preciousness of life and the importance of cherishing the world we inhabit.



HOW???, photography, 2022.

Bempton Rocks, North Yorkshire is a protected wildlife area under threat. This photograph, taken with a Sony telephoto lens, features a seagull that has made a nest from a discarded tyre that has somehow found its way onto an inaccessible promontory rock.

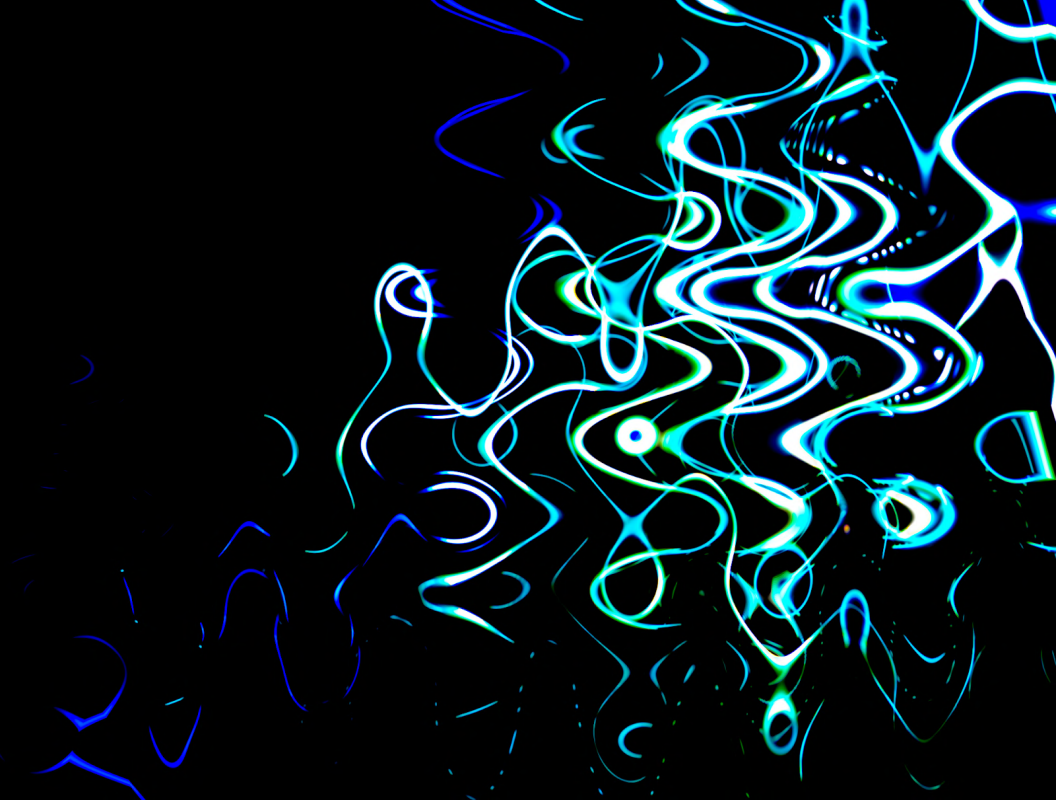
The title, "HOW???", reflects the artist's astonishment at seeing such a thoroughly alien object in a place seemingly beyond human reach. Yet, it serves as a reminder of nature's resilience and ability to adapt, even in the face of human encroachment.

Bug

Bug, an autistic photographer from Llantrisant, South Wales, UK, uses photography to navigate the visual overload of the world. By controlling light and contrast, they create meditative abstract pieces that translate the fast-paced noise of the outside world into a slower, more refined visual language.

As Tabish Khan notes, "The world is full of colour and information, visually it can be overwhelming - even more so if you're neurodiverse. Bug uses the medium of photography to mediate this visual overload and slow the world down through the images. In the work, Bug can control the light and the contrast to create meditative abstract pieces, which allows them to take the fast-paced noise of the outside world and communicate their vision back to us at a slower, more refined pace that's more manageable for both the artist and the viewer."

Bug's work has been exhibited internationally and was long-listed for the Visual Arts Association annual prize in 2023. The Arts Council of Wales awarded funding for the development of their "Standing Still" collection.



Teimlad Niwlog (Fuzzy Feeling), printed on acrylic, 100 x 80 cm,
2023.

“When I go outside, there’s so much going on in my senses. I feel fuzzy. Whenever I try to interact with people, I feel fuzzy. There are birds chirping or people talking, and I feel fuzzy.”

Carly Roach

Carly Jayne Roach, a Bristol native, developed a deep connection with the natural world during her childhood on her grandparents' farm. However, experiences of bullying led to struggles with mental health. After a period in New Zealand working with horses, she returned to England. A traumatic experience resulted in PTSD, further complicating her journey.

A gardening job provided a turning point, offering support and stability. She began expressing herself through painting, her early works reflecting her inner turmoil. Through her involvement with a women's abuse centre, Carly gradually rebuilt her life.

Now a devoted mother, her son Oliver inspired a passion for writing children's books. Her debut, *My Baby*, celebrates the mother-child bond, while her forthcoming book, *Walking to the Shop*, encourages family connection with nature.

Carly's artistic journey is complemented by her advocacy for organic farming and environmental conservation. Motherhood has been transformative, allowing her to reclaim her sense of self and thrive. She strives to approach the world with kindness and compassion.



From Old to New, 60 cm x 42 cm, oil on canvas board, 2023.

Painted after a trip to Tuscany, "From Old to New" reflects Carly Roach's deep connection to buildings constructed by hand from raw materials. The artwork explores the contrast between spiritual heritage and the encroachment of modern architecture. The fine wires connecting the buildings are replaced with exaggerated, camera-like structures, while the tribal-inspired stonework is juxtaposed with a graffiti-esque paving.

This piece contemplates the impact of our changing environment on our identity and connection to our roots. Carly suggests that social justice is elusive when our surroundings dictate our behaviour and attitudes.

Carol Burns

Carol Burns is an award-winning Scottish artist based in Wiltshire, England, renowned for her unconventional abstract paintings. She is captivated by the human experience, finding both internal and external narratives endlessly fascinating. Burns believes narrative is fundamental to our existence, shaping how we dream, daydream, remember, anticipate, and interact with the world. It allows us to share our inner selves and make sense of the external reality we inhabit.

Burns's artistic process begins with a concept, which she explores through the layering of paint, intuitive mark-making, and collage. The resulting artworks are rich in history, colour, and pattern, capturing the essence of her initial idea.

Her work has been widely recognised and exhibited. She has been accepted to the Royal Cambrian Academy of Art for the past three years, and in 2023, her work was also showcased at the Royal West of England Academy of Art and the ING Discerning Eye Exhibition. As of August 2024, her paintings have been accepted into 15 juried shows, including The Society of Women Artists at The Mall Galleries in London, and have been featured internationally, including in the book *101 Contemporary Artists and More*.

A regular participant in the art fair circuit, Burns is also a member of the RWA Artist Network, further solidifying her position within the contemporary art scene.

"The Contradiction" explores the concept of cognitive dissonance, a state where individuals experience internal conflict due to holding contradictory beliefs or attitudes. Inspired by observing politicians reinterpret or ignore evidence that doesn't align with their desired image, Burns sought to visually represent this internal struggle.

The hunched figure, full of tension, with three heads crowded by swirling thoughts, embodies this dissonance. Each head represents a different element: long-held beliefs, factual evidence, and personal desires. These conflicting elements create internal disharmony.

Burns questions why this process often leads to deflection and denial rather than reflection and growth. She highlights the danger of those in power refusing to acknowledge uncomfortable truths, hindering their ability to improve outcomes for society.



The Contradiction, mixed media (acrylic paint, graphite, oil pastel, and ink), 2022.

Christian Braime

Christian Braime, an artist hailing from Leeds, honed his artistic sensibilities at the prestigious Ruskin School of Drawing and Fine Art. His creative practice encompasses a diverse range of mediums, including painting, printmaking, and installation. Through these varied forms of expression, Braime constructs atmospheric and ambiguous environments that invite viewers to engage in a contemplative exploration of the potential narratives embedded within these evocative spaces. His works subtly challenge the boundaries between reality and imagination, leaving room for personal interpretation and emotional resonance.



Escaping Atlantis, pencil on paper, 2022.

"The nostalgia of board games offers comfort in uncertain times. Adults turn to new varieties for the security of knowing rules, what to say, and where to stand. Big, blocky, shiny plastic games with complex rules and moving parts speak to a lost sense of fun and abandon. The more gimmicks, the more novelty, the better - we're talking hungry hippos territory here.

"Painting and drawing these brash, toy town, plastic games allows me to impose atmosphere, narrative, and uncertainty onto our longing for simplicity. This drawing is part of a series using the 1980s board game "Escape from Atlantis" as a starting point for exploring themes of migration, loss of home, and the tensions that can be created by seeing the world through a lens of "Them and Us"."

Christie

Christie's artistic journey experienced a significant renaissance in 2020. In a year marked by global upheaval, she reconnected with her long-held passion for painting, embarking on a journey of creative exploration that would redefine her work. Immersing herself in online meditation practices, she found new depths of inspiration, leading to a breakthrough that transformed her artistic approach.

By 2023, this evolution culminated in a major achievement: her work was accepted into the prestigious Royal Academy Summer Exhibition. Notably, one of her pieces was sold on the highly anticipated Celeb Preview Night, a milestone that solidified her place in the contemporary art world and underscored the impact of her renewed dedication to her craft.



Nuclear Fission, acrylic on canvas, 2024.

The painting employs geometric shapes and circles to convey the precise moment when two heavy atoms collide and explode. The beauty of this moment serves as a tribute to Oppenheimer's scientific breakthrough, rather than its devastating applications.

Dex Hannon

Dex Hannon is an abstract expressionist and multimedia artist, working across a range of mediums including paint, digital, sound, video, and photography. His paintings are recognised for their intricate weaving of lines, textures, and bold colours.

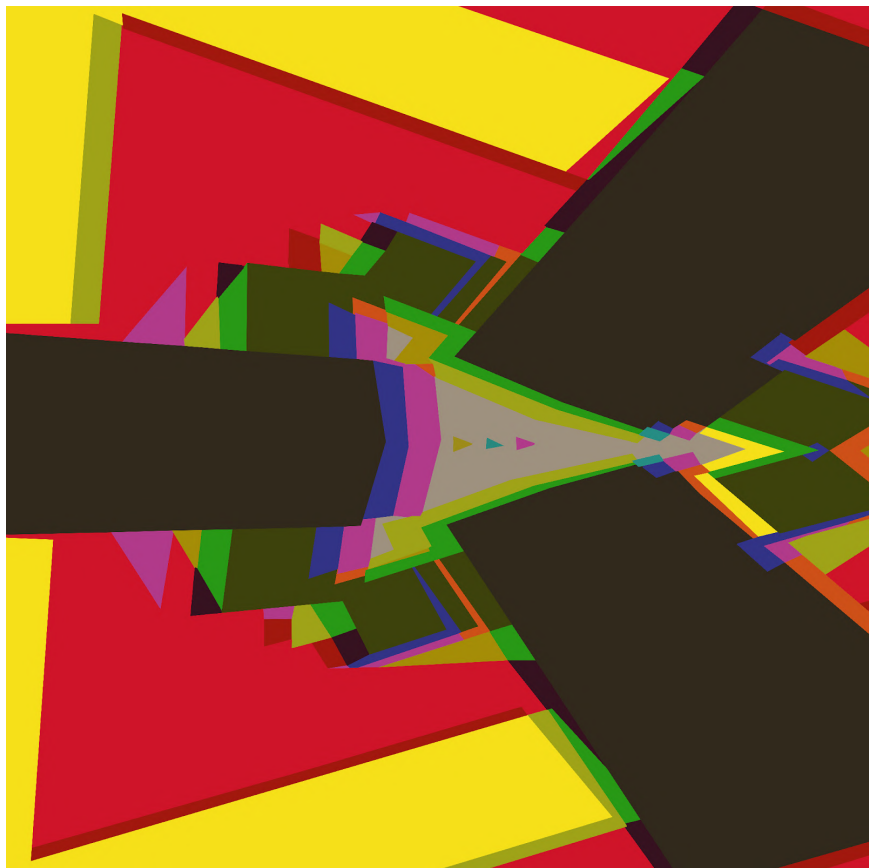
Alongside his traditional practice, Hannon has developed a distinctive approach to digital art, exemplified in his "Retro Futurism" series. He photographs his paintings in progress and then digitally reimagines them, combining elements from multiple artworks. This "digital remixing" technique allows him to create entirely new works that reinterpret and extend the original concepts, resulting in a dynamic interplay between physical and digital realms. He has further expanded this exploration into video-based art, pushing his artistic vision into new dimensions.

Hannon regularly exhibits in the UK and received the 'Best in Show' prize for the inaugural Art Folio Annual Award in 2020. He lives and works in Blyth, Northumberland.

"Coal Dust to Crushed Clean Pixels" captures Northumberland's transition from industrial heritage to a renewable energy future. In this video-art piece, Hannon juxtaposes the Northumberland Flag with geometric shapes from a WWII bunker, the video serving as raw material for the final digital artwork. The title symbolises the shift from gritty coal dust to clean digital pixels, representing the move from traditional industries to innovative technologies.

This transformation is significant for Northumberland, but Hannon observes it with mixed emotions, acknowledging the region's industrial past. Despite the promise of renewable energy, he recognizes local skepticism due to a lack of tangible benefits like jobs and community investment.

Hannon emphasises the need for a just transition, one that not only prioritises environmental conservation but also empowers local communities. The artwork underscores the urgency of bridging the gap between global environmental goals and the immediate needs of those affected by the shift.



Coal Dust to Crushed Clean Pixels, digital art, 2024.

Dimitri Likissas

Dimitri Likissas (b. 1969, Belgium), of Greek heritage, transitioned from a successful career in graphic design and corporate leadership to pursue his passion as a full-time artist. His vibrant paintings, featured in private collections across Europe and America, explore the dynamic interplay of colour, form, and perception.

Inspired by pop art icons such as Keith Haring, Roy Lichtenstein, and Andy Warhol, Likissas blends their influences with his own unique artistic vision. His work has evolved from single-coloured dot patterns to intricate, multi-coloured compositions, delving into the concept of matter as discrete units, represented by his signature dynamic, rolling dots.

Likissas's optical creations transcend spatial boundaries, offering viewers a mesmerising experience where dots transform into cosmic landscapes. Through his masterful use of colour theory, rhythm, and form, he captivates audiences and invites them to discover new perspectives on the universe within his paintings.

From a distance, his art reveals cohesive pictographic narratives, while up close, it mesmerises with enigmatic patterns. Likissas's ultimate aim is to transport viewers on imaginative voyages through his optical realms, fostering a sense of visual exploration and discovery.



Hand Grenade Black on Yellow, acrylic on canvas, 120 cm x 180 cm, 2024.

"Hand Grenade Black on Yellow" by Dimitri Likissas explores social and environmental justice through abstract symbolism. Meticulous black dots represent the pervasive nature of societal issues, forming a hand grenade motif that juxtaposes violence with subtlety, highlighting the explosive impact of injustice. The black colour palette reinforces the gravity of these issues. Likissas' technique encourages contemplation: from afar, the dots form a cohesive image, highlighting interconnectedness; up close, they evoke chaos, mirroring the fragmented nature of these challenges. This artwork prompts dialogue, challenging viewers to consider their role in addressing injustice and advocating for collective action. By employing abstract symbolism, Likissas fosters a deeper understanding of the multifaceted nature of social and environmental justice.

Egli Petta

Egli Petta is a Greek visual artist based in London, UK. She holds a degree in Fine Art and an MFA from Kingston University, London, and received a scholarship from the Rootstein Hopkins Foundation during her MA studies. Petta is a member of both the Chamber of Fine Arts of Greece and the International Council of Museums.

She furthered her studies at the University of Manchester, obtaining a Postgraduate Diploma in Gallery and Museum Studies. Her diverse artistic practice has garnered international recognition, with exhibitions spanning from London to Sao Paulo and features in various publications. Recently, she presented her sixth solo exhibition, 'Dreamland Chronicles', at the Tsichritzis Foundation of Fine Arts in Athens.

Petta's art aims to evoke curiosity and raise questions about time and space as historical references, while simultaneously exploring contemporary art within the context of her research.

“Every moment and every chapter of life shape us. Every artist expresses their unique perspective on social justice through their chosen medium, advocating for a more equitable distribution of wealth, opportunities, and privileges within society.”

The artwork "Voice of America" serves as a powerful call to action, raising awareness about human rights violations and championing the cause of social justice.



Voice of America, mixed media on canvas, 120 cm x 90 cm, 2023.

Eva Joy

Eva Joy is a multidisciplinary "artist" whose work explores themes of protest, connection, apocalyptic possibilities, and the climate crisis. She often challenges traditional art spaces, preferring public interventions and community collaborations to ignite social change. A graduate of Manchester School of Art and The University of Barcelona with a BA in Fine Art and Art History, Joy currently resides in London. Her urban upbringing informs her artistic practice, with the grit and absurdity of city life frequently captured in her works.

Joy regularly incorporates recycled materials and found objects into her art, an act of community cleaning that simultaneously subverts the elitism of the art world. Her practice balances humour and horror, recognising humour as a valuable tool for engaging with complex and overwhelming issues such as the climate crisis and colonial capitalism, as explored by Timothy Morton's concept of "hyperobjects."

In residence with Enmolarte in Oaxaca, Eva Joy created a protest action featuring "ojos" (eyes) painted using traditional South Mexican Mole sauce. These eyes belong to three endangered species in the region: the Sierra Madre Frog, the Margay Wild Cat, and the Oaxacan Hummingbird.

Oaxaca is a perilous place to fight for environmental protection, with many indigenous campaigners tragically losing their lives in the battle against big energy and illegal logging. Acutely aware of her privileged position to speak out with comparatively lower risk, Joy mounted these animal eyes onto placards for a public action, collaborating with local artists.

The protest's aesthetic drew inspiration from traditional Oaxacan wedding processions, bursting with vibrant colours and patterns from indigenous fabrics. It marched from the Plaza de Santa Domingo to an Open Studio event at Enmolarte, attracting curious onlookers and fostering awareness about the artwork and local environmental movements.



OJOS (EYES), mole salsas on canvas, public protest, Oaxaca, 2022.

Fernando Holguín Cerceres

Fernando Holguín Cerceres 5537 (b. Chihuahua, Mexico, 1967) is a contemporary artist from Mexico, currently navigating between the vibrant British art scene and Berlin. His practice transcends traditional boundaries, embracing a diverse range of mediums and techniques that exemplify his multidimensional exploration of artistic expression.

With an acute awareness of the ever-changing global landscape, Fernando's work offers a compelling response to the challenges of our contemporary era. His artistic vision encompasses a profound examination of our collective humanity, serving as a visual testament to the complex interplay between societal constructs and individual experiences.

Through his conceptual approach, Fernando deconstructs preconceived notions and presents alternative narratives that challenge the viewer's perspective. His artworks stand as poignant reflections of our media-saturated world, exploring the intricate web of technological advancements and their impact on human existence.

In this age of material excess and consumer-driven aspirations, Fernando invites audiences to re-evaluate their values and find solace in the beauty of the ordinary. His work captures the essence of everyday life, shedding light on often-overlooked moments that hold profound meaning.

Fernando's practice aligns with the ethos of pushing the boundaries of contemporary art. His poetic and humanitarian lens, coupled with a nuanced understanding of the neo-expressionist style, offers a captivating exploration of the human condition.

The work reflects, in myriad ways, the conditions of restraint and confinement. It is a response to this feeling and situation, inquiring into and reflecting on ideas of restriction, constraint, freedom, and connectivity. The work offers a social interpretation of these challenging contemporary times.



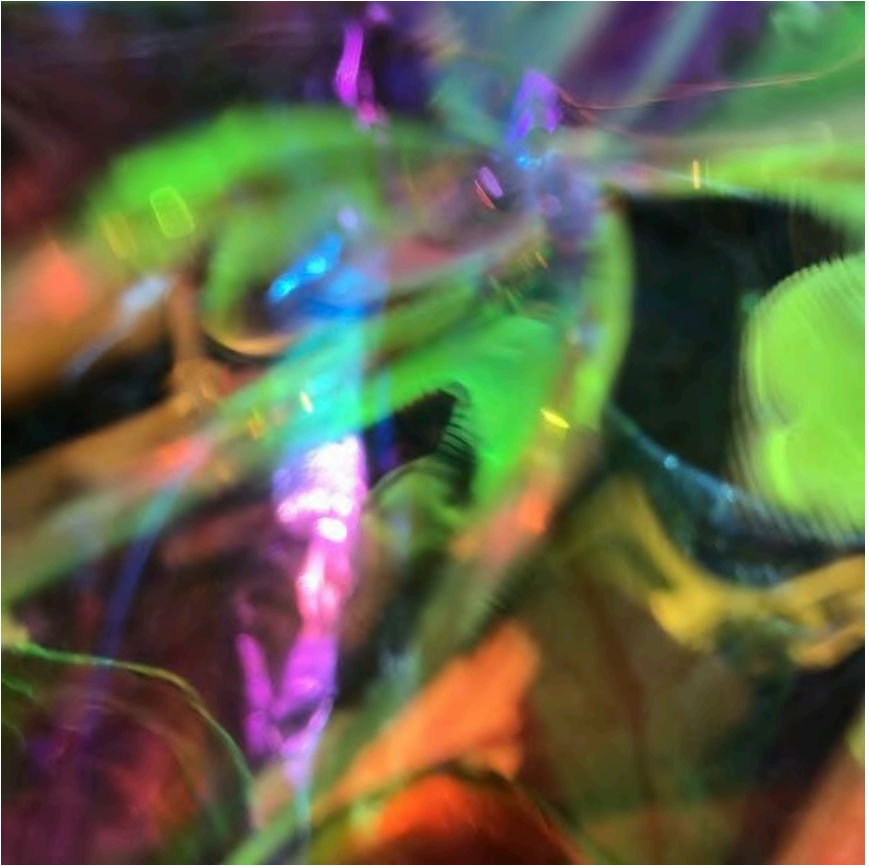
The Jacket, acrylic on canvas, 150 cm x 100 cm, from the series "In Confinement", 2023.

Fi Hill

Fi Hill is an installation artist whose practice is deeply rooted in the principles of reuse and recycling. She draws inspiration from the transformative potential of discarded materials, often "discovering" her works through a process of playful experimentation and serendipitous encounters.

While each body of work is unique in its form and execution, a common thread runs through Fi's artistic explorations: the interplay between materials and coloured light. Her images emerge as a result of inhabiting a space, constructing an installation within it, and then "affecting" it with projected coloured light. This dynamic interplay of light, shadow, and form is then captured in her final images, creating a visual record of an ephemeral and transformative experience.

Hill's approach to art-making reflects a deep commitment to sustainability and a fascination with the hidden potential of discarded objects. Her works invite viewers to reconsider the value of the overlooked and to appreciate the beauty that can emerge from the unexpected.



Eco-Lily 1, photography, 2020.

"Eco-Lily 1" is the first in a series of photographic images created through a serendipitous interaction between sunlight and a rainbow filter, captured on an iPhone. This technique emerged during the long sunny days of the first lockdown and has since produced many spontaneous and unpredictable images.

The role of chance and sunlight in generating the floral image highlights our precarious ecological situation. Pollinating insects and ecological diversity are under threat, pollution affects light quality, and climate change creates unpredictable growing conditions. The artwork prompts us to consider the durability and reusability of materials at the design stage. We are all on a steep learning curve.

Fion Gunn

Fion Gunn is a London-based diaspora artist, distinguished as the first Irish artist to receive a public sculpture commission in China (Zhangjiakou, 2012). Her solo exhibition, Arrivals/Departures, at the Victoria Gallery & Museum in Liverpool in 2022, saw a 28% increase in visitor numbers, testament to its impact. Currently, she leads the A-Maze Artists Collective and holds the online Artist in Residence position at the Museum of Childhood Ireland.

Gunn's socially engaged practice spans a diverse range of media, including 2D, 3D, AR, VR, installation, performance, curatorial, and community projects. Her groundbreaking immersive project with Tate Exchange Liverpool in 2019 garnered an award from Arts Council England, as have her subsequent four projects.

Gunn's work has been exhibited extensively in Europe, China, the USA, and Taiwan. Prior to the pandemic, many of her projects were based in Beijing and Shanghai, where she continues to showcase her digital works ("Dimensions of Space," curated by Chang Feng, Shenyang, May-July 2024). More recent exhibitions include Cairo and Alexandria in March 2024 and the Beijing Contemporary Art Expo in May 2024. Cross-cultural and generational collaboration has been a cornerstone of her practice for many years.

Gunn is deeply committed to inclusion and social justice, particularly concerning gender disparity, racism, and the treatment of immigrants and refugees. She strives to promote a sense of connectedness and welcome, encapsulated in her motto, "unity through diversity."



Crossing Over # 2, digital collage created in VR, edition of 20, 2024.

In Crossing Over #2, the artist creates a digital collage within a Virtual Reality environment, merging a detail from their painting Sunrise to Sunset with a 3D model of an Egyptian funerary barge. The work explores human and avian migration, drawing a parallel to the spiritual journey of the soul—a theme central to many religions.

Reflecting on their great-grandfather, James Mintern, who migrated seasonally between Ireland and New York to escape poverty, the artist emphasises the importance of advocating for social justice and the ethical treatment of migrants. Now living in London, the artist connects deeply with the migrant experience, infusing the artwork with empathy and a call to action.

Fiona White

Fiona White is a figurative artist from Australia whose work draws inspiration from people across the globe. Her enigmatic portraits, both challenging and moving, relay fragmented intimate stories that comment on the human condition while evoking powerful emotional responses. Often featuring groups of individuals interacting within their own unique worlds, her artwork invites viewers to contemplate the complexities of human connection and experience.

White's work has been exhibited at prestigious institutions such as the National Portrait Gallery in London, the Ulster Museum in Ireland, the Royal Scottish Academy, the National Portrait Gallery in Edinburgh, START Art Fair at the Saatchi Gallery in London, the Royal Academy Summer Exhibitions, the Royal Hibernian Academy, and the Royal West Academy.



Fight Club, mixed media, 2020.

"Fight Club" offers a portrait of life "Down Under," both past and present. Challenging and moving, each enigmatic figure relays a fragmented, intimate story, commenting on the human condition while evoking powerful emotional responses. The mixed media artwork brings together a group of individuals, each interacting within their own unique worlds, inviting contemplation on the complexities of human connection and experience in the Australian context.

Forrest McGarvey

Forrest McGarvey is an artist working in the San Francisco Bay Area. In his interdisciplinary practice, he explores how the objects and media we enjoy affect how we define ourselves. He is interested in how new modes of image circulation and consumption affect our abilities of perception and representation both on and off screen. Filtering images full of personal meaning through the realm of the fantastical, his work explores themes of ownership, performativity, agency, and the embodiment of the self, blurring the lines between the digital and physical, the real and virtual, and fiction and reality.

His work has been featured in multiple West Coast print publications, both as an artist and a writer. He has exhibited domestically in Oregon, Washington, California, Colorado, and New York, as well as internationally. McGarvey holds an MA in Visual and Critical Studies and an MFA in Fine Arts from the California College of the Arts, in addition to a BFA in Fine Arts from the C.W. Post Campus of Long Island University.



Suikomu, digital photomontage, 2022.

“Suikomu”, a digital photomontage created in 2022, is part of the series “Re:Presentations”, inspired by the artist’s own experience navigating the complexities of identity within a queer, mixed-race context. This piece engages with the inherent biases present in the process of identification and representation, challenging the notion of objectivity and highlighting the influence of exploitative capitalism, war, and patriarchy on cultural and social identities.

The photomontage grapples with these contradictions, acknowledging the complexities of holding space for both positive and negative aspects of history, further complicated by our increasingly fragmented online presence. Ultimately, it aims to liberate the representation of marginalised communities from the need to be “recognisable” solely within the confines of oppressive systems.

Francesca Busca

Francesca is an eco-artist, "rubbish artist", and mosaicist who pioneers sustainable art by crafting her works entirely from waste. Torn between optimism and surrender in the face of mankind's potential self-destruction, she advocates for systemic rethinking, viewing each tessera she creates as a protest against our disposable culture.

Her eco-activism, a Gesamtkunstwerk, permeates every aspect of her life, from veganism and renewable energy to second-hand clothing, plastic reduction, and cultivating wildflowers and vegetable gardens. She even avoids flying in her commitment to sustainability.

Passionate about evolutionary ecology and vegetal neurobiology, Francesca recognises the irony in her use of synthetic materials in her art. However, she considers organic matter too precious to disrupt or remove from the ecosystem, choosing instead to utilise only the most unrecyclable waste.

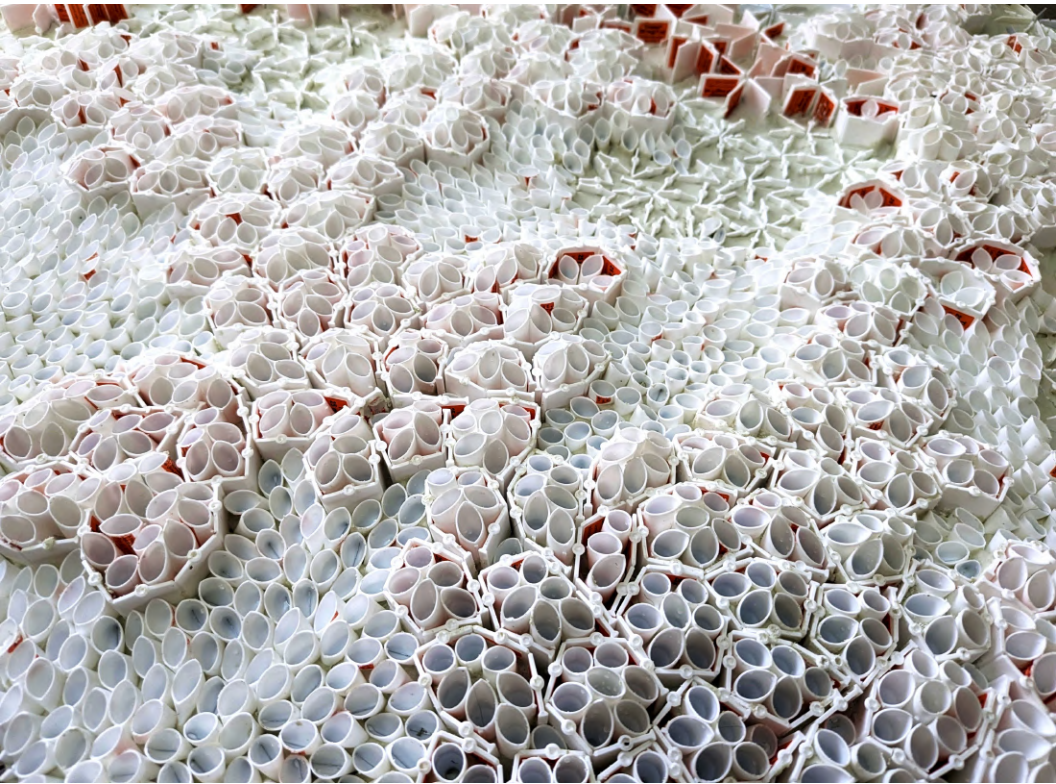
A former City solicitor, Francesca graduated with distinction from LSoM in 2019, where she also lectured on Fabrication. She has exhibited internationally in over 100 venues, been published in over 60 articles and textbooks, and received over 20 awards. She is the founder of Payment in Kind(ness)© and ArtforTrash© and leads pro-bono art projects on eco-awareness and sustainability with schools and institutions worldwide.

Following her recent year-long collaboration and residency with the Institute of Marine Sciences in Venice, Francesca will continue her association with the Institute on a non-exclusive retainer basis from September, collaborating with prestigious art institutes in the coming years.

"Cinderella Tries The Shoe / Impostor Syndrome" is a poignant reflection on the internal conflict that arises when external validation clashes with self-doubt. The artwork's title draws a parallel between Cinderella's transformation and the artist's own journey of self-discovery and reinvention. The image of Cinderella trying on the glass slipper, a pivotal moment of recognition and acceptance, is juxtaposed with the concept of Impostor Syndrome, highlighting the internal struggle to believe in one's own worth and accomplishments. This resonates with the artist's own

experiences of navigating various professions, from interior designer to solicitor, and now, mosaic artist and lecturer. Each transition has been marked by success, yet also by a sense of inhabiting someone else's shoes, a feeling that fuels a relentless pursuit of knowledge and exploration.

Even in her current artistic practice, the artist embraces a medium that demands constant adaptation and innovation, mirroring the ongoing process of self-discovery and re-evaluation. The artwork serves as a testament to the resilience of the human spirit, acknowledging the challenges of self-doubt while celebrating the courage to embrace new paths and redefine oneself.



Cinderella Tries The Shoe / Impostor Syndrome, (detail), 100% waste, (comprised of approximately 5,600 pieces, including 1,310 medicine vials collected over 1,310 days, and a few impostors), 76 x 76 cm, 2024.

Geraldine Leahy

Geraldine Leahy is a contemporary landscape artist whose work addresses environmental concerns. After returning to education to study art, she was awarded a BA (Hons) in Painting from the University for the Creative Arts (UCA) in 2022. Her lifelong interest in landscape and the natural world has informed her artistic practice, and her current body of work focuses on the urgent and immediate issues of climate change.

Vibrant objects, both natural and manmade, embedded in the shoreline following severe weather events, provide the starting point for her work. Noting the entanglement of these materials on the beach, she uses shoreline debris in layered processes that suggest changes in the environment and encourage reflection on the effects mankind has had on the coastline. Intriguing combinations of monoprint and paint reveal the devastating consequences of coastal erosion at a local level. However, the artist also brings this issue to universal attention through her continued engagement with art opportunities, including digital and print publications, physical and online exhibitions, and art awards.

"Found Wire" reflects the growing environmental and social injustices facing our world. As climate change intensifies, so too do issues of inequality, with vulnerable populations disproportionately affected by severe weather events and food insecurity. Through her art, Leahy seeks to inspire behavioural change and environmental responsibility.

This painting focuses on a local beach where coastal erosion has caused significant damage, exposing manmade objects like plastic, rope, wire, and metal. "Found Wire" depicts a piece of wire encased in pink tubing, representing these intrusive manufactured items. Acrylic ink, applied directly from the dropper, creates distorted shapes based on the wire, while the pink colour fills the background, its splatters symbolising its dissemination. The artwork visualises the potential for manufactured objects to irreparably damage the environment.



Found Wire, acrylic inks, acrylic & gouache on canvas, 20.32 cm x
20.32 cm, 2022.

Giandra de Castro

Giandra de Castro, a Brazilian-born artist, believes that art has the transformative power to reshape our relationship with the world. With a deep-seated connection to nature and the arts, she strives to challenge conventional perceptions and renew our understanding of reality. Through abstraction and manipulation of scale, de Castro disrupts our sense of depth and space, blurring the lines between painting and photography, reality and dreams.

Trained in photography at Gobelins and ENS Louis Lumière, de Castro focuses her lens on the enigmatic surface of water, capturing reflections, textures, and the interplay of light and shadow. Her raw, unedited photographs present these reflections as they are, sometimes inverted or rotated, inviting viewers to question their assumptions and experience a sense of disorientation. De Castro's work is dedicated to capturing the essence and spiritual properties of water, fostering a connection between the observer and moments of meditation and a magical bond with this elemental force. Through long-term projects, she explores the diverse properties and myths surrounding water, fascinated by its cosmogonic power and role in the creation of life.

In her artistic practice, de Castro embraces YIN photography, a feminine approach that seeks to balance the predominantly YANG energy prevalent in the photography world. By focusing on water, she harnesses the nurturing and meditative qualities of YIN energy, inviting viewers to experience tranquility and a deeper connection to the natural world. Her work celebrates the quiet power and spiritual essence of water, reminding us of the importance of equilibrium in both art and life.

This unedited photograph serves as a visual metaphor for social justice, emphasising the balance of Yin and Yang and the need for equitable water sharing. The lake shore and its reflection are equally represented, offering a symbolic counterpoint to a world where many women face danger and inequality.

By rotating the image 90 degrees, pareidolia emerge, revealing creatures as spirits of our mind, stacked like a Native American totem pole.

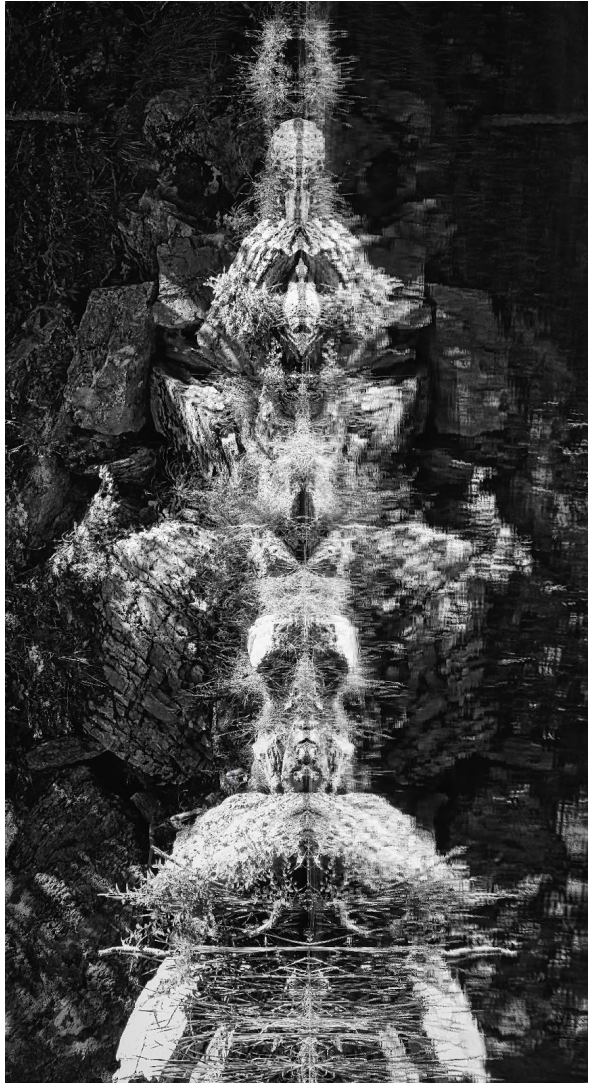
1) *The bottom creature exudes brute force and stupidity, appearing metallic and robotic.*

2) *Above, a bat-like creature extends its arms, questioning our presence in this sacred place.*

3) *The next, with circumflex eyebrows, emanates compassion and empathy, striving to preserve our inner purity.*

4) *The fourth appears colder and more rational, analysing us beyond our self-placency.*

5) *The top creature, primitive yet wise, represents intuition and ultimate decision-making.*



The Role Model is Warning Us, 120 cm x 60 cm, printed on chromaluxe 1mm, 2022

The vertical rocks embody Yang energy - solidity, strength, and assertiveness, symbolising Shan, the aggressive force in Chinese cosmology. The horizontal water reflects Yin energy - fluidity, receptivity, and tranquility, representing Shui. This "Pole Totem" warns that water must be available to all, its essence being shared equally. It constitutes 99% of our bodies, linking humans to the ecosystem and the cosmos.

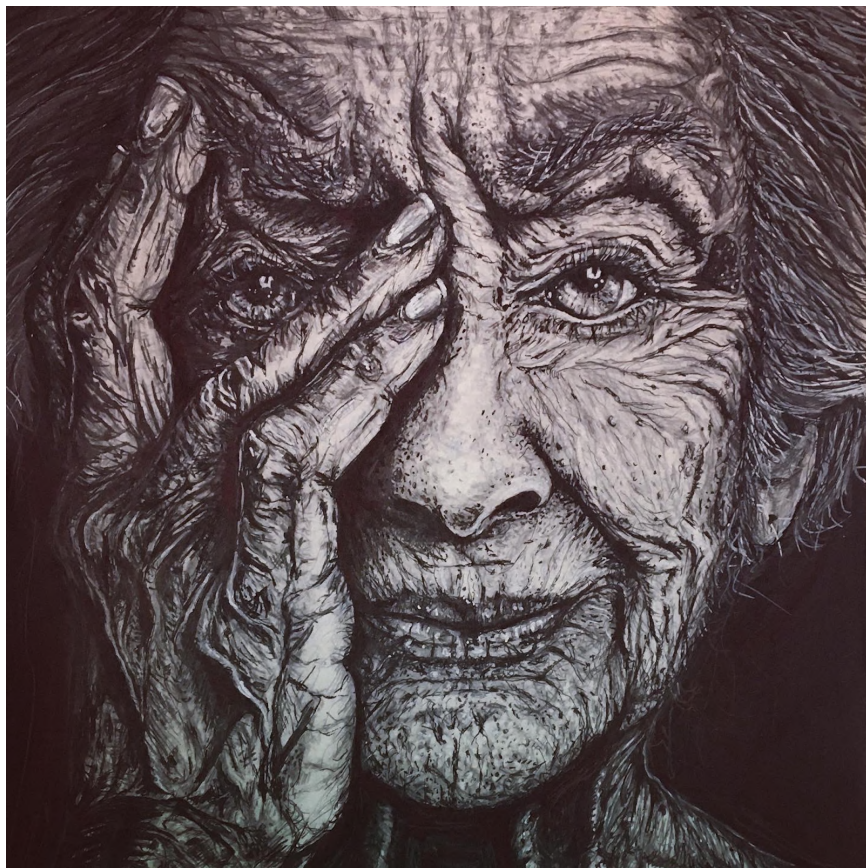
Holly Nerreter

Nerreter, born in Germany, embarked on her artistic journey through formal art studies in her native country. In 1989, she relocated to the UK, where her artistic practice has flourished.

Her work delves deeply into the emotional landscape of the human experience, exploring themes that resonate with the complexities of contemporary life. Through her drawings, she touches upon sensitive subjects such as ageism, domestic violence, mental health, and the ongoing struggles faced by women in society.

Working in mixed media, Nerreter creates deeply emotional portraits characterised by hyper-realistic details and captivating, expressive eyes. These portraits invite viewers to connect with the raw emotions and vulnerabilities of her subjects, prompting introspection and empathy.

Her artistic talent has garnered recognition, with exhibitions at esteemed venues such as Modern Panic X and the Saatchi Gallery in the past year. Furthermore, her work is set to be featured in the upcoming Edition 11 of The Flux Review, solidifying her position as an emerging voice in contemporary art. Nerreter's artistic journey is a testament to the power of art to explore and communicate the human condition, providing a platform for social commentary and emotional connection.



Protect the Past to Save the Future III, mixed media, 2020/21.

"Protect the Past to Save the Future III" confronts the issue of ageism through a hyper-detailed, black and white portrait of a captivating elderly woman. Her eyes sparkle with humour and mischief, her face etched with the marks of a life well-lived, and her stance exudes resilience and a zest for life yet to be explored. The artist celebrates her wisdom, experience, and inner beauty, advocating for her protection and recognition.

This piece is part of a series motivated by the artist's dismay during the pandemic at the prevailing acceptance of sacrificing the elderly to safeguard the economy. Nerreter's intention with this series is to combat the invisibility of senior citizens and address ageism head-on, showcasing the worth and beauty inherent in the faces she portrays.

Indrani Ilmi

Enriched by significant experiences in India and Dubai, Indrani emerges as a self-taught artist whose creative journey is a testament to her fearless experimentation and innate talent. Her background in fashion design from New York seamlessly blends design theory with artistic expression, resulting in a unique and captivating body of work.

Driven by emotions and keen observations, Indrani crafts compelling personas through a diverse range of artistic techniques. Light serves as a guiding force in her creations, illuminating and reshaping reality, offering viewers a glimpse into the transformative power of her artistic vision. Her art transcends geographical boundaries, connecting with audiences on a global scale through shared human experiences. Exhibited in numerous shows, Indrani's art serves as a powerful reminder of the universality of human emotions and the profound impact of artistic expression.

Mayan tradition offers a beautiful and wise greeting, 'IN LAK'ESH', meaning 'you are another me'. It is a profound statement of unity and oneness.

This painting depicts a child gazing into a broken mirror, each fragment reflecting a different child with a unique identity. Despite their visual differences, they are all connected by the same reflection. The message is clear: I am you, and you are me. This powerful reminder emphasizes our interconnectedness, urging us to embrace our differences while celebrating our shared humanity and striving for unity - a message acutely relevant in today's world.

According to various interpretations, the Mayan people perceived the universe as a unified whole, where everything is interconnected. We do not exist as separate entities but rather through our belonging and relationship with the community and everything that surrounds us; everything is alive, and everything is connected.

The artwork's title, "IN LAK'ESH", echoes this philosophy, drawing inspiration from a poem by Luis Valdez, which itself draws heavily from Mayan thought:



IN LAK'ESH, mixed media, 2024.

IN LAK'ESH

You are my other me. If I do harm to you, I do harm to myself. If I love and respect you, I love and respect myself.

Tu eres mi otro yo. Si te hago dano a ti, Me hago dano a mi mismo. Si te amo y respeto, Me amo y respeto yo.

This excerpt from Valdez's larger work, "Pensamiento Serpentino," encapsulates the essence of the Mayan worldview and underscores the artwork's message of interconnectedness and compassion.

Jack So

Jack So is a contemporary artist and British Hong Konger who utilizes his artistic practice as a powerful means of self-exploration and cultural commentary. His journey within the art world has been driven by a profound desire to understand and articulate the multifaceted nature of his identity, navigating the complexities of both his British and Hong Kong heritage. Through his art, So grapples with questions of belonging, displacement, and the search for authenticity in a world of shifting cultural landscapes.

So's dedication to his artistic pursuit has garnered recognition and acclaim. Notably, he was awarded the First Place at the prestigious Hong Kong Liberty Art Prize in 2023, a testament to the profound impact of his work and its ability to resonate with audiences on a global scale.

"Homesick" powerfully engages with the theme of social justice by highlighting the stark contrast between urban development and individual living conditions. The photograph captures a multifaceted view through a transparent facade, revealing both the bustling activity of a commercial setting and the densely packed residential buildings behind it. This juxtaposition reflects critical social issues such as the inequality in housing quality and access, as well as the broader implications of urbanisation.

The complexity of the image, with its overlapping layers, invites viewers to consider the varied experiences of those living in such environments—where the glow of commercial success often overshadows the cramped living spaces that many call home. This visual commentary serves as a critique of the disparities that persist in urban centres, making a compelling statement about the need for greater equity and justice in the distribution of space, resources, and opportunities in cities. The title "Homesick" further accentuates this message, evoking a sense of longing for a more equitable and humane urban environment, resonating deeply with themes of social justice.



Homesick, photography, 2022.

Jamila Boughelaf

Jamila Boughelaf, a London-based artist of Algerian and Italian heritage, employs visual and performance art, alongside improvisational techniques, to explore themes of social justice, identity, and connection to the inner child.

A founding member of the Hawiyya Dance Company, she fully produced and performed in 'Curfew', a collaborative contemporary dance production with El-Funoun Palestinian Dance Troupe. This acclaimed work toured London, Ramallah, and Liverpool, supported by the Arts Council England and British Council.

Since 2020, Boughelaf has dedicated herself to visual arts, pursuing drawing, painting, and performance art while completing a Certificate in Fine Art at the Art Academy London. Her debut exhibition at the Elle-Djazair show in October 2022 at P21 Gallery London marked a significant achievement in her evolving artistic journey.

"Transcendence" is a visual commentary on the theme of introspection in today's tumultuous world. It invites viewers to contemplate the significance of stillness and reflection amidst societal upheaval. With swirling blues, vibrant magentas, and shimmering golds reminiscent of religious iconography, the painting exudes an aura of sacral importance. However, unlike traditional religious art, it portrays transcendence as a personal refuge from the overwhelming noise of modern life, a moment of spiritual respite where one can detach from the constraints of time and space.

In a world where escapism is often dismissed as avoidance, "Transcendence" challenges this notion by presenting it as a necessary precursor to meaningful action. It prompts us to consider the transformative power of introspection, a collective letting go of preconceptions and prejudices in pursuit of a more just and equitable society. Through its symbolism, this abstract piece serves as a powerful reminder of the importance of spiritual nourishment and self-examination in the ongoing struggle for social justice. It urges us to look beyond the surface of our troubled times and seek comfort in the depths of our own souls, where the seeds of change can take root and flourish.



Transcendence, oil and gold leaf on MDF board, 2022.

Jenny Ping Lam Lin

Jenny Ping Lam Lin, a visual artist and curator with roots in both Hong Kong and the UK, brings a unique and dynamic perspective to the art world. Her academic journey reflects her passion for both the creative and curatorial aspects of the visual arts, culminating in an MA in Art Gallery and Museum Studies from the University of Leeds in 2022 and a BA in Photography from the Beijing Institute of Fashion Technology.

Jenny's photographic style is characterised by the presentation of documentary images that are deeply rooted in her personal senses and vision. She fearlessly explores diverse experimental methods to showcase her images, always seeking to amplify the emotional interplay between the photograph and the individual viewer. Her thematic focus revolves around the exploration of emotional expression, the intricacies of female growth, and the pressing social issues of our time. Through her unconventional and thought-provoking presentation techniques, Jenny challenges viewers to step outside their comfort zones, question preconceived notions, and expand their perspectives on the world around them.



The Wall, 120 film photography, 2022.

The term “garbage”, often belittled and misunderstood, serves as the central theme of this work. It acts as both medium and metaphor for the suppression experienced during one’s formative years, encompassing the oppressive forces of parents, educational institutions, industry, and societal values.

In the context of Chinese educational culture, being labelled as “garbage” can render all efforts futile. Many Asian students and youths, burdened by immense mental pressure from an early age, go to extremes to prove their worth. This artwork challenges the negative connotations associated with “garbage”, questioning its inherent sinfulness and its equation with worthlessness. It prompts reflection on the power of labels and the damaging effects of societal pressures on individual identity and self-worth.

Juan Canals Carreras

Born in Hospitalet de Llobregat, Barcelona, in 1964, Canals demonstrated an early affinity for creation. He initially pursued studies in Metal Constructions & Machine Tools, aiming to master the skills necessary for building and creating. However, his artistic inclinations led him to enrol in the School of Applied Arts, where he graduated in Pictorial Procedures & Mural Painting.

Canals' first solo exhibition showcased his sculptures. He also dedicated two years to studying Locksmithing and Forging at the Heritage Rehabilitation School, later returning as a drawing teacher.

Throughout his career, Canals has consistently balanced work and study. In the 1990s, he attended the University of Fine Arts of Barcelona while working as a Colorist Technician for Els Colors de Barcelona. In this role, he contributed to the development of the city's historic buildings' colour chart.

For Canals, painting is a liberating act that anchors him in the present. He typically begins his works instinctively, allowing the process to unfold organically on the canvas. Through multiple sessions, order gradually emerges, and the represented elements are hierarchically structured.



LUZ, oil painting on canvas and frame, 100 cm x 100 cm, 2012.

“LUZ”, meaning “Light”, depicts a figure journeying across the canvas, accompanied by smaller beings bearing torches that provide illumination and warmth. These companions act as guides, their presence suggesting a sense of providence and protection on the figure’s path. The artwork evokes a sense of hope and resilience, emphasising the importance of support and guidance in navigating life’s journey.

Judith Walker

Judith Walker has been practising art in London for over 40 years. Born in Leeds, she moved to London in 1974 to pursue a BA in Fine Art at Central St Martins, followed by two years at New Mexico State University, where she completed an MA. Walker has consistently placed a strong emphasis on the use of colour, while also exploring the tactile qualities of painting, drawing, and printing materials to produce abstracted forms, sometimes incorporating text.

Significant developments in her work occurred when she undertook a master's research degree at Birkbeck in 2015, leading her to produce more multimedia 3D pieces. A residency at UCL Hospital in 2015 inspired her to use health as a central theme in her work. In response to the first COVID-19 lockdown, Walker created a series of monoprints featuring words intended to reach out to people during the pandemic. These works were part of a residency with nobarkingaRT, and by posting the monoprints on Instagram, she sought to foster a sense of community amidst the isolation.

Walker's recent work, inspired by her own health issues, has focused on how emotions and life circumstances can impact the human gut.



Gut Ache I, charcoal drawing on paper, 2023.

"Gut Ache I" is part of a series of six black and white charcoal drawings exploring the lived experience of gut pain, both diagnosed and undiagnosed. The image depicts a female nude figure clutching her abdomen in discomfort, a visual representation of the physical and emotional toll of gut health issues.

Walker's work delves into the mysteries of the microbiome, highlighting the crucial role of these microorganisms in both physical and mental well-being. While a healthy diet nourishes the microbiome, junk food can disrupt its delicate balance. This draws attention to the socioeconomic disparities in health, where poorer individuals often face limited access to nutritious food, further exacerbating health inequalities.

Julia Alexandra Beer

Julia Alexandra Beer MFA is inspired by the human body in all its forms. Aesthetically, she is captivated by the tactile, sensuous nature of its landscape; emotionally, by the way it reflects the human condition; and intellectually, by its artistic potential as a symbolic representation of what it means to be human.

In Genesis 2:7, Adam, the first man, was formed from the “adamah”, the Hebrew word for the ground, earth, or clay. For Julia, using clay as the medium to create these images of the human figure is not only instinctive but also the most fitting way to capture the subtle nuances and delicate impressions that make each human figure unique.

"We Are All the Same Underneath" is an installation of white ceramic stoneware heads, each measuring 16 cm x 18 cm x 10 cm. The multiple reproductions are finished and decorated with subtle variations, illustrating that despite our superficial differences, we are all fundamentally the same. Regardless of race, creed, sex, gender, ability, or socio-economic status, we share a common humanity.

This work is significant in its challenge to societal constructs that perpetuate discrimination and prejudice. By emphasizing our shared humanity, it advocates for the recognition of equality and the dismantling of systemic biases. The installation serves as a visual metaphor for unity, urging viewers to look beyond superficial differences and appreciate the inherent dignity in every individual. It fosters empathy and understanding, essential components in the fight against social injustices and in promoting a more inclusive and equitable society.

Through its powerful message, the artwork becomes a catalyst for conversations about identity, equality, and human rights. It encourages reflection on personal biases and inspires action towards social change, highlighting the role of art in social activism.

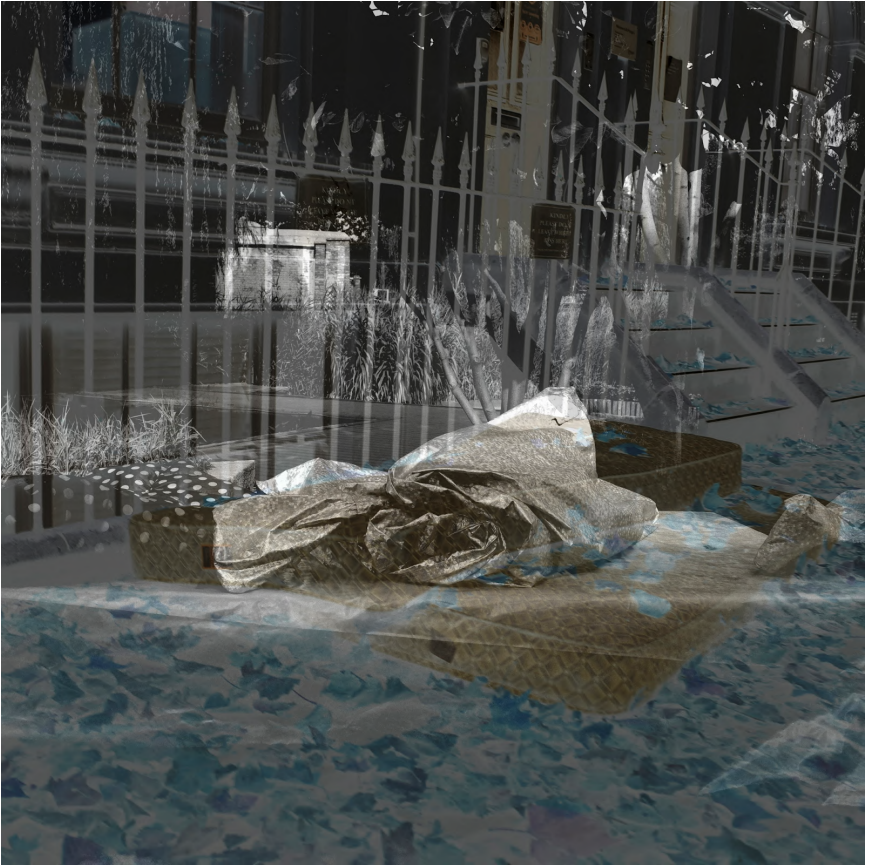


We Are All The Same Underneath, ceramic installation, 2012.

Junshu Gu

Junshu Gu is an artist, writer, and flâneur based in London, UK. Her work intertwines discourses on escapism, labyrinths, and post-truth, rooted in rhizome theory and drawing on her 13 years of interdisciplinary experience in culture-related media. With a deep understanding of these fields, Junshu's practice borrows from the vocabulary of New Wave film, the anti-novel, and music, exploring themes of pessoptimism, social anxiety, and the hidden initiatives that emerge from chaos.

Junshu is particularly focused on the allegorical narrative potential that arises at the edge of chaos in the real world. Her work aims to examine and highlight the absence of the female flâneur (flâneuse) and the glass ceiling for women in contemporary discourse, creating a sense of off-kilter rhythm where solid and amorphous energies collide. Her practice spans painting, sculpture, and time-based media, characterised by a minimal and abstract aesthetic, formally lithesome and precise.



Better Late Than Best Before, photography, 2023.

"Better Late Than Best Before" is a photographic composition evoking a double exposure, blending street corners from Sanlihe Park in Beijing and Sadler's Wells Theatre in London. These locations, though geographically distant, share similar cultural undertones, allowing discarded objects to spark a transnational dialogue within the public sphere. Stubborn railings, unkempt vegetation, obscure textiles, and scattered dry leaves, each imbued with its unique history, serve as both witnesses and narrators of their surroundings. The central juxtaposition of a mattress from London and a car cover from Beijing creates a theatrically surreal stage, inviting viewers to contemplate the interconnectedness of disparate urban landscapes and the stories embedded within their seemingly mundane details.

Kate Mieczkowska

Kate Mieczkowska is a British artist born in 1976. She studied at Winchester School of Art, where she earned a first-class honours degree in Sculpture, and later completed a Master of Fine Art at Chelsea College of Art. In 2023, she was longlisted for The John Moores Painting Prize. Her work *Chicken and Chips on a Friday Night*, an oil on canvas, was featured in the Royal Academy Summer Exhibition 2022 on the theme of 'Climate' and was listed by *Time Out Magazine* as one of the top ten must-see pieces.

In 2019, Kate was included in a group show at the Venice Biennale with a short video piece, further establishing her presence on the international art scene. Her work is held in both public and private collections.

Created amidst the peak of the Black Lives Matter movement in 2020, "Over the Pond" reflects on the contrasting realities experienced by children across the globe. The painting juxtaposes the innocence of the artist's nephews growing up in Ireland (inspired by an image of a family snap, courtesy of the artist's brother) with the profound struggles faced by Black children of similar ages in the US and UK.

The artwork serves as a visual marker of a pivotal moment in the fight for equal rights, capturing the simultaneous yet vastly different experiences of these children. The title "Over the Pond," a phrase used by the artist's grandparents to refer to the United States during WWII, underscores the geographical and social distance between these two realities.

The inclusion of the SpaceX rocket launch in the background anchors the painting in a specific historical context, highlighting the magnitude of the events unfolding and their potential impact on future generations. Through this juxtaposition of innocence, struggle, and technological advancement, the painting raises questions about social justice, equality, and the legacy we leave for our children.



Over the Pond, oil on canvas, 289 cm x 183 cm, 2020.

Kate Peel

Kate Peel's art is deeply intertwined with her life story, with her psychological and cultural journey being both mirrored and explored in her practice. Initially drawn to the language of graphic design, she later pursued art studies, which provided a framework for her to explore this interest from a more personal perspective. Her reflections on cultural shifts over the years have led to recent series that convey her sense of an impending end of an era, a sentiment that is evident in her latest work.

Peel's fascination with the dynamics and contexts of space developed during her MA in Landscape Architecture, while her exploration of the social sciences further broadened the scope of her artistic practice. Her serious engagement with exhibiting began in 2022, with both national and international exhibitions and publications. Notable highlights include features in *Flux Review* (London), *Collect Art* (Georgia), *The Holy Art Gallery* (New York), Redcar Gallery (Yorkshire), and Boomer Gallery (London), where her work has been shown in both digital and physical formats.



Mise en Scene 1, giclée print, 2023.

"Mise en Scene 1" functions as a form of socio-psychological poetry. This square work, a study for a larger panoramic piece, weaves together different time periods and personal experiences through juxtaposition, detecting patterns reminiscent of a recurring dream. As part of an ongoing series, it examines "repurposed experiences" and "collective memories" found in films of New York, despite the artist never having visited the city.

The work explores dislocated, surreal "snapshots" of multifarious perceptions, representations, and fictions. Like much of her current oeuvre, it extracts details from cinema, framing personal narratives within a broader, collective, and somewhat surreal mode of communication.

Keemar Keemar

Keemar Keemar, a psychotherapist, clinical supervisor, and educator with over 30 years' experience, is an artist deeply interested in exploring the human condition. His work delves into the tension between autonomy—our need to be ourselves—and homonomy—our need for acceptance and belonging—while acknowledging the significant influence of context on these processes.

This human quest for a sense of unity serves as a motivating force in his art, which expresses a concern for achieving artistic unity through the abstraction of intellectual, political, and emotional processes. Keemar's art aims to explore these complex issues and stimulate reflection on the human experience.

"Just Society I", a mixed media collage incorporating acrylic, charcoal, water colour, gel plate print, canvas, and Amazon packaging on a burnt birch panel, explores the potential for a just society through the lens of online shopping and its underlying infrastructure.

Political and financial institutions, alongside physical and digital infrastructures, are necessary for the collection and redistribution of resources and information that support social justice. These same infrastructures enable companies like Amazon to thrive. The artwork suggests that where Amazon operates, the possibility for social justice exists.

Using mixed collage to represent these various elements, "Just Society I" conveys a sense of possibility and hope. Building from and with each element, and employing vibrant colours, a sense of unity and wholeness emerges, suggesting that a just society is attainable.

This work is part of a trilogy of paintings using similar media. The trilogy aims to initiate a conversation and reflection on how the activity of online shopping reveals a political possibility for creating a just society.



Just Society I, mixed collage and acrylic media, charcoal, water colour, gel plate print, canvas and Amazon packaging on burnt birch panel, 50 x 50 cm, 2024.

Keith Pointing

Keith Pointing is an artist who employs surrealism and humour to satirise the human condition, environmental justice, and societal issues. Working primarily in oil paints, he incorporates motifs and layers of iconography drawn from nature, the classical world, and visual memory. Each piece is an experiment in the language of form, colour, shape, space, and volume. Keith has exhibited his work in several prestigious galleries, including the Henry Boxer Gallery, London, and the Espacio Gallery in Shoreditch. His paintings have also been featured at the Churchgate Gallery in Porlock, in a show curated by artist David Harrison (Victoria Miro Gallery), where he exhibited alongside renowned artists such as Peter Doig, Isaac Julien CBE RA, and Abigail Lane. In 2022, he exhibited at the Bargehouse in London, the Fronteer Gallery in Sheffield, and Muse! at the Candid Arts Gallery in London. Exhibitions include Ultra Modern at the Fox Yard Gallery in Stowmarket, Suffolk; Surreal Art at the Phantasmal Gallery in Bath; and a recent show at The Old Lock Up Gallery in Cromford, Derbyshire, in 2024.

Keith holds a BA (Hons) in Graphic Design from Middlesex University and has previously exhibited at the ICA in London and the Künstlerhaus in Vienna. His kafkaesque drawings from his book *The Inkspot Monologues* have sold worldwide and were exhibited at the Freud Gallery in London.

"Dodo's Dream of Revenge" is a satirical artwork exploring environmental justice and the human condition. In this fevered, technicolour dreamscape, a colossal dodo looms menacingly, reminiscent of Godzilla, beside an archetypal modernist high-rise in a desolate desert landscape. Tumbleweeds scattered near the bottom corners suggest a distant perspective, hinting at the vastness of the scene and the potential destruction at hand. The building itself may be ablaze, further amplifying the sense of impending chaos.

The dodo, momentarily distracted by a swooping vulture, embodies nature's retribution against human encroachment. A solitary figure, seizing the opportunity, flees in terror. A shoal of oversized fish bones soars overhead like a flock of birds, creating a surreal and unsettling image that underscores the disruption of the natural order. The presence of a moon and stars confirms that this scene unfolds on dry land, adding to the dreamlike quality of the composition.

The work is deliberately open to interpretation, inviting viewers to contemplate the complex relationship between humanity and the environment. Is the dodo's revenge justified? Is the burning building a symbol of human hubris and the consequences of unchecked development? The artwork prompts reflection on the delicate balance between progress and preservation, and the urgent need for environmental responsibility and social justice.



Dodo's Dream of Revenge, oil on linen, 50 x 60 cm, 2023.

Linda

Linda Cassels was born in South Africa and later moved to the UK as a migrant worker, a journey that ultimately led her to become an artist. She writes, "the work I create explores the feeling of being human, the feeling of being 'different' but the 'same' as others, trying to make sense of my essence in public spaces." Cassels' work delves into those feelings and memories that we often strive to keep hidden, uncovering how we act and react to experiences both individually and collectively. Her exploration of the intersection of thoughts, words, images, and objects is highly performative, evoking a sense of otherness that is both humorous and serious when confronted with her work.

"I Recall" is a thought-provoking assemblage where Cassels juxtaposes a plaster cast of her own face on an acrylic rod with a go-kart wheel, precariously balanced on a triangular cardboard plinth. The plinth elevates the sculpture, forcing an awkward interaction with the viewer as the closed eyes of the cast contrast with the sculpture's materiality, demanding attention and prompting questions about its purpose.

Cassels describes the work as a memory from her past. While the go-kart wheel initially suggests playfulness and fun, its deeper significance lies in its reference to "Necklacing", a brutal practice during the anti-Apartheid struggle in South Africa. This poignant reminder highlights how childhood experiences, especially those rooted in violence and civil unrest, leave an indelible mark.



I Recall, sculpture, 2023.

Lorraine Morley

Lorraine Morley was born in Kent and spent twenty years living in London. During that period, she attended Croydon College of Art and later earned a BA First Class Honours in the Humanities and an MA in Postmodern Studies from the University of London. Although she worked on a PhD for several years, she eventually moved to a remote nine-acre property in Wales, where she has spent the past fifteen years experimenting in her studio.

Morley creates art she refers to as bricolage, working exclusively with cardboard, paper, and recycled textiles. Her work has been featured in various exhibitions, including the Wells Art Contemporary, where in 2013 she was awarded the People's Prize for her newspaper and cardboard installation, *Of No Fixed Abode*. In addition to her visual art practice, Morley also writes and occasionally DJs.

"Women Fellahin Wearing Masks to Be Seen by No-One" addresses the critical issue of mental health and the over-prescription of pharmaceutical drugs, particularly antidepressants, in Western societies. The artwork, constructed from recycled brown paper bags and Duloxetine 30 gelatine capsules, serves as a poignant commentary on the tendency to suppress mental health issues rather than address their underlying social and historical causes.

The juxtaposition of the faceless female figures with the antidepressants highlights the silencing and invisibility often experienced by those struggling with mental illness. The recycled materials further underscore the societal disregard for both mental health and environmental well-being.

This piece challenges the prevalent approach to mental health treatment in the West, advocating for a more holistic and compassionate approach that addresses the root causes of mental ill-health, rather than simply masking the symptoms. It calls for a deeper understanding of the social and historical factors that contribute to mental distress and a shift towards preventative measures and comprehensive support systems.



Women Fellahin Wearing Masks to Be Seen by No-One, recycled brown paper bags, Duloxetine 30 gelatine capsules, 2023.

Lou Liska

Lou Liska lives and works near Vienna, Austria. Their artistic exploration consistently delves into social, economic, and political power dynamics and dominance structures, with a focus on the weak and oppressed. Liska's work engages with imaginary, non-binary visions of the future, using various media to address the unspoken tensions, fears, and hopes of modern societies through a colourful, figurative, and enigmatic style.

Queerness, for Liska, serves both as a self-description and a subversive strategy of radical openness. They are deeply interested in the human condition and its relationship with nature. Liska reflects on how matter has long been decoupled from process and poses the intriguing question of whether and how a reconnection—or even a kind of unison—can be achieved. The driving forces behind this inquiry may be the desires and pleasures that both stimulate and sustain the body.

The painting "My new pet_robotdog" explores the evolving emotional relationship between humans and technological advancements, posing the question: Will we soon form bonds with drones and robot dogs akin to those we have with pets?

The image of a drone or robot dog on a leash, initially absurd, highlights the potential for emotional attachment to these technologies. However, this attachment also raises concerns about dependency. The artwork prompts reflection on the implications for social equality, suggesting that the benefits of such emotional bonds may be disproportionately accessible to those with wealth and knowledge, while others may face new forms of dependence. The painting serves as a visual commentary on the complex interplay between technological progress and social justice. It challenges us to consider the potential consequences of our growing reliance on technology, and how we can ensure that its benefits are shared equitably.



My new pet_robodog, acrylic colour on unprimed fabric, framed in stretcher frame, 2023.

Mandy Payne

Mandy Payne lives and works in Sheffield, UK. Initially trained as a dentist, she worked in Hospital and Community Dental Services before transitioning to a full-time career as an artist. She graduated with a BA Fine Art (First Class) from Nottingham University in 2013.

Group exhibitions include the Royal Academy Summer Exhibition, London (2014-2019 and 2022-2024); the John Moores Painting Prize at the Walker Art Gallery, Liverpool (2014, where she was a Prize Winner, and shortlisted again in 2016 and 2020); *Made in Britain* at the National Museum in Gdansk (2019); *Contemporary Masters from Britain: 80 British Painters of the 21st Century* in Nanjing and Yantai, China (2017); the Contemporary British Painting Prize (London and Huddersfield, 2016); and the New Light Art Prize (2015), where she was the First Prize Winner (Bowes Museum and London). Solo exhibitions include Angear Gallery at Lakeside Arts Centre, Nottingham (2018); Huddersfield Art Gallery (2019); and the Manchester Modernist Society (2021). She is also a member of the Contemporary British Painting group.

Between 2015 and 2017, Payne completed a two-year Fellowship in stone lithography at Leicester Print Workshop, funded by the Arts Council of England and supported by an Elizabeth Greenshields Foundation Award. Her work is held in several public and private collections, including The Devonshire Collection, Chatsworth; The Yale Center for British Art; Yantai Art Museum, China; University of Nottingham, Ningbo, China; Elizabeth Greenshields Foundation, Canada; Priseman-Seabrook Collection, UK; Ruskin Collection, Millennium Gallery, Sheffield; University of Salford Art Collection; and the New Light Art Collection, UK.

"Out of Time" (2019) is part of Payne's ongoing work documenting the demolition and gentrification of the Aylesbury Estate in Southwark, London. Her work captures the loss of this significant development and the displacement of its communities, highlighting the inadequate provision of social housing in the UK and the environmental impact of demolishing rather than refurbishing the site.

Painted on a 60cm square concrete panel, "Out of Time" depicts the Aylesbury's old boiler house, symbolising the community's past. Demolition began over a decade ago and continues today, with high-density housing replacing the original flats. The New Southwark Plan proposes 4,200 new homes, with 2,249 for social rent, though critics note a net loss compared to the 2,402 social rent homes identified in a 2015 survey. Payne and artist Harriet Mena Hill conducted workshops with young Aylesbury residents, focusing on places on the estate that held personal significance. The resulting artworks, along with Payne and Mena Hill's contributions, formed a powerful exhibition that amplified the community's voice.



Out of Time, spray paint and oil on glass fibre reinforced concrete, 2019.

Manuel Hechavarria Zaldivar

Manuel Hechavarria Zaldivar (b. 1988) is a Cuban-born artist currently living and working in France, where he has been based since 2016. He completed his degree in Arts in 2007 and obtained a University degree in Sociocultural Studies in 2014.

"Máscara para un hombre disperso (Mask for a Dispersed Man) Part 2" belongs to a broader series exploring the concept of masks, specifically created for what the artist terms "a dispersed man". Inspired by various African mask models, he reinterprets and recreates his own using a realistic painting style on assembled wood parts. The search for identity and the deconstruction of myth from a Black perspective are central themes in his work, particularly evident in this piece.



Máscara Para Un Hombre Disperso (Mask For A Dispersed Man)
Part 2, acrylic and gesso on wood, 45 x 30 x 10 cm, 2024.

Maria Granadino

Maria Granadino is a visual artist whose work is noted for its abstract and geometric approach, ranging from biomorphic shapes to the fluidity of modernist art. Born in Sweden and having lived in various countries around the world, she maintains a deep connection to her Indigenous and Afro-Carib roots, which subtly influence her artistic expression.

Granadino draws inspiration from a wide array of sources, including everyday experiences in nature, fragmentation, Neolithic art, pre-Columbian Mesoamerican art, and metaphysics. Her creative practice is informed by her academic background, with a BA (Hons) in Art and Film from Regent's University London and advanced studies in Art History and Aesthetics at Uppsala University.

Her work has been exhibited internationally in the United Kingdom, the United States, South Korea, Taiwan, and Sweden. Granadino's art frequently explores themes of fragmentation, the subconscious, and the delicate balance of nature. She uses warm, earthy tones and abstract forms to evoke a sense of mystery. Her exploration of traditionally masculine and feminine shapes aims to meditate on and deconstruct these forms, considering the balance and relationship between humans and nature.

"Nature is Not Monocultural I" explores the intersection of ecology, fragmentation, and social justice, drawing inspiration from the observation of monocultural agriculture within urban environments. In a digital age characterized by increasing monoculture and reactivity, the artist reflects on the complex relationship between humans and nature. The title challenges the notion of separation, emphasizing that just as nature resists monoculture, so too do humans.

The artwork employs a juxtaposition of hard and soft, biomorphic shapes, a recurring theme in Granadino's practice. This visual language reflects the interplay between human intervention and the natural world, prompting viewers to contemplate the interconnectedness of all living things.

Granadino seeks to philosophically connect the current state of ecological change with a broader understanding of humanity's trajectory. By exploring the complexities of our relationship with nature, the artwork encourages a deeper appreciation for biodiversity and a recognition of our shared responsibility in preserving the delicate balance of our planet.



Nature is not Monocultural I, mixed media, 2024.

Marta Pieregonczuk

Marta Pieregonczuk is a contemporary artist whose diverse practice encompasses oil painting, installation art, and sculpture. Her work is deeply inspired by everyday experiences, local communities, and the environment, employing visual metaphors and poetic imagination to create evocative and meaningful pieces.

Pieregonczuk's art strikes a balance between creating for its own sake and addressing political themes, serving as a form of spiritual expression. Her portfolio features emotive and thought-provoking works that blend post-impressionist aesthetics with expressionist techniques, aiming to challenge perceptions and spark dialogue.

Originally pursuing studies in Journalism and Political Science at the University of Maria Skłodowska-Curie in Lublin, Pieregonczuk reignited her passion for art through an additional Fine Art program. Upon relocating to England, she continued her education under the guidance of Henry Liam Ward at Goldsmiths University, with support from art lovers and collectors across Denmark, the UK, and Germany.

"Night Glow: Community Celebration," captures a vibrant night scene of the Kilburn Light Show, an event celebrating the diversity of the Kilburn communities. It depicts a multitude of people gathered in unity, highlighting collective action and a sense of togetherness.

Central to the painting are two large, brightly lit figures, symbolising community leaders or symbols of empowerment, leading the procession. This celebration of diversity aligns with social justice principles, emphasizing the recognition and value of all cultural contributions.

Additionally, the painting can be viewed as a social and political commentary, drawing a parallel to traditional Caribbean carnivals, where costumes and performances critique social and political issues. Similarly, the Kilburn Light Show serves as a platform for highlighting the importance of diversity and inclusion.

The illumination of the night with vibrant colours acts as a metaphor for shedding light on social issues, advocating for a society where every individual is seen, heard, and valued.



Night Glow: Community Celebration, oils on canvas, 2024.

Matthew Hayward

Matthew Hayward was educated at Oxford University and West Surrey College of Art and Design, where he studied History alongside painting. This dual focus revealed unexpected connections between the two disciplines, enriching his understanding and practice of each. His background in teaching art, history, and the history of art has further stimulated his work, encouraging him to question and refine ideas and practices that he might otherwise have taken for granted.

Hayward has exhibited widely and has been shortlisted twice for the NatWest Painting Prize. He was also featured twice in *Art Review* when it was edited by the outspoken critic David Lee. In 2012, Hayward was diagnosed with Multiple Sclerosis, a development that has significantly influenced his working methods. This condition has led him to adopt a more direct, summary, and even visceral approach to painting, reflecting the impact of his personal experiences on his artistic process.



Liminal, oil on canvas, 2024.

This painting captures the perilous journey of refugees escaping poverty and oppression, seeking safety and a new life. It portrays their often hostile or begrudging reception in what they hope will be a land of plenty and justice. The artwork evokes their liminal state—caught between places and states of being—conveying both a sense of loss and hope. The figures are sometimes depicted as ghostly and indistinct, merging with the sea that serves as their means of transit and, at times, the cause of their demise.

Michael Tierney

Michael Tierney's paintings are populated by a peculiar array of characters and creatures, blending miscellanea and symbols drawn from reality, myth, and imagination. His work is a unique visual amalgamation of ideas that often juxtaposes the familiar with the alien, reflecting the chaotic and overwhelming nature of the contemporary world. The narratives within his paintings are both dark and humorous, creating a frenzied and surreal commentary on modern life.

Tierney graduated from Brighton University in 2010 with a first-class degree in Fine Art. In 2014, a selection of his work sold out at the Saatchi Gallery's "Spring Fever" exhibition in London. By 2016, his work was featured in the Stronger in Europe poster campaign alongside internationally acclaimed artists such as Antony Gormley, Wolfgang Tillmans, Michael Craig-Martin, Rankin, and Eva Rothschild. This work was highlighted as Image of the Week in *The Guardian*, published on the Royal Academy's website, and featured in *Dazed* and numerous other publications. The Wall Street Journal recognised him as a "rising star."

Tierney has exhibited and sold his work both nationally and internationally, with pieces held in private and public collections around the world.

Tierney, a gay artist and member of the LGBTQ+ community, created "Danse Macabre" as a response to the current political climate, where "culture wars" have been weaponised against minority groups like his own. The artwork highlights how people's very identities are being politicised as a distraction from governmental failures, with politicians seeking to gain support by manipulating public opinion.

In recent years, society encouraged the celebration of diversity, but now politicians claim that multiculturalism has failed, blaming the "woke" left and those seeking asylum at borders for society's issues. "Danse Macabre" serves as a powerful reminder to embrace and celebrate our differences, despite the overwhelming noise and chaos from continuous news cycles and social media, which can negatively impact mental health and well-being.



Danse Macabre, acrylic on canvas, 2023.

Michelle Dovey

Michelle Dovey is a British/New Zealand artist based in Wales, UK. She earned her MFA from the School of Visual Arts in New York and has been represented by Gimpel Fils in London since 2006.

In recent years, Dovey has been selected for notable exhibitions such as the National Eisteddfod in Wales, the John Moores Painting Prize at the Walker Art Gallery in Liverpool, and the summer exhibition at Plas Glyn y Weddw. She was also featured in the founding show of the Arborealists at the St Barbe Museum and Art Gallery in 2016, and has participated in subsequent Arborealists exhibitions at the Royal West of England Academy in Bristol.

Her solo exhibitions include "The Colourful Sausage Trees" at Gimpel Fils (2016), "In the Garden" at Gimpel Fils (2014), "New Landscapes" at Peppercannister Gallery in Dublin (2010), and "New Landscapes" at Gimpel Fils (2009). Her first solo show with Gimpel Fils was in 2006.



The Tender Holding of my Existence, aquacryl and collage on
Fabriano paper, 2024.

In "The Tender Holding of My Existence", Dovey presents a unique approach to social justice through an embodied, individual perspective. Moving beyond mere intellectual engagement, the work explores the integration of physical sensations and intuitive responses.

On a personal level, social justice involves recognising and nurturing the full spectrum of our bodily experiences—from our primal instincts and sexuality to our gut feelings, emotional openness, and self-expression. Dovey suggests that meaningful external action must be complemented by a parallel commitment to inner exploration, listening, and compassion. This holistic approach, embracing both the external and internal realms, is essential for achieving true freedom.

Natasha Abrahams

Natasha Abrahams is a self-taught Buddhist artist who has specialised in realism and hyperrealism since the age of fourteen, completing her first notable piece when she was just fifteen. Her intense eye for detail and perfectionism, which are deeply connected to her experiences with Asperger's Syndrome, have been central to her artistic development.

In 2019, Abrahams' artistic practice intersected with her studies in Modern Languages (Spanish, Chinese, and Arabic). This academic pursuit has enriched her ability to connect with people from diverse backgrounds and fostered a strong commitment to empowerment, interconnectivity, and social inclusion. Her creative expression focuses on intertwining language, literature, and culture with art to convey humanitarian messages and educate audiences on these crucial themes.



Afghan Girl, Graphite pencil drawing on paper (based on National Geographic's Sharbat Gula, image by Steve McCurry, 1984), 2015.

The photographer Steve McCurry focuses on the impact of war on its victims. The subject of this photograph is an Afghan refugee in Pakistan, who sought shelter from the violence and destruction of the Soviet-Afghan war. The artist, drawing this twelve-year-old girl, aimed to capture the intensity of her gaze—a gaze that, despite being in black and white, conveys both profound distress and awareness. This portrayal of the girl's piercing eyes highlights social injustice faced by the Afghan community and reflects her deep understanding of her own plight. Her face, partially hidden behind a headscarf, serves both as a shield and a symbol of her vulnerability, illustrating her fragile sense of protection amidst the chaos.

Nick Malone

Nick Malone was born in the north of England, where his childhood was spent stargazing and exploring the surrounding moors. His education includes postgraduate degrees in Contemporary Literature from Queen Mary College, London, and Fine Art from Central St Martins.

Initially a writer, Malone supported his career with academic roles, including positions as a Visiting Professor at Thessaloniki University in Greece and the University of Wisconsin in the United States. His first book, *The Burial of Crispin Pyke*, featured an introduction by Sir William Empson. Malone later transferred some of Empson's ideas from *Seven Types of Ambiguity* into his painting practice. His extensive travels across Russia, Europe, and America provided rich creative material for his later work.

In his thirties, Malone transitioned from writing to becoming an artist. His work has been exhibited worldwide, from Japan to the United States, including prestigious venues such as the Royal Academy and the Carrousel du Louvre. He has received various accolades, including Arts Council England Awards and Fellowship of The Royal Society of Arts. His artwork and artist's books are represented in numerous collections, including The British Council, Salford Art Gallery, The Royal Society of Arts, Milton Keynes Gallery Archive, The Drawing Room, The University of Wisconsin, BUPA, The RAC, and GlaxoSmithKline.

Malone's practice explores themes of identity, transformation, and change. Over time, his work has evolved from hybrid abstraction to more recent explorations using collage, text, and imagery, creating an iconography that reflects inner fable, archaeology, and dream.



Disappearance I, acrylic and charcoal on canvas, 2020.

Malone's current work bridges art forms and explores themes of identity, dissolution, and change. This journey has evolved from hybrid abstraction to recent work incorporating collage, text, and imagery, creating an iconography of inner fable, archaeology, and dream. His recent exhibitions, including a residency at Eutopia in Kavala, were anchored by the narrative of his artist's book "The Disappearance of Makepeace - A Tale of Two Lives". Published with support from Arts Council England, the book traces the relationship between Eustace and Makepeace from their childhood meeting to their final encounter, addressing themes of disappearance, loss, and self-realisation in a challenging world, and distilling ideas developed over time.

Nick Tobier + Roland Graf

Association and EverydayPlaces are collaborative projects by Roland Graf and Nick Tobier, artists with backgrounds in architecture and landscape architecture. Founded in 1997 in Vienna and New York City respectively, these artist collectives are currently based in Vienna, Austria, and Ann Arbor, Michigan, USA.

Their work encompasses a diverse range of interactive installations and urban interventions, aiming to foster inquiry, curiosity, and joy in public spaces by integrating physical activity with physical computing. A notable example is their award-winning installation *bump* (Prix Ars Electronica Distinction 2001), which features two interactive sidewalks that connect pedestrians in real-time across distant public spaces.

Graf and Tobier's projects often aim to introduce elements of physical play into urban landscapes. Notable works include "Brightmoor Runway" (2018), where a sidewalk in Detroit was transformed into a running track with a speed display; "Red Crossing" (2019-present), which premiered at the Prague Quadrennial in 2019; and "All-Nite Tetherball" (dElectricity, 2021). These projects reflect their commitment to engaging and playful interactions within public environments.

This study of social movements online, Brett Rolfe (2005) introduces the concept of "innovative hothouses"—small, specialised communities that leverage digital media to explore new opportunities. Using methods such as mail-bombing or net strikes, these innovations are deployed by activist artists and other groups, expanding the repertoire of online social forums. "Red Crossing" adopts a similar metaphor to illustrate the impact of artistic practices on offline collective action.

"Red Crossing" evolves with increased participation, challenging both passive spectatorship and traditional notions of international aid and border control. It envisions a dynamic, flexible approach to public space, akin to a giant game of Twister or a red carpet event. This emergent form of mutual aid questions how public spaces can be continually reimagined and reshaped, not just for efficiency or control, but for a welcoming and adaptable engagement. By transforming public spaces into arenas of buoyancy and collective action, "Red Crossing" redefines human movement and interaction. It demonstrates that through cooperative efforts, society can achieve greater progress and unity.



Red Crossing, red mesh nylon, performance, 2019-present.

Paul Blenkhorn

Paul Blenkhorn is a Manchester-based artist and computer engineer with a career spanning several decades, focused on sensory stimulation and assistive technology. Since the 1980s, he has specialised in developing computer-based systems designed to visually engage and interact with profoundly disabled children. His work centres on exploring light, colour, texture, and the emotional responses elicited by these elements.

Blenkhorn's contributions extend beyond academia, where he served as an Emeritus Professor of Assistive Technology until his retirement in 2007, and into various disability-focused companies. Over the years, he has developed numerous applications aimed at early learners, blending his expertise in technology with his artistic vision.

Recently, Blenkhorn's practice has expanded into two new areas. The first is abstract, non-representational painting, which occasionally drifts into the surreal. The second involves leveraging his computing background to create digital works—static images, interactive pieces, and videos—reflecting on significant memories from the arts, travel, life experiences, and social change. His recent interests include politics, the environment, and migration, which inform and inspire his contemporary digital art projects.

Pink and grAy

Pink and grAy, the Live Art/Performance Duo comprising Sylvia Causer and Andrea Freeman, are based in the North of England. Meeting during their M.A. Fine Art studies at Sheffield Hallam University, they discovered shared artistic concerns and began collaborating professionally in 2014. Their work is guided by a manifesto that reflects their unique approach.

Describing themselves as "two mature women doing daft things", Pink and grAy use humour to delve into profound social issues. Their performances explore the absurdities of human communication rituals and the fragility of relationships with meaningful aspects of life. A recurring theme in their work is the invisibility of older women in contemporary society.

Their artistic practice encompasses live performances, film making, still photography, exhibitions, and residencies aimed at developing new work. Their diverse portfolio is punctuated with a sense of fun and experimentation.

Pink and grAy have performed at notable venues including the Baltic Centre for Contemporary Art in Gateshead, the Tetley in Leeds, Manchester Art Gallery, and Liverpool Library. They have also presented their work at various sites in Sheffield, such as Sheffield Cathedral, the DINA venue, Exchange Place Studios, and the Millennium Gallery.



Domestic Warriors, Photograph by Vanitas Arts, 2017.

Pink and grAy, known for their provocative performances, use "Domestic Warriors" to address the social injustice faced by older female artists. In this piece, they don camouflage and war paint, wielding domestic utensils as symbols of their protest. Over their decade-long collaboration, they have often felt invisible, with audiences frequently ignoring their street performances. Through "Domestic Warriors," they challenge this neglect, asserting that as older women in performance art, they deserve recognition and respect.

Performed during International Women's Week, this work critiques societal expectations that confine older women to domestic roles, while also highlighting the crucial social messages they convey through their art. Their determination to be seen and valued, despite the age-related exclusion, underscores their commitment to challenging norms and making their voices heard in an ever-changing world.

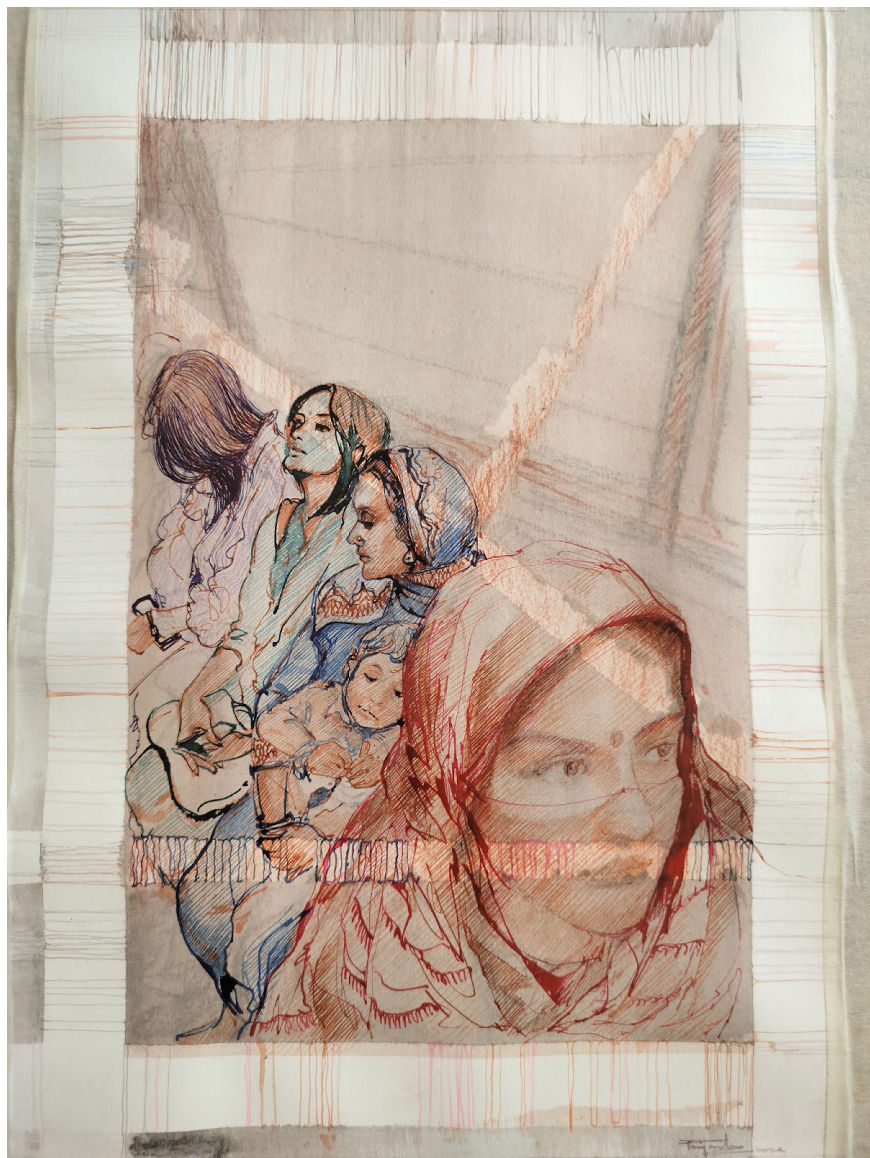
Priyanka M Dhingra

Through her practice, Priyanka M Dhingra aims to initiate a quiet conversation within herself, transitioning from skepticism to surrender in pursuit of a spiritual existence. She graduated from the College of Art, New Delhi, India, with a B.F.A. degree in 2001. During her early career, she worked with joint art studios in New Delhi and participated in select group shows in India, Taiwan, and Italy. Notably, she was selected to participate in the Florence Biennale in 2021.

Initially starting as a freelance illustrator for various women-centric magazines, Priyanka eventually focused on ink drawings. Her work is characterized by the use of graphite pencils, sanguines, Conti, and ink washes on paper, with a predominantly figurative narrative. Her drawing style combines meticulous and sometimes bold lines, influenced by years of illustrative practice.

In 2021, she received an Art Scholarship in the Professional Category for drawing at Accademia Riacci in Florence, Italy. She further honed her skills under eminent artists in India and Italy, studying traditional techniques. Her work explores themes of materialistic wants and human desires and was selected for the 55th National Exhibition of Art, Annual by Lalit Kala Akademi, New Delhi, organized by the Ministry of Culture, Government of India. Priyanka's work is in collections at Gallerie Alternatives and Accademia Riacci. She is associated with NGO Prakriti and continues to live and work from her studio in Gurgaon, India.

The artwork depicts women from diverse backgrounds and roles, symbolising their shared journey through life. Observed during a ride on the Delhi Metro, it reflects the unity among women—achievers, homemakers, and mothers—interwoven into the fabric of womanhood. The ink drawing, created with dip pens, sanguine, and graphite washes on paper, illustrates women as interconnected threads, stretched to their limits. Traditional adornments represent the constraints imposed on them, while modern attire reflects ongoing challenges. The piece addresses women's collective experiences of gender inequality, highlighting their shared resilience and enduring struggle from historical contexts to the present age of technological advancement.



Breathing the Same Pulse, Ink washes, sanguines, dip pens & graphites on paper, 2024. Size: 13.6 x 9.4 inches.

Quin de la Mer

Quin de la Mer is a multi-media artist whose practice spans oil painting, alternative photography, installation, and hybrid literary-visual art. They are deeply moved by emotions that arise while experiencing beauty, wonder, mystery, awe, and the sublime. On a global scale, they create art in response to the intolerable emotions felt from collective societal constructs.

De la Mer pursued a Master of Fine Art degree at both Newcastle University in the UK and the California Institute of Integral Studies in San Francisco. Their works have been exhibited nationally and globally in various settings, including galleries, public forums, and film screenings. Additionally, they have been an artist in residence in the US and abroad, and their creations have been featured in print and online magazines worldwide.

"I have lived my entire life feeling as though I had to pay for the right to exist, and I am not alone."

"When Women Write Their Pain" is an installation artwork created to reflect the experiences of women in today's world. It highlights the unfortunate reality that women often pay a price for their existence, a truth that is pervasive across the globe. During an exhibition, some viewers were taken aback by the content, leading the gallery to post a content warning. Some questioned the integration of social justice and fine art, while others appreciated the opportunity to contribute their own experiences by writing on the wall next to the installation. This piece aims to provide a space for women to share their stories of suppression and abuse, urging us to stand together and give voice to these issues supported by patriarchy.

Rosalind Stoddart

Rosalind Stoddart studied Visual Arts at Camberwell School of Arts and Crafts, London, and has exhibited both in the UK and internationally, with a particular focus on Sweden. She was awarded a Millennium residence by Arts Council England in 2000.

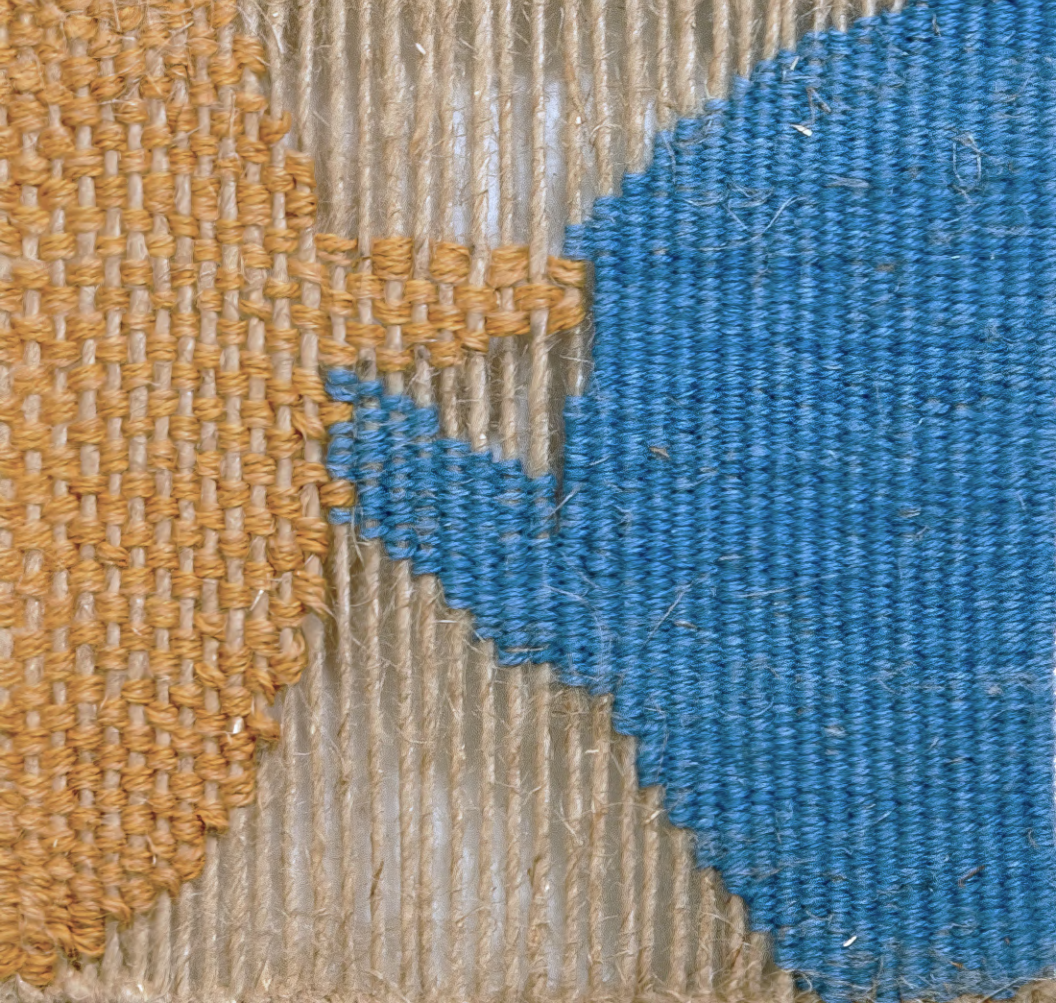
In 1998, Rosalind founded Fermynwoods Contemporary Art, where she focused on visual art and environmental issues through a partnership with the Forestry Commission. Fermynwoods delivered exhibitions, education programs, residencies, and outreach community projects. Rosalind resigned from this role in 2009.

In 2011, she co-founded Deep Roots Tall Trees, a choir-led charity with Cabaret Jazz singer Barb Jungr, and later integrated Dancetheatre with Neil Paris. Notable projects include concerts with the Royal Philharmonic Orchestra and the OUR WOODS festival, celebrating Corby's urban woodlands through various art forms and activities. Rosalind resigned from this role in 2018.

Currently, she is a sustainable textile artist using her own alpaca fleece and other home-foraged or grown materials. Her work, which includes hand weaving, felting, and stitching, features a significant focus on color through plant dyes. Recent exhibitions include The Bargehouse, Oxo Tower Wharf, London, a two-person show at RBSA, Birmingham, and the Isle of Dogs Flax Exchange, London. Rosalind is a member of Fibreshed, Nordic Textile Art, International Feltmakers Association, and Design Nation. Her interests extend to creativity, dancetheatre, contemporary dance, the environment, horticulture, cooking, and caring for her animals.

Restorative justice, a key aspect of social justice, informs Rosalind Stoddart's practice, which centres on gently restoring our relationship with the planet, our only home.

"GIVE AND TAKE" is part of a series in her latest work, focusing on the principle of taking from the environment while also giving back and only consuming what is necessary. This approach aligns with Fibreshed principles of "from soil to soil," promoting a circular, sustainable way of living and making with materials that decompose easily. It also emphasises the importance of mutual care, both for the environment and for each other.



GIVE AND TAKE, Relief wall tapestry (detail): Flax warp stretched over support with hand-dyed alpaca yarn weft. Natural dyes: Homegrown Japanese Indigo and Dyers' Coreopsis, 2024.

This piece is crafted from alpaca fleece, sourced from animals she has provided a home for, and flax, a traditional material for cloth. Alpaca fleece requires less water and contains no lanolin, while flax is a strong and versatile plant fibre with minimal environmental impact.

Rosalind's lifestyle and creativity reflect her commitment to these values. Through her exhibitions and community projects, she aims to encourage a deeper engagement with the environment, advocating for a respectful and gentle approach. She believes that the arts and creativity can positively influence people's connection to the environment and contribute to climate justice.

Rosie Burns

Rosie Burns' artwork is inspired by light and life, and can be broadly categorised into two main themes: the figure and the landscape. Her work often reflects fleeting encounters with scenes or scenarios. Rosie's compositions frequently feature helicoidal patterns, connecting to natural forms like spirals found in the universe, DNA, and shells.

Having sold her first paintings at the age of 15, Burns has been creating and selling artwork for over three decades. She trained as an archaeological site and find illustrator as part of her degree in Archaeology and Sociology, and later became an art teacher. Rosie has taught in various educational environments and continues to teach from her studio, Rosie and Red Art and Leather, including life drawing classes and various art workshops. She resides in Bideford, North Devon, England, and has a passion for gardening and sea swimming.

Rosie's ongoing project, PLASTIC BEACH, explores the connection between net packaging and the light dancing on the surface of water. This project develops ideas related to micro-plastic research and beach cleaning walks. The colours used in her work are reflective of plastic waste found on the beach and beautiful tropical sands, aiming to highlight the need for environmental respect through creative expression.

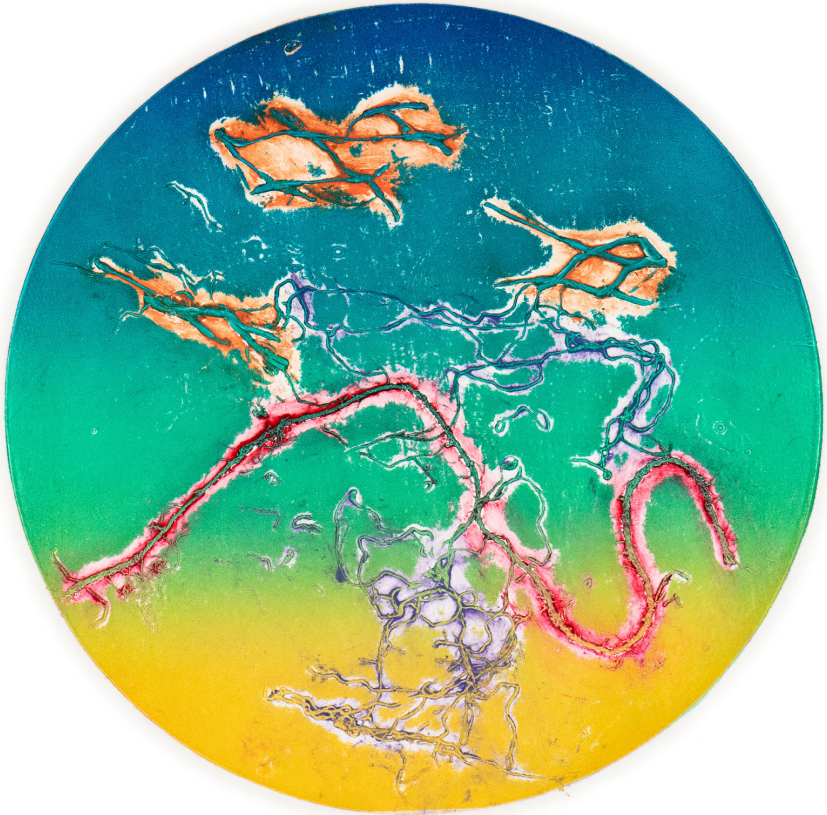
At 16, Rosie began an art project focused on fast food packaging, exploring its bright colours, plastics, and waste. By 2012, she collected single-use packaging nets from fruits and vegetables, leading to the creation of collagraph prints using recycled mount board off-cuts and a relief printing process to produce circular plates resembling port holes.

In 2016, a friend who had worked on a marine research ship and collected sea water samples for microplastic evidence visited Rosie's exhibition. This encounter, coupled with seeing photographs of microplastic slides, significantly shifted Rosie's perspective on waste.

Living on the Atlantic coast of North Devon, Rosie often collects plastics during beach visits. Her ongoing series, "Plastic Beach," links net packaging and the light on the sea's surface, inspired by scientific marine research. Named after various plastics and dances like the waltz, tango, and rumba, the work features abstract images with complementary

colours and detailed micro elements, reflecting the issue of microplastics in the oceans.

Rosie advocates for banning single-use plastics, noting their presence even in human blood samples. Her work addresses the beauty of tropical shores and the fragility and invisibility of pollution.



P.V.C Mambo, collagraph print, edition of 5, 2024.

Sally Spinks

Sally Spinks is an artist concerned with class, consumerism, and social equity, often using the 'cosiness' and 'softness' of textiles to engage people with uncomfortable realities and challenging questions. Her work frequently employs different kinds of code, statistics, or graffiti to explore how information and voices can be suppressed or amplified.

In addition to her art practice, Spinks creates garments for feature films and works for a global design agency. She lives and works in South East London and holds an MFA from Goldsmiths College, University of London (2006-2008).



I'm More Broken Than You Know, (detail), cotton and wool, 2021.

"I'm More Broken Than You Know" represents a muffled cry from the voiceless in society. The phrase is depicted in code (journalistic shorthand) to reflect the reality that the disenfranchised often lack the agency to speak truth to power. It is a plea for help—a repeated cry from those suffering in dire situations such as poverty, mental health struggles, suppression of rights, conflict, autocracies, and systemic and institutional inequality, among others. This cry is easily overlooked by those in power, largely due to its coded nature and the establishment's resistance to any change in the balance of power.

Shanali Perera

Dr Shanali Perera is a self-taught contemporary artist dedicated to visually expressing the experience of illness. Her passion has led to commissioned work for international and national campaigns on vasculitis and rare diseases.

Born and raised in Sri Lanka, Perera studied Medicine at the University of the West Indies and pursued postgraduate training in the UK. However, a diagnosis of vasculitis forced her to leave her medical career. Artistic expression became a transformative force, helping her navigate the challenges of illness and reclaim her identity.

Her abstract works portray 'the embodied invisible,' offering an honest visual narrative of her relationship with illness. She transforms pain into beauty, stating, "By making my illness visible, art helped me to understand, accept, cope, and communicate with myself and others."

Perera's background as an educator, author, and former physician informs her work at the intersection of art, medical education, and patient support. She conducts talks and workshops, presents at conferences, and writes articles. Her first book, "Finding Me Beyond Illness," is available now.

Perera strives to create dialogic canvases that connect with viewers, spark conversations, and raise awareness about identity and illness. Fluent in English and Sinhala, she currently resides in Manchester, UK.

"Collective Strength" explores art and the human factor, emphasising the importance of articulating the hidden realities of living with long-term illness. This digital artwork aims to make the "Invisible Visible," shedding light on the often understated burdens of chronic illness or disability, as well as the socio-cultural influences, stereotypes, and stigmas faced, particularly in pluralistic societies.

By using art as a platform, the artist seeks to generate new insights and shift attitudes, fostering a culture of inclusivity. Reflecting on personal narratives of struggle, acceptance, and adaptation, this piece invites conversations around "Narratives in Art Form". It challenges viewers to consider what defines us, whether we are solely defined by our illnesses, and whether others see the person beyond the illness.

Connecting and communicating the lived experience can change attitudes and perceptions around disability and illness, challenging existing stereotypes and stigma. Art has the power to influence, inspire, and evoke change on both individual and collective levels. Through creativity, we can build a society that is truly representative of everyone. This work is a step towards evoking change. Let us be that change.



Collective Strength, digital medium, 2017.

Sheetal Durve

Sheetal Durve is an accomplished artist and author from India, currently residing in Dubai. Her passion for art began at a young age, and she received formal education in art, classical dance, music, and psychology. This diverse background led her to a career as a full-time artist.

Durve's art is inspired by nature and current global issues, using mediums such as watercolour, oil, acrylic, and mixed media to express her emotions. Her paintings reflect vibrant colours and rhythms found in nature, as well as addressing political, humanitarian, and social issues.

She dedicates time to art therapies for Alzheimer's patients, grief support groups, and teaching art to underprivileged and special needs children. Her artworks have been displayed in galleries and museums worldwide, and she has received numerous awards and accolades, including being nominated as one of the 50 inspiring women in the UAE (2022) and winning the Visionary Women Award in Dubai (2021). She was also a finalist in the 2023 Women in Art competition in North Carolina and the Superfine San Francisco Art Fair.

In a compelling artwork titled "Unity in the Face of Extinction", the artist vividly captures the urgency of global solidarity in combating the looming threat of climate change. The painting is a striking amalgamation of vibrant colours and stark imagery, portraying a world on the brink of destruction.

The artist conveys a sense of dwindling time, urging viewers to recognise that our current conflicts and divisions—whether related to war, caste, sex, or religion—are insignificant if the world faces annihilation. The pressing need to address global warming is central to the work.

The painting calls for setting aside internal disputes and working together as a unified force to save the planet. It highlights the need for social and environmental justice, emphasising that our collective struggle against climate change is more critical than any other conflict. Through this evocative artwork, the artist urges viewers to embrace unity and collective action, advocating for a harmonious coexistence where the health of the planet is prioritised over divisive issues.



Unity in the Face of Extinction, acrylic on canvas, 2024.

steeldoorstudios

Aged just eleven, this artist was introduced to institutional life through a lengthy stint in an approved school. Their earliest memory of art is Salvador Dali's painting "Swans Reflecting Elephants", which sparked their interest in art despite their colour blindness and the constraints of their environment.

Having spent considerable time in isolation with minimal resources, art became a constant companion and a means of coping with their past. Their approach to art is characterised by a fearless attitude towards trial and error, with each attempt providing valuable learning experiences. This artist's practice is marked by an ongoing evolution, driven by creativity and a commitment to overcoming personal challenges.

Finding himself accidentally painting a series based on his historic angst, the artist experiences a cathartic and liberating process by sharing his vulnerabilities openly. Throughout his life, he avoided questions from authoritarians about his history, rigidly adhering to a script almost like a mantra. He would recount only the known parts of his life that had already been documented since childhood: a difficult upbringing, placement in local authority care at 11, imprisonment at 15, addiction to narcotics in his formative years, and frequent imprisonment until, at 27, he took the life of an innocent man. Sentenced to life imprisonment, this narrow narrative of avoidance had defined his past.

After nearly five years in a therapeutic environment, he has found the strength to acknowledge that his feelings begin with the acceptance of the truth. Although he cannot alter the past, he is committed to ensuring that the future is no longer tainted by its toxicity. This piece represents his early incarceration in childhood bedrooms, long before he experienced other forms of imprisonment. The hardened stone exterior has given way to love and liberty for that lost little blue boy, who has finally begun to find the peace he so desperately sought.



Blue Boy 3 (Escape the Blue Igloo), acrylic on canvas, 2023.

Ursula Vargas

Ursula Vargas, born in Lima, Peru, divides her time between the UK and Peru. She completed a Fine Art Painting degree at the University of Brighton in 2020 and was one of the five nominees for the CVAN Graduate Award UK and the Artxslm Award UK. These recognitions allowed her to develop her professional practice under their programmes.

Vargas previously attended Pontificie Universidad Católica del Peru, where she studied Humanities and Visual Arts. Her work, which focuses on environmental and climate change themes, is often inspired by road trips and their impact on populations throughout history. She has exhibited in Peru, South Africa (including Port-Elizabeth, Humansdorp, and the Grahamstown Arts Festival), and across Europe, including Brighton, London, Paris, and Lima.



What Can I Say, oil on canvas, 2024.

Ursula Vargas depicts the extreme environmental, economic, and social disparities in her country of birth through her road trips. As a third world nation rich in culture and reflecting contemporary baroque aesthetics, it is characterised by an overload of information and an explosion of colour and sound. These cultures are adapted to urban settings and face challenges from climate change, corrupt, informal, and negligent governments that turn a blind eye to the devastation and economic repercussions caused by natural disasters like El Niño. The illegal and formal exploitation of natural resources exacerbates these issues.

Observing from the car window and the side rear view mirror, Vargas contrasts these opposing scenarios, highlighting the difficulty of appreciating life's pleasures while others struggle and fight for their rights.

Vian Borchert

Vian Borchert is an established expressionist artist with a significant international presence. Borchert's work has been exhibited in major cities such as NYC, Washington DC, LA, London, and Berlin, and in prestigious venues including Times Square on Broadway in NYC, the United Nations in NYC, and the Medinaceli DeArte Museum Contemporáneo in Spain.

A graduate and "Notable Alumni" from the Corcoran College of Art & Design at George Washington University, Washington DC, Borchert's art has been featured in numerous press and interviews, including Museum Week Magazine, GOSS Magazine, Arts & Investments, and The Washington Post. Borchert also serves as the Art Lead/curator for the art segment of the Oxford Public Philosophy Journal, Turn 5, based at Oxford University, UK. Their artwork is represented in leading marketplaces such as Artsy and 1stDibs. Borchert is recognised for pioneering intellectual thought and creativity in the art world.

Dark Waters addresses social justice and climate issues confronting the world today. As an artist and nature enthusiast, the artist uses this painting to highlight environmental concerns and nature conservation. The work underscores the critical role nature plays in our lives and emphasises the need for preservation through sustainable living.

Social justice and conservation are deeply interconnected, with kindness being a fundamental element. Climate change, manifesting in devastating weather events, poses significant risks to life and property. By practising kindness and supporting those affected by environmental disasters, individuals contribute to a more compassionate response. Additionally, adopting sustainable habits can help mitigate human-driven climate change.

Dark Waters symbolises water-related disasters such as floods and pollution, exploring the delicate balance of ecological systems with a sense of trepidation. The painting emphasises the essential role of water in all lives and the urgent need to protect and cherish this vital resource. Through this work, the artist conveys the power of water and the imperative to conserve and safeguard both it and the environment.



Dark Waters, acrylic on canvas, 2020.

Step into the vibrant world of Social Justice Art, a compelling selection of global artistic voices that transcend borders to shape a transformative era. This captivating collection exhibited in the Palazzo Pisani-Revedin, during the Venice Biennale, 2024 features 64 visionary artists representing 26 countries, each using their craft as a powerful catalyst for change. From bold visual statements to innovative practices, these creators redefine the boundaries of art, inspiring a new wave of activism and empathy. This powerful intersection of art and social justice, sees every intervention becomes a poignant agent for a world in flux. This collection of artists celebrates the diversity of voices out there today looking to make sense of the world. Curated by Amy Jackson.

b. Jacqueline Amy Jackson is known for her darkly humorous works, which tread lightly and consciously on the planet despite their sharply critical social and environmental undertones. Jackson is commonly considered a conceptual artist traversing a myriad of mediums to explore tragedies of the human condition in the hypercapitalist era. She reveals unseen truths and camouflages hidden messages into her minimalist and meticulous acts and objects. Her most notable work *Cleaning Squares*, referencing mental health and the state of the environment, has seen thousands of ephemeral squares appear around the world since 2005. Other works engage with topics such as climate change, consumerism and social inequality, often imagining and bringing to life future dystopias. “All art is political and most artists want to change something in the world... to spur action,” Jackson once commented, a statement that reflects her vision of using art as a tool to inspire change.

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