

- A: Lara Gallagher**
- B: Rebecca Parkin**
- C: Yuchen Li**
- D: Fiona G Roberts**
- E: Geraldine Hudson**
- F: Renata Fernandez**
- G: Yilina Yang**
- H: Xindi Sun**
- I: Shujing Huang**
- J: Peiran Wang & Wenjun Xie**
- K: Amaryllis Lazaridou**

approx available wall space

floor dimensions

Lara Gallagher
Twists & Tangles 01



Graphite on paper
25cm X 25cm X 2cm, 2023
£250

Lara Gallagher
Twists & Tangles 03

Graphite on paper
25cm X 25cm X 2cm, 2024
£250

Lara Gallagher
Twists & Tangles 05

Graphite on paper
25cm X 25cm X 2cm, 2024
£250

Lara Gallagher
Twists & Tangles 06



Graphite on paper
25cm X 25cm X 2cm, 2024
£250

Lara Gallagher
Knots & Locks 01

Graphite on paper
42cm x 29.7cm x 2 cm, 2023
£260

Lara Gallagher
Hoops & Loops 02

Graphite on paper
42cm x 29.7cm x 2 cm, 2024
£260

A

My work is grounded in an understanding of the body as more than a physical form. I approach it as a site where memory, tension, and transformation are held, often quietly and indirectly. Rather than depicting the body itself, my drawings attend to its intangible dimensions—traces of pressure, accumulation, and what remains unseen or unresolved.

Working primarily with graphite, I use layering, contrast, and interruption as central processes. These gestures echo acts of inscription and erasure, reflecting the ways experience registers over time. Dense, compressed marks suggest containment or entrapment, while lighter passages and open spaces point toward moments of release and the impulse to move beyond limitation.

The work exists in a space between presence and absence, restraint and freedom. It considers the body as both a site of constraint and a point of transition—an archive shaped not only by what is endured, but by the continual desire for transformation and release.

Rebecca Parkin

Calypso

B

Pastel on paper, framed
80cm X 60cm X 4cm, 2023
£1000

The drawing is part of a series of work made after some photoshoots of friends by the sea, which combines notions of the mermaid figure and the Goddesses from ancient Greece. These portraits of women exist in a partly fantastic realm somewhere between sunlit beaches and the otherworldly subterranean channels of Hades. Calypso is the name given to several figures from Greek mythology. Calypso, daughter of Nereus and Oceanid Doris, was a sea nymph, and her name signifies 'sheltering cave'. Dwelling at the sea's edge, in a liminal zone, alludes to an existence that moves freely between one place and another or one kind of reality and another. This calls to mind Luce Irigaray's metaphor of fluids and its link to the feminine as discussed in 'Marine Lover'. This Calypso is untethered from mythology, a hybrid who enjoys her newfound freedom.

Rebecca Parkin
Medusa, survivor



Pastel on paper, framed
81cm X 61cm X 4cm, 2023
£1000

'Medusa, survivor', draws from marine metaphors and the myth of the female monster associated with voracious maternal power. She is portrayed as a survivor, unlike the gorgon of Greek mythology, who was slain by Perseus. The gorgon was known for her penetrating stare, which turned men to stone. Here, however, her gaze challenges and holds us. The tentacular jellyfish, or Medusa, floating above her, is a self-reproducing and shape-shifting creature whose life cycle transcends death as it morphs from one form to another. This Medusa is fearsome but questions the usual dualities of monster or victim. Her tentacles are unleashed from Freud's phallocentric obsessions as she uses her multiplicity and adaptability as a source of feminine power.

Rebecca Parkin
Aphrodite

Pastel on paper, framed
81cm X 61cm X 4cm, 2023
£1000

The Greek Aphrodite was associated with love, lust, beauty, pleasure, and procreation and lent some of her characteristics to this piece. She was born from an ecstatic stew of sea foam produced by Uranus's genitals, which his son Cronos had severed and thrown into the sea. This oceanic and wildly mesmeric beginning approaches mermaid mythology. The mermaid swims between this world and the world of fantasy, paradoxical and impossible: an intoxicating and frequently erotic, creative vision. This pastel drawing represents a delve into the spectacle, delight, and frothy excess of the Mer figure, tempered by a subtle, dark undercurrent.

Yuchen Li (Moxi)
The shape of sadness



Fabric
30cm X 220cm, 2025
£205

In this work, I project a Polaroid self-portrait taken in a moment of sadness onto a female body, allowing the shape of grief to emerge.

The work originates from a farewell. When I had to say goodbye to the first cat I fostered after arriving in London. That cat represents the first time I felt a sense of "home" in this city, a fragile belonging that was formed only to be immediately taken away. That day, I took my face with polaroid.

For me, grief doesn't have a clear shape, but a boundless condition that continuously pulls and tears. When my face picture is fractured and displaced with the body movement and the shaking light. In this moment, grief briefly acquired a fragile and unstable shape. At that moment, I feel: that's it.

The work thus understands grief as a form of "bodily archive". Unlike conventional archives that seek clarity, permanence, and reproducibility, grief can only be preserved through fragmentation, tearing, and continual transformation, repeatedly re-emerging through the body's vulnerability and unevenness.

Fiona G Roberts
Untitled 173



Oil on cradled board
25cm X 20cm X 2cm, 2025
£1500

This painting is oil on cradled board. It depicts a person, but is not a portrait in the traditional sense. My paintings are not concerned with likeness or identity but with evoking emotional and psychological states. Gestures, glances, and expressions allude to something just beyond reach. Each figure is a conduit for feeling: mine, perhaps yours, perhaps everyone's. My works aim to explore the complexities of being human, quietly inviting the viewer into a shared emotional space.

Geraldine Hudson

A Tool for weaving - take 2



Fired porcelain, mugwort, sheep's wool, cable ties, hagstone

25cm X 7cm X 5cm, 2025

Please approach artist regarding price

Artifact from a short piece of auto fiction – to weave my body to your body.

Geraldine Hudson

Earth Bound - take 1

Fired porcelain, sheep's wool, salvaged thread, cable ties, found stones (pumice)

1m (including hanging wool) X 30cm X 5cm, 2025

My Axel attuned to your Axis – didn't we always long for this – longing, belonging – to be bound, unbound, but not enclosed

Geraldine Hudson

Cailleachs Broinn

Blended Cob, wax, sheep's wool, cable ties, flax, fired clay, human hair, stone

15cm X 25cm X 30cm, plus string connecting to wall 50cm, 2025

Raw clay dug from the course of an ancient river and ancient grazing land blended with earth dug from the small woodland path in Essex joining the villages of Mistley where the infamous Witchfinder General Matthew Hopkins lived, with Manningtree. Mixed with human hair, ash, roots, herbs and seeds to form the cob.

Renata Fernandez

Diana's High Waist Cycling Short, Most Coveted Shape-wear.

F1

Mixed woods, spray paint, castor wheels, plastic label

72cm x 32cm x 32cm, 2022

£3400

Renata Fernandez

Knee high socks, Not knickers

F2

Mixed woods, spray paint, castor wheels, plastic label

85cm x 32cm x 32cm, 2022

£4000

Renata Fernandez

Eva Costillas

F3

Mixed woods, spray paint, castor wheels, plastic label

56cm x 80cm x 60cm, 2022

£4000

My carved wooden sculptures present the feminine body as a site of fracture and wry celebration—an embodied archive where the history of objectification is met with defiant, dark humour. This approach is distinct and very specific in my sculpture. The physical labor of carving, hitting, and cutting heavy timber parallels the work of reclaiming the narrative, transforming wood into sharp, colourful metaphors. Pieces like upended legs or a rotating torso titled "Eve" are eery relics that externalise the internal archive of memory and survival. This humour culminates in my titles. Using a found label machine, I affix whole English phrases as old-fashioned plastic tags. As an immigrant artist, I relish this creative, conscious use of language—it is a final, integrated layer of reclamation. The body, objectified, becomes the subject, speaking back with a sharp and vibrant grin.



Yilina Yang

The Ink Fables

Ceramics, crystal

65cm X 35cm X 8cm, 2025

£560

Rorschach-like ceramic plaques sharpen into a trap: half totem, half jaw. Faceted crystal “eyes” glint from matte black clay, watching like a nocturnal beast. Beauty reads as ornament at first glance, then as a warning: a lure that hints at bone and capture, inviting viewers to project their own fable into the void. In dialogue with 17th-century Vanitas and hunting trophy, and myth this work extends the artist's inquiry into “the trap of vanity” – how beautiful surfaces can become quiet instruments of erasure.

Yilina Yang

Ghost of Vanity

Ceramics, antique springbok hide

15cm X 120cm X 60cm, 2025

£1300

Ghost of Vanity appears as an antique springbok hide displayed like a trophy rug, but disturbingly animated: a pair of clawed arm juts out from the fur. Visually, it recalls a hunting trophy, the kind of extravagant home decoration that is literally the result of a kill. The haunted ghost under the pile reveals the seductive danger of vanity.

Xindi Sun
My Nai 《我的奶》

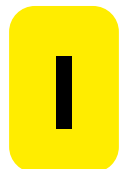


Plaster Wire Gauze
54.9cm X 84.1cm X 20cm, 2025

'This work comprises multiple sets of breast forms cast in plaster, all taken from my own body and juxtaposed upon a single plane. Stripped of temperature, tactility and individual variation, the body is transformed into a series of formal traces that can be arranged, compared and observed. The creative impetus for this piece stems from my prolonged observation of my grandmother's physical condition. 'NAI' carries a dual meaning here: it refers both to the bodily part bearing the functions of nurturing and gendered imagination, and to the positional identity of this elder woman in my life within the family and the passage of time. In intergenerational transmission, the body does not belong solely to the individual; rather, it is continually imbued with functions, responsibilities, and expectations across different stages of life.

These casts are neither self-display nor a reproduction of my grandmother's body, but rather a response—through my own body—to the physical roles and states of exhaustion she endured. The work seeks to preserve, between private experience and generational memory, an as-yet-unnamed bodily state.

Shujing Huang
Next Jump



3 mins, 2023

Next Jump is a dance performance video that explores how bodily behaviour, movement, and clothing shape social identity and gendered relations. Two performers appear as mannequin-like figures whose choreography oscillates between control and disruption, intimacy and distance. Through fragmented movement and spatial separation, the work presents the body as unstable and incomplete rather than unified.

Presented as both live performance and video installation, Next Jump employs split-screen projections and mannequin fragments dressed in the performers' costumes, extending the choreography into the exhibition space and foregrounding themes of fragmentation, embodiment, and social conditioning.



Peiran Wang & Wenjun Xie

Songs of Silence

photo book, edition 1
26cm X 18cm, 2022-2024

This collaborative project sees the set of character relationships, the Little Mermaid and the Witch, as female escapees and guides in a patriarchal society, inspired by the original story and recent adaptations. They share similar dilemmas between women/man, non-human/human, ocean/land, and even matriarchy/patriarchy. In response, we see their relationship as an archetype – female escapists and guides in a patriarchal society – to refer the intertwined destinies and voices of all the female characters, the politically-symbolized princess, the supportive mermaid sisters, etc. This work aims to present their muted monologues, their relations, and to seek the transformation in their destinies through the exchanging process of collaborative photography. It is organized in four chapters: mouth, feet, faces, and hand-held objects, which are metaphors of females' bodies as battlefield between matriarchy/patriarchy. At the corner of every page, the moon phase serves as page numbers, as women's body change in different period.

Peiran Wang & Wenjun Xie

Monument

2024

A woman's body takes the shape of the nature, becoming the ecosystems that feed and nourish the world. Her body is covered with Nüshu (means female writing), a writing system created and used only by women in China. Inspired by the mythology of goddesses worldwide, the universal SHE, has the power in herself and she could be everything, grand mountains, flowing rivers, growing plants, or fleeting clouds. What we need might always be inside ourselves to be awaken. Therefore, to create suitable pairings for the work, we refuse to generate new image consumptions, and look for answers in ourselves from the remains of our past activities, to evoke their energy.

Amaryllis Lazaridou
Oo-psychí



Ceramics / Clay
16cm X 6cm X 11cm, 2023

This clay sculpture explores the body and ocean as one. The body carries the souls of her ancestors, reconnecting with them in familiar landscapes. The sea becomes a portal to the underworld and the mother core, a space where lineage, memory, and spiritual presence converge.

At its center, the shell serves as a living archive shaped by growth, erosion, care, and survival reflecting how bodies hold histories over time. Clay preserves gesture and touch, embedding experience and ancestral memory into the surface. Through oceanic forms and material processes, the work traces feminine lineage and the porous exchange between human and nonhuman histories, offering the body as a mutable vessel of memory, connection, and transformation.