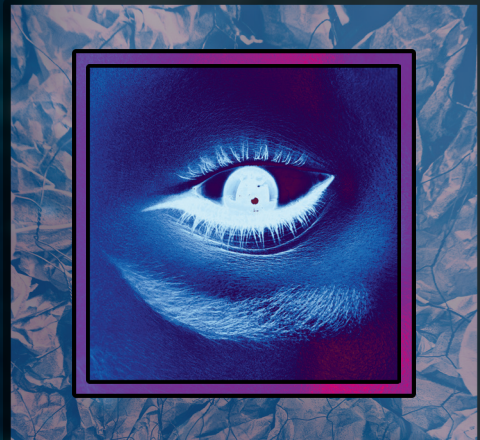


The Universe Within



Copeland Gallery

Inspired by Edvard Munch's words,
"From my rotting body, flowers shall grow, and I am in them,
and that is eternity," this exhibition offers our exploration of memory,
metamorphosis, nature, and the cosmos.

Abi Ola
Amber Khan
Antonia Caicedo Holguín
Azeri Aghayeva
Caroline Lovett
Charlie Fitz
Esther Sabetpour
Fahiem Abdullah
Fiona Chambers
Henryk Terpilowski
Ieva Ansaberga
Katherine Smith
Latifah A Stranack
Lícia Santos
Manuel Hechavarria Zaldivar
Maria Camila Cepeda Gnecco
Mary Modha
Mitko Karakolev
Philippa Ashcroft
Safira Taylor
Safiya Arts
Sophia Oshodin
Sumayyah
Veronika Shmorhun
Yasmin Noorbakhsh
Yiwen Li

The concept behind “The Universe Within” was conceived at the beginning of the year. I had a list of artists I wanted to collaborate with, and I promptly contacted them to check their availability for the show. The group comprises a diverse mix of visual practitioners I have enjoyed getting to know over the past few years since graduating. I am honoured to be able to share their work with you. Creating art brings me great joy, but discussing and sharing other artists’ work is another great passion of mine.

I’ve dreamed of curating a group exhibition at the beautiful Copeland Gallery for many years. This experience has taught me a lot, and I’m genuinely grateful to all the artists who have shared their powerful work with me. The artwork explores play, fragility, spirituality, identity, trauma, and rebirth.

The artists draw from their unique perspectives to delve deep into pondering the meaning and mysteries of life and the cosmos. They convey their insights using materials from everyday contemporary life in original and unusual ways, making their work visually intriguing. They invite the viewer to engage in a deep intellectual journey, stimulating their minds and sparking new ideas.

You can learn more about this process through our pre-show documentation on substack via a series of interviews:

<https://latifahastranack.substack.com/publish/home>

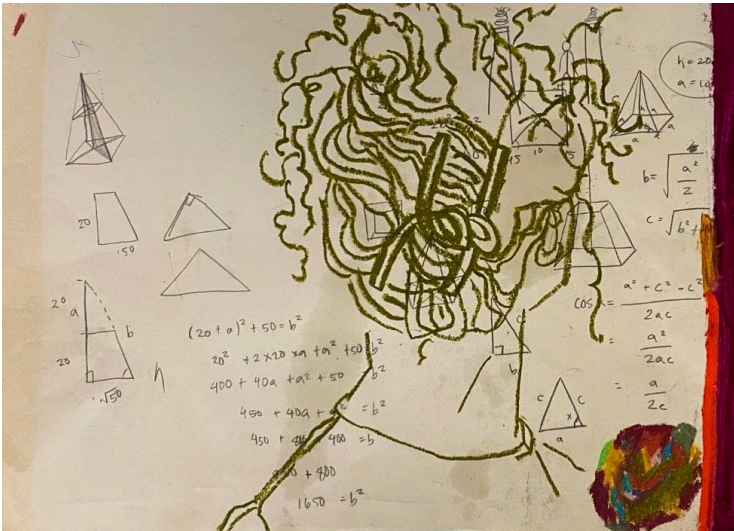


Lemon Garden, 2024, oil, acrylic, papers, resin, and fabrics on canvas, 60 x 60 cm.

Abi Ola

For my art practice I specialise in painting, drawing, screen printing, collaging, batik, and textiles. My artwork focuses on shapes and patterns. I get inspiration from old photographs, fabrics that I find in my house, and different exhibitions. For example, Oceanic art from the Royal Academy of Arts, African textiles from the British Museum, and William Morris wallpaper designs. When painting the figures in the photographs I realised that I was much more interested in the shapes and patterns that I found in their clothes than the figures themselves. Therefore, I began to focus on the shapes and patterns and created my own pattern designs in my paintings. I use the above mentioned pattern reference sources to explore my identity, being West African, and living in Britain. For example, some of the patterns come from Nigerian traditional attire, worn by my father, while others are floral patterns that my mother wore, typically associated with British textiles.

This piece represents an imaginary family member. Layers have been used to create depth and textures. The various patterns cascade in and out of each other. The repeated teardrop motif can represent a sadness of not knowing them well, be seen as a common pattern found on African textiles, or as water droplets. I purposefully used these motifs, which could have multiple meanings in my work so that they can mean anything to anyone, and people can insert their stories into my pieces.



Ulu and the back of my head, 2023, Oil bar and acrylic on paper.

Compound miter angle for pyramid and the back of my head, 2023, Oil pastel and pencil on paper.

Amber Khan

Amber Khan is a mixed media artist from Honolulu, Hawaii. Her research and practice explore philosophies around forms of life and living, spatio-temporal identities, nonlinear realities, cultural production, and the natural world. Khan considers herself, primarily a sculptor with a mixed-media approach. She utilizes paper mâché, wood, joint-compound, fiber, paint, and natural objects as an exploration of visual mutations of the natural world that serve as information couriers.

Khan's childhood growing up in Honolulu, Hawai'i as a member of the non-indigenous population and outside of the conventional American experience has disoriented her sense of belonging and place. As the child of an American mother and immigrant Pakistani father, she feels perpetually an outsider in the place she is most familiar with. The paradoxical position places her work in an environment of active realization within reality. Khan is interested in our hybrid experience of identity, of how we belong to place and to each other in a multitude of ways; and how each of us develops our own perspective by synthesizing a myriad influences. Khan sees the natural world as one influence all of us share—a connecting point for our individual and collective histories.

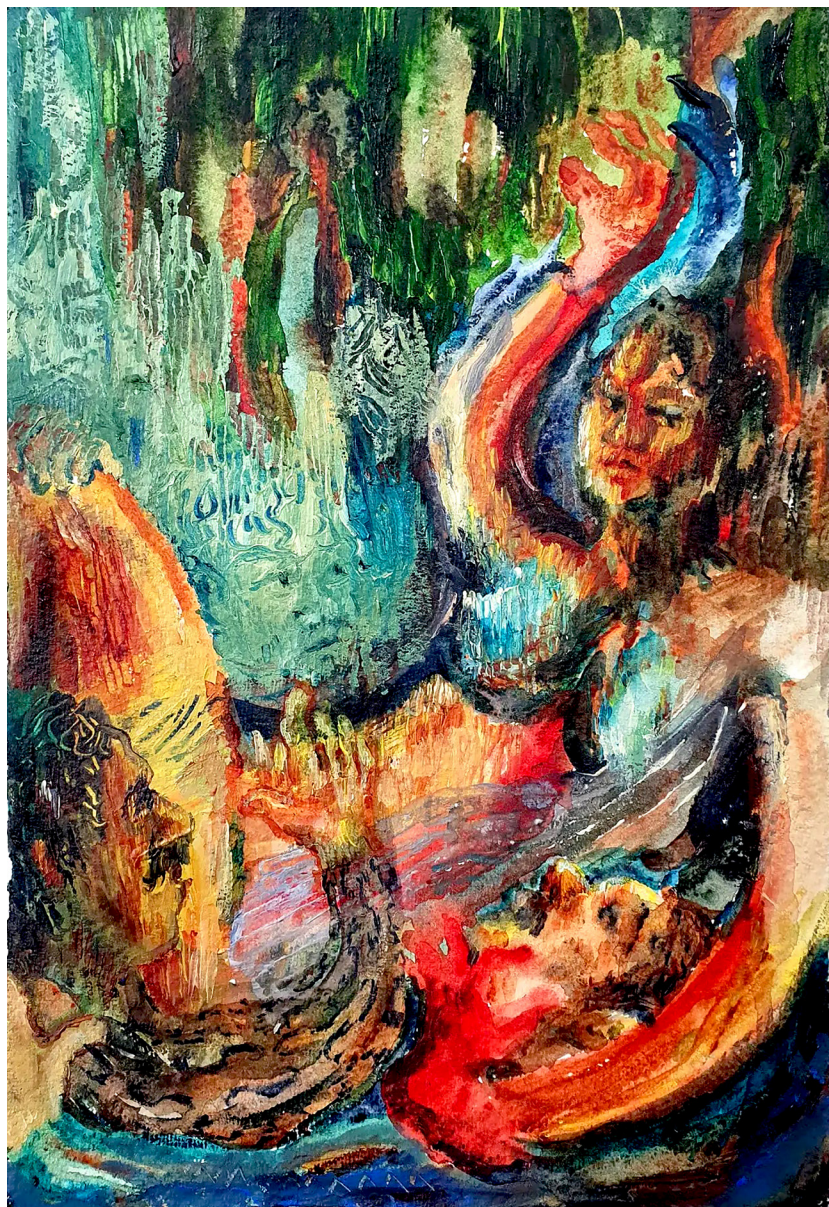
Khan received her BA in Journalism from the University of Hawaii at Manoa in Honolulu, Hawaii, and her MFA in Sculpture from London Metropolitan University in London, England.



Rumour has it, 2023, oil on canvas, 130 x 130 cm.

Antonia Caicedo Holguín

Antonia Caicedo Holguín: “My work is autobiographical. By combining life, memory, and imagination I depict my friends and family members, as well as painting others specially those who are close to me. Painting reveals something about myself that was previously unknown to me or hidden. The visual quest of my practice, drove me to pursuit materials and processes that are close to my heart. I choose materials that remind me of my childhood or ones that I feel I can use to reflect my own pictorial language. Whether that is using oil paint, pastels, or unconventional mediums such as painting with coffee grounds, coffee dyes, natural Latin American pigments, or using photography dark room processes as a drawing medium, and even using found objects such as rocks and tiles.”



Tanri Ile Sohbetler, 2023, acrylic on watercolour, 22 x 31cm.

Azeri Aghayeva

Azeri Aghayeva was born in Azerbaijan. She graduated from the Slade School of Fine Art with First-Class Honours in 2021. Her practice manipulates observation to create arenas of reality disturbed by nuances of fiction. Azeri Aghayeva's practice comes to fruition through paint, print and photography, as she manipulates observation to create arenas of reality disturbed by nuances of fiction. Recently, her work has been informed by the presence of a hairy Middle Eastern man – through his strong moustache and limbs, she weaves a narrative of a lost era in the Caucasus, weaving together Azerbaijani folk narratives with Zoroastrian traditions and childhood memories.



*Eyes on the bride, 2022, acrylic and oil on canvas,
240 x 150 cm.*

Caroline Lovett

Caroline Lovett is a self-taught contemporary figurative artist who works in acrylic and oils and produces ink studies. Her figurative work moves between the very contemporary and the surreal, and vibrant, often fluorescent colours, recur in her work. Her paintings are constructed from imagination, but more often from large-scale pencil studies, she has gathered after planning and researching for many months. Caroline exhibited at the Royal Academy and has also shown at Grayson's Art Club Exhibition at the Midlands Art Centre and in Sweden.



Buoyancy, 2023, oil on canvas, 120 cm x 91cm.

Charlie Fitz

Charlie Fitz (she/they) is a UK-based self-taught artist, writer and medical humanities researcher. Her work is rooted in expressing and exploring her embodied experience of illness and disability. Fitz utilises a range of digital and tactile mediums, such as film, painting, collage, performance, short fiction, poetry, sculpture and installations, to create work which is connected foremost by its subject matter.

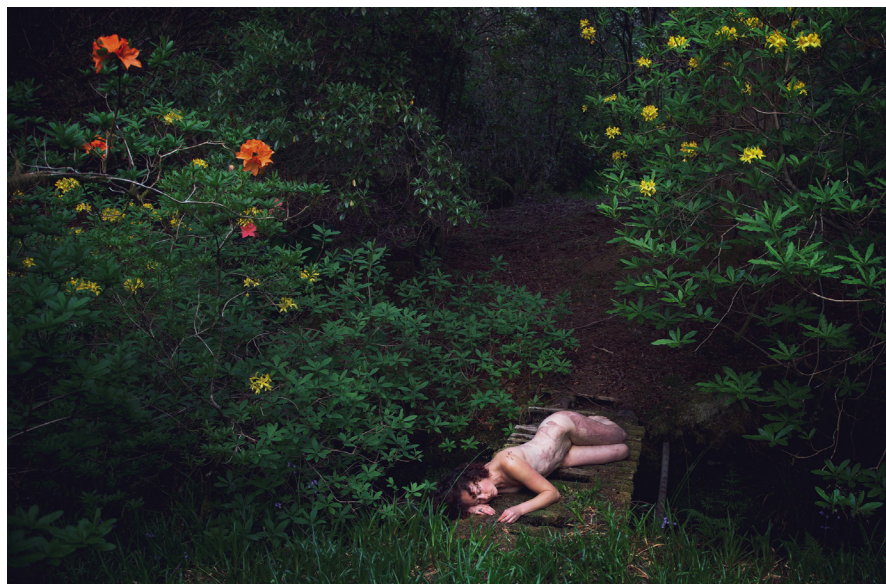
Skin and Water

Skin and Water is a series of paintings which focus on grief, memory, processing trauma, materiality, energy and the crip “mind-body” in its environment. The first painting in the series, Buoyancy, is about survival, stillness and rest.

The painting was inspired by an autobiographical short story I wrote of the same name; here is an excerpt:

‘You say it’s unusual to float in water without moving your limbs. My mother could. If you float, you’re a witch. Either way, you were killed. You say it’s even more unusual to stay buoyant with that much metal in your neck. But in the water, my spine doesn’t crush or grind. I forget I have a spine—it’s a welcomed forgetting.’ - Charlie Fitz, Buoyancy, originally published in No Tokens, Issue 9 (2021).

Instagram@charliejfitz
www.charliefitzartist.co.uk
charliefitzartist@gmail.com



(Above) *Paradise Garden*, 2011.

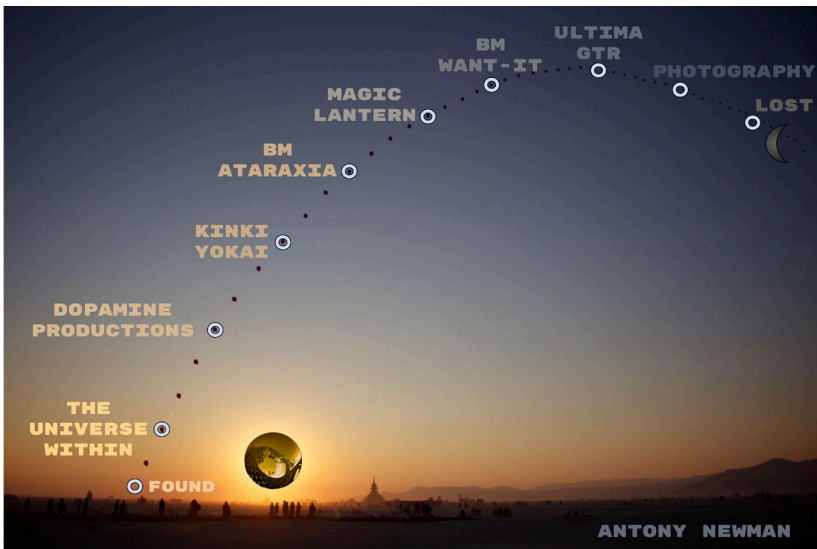
Triptych documentation for *"Rituals"*, 2022 - 2023.

Esther Sabetpour

Esther Sabetpour is an Anglo-Iranian photographer and burns survivor whose art and performance explores themes of trauma, identity, memory, and recovery. Drawing inspiration from her personal journey of healing, Sabetpour cultivates a relationship with her body through a self-portrait process rooted in “bodily knowing.” By delving into the realm of ritual and intuition, she uncovers narratives within her body, tapping into a vast store of memories and experiences. In her artistic practice, Sabetpour emphasises the transformative aspects of ritual, allowing for narratives to unfold from deep within. She employs elements of stillness and intimacy to create a container for self-exploration and healing.

Through this deeply personal process, she experiences feelings of liberation and increased body positivity. This intuitive exploration of an embodied experience has become a powerful tool for personal liberation and activism while addressing themes of the veil, resilience, and the female experience. Sabetpour’s work demonstrates an ongoing commitment to self-discovery and transformation, driven by her felt sense, body, and intuition.

Inspired by nature and her desire to connect with her body’s innate spiritual intelligence, her artistic journey propels her to continually explore new avenues for growth and expression. As she delves into the realms of spiritual alchemy and bodily knowing, Sabetpour challenges traditional notions of ritual, viewing it as a means of transitioning from real to imagined life and ultimately fostering a deeper understanding of the human experience.



Lower world immersion, 2024.

Lost and found, 2024.

Esther Sabetpour in collaboration with Antony Newman

Following a life-altering accident that left me with amnesia, I sought solace in creating a series of sculptural self-portraits in the desert wind, initiating a larger experimental project focused on recalling memories and exploring embodied experiences. Through collaboration with Antony Newman, our shared experiences with memory and brain injuries deepened our connection and understanding of each other's artistic expressions. Working intuitively, our collaborative efforts transformed my once-private ritual into a profound narrative encapsulating the essence of these transformative moments. Together, we translated traumatic memories into motion, movement, and rhythm, showcasing the interconnectedness of human experiences and the importance of processing trauma on both personal and collective levels. Antony's digital art background, empathy, and sensitivity enabled him to translate my movements into unique elements, crafting a narrative from my once-private ritual. This collaboration gave me the opportunity to share my journey with a wider audience and emphasize the significance of embracing one's feelings and releasing elements of trauma through trust and surrender. Throughout our project, I entered the subconscious realm, losing touch with reality and further illustrating the power of artistic expression to foster healing and self-discovery. By trusting and surrendering to our subconscious, we invite stories to emerge, inspiring a deeper connection with our personal and collective experiences and demonstrating the transformative potential of ritual.

Antony.newman@gmail.com

Instagram@esther_sabetpour_art



Fragments of Faith, Installation Shot Kingston University
London, A3 printer copies.

Fahiem Abdullah

Challenging Authority and Information

Born in Quetta, Pakistan (1997), Abdullah is a London-based artist whose work delves into intricate geometric patterns, exploring themes of authority, white paper, language and fragility.

His artistic journey centres on abstract geometric patterns in drawing, sculpture, and installation, forming a “veil language” that represents distortion and change. As a member of the Ahmadiyya Muslim Community, the only Muslim sect declared non-Muslim in Pakistan, his work is inspired by the community’s history. He questions how the same Islamic knowledge can be used against an Islamic community, highlighting the fragility of information and fragmented identities.

By arranging fragments, he creates a sense of obscurity, giving his architectural drawings a unique language of movement. This exploration of the expansion of a single dot metaphorically pays tribute to his religious beliefs and the history of persecution faced by the Ahmadiyya minority, including their migration from Pakistan to the UK. Utilising black and white, he contrasts this visual language in his drawings and installations, merging art and spirituality to invite deeper reflection on the intersection of form and meaning.



At Sea, 2022, tufted acrylic yarn, polycotton primary tufting fabric, felt, thread, latex, 100 x 95 cm.

Fiona Chambers

I work with painting and textiles using traditional techniques in unconventional ways, playfully employing DIY and craft methods. Recent tactile paintings result from daily drawing and writing rituals which consider the embodied experience of distraction, chance and intuition in contrast to our relationships with new media technology.

Initial images are taken from drawings containing bodily forms and undulating tree-like structures, often set against more structural forms such as grids and patterns from textile elements. I then let each stage of making guide the next, allowing for mistakes and serendipity.

Biography

Chambers (b.1983, Belfast) studied BA Painting in the National College of Art, Dublin (2006) and completed her MA Fine Art in Chelsea College of Art and Design (2011). She took part in the Turps Banana Correspondence Course (2020-22) and has exhibited internationally and throughout the UK and Ireland. Her work is held by the Office of Public Works in Dublin and numerous private collections. Exhibitions include *It rose and it fell*, Terrace Gallery, London 2024, BEEP Painting Prize, Elysium Gallery, Swansea 2022, *The Lido Open* 2022, Lido Stores, Margate 2022

Instagram@fiona.m.chambers

www.fionachambers.art



Henryk in his studio with Mortal Bloom, 2024.

Henryk Terpilowski

Henryk studied Three Dimensional Design at Wolverhampton Polytechnic, and sculpture at the Academy of Fine Arts in Warsaw. After moving to London he worked for Harvey Nichols display dept., designing and producing some of their famous window displays. During his time there he was introduced to the field of decorative painting, and has worked as a decorative artist and prop maker since, specialising in 'faux marbling' including contributing to a number of books on the subject.

In recent years, using some of the skills and processes from these fields, he has directed his talents to 'fine art'.

He produces work ranging from painted abstract compositions to 3D sculptures and installations, most recently experimenting with unconventional materials and mixed media. Henryk works intuitively and spontaneously, with passion and wit.

He uses an experimental approach with materials, processes, ideas and emotions. When successful this leads to a 'perfect storm', an intuitive conclusion, an end result that, be it visually or conceptually, resonates with him and hopefully the viewer. He chooses techniques which enable him to achieve 'random' effects in colour and form, which when coupled with superimposed boundaries, create a certain tension. By means of this tension between randomness and control he seeks to create and evoke emotional impact.

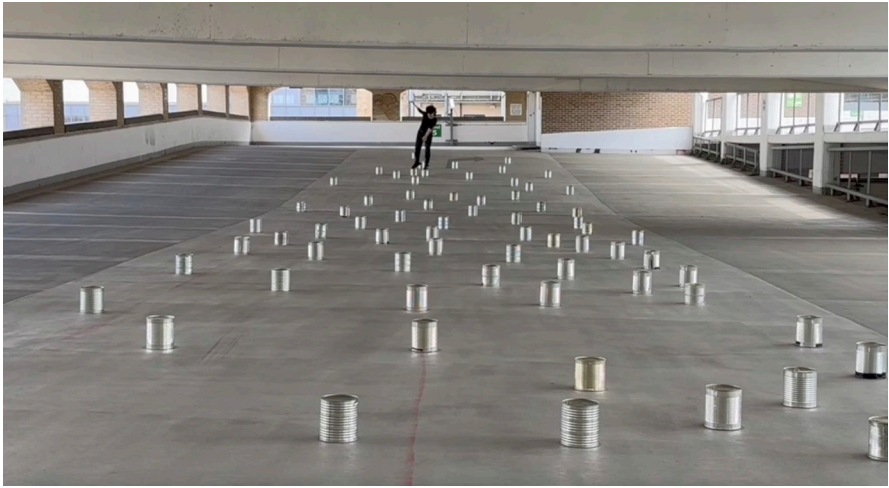


In Conversation With Women Before Me, 2024, oil on aluminium, 121 x 81 cm.

Ieva Ansaberga

Ieva Ansaberga (b.1981, Latvia) is a visual artist currently living and working in London. Weaving connections between the body, memory, nature and the sense of self, her work explores the evolving representations of the female body over time. Ieva's visual language draws inspiration from ancient depictions of the female form, cinematography and the rhythms and processes of natural landscapes.

Approaching the body as an elastic and dynamic material, always in flux, the artist pours, pushes, and pulls the paint across the surface, activating a subconscious perception of space and movement. Anchored by invisible threads of its unique history yet liberated by the materiality of paint, the body in Ieva's work slowly transforms, becoming a shifting surface of impressions and sensations. A fluid yet sculpted imprint of its temporality.



Katherine Smith

Working across performance, sound, film, sculpture and text, Katherine has a research-based practice that focuses on creating, dreaming, imagining embodied connection, coming back from dissociation. They are investigating strong, soft, embodied sonic disruption as a way of challenging/queering dissociative, violent power hierarchies.

The work takes place in learning environments and public spaces with a focus on spatial, embodied practices. The work is inspired by and connected to many artists, teachers, theorists, and activists.

At the moment, these particularly include Mia Mingus on access intimacy; Aurora Levins Morales on embodied storytelling in polycrisis; Lama Rod Owens on grief and interconnection; Narinder Bazen on collective death work.



Dancing before dawn, in the Garden of Eden, 2024, mixed media on canvas, 215 h x 350 w cm.

Latifah A Stranack

My mixed heritage is an essential source of inspiration for my paintings, and growing up between cultures has given me a diverse and culturally rich reference for my work. My creative practice empowers me to explore my identity and the world around me so I can tell stories, paint, and connect.

Growing up with a dual heritage made me passionate about creating a dialogue with the viewer that promotes a sense of tolerance, empathy and harmony between different communities and cultures. I studied at the RCA for my MA in Visual Communication and then attended the Slade for my MFA in Painting. My work concerns female empowerment, identity, rebirth, nature and intuition. I create my compositions using archival imagery, historical art references, magazines, photos of my body, people I know and the natural world.

I have always been fascinated by the story of Adam and Eve and their mysterious garden; since graduating, I have been researching and examining texts and artists inspired by the Edenic theme. I looked at the fresco 'The Expulsion from the Garden of Eden' by the Early Renaissance artist Masaccio, the Garden of Earthly Delights by Hieronymus Bosch and works by Matisse. I aim to interpret their work from a contemporary mixed-race female gaze/perspective.



Licia in her studio.

licia

Lícia Santos (b. 1998) is an Angolan Artist based in London. She graduated in 2022 with an MFA from the Slade School of Fine Art.

Lícia's multidisciplinary practice is an intimate exploration of the profound connection between nature and the human experience. Through painting, drawing, dance and photography her work reflects and amplifies our emotional landscapes.

In 2020, Lícia was awarded the Euan Uglow Memorial Scholarship and selected to participate in Series 7 of Sky Arts televised series Portrait Artist of the Year. The artist has exhibited in London and Luanda, and her work is collected internationally. Currently, Lícia is shortlisted for the Morrison and Foerster Art Prize curated by Andrea and Kirsty Maffioli.

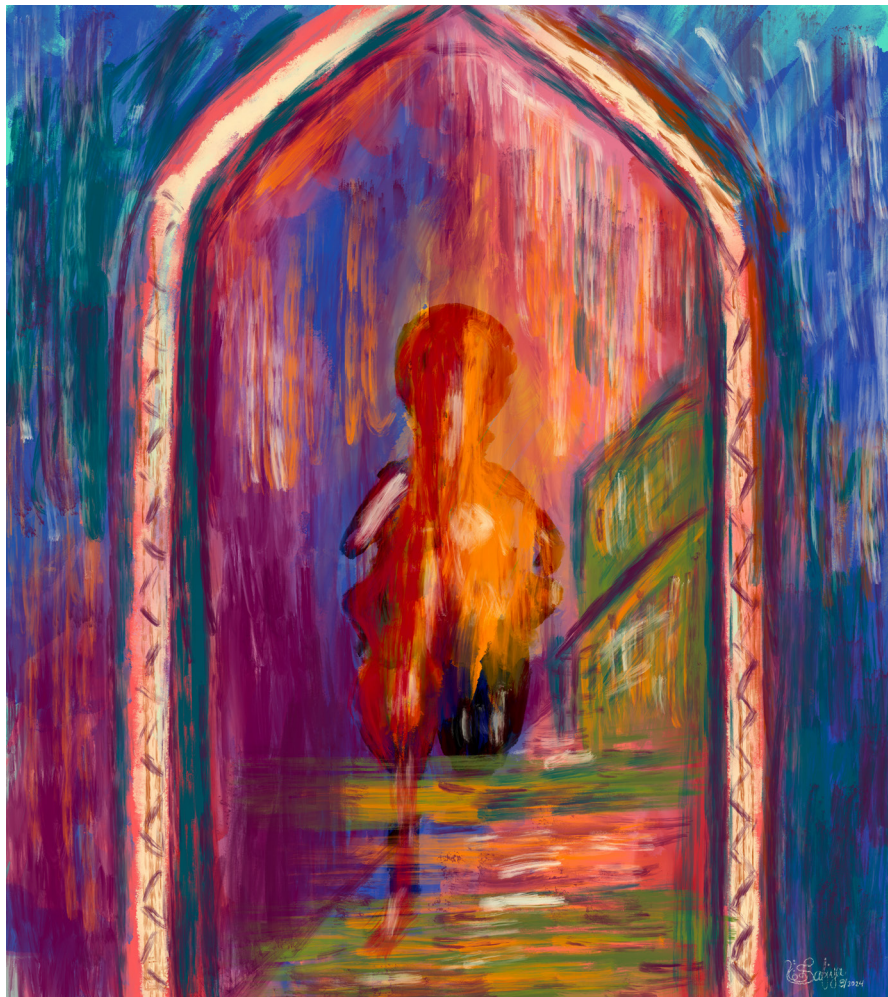


Msfc.twentyone, 2024, oil on second hand linen, 120 cm x 140 cm.

Safira Taylor

Engaged in a long-term series, 'Mother Stands for Comfort', Safira explores the intricacies of reproductive processes and organs in plants, animals, and humans. The works in this series are painted on vintage linen sheets sourced from second-hand markets. They bear a rich history, predominantly passed down by women across generations. The thick, textured linen sheets, marked by wear and repair, add a layer of significance to Safira's exploration of processes.

Safira particularly appreciates noticing the moments of care, for example a darned hole or embroidered initials, that have gone into ensuring cross-generational sustainability for something as simple, but with as much everyday importance, as sheets. When painting, she always takes her time, that she has given each painting so much time and care, which originates from the linens themselves, is something she hopes people notice and appreciate when they look at her work. Initiated in 2021, this series marks a shift from predominantly three-dimensional works to two-dimensional pieces. Prior to this, Safira made mostly three-dimensional works. You can see in this series how her sculptural works have informed these paintings through the layering of fabric and paint.



The Walk, 2024, digital painting printed on canvas, 140 x 160 cm.

Safiya Arts

Safiya Al Bahlani, an Omani artist and inspirational speaker, has overcome physical disabilities and learning difficulties to create impactful art. Safiya's early artistic journey began with simple scribbles, a powerful outlet for her emotions before she learned to read or write. These early drawings were more than marks on paper—they were a lifeline, a way to channel her frustrations and joys into something tangible and expressive. Her story inspires others to see beyond limitations and embrace their unique journeys.

Her work has adorned prestigious venues such as The Islamic Museum in Qatar and Muscat International Airport, each piece a testament to her dedication to capturing the essence of Oman's rich culture and natural beauty. Safiya's impact extends beyond her art. She has become a sought-after motivational speaker, delivering inspiring talks at companies, schools, and events and participating in three TEDx presentations, both locally and internationally. Her artistic endeavours have reached audiences in Oman, Jordan, Qatar, and the UK, including participating in the British Council's "Art Abled" program, where she collaborated with disabled artists worldwide to give voice to the disability community through art.



The Beast, 2020, hand-stitched embroidery.

Philippa Ashcroft

My current artistic practice explores expressive instincts during the slow, meditative process of hand-stitching. I use experimentation through contrasts in textures and tone to create atmospheric textile pieces. Working freely and intuitively, it's a cathartic process and the end result is organic and unexpected. Each piece is a personal, visual reaction to a moment in time.

I take interest in overlooked elements of nature. The quiet green glow slowly softening the grey of man-made structures.

Speaking with trees depicts the unrelenting optimism of nature, reminding us we share this planet and when humans stop, nature thrives.

Ascend is warm breath rising in cold air. A sigh of relief. Thoughts inspired by the sky. A moment of peace.

The Beast (within) reflects motherhood at a time of unease. Made during the pandemic lockdown it was fuelled by anger, fear, hope. Watching birds in my garden, I imagined building my own nest to keep my family safe. My stitching took the form of a nest-like structure, stitches entwined, fear buried.

Born in the UK (1980) with a degree in Fine Art (Painting), Philippa has a background career in film industry painting and currently lives in London.

www.philippa-ashcroft.com

[Instagram@philippa_stitches](https://www.instagram.com/philippa_stitches)



A Contemplation Of Some Sort II, 2024, acrylic on canvas
61 x 72.2 cm.

Sophia Oshodin

Sophia Oshodin is a figurative painter. Her practices composes scenes of candid human emotion from moments of everyday domesticity life to understand the complexities of human

experience in today's society that she uses to address issues surrounding the past and present while delving into emotional elements of identity, community and women's conditioning.

She creates vibrant and expressive figures with striking colours to convey the power of joy in human nature which is a language that transcends borders and cultures. Her Influences

include Henri Matisse, Jacob Lawrence, Lynette Yadam-Boakye and Kerry James Marshall. Sophia works in series rather than individual painting.

The works presented are from her current series Inspired by the artist's lived experiences and is titled. "To See Beyond The

Storm" delves into profound themes of introspection, exploring past reflections beyond human control through the moment of "what if", regrets, processing trauma, and healing.

Each work encapsulates a shared experience of humanity. Within the series, there is a poignant depiction of life acceptance and moments of silent contemplations that convey an emotional depth that resonates with human connections.

[Instagram.com/sophiaoshodinart](https://www.instagram.com/sophiaoshodinart)

<https://www.sophiaoshodinart.com/>



Hidden love, 2023, acrylic on canvas, 60 x 90 cm.

Sumayyah

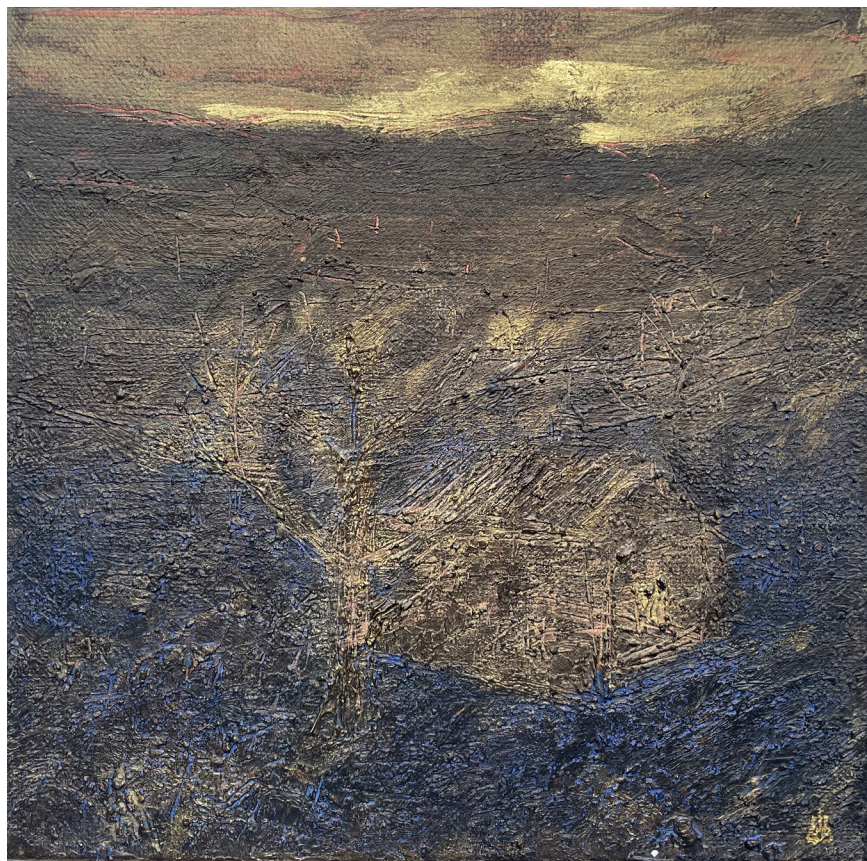
Sumayyah is a self taught artist living in London.

Her background is from Saudi Arabia. Sumayyah's art depicts figures and emotions. The paint shows the complexity of invisible love and the fearful life of lovers in her home country.

Love is pure

Love is honourable

love is life



A house that no longer exists, 2023, acrylic and modelling paste on canvas,
21.5 x 21.5 cm.

Veronica Shmorhun

Born in Kyiv, Ukraine.

After the started war in Ukraine lives and works in London, UK.

I'm an artist and graphic designer from Ukraine. I was born in Kyiv but my family had moved to the south of Ukraine to Kherson. My education had influenced my view of the visual world. I worked at a few small design studios in Kyiv. For many years I had focused on design as a career. But I have never stopped drawing, painting and thinking about art. Unfortunately, I think that was more of a burden than romance so far. After the war started in Ukraine, my life changed. I lived in Bucha and I met the war there. It had a great impact on my life and art practice. I have what to say and it's more than a love of doing an art.

I have been using different mediums such as acrylic, gouache, modelling paste and ink. I work with different techniques. I learned calligraphy because I think it's quite an important part of understanding form and movement. My thinking has been growing between pragmatic design and freedom of art.



Mitko Karakolev, Night Profile, 2024, oil on paper, 32.5 x 25 cm.

Mitko Karakolev

Mitko (Miko) Karakolev (b.1993) is a London-based visual artist. He graduated from the Royal College of Art in 2017. Mitko is interested in the ambiguity and subtlety of human relationships as well as the emotions and memories attached to domestic and public spaces. His work often explores dualities such as presence and absence, past and present, mind and body.

For inquiries, commissions or collaborations please contact:
karakolevmitko@gmail.com



Totem hug, 2023, lime wood, 9.5 x 19 cm.

Maria Camila Cepeda Gnecco

Maria is a Colombian artist based in London who works across painting, sculpture, and animation. After studying in an art academy in Bogotá specialized in painting and drawing, Maria moved to England where she did a BA on Sculpture in Leeds arts University, and an MA in media in the Slade school of fine arts.

Maria's work is centred around creating fictions inspired mainly by her native country, but borrowing from an universal view around creatures, Flora and fauna through the ages. Her current interest lies in an ancestral view of nature and the multicultural hybrid, which she reflects on thorough her practice.

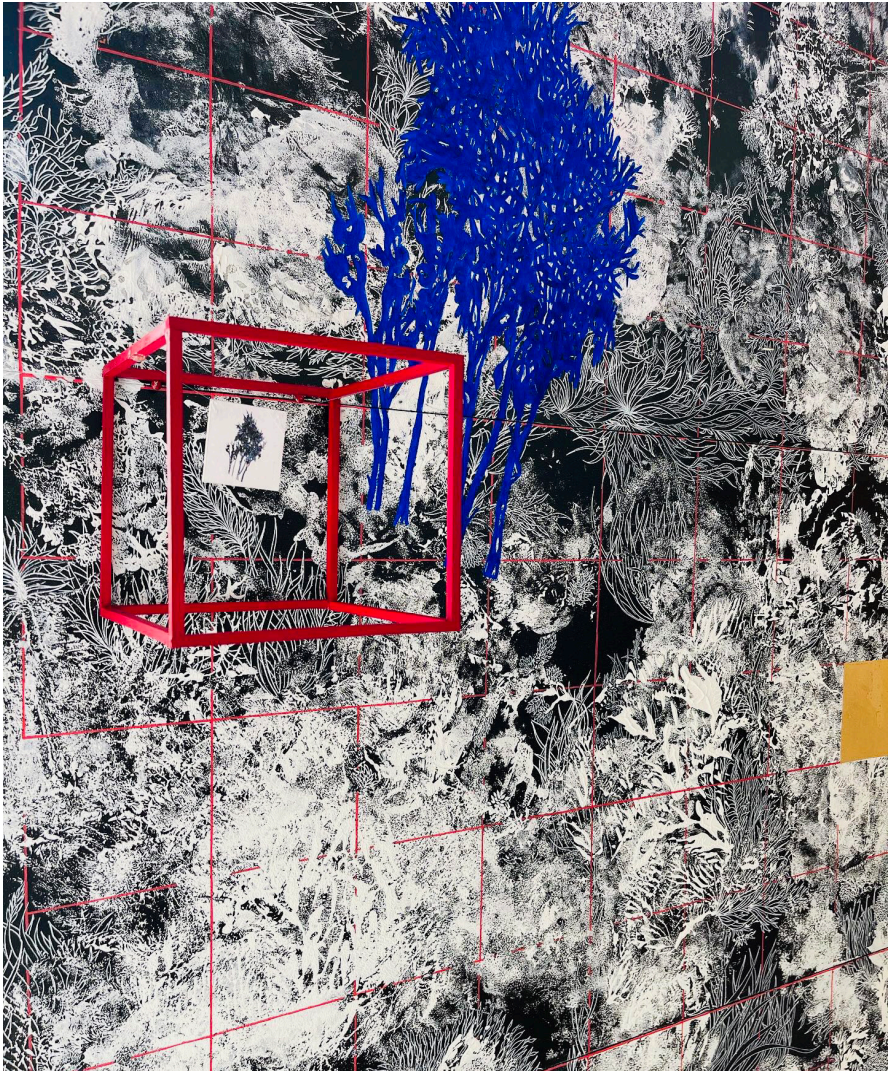
Maria was a commissioned artist for Leeds arts University APP programme. Some exhibitions include "the next thing moving image award" in bury art museum, "London grads now" in Saatchi gallery and strange fairy tales in Kunming, China.



*Clutch, 2023, Found Object and Latex,
170 x 190 x 165 cm.*

Mary Modha

London based artist, Mary Modha, graduated from Art Academy London in 2023 with a First Class degree in Fine Art. During her degree she was awarded the Surrey Sculpture Society prize and Chelsea Arts Club Trust Graduate Sculptor award. Mary works in 3D and installation, often using found objects to create narratives. Since graduating she has exhibited her work in a number of UK exhibitions.



'One Glimpse of the desert fountain', 2022, acrylic and gold leaf on wood, 180 x 120 cm.

Yasmin Noorbakhsh

Yasmin - Shaghayegh- Noorbakhsh is a Persian-British multidisciplinary artist living in London. Her practice examines notions of veracity. She has a particular interest in selective perception and how our understanding of events can be affected by media bias, personal and cultural projection, assumption and censorship. Her work is inspired by socio-cultural beliefs and historical events. It sometimes depicts the erasure of events and objects and how they can lose their complexity and origin when looked at through certain constructs or agendas. She borrows cultural and historical signifiers and fuses them with elements of contemporary practice to create a strong sense of friction and collision.

As a female artist and a member of the Iranian diaspora, Yasmin's practice is infused with liminal space experiences as well as the theme of hybrid identity and its associated uncertainty. There is a constant questioning at the core of her practice. She explores the relationship between order and chaos and how they overlap and intersect. Her multifaceted layers, interweaving diverse motifs and complex surfaces, depict the state of constantly existing between two spaces.

Yasmin graduated in 2022 from City & Guilds of London Art school with a distinction for her MA in Fine art and was the recipient of the outstanding critical engagement prize 2022. She has been shortlisted for different prizes such as Combat ArtPrize 2024 at Giovanni Fattori museum Italy, Zabłudowicz Collection Mother Art prize 2022, Human Perspective 2021 at Cambridge University, ReA Art Fair Milan 2023.



oil on canvas, 2024.

Yiwen Li

Yiwen Li (b.1995, China) is an artist based in London. Her work navigates the alternative world and the psychology of religion, addressing the relationship between science and mysticism, technology and mythology, and instrumental and value rationality.

Using a variety of mediums ranging from sculpture and painting to film and performance, she is interested in bridging the gap between Eastern and Western cultural frameworks and the reconfiguration of reality.

Instagram@yiwen.lii

The Universe Within



Fahiem Abdullah - Azeri Aghayeva

Ieva Ansaberga - Safiya Arts

Philippa Ashcroft - Latifah A Stranack

Antonia Caicedo Holguín - Maria Camila Cepeda Gnecco

Fiona Chambers - Charlie Fitz

Manuel Hechavarria Zaldivar - Mitko Karakolev

Amber Khan - Yiwen Li

Caroline Lovett - Mary Modha

Yasmin Noorbakhsh - Abi Ola

Sophia Oshodin - Esther Sabetpour

Lícia Santos - Veronika Shmorhun

Katherine Smith - Sumayyah

Safira Taylor - Henryk Terpilowski

Location:

Copeland Gallery

Unit 9, Copeland Park,

133 Copeland Rd,

London SE15 3SN

**Nearest train station: Peckham Rye Train
Station**