



**APDCEALYPTIC**

*BWG*

**CHANGES OF**

**STATE**

PRESENTED BY **BWG GALLERY**  
CURATED BY **JACK TRODD**  
DEDICATED TO **STEPHEN BAYCROFT**

A MULTI-ENVIRONMENT PAINTING  
DRAWING & SCULPTURE EXHIBITION  
EXPLORING NATURALCULTURAL  
EXISTENCE IN CONSTANT FLUX

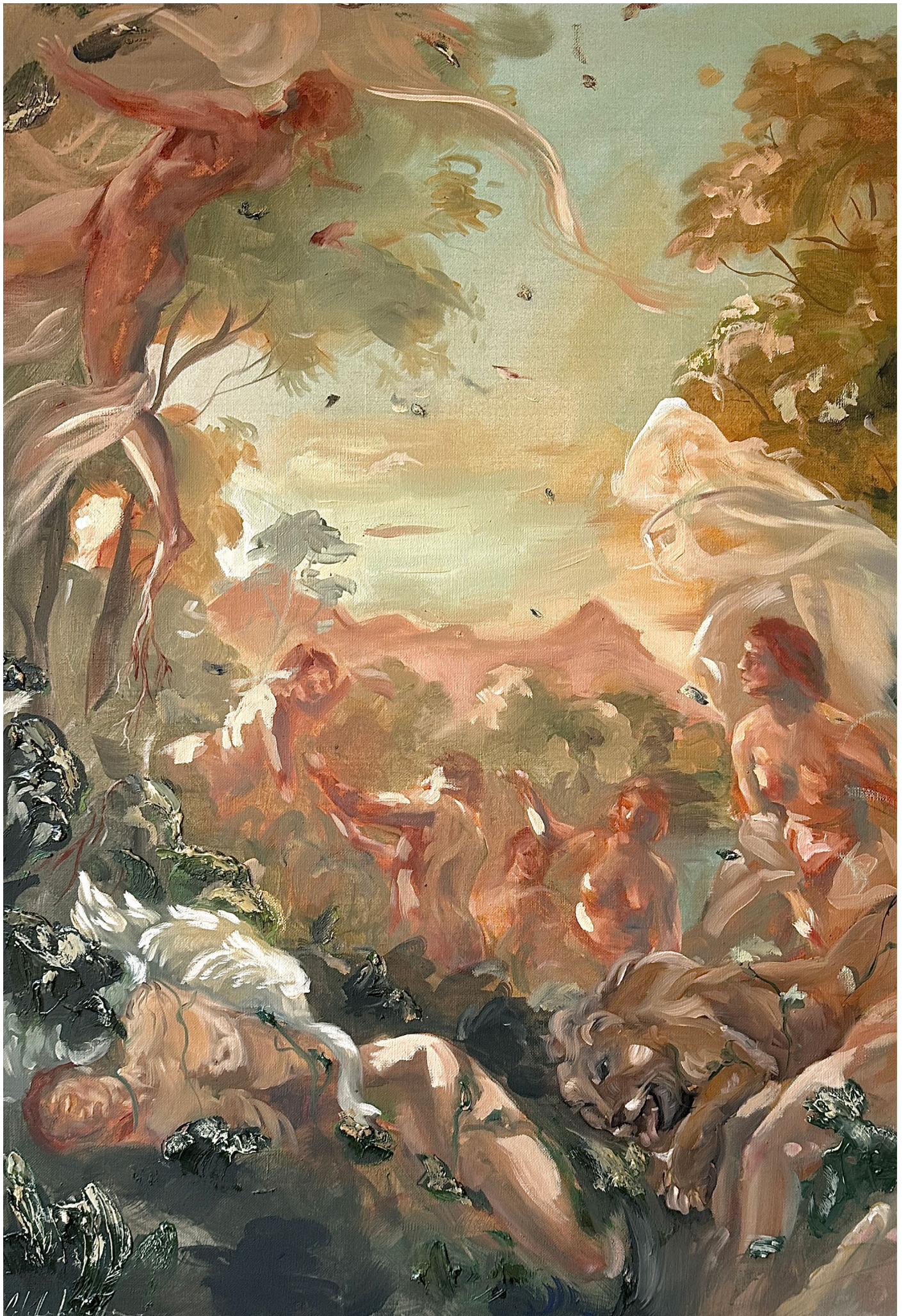


# APOCALYPTIC CHANGES OF STATE

10:00AM - 7:00PM | 18.04.24 - 28.04.24  
4 GARDEN WALK | SHOREDITCH | LONDON | EC2A 3EQ

## CONTENTS

EXHIBITION TEXT	<a href="#">4</a>
EXHIBITION ESSAY	<a href="#">6-7</a>
INSTALLATION PHOTOGRAPHY	17.04.24
EXHIBITION ARTWORK	<a href="#">9-62</a>
<b>ARTIST PROFILES</b>	
Alfie Rouy	<a href="#">64</a>
Alison Poon	<a href="#">65</a>
Amos Nappo	<a href="#">66</a>
Angélique Nagovskaya	<a href="#">67</a>
Catriona Robertson	<a href="#">68</a>
Cayetano Sand De Santamaria	<a href="#">69</a>
Colette LaVette	<a href="#">70</a>
Dannielle Hodson	<a href="#">71</a>
Emily Hana	<a href="#">72</a>
Evangelia Dimitakopoulou	<a href="#">73</a>
Harry Rüdham	<a href="#">74</a>
Hira Gedikoglu	<a href="#">75</a>
James Dearlove	<a href="#">76</a>
Joe Grieve	<a href="#">77</a>
Jonathan Roson	<a href="#">78</a>
Jun Cho	<a href="#">79</a>
Maria Andrievskaya	<a href="#">80</a>
Maxim Burnett	<a href="#">81</a>
Pau Aguiló Hernandez	<a href="#">82</a>
Théo Viardin	<a href="#">83</a>
Vasilis Avramidis	<a href="#">84</a>
<b>SALES ENQUIRY INFORMATION</b>	<a href="#">85</a>



Artwork by Colette LaVette



# EXHIBITION TEXT

Jack Trodd | Curator | Gallery Director

BWG Gallery presents *Apocalyptic Changes of State*, a two-floored, multi-environment exhibition featuring sculptures, paintings and drawings by an outstanding international line-up of 21 artists. The show invites spectators to undertake the rites of passage needed to reveal, reflect upon and adapt to the present, apocalyptic era imposed by our species' ever-accelerating change; which affects all human and non-human beings.

We are on the precipice of the current Anthropocene (Paul J. Crutzen, 2000), a quagmire of social and economic polarity, potentially an era of devastation, or a turning point in human revelation and enlightenment. Global media perpetuates divisive fear and discourse, failing to pay heed to the inner and outer apocalypses (apocalypse meaning revelation, derived from the Greek *apokálypsis*) ignited in response to the culmination of millennia of humanity's cognitive and practical evolution. As we experience revolutions in faith, folklore, paganism and spirituality, sobering changes to the environment and the natural order, globalisation bringing new understanding of culture, heritage, identity, connectivity and community, alongside increasing advancements in industry, technology and science, we are impelled to undergo a defining naturalcultural awakening.

*Apocalyptic Changes of State* displays both contemporary art's potential to act, in dialogue, as a primary conduit through which trans-binary ways of perceiving and thinking about the past, present and future can flow; and how an artist's unique vision can illuminate realities beyond the darkening veil of modernity.

A spectator's journey through the exhibition begins on the ground floor, where they enter an environment alive with Rococo rituals, therianthropy, supernatural surrealities, macrocosmic reimagining of art history, sacred geometry, totemic idols and gargantuan worms formed of recycled pulp. Many of these artworks imagine a naturalism and primitivism, in which humanity's form and industrial imprint is fantastically reintegrated into the natural order. Faced with the philosophies and interpretations imagined in artworks, a spectator can find both reliquaries of the historical or mythological, and a sanguine inspiration toward the present and future in which the old informs the new.

When ascending to the second environment, a spectator is surrounded by ancient statues and organic reclamations of geometric structures. Upon entering the space, they are immersed in futuristic dystopias and utopias. Confronted by a dominant painting depicting 21st century warfare, this harsh reality is then deconstructed by uplifting, world(re)building artworks that explore visions of naturalcultural symbiosis. Sculptural shamanic Lego masks, cybernetic exoskeletons and synthetic heterogenous forms hang, stand and float. Painted topographies of temporal, urban and rural techno-mazes are presented alongside dreamy metamorphoses of human, floral and architectural bodies. Figurative paintings, though science fictional, are uncannily familiar in their intimate yearning, action, abstraction and multi-dimensionality.

The apocalyptic changes of state imagined in this exhibition offer a hopeful openness toward the new and the previously unknown, inviting a spectator to explore humanity's divergent paths away from the Outer Apocalyptic Anthropocene, toward the healing ideals of inner apocalyptic epochs like the Chthulucene (Donna J. Haraway, 2016) and the Symbiocene (Glenn A. Albrecht, 2014).



Artwork by Vasilis Avramidis

# EXHIBITION NOTE

Stephen Baycroft

*Apocalyptic Changes of State* includes artworks in which what was previously concealed (and thus unknown) to a spectator, becomes apocalyptically unconcealed (and thus known) to them. An individual spectator (microcosm) may transcend their habitually and prejudicially fixed experiences of reality, by becoming immersed in the continual state of flux of the universe (macrocosm) imagined in these exhibition artworks. The apocalyptic changes in the mental and/or bodily states of the beings in these artworks, may be conceived to have been initiated either inside a being as a (microcosmic) 'inner apocalypse', or outside this being as a (macrocosmic) 'Outer Apocalypse'; and to involve dynamic alternations between these two apocalyptic states of being, that reveal new experiences and knowledge about microcosmic and macrocosmic being.

The resistance of 'human' beings to changes in the natural and cultural orders of being, have been undermined by artistic and scientific technologies that are increasingly allowing us to experience how processes of naturalcultural hybridisation are producing inner apocalyptic and Outer Apocalyptic contestings and transcendences of the boundaries between what constitutes a 'human' being and a 'non-human' being.



Artwork by Maria Andrievskaya



The artworks in this exhibition display the consequences of using inner apocalyptic and Outer Apocalyptic experiences, to undertake sublime contestings and transcendences of the 'outer limits' of the mental and bodily existences of 'human' beings and 'non-human' beings, for example by imagining trans-binary ('hybrid') transcendences-without-abolition/assimilation of the binary distinctions imposed between the minds and/or bodies of 'human', 'animal', 'vegetable' and 'mineral' beings; microcosms and macrocosms; older technologies (like painting and sculpture) and new technologies (such as analytic-synthetic biotechnologies and AI); and utopian and dystopian realities.

By constituting openings toward the new and the previously unknown, the artworks in this exhibition impel spectators to undertake rites of passage betwixt and between the wounding and dis-easing 'normality' of the natural and cultural wasteland called the Anthropocene; and the healing 'paranormalities' of the naturalcultural realities of other epochs like the Symbiocene and the Chthulucene.



**FEATURED  
ARTWORK**

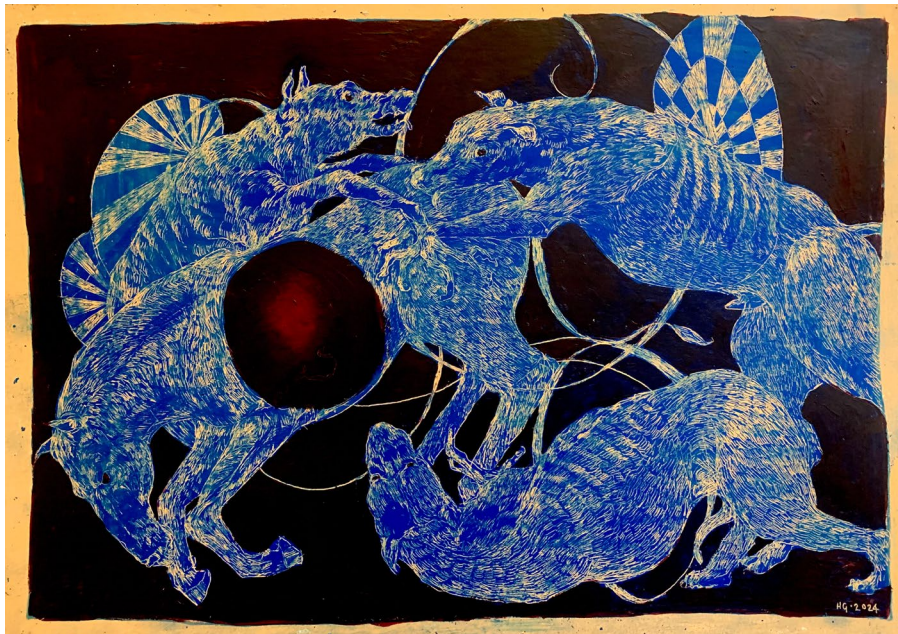
Artwork by Harry Rüdham



**HIRA GEDIKOGLU**

@hira.gedikoglu

[View Profile](#)



**Deli Dans XII**

Oil Pastel, Spray Paint & Oil Paint on Paper

21 x 29.5cm

Mount Framed | Art Glass

33 x 42cm

£700.00 (exc. VAT)

2024

**HARRY RÚDHAM**

@harryrudham

[View Profile](#)



**Pomegranate Beach**

Acrylic on Paper

28 x 21.5cm

Shadow Mounted | Mahogany Frame

34.5 x 31cm

£550.00 (exc. VAT)

2024

**HARRY RÚDHAM**

@harryrudham

[View Profile](#)



**Blueberry Beach**

Acrylic on Paper

28 x 21.5cm

Shadow Mounted | Mahogany Frame

34.5 x 31cm

£550.00 (exc. VAT)

2024

**CAYETANO SANZ DE SANTAMARIA**

@cashesart

[View Profile](#)



**The Proud Owner of Panthera, the Pineapple Fed Cock**

Oil on Canvas

80 x 60cm

£2500.00 (exc. VAT)

2024

**JOE GRIEVE**  
@joebennellgrieve  
[View Profile](#)



**The Void**  
Oil on Canvas  
40 x 50cm  
£1500.00 (exc. VAT)  
2024

**HARRY RÚDHAM**

@harryrudham

[View Profile](#)



**Lotus II**

Acrylic on Paper

25.5 x 19.5cm

Shadow Mounted | Mahogany Frame

38.5 x 32.5cm

£500.00 (exc. VAT)

2024

**HARRY RÚDHAM**

@harryrudham

[View Profile](#)



**Lotus I**

Acrylic on Paper

25.5 x 19.5cm

Shadow Mounted | Mahogany Frame

38.5 x 32.5cm

£500.00 (exc. VAT)

2024

**MARIA ANDRIEVSKAYA**

@maria.andrievskaya

[View Profile](#)



**Flower Dance**

Oil on Paper

24 x 18.5cm

£400.00 (exc. VAT)

2023



**MARIA ANDRIEVSKAYA**

@maria.andrievskaya

[View Profile](#)



**Enchanted Mushroom**

Oil on Paper

24 x 18.5cm

£400.00 (exc. VAT)

2023

**COLETTE LAVETTE**

@colette.lavette

[View Profile](#)



**Roots of Redemption**

Natural Oil on Stretched Linen

40 x 30cm

£1200.00 (exc. VAT)

2024

**CAYETANO SANZ DE SANTAMARIA**

@cashesart

[View Profile](#)



**In Search for Answers Across the Strait of Gibraltar**

Ink & Watercolor on Cotton Paper

15 x 11cm

£220.00 (exc. VAT)

2024

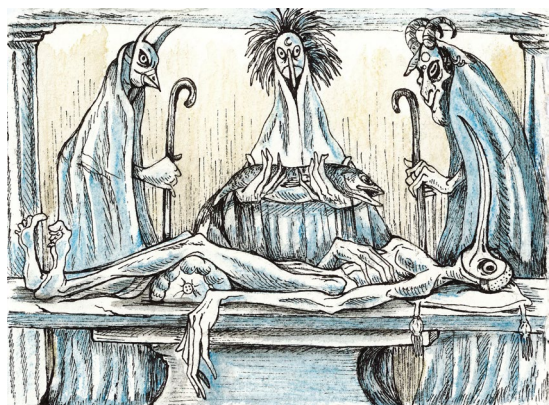
**Keeping the Terror at Bay**

Ink & Watercolor on Cotton Paper

11 x 15cm

£220.00 (exc. VAT)

2024



**Preparations for the 32nd Reincarnation**

Ink & Watercolor on Cotton Paper

11 x 15cm

£220.00 (exc. VAT)

2024

**The Loneliest Man in the Sea**

Ink & Watercolor on Cotton Paper

15 x 11cm

£220.00 (exc. VAT)

2024

**CATRIONA ROBERTSON**

@catrionart

[View Profile](#)



**Digitalis Mertonensis**

Paper-crete (London Newspaper Pulp, Cement, Sand), Pigment,  
Sculpture Fragments, Studio Aggregate & Resin

48 x 48 x 5cm

£1400.00 (exc. VAT)

2024

**CATRIONA ROBERTSON**

@catrionart

[View Profile](#)



**Crustose**

Paper-crete (London Newspaper Pulp, Cement), Pigment & Studio Aggregate

15 x 28 x 3cm

£800.00 (exc. VAT)

2024

**CATRIONA ROBERTSON**

@catrionart

[View Profile](#)



**Ammonite (Edition of 4)**

Paper-crete & Pigment (Cardboard Pulp, Cement, Sand)

10 x 22 x 12cm

£600.00 (exc. VAT)

2024

**CATRIONA ROBERTSON**

@catrionart

[View Profile](#)



**Gigantic Pile (Wiggle)**

Paper-crete, Pigment (London Newspaper Pulp, Cement, Sand, Rubble), Sculpture  
Fragments, Studio Aggregate, Re-claimed Corrugated Metal, Welded Steel, Plywood,  
Timber & Foam Underlay, Vacuum Form & Resin  
90 x 240 x 260cm

POA  
2023



**MAXIM BURNETT**

@maxim.burnett

[View Profile](#)



**Oil Rig Aflame in the North Sea**

Oil on Cotton Duck

261 x 157cm

Hand Water-gilded Frame | by Artist

271 x 167cm

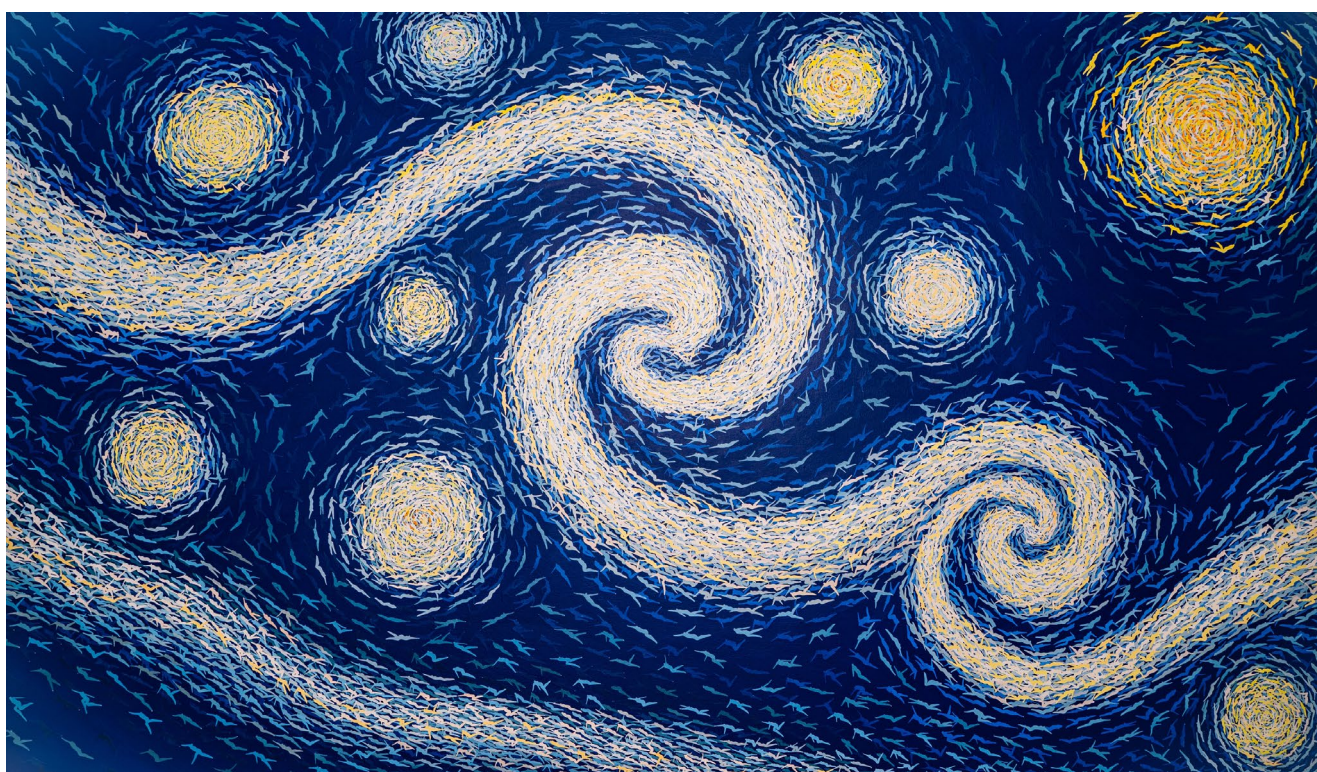
£11500.00 (exc. VAT) Unframed | £15000.00 (exc. VAT) Framed  
2024



**HARRY RÚDHAM**

@harryrudham

[View Profile](#)



**Spiral**

Oil & Acrylic on Canvas  
120 x 200cm  
Tray Frame | Painter Poplar  
128 x 208cm  
11000.00 (exc. VAT)  
2023

**JONATHAN ROSON**

@artyjonno

[View Profile](#)



**Totem His & Hers**

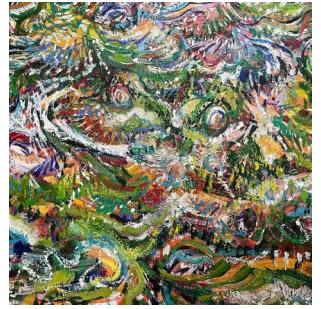
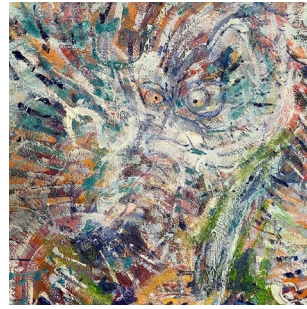
Reclaimed Baulk Timber & Ebony Wood Stain

240 x 25 x 25cm (each)

£10000.00 (exc. VAT)

2017

**JOE GRIEVE**  
@joebennellgrieve  
[View Profile](#)



**Druk Yul**  
Oil on Canvas  
153 x 243cm  
£8000.00 (exc. VAT)  
2024

**HARRY RÚDHAM**

@harryrudham

[View Profile](#)



**Oinops (Wine Dark Sea)**

Oil & Acrylic on Canvas

120 x 90cm

Tray Frame | Painter Poplar

125 x 95cm

£4250.00 (exc. VAT)

2023

**CAYETANO SANZ DE SANTAMARIA**

@cashesart

[View Profile](#)



**The Oil Spill**

Oil on Canvas

76 x 100cm

£3500.00 (exc. VAT)

2024

**COLETTE LAVETTE**

@colette.lavette

[View Profile](#)



**Souls to the Soil**

Natural Oil on Stretched Linen

95 x 80cm

£3500.00 (exc. VAT)

2024

**DANNIELLE HODSON**

@danaedoodles

[View Profile](#)



**Knot**

Oil on Linen

100 x 80cm

£6300.00 (exc. VAT)

2023



**MAXIM BURNETT**

@maxim.burnett

[View Profile](#)



**Burning Coal**

Oil on Canvas

90 x 90cm

£2000.00 (exc. VAT)

2023



**MARIA ANDRIEVSKAYA**

@maria.andrievskaya

[View Profile](#)



**O Green World**

Oil & Hand-made Cyprus Earth Pigment Oil on Linen

160 x 180cm

£5500.00 (exc. VAT)

2024

**JONATHAN ROSON**

@artyjonno

[View Profile](#)



**Standing Form**

Reclaimed Baulk Timber & Natural Patina

185 x 30 x 30cm

£5200.00 (exc. VAT)

2016

**JONATHAN ROSON**

@artyjonno

[View Profile](#)



**Seated Form**

Reclaimed Baulk Timber & Natural Patina

158 x 30 x 30cm

£5200.00 (exc. VAT)

2016

**ALISON POON**  
@alisonwingyinpoon  
[View Profile](#)



**Through the Grate**

Glazed Stoneware Ceramic, Found Object, Rattan & Brocade Fabric  
132cm x 50cm x 40cm  
£2500.00 (exc. VAT)  
2024

Sale provision: mutual agreement between artist and collector re. future exhibition loan of artwork

**HIRA GEDIKOGLU**

@hira.gedikoglu

[View Profile](#)



**Porter's Share**

Charcoal & Pastel on Paper

51.5 x 54.5cm

Mount Framed | Art Glass

67.5 x 67.5cm

£1450.00 (exc. VAT)

2024



**MAXIM BURNETT**

@maxim.burnett

[View Profile](#)



**Bather in the Moon Garden**

Oil on Canvas

90 x 90cm

Hand Water-gilded Frame | by Artist

100 x 100cm

£2000.00 (exc. VAT)

2022

**VASILIS AVRAMIDIS**  
@vasiliavramidis\_studio  
[View Profile](#)

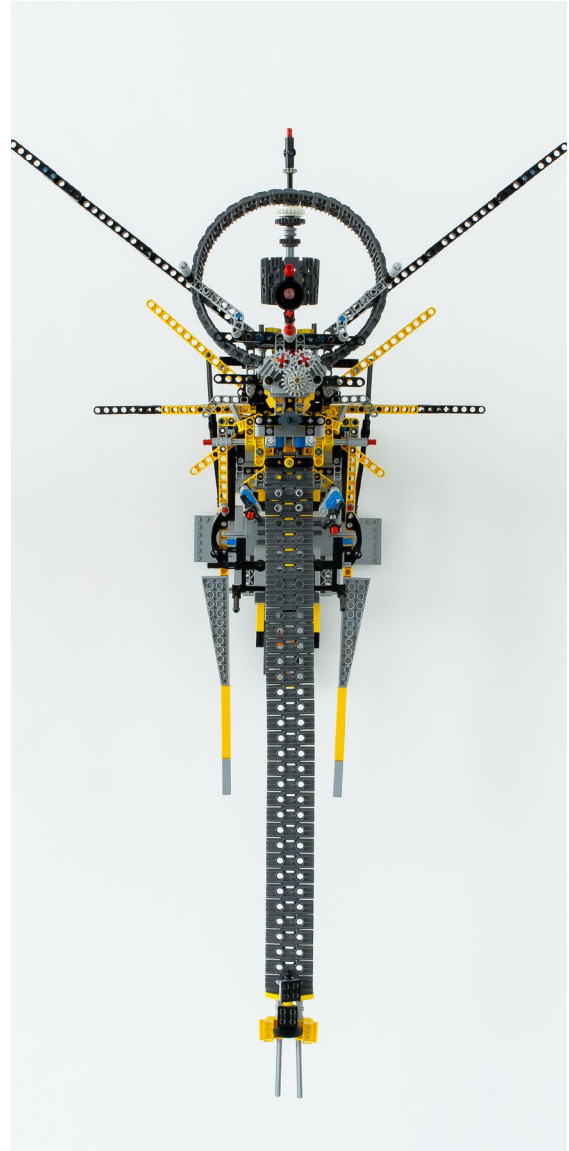


**The Last Gardener**  
Oil on Canvas  
50 x 35cm  
Black Obeche Wood Box Frame | Art Glass  
57 x 42cm  
£2050.00 (exc. VAT)  
2023

**AMOS NAPPO**

@amosnappo

[View Profile](#)



**Lego 02 - Uro - 8275**  
Lego Technic Set 8275  
85 x 50 x 55cm  
£980.00 (exc. VAT)  
2023



**VASILIS AVRAMIDIS**  
@vasiliavramidis\_studio  
[View Profile](#)



**Sam**  
Oil on Canvas  
70 x 50cm  
£2500.00 (exc. VAT)  
2024

**VASILIS AVRAMIDIS**  
@vasiliavramidis\_studio  
[View Profile](#)

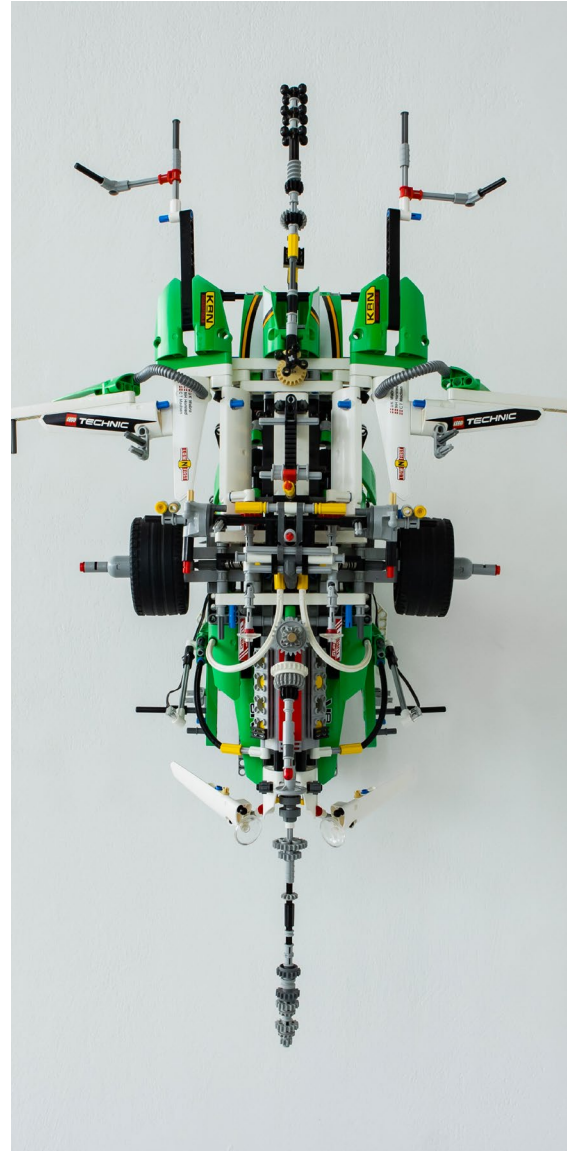


**End of the Evening**  
Oil on Canvas  
70 x 50cm  
£2500.00 (exc. VAT)  
2024

**AMOS NAPPO**

@amosnappo

[View Profile](#)



**Lego 06 - Beyond - 42039**

Lego Technic Set 42039

70 x 55 x 40cm

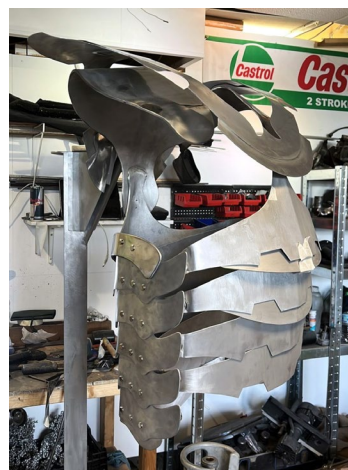
£980.00 (exc. VAT)

2023

**AMOS NAPPO**

@amosnappo

[View Profile](#)



**EXO 03**

Aluminium, Magnets, Resin & Fasteners

185 x 70 x 55cm

POA

2024

Sale provision: mutual agreement between artist and collector re. future exhibition loan of artwork

**NOTE:** Artwork in final pre-exhibition development

**PAU AGUILÓ HERNANDEZ**

@pauaguilo.ig

[View Profile](#)



**Mondays are a Good Day to Quit Smoking**

Oil on Canvas

130 x 200cm

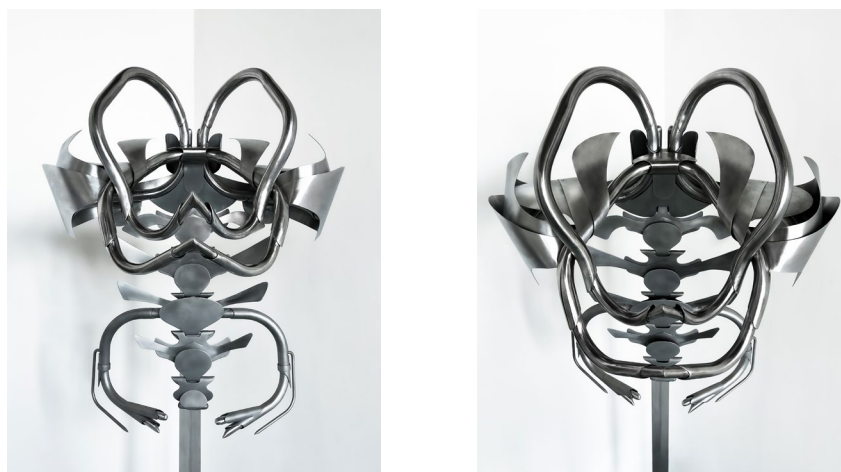
£6585.00 (exc. VAT)

2024

**AMOS NAPPO**

@amosnappo

[View Profile](#)



**EXO 02**

Aluminium

195 x 70 x 80cm (on stand)

POA

2023

Sale provision: mutual agreement between artist and collector re. future exhibition loan of artwork

**VASILIS AVRAMIDIS**  
@vasiliavramidis\_studio  
[View Profile](#)



**Frag**  
Oil on Canvas  
35 x 50cm  
£1800.00 (exc. VAT)  
2024

**ANGÉLIQUE NAGOVSKAYA**

@angelique\_nagovskaya

[View Profile](#)



**Clover Trails**

Oil on Canvas

35 x 25cm

£700.00 (exc. VAT)

2024





**ANGÉLIQUE NAGOVSKAYA**

@angelique\_nagovskaya

[View Profile](#)



**Blooming Breath**

Oil on Canvas

35 x 25cm

£700.00 (exc. VAT)

2024



**ANGÉLIQUE NAGOVSKAYA**

@angelique\_nagovskaya

[View Profile](#)



**Crimson Tango**

Oil on Canvas

35 x 25cm

£700.00 (exc. VAT)

2024

**VASILIS AVRAMIDIS**  
@vasiliavramidis\_studio  
[View Profile](#)



**Impressive Silence**  
Oil on Canvas  
60 x 70cm  
£2500.00 (exc. VAT)  
2024

**ANGÉLIQUE NAGOVSKAYA**

@angelique\_nagovskaya

[View Profile](#)



**The Place Beyond Here**

Oil on Canvas

150 x 120cm

£5000.00 (exc. VAT)

2024

**EMILY HANA**

@emily.hana

[View Profile](#)



**Artificial Intimacy**

Oil on Reclaimed Sculptural Wood

92 x 86 x 12cm

£1700.00 (exc. VAT)

2024

**JONATHAN ROSON**

@artyjonno

[View Profile](#)



**Kokoro**

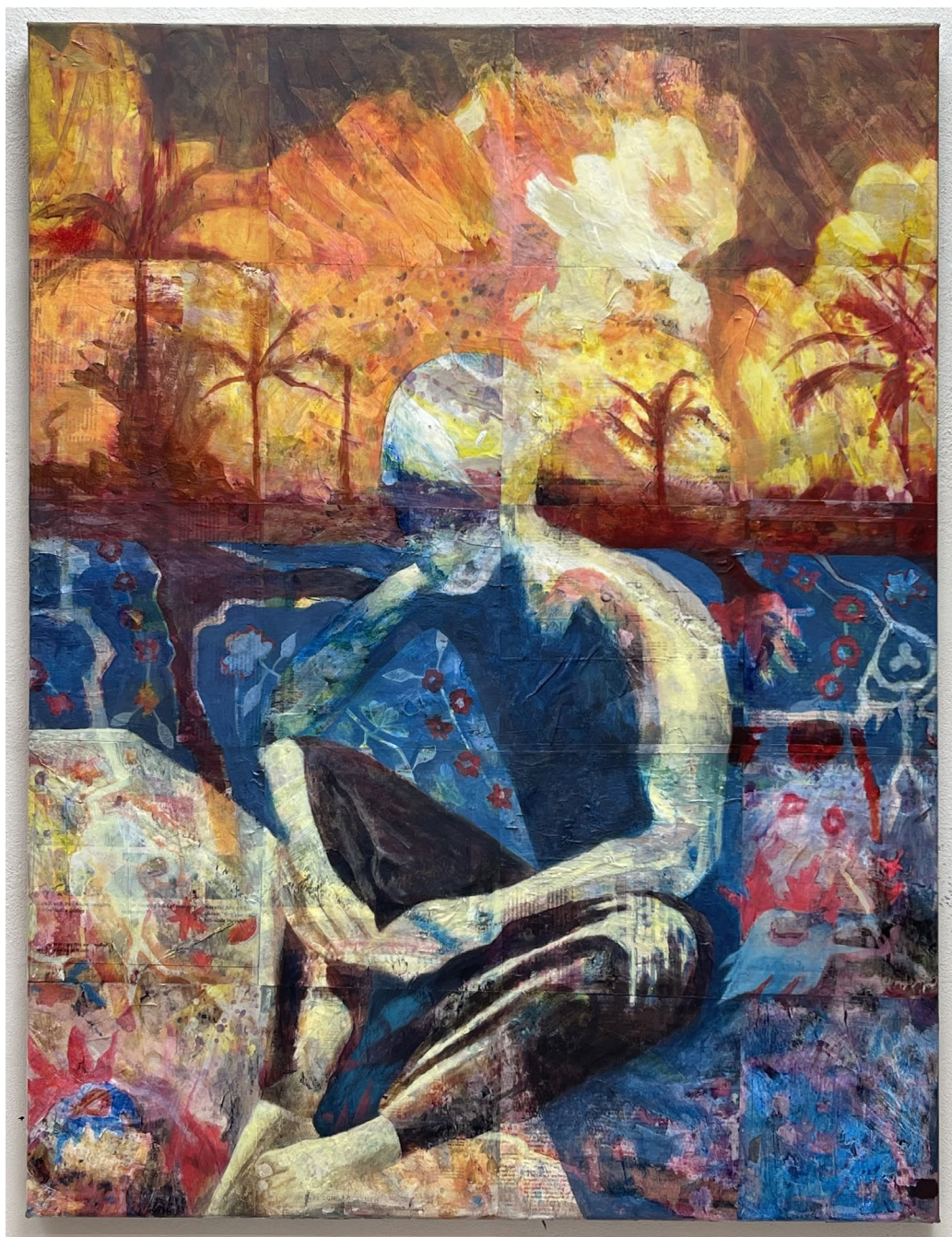
English Oak & Ebony Stain

99 x 28 x 60cm

£5400.00 (exc. VAT)

2017

**JAMES DEARLOVE**  
@jamesdearlove\_art  
[View Profile](#)



**Sitting Figure, Carpet, Plasma**  
Oil and Acrylic on Newsprint on Linen  
105 x 80cm  
£1600.00 (exc. VAT)  
2024

**ALFIE ROUY**

@alfie.rouy

[View Profile](#)



**Peeking Through Paths of the Unknown**

Oil on Canvas

120 x 100cm

£7000.00 (exc. VAT)

2024



**HYUNJUN CHO**  
@juncholondon  
[View Profile](#)



**BPPV-INSPIRATION 08042024**

Resin & Clay  
42 x 15 x 17cm  
£1800.00 (exc. VAT)  
2024

**THÉO VIARDIN**

@theo.viardin

[View Profile](#)



**Study for Dawn, I**

Oil on Canvas

205 x 170cm

£8550.00 (exc. VAT)

2023

**HYUNJUN CHO**

@juncholondon

[View Profile](#)



**BPPV-INSPIRATION 19052023**  
Plastic, Epoxy Resin, Clay & 2K paint  
120 x 98 x 80cm  
POA  
2023

**EVANGELIQUE DIMITRAKOPULOU**

@d\_mtrk

[View Profile](#)



**The Old Devourer**

PLA, Rusted Iron Powder & Steel

150 x 130 x 120cm

£3000.00 (exc. VAT)

2024

**EVANGELIQUE DIMITRAKOPULOU**

@d\_mtrk

[View Profile](#)



**Pierced Connections & a Refrain**

PLA, Surgical Steel & Mild Steel

140x 50 x 29 cm | 30 x 25 x 5cm (Without Stand)

£400.00 (exc. VAT)

2023

**JONATHAN ROSON**

@artyjonno

[View Profile](#)



**Zazen**

English Oak & Ebony Stain

80 x 60 x 94cm

£8000.00 (exc. VAT)

2018



**FEATURED  
ARTISTS**

Artwork by Jonathan Roson



Alfie Rouy explores ways of materialising the flow of versatile, fluid-like energies and frequencies that intertwine the mind with the Earth's current phase of existence. Alongside this, there is a consistent narrative that pushes towards the evolution of Earth, the soul and the oneness of all.

Aiming to provide insight into this, Rouy's paintings are defined by confined yet free-flowing forms expressing elements of polarity and unity through figurative and abstruse imagery. Here, displays of distorted figures and fractured yet balanced aspects of reality are accompanied by a formulated array of embellished colour amongst complimentary textural marks. Each of Rouy's paintings is charged with a sense of energy and is made with the intention of depicting aspects of our existence and experience in an elusive and contorted manner. At its core, Rouy's practice intends to uplift and transpose feelings of love, wisdom and unity onto the viewer.

Influenced by Hilma Af Klint's work with De Fem in the early 1900s, Rouy initiates his creative process with automatic drawing. Created by following intuition, suppressing conscious control and calling upon outer influences to determine the outcome; the drawings intend to manifest a spiritual impression of whatever is being obtained in that given moment of creation. The automatic drawings are the precursor to a finished work and form the foundations of most of his practice. This process is an attempt to transcribe whatever is being received either from within himself or an exterior source. This is done with the hope to depict a newer more authentic imagery that is better suited to humanity's current state of consciousness. One which fits a new age, that although may echo traditional symbols in some ways, isn't limited to the binds of previous interpretations that have been manipulated over centuries.

## **BIOGRAPHY**

*Alfie Rouy (b. UK) lives and works in London. He completed a BA in Fine Art at Camberwell, UAL in 2021. He has presented four previous solo exhibitions: Earth Eater (Guts Gallery, London, 2024), Space In-Between (Duarte Sequeira Seoul, Seoul, 2023), Alfie Rouy Platform (Unit London, Online, 2021) and A Fingers Click of Time (The Artist Contemporary, Online, 2021). His work has been included in group exhibitions with galleries such as: Duarte Sequeira Seoul, Seoul (2023); Unit London, London (2023); Brooke-Benington, London (2023); Guts Gallery, London (2022); Liliya Art Gallery, London (2022); Kravitz Contemporary, London (2022); Changing Room Gallery, London (2022 and 2021); D Contemporary, London (2022); Marlborough Gallery, London (2022); STUDIO WEST, London (2022) and Hannah Barry Gallery, London (2021). In 2021, he undertook the Changing Room Gallery Residency, London.*





Alison Poon is a multidisciplinary artist with a practice circling around the quotidian experiences of her mixed-heritage background. Poon's experience of Malaysia has greatly influenced her work. Her practice focuses on identity, memory construction, and cultural interactions, through narrative-heavy, interdisciplinary work. Picking up on the imaginative quirks of memory construction and the romanticisation of the past and The Other, Poon creates scenes that are part observed and part fiction, collaging together the lived experience juxtaposed with tradition. These scenes are undercut by the modernisations of capitalism and repeated themes of reconstruction, while also trying to explore a biracial identity in parallel. Her process often combines and layers several mediums. From painting to found objects, stoneware to hand-dyed wax batik, she explores the relationships of memory and identity through a varied, illusory lens.

### **BIOGRAPHY**

*Alison Poon (b. UK) is a multidisciplinary artist living and working in London, currently completing her MA in Fine Art at City & Guilds of London Art School, for which she was awarded the Leverhulme Trust Art Scholarship. She achieved an MA in Anthropology & Cultural Politics in 2019, and a BA in Fine Art at Chelsea College of Arts in 2018, for which she received the Rossi Asiaghi Award. Group exhibitions include the StART Fair at Saatchi Gallery (2022), See|Me Roots at Gallery Arte Azulejo, New York (2022), and Well, Well, Well at Leyden Gallery, London (2022).*



Amos Nappo's childhood was immersed in the rhythms and traditions of his birthplace, sparking a curiosity in cultural dependence and heritage, whilst also being exposed to the hyper-idealised world presented in television. The friction between these two worlds sparked ontological questions, culminating in a pattern-recognition based investigation into the nature of being. His experimentation with found materials and natural processes developed his perception and curiosity, culminating in an artistic practice based in sculpture and installation, blurring the boundaries between curiosity and intention. Ingrained in the social dynamics of London, Nappo's work utilises pop culture to reveal the hidden complexities of everyday life and relationships between the natural and cultural, past and future.

### **BIOGRAPHY**

*Amos Nappo (b. Italy) is a London based artist that graduated with a BA in Fine Art at Goldsmiths, University of London, where he was also awarded the Business Development Grant. His debut solo show [Ground] took place at Tilt in Avellino, Italy (2020). He was part of the group exhibition Echoes into the Future at Safehouse 1, London (2024). Nappo will be part of numerous upcoming group shows throughout 2024, including Apocalyptic Changes of State at BWG Gallery, London, Silent Betwixt at Guts Gallery, London, and Silent Betwixt Expanded at Ugly Duck, London.*



Angélique Nagovskaya's work plays with the concept of the 'maze' as a metaphor for winding journeys of self-discovery through land, body, mind and memory. Her new series incorporates technological visual elements to create figural environments that appear obscurely familiar, evoking nostalgia for places unknown. Walking the line between the familiar and foreign, the accessible and ambiguous, Nagovskaya creates immersive spaces where viewers can get lost enough to find themselves. Her canvases become mirrors to the soul; intimate portals where we are compelled to confront the self. As we traverse the turns of disorienting, enchanting maze-works, Nagovskaya enables us to explore the topography of our inner worlds.

### **BIOGRAPHY**

*Angélique Nagovskaya (b. Canada) received her BFA and BA in 2022 from Cornell University, and went on to study at the Royal College of Art, London, earning an MA in Painting in 2023. Previous group exhibitions include: Now 2023, Gerald Moore Gallery, London (2023); The Road to Excess, Safehouse 2, London, (2023); RCA Graduate Show, London (2023); Cornell Graduate Show, Olive Tjaden Gallery (2022); Summer Residency Show, The New York Academy of Art (2021). Nagovskaya held an Undergraduate Residency at The New York Academy of Art (2020) and was awarded The David R. Bean Prize in Fine Arts (2019).*



Catriona Robertson's practice explores a fascination with how urban landscapes can exist as collage. Inspired by the development and decay of architecture within the city, how it comes to form an urban geology, her work responds to the interconnectedness of the metropolis with the natural. Layers of human history are imposed on organic foundations, resulting in fabricated sculptures that embody an architectural imprint. There is a subterranean network of hidden cities beneath us, organic intertwined with inorganic. By covering the ground in concrete and tar, we are disrupting the ecological cycle of these inorganic materials below.

Her use of reclaimed and recycled materials reflect on our throw-away culture. Robertson imagines a post-human future in her sculptures and installations, in which nature will return through the cracks as the imprint of humanity's dead infrastructure breaks down; where gargantuan worm-like creatures have adapted to digest these synthetic materials.

Her sculptures burrow themselves, digging into the ground and into the ceiling, tunnelling through in-between spaces, re-emerging with a new hardened stone-like shell. On the edge of collapse she performs a ritual of breakage in her process, pulping materials to their core fibres. By squeezing, cracking and blending these opposing elements into a collage, soft textiles ooze between the gaps, forming a synthetic marble from plasticised concrete.

## **BIOGRAPHY**

*Catriona Robertson (b. UK) is a Scottish/British artist living in London. Catriona graduated with an MA in Sculpture from the Royal College of Art in 2019. She was selected for the exhibition Everyday Monuments at Saatchi Gallery (2024) and was commissioned by Saatchi to create an immersive garden at the Chelsea Flower Show in collaboration with David Green Gardens (2023). She has been nominated for Women of the Year (2023) and was invited to exhibit 'Gigantic Pile' at the Art House in Wakefield the same year. She has won the Gilbert Bayes Award and the Royal Society of Sculptors (2022), and was selected for the Benson-Sedgwick Metalwork Residency (2023). In 2021 Robertson was awarded the Second Prize UK New Artist of the Year with an inaugural exhibition at the Saatchi Gallery supported by Robert Walters Group, and was awarded the Boomer Prize (2024).*



Cayetano Sanz de Santamaría is a multidisciplinary visual artist focused on painting, drawing, and etching. Sanz de Santamaría is deeply influenced by surrealism, magical realism and exploration of the human psyche, when combined with a figurative approach, allows for vivid, evocative pieces. His work is a tapestry of personal experience and outside inspiration, interwoven with hidden, engaging and challenging narratives. Sanz de Santamaría believes that aesthetics, figuration, humour, and metaphor serve as powerful communicative aspects of his work. Professionally, he aspires to be a voice for his home country of Colombia and to use his work as a tool for reflection, questioning the realities and complexities of our world.

### **BIOGRAPHY**

*Cayetano Sanz de Santamaría (b. Columbia) graduated from Pratt Institute, Brooklyn, New York in 2021. He is based in London where he is currently completing his MA at the Royal College of Art. He held his first solo exhibition in Galeria La Localidad, and has featured in London group exhibitions with galleries including Arusha Gallery, The Bermondsey Project Space and The Gallery at Green and Stone, amongst others. Career highlights include the silent auction of the Association of Friends of the National Museum of Bogotá with the most bidded artwork *The Lord of Light* (2022), a prize of the Colombian news channel Caracol TV to produce exclusive prints, the elaboration of drawings for the production of Corona/ Homecenter crockery, winner of the Tagsmart award at The Woolwich Contemporary Print Fair (UK).*



Colette LaVette is a painter and sculptor who explores human mythos and our place on Earth, stemming from an interest in geological history, biological history, and sustainability. One of LaVette's strongest influences is her experiences exploring far corners of the world, which has resulted in her quest to create beautiful, honest artworks that add to the earth rather than take from it.

LaVette has said she “looks to Old Masters paintings that focus on light and rhythm designed to guide the viewer’s eye”, her paintings reminiscent of Rococo and Renaissance Masterpieces. Yet she goes further, inspired by the ever-changing cycles in nature and the healing properties in growing something separate to yourself. The anticipation and unspeakable joy of witnessing a plant grow have become active metaphors in the scenes she paints.

With biomorphic forms emerging from intuitive, expressionist marks, her paintings blossom with themes of rewilding, naturalism and primitivism. LaVette uses sustainable, cruelty-free oils that are self-mixed out of natural minerals with walnut and linseed oils. These are applied to surfaces made of hemp and linen.

### BIOGRAPHY

*Colette LaVette (b. UK) graduated with first-class honours in Creative Design from Northampton University in 2013. Her most recent solo show was 'Fruitful Lands' at Gillian Jason Gallery (2024). Her debut solo show 'In Reverie' with Purslane was in 2022. She has exhibited work at Paul Smith, Act One Gallery, and OXO Tower Wharf, as well as La Fantasie in Paris. She was June 2022's Artist of the Month in Country Homes magazine and has been included in publications such as 'Little Book of Artists' by KellyJay. She is represented by Purslane, Gillian Jason Gallery, Partnership Editions and New Blood Art. Her original works sit in collections internationally, including Hong Kong, France, Germany, Iceland and USA.*



Dannielle Hodson's oil paintings teem with physiological details – a grotesquely comic multitude of human and animal eyes, teeth and limbs. Hodson's process begins with an unplanned, almost automatic mark making, with a focus on channelling energy from the world outside onto the canvas' flat, unbounded plane. Her work is evocative of pareidolia - the visual perception of seemingly familiar objects or patterns in the world around us - a phenomenon intimately connected to the human fight-or-flight response. Aware of the embryonic faces pressing through her paint, Hodson works consciously towards bringing them into full being, a process involving embellishment and sublimation, creation and destruction.

The result is a seething mass of pigment, in which the physical boundaries between one monstrous, cartoonish figure and another are destabilised, and any hierarchy between image and abstraction is replaced by a roiling, polymorphous field of paint. Hodson confronts the viewer through an excess of visual information, with nothing in the way of a central, anchoring motif. Informed by Mikhail Bakhtin's theories of the 'carnavalesque', Hodson's paintings present a vision of suppressed libidinal energies let loose on the world; where distinctions between high and low are upended, and messy, democratising, fundamentally human desires rise ineluctably to the surface.

### **BIOGRAPHY**

*Dannielle Hodson graduated with an MA in Fine Art from Central Saint Martins in 2017, completed the Turps Banana Studio Painting Programme in 2021 and currently is in completion of an MA in Painting from the Royal College of Art, London. Her solo exhibitions include State of Place took place at Ojiri Gallery, London (2023) and Two Imposters at Four You Gallery Online (2022). Other notable exhibitions include Beyond the Gaze at Saatchi Gallery, London (2023), and Swamp Legends, Terrace Gallery, London (2023). She has exhibited works internationally in Venice, Oaxaca and Warsaw. She was awarded the Derbyshire Award for Emerging Artists (2022).*



Emily Hana's multimedia work delves into the ethereal essence of light, transforming it into a tangible three-dimensional material. Her exploration extends beyond mere illumination, investigating how light shapes our perception of space, infusing it with a sense of nostalgia and introspection.

Working predominantly with discarded and found objects Hana crafts multidimensional canvases that evolve as viewers navigate around them. Her unique approach transforms the unwanted into something of value, symbolising the power of reclaiming value from the disregarded. Each piece, a metaphor for embracing discomfort and finding beauty in unexpected places, reflects Hana's personal journey of growth and healing.

Although having worked as an artist for several years, Hana came to painting in 2020, showing a distinct split in style. While the overarching interest in sculptural forms and their interactions with light is still evident through her current paintings, Hana's work has become grounded through the physicality of woodwork and painting. In her recent series this has been expanded through an exploration into artificial intelligence imagery that creates a free form blueprint in which humanity can discover meaning.

## **BIOGRAPHY**

*Emily Hana (b. Japan) is an Australian artist currently based in London. She graduated with a BA in Art Education in 2013, majoring in Drawing and Painting and minoring in Printmaking, Sculpture, Ceramics, and Photography from Cofa in Sydney, Australia. Hana's work has been featured in the Royal British Arts Rising Stars Exhibition at the Royal Overseas League Mayfair in (2023), as well as the Glimpses Group Show in (2022). She was featured in the Residents show Housewarming in Hackney Wick (2021), and in Deptford Does Art's Exhaustion and Exuberance (2019). She was also shortlisted for the RBA Rome Scholarship in 2023 and 2024.*





Evangelia Dimitrakopoulou makes uncomfortable spaces that threaten and disconnect, primarily creating multi-material, multi-media sculptures and installations that require active participation from viewers. These pieces draw inspiration from brutalist and defensive architecture, such as barricades, protective talismans, and thresholds, merged with digital and religious influences to convey a sense of Otherness and disconnection.

In recent work, Dimitrakopoulou has introduced performance elements, utilising movements that mirror the muscular aesthetics of their sculptures whilst alluding to the digital software-based processes of generating mass. Mass is altered: physically, digitally, alchemically. It is metabolised in imperceptible scales.

Dimitrakopoulou tells us “we metabolise information and substances in the same way, taking into account body and societal ‘intolerances’ and flavour preferences”. In this they are interested in researching how “societal metabolism” can comment on energies exchanged from bacteria, to our bodies, data and intel. The idea of consumption is linked from food exchange to cannibalism, to the intake of advertisement, to how defensive architecture is aesthetically taking over public space; all while controlling the movement of all bodies. Dimitrakopoulou is searching for a connection between sacred geometry found in the microcosm, and how it can be translated in the macrocosm.

## BIOGRAPHY

*Evangelia Dimitrakopoulou (b. Greece) lives and works between London and Athens. Solo shows include xtSPICY at Slug Leipzig, Germany (2022), Phaneromene at Palfrey Gallery, London (2020), and To Host at The Change Room, London, (2019). Their work has been included in group exhibitions and screenings such as Me and my friends part 1, Korai project Space, Cyprus (2020), London Grads Now, Saatchi gallery, London (2020), Ways and Means at skelf.org (2020), Pou sou nefko pou paeis, Korai project space - Nicosia, Cyprus (2020), [heterotopias], Oen Gallery, Kabelvag, Norway (2020), Thou do with me what you wish, DEPTFORD X, Take courage gallery, London (2019), The one that wasn't invited, SB34 The Pool, Brussels (2019), LONG LIVE THE NEW FLESH, Manyhands, London (2019), and An earthly matter, Ileana Tounta Gallery, Athens (2018).*



Harry Rüdham's artistic study saw him move from London to Berlin, where he spent much of that year in the depths of the Bauhaus archive. He notes Weimer expressionism and the reclining bathers in Seurat's Bathers at Asnières to be influential on his practice today.

Rüdham's brightly textured canvases are slowly formed of countless floating, plunging, swirling figures that evoke a sense of intangible natural currents or mass migrations. Each of his figures, cut out painstakingly with a scalpel and layered onto the surface, flow through and become part of the coloured surfaces of the canvas. Rüdham's works are more than hypnotic figurative observations; instead they are the active figures of people that reflect the inherent anonymity of contemporary existence, be that natural, urban or cognitive.

#### **BIOGRAPHY**

*Harry Rüdham (b. UK) is currently studying his MA in Fine Art at City & Guilds London College of Art, after graduating with a first in BA Fine Art from Central Saint Martins in 2019. In 2022 Rüdham was the subject of his first Solo show 'Lubberland' held in Fitzrovia which led to artist features on TalkTv and BBC Radio Surrey. Rüdham's work has featured in group exhibitions and solo shows in the UK and Germany including The Water Drinkers three person exhibition, London (2019) and Venco Gallery Edition iii Exhibition, Berlin (2018).*



Hira Gedikoglu, explores mythologies from around the world. Following her recent residency in India, she is interested in the amalgamation of stories that spread across lands through the movement of people, and how geographical and cartographic elements have shaped the beasts so familiar to us in tales today. Gedikoglu's recent work focuses on the folkloric motif of the black dog - the supernatural, spectral or demonic entity that appears in stories throughout Europe, and the different forms it takes on in stories across societal and cultural borders.

#### BIOGRAPHY

*Hira Gedikoglu (b. Adana, Turkey) graduated with a BA in Fine Art from the University of Oxford in 2017. She went on to complete her postgraduate at the Royal Drawing School in 2019. Exhibitions include Works on Paper 5 at Blue Shop Cottage, Online (2023), Two By Two at BWG Gallery (2023), Folding Thresholds at Paynes Wharf, London (2023). Her works have also featured in exhibitions with Guts Gallery, Gallery Maison Bertaux and Soho Revue, and were held at auction for Art for Ukraine (2022). exclusive prints, the elaboration of drawings for the production of Corona/Homecenter crockery, winner of the Tagsmart award at The Woolwich Contemporary Print Fair (UK).*



James Dearlove's work presents a twilight, chimerical world haunted by figures, animals and hybrids. He is preoccupied with how humans leave a trace of their presence both as individuals and collectively on the world.

His paintings capture the visceral presence of the human figure; light falling on flesh; or bodies coalescing with their surroundings. However they are also concerned with more metaphysical and sometimes violent collisions between humans and the natural world. Dearlove is fascinated by how marks on a surface can at once create and destroy and how those same marks can fetishise both the medium of paint and the subject in equal measure.

With some works painted on newspaper, he seeks to exploit the way the newsprint interrupts the painted surface with a soft violence. His paintings explore both the desire and the disquietude of the human experience; elevated through Dearlove's own experience as a queer man living and working both in the heart of the city and more recently in rural isolation.

## **BIOGRAPHY**

*James Dearlove (b. UK) is a graduate of The Slade School of Art and Turps Banana Art School. Dearlove's work is held in private and public collections internationally. He has exhibited extensively in the UK at galleries such as Rye Art Gallery, Gallery 46, Unit 1 Gallery, Studio 1.1 and BWG Gallery. Dearlove held his first solo exhibition *The Garden Room* at Nine Elms Gallery in 2021, and his second solo exhibition *Tales of the City, Tales of the Sea* with BWG Gallery in 2023. In 2021 Dearlove was awarded the Ingram Prize and his work is now held in the Ingram Collection. In 2023 Dearlove was selected for the Bloomberg New Contemporaries which showed at the Grundy Art Gallery in Blackpool (2023) and then the Camden Art Centre in London (2024). Dearlove's work has also been exhibited in the Royal Academy Summer Exhibition (2019); the ING Discerning Eye Exhibition (2021); and with the Ingram Collection at the British Art Fair at the Saatchi Gallery (2022). Dearlove presented a solo booth at the London Art Fair in the "Platform" section with BWG Gallery in 2024.*



Joe Grieve's works represent the ever growing and changing culmination of his recent exploration into the landscapes of the planet, the wilds of which he treks voraciously. Joe finds himself instinctively drawn toward landscape painting due to the emotional reverence and painterly freedom it enables. His process is a balance between instinctive, reactive movements and slower, heavily considered marks, built up in countless layers. Grieve's work can be read as a modern interpretation of the Lebensreform movement of the mid-nineteenth and early twentieth century, an exploration in the social politics of land.

Grieve paints fragments of complete landscapes, using what's left of the land publicly available and creating the rest in his mind. Grieve is interested in communicating the chaos and sensation of the natural world, rather than recreating what the eye sees. These distorted realities are analogous of a damning social climate, becoming surreal supernaturalities that seek to disassemble a false disengagement from nature.

Grieve wishes for his painted scenes to be beautiful, mirroring his feelings toward the natural world. A constant focus in his work is sunlight, both the representation of it in the scenes and the effects it has on nature. Fleeting moments of sunrise and sunset and other intangible natural sensations are projections he aims to channel through his work.

## **BIOGRAPHY**

*Joe Grieve (b. UK) holds a First-Class Honours Degree from the City & Guilds Art School in London. Grieve currently lives and works in London. Grieve held his first solo exhibition at the Artisan Space (2019). After graduating in 2022, Grieve held his first sell-out solo exhibition Somewhere Near Perception with BWG Gallery. Grieve held a large-scale 73 painting solo exhibition Between Place & Time with BWG Gallery (2023). He was part of the group exhibition Into the Cosmere (2021). 2024 will see Grieve hold a solo exhibition at Scotland's Colstoun Arts and will feature work in group exhibitions in London and Canada. Grieve attended the Blackwater Valley Residency in Ireland and Coulston Artist Residency in Scotland (2022). Grieve's painting is held in collections globally, with artwork on 5 continents and in private collections in over 20 collections. Notable Collections include the Nixon Collection, the Colstoun Collection and the Cao Collection.*



Jonathan Roson is a sculptural artist whose works examine the intrinsic emotional spectrum of mankind, creating sculptures and spatial installations that investigate our shared human existence. Evoking states of consciousness that transpire through viewing an object or being present within a space, his sculptures aim to trigger a contemplative process that is both outward-looking and inward-looking. By arousing our visceral self-awareness we enter a space where the uncertainty and uncontrollability of our existence dominates.

This body of work consists of sculptural objects made from timber, some sourced from fallen trees and construction sites in the greater London area. Wood is Roson's material of choice not only for its innate qualities of splits, cracks, knots and grain but for its history both organically and anthropologically. A dialogue is forged between us and the material's implications and imperfections, guiding the development and process of Roson's sculptural works.

Through the reductive process of carving Roson cuts away layer by layer. A form of reconstruction, his process of removal reveals new life brimming with the potential possibilities of universal resonance.

## **BIOGRAPHY**

*Jonathan Roson (b. Australia) currently lives and works in London. He graduated with an MA in Sculpture, Performance & Installation from the University of Art & Design, Australia (2002). Selected group and solo shows include *Betwixt and Between Culture and Nature*, Barclays HQ Canary Wharf (2023), *Royal Society of Sculptors Summer Show*, Dora House, London (2022), *Unfurling from the Past into the Future*, Parallel Gallery (2020), *Sensorium Verv Lab*, Bethnal Green (2019), *Forbidden Zone No Format Gallery*, London (2019) and *Works by Jonathan Roson*, Elevated Art Fair, Leadenhall London (2015). Roson saw success in Australia in group shows including *Untitled Gynea*, Hazelhurst Regional Gallery, Australia (2014) and *Shot in the Dark*, Glow Festival, Stonnington City Council, Melbourne, Australia (2014). He has held numerous residencies in Australia, as well as at *Foundation OBRAS*, Evoramonte, Portugal (2014) and (2015). Jonathan is a member of the Royal Society of Sculptors.*



Hyunjun Cho's artistic journey has been shaped by the inner world of Benign Paroxysmal Positional Vertigo (BPPV) and Vestibular Neuritis, conditions that thrust him into a surreal realm of disorientation and imbalance. In a world where these invisible inner ear maladies distorted his perception and left him feeling like an outsider, he embarked on a creative quest to bridge the gap between his unique experience and the understanding of those around him.

Through his art, Cho seeks to convey the paradoxical nature of this journey, where the internal chaos clashes with the external world's stability. His sculptures, born from the organic contours of his own ear and semicircular canal, capture the twisted and dizzying vision that became his reality. Each piece reflects the intricate emotions that arose from living within a body at odds with itself.

The artist reinterprets the shape of his being into a heterogeneous, densely formed silhouettes made from resin and clay. Through a harmonious fusion of organic and inorganic materials, Cho's work promotes the diversity of bodies, both now and in the future. In utilising novel technological approaches in sculpture and installation, Cho transports his audience into the realm of a futuristic utopia/dystopia.

## **BIOGRAPHY**

*Hyunjun Cho (Jun) is an artist based in London and Seoul (b. Korea). He completed a BA in Fine Art at Goldsmiths, University of London in 2023. Exhibitions include Art Yourself Atelier, Online (2024), Artist Talk Digital Exhibition in New York (2024), 'Lawless Imagination' at RupturEXIBIT Gallery, London, (2023), and 'Now Introducing' at Studio West Gallery, London (2023).*



Maria Andrievskaya's work explores the stark parallels between the treatment of women and our collective exploitation of the land. Through figurative painting, hazy and timeless landscapes are populated with female characters that appear safe within their luminous sanctuary, despite their perils. These figures, with their nuanced attitudes and symbolic baggage, navigate the landscapes with a fluidity that speaks to their inherent connection to nature. Ambiguous in scale and defiantly exposed, the women shift their perceived vulnerability into power and belonging.

Within Andrievskaya's work, the land serves as a sentient character in its own right, one that beckons us in and soothes all that exists within it. As part of her continuing material enquiry, Andrievskaya collects rocks and earth from her homeland of Cyprus to grind into handmade oil paint, as if to partly infuse the canvas with the environment she is recalling. Shifting between our collective familiarity of old master techniques and childhood motifs that informed her lifetime, Andrievskaya seeks to challenge the accessibility and hierarchy of visual language in art. Through painting, she is curious to find an alternative reality, in response to our failure to protect that which nurtures us.

### **BIOGRAPHY**

*Maria Andrievskaya is completing a BA in Fine Art from City & Guilds of London Art School in 2024. Exhibitions include the Untitled Art Fair at Room57 Gallery, Miami (2023), Sadness is But a Wall Between Two Gardens, Daniel Benjamin Gallery, London (2023), Sweet Potion, Artistellar Gallery, London (2023), and First Impression at Room57 Gallery, New York (2023). In 2023 she was awarded the ACS x City & Guilds of London Art School Undergraduate Prize.*





Maxim Burnett is a self-taught British figurative oil painter based in London. Having recently recovered from cancer, between immunocompromising illness and lockdowns, Burnett has trained his artistic talent throughout his 20's in rural isolation, giving his work an outsider quality that's uniquely his own. Burnett finds inspiration in muralists such as Rivera, symbolists like Blake, constructivists, futurists, brutalists and purism; though his style is reminiscent of a mid-century aesthetic, Burnett's paintings echo many whilst taking on a wholly new visual language imbued with revisionism.

Burnett considers his painting practise an "act of enshrinement". Be this his expressive and textured handling of paint, the scale and proportions of his canvases, his choice of materials or the making and gilding of his own frames, Maxim's works are venerative labours; allegorical monuments to contemporary themes.

His painting is designed to call the confidence of humanist ideals into question, to challenge the aforementioned prosperity and optimism of the 20th century, examining the Faustian relationship humanity has with its ubiquitous, deific level of influence and might in our current time.

"My paintings [...] serve as reliquaries of sorts, they're vessels within which to guard and convey a reflection of contemporary times. It's the pursuit of immortalising, visually eulogising the 21st century, and myself, that compels my practice".

## **BIOGRAPHY**

*Maxim Burnett (b. UK) is a self-taught artist currently studying an MA in Fine Art at City and Guilds, London. His works have been exhibited as part of Aubergine Art Gallery's Young Contemporaries, a show featuring work from twelve of London's most promising young contemporary artists, (2019). He was shortlisted for the Summer Exhibition at the Royal Academy and Victoria Gallery open call (2022). He has been published in MU Magazine (2022), and his works belong in The Moore Collection and The Hempleman-Adams Collection.*



Pau Aguiló Hernandez was born in Mallorca where he grew up in a small forest on the outskirts of Algaida, a town in the interior of the island. His contact with the world was limited to what he saw in the few illustrated books and films with historical themes available to him. Through these experiences and materials, Pau developed a passion for drawing. Having exchanged pencils for graffiti cans in his adolescence, his use of the imaginative, of landscape and the historical continue to be explored contemporarily through the medium of paint.

In bright and lurid colour palettes, Hernandez's paintings explore the human figure in contemporary society. There is a haunting quality to his works where elements of conflict and isolation recur throughout. Harping on the purposefully illusory surrealist modes of visual expression, he hides critiques of the human condition as it exists societally within layers of his broad and precise brushstrokes. His works are a reflection of the eclectic, chaotic and beautiful world in which we live.

### **BIOGRAPHY**

*Pau Aguiló Hernandez (b. Spain) graduated with a degree in Fine Arts from Camberwell, University of Arts, London in 2023. He currently resides in London. He attended IES Josep Maria Llompарт in Palma de Mallorca and the Glasgow School of Art in 2019 to develop his artistic practice. His debut solo show GONE WEST was held earlier this year at Galeria Pelaires cabinet, Mallorca. The duo show Una tierra adentro: Galeria espacio liquido, Gijón (2023) came after a successful run of group shows including Sunset Ripple: Subtitle Labs at Good Mother Gallery, LA (2023), Impressions at Subtitle Labs in London (2023), and PANORAMA at Galeria Fran Reus in Palma de Mallorca (2023). He currently resides in London.*



Théo Viardin's paintings do not exist without dichotomies, without oppositions, without the complexity of contrast. Within this way of observing the world, pessimism and optimism also coexist. In his work, Viardin reflects on the end of humanity as we know it and the arrival of another era, after we have deprived the planet of its most necessary resources. His figures painted in oil somehow represent humanity from the future but with primitive features. While always maintaining an antagonistic vision, he shows us danger and protection, the individual and the community, lightness and darkness, classicism and contemporaneity.

Although he does not give direct answers, Viardin's speech is tinged with hope, in a philosophical sense. In contrast to Schopenhauer's maxim that the greatest happiness we can achieve is the absence of pain, the Stoic and Nietzschean notion of Amor Fati (the love of destiny) presents another point of view: understanding that suffering is part of life, and reach a state of acceptance, even love, for that unchangeable reality. Recognizing life as it is, without wanting to add or subtract anything from it. Most of his figures look towards the horizon, outside the limits of the painting, sensing possible dangers. At the same time, their bodies protect and warm each other. The artist recognizes and captures the coexistence of danger and love, pain and hope, and does so from a compassionate and accepting perspective.

### **BIOGRAPHY**

*Théo Viardin (b. France) currently lives and works in Paris. After completing a BA in Graphic Design from LISAA in Nantes (2013), he graduated with an MA in Graphic Design from Lycée des Arènes in Toulouse (2015). He held three solo exhibitions in 2023: 'Beautiful Chaos of Existence' at L21 Gallery, Palma de Mallorca; 'Et in arcadia ego' at Kandlhofer Gallery in Vienna; and 'Jusqu'à ce que nous redevenions sauvages' at Linseed Project, Shanghai. Other solo shows include 'Feather of Eternity' at G/ART/EN Gallery, Como (2022) and 'Distant Echoes' with Samuele Visentin at Number Three, Spitalfields, London (2022). He featured in the group show 'Gado Gado' with the Everyday Gallery (2022), 'Have we Met?' At The Tesoro Collection in Amsterdam (2022) and 'ARCO 2022' with L21 Gallery in Madrid (2022). In 2015 he co-founded Embuscade, a visual creation studio. He has been published in SWARMMAG (2022), JUXTAPOZ MAGAZINE (2023) and METAL MAGAZINE (2023).*



Vasilis Avramidis draws inspiration from classical paintings found in museums, as well as from his everyday surroundings. Still lifes and portraits from the past serve as points of departure for his explorations, yet he continually returns to them with a fresh perspective, re-imagining them within the context of contemporary sensibility.

Avramidis' oil paintings delve into the interplay between the classical and the contemporary, weaving together 17th century aesthetics with contemporary visual culture, to create impossible landscapes and still lifes that transcend temporal boundaries. His interpretations take on a surreal quality, as figures disintegrate into the landscape and still life or architecture becomes one with the terrain.

At the heart of Avramidis' practice lies a fascination with the very language of painting, its relevance as a medium today, and its permanence during different eras.

### **BIOGRAPHY**

*Vasilis Avramidis (b. Greece) graduated with an MA in Fine Art from Central Saint Martins (2011), after completing a 5 year degree in Painting at Aristotle University of Thessaloniki (2004). Solo shows include Understory (2022) and Host (2019) at Hiro gallery, Tokyo, After Hours (2021) at Wilder Gallery, London, and Harvester: The Contemporary London (2016) at START, Saatchi Gallery. Avramidis has exhibited in over 30 group exhibitions, with galleries and institutions including: Hiro Gallery at the Museum of Modern Art, Saitama Japan; James Freeman gallery, London; BEASTON Projects at Arthouse1, London; Slete gallery, Los Angeles; Artforum gallery, Athens; Voyatzoglou gallery, Athens; Oxholm gallery, Copenhagen, and The Contemporary and Griffin gallery, London. Avramidis has also shown at art fairs such including London Art fair, The Affordable Art Fair, Art Nagoya and Art Athina. Avramidis' has been widely published, in publications including Juxtapoz, HEY! Magazine (Paris), FAD Magazine, Toner, The Art Circus and Hi-Fructose. His works are held in collections including the University of the Arts London Collection, the In4Art Rotterdam Collection and belong in private collections around the world.*



APOCALYPTIC  
CHANGES OF  
STATE

Exhibition dedicated to Stephen Baycroft



Artwork is available on no-interest payment plans.  
Please feel comfortable enquiring.

For sales enquiries & appointments contact Gallery Director Jack Trodd:

jack@brusheswithgreatness.co.uk  
+44 (0) 7789 172 073  
@brushes\_with\_greatness

[www.brusheswithgreatness.co.uk](http://www.brusheswithgreatness.co.uk)