

THE HUMAN FACTOR

Julian Bell

Declan's
oil on canvas 46 x 57cm
£2,400

'Let's say that somewhere in Hackney, there's a bar. Let's say it's coming on evening after one of those grungy, edgy, semi-demi-locked-down days at the fag end of 2021. Let's say there are two lovers. Let's say no more.'

Julian Bell is a painter as well as the author of *What Is Painting?* and *Mirror of the World*. He teaches at the Royal Drawing School and is editor of *Ways of Drawing*, a set of artists' reflections on the practice. Julian was born in 1952 and descends from the Bloomsbury Group: his grandmother is Vanessa Bell, his grand-aunt Virginia Woolf and his father Quentin Bell. His take on humanity is global. He has travelled around the world for his art, yet he approaches a suburban or London street scene with the same curiosity. 'I am interested in the things people do on earth, the way they make spaces for themselves, make structures.'

Nick Bodimeade

Blue Flotsam
oil on canvas 110 x 130cm
£4,400

'I love how at the beach the boundary between the individual and the landscape seems so particularly permeable.'

Nick Bodimeade combines formal compositions, glorious use of colour and sensuous brushstrokes to create artworks poised between the figurative and the abstract, which range from very small works to large-scale canvases.

'I am interested in how everyday life can be turned into painting and the transformations that take place in that process. I love the point when paint becomes more than just "stuff", or when image dissolves into material. There always seems *the potential for magic at this moment of transformation. The model for me is Monet's Waterlilies: there is a clear relationship with the observed world but it's also truly about colour, abstraction and the paint. It's a matter of getting rid of space so there is no sense of the hierarchical forms or art - the foreground, and middle ground - to transform it into abstracted, invented space.*

Born 1957, Nick trained at Wolverhampton. For several years he was Head of Fine Art at Buckinghamshire Chilterns University College before becoming a full-time painter in 2009, working in his studio at the foot of the South Downs. His art is widely collected throughout the UK and internationally.

Louise Bristow

Daily Bread

oil on wood panel 25 x 60cm

£1,600

The painting *Daily Bread* features a depiction of a model kiosk, which is itself based on a real bakery kiosk that I photographed in Moscow in 2012. Alongside the model are other elements, including several 3-d geometric forms and pieces of collage. This painting is representative of the way I make my work; I paint directly from set-ups, reminiscent of stage sets, which I assemble in my studio.

I select the specific elements for each set-up from a large and ever-increasing resource bank of books and printed ephemera, photographs I have taken and three-dimensional models I have made. I enjoy bringing together things of differing scales and from varied contexts, and this process of re-contextualising is a fundamental aspect of my work. So for example, to accompany the Moscow kiosk I have included a cut-out image of a strange white-clad figure wearing a bird beak and a bowler hat (taken from a tourist guide to Austria), illustrations of a flint axe and a section of rock, both taken from children's reference books, as well as red and white balsa wood polyhedra.

I photographed the bread kiosk when I was on holiday in Moscow – it was set up in a car park near some offices. I think I'm drawn to kiosks because they are small, self-contained structures that often have a distinctive, sometimes playful, character. Curiously the writing on the bakery kiosk sign reads "revival of traditions". I chose to include the beaked figure because its appearance suggests some unknown ritual or custom. Likewise, the flint axe head refers to an age when humans made and used such tools.

When I'm composing my paintings the choice of elements needs to make some sense to me on a narrative level, but more importantly everything needs to work visually. In choosing to make paintings in the way that I do, I am acknowledging and celebrating their artifice. This is not a depiction of a real landscape, but a symbolic one.

Mikey Cuddihy

Pass Over*

Cut, pleated & stapled papers on vintage etching paper 103 x 73cm

£1,500

My work sits at an intersection between the political and the decorative I begin with drawing - exploring aspects of intimacy and the body through linear, biomorphic forms, which I transcribe into paintings, motifs and assemblages, using paper – plain and painted, alongside text and imagery from the newspaper (usually pink pages from the FT) which I cut, staple, pleat, gather and embellish.

Some works become characters or entities in their own right, often with a playful, sexual ambiguity to them. This work focused on a piece in the Financial Times about African American writer Antoinette Nwandu's play *Pass Over* (written in response to the shooting of Trayvon Martin). Here – what we can see of the headline reads 'white writers to wrestle with,' where in fact the full text quotes her saying 'I long for white writers to wrestle with whiteness.'

Mikey is an artist and author. After the death of both her parents (in separate car accidents) when she was nine, Mikey was sent to England to attend Summerhill, a small progressive school, run by A.S. Neill, in Suffolk. She studied painting at Central School of Art, gaining an MA from Chelsea College of Art and was a founder of The Beck Road Arts Trust. Her first solo show was at Flowers East. Her work is represented in public collections such as Arts Council England and Deutsche Bank. Mikey moved from East London to East Sussex where she wrote her memoir *A Conversation About Happiness* (Atlantic Books), based on her childhood and early years as an artist. She was a senior lecturer in Fine Art at University of Brighton.

May Hands

Rockpools/Craters/Burrows/Nests I

**Stoneware, terracotta crank clay, glaze and glass 7 x 38 28.5cm
£450**

Rockpools/Craters/Burrows/Nests IV

**stoneware, terracotta crank clay, glaze and glass 9.5 x 28 21cm
£400**

‘Places to rest, store, gather, organise, hide, grow, nurture, protect.

A relief, a record, a mark, a trace, a weaving, an imprint, an indent, a mould, a remnant.’

These works are part of May Hands’ ongoing research into the vessel form both physically and metaphorically. Hand built with crank clay these works take reference from organically formed vessels found in nature, such as rockpools, craters, burrows, caves and nests.

Into the container we place fragments of the world around us. Ursula K. Le Guin’s essay, *The Carrier Bag Theory of Fiction* (1986), has informed Hands’ enquiry into the vessel form. Le Guin considers the humble container and suggests it was one of the earliest inventions and cultural devices, emphasising how it is human to be curious and to collect. Le Guin writes, ‘It is a human thing to do, put something you want, because it’s useful, edible, or beautiful, into a bag, or a basket, or a bit of rolled bark or leaf, or a net woven of your own hair, or what have you, and then take it home with you, home being another, larger kind of pouch or bag, a container for people, and then later on you take it out and eat it or share it or store it up for winter in a stouter container or put it in the medicine bundle or the shrine or the museum, the holy place, the area that contains what is sacred, and then next day you probably do much the same again - if to do that is human, if that’s what it takes, then I am a human being after all. Fully, freely, gladly for the first time.’

([https://www.academia.edu/17313163/The Carrier Bag Theory of Fiction - Ursula K. Le Guin](https://www.academia.edu/17313163/The_Carrier_Bag_Theory_of_Fiction_-_Ursula_K._Le_Guin)).

Recently, Hands has been particularly drawn to using clay to inform her ongoing research into how our relationship with materiality shapes our understanding of the world. Because of its physical qualities wet clay archives our interaction with it, imprinting textures into the surface and shaped by the pressures we put upon its body, whether by hand, tool, or machine. Firing clay further preserves these interactions and infuses glaze and glass to the textured surfaces. These ceramic vessels are made to be touched and to be experienced; the grogginess of the clay to be felt rough upon the fingertips, and the pools of glass and glaze offering moments to pour into and fall into their depths.

May Hands (b.1990, Brighton) lives and works in Brighton. Her practice investigates how our relationship with materiality shapes our understanding of the world. She documents and collects her observations of the world around her through video, photography, field notes, traditional craft-

based techniques, and the collecting of objects, layering them together to create sensory experiences. Vital to her practice is the honouring of tactility, sensitivity and sustainability.

She graduated with an MFA in Fine Art from Goldsmiths in 2020 and a BA in Fine Art Painting from Camberwell College of Art (UAL) in 2013. Selected solo exhibitions include: *Best before end*, White Crypt, London (2019), *May Hands: Artist-in-Residence*, Bosse & Baum, London (2018), *I've Loved You For a Long Time*, Supplement, London (2018), *Freschissimi*, T293, Rome (2015) and *Bleach*, Roman Road, London (2015).

Jane Hansford

Sofia
oil on linen 18 x 15cm
£400

Frankie
oil on linen 18 x 15cm
£400

Martha
oil on linen 26 x 23cm
£500

'As a collection, these three works - *Frankie*, *Martha* and *Sofia* - are united by a deep interest in people, and a heartfelt warmth towards our very human complexities, misunderstandings and vulnerabilities. Photography is the starting point for all three - and they reflect a personal response to those photographs. They are also the result of a quiet, gentle self-questioning about what it is to be a female painter in the current age, and the desire to play with imaginary characters. Each looks directly at the viewer, and asks "who am I really?" - inviting us to ponder their psychological narratives.'

Jane graduated in 2008 with a First Class BA Honours degree in Fine Art from Buckinghamshire & Chilterns University College, tutored by Nick Bodimeade. After graduation, she met with immediate success. Her paintings are in collections throughout the UK and Europe.

Fergus Hare

Snow Scene #5
acrylic on paper 51 x 30cm
£2,000

'The paintings often seem to hold a story. They are representational but not 'realist', often shading into the surreal or nudging towards abstraction. Each of Hare's crowd scenes has a distinct, immediately graspable atmosphere yet the place and time are unexplained. And while the language of bodies suggests action and character, the mingled shapes and clothes fall into patterned juxtapositions of colour. To Hare, this visual effect is what matters: if we want a narrative we must make it ourselves.' Jenny Uglow (from her introduction to a new book on Hare's work to be published by New Art Projects this year).

Fergus Hare was born in 1977 and after Foundation at Camberwell, graduated from Norwich School of Art in 1999. He trained in illustration but used this opportunity to create projects that were relevant to the type of work he wanted to be making, namely figurative and landscape painting and drawing. Since moving to Sussex from London in 2010 he spent much more time working outside, but by 2017 was beginning to discover the benefits of working in the studio in order to create more finished and accomplished work. Found images are often the trigger for the works in this show but Hare transforms them in the course of

the painting. Since graduation he has exhibited regularly in London, Sussex and Kent, and is represented by New Art Projects, London.

Jo Lamb

Fred and Sumi's Magic Garden

oil on canvas 50 x 70cm

£1,000

'I painted this from a series of images I made of my son and his wife in their garden during lockdown. Their baby had been born at the beginning of lockdown, and they had been completely isolated in a small English village. Fred turned a derelict patch of ground into a magical garden full of flowers and vegetables. Fred and Sumi had been in the Middle East for some time and their cat, who is quite feral, swapped an alleyway in Dubai for rural England where she catches lots of mice, and avoids the red kites circling overhead. Freddy couldn't leave her behind. She is still not keen on the cold!'

Quirky narratives, charming visions and occasional bogeymen inhabit Jo Lamb's singular pictorial world. Recurring themes include the circus, fairground, childhood and family memories, which in her paintings take on a universal quality. Other paintings draw on scenes and events taken from life lived in Africa, visits to Scotland, Oman and Norway and, closer to home, Newhaven and Lewes. Jo's paintings may look simple but have often been arrived at through a series of drawings, versions, photographs and a meditative approach to making the colour work. They are about colour as much as about storytelling. These and the intrinsic patterning of her compositions are the evolving fruits of her training in both Painting (Byam Shaw School of Art) and Printed Textiles (Camberwell School of Arts and Crafts).

Heather McAteer

A Shadow of My Former Self

graphite and gesso on blotting paper

43 x 37cm framed size

£395

'In the early nineties I relocated to England from my birthplace of Northern Ireland. This move has led to an on-going series of work exploring the historical narrative of loss and trauma embedded in the Northern Irish landscape. *A Shadow of My Former Self* is a reflection on my place within this complex history, particularly the Irish diaspora and migration. The work deals with ideas of place and home, in terms of longing and belonging, and is suffused with a melancholic sense of loss and absence. In the image, the stark foliage is inspired by local walks, but also refers to memories of the view from my childhood bedroom window in Belfast. This dialogue between dual landscapes attempts to reconcile the conflict of past and present and is a mediation on youth, memory and morality.'

Working predominantly in graphite, Heather produces evocative drawings which harness the visual power of light and shadow. Heather trained at Belfast School of Art and University of Reading. Heather is an associate artist at Open Hand Open Space and Jelly and is also an exhibiting artist with Reading Guild of Artists.

James William Murray

Fist With Sovereign

plaster, linseed oil 11 x 6 x 14 cm

edition of 10 + 2 artist proofs

£400

In 2021 James was awarded an Arts Council England grant to develop new work and publish an artist edition *Also Men*. This artwork is part of the project. The accompanying published text, *The Fist* was written by George Lynch: 'James was given the ring by his dad who was given it by his dad...The [Victoria's head] sovereign ring is an identity-thing, a class-thing, the subtleties of it being so are entirely not on the way you wear it but on who wears it. The coin is bullion, not meant to be spent, meant to be kept safe. Wearing the ring isn't spending the coin, it's asking that it go unspent and it means something in the meantime. It's jewellery, it's sentimental, and its job is to be beautiful by yoking what it's loved for to a beyond that is longed for in the ordinary which so rarely yields its fruit. ... Up to no good in public with a Victorian's loose change, the fist is not ashamed. Not who I am – this is just how I get paid. This is work. There is work to be done. The ring is fat, it's deep – mounted on the finger, it's riding high. Chest out, shoulders back. It's facilitating a holding back from whatever it's going to have to land on. A withdrawal of something harder to deny (more intimate). James no way wears this ring on the regular. But also, it is his ring. Queer is a holding-on and a severance – a severed fist.'

'Desire to make works of art is the desire to establish privileged points of contact with the material world, to leave a mark that says: I lived and loved, and worked in a particular way.'

–James William Murray

James William Murray is an artist, educator, and researcher. He received an MA in photography from the University of Brighton in 2015 and has exhibited in the UK and internationally.

Born 1988, James published his second artist book *The Drawing Stone* in 2020 as a means to distribute his work during the global pandemic. In 2019 he was artist-in-residence at Towner Gallery Eastbourne UK. In 2018 he was selected for the Sussex Open Commission Award to produce new work. Between 2017 - 2020 Murray co-directed the artist-led studios and project space Niagara Falls Projects in Brighton UK where he facilitated 10 exhibitions of contemporary art. His work is represented by Stephane Simoens Contemporary Fine Art in Belgium.

Eugene Palmer

Church Suit in White

oil on canvas 150 x 95cm

£4,000

'I am interested in the way visual and textual sources shape a sense of who we are. Putting painting to the task of exploring these themes, messages or theories though, can sometimes be at the expense of trying to meet its inherent technical and crafting challenges.

'Interested as I am in painting's history, its various controversies, and the politics of its place in contemporary culture, it is at the level of making that my interest in painting is most firmly sustained. That is to say, between the interplay of constituent materials, that form the work: the paint, its malleability, the mark with all its potential velocities, colour, and light, and articulation: the

trace of the hand, its myriad gestures, and how painting reveals itself through this action of becoming, conjuring notions of meaning out of material.

'This painting started life as a study for a group of paintings that were shown in the exhibition *'Didn't Rain'* in 2018. That exhibition sparked a lot of informative discussions between myself and various commentators, as well as some published responses. The essay *'A Masquerade of Melancholia, Ten Women in Sunday Mo[ur]ning Finery'* by Dr. Carol A. Dickson is one such example. This rich feedback prompted me to re-look at the initial group of studies. *'Church Suit in White'* is one re-working from that group of studies that have now become finished pieces in their own right. The theme of the work loosely concerns the notion of the black subject and representation in painting. Here I have pointed at the convention of 'Grand Manner Portraiture' by placing the subject against a landscape backdrop. The viewer is invited to construct their own narrative.'

Born in Kingston in 1955, Eugene Palmer began his art training in Birmingham, gained a BA from Wimbledon School of Art and completed an MA in Fine Art at Goldsmiths College, University of London. Alongside a career in teaching, Eugene has a distinguished track record of solo and group exhibitions in London, around the UK and in the US. Selected for Royal Academy Summer Exhibition in 2019, he is represented by Ed Cross Fine Art. He lives in East Sussex.

Philippa Paterson

The Epoch of Handwashing
oil on canvas 50 x 40cm
£1,200

Philippa paints imagined realities using family photos, images from the internet and life models as source material; her interest in the human condition feeds her painterly imagination. Thinly applied paint jostles with areas of impasto in her figurative works.

Philippa Paterson was born in New York, and thereafter followed a peripatetic life, living in many countries such as Switzerland, Cyprus, Japan, Australia, France and South Africa. Philippa held equally diverse careers such as publishing, PR, translating and horse breeding. She studied art in Sussex, London, Johannesburg, and Sydney and she now works in a studio in the South Downs.

Philippa has shown extensively in the UK as well as New York and Singapore. Her works hang in private collections and galleries. In 2021 she was selected for the Royal Academy Summer Exhibition, and exhibited in *Figurative Art Now 2021*, Mall Galleries. In 2016 she was Winner, National Open Art Exhibition.

Orna Schneerson Pascal

Smile
acrylic on canvas 80 x 100cm
£2,250

'The inspiration behind this picture was a memory of happy, colourful childhood memories. I am hopeful that the painting would make people smile and that it will unite them with the optimism it emanates.'

'Smiling is a reaction that surpasses cultural identities and as an artist who lives in a multicultural society I embrace all shades and smiles.'

Orna studied art in Paris, traveling, painting and exhibiting widely. In 1991 she moved from Israel to London where she had her first UK solo exhibition in Bridge Gallery. She has lived in Brighton since 2001 and has exhibited her work in galleries across Brighton, Lewes, Sussex, London, and Tel Aviv. In 2016 Orna had a solo exhibition at Farleys House and Gallery.

Charlotte Snook

Martha Bonnard in the Garden

oil on board 15 x 13cm

£650

'This painting references a black and white photograph taken by Pierre Bonnard of Marthe in the garden at Montval. It's one of several photos they took of each other in that summer garden in 1900 like a modern day Adam and Eve.

'In almost all depictions of her by Bonnard, Marthe has her head down, but she also appears completely natural, demure and erotic at the same time. Bonnard made 384 paintings of Marthe, as well as innumerable drawings and prints.

'Marthe has had a bad press for many years, apparently reclusive, often ill, keeping Bonnard away from his friends. This reputation is now being demolished, as she begins to emerge as a person and an artist, however briefly in her own right. In the 1920's she took up drawing and painting under the guidance of the artist Louise Hervieu and in 1924 she had a solo show in Galerie Druet in Paris which was a huge success; followed shortly after by Bonnard himself at the same gallery. Bonnard wrote proudly to a friend " What can I say? We have taken over the Madeleine quarter.'

Charlotte studied painting at Hornsey College of Art and the Royal College of Art. In her academic career she has taught part time at art schools and universities throughout England, and from 2001 to 2009 was Senior Lecturer at Central Saint Martins. Her work has been included in the Jerwood Drawing Prize from 1995-99, the Hunting Prize and the Garrick/Milne Prize. Solo exhibitions include 'Rare Affairs' at the Basement Gallery, Boise, USA, The Weekend Gallery, Hastings Museum and Art Gallery and Bermondsey Project Space.

The scale of her work is usually small and ideas are therefore condensed into an intense arena. The narrative within the picture plane can be ambiguous and undefined. There is often a speculative juxtaposition of animal and human figures. Charlotte draws on art history, theatre and literature for her subject matter.

Dave Stephens

Legative Space

card construction 24 x 24 x 22cm

£380

Yeb 2

card construction 24 x 24 x 18cm

£380

'**Legative Space** is a sculpture that is an extension piece from a collaborative project I did with Gary Dennis after reacquainting with him on Instagram. We first met when I was a visiting lecturer at Leeds Poly Fine Art and he was a student in the late 70's. This sculpture was created from all the left-over pieces from the original project. Hence the idea that it's not necessarily what you are looking for which becomes important it's the space that is left behind that takes the real meaning.'

'**Yeb 2** is a sculpture based on an image of Yeb Yebga who is a London and Brighton-based saxophonist and gardener. It was made in late 2021. In this work I try and explore the multi-levelled experience of life. Yeb does similar things with his music.'

Dave Stephens' has a curiosity about structures and the way they act as support systems as well as being abstract and narrative forms. The ideas behind an art work becomes part of the mechanism for its construction. As two things become one through being connected to each other they take on new roles both collectively and separate. Sculpture is the natural discipline for him. He deals with them both as individual pieces as well as collectively and a recent exhibition at the Crypt Gallery Seaford showed 365 small card constructions as a floor installation where the viewer looked down on them as if flying in a drone.

He is a multi media artist who works with sculpture, installation, film and performance art. He has exhibited and performed all over the world including exhibitions at the Laing Gallery in Newcastle and the Economist Building in London. His film work with Matt Page has been shown at a number of venues including Cine City Brighton and Live Art Development Agency London. This work includes the film *Hinch* about the performance artist Ian Hinchliffe which was co-produced with Roger Ely. A collaborative film "Veil" that he made with his son Will was commissioned by the Orwell Society and has been shown as part of the Room 103 exhibition in Manchester, Leeds and Oxford before moving to Narberth in west Wales in March 2022.

After graduating from Leeds Polytechnic in the 70s with a Fine Art degree he became a performance artist, gaining an international reputation.

As an educationalist Stephens has been a visiting lecturer in many art institutions including most recently at the University of Brighton. Until recently he was also Head of Design at Varndean College in Brighton. He now works from his studio in Lewes.

Caroline Streatfield

The Longing

oil on canvas 120 x 90 cm

£3,000

Caroline Streatfield is a painter and in her recent series of work, she explores her own familial narratives and her maternal Eastern European heritage. Her work highlights how we get to know ourselves through various channels: memories, histories, and as told by our parents and extended families. This perception of how we exist within this complicated space is reflected back at us through the painting.

Caroline trained at Wimbledon College of Art, 2019 (MA Painting). In 2020 she was selected for the John Moore's Painting prize, Walker Art Gallery, Liverpool and in 2021 she had her first solo show at 571 Gallery, Reading. Caroline was commissioned to paint portraits of Reading residents for the exhibition '*People of Oxford Rd*' 2021, funded by the Arts Council.

The Baron Gilvan

SILT CLOWN DOPAMINE

acrylic, emulsion and charcoal 120 x 200cm

£2,350

'During the first lockdown the directive was a walk a day.
Even the Fool must set off, stumbling falling never stopping.
Movement only never ending.

Walking in, stumbling through, Falling Down!
Earth,
paint,
pigment,
mud, sod, Clown .
Clay,
coast,
gravel,
land,
dirt, dog, Buffoon.
Dust,
sand,
muck,
silt, sludge Prankster Fool.'

The Baron Gilvan, is a painter, performer and animator. On graduating from Central St Martins he won a bursary to paint in India and Nepal. He also trained at Krakow Academy of Fine Arts and University of Brighton. The Baron has exhibited extensively and performed at Jerwood Gallery, Hastings. He has taught for over twenty years from Foundation to Degree level and illustrated many children's books. He was artist in residence at Glyndebourne Opera in 2019.

The Baron Givan grew up in Germany the son of an opera singer: the rich, visceral experience of opera is his abiding influence. 'It is the magnificence, the frailty and the epic nature I'm interested, the elements of chaos.' He likens his paintings to one visual opera or scenes in an Act. 'They are interlinked, a continuous narrative; sometimes they abut each other, sometimes they stand alone,' he explains. 'Landscapes are scenery, there is theatrical lighting and sometimes figurative aspects and cameo roles which exit the scene. The second aspect of my work is the pure joy of painting.' His paintings are also rooted in the motifs of medieval and Northern Renaissance.

'The Baron is my creative self, a magnificent concert hall singer falling apart but with a lyrical quality.'

Maliheh Zafarnezhad

Family Photograph in Mashhad

photo transfer on assembled wood blocks 18 x 19 x 10cm

£600

'This artwork was created as part of an installation *Objects of Memories* representing a room filled by the objects belonging to a woman whose life experiences pass from childhood to immigration and

motherhood. 'The objects narrate the woman's life journey. I have used my personal antiquated family photos alongside archival photos of historical illustrations to create multi-layered pieces of collage over the surfaces of different objects with the help of the photo transfer technique. These works could be seen as romantic attempts to delicately touch and provoke finest human emotions and probably to outline the paradoxes and complexity of identity.'

The Hole

photo transfer, collage and acrylic on assembled wood blocks 22 x 22 x 20cm

£800

This artwork is from Maliheh's body of work *The New Normal* consisting of ten mixed media sculptural works, a majority made during the third UK lockdown. 'The idea for this series has been inspired by what I have experienced as a mother and a wife in a so-called New Normality. Nature played a big role in that period of time as my family and I visited many parks and woods around Milton Keynes, an inevitable attempt to stay optimistic and healthy. Swans were the creatures that I was continuously seeing during that time, even more frequently than seeing other people as many places were closed, quiet, empty and abandoned. You may see swans in most of my works in this series, that gradually became an indication, a symbol of strength, faith and hope for better days to come as I was exercising to stay strong, loyal and in a great shape (mentally and physically). I used to exploit old family photographs in my works but after the pandemic and spending an exhaustive amount of time in nature, I started to take images of the environment I was experiencing, my son, my husband, capturing the real-time moments to which my presence was exposed. I transferred these images into a body of new wooden assemblage, an experimentation towards new challenges of the use of new and different materials in my art practice. I learned how to cut different types of woods, transfer images on glass, and mix it with wood, all structured into a three-dimensional space.'

Maliheh (b. 1981, Iran), is an Irish-Iranian artist and art teacher with more than two decades of experience in multidisciplinary fine-art, painting and mixed-media, a resident of [V.O Curations](#) Angel in London, and M.A. in Art and Architecture. Maliheh's artistic and professional profile has been recognised internationally, invited to hold art exhibitions, workshops, and speeches, contributing to art magazines worldwide, such as Iran, Ireland, Germany, USA and UAE across different fine art disciplines. One of her artwork has been recently acquired by Durham University's Oriental Museum to be a part of their permanent collection.