



Safehouse 1 & 2

Do Not Swallow

September 2023

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Do Not Swallow

137 - 139 Copeland Road  
Peckham  
London SE15 3SN  
United Kingdom

DO NOT SWALLOW is a provocative invitation, directing viewers to take a bite, chew on, and savor the content of the artworks on display before digesting them. We propose a visual banquet, a sensory feast, where each artist serves their work on the table, wall or floor. The dominant voice sets the tone and the standard, but are we obliged to swallow everything Society sets? When visiting an exhibition and facing different ideas, can we openly choose to take what we need and leave what we do not?

The directive 'Do not swallow' encourages viewers to think first and ruminate, chewing thoroughly and critically before deciding to absorb, or spit out. We can either consume avidly, masticate on the past, spit out poisonous topics, or find nourishment in the hopeful and beautiful. Too often, we are expected to swallow anything, gulping down 'fake news' or partial information as if they were the whole truth.

The 67 international artists each present a different truth about the diverse ways of consuming, digesting, refusing or finding nourishment in the world.

This group of artists—a collective from Turps Art School—has had the opportunity to slow down and focus on the process behind a painting, sculpture or print. They take time to digest the various aspects which influence their practices, and valorise diverse views, seeing beyond their different backgrounds.

Our menu:

**Consumption:** These artists indulge in a banquet. They consume resources in a manifestation of abundance. Swallow down quickly

**Mastication:** These artists chew on those hard to define truths. Forms get stuck in the throat, all jumbled up, eventually coalescing into a distinct flavour. Chewy yet tasteful.

**Poison:** These artists do not shy away from difficult and painful subjects, addressing personal or societal problems. Ingestion can cause illness or death.

**Nourishment:** These artists focus on the hopeful, the beautiful, and the resplendent. They find inspiration in the appetizing world. A pleasant enrichening plate.



**DO  
NOT  
SWALLOW**

## Artists

Joanne Boyle, Rivkah Gevinson, Elspeth Penfold, Alice Carr, Pennie Lordan, Penny Green, CD Lewis, Victoria Snazell, Alison Berry, Zelga Miller, Peter Driver, Sarah Ria Mursal, Laura L Bell, Emma Withers, Nick Ivins, Cathy Hayes, Jane Peacock, Matthew Swift, Blandine Martin, Beata Kozłowska, Julie Goldsmith, Hermione Carline, Joy C Martindale, Eliana Marinari, Nicole Heinzl, Mel Pozniakow, Chloe S Moncrieff, Elaine McCracken, Vivienne Baker, Samantha Fellows, Jen Chau, Helen Baines, Sophia Vigne Welsh, Misa Gott, Roger Healey-Dilkes, Frances Ross, Sarah Prail, Caitlin Heffernan, Maeve Curtis, Kirsty Fionagh Robson, Janine Hall, Giuseppe Iozzi, Niall Cullen, Louise Evans, Phil Woodward, Alexandra Beteeva, Susan Montgomery, Louise Harley, Jane Merriman, Helen Scalway, Darina Meagher, Eugenia Cuellar, Djuro Selec, Frances Wren, Moussa David Saleh, Frances Watts, Zoë Rivas Zanello, Emma O'Rourke, Jason Gregory, Hitoko Urago, Jo Fleming Smith, Tania Skeaping, Emma Davies, Susan Montgomery, Sharon Lacey

Works

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and Artists

Helen Baines

*Charred Forest*, Oil on board, 30 x 30 cm, 2022

Helen Baines graduated in graphic design, went on to study printmaking and is starting a third year on the Turps Correspondence Course. Recent selected exhibitions include RA Summer Exhibition, RSA Open and Discerning Eye at the Mall Galleries. Her work is held in collections at the V&A Print Archive and Scarborough Museums and Galleries.

Baines's practice contemplates the complex relationship between the human and more than human worlds. She is interested in the importance and power of place over the more abstract 'space', and the concept of landscape beyond its geographical facts. Through drawing, painting and print, Baines explores the blurry edges of language, bodily presence and the senses. Her imaginary vistas, informed by a combination of awe and concern for the natural world, often depict isolated huts and figures in dreamlike 'elsewheres', weaving together people and place, history and folklore and a personal sense of what it means to be present in a landscape.



CD Lewis

*I Laid Me A Big Egg* (diptych), Oil on linen, tray frames, 48 x 125 cm, 2023

Based in Dartmoor, CD Lewis is an associate artist of Eva Studios, and Trevor Pitt's SpaceX initiative Preston Street Union. Currently a student of Turps Art School (CC 2022-24), her former art education includes St Martin's School of Art. She is also a pioneer of contemporary dance, named as the first black woman to join LCDT (The Place, London WC1) as a principal dancer, and choreographer in 1974.

CD Lewis's lived experience has culminated in the realisation that each person has a life as vivid and complex as your own. 'THE PHENOMENON OF BEING' – this thought is the work-ideas that transcend individual identity, reaching for the 'nature of existence-the phenomenon of being'.

Her works address ideas surrounding the nature of existence; the phenomenon of being, influences and reflections of contemporary culture and society, including how our environment affects us and how we affect our environment.



Sharon Lacey

*Cypress Swamp*, Oil on linen, 50 x 40 cm, 2023

Sharon Lacey (b. 1975 in Charleston, South Carolina) is a figurative painter based in Boston, Massachusetts. She studied painting at the New York Academy of Art (MFA 2001) under Eric Fischl, and book history at University of London, School of Advanced Study (MA 2011), under Michelle P. Brown. There her research focused on 13th-century drawing practices. She was awarded funding from MIT to enroll in Turps CC(2021-23), where she was mentored by painters Hannah Murgatroyd and Neal Tait. She currently teaches drawing and painting at MIT and Boston College.

Lacey finds her imagery through the painting process itself, instead of using any external sources. She looks for images that feel familiar—like they have lived in humanity a long time, yet endure because our emotional palette remains unchanged. In recent works, she taps into her experiences growing up on a tree farm in rural South Carolina to explore relationships to land, history, and family mythologies. Another primary theme in the artist's work is care taking—of land, animals, and people.





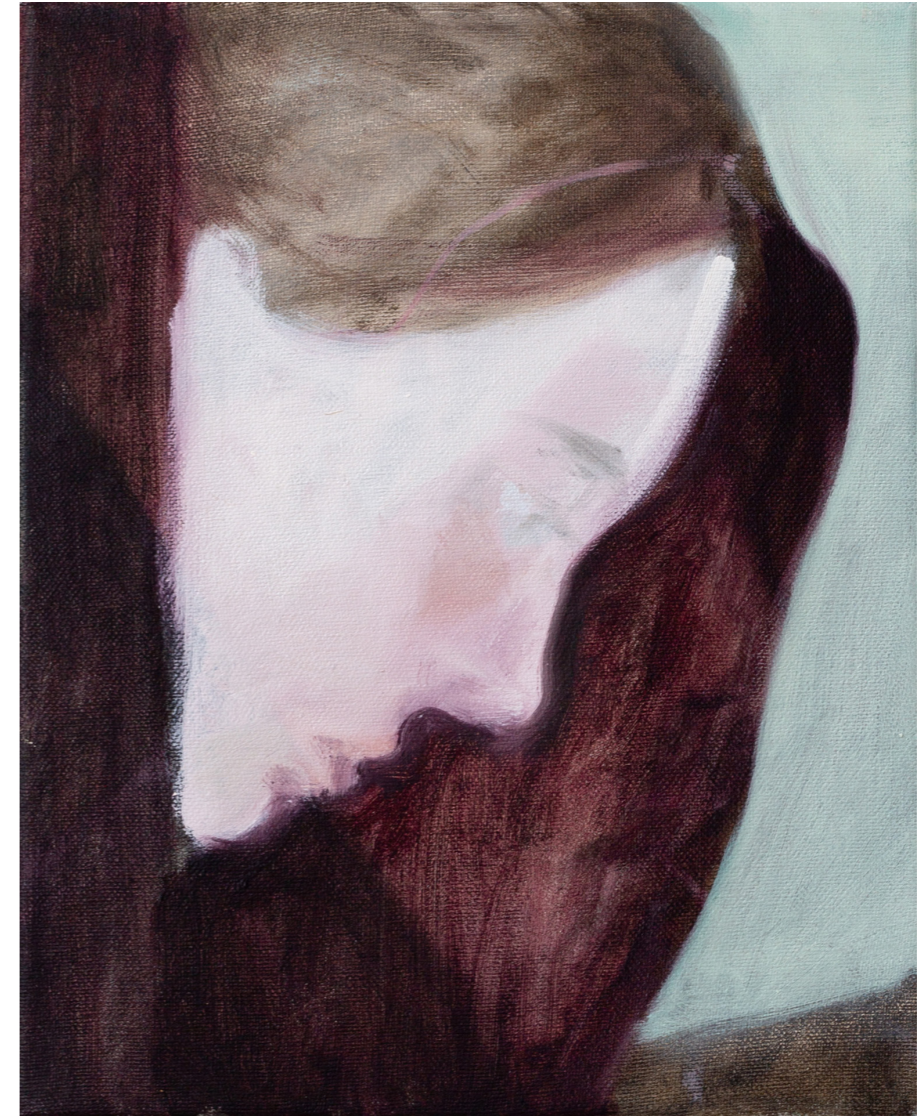
Rivkah Gevinson

*Berit*, Oil on canvas, 25.4 x 20.3 cm, 2022 (above)

*Tavi*, Oil on panel, 15 x 19 cm, 2023 (below)

Rivkah Gevinson (b. 1990, Chicago) is an American-Norwegian artist based in Greenfield, Massachusetts. She studied art at Skidmore College and Turps Correspondence Course (2021-23).

In her work, Gevinson slows down the fast-moving world's ephemeral gestures and hidden layers. She's interested in finding out what can be conjured through the process of image-making—whether painted, drawn, or photographed.



Nicole Heinzl

*Forms For The Future (DerCicerone)*, Oil on linen-covered bookcover, 22 x 13.8 x 3 cm, 2023

Nicole Heinzl was born in 1969 to German parents that had emigrated to Benghazi, Libya. After also living in Iran and Trinidad, the family moved to the UK where Heinzl studied art and design. In 2002 she moved to Germany where she still currently lives and works as a full-time visual artist. Primarily Heinzl works within the fields of painting, drawing, photography and collage. Her work has been shown internationally in private and public spaces, and she is currently represented by two galleries.

In her work Heinzl searches for and explores the hidden, ambiguous and fragmented pieces of reality that reveal themselves through various methods of abstraction, digital and analogue filtration processes, and by squinting rather a lot through half-closed eyes.

Nature plays an important role as it works perfectly as a portal to these hidden places. Currently Heinzl is focused on abstracted positive and negative organic forms of plants, painting with her grandfather's 60 year old oil paints onto old linen covered book covers.



Jane Peacock

*The Moth*, oil and pastel on canvas,  
70 x 70 cm, 2023

In her imagined, abstracted landscapes Jane Peacock explores the notion of story-telling and myth making, wrapped in timescales both from the deep past and far into the future. Recurring motifs such as caves, fossils, bones hover alongside trace fossils of the Anthropocene. The landscapes hold strong allusions to human bodies, inferring a sense of transference through the land; bodily shapes are buried in the folds of the mountains or the crevices of the rocks. The cave as a place of refuge, or entrapment, of tunnels leading into the dark void - these ideas hold psychological power in the work. The repeating symbols used in these vistas serve as a magical incantation, like cave paintings, to reach for the sublime in a chaotic present.

Jane Peacock is an artist based in the Chiltern Hills, who graduated from Kingston University with a painting degree in 1998. Her work explores deep time and the deep future; her richly coloured canvases, complex prints and monochrome ink drawings are inspired by sci-fi fiction, Romantic painting, folk stories and myths, fossils and stone. Her work is held in private collections both in the UK and overseas. She is currently Artist in Residence at Wycombe Museum.



Zelga Miller

*Hard to swallow*, Oil, gouache, pastel & charcoal on cradled wooden panel, 120 x 95 cm, 2023

Zelga Miller's works speak of layers – of peeling back the everyday to reveal a feeling or emotion which at times uncovers a sense of disquiet in an otherwise serene scene. Miller looks beyond the physical elegance of the line, and more intensively towards the emotional vulnerability of the person.

Essentially figurative with minimised context, often isolated or suspended in time, engaging with the viewer without distraction.

Miller's interest in a medium is independent of how it is used conventionally, moving seamlessly between woodcut print, drawing and painting where she respects but is not bound by expectation or tradition. Rooted in an archival approach, with a deep understanding of the rich potential of painting work begins with a figure which may come from a memory, a fabric, a street photograph or an illustration.

Everything begins with drawing and the line. It is where she finds her voice; be it charcoal on wood, ink on paper, or oil on canvas, she is most present when working physically with her materials.



Mel Pozniakow

*Leon and Smokie Asleep on the Floor*, Oil on board,  
30 x 40 cm, 2023

Mel Pozniakow (b.1981) is a British painter living and working in the City of Bath. She gained her BA in Fine Art at Falmouth College of Arts and is currently enrolled on the Turps Correspondence Course.

Through the lens of autobiography and personal archiving, Pozniakow is examining her first experiences of domesticity. She responds to the conflicting social values demonstrated by her mother and grandmother's relationship through a dynamic visual language. Her work often examines her migrant grandmother's adoption of British middle class values and her mother's break from this tradition due to her opposing femininity ideology. With the use of family photographs and various pieces of personal family ephemera, she is developing a collection of paintings which are deeply nostalgic and intimate in nature.



Sarah Prail

*Unless*, Pigment, oil paint, marble dust on wooden panel, 59.5 x 42 cm, 2023

Sarah Prail studied design and illustration at Bezalel Academy of Arts and Design, Jerusalem. She has a Masters in Fine Art from University of the Arts, London. She belongs to Slaughterhaus Print Studio, Stockwell and Hyphae drawing collective. She just received an Artists Bursary to study Roman and Pompeian fresco techniques in Sardinia in September 2023.

Prail explores ways of embedding 'presence' within a surface through drawing, painting, printmaking and making small objects. It is an archaeology of feeling and locating herself and other lost things through the process of making. She thinks of the surface as a holding space. Each work a question. An incantation of sorts. She recently became a grandmother and made lots of woman/child figures; monoprints and drawings. She was thinking about 'Visitations' and elderly Madonnas. The zebra came from a broken Staffordshire figurine from her grandmother. The title came from Carol Shields last book, *Unless*. The content resonated.



Elsbeth Penfold

*Arachnean*, Soft sculpture, 1.76 x 20 x 50 cm, 2023

Elsbeth Penfold is a multi-disciplinary artist who brings her experience of teaching and research to create site responsive work. In 2012 she formed a group called Thread and Word. Elsbeth works collaboratively, often using walking, to create relational narratives through materials and process.

Penfold is a Bolivian/Argentinian artist who has lived and worked in the UK since 1970. Her multi-disciplinary practice incorporates weaving, painting, drawing, walking and writing. Her spinning and knotting work draws on the Incan history and technique of 'Quipu' (knot work) and the Quechua language of the native Andean people. Penfold's commissions in 2022 include Reclaiming the Narrative, with POW Thanet at Turner Contemporary, Margate; Intertidal Calligraphy with Walk Create, East Kent Mencap, and The Museum of London Archeology in Whitstable; Port at Art Walk Party, Edinburgh; and Walking with Ghosts, a live art commission with The Imperial War Museum, in Folkestone. Elsbeth is currently artist in residence at East Kent Mencap.



## Peter Driver

*Quarter Two-2023*, Oil on canvas, 55 x 45 cm, 2023

Peter Driver works from his studio in West Berkshire to integrate art and life, making woodcut prints and wrestling many variables into abstract paintings: a variety of responses to the wonder and brokenness of living in the world. He studied Fine Art at Cambridge School of Art and Winchester School of Art, where he also taught Fine Art, until 2022. He helps to run OpenHand OpenSpace an artist-led gallery and studio charity in Reading and is an associate of The Jelly, Reading and Chapel Arts Studios, Andover. He has recently completed a year on the Turps correspondence course.

Peter Driver's artistic output is informed by experiences of loss: the death of his daughter, the loss of natural habitat and the catastrophic collapse of Britain's bird populations. The paintings are always abstract and primarily about the act of making a painting. Colour-interactions, shape, tone, mark and structure combine in a complex set of relationships, over time. Source material can come from a wide range of stimuli: pop music, birding, long-distance walks, memories and mapping. Each painting is a struggle between conflicting forces. Paint is applied, pondered, scraped-off, covered over... it is an iterative, anxious performance. If there are rules, he breaks them.

The work selected for this exhibition, *Quarter Two - 2023*, references Driver's days spent birding in the edge-places of Berkshire in the second quarter of 2023. He wanders around graveyards, beside motorways and business parks, behind his local nuclear weapons factory and between landfill sites and gravel pits to find his own wilderness, where wildlife ekes a living and nature clings-on. The mapped shapes of his walks and the memories of sights, colours and sounds provided the starting point for this composition.





Misa Gott

*Don't worry about what is real*, 85 x 105 cm, 2022

Japan born Misa Gott creates abstract images to address affinity with and reverence to nature, using marks and shapes that capture energy and spirits flowing in nature. Originally trained as a printmaker, Misa uses printmaking as a way of making marks. The unpredictability of monotype printmaking fuels her imagination when creating images. She mainly works with watercolour paints to achieve ethereality that reflects the transiency and elusiveness of nature.



Beata Kozłowska

*Balancing*, Acrylic on canvas, 61 x 46 cm, 2022

Beata Kozłowska (born in Poland) is an abstract painter working currently in Wellington, New Zealand. She received MA Fine Art at Chelsea College of Art and Design and BA in Fine Art Drawing Camberwell College of Art at University of the Arts, London (UK), where she lived and worked for 12 years. Kozłowska has been exhibiting in London (UK), Spain, Finland and Lithuania and New Zealand. She has been awarded with several art residencies: Joya, Spain, Working title Aspex Gallery, Portsmouth, UK, KCCC, Klaipeda, Lithuania, while in Europe. Her works are in private collections in Spain, New Zealand and UK.

Beata Kozłowska makes intuitive process driven acrylic paintings on canvas where the surface evolves out of chance encounters between marks and colour. The paintings are often heavily layered and reveal the narrative of multiplicity of layers and planes. She builds up her paintings in stages, creating a sense of depth and complexity. Kozłowska plays with contrasting elements, exploring the tension between structure and chaos. Her work reflects a sense of change and evolution, as things are destroyed and rebuilt and ultimately, finding harmony and equilibrium, even in the midst of opposites and contradictions. Manipulation of forms and improvisation are key components of her artistic process, which is driven by the pursuit for internal balance within the composition.



Matthew Swift

*Looking Back*, Acrylic and oil applique and collage  
on canvas, 30.5 x 30.5 cm, 2023

Matthew Swift makes paintings and artworks that move between traditional parameters demarcated by fabric over stretcher bars to the more open potential of the expanded field. Walking through a world in continual flux, in particular the landscape of the North Kent Coast and the creeks of Melbourne, brings an overlapping of experiences and geographies to his work, encompassing the rural, industrial, agricultural, and urban. These contrasts of space and place are a critical starting point. He implements a non-observational approach, instead working obliquely and abstractly, discovering alternative resonances through his exploration of materials, surfaces, and colour. He stitches together disparate sections of painted material mapping and navigating a path through a patchwork of codes, clouds and signs.

He gained an MFA in studio art from NYU in 1999 where he interned for Amy Sillman. He has exhibited in New York, Philadelphia, Melbourne, London and Kent and shown extensively in group and two-person shows, including 'Constructure' at Standpoint Gallery and 'Dialogue with DeKooning' at RCA. He co-curated '24 Hours of Everything' with Paula Stuttman for 'Whitstable Biennale Satellite' 2018. In 2014, he set up Ground Collective for which he has curated a series of exhibitions, most recently a week's residency 'Incubator of Ideas' at APT Gallery (October 2020, during the pandemic) and consequently 'Ground Work', also at APT Gallery (October 2021). In 2008, he had a residency at the Florence Trust. He was shortlisted for the Chiara Williams SOLO Award (2018). His work is in private collections in Europe, United Kingdom, Australia, and the United States. His studio is currently in Whitstable, Kent.



Laura L. Bell

*Scrumpty*, Mixed media on voile-, 82 x 66 cm, 2023

Born in 1987 on the North-East coast of England in Scarborough, Laura L Bell now lives and works in London, UK. She studied Art Practice at Goldsmiths, University of London (UK), graduating in 2010. Having completed one year of the Turps Correspondence Course (2022-23), Bell will continue studying with Turps Art School, on their Off-Site Programme in September 2023.

Bell makes paintings that reflect on her personal relationship to water, place, memory and time; seeing both the surface of water and the canvas as spaces for psychological contemplation. Using semi-transparent fabrics, Laura plays with depth, layering and space, allowing both sides of the surface to converse and intertwine. Using a mostly monochrome palette the works explore the full emotional range of black and white, with a focus on texture and movement, chaos and control.



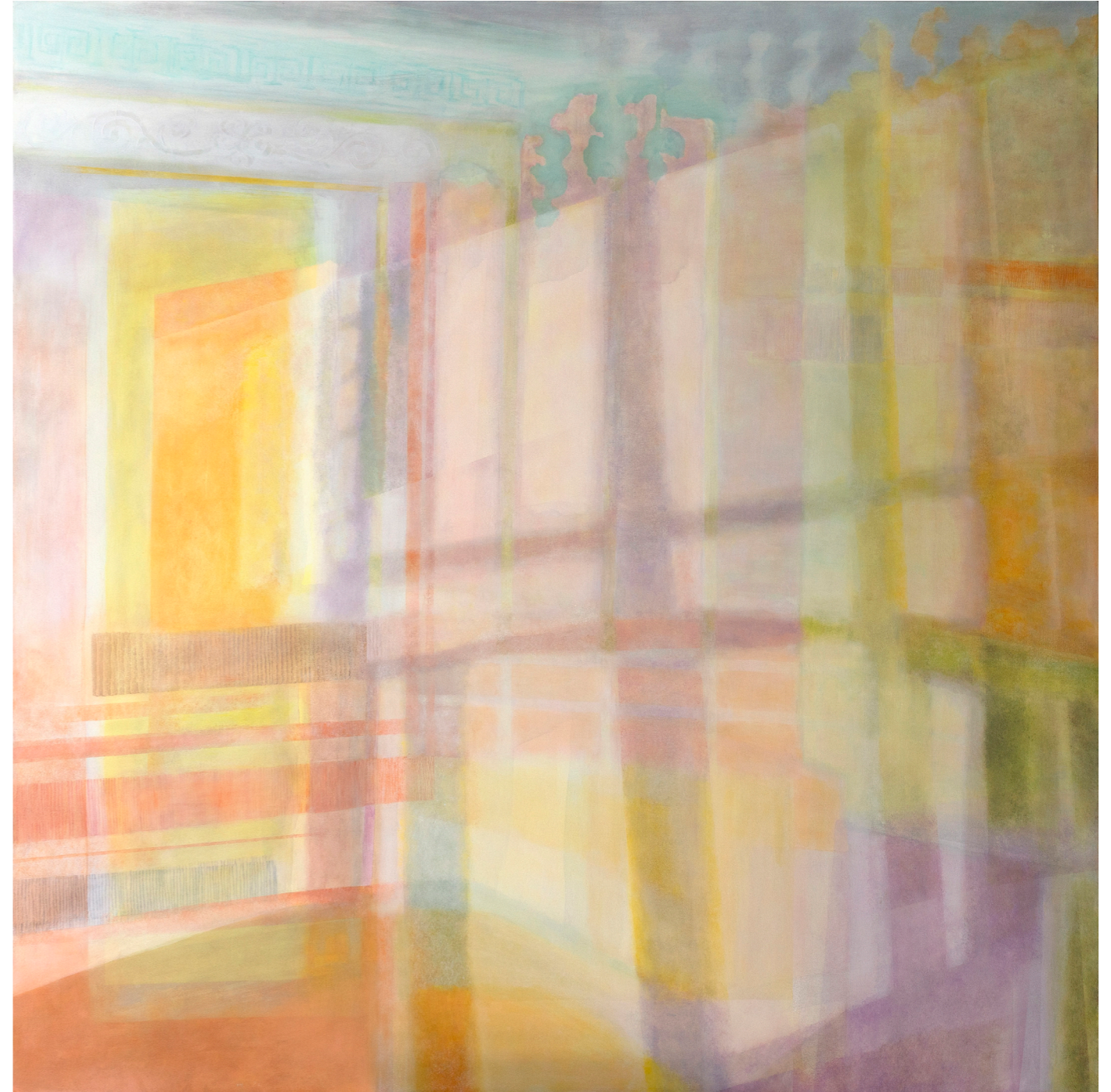
Hermione Carline

*So the Light Falls*, Oil on wood, 100 x 100 cm, 2023

Hermione Carline trained at Camberwell and the RCA. She has worked as an artist throughout her life, firstly as a textile designer and now as painter and has also been involved in art education throughout her career. Collaborations include projects with Claridge's and Visto Images and her work is held in private collections in the UK and overseas. She has just completed her second year of the Turps Correspondence Course.

Carline's paintings are drawn from memories of fleeting moments when sunlight and shadow flood across the architecture of a room. Barely tangible forms or structural elements hint at a room recently vacated and are captured as through a veiled lens. She captures themes of transience, impermanence, and ambiguity as she translates ideas and memories through the fragmentation of images using semi-opaque and transparent layers of oil.

For *Do Not Swallow*, Carline has focused on the 'nourishment' aspect within her work. There is a dreamlike quality where the paintings move in and out of abstraction creating a fusion between time and space.



Tania Skeaping

*Fly on the Wall*, Oil on panel, 20 x 30 cm, 2023

Tania Skeaping's work gives a glimpse into the environment where manmade structures and the natural world meet in an often surreal juxtaposition. By reinterpreting images from personal photographs, drawings, online content and familiar art works, she captures the uncanny or strange.

Tania Skeaping lives and works in Devon, UK. She graduated from Oxford Brookes University in 1995 with a BA Joint Hons in Visual Studies and History of Art. She has exhibited nationally in mixed shows since 2016. Highlights include the Woolwich Contemporary Print Fair (2019, 2020 & 2022), Wells Contemporary, the Lyn Painters & Stainers Prize, ING Discerning Eye and the Royal West of England Academy Open Exhibition (6 years). Her work is held in a number of private and public collections worldwide including the Cape Cod Museum of Modern Art.



Blandine Martin

*Mother*, Watercolour and monoprint on paper,  
30 x 29cm, 2023

Blandine Martin is a London-based textile artist whose practice explores the intricate nature of human emotions within her family history. Inspired by the concept of fading memories, loss and the marks we leave behind, her work is an attempt to fill this void which separates the past and present, capturing the fleeting intimate moments and complicated feelings which are connected to passing family relations.

Martin starts from used fabrics, personal objects and family photographs, transforming and combining them in a “mise en scène”. By acting on these objects with hand embroidery and stitches, her objective is to give corporeality to the memories and emotions with evocative, muted, and sometimes mutilated material works. The result is a newly formed collection of family objects.



Joanne Boyle

*Wet Pant*, Household gloss paint on found wood,  
35 x 21cm, 2023

Joanne Boyle is a painter based in Dublin, Ireland. She is a graduate of IADT, Visual Arts Practice, BA. Selected group shows include; Boyle Arts Festival, Mermaid Arts Centre, Fitzrovia Gallery UK, The Pleasure Ground, Rathfarnham Castle, 44 The Quay, Hamilton Gallery, Signal Arts Centre, Peripheries OPEN, Panorama, Pallas Projects, Taylor Gallery, RHA. Boyle has been awarded the Agility Award from the Arts Council 2021 and 2022. She has completed two years of Turps Correspondence Course and has been the recipient of Arts Council Visual Artists Workspace Award, Wicklow Arts Office bursary, The Guesthouse Residency, Artlinks Bursary and DLR Award. She is a founding member of Outpost Studios.

Joanne Boyle's paintings are large explorations of embodiment through the voluptuousness of the materials. They are an extension of bodily sensuality that utilises hands-off and distanced techniques to play with loss of control, through procedure and chance. She uses household paints, normally associated with decorating interiors to break down these concepts further of utilitarian factory made, the decorative, and sensually embodied interiors.





Samantha Fellows

*Her name at the time was Malinda Shellenberger,*  
Oil on panel, 40 x 40cm, 2023 (above)

*Sunsilk,* Oil on linen, 45 x 45 cm, 2023 (below)

Samantha Fellows is a London-based artist, painting and drawing in her studio in Brixton. She has a BFA in Fine Art from Oregon State University and has just finished the Correspondence Course with Turps Banana Art School. Exhibiting regularly in London, her work has twice been selected for the BP Portrait Award Exhibition, the Royal Academy's Summer Exhibition, the Ruth Borchard Self-Portrait Prize and Lynn Painter-Stainer's Award.

Fellows's work is concerned with capturing moments; the sense of an experience or atmosphere which she generates by slipping glazes of oil paint over a glossy surface. She carefully manoeuvres and slides translucent layers of oils over a shiny white ground of enamel paint: brushing, softening, disturbing, wiping back, until the image begins to reveal itself. Her focus is to try conjure a spontaneous sensation that seems almost multi-sensory, to tap into a nostalgic mood or reminiscent feeling that the viewer can sense and recognise, no matter how sentimental. There is a photographic sensibility: a snapshot of a forgotten memory, an old print discarded behind the sofa.



Chloe S. Moncrieff

*If We Play With Fire*, Oil and acrylic on canvas,  
46 x 62 cm, 2023

Born in London and having worked there two decades, Chloe S. Moncrieff now lives in Hants with two young children. She has contributed to the Discerning Eye, Auction Collective, Hastings Open, Sheffield's Millennium gallery, The Shard among others and is currently preparing for the Cel del Nord residency in Catalonia.

Chloe S. Moncrieff's paintings are rhythmical visualisations, often exploring the relationship between femaleness and the land. Creativity abounds in the stories she constructs, and within the compositions themselves. She's interested in our cognitive dissonance with nature, how we Disnify it, herald it, yet at the same time destroy it. Frequently informing her work is her concern about the planet's demise.

Moncrieff's work offers an exploration into the earth's connectivity with many images having allegorical nuances. Forces are omnipresent in the paintings; the wind, mountain, moons, movement, are all symbolic tropes. There is uncertainty in the compositions but also visceral life force.

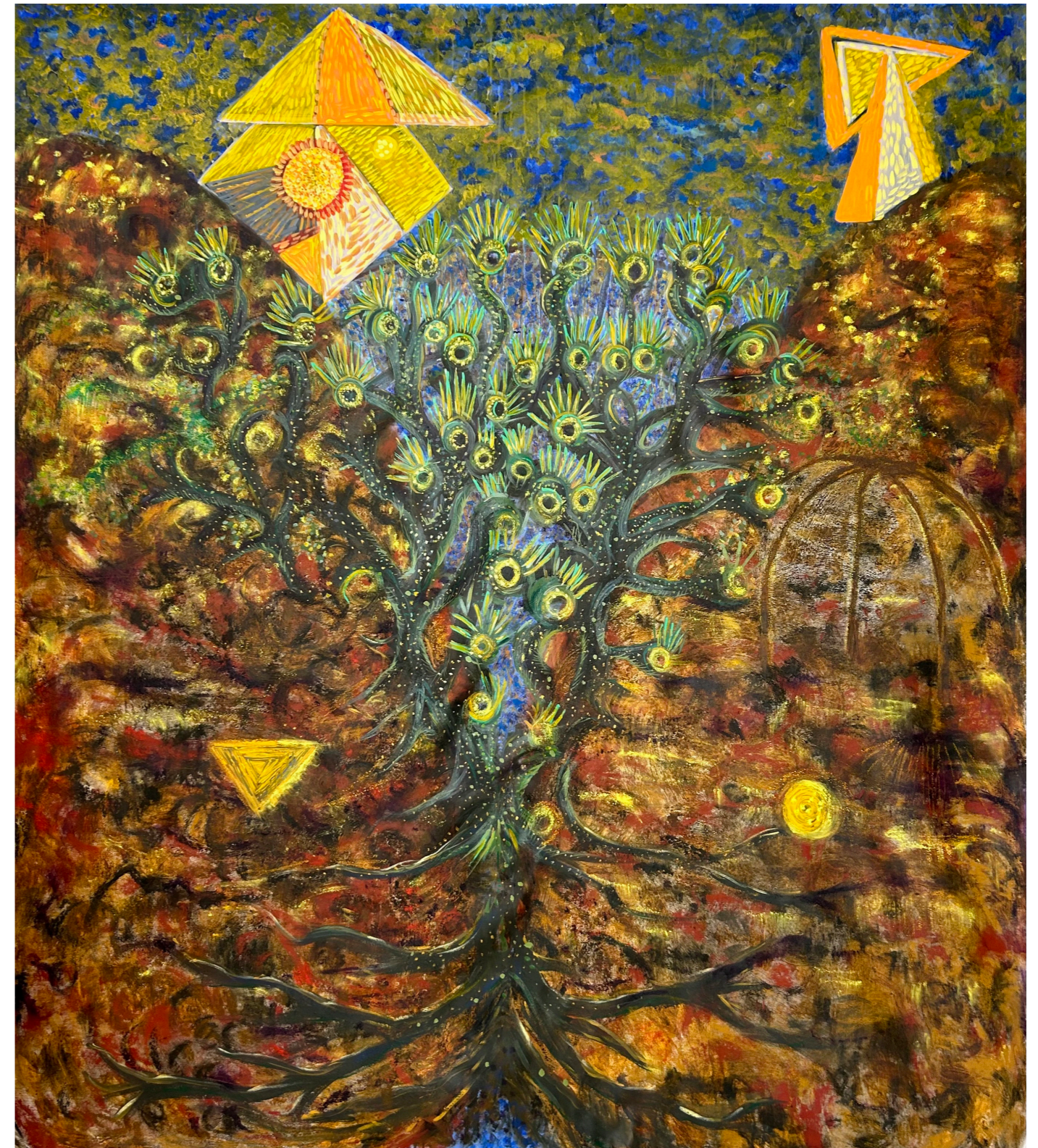


Caitlin Heffernan

*Two Houses on Rocks*, 170 x 195 cm

Caitlin Heffernan works across painting and installation. For twenty years, she has created site-specific installations, soft sculpture and more recently paintings. She studied at Falmouth School of Art, Winchester School of Art, MA at Central St Martin's School of Art and at Konstfack University, as part of a research lab, Stockholm, Sweden. She will be part of the Turps| Hastings Off-Site programme in 2023 and has been on the Turps Correspondence Course 21/22 and 22/23. Heffernan was awarded commissions with Metal Arts and Somerset Artworks and selected for residencies both nationally and internationally. She has been part of the Jerwood Drawing Prize and exhibited nationally and internationally. For the last decade, she has developed site-specific projects as part of Unravelling unpicking social histories and collections to explore untold and hidden histories of places and objects, working as both artist and curator.

During the last three years she has concentrated on developing paintings which bring together a range of my interests in the natural and uncanny, creating psychologically charged works. Her work is inspired by the natural world and the experience of being in and within different natural environments. Mixing real and fictive forms the paintings develop as surreal and psychological landscapes, they are inspired by how we, as human beings, co-exist with the natural world and make imaginative connections with the environment. She takes photos of her surroundings and also make lots of drawings – often from memory. As she draws, re-imagines, re-draws and re-creates landscapes in the paintings, patterning and mark making are ways to share her experience of these places.



Alison Berry

*Mr Whippy*, Oil on cradled birch ply panel,  
30 x 21 cm, 2023

Graduating from Greenwich University in 2011, Alison Berry initially pursued a multimedia practice, but now for her, paint is king. Exhibiting in group and solo shows in London and the Southeast, she is also heavily invested in her local community, running events, workshops and classes. Her major solo shows include 'Smell the Porridge', Old Police Station, Deptford, 2015 and 'Car Parks and Fairy Rings', Kaleidoscope Gallery, Sevenoaks, 2021 and she is an active member of the Sevenoaks Visual Arts Forum. Following on from the completion of the TURPS Correspondence Course 2022/23, she is about to embark on the TURPS Hastings Off-Site Programme starting in September 2023.

There is no hierarchy in the small everyday things Berry paints and nothing is too strange, from carpets to ice cream. Through her semi-abstract style, the enjoyment of paint is apparent, with thin dribbly washes, thick swipes and sliding marks, all demanding attention. Divorced from their function and context, these subjects exist in their own world where scale is uncertain, allowing wider interests to unconsciously emerge in a form of "armchair travelling". It is hoped that an intensity is present, with the observer aware of the act of looking, aware of themselves looking.



Emma O'Rourke

*Immaculate (Eva Marie)*, Mixed media on canvas,  
30 x 42 cm, 2023

Emma O'Rourke (b. 1987) is a London Irish artist working with the human condition, archival material and narrative. Her practice focuses on drawing and painting. Themes in her work include dependency, belonging and displacement. O'Rourke graduated from Wimbledon College of Art and has an MA in Museum Studies from the University of Manchester. She has just completed the Turps Art School Correspondence Course and previously completed two years at the Essential School of Painting, Wood Green. The birth of her son in 2018 was a pivotal point in her practice, fuelling a sense of urgency. She is represented by Cicek Gallery and based at Second Floor Studios and Arts, Wembley Park, London.

Drawing forms the backbone of her paintings. She also draws upon traditions and values passed down (without explanation) in her Irish Catholic household to explore the human condition, our complicated relationship with nostalgia, and the narratives we hold onto.

A student of Theatre Design, her work is often shaped by filmic imagery, literature, and archival material - images and thoughts embedded into our subconscious. She likes to play with vivid colours, painting energetically and light of touch - placing particular importance on transparency and the layering of materials and brushstrokes. The final outcome merges our internal worlds with natural forms to create surreal yet familiar images, hinting at our own inevitable disorderly decline.



Eugenia Cuellar

*Polka dots flowers*, Oil on linen, 40 x 33 cm, 2023

Eugenia Cuellar has a MFA in Research in Art and Creation (2017, Complutense University) and is currently studying at Turps Art School (CC 2023/2017). She also studied Fine Art and Law at Complutense University and UDC Santiago University (Spain). She has had both solo and group exhibitions in UK, Belgium, Italy, Cyprus, Portugal, Spain and Japan. To name a few, in 2022 she exhibited at the Royal Academy Summer Exhibition and was also awarded Bloomberg New Contemporaries prize, exhibiting at South London Gallery and Hull (Humber Street Gallery & Ferens Art Gallery) with a portrait of famous singer Rihanna. Other exhibitions include MOSTYN Open 21 in Wales or Royal Scottish Academy, Royal Ulster Academy and Royal West Academy.

Cuellar's paintings focus on women and the challenges they face in the contemporary world. Women interacting with men and women, in different settings and situations, in non-places, subjected to other people and to social and cultural norms. Sourced from her own images, collages or mass media imagery, the female figures depicted in her compositions are either real or imagined. Her work can oscillate from painful or abusive situations to idyllic ones of parallel world that include landscapes and imaginary scenes. A world of beauty and pleasure that create a new unreachable standard, an unavoidable mirror in which to look at oneself.



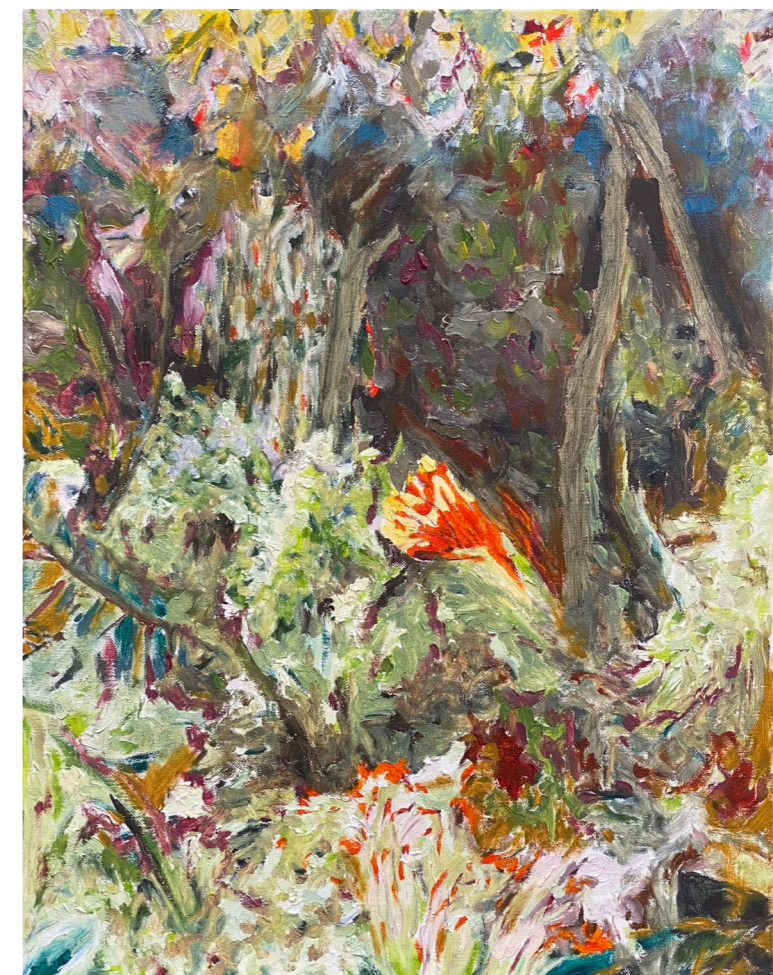
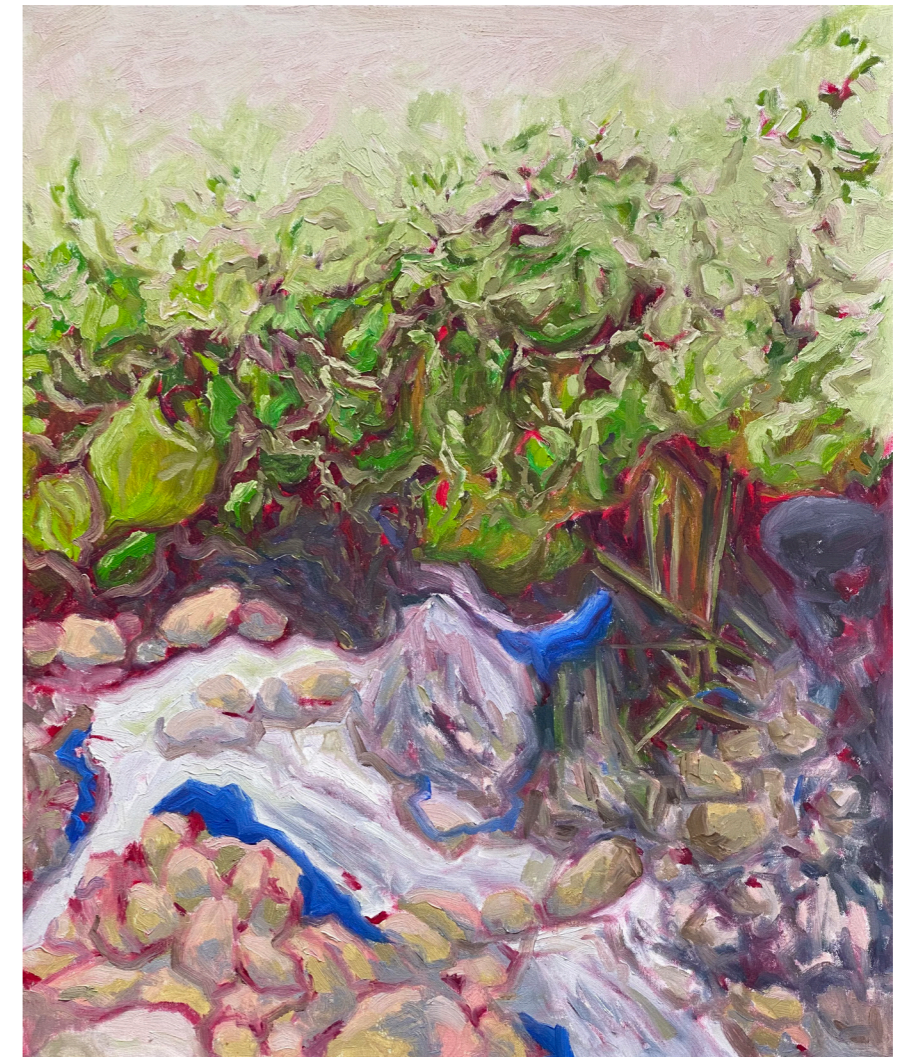
Jen Chau

*A Corner of Tanglin*, Oil on canvas, 50 x 60cm,  
2023 (above)

*Inside the Cool House*, Oil on canvas, 35x45cm,  
2023 (below)

Jen Chau was born in Maryland, USA and raised in colonial Hong Kong. Continuing the pattern of international migration, she worked as a commercial photographer in Los Angeles, an Art Psychotherapist in London, and now as an abstract landscape painter out of her Lisbon working studio gallery, Atelier do Tijolo.

The natural world holds profound allure for Chau, akin to a wise and infinitely complex role model. Her roaming background provides themes of migration, temporality and regeneration as departure points from which to explore. Her intent is to articulate ideas with subtle blends of ambiguity and contradiction, provoking curiosity and fostering open-mindedness on a range of ordinary to contentious subjects. Whilst Chau's practice is rooted in methodical observational drawing and painting, her process flits around: momentarily landing on multiple ideas before fully taking shape. Her artistic practice takes a holistic, long view - regularly looking backwards before moving forward again.



Sarah Ria Mursal

*Leedscastle*, Oil on canvas, 800 x 600 cm

Sarah Ria, an accomplished artist and Art Director in the world of TV and Film, is a master of capturing the interplay between stillness and vitality in her artwork. With a degree in film design from the prestigious Wimbledon School of Art, Ria's creative journey has been a fusion of her cinematic expertise and her profound connection to the world of visual arts.

Sarah Ria Mursal's artwork for this exhibition focuses on environmental concerns, particularly the impact of waste containers like bins, skips, and trucks on the natural landscape. These objects often obstruct our view of the beauty around us. One of the main themes is "do not swallow," which represents a conversation between the waste we produce and the landscapes they are meant to safeguard. Yet these bins, skips and trucks are often placing the rubbish in other landscapes in far off places.





Frances Ross

*Stack*, Acrylic on Board, Triptych, 60 x 30cm, 2023

Frances Ross graduated from Brighton Polytechnic where she studied Fine Art (Painting) following a Foundation Course at Portsmouth Art College. She worked as a studio assistant for the constructivist artist Gillian Wise. She has continued her professional development with art classes and, most recently, the Turps Correspondence Course 22-23. Her work has sold in Canada and the UK and shown nationally. She has exhibited in 4 person shows in St Ives and Leeds. Frances was born in Derbyshire but has lived all over England, the Sultanate of Oman and Canada. She is about to move to Northamptonshire.

Frances Ross is an abstract painter living in the UK. Her work is a joyful and ever-evolving exploration of the language of colour. This language is primarily about relationships: how colours behave, how they speak to each other, how they generate feeling. Her recent works have been initiated by the chance arrangement of coloured shapes with both straight and angled lines which direct the speed with which they are viewed, then manipulated and rearranged, until a choreography of colour is achieved.

Ross responded to the concept Consumption in the Do Not Swallow by considering how a cook will experiment with the different properties of food: bitter, sweet, sour, savoury and salty, by using colour to play with the different flavours, adding and subtracting until an exciting balance is achieved.



Pennie Lordan

*Through*, Oil on wooden panel, 71 x 41 cm

Born in London, Pennie Lordan has held a lifelong passion for art. Instead of following a traditional path, she initially ventured into animation after finishing school. However, her love for art persisted, leading her to pursue further studies in art & design and education at the University of Hertfordshire, where she achieved first-class honours. She then honed her skills at the Leith School of Art in Edinburgh, dedicating four years to studying contemporary landscape painting. Continuing her artistic journey, Lordan pursued professional development at the alternative art school Turps, based in London.

Lordan's art delves into contrasting human emotions and experiences, like loss and hope, sensitivity and brutality, isolation and connectedness. Her contemporary oil paintings immerse viewers in internal landscapes with cinematic qualities. She draws inspiration from various sources, using sketches, film, music, printmaking, and photography. Building up thin layers of oil paint creating textured works that convey stark contrasts and parallels she's experienced and observed. Substrates like linen, canvas, timber panels, and found materials are used to invite invites the viewer to explore human emotions reflecting on these inner landscapes.



Jason Gregory

*Sip and Squeeze*, Acrylic paints and pastel on linen,  
41 x 31 cm, 2023

Jason Gregory is a painter based in South Wales. He has studied at Chelsea College of Art and Design, Hertfordshire University and completed an MFA at Cardiff School of Art and Design. He was joint winner of the BEEP Painting Prize 2018 and was shortlisted for the Jacksons painting prize in 2022/23.

Gregory's semi-abstract paintings explore emotive, ecstatic narratives. He is influenced by early 20th century painting, particularly cubist works. This is visible in the duality of imagery; forms merge between figure and ground and shift perspective in front of and behind the picture plane. The complex layering of this almost-recognisable imagery is dreamlike and suggestive of memories, arousing confusion and generating strange associations. The combination of form and colour in Jason's visual language is alluring and unsettling at the same time, as though deliberately threaded with darker undercurrents.



Giuseppe Iozzi

*Assembly*, Oil on canvas, 100 x 81 cm

Giuseppe Iozzi is a painter living in Brighton who teaches art in a secondary school. He has a BA Fine Art painting from Leeds University, MA Fine Art from UAL and a PGCE from Brighton University. Having maintained an Art practice throughout his teaching career he recently completed the Turps correspondence course.

Iozzi's current painting inquiry is based in his school. The work meditates on the notion of time, in a place where time is so tightly measured, the paintings act as a brief intermission in the relentless motion of the school year. Made from direct observation, depicting a space devoid of students, their ghostly presence is everywhere. Crumpled papers, chairs and computer screens gaze into empty space. Shimmering reflections on newly cleaned surfaces battle against the scuffs, and scratches left by the many bodies moving through the building. Made in the evenings and weekends it's as if he's given himself detention.



Emma Davies

*Division*, Oil on canvas 60 x 75 cm, 2022

Emma Davies is an academic psychologist and a painter. She has been painting for twenty years and is currently enrolled on the Turps Correspondence Course. Her painting currently reflects her response to the current conflict in Israel / Palestine. She has also written articles on this subject.

*Division* is painted out of fear of recent developments in Israel. It expresses the artist's anger at our human capacity to control and to be controlled, particularly in the name of religion.



Maeve Curtis

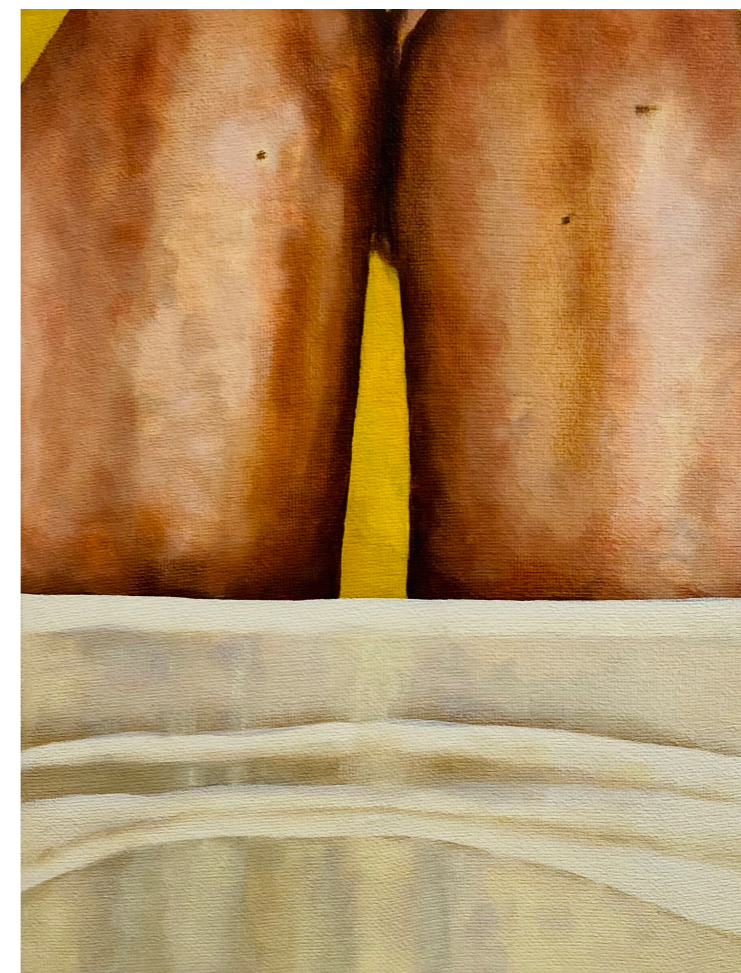
*As the line drifts*, Oil on canvas, 28 x 22 cm, 2023  
(above)

*Deadlight*, Oil on canvas, 28 x 22cm, 2023 (below)

Maeve Curtis is a visual artist based in the West of Ireland whose work has been selected for numerous juried shows including the prestigious Threadneedle Prize, Mall Galleries (London), the Pallas Periodical Review (Dublin), shortlisted for the Thames & Hudson, 100 Painters of Tomorrow (London), Royal Ulster Academy (Belfast) and Royal Hibernian Academy Annuals (Dublin). Her work is held in private collections internationally and in the public collections of Galway City Council and the Office of Public Works, Ireland. A recipient of a Culture Ireland Travel Award and RHA School Awards, Maeve also received Artist Bursary Awards from Galway City Council and The Arts Council of Ireland. A graduate of University of Galway, Maeve graduated with First Class Honours in Fine Art (ATU, Galway) with AIB Painter of the Year and Galway City & County Council Awards. Maeve has just completed two years correspondence mentorship with TURPS Banana Art School, London.

Maeve Curtis's practice is a meditation on the metaphysics and mysteries that hover around imaging technologies exploring notions of memory storage, documentation, narrative, image capture - how we record who we are in our time. Themes of removal, of distance and reformulation are threaded through her work. She is currently working on a body of paintings exploring our psychology of perception - what we bring to what we see.

For *Do Not Swallow*, Curtis presents two paintings, *As the line drifts* and *Deadlight* both born out of domestic settings and restored, for this exhibition, to the intimacy of the abandoned Victorian homes at SafeHouse 1&2 in Peckham, London.



Moussa David Saleh

*Moment's Weight*, Oil on canvas, 31 x 41 cm, 2023  
(above)

*One Down*, Oil on canvas, 41 x 41 cm, 2023 (below)

Moussa David Saleh is a London-based artist who, when he is not painting, enjoys playing chess (badly).



Hitoko Urago

*Sorry seems to be the hardest word 'p23, vol 3', Oil on Linen, 60 x 50 cm, 2023*

Hitoko Urago is a painter based in Osaka, Japan. Since childhood, she has been involved in music. She moved to England and used to work as a Make-up artist for film, TV and fashion, alongside she received her BA in painting from Chelsea College of Art in UAL, MFA in painting at Slade School of Art in UCL. She worked in England, then had a residency at Cape Town, SA. After living abroad for about two decades, Urago is exhibiting nationally and internationally. She has recently opened a Japanese restaurant with an art space in Osaka where she exhibits regularly.

Fascinated by the natural world, cosmic laws and through everyday experiences such as music, nature, frequency to SNS, Urago's canvases offer a glimpse into the world of the subconscious. Disciplined structures, improvised and haphazard shapes, marks and colors are visualized in rhythm and harmony, exploring the possibilities of production and combination in abstract freedom. Her provisional paintings fully affirm negative events with the Japanese aesthetic of Wabi-Sabi, which finds beauty in the transience and impermanence of the human world.





Penny Green

*The last supper*, Leather, ceramic, wood, fabrics,  
1.55 x 32cm

Penny Green studied art and stage design at Bradford, Birmingham and Post Grad at the Slade, London. She worked in Theatre and Fashion design and later studied ceramics at the City Lit, London. Recently she completed a years-long CC course with Turps and hopes to tie all this together.

Green says she finds making new work under a theme or in response to a setting very appealing. She has used the opportunity to take part in Do not Swallow at Safehouses in Peckham to make something which incorporates strands from the past and present.



Alice Carr

*Mother*, Watercolour and monoprint on paper,  
30 x 29cm, 2023 (above)

*Tumble*, Watercolour and monoprint on paper,  
23 x 38 cm, 2023 (below)

Alice Carr is a British-Australian artist based in the UK, working between Oxford and Edinburgh. She studied medieval Celtic languages at Cambridge University (graduating 2012), and has just graduated from the Royal Drawing School's Online Drawing Development Year.

Using thick layers, expressive mark making and various mediums Carr allows stories to emerge from within images, sometimes unsettling, sometimes humorous. Her work sits between observation and imagination, with elements of traditional and personal folklores creeping in and juxtaposed with mundane realities.

Carr's current work explores the imagery of classic western films in an attempt to explore the timeless and global fascination with the wild west. In her work the cowboy is a representation of the romanticisation of loneliness, a nomadic loner who is closer to nature and his horse than to humanity.



Elaine McCracken

*Privacy of Dreams*, Oil on canvas, 90x90cm, 2022

Elaine McCracken is an artist based on the Isle of Wight. After studying a BA Hons in constructed textile design at Central Saint Martins, she trained as a Yoga and Meditation teacher. Over the years, she has developed a self-taught painting practice. Recently she became a member of the Turps Correspondence course mentoring programme.

McCracken uses references to trees, the sea and natural forms as part of her project to explore the human psyche. Blurring the lines between abstract and figurative elements, she searches for evidence of freedom and transformation in the physical and visual qualities of painting and drawing.



Janine Hall

*Do Not Swallow*, Mixed media, 130 x 55 cm, 2023  
(above)

*Jelly Bean Bacteria*, 40 x 40 cm, 2023 (below)



Julie Goldsmith

*Ghost Dauphin and Lamb II*, Oxides, glazes, ceramic, found C19 frame, 30 x 27 x 4cm, 2023 (above)

*Dauphin and Swan*, Oxides, glazes, ceramic, found C19 frame, 37 x 34 x 6 cm, 2023 (below)

Goldsmith is a graduate of UAL and a member of the Royal Society of Sculptors. Recent exhibitions include Goth Shop, at the Horror Show, Somerset House, Delta Gamma, at the Saatchi Gallery and Kunst the Clown and Friends, Gallery 46. Three of her paintings featured in *England On Fire* (2022) by Stephan Ellcock and Mat Osman.

Described as ‘Angela Carter on a plate’ by *International Times*, Goldsmith’s work is influenced by a love of Gothic literature/film and the baroque era. Painting imaginary portraits of fairies, poets, historical figures. Themes in her work are death, separation and romanticism. The paintings are on ceramic, miniature to mid size. When juxtaposed against the antique gold frames, the glazed paintings are reminiscent of enamel miniatures. Drawings are in pastel and pencil or watercolour. The literary poetic nature of the figures, referenced in the titles and depictions speak of a lyric survival, of a life in words. They struggle against morbidity and speak of renewal and rebirth, romance and love.

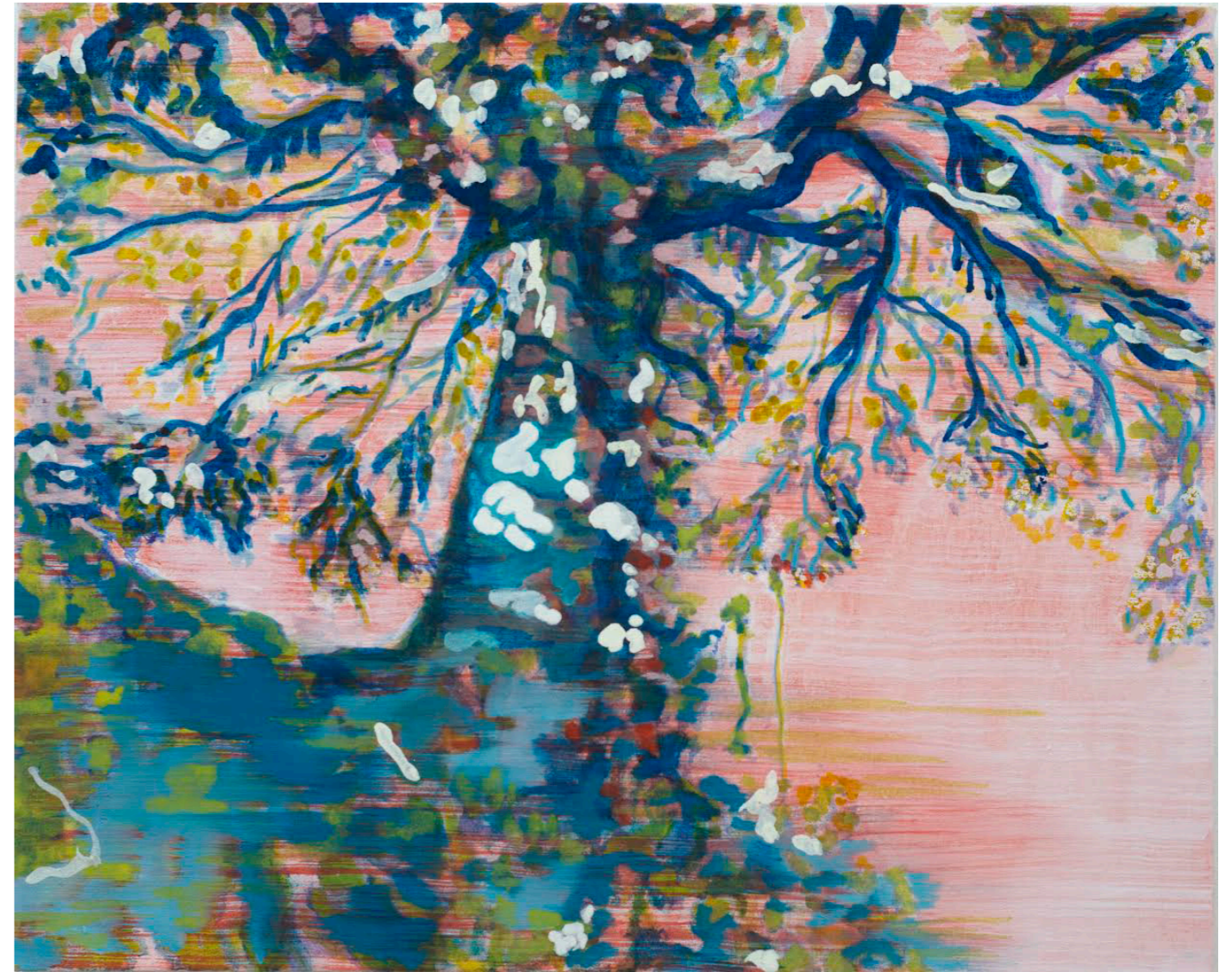


Vivienne Baker

*Brockley Tree*, Oil on canvas, 61 x 75 cm, 2023

Vivienne Baker was born in Luton in the UK, studied a BA in Coventry (Fine Art) and an MA (multidisciplinary printmaking) in Bristol. She now lives in Bristol and works in Spike Island Studios. Baker has exhibited in the UK and internationally in USA, Armenia, China, Portugal and France. She has participated in residencies in France (Triangle workshop), Portugal, UK (Shave Farm workshop) and New York (Art OMI). She is currently studying on the Turps Correspondence Course 22/24.

Baker's paintings initially concern nature, landscape and places of personal experience. Presence, memory and feeling are embodied in the process of painting. She uses the intrinsic qualities of oil paint in the depiction of natural phenomena such as the intangibility of dappled and reflected light through trees and water. Situated within an abundance of nature, the resulting images emerge from the physical process of painting and may hold only the essence of a place in a moment. Underlying the painterly battle played out between surface and depth are contemporary concerns of the threat to nature. The resulting images embody the fear of pollution and destruction along with pleasure and the love of nature. Situated in a fictional space between figurative and abstract the paintings are left open to interpretation.



Victoria Snazzell

*A Life Together (Ruling the Roost)*, Ink and acrylic on paper (diptych), 59.5 x 41.8 cm (each)

Born by the Tilbury Marshes in Essex, Snazzell studied at Southend and Bath in the early '90s, recently returning to continue her professional development at London-based alternative art schools The ESOP and Turps. Now based in Brighton, Snazzell's sculptural background informs her paintings, which investigate ideas surrounding the object. She has exhibited nationally and has work in private collections.

Victoria Snazzell paints objects. Indeterminate clumps of matter that emerge as things in themselves. Coming from a sculptural background, her paintings investigate ideas regarding the concept of the object, its mass and its mystery. She is interested in the psychological dimension of objects we get attached to, or are puzzled or frightened by. The meanings attributed and emotions tapped into, whilst keeping the image quite simple and raw. Visibility, vulnerability, the ageing body and humour all feed into her work. Working over the images many times using a variety of materials, her process produces tactile surfaces, developing wonky, fragmented images that celebrate the not-so perfect.



Nick Ivins

*Cake House (Subsiding Under The Weight Of Its Own Icing)*, Oil on panel, 60.5 x 60.5cm, 2023

Nick Ivins was born in Kent. He lives and works in Lyme Bay and at (@transmissionstation\_hq) Rampisham Down, Dorset - the former BBC World Service broadcasting station, where he is currently building a fleet of large-scale ship paintings to launch upon the world.

His paintings are aspirational overly ambitious super luxe indulgencies - prone to failure. Sometimes they subside and sink. Ivins studied at Turps Art School 2022/23, previously of Canterbury College of Art, ex-tractor driver, commercial and society photographer, one-off actor, Cornish pilot gig crew.





Helen Scalway

*Transformer Arriving*, Oil on paper, 67 x 58 cm,  
2023

Helen Scalway studied at Chelsea School of Art. She is interested in domestic spaces and what they reveal about their inhabitants, but this Transformer, which began as a plaything, has become a being of consciousness and conscience in the larger world, while being unable to escape his innate violence.



Susan Montgomery

*The glitter heap*, Oil on canvas, 29 x 26 cm, 2023

Susan Montgomery is a painter based in West Cork, Ireland. She is a graduate of IADT Dublin. Selected group shows include, Matters of the Table, Gorey, Boyle Arts Festival, Fitzrovia Gallery London, Mermaid arts Centre, Bray, 'Land' Grilse Gallery Killorglan, WE CAN DANCE, Castlefreke, Co.Cork, Everything is in Everything, Sirius Arts Centre. Susan has been awarded a Bursary from the Arts Council of Ireland in 2021. She was awarded a Mothership Satellite residency in Cowhouse studios in 2018, The Guesthouse in 2015 and in Ballinglen Arts Foundation this coming October. Curator and Art Historian Sarah Kelleher is currently writing alongside her work.

Montgomery's work is rooted in a dialogue with the physical body and how this responds to chance, place, movement, and absence. Exploring notions of rhythm and pause derived from traditional meditation practices and rituals as well as daily observations of locality translate themselves through the materiality of paint. Oil paint, often domestic paint, or school paint, sometimes materials which involve processes from natural materials, whatever is at hand. These viscosities and origins of material become a conduit for the making, a necessary component for expressing the cosmic fixations with the bodily microcosmic through process and gesture, a tension between the material and immaterial.



Emma Withers

*Song of Rowland*

Emma Withers is an artist living and working in Suffolk. She is a founding member of Asylum Studios, located in the intelligence block of the defunct USAF base at Bentwaters, near Woodbridge. For the last 2 years she has been an alumni of Turps correspondence course. Emma Withers has an MA in Fine Art from Goldsmiths, London. She has lived in South Africa as a baby, the USA as a child, and London and Suffolk as an adult. A parent of an autistic adult with Profound Multiple Learning Disabilities, she works with adults and young people with high support needs and with Suffolk Artlink, alongside her studio practice.



Louise Evans

*Yo-yo*, Oil and scrim on canvas, 21 x 21 cm, 2021

Louise Evans's paintings explore ideas of marking time, actions and events through a succession of visual considerations and process-led methods. Evolving surfaces of paint are formed in an act of concealing, revealing, and manipulating the material. Oil paint is applied in thick layers forcing the activity of painting to slow down and allow the paint to dry. In the final stages, the paintings are often coated with translucent strata of colour, acting as unifying agents. These processes consider the paintings with corporeal significance, drawing parallels between the body and the painting. Evans' ongoing preoccupation with edges is central to her practice: paint often extends beyond the edges of the support – in response to the formal relationships within it – thus enhancing its status as an object.

The paintings are often triggered by observed experiences. They may then begin with a specific choice of shape, colour, surface treatment, or material. Evans' work asserts itself as a series of penitenti: it accrues subsequent layers of paint: each layer and mark affirming the previous one. The paintings emerge as ever-shifting entities, uncovering its own sense of time and history; accounting for a lived experience.

Louise Evans is an artist born in London, currently living and working in Glasgow. She graduated from Wimbledon College of Art (2012) with a BA in Fine Art Painting. She is currently enrolled on the Turps Banana Correspondence Course (22-23).



Phil Woodward

*Enough*, Oil on wood, 36 x 20 cm, 2023

Phil Woodward is a British artist based in Switzerland and Cornwall. He works in various media but predominantly in oil paint. His interests include perception and current neurological ideas which state that the brain plays a role in constructing reality as much as it does in processing what is actually there. He taught history for many years before moving to India to support his partner's career and bring up their two children. He completed a Fine Art Degree at Greenwich University (First Class Honours, 2013) and then a MFA at Goldsmiths College (2018). His work is held in a number of private and academic collections in The UK and Europe. He was short listed for Beers Contemporary Open Call in 2013 and Hix Gallery Open Call in 2018. He works daily in his art studio in Cham, near Zurich and is currently on the Turps Correspondence Course.

Our ability to recognise ourselves in other things is a deep and important human urge. Woodward's paintings often emerge from simple spontaneous collages made from found images – personal and generic. These collages are translated into oil paint on silhouetted wooden containers, like vessels or portals, containing fragmented emotive visions. The paintings evolve and are a personal search for meaning or gestalt, in a fragmented world. Our perception of the world is a learned experience, practised and subconsciously agreed with others to form the structures and patterns of our subjective realities. That is not to say that nothing is real, he explains. The paintings are real objects. He loves the sensation of moving oil paint on a surface to explore light, shadow and colour. This often feels as real as life gets, says the artist, who believes that “deep in time, the whole of art, religion and consciousness sprang from the simple pareidolic act of self recognition in another object.”



Zoë Rivas Zanello

*vene, fumo e lesioni (Carso Triestino)*, Oil on canvas, 100 x 70 cm, 2023

With an ecofeminist and psychological approach, Zoë Rivas Zanello analyses the effects that processes of transformation and erosion have on subject-objects in different places. She sees her research as a slow process. Requiring time and space for reflection and empathy, she connects the fluidity and scars of nature to bodily and visceral sensations. This process starts with personal and emotional documentation and mapping of a site. Her studio is filled with fragments and photographs of textures - the 'bodies' of the natural world which she slowly re-elaborates by using a range of media, including print, paint, digital tools and clay. Her visual and site-specific artistic research aims to bring attention to the climate emergency, enabling people to reconnect to the traumas that affect the environment and encouraging questions around how we perceive or relate to our environments and natural or man-caused disasters.

English-Italian interdisciplinary artist Zoë Rivas Zanello lives and works between Italy and the UK. Born in London in 1994, she grew up in the Italian countryside of the Province of Udine. She studied Fine Arts at the Istituto d'Arte 'G. Sello' in Udine (Italy). Specialising in pictorial, sculptural and architectural skills, she received the Merit Award at the end of her studies (2013). She completed a BSc in Psychology at the University of Trieste in Italy, writing a thesis about Neuroaesthetics (2018). Moving to the Netherlands, she obtained an MA in Arts and Heritage at Maastricht University with a thesis about the Sustainability of International Artist Residencies in London (2020). She is now studying at Turps Independent Art School in London (Correspondence Course, 2022-2024). She also works in communication and development for The Artist and the Others, coordinates and curates projects for Neo Associazione Culturale, and writes articles for online art magazines (Kooness.com).



Kirsty Fionagh Robson

*SEE YOU idiot bastard*, Oil and acrylic on canvas,  
30 x 40cm, 2023

Kirsty Fionagh Robson is an Art Psychotherapist, painter and writer, currently working as the clinical lead for a large secondary school in North East London. Robson splits her time between London and Glasgow, and is experienced in delivering co-produced community participatory arts projects through her previous work with Bazooka Arts, a therapeutic arts charity based in North Lanarkshire. She grew up in the South East of England but is of Scottish heritage. Robson has only recently returned to her personal creative practice, having spent much of her time since graduating working directly with communities. She has a BA in Fine Art & Art History and an MA in Art Psychotherapy both from Goldsmiths College, University of London.

Robson's paintings are informed by her childhood experiences of Suburbia, and she draws from psychoanalytic literature to shape her imagery - in particular, Melanie Klein's notion of 'splitting.' She is concerned with the domestic, and she flits between infancy & adolescence in her meditations. Her paintings slide haphazardly between ecstasy and despair - in the way a baby or a teenager might. They are airless and suffocating; hyper-feminine, sugary and sentimental; born out of hidden, quiet, suburban dramas. She takes visual cues from pop cultural representations of suburbia, constructing emotional landscapes out of mass-produced furniture and objects - the debris of late capitalism.



Roger Healey-Dilkes

*In Behind*, Emulsion, tape, varnish, marker pen, and thread on correx sheeting, 118 x 94 cm, 2023

Roger Healey-Dilkes is a fine art artist and curator, living in Cambridge, UK. Initially studying sculpture, he completed an MA in Fine art at Central Saint Martins in 2003 and was recently a painting mentee on the Turps Banana correspondence course 2021-23. He co-ordinates the Cambridge based Bird Box Gallery. A box located in a front garden hedge, exhibiting contemporary art to the passerby.

His practice explores the making of painting, as something constructed, through a process of 'mending' a situation physically and visually. Healey-Dilkes works out the rules of each work through improvised techniques that emphasise this provisional approach. He uses found domestic or DIY materials to form the works, from things that are generally discarded by processes of taste or excess. The results investigate the language of abstraction, using ad hoc building to work out a solution to the visual problems that occur from combining accumulated materials.

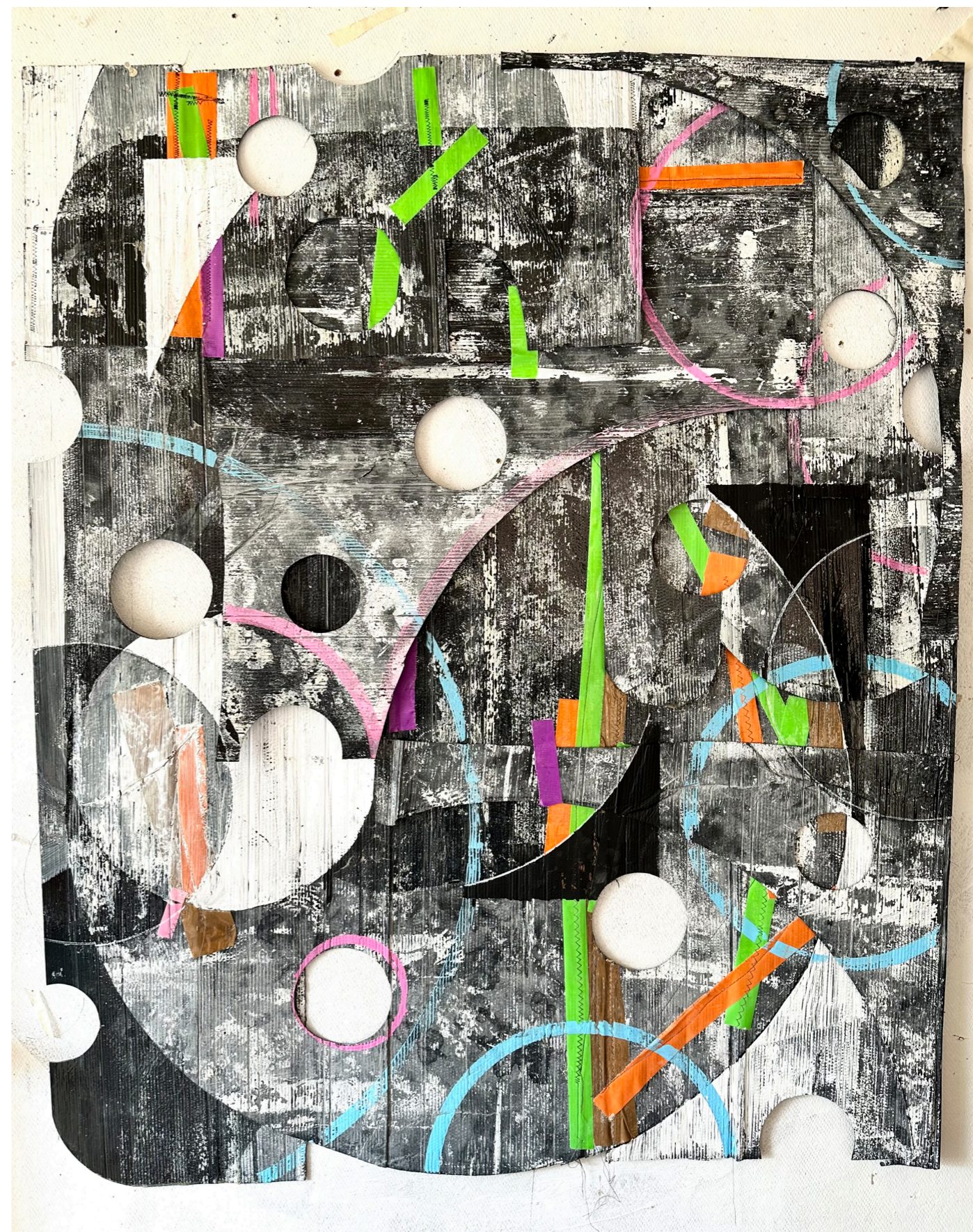
Recent exhibitions include:

*BEEP Painting Biennale 2023*, Elysium Gallery, Wales

*Starting Points*, 8th Avenue Gallery, Jumeirah Hotel, Dubai

*Wells Art Contemporary*, 2019, Wells Cathedral, UK

*Art at the ARB*, 2019 Alison Richard Building, Cambridge, UK





Djuro Selec

*Scatterbrain II*, Spraypaint, 2023

Durdica Selec, or Djuro, is a contemporary painter and a tech professional. Her work encapsulates the persistent techno-utopian atmosphere of our contemporary existence, which she explores through paint, embroidery and digital work. Hailing originally from Croatia, she divides her time between her studio in Andalusia, Spain and London, UK, where she is continuing her painting studies with Turps CC painting course.

Djuro's work conveys a sensory overload born out of the pervasiveness of technoculture. Her canvas offers web-like imagery such as grids, gradients and a vibrant palette of pixels that she confidently distorts. With no assigned compositional hierarchy, the layers cut and disrupt one another, achieving the most human tendency screens demonstrate: a lag, a bug, a glitch.

Djuro celebrates the glitch as an agent of resistance to the machine and a signifier of humanity in technology: "The glitch gently commands our attention, and wakes us up." As "digital" distortions compromise the materiality of canvas, the viewer is invited into such a waking opportunity.



Louise Harley

*Three Dogs*, Oil on canvas, 40 x 40 cm, 2023

Louise Harley is a British-Dutch artist based in Rotterdam. She completed a BA Fine Arts at Koninklijke Academie van Beeldende Kunsten in The Hague in 2017, attended The Slade's Contemporary Painting Summer Course in 2018, and has attended Turps Art School's CC from 2019-2023. She also has degrees in physics from the Universities of London and Aberdeen.

Harley was in Tate Liverpool's group performance piece "Works to Know By Heart: The Imagined Museum", in 2016 and is a member of Dutch artists' Hague-based group 'ArtiBrak'.

Louise Harley is an artist exploring themes of duality in the everyday explored through a contemporary painting practice. Starting from gestural marks, sketches and small drawings she works up to carefully constructed paintings which capture moments and incidents, thoughts and experiences, and the many ways in which we divide ourselves across the public and private.



Jane Merriman

*Sambucus nigra*, Watercolour and gouache on paper, 21 x 30 cms, 2023

Jane Merriman's work is an exploration of light, colours, space and structures found in everyday things: plants or flowers in urban gardens; objects found round the house on shelves, chairs, a staircase. During the COVID lockdowns she went on a 'safari' round her southeast London home, exploring its seeming familiarity with a stranger's eye. She works primarily in watercolour and gouache because they have a translucent quality yet can be layered and built up to produce vibrant tones.

Jane Merriman is an English Literature graduate from University of Manchester who works part-time as a journalist/editor for Reuters in London. She paints in watercolour and gouache and focuses mainly on still life, interiors and gardens. She graduated with a BA (Hons) English Language and Literature, University of Manchester, and continued her training at Turps Art School Correspondence Course 2019/2020 – 2022/23.



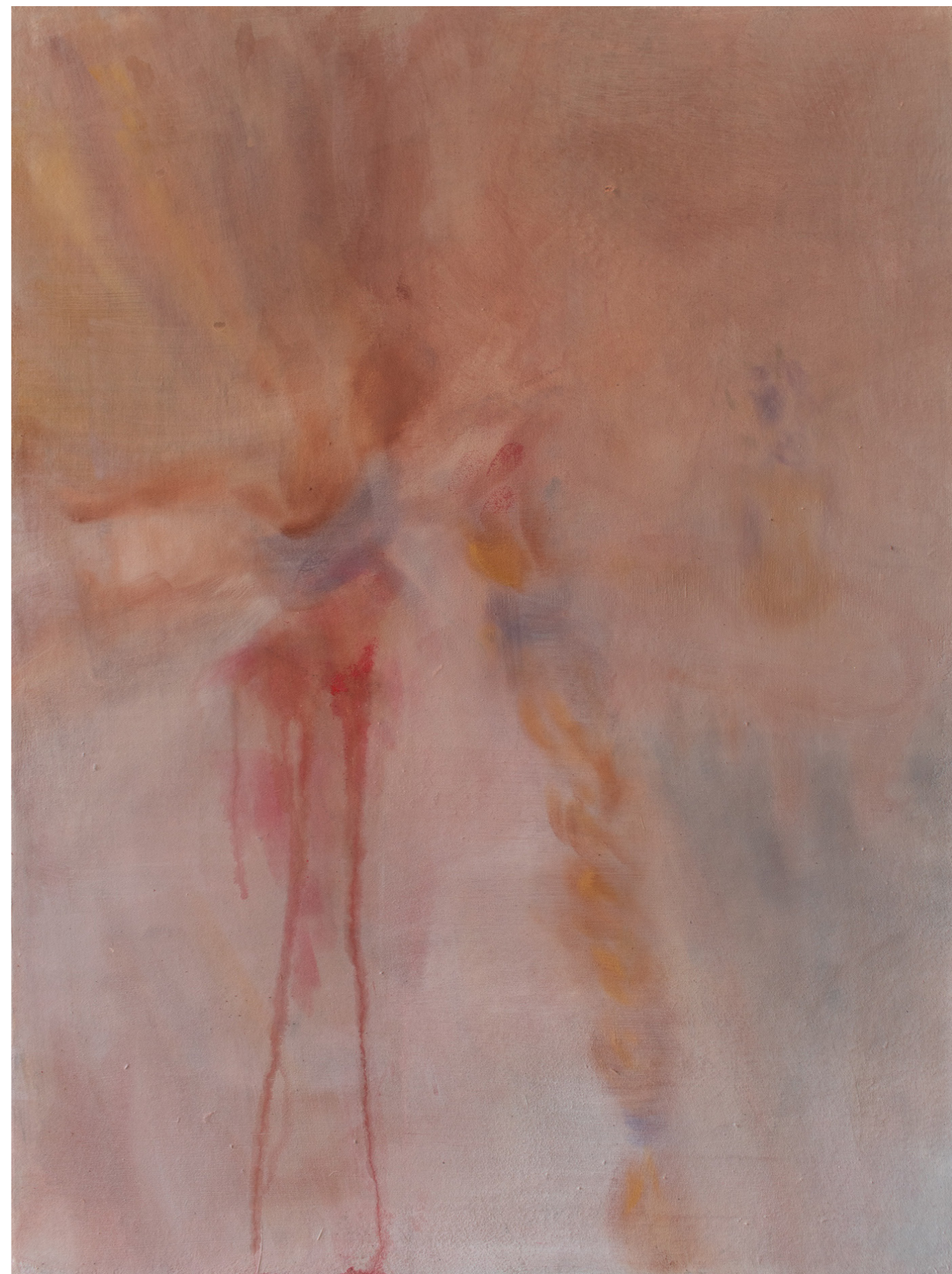
Eliana Marinari

*Haircut of the braid*, Ink & pastel & gesso on paper  
mounted on panel, 40 x 30 cm, 2022

Eliana Marinari's practice is based on a long tradition of drawing. Trained in classical drawing in Florence, Eliana Marinari also received a doctorate in science in London. Marinari's work has been exhibited and is held in private collections in Switzerland, Europe, UK and the US. She has been featured by multiple publications.

Eliana Marinari's subjects are portraits, psychological states, questions, doubts, little details of recollections, thoughts and little obsessions. As in the non-sequential territory of dreams, she allows images to exist in association with each other as a series of strange connections to re-parse the fleeting glimpses of memory.

In her latest series, *Ritual*, the artist is deeply concerned with cultural forms of ceremony, archetypes, femininity, the visceral body, and how all this links to a latent Christian symbolism. She creates a group of works using multiplicity and layering, to render visible to consciousness unconscious phenomena.





**DO  
NOT  
SWALLOW**

## Artists

Joanne Boyle, Rivkah Gevinson, Elspeth Penfold, Alice Carr, Pennie Lordan, Penny Green, CD Lewis, Victoria Snazell, Alison Berry, Zelga Miller, Peter Driver, Sarah Ria Mursal, Laura L Bell, Emma Withers, Nick Ivins, Cathy Hayes, Jane Peacock, Matthew Swift, Blandine Martin, Beata Kozłowska, Julie Goldsmith, Hermione Carline, Joy C Martindale, Eliana Marinari, Nicole Heinzl, Mel Pozniakow, Chloe S Moncrieff, Elaine McCracken, Vivienne Baker, Samantha Fellows, Jen Chau, Helen Baines, Sophia Vigne Welsh, Misa Gott, Roger Healey-Dilkes, Frances Ross, Sarah Praill, Caitlin Heffernan, Maeve Curtis, Kirsty Fionagh Robson, Janine Hall, Giuseppe Iozzi, Niall Cullen, Louise Evans, Phil Woodward, Alexandra Beteeva, Susan Montgomery, Louise Harley, Jane Merriman, Helen Scalway, Darina Meagher, Eugenia Cuellar, Djuro Selec, Frances Wren, Moussa David Saleh, Frances Watts, Zoë Rivas Zanello, Emma O'Rourke, Jason Gregory, Hitoko Urago, Jo Fleming Smith, Tania Skeaping, Emma Davies, Susan Montgomery, Sharon Lacey