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This, That and The Other

The Annual 2026

05 – 30
May May

Tues – Sun
11am – 5pm
Free Entry

The Handbag Factory
3 Loughborough St
London SE11 5RB

This catalogue is dedicated to
Anne Cloudsley (1915 - 2012)
and generously funded in her memory.
Elected to the Group in 2002

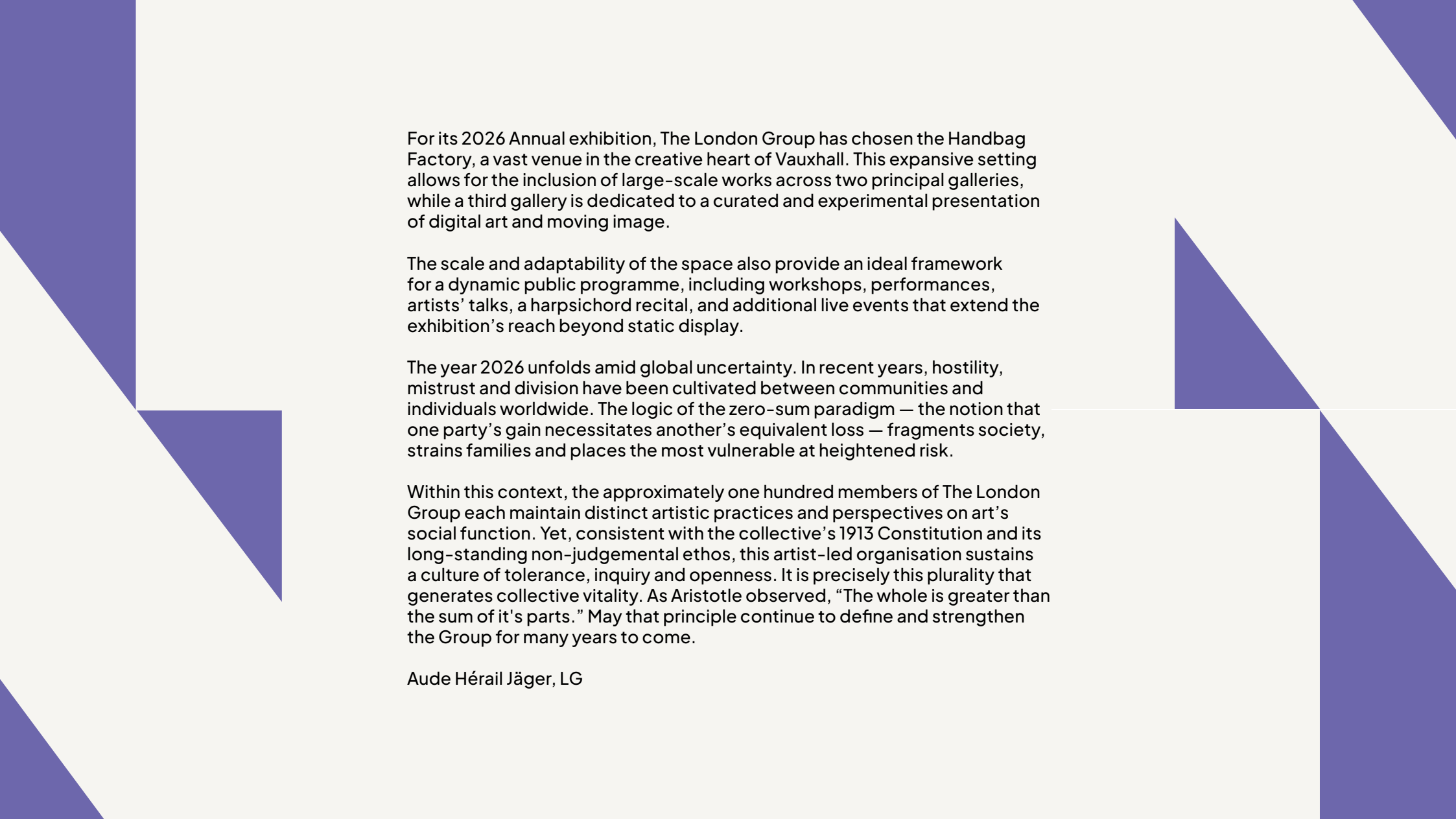
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Designed by Hannah Luxton

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For its 2026 Annual exhibition, The London Group has chosen the Handbag Factory, a vast venue in the creative heart of Vauxhall. This expansive setting allows for the inclusion of large-scale works across two principal galleries, while a third gallery is dedicated to a curated and experimental presentation of digital art and moving image.

The scale and adaptability of the space also provide an ideal framework for a dynamic public programme, including workshops, performances, artists' talks, a harpsichord recital, and additional live events that extend the exhibition's reach beyond static display.

The year 2026 unfolds amid global uncertainty. In recent years, hostility, mistrust and division have been cultivated between communities and individuals worldwide. The logic of the zero-sum paradigm — the notion that one party's gain necessitates another's equivalent loss — fragments society, strains families and places the most vulnerable at heightened risk.

Within this context, the approximately one hundred members of The London Group each maintain distinct artistic practices and perspectives on art's social function. Yet, consistent with the collective's 1913 Constitution and its long-standing non-judgemental ethos, this artist-led organisation sustains a culture of tolerance, inquiry and openness. It is precisely this plurality that generates collective vitality. As Aristotle observed, "The whole is greater than the sum of its parts." May that principle continue to define and strengthen the Group for many years to come.

Aude Hérial Jäger, LG



Moich Abrahams

Moich Abrahams trained at the Byam Shaw School of Art and Goldsmiths College. He was elected as a London Group member in 1977.

Inspired by his interest in metaphysics and the unconscious, he creates works which are mysterious, expressive and playful. As he explores reality, experiences are recorded with painting, mixed media, printmaking - particularly monoprinting - and spontaneous drawings.

Self Portrait

Mixed media on canvas

141.5 x 111.5cm



Auto Trance Portraits (Cartes des Visites series)

Acrylic on wood, photographic film

24x15x7cm

Melissa Alley

Each auto-trance portrait was created in response to a Victorian carte de visite. The sitter's likeness is reproduced on photographic film, curved around its corresponding painted portrait. Hung in pairs, the works create a dialogue with each other and between film and painting. Each viewpoint reveals a different aspect of the work.



Wendy Anderson

This work stems from my travels in India and the beautiful woodblock printing that continues to be produced today for paper and textiles. I have used a pencil rubbing of a woodblock as the central motif and added collage from handmade papers I bought when in India and hand made oil paints on canvas.

Delhi Arch Memento

Woodblock, collage, handmade oils on canvas
76 x 51cm



Jemma Appleby

Appleby's drawings amplify each environment's simplicity and purity with an aim of clarification. These clean minimal spaces offer little information yet have an authority to describe a magnitude. The non-narrative architectural spaces make enquiries of the memory, knowledge and experience of human space.

#1130123

Charcoal on paper

110 x 110cm



Bodyrith (open wide)

Oil and acrylic on Canon Double Matte 145 micron film. With augmented reality.
180 x 170 x 20cm

Jonathan Armour

Jonathan's practice is a trans-media exploration of the humanesque.

'Bodyrith' is one of a series of paintings attempting to explore the concept of the body envelope.

Didier Anzieu's treatise around the "Skin-Ego" suggests that one of the functions of the Skin-Ego is to provide a psychic envelope to contain the psychic apparatus of the body.

Bodyrith is exploring one's physical self, body image, the connection between mind and body on a spiritual or psychological journey. A metaphorical landscape of the physical form, where paths and decisions about physical health, fitness, or identity intertwine in a complex way.





February Field Score. Series : Woman in a Field

Mixed media on folded paper

143 x 100cm

Victoria Arney

A place owes its character to the experiences it affords to those who spend time there - to the sights, sounds and indeed smells that constitute its specific ambience.

— Tim Ingold, 'Temporality of Landscape'.

This drawing is part of a year-long project recording and looking at the same field. I make natural soundscapes and timed drawings in situ, often combining both to explore the unfolding relationships of birds, insects, traffic, human noise, dogs barking, planes and wind and the resultant patterns of resonances.

You can hear the recordings used to make this drawing by scanning the QR code. The recording lasts 10 mins — each fold represents 1 min and is read left to right, left side first.



Victoria Bartlett

Kennington — the view from the studio window. The Oval Gas Holder is one of London's 'castles in the air'. The symbolic container of the thing contained. A past source of warmth, employment and pollution for the local community, it was once home to peregrine falcons and the BBC cricket cameraman's elevated position at the 'Gasworks End' during test matches. Its circular volume echoes shapes on the crowded studio window sill. This drawing marks time. Time for looking, thinking and making changes.

Kennington Studio Window

Drawing, mixed media

84 x 63cm



Benge & Cox Binche Surprise

CGI

130 x 76 x 5cm

Bryan Benge

1972. We were two friends on a bike ride from Amsterdam to Boulogne-sur-Mer.

Passing through Wallonia, Belgium we were met with a shower of oranges, as they rained down on us hitting our bikes and equipment, we thought an act of unprovoked aggression. But in our ignorance we had been included in the ancient Belgium Carnival of Binche.

My work draws upon autobiography, photo history, exploring visual memory and re-positioning of the past. It begins with digital drawing working through AI and 2D-3D programmes, refining layers until the image arrives.



I Breathed In, I Breathed Out

Watercolour, pencil

42x59cm

Simon Betts

We breathe the air in which we are immersed; we breathe its matter, its information, and its emotional charge. We also share the air in which we are immersed, exhaling our own internal atmospheres. Through breathing, we both affect and are affected by air and what air is made of and represents. — Caterina Albano, 'Out of Breath: Vulnerability of Air in Contemporary Art'.

This drawing is part of a body of work exploring personal experiences around COVID-19, including the problematics of breathing, particularly what we might have been breathing in.



Barbara Beyer

This work belongs to the series 'Structures of Support', in which sculptures are derived by freely arranging elements of clay shapes taken from an extruder. The shapes are covered with oxides, and partly with ash, and high fired in reduction firing in a gas kiln up to 1300°C. The kiln atmosphere in this technique has less oxygen, and causes the flame to pull oxygen from the clay and glazes, creating specific colours and effects.

This, that and ash

Stoneware
30 x 30 x 10cm



Paul Bonomini

This work explores conflict not as a distant clash of states or armies, but as something shaped from within — by the identities people live and inherit. Many of these identities are religious, formed over generations through memory, story and symbol.

Religion is rarely the only cause of conflict, yet it gives meaning to belonging and to place. It can make land sacred, and frame stories of exile, return, and justice in ways that feel absolute and personal.

Focusing on lived experience, this project considers how faith carries memory into the present, turning political claims into intimate convictions.

Here conflict appears not only as geopolitics, but as a human drama — where belief, history, and inheritance shape both responsibility and resolve.

The Protagonists Nee The Three Wise Monkeys

Cast bronze, antique glass dome, pedestal stand
150 x 75 x 60cm



Lesley Bunch

For my 'Shadow Sculpture' series I borrow invested objects, interview each lender about their attachment to their object, and then create a shadow with the lender's story in mind. Reproduced in my paintings, each shadow becomes a detached, autonomous entity, no longer anchored to, or a stand-in for, its casting object.

I am interested in the moment when the painting takes on a life of its own and guides my hand; when the colour-sculpted presence takes on an expression of 'suchness', becoming an intricately detailed, solid form.

Shadow Sculpture 25

Oil on aluminium

40 x 40cm



This, That & The Other 'Collar & Cuff' (Chivalry II)

Mixed media

200x120x120cm

Clive Burton

A sequel to a historical 1980s work 'Chivalry'.

A sculptural installation reflecting emotional, physical and spiritual content, through combining evocative, organic and formal imagery. Contrasting forms through process and the metamorphosis of making, mixing the geometric industrial with the organic and crafted. Jarring a poetic visual language with a shifting context whilst engaging conversations between dimensions and scale, the visually overt and seemingly intimate. Parody within the abstract transcending into, through and beyond the literal, whilst allowing and facilitating open personal interpretations to further and expand the journey.

CHIVALRY II 'Collar & Cuff'

Collar the COde

Collar Aneck Collar Arrest
Collar cAress Collar Astiff
Collar Aruff Collar Achoke

Cuff the CondUct

Cuff AroUnd Cuff RestrAin
Cuff Awrist Cuff Abiff
Cuff Akiss Cuff Aprayer



The Making of Pinocchio

Resin, wood, paint

192 x 48 x 30cm

Laura & Paul Carey

Geppetto began his Pinocchio with the portrait head, to straightaway develop his boy's character. Geppetto wanted his boy to possess the best of human qualities, integrity, honesty and kindness. Physiognomy was most important to him. His marionette would also dance, fence and turn somersaults!

Geppetto's neighbour gave him a block of pinewood which he found in his own workshop, but when it screamed as he tried to carve it he fearfully and quickly passed the 'talking log' on to Geppetto. Right from the onset before even Pinocchio was fully formed, the wood was already alive and naughty.

Pinocchio's tale is ultimately the relationship between a father and son, Geppetto's eventual grief and Pinocchio's struggle to meet his father's expectations. It's a poignant tale exploring love, loss, and the complexities of familial relationships and beyond, with Pinocchio having to learn the lessons of life. The name "Pinocchio" in Italian means pine nut!



J. Yuen Ling Chiu

The last work made during a 2025 residency at Zea Mays Printmaking in North Adams, Massachusetts, this print is the result of three weeks of iterative, concentrated practice and a moment of spontaneity. Last sheet of paper, traces of ink leftover on the matrix, stencils otherwise spent, offcuts retrieved from bin or floor, it was included in a participatory event the next day, where visitors were invited to take away a work in exchange for an interaction. Note anonymous contributions in crayon.

Untitled (Talking to myself + Free to a Good Home)

Monotype, stencil, drawing

100 x 70cm



Ece Clarke

My work is generally non-representational, drawing on multiple sources of inspiration. In some instances the interplay between the different disciplines I work in (engraving, sculpture and painting) leads to surprising results. In this case, metal is combined with acetate and accentuated with printers' ink. The complexity of the surface detail doesn't prevent the lustre of copper shining out; and the acetate windows provide an indication of view into the interior of the work. Mounting this on linen canvas adds a warm, soft material to contrast with the harsh edges of the copper.

Copper

Copper, acetate, ink on canvas

95 x 65cm



Peter Clossick

Peter's work has been exhibited at the John Moores, Art Miami, Palazzo Strozzi, Camden Art Centre, Whitechapel Gallery, Barbican, and Mall Galleries, among many other venues. He has been awarded prizes in the Columbia Threadneedle, Lynn Painter-Stainers, and the NEAC competitions. Media and publications include Sky Arts, BBC Radio 4, Painting Without a Brush, and the Dictionary of British Artists.

"My work continues the London School's commitment to the human figure, the material truth of paint, and the psychological weight of lived experience. Through sustained looking and the physical labour of making, I explore the fragility and resilience of identity in contemporary London."

Lyds Turning

Oil on canvas

120 x 84cm



Gary Clough

The work explores colour through a direct approach to the term manifest, as applied to list, instruction or correspondence. The work is created through working directly onto the moiré side of found envelopes with a limited palette of nine coloured pens. The ink adapts, evolves and changes in response to the existing patterns and paper qualities of the envelopes initially sourced in Japan in 2022. The work draws reference from areas as diverse as tapestry and image identification aspects of the traditions of the Ishihara tests.

Ishihara Manifest

Coloured ink on found envelope construction
120 x 120cm



Amanda Cornish

This work draws on the Ouroboros, the ancient serpent that forms a loop by consuming its own tail, symbolising renewal and the inseparability of endings and beginnings.

The sculpture is made from fallen wood collected in a local park, joined with dovetail joints and bonded with white cement to create a continuous circle. Divided into twelve segments, it references cosmic cycles: the months of the year, the zodiac, and the Tibetan Bhavacakra, expressing the paradox of constant change within enduring form.

Ouroboros

Wood, white cement and iron nail

167 x 48 x 15cm



Cladach Ironworks

Watercolour and gouache

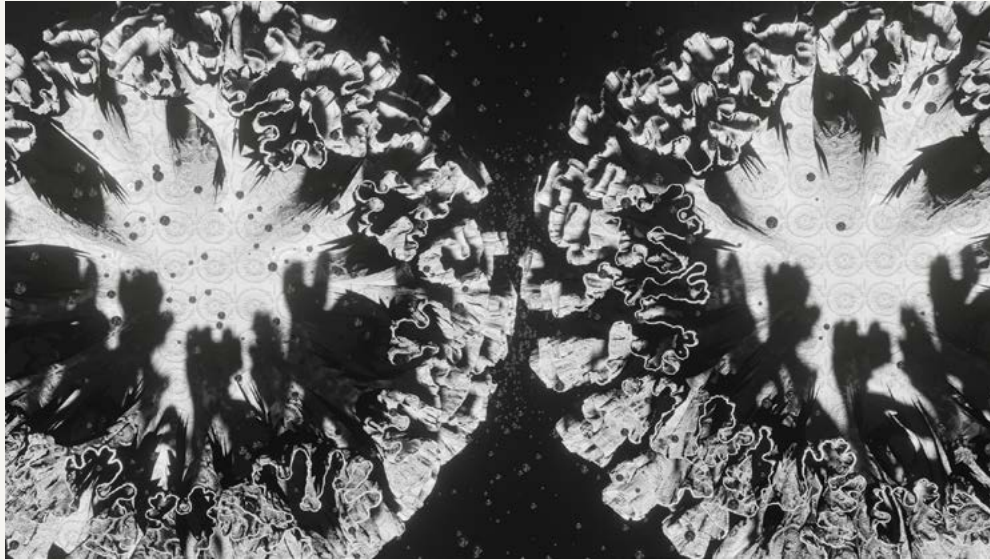
61x73cm

Tim Craven

My paintings are photorealist, deadpan and documentary. They are constructed through a semi-mechanical process employing airbrush and stencils. There is no drawing on or hand contact with the paper support, and the work is not fully seen until completion as it is covered up apart from the section being worked on, starting top left and finishing bottom right.

The reveal when the painting is finished after 4 or 5 months is exciting and hard won. Most of the making, stencil cutting (the stencils are lace-like), is done away from the painting which is conceptually appealing. This approach belies and is counterpoint to the emotive connection to the subject and the many hours of consistent labour in their realisation.

Sandra Crisp



Dark Particles [slow_data]

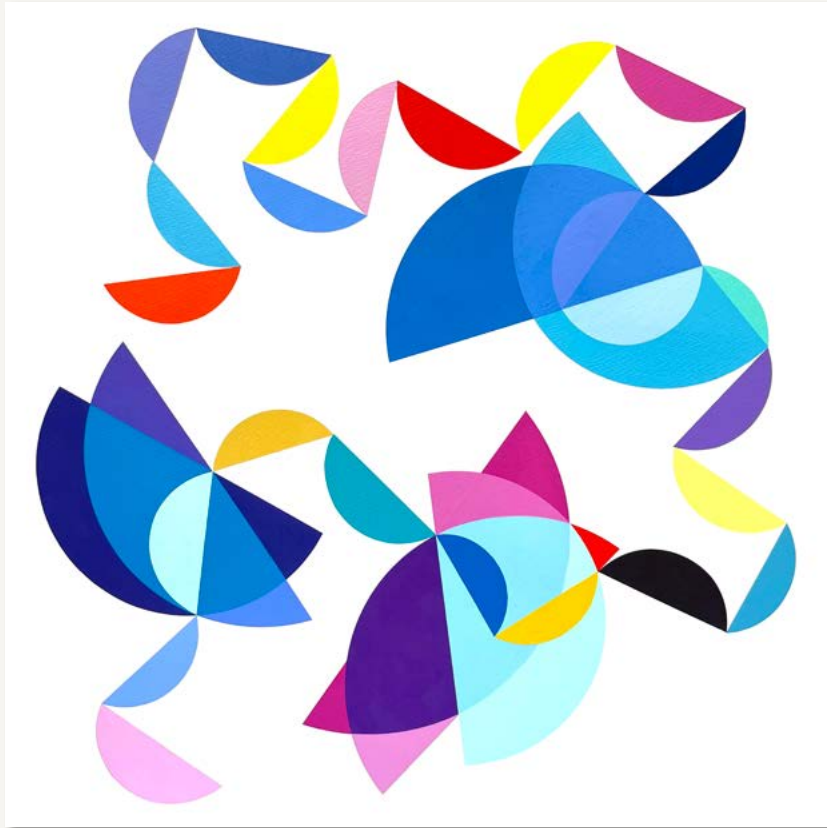
3D rendered moving image

00:04:26 (continuous loop)

'Dark Particles [slow_data]' explores hybrid forms emerging where biological process and computational culture collide. Particle systems and differential growth generate organic structures whose surfaces are mapped with emoji and climate infographics — the residue of our information-saturated present absorbed into coral-like, cellular forms.

Particles fall, accumulate, stick and die. Forms grow, darken and sediment. Rendered in monochrome on everyday hardware, the work embraces slowness. Like fossils, these forms carry traces of their moment — compressed into something unreadable, elusive and dark.

(Audio credits: Data sonification - NASA Webb telescope, Large Hadron Collider at CERN/ UCL & twotone.io)



John Crossley

'A Merry Dance' builds upon an unpredictable journey, full of twists and turns that can leave one feeling amused and exasperated. It evokes sensations of joy with playful teasing through its engagement with shape, balance and colour.

Crossley initially studied Sculpture at St Martins School of Art in the early 1970s but from then on his work began to explore colour, form and space on a two-dimensional surface. However the work continues to retain its sculptural identity.

A Merry Dance
Acrylic on paper
62 x 62cm



Martin Darbyshire

Recently, four-legged hybrids have been appearing in my practice. In a world led by technology, this mythical form allows me to play with the boundary between fantasy and reality.

Today, the instruction manual for progress has malfunctioned. When Big tech seems intent on controlling all human agency, this sculpture questions a society where the didactic approach of an instruction manual overshadows the time and space needed for imagination.

'Do the Flat Pack (marking your territory)' celebrates the procedural knowledge of the artist, who accepts uncertainty as part of the process, and has always used technology as a tool to complement their imagination, not eradicate it.

Do the Flat Pack (marking your territory)

Stained plywood

60 x 37 x 22cm

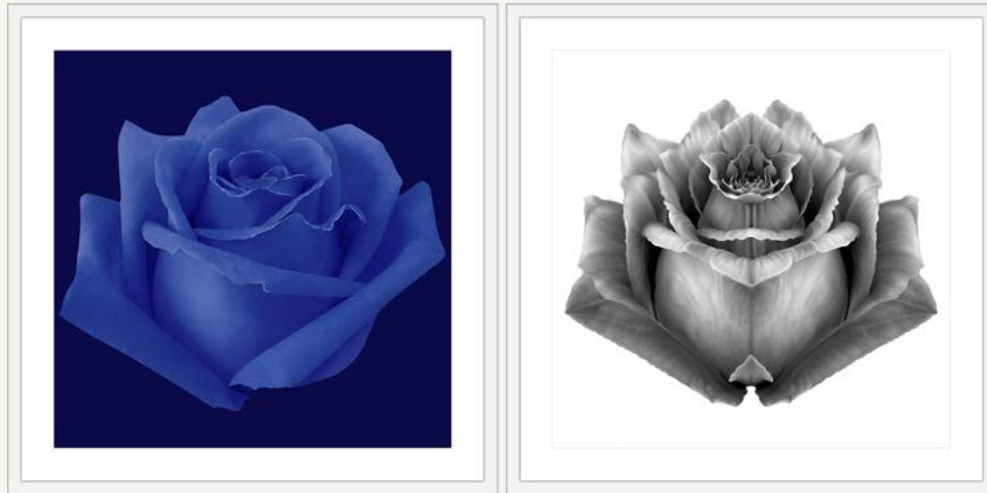


Stathis Dimitriadis

This installation begins as a table and crockery made of clay, filled with real commodities and consumer staples which will transmute into clay objects through the course of the exhibition. This process will unfold with the help of the public in replacing the 'real things' with ones they will choose to make out of clay during workshops. In this ritual of sharing and consuming through the lenses of impermanence, we are all welcome to bring, to become.

What We Bring, We Become

Unfired clay, clay slip, table, found objects, consumer goods
140 x 100 x 180 cm



ROSA and OTHER

Archival print

50x105cm

Angela Eames

'ROSA and OTHER' is part of the 'MONSTERA-DELICIOSA' series of bi-partite prints which have been carried out in colourways red, yellow and blue. Three images of red flora | Three images of yellow flora | Three images of blue flora — each having a counterpart which has been mutated via the assistance of AI. Edited archival prints reflect on both human and artificial intelligence by focusing on the visual representation of flower heads, both as orthodox hand-drawn versions and as more unorthodox mirrored AI-assisted versions.

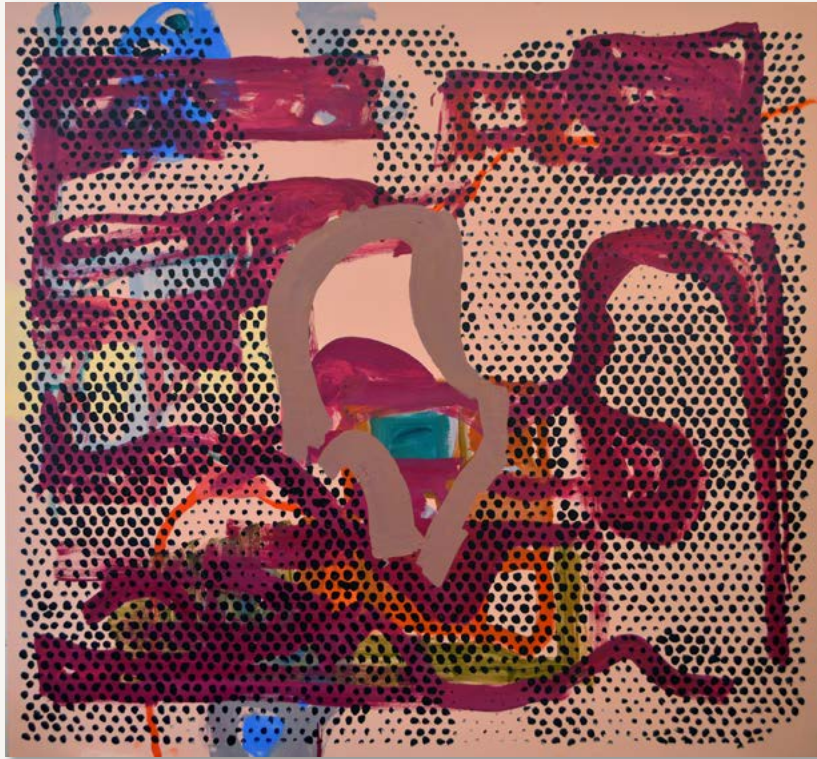


Anthony Eyton OBE RA

In 1999 Anthony Eyton RA was appointed as the resident artist at the Eden Project for six years, prior to its opening to the public. He worked on large scale oil paintings and pastels and this is the limited edition screen print of the original pastel.

Eden

Screen print from original pastel
65 x 59cm



James Faure Walker

'Sonata' is the most recent painting of a series called 'Playing with Paint'. (This phrase was used to denigrate abstract painting in the 1970s).

James Faure Walker's paintings are entirely hand-painted, spot by spot. The different scale of brushes, touches, the different opacities, are crucial. His paintings are improvised using digital assistance, with watercolour studies made in parallel. They are painterly paintings, incorporating accidents, tricks and spatial devices.

Sonata

Oil on canvas

173 x 183cm



Aparitions

4K digital video

65 x 59cm

Eric Fong

A haunting journey through Horton Cemetery in Epsom, where thousands of pauper patients, mostly women, from five nearby mental asylums were buried. It is now an abandoned, derelict and overgrown site, where all grave markers have been removed, except one. The footage is overlaid with words drawn from the medical case notes of those buried there. They offer a glimpse into what was known about mental illness and attitudes towards pauper patients in Victorian times.

The music was specially commissioned and inspired by a visit to the Cemetery. It seeks to give voice to those who were voiceless, and to serve as a requiem to the long forgotten.



Ten Reflections On The Threshold Of Change

Digital film installation with typewriter and projection

00:07:00

Jan Frith

Twinning thoughts about technology from two separate generations, reflecting at two moments in time separated by a 25-year interval. At each moment both generations are on the threshold of significant technological change, yet the human condition, with its underlying fear of the unknown, remains virtually unchanged. Presented as a projection onto paper fed through a manual typewriter, translating digital reflections through an analogue mechanism.



Cadi Froehlich

Hand thrown and altered stoneware, 2026.
Traditional materials and colours in the bowl form are separated and joined with deliberate gesture, as the artist explores the role human traces play in reinforcing the value of physical connections in our digital landscape.

White Join
Stoneware
20 x 20 cm



Marenka Gabeler

'Monday Finds You Like a Bomb (Flower Head)', is a self-portrait as part of my research into internal emotional states, explored through colour and paint expression. The title is taken from the Eurythmics song 'I saved the world today'. It echoes the human condition of conflicting tensions and emotions that rule most of our lives most of the time.

I treat the act of painting very much as a process of interaction between myself and the paint and the surface. It seems to me that paintings are like living creatures, with their own voices and opinions. I wait for a sensation that feels like a mistake. Then an image appears that you never imagined but reflects exactly what you wanted but didn't know it.

Monday Finds You Like a Bomb (Flower Head)

Oil on canvas

50 x 40cm



Each Moment 3

Charcoal, pastel, acrylic paint collage on unprimed canvas

100 x 125cm

Tricia Gillman

My quest in this series is for materials, structures and processes that might harness and embody moment-to-moment consciousness, mapping movements of awareness as directly as I can perceive and process them. Materials and processes are chosen to set up a kind of butterfly net that scoops up the passing moment as directly and openly as possible.



Emilia Gonzalez Salgado

This piece continues a methodic and repetitive exploration of effects that are constructed mostly from my memories and stories of people close to me who have passed. It is an exercise in remembering and imagining, in fabricating residues and keepsakes, in establishing a relationship to how they exist in the world now and not who they used to be before their death.

Entre un higo y un tomate de árbol [sat between a fig and a tamarillo]

Felted wool, glass, raw wool and scent from fruits in the garden
100 x 20 x 4cm



Cold War

Archival print

52.5x200cm

Vaughan Grylls

Vaughan Grylls is known for his panoramic works on political and historical subjects. In *Cold War* the carcass of a seal and an American nuclear-armed submarine suddenly share the desolation – a metaphor perhaps for the reappearance of the Cold War after a period of more than thirty years.

In October 2026, The Batsford Gallery, London, will be exhibiting a selection of his works on the Cold War, the first dating to 1965.

An eight metre-wide version of this work will form the centrepiece.



Moriari Story

Video

00:05:30

Video Susan Haire, music Mike Liggins, thanks to Alex Hinks for footage

Susan Haire

I read this as I was making the video and, perhaps surprisingly, both Mike and I feel it could be seen as a metaphor, albeit quite oblique: A group of Māori settled in the Chatham Islands becoming known as the Moriari. They diverged from the warlike Māori by becoming pacifists, renouncing war and organising themselves through non-hierarchical, consensus-based assemblies. All was well for 500 years and then another group of Māori arrived, drawn by the abundant seafood in their waters. The Moriari pacifism made it easy for these Māori to invade, resulting in a genocide in which most Moriari were massacred and the rest enslaved.



Zolembe

Wood

61x94x63cm

Alexandra Harley

'Zolembe' is a constructed wood sculpture with a blue stain. Wood has been 'planked' organically and then reassembled out of order with the wonky cuts meaning the boards do not fit tightly and there are visible and significant clefts in the structure. The sculpture is abstract, seeking to convey a sense of movement through the physical interpretation of a brief and momentary fragment in time. With an internal energy pulsing through the complex constructions, these sculptures evade a single analysis.

Simon Head



AI / I CHING

Mechanical frottage, graphite, Kozo paper
54x63cm

Question: I asked AI, 'What does AI think about the I Ching?'

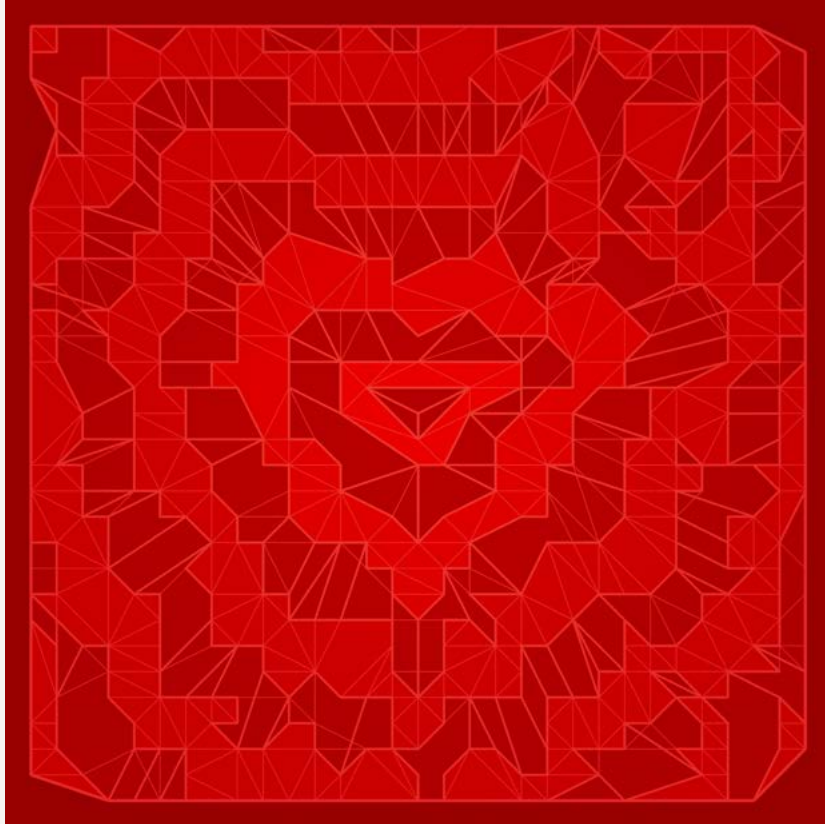
Answer: The 'I Ching' offers an image of reality toward AI's consciousness of modelling and alignment; AI doesn't 'think' in the human sense, but modern AI systems see the 'I Ching' (Book of Changes), as a highly structured, binary-based precursor to modern computing that offers a unique framework for processing complex information.

Question: I asked the I Ching, 'What am I to think about AI technology?'

Answer: The 'hexagram' SHIH HO, Biting through; represents an open mouth with an obstruction between the teeth; as a result the lips cannot meet. To bring them together one must bite energetically through the obstacle.

SHIH HO

The Judgment: Biting through has success. It is favourable to let justice be administered.



R. James Healy

In chaos theory, the butterfly effect refers to a small change in one state leading to large differences later. The concept has become a trope of science fiction time travel. A journey to the past renders the future unrecognisable. Such narratives resonate because they reflect how we construct meaning in hindsight.

This artwork presents multiple outcomes of the same algorithm. The rules remain constant for each frame, but a random seed produces a unique result.

Butterfly Effect

4K digital animation, seamless loop

Edition of 21

00:00:30



Julie Held

I began this work during the first year of Russia's invasion of Ukraine. It is about the human condition: love, age and migration which is nearly always a necessity by those who are leaving. It's also about separation.

The people on the platform and those on the train are all for different reasons are in the act of separation. The couple and family giving hope in spite of war. It's also the story of my family.

More Than Meets The Eyes

Acrylic, oil on canvas
81x106cm



Little Violet Notebook

Mixed media, vintage booklet, vintage drawer, acrylic paint

17 x 25 x 8cm

Aude Hérail Jäger

My work raises questions about inheritance. I use objects, family stories, psychological traits and trauma that are passed down generations.

My aunt died in 1996 and I helped empty her flat. Among her belongings were a couple of tiny diaries and notebooks, some with annotations and some new — all from the 1940s.

This particular booklet was unused and I have now filled its pages in my own (visual) language. The work 'Little Violet Notebook' acts as a bridge to my late aunt and the time elapsed since her death has acquired a soothing elasticity.



Alexander Hinks

Dissolving the boundaries between sculpture and painting, each component in this grouping of bas-reliefs makes me think of a distant galaxy. The unknown and the unknowable have always captured my imagination and, although entirely abstract, my work often reflects the vast and mysterious universe that surrounds us.

Nebula

Pigment, resin, timber
120 x 120cm



Chris Horner

This artwork presents a frozen poetic narrative, which displays a coming together of my life experiences in both the art and building world. The process that I work with is a bit like putting art, building and science together — where questions are asked, but there is no definitive answer. It's a deep-routed exploration into the hidden possibilities of pre-used building materials.

Alright Lads, How's It Going?

LED curable ink, ballast, paint, plaster, Cuprinol, brick, varnish, sealant on polyethylene plastic
49 x 43 x 15cm



Gillian Ingham

Every painting is about the observation of it, whether by the artist in producing it or the observers in their perusal. Each involves a journey; no two are the same. Painting for me, is a continuous exploration.

This painting is about the relationships of reds; they are perhaps more immediate to the awareness of the painting than the more subtle hues. **That**, referring to the spatial and gestural relationships **and The Other** referring to other journeys made by the observer.

During my journey, every now and then there is a full stop, that is when a painting is finished, as with this one, but, occasionally the full stop becomes a comma and the painting is returned to the studio where the journey continues!

Intermission

Acrylic on paper mounted on board
86 x 64cm



Annie Johns

The physicality of making and the use of fragile materials are intrinsic to my work. In this piece the fragility is provided by kapok. The seeds of the kapok tree (*Ceiba Pentandra*) are soft and gossamer like; with innate ease they fly away. But the trunk of the tree has a dark side, belying the softness of its seeds, as it is covered in sharp, painful prickles. A metal bird cage, tightly woven with kapok, becomes a padded cell. But you have a choice — the door is open.

Flight (ii)

Kapok, galvanised metal
20 x 41 x 27cm



Judith Jones RWA

Traumatic 'Ghost Memories' proved to be real when, after decades, I finally saw the family album.

What I had believed was a 'Ghost Memory' that had been distorted over time of being put in a tree whilst crying in fear and needing help was in fact real. I have had the photograph transferred to a soft warm pram blanket and attempted to bring happiness and love to my distraught childhood self by embroidering the flowers surrounding me at that time, bringing brightness to a dark moment.

Healing Ghost Memories

Textile, old photograph, embroidery

100 x 73cm



Matthew Kolakowski

This work reimagines an ABC Dior handbag in the discarded cardboard box from a Stihl leaf blower. Mirroring the iconic status of luxury fashion while subverting it through the detritus from mass market consumer goods. The charms have been reassigned meaning and now say BLOW.

BLOW / ABC Dior

Recycled cardboard
87 x 72 x 23cm



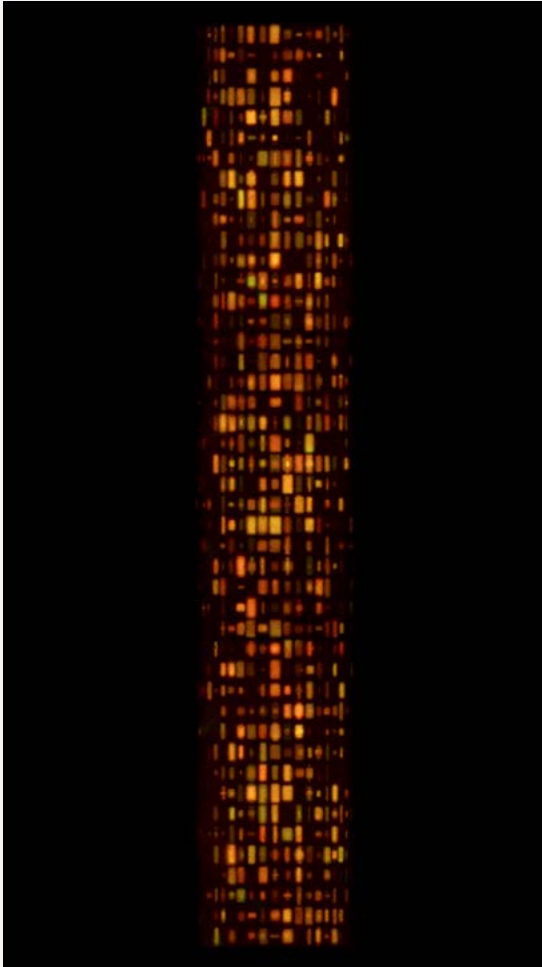
Anne Leigniel

This painting was created in 2020, during the brief lull between lockdowns. At the time, I was on an artist residency in Portugal, staying in a remote convent surrounded by nature and overlooking the Tagus River. Below, a red bridge spanned the river's winding path through lush vegetation.

The landscape inspired the movement and energy of the canvas. I worked directly on the canvas, which I placed on the chapel floor, using a scale that matched the space. After several sketches to find the right rhythm and colours, and after spending much time simply observing, I painted straight onto the canvas with my fingers, acrylic in hand, moving quickly and freely — as if dancing across the surface.

Untitled. Series: Colour Lines Drawings

Acrylic, watercolour pencils on canvas
450 x 110cm



Jockel Liess

'Corrosion 5' is an abstract generative moving image work with no set duration or progression. It rather exists as a fluid construct, and as such is comprised of 280 building blocks. The individual building blocks are in turn made through a repetitive generative process. In its creation the work moves in stages between the digital sphere and the real world, resulting in a quality that references both, and doesn't quite belong to either.

Corrosion 5

Generative moving image

00:14:00



Late-stage
Digital C-type print
30x40cm

Amanda Loomes

A visit to Western Riverside Waste
Authority, Smugglers Way.

Late evening,
The stage is set.



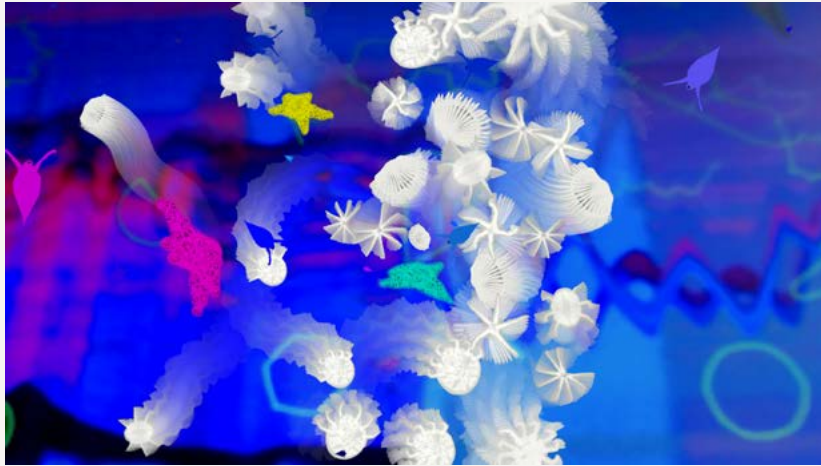
Hannah Luxton

Hannah Luxton's paintings draw from Animist philosophy, which intimates a living soul in natural phenomena, and the C19th Romantic vision of nature as a site for the divine. With pared down mark making to communicate the essence of the building blocks of the natural world, Luxton hints at a spiritual dimension beyond appearance.

A marble-like orb with sunset colours is glazed to an enamel finish with a traditional recipe. The cadmium orange ring is thick and luminous, depicting a crater of lava. Within it, a mirrored orb with an opposite energy to the one above. It is made of green oil paint, beeswax and shards of black glass which protrude out from the surface of the painting.

Sundown, III

Oil, beeswax, black glass shards, glaze on linen
80 x 70cm



Cascade

A single-screen, responsive, code-driven artwork
450 x 110cm

Genetic Moo

Cascade is a single-screen, responsive, code-driven artwork. A webcam looks out into the gallery, capturing other film projections and feeding them back into the piece to generate a shifting ambient environment for a community of digital creatures. White, mutant sea-life forms leave delicate traces of their journeys across the screen; colourful amoebae pulse with the changing light; and daphnia, carrying the colours of their origin, swim, grow, settle before slowly fading away.

We describe this mode of responsiveness as 'ambient interaction': the work responds to the gallery space itself rather than to direct human action.



Fragments of Empire

Archival quality photographic print

54 x 70 x 10cm

Charlotte C Mortensson

The Pepsi advert is on the side of a recycled industrial fridge which has been used to construct a yard fence in Trench Town, Jamaica.

With little money and no state support, residents come up with ingenious and often beautiful ideas for building, repairing and extending their homes.

This scene, which I have photographed many, many times, spoke to me — the juxtaposition of Western culture with the ever-pervasive recycled corrugated metal which remains one of the most used building materials. Capital letters in blue across the sheets form part of the word 'EMPIRE'.



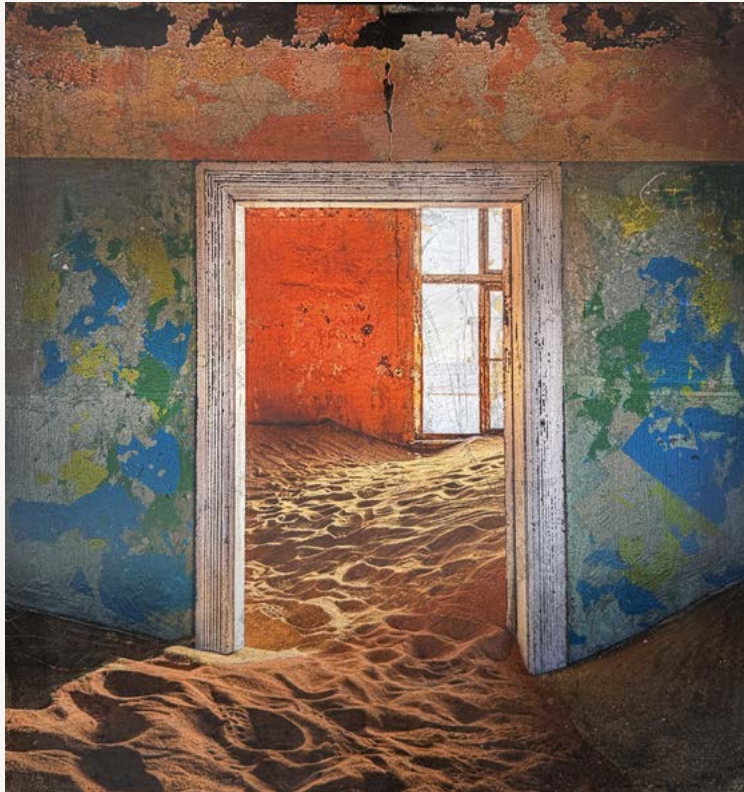
Kathleen Mullaniff

This painting is based on a very old ivy root at the back of our garden. The root is dead and twists and turns along the brick wall. I am fascinated by the pattern and structure of the dead plant. In 'Night Garden', I have drawn flowers, stems becoming roots and twisting and turning as growth reappears.

Night Garden

Oil on canvas

120 x 90cm



Darren Nisbett

My practice centres on photography in unusual places; the place in this work is an abandoned mining town in Namibia filled with sand blown in from the Namib desert. The work is made up of an inkjet print on metallic leaf fixed to an aluminium panel. This latest work also uses coloured leaf as well as gold, silver and copper. The leaf is fixed to the background first so the final image of how the print interacts with the gilding is only revealed at the end.

Footprints in the Sand

Inkjet on gilded aluminium
60 x 60cm



Eugene Palmer

'Interior' is a depiction of Nadine, in a pensive mood. Painting from a group snapshot, taken at a family gathering. The image was composed in the re-imagined living room of my late Grandmother's house.

Interior

Oil on canvas
90x120cm



Ian Parker

A work doesn't start with any preconceived notion, however, there are consistent pictorial concerns which emerge through deliberately simple, even banal, working processes. These concerns repeatedly explore colour, shape, rhythm, surface, figure / ground relationships, scale and the interaction of flattened and recessive space. When the emergent elements of the work coalesce, they perhaps speak back to me, and hopefully to others, of 'things the mind already knows' but obliquely, without explicitly naming them.

In the introduction to *Discrepant Abstraction*, Kobena Mercer identifies an approach to abstraction that denies notions of homogeneity and 'purity', and is described as 'discrepant, hybrid, partial, elusive, obstinate, and strange.' — *Kobena Mercer, Discrepant Abstraction (Cambridge, Mass.: MIT Press, 2006)*

Persistent Impossibility

Oil, acrylic, marker pen on canvas
178 x 178cm



Archive Lacunae 2026: ORTs (*a small piece of something, eg, scrap —OED*)

Photographic book, edition of 20

29 x 29 cm

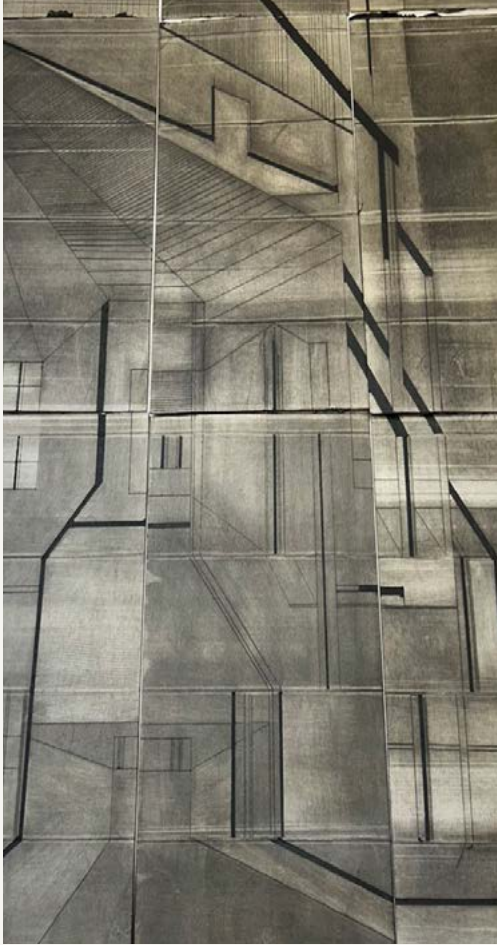
Claire Parrish

(ORT: archaic word for small leftover scraps or waste pieces of thread, yarn, or floss, too short to be used again. Derived from archaic Middle or Low German @1400–1450 for food scraps, ORTs are commonly saved in an 'ORT jar' or bag for stuffing small sewn objects)

Three plastic bags of densely packed ORTs purchased from a community recycling warehouse in Shropshire, spring 2026. Content's date and provenance unknown, although all fibres appear to be pre-war.

When opened, over 170 individual balled ORTs were discovered. These balled ORTs marked the end to a sewing day, when the workbench was meticulously cleared of every piece of thread, fabric or wool etc, tightly gathered into the palm of one hand and disposed of or, in this case, saved.

Since being unpacked, most have retained the shape and size of their maker's palm.



Sumi Perera

Part of an on-going project exploring the pros and cons of gentrification through site-specific installations, each dedicated to a postcode. The Handbag Factory is a hub that fosters collaboration, innovation and artistic expression, providing affordable workspaces and gallery spaces to enrich the cultural landscape. No mean feat against the rapid transformation of an industrial area into a high-density, luxury residential district.

My work uses sustainable low-key methods to generate 'blocks/pages' on tetrapak and recycled etching plates. It shifts this dialogue to the seven architectural principles expressed in John Ruskin's Seven Lamps of Architecture: 1/sacrifice, 2/truth, 3/power, 4/beauty, 5/life, 6/memory and 7/obedience. Through hybrid printmaking, stitch, UV filament, thermochromic-ink, paper, fabric, metal and mirrors, the installation invites the viewer to reflect on this alarming change engulfing areas where we all live today.

GENTRIFICATION SE11 5RB [Postcode-Handbag Factory]

Mixed-media artistbook installation

300 x 150 x 30cm



I, plus others

Mixed media, including reclaimed mortar, household dust, plaster, salvaged emulsion on canvas

114 x 230cm

Steve Pettengell

'...and what is being done to some but not others, that the world is always ending over and over again in one place but not another and that the end of the world is always a local event, it comes to your country and visits your town and knocks on the door of your house and becomes to others but some distant warning, a brief report on the news'
— *Prophet Song*, Paul Lynch, 2023



Blues and Roots

Watercolour, gouache on paper

30 x 30cm

Michael Phillipson

Everything we see and hear comes to us through the blue air of our atmosphere's strange gaseous mix. We are permeated, penned in, by the blues. Cloudless days veil us in with an endless Cerulean backdrop. Then the night's strange compound of Indigo, Prussian blue and Vine Black is pierced only by moonlight and stars. Blues barricade us into the tragically humorous limits of our commonsense day/night world of passing through and disappearing.

Is the arts' hopeful task to pass through the veil's blocking blue to other elsewheres? Surely art and music perform this 'other' as The Magic Flute's 'Queen of the Night' and Empress of the Blues Bessie Smith's 'Back Water Blues' soar into their elsewhere stratospheres?

Maybe '...blues and roots...' hovers around the question of which side of its blue veil faces a viewer? What might be nourishing its epiphyte rootlets? The utterly distant or the all too near...



Chris Poulton

'Still Life' explores phenomenological experience, emphasising the emergence and disappearance of memory and the objects bound to it. Within this framework, memory does not function as a stable archive but as something fluid and transient. Objects in a still life can appear charged with meaning in one moment, only to fade into obscurity in another. Their presence becomes tied to the act of remembering. This oscillation between appearance and disappearance reflects the unstable nature of memory itself.

Still Life

Collage

15 x 10 cm



Alex Ramsay

My paintings are like stories or journeys with no fixed destination. They are made up as they go along, constructing open-ended narrative space. Transitory connections are made through chance and fragmentary intentions. Things turn into something else or into traces and echoes. Journeys that start somewhere, try to get somewhere else, but keep getting diverted, ending up in unexpected places.

The materials and processes that I use suggest disorder, chance, division. They are crucial to the reading of the work. Materials. Acrylic paint, collage — usually fragments of maps and playing cards, detritus, sand, sawdust, plastic glitter, chicken wire, cardboard, string, nails. Processes. I start with drawing in chalk, an automatic process that remains as a kind of residual guide throughout the making of the work. The torn holes in the canvas and cardboard strips channel the paint that flows down the surface making configurations.

Second Chance

Acrylic paint, collage, cardboard, sand on canvas
148 x 99cm



Victoria Rance

'Dance with the Sun (Sundays)' is one of my 'Solar' series, which promotes fearful respect for the power of the sun and calls for an understanding of our total dependence on it. On the circle there are 52 mirrors to reflect its light, one for each Sunday of the year. The shoes, which fit me, are for the ritual to honour the Sun daily throughout the year. Imagine this salutation at dawn as it defeats the darkness once again. Honour it or die!

Dance with the Sun (Sundays)

Felt, cotton, brass, glass, silk

111 x 114 x 10cm



David Redfern

On the 12th September 1768 Captain James Cook put in to the island of Madeira to resupply his ship 'Endeavour' at the beginning of his epic voyage around the world.

Also on board 'Endeavour' was a private party of scientists, artists and the amateur botanist Joseph Banks.

Banks discovered 25 new plant species on Madeira and needed to preserve the specimens he gathered. He pressed them in a book, a copy of a criticism of Milton's 'Paradise Lost', written by Joseph Addison.

The mythical Garden of Eden pressed up against scientific specimens contributing to the burgeoning science of botany.

Paradise Lost

Book leaves, gathered images
200 x 180cm



BIG BANG (triptych)

Paint on paper, mounted on canvas

180 x 120cm

Tom Scase

A moment

A single cell from which all life began.

Is it Science

Is it Religion

Is it Art



Tommy Seaward

Polyvinyl Chloride is a versatile polymer with a high tensile strength, making it ideal for withstanding the stresses of tension, bending and torsion. The PVC strips in the sculpture carry tensile loads directly related to the contact force from when they were twisted, knotted and tied into position. In other words, there is a unique and personal correlation between the strength of my hands and the level of tensile stress contained in the PVC after its manipulation. These forces will remain almost constant throughout the sculpture's existence.

Tharsys

Mixed media

46 x 46 x 15cm



Sayako Sugawara

'Beyond Blue' forms part of Shadows of the Flowers, a series exploring loss, ritual and grief through preserved funeral flowers. Translating cyanotype flower images into darkroom prints, with each step in the process the original images disintegrate a little further, revealing an afterimage of grief.

Beyond Blue
Photography
80x60cm



Suzan Swale

Painting is the backbone of my work. I have been exhibiting extensively since 1969 at home and abroad. I was included in 'The Women in Revolt' exhibition at The Tate Britain and its tour to Edinburgh and Manchester. In addition to painting, I also make installations, videos, photographic media works, neons and performance work.

My work is often political since teaching in Northern Ireland during the Troubles. It is also feminist referring to my own body and the experience of women. I have been inspired by many events, people and things. Pop Art and Francis Bacon when studying at the Royal College of Art 1969-72, a headline from a newspaper, a photo I have taken, a sentence someone said, a line from a book or a song, a scene from a film can trigger inspiration.

I DROWNED HIS LOVE LETTERS IN THE POURING RAIN

Acrylic on canvas

100 x 100cm



David Tebbs

My paintings derive from the everyday experience of urban life in London. Station platforms, staircases, parks and playgrounds act as stages where a single figure or group of figures interact with one another and their surroundings. The familiarity of the regular commute between home and studio at different times of the day, night and season is particularly relevant to this experience. I hope to create a tension between this familiarity and transient and unexpected chance encounters that are always likely to occur.

The exhibition painting is the eleventh in a series of portraits of individuals I come across that are unknown to me and who are unaware of being the subjects of a painting. If this seems a little absurd, I think I agree.

Perfect Stranger No.11 (Passer By)

Oil on canvas

51 x 41cm



Paul Tecklenberg

'Chopping and Changing' is a series of six double exposed images taken from the two trigonometry points on Governor's Island, New York. The same locations used in a 1798 chart that depicts the Manhattan and Brooklyn coastline.

The photographs are mounted on chopping boards that you can find in the IKEA store in Redhook, Brooklyn. The negatives have been enlarged through plastic food packaging, creating a juxtaposition between the 'ghost' of single use plastic and the milky white surface.

This series is from an artist in residence at the New York Historical Society Museum and a show in Brooklyn, 2023.

Chopping and Changing

Chopping boards and silver gelatine photographs
34 x 144cm

Marcia Teusink



Extraction Abstraction (C. Africa)

Oil on gessoed poplar panel

40 x 50cm

This painting is from a recent series, Extraction Abstractions, which critiques a world view that sees nature as a commodity for making profit. The paintings in the series appear to be purely abstract – compositions of colour, rhythmic brushstroke, glazing and other textures – but their titles allude to their actual sources: they closely reference British Empire extraction maps from 1938, which show where to extract natural resources, such as iron, tobacco, copper etc. The paintings are a way of transforming these extractionist charts into something more poetic, spacious and undefinable - mining the extraction maps for the sake of art.

Through this process, I hope to create an opportunity for reflection on the state of the planet where we live and for which we need to become much more considerate inhabitants and carers.



Elmer

Toned cyanotype print on Awagami Washi paper

30 x 40cm

Inga Tillere

Inga Tillere's practice explores perception, temporality and ways of seeing through experimental, alternative and historical photographic processes, as well as moving image. Her work engages with materiality, light, and the passage of time as agents of transformation. Elmer is a hand-printed enlargement of a still frame from found and manipulated 8mm analogue film dating from 1963, where traces of the image emerge through processes of decay.

Originally shot in the coastal village of Elmer, West Sussex, the film was submerged in the River Ravensbourne in South London. A 'boundary stream' in folk etymology and a semi-underground tributary of the Thames, the lost river became a silent medium altering the film's emulsion – an ectoplasmic current thick with pollution and alchemical transformation.



Lisa Traxler

The work comprises a fifteen-part anodised aluminium sculpture, its interlocking components slotting together to form a vertical structure derived from a larger three-metre public work. It references the formal language of military architecture while simultaneously evoking aspects of domestic space, shelter, and protection. The modular construction emphasises adaptability and repetition, inviting viewers to consider how meaning shifts through scale, context, and assembly.

Ghost Echo

Anodised aluminium

60 x 20 x 17cm



Arboreal Verticality

Pencil

50 x 66 cm

Philippa Tunstill

During Covid I became slightly obsessed with trees — particularly those in Horniman Museum Gardens. These gardens became a lifeline during those days when walks were restricted. I only used a Rotring pencil so the line is always constant. As the foliage disappeared I concentrated on the vertical relationships.

I see these drawings as a totally separate activity to my painting practice but work alongside in respectful disharmony.



Joshua Uvieghara

Joshua Uvieghara is a trained artist who works primarily in painting driven by processes of assemblage and mark making. These frequently come together as environments that incorporate different approaches to painting. A broad range of sources; including philosophy, the substance of colour and film, influence his practice.

Uvieghara has exhibited in several solo and group exhibitions including: 35 Blumen in Germany, The Royal Academy, The Freelands Foundation, Copeland Gallery in London, Towner Gallery in Eastbourne, Grey Area and Phoenix Art Space in Brighton, The International Biennale Exhibition of Painting Wales in Swansea and Fringe MK Painting Prize in Milton Keynes.

Temporal Path in the Electric Sky

Tempera, pigment, oil and acrylic on canvas
180 x 162cm



Annie Wasdell

This on-going project brings together ideas and concepts within anatomical investigation and taxonomic classification, exploring the historical role of glass as a vital lens in scientific discovery. Inspired by the 'Micrarium' at The Grant Museum, London, this work presents a luminous archive of imaginary curiosities. Each specimen is 'captured' between glass slides, offering a glimpse into a biological reality that exists only within this curated collection.

Project: Synthetica

Glass enamel, kiln fused glass, LED lightboxes, medical trolley
80x110x60cm



Bill Watson

This work is one of three sculptures that began with the text of a three-verse song. The text was transformed into units of wood. In what is a new approach, I endeavoured to suggest the sense of the lyrics narrative through the addition of differing formal sculptural shapes. This piece represents the third and final verse.

One Too Many Mornings (3)

Birch ply, sapele
120 x 50 x 60cm



Neil Weerdmeester

In an age of digital manipulation and global spectacle, painting can offer a refreshing critique of the transitory nature of information and communication.

The works record a passionate gesture and a chance encounter in a place where the unravelling of a new source of ideas creates a new opening, and each opening a new beginning. The paintings' seductive surface invites the viewer to examine the very act of painting; imagination without resolution, image without text.

The paintings offer a return to a renewed aesthetic; a cultural and critical renaissance in an age of digital over-consumption and a societal haemorrhage of creativity.

Splinter (Falling Rain)

Oil, aerosol paint on canvas
120 x 90cm



Tisna Westerhof

'Held In The Pause', an installation of embroideries in found objects, reflects on how we are shaped by the moments we carry and the selves we leave behind. Female figures rest in quiet solitude, held within vintage objects — an alarm clock, a hand mirror, a leather case — small reliquaries where time softens. In a world that rarely allows women to pause, these works honour rest, memory, and self-renewal, reminding us that we are all a fragile, evolving string of memories.

Held In The Pause

Embroidery, vintage lampshade
285 x 45cm



Susan Wilson

In the late 90s I co-curated for Eastern Arts and the Arts Council a large touring exhibition called "Reclaiming The Madonna". It went to seven venues and we had an ICA conference. Curiously this subject has been revisited but never a word said to acknowledge the Usher Gallery and the curators. Many of the artists we chose are in the current tour. I've always worked with, painted and travelled with my children. Now the grandchildren appear in my work.

Work

Oil on linen

127 x 76cm



A Marriage of Sorts / Now and Then

Projected video, with two watercolours on linen

120 x 120cm

Erika Winstone

A wall installation for 'In the Dark' combining an excerpt from her recent video 'Return', with a pair of watercolours on linen. The work extends Winstone's ongoing exploration of relationships between video, drawing and painting. Here the video illuminates a pair of watercolours on linen. The marks in Erika Winstone's paintings and drawings are the result of repeated attempts to hold the energy of her subjects, drawn from video.

This non-linear approach to composition relates to the complex dynamics between who we are and what we desire. The artist combines elements in response to a particular site, creating installations to contemplate a meeting between that which is fluid and that which is formed. Her fragmented narratives stage unique moments of transitory encounter.



David Wiseman

My paintings are inspired by particular landscape places using drawings, photographs and memory. They are begun in a loose, freely drawn calligraphic way. The final image is slowly extracted in a playful, organic way using overlaid marks and glazes to express qualities of nature such as mood, light, colour, movement, atmosphere, space etc. I want the paintings to be intriguing, tantalising and ambiguous, held between the plastic qualities of the paint and all the celebratory magical illusions and evocations of the depiction of nature.

Tangled Bank, by the River, Dusk Approaching

Acrylic on canvas

43 x 55cm

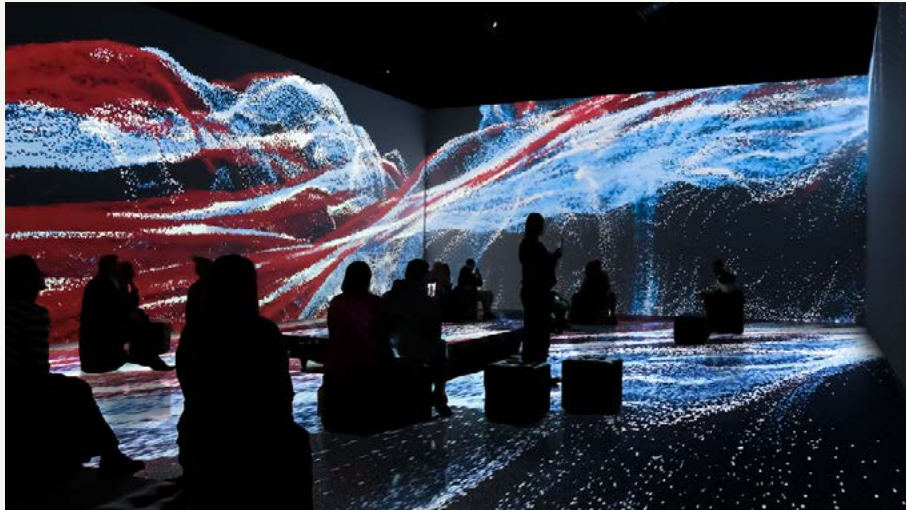


Carol Wyss

7 PILLARS OF WISDOM deconstructs the very concrete order of bones into lines of information — a basis of a new writing to chronicle human interaction. The title of the installation refers to a biblical proverb which outlines a range of moral duties. T. E. Lawrence wrote an autobiography of that same title, likely inspired by Ruskin's 7 Lamps of Architecture book which Lawrence had previously read. The installation consists of seven large unframed scrolls. Each scroll combines intaglio and relief printmaking techniques on thin Japanese paper.

7 PILLARS OF WISDOM

Installation with etching on Japanese paper
400 x 120 x 2cm



Cosmic in the Brain

Interactive installation, digital media

Ash Xu

The 'Cosmic in the Brain' series is an experimental artistic practice that merges neuroscience technologies with generative art, aiming to translate the abstract processes of human thought into the creation, evolution, and integration of stars within a virtual cosmos via Brain-Computer Interface (BCI) technology.

The work is a collaboration between the artist and the audience. Through intuitive interaction, individual ideas are translated into a shared digital cosmos, allowing each participant's inner world to contribute to the collective constellation. This process turns private thought into a visible, living landscape, one that unfolds in real time and belongs equally to everyone present.

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