



The Hari Art Prize 2025: Shortlisted Artists

Anna Curzon Price

Anna Curzon Price (b.1999) is a London-based painter exploring the human body as a porous site of interaction between the interior self and external reality. Anna graduated from the Slade with an MA in Painting in 2025, having previously studied at the Essential School For Painting and the University of Cambridge. She has won the Ivan Juritz Prize for Image (2025), the Cass Art Slade Painting Award (2025) and the Richard Ford Award (2024). Group shows include Teaspoon Projects (2025), Terrace Gallery (2025), Saatchi Gallery (upcoming), Queercircle (2023) and Kettle's Yard (2020).

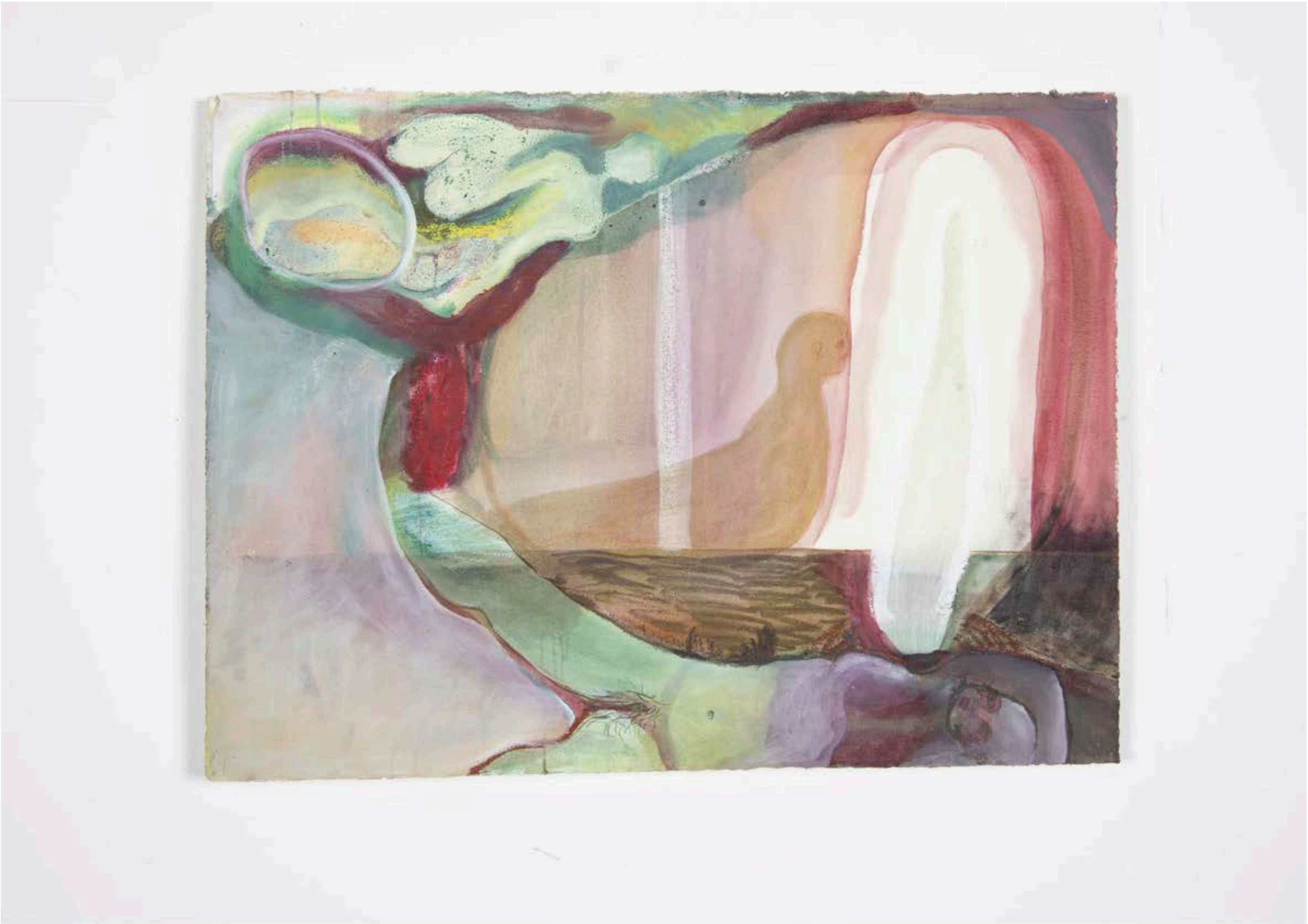
Website: <https://annacurzonprice.net/>

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Anna Curzon Price

Through a mixed media approach to image-making - combining oil and water-based mediums, drawing and painting - she evokes the indeterminacy of boundary lines between figures and their surroundings. By predominantly working on fragile paper supports, Anna integrates the act of painting with that of repairing - patching up rips and tears, and allowing wrinkles to form where they wish. Each work embodies a precarious cared-for-ness, slipping between abstraction and figuration.



Till the end of days - red and green, 2025
Watercolour, pastel and oil paint on watercolour paper
56 X 76cm



In Sickness and in Health, 2025
Pigment, acrylic and soft pastel on paper
150 X 320 cm



Beth McAlester

Beth McAlester is a Northern Irish artist based in London, England, exploring themes of identity, commemoration, and place. Through her paintings on wood, she examines semi-biographical narratives grounded by post-Troubles contexts within the UK and Ireland. She attained her BFA at the Slade School of Fine Art, UCL (2022-2025) and is going on to pursue her Postgraduate Diploma in Fine Art at the Royal Academy Schools (2025-2028).

McAlester was an artist in residence at Bienno Borgo Artisti 2.0 in 2024 and was awarded The Painters Stainers' Company Scholarship In 2023. Her works have also been recognised at the Association for Medical Humanities Annual international conference where she was awarded the 2023 'Fevers, Frets, and Futures' Visual Arts Prize. McAlester's works have been exhibited in numerous group shows including Eleverses at Ugly Duck Gallery, Threading the Eye at the Crypt Gallery, and Fluid Realities in collaboration with Art Ascend and Earl's Court London.

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Through painting and drawing, I examine biographical narratives relating to post- Troubles contexts within Northern Ireland. Rather than directly addressing an overarching political system, I draw inspiration from scenes or moments which indicate lingering trauma; weaving through a myriad of social and cultural realities to highlight the disenfranchisement and tribalism that persists around us today.

Forgoing objectivity, I am driven by a hunger to chronicle temporary cultures, looking over shoulders and through other's eyes to capture the texture of an experience in tandem with my own. My use of muted palettes and photographic motifs ground the work in reality, yet a tenderness emerges through the construction of my painted image. Gauzy figures and architectural symbols are obscured as the surface becomes a space for dialogue with collective biases. An innate fascination with the blank slate that youth presents in these settings is reflected in my work as my figures, often children, find themselves in confrontational places. The light that illuminates them is neither celestial nor natural, rather it is the light of the photographic flash gun, a floodlight, a battery-powered torch, as I allude to identities and frameworks preordained by outside agents.

The apparent deterioration of my visual image is paralleled in that of the painted surface, a result of the distressed materials I employ; By working on found surfaces, each painting acquires a unique skin that serves to both destabilise and locate my subjects; The wood I use, for example, hearkening to builder's pallets burnt annually during Loyalist parades in Belfast. When I utilise this specific imagery it is as much about re-contextualising an image or object as it is about connecting to the original place, questioning where I (and by extension the viewer) stand in relation to those left on the wayside of our contemporary Western imagination.

f*nian b*astard g*rry ad*ms, 2025
Oil on wood
14.5 x 14.5cm





Fourth Green Field (2024)
Oil on wood panels
29 × 84 cm

Brianna Lois Parker

Brianna Lois Parker (b.1998) is a Caribbean-British oil painter whose practice explores themes of memory, identity, and everyday life. Through oil paintings Parker creates intimate, symbolic, and culturally resonant portraits that centre diasporic narratives and intergenerational connection.

She holds a First-Class Honours degree in Fine Art (BA) from Kingston University, awarded in 2021. The artist is currently based in London, where she lives and works.

Her practice is grounded in personal connection and storytelling. Each piece begins with real-life experiences, which is translated into layered, expressive compositions.

Parker was awarded the Margate Art Prize by Dame Tracey Emin DBE RA, and was commissioned by Netflix to create a painting for Portrait of a Top Boy, an exhibition honouring the BAFTA award-winning series Top Boy. The exhibition was held at Somerset House, and her painting is also featured by the National Portrait Gallery (online). She also appeared on Sky Arts' Portrait Artist of the Year, further showcasing her distinctive approach to portraiture and her expressive use of colour theory on a international platform. In 2025, she was shortlisted for Jackson's Art Prize, placing in the top 0.2% of 12,964 entries and receiving the Judge's Choice Award.

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Brianna Lois Parker

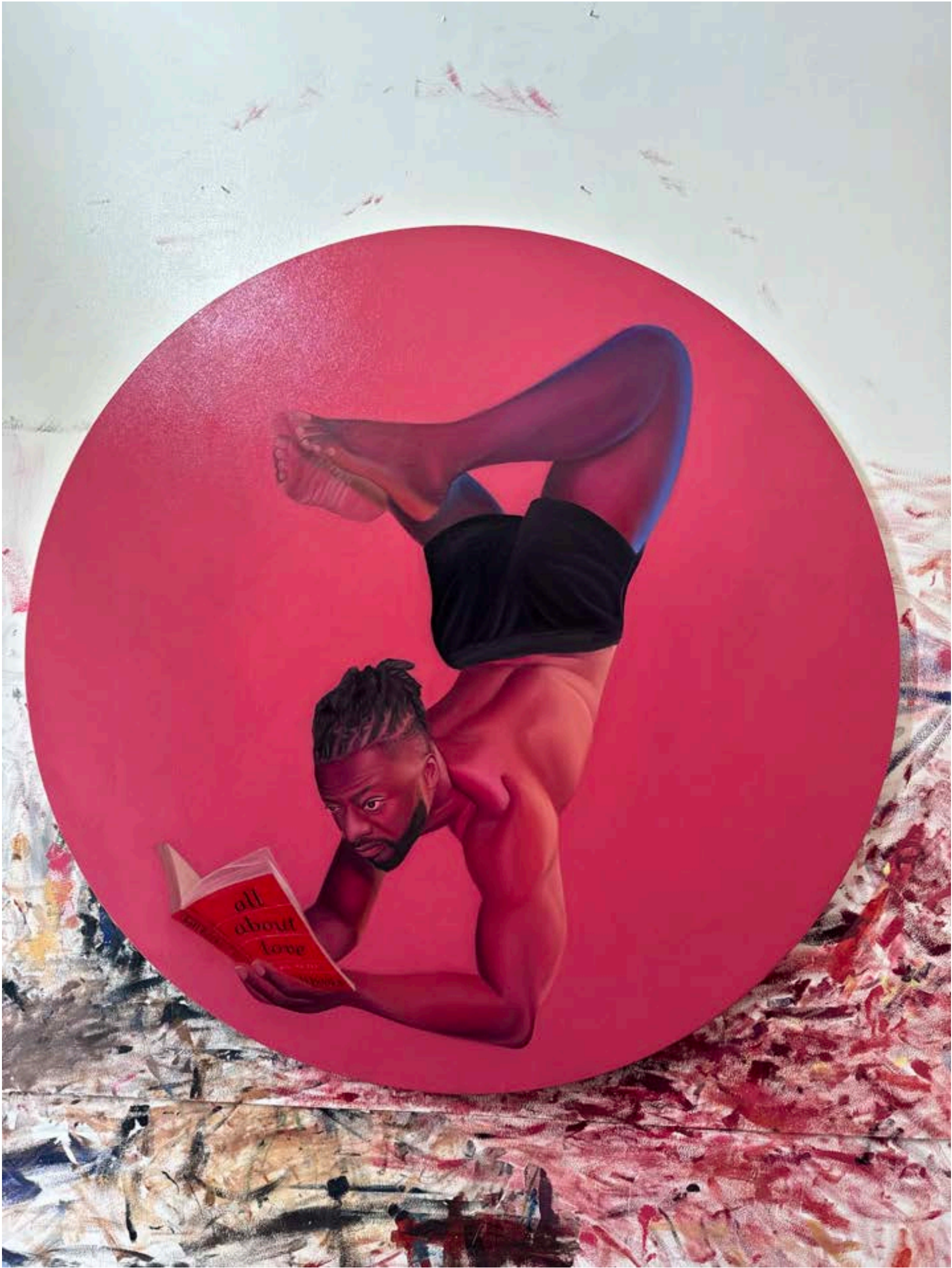


This painting is a response to the current state of love in our generation, where it often feels like taboo. Love is spoken of with so much caution even though it has such a dominating quality.

Being vulnerable, this idea came to me in the aftermath of a relationship that left me disoriented. In searching for language to make sense of that loss, I turned the pages of All About Love by Bell Hooks. Her words offered a framework for understanding love not just as romance, but as a practice of care, trust, and commitment - ideals that feel endangered in contemporary culture.

The circular canvas, echoes the cyclical nature of love - the patterns of intimacy, rupture, and renewal. The circle also offers a sense of wholeness and continuity, reinforcing the idea of love as both fragile and enduring. This painting embodies the yearning for a more honest, expansive understanding of love. It is an act of vulnerability, a way of holding space for pain while also insisting on the radical possibility of love as a transformative force.

Bending over backwards, 2025
Oil on canvas
90 x 90cm





The Art of Frying Plantain (2025)
Oil on canvas
121.9 × 91.4 cm

Cassie Vaughan

Cassie Vaughan lives and works in London. She completed a BA in Fine Art at Central Saint Martins and is a recent graduate from the MA Painting program at the Royal College of Art.

Vaughan uses drawing and painting to explore elements of environmental and emotional collapse, solastalgia and imagined future landscapes.

Her methodology is to build a reciprocal relationship with painting, beginning each work with instinctive marks that come to suggest landscapes, working intuitively and helping to achieve balance with a light touch. Paint and pastel are layered through a process of application and erasure, with drawing used as a means to make whole.

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Cassie Vaughan



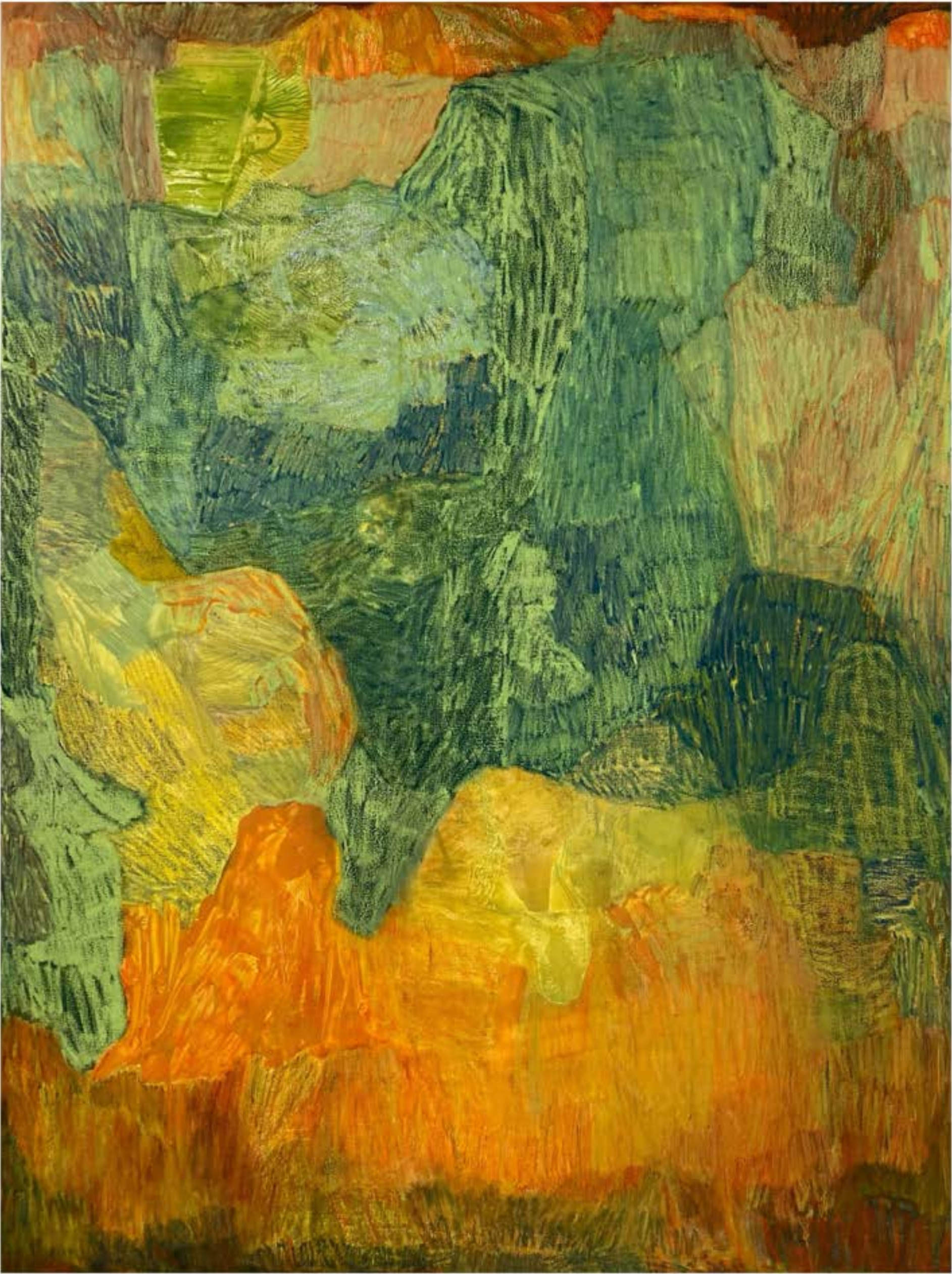
Vaughan’s work investigates the concept of wilderness and the stories fostered by and held in land. For Vaughan, painting is an act of excavation and discovery similar to archaeology and her work is fascinated by a sense of place that is ancient, shifting and elusive. As such, her paintings are spaces of mystery, outside of time and occupying a tipping point between dissolution and permanence. They speak of the compulsion to be lost in landscapes that overwhelm us, even as we threaten to overwhelm them.

“I used washes of oil paint for the base layers; thin at first and then thicker layers to add texture. I used a variety of different size household brushes and pulled pain across the canvas using tear off palette sheets painted with oil paint. Often the earliest layers of paint are applied while the canvas is laid flat on the floor. Once I feel ready to work on the final layers, I hang the work on the wall. I left a lot of the early mark making almost untouched and then added final layers using oil sticks - both small and large to obtain different marks and opacity. The final marks came together quickly and while using the momentum of my whole body moving across the face of the canvas.

I love the immediacy of this painting, the varied mark making and the strong sense of movement that to me, speaks of continents colliding and the creation of new land. I am fascinated by cave painting and the palette and texture conjures up something of their spirit and an ancient, deep sense of time. I felt very free and confident making this work. I always try not to complete a painting too much and I think I managed to allow a sense of chaos, even ugliness, to remain that gives it life.”

Mountains (Echo), 2024
Oil and oil pastel on canvas
152 x 122 cm





Mountains (Echo), 2024
Oil and oil pastel on canvas
152 x 122 cm

Celia Mora

Celia Mora studied Fine Arts at the Complutense University of Madrid, followed by an Erasmus placement at the University of the Arts London. She completed her MA in Painting at the Royal College of Arts in 2023 and continued her studies at Turps Art School in 2024.

Her work has been supported by the Elizabeth Greenshields Foundation grant in 2023 and 2024. Mora's work has been exhibited widely in shows, including Contemporary British Portrait Painters at The Department Store, Vessels with OSHH Projects, Art on a Postcard at Bow Arts, The Eve Principle at Norito Gallery, Startled at Lychee One Gallery, Crème Fraîche at ICA Museum, Unladylike at D-Contemporary, and Figurativas at MEAM, Barcelona.

Her works are held in private collections, including the Four Seasons Hotel in Madrid. Mora's work has been shortlisted for several awards such as The Muse Residency Programme (2025), ACS Studio Prize (2025 and 2024) and the Jackson's Art Prize Show (2024). Recent residencies include the Soho Revue's 2025 programme. Mora has also received the support from the Zsuzsi Roboz Scholarship at Morley College in London on 2024/2025.

Instagram: [celiamora7746](#)



Celia Mora

Celia Mora's practice explores the representation of the male body through the lens of classical figuration and still life, drawing on the meditative strategies of Baroque painters. The work engages with a slow, layered process in oil, where forms surface gradually from abstraction—reflecting a deliberate attention to ambiguity, suggestion, and the fragmentary nature of perception.

At the core of this practice is a re-evaluation of traditional visual codes surrounding gender, spectatorship, and the power dynamics embedded in the act of painting. By positioning herself as the painter and her partner as model, Mora reclaims and complicates the gaze, shifting the historical role of the muse and reconfiguring masculinity as tender, intimate, and at times passive. The male body is frequently cropped, refracted through glass, or mirrored in polished surfaces—devices that destabilise the viewer's position and interrogate normative constructions of desire and beauty.

Still life elements—vessels, marbles, reflective surfaces—operate as metaphors for the body, their fragility and opacity echoing the instability of identity. Informed by feminist theory, particularly the writings of Laura Mulvey, Mora's work resist dominant narratives, instead foregrounding modes of seeing and being that are often silenced, marginal, or considered insignificant. Through this, the practice becomes a space for alternative subjectivities to emerge.

Odalisque, 2025
Oil on canvas
85 x 110.5 cm





I spy with my little eye, 2025
Oil on canvas
66 x 85cm

Claudia Pons Bohman

Claudia Pons Bohman (b.1999) is an Ecuadorian Swedish artist. Deeply connected to nature, she often incorporates it as a central element in her paintings. Her creative process is sparked by specific places, thoughts, or dreams that capture her imagination and refuse to fade. Through her work, she explores themes of spirituality, memory, and the passage of time.

Claudia graduated from the Royal College of Art in 2024. Her most important exhibitions include a solo show *The Swimmer* at Sotheby's, Stockholm; the group exhibition *Landscape Today* at Messums (2024); a solo show *Messengers of Paradise* at Materna y Herencia, Madrid; and a duo show at Gallery Tönheim, Madrid.

Website: <https://www.claudiaponsbohman.com>

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Claudia Pons Bohman



Nature, to Claudia, exists beyond human creation; it was here before us and will remain long after. This timelessness lends it a deeply spiritual essence. Her work is rich in symbolism, depicting places tied to her most meaningful memories, interwoven with dreams and reflections on time. In her latest pieces, chickens emerge as recurring motifs, embodying her inquiries into the afterlife. Across cultures, birds are seen as messengers between realms, and by choosing chickens and hens, she adds a playful twist to this age-old belief.

In her paintings, these chickens exist in surreal, reflective environments—playing with water, mirrors, and light to evoke the mysteries of existence. Some appear hidden, while others seem to share heads, symbolising a unified force or the transition between dimensions. Through her compositions, Claudia crafts a world where flowers sprout from the feet of deceased chickens, and interconnected forms mirror the cycle of life and death. Her work stems from personal experiences and meditations on the unknown, offering a visual dialogue on the questions we all ponder but may never answer.



“Uno de mis sueños”, 2025
140 x 100 cm
Acrylic on canvas





“Reflejo I”, 2025
120 x 150, 120 x 150 cm
Acrylic on canvas

Damien Cifelli

Damien Cifelli is an artist from Edinburgh, Scotland. He recently completed his MA in Painting at the Royal College of Art in 2025 and has exhibited internationally at galleries including Whitechapel Gallery and Saatchi Gallery, with solo shows at Spinello Projects, Moosey Gallery, Pulpo, Liminal Gallery, and Edinburgh Art Festival.

He was shortlisted for the East London Art Prize, UK New Artists Award, Cass Art Prize and Delphian Open Call and won the Thyssen Versiona award.

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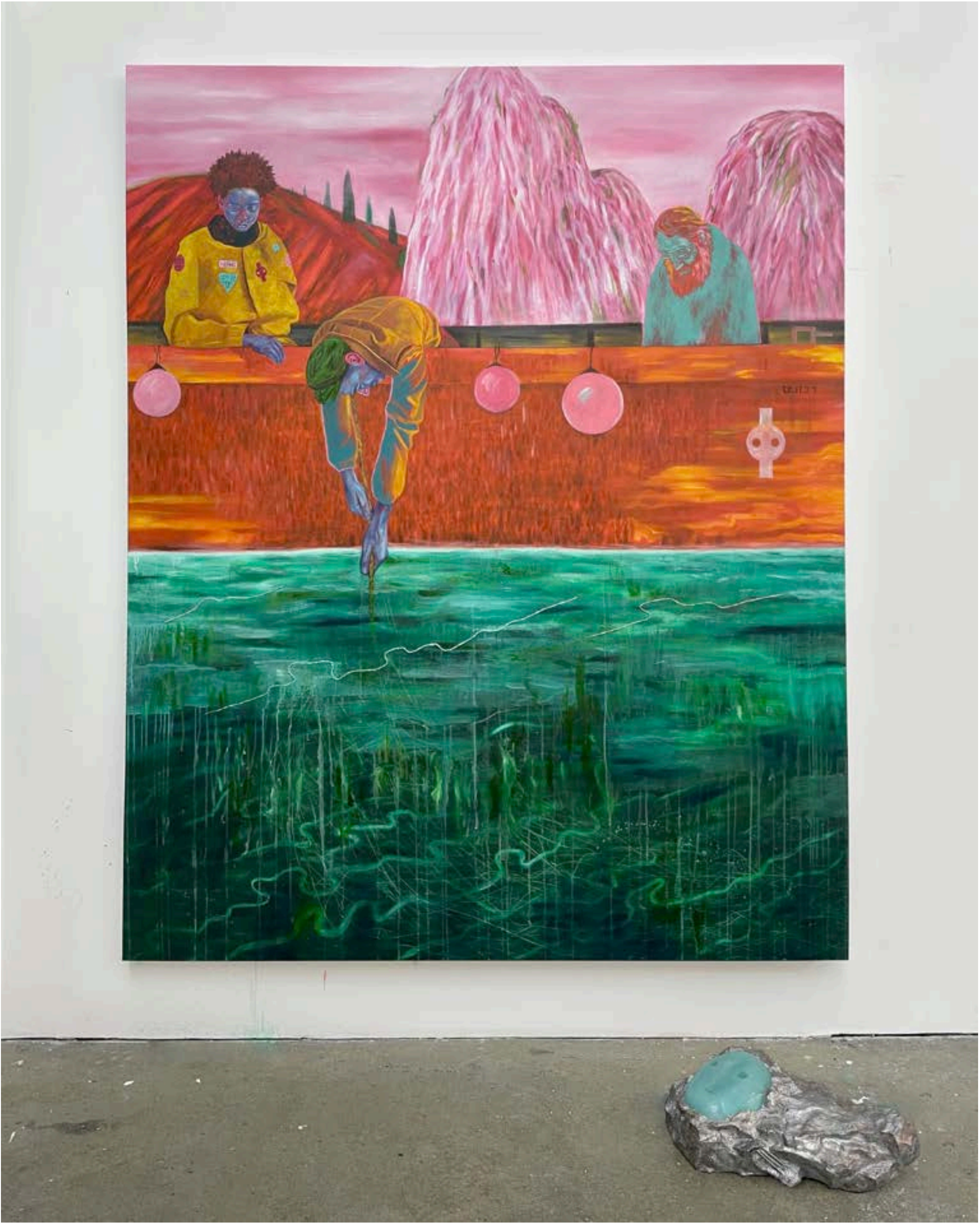


Damien Cifelli

His work is an exploration of the fictional world of 'Tarogramma', a detailed environment with its own culture, iconography, behaviours and traditions. He tells the story of the place through fictional anthropology; the paintings and artefacts serve as documentary images of a new world.

His work attempts to create an uncanny dislocation within scenes that might initially seem ordinary, refusing to present an image that is entirely relatable. Any sense of recognition is gradually shed and replaced by a question of what we are actually looking at; the paintings have a fast skin but a slow skeleton.

'Dredge Subwending' 2025
Oil on Canvas, Clay, wax, metal
160x200cm





'It Lasts Forever, Then It's Over' 2025.
Oil on Canvas
160x200cm



Elinor Haynes

Elinor Haynes is a French-Australian multimedia artist based in London. She graduated from the MFA program at the Slade School of Fine Art in 2023. Her work has been exhibited internationally and has earned her recognition including the Kenneth Armitage Sculpture Prize (2023) and the Royal Society of Sculptors’ Gilbert Bayes Award (2024).

Website: <https://elinorhaynes.com>

Instagram: elinorhaynes



Elinor Haynes



Drawn to moments of sensual simplicity and extreme human behaviour, Haynes explores the tension between the spiritual and the carnal. Her practice spans sculpture, installation, and moving image, incorporating a wide array of materials such as glass, ceramics, bones, wood, saliva, sweat, and 3D video. Through this material hybridity, she interrogates embodiment—its messiness, vulnerability, and raw intensity—within a socio-economic climate that increasingly flattens and sterilises human experience. In her work, the body is not a sealed vessel but a porous, leaking entity—one that resists commodification and demands presence. Haynes' visceral approach challenges the aesthetics of control, offering instead forms that pulse, ooze, and insist on the intimacy of being alive.



Drowning, 2024
Glass, wood, water, peristaltic pump, latex covered steel table
52 x 50 x 34 cm



Emily Hoyle

Emily Hoyle (b.2002) is an emerging British artist currently dividing her time between the United Kingdom and the United States. Growing up in the rural English countryside, she developed a lasting sensitivity to seasonal rhythms and the ancient partnership between people and animals. Working alongside horses, sheep, and dogs instilled in her a deep awareness of the cycles of life — themes that continue to inform her use of animals as vessels of symbolic and iconographic meaning.

Alongside this, a background in classical musicianship and competitive sports fostered both an appreciation of technical virtuosity and a commitment to emotional depth. These early influences shaped the discipline and sensibility that underpin her artistic practice today.

Emily studied at the Ruskin School of Art, University of Oxford (BFA, 2024). Her work has since been acquired by collectors in the UK, US, and New Zealand. Emily was awarded a solo exhibition at The North Wall Arts Centre in January 2025.

Website: <https://www.emilyhoyle.com>

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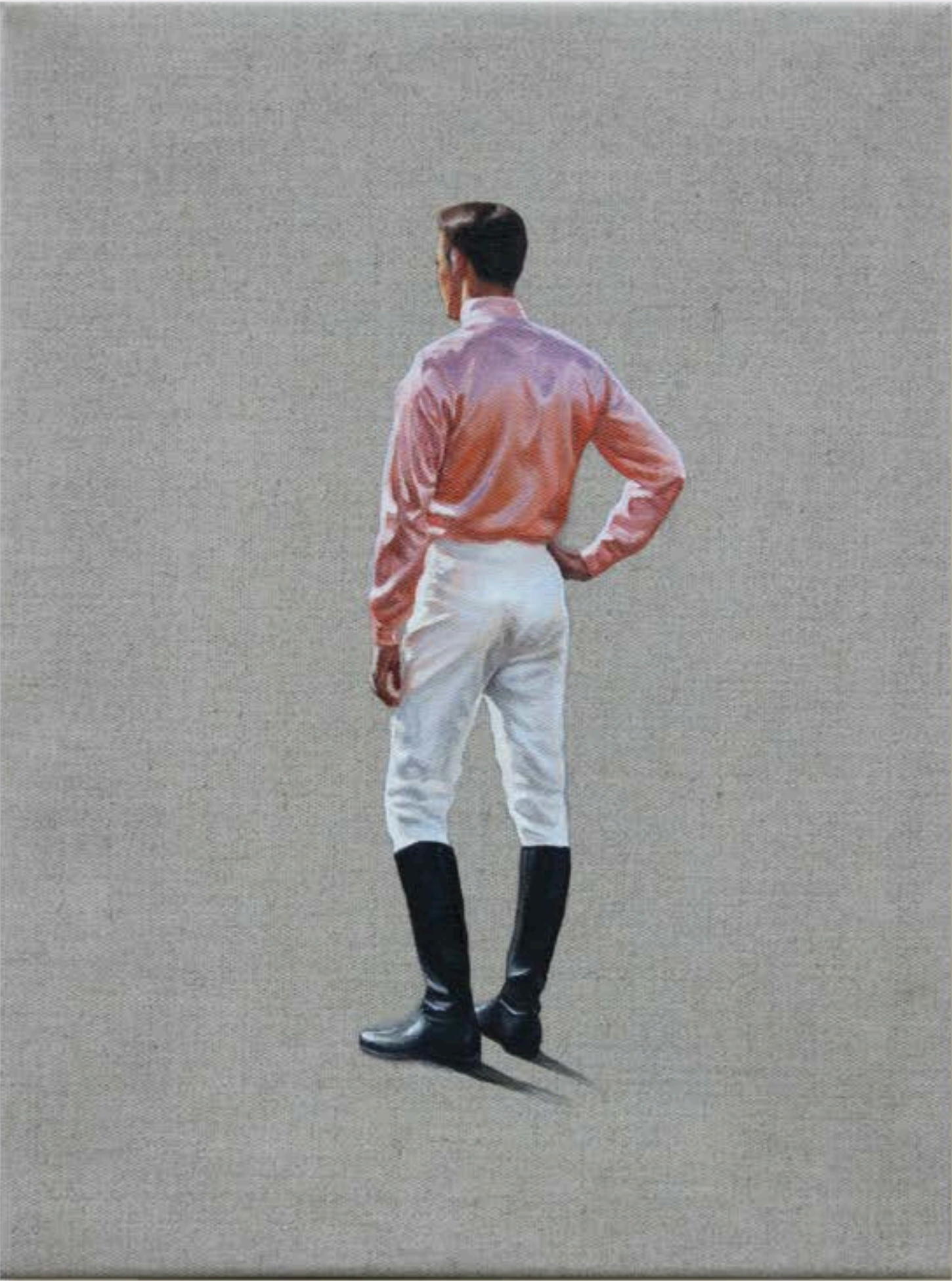
Emily Hoyle

Her carefully and classically rendered figures sit in stark contrast to expanses of negative space that isolate, sharpen, and elevate them beyond specific time or place. Without historical or contextual anchors, her subjects are elevated to an archetypal status, resonant and timeless, as well as increasingly humble, aware of their own impermanence.

Constantly in dialogue with the history of Western art and culture, Emily aims to highlight the beauty and wisdom of Classical artistic practices, while maintaining a lightness and freshness relevant to the Contemporary zeitgeist. Key influences range from Caravaggio, Rembrandt, and Velazquez, to the realms of fashion advertising and the graphic minimalism of the digital age.

Her practice is also shaped by the interrelated disciplines of literature, theology, and music, which infuse her subjects with layers of symbolic meaning. The viewer is invited to contemplate how enduring truths of the human experience (love, mystery, adventure, duty) unfold in their own lives.

Jockey in Pink, 2025
Oil on canvas
42 x 32 cm





After Stubbs, 2025
Oil on canvas
64 x 64cm

Franklin Collins

Franklin Collins is a British / South Korean Artist based in London. Born in Cambridge, 2000. Collins graduated from a Fine art BA degree at Central St Martins in 2025. His practice, primarily sculptural, looks at the relationship between mind and material. What aspects we tend to appreciate in the physical world, how they can be altered or highlighted, and the overall interaction however minute or massive, we have with the physical matter that surrounds our lives.

Collins has participated in several group exhibitions, including Crawl Space at The Crypt Gallery (2023) and Labyrinth at House of Annette (2023). In 2024, he co-organised and exhibited in the trio show Hiraeth at Filet Space. His first solo exhibition, Livings Receipts, was held at Incubator Gallery in 2025.

Alongside his exhibition practice, Collins worked as a fabricator at Antony Gormley Studios during his placement year in 2024. In 2025, he undertook a month-long residency at the Gullkistan Centre for Creativity in Laugarvatn, Iceland.

He has organised and co-hosted two interactive workshops, Talking to Stuff, with artist Kairi Tokoro. In 2025, he exhibited and sold work at the Khrais–Tërshana art auction MARA in Tiranë, Albania. Collins has also produced and sold work through private commissions and was shortlisted for the Nova Art Awards 2025 for his degree show exhibition

Instagram: frnklncollins





We are constantly in contact with something, someone or somewhere. Despite this contact happening all the time they remain fleeting, these moments of contact appear and disappear without acknowledgment. But those traces remain whether it's the memory of an interaction or a scuff of a shoe on a pavement, even the deposit of sweat on a door handle. Every one has this invisible trace of what they've done, where they've inhabited and who they've been. Sometimes we get to see it in the physical. These remnants of touch and intimacy. We see it in bronze statues where a nose has been polished for good luck or faith. Or in a seat of an old chair lovingly embracing us over years of exhaustion, or simply a cherished wallet squashed, pressed and battered from a lifetime of use. This is the record of our interaction with the physical and it is beautiful.



Gather, 2025
Carved Ash wood
120 x 25 x 10cm



One, 2024
Poplar driftwood, jute rope, steel eye plate
25 x 15 x 140 cm

Grace McNerney

Grace Mcnerney (b. 2001, Harrogate) is a London based painter. Mcnerney graduated Chelsea College of Arts in 2023. Grace's paintings are a pursuit through the liminal and the mundane in search of the sex, religion, and death that are so foundational to popular culture. Grace's oil paintings are often inspired by charity shop discoveries - vinyl covers, old magazines, recipe books.

Mcnerney has group shows include the Creme Fraiche Emerging Artist Exhibition at the Institute of Contemporary Arts, Ciana Taylor's 'Underworlds' at Seventeen Gallery and the Millbank Tower New Artist Exhibition. Mcnerney also had her debut solo show 'With You Always' this year with Creme Fraiche Gallery.

Instagram: [gracemcnerney](#)



Grace McNerney

‘Fawning’ is a piece made using oil paint on acrylic wool, upcycled from my family home. Fawning was made using references of road kill and various animal organ archival imagery from online veterinary directories then painting with a brush directly onto the wool, I had to gradually layer and building up colour over the course of about a month to achieve the desired opacity.

This piece visually represents the phenomenon of the Identified Patient Syndrome. The ‘Fawning’ represents the deer or ‘identified patient’ at the operating table. The process of surgery being undertaken is a visual metaphor for the scapegoating that can occur with the symptomatic member of the family.

The deliberate act of surgery is the way we attempt to change those we love with a blueprint made from our own shortcomings as well as theirs. The painting is imposed onto a traditional 1940s style rug, a visual metaphor for the nuclear family but also a household item that remains out of our immediate line of sight for the most partly the rug is utilised consistently but rarely in an cognitive sense it represents the family unit but also it’s collective unconscious.

This piece is especially important to me as it was the first piece I made about my sister since her passing in 2021. Before making this piece I had avoided making art about losing her altogether. After losing a family member to substance abuse, this piece tackles incredibly important although sensitive subject matter and is like a visual diary entry (as well as cornerstone) for me.

‘Fawning’, 2024
Oil on Wool
230cm x 160cm





'Apollo', 2025
Oil on Canvas
168cm x 81cm

Katie Tomlinson

Katie Tomlinson (b. 1996, Tees Valley) is a painter based in Manchester. She holds an MA in Painting from the Royal College of Art, London (2021–2023), where she was supported by the Basil H. Alkazzi Scholarship Award.

Recent solo exhibitions include *Fantasy Girls* (2024) at Liminal Gallery, Margate, UK; *They Only Want You When You're Seventeen* (2024) at LKIF, Seoul, South Korea; *At Least Buy Me Dinner First* (2023) at Brooke Benington, London, UK; and *Fight The Moon* (2022) at Paradise Works, Manchester, UK.

In 2025, Tomlinson was awarded an Arts Council England Developing Your Creative Practice grant, was shortlisted for Tees Valley Artist of the Year, and longlisted for the John Moores Painting Prize. In 2024, she was shortlisted for both The Hari International Art Prize and the BEEP Painting Biennial. That same year, she exhibited in *40 Years of the Future: Painting* at Castlefield Gallery, Manchester, UK; *Liminal Salon* at Liminal Gallery, Margate, UK; *The Pearls and the Oyster* at The Birley, Preston, UK; *Viewing Room* at Gallery Supermarkt, Tokyo, Japan; and *A Mirror to Vanity* at Brooke Benington, London, UK.

Other recent group exhibitions include *Any, Body, Home*, Warrington Museum and Art Gallery (2025); *Let the Absence Speak*, curated by Mattia Pizzani and Marta Orsola Sironi, Milan, Italy (2023); *Eye of the Collector*, Two Temple Place, London, UK (2023); *Buried in Affection*, Galerie Supermarkt, Tokyo, Japan (2022); *Stories*, Bankley Gallery, Manchester, UK (2022); *Fayre Share Fayre*, The Whitworth Art Gallery, Manchester, UK (2022); *A Star is Just a Memory of a Star*, Brooke Benington, London, UK (2022); *RAW*, Soho Revue, London, UK (2022); and *Obstructions*, Castlefield Gallery, Manchester, UK (2021).

Website: <https://katieomlinson.co.uk>

Instagram: kt_tomlinson



Katie Tomlinson

Through a queer feminist lens, Katie Tomlinson's paintings depict ambiguous narratives that interrogate heteronormativity, body politics and the exploitative paradigm in which feminine beauty is controlled.

Tomlinson categorises her practice into two distinct modes: 'cropped' and 'narrative' paintings. Both approaches are employed to challenge and reconfigure how the viewer interacts with the painted image. The cropped paintings are tightly framed compositions that reference the notional, voyeuristic, 'keyhole' viewpoint. Whilst the narrative paintings frame the canvas as a portal into an enacted scene, the artist employs theatrical strategies - most notably Bertolt Brecht's Distancing Effect - to render the familiar strange. In doing so, viewers are encouraged to assume a position of critical engagement, becoming conscious of their role as observers and compelled to interrogate the politics of looking, rather than passively spectating.

Across both modes, Tomlinson uses vivid colour, playful and surreal motifs, layered symbolism, and varied applications of paint. Each work is imbued with tension, hidden meanings, and shifting tempos. The paintings function both as an inquiry into the possibilities of the medium and as a vehicle for storytelling. The characters within these pictorial tableaux demand closer scrutiny, prompting questions about their identities, motivations, histories, and roles within these queering and subversive narratives.

The paintings overtly reference moments throughout the canon of Western, patriarchal, art history. The works reconsider, reconfigure, and reclaim specific moments from Painting's problematic past - specifically depictions of women. Harboring this as a tool to enhance, develop, and reinforce the paintings' contemporary social themes within the post-MeToo era.



I Want Money, Power, and Glory, 2024
Lipstick & Oil on Canvas
130 x 180cm



Corpse, 2023
Sunflower seeds & oil on canvas
140 x 120cm

Laura Kazaroff

Laura Kazaroff (b.1993) is a London based artist from Buenos Aires, Argentina. In 2023 she graduated from the MFA Fine Art at Goldsmiths, University of London, previously having completed a BA Fashion Design at the School of Architecture, Design and Urbanism (FADU) at the University of Buenos Aires, Argentina. She was selected to be part of New contemporaries 2024, showing in Plymouth, and the ICA in London.

Website: <https://laurakazaroff.com>

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ash your true self!' (2023)



'trigger protector' (2025)
high impact polystyrene, beech wood, acrylic, aluminium, pla, epoxy resin,
mdf, polystyrene, stainless steel, found objects.
60cm x 65cm x 15cm

Magdalena Gluszk-Holeksa

Magdalena Gluszk-Holeksa (b. 1990) is a Polish painter and a graphic designer, who currently lives and works in UK. She grew up in the Silesian Beskids Mountain range in the South of Poland. Throughout her practice, she draws on changing memories of the landscape surrounding her home as a metaphor for metamorphosis and as a way of building a visual language where human loss and natural cycles coexist. At the core of her process is her interest in depth psychology and how inherited belief systems and emotions form a non-verbal language within the unconscious, influencing both self-perception and our sense of belonging.

She recently graduated from a PgCert in Design for Visual Communication at London College of Communication, UAL (2024). She holds a Master of Fine Arts from Wimbledon College of Arts, UAL (2019) and a BA (Hons) in Photography from Arts University Bournemouth (2014).

Her most recent solo show A Mountain, Too, Has Its Thoughts (2022) took place as part of her five-month residency (2021/22) at Broadway Gallery Letchworth. Recent group exhibitions include: UN-TRANS-LATED, Huang Contemporary, London (2025), Airy Disk, River Art Gallery, Taiwan (2024) and John Moores Painting Prize, Walker Art Gallery, Liverpool (2023). Recipient of two grants from The Elizabeth Greenshields Foundation (2017 and 2018). Shortlisted for Jackson's Painting Prize (2023 and 2019). Featured in: Agnoscis Journal, 2nd Edition (2024), Trebuchet Magazine, Issue 12 (2022), Saatchi Art Rising Stars (2019) and Jackson's Painting Prize Artist Interview (2019).

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Magdalena Gluszak-Holeksa

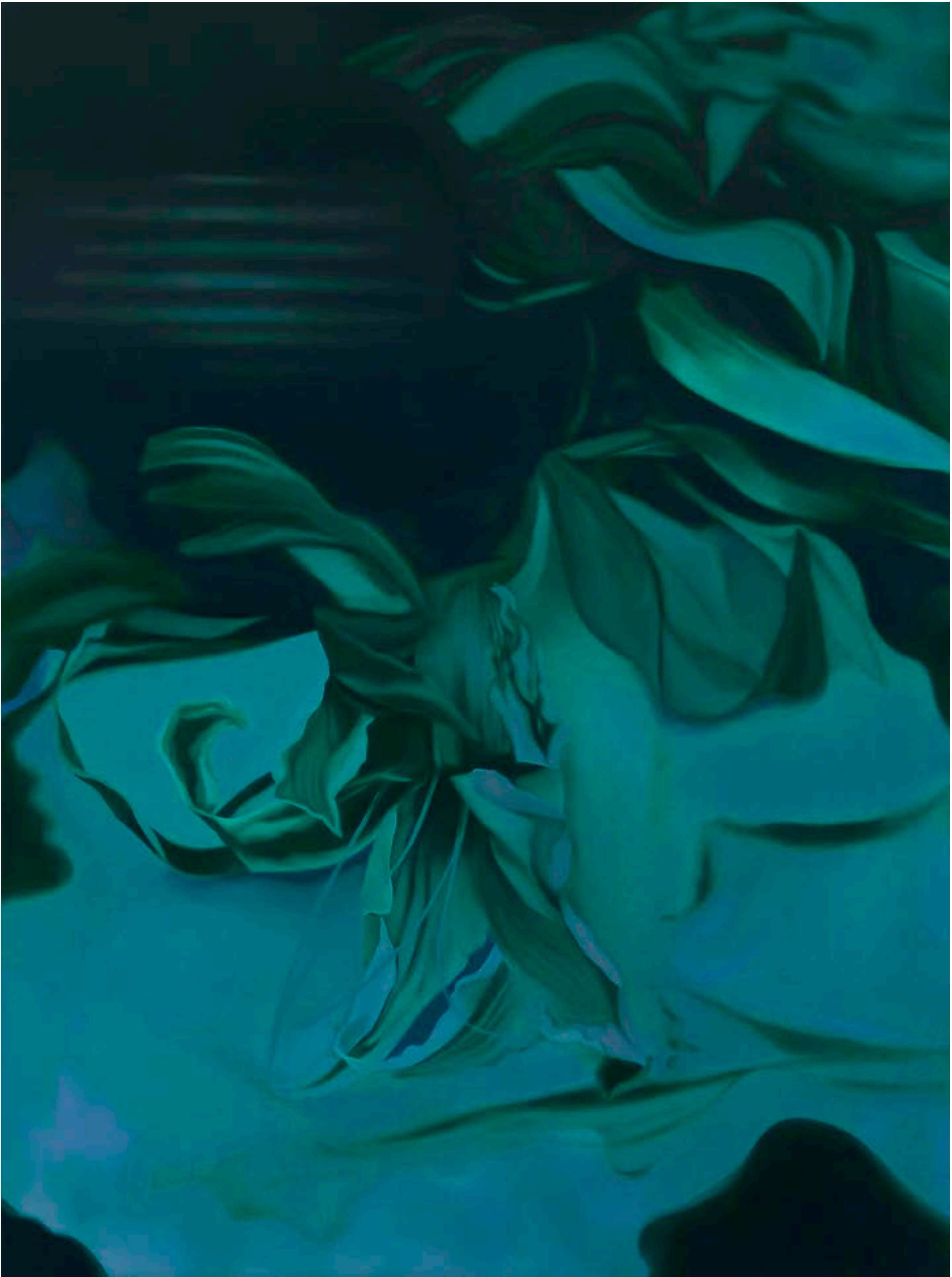


I search for a language to explore impermanence, memory and time. The process of transforming through painting is an inquiry into ritual and symbolism— becoming familiar with the hidden, the uncertain and the uncontrollable. I'm interested in opposites, such as hope and loss, the tension between them, and how these conflicting yet harmonizing notions influence the painting process and composition. Shifting between awareness and the subconscious, I wrestle with memories that slip my control and with the knowledge that exists beyond my senses.

I'm drawn to cool colour palettes, which echo the nocturnal moods of the natural environment where I grew up. My compositions merge elements of nature, interiors and body details, retaining traces of personal photography, found images and drawings made intuitively. The organic forms merge elements of both still life and landscape, evoking the symbiosis and exchange between the dead organic matter and the living. In this way, my paintings are extensions of personal rituals: collecting, reassembling and photographing dried up flowers, to incorporate their presences into my work. Never being fully one thing or another, but constantly evolving, these new memory landscapes reflect the idea of grief as perception, which continually disrupts and alters view of reality. Personal narratives and depth psychology inform the world-building in my work. Memories, conversations and stories become forms and symbols, creating landscapes that are both familiar and unfamiliar, emerging with their own logic

Still life with a dried plant, 2025
Oil on wood
46 x 61 cm





A certain exchange, 2023
Oil on canvas
40 x 30 cm

Monica Tong

Born in China, raised in New Zealand, Monica's creative journey is shaped by a rich, multicultural background. After a successful career in corporate finance, she dedicated herself to art, studying in the US and the UK. She obtained her MA at the Royal College of Art in 2021. As a multi-media artist, she creates works that bridge Eastern and Western philosophies, inviting viewers to engage with her art on a personal level. Her work has been widely exhibited and collected across the US, New Zealand, China, Europe, and the UK. Monica also actively engages with the community, teaching art for social engagement, including art for dementia, and has translated the book Porcelain.

Instagram: [studio.m.ceramics](#)



Monica Tong

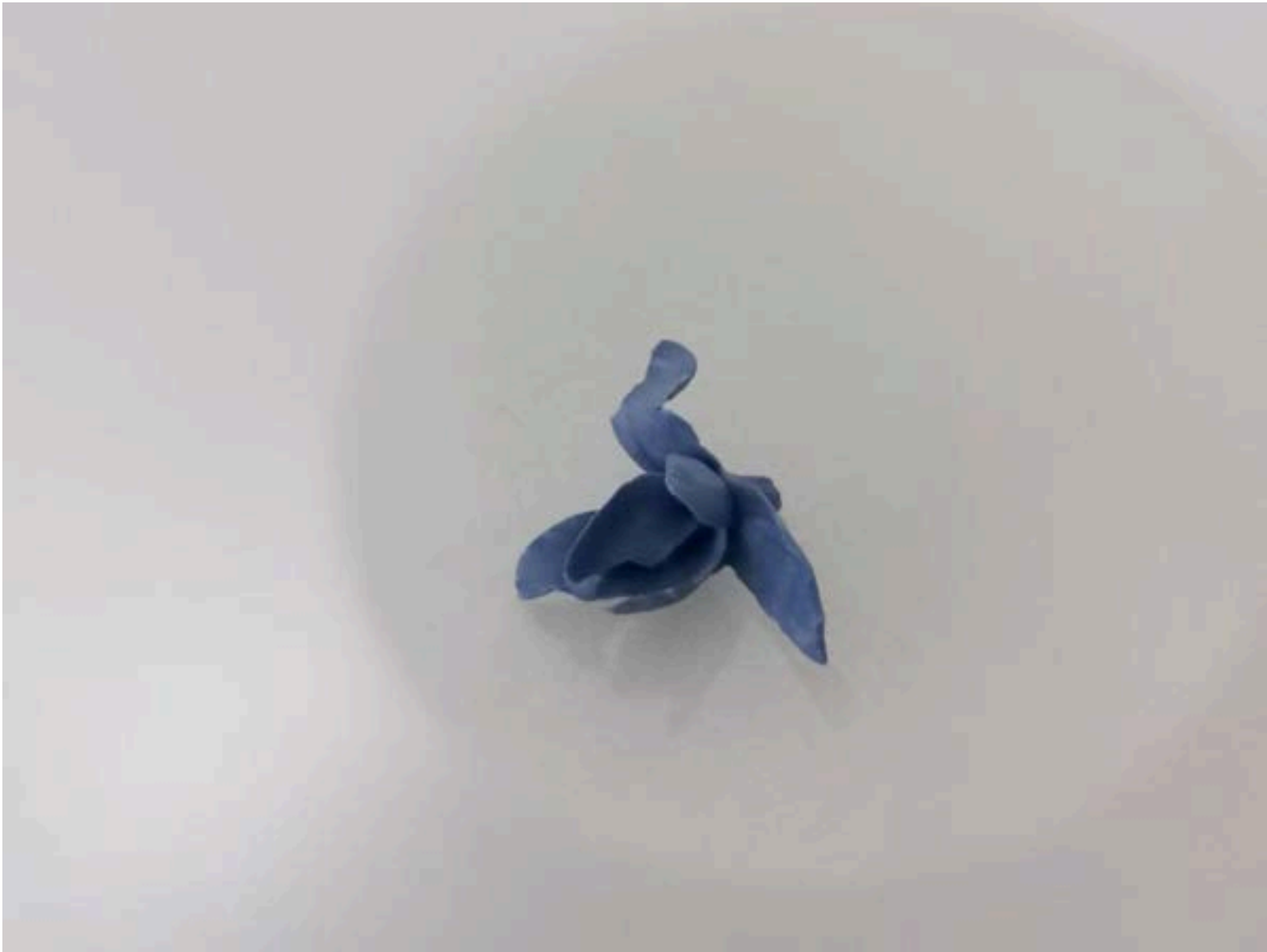


Monica's artistic practice explores the subtle interplay of human senses and emotions through objects made of porcelain and glass. These materials, with their purity and translucency, are uniquely suited to translating our connection to the world into visual poetry. She often works with residues and traces, transforming what is lost or remaining into new forms. By blurring the line between an object's positive and negative space, her work invites viewers on a journey of quiet contemplation, where subtle sensory stimulations can lead to a transcendental experience.



lost paradise IV
blown glass, stoneware, porcelain, glaze, clear silicone
26x16x9cm





lost paradise VII
blown glass, stained porcelain
31x13x17cm



Rita Osipova

Rita Osipova is a multidisciplinary artist and curator who resides and creates between Rotterdam and London. Her artistic practice spans a wide range of mediums, including sculpture, installation, photography, painting, and poetry.

Drawing inspiration from the philosophy of information, Osipova explores how digitalisation influences the human brain, emotions, and perception. Merging scientific insights with a poetic visual language, she constructs layered narratives that evoke intense, visceral experiences. Her immersive installations and sculptures document the ongoing social and emotional transformations shaped by digital culture.

Osipova holds an MA in Sculpture from the Royal College of Art (2023) and a BA in Arts from the Design Academy Eindhoven (2021). She exhibits internationally, with recent shows including Vermillion Sands at The Residence Gallery (London, UK, 2025), London, UK, Full Disclosure at D Contemporary Gallery (London, UK, 2025), Paradise Lost with Art on a Postcard at Purist Gallery (London, UK, 2025). Other exhibitions include PLUS ONE AT THE BORDER (Berlin, DE, 2024), Rise and Shine (London, UK, 2024), and OLYMP'ARTS 2023 (Athens, GR), where she was awarded First Prize in the Sculpture category by the World Olymp'Arts Council UNESCO.

Website: <https://ritaosipova.com>

Instagram: [_ritaosipova_](#)





“My intent has always been to make immersive works that transport us to complex feelings, situations, and phenomena. I like to straddle the line between real and fictional worlds – creating a poetic yet visceral experience.

Recent work investigates the emotional journey one undergoes through various online (social) media, using installation, photography, video and sculpture strung on a thin thread of sound. I aim to break the boundaries between the physical and digital creating otherworldly dimensions.”

Held Absence (2025)
Corrugated metal, plywood, nails
15 x 10cm





Narcissus, 2025
Corrugated metal, plywood, nails
15 x 10 cm

Rodriguez Gonclaves

Rodrigues Gonçalves (b.2000) is a contemporary artist whose work blends satire with the absurd to celebrate a visual architecture of power. His practice feels both hauntingly historical and tenderly current. Drawing from ceremonial portraiture, imperial interiors, and institutional grandeur, he stages tableaux that reveal the seduction of influence refined into substances of ceremonial precision.

His process is rooted in precision, orchestration, and pushing boundaries of bespoke, multi-disciplinary fabrication. Production spans Venice, London, Portugal, and Hong Kong, where he collaborates with international artisans and studios to create symbolically rich works that echo the languages of refinement, ceremony, and display. He earned a BA (Hons) in Glass and Ceramics (2019-2022) from the UK National Glass Centre and an MA in Contemporary Art Practice (2023 - 2024) from the Royal College of Art. Following his BA, he worked extensively in industrial fabrication environments – for clients such as Nissan Motor Corporation and Louis Vuitton, deepening his understanding of material, scale, and production. His path in radical thinking was further shaped by a long-term mentorship with British architect Mike Davies CBE, founding partner of the Richard Rogers Partnership, known for architectural landmarks like the Pompidou Centre and Heathrow Terminal 5.

Among his accolades, Goncalves received the Public Choice UK New Artist of the Year Award (2022) from the Saatchi Gallery and The Glass Prize Artist Award (2021). His work has been exhibited at institutions including Tate Modern, Camden Art Centre, and the National Glass Centre.

Website: <https://www.rodriguesgoncalves.com>

Instagram: r0driguesg0ncalves



Rodriguez Gonclaves

Propagation is a polychromed cast bronze botanical sculpture, born upon a repurposed Wedgwood urn. Even as a child in Portugal, I recognised Wedgwood—the pale blue, the crisp white reliefs—a distilled image of British tradition that has endured for centuries. Its colour, in fact, holds meaning in many ancient cultures. Apart from ancient Egypt, there was no word for blue until the 13th century. It was so rare in nature it had to be imagined before it could be named, refined, and given form. Wedgwood's pale blue belongs to that story—a rarity reinterpreted, which became a symbol of heritage and permanence.

From the ashes of the past, the stems rise and curl with botanical precision. Each cast bronze leaf, painted by hand, captures the plant's unique actinomorphic symmetry. When caught by light, the sculpture reveals the serrated edges, veining, and nodal joints in striking clarity. This level of definition was achieved by pushing the boundaries of traditional lost-wax casting. Using vacuum-assisted techniques, I was able to capture even the most delicate details, translating organic complexity into bronze with rare accuracy. Each part was individually cast, welded, sanded, and painted by hand—a process that recalls the forgotten polychrome of classical sculpture. It took three years to complete, working closely with a cannabis botanical specialist.

It pairs—and elevates through craft—the unsettled status of a plant still finding its place in society with the authority of a historic icon. It raises questions about what will endure and what will fade. How might tradition take on new edges in the present? What was once marginalised can become celebrated. What was once central can fade into the background. It opens up the idea that symbols evolve—they travel, they change, and they tell us a lot about the time we're living in. An object that embodies permanence, relevance, and resonance through the combination of the contemporary and the historic.

Propagation, 2025-2023
Polychromed bronze, and Wedgwood porcelain
74 x 32 x 25 cm





Chicken of the Golden Eggs, 2024-2023
22K gold, wood, and ethically sourced chicken
41 x 32 x 20 cm

Susanne Baumann

Susanne Baumann (b. 1982, Germany) is a London-based artist whose work reflects on memory, loss and the fragile traces of human presence. Her artistic practice is deeply influenced by her father's battle with Alzheimer's disease, inspiring her to explore how identity slowly erodes and yet persist in echoes. Baumann's paintings and drawings evoke the quiet remnants of memory – interior scenes, ordinary objects, and captured moments that resonate beyond the visible. She sees absence not as a void but as a presence in itself, lingering in shadows and reflections. Her paintings transform everyday spaces into quiet sites of memory and longing, inviting viewers to reflect on the fragile connections that remain.

Baumann completed her Master's Degree in Painting at the Royal College of Art in 2023, following her graduation with distinction in the Graduate Diploma in Art & Design, in 2022. She is currently enrolled in the Turps Offsite Programme at Turps Art School, having previously participated in the Turps Correspondence Course in 2023. Her work has been featured in numerous exhibitions across London, including at Lychee One, 4 Corners Gallery and HSBC Headquarters. Internationally, she was exhibited in Shanghai at Astra Art Gallery. Her recent recognitions include being shortlisted for the Clyde & Co Art Prize (2025/26) and longlisted for the Visual Art Open (2023).

Website: <https://www.baumann-susanne.de>

Instagram: baumann3736



Susanne Baumann

Through oil painting and drawing, my work investigates memory and loss, seeking to give form to the delicate remnants of human presence that time erodes but never fully erases.

My father's 20-year-long battle with Alzheimer's has profoundly shaped both my life and artistic practice. This deeply personal experience forms the core of my work, as I endeavour to capture the slow, heartbreak- ing process of witnessing a loved one fade away. My art delves into my experience of absence. I approach absence not as a void, but as a tangible presence— an echo that lingers. This exploration is expressed through depictions of objects and interior scenes, where traces of life remain even in the absence of the body.

Objects and spaces—an unmade bed, a chair, a familiar room—bear the imprints of those who once inhabited them. They hold memory and meaning, carrying an atmosphere that endures beyond physical presence.

I draw inspiration from places I encounter: my surroundings in London, my family home and spaces discovered on my journeys. At times I capture fleeting moments; at others, I construct scenes deliberately to evoke particular emotions. Through these unoccupied spaces, I seek to convey subtle feelings of unease or longing, inviting viewers to sense what remains when presence has faded.

By dissecting, deconstructing, and erasing these visual traces of a human body, I capture the melancholic feeling that I experience while caring for a loved one with Alzheimer's. My aim is to convey the vulnerability of human experience and open a space for connection —where unspoken struggles can be both seen and shared.

Your soul lingers in the folds softly kissed by the rising sun, 2025
Oil on canvas
127 x 107 cm





Caught in the ripple of a past reflection, 2025
Oil on canvas
80 x 60cm



Tinaye Makuyana

Tinaye Makuyana (b. 2000, Harare, Zimbabwe) is a paper sculptor based in the United Kingdom. She began creating her signature paper sculptures while pursuing a BFA at Loughborough University. She is currently the Solo Resident Artist at Unit 1 Gallery Workshop in London, where she will present her debut solo exhibition in October 2025.

She received the Right of Discipline grant from the Antipode Foundation, and her sculpture, Lifeline (2024), will be installed and added to Loughborough University's permanent collection. Has exhibited her work this year at London for a Group Exhibition with Cold Magazine (February 2025), has exhibited in Loughborough, Nottingham and Birmingham in 2024 and was awarded One to Watch by Colette Griffin, Regional Director (part-time) of CVAN East Midlands, part of the National Contemporary Visual Arts Network (May 2023).

Website: <https://www.makuyanastudio.com>

Instagram: tinayemakuyana.studio



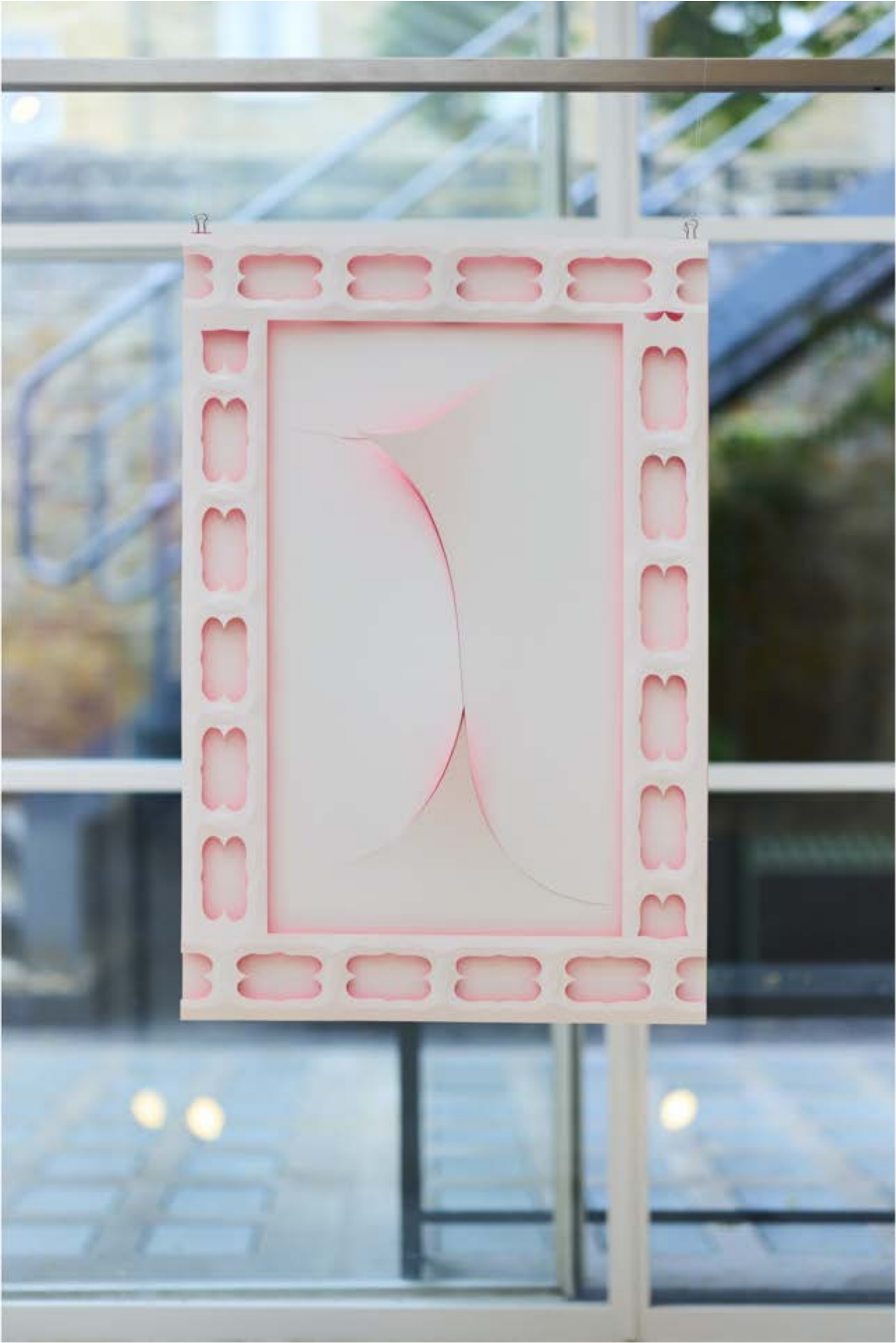


Artist Tinaye Makuyana uses paper to create sculptures that are playful, deceptive and curious. Her work is crafted to achieve a visual balance of geometric forms, with careful consideration regarding colour, form, and composition.

Through the process of paper folding Tinaye explores the interplay of light, shadow, and geometry by replicating the shapes, depth and dimension found in architectural features. Optical illusions created using intense colour challenge audiences to question their surroundings and encourage contemplation about their perceptions of reality.



Under the Rainbow (2023),
Paper
76.4 x 57 cm



Hope, Framed (2025),
Paper
72 x 48 cm

Wink K. Moe

Wink K. Moe (b. 2000, Mandalay, Myanmar) is an artist whose practice spans painting, ceramics, and aerial performance, forming an inquiry into the politics of perception and the instability of identity. Of Chinese-Korean heritage and raised in Singapore, Wink's transnational experience informs her interest in thresholds, diasporic memory, and the sites where the visible and invisible collide.

She holds a BA (Hons) in Fine Art from Chelsea College of Arts, University of the Arts London, graduating with First Class Honours. Wink's work has been presented at Saatchi Gallery, the Chelsea Flower Show, and independent project spaces in London and Taiwan. She has been long-listed for the Jackson's Painting Prize, received commendation from the Homiens Art Prize, and was the recipient of the Liberty Specialty Markets Art Award.

Website: <https://www.winkingmoe.co.uk>





My practice interrogates the liminal — the interstices between presence and absence, language and silence, motion and stillness. I work across media, drawing on oil painting, wheel-thrown porcelain, and performative movement to construct spatial propositions that resist closure.

Central to my methodology is the concept of the threshold: a space that is neither entirely here nor elsewhere, but one that suspends and refracts meaning. Sculptural paintings stand like partitions, negotiating visibility; porcelain vessels become sites of both containment and rupture; aerial gestures activate space as a temporal drawing.

I am interested in how material and spatial encounters can slow perception, enabling audiences to inhabit moments of uncertainty. Rather than offering resolution, my works propose a poetics of deferral — a practice of holding the unresolved as generative.



AT SEA IN A DENSE FOG (I)
WHITE STONEWARE WITH STAINS AND UNDERGLAZE, CLEAR GLAZE
14 CM X 28 CM X 14 CM



Feathers Clapped, Hydrogen bonds clash (I), 2025
Oil Sticks, Pigments & Mediums on Linen
80 cm x 120 cm

Meet the core team

Our core team comprises specialists in their respective fields, having gained experience working alongside some of the world's most esteemed galleries, artists, and institutions.

We take pride in offering bespoke personal service to our clients, ensuring their complete satisfaction with the final outcome.

This commitment is reflected in the enduring relationships we have maintained, with clients who have been with us since our inception 12 years ago.



Charlie Smedley

Managing Director

Charlie started his career in New York working for a property developer in Manhattan, before eventually starting A Space For Art in 2012.

The company now curates and creates artwork spaces and clients ranging from three Michelin Star Chefs, FTSE 100 Corporations, 5* Hotels and Private Clients globally.



Ryan Monro

Head of Curatorial

Ryan studied Fine Art (Hons) in New Zealand before relocating to London over 15 years ago. He began his career at Christie's before spending nearly a decade at White Cube, working closely with some of the world's leading contemporary artists. He then went on to manage the studio of Coco Capitán, curating major projects and exhibitions. With extensive experience across both the commercial and institutional art sectors, Ryan brings a curatorial approach that bridges artists, collectors, and dynamic exhibition spaces.



Kit Huen

Operations + Logistics

Kit has worked with leading museums and corporations on exhibition projects and art partnerships including BMW, Dior, Foundation Louis Vuitton, Gucci, Serpentine Galleries (London), Google Culture Institute (Paris), Centre Pompidou (Paris), Kunstsammlung NRW K21 (Dusseldorf), Museum für Moderne Kunst (Frankfurt), MoMA PS1 (New York), Solomon R. Guggenheim (New York), Heydar Aliyev Center (Baku), Long Museum West Bund (Shanghai), Tai Kwun Contemporary (Hong Kong), Red Brick Art Museum (Beijing) and Today Art Museum (Beijing).

Overseeing all operational aspects of the business, from procurement and inventory management to suppliers and logistics, Kit manages a dedicated art team to operations and project execution, fostering a culture of excellence and innovation.

Thank you



Questions and follow up

For additional information or further questions, please reach out to Managing Director, Charlie Smedley on the below details.

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