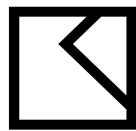


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KINDRED ARTIST DIRECTORY

We are proud to present the first edition of our artist directory; it has been created to showcase our cohort of talented artists and designers presently settled at Kindred Studios, in Shepherd's Bush, London.

The intention for this directory is to create opportunities for our artists by introducing them to new audiences, with a view to exploring new ways of selling their work but also to invite the public to familiarise themselves with the fantastic individuals in our Kindred Studios community.

It has been nine years since Kindred Studios first opened its doors in Kensington, and to date, it has supported over 350 professional artists and makers, some of whom have gone on to receive international critical acclaim.

Kindred Studios brings together an unusually diverse group of talented makers, each of whom have been chosen for their distinct expression and total commitment to their practice. Our artists are encouraged to develop their unique voice whilst actively taking an interest in other Kindred artists' practices. I think of the community as similar to a thriving coral reef which needs nourishing and protecting and believe that for art to continue to be relevant and to survive, it needs to represent and give voice to many communities, each with their own approaches and aesthetic sensibilities.

Despite the diverse range of practices and backgrounds, Kindred encourages its individuals to work as a collective, thus building resilience through professional development and connection to creative networks that deliver real opportunities, making a difference for each other and for our many local communities.

Angelique Schmitt
Kindred Studios Founder



MULTI-DISCIPLINARY

HENRY BRUCE

Studio 10D

Materials arise through combining atoms. Energy can not be created or destroyed. Nothing that exists in this cosmos did not already exist in another energetic form. These are the underlying principles that act as a launchpad from which I create work. The overarching question that determines my practice stems from three simple words, "what is Nature (!?)".

From monumental sculpture placed in the landscape made from wood, steel or aluminium to microscopic spores released by fungi, the choice of material gives rise to multiple forms. A 20 foot solid oak chair reframes the bucolic man made landscape and situates the viewer firmly within it rather than perched a top. A 100 foot ladder hewn from a single Douglas Fir rises from the earth and takes the gaze in opposing directions.

The cultural weight of materials such as gold leaf, expanding foam or micro plastic dust encompass complex questions of hegemony, hypocrisy and perversion.

Collaborating with non-human actors such as fungi, molluscs and bees the work reflects the anthropocentric gaze and in doing so posits the question, "what is our nature?"

Website: www.henrybruce.co.uk
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Henry Bruce, *de Nature II*, 2021





Camilla Brendon, *Kelp Forest*, 2022

CAMILLA BRENDON

Studio 21C

I am a mixed media artist who lives and works in London, UK. My multidisciplinary practice has two main areas which investigate and highlight ocean issues as well as the relationship between manmade and nature.

My work is made using found and recycled materials, I turn them into representations of natural habitats and create new environments. I make site specific installations, performance and 2D works. Facilitation of arts, with an emphasis on community projects plays an important part of my practice and I design workshops to exist alongside projects. Examples of this include *Kelp Forest - Mythical Mask Making*, *Kelp Forest - Creatures of the Kelp*, *Tiny Ocean Plants* and *Living Mobiles*.

The use of colour, playful experimentation with waste materials and working in the public and community realm creates continuity and a strong sense of purpose in my work.

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JC CANDANEDO

Studio 3C

I'm a queer, Latino visual artist from a mixed-heritage background. My practice is socially engaged and is based in London. I use visual storytelling to investigate issues of identity and migration, and participate in collaborative projects and community-based initiatives that promote social change.

In my recent body of work, I draw upon materials from the natural world to convey the journeys of those who have sought new horizons in the face of hardship and adversity. Using cyanotypes printed on cotton toned with plants native to Latin America, I stitch together sails that evoke the image of a ship setting forth into the unknown. By highlighting the cultural significance of these plants and their impact on the construction of new cultural identities in the Old World, I hope to provoke a deeper conversation about the ongoing impact of colonialism on contemporary society.

My current work confronts viewers with their relationship with food, history, and their own identity. By engaging with these complex themes, I hope to inspire them to explore the rich tapestry of their own cultural heritage.

In all my projects, my main concern is to improve the lives of the community members I work with and find ways in which the visual arts can influence and affect society including creating awareness about a particular issue, challenging stereotypes, building new narratives, and promoting positive change.

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JC Candanedo, *This is Chocolate*, 2023





Sara Choudhrey, Portal, 2023, installation view at Sharjah Art Museum, Sharjah Islamic Arts Festival 25th Edition

SARA CHOUDHREY

Studio 7B

I am a London-based artist researcher, working in mixed-media. My multidisciplinary practice explores themes of space, place, heritage and belonging by analysing elements of visual language and material culture. I specialise in Islamic art and digital design and conduct visual analysis of surface design, colour studies, textures and light. My work often responds to historical architectural sites, museum collections, and archives to highlight connections and cross-cultural influences.

Through combining various methods and media, I raise the question of hybrid practice evolving in affinity with varied perspectives of art historical narratives. My practice manifests in interdisciplinary form, from large-scale, immersive and interactive installations, public art murals, animations, learning resources and community workshops. Key to this variety is creating conversations and making knowledge of creative practice accessible to a wider audience.

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TINA CRAWFORD

Studio 17C

Tina Crawford is a contemporary artist who works with textiles, free embroidery, found objects and paint. Crawford is a story telling, looking to her own life dissecting her past to create intimate forms with no soft focus filter. Crawford's autobiographical works can be hard hitting yet have a touch of humour.

Tina went direct from graduating from Central St Martins to television production, starting with children's art show, SMart. In 2000, Tina became ill years into her career in television, housebound with fibromyalgia she went back to art and discovered free machine embroidery. Tina still struggles with chronic pain and fibromyalgia alongside being neurodiverse but finds both fuel for her work, she states she wouldn't be able to work the way she does if it wasn't for ADHD and dyslexia.

Ultimately Tina Crawford's work is about connection, the thread is almost symbolic of what she wants from the viewer - to connect. Tina's piece, *Connected by a Thread*, made in the 2020 lockdown literally connected with over 100 stories from social media, the piece has been acquired by the Science Museum.

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Tina Crawford, *Gilding the Lily*, 2023





Graham Dexter, *Onwards, Upwards*, 2022

GRAHAM DEXTER

Studio 12D

I create figurative works, often observing a fleeting moment, gesture or transformational light to build a mood. I give my work a subtle sense of narrative that aims to leave enough space in the viewer's mind to evoke a relatable experience of their own.

A Diploma in General Art and Design at Barnfield College, delivered by fine artists from The Slade and Chelsea Schools meant that although I pursued a design and advertising career I've always approached creative work in a more painterly way. More empathetic and emotive than technical and literal.

My practice draws on a variety of media and a mix of traditional and digital processes.

I've recently revisited printmaking, enjoying the handmade 'imperfectionism' - the antithesis of the pixel-perfect corporate image - and I'm in the process of using it to pursue concepts derived from my own modest sustainability goals of reduce, repurpose and repair.

Handle: @dexworks



ALEX JULYAN

Studio 2D

Alex Julyan's unconventional upbringing set her on a lifelong path of experimentation. Whether in drawing, film, object, installation, writing or performance, her maverick approach places her decisively outside of the mainstream.

Alex's depth of knowledge, skill and experience is coupled with a passion for chance, risk and spontaneous action. Her ambitious partnerships with musicians, dancers, architects and scientists are testament to her curiosity and belief in public discourse. Everything she makes is part of a fluid conversation between ideas, processes, places and people.



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Alex Julyan





Mons Jorgensen, *Viewing Station*, 2019

MONS JORGENSEN

Studio 18C

Grounded in myths, legends and fairy tales I combine everyday narratives with bigger social subject matter. The imagery this calls up in my mind informs my work. I paint, print, draw and I make use of props, masks and my body to create still and moving images. I tap simultaneously into the tradition of fine art and vernacular iconography to develop my own visual language. My ideas are continuously bounced between the different 2D and 3D media and in the process, I visually articulate my thoughts.

I think of the video installations as the most complete pieces of work, as they incorporate most aspects of the practice. The viewing stations in which the short films are shown function not only as an exhibition device, but work as a meaningful shell that surrounds the work and adds another layer that needs to be negotiated. As a set-up, the viewing stations revolve around the acts of looking and seeing, façade and content. By enticing the public into an active gesture of looking, I explore a narrative in which we all play a game of hide and seek with ourselves and with others; an ebb and flow of withholding and revealing. I focus on the playfulness of these acts.

I hope to give the viewers an experience, a memory and a sense of the absurd and magic.

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LEONORA LOCKHART

Studio 8C

I have always felt that my creative practice and voice have been hindered by domestic responsibility, either imposed upon me by financial limitations, motherhood, or societal norms, but also self-imposed from a misplaced sense of obligation. It has led to a deep sense of unease and discomfort around the domestic space, and it got me thinking about other women, and specifically women artists and makers. What of the lives they have led? Have they faced the same feelings of constraint? Of forfeiture? Of regret? Are the feelings of elation and satisfaction as domestic walls are broken down, echoed elsewhere? Or do some embrace a practice that stems from a kitchen table, rather than the studio or workshop?

I collect the oral histories of women artists to explore the implications of domestic and societal expectations on a creative life. Through material culture... the stuff of home, I endeavour to weave the life experiences of women artists into wider social, cultural, and political contexts to probe the implications and repercussions of gender differences that contribute to a tension...? a disparity...? an imbalance within the art world paradigm. These narratives of domesticity are often expressed through the hereditary material of home - ceramic or glass for instance - and disrupt and remould the established language of domestic objects to reveal overlooked, hidden narratives of home.

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Leonora Lockhart, *THE VOID SPACE*, 2021. Photo: Roy Reed





Kerri McEvoy, *Undoing*, 2023

KERRI MCEVOY

Studio 9C

"When we've liberated ourselves we will have to ask who we are" -
Women Talking, Sarah Polley, screenwriter.

My practice has taken the shape of a personal examination. I am perhaps attempting to deconstruct and assess my own experiences and create connections to dismantle and dispel feelings of shame.

I have been collecting objects and have simultaneously been engaging with processes of erasure. Objects have the potential to evoke thought and emotion, to forge connections. I find myself thinking through collecting and creating a bricolage of sorts, the construction of a fictional setting embedded with material that once accompanied previous lives. I have predominantly collected objects familiar to me in my formative years, while questioning decisions I have made personally and more broadly, societal conditioning. Collecting additional objects more familiar to previous generations of women has evoked thoughts on indoctrination and subsequent transgenerational trauma.

Thinking on how process reveals experience, I have used modes of erasure, in response to my thoughts on violence, specifically violence against women and domestic violence. Erasure has involved sanding my own image; a passport photo, etching the same image until the plate becomes paper thin, redacting legal documents and painting over a script. The inclusion of materials removed and traces of what once was may invite thoughts on reduction, transformation and remains.

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JAD OAKES

Studio 16C

Much of my work is occupied with memory, old and new. Keeping alive individual and collective memory, bringing the past into the present whilst creating opportunities for new ones. These ideas utilise various creative disciplines which are presented here as projects.

I reinvent images of places and people using old, discarded photo albums; I also magnify the subjects of these lost images into big paintings and drawings. More recently, my work has centred around the use of wood, a timeless, warm organic material, encasing moving image into unique 'Vessel' sculptures. Lens based media has also been a constant in my own work and i've been commissioned to photograph for an eclectic band of industries.

Oakes & Oakes is a family inspired endeavour that rose out of a desire to create lifelong functional objects for enjoyment to be passed down generations. Making individual wooden table top games is fertile ground for generating new and enriching memories.

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Jad Oakes, *Geisha (Vestige)*, 2019





Cordelia Plunket, *Breaking-Bad*, 2020

CORDELIA PLUNKET

Studio 10A

Driven by my great love of film, my art is a tribute to iconic film and music scenes that I recreate into handcrafted miniature dioramas, essentially creating entire 3D worlds within a compact space. Its like peering into a minute, elaborately detailed, life-like scene intricately fashioned as a tiny model - a snapshot of another time or place, and using taxidermy in place of humans which amuse and entertain having been inspired by the work of Victorian artist Edward Hart.

Each work is infused with a dark, ironic humour where I merge the realms of art and entertainment with craftsmanship. These bespoke creations, some taking several months to make, brim with intricate details and tiny handcrafted components. They often find their homes inside vintage bell jars with distinctive snow-capped lids or blood-spattered ceilings, as well as in retro television sets.

My immersive process is informed by rigorous research, translating on-screen imagery into tangible, three-dimensional artworks. In constructing my miniature scenes, I painstakingly recreate all the props and sets, employing a diverse array of mixed media. The materials and processes include polymer clay, paint, paper, vinyl, fabrics, lighting, electronics, prosthetics, and 3D printing. This multifaceted approach allows me to replicate and emulate the originals with remarkable accuracy.

I ethically source a taxidermy cast and adhere to strict ethical standards by using animals that have died naturally. I treat all animal actors respectfully and with painstaking care.

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JON REES

Studio 13C

Photography quietens my mind and I have a mind that really needs quietening. When I'm looking through the lens of a camera all I'm engaged in is light, form, tone, colour, the collisions of things, how they overlap or interact or reflect in each other. I am completely in the moment and nothing else matters. Being creative also helps to heal me, I have made work about things that I couldn't really process in any other way. The act of doing this has been immensely therapeutic, regardless of how the work turns out.

I mostly work with photography, I learnt using film and loved sloshing about in chemicals in the darkroom, but now I work mostly in digital. I also draw, paint, work with sound, film and installation.

Making art gives me hope, it makes life more interesting, whatever I'm working on encourages me to take more interest in everything else. E.g. if I'm obsessed with how shop window displays interact with the reflected world outside, every wander down a high street becomes a fascinating series of endless possibilities with manikins, shoes, commuters and buses all in conversation with each other. If I'm obsessed with how natural and artificial light interact with each other, then a walk or cycle home at dusk becomes a magical journey with streetlights, bedroom windows or passing police cars providing all the drama I could ever want. Being creative is an enormous part of who I am and always will be.

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Jon Rees, *Self-Portrait*.



DARSHANA VORA

Studio 6C

I am London-based, mid career, conceptual artist with a multi-disciplinary practice.

Having grown up in India, bustling cities and crowds, street signage, street culture and urban life find a way into my art. I work across media from drawing and installation to moving image, sound and digital works. My works have a spatial, architectonic, temporal and lyrical quality, often resonating silence, emptiness and flow.

A deep-rooted interest in Buddhist philosophy and practice lend an Eastern aesthetic to my works and working processes.

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Darshana Vora, *Playing with my Mind*, 2023



Abbas Zahedi, *Holding a Heart in Artifice*, 2023. Courtesy: Nottingham Contemporary. Photo: Stuart Whipps Whipphoto: Andy Stagg

ABBAS ZAHEDI

Studio 9D

Abbas Zahedi (b. 1984, London, UK), studied medicine at University College London, before completing his MA in Contemporary Photography: Practices and Philosophies at Central Saint Martins in 2019. Abbas blends contemporary philosophy, poetics, and social dynamics with performative and new-media modes. With an emphasis on how personal and collective histories interweave, Abbas makes connections whenever possible with people involved in the particular situations upon which he focuses.

Selected exhibitions include: *Holding a Heart in Artifice*, Nottingham Contemporary (2023); *Metatopia 10013*, Anonymous Gallery, New York (2022); *The London Open 2022*, Whitechapel Gallery, London (2022); *Postwar Modern*, Barbican, London (2022); *Testament*, Goldsmiths CCA, London (2022); *Temporary Compositions*, Gallery 31 Somerset House, London (2021); *Yarmonics 2021*, Great Yarmouth, UK (2021); *D.E.VALUATION*, Mécènes du Sud, Montpellier (2021); *11 & 1*, Belmacz, London (2021); *Governmental Fires*, FUTURA, Prague (2021); *In Hindsight...*, Bladr, Copenhagen (2020); *Ouranophobia SW3*, Chelsea Sorting Office, London (2020); *How To Make A How From A Why?*, Fire Station, South London Gallery, London (2020); *Degree Show*, Central Saint Martins, London (2019); *The Age of New Babylon*, Lethaby Gallery, London (2018); *Diaspora Pavilion*, (ICF), Wolverhampton Art Gallery (2018); *appetite*, Apiary Studios, London (2018); *Diaspora Pavilion*, (ICF), Palazzo Pisani a Santa Marina, Venice (2017); *rb&hArts*, Royal Brompton Hospital, London (2008).

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MAISIE COWELL

Studio 8D

I am a London based multidisciplinary Illustrator, who previously studied foundation art and design at Kingston University, and graduated from an Illustration degree at Brighton University in 2020.

Whilst the majority of my work consists of illustration, printmaking and larger-scale acrylic paintings, I also writes comics and longer form work, narrative and humour being an incredibly important part of my practice.

Previous clients for commercial illustration work include Wieden + Kennedy, Outcrop x AngloThai, and It's Nice That.

My narrative work is often in part tragic-comedy, incorporating elements of the absurd. My characters are often very badly behaved - I like exploring the unhealthy impulses that we have and finding the humour in them - people lash out, say unforgivable things, try to reach for doing the right thing, but often fall short.

It's a little bit masochistic, I think sometimes my work is a bit of an exercise in poking fun at the things I don't really want to admit about myself.

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Maisie Cowell, *The Bad Thing*, 2022





Siân Bliss, *The Spanish Steps (mural)*, 2021 Photo: Amanda Rose

SIÂN BLISS

Studio 22C

Siân Bliss, (b. 1991), is a multimedia artist based at Kindred Studios in London, renowned for her captivating installations and vibrant murals. Specialising in experimental animation for public spaces, Siân brings together a unique blend of artistry, technology, and a deep appreciation for nature to create multi-sensory experiences that evoke imagination within viewers.

A life-long love of wildlife and the natural world coupled with a fascination for the strangeness of dreaming combine to serve as a constant source of inspiration, infusing her artwork with a profound appreciation for the beauty of what it is to be a human.

With a penchant for exploring art in unconventional ways, Siân has delved into various mediums, including virtual reality, architectural design and even using food and smell within her arts.

By embracing the belief that art and creativity should be joyful she fosters an atmosphere of playfulness and excitement within her projects. Siân seeks to evoke profound emotional responses and leave a lasting impression on all who encounter her work.

In 2018 Siân received her STEM field graduate degree from the California Institute of the Arts, Los Angeles, USA, with an MFA in Experimental Animation. In 2013 she gained a BA in Acting and Global Theatre from Regents University, London, with a semester at PACE, New York, USA. The combination of both performative and visual arts have informed both the creative process and the presentation and interactivity of her artwork. Siân has an exciting array of previous employers, clients and residencies and exhibitions, examples including; The Royal Philharmonic Orchestra, Wembley Park, Walt Disney Imagineers and Dulwich Picture Gallery.

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PAINTING



Natalia Bagniewska, Arches, 2023

NATALIA BAGNIEWSKA

Studio 13D

I am a London based artist, illustrator and graphic designer creating posters, paintings and bespoke stationery. My work focuses on the everyday and celebrating the smaller details of life through all these disciplines. I create domestic, simple scenes and playful takes on nature, with an aim to make these moments in life ever so slightly more magical and maximalist, highlighting the decorative nature of foliage, flowers and fruit.

My inspirations also come from my daily rituals and life; all in a hope to add an effervescence to the simple pleasures of the everyday. My Polish heritage plays a key role in my inspirations, being a first generation child of Polish immigrants and having grown up in the heart of North West London.

I merge my interests in Polish Folk art and the mid-century graphic film poster aesthetic to produce quirky design-focused art for the everyday domestic interior. This, melded with my love of artists such as Matisse, Hockney and Woodman helps inform my use of typography, colour and bold forms.

When painting, I use acrylics and expressive brush strokes to create bold, colourful and textured marks on paper and canvas that convey energy, joy and strong compositions. My focus is always to create integrated picture playing - colour, pattern, shape and form create harmonious compositions.

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ANNA GAYNER

Studio 2B

In my work female bodies inhabit fictional, dislocated landscapes either alone or gathered together and conspiring, celebrating or just being. They strike poses that invite the viewer to consider whether they are occupying a position of strength, vulnerability or both.

I often use my own body as the model for my paintings and so autobiography becomes another lens through which to see my work; as depictions of my experience of being a woman today with all of its potential, energy, power and struggle.

Scenes from folklore customs, mythology and fairytales make frequent appearances as I seek to weave these traditions into contemporary imagery and test their potential to support a more kind, curious and sustainable version of society.



Anna Gayner, *Into the White*, 2023

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Stefano Giordano, *Untitled*, 2023

STEFANO GIORDANO

Studio 5D

Through an investigation into the language of painting, my works seek to imitate life, not as images, but as objects presenting a painted surface. Playing with popular imagery and recognisable everyday iconography, my work tries to connect directly with the viewer and the same time, to offer a senselessness which breaks that connection. Acts of negations such as, painting on the studio's floor where the dirt is picked up by the canvas, deliberate dumb ways of making marks and the use of raw canvas which creates a sense of unfinished-ness, enable the work to turn away from the idea of "strong paintings" considering failure as a place for possibilities.

The results are often pathetic, with a sense of humour and ambiguity. Visible brushstrokes and pentimenti contribute to the feeling of suspended time, as the seemingly unresolved painting is left to be completed.

The history of painting is an important part of my practice, so references to artists are visible in my paintings, from the primitive to the modern to the contemporary.

Each mark, made accidentally or consciously, is an event and a record of the process, inviting chance to be part of a playful and democratic studio practice.

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JO HECKETT

Studio 4B

As an artist I re-imagine the world how I want it to be. My job is to plug us back in to our place in the sacred living Earth, to fall in love with life, with our bodies, and to do it through art. I'm interested in what is at the core of human experience, what connects us to our very earliest ancestors and how we are embedded in the natural world. I draw on women's spirituality, sexuality and creativity, encompassing notions of witchcraft, sensuality and the erotic life force, looking for what is permanent and connects all life. I want people to experience the work in their bodies.

Ceramics, painting, photography, found materials, poetry, the spoken word, every medium comes at the same question from a different angle. What I can't say with ceramics I say with paint, and what I can't say with paint, I describe with poetry.

I often choose materials that have immediacy and vibrancy to 'break the compression of perfection' and let the life force in or out. I mix these with precious metals and stones, iridescent paint and glitter to create work with a physical, visceral impact.

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Jo Heckett. *In The Forest Of My Body (The Bite That Awakens)*, 2023





Michèle Jaffé-Pearce, *Flowering Light*, 2020

MICHÈLE JAFFÉ-PEARCE

Studio 4A

Born and raised in London, I started painting in my early years, obsessing with oils from the age of ten. I worked for 15 years as a journalist for *The Sunday Times* and *The Observer*, before studying Fine Art at Sir John Cass and Chelsea School of Art in the early 1990's. Thereafter I studied Japanese techniques under the pupillage of Shurin, the only female Japanese master of the time.

I am drawn to abstraction as it enables me to explore the unseen and to experiment with intense colour. My aim is to take the mind's eye on a journey, inspired by the natural world. The connection between inner and outer landscape fascinates me. The world within is often informed by how we view the external world. I try my best to approach each day with fresh eyes, and to keep a sense of wonder.

I am inspired by Jewish mysticism, 'Tikkun Olam' - healing the world, repairing what is broken; Japanese philosophy with its 72 micro-seasons; and Space exploration and the stream of new information about the cosmos.

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ANTHONY LAURENCIN

Studio 10C

Anthony Laurencin's work is intrinsically rebellious, he creates bold, narrative-led paintings anchored in a strong self-referential style. Laurencin has no formal training, and as such, his artistic language is honest and unique. He works on unstretched canvas with multiple layers of acrylic paint, allowing his evolution of ideas to remain visible in the final piece. The use of Strong palettes introduce a sense of vibrancy and urgency to the personal subject matter, scenes often drawn from everyday life.

His work is influenced by Frances Bacon, Jean-Michel Basquiat and Pablo Picasso, while the subject matter is drawn from everyday life and personal experience. His methods are largely instinctual, following emotions to reach a final piece without planning or reserve. Much is added and abstracted fluidly as he creates.

Handle: @canvas_chop



Anthony Laurencin, 2022





Kate Lowe, *Not Lonely*, 2022

KATE LOWE

Studio 8B

My work is by, and through nature, experimental and iterative. I use drawing, photography, painting, collage and film, often in succession to explore personal associations and connections. My combined roles of mother and maker have prompted me to examine my own relationships to themes including play, domesticity and sustenance from the natural world. Using personal references, found objects, memories and photographs, I move between media as a way of paying attention to subjects that both delight and confound. Following three transformative residencies (in Newfoundland Canada, Snowdonia, Wales and Olympiada Greece) I am involved in several longer term collaborations with other makers.

In addition to making, I am committed to building creative communities. I was both artist-in-residence and then Director of the ReCentre Art Residency (Thameswharf, London), where I was responsible for recruiting and supporting promising emerging artists for six-month residencies. Following the closure of the residency during Covid, I founded a new creative community; the Pollen Collective is an association of 21 emerging, and mid-career professional artists. The Collective operated virtually for its first year and has evolved into a dynamic community which focuses on collaboration and support. Our website is: <https://www.pollen-collective.co.uk>.

I am currently a resident artist at Kindred Studios in West London, where I am also a Trustee; my focus is providing strategic input as they develop their thriving studios and creative community.

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Babajide Olatunji, *Tribal Marks. Series II*, 2014

BABAJIDE OLATUNJI

Studio 9B

Babajide Olatunji is a self-taught, full-time studio artist living and working in London UK. Born in Okiti Pupa, Nigeria, his portrait paintings of imagined subjects have been acquired by many important private collections in London, Lagos, Geneva, Istanbul and New York; including the private collection of his highness, King Mohammed VI of Morocco.

In 2017 Olatunji was selected for inclusion in a curated section of the Royal Academy of Arts summer show, London and has work in the permanent collection of the Mott-Warsh Collection, Flint, Michigan and the Bank of England Museum, London. This year a large-scale painting from Olatunji's History of the Yoruba series was unveiled at the John Randle Centre for Yoruba Culture & History, Lagos, Nigeria.

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LISA PFEIFFER

Studio 20C

Lisa explores the city and started doing small watercolors of doors and patterns. Now the work has moved to colored doors many inspired by the neighborhood of Notting Hill, London. Pattern is used within and abstracted in the painting.

Lisa Pfeiffer received a BFA in 1995 from Rhode Island School of Design. She went to Florence to study painting for a year and received her Post Baccalaureate from SACI. At SACI she was awarded a scholarship to study in Rhiene, Germany for two weeks, where at the end of the program there was a group show called "Local Time" at Rentlage, Germany. When she returned from Europe she worked as a muralist for a year. Then was granted a residency at an artists house in Prague in the Czech Republic, where she continued her painting of creatures, and later showed her work there at Zlata Dabner Gallery. Lisa moved to Oakland with her husband Walter Craven where she continued painting, doing murals and teaching art. After 18 years in Oakland her husband and two kids decided to take a big jump and move to London where she now works and lives.

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Lisa Pfeiffer, 2022





Ricky Plante, *Street Chaos*, 2021

RICKY PLANTE

Studio 2A

Ricky Plante is a London based artist whose practice has its origin in hip hop and skateboard culture. Taking inspiration from early graphic novels, vintage cartoons and black and white movies, Ricky Plante has developed sketches into designs for t-shirt designs, skateboards and record covers.

Rooted in early hip hop and graffiti culture, his fine art practice further explores the effect of movement and momentum on mark making and expression. Much of his work uses expressive layering in response to memories and experiences of growing up in post-war London.

Website: www.rickyplante.art
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AMY SHUCKBURGH

Studio 5A

Amy Shuckburgh paints landscapes, still life, and figurative work, using soft pastel, oil paint and collage. She is known for her vibrant pictures of the west country, Cornwall, France and Wales, as well as her still life colourful compositions of everyday objects.

Amy's motherhood series, which won her the Heatherley's Drawing Award in 2019, observes family life without sentimentality. She captures a world that has often been overlooked by artists, where women are strong and yet frequently vulnerable and ignored. She depicts the exhaustion, serenity, stresses and pleasures of being a mother, with images of women's bodies which are not idealistic or heroic, but raw and truthful.

Shuckburgh's delicate yet bold and vivid images of motherhood manage to evoke a portrait for our time that avoids the twin pitfalls of idealisation and punishment." This series began as a way of processing and celebrating being a mother and the particular challenge of caring for a child with special needs. Amy's work draws on decades of portrait-painting, both of children and adults, and her interest in expressive and instinctive mark-making.

Amy studied at L'Ecole des Beaux Arts in Paris, the St Ives School in Cornwall, The Royal Drawing School and the Slade School of Fine Art, in London. She has a first in English Literature from Leeds University and a Masters Degree in Curating from Goldsmiths College, London. She is a published writer of fiction, poetry and journalism, and is an elected Associate Artist at Unison Colour. She teaches art to both adults and children, through creative workshops and retreats.

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Amy Shuckburgh, *Studio Still Live with Plant*, 2020





Olivia Streeton. *Ghosts of Palmyra*, 2017

OLIVIA STREETON

Studio 8D

The images I paint are conjured from many different elements. Starting with a dream or memory, I then 'mix' it with source material which accumulates in my studio. This could be anything from images found in news media, films, patterns found in the nature, children's book illustrations, family archives, imagined landscapes, art history, or old photographs.

I reference the material during the painting process, and over time the painting takes shape of its own accord. I let the oil paint stain and mark the canvas so that abstract areas form and generate a symbolism. The 'visual residue' of paint merges with elements of figuration. The original starting point is only tangentially referenced in the final image; the viewer may be reminded of the intimate yet profoundly unpredictable experience of dreaming.

My work taps into the natural tendency in all of us to create narratives in response to seeing an image. The viewer projects their own associations in the forms. I do not claim to paint another person's story but my own, yet my storytelling rests on the fine thread of the para fictional world; between the real and imagined; the precarious place we all inhabit.

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EMMA WOOLLARD

Studio 12B

As a portrait painter I was taught to paint by my exceptionally talented father and sister.

Born into a family of artists with a strong work ethic. A formidably strong mother who instilled in me a strong sense of independence, along with an insatiable love of art and beauty.

With both my parents set designers in the film industry, my childhood was spent playing on film sets surrounded by creativity, image making and drama. A life immersed in a cast of theatrical, larger than life characters naturally led me to a fascination with people, and what lies beneath the facade. After college I studied Theatre and Drama delving deeper beneath the surface into the human psyche. I seek to paint the beauty, strength and vulnerability in everyone.

I count Frida Kahlo, Mary Beard and Maya Angelou, to name a few, as my female icons. The paintings of Stanley Spencer, Lucien Freud and John Singer Sargent as my early influences. I was also fascinated with the photographs of Leni Riefenstahl particularly her photographs of The People of Kua and the Nuba tribe , which informed my early aesthetic blueprint.

Based in London I travel globally for portrait commissions. With private clients ranging from the Qatari Royal Family, Diana Ross, actors Matt Dillon and Jonny Lee Miller, Film director John Boorman, and Mary Beard to personal projects including circus performers and the street hero Patrick Hutchinson.

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Emma Woollard, Triptych - Self / Phenomenal Woman / Easel





**PHOTOGRAPHY
& NEW MEDIA**

INES ADRIANA

Studio 3D

I am an award winning sound designer and mixer based in London. I studied for an M.A. in Sound Design at the The National Film and TV School and graduated with distinction. In 2019 I was awarded the AVID Excellence in Sound Design for Pregnant Ground and was nominated for the Verna Fields Award (MPSE) for my work on Solar Plexus.

My work has screened at Sundance, SXSW, Cannes, BFI London Film Festival and Sheffield Doc/Fest.

I am always looking for new collaborations and projects with unique voices. I have a special interest in documentary, experimental, hybrid, animation and fiction projects that explore the narrative power of sound.

Film London Lodestar 2022, Berlinale Talents 2021 alumni, member of Women in Film and TV and the BFI NETWORK x BAFTA Crew 2020/2021.

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Ines Adriana, *Please Make it Work*, Dir. Daniel Soares, 2022

JULIE DERBYSHIRE

Studio 28C

Julie Derbyshire is a photographic artist living and working in London with an art practice that is research based and process led. Themes of fragility, transience and the universality of the shared human condition underlie her work. Inspired by art history and by her own lived experience, she employs the medium of photography as the final distillation of a creative process that encompasses acts of fabrication, manipulation and disruption. These feed her interest in the relationship between two and three dimensions, explored both through crafting objects that she then re-presents on the flat photographic plane or through physically or digitally manipulating the photographic prints themselves. Her work combines the allure of beauty with an undercurrent of disquiet, this opposition provides a vehicle to interrogate the contradictory nature of our world. Often minimal in appearance and presenting a study in positive and negative space, her constructed images involve photography in a process of revelation, concealment and absence. Julie approaches photography as an instrument of illusion, to beguile rather than document. By exploring the potential of the photographic object to conjure new meaning, she invites the viewer to reflect and to question what lies beyond the image.

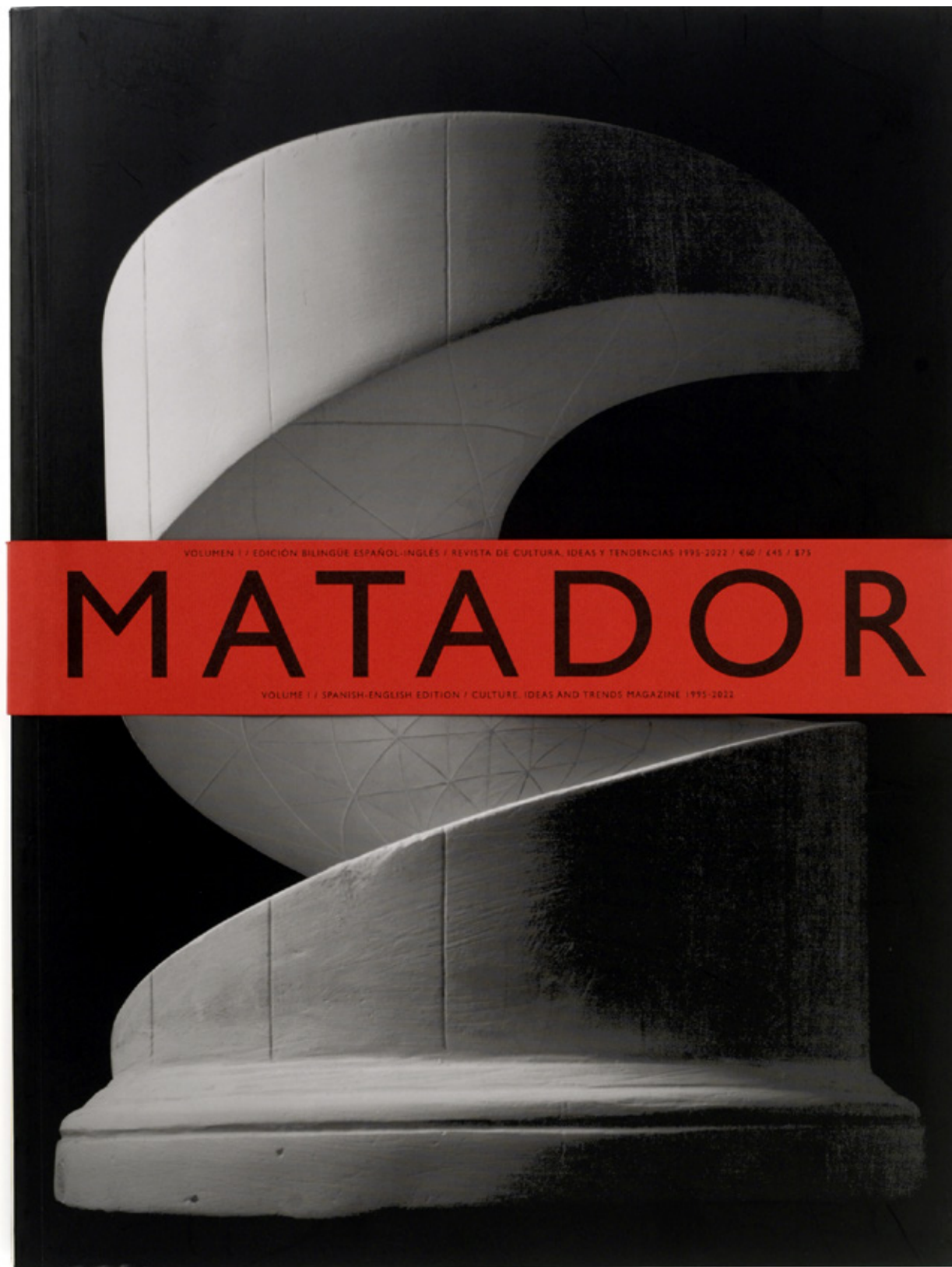
Julie holds an MA Photography from the London College of Communication (University of the Arts London). She exhibits regularly and her work is held in private collections. She is the recipient of a number of awards.

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 Handle: @juliederbyshire



Julie Derbyshire, *Mythical Tales*.





Fernando Gutiérrez, Matador Magazine (Co-Founded, Designed and Art Directed), 1995 - 2006. Cover image by Hiroshi Sugimoto

FERNANDO GUTIÉRREZ

Studio 10B

Born in London to Spanish parents, Fernando Gutiérrez studied at the London College of Printing (1980–86), graduating with a degree in Graphic Design. He has worked from London, Barcelona, Madrid, Rome and Treviso, with high profile organisations including El País Newspaper, Matador Arts Magazine, Colors Magazine, The Prado Museum, Pace London, Tate Modern, the V&A and The Design Museum.

Fernando has previously worked at CDT Design (London 1986–92), Summa (Barcelona 1990–91) and co-founded Grafica with Pablo Martín (Barcelona 1993–00). In 2000 Fernando left Grafica to become a partner at international design consultancy Pentagram (London 2000–06), before establishing Studio Fernando Gutiérrez (London 2006–present).

In 2014 he was appointed Royal Designer for Industry by the Royal Society of Arts.

Fernando is a regular on judging panels for international design and photography awards, and member of the advisory board for the Goldsmiths Press and a member of the editorial board of Eye Magazine (The International review of Graphic Design).

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AMELIA LANCASTER

Studio 22C

Amelia Lancaster originally trained as an architect and set designer. She won a National Set Design Competition to work at the BBC and worked as an Art Director before becoming an artist and photographer.

Since 2018 she has been Artist in Residence for the London Borough of Brent on The South Kilburn Housing Estate. She is documenting the urban transformation of the area during an extensive period of regeneration through exclusive access to all the empty blocks, demolition, and construction sites. This combines her interests in Brutalist Architecture and Modernist Housing Estates. Recent work from these endeavours was exhibited at The Royal Academy Summer Exhibition, Ashurst Emerging Artist Exhibition and The London Festival of Architecture.

Amelia's work has also been shown at The Proud Gallery and The Courtauld Institute East Wing Biennial. Last year her self portrait 'Mother and Child' was in RE(PRODUCTION) at Open Eye Gallery. Amelia's Southbank photographs transform architecture through spatial abstraction. Contrast and colours are manipulated to accentuate shapes and structure, creating ambiguous spaces and new concrete compositions. Colour is used to flatten the image and negative space is also explored to locate latent configurations beyond the human eye.

Where her Southbank series places a strong emphasis on form, and is consciously non-figurative, her regeneration work examines the interface between architecture and its inhabitants with particular reference to the South Kilburn Estate.

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Amelia Lancaster, *Regeneration*, 2019





Luke White, *Untitled IV (Crow)*, 2023

LUKE WHITE

Studio 7D

Luke White is a British photographer based in London. His work challenges expected boundaries in its investigation of a wide range of subject-matter, from landscape and portraiture to the human form.

Since 2021 White has been working on a series of experimental large-format photographs depicting both the human form and the environment. White's work plays with our notion of art as narrative driven. Whether he has manipulated his images digitally or printed them on an unexpected surface such as ceramic, White's prints are the result of a painstaking and considered process that creates new and engaging resonances.

In White's work the photograph is proposed as a mobile and 'magical' surface through which coded messages are transmitted. White explores how the malleability of the photograph translates to a permeable boundary that enables a sensory connection between artist, viewer, and subject.

'We are all engaged in a kind of dance. It's like a dream world. My feeling is that when we wake up, we don't stop dreaming. These fragmented, refracted, intimate spaces reflect the way I piece together and am touched by the world.'

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APPLIED ARTS

MARTU CAPELLI

Studio 5B

My creative practice is a dance between two seemingly contradictory elements - the malleability of clay and my desire to infuse it with movement. This paradox serves as the wellspring of my artistic inspiration.

While my creations often evoke images of sea animals and fungi, they are more than just static representations. Each lamp I craft becomes a unique creature, an invented one, a living embodiment of my vision. As I mold clay, I aspire to breathe life into it, to make it come alive with a vitality that defies the material's innate rigidity. I aim to create pieces that serve a dual purpose - not only as sculptures but also as functional objects that infuse their surroundings with luminous beauty.

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Martu Capelli, *Nube*, 2023



Cinde Lee, *Mosaic*.

CINDE LEE

Studio 2C

Cinde Lee studied fine art in New York, motion graphics in Toronto and music in London and Milan. She worked for TV stations, film industry, advertising agencies, managed arts festivals and artists guild, but she loves teaching art most. She now specialises in traditional crafts. Her most often practised disciplines are illumination and mosaic.

Illuminations are best described as enlightenment. As one gazes upon an illuminated page, the meaning and spirit of texts and images aim to light up one's soul. In medieval times when most rooms were only ever dimly lit, turning to a page with illuminated images literally lit up the environs. Gold invites light to accord significance in the eyes of the beholder, these magic moments often retain wonderment for eternity.

Mosaics originated over three millennium BCE, what was once achieved by labourers for a handful of elite are nowadays found on walls and floor, at home, at work and on street corners. There are as many styles of mosaic as there are paintings, Cinde's choice materials range from porcelain tiles, stained glass, mineral formations to animal and plant fossils. There is no rhyme or reason, no limitations, rules and methods can be respected or abandoned, what you see are experiments and the fruit of continuous struggle, every piece is a new beginning and new continuation awaits.

Cinde is passionate to pass on these skill sets, they are difficult and take a long time to learn and perfect, but in the busy modern world, the fruits of traditional craft creates a pool of strengthening calm, once engaged, practitioners can spend their whole life honing and perfecting themselves, and it is a very halcyon occupation to undertake for people of all ages. She also believes art is a good channel for realising creativity, consciousness and confidence for the young.

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Hannelore Nuijens (UC Studio), 2023

HANNELORE NUIJENS

Studio 14C

I have always loved beautiful decorations, which I think is something that was passed down by my mother as I grew up in a house full of antiques and travel keepsakes. A few of those items were curiosities, a mammoth leg, ostrich eggs and antique tortoise shells. So it shouldn't come as a surprise that I became fascinated with the insect world after having signed up to an introductory workshop in 2018.

Things escalated quickly from there onwards and now not a day goes by where I am not fascinated by the bugs I work with and my mind is overflowing with ideas for future displays.

I now rework butterflies and beetles into balanced composition. I like to think that by creating larger "canvases" with these specimens you can step away from seeing them as insects only and admire them more for their colours, details and patterns as a whole.

It is important to highlight that it takes a lot of time and effort to source these insects sustainably, I currently work with small farmers in Kenya, Indonesia and Peru who are all part of local conservation programs.

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NATASHA HULSE

Studio 7D

Natasha Hulse is a bespoke Fabric Artist for Interior Design. Nature is at the forefront of all of her Heirloom creations, designing unique, one of a kind artworks for pieces of furniture, soft furnishings, framed artworks and fabric walling.

Natasha specializes in using a combination of traditional textile techniques in order to create her three-dimensional appliqué artworks. The artworks are then assembled into an arrangement and upholstered onto furniture.

Clients can choose from the seasonal collections or commission a completely bespoke product.

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Natasha Hulse, *Commission*.





Piran Harte. *Commission*, 2023

PIRAN HARTE

Studio 8C

I'm Piran Harte and I work out of my Kindred studio as a Conservator/ Restorer, as Harte Conservation. I work with objects of historic and artistic significance, or as a consultant helping to preserve collections. I've been privileged to work on furniture and artifacts by some of the most gifted artists and craftsmen in the world from Chippendale to Grindling Gibbons to Yves Kline. And that's what drew me to restoration as a career – the chance to appreciate, learn from and contribute to the lives of artists and objects that are so important to our understanding of the brilliance and beauty of craft.

No two days are the same, I've worked with groups like Manchester City Council, conserving their Town Hall furniture by Waterhouse, to reinvigorate civic pride; Donagadee Heritage Preservation Society, helping to preserve their historic life boats and celebrating the bravery of Northern Irish lifeboat teams; the Natural History Museum on Dippy the Dinosaur, the most famous dinosaur exhibit the Museum has; the National Trust, conserving an absolutely beautiful Burmese steering chair for the Burma exhibition at the British Museum, this is a beautifully, intricately carved piece demonstrating the skill of historic craftsmen and the wealth and status of the original owner; Cutty Sark as ShipKeeper holding the responsibility for looking after this famous historic ship and inviting thousands of visitors a year to connect with the significance of its past; and the restoration of the Marianne North Gallery at Kew Gardens, celebrating the life and accomplishments of a ground breaking woman who travelled the world bringing examples of botany back to the UK. This is why I do what I do – to help people to see and connect with the value of the contributions of those who came before and had such tenacity and talent. And working in Kindred is a perfect setting for me, amongst such a colourful family of artists and crafts people.

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SCULPTURE

LAWRENCE ARTITZONE

Studio 7A

Lawrence Artitzone is a London based artist. He uses drawing to explore totemic objects, manifesting them in a multitude of mediums and presenting them as sculptures, paintings and animations.

Inspired by structure, space, architecture and his Greek heritage, Artitzone uses these influences to guide his work towards a new-found language of shapes, which is forever evolving.

Artitzone believes that these shapes, once they come to life through drawing, painting, or sculpture, attain an emotional quality - the subjects gain a personality through the different mediums used.

Handle: @artitzone



Lawrence Artitzone, *Untitled LA03B*, 2022



Natalie Cronin, *Home*, 2019

NATALIE CRONIN

Studio 1A

In every curve of nature— from a leaf's twist to a stem's curl in our bustling urban landscape— lies a whisper of the divine. I am a sculptor who amplifies the overlooked, making the unseen visible and inviting viewers to reconnect with a deeper, holy part of themselves.

Through the medium of bone, glass and ceramics, my art channels the innate resilience and delicacy of nature. My work doesn't just ask to be seen; it beckons to be touched and held. What we touch, in turn, touches us.

My journey begins with gathering discarded, natural forms in city streets, different with each season, from seed husks in Autumn to weeds piercing through Spring. As I mould these materials, a deep connection forms. My hands communicate a story, whether it's casting in glass, pressing into Japanese tissue, or sculpting with fired soil. The touch carries an electric essence, breathing life into each piece. Through my sculptures, I bridge the tactile conversation between us, reminding the observer of the sacred bond between nature, art, and the self.

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ROBERTAS DUSAUSKAS

Studio 11A

Robertas Dusauskas is a multidisciplinary sustainable woodworking practitioner. He uses solely repurposed material remnants to create unique structures, furniture pieces and art objects, operating by bespoke & made-to-order systems.

The latest collection was created using repurposed wooden block remnants. They were thoughtfully placed in such a way that celebrates the grain of the trees. The pieces are inspired by wild animal figures and elements of nature.



Robertas Dusauskas, *Table*, 2023

Contact: cutoffworkshop@gmail.com
Handle: @cutoffworkshop





Zoë Landau-Konson, *Screaming Maw*, 2019

ZOË LANDAU-KONSON

Studio 3A

I am a London based artist and I make sculpture using textiles, yarn, fleece, and hair. I grew up in a complex creative refugee family, deeply and traumatically affected by the aftermath of displacement, but brimming with stories, secrets and the unconventional.

My work explores a variety of themes and legacies, some generated from a collective experience of relationships, womanhood, and our humanity.

Some of the sculpture I make is crocheted. In contrast to its traditional use, it is a medium that allows me the flexibility to create contemporary female forms. I also make sculpture using needle felting, cut and stitched textiles and work using hair. I find hair a fascinating medium. Although the root needs to be attached to extract nuclear DNA to identify a person, rootless hair still provides mitochondrial DNA. This is passed from mother to child and can be used forensically to some degree. This fits perfectly with my work on memory and the family stories I want to tell.

My method of working and construction typically uses multiples of similar shape, uniting them in a final assemblage. It is extraordinarily repetitive and compulsive, but it feels meditative and represents a way of creating order from chaos. Many of my pieces teem with a mass of tactile and seductive bodily forms which tempt decoratively, and yet conceal something much darker and more vulnerable.

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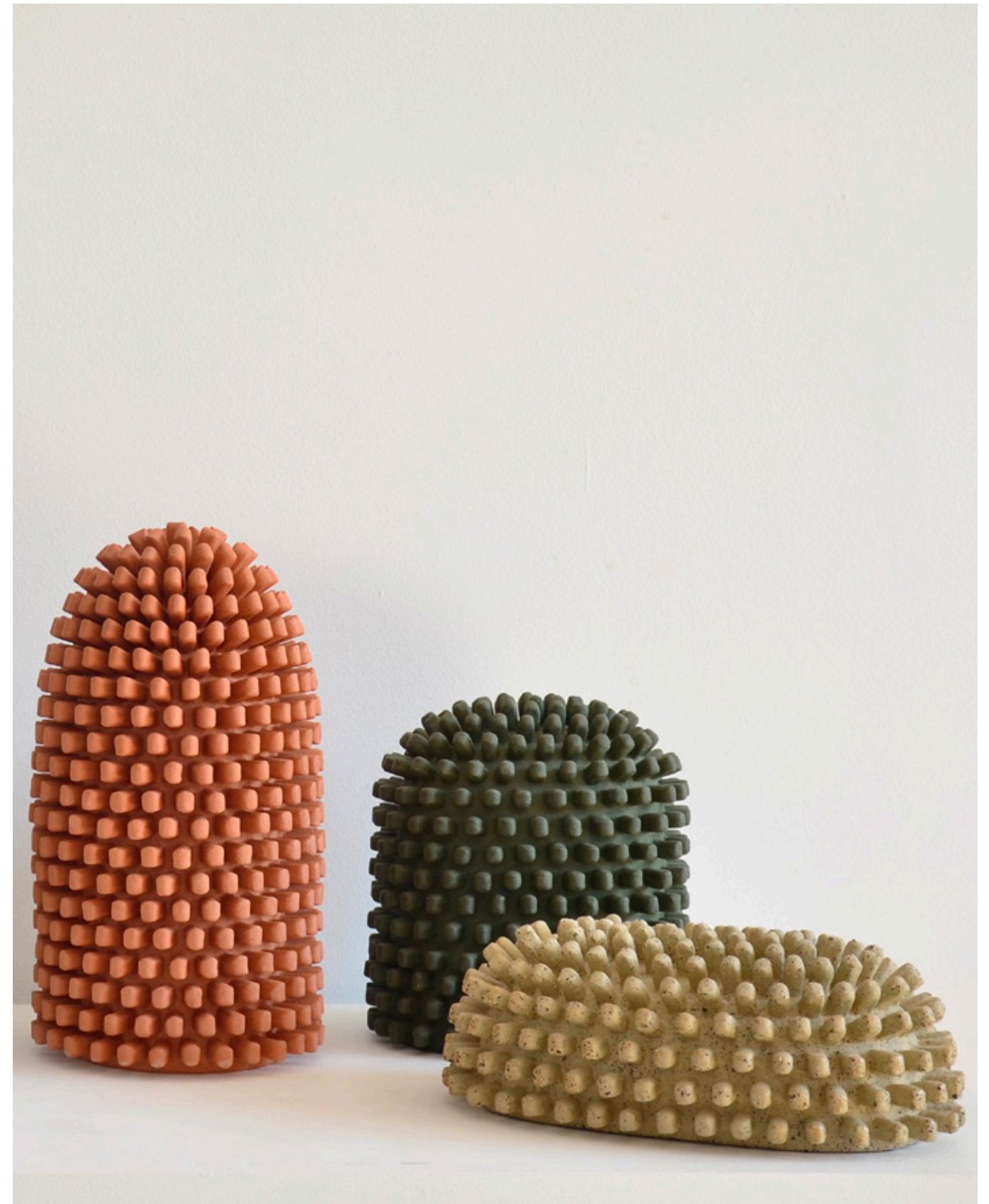
HELENA LACY

Studio 8A

Helena Lacy is a London-based ceramicist and creator of unnatural yet organic shapes. Lacy has been making in her singularly earthy style for nearly a decade, finding cause and inspiration in the movement of natural forms – stones, coral, fossils, lava, and nature-born female body. Working from collage, Lacy overlays her initial concept pencil drawings with one another, coaxing new arrangements from them, and bringing more utterly unique and form-forward works into existence.

Lacy's recent work has included furniture seemingly cut from the core of cliffs themselves. Small, expertly moulded pieces give a transcendent, grounding sense of comfort, stability, home for always just one – created to hold one cup of tea, one book. Burnished and smooth, Lacy's furniture is made to be cradled with the deep palm of a hand, mirroring the calming weight of smooth beach stone. Her interactive work speaks to the innate comfort of touch and the often-intimate connection to the objects in our homes.

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Helena Lacy, *Wellesley Collection No. 5, No.1, No.2*, 2023





Sophie Orde, *Winter Sun*, 2020

SOPHIE ORDE

Studio 6A

Sophie Orde's work explores the concept of Deep Time and the transience of life. It expresses tension between the 140-million-year-old stone and fleeting beauty - a leaf we might crush beneath our feet or a figurative gesture. The raw stone is used when the marks of its extraction are still visible, particularly a broken edge or cracked surface, giving it personality and space for dialogue. Using abstraction or the figure, as the subject demands, she plays with the contrasts - transience/permanence, heaviness/lightness, softness/hardness.

She makes her work using traditional hand carving methods and pneumatic tools on harder stones. Her work is inspired by Noguchi, Epstein and Young.

She educated herself as an artist, whilst following a career in the film and TV industry. She was Chief Operating Officer and Producer for a Visual Effects/CGI company, where she was nominated for a BAFTA. Sophie now works full time as a sculptor in London at Kindred Studios and is a member of the Pollen Collective.

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Handle: @sophieorde



HELENA REES

Studio 23C

My artistic journey is a celebration of the essence of womanhood. In my work, I strive to capture the myriad facets of women's lives – their moments of connection, introspection, joy, and contemplation. Through sculpting clay, I pay homage to the rich history of feminine representation across diverse cultures, drawing inspiration from Greek Tanagra, Cycladic forms, Japanese Jomon, Roman Venus sculptures, Mexican figures, Hindu temple sculptures and the goddesses of ancient Mesopotamia.

Rooted in the ancient traditions of clay sculpture, my chosen medium speaks to the very essence of human existence. Like women themselves, clay is both humble and foundational, shaping our world from the ground up. In my hands, it transforms into vessels of life, echoing the curves and contours of the female form.

The face, a focal point of my sculptures, serves as a conduit for expression – conveying a desire for communication, deep contemplation, or the drama of lived experience. These are not simply representations of the physical form of women but the creation of intelligent, communicative personalities, inviting viewers to connect with their essence and inherent power.

Ultimately, my art is a tribute to the resilience, intelligence, and beauty of women everywhere. Through my work I seek to elevate the feminine experience, inviting viewers to connect with the timeless power and wisdom embodied in these small sculptures.

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Helena Rees, *Butterfly*





TEXTILES & FASHION

ALEXANDRA ARMATA

Studio 15C

My love of jeans comes from their cultural significance and almost poetic symbolism. In my childhood, I heard many stories from family about the excitement surrounding jeans in communist-era Poland. They symbolised youth empowerment and a hope of reunification with the West. Very few garments possess literal political power, which is one of many reasons I find jeans to be exciting.

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Alexandra Armata, *Hole in the Hem Jeans*, 2022





Deborah Brand, *Baylee Bespoke Corset*, 2023

DEBORAH BRAND

Studio 1D

Deborah Brand has always been a fashion visionary. At sixteen she created the cult label Sub Couture, located in the hip London fashion Emporium Hyper Hyper, selling dresses of designer quality at the pricing of high street retail stores. Within two years, her designs retailed internationally in leading department stores including Harrods, Joyce in the Far East and Barneys NYC.

Always inspired by celebrating the female form, emphasising the desirable hour-glass figure continues to fascinate Deborah, after spending a decade in perfecting the ultimate corset.

Deborah Brand Corsets have been worn by diverse, global style icons from Amal Clooney, Kim Kardashian and Cynthia Erivo to Billie Eilish and Salma Hayek.

Website: www.deborahbrand.com
Handle: @deborahbrand



RACHNA GARODIA

Studio 9A

Rachna trained at the prestigious National Institute of Design in India and The Royal School of Needlework in London. Her work predominantly involves hand embroidery and weaving. Her visual language continues to evolve, combining echoes of her life in India with the experience of living in London for the past 17 years.

Rachna's intricately woven textures are akin to viewing a landscape, capturing the atmosphere, tone and emotion from her daily walks. Material exploration - bringing unexpected textures together in a warp has always been the starting point for Rachna's work. She juxtaposes cotton, linen, silk, nettle, hemp and wool with found materials like paper, bark, seedpods, twigs etc. All her works are unique and bespoke; each one takes shape slowly in her studio in west London and is later crafted into screens, space dividers and framed textile art.

Her commissioned pieces are held in private collections in India, London and America. Her book, 'Contemporary Weaving in mixed media' with Batsford was out in September 2022.

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Rachna Garodia, *The Journey*, 2023





Janene Spencer, *Dress from Discarded Sleeves*, 2023

JANENE SPENCER

Studio 3B

I'm a multi-disciplined artist with a focus on both graphic design and garment making. The clothes I make are often influenced by my work as a designer, employing graphic shapes and typography to embellish bold quirky forms, using appliqué, embroidery and various print transfers for maximum impact.

Inspired by urban elements, often shaped with historical silhouettes, my work is sometimes concept driven, serving as wearable art. My textile designs bring bespoke commissions from authors seeking costumes for their book launches, brides seeking edgy gowns and alternative prom dresses for teenagers. I'm a volunteer helper for a sewing camp, and host creative sewing workshops.

I studied studio practice and design at Hounslow Borough College and then continued my training within London-based advertising agencies and publishing houses which set me on my path as a freelance graphic designer 40 years ago. My sewing passion began as an 8-year-old, entranced by the skills of my mother who taught me the basics – the rest was self discovered. My training is ongoing with tailoring and corsetry as I explore further techniques for future creations.

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Handle: @ooobop



SYBAN VELARDI-LAUFER

Studio 6B

My name is Syban, I am a costume designer and performance artist. I undertook a couture apprenticeship in Belgravia, and then studied costume at London College of Fashion and a masters in womenswear and Japanese culture at bunka in Tokyo.

Using all the skills I have learnt I work in the realm of fantasy and science fiction, using leather, lace, plastics and interesting unusual textiles to make big intricate wearable art. I specialize in making ornate headpieces that fuse art and costume together. I also specialize in Corsetry, leather making, beading, complicated structures, detailed surface decoration, unusual wearable constructions and tailoring complex works.

I work in the realms of costume and set for film, television, advertisements, theatre and make fabulous pieces for private clients. I perform in galleries both in London and all over the world using my costume work to tell a story.

My art practice is about making wearable art that makes the surreal corporeal, forging a bridge between the ethereal, otherworldly and hand made couture. I make intricate extravagant pieces to transform people into powerful otherworldly beings.

Where the brutal meets the beautiful, the opulent meets the obscene, that is where I like to live, and I makes wearable art that reflects that. There is a universe inside me that breathes and dreams these contrasts, my creations have a conceptual story that are birthed to bring these characters with these complexities, the struggle between the dark and the light, to life.

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Syban Velardi-Laufer, 2020





Hanna Whiteman, 2023

HANNA WHITEMAN

Studio 13D

Hanna Whiteman is a climate-conscious textile print designer, based in London, who is focused on the new and essential field of sustainable textile print. She is driven to find new technological approaches to find solutions for the textile industry's impact.

Her research stems from her Biophilia - a love of nature, which is present in her prints. Her process included growing, collecting, observing, and documenting plants and flowers to harness an organic and graphic expression. She finds herself always returning to nature, a timely reminder of the need to design with sustainability as the core goal.

Her recent work delves into regenerative design and establishing closer connections with rural agriculture and luxury textile production. She sees a future of fashion systems integrated with circular and permaculture systems.

Influenced by bio-design and biomaterials, she is interested in innovative material research and how design systems can become more organically connected.

She is a recent graduate from Central Saint Martins, UAL, from BA Textile Design with a print pathway. You can see her graduate project which was shortlisted Green Trail Award, Maison/O sponsored by LVMH.

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STAY IN TOUCH

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