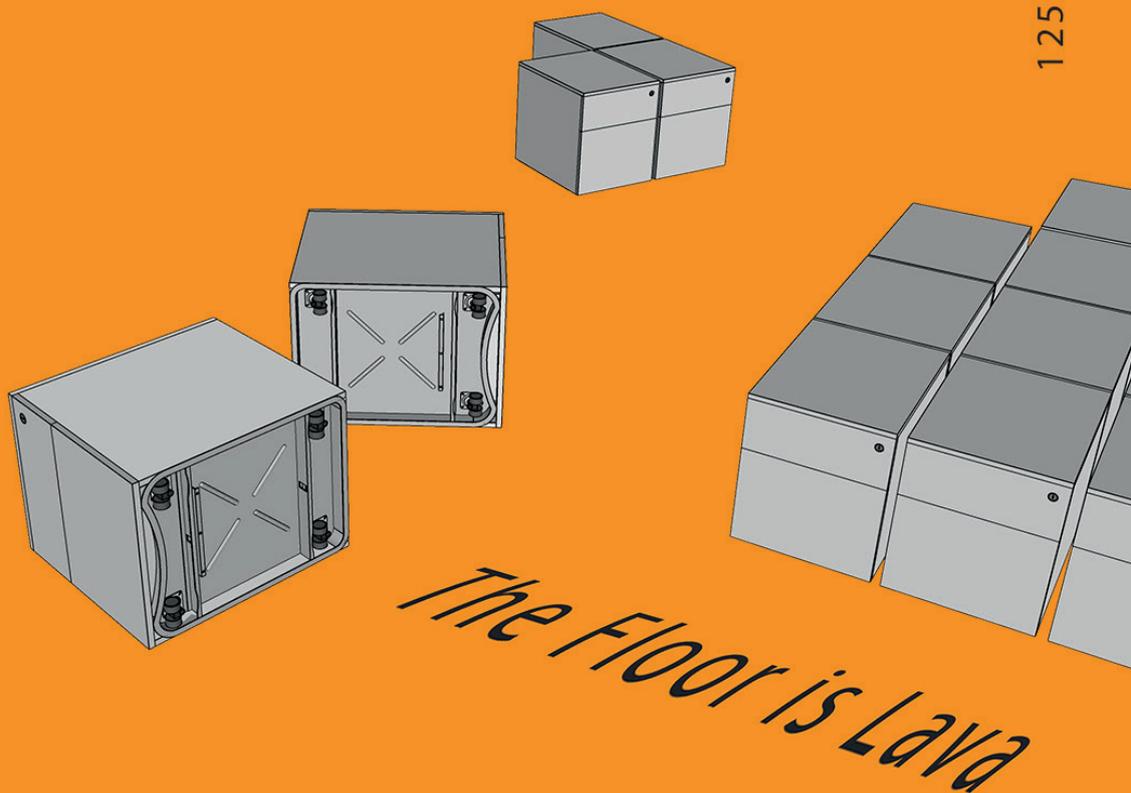


\_PV 26 Feb 6PM - 9PM  
OPEN 27 Feb - 16 Mar 12PM - 6PM  
Thurs - Sun\_

125 Shaftesbury Avenue, WC2H 9HR



*The Floor is Lava*



Curated by Rachel Mortlock, India Stanbra  
& Janek Nixon



# The Floor is Lava

27 February - 16 March

Curated by Rachel Mortlock, India Stanbra and Janek Nixon

Taking place in Meta's ex-office spaces at Shaffesbury Avenue, *The Floor is Lava* presents a modular stage, inviting 40 artists to showcase sculptural works that disrupt and subvert the utilitarian architecture of the office environment.

In the words of Timothy Morton, 'everything emits time'; objects, infrastructures and spaces exist inherently at a human scale, inevitably cascading into redundancy. Positioning 200 discarded office lockers as a performative platform, *The Floor is Lava* confronts the strange banality of the workplace, challenging the greyness of transient corporate landscapes and creating instead a transformative playground for artworks. Repurposed and elevated, the platform extends the monotonous carpet tiles beneath, turning the floor into a stage that resists the language of function and efficiency.

Through these interventions, the exhibition creates a space for materiality, theatricality, and play.

*The Floor is Lava* is the third collaborative project of Rachel Mortlock, India Stanbra and Janek Nixon. Following *Systems We Have* (New Art Projects, 2022 - curated by Hsi-Nong Huang) and *Testing Grounds* (Filet, 2022), the series tests the boundaries of the exhibition space, exploring shifting encounters between the artwork and audience.

Ekaterina Luzgina **Laura Porter** Katie Surridge **Kavitha Balasingham** JD Rooney **Olivia England** Mike McShane **Eleni Papazoglou** Lily Bunney **Leonie Cameron** Hsi-Nong Huang **Oona Wilkinson** Zoë Granger **Eleanor Bedlow** Charlotte Dawson **Jadene Imbusch** Henry Burns **Rachel Mortlock** Gabriela Pelczarska **Arlene Wandera** Sam Sangjani Wills **Janek Nixon** India Stanbra **Simon Prentice** Matthew Swift **Lydia Porter** Abigail Norris **Rory Beard** Elena Hoskyns-Abrahall **Celeste Mcevoy** Chloe Beddow **Isobel Atacus** Gavin Bell **Ali Glover** Gideon Pain **Charlie Pritchard** Camilla Bliss **Leo Bant** Danny Young **Tom Coates**

# Ekaterina Luzgina



## Upward Mobility Suit / 2025

Office chair wheels, vinyl, suede, ply wood, foam, mannequin parts, stuffing  
Dimensions Variable

In times of economic stagnation, where every day at the office feels like a grind, the Upward Mobility Suit is here to revolutionize your workday. With its innovative design featuring an array of wheels seamlessly integrated into the garment, this suit allows you to glide effortlessly between tasks, meetings, and coffee breaks. Gone are the days of rigid office attire that restricts your movement; the Upward Mobility Suit offers unparalleled flexibility, giving you the freedom to move in any direction—literally and figuratively. Whether you're navigating tight office spaces, shifting between collaborative areas, or simply stretching your legs, this suit supports your every move.

Ekaterina Luzgina is a multidisciplinary artist based between London and Birmingham. Her practice is concerned with peculiarities found in language and communication, movements of bodies in urban spaces and other spatial and social aspects of human behaviour. She works with sculpture, installation, prints, workshops and games.

@ekaterinaluzgina

## Laura Porter



And Then They Melted Away/ 2025  
Steel and hand-cut recycled clothing  
600 x 500 x 700 mm and 1600 x 600 x 800 mm

Exploring the in-betweenness of repurposed materials and built environments, Laura Porter imagines consciousness as an energy that is absorbed by these over time, and how the man-made can evolve and shift into a quasi-living entity. The sculptures become a proposition for a post-human world, where a new material language is formed from their previous bodily interactions. The sculptures re-imagine our material world as neither rigid nor organic - straddling the space between biological and artificial; rural and urban; lived and inactive.

Laura Porter (b. 1991) is an artist and curator living between South London and North Devon. Intrinsically grounded in the traditions of craft and textiles art, Laura's practice pushes back against an automated, digitised world and hierarchies of labour and material, instead placing value in slow, low-tech processes performed by the body. Using her own body as a site of action and a renewable energy source, she undertakes these labour-intensive tasks in order to critique ideas around productivity, women's work, and the experiences of female bodies in man-made spaces.

@laurakporter

## Katie Surridge



Sobek / 2025

Steel, marble mosaic, chair base, padlocks, glass  
1800 x 600 x 2700 mm

Rising from the base of a discarded swivel chair, this abstract creature is part crocodile, part peacock—a mythical mashup. The reptilian scales evoke themes of protection and resilience, while the mosaic eye serves as a watchful symbol, hinting at ideas of mass surveillance in modern society. By playfully blending ancient mythology with traditional craft techniques and everyday office materials, the piece transforms the mundane into something more magical. Its whimsical design also reflects on the small rituals and charms people rely on to navigate their workdays—lucky trinkets, padlocks, symbols of hope, or objects that offer comfort in a world of deadlines and swivel chairs. This artwork offers a humorous perspective on how the old and new can come together in unexpected ways, inspiring viewers to rethink the objects and symbols they surround themselves with every day.

Katie Louise Surridge (1985), was born and raised in London. She studied for her BA at the Slade, UCL (2010), MFA at Goldsmiths (2023). She previously spent three years training as a Blacksmith at the National school of blacksmithing and now runs her own forge and metal workshop in Essex.

@katiesurridgeart

THE FLOOR IS LAVA

## Kavitha Balasingham



Hey How's It Going? / 2025

Vinyl satin print, porcelain slip cast, crackle glaze, baked bean ink, baked beans in earthenware, resin, rubble casts in baked bean juiced encased in resin, various glazes, mp3 player, transducers, amp, wires.

Dimensions Variable

Kavitha Balasingham (b. 1994, Kent) is a London based artist. Her recent group shows include with Palmer Gallery (2024), Turner Contemporary (2023-24), Sadie Coles Shop HQ (2022), and duo show at Indigo Plus Madder (2022).

Kavitha's practice uses the whimsical and the extraordinary such as the illogical rules of cartoon physics and the idea of portals to transport you into a world that's both strange and captivating. It's like stepping through an existential black hole into a space that's safe yet eerie, where elements of nostalgia and technology blend to create a unique atmosphere. Her work balances humour, grotesque elements, sensuality, and playfulness while evoking a sense of the past and a longing for it. The materials used are transformed into ambiguous forms, offering a touch of absurdity and leaving them open to interpretation giving the work a sense of being both provisional and unclassifiable.

@kavitha.balasingham

THE FLOOR IS LAVA

## JD Rooney



Endlessly Floating / 2025

Modified wall clocks

290 x 1340 x 40 mm

Endlessly floating is an attempt at imagining nonlinearity through remixing. These clocks are modified to count backwards or suspend in an endless minute. The title references Steve McQueen's *Caribs Leap* – a homage to the indigenous Caribs of Grenada, who in 1651 leapt to their deaths to avoid surrendering to invading French forces.

JD Rooney (b. 1995) is a multidisciplinary artist who lives and works in London. His work begins in the wake of Paul Gilroy's *Black Atlantic*. Emerging from vast waters, his explorations have sifted through tangible and ephemeral materials salvaged from Atlantic migration. Within the residues, the audio dub-structure, and the marks made on land and body, an attempt is made to examine the nonlinear patterns that trace paths through time.

@jd\_rooney

# Olivia England



Singer / 2024  
White oak, wood wax, spindle whorl,  
brass  
235 x 179 x 61 mm



Singing at the Table / 2025  
Oak and tweed  
310 x 340 x 50 mm

Employing a Singer sewing machine face plate as the design for a cross stitch pattern the image has then been carved into oak, framed and highlighted in black wood wax. A spindle whorl adorns the corner of the piece, the oldest form of hand-spinning used to create yarn.

Oak trays are reimagined as a framed tribute to waulking, with women's images wrapped in buttons and Scottish tweed cushioned into Chesterfie upholstery. The hinged work serves as a frame for the art of waulking and women's gatherings.

Olivia England (b. 1999) is a London-based multidisciplinary artist concerned with the lived histories of objects, in addition to materiality as a conceptual container for both memory and identity. Her sculptural practice often combines historically industrialised crafts, such as metal and woodwork, with the private- and female connotations of the domestic, and is greatly concerned with these gendered implications. Recent exhibitions: Heartlands, Flexitron, London, UK (2024), Muse Residency Show, The Muse Gallery, London, UK (2023), Shrine for the Unworthy, Hockney Gallery, London, UK (2023). England graduated from an MA in Visual Communication at the Royal College of Art in 2023.

@oliviahenland

## Mike McShane



Thus Spoke Zarathusa, a product of Vowel Movements / 2025  
Plastics, Electronics, Foam, Aluminium, Cast Silicone  
1300 x 700 x 700 mm



Phantom Limb / 2024  
Pigmented Silicone, Nylon, Stainless Steel, Brass, Electronics  
400 x 120 x 120 mm

Introducing Vowel Movements and their new product "Thus Spoke Zarathusa," the groundbreaking prototype that redefines communication in the tech industry! This innovative talking machine utilizes a unique method—emitting sound through flatulence rather than conventional speech. No more lies, just pure, unfiltered truth. Believe me, this machine tells it like it is, and it's huge for getting the word out! Only the best, folks—because Vowel Movements is making communication great again.

Mike McShane is an Artist based in Birmingham, his practice encompasses engineering, metalwork, animatronics, electronics, linguistics and focuses on systems of communication. He makes sculptures that examine the human urgency to anthropomorphise the relationships we have with machines, whilst simultaneously mechanising those we have with each other. He is interested in the continuous dialogue between these two processes and how they constantly feed into each other as ideas about technology, the body and society develop.

@mik\_e\_mcshane

# Ali Glover



Dreams Proactive / 2024

16min audio on loop, plaster cast carpet tiles, ink & pencil on paper, fish vertebrae

1850 x 1770 x 510 mm

A section of the installation from Glover's recent solo show 'Nothing Concrete'. The radio murmurs office background noise interlaced with garish yet cheerful advertisements. Discarded sketches and fish vertebrae sit on the casted carpet tiles as if found under the infrastructure, creating a frozen architectural moment where functionality is suspended.

London based artist Ali Glover (b. 1993 West Midlands) graduated from Chelsea College of Art in 2015 and completed the MFA Fine Art programme at Goldsmiths in 2022. Glover's site-based interventions consider how architectural infrastructures can shift aspects of behaviour and psychological patterns. He is interested in how forms of language (architectural, image or sonic) used in those in-between moments can lead to something from being overlooked to visible. Glover explores notions of hauntings within urban environments, this brought him to consider monotonous and cyclical elements of time in his practice and research. Glover is also part of F.A.F Collective, that consists of himself, Henry Burns and Ruairi Fallon.

@aliglover\_

## Lily Bunney



The Kiss / 2025

Watercolour pencil on paper, magnets

900 x 480 mm

“The Kiss” utilises small fridge magnets as tiles to create a large drawing of two people kissing in a club.

Lily Bunney is a London-based artist whose work explores the human experience in the digital age. Bunney’s pointillist drawings play with the analogue and digital, creating works that look hyper-digital on screen while remaining strikingly intimate and tactile in person. Inspired by the link between computers and Jacquard looms, Lily Bunney’s practice examines vulnerability, digital consumption, and personal narratives in an era of overwhelming information abundance. Bunney’s recent exhibition “Girls Peeing On Cars” explored queer kinship and female friendship, meticulously rendering images of friends, anonymous women, and celebrity culture. Bunney’s work investigates how we construct and share our stories in the digital age, transforming ephemeral content into monumental artworks. Through examinations of trauma, parasocial relationships, and fan culture, Bunney’s art interrogates contemporary experiences of intimacy and recognition.

@lily\_bunney\_

## Leonie Cameron



Longing (50°48'11.52", -0°3'32.76") / 2025

Hand knit textile, Steel Nails, Photographic Print, Wood Board, Rocks and Shells.

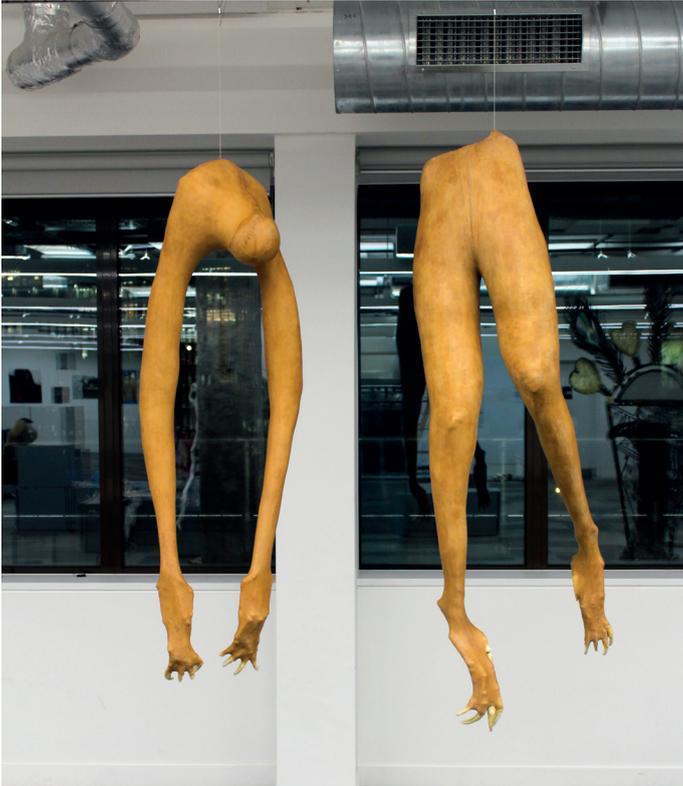
750 x 45 x 3 mm

Longing (50°48'11.52", -0°3'32.76")' contemplates Cameron's relationship with the coast, situating a piece of shoreline within the urban landscape of a central London corporate space. The photographic print focuses on an area of coastline Cameron would long for when living in London, aiming to rupture the exhibition space's clinical environment.

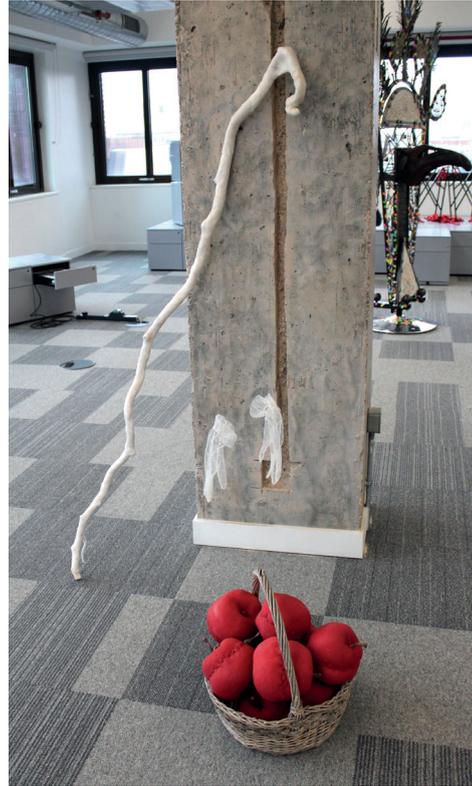
Leonie Cameron (b.1997, Nottingham, UK) is an artist working and living in Margate. Cameron graduated with a First-Class Honours BA in Sculpture from The University of Brighton in 2020, before undertaking her MA in Sculpture at The Royal College of Art from 2021 – 2023. Cameron's work sits at the intersection of textile and sculpture. She is interested in the intimacy and kinship between queer people and the natural world, and the way in which this can be used to reject perceptions of queerness being a modern idea, instead hailing it as an ancient and sacred thing.

@leonicameron.art

## Abigail Norris



Omega's Return / 2023  
Mixed media  
2000 X 1300 X 700 mm



Strangers To Ourselves / 2024  
wax, nylon, wicker basket, bio  
polymer, vintage gloves, copper wire  
Dimensions Variable

Drawing inspiration from Edvard Munch's Creation Story, 'Alfa og Omega' 1908-9. This work forms part of an inquiry into 'relationship with other', A continued investigation into existential relation concerning nature and the human psyche and the intricate connection between inner experience and the external world.

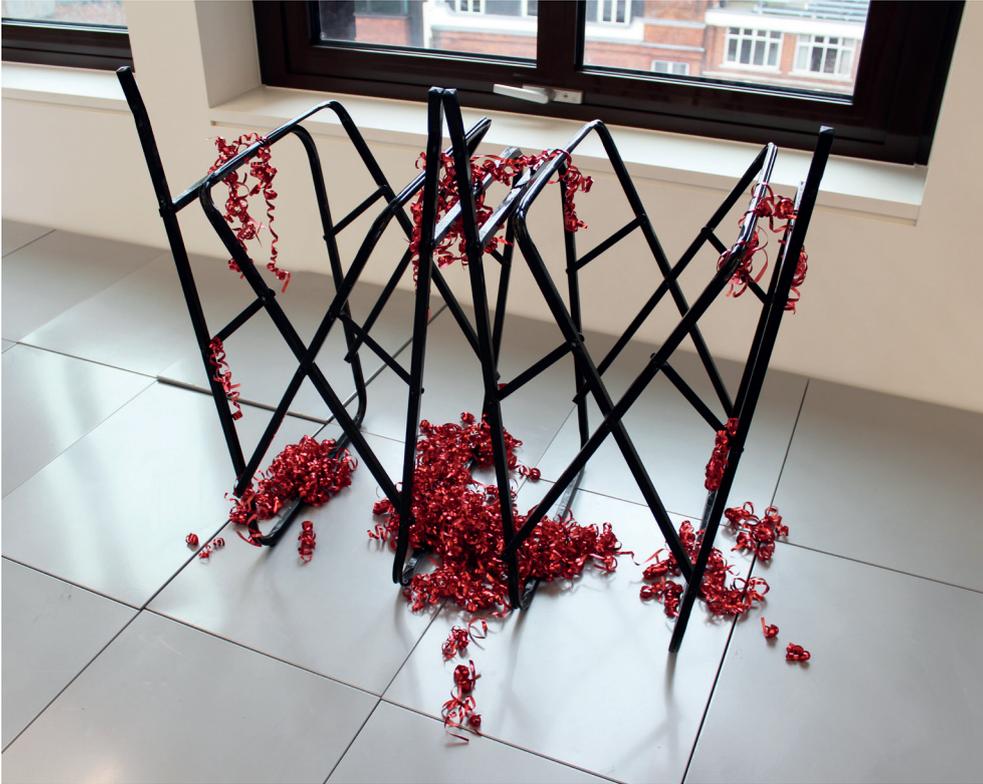
Echoing the symbolic richness of Edvard Munch's painting 'Fertility' (1890). This work forms part of an inquiry into 'relationship with other', A continued investigation into existential relation concerning nature and the human psyche and the intricate connection between inner experience and the external world.

Abigail graduated from the Royal College of Art, in 2022 where she studied Sculpture. Recent highlights include the Ingram Prize winner 2023, Tate Late Talk, Soft Sculpture and Material Matters 2023; Shortlisted for The Mark Tanner Sculpture Award 2023 and BBA Artists Award, Berlin 2023.

@abigailnorris000

THE FLOOR IS LAVA

## Oona Wilkinson



Utopia Chairs / 2024  
Chair legs, ribbons  
800 x 920 x 460 mm

Oona Wilkinson's work explores the anonymous inherited furniture of rented accommodation, gesture and the increasing difficulty of placing ourselves in space and time. Weaving together multiple references to the conditions of shared space and how it informs our relationships to the filtering and re-remembering of personal archives. Through sculpture, photography and installation her work draws on the methodologies of industrial design and non linguistic forces. Utilising different modes of knowledge production to examine the emotional detritus of the conditions that underpin our experiences.

@oonawilkinson

THE FLOOR IS LAVA

# Zoë Granger



Held Between Two Acts / 2025  
A6 postcards, printed on heavy card  
148 x 105 mm

Held between two acts captures two serendipitous moments, and wonders at the relationship between them as seemingly unconnected events. The postcard format is used to give the artwork transportability, allowing it to become a removable object, taken by anyone who may wish to do so.

Zoë Granger is an artist living and working in London. Her practice includes photography, text and video. She captures 'everyday' occurrences which otherwise go unnoticed, usually focusing on subtle movements and moments in nature. Zooming into the mundane and allowing it to be intertwined with Zoë's own personal experiences of grief, loss, nostalgia and memory.

@zoe\_granger

THE FLOOR IS LAVA

## Leo Bant



2 Cases (Closed) / 2025

Mdf, Pine, Plywood, Nails (various sizes), Screws, Brass Hinges, (faux) leather, steel clasps, steel hinges, plastic feet, paint (grey eggshell, butter milk, green mix, white under coat, black exterior)

(case 1) 34,1/2" x 18" x 14" (case 2) 13,1/2" x 13,1/2" x 5,1/2"

2 Cases (Closed) is the second work made under the guise of a fictional residency, navigating the space between art practice and work. Investigating the limits of the site and its specificity; the work navigates the site's ability to articulate the relationships intrinsic to its interior and exterior components through sculptural remnants.

Leo Bant has been interested in art since a young age. 'All I hope to be is honest.'

@leolongsleeves

THE FLOOR IS LAVA

# Charlotte Dawson



Until It Cuts Two Teeth / 2025  
Ceramic, Plastic Vacuum packing,  
Plastic bag, paper  
400 x 300 x 200 mm



Stock-still / 2025  
Ceramic

Dimensions variable

Taking its title from animal husbandry, *Until it cuts two teeth* refers to the terminology used in animal produce classification. The work presents a glazed ceramic sculpture of a hog in transition between frozen storage and destination. And is underpinned by concepts of preservation, marketplace/commerce and mortality.

A collection of ceramic sculptures which infer the human form and when presented on mass form the imagery of packaging. Referencing the disposable nature of modern workforces. Within the empty lockers of past workers, these sculptures bring attention to the increasing lack of people within commercial real estate and the utilisation of space as commerce.

Based in Sheffield, Charlotte Dawson is an artist working across object-based practice and installation. Often working in series, Charlotte's work plays with concepts of the hand-made-mass-produced and is primarily concerned with the implementation of commonplace objects as vessels for memory. Including concepts of souvenir-hood, collections - both personal and historical and the utilisation of objects in the formation of social histories and a building of self.

@charlottedawsonart

## Jadene Imbusch



### Briefcase Wanker / 2025

Briefcase, glass, plastic, photographs, handkerchief, toiletpaper, wood, cigarette packets, knickers, spring  
450 x 350 x 400 mm

A nod to Sarah Lucas's 'Wanker' 1999, Imbusch's 'Briefcase Wanker' is a contemporary take on the crude slang, referencing the popular phrase from British sitcom *The Inbetweeners*. Imbusch uses comedy in response to the dour office space, realised through this literal representation of a 'Briefcase Wanker' utilising found objects.

Leeds born (1996) artist Jadene Imbusch, now living and working in London, often focuses on narratives and personification realised through found images, text and objects. Her use of historical, popular culture and fictional references are what fuel her practice to create a mix of assemblages, poems, collages and installations.

@jadeneimbusch

## Henry Burns



Western Dasher / 2025

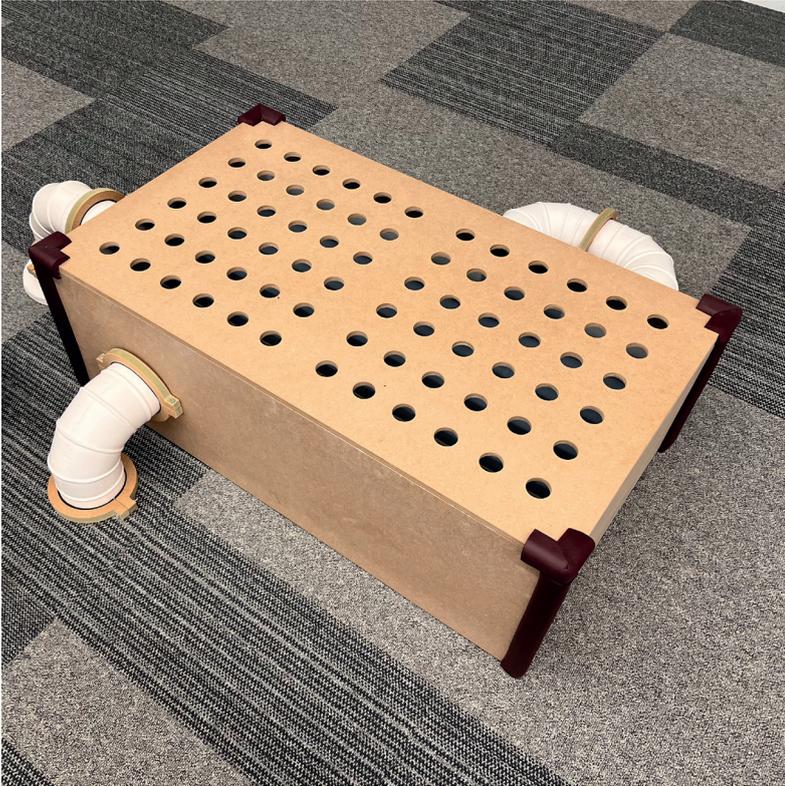
Mixed Media

Dimensions Variable

Henry Burns creates large-scale installations that repurpose second-hand materials and objects. His works evolve organically, using an improvisational approach that responds to the materials at hand and the spaces they inhabit. This process mirrors the resourceful, ad hoc construction methods seen in allotments, where scavenged materials come together in practical and unexpected ways. Burns' practice is iterative; installations are dismantled and regurgitated, with materials continually recycled into new configurations. This cyclical process reflects his interest in the temporary structures and ephemeral infrastructure of sporting and entertainment events - objects and spaces that exist briefly but for peak experiences. Through his work, Burns explores themes of impermanence, utility, and the poetic potential of the overlooked.

@hsp\_burns

## Rachel Mortlock



Forever Blowing Bubbles / 2025  
Plaster, MDF, tiles, water pump  
Dimensions Variable

Forever Blowing Bubbles brings together cast pipes, tiled surfaces, office biscuits and a whimsical effusion of bubbles. Reproducing an unexpected encounter with a burst water pipe and mirroring the exposed systems that span the vast office spaces within Shaftesbury Avenue.

Rachel Mortlock's work draws from architecture and infrastructure, exploring how space and built environments can inform memory, and the process of social exchange. Addressing the agency of materials and objects in recording events and local histories, she suggests how discarded, obsolete objects can form material languages. Compiling timber and familiar cast components she constructs structures and systems in the form of interiors, remnants and facades. Her installations ruminate on the visual language of longing and nostalgia narrating her everyday encounters whilst blurring memory and imagination. Bringing together fragmented furniture and branded goods she draws from the ordinary whilst narrating the complexity relationships and shared histories.

@rachmortlock

## Gabriela Pelczarska



be consistent with your boundaries, setting boundaries is an act of self-love and self-preservation / 2024

Steel, Aluminum, Latex

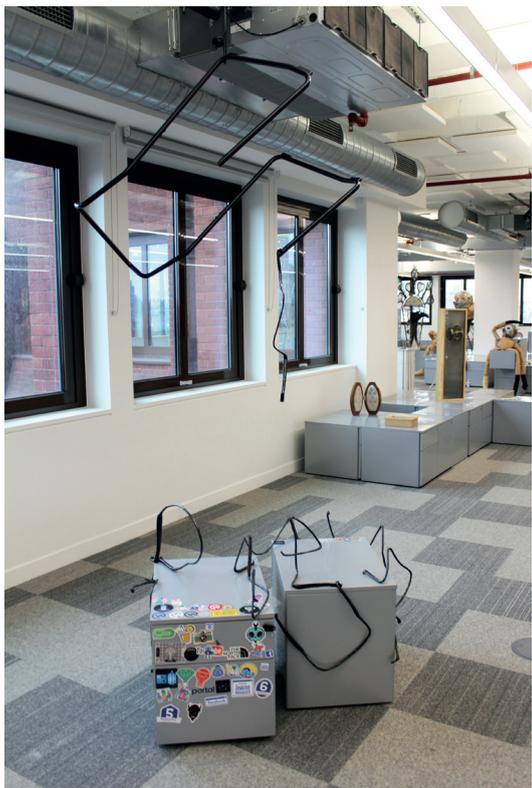
800 x 280 x 220 mm

Referencing a marine floating barrier designed to stop immigration, the work is constructed from latex buoys. These buoys symbolise fragility with their smooth surfaces, yet they are fitted with an array of spikes and pierced by a metal pipe. Their size and shape are tailored to suit the perceived threat, referencing the real-life object. With personalised words and phrases, the work symbolises a subtle interplay with the branding of the supposedly dangerous object.

Gabriela Pelczarska (1996) born in Poland and is working and living in London. Her practice is rooted in interests surrounding urban research, materiality, and automotive technology. Gabriela's research delves into the intersections of technology, urban control, and aesthetics, questioning how these elements shape our perception of space and identity in the contemporary world. Her work engages with the mundane occurrences of globalization and automotive technology, with an emphasis on contemporary existence.

@gabrielaPelczarska

## Arlene Wandera



Stick Figures / 2021 - ongoing  
Mixed Media sculpture/Installation  
Dimensions Variable

This work consists of 11 stick figure forms, performing actions in, on, around a metal chair frame and 2 office lockers.

Arlene Wandera's practice predominantly involves working with common, discarded and overlooked items, particularly ones that imprint on our daily lives. Her interest lies in re-thinking objects and materials through process, play, intuition, in order to re-work, confound and tease out alternative and/or playful outcomes. She strives to engage in an art practice that involves thinking, working and producing from a position of duality, tussling to create works that embrace the richness of both. Arlene has exhibited both nationally and internationally most notably the 57th Venice Biennale (Italy) and participated in the 13th and 11th in Dak'Art Biennial (Senegal). Selected past shows and performances include Arthouse Jersey (Channel Islands), MACAAL Museum (Marrakesh), Goodman Gallery (Cape town), Tate Modern (London).

@arlene\_wandera\_studio

## Sam Sangjani Wills



And The Entire Ceiling Is Mine / 2025

Cardboard, wood, acrylic paint, ceiling-mounted image, telescopic lenses, certificates, pencil on paper drawing, and coloured pencil drawing  
150 x 150 x 1000 mm

'And the Entire Ceiling is Mine' is a scaled model of The Monument, designed by Christopher Wren and Robert Hooke to commemorate the 1666 Fire of London. Taking advantage of the available funding, the Monument's original purpose was to double up as a disguised instrument of scientific discovery and was built to be the largest (semi)functioning telescope in the world at the time.

Interested in exploring alternative models of distribution, display, and participation, Sam's work often attempts to disguise itself within the structures it finds itself within. Using time and serendipity as an artistic medium, the work often consists of producing the conditions for an event or encounter to occur in an uncertain future. Thematically, the work explores and questions ideas of national narratives, collusions between culture and power, and the management of public space.

@samjaywills

## Janek Nixon



Latent Chroma Dreams II / 2025

Aluminium lightbox, print on lightbox film, locker  
900 x 830 x 495 mm

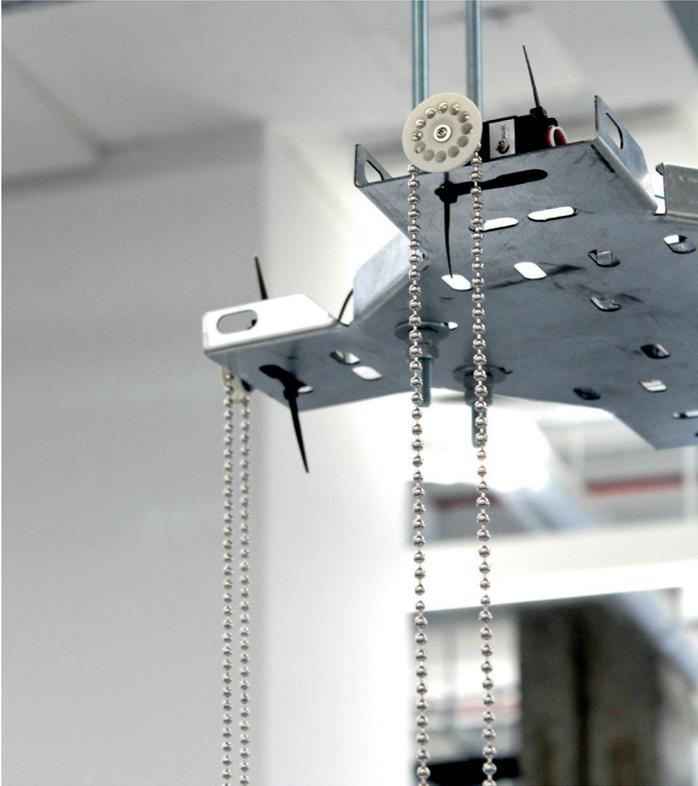
Two microscope images of broken LCD screens are backlit in an alternating rhythm within a custom lightbox inside a locker drawer.

Janek Nixon is an artist born in Kraków graduating with BA from Chelsea College of Art, class of 2016.

His practice is primarily sculptural, exploring translation as a mode of investigation, working often with sound and video as well as print media. These works tend to exist within some type of structural framework. Recent selected exhibitions include: MKT PLC, Plop Gallery (2024), The Worm at The Core, Set Woolwich (2023), Systems We Have, New Art Projects (2023).

@janeknixon

## India Stanbra



The Machine Stops / 2025  
Arduino, blind cord, cable tray  
Dimensions Variable

The varying rhythms of three turning blind cords act as an echo of past activity in Meta's ex Shaffesbury Avenue office spaces. Contemplating the life cycle of office paraphanelia beyond a human scale, the motorised cords perform an infinite loop.

India Stanbra is an artist working in installation, moving image and sculpture. Exploring entangled ecologies and the presence of technology in the every day, her practice asks how our relationship with the artificial might evolve and adapt in a posthuman context.

@indiastanbra

## Simon Prentice



Fileface / 2025

Photographic print, MDF, perspex, iron fillings  
475 x 570 x 75 mm

"Fileface" invites viewers to engage with an image of Meta founder Mark Zuckerberg using magnetic iron fragments. Housed within a Perspex box, the image becomes a canvas for the audience's satirical manipulation. Challenging notions of authority and identity within the digital realm through the reshaping of a recognisable symbol of contemporary culture.

Simon Prentice's work explores the absurdities and performative aspects of corporate and digital culture. His whimsical, process-driven sculptural works reflect on the often ridiculous and incongruent nature of modern systems, blending sculpted and found materials. Drawing from over 25 years working in museums, Prentice plays on how objects, culture, and systems are understood, creating sculptures that feel both familiar and absurd, playful and critical. Symbols of contemporary culture are reshaped, childhood games and found objects are repurposed embracing mess, chaos, and chance. Embracing tension and satire, comedic arrangements meet the critical, and the messy, flippant uses of materials contrast with the polished surfaces of consumer culture. His work is an ongoing commentary on the absurdity and disconcerting spectacle of modern life, evolving in response to the changing dynamics of culture.

@simonprentice331

## Matthew Swift



Flourishment / 2024

Concrete, canvas, oil and acrylic paint, string, metal  
680 x 650 x 250 mm

The painted canvas cut into a cloud-like shape was untethered and needed grounding – a piece of stage scenery – something make-believe – implanted onto a concrete ‘caterpillar’ studded with found purple iron pellets – a failing frigate destined to sink? – or sailing ahead, held up by grey office materials feeling its way along guided by sensitised strings. ‘Flourishment’ wishes its frail string-formed ‘feelers’ and pink tasselled trim to fall into a conversation with its impenetrable mortared base as a means of exploring and giving voice to a highly sensitised, queer, hairy body and mind.

Matthew Swift gained an MFA in studio art from NYU in 1999. He has exhibited internationally in group and two-person shows, including ‘Constructure’ at Standpoint Gallery and ‘Dialogue with DeKooning’ at RCA. In 2008, he had a residency at the Florence Trust. He was shortlisted for the Chiara Williams SOLO Award (2018) and recently completed a 2-month residency at PADA Portugal.

@mswiftyart

## Lydia Porter



I reclaim my interests on a Friday night / 2025

Disco ball/light sculpture

280 x 185 x 185 mm

A magpie's trove of imagery that explores the notion of nested authorship, 'I reclaim my interests on a Friday night' swirls together a collection of lost thoughts, loose ends and unlocatable memories. A silent disco or hidden party covertly turning in defiance of the former office environment.

Lydia Porter is based in London and works across video, photography, and writing. The formats of photographic imagery are used to investigate the surface of the image as an active site and a means of translation, focusing on tactility and haptic awareness triggered by a visual stimulant.

Lydia Porter was selected to be part of Associate Studio Programme 7 2020-22 as an artist in the shared studios in Stockwell London and has exhibited across London.

@lydgporter

## Hsi-Nong Huang



Jenga / 2023  
Sapele, Aluminium Flat Bar  
Dimensions Variable

Hsi-Nong Huang (b.1996) is a Taiwanese artist based in London. She completed a BA (Hons) in Fine Art at Chelsea College of Arts and an MA in Sculpture from Royal College of Art. Huang's practice explores creating a meeting point between materials that can hold hidden personal histories, preserves memories, and forms a liminal space that allows her past once more to find its way into our present or her future.

Jenga is part of the 'Relation Series' (2022-24)

@hsi\_nong

## Rory Beard



Up High / 2025

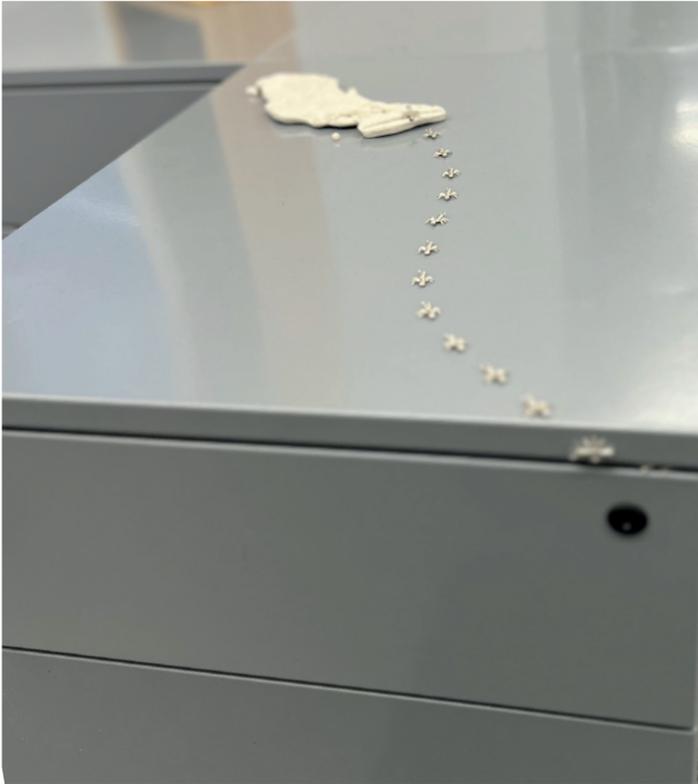
Loftomatic automated loft ladders, giant inflatable hands, steel, rubber, Arduino, remote control, LED  
2800 x 2650 x 550 mm

I am an (unprofessional) artist with a multi-disciplinary practise that often uses humour and self-reflexivity to explore a wide variety of often personal themes. (The practise has become a testing ground for art and societal structures, parodying successful modes on a small scale way to highlight much larger systemic problems) My tongue-in-cheek practise draws heavily on appropriation, blagging as a strategy, the family and actors in the quest to build a role of a meta double Rory Beard artist impersonator. More recently the practise has been analysing the absurd side (beyond labour) of the art system, asking questions about authorship and labor. Whilst seemingly introspective, the practise uses inward facing methodologies to highlight wider issues like class and privilege.

@rorybeard

THE FLOOR IS LAVA

## Elena Hoskyns-Abrahall



Happy Trail III / 2025  
Sterling Silver, porcelain  
490 x 415 x 550 mm

A tongue in cheek nod to the trail of ants emerging from the locker but also the colloquial name for the strip of hair leading from the bellybutton to the pubic area. Hoskyns-Abrahall invites the viewer to consider what illicit scent attracts the ants to the locked drawers.

Elena (b. 1998) is a non-binary artist born in Edinburgh, living and working in London. After graduating with a First Class Honours from Camberwell College of Art Sculpture in 2019, Elena later went on to graduate from the Royal College of Art Sculpture Programme in 2023. Looking at the world through the lens of abjection, Elena uses this as a tool for exploring their human experience. Whether it be through art objects or wearables, the bodily and the repulsive become excellent tools for exploring the dysphoric nature of the human condition.

@el.hoskyns

## Celeste Mcevoy



Leaving You And Everything We Ever Knew In The Dust / 2025

Ceramic

300 x 300 x 900 mm

A large clay trophy, left unfired to allow for recycling after its fleeting presence. It symbolises the traditional notion of achievement, hope and eventual 'failure'.

Celeste McEvoy (b. 1994, London) explores her personal relationship with social mobility and the desire for assimilation. By combining roadside debris and found objects with ceramics, McEvoy creates an ethnographic collection that examines themes of aspiration, hierarchy, and the pursuit of cultural capital. McEvoy's sculptures draw on ancient forms, evoking historical artefacts. Her use of materials that appear worn or decayed reflects the fragility of memory and the inevitable erosion of cultural icons. Recent solo exhibitions include *Forehead on the Glass* (GLOAM Gallery), *(IF YOU DON'T PLAY), YOU CAN'T BE A WINNER* (Kupfer Projects, London), and *SAVELOY SPEEDWAY* (MocaThanet, Kent).

@celeste\_mcevoy

## Chloe Beddow



Touched / 2024

Hand drawn digital painting displayed in Pine light box  
350 x 1000 x 150 mm

This piece of work is a hand drawn digital painting of a door handle. The door handle shows the reflection of a figure sitting in an interior space. The image is backlit and displayed in a pine light box.

Chloe Beddow's work is grounded within painting, although she uses varying materials and processes to explore time, place and space. Her work engages with the politics and poetics of space, how it is both freeing, restrictive and connected to accessibility. Beddow is curious with who the world is built, designed and decorated for and how this in turn creates lack of functionality and therefore an invisibility of certain people in particular spaces. Within this, she explores how absence is perceived and how the duality of material and painting can specifically highlight the presence of women in the constructed world.

@chloebeddow\_studio

## Isobel Atacus



Ode To Slag And Clinker / 2025

Mixed media slag particle, burnt copper pipes, tee  
1800 x 1600 x 800 mm

I've had volcanoes on my mind. I've been reading Malcolm Lowry's *Under the Volcano*, and watching documentaries like *Fire of Love*. Using these references, the work explores lava via residual shards. If the floor is lava, we're inside the volcano looking up. Except the volcano is inverted, its slag particles neither quite volcanic nor clearly glass.

Isobel Atacus is a London-based artist whose work encompasses sculpture, text and performance. Works operate on the cusp: between the poetic and the punk, the erudite and obvious, the abstract and narrative, often blurring the boundaries between the expanse of the physical landscape and the intimacy of the domestic space. Atacus has just completed a practice-based PhD between King's College London and the Slade School of Fine Art, UCL, and directs the icing room artist-run space.

@isobelatacus

THE FLOOR IS LAVA

## Gavin Bell



Untitled / 2024

24 carat gold dissolved in metal refining solution, glass bottles  
Dimensions Variable

Using a commercial process commonly used to strip and reform precious metals from redundant electronics, the work references bottles of urine I observed in roadside shrubbery while working at Amazon in 2020.

Gavin Bell's practice uses drawing on paper, UV light faded prints and combined found forms to produce visual responses that sit between pictorial figuration, abstraction and sculpture. Bell incorporates, recontextualises and alters existing objects, using their transitional material states to reflect on entropic cycles, systems of value, and their potential relationships to the body and subjective experience. Treating drawing as a site of thought and experimentation, Bell uses various approaches to mark making and media to develop imagery that oscillate towards and away from his own understanding, creating meditative, speculative and uncanny impressions.

@gavinbellgavinbell

## Eleni Papazoglou



And So On (Enactment) / 2024

Discarded aluminium sign letters, office folders, confetti, plastic sleeve, gaffer tape

Dimensions Variable

Three aluminium letters have been sourced from the sign of an office that is no longer in use. They are stacked on top of each other, spelling et (et cetera). The abbreviation is used to indicate that there are more items in a list that aren't explicitly listed: they were not important enough to make the cut. In this case, the letters are also items, and they didn't make the cut either. De-installed, stacked and unreadable, the signifiers were left behind as the company relocated.

Eleni Papazoglou is an artist and graphic designer, based between London and Athens. Through an economy of means applied to print, language and performance, their practice explores meaning making, value and exchange. Recent projects include: Bearings, calcio (London, 2024) Products & Services (2024) published by Foolscap Editions, Hole Hold Whole, reclame (Amsterdam, 2023), Hall of Mirrors, PLOP Residency (London, 2023), Prizing Eccentric Talents II, P.E.T. Projects (Athens, 2022), Collective Displays of Affection, Camden Art Center (London, 2022). Eleni lectures at the London College of Communication (UAL) and takes on design commissions in collaboration with Ashley Kinnard Studio.

@eleni\_papazoglou\_

## Gideon Pain



Tiger Town / 2023 - 2024  
Mixed Media  
Dimensions Variable

Human sized fabric and papier mache soft sculpture figures.

Gideon Pain is an artist based in Cambridge. His work is about playfulness and narrative.

@gideonpaine

THE FLOOR IS LAVA

# Charlie Pritchard



Summoning Your First Tech CEO / 2023  
Printed matter, found objects  
Dimensions Variable

Summoning your first tech CEO will be a cheap photocopied pamphlet printed on eye-catching red paper. Sculpturally, the zines will spill out from some filing cabinets, aiming to be an odd, alluring leftover from some crazed employee. I'm planning on having a solo gameplay mechanic (a bit like the game Dread, where the player takes jenga blocks as the player is forced to make decisions in the game).

Charlie's current fixation is the dubious performativity of art as a reflection of the dubious performativity of mediated life, playing out through the collaborative zine Floon. Motivated by a mutual interest with Toby Wilson in the possibilities of Live Action Role Play, Floon celebrates LARPs ability to become a catch-all conceptual mcguffin that unravels the constituted nature of social roles. Through multidisciplinary collaboration on topics such as ubiquitous gamification, platform subjects to post-internet politics, Floon is Forensic LARPiecture for busy people.

@charlie\_pritchard\_

## Camilla Bliss



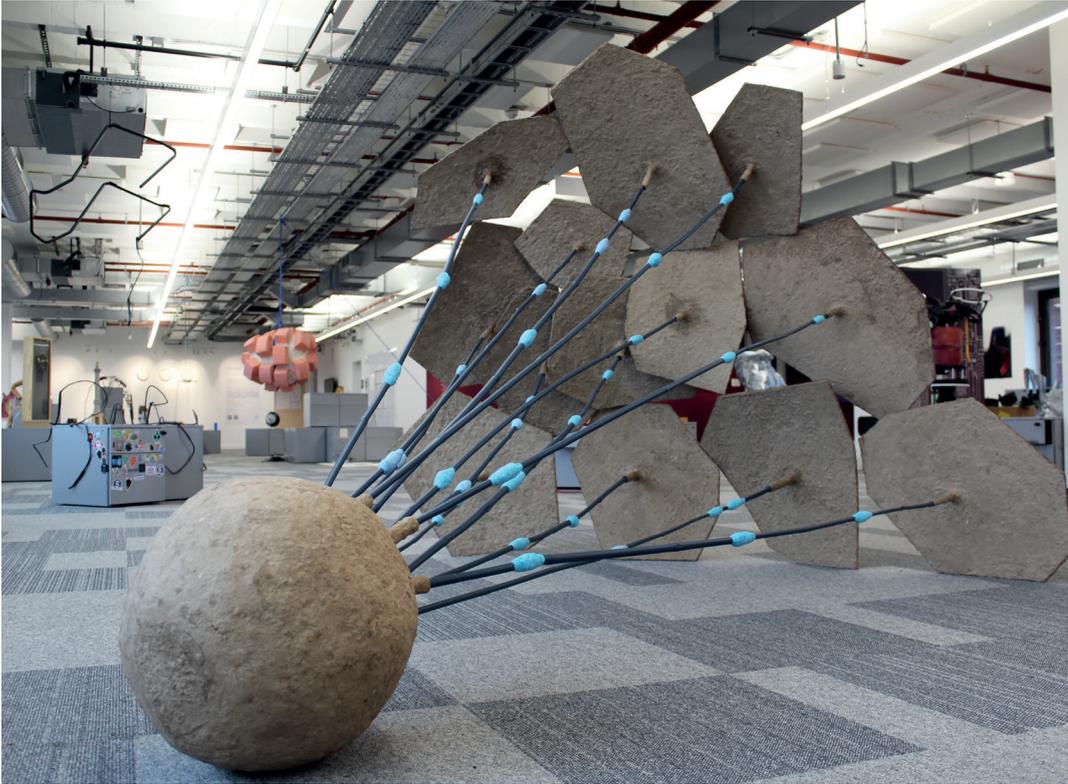
Serpha / 2023  
Glazed ceramic and aluminium  
220 x 240 x 160 mm

The Serpha is a multi-headed beast which exists outside its own skin. Here we see the decapitated heads which although dismembered continue to survive in a meditative state. The creature is not governed by being 'ones-self' but instead relishes becoming a glimmering 'shell' of life which exists after humans.

Camilla Bliss regularly draws on motifs found in historical craftsmanship, myth and folklore to communicate ideas about the modern world, placing an importance of the handmade. Using a wide range of materials such as ceramics, glass and bronze, Bliss is interested in how we navigate the world through alternate states of being. Her work is playful, and she often creates characters which explore the transitory nature of these states. For Bliss, they act as deities or spirits, that build a relationship between the world we know and ruptured states between consciousness or the unfamiliar.

@camilla\_bliss

## Eleanor Bedlow



Conscious Of The Connections / 2025

Cardboard, paper pulp, bamboo, acrylic, plaster  
1850 x 2500 x 1760 mm

The scale of the work contrasts with the small points of contact it has with the ground. Irregular panels rest and balance on each other to create a barrier. It looks as though it could have had a past function and has now tipped and settled into its new surroundings.

Eleanor Bedlow works in between the disciplines of drawing, painting and sculpture. The work often pairs tactile and organic forms with elongated extensions and structures. Precarious elements within the work can often be adjusted to allow them to balance temporarily in the space. Familiar yet alien at the same time the forms present in both sculptures and drawings feel as though they are exploring, leaning, feeling, listening. After studying Fine Art at Falmouth College of Art she completed the Drawing Year at the Royal Drawing School. More recently in 2018 she attended the Turps Art School's Studio Painting Programme.

@eleanorbedlow

## Danny Young



Patriotic Wank\*rs / 2025  
3D printed resin and MDF  
150 x 120 x 120 mm

'Patriotic Wank\*rs' are a pair of youthful football hooligans streaking. Both cheeky, crude and looking to cause havoc, the work is part of a series discussing relationships between sports and class. Its brash gestures and humor comments on our reaction to a game, celebrating the rebellious spirit of our youth.

Danny Young is a Welsh Sculptor currently working and living in London. He has just completed an MA in sculpture at the Royal College of Art and is interested in depicting the experiences and aspects of social class culture. Showcasing a visual culture and language which is underrepresented in contemporary sculpture. Through humour, play and honesty he looks to examine relationships between masculinity, queerness and sports within working class communities.

@dannythesculptor

## Tom Coates



Uplifted / 2024

Polystyrene, foam, cardboard, rope, wire and paper clay

Dimensions Variable

Why is the metaphor for weightlessness as wellbeing so persistent as an image? The charismatic are buoyant, airy, bubbly, bouncy and light-hearted. The delighted are over the moon. How do we find that elusive middle (not) ground between weightlessness and being firmly down to earth? This sculpture lives somewhere in that inbetween, straining to be weightless.

Tom Coates works in sculpture and performance to mirror and distort the codes we use to navigate everyday life. A guiding light of their work is the idea of camp, its dazzling refusal to be categorized within the normally accepted boundaries of taste, the energy it infuses in the audience and its capacity for the monstrous and the unruly.

@coatseyy

