

Janet Sugden

I am an abstract painter. I am inspired by the beauty of nature. I work intuitively and build up layers of paint gradually allowing the process of creating to evolve without preconceived ideas of how it will turn out.

janetsugden1@live.co.uk

Sam Wills

A series of small red stickers will appear underneath other pieces in the exhibition to indicate the work has been sold. The visual language and function of these stickers reference those used by the *Royal Academy* in their annual *Summer Exhibition*. The quantity and visibility of the work will increase throughout the duration of the exhibition depending on the commercial success of other participants.

08wills@gmail.com

Jaffar Ally

The *CLR** series began as an expression and experimentation of human form and colour. A deconstruction of the traditional portrait. Stripping down the human form to its silhouette.

[@thatspaghettibrand](https://www.instagram.com/thatspaghettibrand)

www.mycatsdopressupseverymorning.com

jaffar@mycatsdopressupseverymorning.com

Mr Tractor Inspector

Mr Tractor Inspector is a London based artist who engages in low art forms. His favourite tool is a black pen and he is inspired by real events and fake memories.

[@mr.tractor_inspector](https://www.instagram.com/mr.tractor_inspector)

mr.tractor.inspector@gmail.com

Ksenia Kasko

Born in 1982 in St.-Petersburg, Russia. Between 2004 and 2018, Ksenia worked as a lawyer for an international organisation in Switzerland. Currently, Ksenia lives and works in London, UK and studies contemporary art. Her legal practice feeds into her artistic practice. As a lawyer, she is aware of the complex personal stories of the participants in a legal case and the theory, history, and policies behind legal concepts and legislation.

As an artist, Ksenia is interested in expressing her knowledge. Her practice investigates various aspects of the political and economic systems created by society. She is especially interested in conditions of human suffering in employment.

Ksenia works primarily with painting. Her works are abstract and expressive, incorporating scribble like illegible writing, which comes from a repetitive inscription of words and entire sentences.

k.kasko@gmail.com

Leonie Cameron

This work draws on folklore and ideas of the non-human to queer the natural world. Hand material processes and kindness to the natural world are prioritised within the work, seen here through the use of hand knit using natural undyed twine. Opposite to this on the metal frame is two images of landscapes up close, distorted in black and white, becoming familiar yet unrecognisable territories, questioning our sense of place.

The piece suspends and is surrounded by Hag Stones, stone's with naturally occurring holes in them that have strong spiritual linkage. The stones are seen as protective, each one unique and sought out for its magic and companionship. The hole within them allows us to see through the stone to reconfigure our world view in a reach for hope and protection.

[@leoniecameron.art](https://www.instagram.com/leoniecameron.art)

Kelly Molloy

My name is Kelly Molloy, from Pimlico. I'm not a natural artist, I'm self-taught, but do have a creative mind. I get my ideas off of other artists and give it my own twist.

kellymolloy6@hotmail.co.uk

James Alex

I am a self-taught artist and have been painting on and off for 20 years. I enjoy using different techniques and often experiment. For 2022 I have been experimenting with pouring as a technique. Brimstone is one of my first pieces using this technique. I like the way pouring creates individual and unique pieces.

[@jamesalexart](https://twitter.com/jamesalexart)
jamesalexart@yahoo.com

E. Garner

On Jubilee day I ambled around and between the *V&A and Brompton Cemetery* - familiar haunts each with rich and compelling histories. My work was conceived with this narrative in mind, combining three illustrative elements: the central figure is Francis Derwent Wood's version of *Psyche*, the Greek goddess of the soul; her architectural framing plants her among the mausolea in Chelsea where she could perhaps befriend a there interred suffragette (Emmeline Pankhurst), a Native American showman (Long Wolf), or a pioneering adventuress (Lizzie Le Blond); around her and within the antique columns is my somewhat cryptic poem.

Like William Blake's illuminated poetry and the new tradition of comic books (they like Indian ink too), I combine the visual and literary here. Always inspired by my honorary Aunt who sent me letters in her Copperplate and since a film job as a calligraphy hand-double I have revisited my lettering of late and learnt to make quill pens. The chosen feather, which my parents kept as an ornament for a decade before this potential use arrived, was from *Abbotsbury Swannery*: a nesting colony of 600+ mute swans in Dorset.

[@elgar_art](https://twitter.com/elgar_art)
garner.14el@gmail.com

Diane Gordon

I've painted all my life and I get so much pleasure out of it.

For inquiries, speak to the cave team

Lee Campbell

Lee Campbell is an artist, filmmaker and poet who trained in *Fine Art Painting* (Winchester 2000 and *Slade* 2007). His work in this exhibition sparks memories of the seaside rooted in the Kent/Sussex coast where he grew up. His triptych *See Shells* (2022) are drawings made on seashells of places/people/objects made along the coast since a child – his own version of scrimshaw. He will also perform a poem during the exhibition which explains the significance of the seaside to him featuring his family and friends.

[@leejccampbell](https://twitter.com/leejccampbell)
www.filmfreeway.com/leejccampbell
lee.campbell@arts.ac.uk

Dianne Stapes

Ordinary paintings of ordinary objects inspired by *Grayson's Art Club*.

For inquiries, speak to the cave team

Tanya Wilson

Born in South Africa to a Zimbabwean mother and Malawian-born British father and brought up in England, Tanya Nonthando Wilson combines the two halves of her identity by juxtaposing traditional methods and contemporary themes into experimental and personal expressions of her lived experiences.

Coming from a Fine Art: Drawing background Tanya translates her fluid drawing style into pixelated hand woven tapestry pieces. By exhibiting her structured grid-like woven narratives alongside her drawings she juxtaposes the time-consuming and tactile nature of weaving with her instantaneous and delicate drawing style. Both of these mediums entwine together to show a continued narration of her experiences. Her exploration of themes like nightlife and rave culture, specifically DnB and Jungle music and the fashion uniforms and styles you see at raves is a way for her to self-reflect, discover and capture the nuance of what she sees around her.

www.tanyawilsonarts.com
tanyawilson96@gmail.com

Lamia Sarghini

Hi, I am a self-taught artist. My art has become part of my life and my healing journey in to recovering from trauma. Art has helped me to gain confidence and using my imagination. Putting it in a painting has become such a joy for me.

lamiasarghini81@gmail.com

Faye Haskins

Currently she holds private printmaking sessions and tutorials in her Pimlico based studio. The theme running through my work has always been the concept of journeys and journeying, through time or place. This idea still motivates the artwork. The physical journeys are limited but the emotional and mental journeys are enhanced. The artworks created over the last 2 years are a form of documentation. The visual imagery and the natural objects collected represent the passing seasons as well as states of mind and emotions. The recent prints explore the process and capture the cycle of dying plants and immortalise them on paper. They are sometimes delicate, ethereal and dream-like. They are trying to hold onto the fragile life that is left.

[@fayehaskinsartist](https://www.instagram.com/fayehaskinsartist)
www.fayehaskins.com

Jenny Kallin

I work in ink and gouache, inspired by my extensive dolls house collection and the art of Kubin. The dreamlike drawings are aiming to be both nostalgic and claustrophobic. I studied art at *London Guildhall* and have worked on commissions and book illustrations. I have exhibited with multiple art groups in London and Herne Bay and I am still passionate about art exhibitions and art books.

The Double Bed is a surreal interpretation of my antique dolls house. It is a play on the idea that Home is where the Heart is, and that the Marriage Bed is the Heart of the Home. The house is tidy and organised, but nothing is in its normal place in this strange dreamworld, suggesting a darkness and tension to this world.

jbkallin@gmail.com

Jack Rooney

I began using weed baggies back in 2018 as a way of displaying and performing my work. Mostly used within *Batons*, 2018. The exploration started as a direct response to my experience of racialised stereotype threat, particularly the assumption of my engagement in criminal activity (drug dealing).

As a child being asked the *do you sell weed* question, I held a feeling of unanswerable frustration; like gazing through W. E. Du Bois's double-conscious perspective to witness my visibility and invisibility within white spaces.

[@jd_rooney](https://www.instagram.com/jd_rooney)
www.jd-rooney.com

Lamia Sarghini

Hi, I am a self-taught artist. My art has become part of my life and my healing journey in to recovering from trauma. Art has helped me to gain confidence and using my imagination. Putting it in a painting has become such a joy for me.

lamiasarghini81@gmail.com

Honor Crane

Hello, my name is Honor Crane. I am a recent *BA Fine Art* graduate from *Chelsea College of Arts*. My multidisciplinary practice involves integrating sculpture with creative technology in the creation of moods and environments. *Kinetic Memory* is a two piece, digital realisation of the motion a memory can trigger. By researching intrusive thoughts and thinking, *Kinetic Memory* displays the mind's rapid ability of disrupting the tranquillity of thought and the energy that comes with it.

[@honorcicely](https://www.instagram.com/honorcicely)

Jane Buttigieg

I don't need a statement.

For inquiries, speak to the cave team.

Phoebe Lochore

My practice is primarily concerned with image making through drawing, painting and print making. Images come from all sources, observation, found images, mass media.

phoebegold1234@gmail.com

India Stanbra

Second Nature imagines a speculative interaction between everyday ecologies and commodity culture, utilising the mechanical breeze of three handheld fans and plastic shielding from electrical wire to imitate the movement of a tuft of grass in the wind. Acting as a practical accessory, these fans present a whimsical example of technology pervading everyday rhythms.

India Stanbra works with moving image, installation and sculpture. Exploring entangled ecologies and the presence of technology in the everyday, her practice asks how our relationship with the artificial might evolve and adapt.

[@indiastanbra](https://www.instagram.com/indiastanbra)

www.indiastanbra.org

indiastanbra@gmail.com

Elena Barbar

Elena Barber creates utterly beautiful works that contain poetic, divine markings & shapes that tell a story, whilst creating a harmonious picture of a moment in time or feeling. Her slow, meditative approach to painting clearly shows in the serenity that emanates from her work; a perfect balance of stillness within movement.

"I often refer to my paintings as growing, I suppose with this I am acknowledging the influence of nature and time"

[@elenabarber.studio](https://www.instagram.com/elenabarber.studio)

Constantine Elijah

BA Fine Art (LMU), MA Documentary film (UAL) graduate.

These works are representing my personal experience of going through some physical and mental health challenges, which I had in the last four years. *Balloon* and *Stick* became my personal signs guiding me to the self-support. We must remember, that relationships with yourself are no less important than with others.

Painting is my secondary medium which I am greatly enjoying working with. My primary are photography and filmmaking.

[@costeek](https://www.instagram.com/costeek)

costeek.com

constantine.elijah@mail.com

Maggie Learmonth

This painting is part of a series called *Cumberland Jazz*. They start from a moment in the landscape, but more particularly a remembered moment. They attempt to convey the essence of the landscape through a distillation of its shapes and contours defined by light and colour.

Then the forms abstract themselves from the whole, float off and re-group in a continuity of ever-changing improvisations. Permanence and change inextricably tied together. Like Etel Adnan, I too have a mountain which is my point of reference, something to do with a landmark that orients you not just physically but also emotionally.

[@maggiellearmonth](https://www.instagram.com/maggiellearmonth)

www.maggiellearmonth.net

maggiellearmonth@gmail.com

Khadra El Ballat

I'm Kay, a student of *Anthropology* in Marseille, France. This selection of photographs was taken during my last stay in Morocco. The series was put together after feeling overwhelmed by the chaos of the city of Casablanca and after contemplating the place I was given within my family. This work talks about loneliness and womanhood.

[@khadraokay](https://www.instagram.com/khadraokay)

Margaret Porta

I have always worked with textile glass painted on ceramic in Italy, Australia and England.

For inquiries, speak to the cave team

Jim Allchin

Bath VI forms part of an ongoing series that explores the figure in the bath. *Bath VI* captures Annie during a twin pregnancy - each painting is developed from a short sketch made from the same viewpoint each evening. This series of paintings explore a singular subject matter, abstract modulation and colour relationships.

[@jimallchin](#)

Marco Clement

This work was done through the second lockdown and reflects some feelings of that, with an isolated person, something I personally witnessed in central London, a surreal feeling of seeing no one around in the day time at Chelsea, it was also an experiment in colour, and creating a place and moment on canvas.

marcoclement@hotmail.co.uk

Ophelia Arrindell

Ophelia created this piece to remind the viewer that they are always supported and loved and if the viewer requires help, all that they need to do is to ask for the help. She wants to remind the viewer that help is always readily available and that the viewer just needs to allow the help to have more freedom to come closer to the viewer.

opheliaarrindell@gmail.com

Sahara Evans

Inspired by Carmen Herrera black canvases, I began this picture playing around with shapes, without much success. As time went on with much looking and visualising, a female form appeared and the triangles became hills, and I began to see the casa of my father in Jamaica, and the folk art which helped to shape the overall feel of the piece. I used old paper tape that kept tearing to form the shapes and added birds, a snake and of course the fire. My father loved burning a fire.

[@sahara.poette](#)

poette.sahara@gmail.com

Lawrence Blackman

Lawrence Blackman is a multidisciplinary artist currently based in London. His work combines mediums including drawing, poetry, prose and performance as an exploration of consciousness and identity. He is interested in the relationship between different forms of production and has exhibited and been published internationally.

[@lawrence.blackman](#)

www.lawrenceblackman.com