

**Blue Shop Gallery**

72 BRIXTON ROAD, OVAL

ALL  
THIS  
WRATH

A GROUP SHOW OF 15 EMERGING PAINTERS

15th Feb - 3rd March 2024

PV DRINKS 14TH FEBRUARY 2024 6-9PM

*'All This Wrath' is an exhibition that serves as a visual dialogue on the prevailing state of our world. Through the eyes of artists grappling with the complexities of our time, this group show delves into the looming claustrophobia imposed by the current state of affairs.*

*As multiple wars rage on and a cost of living crisis intensifies, artists find solace and expression in the power of paint. In these works, emotions unfold and materialize, capturing the spectrum of human experience in the face of adversity.*

*The artist confronts the overwhelming challenges through the vivid strokes of their brushes. The surface becomes a mirror reflecting the burning earth, blazing wars, and the breaking point of the cost of living. Each stroke immortalises emotion, transforming intangible feelings into tangible entities.*

**EXHIBITING ARTISTS**

**PURDEY FITZHERBERT**

**EMMA GLINSKI**

**JACK HALFORD**

**BEATRICE HASELL-MCCOSH**

**EDDIE JONES**

**HARRY KINCADE**

**HOLLY MILLS**

**JEMIMA MOORE**

**ALICE NEAVE**

**FERGUS POLGLASE**

**EMILY PONSONBY**

**TOM ROBINSON**

**CLAIRE SHAKESPEARE**

**EMMA TOD**

**ELEANOR MAY WATSON**

ARTIST TALK between exhibiting artists and Ocki at Blue Shop Gallery  
12-1pm Saturday 24th February 2024 | Everyone welcome  
RSVP essential [hello@blueshopcottage.com](mailto:hello@blueshopcottage.com)

Gallery opening hours: Wednesday - Sunday | 11am - 6pm

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# EMMA TOD

Emma studied painting at Falmouth School of Art before gaining her MFA in Fine Art Media at The Slade School of Art, University College London. She was selected for the Bloomberg New Contemporaries and has been a member of a number of artists run organisations including Gasworks, Lux Critical Forum and The Lost Soul and Stranger Service Station. She has exhibited extensively in the UK and abroad including the ICA and the Royal Academy and has attended residencies in Budapest and Cape Town. Emma is a Lecturer in Fine Art and Contextual Practice at Central St. Martins, University of the Arts London. Recently she has been shortlisted for the John Moores Prize 2023 and the Contemporary British Painting Prize 2023 where she received the Blyth Gallery Award.

Tod's work explores the remediation of paint in a period of digital image circulation, with its accelerating speeds of transmission and shared attention deficit. Works negotiate this shift through stillness and ambiguity. Peripheral events, fleeting moments, and chance encounters are brought to the centre creating new imaginary territories. Visual fragments taken from the internet, TV, and art history are playfully recombined and erased. Zones of exclusion are brought to the fore, challenging the primacy of centre over periphery. Exclusion matters.

Layers of transparent glazes are built to create a shallow depth of field that replicates the luminosity of the screen. Here, figurative and non-figurative elements meet, collide, and are altered by each other. Fluctuating areas of colour and bodies of paint are expanded and foregrounded. Ambiguity invites us to speculate, to create meaning playfully, offering a counterpoint to the directed and surveilled nature of our digital lives.

BA Falmouth School of Art  
MA The Slade School of Art

## Selected Exhibitions

2023 - GBS Fine Art, London Art Fair  
2023 - Light The Lamp Rarely, Let The Shadow Come, IMT Galley London  
2023 - John Moores Painting prize, Liverpool  
2023 - Contemporary British Painting Prize, Winner Blyth Arts Award  
2022 - Frequency, OHSO South, London  
2022 - Re-Imaged, General Practice, Lincoln  
2022 - Beep Painting Biennial, Elysium Gallery, Swansea  
2022 - TYM Studio 1.1 London

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'Capiro', Emma Tod, 2023, Oil on walnut cradled wooden panel, 28 x 23cm - artwork size, framed in sapele | SOLD



'Terra', Emma Tod, 2023, Oil on linen, 30 x 25cm - artwork size, framed in sapele | £2,700



'Incanto', Emma Tod, 2023, Oil on linen, 25 x 20cm - artwork size, framed in dark stained sapele | SOLD





# HOLLY MILLS

London based artist Holly Mills (b. 1990) creates tactile mixed-media paintings and drawings that viscerally react to both memory and text. Often based on a very physical experience of place, her automatic, meditative approach to making results in recollections that live totally in the present. Repeated motifs form part of a conscious dreamscape in which weather is a language and bodies intertwine with rolling hills - evoking both the physical and emotional experience of place.

Holly studied at Camberwell College of Arts, graduating in 2012 and at The Royal Drawing School, 2018. Selected exhibitions include felt cute, might delete later, Arusha Gallery (London, 2023), ...freshly as if my eye was still growing, APT Gallery (London, 2023), A path with heart, Split Gallery (London, 2023), "Hope" is the thing with feathers, South Parade (London, 2021), Under Bat Hill, W139 (Amsterdam, 2021), The Pictionary Individual, Harkawik (Los Angeles, 2019) and Tickle Torture, BEERS gallery (London, 2017).

BA Camberwell College of Arts,  
The Drawing Year, The Royal Drawing School

## Selected Exhibitions

2020 - Under the Hill with Mary Herbert, Art Hub Gallery, London  
2019 - Saturnalia, Little Grey, London  
2019 - A High Hang, Eccleston Project Space, London  
2019 - Pears, Lewisham Art House, London  
2019 - Ash and Rind, Five Bells, London  
2019 - The Pictionary Individual, Real Pain Fine Arts, Los Angeles  
2018 - Right Behind the New Museum, 195 Chrystie, New York  
2018 - 15 Works on Paper, BEERS London, London  
2018 - Best of Drawing Year 2018, Christie's & Royal Drawing School, London  
2018 - Open Studios, SPACE, London  
2018 - The Ingram Collection: Young Contemporary Talent, Cello Factory, London  
2017 - 75 Works on Paper, BEERS, London  
2017 - Tickle Torture: Holly Mills / Maja Ruznik / Kristy Luck, BEERS, London  
2017 - Contemporary Visions VII, BEERS, London  
2016 - 35 Works on Paper, BEERS, London  
2016 - The Last Picture Show, Paintworks, London  
2016 - PC, Hamilton House Gallery, Bristol

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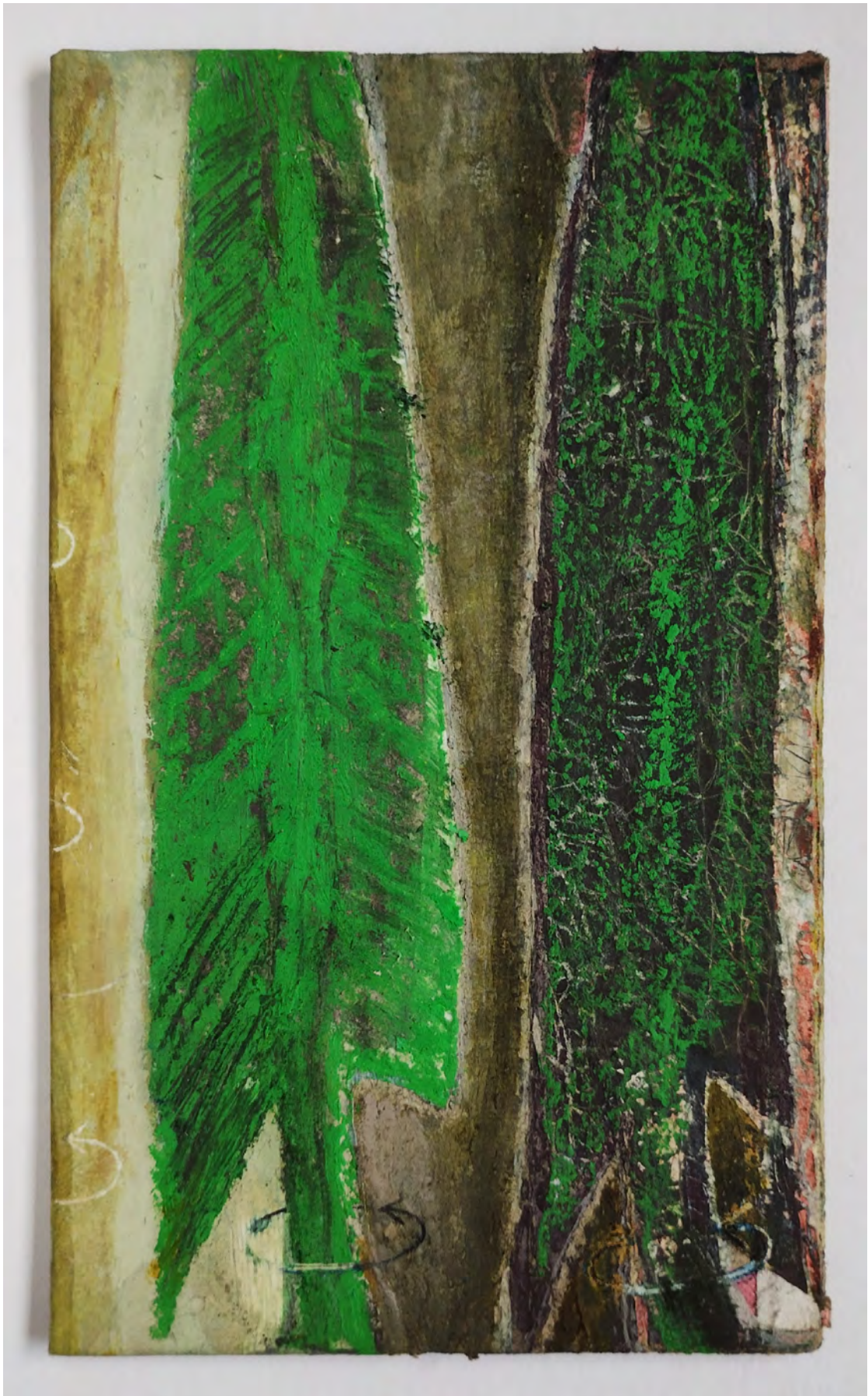
'Fallen sun', Holly Mills, 2021, 9 x 11cm, egg tempera on cardboard | £800



'I'm ok', Holly Mills, 2023, 12x15cm, felt, leather, paper, egg tempera, oil and pastel on board | £675



'Door in rain and dirt', Holly Mills, 2023, 10 x 15cm, egg tempera and oil on gesso'd board | £675



'Turning towards', Holly Mills, 2023, 13 x 21cm, Collage, pigment, egg tempera, wax and soft pastel on board | £675



'To be open', Holly Mills, 2021, 12x16cm, Watercolour and soft pastel on paper | £550



# ELEANOR MAY WATSON

Eleanor (b.1990) completed her masters in Fine Art at City and Guilds of London Art School in 2019 where she was awarded the Slaughterhaus Print Prize and the ACS Studio Prize.

She has exhibited widely nationally and internationally, in New York, Miami and Amsterdam. Eleanor was the winner of the Jonathan Vickers Fine Art Award in 2017, culminating in a solo exhibition at the Derby Museum and Art Gallery.

Previously, Eleanor was awarded a place on to the Drawing Year at the Royal Drawing in 2016. In addition, since graduating from Wimbledon College of Art in 2012 Eleanor was shortlisted for Futuremap Prize (2012), the Young Masters Art Prize (2014), and the Jerwood Fellowship (2015). Eleanor May Watson is represented by Brocket Gallery.

BA Wimbledon College of Art  
MA Fine Art at City and Guilds of London Art School

## Selected Exhibitions

2024 - Artsy Foundations, Wilder Gallery, Kensal Rise  
2022 Vibrant Life, Hannah Payne x Meakin and Parsons, Oxford  
2022 - Woolwich Contemporary Print Fair with Brocket Gallery  
2022 - A Light Left On, Foundry Gallery, London  
2022 - Untold Openings, Brocket Gallery at Fitzrovia Chapel, London  
2022 - Curtains Drawn, solo exhibition Wilder Gallery, London  
2021 - Unveiled, Brocket Gallery, London  
2020 - The London Art Fair with The Contemporary, London  
2017 - Dear Reader, Derby Museum and Art Gallery  
2017 - Eleanor Watson, New Court Gallery, Repton  
2013 - In the First Place, The Foundry Gallery, London  
2013 - Biscuit. I've kept you half, alongside Bartholomew Beal, Mall Galleries, London  
2021 - A Strange Kind of Knowing, Arusha Gallery  
2021 - This is Where We Meet, curated by Tim Patrick, Carousel Space, London  
2020 - Summer Exhibition, Royal Academy, London  
2018 - Art Basel Miami, Cynthia Corbett Gallery, Miami  
2018 - The London Art Fair, Cynthia Corbett Gallery  
2017 - Best of the Drawing Year, Christie's Auction House, London  
2015 - Young Masters New York, Cynthia Corbett Gallery, New York

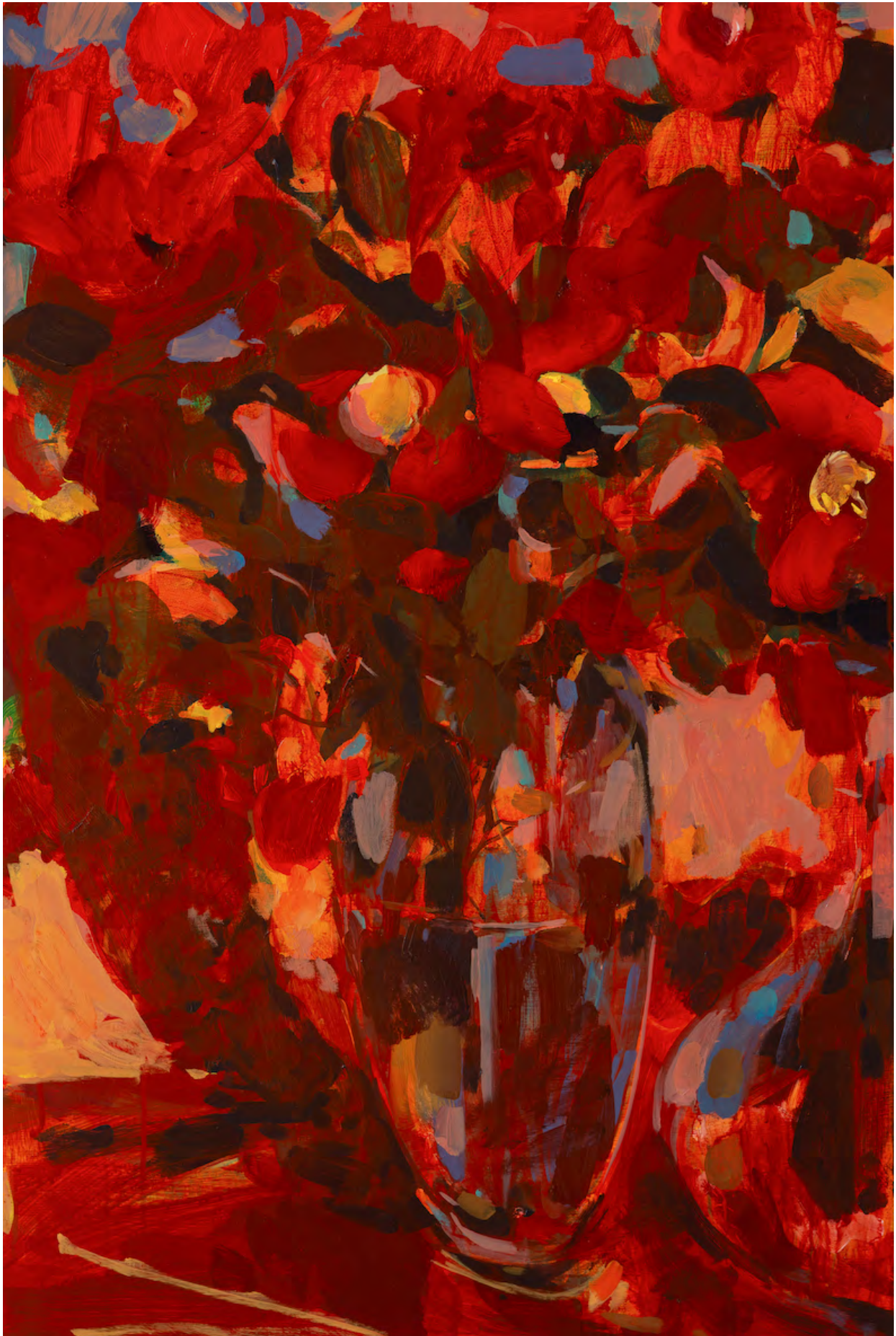
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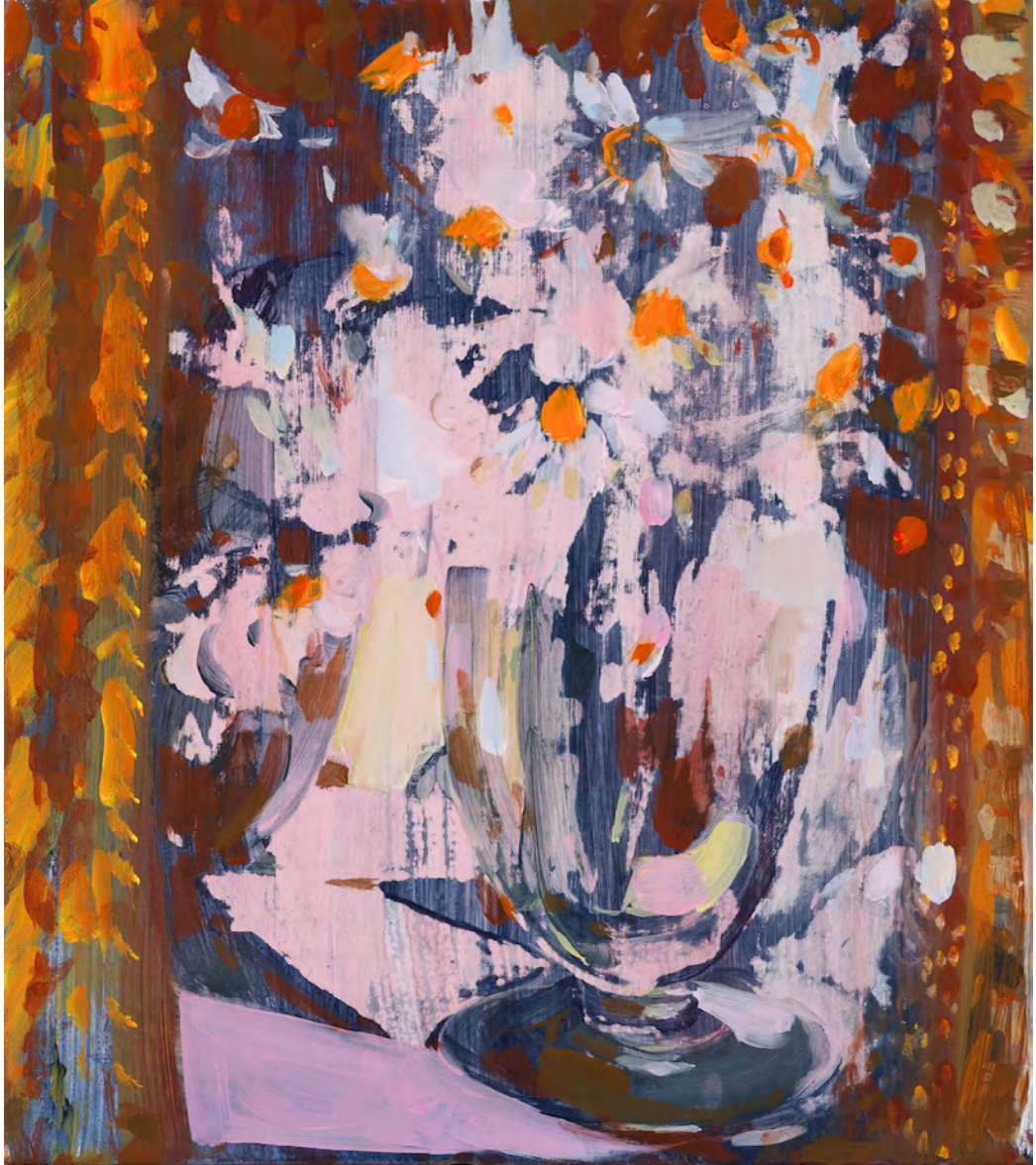




'August Burning Low', Eleanor May Watson, Acrylic and oil on canvas, 185 x 125cm, 2023 | £11,200



'Prolonged Heat', Eleanor May Watson, 2023, 91 x 61cm, acrylic on board | £6,600



'And Still Within a Summer Night', Eleanor May Watson, 2023 Acrylic and oil on board, 32.5 x 28.5cm | £2,400

# ALICE NEAVE

Alice Neave (b. 1988, London, UK) lives and works in London in her studio on edge of the river Thames. After studying at the Arts Institute, Bournemouth and then completing a fine art BA at the University of Leeds in 2010 Neave has participated in several group and solo shows. Solos include those at Public Gallery, Thameside Gallery and most recently Blue Shop Galleries in London 2023.

Recent groups include Arusha Gallery, Mothflower.com, Irving Gallery, Terrace Gallery, & upcoming at Talo Gallery, London. Neave is also a Turps Banana Course alumni & was shortlisted for the Royal Watercolour Society prize in 2022.

Neave embraces ambiguity in her landscapes, whilst being intentional about mark-making and her choice of palette. By the cutting up and sewing together of fabric & paper Neave illustrates the separation as well as the combining of fragmented experience. Residing in London she is ever seeking out rural and bucolic environments as vital creative nourishment. Stimuli for recent bodies of work have been the landscapes of South-Eastern France and the mossy forests of Pembrokeshire, Wales. This collaging and sectioning of elements creates a physical barrier that illustrates the disjointed access she has to the experience she seeks. Simultaneously, there is also a process of rebuilding as she stitches pieces together, creating new assemblages and assortments of memories. Neave interweaves painting with textile, working directly onto finely woven calico or paper.

BA Fine Art, University Of Leeds  
Turps Correspondence Course

## Selected Exhibitions

2024 - Arcadia and Elsewhere, James Cohan Gallery, New York  
2023 - 'Lying Near Water' Solo show, Blue Shop Gallery, London  
2023 - Felt cute, might delete later, Arusha Gallery, London  
2023 - Windows & thresholds, Bell House, Dulwich, London  
2022 - Swamp legends, Terrace gallery, london  
2022 - Act one, Noho show rooms, Great Titchfield Street, London  
2022 - Mothflower.com, online show  
2018 - Solo show, Public Gallery, London  
2018 - Art On A Postcard Exhibition, London  
2018 - Not 30% all female exhibition by Kate Bryan at the Other Art Fair, London

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'Dally', Alice Neave, 2023, Raw pigment & binder on cotton, 51 x 81cm | SOLD



'Walking in June', Alice Neave, 2023, Mixed media collage on paper, Framed in maple, 44 x 48cm | £850

# EMILY PONSONBY

Emily Ponsonby (b.1990) is known for her beeswax work built upon the Ancient Egyptians' Encaustic process - buffing, scraping and stroking pigment into layers of honeyed wax until forms gently emerge. The rawness and malleability of her materials are in harmony with the bodies she depicts within the swollen, unspooling lanes and gnarly shores of the South West. She is forever questioning how it really feels both to be Nude and of the Earth.

BA Leith School of Art, Edinburgh  
MA City and Guilds of London Art School, London  
The Drawing Year, Royal Drawing School, London

## Selected Exhibitions

BARE, Noho Studios, London (2019), solo  
Human Landscapes, Green & Stone Gallery, London (2019), solo  
The Naked Truth, Villa Africa, Cape Town (2019), solo  
SOAK, Avenue Studios, London (2017), solo

2024 - National Portrait Gallery, Herbert Smith Freehills Portrait Award, London  
2022 - Act One, Noho Studios, London  
2022 - From Life, Sladmore Contemporary, London  
2021 - Bucolia, Blue Shop Cottage, London  
2021 - Release, Sophie Breitmyer, London  
2020 - Aurelia, Online Exhibition  
2020 - Reaction in Seclusion, Online Exhibition  
2020 - Sophie Breitmyer Studio, London  
2020 - Liberty London, Stocklist  
2020 - The Summer Show, Josie Eastwood Fine Art, Hampshire  
2020 - Herstory - Women In Art, Maddox Gallery, London  
2020 - 'Works On Paper', Blue Shop Cottage, London

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'In The Studio', Emily Ponsonby, Oil on canvas , 81 x 65 cm, framed in sapele | £8,500





'Dump Chairs', Emily Ponsonby, Beeswax and oil on panel, 24 x 18cm | £4,200



# CLAIRE SHAKESPEARE

Claire Shakespeare (b. 1998) lives and works in London and studied BA in Fine Art Painting at the University of Brighton. Their practice captures the everyday experience through an investigation of improvisation and chance within painting. Shakespeare has had two solo shows including Wobbly Knee with Devonshire Collective, Eastbourne in 2023 and Frontal Dancer at the Fitzrovia Gallery, London in 2022.

2018 - 2022 University of Brighton, BA Fine Art Painting

2016 - 2017 Stourbridge College, Art Foundation

## Selected Exhibitions

2023 - Wobbly Knee, Devonshire Collective, Port Hotels, Eastbourne, solo

2022 - Frontal Dancer, The Fitzrovia Gallery, London, solo

2024 - THUMB NAIL TOE NAIL, Organ Projects, Brighton

2023 - Painting Paradise, Art at Tillingham, Rye

2023 - Art on a Postcard x St Wilfrid's Hospice Auction, Towner Gallery, Eastbourne

2023 - Gathering Swallows, Talo Gallery, London

2023 - Abstraction, Pilgrims Contemporary, Keswick, Cumbria

2023 - 'Works on Paper 5', Blue Shop Cottage, London

2023 - THE REASON WE ARE HERE, The Phony Art Collective, Brighton

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'Untitled (Pastel Pot)', Claire Shakespeare, 2022, Oil, acrylic, emulsion and paper on canvas, 66 x 46 cm | £980



'Parted', Claire Shakespeare, 2023, Oil, acrylic and paper on board, 20 x 26 cm | £550



'Frosty Yellow Gate', Claire Shakespeare, 2022, Oil, enamel and paper on canvas, 25 x 20cm | £500



'Stub', Claire Shakespeare, 2023, Oil, enamel, soft pastel and charcoal on paper, 15 x 10 cm | £290

'Innards', Claire Shakespeare, 2023, Oil, enamel, soft pastel and charcoal on paper, 15 x 10 cm | SOLD





# BEATRICE HASELL-MCCOSH

Beatrice (b.1990, UK) studied English and Classics at Leeds University and then spent two years studying at Leith School of Art in Edinburgh and The Royal Drawing School in London. Her work is in private collections around the UK, around Europe, Japan and the USA. Most recently her work has been acquired by the Royal Collection Trust and the Garden Museum. She has curated two exhibitions, both focusing on the importance of drawing. Her first museum solo presentation was at the Garden Museum in London in June 2022. She works in London.

Beatrice Hasell-McCosh's work uses natural form as the lens to explore emotional themes, identity linked to place and human connection. Drawing is vital to her practise and she uses closely observed studies made from life to make large-scale paintings in her studio. She works as much from memory as from the studies and, in playing with scale, the focus of importance gives way (from direct figurative representation) to a flattened abstraction of those shapes with aesthetic choices relating to composition, texture and gestural use of colour taking on the primary importance. With a degree in English and Classics reading widely around a subject is important to her practise. The titles of each large work cite the disparate elements of this research from literature to pop culture, song lyrics and art historical links.

## Selected Exhibitions

- 2023 - Luma, AORA, London, curated by Jenn Ellis
- 2023 - Solo Show: The Ghost of A Garden
- 2023 - Landscape Garden, online, Garden Museum
- 2023 - Secret Gardens, Wilder Gallery, London, curated by Mathilda Liu
- 2023 - Eastwood Fine Art, Hampshire
- 2023 - The Violet Hour, online
- 2023 - Freedom From Torture, Sotheby's, London
- 2022 - Emergence, The Watermill Gallery, Scotland
- 2022 - Works On Paper 4, Blue Shop Cottage, online
- 2022 - Art On A Postcard, Hosted by The Auction Collective
- 2022 - Solo Show Of Silence And Slow Time at the Garden Museum
- 2021 - Group Show, Shrine, New York, online
- 2021 - Works on Paper III, Blue Shop Cottage, online
- 2021 - Bucolia, Blue Shop Cottage, Camberwell
- 2021 - Freedom From Torture (selected by Blue Shop Cottage), Sotheby's, London
- 2021 - AORA, Mayfair, London
- 2021 - All These Gestures, Bowes Parris Gallery, Curator, online
- 2020 - Solo show 'Okashi', Blue Shop Cottage, London

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'Study For STEVE', Beatrice Hasell-McCosh, 2022, Oil on canvas, 76 x 120cm (triptych) | SOLD

# PURDEY FITZHERBERT

Born and brought up in London, Purdey Fitzherbert (b.1987) has already been exhibited internationally, praised for her artistic vision and her use of traditional craft techniques and natural pigments. Combining the materiality of Anselm Kiefer, the minimalism of Agnes Martin and the subtlety of Robert Irwin, Purdey embraces the process of creation in equal collaboration with Nature, a process of 'discovery and mystery, some of which will always be unknown'.

She followed her foundational studies at Wimbledon College of Art with an Honours Fine Art degree from Newcastle University, where she also worked with senior Psychology lecturer Dr. Gabriele Jordan to enhance her knowledge on human experience of colour. As a part time art teacher at the secondary school in London, Purdey is fascinated with the creativity of a child's mind, engaging her students in conversations about painting, sculpture, photography and printmaking.

BA Newcastle University

## Selected Exhibitions

2021 - Drawing a Line Under Torture with Blue Shop Gallery, Sothebys Auction House

2020 - Courage Exists in Us, Dickinson Gallery, London

2021 - Sophisticated Friend, online show, Daniel Malarkey

2021 - This Fragile World, solo show, Dickinson Gallery, London

2021 - Ground and Hung, Blue Shop Cottage, London, October 2021, solo

2022 - ANTHROPECENE, group show, 147 Stokey, London, December 2022

2022 - Hand in Hand, Groups show, Curio, Nehru Centre, Mayfair, London

2023 - Cycles, group show, Niso Project, Pigal, Paris

2023 - Strength in Paper, group show, Messums, Wiltcher

2023 - Light, Group show, A Space for Art, Picadilly, London

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'Peeling Colbalt revealing demolition paper', Purdey Fitzherbert, 2023

Japanese paper, inks, dyes, pigment, rust, salt, found demolition paper, 200 x 80 cm framed | £10,000



'Urban Spirit Palimpsest with seeds', Purdey Fitzherbert, 2023

Japanese paper, demolition paper, inks, dyes, rust, salt, found objects, 39.5cm x 60.5cm x 6cm framed | £3,000



'Urban Spirit Palimpsest with hook', Purdey Fitzherbert, 2023

Japanese paper, demolition paper, inks, dyes, rust, salt, found objects, 39.5cm x 60.5cm x 6cm framed | £3,000



'Urban Spirt Palimpsest with saw', Purdey Fitzherbert, 2023  
demolition paper, inks, dyes, rust, salt, found objects, 39.5cm x 60.5cm x 6cm framed | £3,000

# TOM ROBINSON

Tom Robinson (b. 1979) lives in Norfolk, England. His work space is a large garage-turned-studio without windows where light is drawn through opaque panes of glass in the ceiling. The work in progress is hung on each of the four walls surrounding the artist, creating an intense if sometimes claustrophobic atmosphere. The arrangement allows the works to speak to each other across the room and for different bodies of work – small and very large paintings; paintings on panel and canvas; paintings in vivid colour and in black and white – to proceed in concert.

Robinson describes his work as ‘reaching for something beyond the surface: the meta image’. His process is rooted in an intuitive approach in which formal elements are manipulated until an image emerges, hovering between stability and the possibility of a further realisation. It is an instinctive yet considered way of working. The paintings start from an inchoate impulse to use a particular colour, movement or tone and, through the process of adding and subtracting, go on to establish a structure and logic of colour. Robinson places great importance in taking colour off the surface, as well as in applying paint. His understanding of colour is subtle and often surprising. The forms move against each other: coming forwards and receding to create space, and giving the surfaces a three-dimensionality akin to relief sculpture. His paintings often feel compact, elevating rather than mitigating the tension and visceral energy of the fluid, moving paint. One is left with the impression of complex, rhythmic planes of colour that generate light.

Robinson attended The Byam Shaw and The Royal Drawing School in London. He lives and works in Norfolk. He was shortlisted for the the Gilchrist Fisher award in 2010 and the Contemporary British Painting Prize in 2021. Tom Robinson is represented by Messums.

## Selected Exhibitions

2024 Found Unfound, Messums London, solo  
2022 In Between them Doing, Messums London, solo  
2021 Red Day, Messums Wiltshire, solo  
2015 Recent Paintings, North House Gallery, Manningtree, solo

2024 As Self As Self As, Asylum Studios, Suffolk  
2023 From the Big Splash to the Last Splash Glasgow, Iota, Glasgow  
2023 Post War Post War, OHS Central, London  
2022 Gutug, Asylum Studios, Suffolk  
2022 On Surface, Messums London

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'Over the Fleet', Tom Robinson, 2023, Oil on canvas, 41 x 31cm | £1,800

# JEMIMA MOORE

Jemima Moore (b.1992) is an artist who uses the formal language of abstract expressionism combined with the study of Old Master paintings to produce small drawings and large-scale oil paintings. The artist studied History of Art at Cambridge University, before working as an Interior Designer. After 8 years in the design industry the artist returned to education to study Fine Art at West Dean College and is now completing an MA in Painting at the Royal College of Art. Jemima was discovered by Blue Shop Gallery via their 'Works On Paper' open call.

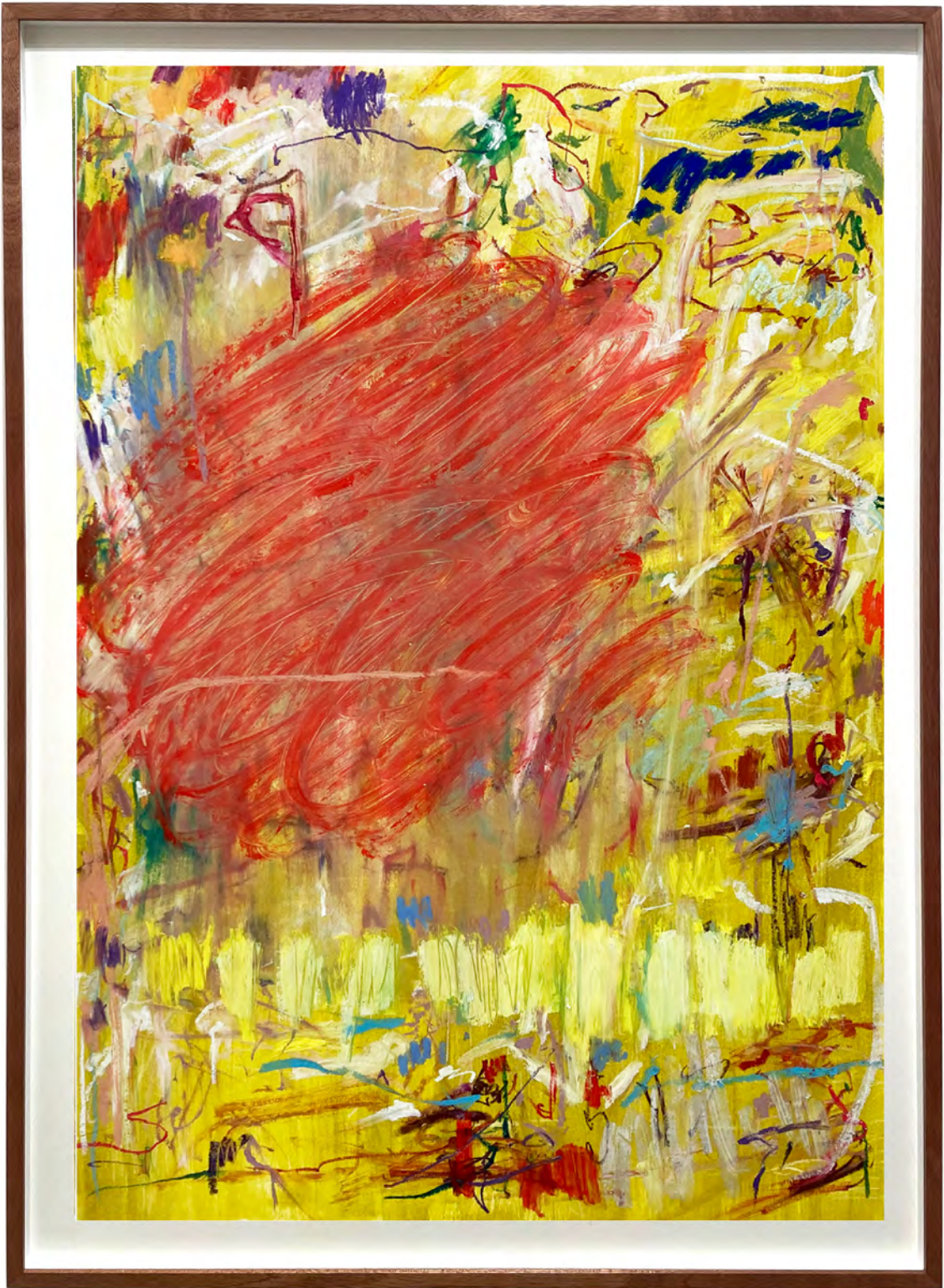
BA University of Cambridge  
MA Royal College of Art

## Selected Exhibitions

2023 - 'Works on Paper 5', Blue Shop Gallery  
2023 - 'Samhain', Group, Purslane Art  
2022 - 'Any Day Now', Copeland Gallery, London  
2022 - 'West Dean Summer Show', West Sussex  
2013 - 'Slade Summer School Final Show', London

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'Composition A (After Ruben's Judgement of Paris)', Jemima Moore, 2023  
Oil, Oil Stick and Oil Pastel on Paper, 70 x 100cm | **SOLD**





'Composition F (Ruben's War and Peace)', Jemima Moore, 2023, Oil on canvas, 280 x 75cm | £3,800

# HARRY KINCADE

Harry Kincade (b.2002) is a painter from Bracknell, currently based in South-East London - graduating from Camberwell College of Arts in 2024 with a BA in Fine Art Painting. Recent exhibitions include 'Digging', 'As Self As Self As', 'Potato', and 'En Route'.

Working predominantly with oil, his practise plays with the conventions of painting, forming abstract compositions - often employing unconventional methods and techniques. These paintings have a distinct earthly connection.

BA Camberwell College of Art (Graduating 2024)

## Selected Exhibitions

2022 - 'Parenthesis', Copeland Park Gallery

2022/3 - 'Painting, Community, History' Brixton Tate Library

2023 - 'Digging', The Prince Arthur, solo

2023 - 'Spectrum' Bargehouse, Oxo Wharf Tower, Ogilvy, Sea Containers Building

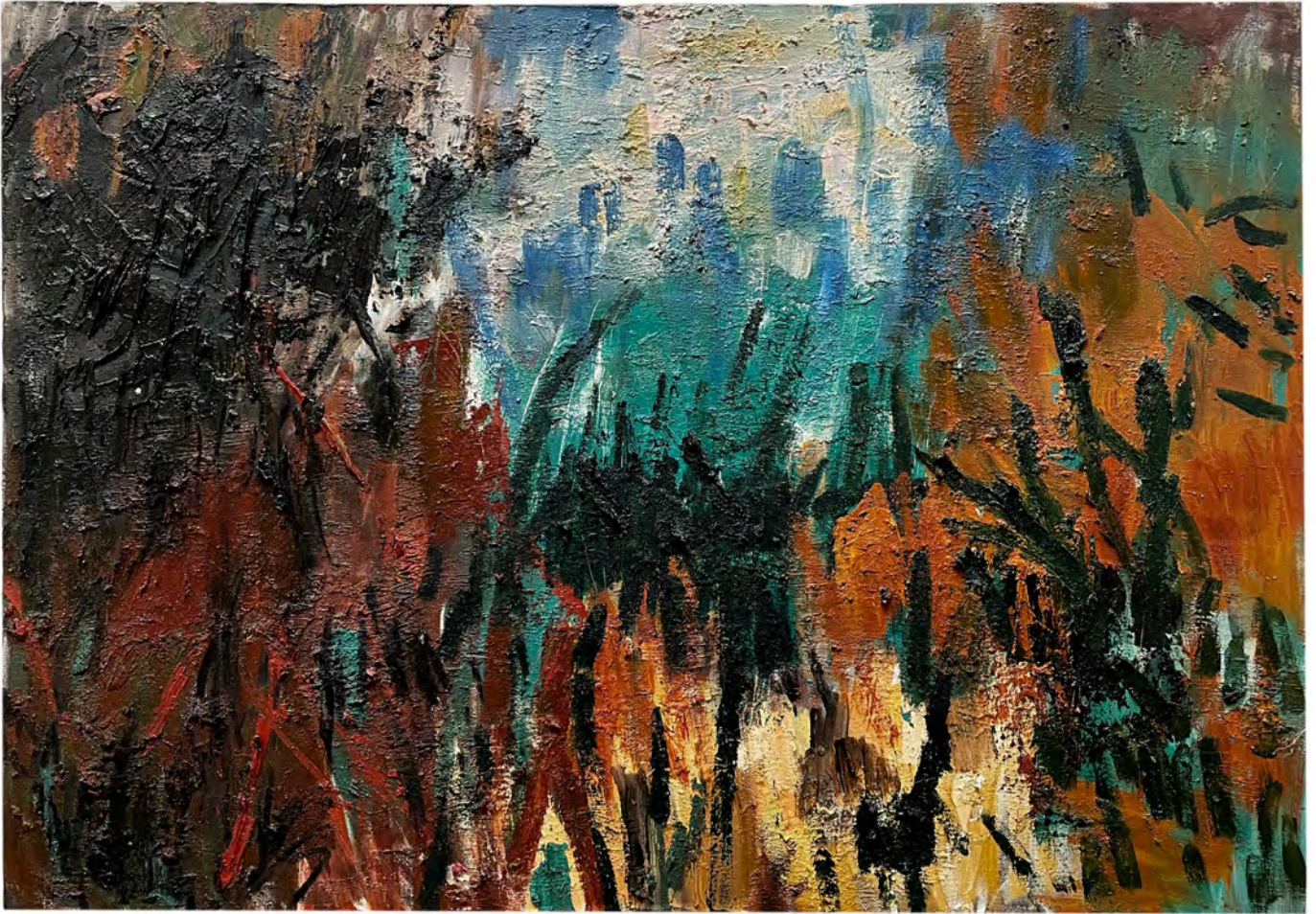
2024 - 'As Self As Self As', Asylum Studios

2024 - 'Potato', OHSB Projects

2024 - 'En Route', Southwark Park Galleries

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'Tadpoles', Harry Kincade, 2023, Oil on canvas, 94 x 135cm | £1,800



'Cracked Composition', Harry Kincade, 2023, Oil on linen, 100 x 165cm | SOLD



# FERGUS POLGLASE

Fergus Polglase (b. 1997) is a British painter born in Cambridge, England in 1997. He currently lives and works in his studio in Bethnal Green, London.

Polglase completed his Foundation course at Falmouth university and continued his studies at Central Saint Martins on the BA Fine Art course. Polglase explores painting through themes of masculinity, childhood, mental health, shame, fairytales and Folk law. Polglase's work concentrates strongly on the intensive process of layering acrylic paint, adding and taking away to make the imagery he strives to achieve in an organic process which allows the work to slowly unfold, responding playfully to the marks made.

Polglase shows a confidence and freedom in the way he make marks in a style that borrows from expressionism and cartoons with often subtle humour in the works.

Borrowing from an understanding of art historical and contemporary resources, he aims to explore form, colour, space and line. His use of line in the paintings stems from a keen interest in mark making and being a keen draftsman. Polglase's work always starts with his drawings, which could start from life or his imagination, small scribbles and cartoons give a starting point for his paintings then the painting takes off on its own, new marks coming through and layers give Polglase another opportunity to draw from the paintings made. Polglase has a desire for an organic symbiosis with the process of painting. In this fast intuitive process paintings can take days to make or months, only knowing when to stop through a feeling of contentment.

BA Central Saint Martins UAL

## Selected Exhibitions

2024 - My soul hurts and I think I have tinnitus, Calcio London

2022 - In Pursuit of Play, Whitstable Arts Centre with Florence Hutchings and Danny Romeril

2021 - Late works 4 - Gallery 46 Whitechapel, 2021

2020 - Clyde and Co Art awards

2019 - Talking Point - Lethaby Gallery, London

2019 - Personal Narratives - Crypt Gallery, London

2019 - Auc Art Residency Show. Baker Street, London

2019 - Delphian Gallery Open call, The Printspace, London

2019 - Degree Show Central Saint Martins

2019 - Paperweight - Lateworks, 18 Malden Road, London, 2019

2018 - Testing Testing - Central Saint Martins Open Studios, London

2017 - Mud - Doomed Gallery, London

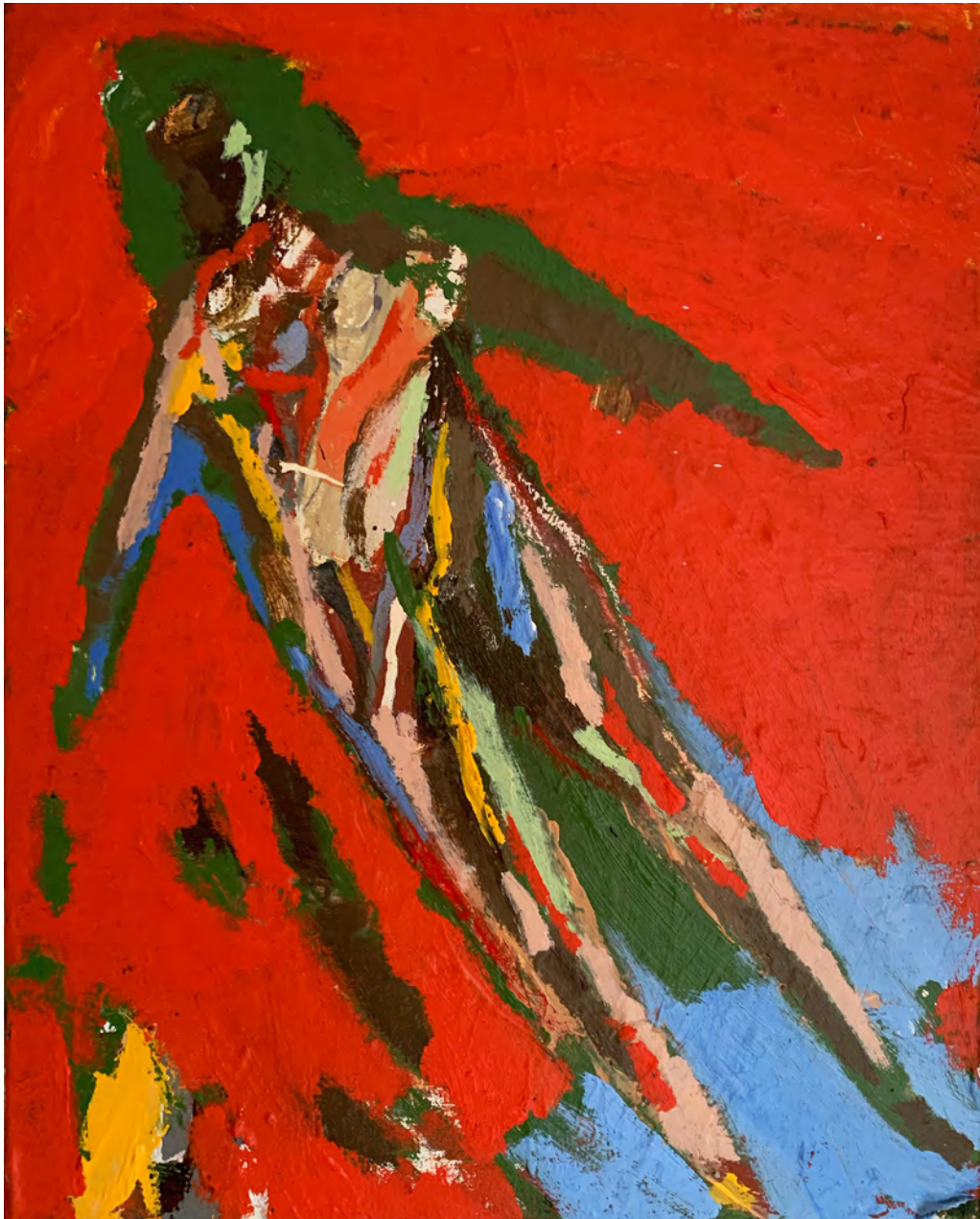
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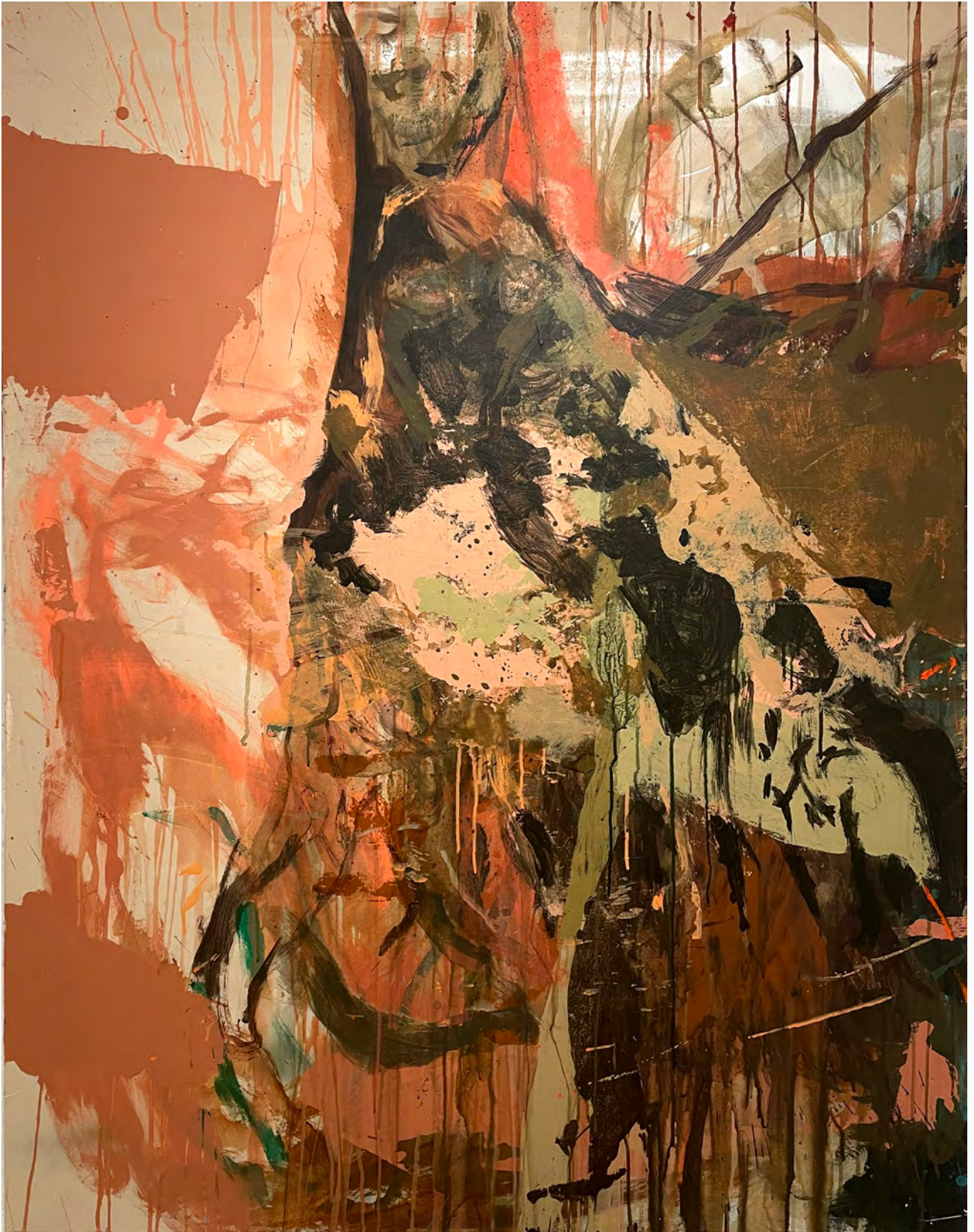




'Still Life on Table', Fergus Polglase, 2023, Acrylic and charcoal on canvas, 150 x 120cm | £6,000



'Roll the dice', Fergus Polglase, 2023, Acrylic on canvas, 50 x 40cm | SOLD



'Turning the ground', Fergus Polglase, 2023, Acrylic and graphite on canvas, 120 x 150cm | £6,000



# JACK HALFORD

Jack Halford, b. 1995, Leicester, UK explores the intersection of the psychedelic realm of microbiological imagery and psychology through painting. He references microphotographs of damaged cell tissue to create compositions he then pulls figurative elements from to create narratives exploring different emotional processes and states of being, hoping to aid introspective thought. He believes in the face of adversity; the collective use of healthy coping mechanisms could bring about a big societal shift in consciousness.

'The paintings in this show are all part of the 'Anthromicroscopy series'. Here is a short description of this term I coined to help people understand it: Derived from the fusion of "anthro" (meaning human) and "microscopy" (the study of small objects), Anthro-microscopy signifies a unique exploration where the microscopic world intertwines with the complexities of human experience. This term serves as a bridge, connecting the minute to the monumental, inviting viewers to delve into the intricacies of their own emotions and the vastness of the human psyche.

Through Anthromicroscopy, Jack seeks to unveil the unseen connections between the smallest details and the complexity of human existence. His paintings, characterised by psychedelic elements, become portals into this Anthromicroscopic realm, where the scientific beauty of microscopic imagery converges with figurative elements. This visual language transcends traditional boundaries, prompting viewers to contemplate the interplay between the seen and the unseen, the known and the unknown.

BA Camberwell College of Art

## Selected Exhibitions

2023 - Alchemical Vessels, 126 Gallery & Studios, Galway, Ireland

2022 - Blunderbuss, Two Queens, Leicester

2022 - DRIP, Two Queens, Leicester

2022 - Gloam Gallery, Sheffield

2022 - Half Way - A.P.T Gallery, London

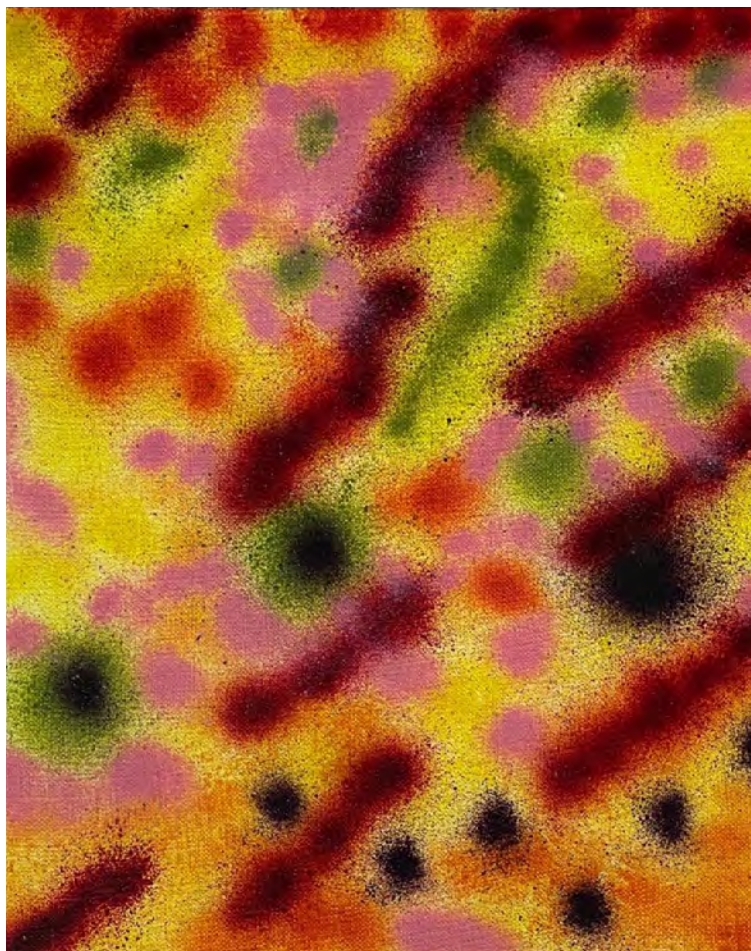
**Blue Shop Gallery**

72 BRIXTON ROAD, OVAL

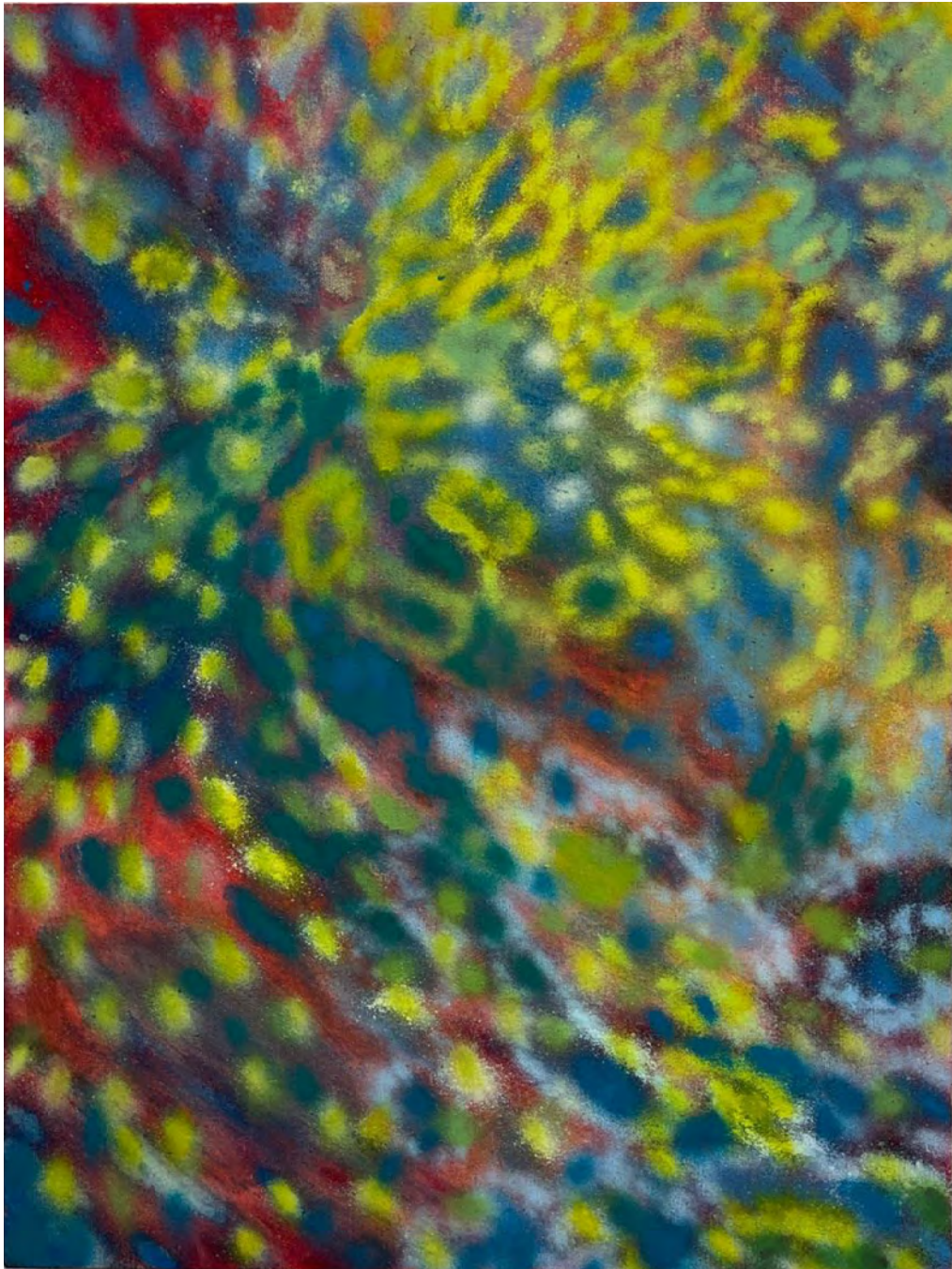


'Falling into the present', Jack Halford, 2023, Oil on stretched linen, 61 x 46cm | £1,500





'Blood Clot', Jack Halford, 2023, Oil on stretched linen, 20 x 25cm | £650



'Looking at the self', Jack Halford, 2023, Oil on stretched linen, 61 x 46cm | £1,500



'Fell on death's ears', Jack Halford, 2023, Oil on stretched linen, 61 x 46cm | £1,500



'Scared to death', Jack Halford, 2023, Oil on stretched linen, 70 x 56cm | £1,900

# EMMA GLINSKI

Emma Glinski (b.1995) in Hamburg, Germany, but spent her formative years in Toronto, Canada, until she moved to Mallorca, Spain, at the age of 8. In 2017, she completed her bachelors degree in Fine Art at the University of the Arts (UAL) in London. In 2021 she completed a Masters degree in Art Therapy at Metafora in Barcelona. She has now just finished completing a Masters Degree in Painting at the Royal College of Art in London.

‘Repetition and ritual have always been at the core of my practice and too have been relevant to my enquiries of time. Ritual for me is a machine for the destruction of time; it is conscious and knocks down the natural, unconscious flow of time. Heavy layering, materiality and repetitive gestures in my work mark the passage of time. Time is made physical because what we see as growth in the paintings is the cumulative effect of individual events or individual marks over time.

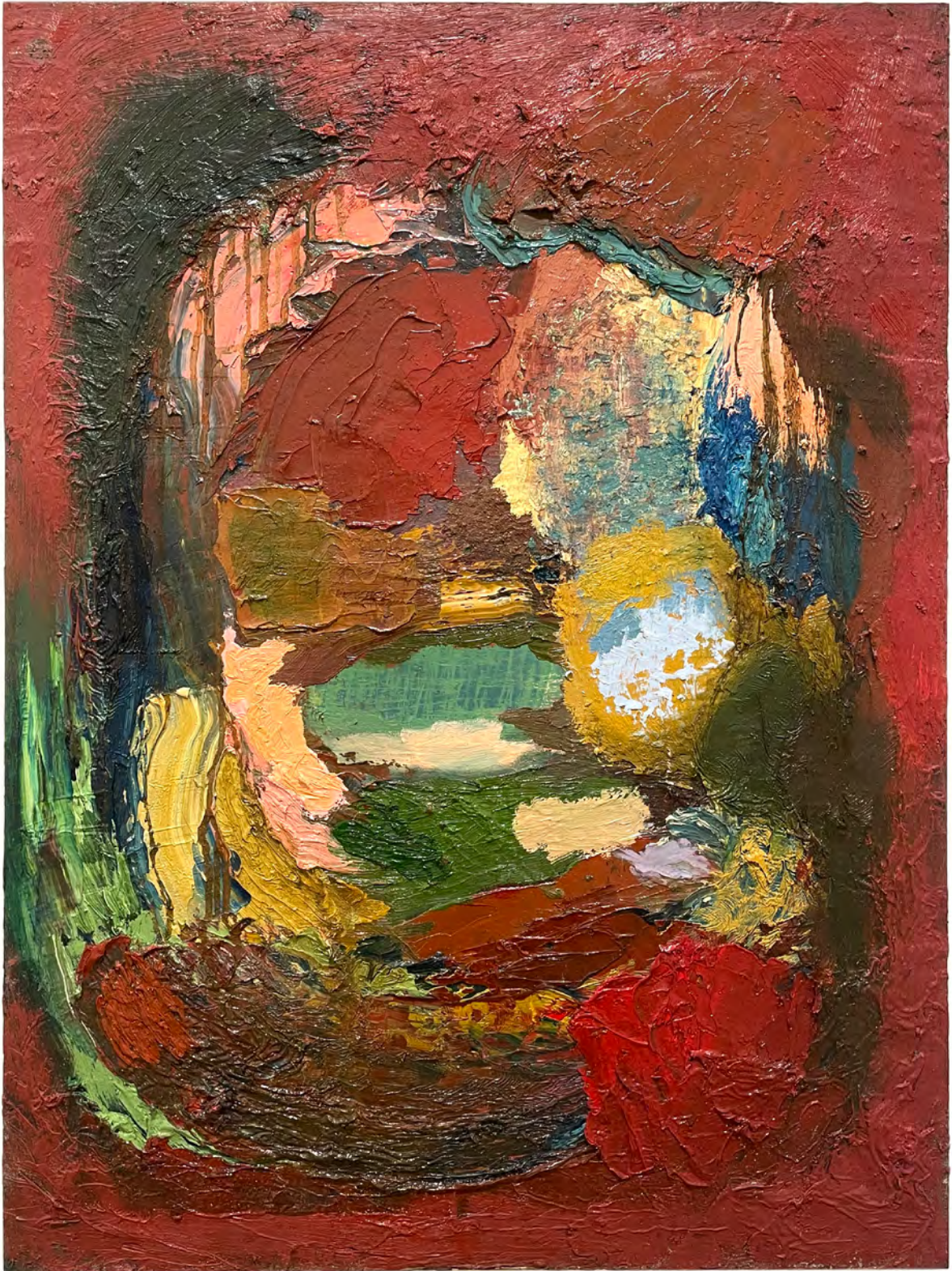
Whilst I work, it is almost as if I am asking my painting questions and having conversations with colour, form and movement. When my painting no longer responds to me, I move onto the next painting – the next question.’

BA Wimbledon College of Art UAL

MA Royal College of Art

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'Leak', Emma Glinski, 2023, Oil on board, 60 x 80cm | SOLD



'Build me a house on top of a hill', Emma Glinski, 2023, Oil on board, 70 x 90cm | SOLD



'Eventide (diptych)', Emma Glinski, 2023, Oil on canvas, 30 x 40 cm, £1,200



# EDDIE JONES

Edward Jones (b. 2000) is a contemporary landscape painter from the North West of England. With a heavy emphasis on depicting mountainous regions, he explores familiar areas of Snowdonia as well as those further afield, using an analogue camera to capture moments from his expeditions. A prolific output of photography, drawing and painting leads to large scale oil paintings on canvas. Layering tonally similar colours, which he works up to achieve a darkness in the palette that produces an ambiguous sense of light, Jones' depicted subjects are not fixed in a specific time or space. Non-systematic patterns are embedded into the final layer, a form of surface camouflage that encourages the pictorial experience to unravel over time. The introspective, quiet and foreboding images respond to long exposure within cold and bleak environments, contrasting the character of London, where Jones now lives and works. His alliance with the desolation and the wilderness of sparsely or uninhabited spaces are examples of escapism, reclaiming the memories of his earlier life.

BA City and Guilds of London Art School

## Selected Exhibitions

2023 New Blood Art Emerging Art Prize  
2023 Freelands Painting Prize Winner  
2024 Gilchrist Fisher Award Shortlist  
2023 Becoming, House of Annetta, April 2023  
2023 City and Guilds of London Art School Degree Show  
2023 British Art at Albermarle, Paul Smith, Mayfair London  
2023 Freelands Painting Prize 2023, Freelands Foundation, London  
2023 New Blood Art, Emerging Art Award 2023, Saatchi Gallery, London  
2023 Woolwich Contemporary Print Fair 2023, Woolwich Works, London  
2023 Origins, Rhodes Contemporary Art, London  
2022 Impressions, Ugly Duck, City and Guilds of London Art School Interim show  
2021 Intersection, AMP Studios, City and Guilds of London Art School Interim Show

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'Halving a mountain', Eddie Jones, 2023, Oil on Cotton Paper on Board (Tray Frame) 37.8 x 28.8 cm | **SOLD**

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