

# RuptureXIBIT Presents *The Entranced Essence*

Open from  
25th April - 4th May 2024, 11am - 6pm daily.

Performance Evening  
Saturday 27th April, 6pm - 9pm

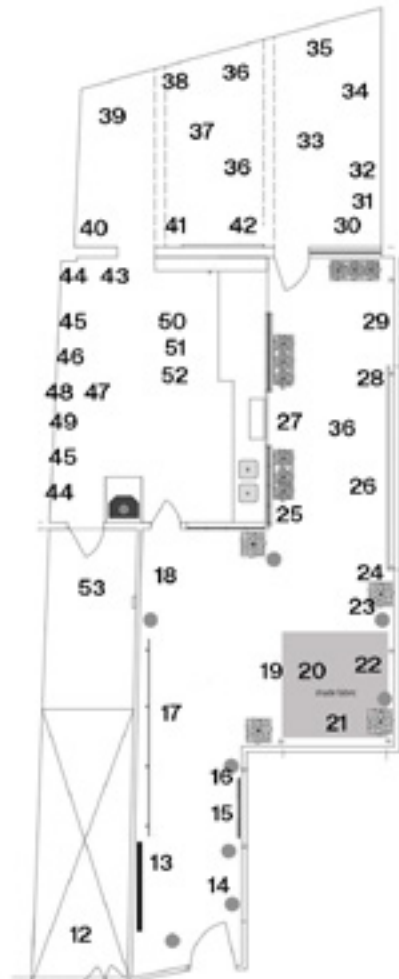
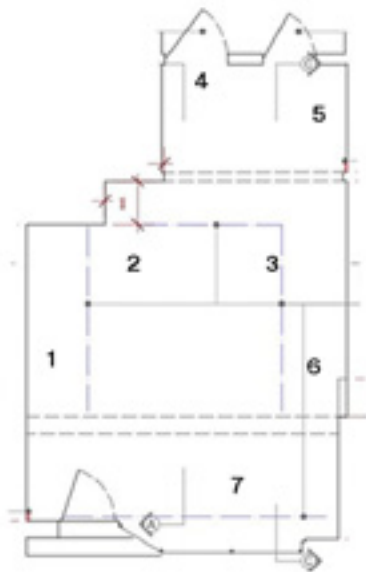
Finissage  
Saturday 4th May, 6pm - 9pm.

The Entranced Essence features multidisciplinary work from over forty international artists and is curated by the Rupture team: Sally Minns, Kate Howe and Olivia England. Join us on Saturday 4th May from 6 - 9pm for our closing finissage featuring performance and live music throughout the evening, along with an opportunity to meet the artists, discuss the work and make new connections. RSVP for these events, find more information and

view our full catalogue at [rupturexibit.com/entranced](http://rupturexibit.com/entranced)

8, 9, 10 are in the hallway.  
11 is in the outdoor toilet.

Sculptures in the rear studios may be moved during Saturday's performance.





1. *Lost Paradise*, [Debra Pollarini](#), inks, chunks, olio stickers, acrylic, wool weaving on raw canvas, 300cm x 250cm.

Debra Pollarini is an Italo-Argentinean interdisciplinary artist, finds her creative base in London. Her artistic journey encompasses painting, sculpture, writing, and photography, with a particular emphasis on the latter. Debra's mythopoetic creations delve into the intricate dynamics of belonging, examining its nuances within the contexts of place, nature, and otherness through a psychological and anthropological lens. Guided by a reverence for materiality, spirituality, and tenderness, her practice unfolds a narrative subjectivity, particularly the intersubjective 'we', as it navigates through webs of gender, power structures, and environmental deterioration.

*Lost Paradise* emerges as a compelling creation. By amalgamating the cartography of personal memories, it weaves a tapestry rich with diverse experiences and emotions onto its canvas. Employing a myriad of techniques such as acrylic, ink, chunks, and graphite on raw canvas, the artwork attains layers of texture and profundity, thereby enriching its complexity.

2. *Whisper from shell*, [Qinyang Li](#), uv print on steel, mussel shell, MDF shelf, 7.7cm x 5cm x 8cm. (One of two works by Li in *The Entranced Essence*.)

Qinyang Li is a mixed-media artist currently based in London, UK. She draws inspiration from her personal experiences and traumatic memories to create artworks. By transforming ready-made products and manipulating various materials, Qinyang explores the complex interplay of emotions and delves into the theme of hidden violence within intimate relationships. She skillfully utilizes printmaking techniques and transforms two dimensional prints combined with mixed media into three-dimensional installations. She through juxtaposing cozy decorative patterns and family photographs with dangerous everyday items creates a contradictory feeling of warmth and sting. Her work discusses the possibility of calm and violence co-existing.







3. *The Blob*, [Charon Hu](#) in collaboration with [Atimanyu Vashishth](#) and [Jieming Lan](#), soft sculpture made from flexible fabric, approx. 200cm x 300cm.

Charon Hu is a student of architecture and recent MA graduate from the Architectural Association School of Architecture.

*The Blob* is a soft sculpture created as the centerpiece for the absurdist performance *Parding Your Beggon*. It mocks the human form, taking vague shapes reminiscent of various body parts and juxtaposing them in ways that are almost recognizable. However, these shapes are still discernible enough for audiences to make associations or assumptions. The intention is not to clearly define what viewers are seeing, but rather to create a threshold between the objective truths of our bodies and the ambiguity of our perceptions. While it serves as a mockery, it does so not as a critique but as a celebration of absurdity.





4. *The Weeping Willow*, [Natalia Millman](#), willow tree branches, latex finger protection, drip structure and floral. 40cm x 108cm. (The first of three works by Millman featured in *The Entranced Essence*.)

“My art practice is deeply intuitive, rooted in my belief in the universal energy and interconnectedness of all things. I explore themes of resilience, grieving, and growth in the face of adversity, fascinated by the contrast between rigid structures of existence and the soft, organic forms of nature. Destruction and manipulation of materials are seen not as an end, but as a means of birthing something new and transformative.

Natural elements play a central role in my work, serving as both symbols and mediums for exploration. Through expressive brushstrokes, circular movements, and a carefully curated palette, I infuse my pieces with emotional depth and symbolism. My creative process is guided by personal experiences and a sensitivity to the energies of nature.”

-Natalia Millman.



5. *Escaping Freedom*, [Bangte Xu](#), 2022, photography glicée print, 59.4cm x 84.1cm. (One of five works from Xu's photography series *Escaping Freedom* featured in *The Entranced Essence*.)

Hailing from China, Xu received his Bachelor of Arts in Photography from the London College of Communication, University of the Arts London, in 2021. Xu Bangte, artist and photographer, is deeply intrigued by the interplay between photography and societal shifts, particularly within the realms of masculinity and urban dynamics. Central to his artistic exploration is the notion of masculinity, which he actively challenges and redefines as a positive force against the constraints of traditional stereotypes. In an era marked by the dissolution of rigid labels and limitations, Xu advocates for a more fluid and inclusive understanding of gender identity.



6. *What has been said seeps through/ all that is left to say*, [Kirsten Franks](#), kombucha cellulose, birch sticks, seaweed paper, ceramic, moss, variable dimensions. (Part one of Kirsten's two part installation featured in *The Entranced Essence*.)

"My creative practice deliberately situates itself between material and conceptual research. Attempting to dissect the way in which our world is structured, I find ways to allow my materials to embody this conceptual process. Natural materials are the core of my research, as I find giving life and a voice to matter beyond myself a core part of challenging the structures and hierarchies which exist in our world. I grow kombucha cellulose in my studio, as well as foraging seaweed, moss and natural pigments. More recently, I have been thinking a lot about what is solid, or perceived to be, and attempting to undermine these notions through my practice. For example, a recent installation of mine, 'What has been said seeps through/all that is left to say' used seaweed paper as a placeholder for the violence that language enacts on the abstract, and the both crystallising and dissolving drip of kombucha cellulose as a way of suggesting that although language and its resulting colonial, capitalistic and patriarchal structures appear fixed, in reality they can also be dissolved..."





7. *You'll get better soon*, [Anya Tong](#), 2021, natural stone jasmonite installation, 200cm x 150cm.

Anya Tong is a Hong Kong artist based in London. She attended her undergraduate at The University of Melbourne and is currently pursuing MFA Fine Art at Goldsmiths, University of London. She worked as a graphic and performance designer, illustrator and a former team member of the Four Letter Word Theatre in Australia. She was involved in several stage performances at the Melbourne Fringe and other art festivals. Beyond design and theatre, she participated in various group and solo exhibitions locally and overseas. Anya's art centres around concepts of grief, narratives, memories, rootlessness and liminality. She generally works with video, sound, photography, and performance. Most of Anya's projects are stretched across extensive periods, while incorporating practices of futile actions, rituals and endurance in her works. She believes that making art is a meditation on human conditions and creating unique portals of communication in this ever-changing world.

*You'll get better soon* is an installation that portrays the artist's experience living with cyclothymia. By obscuring the textures on blister packs, this work ponders the underlying social negation of emotions and the blurred lines between what is seen as abnormal and normal today.



8. *As The Watchful Eye Wanders*, [Maud Wheldon-Posner](#), 2023, oil, watercolour and pastel on board, 29x42cm. (one of three works by Wheldon-Posner in *The Entranced Essence*).

Maud Wheldon-Posner (b.2002, London) is in her second year of a Fine Art degree at Glasgow School of Art. Alongside university, she has worked as a studio assistant to artist Sarah Dwyer and has taken part in two group shows last summer.

Woven throughout the narrative fabric of each piece, Maud tells stories from her own life, poetry, jungian archetypes and literary influences.

A combination of speedy drawing and painting underpins her practice, often combined with printmaking and lively approaches to mark-making. Embracing the power of the accidental, she takes us on a journey through the material processes of painting and deals with the oscillation between material and surface. Her figurative abstractions and intuitive use of colour take on a presence and character of their own, utilising the gestural mark to evoke a feeling of realism and surrealism morphing into one.





9. *Mirror*, [Fran Speicher](#), 2024, acrylic on canvas and frame, 28cm x 28cm.

Fran Speicher is a visual artist, curator, and cultural manager born in Argentina, during the return of democracy to the country. This historical moment influenced his ideas of freedom, change, and the search for what is different as an identity. For this reason, his works dialogue about how art is a tool to overcome personal difficulties. That is why the recurring themes in his different series navigate identity, gender equality, social causes, and ecology.

The exploration of identity constitutes the pulsating core of this creator's artistic practice. In a world that often seeks to impose labels and limitations, his work challenges these barriers, seeking to celebrate diversity and promote the normalization of diverse manifestations of sexuality.





10. *That Old Feeling*, [Maud Wheldon-Posner](#), 2024, oil, chalk and ink on wood, 29x24cm. (Two of three works by Wheldon-Posner in *The Entranced Essence*).

11. *Feet don't fail me now*, Kate Howe, site-specific installation inside the studio toilet.







12. *Bigger than my body*, [Natalia Millman](#), soil, fabric shape of the body, photograph transfer of the face of artist's mother and neon light fixed inside the fabric structure, 105cm x 200cm. (The second of three works by Millman featured in *The Entranced Essence*).







13. *Totem II*, [Alison Poon](#), 2023, glazed stoneware ceramic, found object, rattan, and brocade fabric, 125cm x 50cm x 50cm. (One of two works by Poon in *The Entranced Essence*.)

Alison Poon is a multidisciplinary artist with a practice circling around the quotidian experiences of her mixed-heritage background. Picking up on the imaginative quirks of memory construction and the over-romanticisation of the past and *The Other*, Alison creates scenes that are part observed and part fiction, collaging together the lived experience juxtaposed with tradition.

*Totem II* explores found objects intercepted by my material investigations. This is part of a series of Totems, taking found everyday rattan furniture, and letting the initial form grow, using materials from my Father's home country – Malaysia, as a way of forging connections.

"I was thinking of spaces where cultural signifiers are most evident to me – within architecture and the home - places of inhabitation, and places that insight memory..."

- Alison Poon.

14. *The Seer*, [Dina Jin Bae](#), 2024, oil, pigments and wax on canvas, 91.5cm x 91.5cm.

Dina Jin Bae is an artist who, in her paintings and installations, observes and questions the small gestures made in daily life using colour pigments, oil, wax, and expired makeup products.

“During the peak of Korean Beauty, I spent a decade developing a range of makeup products specifically for both the Asian and Russian markets, gaining expertise in textures, glitters and subtle colour palettes. Simultaneously, as I delved deeper into understanding of these hues and colour combinations, I began reflecting on how humans perceive and react to ‘beauty’, beginning a transformative journey towards expressing these insights through visual language.”

- Dina Jin Bae.







15a. *Chemical Crush*, [Louise French](#), metal casings, paperclips, 18cm x 14cm x 4cm.

15b. *Case Study*, Louise French, metal casings, 10cm x 6cm x 6cm.

15c. *Precious Metal*, Louise French, metal casings, glue, 10cm x 5cm x 4cm.

*"Is it okay to use paper clips?"*

Trained as a painter, I have always had the habit of picking things up and amalgamating them into (often self-supporting) sculptural objects. A once private pursuit which I described 'source material' for paintings, recently I have begun to consider these assemblages in their own right, alongside my paintings. But what if I show them on their own? This is new and scary for me – not trained as a sculptor, I have no parameters to know whether my methods, fixings and results are successful or interesting. I persist however, because I am drawn to my material. Currently, I am working with e-cigarettes – found, deconstructed and reconstructed.

Each discarded metal casing is a painting in its own right, with light traveling through its hollow centre in unexpected ways - an internal, shiny thing revealed, perhaps the essence of something..."

- Louise French.

16a. *London Weeds*, [Catriona Gray](#), six weathered polagrams on plant-based polaroid film, 50cm x 35cm.

18b. *Polaroid Destruction (self-portrait): Plain, Rain, Urine*. Catriona Gray, six plant-based Polaroids, withered and manipulated with water, food, cleaning products, light, waste, 50cm x 25cm. (two of three works by Gray featured in *The Entranced Essence*).

"I am a photographic artist exploring the physical nature of photographic surface, how I can affect it to change over time (with destructive or experimental processes that are very slow – soaking, burying, corroding, burning) or space (by transforming the photographic surface into a 3-dimensional object (by glueing, stitching, draping) and expanding approaches to displaying photographic objects in installation.

I use waste cardboard, foraged weeds growing from paving stones, I make my own plant developers to develop film and paper using sunlight and experimental chemical interactions. My processes are all hand-made, zero-tech and very slow. While I work I think about the immediate environment around me, how everything is linked and every single thing is decaying and degrading, breaking down and evolving over time. Nothing is permanent, nothing is archival..."

- Catriona Gray.







17. *Birthday Boar Hunt*, [Kate Howe](#), 2024, oil on sutured linen, 160cm x 280cm.

"*Birthday Boar Hunt* is the fourth painting to emerge in Howe's body of work, which at this point begins to have a name: All of the Susannas. The name emerges after four years of researching Susanna and the Elders (starting with Gentileschi's 1610 image). In fragmenting time via breaking the frozen record of violence (the image beneath) with the tumbling, twisting motion of the hunt, the battle, the progress of power across the landscape of Rubens and Titian, the image below becomes unstable, freed into the now.

A trembling occurs, a collapsing of time, a simultaneity calling forth all of the Susannas, pulling the voices, the images, the unspoken and unshared moments of violence, pressing this shared trauma through the voice of the painting. In this impossible compression comes the Rupture, the fracture, and the loss of the individual story into the violent torrent of all of our voices.

One could even be fooled into thinking they were looking at something beautiful. This unexpected outcome reminds me of my own enraptured moments in front of Titian's Rape of Europa. How transfixed I was by the beauty of her spreading and dimpled thighs. How shocking to realize I was openly admiring paint handling and form whilst ignoring the objectification of an abduction. Witnessing the attempt at erasure of humanity, which is what the act of Rape is, and replacing it with an idea of passion, gratitude, virility, chosen-ness, and complete loss of agency, as the conquered woman becomes first a prize and then a discarded thing.

The lie of the Rape of Europa as an image of beauty sits easily next to the lie of *Birthday Boar Hunt* as an image of beauty: neither are true. Both are true. The dissonance continues as long as the denial continues..."

- Excerpts from Howe's writing on this piece.



18. *What has been said seeps through/ all that is left to say*, [Kirsten Franks](#), kombucha cellulose, birch sticks, seaweed paper, ceramic, moss, variable dimensions. (Part two of Kirsten's two part installation featured in *The Entranced Essence*).

"My creative practice deliberately situates itself between material and conceptual research. Attempting to dissect the way in which our world is structured, I find ways to allow my materials to embody this conceptual process. Natural materials are the core of my research, as I find giving life and a voice to matter beyond myself a core part of challenging the structures and hierarchies which exist in our world. I grow kombucha cellulose in my studio, as well as foraging seaweed, moss and natural pigments. More recently, I have been thinking a lot about what is solid, or perceived to be, and attempting to undermine these notions through my practice. For example, a recent installation of mine, 'What has been said seeps through/all that is left to say' used seaweed paper as a placeholder for the violence that language enacts on the abstract, and the both crystallising and dissolving drip of kombucha cellulose as a way of suggesting that although language and its resulting colonial, capitalistic and patriarchal structures appear fixed, in reality they can also be dissolved..."

- Kirsten Franks.



19. *Chronicle of an attic*, [Blandine Martin](#), 2024, medium pillowcases, commercial broken porcelain, beads, thread, recycled fabric, buttons, ceramic heads and horses made by the artist. 30cm x 41cm x 38cm. (the first of 3 works from Martin featured in *The Entranced Essence*).

"My creative process is driven by the question, 'If our dreams and final thoughts before falling asleep were to materialize into tangible forms within our pillows, what would these forms look like?' Each is envisioned to be distinctly unique. Taking inspiration from the theatre of complicité and surrealism, my current practice delves into the exploration of intimate moments and the intricate emotions intertwined with objects, aging, and the connection between the past and present. This exploration culminates in the creation of a rich and textured landscape display."

- Blandine Martin.







20. 'Rubix' (performance), Emma Louise Moore.

Emma will return this Saturday to perform once again at the Finissage.

"My work is a form of phenomenon facilitation, catching the ephemerality of nature and questioning humanity's ecological literacy, through performance art and sculpture. Work often aligns with the summer solstice, preparation and placement of the work need to be meticulously calculated, working with astrophysics, allowing the creation of a yearly phenomenon. Marble forms an elaboration of its original natural qualities cynical morphing- manipulated and tinkering towards faux nature. Marble is often carved to a thickness that is translucent when penetrated by sunlight.

Used the "Plug and feather" method; this traditional way of carving consists of drilling holes in the marble and hammering in steel plugs until a crack forms in the marble, I found myself becoming strangely entranced by the meditative tapping of the steel pegs, though working alone in a wooded valley, I found myself doing a slow repetitive beat. The repetitive clinking sound of metal to metal, interrupted by the occasion miss of the malet equates to the sound of metal on marble and eventually a dramatic splitting and separation of the marble from the main body, a meditative and ritualistic process..."

- Emma Louise Moore.



21a. *Pot Series (III)*, [Maria Bampali](#), 2024, pencil on paper and acrylic on wood, 30cm x 21cm.

21b. *Drops and blooming lilies*, Maria Bampali, 2024, pencil on paper and acrylic on wood, 42cm x 30cm.

21c. *Amphora and blossoms*, Maria Bampali, 2024, pencil on paper and acrylic on wood, 42cm x 30cm.

Maria Bampali is an artist and writer. Originally from Athens, Greece, Bampali now lives and works in London. She is currently studying for an MFA Fine Art at Goldsmiths. Primarily a painter, Bampali's lyrical and mytho-poetic works examine subjects related to cultural heritage and fragments of memory and place.

"By recollecting and reimagining symbols and motifs that are often depicted in Ancient Greek pottery, I am attempting to find comfort between past and present; the native and everyday. Each work is lyrical and poetic; made with a linear mark-making and distinctive warm colours, to depict and blur lines between imagination, speculation and cultural heritage. All works embrace elements of playfulness whilst their repetitive pictorial symbols, move beyond the traditional frame, to create a relationship between the physical (object) and pictorial (image)."

- Maria Bampali.





22. *I can see you can see me (Blind Love)*, [Anita Dangel](#), charcoal and oil stick on paper, 59cm x 149cm.

"In today's social media driven world, we take picture after picture of ourselves to achieve and post the perfect selfie - but we can fail to capture how we truly feel about ourselves. The same can be said about the artist painting a self portrait, only it's a much slower process!

"I can see you can see me" is a blind drawing. When creating it, I took an 'eyes-shut/ eyes-open' approach - while staring at my reflection in the mirror I let my hand create the picture without looking. I often exercise this method after barren and unproductive periods of time. Not looking while creating allows me to ease my drive to control and disintegrates my perfectionist approach. My perception loses its judgemental side and it becomes softer and calmer.

We talk a lot about the male gaze, and how it influences our self-perception as women. Through a lifetime of conditioning under this patriarchal perspective, our own gaze often becomes the harshest. Creating without looking unclenches my strong demanding grip on the outcome."

- Anita Dangel





23. *Picnic*, [Rafael Pedrosa Dorado](#), oil painting on paper, 40cm x 50cm.

“My paintings explore movement and communication as a way of seeing and perceiving the landscape, understanding it not just as an object, but defined by whoever is observing it.

This work belongs to the series entitled *Picnic*. These paintings show the union of the different elements of painting such as colour, landscape, shapes, composition... seeking to celebrate and experiment with each component.”

- Rafael Pedrosa Dorado.



24. *The Problem Solver*, [Olivia Hicks](#), Biro on watercolour paper, 63cm x 86cm.

"My practice is focused on the relationships between drawing, painting, sculpture and print and draws from a mix of old English folklore, architectural theory, historical references and magical realism to explore the permeabilities between the body, complex emotional states and architectural /transient spaces and natural landscapes. These spaces are often inhabited by otherworldly creatures or spirits, drifting their way in and out of reality. I am interested in the sculptural idea of both the room and the body as a container or vessel which objects and emotions can pour in and out of, and drain leak or overflow, or even move through portals into new dimensions.

The merging and collision of my life between two cultures. Trying to work out the big issues on housing and stability through drawing. Portuguese azulejo tiles are superimposed onto my studio windows. *The Problem solver* uses a confluence of divine intervention and every resource available to solve various problems ( with a hefty dose of magical realism to lighten the load)."

- Olivia Hicks.





25a. 'FEMALE WORSHIP', [Xiangxiang Huang](#), jesmonite, PLA, plasti dip, fabric latex, flocking, black resin, 153×145×122mm.

25b. 'FEMALE WORSHIP', Xiangxiang Huang, jesmonite, PLA, plasti dip, fabric latex, flocking, black resin, 320×171×164mm.

Xiang Xiang, born in 1999 in China and now based in London, is a designer of cultural exploration and artistic expression. In her postgraduate studies at the London College of Fashion in Fashion Artefact, Xiang Xiang delved into themes related to women, seamlessly incorporating her body into the creative process. Inspired by her Chinese cultural background, she explored broader themes such as feminism and the objectification of women, redefining femininity through her experimentation with various fashion materials. Xiang Xiang's artistic journey is a fusion of cultural influences, challenging norms, and addressing contemporary societal themes. With a keen eye for innovative design and a commitment to exploring new territories, she continues to reshape the narrative surrounding body and fashion, serving as a testament to the interplay of personal identity, cultural exploration, and artistic expression.





26a. *RATTLE-HANDLESHAKER*, [Carrie Wu](#), old cow bone, dyed twigs, veg-tanned leather, dyed branches, aged brass, wood, 43cm x 8.5cm x 6cm.

26b. *RING-HANDSHAKER*, Carrie Wu, hand carved cow bone, ebony, dyed branches, aged brass. 18cm x 5cm x 14cm.

26c. *LONG NECKLACES-BODYSHAKER*, Carrie Wu, Ram's horn, wood, coconut shell, dyed twigs, veg-tanned leather, aged brass, 150cm x 28cm x 8cm.

Carrie Wu, a graduate student from London College of Fashion, University of the Arts London, specializes in Fashion Artefact with a master's degree, graduating with distinction.

*BODY-SHAKERS* is an experimental project involving nature, body movement and sensory perception (inspired by shamanism, an ancient practice of embodiment). It showcases a series of wearable, interactive fashion artefacts made from materials collected from nature. These materials include dead wood, twigs, ram's horns, old cow bones, coconut shells, carved fresh cow bones, carved buffalo horns etc.

The 'Body-Shakers' are used by the wearer to cover different parts of the body (e.g. shoulders, arms, wrists, etc.) and to create sound through physical movement. The wearer's body movement is further stimulated by the sensory experience of hearing, sight, and touch. *BODY-SHAKERS* is ultimately interpreted in a dance performance, exploring the possibilities of the work to stimulate body movement and sensory perception in an embodied group interaction.

Performance footage of Wu's *BODY-SHAKERS* is included in our film reel.



27. *5G A Technology Too Far*, [Lindsay Pickett](#), 2020, 51cm x 80cm. (the first of two works by Pickett featured in *The Entranced Essence*).

“My work explores the themes of animal hybrids caused by either genetic engineering, forced or natural evolution and also I have looked at alien animal wildlife. Themes I have recently explored are what living creatures and wildlife may look like on other worlds. I have also looked at the idea of ‘social rejection and absence’ where the very notion of something that is classed as ‘different’ is soon rejected in both the human world and in the animal kingdom. I am also exploring social exclusion. Indeed, when one animal is different from this rest, it is literally almost rejected straight away by the group or family that it is supposed to belong to. When this happens even amongst humans, there can be devastating consequences for the one that is abandoned. The rejected creature can also start to behave in a manner that is not classed as socially acceptable as is with humans.

My practice delves into dreams, archetypes, symbolism, identity, and outsidersness. My creations utilise a variety of media and art techniques. Inspiring and fostering a deeper appreciation for the surreal as a powerful means of expression and reflection in the modern era.”

- Lindsay Pickett.





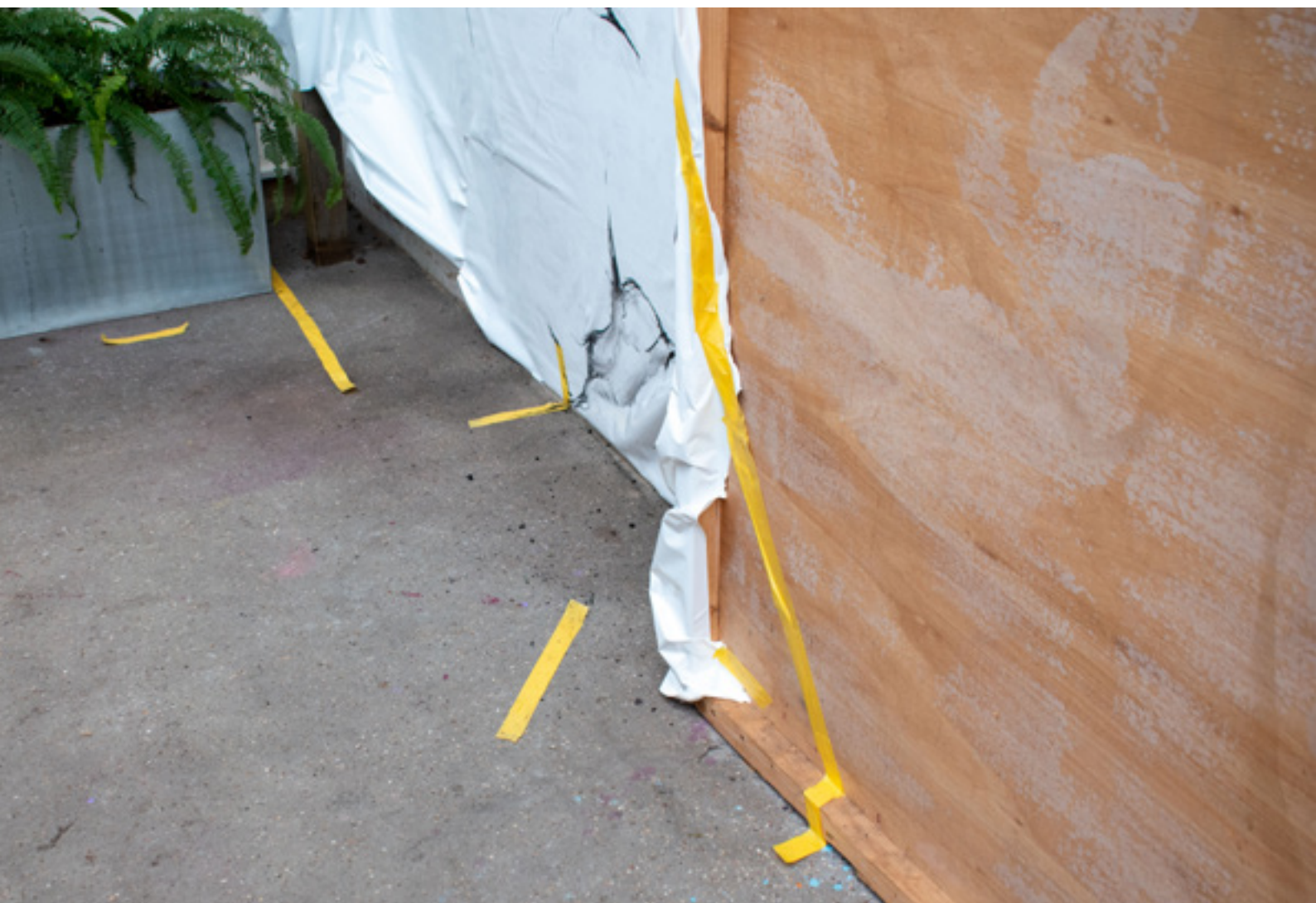
28. *Art Escaping*, [Martin Wharmby](#), wood and acrylic, 40cm x 40cm.

Martin Wharmby is an artist and designer who completed a masters in drawing at UAL Wimbledon in 2014. Wharmby's work reflects his interest in accessible art and how objects are designed and constructed are (unfashionably) important to him. A working life as a product designer has been a strong influence.

"Art Escaping was partially inspired by finding some discarded packaging wood in a skip and having access to an accurate circular saw. Circular saws cut in straight lines so this automatically constrains and determines the form in a helpful way. I have also used only primary colours to complement the formality of the structure. Not quite sure where the green came from..."

- Martin Wharmby.





29. *Letting It Slip*, [Ella Deręowska](#), masking-tape, charcoal, oil pastel and self-adhesive wallpaper, approx. 300cm x 200cm.

Ella Deręowska is an artist and performative maker working with drawing, installation, performance and writing. Influenced by semantics and performance theory, she produces contemporary and conceptually rigorous work that contributes to discourse around performance and philosophy of language within art.

Activated to resolve the feeling of overwhelm as a result of sensory overstimulation and the conflicting information that dictates contemporary life, Deręowska pushes movement and drawing as acts of self care. Pushing beyond the spatial constraints of the sketchbook: the pencil translates the artist's body, the gallery walls and floor, the page. Through intuitive use of crayons, tape and charcoal, onto synthetic, self-adhesive wallpaper, the 'gallery as sketchbook' is mapped. What is left is an immersive, expanded drawing emulating a stage, that negotiates feelings of comfort and discomfort within the audience.

*Letting It Slip* investigates the implications of the long-standing modus operandi that dictates writing and art within contemporary Western institutions. Where a slippage is a "failure to meet a standard or deadline", to perform a slip is to purposefully slip-up. To deny the power and parameters that are set by historical academic institutions, and upheld by contemporary ones. The work is a working-out, and weighing up, of the rules. It provides a mechanism for addressing themes of containment, ideas of clarity of concept, meaning-production and the mind-body distinction.



30a. *Fairly Bendy*, [Eva Merendes](#), 2024, watercolours on wood panel, 19cm x 25 cm.

30b. *Tight*, Eva Merendes, 2024, watercolours on wood panel, 19 x 25 cm.

"My work celebrates life's absurdities, drawing from existentialist philosophies, particularly influenced by Camus's contemplation on the futility of human suffering. Through absurd and comical expressions, my intention is to challenge conventional notions of meaning, inviting viewers to reflect on the inherent absurdity in our quest for purpose. Inspired by the poetry and humour of everyday human experiences, I delve into primal relationships and the quest for individuality and freedom.

Bare feet in my artwork become metaphors for the resilience, authenticity, vulnerability and fearlessness of the human condition. This vulnerability is not a weakness but a testament to the strength and perseverance inherent in the human spirit. In essence, my work is an ode to the paradoxical nature of life, encouraging viewers to find liberation in embracing their authentic selves amidst the absurdity of existence."

- Eva Merendes.



31. *UNGATHER*, [Emilija Pliaukštaitė](#), 2023, ceramic, 57cm x 39cm.

I am an artist and printmaker. My process starts from collages and develops in different directions of print or sculptures. My creative process is akin to prayer. I gather images of people from magazines and newspapers, stringing them together like beads on a rosary. Each person becomes the subject of my meditation.

My artwork captures a sense of constant change and movement. Nothing remains static, the thread that binds them together brakes, sending the beads in different directions. The people are leaving. I cannot control this process or stop it from happening. I can only thank the people for coming and watching them ungather in different directions.

In my work I explore the chaos inward as well as outward, as they are unavoidably bound. With my process I am trying to make peace with the inward by making sense of the outward."

- Emilija Pliaukštaitė.





32. *Don't Take the Piss*, [Lindsay Pickett](#), 2020, oil on linen, 61cm x 72cm. (The second of two works by Pickett featured in 'The Entranced Essence'.)



33a. *INDUCTION*, [Lisa Heath](#), fine silver (recycled), patinated fine silver; driftwood; and salvaged iron, 17cm x 27cm x 6cm.

33b. *THAT'S NOT HOW I REMEMBER IT*, Lisa Heath, recycled fine silver (patinated and hall marked); flotsam wood/iron object; salvaged iron tube; cork and stainless steel, 15cm x 8.5cm x 23cm.

33c. *THE INEVITABLE LIGHTNESS OF BEING*, Lisa Heath, recycled fine, patinated silver; waxed cotton; salvaged iron, stone, concrete, 40cm x 33cm x 12cm.

"I work on the premise that when sculpture responds to the human condition, the onlooker's interaction with a collection of objects evolves into an artistic collaboration that enhances our collective understanding.

I mostly use hand worked natural fibres, flotsam and salvaged objects and precious metal clay (which upon firing becomes fine, recycled, silver). Natural fibres give a grounded nature to the work and a sense of continuum in the use of traditional skills to manipulate them. Found objects are mysterious, full of possible stories, purpose and travels. Silver brings preciousness, reflections and brightness which beautifully lift the sometimes weighty themes behind the work."

- Lisa Heath.





34a. 'Can't Win', [Marcy Richardson](#), 2023, oil and acrylic on wood, 32 x 25 cm.

34b. 'Latent Peril', Marcy Richardson, 2023, oil and acrylic on wood, 32 x 29 cm.

34c. 'Unnecessary Tragedy', Marcy Richardson, 2023, oil and acrylic on wood, 32 x 29 cm.

Marcy's work explores the fear of the unknown, and the perceived differences we have in each other. Her recent work studies the psyche of displaced people uprooted from their homes and the subsequent generations born in unfamiliar lands. The haunting fear of uncharted territory and the divides we perceive amongst ourselves are examined.

The ongoing war in Ukraine, tied to Marcy's personal history as the grandchild of Ukrainian refugees from World War II, has profoundly shaped her artistic journey, especially with family still living in the country.

"I chose this approach because, to decision-makers, war often seems like a game, and the parallels between the mechanics of warfare and video games are striking. The stylised depiction also explores the naive nature of war, drawing inspiration from Futurism and Constructivism from earlier wartime periods."

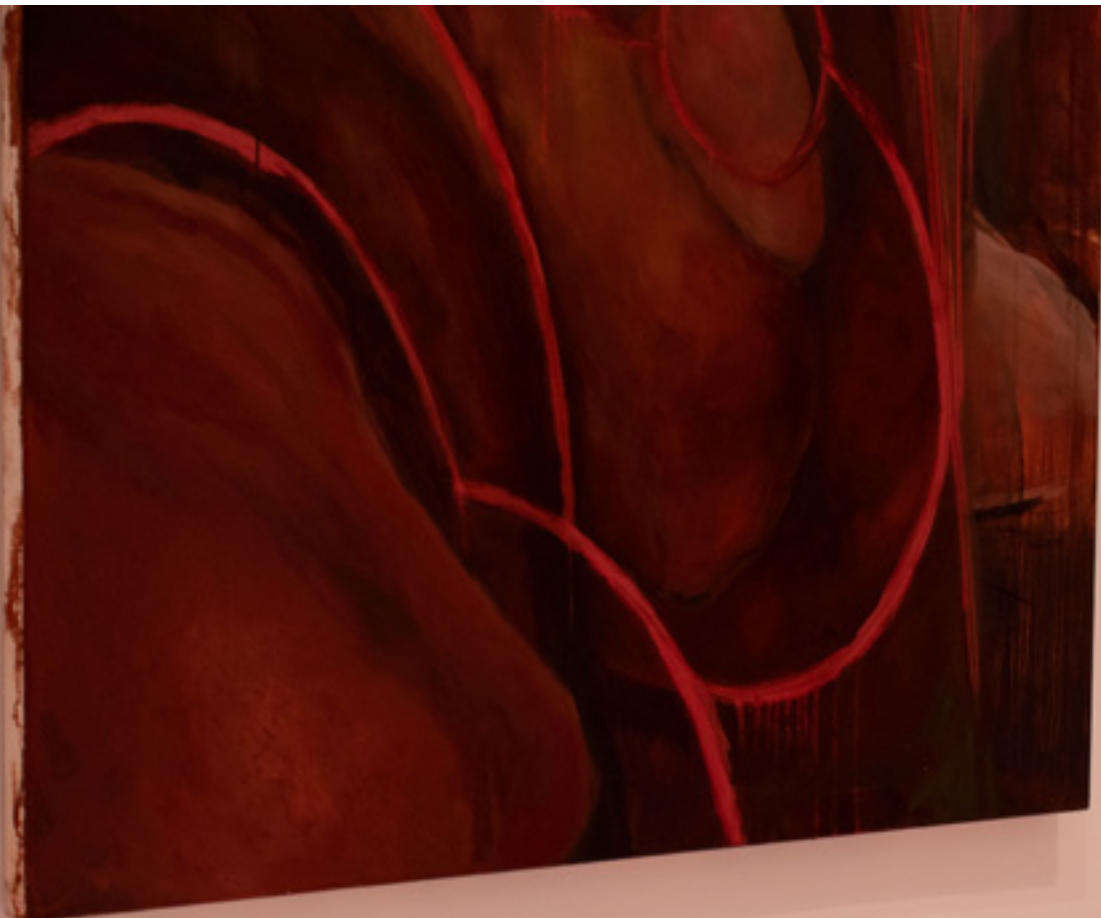
- Marcy Richardson



35. *Vie*, [Xuran Guo](#), 2024, Oil Paint and Charcoal on Canvas, 155 x 120 cm. (One of two works by Guo in *The Entranced Essence*.)

“My paintings invite viewers into a visual realm dominated by deep, unifying shades of “the paradox of appearing aesthetically pleasing yet evoking discomfort”, challenging their perceptual boundaries and encouraging them to contemplate the connections between the self and wider concepts of existence. My work seeks to evoke empathy and awareness of the impacts of violence, urging viewers to resonate with the experiences of victims through an understanding of the “phantom body,” and thereby fostering personal and societal reflection on the deep-seated human issues underlying violence.”

- Xuran Guo.





36a. *Empty blister packs I*, [Poojan Gupta](#), 2023, empty blister packs and resin, 40cm x 40 cm.

36b. *Empty blister packs II (interactive)*, Poojan Gupta, 2024, plaster and sand, 40cm x 40cm.

36c. *Empty blister packs III (interactive)*, Poojan Gupta, 2024, concrete, 40cm x 40cm.

The series *Empty blister packs* asks about how we 'are' in the world, 'what is it to be human', and provides an answer (provisional at the very least), in the meditation. These works explore the idea of the object, the subject that views the object, how the object becomes transformed, how the subject becomes transformed by the object.

*Empty blister packs I* is composed of empty blister packs whereas *Empty blister packs II* and *III* have been transformed from its intended to unintended state in studio experiments in plaster and sand, and concrete respectively.

"I am fascinated by the act of bringing discarded empty blister packs back into the world, giving them a certain dignity and observing what is considered worthy of attention and what isn't."

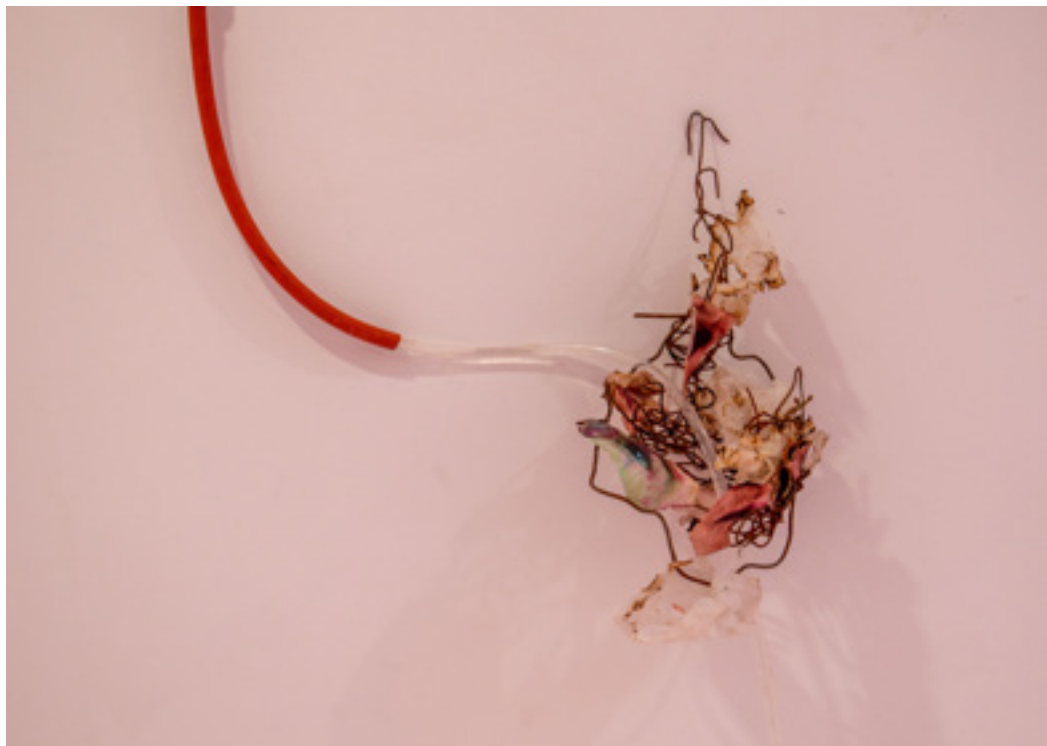
- Poojan Gupta.





37. *Breathe*, [Blandine Martin](#), 2023, pillowcases, beads, red threads, mdf, cardboard, upholstery cord with polyester stuffing, 30cm x 42cm x 22cm. (The second of 3 works from Martin featured in *The Entranced Essence*.)

38. *Tears*, [Natalia Millman](#), fragmented photograph of artist's mother's face, metal sculpture, medical drip, glass jar. 108cm x 40cm. (The third of three works by Millman featured in *The Entranced Essence*.)





39. *Home sweet home*, [Qinyang Li](#), etching, 70cm x 70cm  
(The second of two works by Li in *The Entranced Essence*.)





40. *Movement Study #1: Labyrinth Performance*, [Myungmin Liu](#), 2023, 110 tiles (20 x 20cm each), performance shown on 65" screen, shelves, mosaic image. (The first on two works by Liu in *The Entranced Essence*.)

In one corner of the space lies a square tile plate adorned with a labyrinth image. The image is intentionally transformed into a halftone dot image, creating a stage where optical illusions and shifts occur depending on one's proximity. The person walking on the labyrinth can't clearly discern the image as it disperses into dots. Meanwhile, those who can view the labyrinth path must maintain a distance from the plate. Two individuals stand in different positions, communicating solely through the movement of their bodies to walk together. This transformation shifts solitary walking into a cooperative activity, requiring guidance and surveillance from multiple individuals. It triggers unpredictability, unexpected navigation, care, reliance, and anxiety, all woven into the performers' movements.

"Living, simply by moving the body, leaves behind various remnants. Cohabiting with unchosen surroundings, things are always visible to the eye, things trodden underfoot, things touched by the hand—they come into existence without my intentions. They come from me but are not necessarily mine. When I try to discard them, they don't entirely disappear, and when I attempt to possess them, claiming ownership becomes dubious. The same applies to my work"

- Myungmin Liu.

41. *Saint Amarantha*, [Anna Kiparis](#), 2024, oil on wood panel, 21cm x 30cm. (The first of three works by Kiparis in *The Entranced Essence*.)

"In a reader's mind, textual information coalesces into visual images, which, like frames from scenes in a film, turn into personal illustrations. I carefully extract these images from dreams and manifest them in my paintings as though I am developing memories. I consider these images as religious icons, each having individual value. Behind the text, as if behind the drapery thrown over tables and couches, crystal chandeliers, and mirrors, we keep our experienced emotions and recollections. The drapery becomes the foremost essential in my work, embodying the narrative that embraces the image and alluding to the vestments of the Saints, their form and colour telling the story of their owners..." (1/3)

- Anna Kiparis.







42. *Temporary Storage*, [Xuran Guo](#), 2024, Oil Paint, Acrylic Marker and Charcoal on Canvas, 152.4 cm x 101.6cm. (Second of two works by Guo in *The Entranced Essence*.)

43. Drawing Breath, [Charlie Betts](#), charcoal, paper, hourglass. (Performed live during our performance and poetry evening.)

"Being still, to really be present, in the space, in time, I am thinking a lot about meditative practices at the moment, letting go, coming back to the breath, drawing with breath, and drawing breath. I am thinking of a piece where I will hold a sense of stillness for a duration of time and then follow this with drawing..."

My work is a conversation between drawing, painting & performance. I consider a durational sense of being & becoming; the internal/external spaces that we inhabit. I make embodied drawings, capturing an essence of ephemeral moments & subjectivity. Through the presence of marks & language of traces these transient notions become more tangible. I consider the life spaces I inhabit as woman, mother, daughter, & transitions of, & through, phases in life..."

- Charlie Betts.







44. *Lady and Fa Mao*, [Alison Poon](#), 2023, glazed stoneware ceramic, 18cm x 25cm x 8cm. (The second of two works by Poon in *The Entranced Essence*.)

“Inspired the roof finials found in Chinese architecture, featuring mythical creatures, protective spirits, humans and animals; *Lady and Fa Mao* reflects on every day, happenstance situations, in contrast with a performed and romanticised notion of *The Other*. The ceramic forms are taken from a chance photograph I took while visiting an historical village in China – the only time I have been to the country. Surrounding the duo was a strange mixture of characters in historical dress manning street stalls, to a modern Starbucks just round the corner.”

- Alison Poon.



45. *Escaping Freedom*, [Bangte Xu](#), 2022, photography glicée print, 59.4cm x 84.1cm. (Four of five works from Xu's photography series *Escaping Freedom* featured in *The Entranced Essence*.)





46. *Seraphim*, [Anna Kiparis](#), 2024, three glass framed, charcoal and oil paint on linen board, 24cm x 24cm (x3) (The second of three works by Kiparis in *The Entranced Essence*.)

"At the heart of my paintings are the spaces and images born from literary works of magical realism — an abandoned palace occupied by cows or a deserted bedroom of separated lovers filled with butterflies. Once, a dictator lived in the palace, terrorizing the city. He kept people in fear that they could not enter the palace even after his death. Nature slowly took hold of it: cows, as the rightful masters of the place abandoned by humans, entered through the open doors and leisurely chewed on moss-covered drapes as if delaying the onset of change. The possessive mother orders the murder of her daughter's lover, and the empty bedroom is filled with butterflies and scorpions symbolic of the persistent essence of unfelt emotions. The animals, whose behavior patterns are always refined and ritualized, may appear chaotic and primitive to us. Chewing cows or swarming insects are the symbols that bear the feelings that live within us and cannot be inherent." (2/3)

- Anna Kiparis.





47. Trinity, [Anna Kiparis](#), 2024, single glass framed, charcoal and oil paint on linen board, 54.5cm x 29cm, (The third of three works by Kiparis in The Entranced Essence.)

“The setting of the abandoned palace, its curtains drawn and, the cows meandering in semi-darkness, the Madonna in her ethereal garb surrounded by butterflies and scorpions suggest that the viewer should contemplate the liminal space, a realm of anticipation where unexpressed emotions dissolve into nonexistence, much like they are concealed by a fabric, locked within the chambers of an empty palace — vast expanses of human hope for miracles, caged between war and peace, violence and love, dictatorship and freedom.” (3/3)

- Anna Kiparis.





48. *Capybara Portrait*, Fan Yang, 2024, oil on canvas, 30cm x 45cm.

Fan Yang is an artist originally from Shanghai and currently pursuing an MA in Painting at the Royal College of Art. The essence of her art transcends the physical realm. Spirit and memory are imprisoned in the cage of the body, perpetually fading away like water.

Yang attempts to deconstruct the eternity of precious moments and trauma, unveiling the ephemeral nature of existence. Utilising visual elements of innocence and nostalgia, she poetically communicates the complex emotions of unrequited love. From her perspective, engaging in emotional abstraction is a process that facilitates inner healing.



49a. Figure in Snow, [Sophia Rosenthal](#), 2023, oil and acrylic ground on wood panel, 21cm x 29.7cm.

49b. A Hood, Sophia Rosenthal, 2023, oil and acrylic ground on wood panel, 21cm x 29.7cm.

49c. *Glove*, Sophia Rosenthal, 2023, oil and acrylic ground on wood panel, 21cm x 29.7cm.

Sophia Rosenthal is a painter and current Fine Art MA student at City & Guilds of London Art School. Her recent works are fragments of intimate imagery prompted by moments caught in childhood photographs.

“In painting the photograph, I challenge temporality and linearity, interrogating the boundaries between memory and the imagined by giving more emphasis to the more poetic, pre-verbal, textural, and chance-induced processes in painting that relate to broader narratives of identity...”

- Sophia Rosenthal.





50a. *Moth*, [Bethenie Carriaga](#), 2024, etching and Aquatint on found paper, 21x25cm.

50b. *Angels In My Room*, Bethenie Carriaga, 2024, etching and aquatint on somerset paper, 32x32cm.

"In my work, I think about home, and growing up again, and again, and again.

I make oil paintings, prints and collages to explore class envy and being an immigrant in non-city scapes: touching on non-human relationships, anthropomorphism, and racial alienation. I immigrated from the Philippines to the UK as a child, and have grown up in a town near Bristol which is demographically very white. I am thinking about the lack of non-white immigrants, the class divides, the sometimes fierce, sometimes subtle national pride tied to green space, and the curiosity - amongst other funny feelings - that emerges from exclusion...

It's about my house, my road, my walks to school, my bus ride to town, my family and our day trips in the Cotswolds, and all that is seen and not seen in this environment I am apart of - so on. In making work that diverges from portrayals of the landscape steeped in white, English nationalism/capitalism and all the rest, I navigate alternative connections to place. Recently through etching, I've been exploring moths as reincarnations and angels in reference to both animism and catholicism."

- Bethenie Carriaga.





51. *Weeds and Rubbish Reformed*, [Catriona Gray](#), series of 9 waste cardboard boxes, hand-coated with splattered cyanotype and van dyke brown chemistry and exposed using weeds collected from the artist's street creating silhouettes and outlines, glue and stitching, various dimensions. (The second of two works from Gray featured in this exhibition.)





52. *Landform*, [Blandine Martin](#), 2023, soft sculpture made from pillowcases, recycled t-shirts, beads, cords, threads, paper yarn, fillings and expanding foam, 30cm x 41cm x 38cm. (the third of 3 works from Martin featured in *The Entranced Essence*).

# 53. Films



*Elevated*, [Enxi Liu](#), 30:08 (The first of two films from Liu featured in *The Entranced Essence*).

“My works stem from the slow experiences of personal life and the enduring essence of time, exploring time through the connection of bodily perception and the flow of consciousness. Engaging in boundless soul wandering within the perception of bodily actions, I shift from introspection and self-reflection towards sensory and individual memory-based time. The flow within the continuum seems to blur the boundaries between past and future; each successive state permeates one another, with every present moment containing the past and foreshadowing the future. Through performance, imagery, and photography, I extend the prolonged sensory experiences into a Sisyphean cycle of repetition. Fragmented and winding traces intertwine with continuously repeated memories. After prolonged waiting, I attempt to narrate the story we collectively flow through; in the circular language of reminiscence and shared experiences, time reunites at this moment, merging us once again into a whole.”

- Enxi Liu.

The body is slowly lifted on top of the bricks, the long hours stretch into a Sisyphean never-ending, repetitive cycle, where the seemingly useless, ineffective and hopeless labour of ‘brick- lifting’ is a huge stone that cannot be escaped from life. We are condemned to walk the path of our destiny for a long time in a cycle of hardship and suffering.





*In My Mother's Dimple*, [Nelson](#), 03:08

At the core of Nelson's practice is storytelling and the murkiness of the "truth" of one's recollections. She considers her work an ongoing labour of ascesis, or self-discipline, an elaboration of the self by the self. Her practice embodies radical vulnerability through a combination of object, text and film, but always with the visible presence of the artist's hand at work as a performative enactment of her subjectivity. Nelson's work, therefore, often plays with the mess, leakage, and imperfections innate in the human experience. She is interested in the abject and often mixes uncomfortable visual metaphors with dark humour, believing that this will make the work resonate longer with the viewer.

*The bare fact of movement... is rarely just about getting from A to B, [Myungmin Liu](#), 01:57. (The second on two works by Liu in *The Entranced Essence*.)*





*Floaters*, [Xiaoqi Yang](#), 09:22

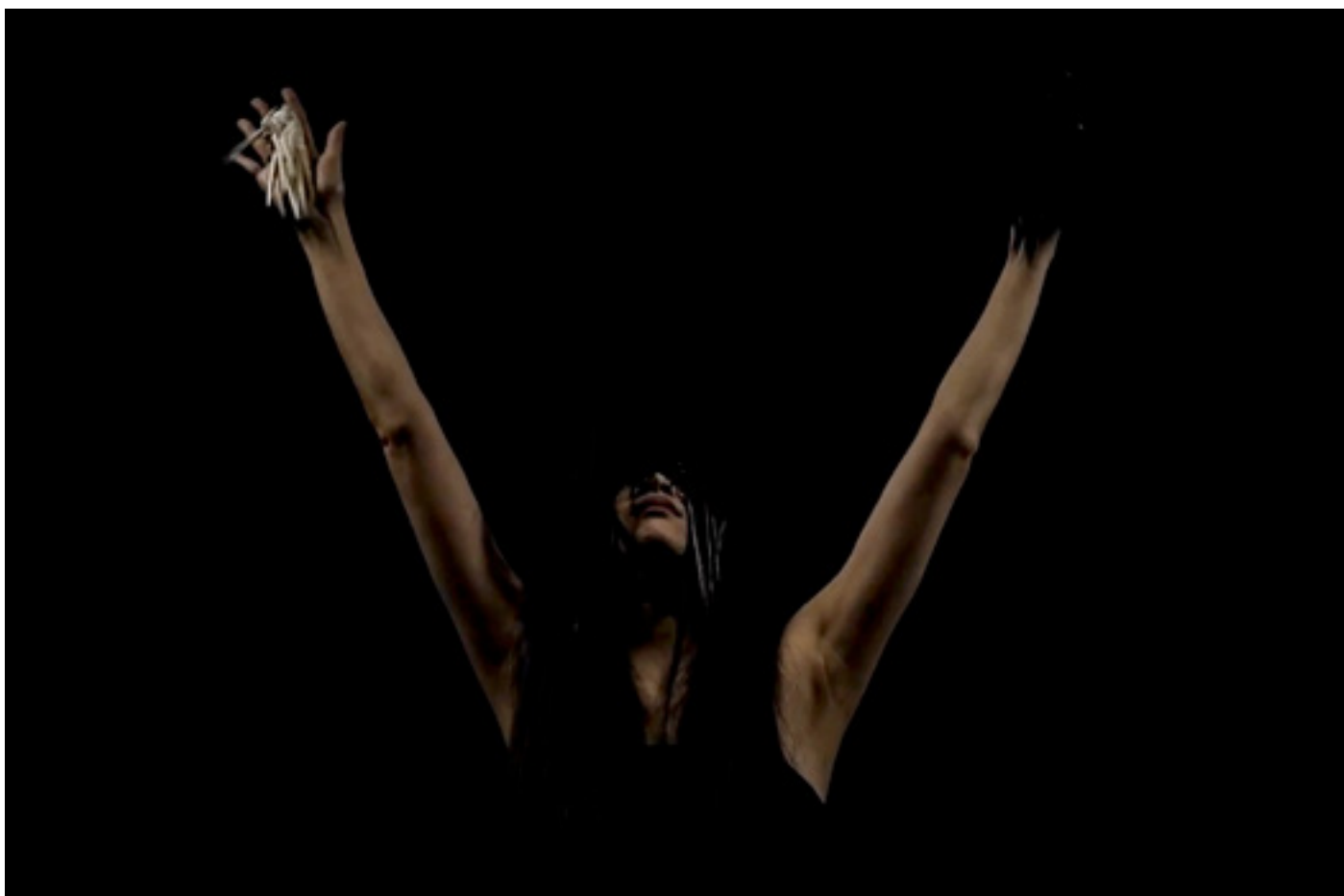
Xiaoqi Yang is a Chinese non-binary artist who explores the convergence of dreams and realities within the realm of China's sexual minority community. A London College of Fashion alum, Yang's work blends cultural influences from China and London.

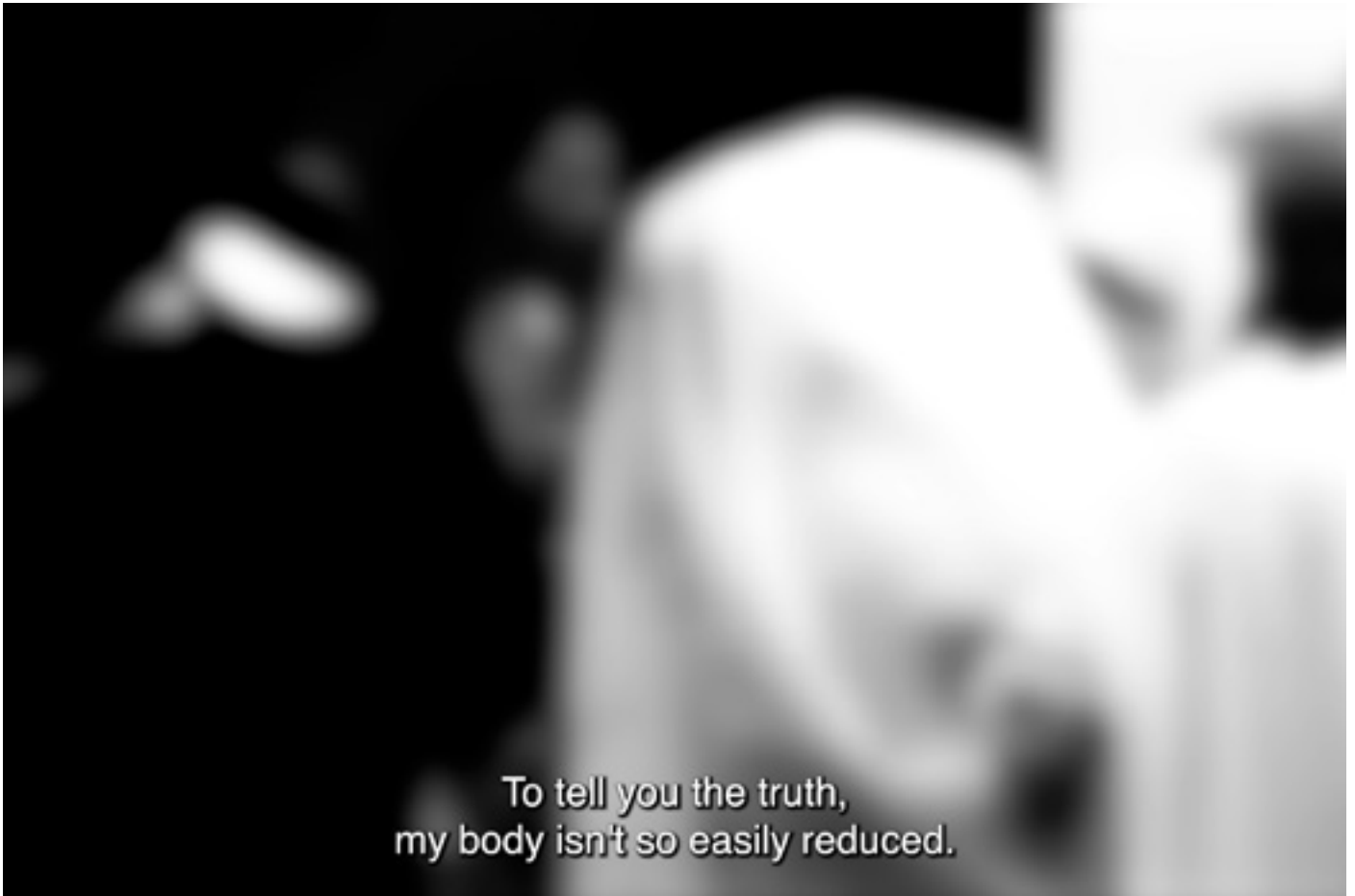
*Floaters* represents a pivotal exploration of identity, belonging, and the silent battles waged in the quest for acceptance and understanding in a society that often oscillates between tradition and modernity.

At the heart of *Floaters* is an intimate journey through the dreams and realities of individuals navigating their lives under the shadow of societal expectations and personal truths. Through a series of vivid, compelling visuals and soundscapes, *Floaters* crafts a narrative that is both deeply personal and universally resonant, shedding light on the struggles and triumphs of the LGBT+ community in Asia.



*Body Shakers*, [Carrie Wu](#), 03:30. (Film of performance of Wu's BODY-SHAKERS, four of which are featured in *The Entranced Essence*.)





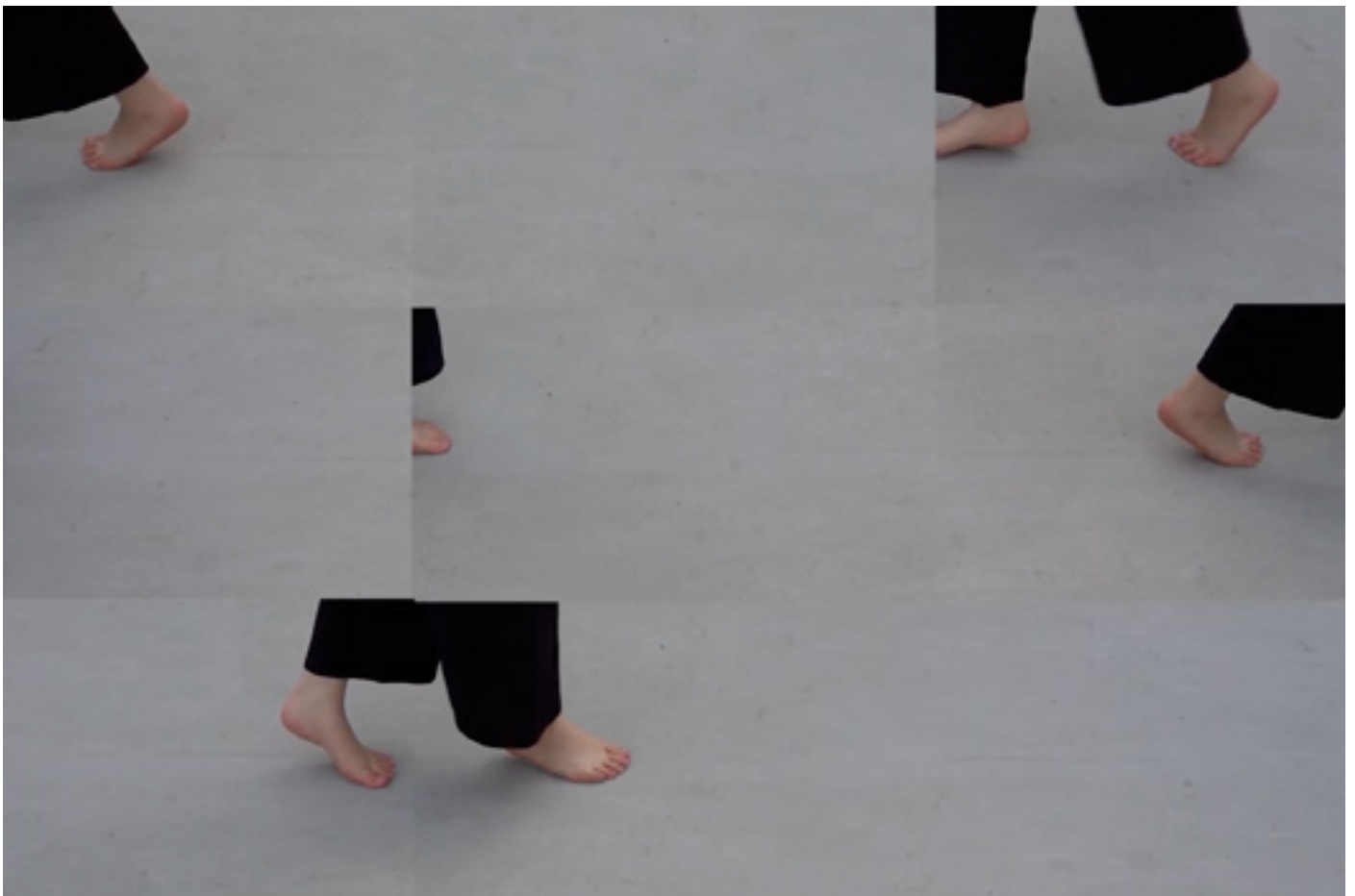
*Structures and Positions*, [Nabil Aniss](#), 15:39

Through films and monologues performed by actors, Aniss explores the role of institutions in determining people's desires and actions, and brings to light the violence of political, economic and social structures in moments of intimate conflict. Aniss's childhood was marked by his presence at Gnawa nights (ritual nights of trance, dance and self-mutilation in Morocco), where the sacredness of the space was mixed with a violence that was not seen as sadness, but as a wind of beauty that would allow liberation from institutions and structures by opening up a 'pre-new' space. The artist defines this pre-new space as an alternative, a cracked contradictory failure like the Gnawa nights, where the conditions of liberation from structures of domination are shown through physical violence. The physical violence evident in the artist's work, embodied in the monologues and performances of suffering bodies, often mutilated, worn and tired, aims to make social violence, that has become invisible through adaptation, unacceptable.

Nabil Aniss's visual language is a performance of suffering bodies, represented through a combination of cinematographic images, archival fragments of African rituals and his own images.

*Walking with Water*, [Enxi Liu](#), 26:28. (The second of two films from Liu featured in *The Entranced Essence*).

Walking slowly back and forth across the screens and along the long stretches of the waterline. The screens divide the walking trail, sometimes overlapping, sometimes staggering; the waterline also shows fading traces of different speeds of flow until it tends towards nothingness.







*Disassemblage*, [Yanzi](#), 2024, 00:39.

Yanzi is a contemporary artist based in London, exploring and working with *new media*. Yanzi is interested in the means of manipulating and generating moving images, whether it's 3D graphics or neural networks, exploring the impact of these on human perception models.

"The side effects of these technologies at the individual level typically reside in the realm of the unspoken and unconscious (psyche), partly due to the rapid pace of their development, leading to global fluctuations in social constructs. These fluctuations, as well as their causes, are the primary focus of my work.

In this process of self-deconstruction [shown in *Disassemblage*], I desperately try to break through, peeling away layer by layer, detail by detail, attempting to understand what lies beneath this heap of polygons set in motion by mathematical simulation models, aiming to blur the boundary between myself and my three-dimensional representation. Again and again, I tread these paths into the Uncanny Valley..."

- Yanzi.

KOMPROMAT, [Mandy Eugeniou](#), 06:29

*KOMPROMAT* belongs to Eugeniou's larger body of work *Pussy in Bio* and is an experimental film made exclusively using poor images from the commons. The film explores the ideological gaze through myth and embodied time responding to the daily profusion of algorithmically-produced screen images. Eugeniou explores the body, media, time and visibility across the power relations which dwell between individual and wider dimensions.



# Performance

Last Saturday, 27th April, was the Performance and Poetry event for 'The Entranced Essence', featuring three concurrent performances throughout the studio, followed by fireside poetry readings.

## Performance:

Emma Louise Moore : Rubix

Charlie Betts : Resist/Urge

Myungmin Liu : Labyrinth

## Poetry:

Derek Pearce

Kate Howe

Sarah Clif

Rose Arbuthnott