



FPS@XYZ

Free Painters and Sculptors Members
Exhibition at XYZ Gallery

Exhibiting Artists:

Rosalind Barker
Nicholas Cheeseman
Joanna Ciechanowska
Louisa Crispin
David Davies
Yusuf Elsaadi
Sue Evans
Alexandra Harley
Richard Heys
Owen Legg
Rod McIntosh
Alex McIntyre
Bettina Reiber
Mary Romer
Sally Ward

5 Grays Inn Rd, London, WC1X 8PH

PV Thursday 10th July 6-9pm

Open Wednesday 9th – Saturday 19th July 12-6pm

Please see website for Events and Workshops

www.freepaintersandsculptors.co.uk

 **FREE
PAINTERS
SCULPTORS**
FREEDOM IN ART SINCE 1952

This latest exhibition by Free Painters and Sculptors (FPS) brings together a vibrant collection of work from artists within our organisation—each united by a desire to extend their artistic practice and to exhibit alongside a community of inclusive, active, and creatively ambitious peers.

While this exhibition does not follow a single unifying theme, what connects the work on display is a shared commitment to exploration, dialogue, and the values at the heart of FPS: freedom of expression, openness to experimentation, and mutual support. Here, abstraction meets figuration, tradition meets innovation, and individual practice finds strength within a collective context.

Founded in 1952 by artists associated with the ICA, FPS emerged in post-war Britain with a radical belief in artistic autonomy. Originally known as the *Painters Group from the ICA*, FPS welcomed artists with a 'modern approach'—those working in both abstract and figurative modes—at a time when breaking from rigid, academic conventions was both bold and necessary. The group quickly became a vital force in the British art scene, playing a significant role in the establishment of abstract art during the 1950s and '60s. Key founding members such as Roy Rasmussen, Lyall Watson, and Maurice Jadot helped define this legacy and are now represented in the permanent Tate Collection.

Today, FPS remains an established, artist-led organisation, based in London and exhibiting regularly across the capital and the South East. Our evolving membership of painters, sculptors, printmakers and photographers represents a broad spectrum of contemporary practice and career stages. Through initiatives such as our Monthly Artist Exchange sessions—informal Zoom-based gatherings where members share updates, present work, and connect in a supportive environment—we continue to foster a culture of artistic generosity, critical thinking, and creative growth.

This exhibition reflects what FPS does best: providing a platform for artists to show work on their own terms, in the company of other equally committed artists. We are proud to present this latest snapshot of our community—diverse in medium and message, yet united in its spirit of freedom.

This catalogue includes statements from the artists, timetable for talks and workshops being held at the gallery during the exhibition and a list of artists' works.

Rosalind Barker



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‘Fragile Foundations’ is a series of sculptural drawings. Rosalind playfully enfolded copies of the FT newspaper, muddying the meanings by washing texts with gesso, rubbing textures into the fine and pliable paper, adding graphite on lipstick pink mulberry paper, vibrant acrylic, ink and thread in hues of pink. The multiple media drawings mimic her thinking, upbeat and fun they dissolved and evolved in shape and form.

The world and our understanding of the world's real and imagined complexity has shifted. Her selection of the Financial Times newspaper as her support and subject is pertinent. Newspapers both reveal and conceal truth, regarded as a throw-away object ‘old news’ ; they currently face the issue that content is outdated before it is printed. But the FT is a paradox, an historical document founded in 1888 whose words and images lineage fix time frames. Its presence in the British Library contradicts its flimsy nature as both object and content. Its unbleached hue makes it noticed and environmentally in sync.

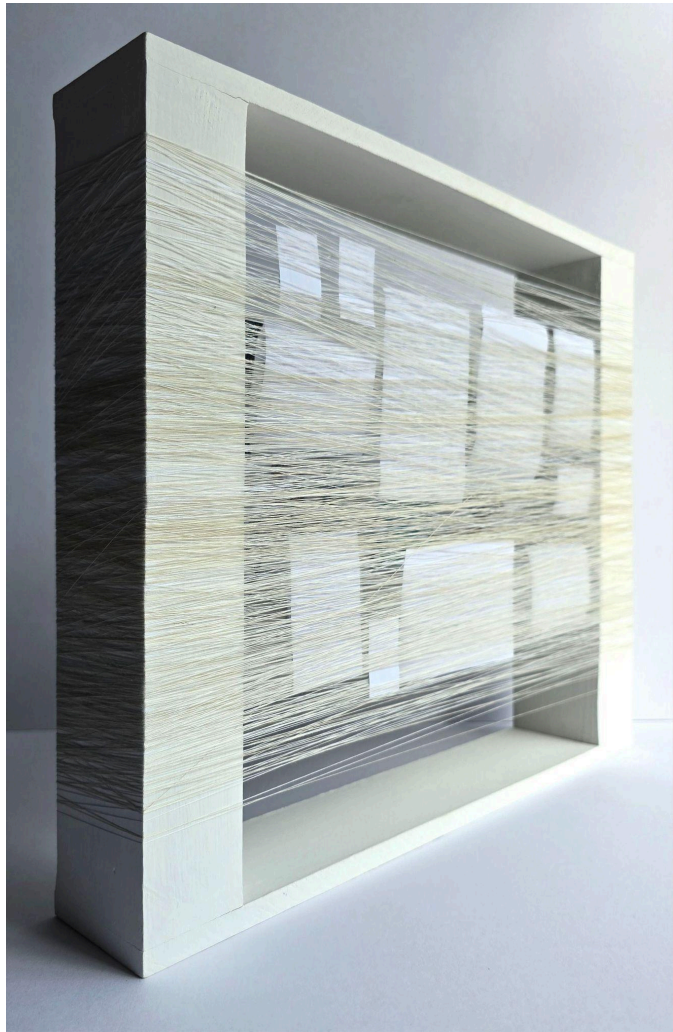
Rosalind has exhibited at The Royal West of England Academy. London exhibitions include ING Discerning Eye, Society of Women Artists, The London Group Open, The Saatchi Gallery as winner Pure Arts Drawing Prize, C4RD, International drawing symposium at The Barge House, The Crypt Gallery, Gallery Different, The Drawing Room at The National Gallery and Wimbledon Space. She was shortlisted for the CHAIYA Art awards 2023.

Rosalind graduated with 1st Class (Hons) Fine Art 2008 and Distinctions MA Drawing at Wimbledon, UAL 2016. Rosalind is a member of HB drawing UK with her MA Drawing peers. Since 2017 she is co-curator and facilitator of the Sevenoaks Kaleidoscope Art Gallery, an SVAF artist-led space. Sevenoaks Visual Arts Forum 2009 -

2022 Rosalind elected member of Free Painters and Sculptors. FPS

2023 Rosalind elected member of ArtCan

Nicholas Cheeseman



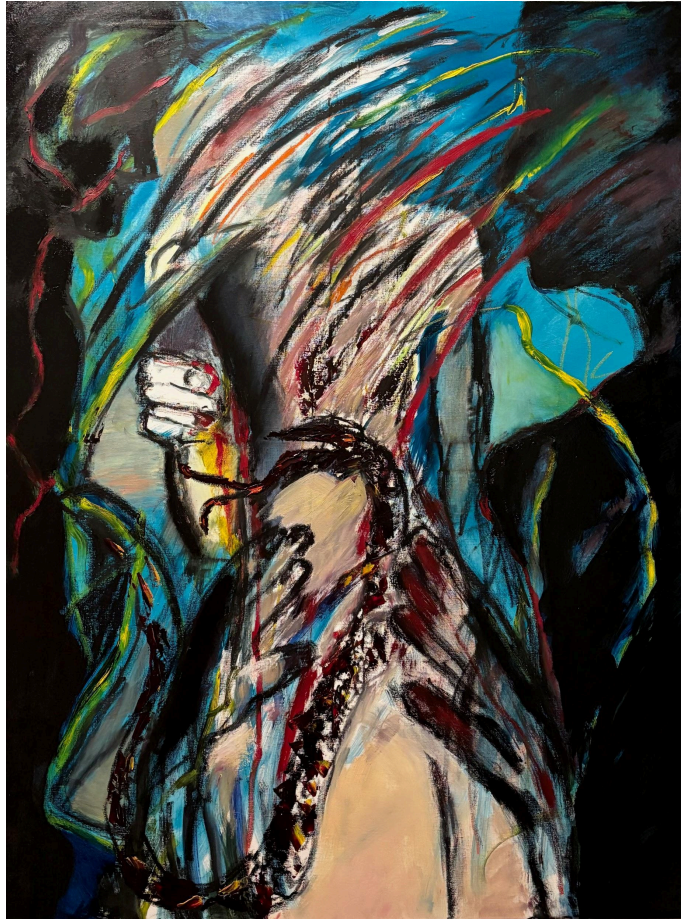
www.nicholascheeseman.co.uk
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[Facebook @nicholasgcheeseman](https://www.facebook.com/nicholasgcheeseman)

Nicholas Cheeseman is an award-winning artist who investigates materiality and process. The installation of these works was created as a performance and was inspired by the hemp hanging system in the artist's studio. Vertical strips of hemp secured over the studio walls allows Cheeseman to easily hang, rehang and shift works whilst in the studio. Using 8000 metres of an equivalent coloured 4 ply cotton strands, he has wrapped two pillars in the gallery to create an internal and external space. The internal space has been used to present the salon hang of two dimensional works as they would have been seen in his studio whilst being made.

The group of paintings and drawings on display were created whilst the artist was experiencing the stages of grief. The making process became a means of distraction - a necessity rather than a desire. Access to, and looking at the work, is made intentionally difficult within this installation and aims to create an overwhelming experience with no perspective, similar to the one the artist was experiencing during the making of the works. Selecting the subject matter occurred spontaneously without the normal level of analytical consideration, however, themes and threads can be seen subconsciously infused amongst the works.

Nicholas Cheeseman lives, teaches and works in London having graduated from Chelsea College of Arts and Staffordshire University.

Joanna Ciechanowska



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'I am often asked the question: Why, what's behind the idea of painting sins? Regardless of religion, regardless of where we come from, regardless of upbringing, we are sinners. Excuses are always there, ready to hide behind and yes, mostly it's religion. Does heaven and hell exist in the afterlife or is it here on earth already?

A friend of mine once said: 'Religion is a crutch for life'. I hope these are ideas with a message which provokes the viewer to examine his own feelings.'

MA ASP-Academy of Fine Arts, Warsaw. Leaving Poland soon after graduation, she lived and worked in places as diverse as Africa, Egypt, Iran, China and travelled extensively in Australia, India and the Arctic.

Selective exhibitions in Whitechapel Gallery, Royal Academy, Somerset House Gallery, Hamiltons Gallery, Orleans Gallery, Summerhall Gallery - Edinburgh, Pallant House Gallery, Cooper Hewitt Museum - NY, Japan, Hong Kong and Poland.

Work held in collections in the UK and abroad, including Robert Hiscox collection, Prof. Tim Spector, Catherine Wilson.

Louisa Crispin

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“Working outside gives a language of immediacy and understanding, relinquishing control to the elements, but always I return to the quiet observations, intricate moments in time delicately captured”

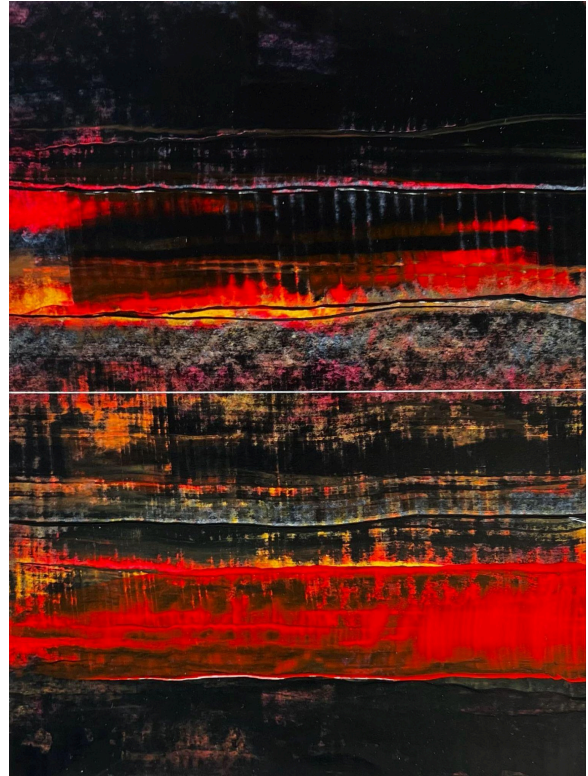
A Naturalist at heart, Louisa’s studio is reminiscent of an old school nature table with reminders of her walks, the things that catch her eye, waiting for their moment in the spotlight. Texture, shadows, silhouettes and movement recreated using graphite marks and tone, it’s rarely about the colour.

These works particularly explore the materiality of graphite media whilst considering the plight of our less popular wildlife. The narrative is focused on wildlife corridors, the importance of a network of routes between habitats to ensure diversity and minimise loss. Louisa aims to resolve the tension between abstraction and figuration while encouraging open discussion

As well as membership of the Free Painters and Sculptors, the Society of Graphic Fine Art and the Wilderness Art Collective, she is a fellow of the Society of Botanical Artists and the Royal Society for Arts. This connection with other artists is an important part of her practice and currently continues through her membership of Pure Arts Group, the Sevenoaks Visual Arts Forum and the Bridge Art School FAPD program.

Her prize-winning drawings are held in private collections internationally. She regularly exhibits in London Open Exhibitions and has held solo shows at Muse Gallery, London; Beauport Gallery, Hastings and Sevenoaks Kaleidoscope Art Gallery. She is represented by selected Galleries in the UK.

David Davies



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Internal Landscape Series

David's work stretches from figurative to abstract but mostly falls in between.

In all areas, He likes to be open to the accidental, He is mostly seeking to surprise himself. In this series of Internal Landscapes, he has opened himself entirely to serendipity, using thick impasto wet on wet paints, where colours collide and blend into hues that he may never have imagined.

Lines build up that suggest layers in a landscape all invented purely in the physical act of painting itself, rather than attempting any kind of direct representation.

Chairs have their ghosts series

Some religions in the East and indigenous communities in Africa, Australia and the Americas embrace the idea of '*animism*'. For many people, it's an acceptable belief that humans, animals and flora all share an underlying spiritual unity. '*Animism*' however goes a step further and includes inanimate objects. Mountains, rocks, books...even the word on a page. Like art itself, it's a stretch of the imagination, but if you can believe in this spiritual unification, could you also believe that inanimate objects have ghosts?

David Davies is a visual artist, born in Brighton and living in Norfolk, UK and the Indre, Central France. He has exhibited as a past member of the artist's society in London, the Free Painters & Sculptors (est.1952) and recently has also published short fiction and short form poetry here and internationally. His latest poetry contributions were to the French Literary Review and The High Window. He was in the final short list of four for the Staunch Flash Fiction Prize 2020, and recently showed in the ABSTRACT exhibition at the Surface Gallery, Nottingham.

Yusuf Elsaadi



www.yusufelsaadi.com

[Instagram @ yusunderscore](#)

Yusuf is a London-based media design educator and image-maker with a background in graphic design. He currently teaches filmmaking at Central Saint Martins, with a focus on media production skills within art and design education. He graduated from the London College of Communication, University of the Arts London, in 1999 (formerly the London College of Printing).

His creative work explores themes of memory, displacement, and belonging. A blurred journey to London as a teenager sparked a deep investigation into lost memories. What began as personal reflection evolved into an ongoing exploration of time and life through images — memory would no longer be left to the mind alone.

Sue Evans



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[Instagram @sue44evans](https://www.instagram.com/sue44evans)

Sue studied Fine Art as a mature student and enjoyed the complexities arising from simple mark making with graphite and paper. This approach has expanded to stitch in relationship with surface texture.

She tries to temper control of materials with unexpected, but welcome, ripples, folds and slumps. Working becomes risky and unpredictable, reflecting the world as she sees it. Reliable geometric shapes often find themselves in a state of disintegration or collapse.

Alexandra Harley



07845172730

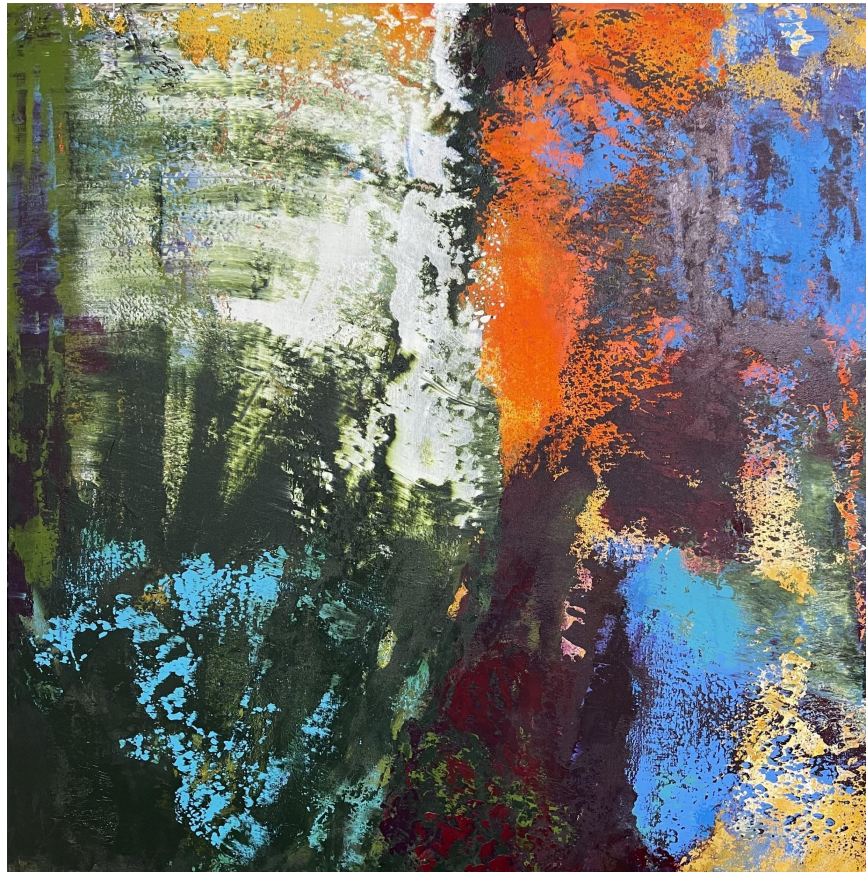
www.alexandrahamley.co.uk

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Harley has a materials-led sculptural practice focussing on ideas of motion, animation and flux. While not actually kinetic, spatial and dynamic configurations are created to capture and render motion and complex sculptural forms are constructed from multiple elements.

Jinky Wells is a bronze and steel sculpture; the strength of the metal allows an opening up of the space creating an energetic interplay between the airways and the material. The sculpture embodies a sense of unease and tension created by capturing a physical manifestation of suspended animation and a transitory fragment in time. The active space develops a rhythmic quality of motion and gesture and embodies a sense of unease and tension, thus making pieces that teeter on the edge of stability.

Richard Heys



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Creator of paintings with presence and committed to colour

Richard Heys grew up on a hill farm in the Pennines. He had an imaginative and artistic mother, who ensouled the landscape with wonderful fables and local place names. To this day, nature and landscape are important touchstones in his work – there is a specific geography to every painting.

In the Sussex countryside where Richard has his studio he often hears the buzzards calling. He searches them out, looks across the valley to the Ashdown Forest and appreciates the folding landscape around him. In his current working practice he creates many overlapping layers of colour and textures of paint. The colour breaks in a certain way which may give the impression of the surface of water, the texture of bark or a sense of a map, an unfolding landscape which one traverses.

His work is in private and commercial collections both in the UK and internationally. Solo shows of his paintings have been held in the UK, Germany and Switzerland. His paintings were selected for the ING Discerning Eye competition in 2015, 2016 & 2021 and for the Royal Watercolour Society Open in 2024.

Owen Legg



Owen has been an FPS member for fifty six years and specialises in multicolour linocut prints. These illustrate various books which he has published. The text has usually been presented with hand-set type. Other creative work has been 3D wall-hanging sculpture and functional, but decorative furniture.

Rod McIntosh



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This body of work reveals a less visible aspect of McIntosh's practice—his relationship with the excess and residue of making. Beyond the familiar dialogue of ink, brush, and paper, the exhibited pieces explore what becomes of work that is never shown, and what it means to archive, recycle, and reimagine one's own output.

Paintings are dissected, collaged, and reformed into new compositions. These works do not mourn the original but mark it as legacy—as something remembered and honoured. Through folding, layering, and lifting fragments into three dimensions, the collages take on the form of wreaths, evoking both celebration and commemoration. The work shifts from surface to structure, from gesture to object.

Two large linked wreaths—cut from the same source—exist as distinct yet connected forms: a chimera born in the studio, sharing DNA while remaining unique.

The final sculptural piece offers a quiet response to a frequent question: "How long did that take?" A stack of folded ink paintings on Chinese mulberry paper, sealed within a clear acrylic vitrine, offers no simple answer—only a suggestion that time, like the work, is layered, folded, and reframed.

Alex McIntyre



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Alex McIntyre explores the presence of painting through surface, colour relationships, the sensual and material language of paint, visual and haptic texture. Her paintings are a response to the natural world and sit somewhere between poetry, representation, and abstraction.

Alex has exhibited in the UK, United States and Romania. She has work in commercial and private collections internationally and has shown widely in art fairs: self representing at 16 editions of The Other Art Fair in London and New York, and represented at The Affordable Art Fair and Fresh Art Fair. She has shown with The Graham Hunter Gallery, Byard Art, Kendall's Fine Art, Bils and Rye Gallery, The Biscuit Factory, Artichoke Gallery, Mylo Fine Art, the Stone Space, Quercus Gallery, Irving Contemporary, Art5 Gallery, Kingfisher Art, Rise Art, Wychwood Art, Images in Frames, and Saatchi Online.

Alex was invited and selected to be exhibited in Beyond Other Horizons, at Iasi Palace of Culture, Romania 2020, a British Council / Romanian Cultural Institute / UNAGE show. In 2025, the exhibition was reimagined and curated as Atemkristall at Imperial College London. Alex spoke on a panel as part of the corresponding conference at The Romanian Cultural Institute, London. This project is supported by the Romanian Cultural Institute, the British Council Romania, the Warburg Institute, Leeds University, UCL London, and National University of the Arts 'George Enescu' Iasi, Romania. The exhibition will tour to the Romanian Cultural Institute in New York and Berlin.

Bettina Reiber



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Bettina Reiber's paintings have been exhibited widely and her work is held in private and public collections. She is a passionate painter who works outdoors, off the beaten track in untamed nature, wild ancient landscapes and the realm of myth and story.

A few times a year she goes on painting immersions and spends some weeks in the Alps, on the coast of Devon and of Wales, in the Preseli Mountains, the Swabian Jura and the like. She stays in shepherd's huts, yurts or tents, living with the land, deepening and expanding her intimate connectedness with the animate life of nature and creating in this heightened state of presence and awareness her visionary paintings. During her painting immersions Bettina works in mixed media on paper.

From her studio base in London she ventures to Epping Forest and there she captures the seen and unseen in oil paint on canvas on board.

For many years Bettina taught painting and drawing at Central St. Martins College of Art & Design, UAL, at the City Lit and mentored artists as part of her own educational business. Recently she has turned her focus completely on her own artistic practice and on reaching new audiences for her work.

Mary Romer



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

Mary Romer is an artist who lives and works in East Anglia and London. Educated in England and France, she graduated with a Fine Art Degree (Contemporary Practice) from Anglia Ruskin, Cambridge. Committed to advancing her artistic practice, she was selected to participate in an intensive 3-week course at The Slade School of Fine Art, UCL, London.

The vast skies and cloud formations of East Anglia have been an ongoing inspiration. Clouds for Mary have also become a metaphor for memory and recollections of sensations experienced through her nomadic childhood. Her parent's extensive travels across deserts and savannahs, through remote villages to crowded colourful markets left her with an enduring sense of the world's vastness.

Developing a distinctive style of applying paint, alternating between chance and control using solutions of watered-down pigment. Her paintings are conceived as poetic-visual arrangements, the colours float and shimmer on the surface, where sensations and reactions of consciousness merge.

She has exhibited widely in solo shows and participated in group shows with fellow artists. Selected for numerous Open Calls, receiving accolades that include recognition of the prestigious Royal Academy of the Arts Summer Exhibition. Her painting Red Dust Cloud IV was chosen by the judges to be one of the exhibition postcards, a distinction awarded to only ten artists annually. Her work continues to explore the interconnectedness of humanity and nature, inspiring both celebration and reflection in her audience.

Sally Ward



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Black and Silver

Using new materials and processes I wanted to explore the potential of garden debris scaffold netting and products designed for gardens. I began the exploration by entwining wires and cords and then wound the netting around them to make dense tubes. Some of the tubes were coiled and entwined with copper mesh. Two works evolved and one was supported on the other by a coil of black wire.

Light Blue

I have always been fascinated by blue scaffold netting protecting buildings, creating a sort of blue light. Using this netting I coiled it around wires and cords which led to a wavy, linear form. Following on from a previous work about the power of the sea I wanted to create a piece reflecting the more playful sea spume, so I covered the linear form with coils of the blue netting lightened with silver mesh to create a light and playful work.

Sally Ward lives and works in Kent. She graduated from Norwich School of Art and then completed an Advanced Sculpture Course at St Martins College of Art in London. She spent many years working with Community Art projects and running workshops in the Tate Galleries, the British Museum and Museum of London. She has exhibited widely, including Barcelona, Wales, Bristol and London.

Sally Ward creates abstract works and uses a diverse range of media and salvaged materials. She is often inspired by interactions with nature. In the past she has worked with steel and wood but now explores the potential of a wide range of materials and media. Her work is very much process led, I like to experiment with materials and allow them to create a wide variety of forms.

Talk and workshops timetable

Date	Time	Event
Wed 9th	12-6pm	Performance wrapping pillars with Nicholas Cheeseman
Thur 10th	6-9pm	Private view
Fri 11th	12.30pm	Taiji and Qigong (1hr) with Nicholas Cheeseman
Sat 12th	4pm	Artists in Conversation - "What is Painting, and Why it matters" Alex McIntyre and Richard Heys
Sun 13th	2-5pm	DJ set by Yusuf Elsaadi with informal conversation about visual connection and creativity being informed by music
Mon 14th	12.30pm 3-5pm	"The discovery of presence in abstract painting" talk by Richard Heys "Hints and tips for observing and drawing insects - a quiet conversation" Louisa Crispin
Tues 15th	12.30pm	Meet/help the artist with Sally Ward
Wed 16th	12.30pm 2-4pm	Taiji and Qigong (1hr) with Nicholas Cheeseman Workshop for Queer Elders Art group at the space with Louisa Crispin, Rod McIntosh, Nicholas Cheeseman
Thur 17th	2-3pm	Painting & Presence Two artists 'in conversation', presenting their work and having a chat, followed by Q&A from the floor and an informal opportunity to mix following. Rod McIntosh and Bettina Reiber
Fri 18th	12.30pm	Taiji and Qigong (1hr) with Nicholas Cheeseman
Sat 19th	2pm	Talk about 'Yin and Yang' installation by Nicholas Cheeseman

LIST OF WORKS

	<u>Name</u>	<u>Title</u>	<u>Medium</u>	<u>Price</u>
1	Sue Evans	Disbanded	Hand and machine embroidery on linen, cotton and organza	NFS
2	Sue Evans	Things Just Keep Going Until They Stop	Hand and machine embroidery on woven strips of linen	NFS
3	Sally Ward	Light Blue	Scaffold netting, silver coloured mesh and blue cord	NFS
4	Sally Ward	Black and Silver	Black scaffolding netting, copper mesh, wires and cord	NFS
5	Yusuf Elsaadi	1001 Night	Collage on Paper	£1200
6	Yusuf Elsaadi	Take a moment to reflect	Collage on paper	£1100
7	Yusuf Elsaadi	No Room for Emotions Here	Collage on Wood	NFS
8	Yusuf Elsaadi	Avatar this	Collage on Indian paper and acrylics	£950
9	Yusuf Elsaadi	Avatar that	Collage on Indian paper and acrylics	£950
10	Yusuf Elsaadi	Don't say words	Collage on paper	£1100
11	Yusuf Elsaadi	Homage to the Pope	Collage on paper	£1100
12	Yusuf Elsaadi	Look the other way	Collage on paper	£1200
13	Yusuf Elsaadi	Soldier	Collage on paper	£1100
14	Rosalind Barker	Fragile Foundations	FT Newspaper, gesso, graphite, pencil, ink	POA
15	Rosalind Barker	Fragile Foundations 1	FT Newspaper, mulberry paper, cardboard, graphite, pencil, gesso, acrylic, Ink, thread	POA
16	Rosalind Barker	Fragile Foundations 2	FT Newspaper, mulberry paper, cardboard, graphite, pencil, gesso, acrylic, Ink, crayon, thread.	POA
17	Rosalind Barker	Fragile Foundations 3	FT Newspaper, mulberry paper, graphite, pencil, gesso	POA
18	Joanna Ciechanowska	Wrath	Oil on canvas	£3500
19	Joanna Ciechanowska	Envy	Oil on canvas	£3500
20	Joanna Ciechanowska	Greed (Avarice)	Oil on canvas	£3500
21	Joanna Ciechanowska	Pride	Oil on canvas	£3500
22	Joanna Ciechanowska	Lust	Oil on canvas	£3500

23	Joanna Ciechanowska	Gluttony	Oil on canvas	£3500
24	Joanna Ciechanowska	Sloth	Oil on canvas	£3500
25	Nicholas Cheeseman	Yin and Yang	Installation of 4 ply cotton and works in acrylic paint, pen, pencil, ink, coloured pencil on paper	POA
26	David Davies	Internal Landscape #1	Acrylic on paper	£375
27	David Davies	Internal Landscape #2	Acrylic on paper	£375
28	David Davies	Chairs have their ghosts #1	Acrylic on paper	£180
29	David Davies	Chairs have their ghosts #2	Acrylic on paper	£180
30	David Davies	Chairs have their ghosts #3	Acrylic on paper	£180
31	Owen Legg	The Shard from The Borough	Linocut on paper	£180
32	Owen Legg	Cannon Street & Cityscape	Linocut on paper	£180
33	Richard Heys	Africa	Acrylic on canvas	£4320
34	Richard Heys	Tangerine Dream	Acrylic on canvas	£6700
35	Richard Heys	These Days	Acrylic on canvas	£3240
36	Bettina Reiber	Crashing Waves, Great Portland	Oil on canvas on board	£2200
37	Bettina Reiber	Friends from the caves	Oil on canvas on board	£1900
38	Bettina Reiber	I'm having myself a good day	Oil on canvas on board	£2100
39	Bettina Reiber	Pine trees in the Alps	Oil on canvas on board	£2100
40	Bettina Reiber	Spirit of the birch wood	Oil on canvas on board	£2100
41	Bettina Reiber	The Green Man and the salamander	Oil on canvas on board	£1900
42	Bettina Reiber	At the edge of the wood	Oil on canvas on board	£2100
43	Alexandra Harley	Jinky Wells	Bronze	£880
44	Rod McIntosh	Metamorphosis	Cut and collaged paintings	£2500
45	Rod McIntosh	Positive Mutation	Cut and collaged paintings	£2500
46	Rod McIntosh	Fraternal Twins	Cut and collaged paintings	£2500
47	Rod McIntosh	Chimera	Cut and collaged paintings	£2500
48	Rod McIntosh	That Which Came Before, 2023	A stack of folded paintings. Ink on Chinese mulberry paper. Placed within an acrylic vitrine	POA

49	Rod McIntosh	Sengai's Universe, 2024	Ink on Chinese mulberry paper	POA
50	Alex McIntyre	Look up to find comets	Ink and gesso on birch	£3500
51	Alex McIntyre	Hope in the Sky	Ink and gesso on birch	£3500
52	Alex McIntyre	Resilient Sky	Mixed media on birch panel	£960
53	Alex McIntyre	Night Cycling II	Acrylic on artist panel	£695
54	Alex McIntyre	Reverie I	Acrylic on artist panel	£695
55	Alex McIntyre	Reverie II	Acrylic on artist panel	£695
56	Mary Romer	The swirl of my Ayah's sari	Poured paint on unstretched muslin	£4695
57	Mary Romer	Drenched in Holi	Acrylic on Saunders watercolour paper	£1595
58	Mary Romer	Holi Cloud	Poured paint on watercolour paper	£1395
59	Louisa Crispin	Glimpse FPS015	Graphite	£450
60	Louisa Crispin	Glimpse FPS019	Graphite	£450
61	Louisa Crispin	Concerto 801	Graphite	£375
62	Louisa Crispin	Concerto 802	Graphite	£375
63	Louisa Crispin	Concerto 803	Graphite	£375
64	Louisa Crispin	Concerto 804	Graphite	£375
65	Louisa Crispin	Concerto 805	Graphite	£375
66	Louisa Crispin	Concerto 806	Graphite	£375
67	Louisa Crispin	Small White in Flight	Fineliner, tracing paper, graphite, stainless steel wire, thread	£950
68	Louisa Crispin	Swallowtail Flight	Fineliner, tracing paper, graphite, stainless steel wire, thread	£950