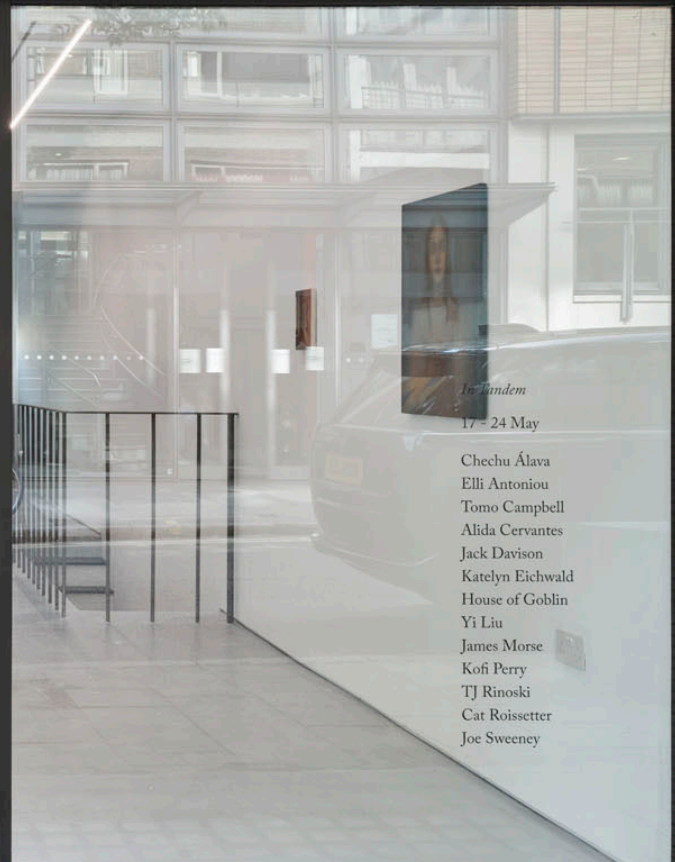


In Tandem

*Chechu Álava | Elli Antoniou | Tomo Campbell | Alida Cervantes | Jack Davison | Katelyn Eichwald
House of Goblin | Yi Liu | James Morse | Kofi Perry | TJ Rinoski | Cat Roissetter | Joe Sweeney*

16 - 24 May 2025



In Tandem
17 - 24 May

Chechu Álava
Elli Antoniou
Tomo Campbell
Alida Cervantes
Jack Davison
Katelyn Eichwald
House of Goblin
Yi Liu
James Morse
Kofi Perry
TJ Rinoski
Cat Roissetter
Joe Sweeney

COB

84a Lamb's Conduit Street, London, WC1N 3LT



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Elli Antoniou
Greek, b. 1995

Elli Antoniou explores the multifaceted notion of ‘the virtual’ and the boundaries of sensory experience. She has devised a hybrid technique combining gestural drawing with the use of abrasive tools to subtly alter the surface of steel panels, transforming their reflective properties. Animated by their surrounding light, her metallic drawings propose scaleless fluid cosmoi in perpetual motion. Employing power tools to draw, Antoniou’s process is physically demanding, invoking both violence and precision, tactility and illusion.

Orbital Rays (2025)

In *Orbital Rays*, Antoniou delves into the invisible yet omnipresent forces that govern the cosmos—gravitational pulls, magnetic fields, and the swirling arcs of celestial bodies. Drawing on her research into curvilinear movement in outer space, the composition captures a speculative moment of energetic transformation: a light-altering explosion, a threshold crossed.

Using grinding tools and adorning the centre of the piece with a pearl surrounded by fragments of metal, Antoniou evokes planetary elements through a constellation of textures. These tactile components—her first experimentation with braille-like surfaces—elaborate on the low-relief effects of her technique, challenging the screen-based, ‘touchless’ aesthetics of the digital world. The work also draws from a previous sculptural investigation into intercoms as sensory portals—objects of communication transformed into speculative relics of a parallel technological reality. *Orbital Rays* becomes both a drawing and a device: a fictive apparatus for feeling what can’t be seen.

Nyxian Views (2025)

Named after the primordial goddess of night, *Nyxian Views* conjures a shadowy, overgrown terrain that teeters between the real and the mythic. Inspired by the lush, unruly vegetation surrounding Antoniou’s new studio in Athens—abandoned industrial plots now overtaken by bamboo and encroaching greenery—the work studies these dynamic, organic compositions as living, moving forms. Within the tangle of leaves and stems, Antoniou speculates on the emergence of a hybrid spirit—a plant-creature, neither ghost nor portrait, but something flickering in between. Etched into steel, the being’s presence is suggested rather than stated, surfacing through the light-responsive material in glimpses and traces. The work becomes a portrait of a presence imagined into being.

Elli Antoniou (b. 1995 Birmingham. Lives and works in Athens, Greece) has had solo exhibitions at Cob Gallery, London, UK and Saigon, Athens, Greece. Antoniou has had work curated in group exhibitions at Night Cafe Gallery, London, UK; Split Gallery, London, UK; Tabula Rasa Gallery, London, UK; Bertson Bhattacharjee Gallery, London, UK; Hellenic Residence, London, UK; FRAC Champagne-Ardenne, Reims, France and Mécènes du sud, Montpellier, France. Residencies include Palazzo Monti, Brescia, Italy (2023) and Roman Road Studios Programme, London, UK (2023). Antoniou has been awarded a Scholarship for Postgraduate Studies by NEON Organisation for Culture and Development, Greece and the ARTWORKS 2022-23 Fellowship by Stavros Niarchos Foundation, Greece.

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Elli Antoniou
Orbital Rays, 2025
Stainless steel sheet, Pearl, stainless steel sphere, stainless steel beads
23 x 36.5 cm

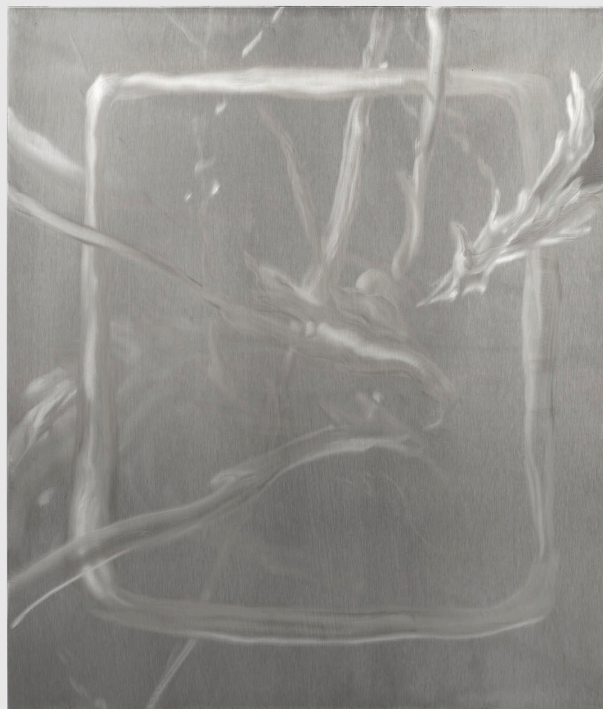
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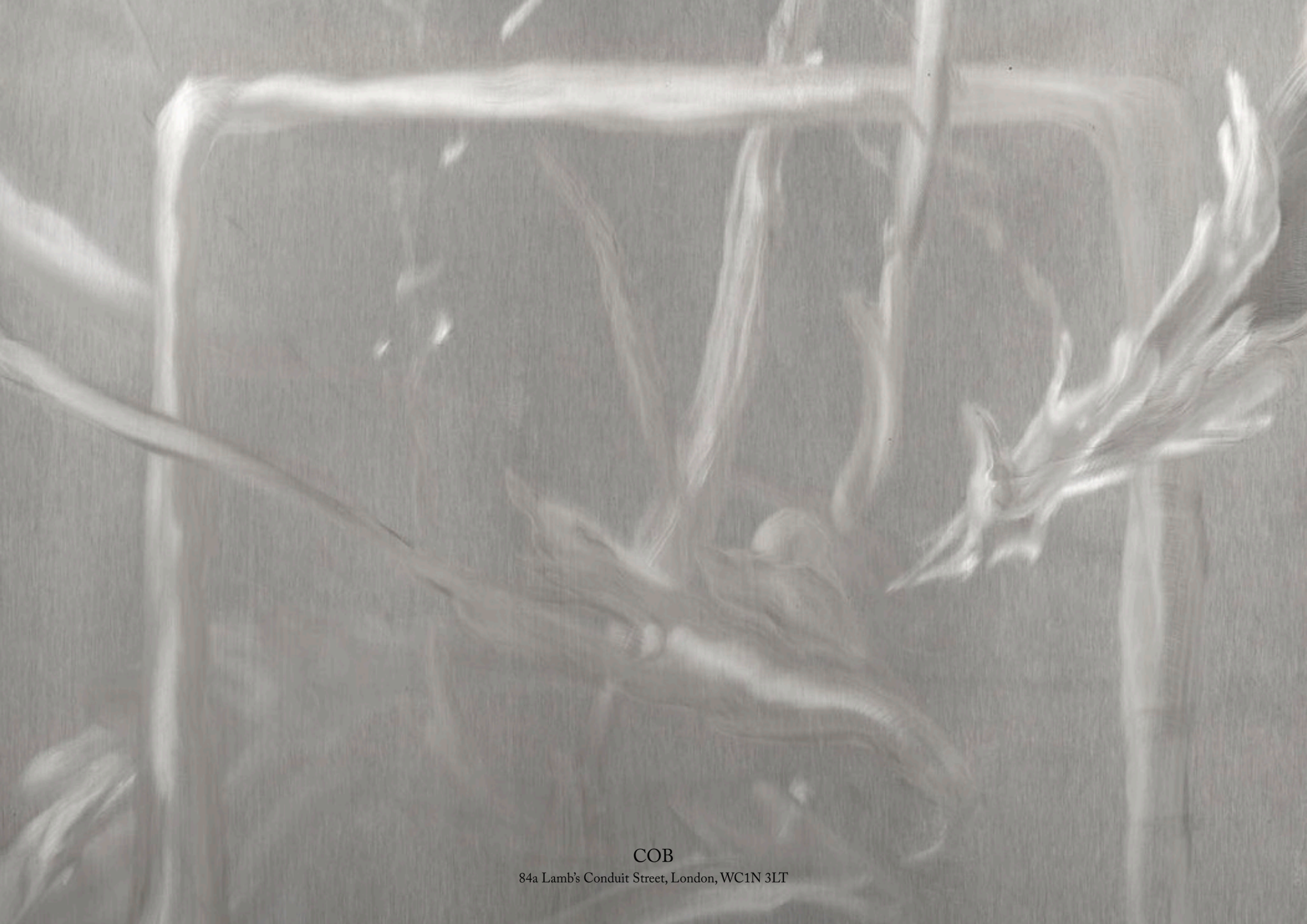
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Elli Antoniou
Nyxian Views, 2025
Stainless steel, aluminium support frame
35 x 30 cm

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Tomo Campbell
British, b. 1988

A concept of collision emerges as a driving force behind Tomo Campbell's practice—he describes his approach as “smashing worlds together,” fusing past, present, and future into layered, shifting compositions. His paintings oscillate between abstraction and figuration, pulsing with tensions between chaos and harmony, the hard and the soft, vivid immediacy and translucent delicacy. This dynamic extends to his recurring motifs—details and observations drawn from Old Master paintings, antiquity, medieval tapestry, and both early modern and contemporary sources—which drift in and out of hazy, ambiguous perspectives shaped by washes of colour and fluid line.

In *As Good As*, Campbell returns to a motif inspired by a Tulio Lombardo sculpture, reimagining the double figures as furtive trackers nestled in dense foliage, scanning the terrain for signs of movement or meaning. These elusive figures—observers themselves—recur throughout his work, slipping in and out of focus within dreamlike landscapes. They reflect the artist's fascination with concealment and revelation, with looking and being looked at.

Campbell's characters are never static; borrowed from history yet untethered from it, they seem suspended in acts of searching—whether for narrative, beauty, or clarity within an unresolved world. In this way, his practice becomes a meditation on the act of observation itself. The viewer, like Campbell's figures, is drawn into a quiet feedback loop of perception and interpretation, where meaning shimmers and retreats like something glimpsed just beyond the trees.

Tomo Campbell (b.1988, London, UK) has had solo exhibitions at Cob Gallery, London, UK; Double Q Gallery, Hong Kong and County Gallery, Palm Beach, Florida, US. Campbell has participated in group exhibitions at Timothy Taylor, London, UK; Bo Lee and Workman, Bruton, UK; Makasiini Contemporary, Turku, Finland and Asia Art Centre, Taiwan, China. In 2023, Campbell's work was presented on David Zwirner's PLATFORM with County Gallery. Between 2012- 2013, Tomo Campbell participated as the first artist in residence at the English National Ballet, London, UK.

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Tomo Campbell
As Good As, 2025
Oil on canvas
180 x 152 cm

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Kofi Perry
Americian-Iranian, b. 1998

This work forms part of an ongoing series of portrait paintings that centre around a “cool” gaze—detached yet charged with intensity. Rendered in a medallion-like composition, the painting evokes the protective, almost talismanic presence of an icon. It is designed to be ambivalent in its reception: hostile or defiant to some, while radiating love and power to others.

Drawing from a diverse pool of visual and cultural references, the gaze of Kofi Perry’s figures channel the laser-like focus of Gazerbeam from *The Incredibles* and Superman’s heat vision—an energy both supernatural and confrontational. The final scene of *Avatar: The Last Airbender*, where Fire Lord Ozai is stripped of his power, underpins the painting’s symbolic gesture of disarmament and reckoning.

There is a deep spiritual undercurrent, informed by gospel and Pentecostal notions of “anointing,” and by Christian saint iconography. These spiritual references are not passive—they are militant, as seen in the legacy of Harriet Tubman and the loving ferocity found in photographic depictions of Martin Luther King Jr. and Malcolm X, particularly through the lens of Theaster Gates.

The facial morphology of Sarah Lucas, the idiosyncratic semiotics of Nelly’s bandaid, and the aesthetics of talismans all contribute to the work’s layered symbolism. Together, they create a portrait that operates as a visual shield—anti-microaggressive, protective, and confrontational in equal measure.

Kofi Perry has had solo presentations with DADA Gallery, London and presented in group exhibitions at Cob Gallery, London and Cromwell Place London.. His work is in the collections of Cheng-Lan Foundation, Hong Kong and the The Ingram Collection of Modern British and Contemporary Art, UK. He was the recipient of The Ingram Prize, 2023 and The Charles Toppan Prize in 2020.

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Kofi Perry
Ray Gazer Anointing the Wicked, 2025
Essence on canvas
30 x 30 cm

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Yi Liu
Chinese, b. 1996

Yi Liu create works in painting series, with this example forming part of her body of works titled *Before Sunrise / Before Midnight*. Yi Liu's work is deeply rooted in traditional Chinese myths and legends, exploring themes of liberty, multiplicity, and inclusivity while unraveling the complexities of the individual psyche. Marked by fluidity and ambiguity and merging lyrical colour with the classical precision of fresco techniques, enriched by a dynamic range of brushwork Yi Liu's art seeks to challenge the boundaries between species and disrupts conventional gender paradigms, expanding and redefining established norms. By employing diverse media, she crafts a visually ethereal aesthetic where human and natural forms intertwine. This interplay serves as a metaphor for love and freedom, offering a poignant reflection on power structures and social conventions

Before Midnight evokes a surreal, dreamlike atmosphere, where spectral beasts and fragmented bodies emerge from the misty night. Figures dissolve within a chaotic, layered terrain, filled with glowing eyes and fleeting silhouettes, suggesting a moment suspended between transformation and eruption.

Yi Liu (b. 1996, China. Lives and works in London, UK) had her debut solo exhibition at Cob Gallery, London, UK. She has featured in group exhibitions at Cob Gallery, London, UK; Lychee One Gallery, London, UK; Guts Gallery, London, UK; Greatorex Street, London, UK; Chilli Art Projects, London, UK; Speiro Projects at Noho Venues, London, UK and the Yue Art Museum, Beijing, China.

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Yi Liu
Before Midnight, 2024
Oil and acrylic on canvas
130 x 150 cm

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Alida Cervantes
Mexican, b. 1972

Alida Cervantes engages with the legacy of 18th Century Mexican Casta painting, reworking its racialised hierarchies and colonial violence while complicating narratives of interracial love. Mexican Casta paintings imposed a rigid taxonomy of race, framing interracial relationships through a colonial lens—as sites of either aspiration or moral decay. Cervantes reclaims and distorts this tradition, granting her subjects agency and defiance, and exposing the enduring entanglements of desire, power, and oppression.

Her figures—often fragmented or exaggerated—challenge the dehumanising tropes of Casta imagery, particularly the fetishisation of Indigenous and African bodies. By foregrounding the messiness of intimacy, coercion, and resistance, Cervantes disrupts the aesthetic orderliness of the colonial gaze. Her use of thick impasto gives bodily presence to the figures, their textured surfaces resisting the flattening logic of classification. With many of Cervantes works painted on aluminium—a material tied to Tijuana's industrial and border economies—her works bridge colonial histories with the ongoing violences of global capitalism and migration.

Both works in *In Tandem* exemplify this subversion. *Ali* depicts an upper-class Black woman, wielding two machetes in either hand whilst lifting her dress to reveal Nike trainers; her breasts, painted a different complexion, spill from a corset—a single body marked by social and racial multiplicity. *Llora* captures the emotional aftermath of a breakup—based on the artist's own—a scene of raw vulnerability rarely afforded to racialised subjects in colonial art. This painting includes inscriptions—"Number One Spanish Woman", "Number Two Black Man"—echoing the labels found in Casta paintings, which sought to codify interracial unions within colonial frameworks. Cervantes' annotations, however, expose the violence of that taxonomy, forcing a reckoning with its legacy in the present and embedded with a deeply personal experience of her own.

Alida Cervantes (b. 1972, San Diego; lives in San Diego and works in Tijuana, Mexico) has had solo exhibitions at Nueva Pastelera, Galería International, CEART, Tijuana, Mexico; Cob Gallery, London, UK; Best Practice, San Diego, US; DESLAVE, Tijuana, Mexico; Mills Gallery, Boston Center for the Arts, US; Athenaeum, La Jolla, CA, US; and Steve Turner Contemporary, Los Angeles, US. Cervantes has featured in group exhibitions at Saatchi Gallery, London, UK; University Art Gallery, San Diego, US; Instituto de Cultura, Tuxtla Gutiérrez, Chiapas, Mexico; and Angles Gallery, Los Angeles, US. Her work is included in the collections of the Museum of Contemporary Art San Diego, US; the San Diego Civic Art Collection, US; the Charles Saatchi Collection, London, UK; the Pérez Collection, US; and the Athenaeum Music & Arts Library's permanent collection.

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Alida Cervantes
Ali, 2025
Oil on aluminium
30.5 x 30.5 cm

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Alida Cervantes
Llora, 2025
Oil on aluminium
30.5 x 30.5 cm

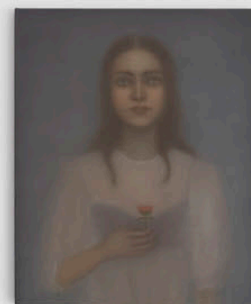
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TJ Rinoski
Americian, b. 1994

TJ Rinoski's miniature works often painted on scrap canvas operate as vessels for memory, imagination, and emotional residue, rendering intimate spaces with a dreamlike fluidity. *Heaven Forbid* captures a tender moment of projection and longing, as Rinoski dreams of fatherhood and paints a quiet vision of the future—a little girl's dress hung on a door in anticipation of some special occasion. In *Nana's Bed*, layers of colour, blur to conjure an unintended homage to the artist's grandmother, evoking the slow dissolve of time and the quiet mysticism of grief. *Boots* becomes a nomadic elegy, anchoring a memory not in the objects themselves but in the fleeting architecture of rooms once inhabited. Across his wider practice, Rinoski explores the intersection of personal history and imagined narrative, using paint to articulate the emotional afterimages of domestic life.

TJ Rinoski (b. 1994. Lives and works in Richmond, Virginia) has had solo exhibitions at Galerie Derouillon, Paris, France; Fortnight Institute, New York, US; 68 Home Gallery, Richmond, Virginia, US and Gallery 5, Richmond, Virginia, US. Rinoski exhibited alongside Katelyn Eichwald as a duo at Cob Gallery, London, UK and presented work in group exhibitions at 1969 Gallery, New York, US; Cherry Gallery, Richmond, Virginia, US; Vardan Gallery, Los Angeles, California, US; Andrew Edlin Gallery, New York, New York, US; Fortnight Institute New York, US; Auxier Kline Gallery, New York, US; Black Iris Gallery Richmond, Virginia, US and Shopkeepers, Washington D.C, US.

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TJ Rinoski
Heaven Forbid, 2025
Oil on canvas
25.4 x 20.3 cm

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TJ Rinoski
Nana's Bed, 2025
Oil on un-stretched canvas
19 x 24 cm

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TJ Rinoski
Work Boots, 2025
Oil on un-stretched canvas
18.4 x 24.8 cm

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Chechu Álava
Spanish, b. 1973

Chechu Álava's ongoing series of female portraits reclaim the male gaze and challenge the archetype and hierarchy presented by the male artist/female muse relationship. The starting points of Álava's works are often reinterpretations of recognisable art historical works by male artists, photography, and historic moments of gender hierarchy.

Painted in a moment of global unrest, *Utopia* effects Chechu Álava's ongoing dialogue with art history, spirituality, and the enduring presence of beauty as resistance. Anchored in the quiet force of symbolic imagery, Álava draws inspiration from Leonardo da Vinci's *Salvator Mundi* and Marc Riboud's 1967 photograph *Girl Offering a Flower to Soldiers*. These visual echoes converge in a composition where the flower becomes a central motif—fragile yet defiant, a bearer of peace amidst collapse.

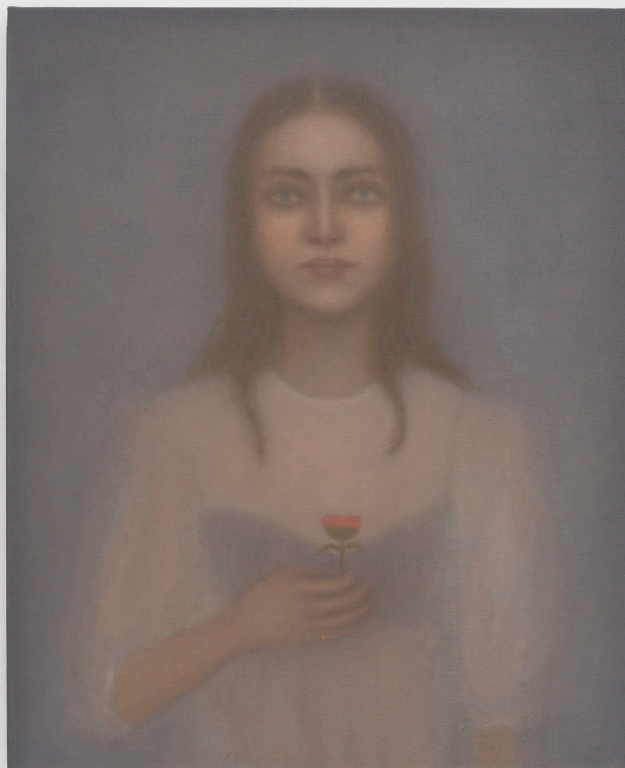
As in much of Álava's work, the painting unfolds in soft, dreamlike layers, charged with stillness and introspection. The figure—neither fully of this world nor entirely other—evokes a sense of inner radiance, the flower held out as an offering not of protest, but of presence. It resists through gentleness, inviting viewers into a space where the visible hints at the invisible.

For Álava, beauty is not escapism but a form of spiritual survival—"a bridge that leads us to the transcendent." In this work, the act of painting becomes a quiet rebellion, a reaffirmation of art's potential to open portals of hope even in the darkest hours.

Chechu Álava (b. 1973 Asturias, Spain. Lives and works in Paris, France) has had solo exhibitions at the Thyssen Museum in Madrid, Spain; Meghan Mulrooney Gallery, Los Angeles US; Cob Gallery, London, UK; Xippas Gallery, Geneva, Switzerland and Paris, France; Galería Alegría, Barcelona, Spain; Bravin Lee programs, New York, US. Álava has featured in group exhibitions at Lychee One Gallery, London, UK; , Museo Barjola, Gijón, Asturias, Spain; Smac Gallery, Cape Town, South Africa; Instituto Cervantes, Rome, Italy and Beers Contemporary Gallery, London, UK.

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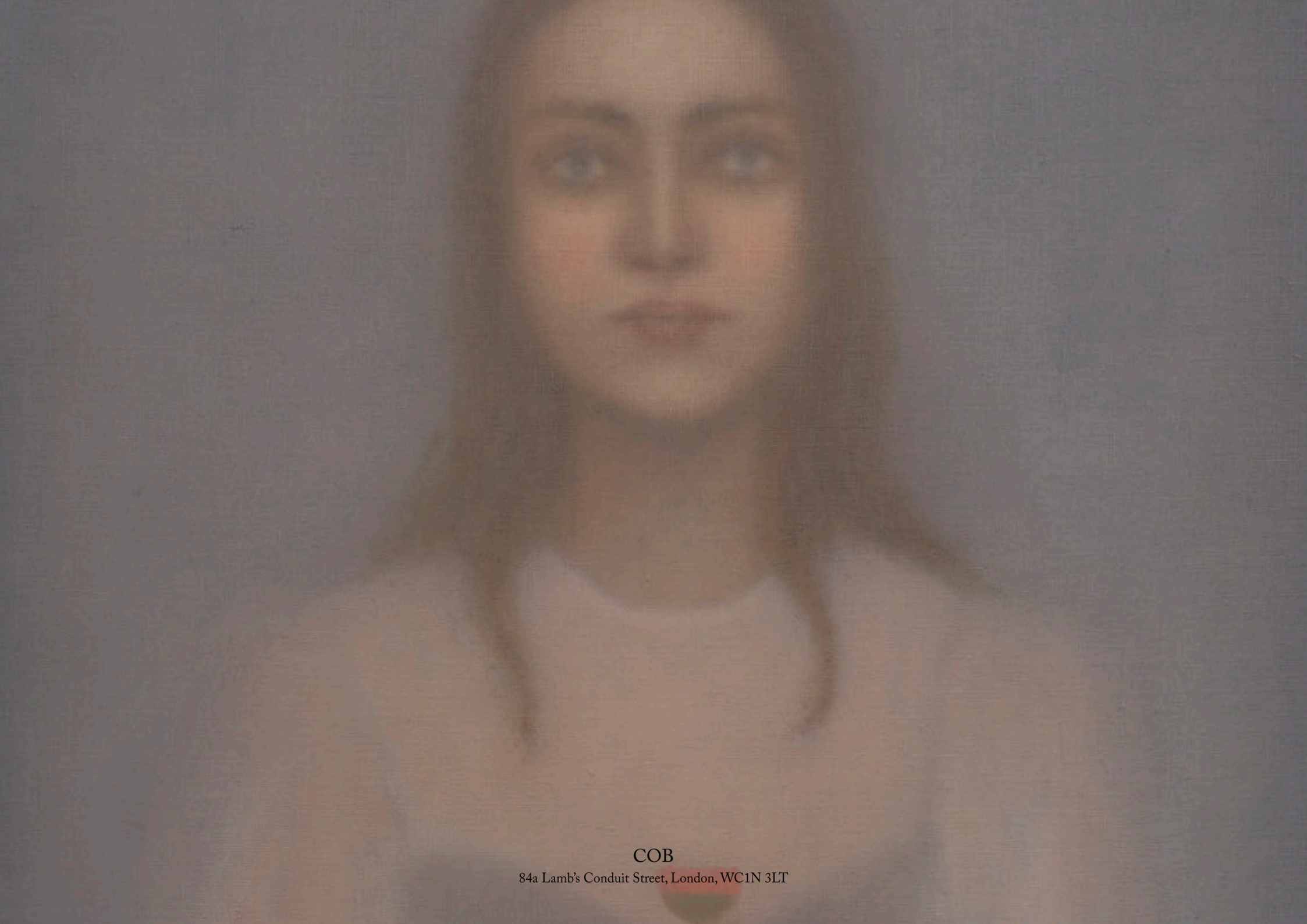
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Chechu Álava
Utopía, 2024
Oil on canvas
73 x 60 cm

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Jack Davison
British, b. 1990

Cob Gallery presents a unique work from Jack Davison's ongoing *Photographic Etchings* series — hand-printed using a polymer photogravure technique. This process, which Davison uses to translate his black and white photographic archive into print, foregrounds the materiality of photographic reproduction. While his early exposure to image-sharing platforms like Tumblr and Flickr shaped his visual sensibility, the works in this series reject digital ephemerality in favour of analogue depth. With each print inked by hand and pressed from a metal plate, Davison asserts photography's physical presence. Inconsistencies in tone, subtle blemishes, and the grain of the plate become not flaws, but a textured record of the artist's hand — elevating each image into a singular artefact.

This work originates in one of Davison's yearly newspaper projects: a self-published anthology in which he collages personal photographs with editorial fragments. These are laid out freely, with little concern for hierarchy or narrative cohesion. When printed on thin newsprint, images on opposing pages sometimes bleed into one another — accidental double exposures that create ghostly overlays. This work emerged from one such moment: a serendipitous fusion of two unrelated images that produces a dreamlike hybrid. In this transformation, chance becomes method — an embrace of unpredictability at the heart of Davison's practice.

Though his images range widely in subject — from human figures to landscapes, buildings to animals — Davison's real subject is often photography itself. Without formal training, he nonetheless operates within a lineage of photographic experimentation that recalls Saul Leiter and August Sander, while also evoking the surrealist sensibilities of Max Ernst and Man Ray. His work exists in tension: between documentary and dream, tradition and intuition, permanence and the fleeting click of the shutter.

Jack Davison (b. 1990 Essex, UK. Lives and works in London, UK) had his debut UK solo exhibition at Cob Gallery and a further solo exhibition at Foam Fotografiemuseum, Amsterdam. He has presented work in group exhibitions at Deichtorhallen, Hamburg, in 2021. Davison presented his first solo art fair booth at Paris Photo in 2025 with Cob Gallery. His portrait photography is included in the permanent collection of The National Portrait Gallery, London.

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Jack Davison
Untitled, 2025
Photopolymer intaglio
Paper size : 76 x 57 cm
Plate size: 32.5 x 27 cm
(JD-62)

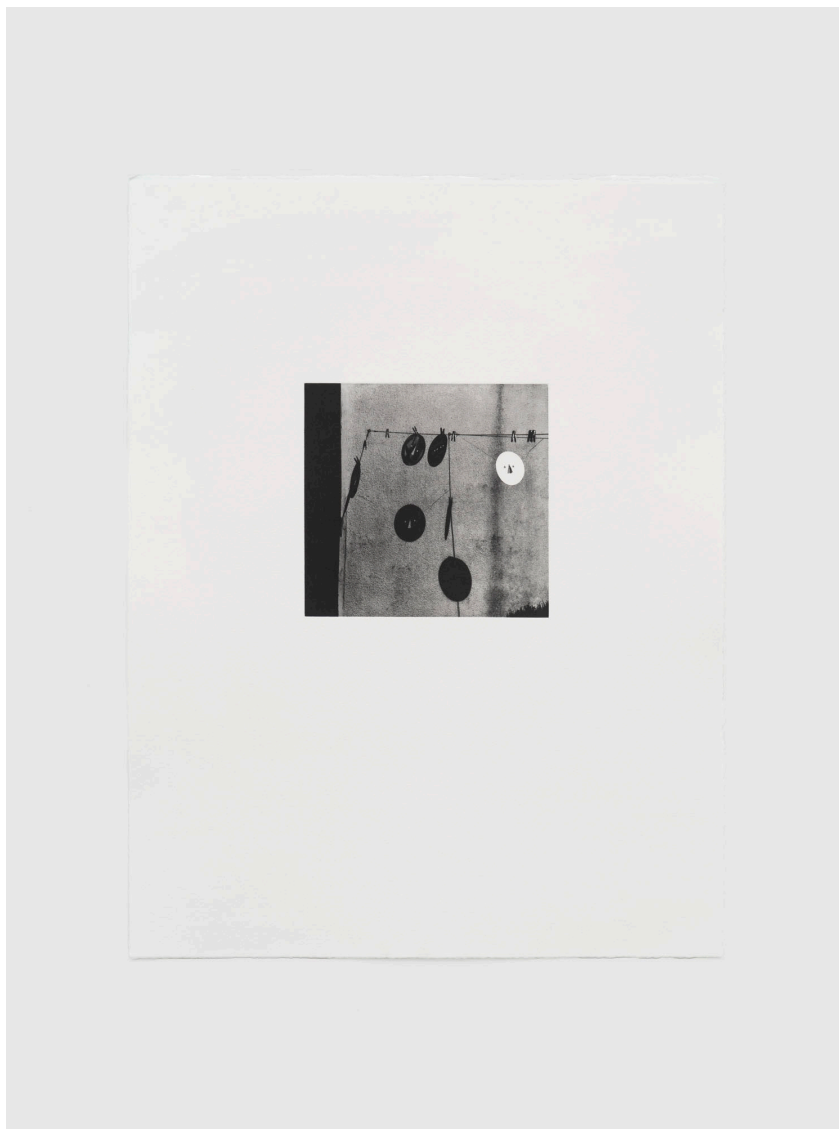
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Jack Davison
Untitled, 2025

Photopolymer intaglio

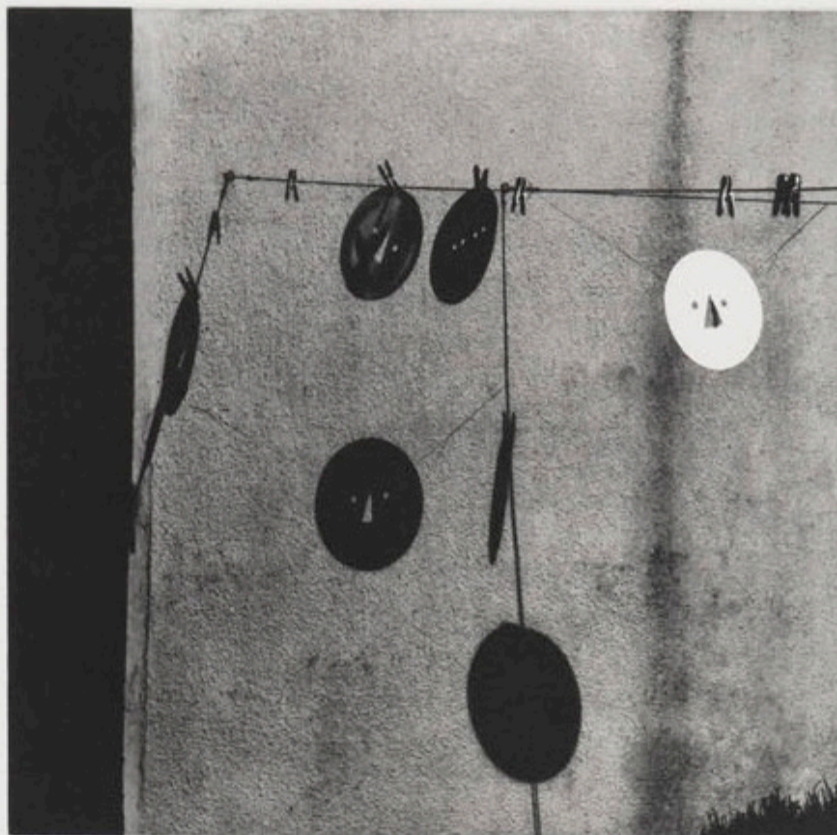
Paper size: 50 x 38 cm

Plate size: 14.5 x 15.5 cm

Edition of 10 plus 2 artist's proofs
(JD-61)

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Katelyn Eichwald
American, b. 1987

Katelyn Eichwald's works remain deeply rooted in her ongoing exploration of romance, intimacy, sexuality, and femininity. Like much of her work, it dwells in the emotional residue of the everyday — where objects, textures, and spaces seem to carry the weight of past encounters or unspoken narratives.

In *Still I choose to be in love with you*, Katelyn Eichwald offers an image at once minimal and emotionally freighted: a single candle, isolated, gently burning. The title gestures toward the quiet persistence of unrequited or unspoken love — the old expression of “holding a candle” for someone — casting the painting as a private vigil, a long-tended flame sustained in solitude. There is fantasy here, but it's subdued, turned inward. The figure is absent, but we might imagine her: a woman at a window, keeping the light burning in hope, or memory. The candle becomes votive — part romantic symbol, part spiritual offering — marking a love that remains unshared, untouched, yet devoutly kept alive. Eichwald renders longing not as passion, but as maintenance: quiet, impersonal, ritualistic. A devotion carried out in silence, for no one to see.

Katelyn Eichwald (b. 1987 Chicago, US. Lives and works in Chicago, US) has had solo exhibitions at Fortnight Institute, New York, US and Galerie Sultana, Paris and Arles, France (2022). Eichwald's work has featured in group exhibitions at Overduin & Co., Los Angeles, US; Pangée, Montreal, Canada ; Galerie Mathilde le Coz & Galerie Elsa Meunier, Paris, France; Night Cafe Gallery, London, UK ; Huxley-Parlour, London, UK; Cob Gallery, London, UK; Galerie Rolando Anselmi, Rome, Italy; Misako & Rosen, Tokyo, Japan; Public Gallery, London, UK; Flesicher/ Ollman, Philadelphia, US; Fortnight Institute, New York, US; Reading Room, Melbourne, Australia; Et al., San Francisco, US; 03 Gallery, New York, US and VSOP Projects, Greenport, New York, US.

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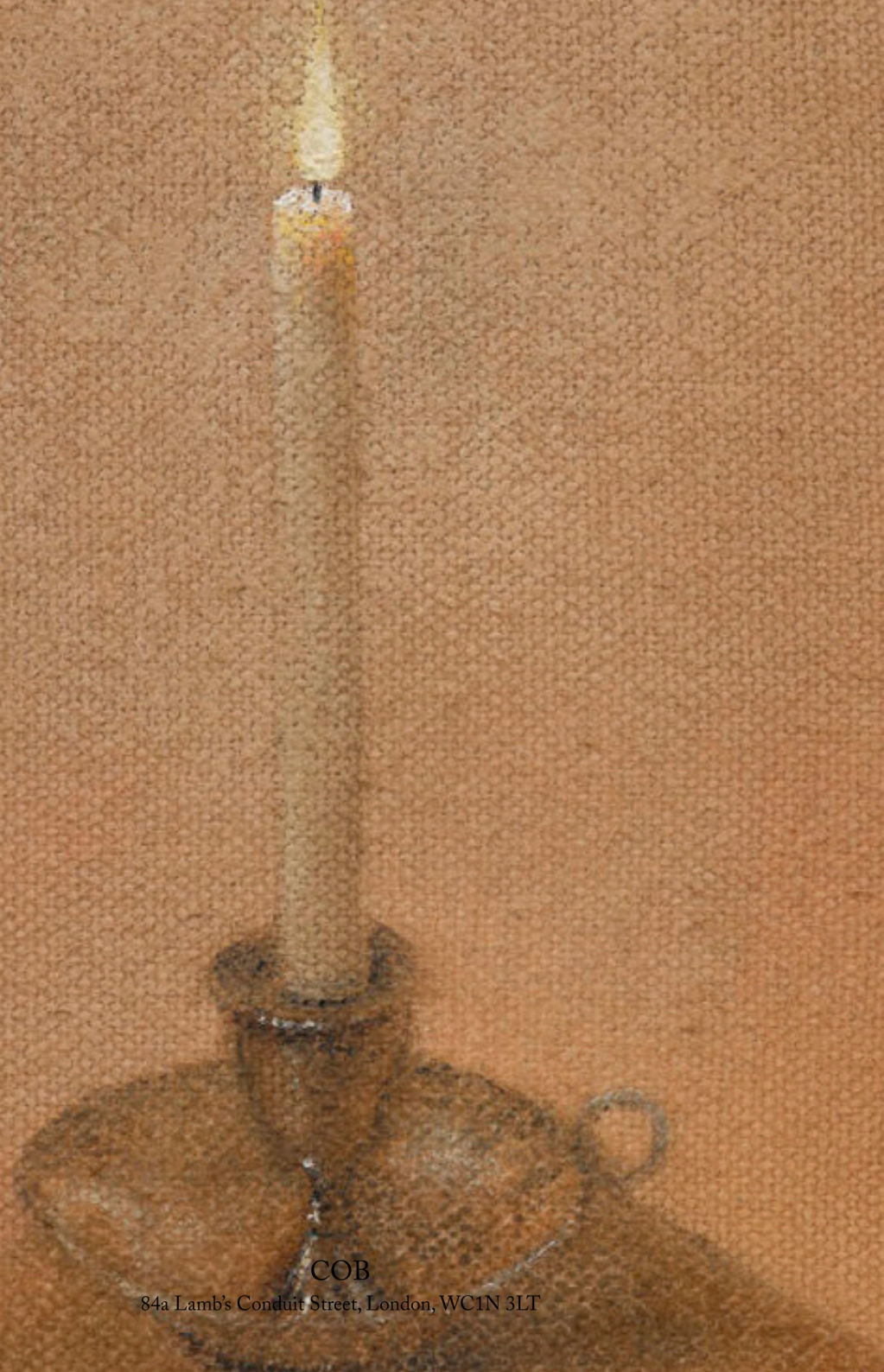
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Katelyn Eichwald
Still I Choose To Be In Love With You, 2024
Oil on linen
15.2 x 15.2 cm

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Joe Sweeney
British, b. 1991

Cob presents a new series of sand-cast aluminium candlesticks by Joe Sweeney, marking a return to rope as both material and metaphor.

Sweeney's sand cast aluminium sculpture series are forged from two modest, everyday materials—cut rope and torn cardboard—transformed into enduring objects through the industrial process of sand casting. Cardboard, a ubiquitous vessel of modern life, and rope, often tied to ideas of tension, support, and containment, become poetic agents in Sweeney's hands. They speak to time's passage, the fragility of human presence, and the quiet persistence of daily life.

These materials—abundant, overlooked, and embedded in the rhythms of the everyday—are first shaped and fixed in resin to form sculptural positives. From these, plaster moulds are made to cast the final aluminium works. This labour-intensive process turns ephemeral, throwaway forms into weighty, permanent objects—fossils of touch and use.

Shaped into candlesticks, sconces, or shelves, Sweeney's works blur the boundary between functional design and fine art. They subvert the language of domestic decoration, invoking candlelight as an enduring symbol of the human spirit. Through these forms, Sweeney also imbues the sculptures with an anthropomorphic presence—each object unique, echoing the idiosyncrasies of the human body drawn from common materials.

With these pieces, Sweeney continues his ongoing exploration of impermanence and material memory, casting light—both literal and metaphorical—on the fleeting gestures that quietly shape our lives.

Joe Sweeney (b. 1991 London. Lives and works in London, UK) has had solo exhibitions at Cob Gallery, London, UK. He has participated in group exhibitions at Hannah Barry Gallery, London, UK; Lamb Gallery, London, UK; Cob Gallery, London, UK and Masa Galeria, Mexico City, Mexico. Solo art fair presentations include LOOP, Barcelona. Projects include +44 Leave a Message for Europe, Dungeness Beach, Kent, UK with a grant awarded by the Arts Council England. Sweeney's time based media work 28 Days in March, debuted at Frieze London 2019.

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Joe Sweeney
Entwined, 2025
Aluminium
18 x 13 x 13 cm

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House of Goblin
Established in London, 2023

House of Goblin is a ceramic company and artist collective specialising in individually hand-built, sculptural utilitarian ware. House of Goblin blurs the boundaries between function and ornament, domesticity and artwork. Each piece is designed to be experienced sensorially: to be seen, touched, and even tasted. Cob presents a series of candle sconces, made from a variety of clay's: Craft Crank, Stoneware, Lava Fleck, and Buff.

The inception of House of Goblin was rooted in discussions around the role of identity in contemporary art - While viewers may come to learn through conversation or context who is behind House of Goblin, the intention is for the work to stand under that collective name alone—a newly discovered artist, perhaps, whose identity is secondary to the experience of the work itself.. While it is undeniably crucial for marginalised communities to assert and express identity through authorship, embodiment, and performance—House of Goblin emerged as a response to what can sometimes become an overly determined expectation for artworks to disclose or rely upon biographical narrative.

Through its very ambiguity, House of Goblin resists the current demand for immediate legibility—whether of the object or its maker. The work seeks to question where and how meaning is located in art, particularly within the shifting boundary between craft and high art, or between painting and sculpture. It resists the tendency to fix both people and objects into easily consumable representations.

House of Goblin has exhibited with Cob Gallery, London, UK; Galerie PCP, Paris, France; KNWLS, SS25 Womenswear collection collaboration, London, UK; Gertrude platform, London, UK; Hermes: SS19 Womenswear collection collaboration, Paris, France.

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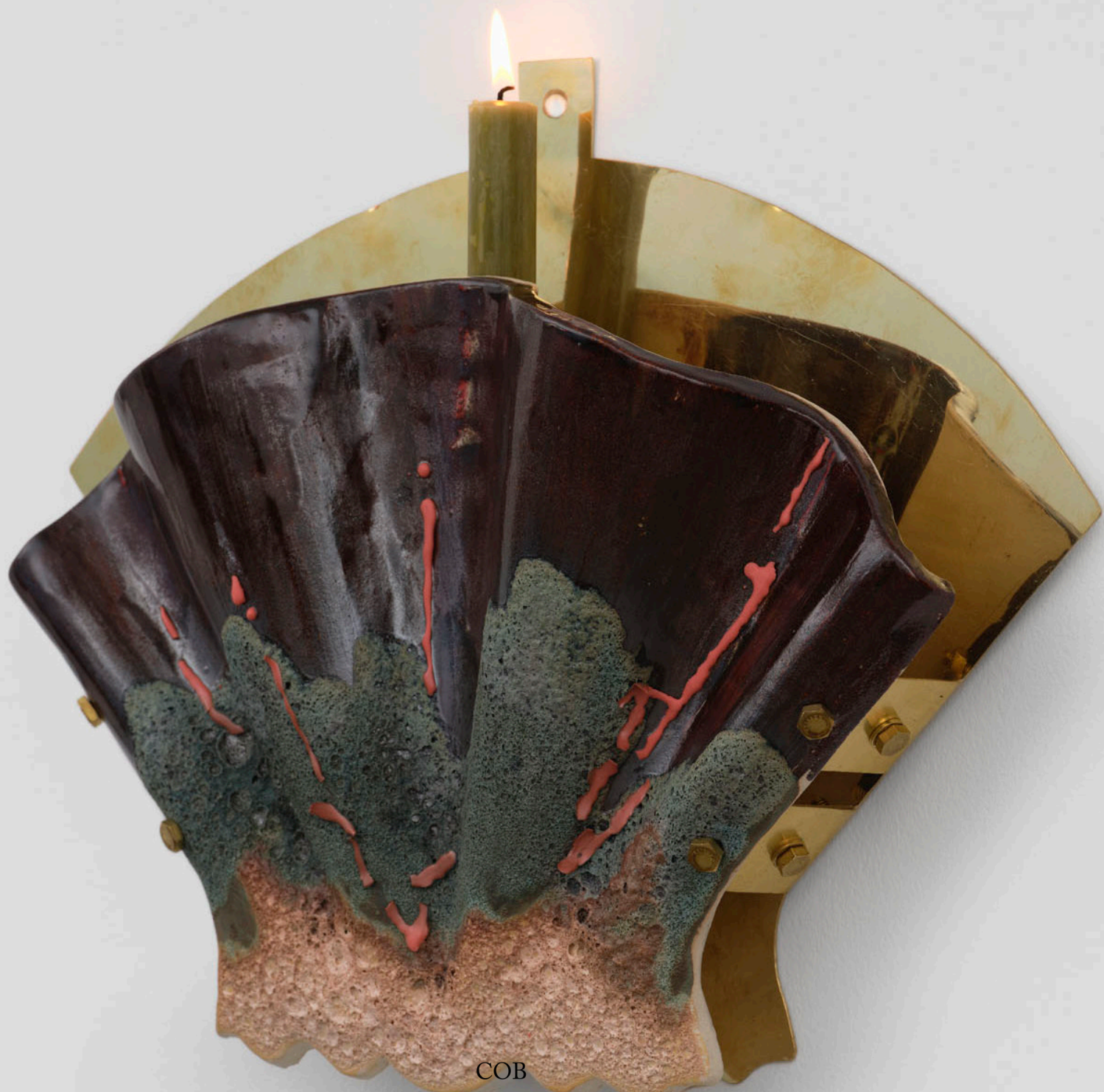
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House of Goblin
Scallop Sconce 2, 2024
Brass, steel, glazed stoneware
34 x 43 x 8 cm

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House of Goblin
Scallop Sconce 1, 2024
Glazed stoneware
26 x 40 x 5 cm

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Cat Roissetter
British, b. 1984

Much like her drawn works, Cat Roissetter's paintings probe a subversive and uneasy vision of 'Englishness'—a space shaped by a distinctly English cultural imaginary, yet skewed into something more ambiguous and disquieting. Departing from the crayon and pencil of her earlier *English Filth* series, Roissetter now turns to oil on gesso-primed timber, invoking the visual language of 18th-century Hogarthian genre painting while twisting it into a contemporary grotesque.

Though the works originate from observation—drawing on material as disparate as pornography, CCTV footage of bar brawls and football hooligan, and amateur holiday videos—the images quickly begin to warp. What begins as the banal or the innocuous is pushed into psychological excess, as the paintings unearth the repressed libidinal urges festering beneath the surface of structured, surveilled society. The CCTV footage, sourced from pub gardens and car parks in Gloucestershire, or the industrial hinterlands of the Northern Shires, acts less as documentation than as a portal into these psychic underworlds.

Roissetter conjures these visions amid a chaotic backdrop of creative stimuli: the muttered, meandering monologues of Derek Jarman, the obsessive loops of Coil's music. The result is a hallucinatory tableau—luxuriant, listless, and alive with a degraded, earthy sensuality. Her figures seem reduced to medieval caricatures of human need: grace-and-favour hermits haunting a debauched landscape garden, doling out obscure punishments and attending to unnameable desires.

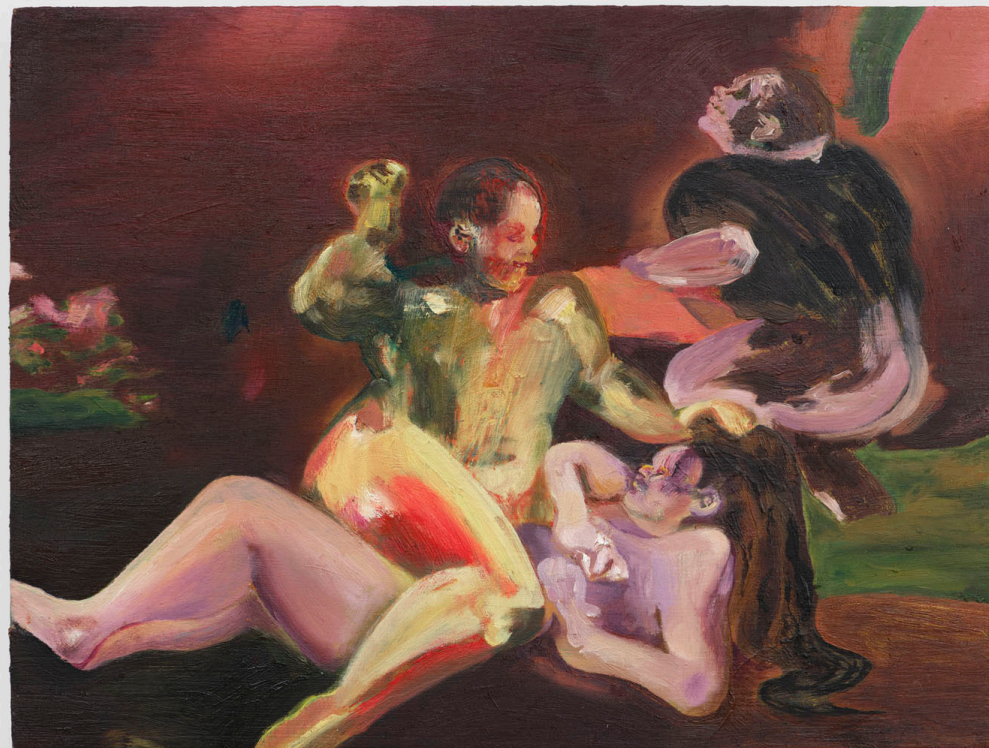
Airy sylphs become sullen gnomes. They huddle in the shadowy edges of their environments—brooding, coupling, conferring—ritualistic but disordered, as if governed by the imprecise logic of a dream. Their actions seem both ceremonial and erratic, their bodies caught between the abject and the mythic. This earthiness is counterbalanced by tonal contrasts and strange superimpositions, creating the effect of projection or surveillance: conspirators caught mid-act, exposed at the scene of some unspecified crime.

These characters inhabit an archaic psychic register: lascivious, hysterical, painful, clown-like—a modern commedia dell'arte cast adrift in England's dark subconscious.

Cat Roissetter (b. 1984 London. Lives and works in Sheffield) has had solo exhibitions at Cob Gallery, London, UK; Nathalie Karg, New York, US and Brocket Gallery, London, UK. Roissetter has presented in group exhibitions at Terrace Gallery, London; The Civic Gallery of Modern and Contemporary Art (GAM - Galleria Civica d'Arte Moderna e Contemporanea) Turin, Italy; Blyth Gallery, London UK; Cob Gallery, London, UK and Bloc Projects, Sheffield, UK. Roissetter was shortlisted for the Jerwood Drawing prize in 2013 awarded the Augustus Martyn Print Prize and the Sketch Prize, both in 2011.

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Cat Roissetter
English Punch, 2025
Oil on panel
30 x 40 cm

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Cat Roissetter
Noon Slop, 2025
Oil on panel
30 x 42 cm

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Cat Roissetter
Car Park Amidst English Shire, 2025
Oil on panel
30 x 42 cm

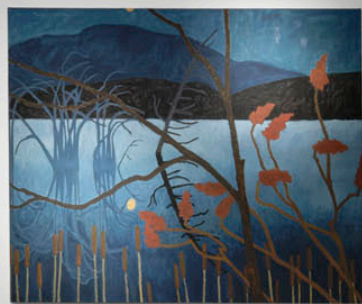
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James Morse
Americian, b. 1982

James Morse's recent landscape paintings navigate the tension between self and world, stillness and motion, thought and feeling. In *Fade Into You*—a title borrowed from the Mazzy Star song written and sung by Hope Sandoval—Morse evokes the longing for union, whether with nature, another being, or something more transcendent. The painting's composition, derived from a quick sketch made during the fading light of a late autumn day, captures a lake's mirrored surface as it dissolves sky into water, near hills into distant ones, and reflections into the real. Yet the view is partially obscured by a screen of trees, cattails, and branches—a recurring motif in Morse's work that hints at the ego's obstructions, and the impossibility of fully merging with what we desire to reach.

This longing is echoed in the song itself, which Morse often plays on repeat in his studio as part of a meditative process. He describes the hypnotic drone of the chorus—fade into you—as not only a sonic experience but a mental state that guides his creative flow. “Many paintings are made while listening to a single song on repeat for many days, sometimes weeks,” he notes. “I’ve always wondered what my work would look like if I wasn’t able to lose myself in repetitive music.”

If *Fade Into You* yearns toward unity through contemplation, Hemlock Dance offers a different approach: surrender through movement. Made on a section of an old cotton drop cloth repurposed from years of home projects, the painting emerged intuitively, shaped by the pre-existing patina of spills and marks. Rather than striving to understand or articulate experience, Morse lets it unfold. “This painting is like dancing freely and effortlessly with chaos as your partner,” he writes. “Less mind and more body. Feel it rather than explain it.”

Inspired by walks among wind-swept hemlocks near his home, Hemlock Dance vibrates with rhythm and responsiveness. Where *Fade Into You* reaches toward the ineffable through distance and reflection, Hemlock Dance meets it head-on—messy, physical, and alive.

James Morse (b. 1982 Hinsdale, Illinois, US. Lives and works in Northport, Michigan, US) has had solo exhibitions at Cob Gallery, London, UK and Philip Martin Gallery, Los Angeles, US. Morse's work has been included in group exhibitions at 1969 Gallery, New York, US; James Cohan Gallery, New York, US; Alzueta Gallery, Barcelona, Spain; Scroll Gallery, New York, US; Philip Martin Gallery, Los Angeles, US; David Zwirner Platform, Online, New York, (2022); Leelanau Conservancy, Leland, Michigan, US (2022); Painters Painting Paintings, London, UK (2021) and Hesse Flatow Gallery, New York, US.

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James Morse
Fade Into You, 2025
Oil on linen
100 x 120 cm

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James Morse
Hemlock Dance, 2025
Oil on found cotton drop-cloth
55 x 65 cm

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