

# ATKINSON GALLERY



21 FEB - 21 MAR 2024

**S U S T A I N A B L E**

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# PREFACE

Welcome to the Atkinson Gallery, a space where creativity converges with consciousness in a celebration of sustainable art. This exhibition is more than just a display of artistic talent; it is a testament to the power of creativity to inspire change, provoke thought, and shape a more sustainable future.

As we stand on the face of a pivotal moment in our planet's history, the need for sustainable practices and a renewed connection with nature has never been more pressing. In response to this imperative, we are proud to present an array of artworks that transcend traditional boundaries, both in medium and message. These pieces not only captivate the senses but also challenge us to reconsider our relationship with the environment and the impact of our choices on the world we inhabit.

The Atkinson Gallery has long been a supporter of artistic expression, fostering a community that embraces innovation and social responsibility. In this exhibition, we take a bold step forward, inviting you to explore the intersection of art and sustainability. From thought-provoking installations that confront the consequences of consumerism to intricate sculptures crafted from repurposed materials, each piece on display carries a narrative that resonates with the urgency of our times.

Artists featured in this exhibition have delved deep into the intricate dance between humanity and nature. They invite us to reflect on the delicate balance that sustains life on Earth and to consider how our artistic endeavors can be a force for positive change. The exhibited works not only showcase technical skill and aesthetic brilliance but also serve as a call to action, urging us to reconsider our ecological footprint and inspire a collective commitment to a more sustainable future.

Thank you for joining us on this journey, where art meets advocacy, and together, we envision a future where creativity and sustainability intertwine.

*Jennifer Turnbull*

*Director of the Atkinson Gallery*



## REBECCA BARNARD

Based in Wells, Somerset

 [rebeccabarnardart.com](https://rebeccabarnardart.com)

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*Precarious Woman Laid Bare, 2023*

“Based in Somerset, my creative practice is rooted in a fascination for the paradoxes and complexities of human behaviour; our relationship with ourselves and the planet over which we have temporary guardianship. I am interested in the struggle for understanding and balance, both as a species and as an independent human being. My multi-disciplinary approach incorporates sculpture, sound and film as well as my first love, painting. I use a variety of materials including clay, plaster, wax, found objects, paper and less identifiable detritus. I am a regular exhibitor at the Royal West of England Academy, Bath Society of Artists, The Society of Women Artists and many others. I recently completed my MA Fine Art (with Distinction) at Falmouth School of Art.”



## SUSANNA BAUER

Based in the UK

 [susannabauer.com](https://susannabauer.com)

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*All I Need, 2023*

“Susanna Bauer is a German artist living in the UK who works with fallen leaves and fine crochet to create an intimate dialog with nature. The resulting forms are a meditation on the beauty and intricacy found in the natural world and a reflection of complex and tender relationships both within ourselves and our environment. After training in landscape architecture, she worked for 17 years as a modelmaker for film and advertising and studied at Camberwell College of Arts. She has been working with leaves since 2008. Susanna has exhibited in the UK, USA, Sweden, Italy, The Netherlands, Switzerland, Hong Kong, South Korea, Japan and India, and her work has been featured in many publications including The Guardian, Politiken, Corriere Della Sera, Public Art (China), Sculpture, American Craft, Surface Design, and Flow International. She is represented by Le Salon Vert in Geneva and Muriel Guepin Gallery in New York.”



## SIMON BECK

Based in the French Alps

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*Waterbowl 66, 2020*

“Creating ephemeral snow and sand art since 2004, I’ve crafted 405 snow drawings, and 201 on sandy beaches - mostly at Brean Cove, southwest of Bristol. In 2014, I penned my first (and only) book, ‘Snow Art’. When I’m not drawing, I ski, hike, enjoy the countryside and capture the beauty around me with photography. Although I’m a green advocate, I tread cautiously amid environmental debates, although I do my bit by uprooting small Rhododendrons in the Quantock Hills. Residing in a French Alps ski resort means using shared WIFI, serving as a reminder that I am not constantly tethered to the internet! Therefore, patience is essential for responses. I spent years as a cartographer, and making the drawings involves the same skills working in reverse: one is making something on the ground agree with something written on paper. When it comes to inspiration, The world is full of patterns which are there to be found. People like patterns, nature grows in patterns as it follows the rules of mathematics...how to fill a space in the most efficient manner.”



## RACHAEL BUTTON

Based in Bridgwater, Somerset

 [rachelbutton.co.uk](https://rachelbutton.co.uk)

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*Rveries de Serre I, 2022*

“Serving as a visual documentation of my journey through the complexities of womanhood, my work embodies a distinct femininity. I often choose close friends as subjects and aim to capture genuine moments with careful composition, highlighting the inner strength and defiance of the women I photograph. I explore personal themes such as sisterhood, my twin experience, and discussions on curly hair representation. My work is featured in exhibitions like ‘Hair: Untold Stories’ at FACE x Horniman Museum, and in magazines such as Flanelle and Sunday Girl. Rather than focusing on fancy equipment or technical expertise, I prefer the simplicity of film photography and point-and-shoot cameras. This approach allows me to cherish the heart of each moment without getting lost in technical details.”





## FIONA CAMPBELL

Based in Cranmore, Somerset

 [fionacampbellart.co.uk](http://fionacampbellart.co.uk)

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 [@fionasculpture](https://twitter.com/fionasculpture)

*Maquette I: Above and Below, 2022*

“I create mixed media assemblages, blurring boundaries between sculpture, drawing and installation. There is an overriding message of sustainability, with environment at heart; a passion for nature rooted in the notion of life’s interconnectedness, cyclical persistence, transformation. I am interested in tentacularity; the complex web of relationships from micro to macro. My approach is a form of suturing, activism, making do, care and repair, giving abandoned objects new life. Materiality and process are key. My re-appropriation of reclaimed, found and discarded materials relates to waste, our relationship with matter, nature, and ourselves. I regard materials as non-hierarchical. I use labour-intensive methods, which include weaving, wrapping, hand stitching, soldering, welding and casting. Deep-rooted connections with Kenya (where I was brought up) inform work.”



# EDWARD CHUDLEIGH

**MBE, BA (HONS), BSA**

Based in Bath

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*Hive -Study No. 23, 2024*

“Edward is a Bath based Artist, Engineer and Inventor using robotic technology and traditional art techniques. He is a member of the Bath Society of Artists and has exhibited in National Galleries. His work can also be found in various Hotels. His last exhibition was at the RWA in Bristol. His work takes shape in the form of complex experimental sculptures, which are conceptualised through a variety of interesting forms, combining mathematical and geometric principals. The works start life as sketches of shapes and forms that are then “visualized” to completion through a progression of sketches. Most sculptures are “realised” in a self-built, state-of-the-art computer and robotics lab in Bath. The sketches are refined in CAD programs and then fed through bespoke software that allow him to build advanced models and simulations. These are split into components virtually, built physically and finally reassembled and finished by hand.”



## ESMÉ CLUTTERBUCK

Based in BV Studios, Bristol

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

*Diptych IV, 2023*

“I work with drawing, photography and print. have had work in numerous Open Exhibitions and Print Fairs, including the RA Summer Exhibition, RWA Open, RWA Photo Open, The Discerning Eye and Woolwich Print Fair. I have done residencies and worked collaboratively with other artists which has broadened my practice and helped my working methods to evolve. My drawings are made on a variety of surfaces, including digital images, magazine pages, flannels, domestic linens and found papers. The materials I use are important to the direction that the work takes. I am often led by the materials themselves towards a certain kind of image. Using earth pigments has encouraged me to work on both an intimate scale and to make much larger wall drawings which relate to my love of prehistoric cave paintings.”



## DEBORAH DAVIES

Based in Chilton Polden, Somerset

 [deborahdavies.art](https://deborahdavies.art)

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*Memory Cre-M-ation, 2022*

“Dd (Deborah Davies) is a visual artist and educator. Before becoming an artist, Dd was a broadcast journalist and a private investigator, perhaps explaining why her artwork reflects an ongoing desire to uncover the social and political injustices of our day. She focuses on issues hidden by those in power, by society, and by individuals. Commonplace materials and objects are often utilized in Dd’s artwork against their intended purpose, bringing about new meaning. Medical bandages become a metaphor for hidden atrocities and an installation made from Amazon delivery boxes makes a statement about those who risked their health during lockdown delivering supplies to people’s homes. Dd’s latest work looks at what nature provides and how, having been inspired by nature, we are now destroying it.”



*Tidal Horse, 2022*

## MELANIE DEEGAN

Based in East Quay, Watchet, West

Somerset

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

“A free-range childhood in Buckinghamshire and then Somerset gave me an interest in animals, particularly horses, that has stayed throughout adult life and now plays a key part in the sculptures I create. On leaving school, I went to Millfield to train as a riding instructor. Teaching riding enabled me to better understand the movement and anatomy of horses and informs my sculpture practise. In 2008, a lifelong interest in sculpture evolved into a full-time occupation. Experimenting with different materials and techniques enabled me to develop a method of working that lends itself to the creation of dynamic physical designs. Using wire and steel to draw the image in 3D, the sketch is then developed to add the texture and detail that will evolve into a finished sculpture. Often resulting in energetic and fragmented forms I use space to invite the viewer to engage, using their imagination to fill the void.”



## JOHN DIXON

Based in Tavistock, Devon

 [pollutionart.com](http://pollutionart.com)

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

*Fragments II, 2023*

“Creating order from chaos is an oft used metaphor yet it perfectly describes my artistic ethos. Our chaotic consumption-based lifestyles result in millions of tonnes of plastic entering the ocean every year. This causes untold harm to wildlife and the environment, and humans. By using simple grids, geometric patterns and more complex mathematical sequences, I make full use of the varied palette of colours and shapes of plastic fragments often eroded by sea, sun, salt and the abrasion of rock and sand, over many years. The beauty and order within the art draws the viewer in, like the mythical sirens, before the stark reality dawns. All of the plastic fragments in my art have been collected from beaches across southwest England.”



*Gone to Seed (Next Year) 01, 2022*

## SARA DUDMAN

Based in Blackdown Hills, Somerset

 [saradudman.com](http://saradudman.com)

 [@saradudmanhike2020](https://www.instagram.com/saradudmanhike2020)

 [@saradudman1](https://www.facebook.com/saradudman1)

“From a child collecting buckets of crabs on the shoreline of the Stour Estuary or jam-jars of sticklebacks caught in local streams, my heart has always been rural and coastal. The natural environment and its myriad of inhabitants with their interwoven relationships has been the enduring locus of my artistic practice. I spend time walking, drawing, videoing, collecting earths, histories and stories, note-taking and documenting experiences, sensations, and observations. I return to the studio to process all that I have gathered and create my own earth-pigment paints. My paintings are created in layers, expressing both the substance and essence of their subject, identifying the relationship between them. I work with interdisciplinary partners, including geologists, conservation, heritage and wildlife trusts and organisations to interpret and communicate the stories of the environment and the challenges it is facing.”



## JAN ALISON EDWARDS

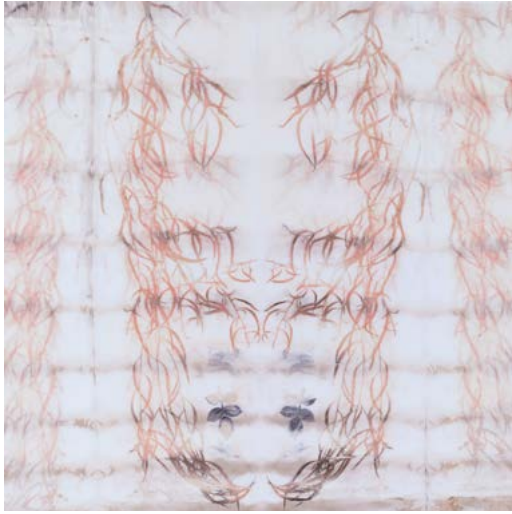
Based in South West Dorset

 [janfairbairnedwards.com](http://janfairbairnedwards.com)

*LE JARDIN BLEU, 2024*

“Strongly influenced by the Land Art movement of the 60s, as well as J.M.W. Turner, Landscape painter Romantic Sublime; Georges Braque, Cubism, Joseph Beuys Installation, Anselm Kiefer Installation & Cornelia Parker installation. Developing my own methodology and work practise based on conceptual ideas around the polarisation of human kinds relationship with nature; Working in nature with nature to create a dialogue between myself and the natural environment. Combining traditional and modern techniques and materials often using plants and fibres growing in situ, including plant roots, seaweed and pond debris.”





## LUCY EVERITT

Based in Somerset

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

*E.Scoparia Contact Prints, 2016*

“An English painter & printmaker who has practised in Australia and Switzerland. As a painter I primarily work with egg tempera using dry pigments bound with egg yolk on boards primed with a gesso of whiting and rabbit skin glue. In printmaking I make linocuts inspired by English & Swiss fauna & visual traditions. My printmaking crosses into surface pattern design where I experiment with symmetry & repeat patterns. Whilst working in Australia I discovered a process of printing with eucalyptus leaves onto textiles without the use of dyes or mordants. The flame reds produced by some of the Adelaidean species of eucalyptus seem to echo the scorching summer heat of South Australia. The prints reflect the inevitable ephemerality of natural structures and a sensory experience of a place.”



## CANDY FROSONI

Based in Cheltenham, Gloucestershire

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*FADING HABITAT, 2023*

“I am a contemporary abstract artist living and working in South West England. My distinctive personal style of abstract painting pays homage to the beauty of this area. I collect natural earth pigments from the Cotswold landscape from which I make my own paints for my current series of work. Passionate about the environment I am able to witness first-hand how important it is to preserve and protect it from over development and other human interference. My practice considers not only how our relationship with the natural environment is essential for our mental and physical well-being as humans but also for the survival of animal, insect and plant life. My art is widely exhibited and held in private collections both in the UK and internationally.”



## CLAIRE HALL

Based in Brookley, North Somerset

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 [@Claire.Hall.Glass](https://www.facebook.com/Claire.Hall.Glass)

*Tidelines, 2022*

“The vast expansive beaches of the southwest Somerset coastline are a constant source of inspiration. Capturing remembered sensations and experiences of being within nature, I work in abstraction and create instinctively beginning with deep reflection. I draw on paper first with gestural brushstrokes with ink, handmade pigments and create marks with found objects from local beaches. My initial images are photographed and digitalised. I recycle scrap sheet glass by heating, quenching, and crushing into small fragments called frit. These are then sifted, formed and fired into glass paper, subsequent firings permanently fuse the digital imagery into the glass. The delicate images reflect the transient nature of the coastline and the movement and rhythm of the tides.”

# ANDREW HARDWICK

Based in Bristol

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*Waste Land, Pylon, Track, Distant building and Moon, 2023*

“I am based in Bristol, my studio is on a small holding near the Royal Portbury Docks. My work is landscape based and sometimes large. My paintings are constructions using roofing materials, detritus, soils and varnishes, as well as household paints and traditional oils. My work suggest waste land areas, often land local to me. Memory play a part in the images, some images are ghost landscapes. Often, they depict landscapes remembered now gone or ships that used to use the local docks. Additionally, my work suggests the contemporary landscape, but plays with tradition ideas of romanticism and the sublime.”

# JEREMY HASLAM

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



*LINEAR MOTION II, 2023*

“My current practice lies in creating small-scale 3D sculptural assemblages, using coloured paper. These are both wall-mounted within simple box or float frames, or freestanding on a plywood base. These sometimes include found natural or up-cycled materials. A recent development has been to use recycled corrugated cardboard, which is sometimes painted, to incorporate an added dimension of texture and pattern. I am more in tune with the need (in the art-speak on the Tate St Ives web site) to create ‘gestural abstraction’, rather than to engage with the ‘diverse perspectives on art and society’ of the post-1960s. These sculptural statements inhabit space in new ways, challenge expectations, and celebrate the dynamics and intricacies of the making process itself. These aspects are all shown in the body of work, made over the last three years or so, in my Instagram account.”



## CATHERINE HEARD

Based in West Somerset

 [catherineheard.co.uk](http://catherineheard.co.uk)

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

*Everything Has Its Place, 2023*

“Based on a small farm at the foot of the Brendon Hills, I make assemblage which I consider 3 dimensional paintings. I use debris which I find washed onto the shore at Blue Anchor Bay, items I pick up from laybys, wool and grasses I pull off barbed wire, and items I see protruding from the soil. I deconstruct broken gadgets like old dishwashers and hair dryers. I am interested in the juxtaposition between natural materials and human waste. I make these pieces as small pointers and questions about the way we live and what this means for the environment. I have a BA in Fine Art (Painting), and I’m currently doing a Masters in Fine Art with Central St Martins, UAL.”



## ROXANNE JACKSON

Based in Gloucestershire

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*Watchet, 1996*

“My practice primarily explores incidents and phenomena occurring in the natural environment. I record chance happenings in uninhabited locations or spaces where human presence is only present through implication. By recording the generally unnoticed or overlooked elements in locations and environments my work reveals details that are site and time specific. Seeing things that we do not notice but would if we only took the time to look are like treasure that has been hidden in plain sight and suddenly revealed. My work creates time to be aware of your own place in time and facilitates meditative space to reflect, think, and daydream.”



## ALISON JACKSON- BASS

Based in Charmouth, Dorset

 [alisonjacksonbass.com](http://alisonjacksonbass.com)

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

*Deep Time, 2023*

“I am a multidisciplinary visual artist, working with experimental processes and tools. Drawing attention to the fleeting, the ephemeral and the unnoticed, and searching for the unexpected. I use a wide range of techniques and media, including pinhole photography and other alternative processes, printmaking, assemblages of found objects, reclaimed pewter, earth pigments and other materials specific to place, with an awareness of their sustainability. I work intuitively, responding to what is ignored in both the natural world and built environment to draw the viewer’s attention. I explore the value of overlooked and waste objects usually relating to specific locations, highlighting our relationship to both the natural and manufactured world. I am always searching for beauty in the accidental.”





## ALISON JACOBS

Based in Studio 9, East Quay Watchet

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

 [@AlisonJacobsPainting](https://www.facebook.com/AlisonJacobsPainting)

*Roly Poly, 2024*

“My work is a survey, capture, report and analysis of the landscape I inhabit. I paint in the field, collect materials, take photographs and then experiment in more interpretative, multidisciplinary ways in the studio. I’m interested in how we see, perceive and record our environment; with a Geography degree and HND in Graphic Design, my paintings are founded in an understanding of landscape, change in space and time and how we represent that and communicate it to others. My sculpture is an expansion of this and aims to represent ideas of layers of time, space and change in a playful multi-dimensional way.”



## REBECCA LANDROCK

Based in Charlton Mackrell, Somerset

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*See what you see, 2023*

“From an early age, growing up in a beachside house on the Isle of Wight, I was always playing with sand, so it made perfect sense that I followed my passion of using natural materials to using clay. After completing a two-year ceramics apprenticeship in a working pottery on the Isle of Wight, I made my way to London to study for a BA Hons at Camberwell School of Arts. Fast forward a few years... after setting up a studio in Charlton Mackrell, moving into Clarks Village for thirteen years as The Village Pottery, then teaching ceramics at Millfield prep School, I am now back in my original studio where it all began. I love sharing my skills and years of knowledge and I’m passionate about wellbeing as I know how important it is to take time out for yourself. This is why I have chosen to open up my studio again to like-minded people to come and have a go.”



## CHARLIE LEWIN

Based in Far West Cornwall

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*Extinct: Ladies tresses orchid, Marsh fleawort,  
Purple Spurge, Alpine Bladder Fern, 2023*

“I am a self taught textiles artist working in handmade felt, recycled fabrics and found plastic waste. Responding to current issues, I create both 2D and 3D pieces and embellish my work using machine embroidery and appliqué.”



*Rosemary, 2021*

## LUCY LITCHFIELD

Based in The Somerset Levels

 [lucylitchfield.co.uk](http://lucylitchfield.co.uk)

 [@lucy\\_draws\\_from\\_life](https://www.instagram.com/lucy_draws_from_life)

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

“I am a Somerset born artist and maker and I am passionate about the natural world, supporting regenerative farming practices and sustainable lifestyle choices that are better for the planet. Life drawing for me is a form of escapism and consider it a meditation. I thrive on only having one or two minutes to capture the figure, which takes a huge amount of focus. Realising that I should combine my love of life drawing with my developing organic, hand-crafted skincare range, I decided to use my drawings on the packaging of my soap and other products. This led me to really think about the materials I use to draw the figure, and I have been exploring using plants as pencils and most recently using inks that have been made of plants themselves. Rosemary was drawn with a fresh sprig of rosemary from my garden, dipped in Indian ink and I only had 5 minutes to capture the pose.”

## ALLY MATTHEWS

Based in Bridport, Dorset

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



*Whiteout, 2023*

“I work with natural materials; primarily earth pigments bound by organic soya milk to natural fibre cloth such as linen, silk and cotton. Earth pigments offer a wide range of colour, but I also encourage rust marks to develop through the pigment from scrap pieces of iron found on my walks. Working primarily in textiles, I learnt to sew as a small child with my seamstress mother, making my own clothes, furnishings, and decorative pieces. I dye, print, spin and weave using only natural materials. I am a felt maker and stitcher. Combining these skills is the core of my practice. Living on the Jurassic coast surrounded by the Dorset landscape, my work seeks to reflect the beauty I encounter daily on my walks and to raise awareness of the need to respect the natural world before it is lost.”



## LYDIA NEEDLE

Based in Somerset

 [lydianeedle.com](http://lydianeedle.com)

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

*Great Acceleration, 2023*

“I am an artist, educator and environmentalist working with a regenerative practice. My intention is to create discourse about the climate emergency, species extinctions and the human cost of consumption.

I am the Lead Artist and Curator of the ongoing collaborative creative project called ‘FIFTY BEES: The Interconnectedness of All Things’. The FIFTY BEES presentation creates a unique narrative between works and artists and aims to make explicit how pollinators are completely interlinked with our ecosystem.”



## SUE PARR

Based in Dorset

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*Signatures (Votive) I, 2023*

“My practice considers how art rituals can develop bonds of kinship and care across species via differing modes of exchange. Working with plant, earth and body matter, alongside mechanical and organic processes, my work acknowledges the porous boundaries between human and non-human bodies. I am particularly interested in making contact with the overlooked and my current work honours our relations with stinging nettles, considering the gifts they provide, as well as our shared attributes. Our bodies are fibrous, pigmented, and leaky; we respire, digest and decay together, leaving many traces. Through slow making and intimate ritual encounters, the work brings the human body back in touch with the nettle’s, in an attempt to restore bonds of care and to promote mutual well-being and healing.”



## LISA-MARIE PRICE

Based in Old Hatfield, Hertfordshire

 [lisamarieprice.co.uk](https://lisamarieprice.co.uk)

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*Under Dappled Skies, 2023*

“As an environmentally-focused abstract painter, my work speaks directly to the heart of our current global challenges. With a dedication to preserving our natural landscapes and a concern for the escalating climate crisis, my paintings aim to guide viewers towards a greater understanding of our fragile world. At the core of my artistic practice is my use of handmade watercolours from foraged Earth pigments. The act of paint-making symbolises a commitment to slowing down, cherishing earth’s resources, and creating a connection to the materials themselves. Ultimately, my art calls upon individuals to question their relationship with the world, their impact on the natural landscapes, and their responsibility towards future generations.”





*Nettle 2, 2022*

## PENNY SIMONS

Based in Devon

 [pennysimons.net](http://pennysimons.net)

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

“A formerly Bristol based artist now relocated to Devon, I explore my surroundings through drawing, print, photographs and making. This includes using materials derived from the earth, using fibres and pigments alongside stitching, mending, and weaving, to explore materiality and process. Past work includes contributing to The Exchange programme at Tate Modern as a Spike Island Associate (2018-2020) and exhibiting in the RWA’s Open and other exhibitions as an Artist Member (prize-winner 2017). Additionally, I have collaborative work with ‘Drawing Dialogue’ ‘Letters From a Strange Year, and ‘My Body in my Hands’ (2021-2022). I continue to work independently and as a member of several artist groups, both in person and online.”



## EMMA YORKE

Based in Cheltenham, Gloucestershire

 [emmayorke.co.uk](http://emmayorke.co.uk)

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

*Plim Plash, 2021*


“Informed by narratives of climate breakdown, my work develops in response to well-loved landscapes, as well as considering what might be lost (and what might remain) as our ecological framework continues to unravel. I work both site-specifically outdoors and in my studio, with sustainable materials as far as possible, including highly localised natural elements (dried plants, river, sea and lake waters, fleece from local sheep, plant-dyed threads) and repurposed objects (beach combed plastics, packaging materials, recycled bed sheets). My current practice moves between painting, weaving and installation and is increasingly concerned with notions of care and repair. Recent exhibitions include the MA Arts and Place residency presentation ‘Remember Nature’ at Hauser & Wirth Somerset, ‘Unstable Monuments’ at the Old Courts Bristol and my solo show ‘Views from the Boundary Layer’ with Tebbs Contemporary London.”




Candy Frosoni, *FADING HABITAT*, 2023

Stay up-to-date with our upcoming exhibitions and events!

 [instagram.com/atkinsongallery](https://www.instagram.com/atkinsongallery)

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