

# Paste Table Gallery

@Open Ealing Dickens Yard W5 2TD 18/1/2025

A big thank you to Mandy and Brittany for inviting PTG to make this exhibition

New to the table **Anonymous HMP Dovegate** and **Anonymous HMP Rye Hill** bought from the Koestler Arts annual exhibition of incarcerated people at the Festival hall which occurs every year in October. It is a fantastic selling show that exhibits painting, sculpture, drawing, text and sound work. Any sales are split between Koestler Arts the incarcerated person and victim support it is well worth seeking out. **Helen Kitson** I discovered on the internet she makes a lot of collage but it was the books that stood out. **James Brown** from Glasgow was brought to my attention by Toby Messenger I have included the letter he sent me as it was more personal and idiosyncratic than transposing to digital text. He talks about the contradictions that we are all party to, to some degree. I was especially amused by him liking psychedelic music but not Prog Rock.

An interesting thing about the collage fraternity is the willingness to collaborate personally and collectively. A collagist makes a starter work and then passes it on for someone who could be unknown to them and in another country to finish. Also a collective mentality where a group of people get together to show collage and also make work together

in a workshop setting. This goes on to some degree in the rest of the art world but not to the same extent. Virtually every City has at least one collage club/collective something which is much rarer in other areas of art making which tend to be more individualistic. In the world of collage there is a generosity of spirit and willingness to share information, resources and physical help. I have not fully analysed why this is the case and would be interested to know if others feel this to be the case.

Collage is one of the most democratic mediums, with access to tools and materials available to most people. Using stuff from discarded books magazines and other detritus, narrative or structure can be achieved very quickly. Only a small space is required to make work leading to a plethora of collage out in the world. It is possible to be overwhelmed by the amount of material on the Super Information Highway. There is a lot out there that could be seen as generic or formulaic. Maybe a taxonomy of collage needs to be developed with various genres of image process aligned to one branch or another.

A mission of the gallery is to find the seeds amongst the chaff, to discover the most interesting new collage and show it along with historical pieces when they present themselves.

This exhibition does not have a thematic structure other than the work is all collage, un-collage, assemblage. I choose work that appeals to me on its own terms. It might simply be an aesthetic or messthetic that cannot be ignored, or it could be an interest in the artist's intent to create a narrative. I am not concerned with creating a structure that the art has to fit into, that would be spurious. I expect that some links, connections and battles will happen between the works when they are hung. I am interested in the difference between pieces, some tightly controlled and exquisitely made, balanced by something that is loose, and open to exploration. Chance is an important factor in my own work, prescribing things too much stops conversation and investigation. Chance is also a factor in how the artists are found, from searching the internet to meeting someone through one of the exhibitions.

Artists that are invited to show on the table are gathered together from around the globe, putting together those who are well known, the emerging or pupating, together with complete amateurs. Amateur, in its purest sense for the love of something as opposed to cynical careerism. Ignoring the usual hierarchical concerns of the white cubes and media. The classification of art workers as professional, schooled or 'outsider' is anathema to PTG the only criteria for including the work apart from being collage is it excites, intrigues, disturbs or says something.

Collage is sometimes seen as inferior to other art making perhaps because it can be quick to make or it's something that children do at school or seemingly requires little skill. I think it's important to turn those problems around and embrace them in a positive light. All art making is about decision making even if it is at a sub conscious level, risks must be taken and a commitment made to materials, process and structure. The collage in the gallery shows that it can be delicate, refined and detailed on the one hand but it can also be loose and messy allowing an aleatoric methodology to rule. A life and reality can be gleaned from the detritus and materials collated and stuck together.

Anonymous HMP Rye Hill  
from Koestler Arts

**'Cheryl Tweedy'**  
Hand torn magazine collage.



Anonymous HMP Dovegate

**'Lockdown'**

Cat B adult male facility in Saffordshire

'Serco cares for up to 1160 male prisoners over the age of 21 serving a range of sentences including trial, remand, those awaiting sentence and convicted serving long and short term sentences.' (taken from serco website)

I liked the graphic depiction of what we recently went through with Covid 19 and the claustrophobic virus like structure. (NC)



Alison Aye

'RA Bastard Shites' photo Phil Shelley

NFS, work in progress

76 x 111cm

Handstitched textile collage

I have been entering the Royal Academy Summer Exhibition since 1993 unsuccessfully, until 2024. This piece depicts my 30 years of rejection and my single year of acceptance.

I decided to bring it to a conclusion in 2022, so that I could use it as my entry that year (which I did, and it was rejected) but I recently changed my mind and added the bottom bits. 'BFF Joe Lycett' refers to me being in the BBC documentary, 'Joe Lycett: Summer Exhibitionist'

a programme in which Joe smuggles this piece into the RA on account of me getting rejected yet again. He pinned it to the buffet table on Varnishing Day (a day when the exhibitors gather and see their work for the first time, if you didn't know) where it was on show for a few hours. He referred to me as 'Queen of the Rejected', in a nice way, so I added those words to the piece

afterwards. The broken heart has nothing to do with artistic rejection, instead it is an acknowledgement of my mam's death in 2021.

As with all of my work it is made from old clothes, belonging to my family and friends, and fabrics that would've otherwise been thrown away.



Colin Barnes

'Flash 040'

These pieces initially began using local materials that I deconstructed and remade into collages that eventually reminded me of ceremonial afro combs of African and indigenous American cultures, so later I incorporated teeth into the work which I feel made more sense to me and my experience.



Georgina Bates

'A very Different form of Reflection'

18 x 18 cm

This Collage is made using a variety of papers which I constantly collect and select, from leaflets/magazine pages/my own recycled paintings and paper painted specifically for the task.

It is part of a series of six same sized works, all worked on at the same time, responding and reacting to the others as they were made, put together like an abstract jigsaw puzzle, in a formal process developing new ideas quickly and playfully.

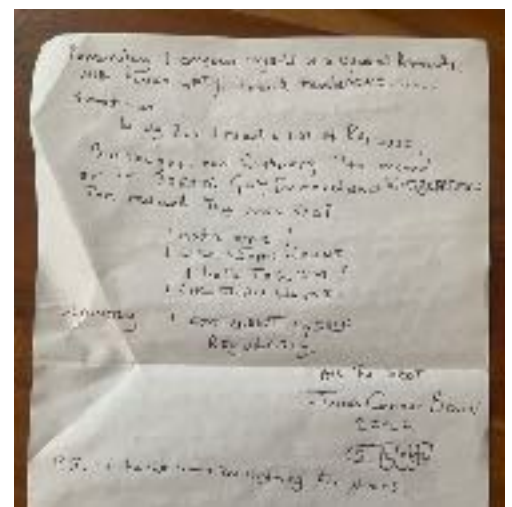
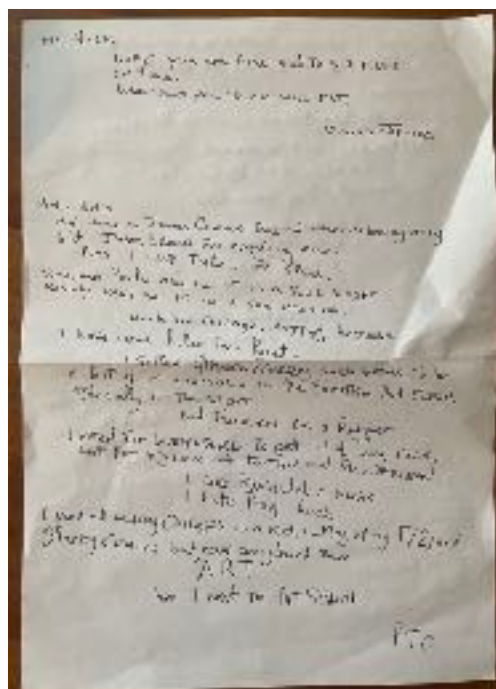
This particular work was inspired by pattern found in traditional Quilt making. I've always been interested in the history of quilt making, both aesthetically, and from a feminist perspective as a means of female creativity in a domestic setting.

I have always made collages from my earliest experience at Art School in the 1980s. I used to make them just as a means of planning out new paintings, but now they have become a central part of my studio practice.



James Brown

**'The Inevitability of Being or Girl on a Broken Motorcycle'**



Olivia Browne

**'RIOTS' 2019**

Collage and décollage on card from street posters, fashion magazines and own photographic material  
25.3 x 27.5 cm

RIOTS started as an abstract collage and takes its name from part of its source material – a distressed 'Music for Riots' album release party poster (allrightrecords.co.uk) found somewhere in EC2 in 2019. Recent semi-abstract works from the ongoing SPACES series play with surface versus depth and there are loose connections and recurring motifs.

@oliviabrownecollage  
oliviabrowne.co.uk



## Gaye Black

### 'Hold Your Tongue'

Gaye was the bass player with seminal Punk band The Adverts. Having retired from playing music she has gone back to her art roots, making collage. She did graphic design at South Devon Technical College qualifying as a graphic designer. GB is exhibiting regularly and curating the odd show. Her work references the past, and explores the contrast between attraction and horror.

'Hold Your Tongue' is about resisting oppression and censorship, and juxtaposes the crispness of collage with loose paint effects, with the creature evolving, amoeba-like into an as yet unknown version of the former self.

[facebook.com/gaye.black.1](https://www.facebook.com/gaye.black.1) — under photos, albums ,art

<https://www.londonart.co.uk>



## John Bunker

### 'the future and its glass-like tortures'

I wish to develop a hybrid visual grammar-an abstraction pressurised by worldly 'outside forces'. I like to test the limits of what a painting's 'body' can take. In these works I've tried to remake paintings in a formally rigorous way-but allowing collaged fragments to dictate and then cohere as an unforeseen shaped form. By using the most basic materials to hand, I'm destroying and rebuilding paintings as I go. I like the idea of forcing the history of abstraction into new and dynamic relationships with life lived. I work and live in Stepney, London.



## EC 'Twist'

Household gloss, acrylic, card and photographic collage on canvas board

Vertigo

"... It's as though one is discovering that there is a process going on that is a continual process of revision - that we haven't got visions, we've got revisions - and that it has a momentum to it that is rather frightening. One would like there to be forms of closure, or formulation, or authenticity - things about one might reflect, whereas one is actually finding the whole thing is moving quite quickly - if you can bear the vertigo."

Adam Phillips (Psychoanalyst and essayist) in conversation with Chris Bucklow.

Bad Language

Recently I was chatting with someone online about Francis Davison. I only discovered him in about 2014 I think via an artist friend. So I only ever saw the work in print or on websites. Walking into the show at Redfern in 2017, I was able to get a handle on the qualitative aspects of the work that looking at photos denies us. I felt like I was looking at, experiencing paintings. "Collage" seemed like a scientific term (or quantitative). I bring up Davison because people often say I am a collage artist and I don't get it. It's the case with my work that I am painting. Jannis Kounellis is an artist I really admire. A friend of mine who met him told me (I'm paraphrasing) that he considers his 'installations' to be painting and I get it. I'm just saying that our categories can be off. The artist and gallerist Robin Greenwood once referred to my work as "constructed paintings".



Nick Cash

1 'BIRK 14 " Snare HD'

2 'Yellow x 5 Leader Red & white Leader X6'

1 Drum heads also known as Batter heads for obvious reasons. They are made from mylar contained within an aluminium ring. The heads are discarded when their playing life comes to an end and would normally be sent to landfill.

The collage material is mostly advertising hoarding posters, some of which date back to the 1970s and 80s and were part of a collection of artist and friend Mathew Freeth. I like the connection between the drum head and some of the posters which advertise gigs at venues in London, venues I know and have played at. Sadly, many of them do not exist today.

The first part of the process is quick and intuitive as larger pieces of collage are stuck down with as little planning or composition as I can muster. My self imposed rule requires that the pieces of collage do not overlap so then it is a slow painstaking process of infilling which requires cutting pieces to fit using scissors or scalpel.

These works come about in an improvisatory chaotic way, each time I look at them I find new things and connections in them - the way shape and colours co-exist or clash. The fragments of text allude to or implicitly reference a time and place.

2 The tape collage is made from pro audio tape and leader. The 2" tape would be 24 tracks of audio and the 1" is 8 tracks of audio. The 1" tape was used for recordings by The Lines a band I played with in the late 70's and 80's. The original recordings made in a garage which was William Orbit's Guerilla Studio. The recordings were released 38 years later as 'Hull Down' 2016 on US label Carpark.



## Helen Chadwick

Born Croydon 18 May 1953; died London 15 March 1996.

This is an invitation to Chadwick's degree show & was given to me by her. Although this is a print, it might be deemed to be more of a montage than a collage. I think it has an important function. It represents a personal connection to her in an era when analogue black and white photography was an everyday medium. Darkrooms were common and it was easy and cheap to process film.

The composition is less about graphic sophistication, more a random speedy assemblage, echoing punk graphics and fanzines.



## Max Clendinning 1924 - 2020

### 'She Speaks' 1962

Max was an architect but better known for his interior and furniture design.

His furniture originally produced in his family's factory in Armagh then taken on by Race Furniture and some designs sold through Liberty in the 1960s. The plywood painted chairs and tables had modular elements that could be interchanged at the manufacturing stage to easily create new designs.

In 2012 I finally met Max and his partner Ralph Adron after many years of trying to get in touch. I curated an exhibition of his work at Chelsea Space with Donald Smith titled 'Avant Craft' which I think was a succinct description of his radical vision. I subsequently had a number of visits to his delightful house in Islington, where we chatted over tea and cake and I asked questions and tried to get a handle on where the inspiration for his designs emanated. One of the more pointed things he told me was his dislike for all the spindly metal tubular legs that were ubiquitous at the time. His chairs had an integral arm leg which was an elegant way of avoiding the idea of two separate parts, a seat plonked onto a metal base.



Max was prolific in his furniture design output but he also made paintings, collage and sculpture. Papier maché sculpture both figurative and abstract filled his attic office/workshop. I was very sad to hear Max died in 2020 I had not been able to visit due to the lockdown restrictions and felt guilty I had not been in touch more.

Zach Collins  
**'15CZ15'**

My work is about memories—tragic, humorous, and everything in-between. I investigate the unexpected associations and experiment in combining these contrasting materials with collage.

My current intention is to produce work that looks beyond the expressed content in the original mass communications materials used. For me, collage is liberating because it is unbound by rules. At its core, collage is a defiant act; ripping, tearing, cutting, sanding and gluing found materials goes against most formal artistic traditions. I identify with the “they-said-not-to-do-it, so-I-did-it” mentality at its foundation. Similar to the universality of mass communications, the freedom from expected outcomes and punk rock “do-it-yourself” nature of collage makes it accessible to a wider collective. The act of choosing collage alone embodies the resistance to social customs and speaks to the rebellious aspects of my personality. I have an ongoing process of collaboration with collage artists around the world and published a book of these joint works under the title ‘We shook Hands and Said Hello’

<https://www.zachcollinsart.com>



Kike Congrains

**'Fuego'**

Customs and Traditions - File No.021

The Society of the Perpetual Fire is formed by 7 fierce ladies, each the seventh daughter of a seventh daughter, whose primary objective is the incineration of any representative material of the Roman Catholic and Apostolic Church. Since Canson City has no official religion and doesn't want one, these events are well-regarded and often end up being an opportunity for the whole family to gather around the bonfire and eat marshmallows roasted with Bible fire.





Tina Dempsey

### 'Black & White Stripes Blue Form'

joy [dʒɔɪ]  
NOUN

1. a feeling of great pleasure and happiness. "tears of joy" ·

synonyms:

delight · great pleasure · joyfulness · jubilation · triumph · exultation ·

What does 'joy' mean to you? What makes you feel joyful? How often do you feel it? Do you seek it out?

My work is about collecting and documenting moments of joy, capturing the sensation and pausing it, allowing it to be examined closer.

Part of the joy for me is in the materials I use and the processes of making 'things'. I draw, paint, print, collage and assemble to create abstract works that are open to your own interpretation.

Next time you feel joy, pay attention to what made you feel it, what did it look like, sound like, feel like?

Ask others...



Sam Dodson

### 'Recycling'

Trapped in his own collage, trying to find a way to break free.

'My every act of cutting is a form of rebellion.'

Sam Dodson is a professional artist and former musician in Loop Guru and the Transmitters. His art explores collage in varying forms with intervention and construction. Sam's works have been featured in approximately twenty Dada and Surrealism books and magazines. His works have also appeared on album sleeves.



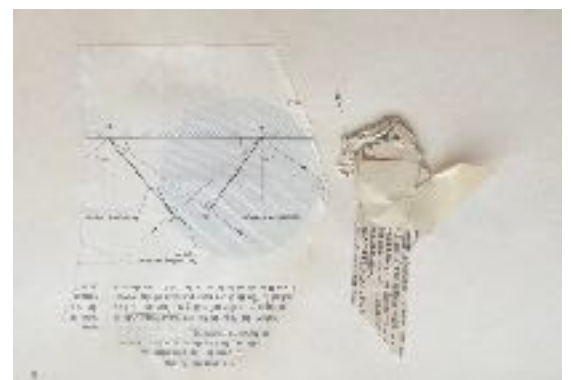
Bobby Dowler

### 'The Solar System and Earth:4,560 Million Years Old'

Reorganisation Of Knowledge Series 2009

Bobby Dowler, Born 1983, Lives and works in Paris  
[www.hannahbarry.com/artists/bobby\\_dowler/](http://www.hannahbarry.com/artists/bobby_dowler/)

Publishing House-  
<http://cargocollective.com/friaryroadhouse/ABOUT>



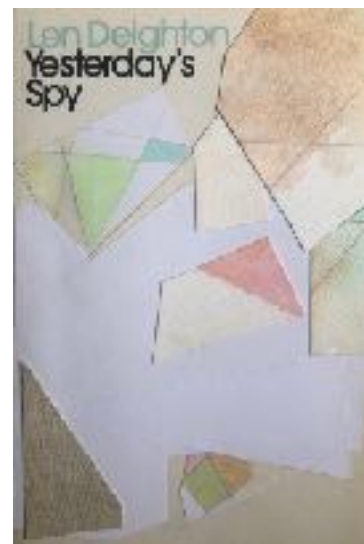
Marion Elliot



Robert Ellis

### Len Deighton - Yesterday's Spy

1974-1977. Illustration had been my chosen area for concentrating on. I'm not sure whether that was my idea. I was advised that the illustration area could be the likeliest thing for me. It was something I could perhaps be able to get on. A number of the people teaching on the Manchester course (where I was before) considered what I was doing to be quirky enough. Or maybe quirky without overdoing that side of it. I wondered whether they concentrated too much on quirky. Quirky can cancel out. All starts blending in a little. They thought I was quiet too. Introvert. I was being stubborn about doing illustration. I wasn't sure about doing it. I didn't know whether I was much good at it. Perhaps not. The covers I've worked on recently (collage on them) are definitely avoiding illustration. Sticking vague stuff on. I prefer that. Often, anyway, I prefer it. My father wondered why I was doing vague things when the course I was on was meant to be about illustration. I think he was reading one of the Deighton books. Maybe 'Spy Story'. Submarine on the front. Ice. I wasn't doing anything like that. I was trying to paint some old lamp standards in Manchester. Green ones. I think I had some drawings of them. There were funny bits on them, curly. I didn't really finish the painting. I was doing it in Plymouth. 1976, that hot year. I saw some films I liked at the Royal College. I liked some art history lectures. Library office. The late Hans Brill. Wonderfully detailed talks. Romanticism. I was pretty embarrassed about my Royal College of Art link. Len Deighton had gone there. Much earlier than me.



## Agustin Fernandez

Born April 16 1928 Cuba, died in New York City on June 2, 2006.

'Fernandez is recognized as an outstanding artist of his generation. His work has been extensively and internationally exhibited and has received copious critical acclaim. It is included in numerous and prestigious public collections and found a popular audience when one of his paintings was featured in the 1980 Brian de Palma film, Dressed to Kill.'

[agustinfernandezfoundation.com/the-artist/biography](http://agustinfernandezfoundation.com/the-artist/biography)

Screen print with paper elements



## Jo Forty

### untitled

klarge: early 1980s

at the house of cracks, Stokey, this one was an interim, interims were made pretty quickly from wotever was to hand in this case: black card, colour acetate, cut up photos

p-krtes usually involved ingestion of copious amounts of inspiration then an initial almost completely spontaneous spritz attack which was finished with various possible approaches/ treatments that involved pre-digital pre-set or determined random techniques ruthlessly implemented the postcard size was deliberate - economical in terms of working space, materials, wonga and time - which was just as well, for mostly done in ink spatters and glass edges then laboriously delineated in a very thin rotoring some p-krtes could take up to 40+ hrs to complete...

0j0



## Riikka Fransila

### “Wonders of the World”

I am a collage artist from Finland. My surreal pieces juxtapose imagery that otherwise would not be found together: human faces and body parts, flowers, plants, cars, and other paraphernalia. By consciously reducing the number of elements I hope to achieve a certain zen minimalism. Pop-art and dadaism are influences which I draw on to make subversive humorous collage where the sum of the parts is greater than any individual element.

Analog Collage on paper

“In this collage less is more. The fewer elements a collage can surprise me with, the better. I make both simple and multidimensional 3D collages and both styles have their own charm. The combination of black and white and color images fascinates me in particular. It captures the eye and brings new meaning to the image.”



## Matthew Freeth

untitled

Matt was taught by Nigel Henderson.  
Early collage, from Norwich School of Art, 1978-9.  
Cut-out found photo with technical drawing underneath  
...it was something I did to impress the tutors (didn't work), and I didn't have much material at the time. Nigel Henderson had helped me get into Fine Art after acircuitous route via Vocational design and Foundation, assuming I would mostly be making collages, I did quite a few but I really wanted to mess about with paint. What a life. Born 1955. Early cartoons- Heavily influenced by R. Crumb, Zap Comix etc. 1970-73 Work published in OZ, Frenz, Time Out and seminal British Underground Comic Its All Lies. 1974 Worked with Heathcote Williams on various projects, including giant map of Albion Free State- an alternative view of great Britain. First real use of collage as a medium for illustration. ("..Make a folding screen, Matthew" -been struggling with it ever since!), started lifelong immersion into Surrealism...1985 to present, working in the Animation field. " I have always made collages (for my sanity), or been surrounded by them, as children we were given scrapbooks with old Victorian cutouts, and cut up colour supplements on rainy afternoons...I have kept scrapbooks since the 1970's, glue and paper abounding. Some more recent works with papier mache, like paintings, but always going back and recycling old ideas. Henderson, Paolozzi, Shinro Otake, Romare Bearden, Max Ernst, Hannah Hoch, Schwitters



fg

### 'Miles Of Squares'

Handcut collage 5.5 x 5.5

This is made of offcuts and remnants that lay scattered about my workstation, it's something i've always wanted to do: take the offcuts and make small collages.

Wherever Collagistes are collaging; you'll find offcuts and remnants in various degrees, around all their workstations... until they're swept up and sown away.

Tony was an important instigator on the collage scene in London and on FB. creating Collagistes Collective and having a big physical exhibition 'Return to Splendour' which brought together a lot of disparate collage artists. People who met at RTS became friends and collaborated on work and exhibitions. Mister fg deserves Kudos for doing that and continuing to promote collage on the super information highway and in different spaces. NC



### David Gorriz

Black and white series 2015-18 42 x 29 cm

In a society in which a social relationship among people is mediated by images, my artwork claims these back to remove their original meaning, to create another perspective and a new dialogue with the viewer. To encourage criticism of the atrocious world that the civilisation of merchandise is leaving behind.

I usually work with figures, images with an implicit meaning in the social ideals established by the capitalist society. My artwork questions these concepts of pre-established ideas which are deployed along my compositions in scenarios estranged from their usual habitat and context. The pictures create their own stories, forming narratives that are completed in the viewer's imagination and can be interpreted in different ways. I like the idea that my work should speak for itself.

I use magazines and books that I have been collecting from flea markets and secondhand bookshops to create different series of collages. Some of them by using a basic rule of sourcing two or three images and others are more complex and surreal.

The search and collection of images in a medium such as collage, encompasses a very important part of my creative process and it feeds itself from a game that is based on, long and continuous scans for specific images and others which are generated in a fast and intuitive way, sometimes by chance, to find images that convey the generic theme of my artwork, on which I work in a conceptual and aesthetic way.

Colour and composition are the main characters in my artwork. They are fully related, being sometimes the contrast in tonality that influences the composition, revealing extremely marked influences of photographic aesthetic and photographic design. The use of sketches and taking pictures of these guide and make more dynamic the process to determine the desired composition.



Matt Hale

**"Sealed" 2012**

Tree bark, paper, pva glue and acrylic pain

"Sealed" continues a preoccupation with landscape painting, the relationship between man and nature and where nature ends and environment begins. This work collages tree bark with engine gasket, creating a sort of hybrid nature.

With this work I am thinking about how trees can end up as fossil fuel which can, after refinement, be used in car engines. The engine gasket is also made of paper from trees. What might at first appear to be two alien parts can be seen as part of a continuous circular event. Tree bark protects and seals in the wood of the tree a bit like an engine gasket protects the metal and seals in the fuel and oil in an engine.

Biog

Matt Hale (b.1958) has exhibited at, amongst other spaces in the UK- Tate Modern, City Racing, I.C.A. Transmission, Beaconsfield and has also shown work recently at Emerson, Berlin as well as Vienna, Rotterdam, Bremen, Koln and New York. Matt presents The Art Monthly Talk Show on Resonance 104.4 FM available as a podcast and on iTunes.

Kunstverein -Auatellungsprojekt 28.2 -22.03.2015



Michael Hampton

**'After Schwitters' 2018**

Vintage ephemera summons up the ghost of Kurt Schwitters.

Vintage ephemera/scrapwood



Kate Hardy

## 'Crash' 2021

CRASH .

"We live inside an enormous novel."

After 25 years of keeping the postcard from the Cronenberg film Crash - I loved the big/small floodlights, the orange and black, and the way the space was pretty deep, for a postcard - I felt brutal enough to start using this precious hoarded image for collage.

Working in a cinema, watching films again and again, and seeing more films on evenings off, the 1980s feels like a parallel universe I once inhabited and can still visit.

Looking at the postcard made me feel Crash would be an interesting film. I never got round to seeing it. I looked at the postcard a lot before turning it into a collage that isn't anything to do with the film, or with JD Ballard's book, which I haven't yet read. I like quotes below though, which feel in context with the world which I imagine to exist in the postcard.

We live in a world ruled by fictions of every kind—mass merchandising, advertising, politics conducted as a branch of advertising, the instant translation of science and technology into popular imagery, the increasing blurring and intermingling of identities within the realm of consumer goods, the preempting of any free or original imaginative response to experience by the television screen. We live inside an enormous novel. For the writer in particular it is less and less necessary for him to invent the fictional content of his novel. The fiction is already there. The writer's task is to invent the reality.

J.G. Ballard, Crash

Of his characters' personal transformations, by disease and disaster, Cronenberg said, "But because of our necessity to impose our own structure of perception on things we look on ourselves as being relatively stable. But, in fact, when I look at a person I see this maelstrom of organic, chemical and electron chaos; volatility and instability, shimmering; and the ability to change and transform and transmute."

Kate Hardy 9/11/21



**'Professionals 4' 1989**

**What I do:**

I have sort of devoted myself to collage, though my total output from 30 different scales including monumental public sculpture, and while at the years is still less than 200 works. I do enjoy working in different media if I get a chance, so apart from that I have made sculptural works on Slade even made some video / performance work. I take occasional commissions, which have included stage design and graphic design and advertisements. I have made a music video (for Super Furry Animals), and designed a TV title graphics for the BBC.

I enjoy solving problems including technical ones and have designed and built special props and effects for theatre companies.

I also do an increasing amount of consulting, and lecturing and teaching in art schools and to a variety of groups.



**About the**

**'Troubles'-era photomontage work:**

1983-93

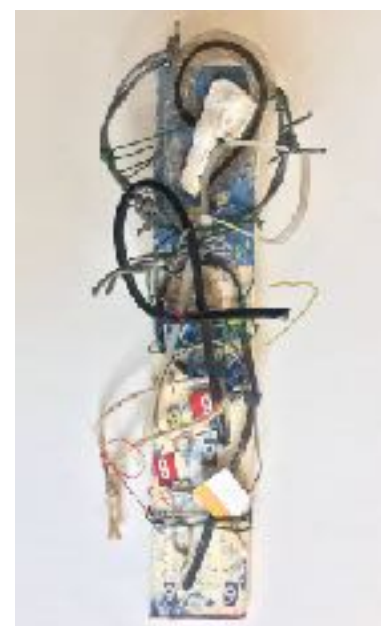
In the case of the earlier work, I suppose I was very lucky, in that I had the motivation to make the montages, the material in the photographs I'd been taking, and that the medium lends itself perfectly to dialectic and political satire, which is what they are at first sight. I originally was taking straight photographs for exhibition as a fine-art practice, and then began sort of 'embroidering' them with found bits and pieces, but in the end I was taking the photos specifically for use in montages.

It should be mentioned that all photography of the 'Security Forces' was and is technically illegal, and actively discouraged, I was a few times told where to go or what they'd do, and I usually tried to pretend I was press, or 'just' an innocent art student...

**Ray Hiscocks**

**'The Nines'**

Found object — wood lightly in Parts Blue Acrylic By Myself. Selection of 9s written on wood in pencil And Little Collage pieces. All the rest is purely Found Objects in various forms of the number nine- wire/metal/plastic/paper/string/Even Barbed Wire!? yes Barbed Wire in a '9'! For Many years This Number Has Appeared so many Times To Me In surprising coincidences. All objects Found purely By Chance and at random. A Spontaneous creation! A sacred nNumber, A symbol of wisdom And Good Leadership, Nine is The Number of Magic.



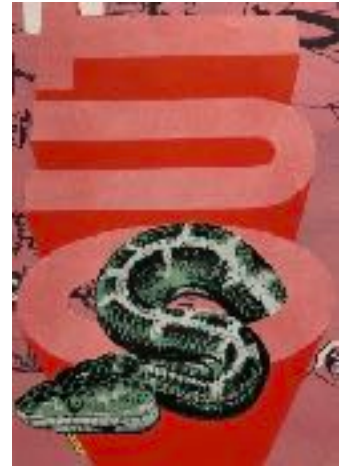


Deane Hodgson aka mrwhatandmrswhy

### 'Out' for Combat Stress charity auction 2022

Operating from the North East of England under the guise of Mr What & Mrs Why, my art involves experimenting with an endless array of ephemera in order to create contemporary analog collages. Exploring a diverse range of subject matter — from automobiles and architecture to films and football - I enjoy nothing more than to root around second-hand shops and fairs for old, unloved books and magazines, which are breathed new life into to produce my wildly varied works. Using no digital manipulation whatsoever, my hand-cut – and often torn – approach gives a real connection to my work, with any slight imperfections only serving to enhance the repurposed nature of it.

As a former newspaper editor, my love of all things text often feeds into my art and also 'found poetry' works, while a fashion design degree helps inform shape, pattern, form and even the occasional hand-embroidering.



Helen Kitson

### Collage Book

Making an art zine a special thing for me. I'm old enough to remember the Xeroxed zines of the 80s and 90s, the buying and bartering, the distros, LiveJournal before it went corporate. Vibrant, exciting, edgy, gorgeously imperfect. I've always been drawn to indies and outliers. I lost my way a few times but have always been drawn to awkward people doing awkward things. The misfits. The poets no one hears. My artwork is not political in any way, and sometimes that feels like a cop out, but haven't we heard it all before, and aren't we all preaching to the choir? Excuse the clichés, but I love a good cliché. I'm drawn to the edges and bored with the mainstream, but sometimes 'edgy' is just corporate with blue hair. I'd rather follow my own star, always looking for the beauty in the imperfect, the jewels that glitter in the dirt.



Clive Knights

**Ariadne's Thread**



Simon Leahy-Clark

**'Piano E'**

Using found imagery from black and white newspaper photographs,

My practice is focused on an investigation into drawing, painting and image making using everyday, ephemeral materials. I have been using daily newspapers as my main medium for the past 20 years, originally looking at the structure of the publications but also reconfiguring the fleeting visual content into new images and pictorial space as well as abstract, painterly language. I am interested in the points between creation and destruction, content and absence, process and image, order and disorder.

In Piano (E) – Collage (Newspaper cuttings on canvas), 2014, 75cm x 95cm – newspaper photos are cut up and re-assembled anew, becoming a collection of imagery as well as a single image.

The work fluctuates between its constituent parts and the overall picture. The object depicted oscillates between its original form/purpose and complete dissolution.

Music and sound often play a central role in my practice, while the piano motif is a recurring theme in modern art.

In recreating this found image of a destroyed grand piano, I wanted the sense of the making to echo the energy of its destruction as well producing a 'sound' from the image.



Giles Leaman

**Paris 1970**

Is a musician/instrument maker, and artist. He is an educator leading workshops on instrument making and the arts for children and adults. [www.gilesleaman.com](http://www.gilesleaman.com)



Henny Lees

## 'Time Travel'

I love colour and shape. The juxtaposition of certain colours delights me ; there has to be a tension between the colours and a dialogue between the patterns. Sometimes it is about looking at objects and painting them at other times it becomes just about the colour and form in an abstract way, often using geometrical figures. This is influenced by the restrictions of knitting . I have knitted all my life, since my Gran taught me . I did a textile degree at Camberwell years ago. The grid of knitting lends itself to the geometric so that is always in the back of my mind but also trying to counter this by knitting shapes that resist straight lines, like spirals and circles . Collage is a more immediate way of creating and is often influenced by found and saved paper, a habit inherited from parents who lived through world war 2 and hoarded everything.



## Zoe Ligon

“Self-taught collage artist Zoe Ligon needs only an X-Acto knife and stacks of old magazines to create her playful and erotic collages. With a BS in Psychology and a background as a sex educator, her work challenges viewer’s perceptions of women’s bodies. In the past year her illustrations opened a TIME article on the recent surge of powerful teenage heroines in recent blockbuster cinema. Her ideas peel away at the stigma of sexual representation, transforming bygone ideals into something more positive, with aims to inspire a giggle and praise the human body.” - Stream Gallery



## Linder

### 'The Bower Of Bliss' Tfl Tube map 2018

The Bower of Bliss manifests at Southwark station in the histories, myths and fables of the many women Linder has uncovered during her residency in Southwark. From Londinium sex workers in AD 43; to an 1815 illustration of the Night Queen from Mozart’s opera The Magic Flute inspiration for the station architects; to the women who run London Underground today, Linder’s photomontage reclaims the representation of women from the male gaze to form a picture of empowerment for women everywhere.

This commission forms part of a new body of work initiated by Linder at Chatsworth House and Glasgow Women’s Library between 2017 and 2018. The title, The Bower of Bliss, references the etymology of ‘bower’ and its use in the notion of a ‘bower of bliss’ from its origins as a garden dwelling; as a site for excess and lust, and finally as Victorian slang for the female form. Reclaiming the phrase Linder will turn Southwark station into a sanctuary, creating a billboard that will change each season throughout the exhibition period. Reacting to current socio-political surroundings each layer will create a new collage in keeping with the artist’s infamous style.

<https://art.tfl.gov.uk/projects/the-bower-of-bliss/>



## Adi Lister

'7th Nov '22'

My paintings always start out with "Something" – sometimes this is a drawing, or perhaps a coloured form in paint or a piece of collaged material - and once on the surface via charcoal or paint or whatever it often looks like a completed work – but after a while I'm compelled to add something to it, to deface it in some way – adding a coloured plane, a layering of collage, more drawing etc. – and this defacement of the work becomes the real starting point. Sometimes, if the painting has gone through a period of heavy layering a form or forms might be 'excavated' from the surface. It might become the thing to pare down the surface – painting out what looks superfluous to better see what remains. Sometimes the original drawing gets re- inscribed. Sometimes very little is left of the original starting point and what is left becomes the new starting point. All the time my actions are governed by an intuitive attitude to colour, texture, scale, proportion, rhythms. When I'm painting I'm discovering – and it's the making and the need to discover something in the painting that I could never expect to find there that drives me on. I have no idea what any of this means outside of the context of the studio, other than there is – and has been for a very long time – this thing in the world known as painting, and I'm adding to that tradition.

I like the following quote from Karl Marx:

"In my expression of my life I would have fashioned your expression of your life, and thus in my own activity have realized my own essence, my human, my communal essence."



## Amanda Lynch

'Penny A day Keeps The Bailiff away'

collaboration between Amanda Lynch and QBA (QUIETBRITISHACCENT). This collaboration collage is of a 1887 coin as a gocco riso print, with news cut text.

Amanda Lynch, UK (b.) 1990, graduated in Fine Art (BA) 2013 at De Montfort University, and graduated in Arts (MA) 2016 at De Montfort University. Lynch works with mixed media, from sculptural forms to 2d works. Lynch's work explores social engagement and practice, within community-based projects.

QUIETBRITISHACCENT (QbA) is artist duo Sharon Gale and Jason Gale, who are based in Westward Ho! (Northern Devon). QbA work across print, textiles, painting, sign-writing and digital art, often using text and depictions of money to question the value of art and the limitations and abuse of language.



### 'Bravery Is Capturing a Tank'

I am Ukrainian by birth, currently live in Warsaw. I discovered collaging at uni, in a Photoshop class where we had to make self-portraits.

On February 24, 2022, a real and large-scale war began. Russia invaded the territory of a sovereign state - my home country Ukraine. Since then, my heart has been at a standstill. Ukrainians do not have a peaceful life as before, every hour someone dies and many were forced to leave their home.

On the Internet you can see a lot of news and updates about the situation in Ukraine. However, this is one of the toughest winters in my country and the fighting in eastern Ukraine is tougher than ever.

Please, be kind, donate and support Ukrainian volunteers and organizations who do miracles and Save lives. Definitely a good karma and closer Victory for all us.



## Duncan McAfee

### 'The Fall'

The Fall is from a body of collage works called Nostalgia that I made between 2012 and 2013. Using old personal and family photographs which I physically cut up and spliced together with magazine and catalogue cuttings, this series of images construct characters that reoccur and interrelate, weaving together truth and fiction and mythologising my personal history as as darkly comic other-world.

Bio:

Born 1976, Hertford, UK, Turps Off Site Painter 2021023, living and working in Camberwell, SE London.

Recent highlights include solo exhibitions at Ben Oakley Gallery, London; 303 Projects, Suffolk; Brixton Art Club, London; Kyle Marks Projects, Canada. Recent group exhibitions include London Art Fair 2024; Extempore '24, Tension Fine Art, London; Salon Des Etranges, Venice; regularly exhibiting with Art Car Boot Fair and now showing UK-wide with Castle Fine Art.

-



## Jo Martin

### untitled

When no line is straight-where no shape makes sense-where movement leads nowhere-when you stand back to find space-the futile aspirational concept of a mind at rest. At best, watch thoughts flying by-no attachment-Assembling different forms to create a new whole "is that collage or is that me" — (said aggressively perhaps?)



## Monkey On The Street

### 'Dreams'

Living Inside Your Head cos you can't cope with reality



## Miss.printed

### 'Never Again'

Miss.Printed is a Norwegian based artist who is filling the gap between Collage, Photography and Street art. She was born in the Netherlands on a car-free Sunday in 1973.

I am ANGRY!

Because of you white wooden-headed flag-waving man!  
Because of you blind privileged populist! Because of you one-sided old penis-gazer! Because of you buttoned-down bigoted egoist! Because of you religious paternal plonker! Because of you who hates independent woman. Because of you who wants to take the freedom of a woman's decisions regarding her fertility. Because of you who want to control a woman's body. Because of you who vote for life by destroying lives.

I am ANGRY!

Because I care for my sisters.

This work was made for my Polish sisters.



Cyril Mount 1920-2013

### 'Minraud 1 Crab Nebula'

Painter collagist and anti war activist

Was born in 1920 and raised in a deprived area of Liverpool. In the thirties he enrolled at Liverpool Junior School of Art but ran away to join the Royal Horse Artillery when he was 16.

At the outbreak of World War II his Regiment mechanised and left for the Middle East and North Africa in March 1941. He spent the early war years in action as Wireless Operator, as well as drawing panoramas of enemy positions and other things. In North Africa he fought with the 4th Indian Division in all campaigns to Tunis. In July 1943 he was involved in the invasion of Sicily and was later wounded and evacuated back to Tunisia.

He had made many drawings and gouache paintings in lulls between fighting and 39 of these are now in the permanent collection of the Imperial War Museum. In 1990 the Museum commissioned him to return to Egypt to paint a picture of the battle at Ruweisat Ridge for the 50th anniversary of El Alamein and this painting is displayed in a glass case together with a message from 'Monty' to the 8th Army and with Rommel's record of preparations for the battle.

Study and teaching

On decommissioning after reaching the role of captain Cyril was offered a choice of a secure job in the civil service or a place in further education. He became an art student for four years full time and then went on to teaching in Higher Education. With his innate ability to instruct and inspire he became a Principal Lecturer and a Fellow of the Royal Society of Arts.

He suffered a breakdown

His obsessive commitment to the job, coupled with the recurring trauma of his wartime experiences, led to a severe mental breakdown in the early sixties...

By Adrian Stubbs and Daren Ball (edited by NC)

This work refers to a world created by William Burroughs in 'Nova Express'

Minraud was populated by insect people and the centre of their cities contain ovens where those who disobey the control brains are brought for total disposal -The brass and copper streets surround the oven.



Laurence Noga

### 'Untitled'

Laurence Noga currently teaches at University of the Arts London (Camberwell). He graduated from Wimbledon College of Art 1984, and completed his post graduate studies at Byam Shaw /Central st Martins University of the Arts London in 1991, receiving the post graduate award of Merit for Fine Art.

In an open approach using the found and forgotten, a sense of history comes from collective and individual memories. I often use objects such as memorabilia - tools, packets, washers, menus, books photographs and the like - that my family has collected over the years. The work has a multi-level surface. Peripheral associations are interplayed with an industrial / geometric aesthetic, with an unpredictable approach to colour that poses a visual / retinal problem for the viewer.

Work

2022 Acrylic, collage, vintage papers, plastic on panel.



NOÏRNOMÄDE  
‘Make Music Nor War’



Ruth Novaczek

‘Terrestra’ 2013

Ruth Novaczek is a bricoleur working with film, video and paper

Foremost a film maker, Chris Kraus has written of Novaczek’s films – ‘the nights are so inky and dark... it’s a reprise of the mid-late 20th century. All of the smoking women were fierce’. Poet Eileen Myles wrote ‘Her work is a kind of diasporic stand-up that gets ventriloquised through bridges and animals and cigarettes and women’s faces and out of the window of moving cars’ and ‘the cranky tragedy of this hurt and elevated world.’



Geert Oliver

‘Journal of scars’ 2022  
(found materials collage)

This artwork is about the body’s recollection of being.

As we exist through time, our bodies are scarred by healed wounds. Our wounds are mostly accidental, sometimes the result of necessary surgery, sometimes the result of violence, sometimes self-inflicted.

As we get older, time engraves our skin with wrinkles, recording our experiences, good and bad. These scars of time are unavoidable, even by living the safest and cleanest life.

The body is a book: a “journal of scars”. It binds together our experiences, and through our bodies, our humanity, we are bound together. We need to keep it together, individually and collectively. We need to understand the language of our





wounds, externally and internally.

Scars speak louder than words.

## Dave Palmer

### 'Little Big Boy Comes of Age' 13 x 9 cm

Dave Palmer lives in Glasgow and started 'Cut And Paste' an early website dedicated to montage/collage. It was where I first came across Sean Hillen and a number of other artists and led me to think about starting a gallery of collage.

N.Cash



## Justin Phillips

### 'Envelope Meditations 23'

Justin Phillips' work explores meanings and nuances that are embedded in his formalist mixed media works where he incorporates elements of drawing, painting, and collage. He employs a range of creative methodologies such as chance elements, intuitive mark making, conjuring rhythms, erasure, as well as personally established rules and systems. Phillips' work ranges from drawings created in one sitting to deeply layered works where he explores sustained and deep efforts to form complex and contemplative works, he is deeply inspired by the energy and dynamics of daily life and the inner workings of the world in which we live. Phillips is fascinated with the connection between visual language and the human experience and he often describes his works as meditations or physical embodiment of meditation rituals or routines. His practice is a never-ending survey of the connection between one's self and their surroundings. Phillips works and lives in Lancaster, Pennsylvania in the United States where he is a faculty member at Pennsylvania College of Art & Design.

...On Collage 7/3/19

When I work in collage the process activates my mind to create in intuitive and flexible ways. I love having the ability to maneuver and work with many formal possibilities before I make commitments to adhering or connecting. The materials I work with have a history and a voice and as an artist I am always looking for ways to honor the material but also allowing myself to transform the materials and tell a story that is unique and embedded with symbolism and some chance elements. I believe that collage is wonderful because it is a form of creativity that anyone can partake. An individual does not have to study art formally or spend countless hours in their studio practicing. Collage can be lighthearted, humorous, thought provoking, rebellious or a call to action. Collage can be calming, meditative, and stimulating. Collage is for all.

- Justin Phillips

Lancaster Pennsylvania USA

[www.justinphillipsart.com](http://www.justinphillipsart.com)



## Wayne Pollard

The collage artist Romare Bearden said, "The artist has to be something like a whale swimming with his mouth wide open, absorbing everything until he has what he needs."

This is what I do, absorb everything.

In addition to Bearden, my influences are Hannah Höch, Picasso, Robert Rauschenberg, Max Ernst, Sir Peter Blake, Hans Hofmann, Martha Rosler, and many others. I absorb their styles and combine them with mine in order to create collages that reflect who I am as an artist.

I was born in Brooklyn, and I attended art classes at the Brooklyn Museum as a child. I was introduced to collage by my older cousin (an award-winning collage artist) and I made my first mixed media collage when I was 13 years old. In my twenties, I took a break from fine art and focused on being a writer.

After a 30 year break, I returned to making collages when a grief counsellor suggested it as a way to heal after my father passed away unexpectedly in 2020.

Creating collages helped me deal with my grief. I know the healing power of art. Many of my early collages are about death and someone watching over me.

Today, I use images that move me emotionally or spiritually in order to create evocative mixed media collages



## Ashley Reakes

### 'The Smoker'

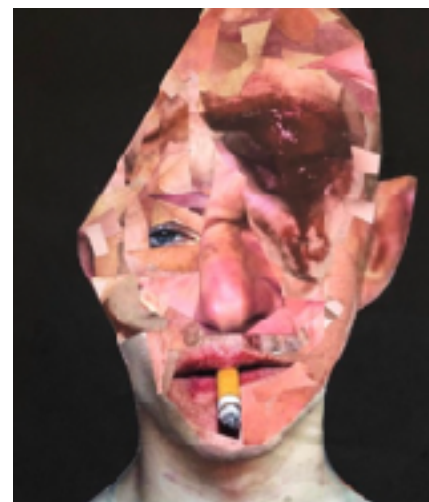
I'm a collage artist and genre-hopping musician I was inspired to create by the DIY ethos of punk and was as fascinated by the record sleeves as I was by the music, especially Gee Vaucher's work for Crass, the apocalyptic and political images of The Pop Group, and later Nick Blinko's obsessive art for Rudimentary Peni. I formed my first band when I was 12, appropriately called 'No Reality', and got an admirable 0% in my art exam the same year for ignoring the set questions and tracing the cover of the first Ruts album instead.

Themes of power and powerlessness, protest, abuse, paranoia, violence, humiliation and claustrophobia are ever-present in my work, though I don't plan it that way.

I've exhibited in Berlin, Detroit and Valencia as well as across the UK. I've also been commissioned to do record sleeves, book sleeves and my work was the cover of an issue of the Big Issue about outsider art.

One reviewer described my work as 'Hieronymus Bosch for the dole generation'. Disability Arts said 'Sometimes shocking and painfully honest, Ashley Reakes work expresses a violent sense of humour'.

[www.ashleyreaks.com](http://www.ashleyreaks.com)



## Garth Simmons

### 'A Semblance of The Mind or Brain is Bigger Inside the Dead' 2012

Garth Simmons was born in 1981 in Doncaster, South Yorkshire, UK. His artwork veers heavily in the direction of abstraction and depicts densely populated compositions of shape, colour and form. This is delivered through various combinations of media and techniques. His current fascination is with collage and photocopyers. His previous work informs everything following it, to the point that it is often cut and sliced into new forms and patterns, creating many unexpected textural permutations. This allows for potentially infinite developments upon a personal aesthetic and creates bright, illogical and otherworldly abstract images that take the form of fragmented, improbable landscapes and spinning geometric bodies which, grow and fall under the influences of their surrounding effects.

<http://www.everymanartgallery.com/>  
blog link is <http://Garth-simmons.blogspot.com>



## Kevin Teare NY

### 'sex and death IV 1984'

Around 1984 I started investigating addiction. I read and listened to everything I could lay my hands on. The genre of Family Systems Therapy was especially interesting to me. Drugs, alcohol, sex, gambling, codependency, you name it. Not having taken any psychology courses in college both the history of it and the compulsion to investigate were utterly new. In Indiana where I grew up in the 60's & 70's there wasn't much call for that sort of introspection. We had other ways of achieving interiority.

My first forays were the lectures by John Bradshaw of Houston, Texas. He had a background in philosophy, psychology and theology. He'd also done time in a mental institution for alcoholic insanity. By the time of his lectures he'd been sober for twenty-five years. His first lecture was "Bradshaw: On The Family" a ten part PBS series. This milestone was followed by lectures on Codependency and Human Sexuality of three lectures each. The later influenced the collages from my series: Sex & Death. I've stayed interested in this field and checked many authors in the last thirty-five years. The psychologist and researcher Bessel van der Kolk's book "The Body Keeps the Score" is what I'm currently interested in. It is the history of trauma, what constitutes it and how to manage the effects. His research and that of other trauma authors will change how we think of the human brain...and mind.

Other topics of interest in my painting include: cartography, the music of the 1960s and covert American history.

Kevin Teare

'New York City in The Pocket'



## Ken Turner

### 'New York City in The Pocket'

Ken Turner is a mixed media artist, founder and director at Tension, he studied BA Critical Fine Art in the 1990's at Central St Martins where he completed an MA in Contemporary Photography Practices and Philosophies in 2021. Also in 2021 he was nominated for the Cass Art Prize and shortlisted for the Clifford Chance London Printmakers prize.. Ken has been accepted onto Goldsmiths 2022 MFA program, his areas of research include the primordial origins of mark making and abstraction in relation to 20th century land art and abstract expressionism. He sees art as performative, he questions, investigates and interrogates the authenticity of expressive mark making through mixed media, exploring and questioning self-expression as visual soliloquy.



## Helen Tyler 'cosmos'

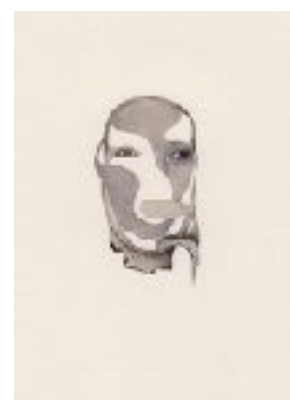


## Katinka Veerman

### 'The Unity Of The Divided' 2014

#### Face Miniatures pt. III

It took me a while to discover that making collages was always a part of my way of composing a picture, with expressing my thoughts and ideas. My collages are analog. When I work I like to move my scraps, torn out pages or blank paper over the tables in my studio. Most of the time I work in series. I make collages using my scissors as a brush and my scraps of paper as paint.



Mark Watkins

### Fact 2-5R

Over the past 2-3 years my collage ideas and themes have centred around TIME. I guess it's an age thing – I turned 60 in 2024 – so I'm fully focused on how I spend my time. It is often said that time is the most valuable thing and something you realise is foolish to waste. If you can trust or believe in something these days it's nature – not people. Trees generally outlive us all and often outlive generations. If only trees could talk.



Stephen Willats

### Pat Purdy And The Glue Sniffers Camp, 1980

“ Going back to the Avondale Estate in West London where he had worked at various times in the 1970s, Willats was introduced to Pat Purdy who grew up in one of the blocks. The resulting work, Pat Purdy And The Glue Sniffers Camp was the first wall installation to include found objects and in which the participant wrote directly on to the work itself. In 1982, Willats described the work:

‘As with all my works, while I have a general idea of its direction before I meet people, the outcome is always a result of what is mutually established. What transpired from my conversations and later taped discussions with Pat Purdy, was the great importance the wasteland had, that lay directly adjacent to the estate....As a result of walking around the wasteland with Pat Purdy and discussing what she did there, I came to realise the central role building camps had for the teenage youth living on the estate. A primary activity in the camps was glue sniffing, a can of Evostick being heated up on a small fire placed amongst a ring of car seats, or discarded tyres.’



# Artists

- 1 HMP Rye Hill  
'Cheryl Tweedy'
- 2 Anonymous HMP Dovegate  
'Lockdown'
- 3 Alison Aye  
'RA Bastard Shites'
- 4 Colin Barnes  
'Flash 040'
- 5 Georgina Bates  
'A very Different form of Reflection'
- 6 James Brown  
'The Inevitability of Being or Girl on a Broken Motorcycle'
- 7 Olivia Browne  
'Riots' 2021
- 8 Gaye Black  
'Hold Your Tongue' 2016
- 9 John Bunker  
'...the future and its glass -like tortures...'
- 10 EC  
'Twist' 2014
- 11 Nick Cash  
'Birk 14" Snare Head'  
'yellow x5 leader red & white leader x6'
- 12 Helen Chadwick  
'Degree Show Invite 1977
- 13 Max Clendinning  
'She Speaks'
- 13 Zach Collins  
'15CZ15'
- 14 Kike Congrains  
'Fuego'
- 15 Tina Dempsey  
'Black & White Stripes Blue Form'
- 16 Sam Dodson  
'Recycling'
- 17 Bobby Dowler  
'The Solar System and Earth:4,560 Million Years Old'  
Reorganisation Of Knowledge series 2009
- 18 Marion Elliot  
untitled
- 19 Robert Ellis  
'Len Deighton - Yesterday's Spy'
- 20 Agustin Fernandez  
untitled
- 21 Jo Forty  
Post Card 1981
- 22 Riikka Fransila  
'Wonders of the World'
- 23 Matthew Freeth  
untitled
- 24 fg  
'Miles Of Squares'
- 25 David Gorriz  
untitled
- 26 Matt Hale  
'Sealed' 2012
- 27 Michael Hampton  
'After Schwitters' 2018
- 28 Kate Hardy  
'Crash' 2021
- 29 Sean Hillen  
'Professionals 4' 1989
- 30 Ray Hiscocks  
'The Nines'
- 31 Deane Hodgson aka mrwhatandmrswhy  
Combat stress postcard
- 32 Helen Kitson  
collage book
- 33 Clive Knights  
'Ariadne's Thread' 2020
- 34 Simon Leahy-Clark  
'Piano E'
- 35 Giles Leaman  
'Paris 1970'
- 36 Henry Lees  
'Time Travel'
- 37 Zoe Ligon  
'Uterus'
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'The Bower Of Bliss' Tfl tube map
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'7 Nov '22'
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'Penny A Day Keeps The Bailiff Away'
- 41 Siliakova Maryna  
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'The Fall'
- 43 Jo Clare-Martin  
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- 44 Monkey on The Street  
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'Minraud 1 Crab Nebula'
- 47 Laurence Noga  
untitled
- 48 NOIRNOMÄDE  
'Make Music Not War'
- 49 Ruth Novaczek  
'Terrestra' 2013
- 50 Geerd Oliver  
'Journal of Scars'
- 51 Dave Palmer  
'Little Boy Comes Of Age'
- 52 Justin Phillips  
'Envelope Meditations 23
- 53 Wayne Pollard  
untitled
- 54 Ashley Reakes  
'The Smoker'
- 56 Garth Simmons  
'Tangible Colour Data in a Straight loop of no End' 2012
57. Kevin Teare  
'sex and death IV' 1984
- 58 Ken turner  
'New York City in The Pocket
- 59 Helen Tyler  
'Cosmos'
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'The Unity Of The Divided'
- 61 Mark Watkins  
'Fact 2-5R'
- 62 Stephen Willats  
'Pat Purdy and the Glue Sniffers Camp' 1980
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# **PASTE TABLE GALLERY**

**@Open Ealing  
Dickens Yard**

**18 Jan 2025 PV 3-6**

**19 Jan 12 - 6**

**26 Jan 12 - 6**

**2 Feb 12 - 6**

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