

Conversations within the art world and curatorial thoughts



SUMMER 2026

Time Moves Both Ways (2025) oil on quilted canvas,
wood, found knitting needle, grommet & thread
Sydney Hunter Kleinrock

Curated by Toria Eve

Editor's Letter

I'm so excited to be here with you for our Summer 2026 issue of *The Art Thread*. There is plenty, and I mean PLENTY, to get caught up with in this one.

We've got two fantastic interviews with artists **Becca Ellis** and **Makiko Harris** (a returning face from our earlier features - but don't worry, we went deeper this time, no surface-level chat here!). Following on from this, one of our brilliant new *Morning Brew* writers, **Maryam El Maghrebi** is giving us a taste of what's to come in the new section on our platform. The article explores her reflection across **Slade's BA/BFA Degree Show**. Our usual artist and exhibition recommendations are here too, of course - because what is an issue of *The Art Thread* without those? But... this time we also bring a new habit to feed: a books section, recommending five reads (artsy through and through) to smuggle into your bag this summer, or maybe you just want them on your table to look pretty - that is perfectly okay too. At the end, you'll find a brand-new news section, so you'll never be out of the loop on what we're up to. Top of the list: our first-ever big in-person event is just on the horizon; we're looking forward to it, and hope you are too. You'll find out more details as you read, but consider this your save-the-date if you are hovering around London in July.

As always, thank you for reading, supporting, and participating in this space. Whether you've been here from the first issue or are picking this up for the first time, I'm grateful you're with us. Let's continue these conversations that allow art to bring us closer to each other and ourselves. Together, we can deepen our understanding of the world and how we think and create.

Toria Eve -

Founder, Writer and Editor

"A moment of serenity can be reached once we can truly feel the beauty in what is around us."

at.

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An interview with Bristol-based artist

BECCA

ELLIS

Becca Ellis in studio

Becca Ellis



Ether or (study) (2026)
oil on linen, Becca Ellis

Eve: Hi **Becca**, thank you for agreeing to do this interview with me. How would you introduce your practice to our readers?

Ellis: Hi, thank you so much for having me.

My practice as an oil painter explores conditional awareness of form and subconscious reasoning. I extract the subject from the surface, and in doing so, aim to generate encounters not dissimilar to those of an uncanny nature. This awareness is rooted in my experience with painting as a “vessel” and a disguise. Working alongside the capabilities of oil paint to engage with the human condition through perception, resulting in a familiar, uncertain space.

Eve: I spotted your work through the recent residency exhibition you participated in - *WAYS OF PERCEIVING* (2026) with **Hands-On Projects**. As someone who is fond of **John Berger**'s *Ways of Seeing* (1972), this homage drew my attention.

In the exhibition, your works don't seem to settle. They shift and blend into one another, taking viewers on a journey through memory, culture, and our relationship to art.

Becca Ellis is a Bristol-based oil painter (b. 2002). Over the past few years, her works have been displayed in exhibitions across London and Bristol, including *Ways of Perceiving* (2026) at **Apsara Studio**, *Outsider Art Club Fair* (2026), *Moonhaze* (2024) at **The Crypt**, *The New Artist* (2023) at **Boomer Gallery**, and *Solstice* (2023) at **Petitou**, a duo exhibit with **Estelle Simpson**.

By blurring the dialogue between physical connotations and felt experience and drawing on extensive research into how we perceive emptiness, **Ellis** successfully creates a conceptual framework grounded in philosophical inquiry. Her compositions aren't settled; the forms rupture and breathe through the carefully curated, multi-layered surfaces, with the use of fluid grounds and delicate marks. A conscious decision.

“The relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight.” John Berger

How do you feel your work fits within the exhibit? Do you believe they represent the idea of a ‘constant shift’ between what we see and what we know, demanding an active viewer?

Ellis: I think tying the work together in the exhibit this way was a natural introduction to my work and those I exhibited alongside. For me, the act of painting often prevails over the completed image. Looking beneath things coincides with this, consciously or not; seeing feels like a practice in and of itself.

I compile elements to arrive at a state of ‘being’ often expressed in a variety of encounters founded on ambiguity. Deeper meaning is present, but no more so than curiosity. As a painter, I aim to imitate the encounter, understanding the conditions of the felt reaction under the guise of form, but I rarely place expectation on the viewer to know what I'm getting at.



Sketches and studio details. Becca Ellis

Eve: How did you feel partaking in the **Hands-On** residency impacted your work?

Ellis: When starting the residency, I aimed to utilise the time cultivating a greater understanding of my methodologies and subject matter. Having previously engaged with a large amount of both, verbalising my practice to new people felt like I was speaking a foreign language. I understood my practice in depth; however, it would become rapidly misconstrued when viewed from the surface. I get so familiar with the work that it can be tricky adjusting back to the mindset of a 'first impression'. It was a vital lesson going forward that enabled me to distill my focus and inquiry throughout the residency, developed alongside a framework that entailed regular discussions and consistent introductions of myself and my work.

Eve: Could you speak a little bit about the process of creating your works? Conceptually, your subjects seem to be illustrated separately.

They become what you call a 'vessel', is there a particular point in your process where they start to capture their own heavy presence?

Ellis: I think once I've "passed through" so to speak, like all of a sudden you're somewhere else, existing within it and creating it simultaneously. My aim is always to enter the space. If I can't after a while, I'll usually start again, and I've become quite desensitized to doing so.

I don't like taking too long on a painting either. I've done this many times before, and each time I do, I lose something; it seems to strain my work in a way that obstructs the entrance. Instead, I draw a lot beforehand while writing nonsensical instructions for myself, and work from those.

STUDIO NOTE

Sketching serves as a vital fundamental structure, it enables an artist to problem solve, particularly as they venture through testing compositional arrangements or lighting scenerios.

Eve: Oil paint plays a massive role in your process, but outside of oils, are there other materials that you feel work equally as well to navigate the forms you aim to achieve?

Ellis: I've experimented with all sorts. I drew constantly as a child. It's wonderful for figuring out the "what", but fails to uncover "how".

It's all a kind of investigation, but oil paint is the greatest carrier I've found for visual language, identity, movement, etc, it responds to the hand which responds to the eye and so on, capable of preserving that, it will do things you didn't plan and has a seamless way of teaching you about yourself in ways you wouldn't have known otherwise, I have an odd loyalty towards it, my work and life has evolved in so many ways it's hard not to idolise the only constant.

Eve: The connection you have to the medium is beautiful - it's fluidness is incredibly beneficial for a practice where you aim to create a deep narrative. Your methods are highly non-linear, you build up forms, adding and removing oil paint, resulting in your surfaces carrying a lot of history.

Do you consider the paint you scrape away or cover up to be completely gone, or does its 'ghost' or absence remain an essential component of the final piece's atmosphere?

Ellis: It's hard not to consider the journey when you reach the destination. It's like a secret between me and the canvas, and I enjoy that. The viewer witnesses the image immediately without having to undergo that journey; it's essential because it's unavoidable - so much is sacrificed in pursuit of the outcome that each one is inevitably haunted.

Eve: What drew you to researching the phenomena in both nature and philosophy? I've found that I get sucked into philosophical subjects, they turn into a total wormhole - always finding something new, but it helps to foster my inquiry into many external subjects as a framework.



Before I Knew (2026)
oil on canvas. Becca Ellis

Ellis: I've always been enamoured with weather phenomena, notably tornadoes (honourable mention tsunamis). They completely drown out logic in their sheer immensity. No one is eased by the thought of a 'difference in air pressure' when facing a 4000-ft column of swirling ether. Its cosmic shock retains an awe that undeniably seeks a witness; it's strangely comforting. There are so many philosophies and psychoanalytic viewpoints that point to a similar felt experience in everyday life. However, I am especially fond of those who have embraced the mystery as potential; trying to find a definitive answer can be exhausting.

Eve: You've lived in both Bristol and London, are there particular elements within your work that have been influenced by this experience?

Ellis: I've lived in many places across Bristol, having grown up on the outskirts, while now I find myself in the center. I didn't come from the "creative" part or amidst creative people, so I'm reluctant to give much credit beyond the fact that it's where I'm from.

London felt more like home in a way, with a greater focus on anonymity in being a capital unfazed by your arrival or departure. I became hypnotized by the environment, at night, when the absence of people was an uncanny contrast to the day.

Ultimately, one city ignited my need for an escape, and another showed me what it felt like to do so. That has likely had more influence over my work than I am conscious of.

Touch (2026), oil on panel. Becca Ellis





Installation shots from *WAYS OF PERCEIVING*, at Apsara Studio for Hands-On Projects (2026)
 'Vessel' oil paintings by Becca Ellis

Eve: Did immersing yourself in your studio after graduation back in 2023, cut off from external engagement – in isolation, change how your internal dialogue encouraged you to take more risks that you perhaps wouldn't have taken when you were in London, whilst in Bristol?

Ellis: My internal dialogue has always had a bias towards exploration and solitude; risks of some kind are part of that. I've no way of knowing if things would have been different. In university, I began with portraiture and ended with urban spaces; now I paint vessels, and to me, it's all the same.

The time I spend in Bristol is dedicated to making the work. Painting will always come first, regardless of where I'm based. Isolation is an indulgence, but being absent from external engagement, especially from other painters, is difficult to navigate. There is nothing I favour more than painting; second to that is discussing it.

Eve: In an art world that likes to demand an artist's explanation on what exactly their work 'means', how do you protect the space of 'inconclusiveness' in your work and studio?

Ellis: I find that cultivating a better understanding of the individual aids in understanding the meaning of the work as a whole. That being said, I have often sought to dismiss myself from that, searching for language and concepts that subtly point towards aspects of me without it becoming personal.

It's protective but inescapable; the meaning is shaped by the making, understanding the process, and acquiring the insight to do so fosters a balance where the painting and I can still breathe and expand upon.

Eve: With that said, do you think a viewer is comfortable with not having all the answers when they view your work?

Ellis: I'm unsure if I am in a position to speak on the viewer's comfort. I personally enjoy being curious when confronted with things that do not permit a concrete answer, but I always enjoy an outside perspective on what one might be.

Eve: As you continue to look forward in your career, are there any upcoming projects? exhibitions, or milestones you'd like to share with our readers?



Ellis: I'll be exhibiting back in London this September as part of a Duo show (details on the way), in the meantime, I'll continue making the work and seeing what happens.





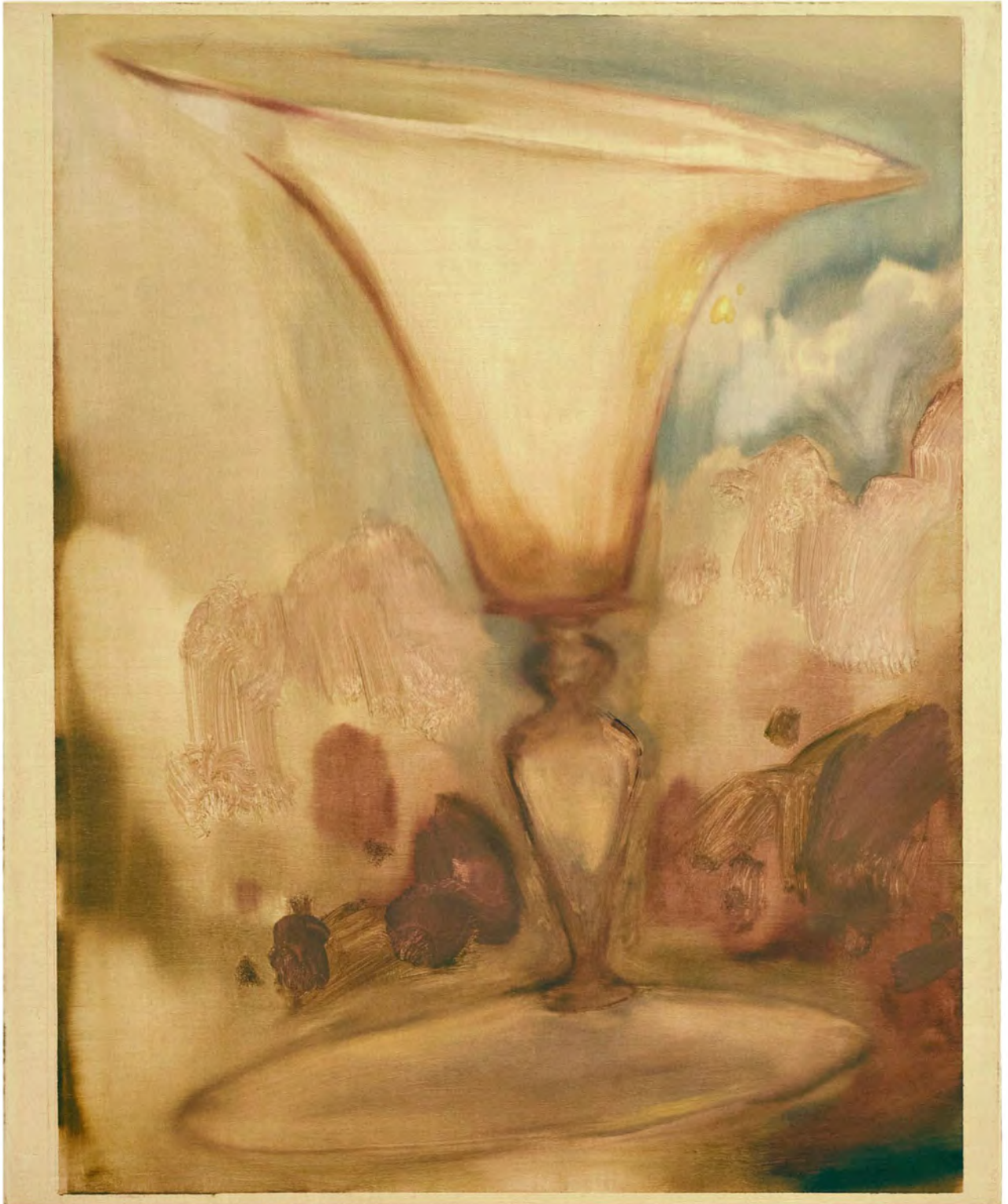
Becca Ellis, a glimpse of the studio wall.

"Don't untangle the rainbow trying to justify its existence. Not every meaningful thing needs to be intellectually dismantled to deserve being made or valued."

Becca Ellis



Solace (2026) oil on linen
Becca Ellis



Sediment (2026) oil on canvas
Becca Ellis

BA/BFA SLADE DEGREE SHOW

Photograph by Yazı Nazari

Slumber (2026) Installation at the Slade
steel, sterling silver/iron chain, organza,
dried lavender, silk and LED lights
Icy White



**Reflection by
Maryam
El Maghrebi**



Laura Clark (2026)
Photograph by Yazi Nazari

In the broad strokes of a May heatwave, the *BA/BFA Slade degree* show opens and there is no better time to see a show with sweat crawling everywhere amidst stagnant air.

The heat puddles your brain, and your body slows, desire sticks and your consciousness twists and turns like it's desperate to get cool at midnight.

Through the open windows, twisting around blinds and curtains, sneaks art's ability to enrapture.

But with the thrumming of the heat, too early for May, questions arise on how to live in a world faced with threats to the environment and political threats, exposing the fragility in identity and personal histories. And how to put language to that and how to answer it in the visual.

In the show, answers lie in the delicate and the mysterious, the sensuous and the humorous, the absurd and the ironic.

Images then no longer become received passively but start to stand in for violent acts themselves, and with Britain's long history of systematic violence and racism how do we grasp identity, heritage and the incitement of hate in a precarious economy?



HEDDWEN SIÂN CAMPBELL

In **Heddwen Siân Campbell**'s work the ironic is invoked to offer alternative political and hopeful symbolism for Welsh and English visual identities that have been grotesquely misused in anti-migrant and far-right campaigns. The installation of national flags across streets, and even motorways in 2024, carried a foreboding threat of violence and represents a result of years of austerity and unchecked apathy towards migrants from the Government.

Heddwen Siân Campbell (2026)
Photographed by Yazi Nazari



Heddwen Siân Campbell (2026)
 Photographed by Yazı Nazari



Amanda Offor (2026)
Photographed by Maryam El Maghrebi

Amanda Offor

In dazzling baby-blue is **Amanda Offor's** space. There is a brilliant and complicated conversation in this room, where tensions and love between familial generations intermingle. Like, behind the beautiful blue curtains hides dark family secrets. How do you confront memories as they themselves are tricky, when trying to protect us from pain means a slippery slope to the rose-tinted glasses of nostalgia? How do we connect to images of our families as context and meaning start to slip away from the instability and tensions of memory alongside the joy they can inspire.

Anna-May Slowie

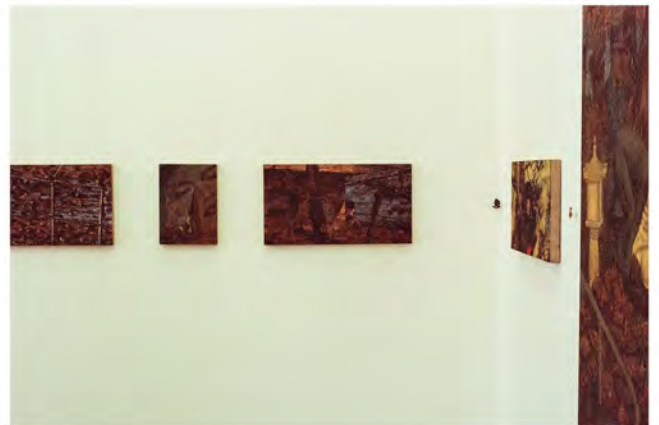
Similarly reflected in **Anna-May Slowie's** work, residuals of bodies touching, taunting, and the like careen through the room. Gum invokes lips, invokes their smacks and tongues and biting. The mattress has this ability to look at the viewer back as we look at the mattress, implicated in all our longings and deceptions which allows the honest messiness of life to transcend to holiness.

Anna May-Slowie (2026)
Photographed by Yazi Nazari



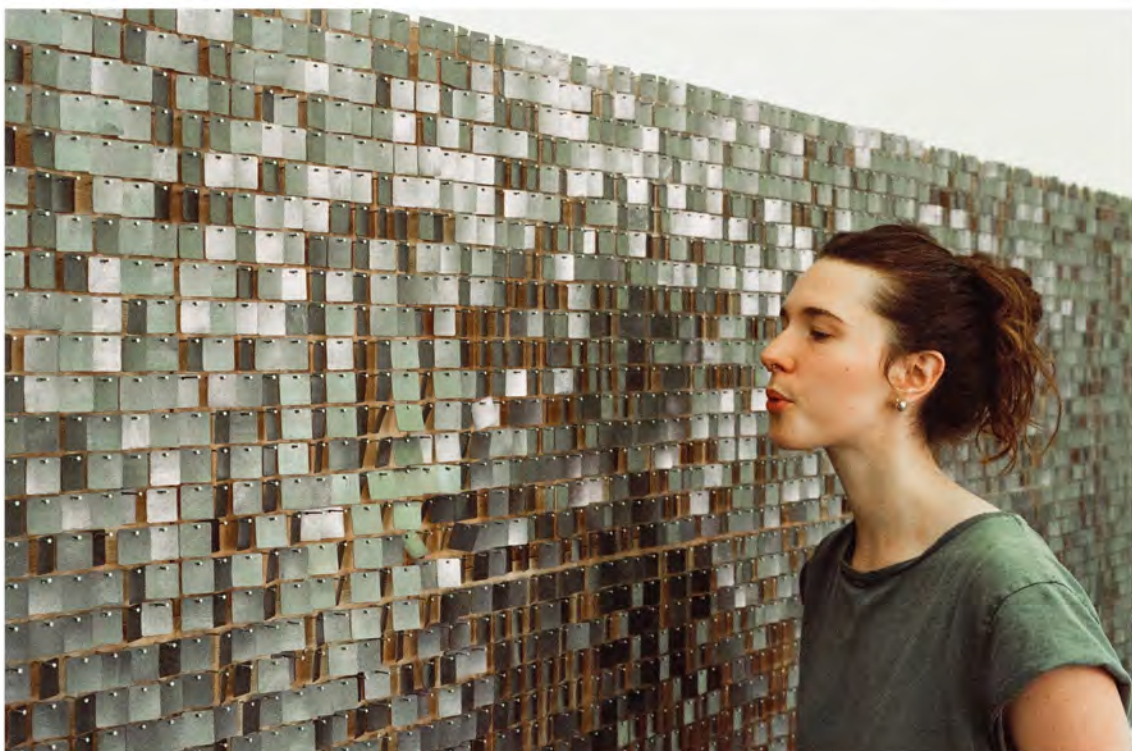
Echo Seireeni

Standing opposite to **Anna-May Slowie**, who traces the sensuous and fragmentary in looking, **Echo Seireeni** takes the pornographic gaze in all its power dynamics to the violent bodily politic. Peering through fences and peering into forbidden spaces we're spying as we're being spied upon.



Eva Delaney

For more surfaces that hold vulnerabilities, **Eva Delaney**'s work brought a pleasure in breathing on an extremely sweltering day, the graphite on card shimmered as you breathed on it. We even managed to photograph **Delaney** giving us a demonstration to the mesmerising work. There was a joyful surprise in finding the delicate in materials that have become confused with industry and monoliths, bringing us back to not only our connections to our environment but to the extraterrestrial.



Untitled (2026) plywood, card, graphite, panel pins, Eva Delaney. Photographed by Yazi Nazari

Scarlet Deans

In a similar mode of creating a site of worship for the delicate is **Scarlet Deans**, where the materiality opposes the concrete sense of institutions whether that be the Church or Education.

Hope Florin

Amidst the heat that sinks your feet further into the ground so that you feel every thrum, every vibration of this city, bodies moving amongst other bodies, you find **Hope Florin** to sweetly observe you.

Eddie Forrester

And who better to capture the pulsating dizziness that being fleshy and sticky than **Eddie Forrester** with her creatures? In the dark red room, human life has melted away and what is left are these squishy mutated lifeforms that belch and ramble in alien language. Particularly, entrancing and perhaps, particularly terrifying is this breathing creature in the middle of the room and with windows placed before you in your enraptures, you begin to understand the meagreness of human flesh.

Uday Banerjee

Uday Banerjee's haunting landscapes in his paintings reflect the pernicious relationship humans have not only with each other, but the environment.



* PHOTOGRAPHER NAZARI'S ARTIST PICK *

STAR GAZE

Matilda Allison

Last, but not least, I spoke to **Matilda Allison** about her mixed-media work for the show; Allison's monoprints have a way of exciting you, getting you buzzing around the room in the perverted sense of enjoyment in these quite sensual medical images. Because of the inversion effect of monoprints, the words in the medical diagrams are illegible, meaning and the usual contexts for meaning become lost as you peer closely trying to digress what illness or lifesaving touching each print is demonstrating. It reminds me of children flipping through medical textbooks to get to the photos and diagrams about sex or the body where as you grow, your curiosity for the secretive and the shady grows. This recollection to childhood memories invokes the way **Allison** creates uncanny landscapes that speak of bodies constantly under attack whether it be through health or through war or through industry to explore ideas around childhood and the concealed memories they can carry.

Before we spoke, I had read somewhere, the source long forgotten in the entanglement and confusion of the way we process information, that for children, toys are as alive as other humans are and so when, Allison brings up her attraction to the imagery of toys – we are both delighted.

In the same manner that **Allison** is drawn to the illegible in medical images, Matilda is drawn to mystery and unclear narratives because they draw questions of the processing of information, where truth is not always found in the objective but can be found in feelings and sensations

I ask her what she plans to do after the degree show closes, and it is delightful to hear her say that she plans to get back in touch with nature.

The Sports School Church Gym Hall (2026)
screenprint, etching and risograph on paper, HB pencils
Scarlet Deans. Photographed by Yazı Nazari



Star Gaze (2026)
Photograph by Yazi Nazari

Eddie Forrester (2026). Photograph by Maryam El Maghrebi



In the intimate setting of the Slade show, you will most likely find students invigilating their work, speak to them! Ask them questions! Acknowledge the sweltering day and tell them how fantastic you think their work is, art school can be a terrifying and terrific place (as well as degree shows).

Hope Florin (2026)
Photograph by Maryam El Maghrebi



Uday Banerjee (2026). Photograph by Yazi Nazari



Read more:

An EXCLUSIVE interview with Slade's artist Orla Tann, interviewed by Maryam El Maghrebi, coming to The Art Thread's platform.

The Morning Brew

14th July 2026

An interview with Japanese-American artist

Photography by Ben Pipe

MAKIKO HARRIS



Sentinel (2025)

powder coated and incalux brass plated steel, aluminium, and brass variable, Makiko Harris

Makiko Harris



Makiko Harris
Photography by Ben Pipe

Eve: Makiko, thank you so much for joining me for this interview – it's great to speak to a familiar face. Having first engaged with your work over a year ago, during its presentation at *Lacquered Rebellion* (2024) at **Kristin Hjellegjerde Gallery** (which we actually touched on in the first ever issue!), it has been incredible to see how your practice has expanded.

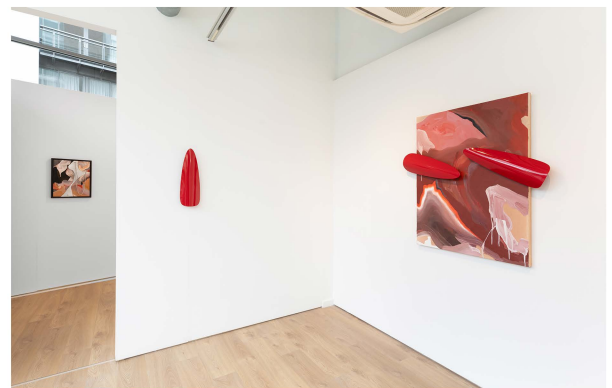
How would you introduce your current practice to our readers?

Harris: I make paintings, sculptures, and performances about intimacy, devotion, and the theater of the self. I work with lasercut steel, powdercoated metals, rope, and blurry, diaphanous layers of oil paint. From a distance the work may look hard and industrial, but it is about tenderness, connection, and figuring out your identity. I tend to work collaboratively: for example, my paintings start from a photoshoot, the images are digitised to a lasercut file, the files are cut into metal while I work on the oil painting. Every phase has a touch point with other people who I invite to join me in bringing the work to life.

Eve: Following on from this, subsequent exhibitions of yours I've attended, such as *Needle Dance* (2025), have resonated with me, primarily because of the thematic focus on resistance and liberation within the exhibition.

Makiko Harris is a Japanese American multidisciplinary artist. Notably, she is an MA graduate from the **Royal College of Art**. Post-graduation, her work has been exhibited at spaces including **Kristin Hjellegjerde Gallery**, **Tate Modern**, **Dulwich Picture Gallery**, **South London Gallery**, **Villa Schöningen**, **Kunstverein Wolfsburg**, and **Middlesbrough Institute of Modern Art**. Recently she was selected for **New Contemporaries** (2026) and was a finalist for *The Cass Art Prize* (2025), *The Women in Art Prize* (2025), and the *Ingram Prize* (2024).

Her works have become monumental statements in the spaces they are displayed in, exploring intimacy, desire, and the theatre of the self.



Installation, *Lacquered Rebellion* (2024)
Makiko Harris, at Kristin Hjellegjerde Gallery
Photograph by BJDeakin

The poetic approach was showcased through a fierce interdisciplinary practice - combining your sculptures, film, and two-dimensional works, resulting in environments I felt were both emotional and monumental.

Since then, how do your mediums feed into one another? Do you feel sculptures allow you to express something that a painting cannot, or vice versa? For example.

Harris: I think of it less as separate mediums and more as one practice that needs several modalities to fully express the intent of the work. For example, the needle sculptures are made of metal intentionally - the weight and heft of the material is important. However, I've also worked in film and performance to bring these standalone sculptures to life by weaving together bodies, bringing their story of connection full circle.



Needle Dance (2026), live at South London Gallery
sound performance, Makiko Harris
Photograph by Wayne La

Eve: What does a typical day in the studio look like for you?

Harris: There rarely is a typical day! To be honest, there is lots of admin time that people might not expect from the life of an artist, but it's part of the foundation of the practice. I am constantly applying to opportunities, responding to emails, reviewing contracts, and more. As for making, it depends what stage I am at. Some weeks I focus on painting, while others the focus is on meeting with fabrication partners at their workshops or recording violin at a music studio. A lot of my practice is collaborative, so a good day can be as much about a conversation in a workshop as it is about being alone with the work.

Eve: With your work often being viewed within gallery or collection settings, do you believe your works drastically changes in how they are interpreted by viewers, versus how they may be viewed within the studio?

Harris: Completely, and I find that gap interesting. In the studio, the work is surrounded by its own evidence: the offcuts, the failed attempts, the tools, my hands. You can see that it is made. In a gallery all of that disappears and the object becomes still and a bit untouchable, which changes how people read it. The sense of scale also changes based on the architecture of the room the work is placed in. Ultimately, I recognise I can't always control how my work is exhibited or collected. I just try to make honest work that satisfies me in my studio, and hope that that intention translates.

Eve: In previous interviews you mention how your sculptures, such as your needle-based pieces, used to symbolise weaponry, whereas now they reflect an idea of care and connection. Could you go a bit more into what sparked this further reflection as you reframed your practice?

Harris: Honestly, time. I softened. But in some ways, the works contain both meanings - symbolically a double-edged sword. Connection is always worth fighting for.

STUDIO NOTE

Coined by critic Brian O'Doherty, the "White Cube" archetype attempts to isolate the artwork from the outside world. By stripping away windows, and architectural ornaments, the space signals that the object inside is timeless, sacred, and self-contained. This environment provides a purely aesthetic focus for works.



Sewing Needle 23 (2026), powder coated and brass plated steel
Makiko Harris. Photographs by Ben Pipe

Eve: Your Japanese roots have had quite the impact on your practice; they've molded into these large-scale statement pieces. How do you navigate the balance between honouring deeply rooted, traditional Japanese art forms, whilst also subverting them through a Western, contemporary feminist lens?

Harris: I grew up between cultures, and identity has always felt a bit slippery, so I am not neatly honouring any specific tradition. The ideas I draw on, the red thread, repair, devotion expressed through making rather than saying, are things I inherited and lived rather than studied. What the Western and feminist part does is give me the language to scale them up, to make them loud and physical, and to put my own body and my own desire into them, which a more traditional register might keep quiet. I am not attempting to have a specific thesis or perspective on cultural aesthetics or politics - I am more simply reflecting my lived experience.

Eve: What non-art-related hobby or ritual keeps your creative juices going?

Harris: It has become a part of my art practice recently through film and performance, but I have always been a musician and music fan. I love going to concerts, gigs, raves, festivals, sound baths... and love to play violin with other people. It is such a visceral way to connect with others. Music is my church.

I find doing nothing to the point of getting bored is actually a useful tool to help declutter the mind and start re-sensitising the antennae to the world around me. I think flowing creative juices are simply a matter of paying close attention.

Eve: It's amazing that you are also a classically trained violinist. If you could choose only one classical composer to listen to whilst working, who would it be and why?

Harris: **Antonín Dvořák**, especially the slow movement of his famous *String Quartet No.12, Op.96, 'The American'*. I love string quartet music overall, it's so beautiful when you listen closely and you can hear the musicians breathing together, because their bodies have to keep the beat. No backing track or drummer to keep you in sync!

Eve: I saw that you also recently collaborated with **Nikon Asia**, working together with cinematographer **Brendan McGinty**. It came out beautifully, I really enjoyed watching it! How did you find the process?

Harris: It was such a pleasure! **Brendan** and his team were a delight to work with, and **Brendan** has a fantastic eye. I live in my studio so it's an intimate space to let in a film crew, however, I felt completely comfortable working with him and his team to bring my story to life. **Nikon** were generous in supporting it as an artist film rather than a product film as well, which I greatly appreciate.

Eve: With *Needle Dance* (2025) being one of your first and highly anticipated conceptual films, was there anything you found challenging throughout the process of making it?

Harris: The biggest challenge was that I am an artist that is accustomed to making physical objects that respond immediately to input, and film moves in time, which is not something you can edit with your hands the way you can an object. I had to learn to think in sequence and duration and have patience for the technicalities of film.

I was also working with the largest crew of collaborators I had ever worked with, which was both the biggest blessing of the project as well as a challenge simply in its newness to me. I am so filled with gratitude to everyone who participated in the vision, your talents and generosity is not lost on me.

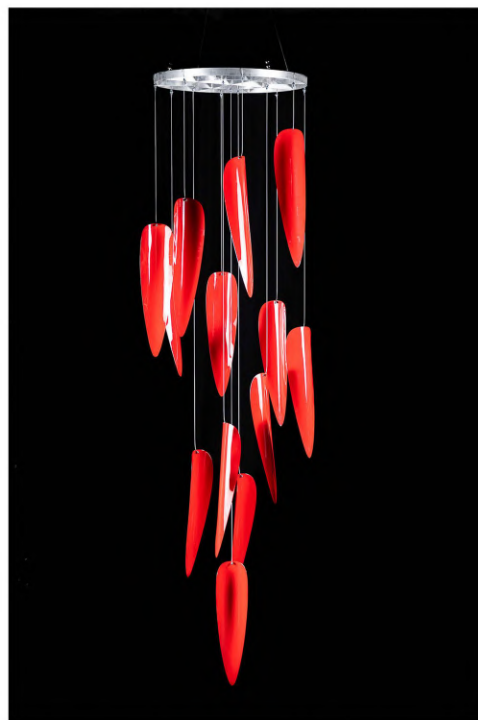
Eve: I'll patiently wait for the next film. If budget, gravity and physics were no object, what would be your dream cinematic project to take on?

Harris: I have been exploring the idea of devotion in anticipation of my upcoming solo show with **Kristin Hjellegjerde Gallery** in West Palm Beach, Florida, *I Hold You in Devotion* (2026) which opens this October. I am interested in devotion turned odd, macabre, private, and ritualistic. I have a few proposals out at the moment for my next cinematic project or performance, but all of them are a theatrical exploration of a curious psychic corner of devotion.

I imagine a dark cavernous interior, dramatic lighting, piles and piles of human hair or maybe dozens of bathtubs lit from underneath, performers reenacting a nonsensical ritual or contemporary dance movement work. A collaboratively composed soundtrack with chanting, custom couture costumes, excellent cinematography. If performed or viewed live, the sound system has to be state of the art. The works.

Eve: Switching over to your more feisty works – speaking BIG, talon-like stiletto nails, such as *Claw* (2025), there can be a fetishistic quality to them, touching on the theater of the self and bodily alteration. When you scale them up to a point where they dominate a room, how do you want others to feel standing next to them, perhaps seduced, threatened, or a bit of both?

Harris: Both, and I want them uncomfortable about not being able to choose. The nails are seductive and absurd and fake and a little menacing all at once, which is precisely how



Claw (2025) powder coated aluminium, steel wire
Makiko Harris. Photography by Ben Pipe

femininity sometimes gets performed and weaponised in real life.

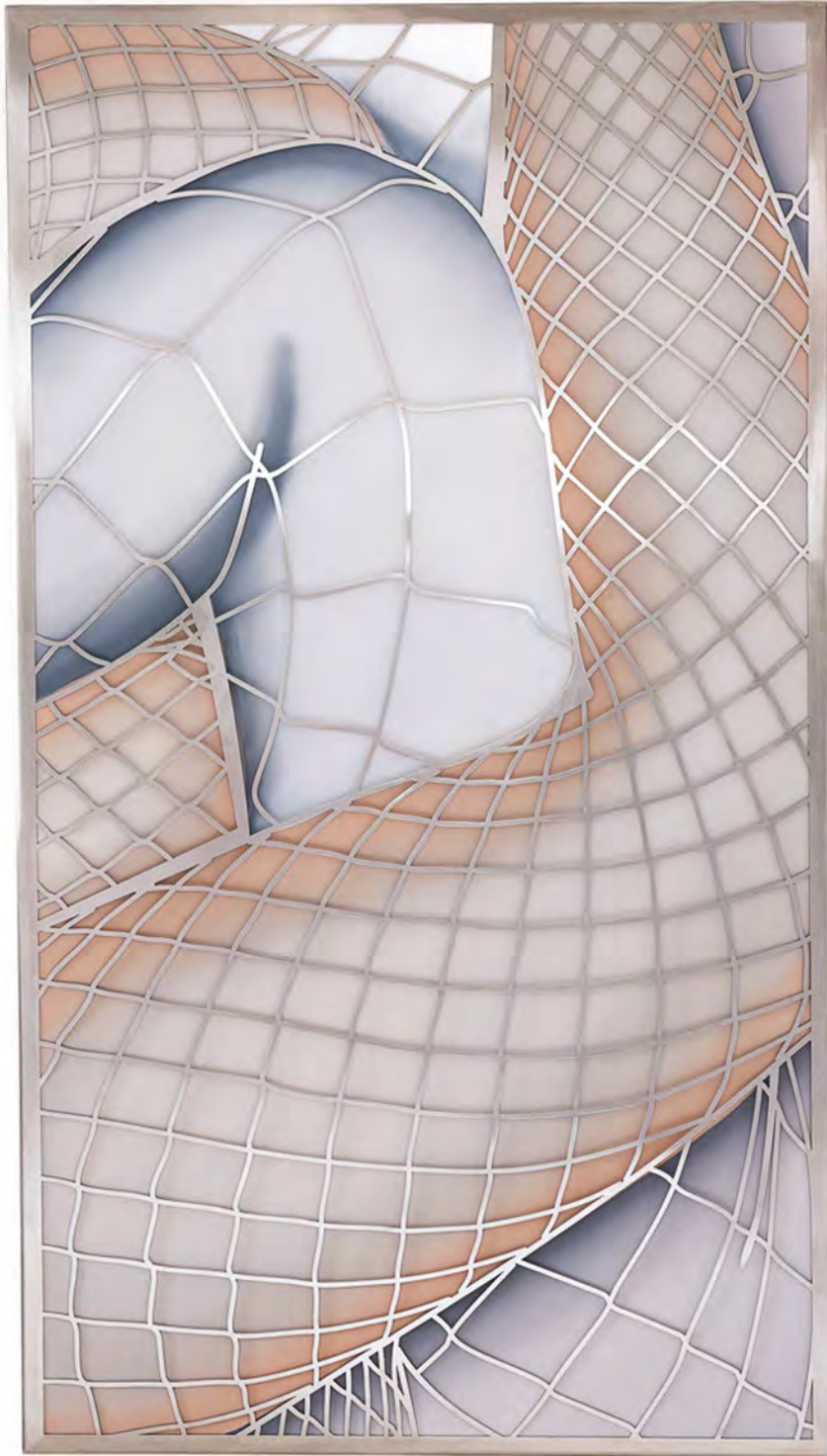
Eve: Is there anything you'd like to tell our readers about as you look forward in your career, such as upcoming projects, exhibitions, or milestones?



Harris: Yes, it is a full year. I have work in this year's *Royal Academy Summer Exhibition* (2026) and I am part of *New Contemporaries 2026*, which opened at the **South London Gallery** in January and has now traveled to **MIMA** in Middlesbrough through August. I performed a live version of *Needle Dance* at **South London Gallery** in April, playing live violin alongside 3 dancers doing choreography with custom rope costumes.

I have a sculpture in the gardens at **Dulwich Picture Gallery**, which will be on view ongoing.

The big one I have been working towards this year is my solo show with **Kristin Hjellegjerde** in West Palm Beach this October. It is the most personal body of work I have made, about a few significant loves and losses, and what it means to be devoted. It pulls everything together: institutionally scaled needles, new lockets, new paintings, and performance. I am deep in making it now and I can't wait to share it with you.



Trust (2026)
oil on canvas, stainless steel, Makiko Harris
Photograph by Ben Pipe



Makiko Harris in studio. Photograph by Ben Pipe

**"Don't forget the admin. It's not sexy but it will serve you well.
Apply for things, don't let deadlines pass, respond to enquiries.
Get out of your own way and increase your surface area for luck.
Protect the strange thing in your work, the part you cannot quite
explain but keep returning to and are always tempted to tidy up.
That is usually the only part that is really yours.
Double down on it. I know it's scary,
but *you* have to believe in it first.
You've got this."**

Makiko Harris



Top: Detail of *Telltale* (2026)
oil on canvas, stainless steel, Makiko Harris. Photograph by Ben Pipe

Bottom: Installation *Mega Nail in Lady Alleyn Red* (2026) at Dulwich Picture Gallery
powder coated aluminium, Makiko Harris. Photograph by Luca Piffaretti

HALL OF CONTEMPORARIES.

&

LOCATION LOCATION: EXHIBITIONS THIS SEASON

RECOMMENDATIONS WITH TORIA EVE

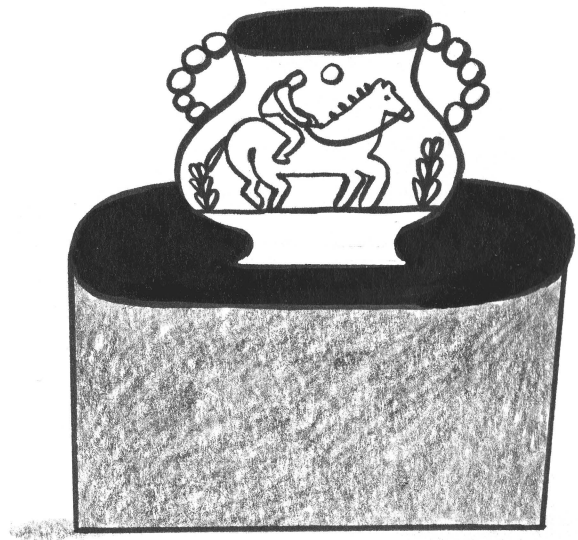


Illustration by Palak Garg

Elena Angelini
Painter



*Age of maturity /
Girl with a Falconer's Glove (2026)*
oil on canvas, Elena Angelini

Elena Angelini is a London-based artist, raised in Rome, Italy. she had her debut solo show at the **Incubator** *Playing Sacred*, Marylebone, back in 2024. Since then, she has also participated in group shows, including *Ladies First* at **Studio Geddes Franchetti**.

Angelini's works are often characterised by her use of muted colours and pencil lines that remains evident throughout her practice. A look through her portfolio will direct your focus to the figures that lie upon the stained canvases, left partially unfinished - they seem to exist more as states of mind than physical places, hovering between observation and invention.

Layered bodies occupy a central role in her paintings. Built through translucent layers of paint, flesh is rendered with close attention to details that often pass unnoticed: the folds of skin on a foot, the tension in a hand, the fragile structure of bone beneath the surface. These physical traces become records of experience, suggesting that memory is carried as much by the body as by the mind.

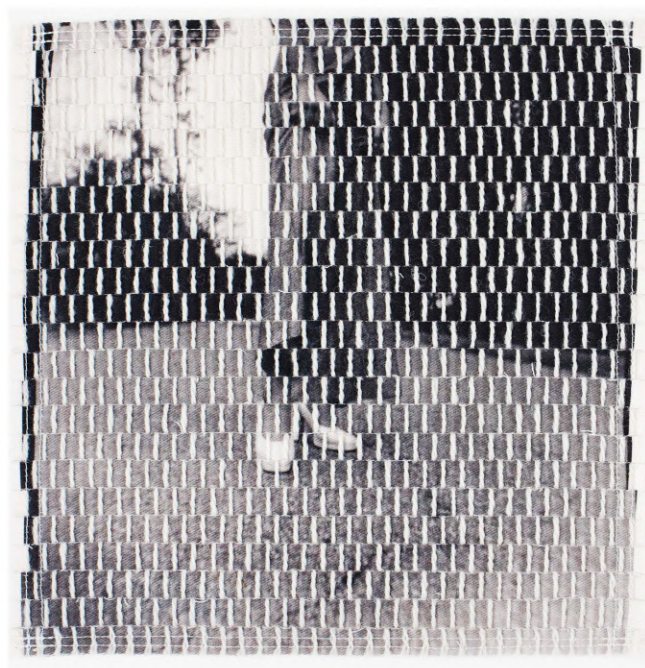
Family members, friends and recurring sitters appear alongside uniforms, animals, books, costumes and theatrical props. Removed from their original contexts, these objects become symbolic actors within open-ended narratives. Childhood games begin to resemble ceremonies; imagination encounters consequence.

Kayla Dantz
Photo-textile Artist and Designer

Kayla Dantz is a photo-textile artist and designer from Massachusetts. Previously, her work has been exhibited across the United States, including through **Harsh Collective** at *Future Fair* and *Affordable Art Fair*, New York (2026), and *Emerge IX* at **Bond Millen Gallery** in Virginia (2025).

Her practice explores intricate handmade techniques like weaving, knitting, and embroidery - an approach which was formed by her education at **Parsons School of Design** and a great amount of influence stemming from memories with her family, such as her grandmothers; it's familiar and loving, as they taught her to knit and sew as a child.

Today, she's taken these techniques into representing the fragmented nature of our memories. The threads scattered through the imagery mirror the emotional weaving that happens when the past is revisited and, in turn, create a hidden moment of sentimentality. It is never - not sentimental; it's delicate and intimate.



Heels on the Pavement (2026)
cotton twill and 100% virgin wool
Kayla Dantz

Klaudia Figura
Multidisciplinary Artist

Klaudia Figura is a multidisciplinary artist working across painting, sculpture, and installation and has exhibited at venues such as **Lectwo Gallery** and **BWA Warszawa** in Poland. She continues to expand her presence within the contemporary art scene.

Focusing on the emotional landscape of growing up on the outskirts at the turn of the millennium, she uses her works to evoke a nostalgic, fairy-tale tone. She reflects on social and cultural transformation, infusing them with the poetics of stillness, decay, and intimate memory. In her studio, scattered objects, handwritten notes, papers, and everyday artefacts form fragile personal archives.

They are a part of a larger, ongoing story, which as a viewer, you sought to understand.



Romantic (2026)
 fabric dye, pastels and crayons on canvas
 Klaudia Figura



Paper thin (2026)
 fabric dye, pastels and crayons on canvas and old wooden boards
 Klaudia Figura



Deadlock (2026)
oil, collage and mixed media on canvas
Caitlin Flood-Molyneux

Caitlin Flood-Molyneux
Artist and Designer



Caitlin Flood-Molyneux is a Welsh artist and designer based in South Wales. **Flood-Molyneux** has exhibited widely across the UK and internationally, recently showcasing work at both **Christie's** and **Sotheby's** in London (2026). Notably, they even got shortlisted for the *Forbes 30 Under 30* list and spoke on a **Forbes** panel in Botswana (2024). Since then, they've spoken on and with **GQ**, **ELLE**, and **TEDx** - *Why We Need Art to Survive* (2026).

Throughout their practice, they investigate pop culture and the ways in which we attach emotion and memory to imagery, using mixed-media techniques. Their work explores contemporary identity, informed by their working-class roots in rural Wales and their perspective on accessibility in the art world. During their **TEDx** talk, they went deeper into their personal journey, sharing how art became a vital tool for navigating grief, rediscovering identity, and rebuilding hope after the loss of their mother.

With elements of **DADA** and **Pop Art**, and found imagery alongside abstract painterly forms, **Flood-Molyneux's** works develop a visual language that draws you in.

(Left) *Trust* (2026)
mixed media on canvas
Caitlin Flood-Molyneux

Allyson Keehan is an Irish visual artist, working between Ireland and Scotland. Whilst she holds a MFA from **Byam Shaw School of Art**, UAL, she also holds a prestigious PhD in Fine Art from Glasgow School of Art. **Keehan** has exhibited across various locations, most recently this includes **Arusha Gallery** - both in Edinburgh and in an upcoming show, at their London space.

For **Keehan**, the elements of her practice originate in the body, specifically in its folds, fractures, and repetitions.

Motherhood positions the body as central, functioning as both subject and source.

Motherhood reorients.

She believes that her work evolves from herself, dissolving any boundaries between the body, creation, and repair. The result is something raw and vulnerable. The medium becomes her flesh.

These self-portraits take the form of objects, sculptures, and paintings, rendered through the body and intentionally presented without a face. This omission resists emphasis on identity and recognition. Instead, the body becomes the primary site of meaning: marked, ruptured, and healed. It holds the traces of lived experience - its folds, scars, and shifts. This is not metaphor but material evidence, serving as an archive of maternal time, ageing, and transformation.

Allyson Keehan
Visual Artist



Mother (2024)
velvet and wood, Allyson Keehan
Photograph by Alexander Hoyles

Lea Rose Kara
Sculptor



Evolve 3 (2023)
wood, acrylic domes, wool, wood dyed with sunflowers,
chrysanthemums, daffodils, and aster
Lea Rose Kara

Lea Rose Kara is a Ukrainian-born sculptor currently based in London. She has exhibited nationally and internationally in both solo and group shows, including projects with **Hypha Studios**, *Mixtape* (2024) at **Pi Artworks**, alongside the **Yuan Art Museum in China** and *In Between* at **RuptureXIBIT** (2022) in London. Back in 2025, she was also selected as a finalist for the *Ingram Prize*! Outside of exhibitions and awards, you can also find her providing inspiring talks, as she took part in *Distilling Reality: Artists as Alchemists* (2025) held at **The Courtauld Institute of Art Symposium**.

Her sculptures touch on her exploration of the intersection of nature, science, and archaic magic, developing forms through tactile materials such as resin, bronze, wool, and charcoal. This fascination stems from her time living in Italy, working alongside master artisans specialising in glass, printmaking, and sculpture. During her mentorship with acclaimed British sculptor **Julian Wild** - supported by the **Public Monuments and Sculpture Association**, **Kara** went further into refining her craft, learning to blend historical techniques with contemporary concepts.

After studying a Master's at the **Royal College of Art** (2022) and immersive residencies at the **Freud Museum** (2021) and **Standpoint Gallery** (2022), her physical, multi-layered creations carry a striking presence.

THIS SEASONS LIST

LOCATION LOCATION;



United Kingdom

Lesley Foxcroft at Annely Juda Fine Art, London

Annely Juda Fine Art presents some exciting new works by its artist **Lesley Foxcroft** in the gallery's Hanover Square space, commemorating her fifth solo exhibition with **Annely Juda** since 2004! **Foxcroft** works with everyday materials, including MDF, galvanised metal, and now copper. Each material is left exposed, an influence of Brutalist architecture - it strays away from being decorative. The pale blue-greys of the metal sit alongside the MDF, perhaps standing in for a pencil, tracing the corners and edges of the room, bent and folded into sharp, angular turns rather than soft, rounded ones. Some tilt in and out like a fan, whilst others lean into the wall.

UNTIL 18TH JULY 2026

Intersections at Kellie Miller Arts Gallery, Brighton

In sunny Brighton this summer, you can find *Intersections* at **Kellie Miller Arts Gallery**, bringing together two artists who interestingly first crossed paths many years ago as student and tutor - **Kate Wickham**, a ceramicist turned painter, and ceramicist **Craig Underhill** (a fan of slab-building techniques). **KMA Gallery's** curator, **Kellie Miller**, has reunited them to share their perspectives on where landscape, humanity, and memory meet. Collaboratively, they bring large-scale, detailed, colourful and striking works that evoke place, mood and a hidden story - representative of geological time and human history.

UNTIL 17TH AUGUST, 2026

USA

Futbol! Futbol!! Futbol!!! at **La Luz De Jesus Gallery**, Los Angeles

As the *World Cup* returns and everyone is swept up in the fever, this felt like an exhibition not to be missed. Introducing *Futbol! Futbol!! Futbol!!!* - a debut exhibition in LA from artist **Jorge R Guiterrez** at **La Luz De Jesus Gallery**. He speaks of the exhibit as a love letter to football and the Chicano culture built around it. **Gutierrez** paints the glorious weirdos of *World Cup* folklore: **Juanito, Naranjito, World Cup Willie, Tip and Tap, Footix, Gauchito, Zakumi, Striker, Merlin, and Zayu Jaguar**. Mascots so strange and wonderful they feel less designed than summoned by ancient gods. This show is built for those who enjoy chaos and for anyone who has ever screamed at a screen.

"As a Mexican kid from Mexico City who grew up in Tijuana, the World Cup was never just a sporting event. It was mythmaking. It was religion. It was family history. It was La Chiquitibum, one second and heartbreak the next. It was Hasta La Muerte devotion. It was the dream of Super Mexa flying into battle while La FIFA laughed from a golden throne." Jorge R Guiterrez

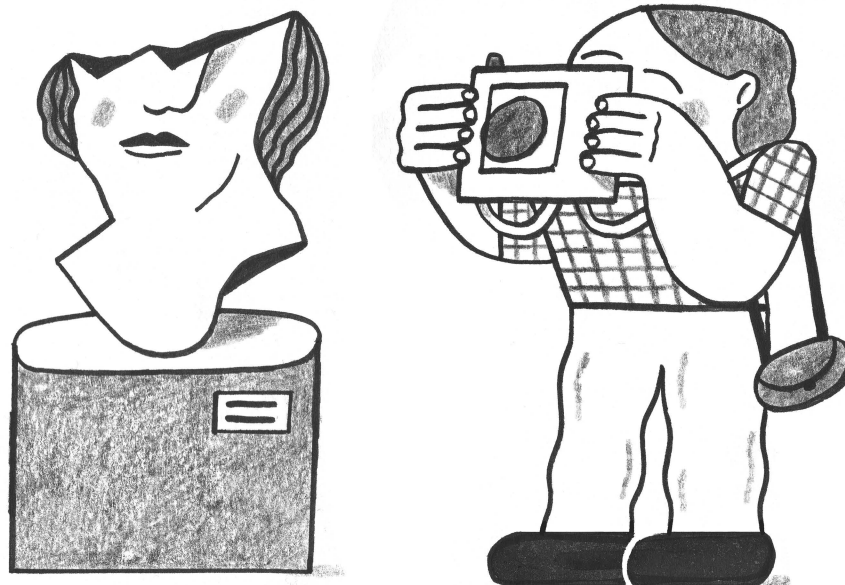
UNTIL AUGUST 2ND, 2026

Japan

Nerhol: Flora at **ISETAN THE SPACE**, Tokyo

Triumphant artist duo **Nerhol** are bringing their work to their second exhibit at **ISETAN THE SPACE** in Tokyo. Working between photography and sculpture, they present imagery that surrenders itself to the layers of time. Built around plants, the exhibit weaves in and out in three parts, using two-dimensional works, layered pieces, and 'actual objects'; the audience is offered a choice in how they'd like to view the work. With the exhibit set within a department store, the artists are able to ask shoppers to slow down and reflect, an interruption within their ordinary errand in which they've chosen to look at the objects selected, bringing them closer to art. *Flora* asks for patience, some time to understand the attentiveness to something that never really stops changing - a single flower unexpectedly opens.

UNTIL AUGUST 2ND, 2026



Italy

Meeting the Universe Halfway at **WIZARD LAB**, Milan

WIZARD LAB is kicking off a solo exhibition by **Sarah Ciraci**, taking its title from physicist and philosopher **Karen Barad**'s 2007 book, *Meeting the Universe Halfway* will bring a selection of new works within installations, using mediums such as video, lenticular photography, holographic film, and installation, circulating the same question: how much can we actually know about what we're looking at? For decades, **Ciraci** has been working on tracing the uneasy relationship between human experience and the accelerating pace of science... the exhibit holds space for showing the uneasy turns towards quantum physics. At the centre of the show is a large lenticular photograph that shifts as you move past it; you can't help but notice your own position changing what you see, which is exactly the point.

UNTIL JULY 24TH, 2026

Inter-Reality at **Arsenale**, Venice

If you are on the lookout for something immersive, **Norton Maza**'s *Inter-Reality* might pique your interest. His multisensory installations were purpose-built to answer a question banging against the walls of our mind: what do we actually agree is true anymore? Taking up conversations about migration, ecological crisis, disinformation, and political tension, the work positions South America as caught right in the middle of these global fractures. **Maza**'s practice was originally rooted in Western classical and Baroque painting, and he draws on that grounding - illusion, fragmented perspectives - to pull paintings, sculptures and sound into a shared field, where the imagery starts to have an unclear hierarchy between them. From the outside, some of the works look cold and rigid; you step closer, the fissures and cracks reveal themselves, and reveal something stranger, more alive, and hold onto memory and resistance. The dystopian imagery expands alongside simulated classical landscapes. There is a collective fear that arises, and the unsettling sense that the truth was never something within our control to begin with.

UNTIL NOV 22ND, 2026





BOOKS.

BOOKS.

BOOKS.



Our picks of books to read this season...



Cats in Art: From Prehistoric to Neo-Pop Masterpieces by Alix Paré

Perfect for the sharp-clawed, pointy eared feline fans - Before the Middle Ages, cats had a rep problem, linked to laziness, lust, and even Satan himself. *Cats in Art* traces how that changed, from sacred beast in ancient Egypt to muse for free-spirited 19th-century painters. Featuring **Leonardo da Vinci**, **Goya**, **Renoir**, **Warhol**, and more, plus timelines, maps, and graphs to guide the way. **Alix Paré** is an art historian and former **Louvre/Versailles** lecturer, and author of *Women in Art*.

The Cosmic Dance: Finding Patterns and Pathways in a Chaotic Universe by Stephen Ellcock

2

This book hunts for hidden rhythms, connecting everything. From atoms to galaxies, **Ellcock** - the curator of the strange and beautiful, has pulled together centuries of art to show how humans have always seen the universe mirrored in nature, the body, and beyond.



The Renoir Girls: A Hidden History of Art, War & Betrayal by Catherine Ostler

Excellent told, **Catherine Ostler** paints a vivid and immersive portrait where love, loyalty, and legacy collide in this deeply researched saga of one family swept up in a century of European upheaval - In 1881, **Pierre-Auguste Renoir** painted two young sisters from a Jewish banking dynasty, *Pink and Blue*, a portrait of **Elisabeth** and **Alice Cahen d'Anvers**, captures a fleeting moment of innocence and beauty. What secret can be possibly hidden behind this portrait?

On Creating Things Aesthetic by Leonard Koren

4

A straight-forward look at how creativity can work, from the mind behind Wabi-Sabi - a Japanese aesthetic philosophy rooted in Zen Buddhism. Part artist, part architect, part provocateur, **Leonard Koren** strips away the mystique of the creative process to work out what really goes on underneath.



Look Again: Complicity by Jay Bernard

A six-mile walk through London becomes a reckoning with empire, memory, and the statues we pass without seeing. Part of Institute **Tate's** *Look Again* series, poet and artist **Jay Bernard** presents a vital question after visiting the **mausoleums of Henry Tate** and **Lord Mayor Henry Tulse**, tracing the city's colonial legacy through its streets, statues, and monuments, what does it **TRULY** mean, to love a place built on a violent imperial past? This history is still shaping our present.

NEWS



THE ART THREAD IS HAVING
IT'S FIRST EVER **IN-PERSON**
EVENT!

The first of *Morning Brew* releases in July

A new arrival to our platform...

After holding the open call a few months ago, we now have a team of inspiring writers who will offer up some quick reads over at our all new *Morning Brew* section on the platform.

This a dedicated space to bring you fresh perspectives and quick stories whilst you wait for the next big publication. Whether you have five minutes or fifteen, these 'mini-features' are designed to give you a little taste of the contemporary discourses within arts, culture & heritage.

Start prepping those teas!

EXHIBITION

Collaborating as co-curator with **Noisy Room Projects**, we are proud to present *Heatwave* at **67 York Street Gallery**, London, UK. Bringing together the work of eight contemporary artists: **Kim Suchonvanich, Trinity Ellis, Zazie Julie, Breanna Gordon, Judy Clarkson, Megan Kyte, Siuli-mo Pal, and Hongru Zhang.**

Translating dialogue into our physical environment, this exhibition positions works in close proximity, where sweat, desire, and tension rise with the temperature. These artists capture a state of transition. Moving between intimacy and discomfort, exploring bodies in a state of excess: overheating, softening, and slipping out of control. Being held in the lingering heat of summer, we ask, what does it mean to exist together in conditions that do not cool?

24th - 29th July 2026

see you there.

Will we go physical?

This is still in the works, but hopefully isn't too far away! This requires some fund backing that is out of budget currently.

Keep watching.

at.

TheArtThread.com

Founder, Editor and Writer: Toria Eve
Thank you to all the artists and guest writers, for
your contribution to this issue - Summer 2026