JOY OPEN EXHIBHITON ARTIST STATEMENTS

19.09.2026 - 31.01.2027

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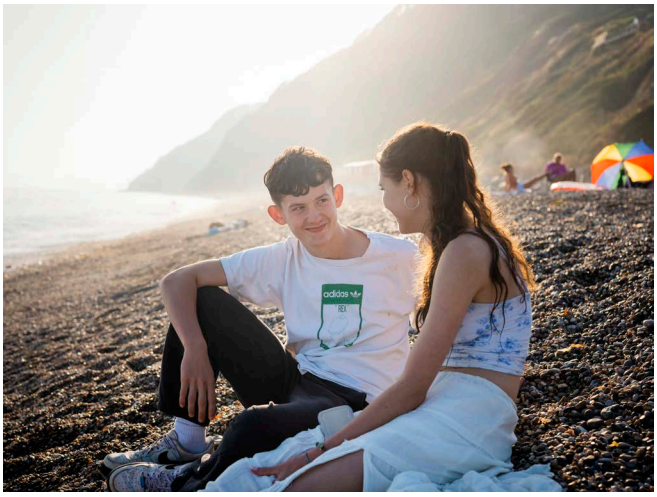
1. *DANCING BOOTS ARE ON,* 2024
Anita Davis
Photography
NFS

I wish they were mine. I would wear them every day. Red patent platform boots should be worn to increase joy. I'd have to steal them from my friend Keith first.



2. *Florian and Bella,* 2025
Harry Borden
Photographic Print
£600

In this photograph, joy is held in a fleeting exchange of attention. Florian and Bella sit on the shoreline, suspended between sunlight, sea and the vastness of the cliffs. Rather than describing exuberance, I wanted to convey the quieter joy of recognition: the absorbed look between two young people discovering intimacy and freedom. The low evening light softens the scene and gives it the fragile luminosity of memory. Throughout my practice I have been drawn to moments of psychological presence; here, joy resides in youth, tenderness and the sense of lives starting, bursting with possibility.



3. *Curiosity of adventure*, 2025
Helen Freeman
Mixed Media
£150

Mixed media and collage allows me to experiment with layered textures, dynamic colours and playful forms peeping through. 'Curiosity of Adventure' is about the joy of exploring new places, embracing the unknown and discovering small wonders along the journey. It aims to show the excitement, spontaneity and delight that travel, near or far, brings and to exhibit the exhilaration of adventure and the simple joy of curiosity fulfilled.

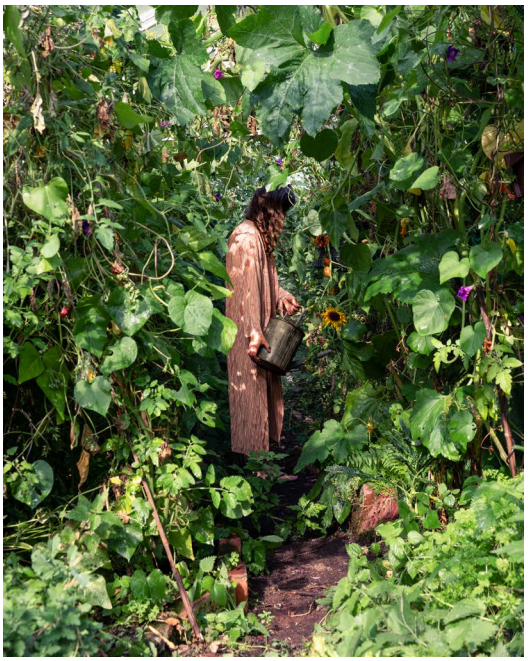


4. *Mono-No-Aware*, 2026
Sally Hebeler
Intaglio and Monotype Collage
£195



My art is a celebration of the pervasiveness of memory and the imprint everything makes on the world, however brief that maybe. My process of printing allows me to connect with those untold stories, unmarked losses, and ephemeral lives. This print was inspired by the Japanese cultural idea of Mono-no-aware – awareness of the transience of things, reflecting on the impermanence in terms of joy and beauty. 'Mono-no-aware' is a combination of drypoint, intaglio and mono-printing, each flower is drawn, scratched and burnished into a perspex plate then inked individually to create the final image. A moment of impermanence and joy captured.

5. *The Art of Watering*, 2020
Photographic Print
Holly Passmore & Jesse Roth
NFS



The Art of Watering was made in 2020, a year like no other. With more time and space than I'd ever had before, I stepped away from my desk and headed into the garden. What started as a way to pass the time during lockdown quickly turned into a mild obsession. I learned how to sow seeds, care for plants and appreciate the patience required for things to grow. Gardening provided a sense of purpose at a time that was extremely disorienting. It helped me connect with nature and discover something rewarding that continues to bring me joy today.

6. *Joy in Simplicity*, 2026
Lucy Merlin Aykroyd
Oil
£450



Joy in simplicity is my pushback to the increasing compulsion toward consumerism so prevalent in our world today. I delight in portraying simple domestic objects in pure colour and line- noticing that the spaces between them carry a stillness that brings me a sense of calm and peace.

7. *Home Calling*, 2026
Famiya Khan
Digital Illustration
NFS

My Home Calling work explores joy as a form of return — to memory, belonging, faith, and inherited identity. Through layered visuals of movement, gathering, and emotional distance, the work reflects how joy can exist alongside displacement and longing rather than outside of it. I'm interested in joy as something collectively built: in familiar rituals, shared spaces, and quiet moments of recognition that reconnect us to home. Within the work, joy becomes both tender and resistant — a way of preserving softness, intimacy, and cultural memory in the face of uncertainty, migration, and emotional fragmentation.



8. *Bean in a Sunbean*, 2026
Soft pastel
Elizabeth Day
NFS

I always start from observing form and character, I map out pencil and charcoal studies. These then form the overall composition for the pastel drawing. I particularly like to have light filtering through my work this adds to the excitement and drama of creating and therefore to the beauty of the animal. Bean lying in a sunbeam was a pose I would often find him in drifting off to sleep midway through washing himself. Bean to me was a cat with an exceptional ability to know a persons mood he had a calming temperament and a joyous kind nature.

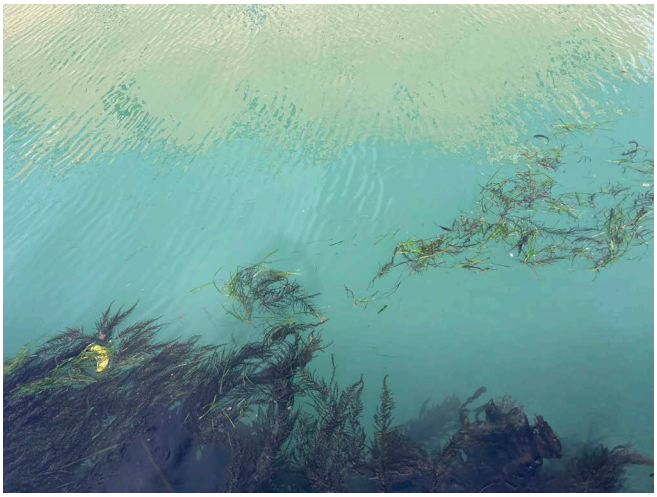


9**.** *Welcome Home*, 2026
Abigail Evans
Acrylic
£950

Welcome Home celebrates the quiet joy of ordinary moments. Set within a conservatory framed by abundant foliage, the painting depicts a familiar ritual: a cup of tea, a faithful dog, and a moment of stillness at home. The composition draws on decorative colour, simplified forms and memory rather than strict realism, reflecting the way cherished spaces are experienced rather than precisely observed. The empty chair invites the viewer into the scene, while the surrounding plants create a sense of shelter and calm. The work is a reflection on comfort, presence and finding beauty in everyday life.



10. *Untitled*
Jessie Blindell
Ink Jet Print
NFS



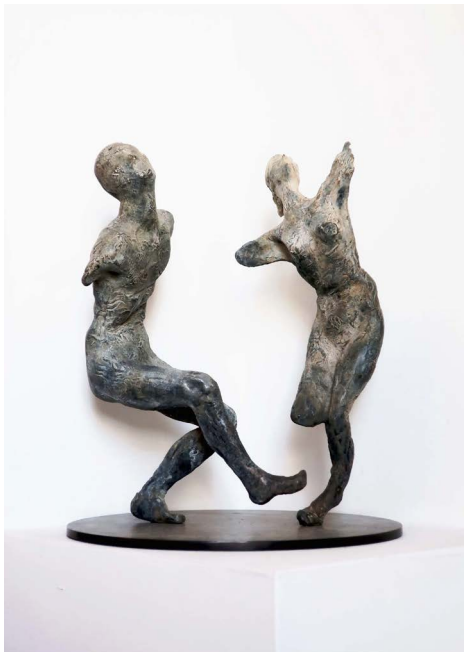
I use memory or incident as a starting point to speculate upon the history, inhabitants and physical properties of a place, building narratives from autobiographical, archival and scientific data in an attempt to find patterns and meaning in seemingly disparate events. Ideas around ecology, the uncanny, memory and failure underpin the work. The image was taken in Venice, the weeds are tendril-like and the colours slightly impossible. My favourite place - decadent, improbable, spanning temporalities, and the detached certainty that it will at some point collapse into the water.

11. *Never Too Much*, 2026
Jenny Keogh
Acrylic on canvas
£285



I'm an abstract artist and colourist, inspired by the rhythms of everyday life, the changing landscape, and the connections we find within them. Colour is central to my practice, both as a visual language and as a way of expressing emotion and energy. Through abstraction, I form my own internal landscapes - spaces that invite the viewer to pause reflect, and connect with their own sense of place and emotion. This painting reflects the uplifting energy and emotional freedom that colour can create. Through layered abstract forms and expressive mark-making, the painting captures the feeling of joy I feel when painting. I invite viewers to experience emotion through colour and composition, allowing each person to connect with their own sense of happiness and optimism.

12**.** *The Jive*, 2019
Faye Pearsons Jones
Bronze (edition 2/12)
£1,250



My practice is not so concerned with art, as it is with life. The human condition has been my greatest preoccupation, and to experience many facets, contours and corners of what it means to be alive has been part of this journey. My work therefore, centres largely around the human form and its experience of being. The reference for much of my work comes from contemporary dance. My work with the Fallen Angels Dance Theatre who use the transformative power of dance to move people from addiction into recovery has been a central inspiration. The personal and collective joy of reconnecting with the self through a physical journey, is truly something to behold. My aim is not to create a technical representation, but to allow the audience to connect with the essence of what I am seeing.

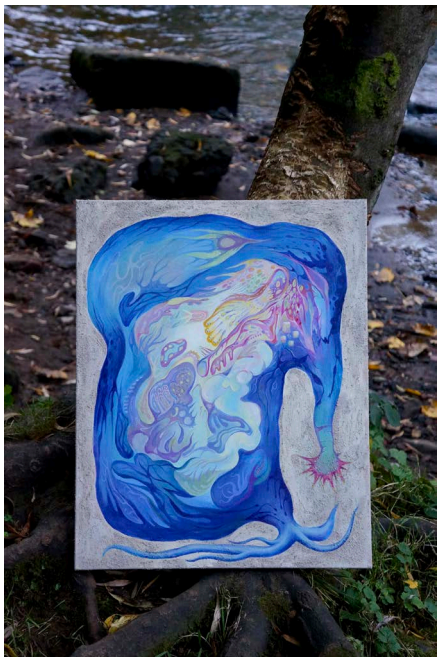
13. *Fluffy Joy*, 2026
Tatiana Fetisova
Oil on Canvas
£1,350

"Fluffy Joy" is about the deliberate choice to return to joy after fear. The Samoyed, one of the most joyful dogs I can imagine, becomes a soft, balloon-like symbol of playfulness, trust, and emotional repair. After being attacked by a pack of dogs in Istanbul in 2021, my body still remembers fear, but this painting imagines a different possibility: warmth, openness, and the courage to feel safe again. For me, joy is not simple or naïve — it is something tender that can be rebuilt, protected, and chosen.



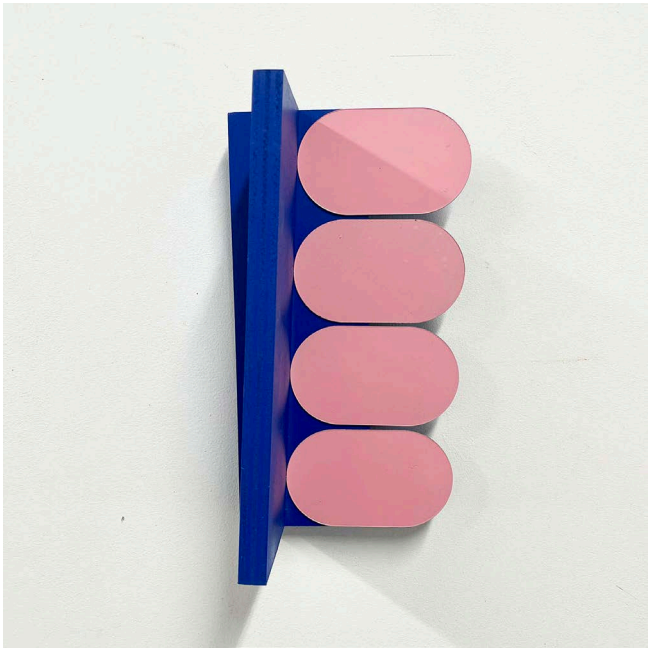
14. *THE BLOOM OF BOUNDARIES*, 2025
Ziyi Yan
Coffee grounds, acrylic and paste
£,1200

My practice explores emotional states and self-recognition through organic, speculative forms. I am interested in how inner experiences can be translated into living, biological structures that feel both fragile and generative. In this work, I reflect on my experience of intimacy and personal change through a membrane-like organism in continuous formation. Rather than depicting joy as a fixed emotion, I approach it as a quiet, growing force, emerging through openness, permeability, and transformation. The work suggests that joy can exist within processes of becoming, as something slowly unfolding, expanding, and taking shape.



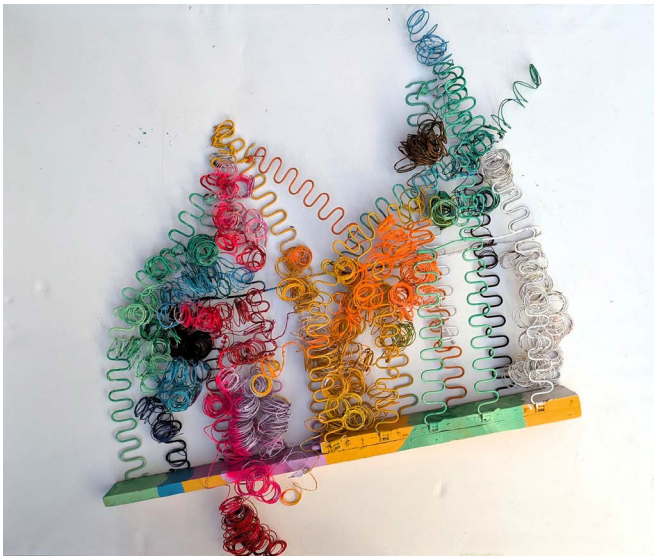
15. *Mother (Blob, Blob, Blob)*, 2026
Frea Buckler
Acrylic on Found Objects
£650.00

My practice moves between painting, sculpture and installation, exploring colour and form through a playful, responsive engagement with found materials. Works are built through acts of transformation with colour and placement, where decisions are made through making. In this piece, joy is present in colour and form. Candy pink bubble shapes meet an asymmetric ultramarine support, creating a playful tension between balance and order. The forms feel cartoon-like, and the title draws on my memories of the absurdity and joy of life with small children.



16. *Peter's Bed Springs*, 2026
Catherine Heard
Upcycled waste household paint and varnish
NFS

This work originates in my father's bed, brought from Sussex to Somerset in 2022 and left outdoors, where weather reduced it to rusted springs. Once holding sleep, intimacy, conception and endings, it becomes newly active in the landscape. Re-formed loosely into house-like structures, the springs suggest shelter as much as ruin, shifting between body, home and environment. Through painting and assembly, I reclaim these remnants. Joy here is not separate from loss but emerges through it, as persistence and transformation. What remains is not fixed in decline, but held within continuing cycles of life.



17. *Green Tiger Beetle (Cicindela Campestris), Customised perfume box (a joy in itself)*, 2026
Silver leaf and oil paint on waxed paper
Vanessa Clegg
NFS

This echoes the icons carried in the pockets of medieval pilgrims... a reminder of belief and purpose. On my own journey I have re translated this in the form of an ongoing dedication towards the creation of a thriving environment for insects... those tiny over-looked jewels so crucially important to all life. This takes place on my allotment... the greatest source of joy and community imaginable... my own garden of paradise. "A thing of beauty is a joy forever" - John Keats.

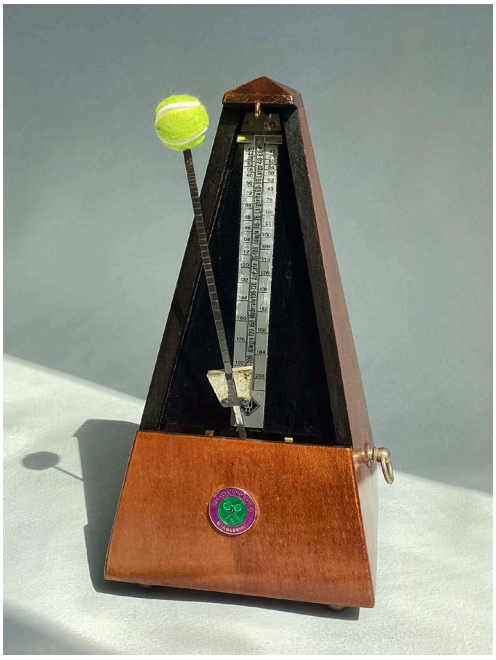


18. *Good Things*, 2026
Naomi Frears
Oil paint and inkjet on paper
NFS

I am an artist based in Cornwall working across film and video, text works, printmaking and painting. I started making a list of 'things that bring me joy' in March. The list surprised me, especially as not all the things on the list are that nice. The original list is longer and growing, and I think other works may come out of this quest. 'Good Things' represents a strict edit of the list to the succinct form I needed, as well as experiments in the studio with painting and printmaking to carry the text in way I wanted.



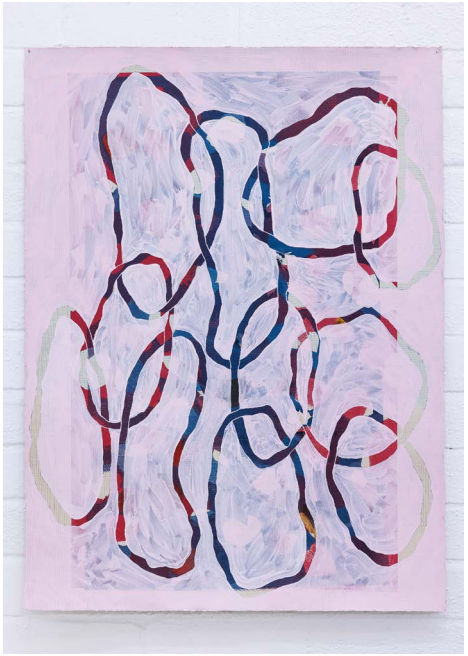
19. *The Longest Rally Ever*, 2025
Matthew Ensor
Metronome (in working order), tennis ball and enamel badge
NFS



To see viewers smiling at this sculpture gives me enormous pleasure, a two way reciprocal process. I endeavour to create artworks that are often amusing and beguiling. By juxtaposing unrelated often discarded objects combined with a helping of surreal wit the ordinary can become extraordinary. *The Longest Rally Ever*, is inspired by Man Rays metronome surreal sculpture, *Object To Be Destroyed, 1*923.

For two weeks Wimbledon gives millions of viewers and spectators globally a collective joy to indulge in a wonderful British tradition, embracing every spectrum of society. The idea of a surrealist tennis match conjures up infinite absurdities.

20. *Pink Worms*, 2026
Jo Ball
Screen print & paint on paper
£900



I make works on paper and three-dimensional pieces using paint, paper and clay. Lines and colour dance and wiggle through the space. Repeated layers build up compositions that are joyfully neurotic. I'm drawn to processes that offer sensual pleasure - mixing paint colours in creamy oils, extruding lines of clay with my finger and thumb. I follow the hands-on fun of making and material connection as core aims of my art practice. I hope this sense of flow and enjoyment transmits through the experience of the viewer.

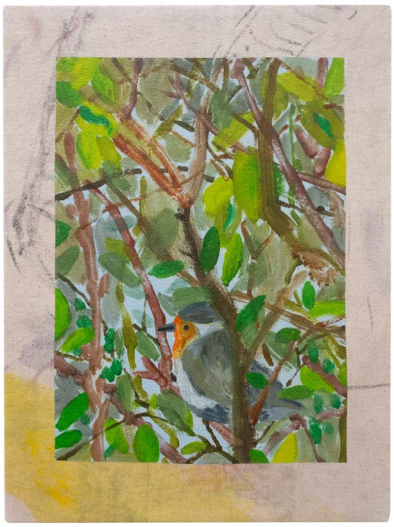
21. *Bollard Smile*, 2026
Emma Hopton
Soft collage (Fabric, digital print, embroidery and sewing threads)
£300



Quick pictures and slow stitches. Someone stopped here before me. Added a smile to a bollard, an anonymous gift to whoever passed next. I noticed, I stopped, I photographed it, and then slowly, I stitched it. These works pair fleeting moments of joy spotted on lunchtime walks with the unhurried practice of hand stitching. A return to the quiet tenets of art and design. Freeform, asymmetric, colour-led. What moves me is how joy travels. From an unknown hand, to a photograph, to thread and fabric, to this wall. Relayed rather than possessed. Collective, unassuming and untethered.

22. *Not There*, 2025
Ben Sanderson
Oil, dye and watercolour on canvas
NFS

Joy is difficult to project, like trying to make a joke and asking people to laugh. People sometimes find my work uplifting, though I don't. It feels hard, confusing and shifting. There is joy in making, when fleeting moments align. I painted this robin sometime last year. I had just lost my mum to cancer and birds became a thing. It started with the visitor, a robin, Jane back from the dead. As my grief escalated the birds escalated. It wasn't just robins it was any bird I could see or hear. It was a truly bad year but at a glance I'm not sure this painting is that sad. I think the robin is smiling and somehow managed to find a wig.



23. *Stubborn Gladness*, 2026
Sarah Toraven
Sculpture
£270

'We must risk delight...We must have the stubbornness to accept our gladness in the ruthless furnace of this world' - Jack Gilbert. The joy of engaging with art provides a supportive structure through my life's ups and downs, both as a maker and a beholder of it. Constructed from repurposed materials, the piece expresses this sentiment through functioning as both sculpture and seat. The abstract shape that inspired it, emerged from joining up the five main lines on my left palm. These palmar flexion creases facilitate the folding of the skin during movement and grip, essential to my process of creating.



24. *WE (flow) III*, 2026
James Bristow
Screenprint on paper
NFS

My work is an expressive form of geometric abstraction, made using silkscreen printmaking. As an autistic person I have a heightened sensitivity to injustice; 21st-century inequality and division doesn't sit well with me. My work addresses this boldly, celebrating unity in difference, presenting a more joyful and optimistic vision of humanity. The Seneca phrase "we are waves of the same sea" chimes loudly, informing a recurring theme and motif.



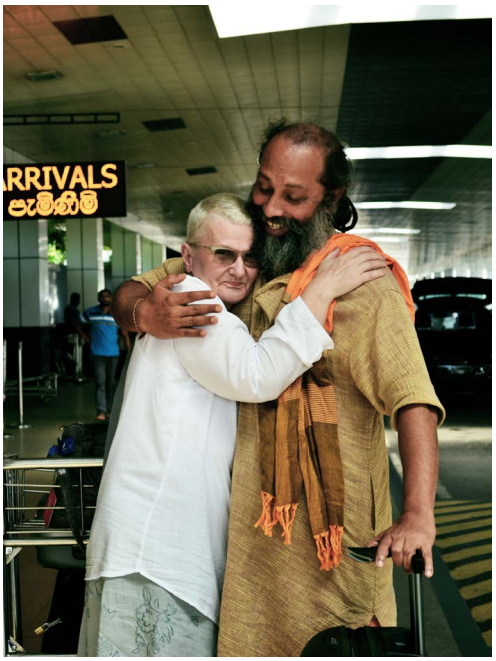
25. *Eliza Grey*, 2026
Rose Davey
Paint and pen on paper
NFS

To watch a child draw is to witness the unbridled joy of colour and gesture to paper, before the marks of the hand are restricted by the self-consciousness of later years. It is this freedom of expression which so many artists try to maintain or get back to. Picasso famously said all children are artists, the trick is how to remain one. Well, I have cheated slightly by using my daughters' impulsive drawings as material for collage. Made whilst she was 2 and 3 years old, I kept these joyous scrawls before they evolved into 'drawings of things'.



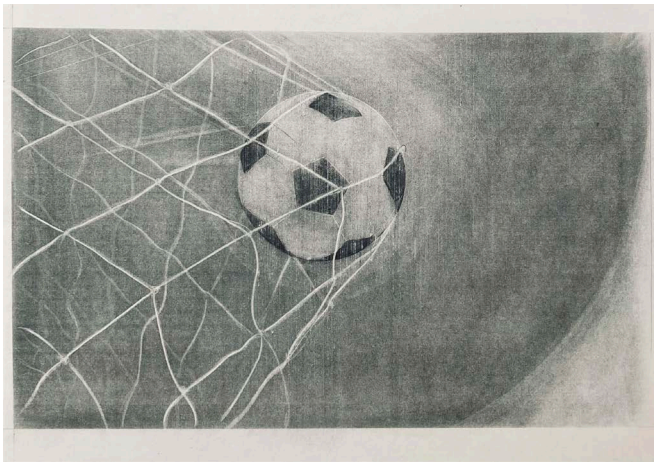
26. *Arrivals*, 2015
Shengdi Cui
Digital photographic print
£220

This photograph captures joy as a moment of arrival — not only into an airport, but back into the presence of another person. In the embrace, joy appears quietly, mixed with relief, tenderness and the exhaustion of distance. It is not a loud celebration, but a physical act of being held.



27. *Screamer: Zubimendi*, 2026
Andrew Davey
Graphite drawing
£450

Graphite dust, pencil and eraser. Victoria concordia crescit : victory through harmony : the Arsenal moto. I had struggled working with an image taken from Botticelli's "Primavera" ; the three graces, the figure on the left an imbodiment of Joy, Euphroyne.A months work over-worked and going nowhere and abandoned. Arsenal my team since boyhood, have just won the premiership. So pure joy! This drawing, "Screamer : Zubimendi " took just a couple of hours!



28. *First and failed attempt at being a plant*, 2025
Cosima Bucarelli
Polaroid, hand-painted flower pressing frame
£1,350

Working across sculpture, installation and performance, Cosima explores transformation, reciprocity and cyclical return through materials that grow, harden, decay and collapse, including metal, clay, plasticine and mycelium. By allowing material behaviours to shape the work alongside intention and control, she foregrounds processes of change and interdependence. Drawing on ecofeminist and posthuman thought, her practice examines the entanglement of human and more-than-human systems, and how cultural narratives, belief structures and symbolic language shape lived realities. Through playful and poetic approaches, she questions what is considered true, alive or intelligent, imagining alternative ways of relating grounded in joy, reciprocity and vulnerability.



29. *The Outside*, 2025
Chantelle Henocq
Ceramic sculpture
£400

I make ceramic sculptures that pack a punch of nostalgic flavour, evoking childhood memories, favourite treats and salty bar snacks. With a background in graphic design, packaging and illustration I'm interested in making work that explores ideas of nostalgia, consumerism, and the roll 'guilty pleasures' play in contemporary life. All my work is hand built and decorated, using earthenware clay and underglaze. 'The Outsider', is a still life set with a ceramic sculpture of my teenage bright yellow Walkman and well listened to mix tapes and headphones. Joy, is listening to my mix tapes, maybe having a tuneless sing along with a few dance moves. The sculpture can be wall hung or laid flat.



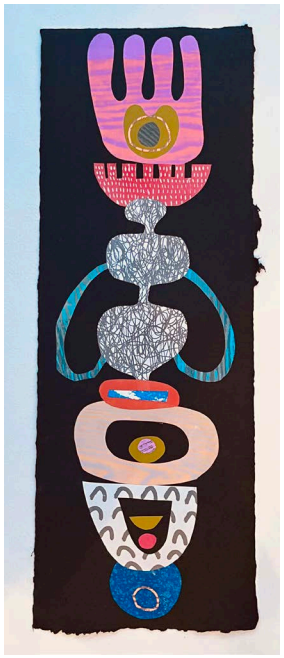
30. *The Joy of Growth*, 2026
Mixed media (Paper Cut)
Hope Mahlich
NFS

Alongside my artist practice, I work on the land; it is my purpose. They are not separate, my art and my gardening, they are threaded together. I grow vegetables, and I belong to a system much bigger than me; we all do. All the plants in my picture are symbiotic with the soil. They are in their natural state, communal and resilient. I, too, want to be in my natural state, symbiotic with the land, connected and growing. Because if I do so, Joy is never far behind.



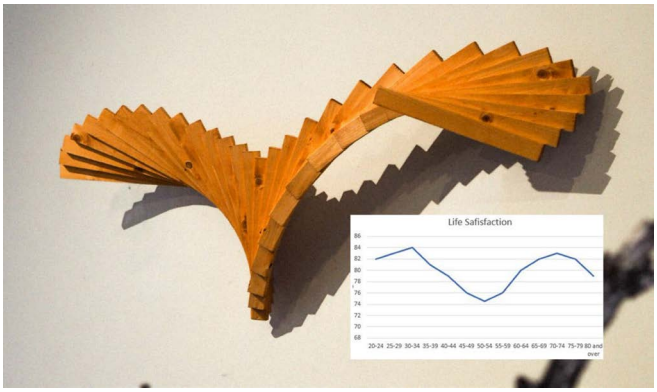
31. *Totem of Hope V*, 2026
Sarah Ward
Handprinted collage on handmade paper
£150

This work combines screen-print, linocut, and hand-printed stencils on handmade paper. The black paper is made from textile waste, made here at East Quay. Each piece is formed into organic structures, mirroring how small acts of kindness can accumulate into something meaningful. Proceeds go to charitable causes that support animals and people in crisis. For me, joy and hope are similar feelings - both enter this work twice, in the making and in knowing it goes somewhere it can make a difference.



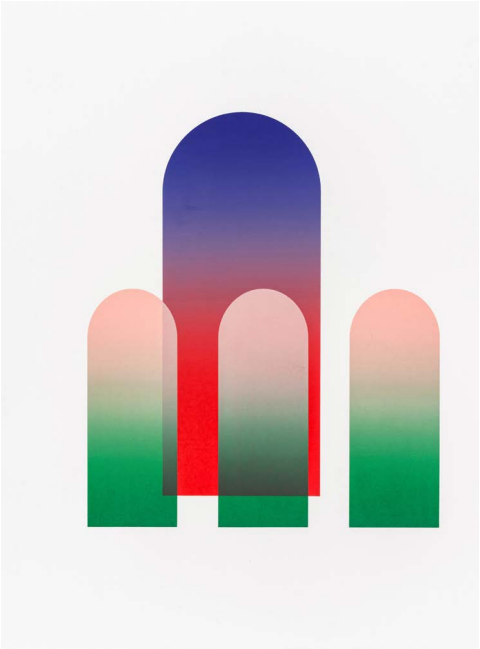
32. *Happiness and its Longevity*, 2021
Cameron Lings
Sculpture - Stained pine and steel
NFS

This data-driven sculpture, translates trends of wellbeing into a flowing, physical form. Inspired by the 'Happiness U-curve,' it visualizes how life satisfaction in the UK typically peaks in the mid-20s, dips through midlife, and rises again by our 60s—turning data into a tactile representation of a human life. It reveals how joy can return and evolve over time, the piece offers a hopeful perspective on the topic that I believe would make a good fit for the proposed exhibition.



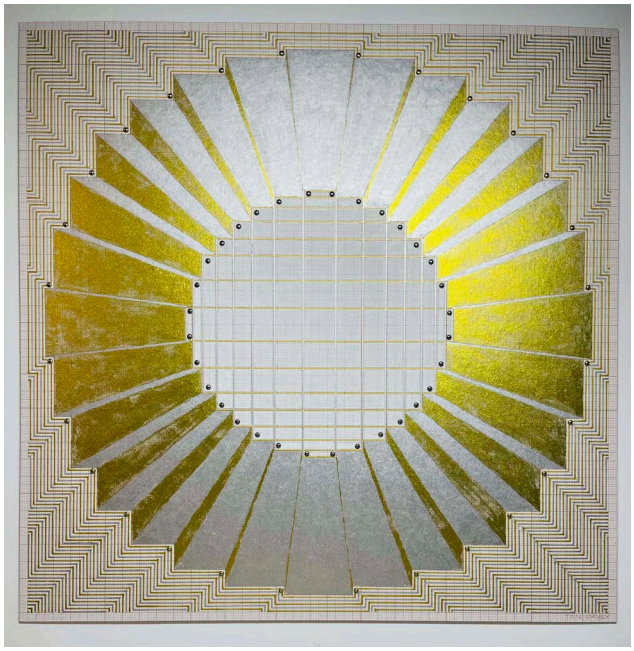
33. *Overlapping Portal 1*, 2025
Jessica Akerman
Screen print
£650

I work between two and three dimensions, to explore the visual, ornamental and symbolic potential of objects and images. I reimagine bodies, spaces and systems using vibrant colour and playful tactics. In this work, I experiment with the clarity of geometric abstraction to convey a moment of bliss, joy, and a sense of secular spirituality; as experienced in sunsets and sunrise, through monumental architecture and expansive landscapes. It is a way of finding a way through complex global uncertainties with the language of visual rapture, in a moment in time, in a particular place.



34. *HALO*, 2026
Toni Davey
Ink and Metal on dry mounted graph paper
£2,000

The word HALO refers to a circle of light: a JOY in itself. A HALO can refer to an aura of glory, veneration or sentiment surrounding an idealised person. In artworks a gold HALO is used as a radiant circle or disk of light shown in paintings and sculptures around the head of a holy person, angel, saint or deity, as it would highlight the subject in times of no artificial light. The HALO effect assumes that a chosen person is also intelligent and kind. A JOY.



35. *ROLL YOUR TONGUE*, 2026
Nick Johnson
Acrylic on Canvas
£1,200

My practice explores the joy and wonder of painting through sensory colour, geometric form, and shifting spatial rhythms. Beginning with playful coloured-pencil drawings and modular grid structures inspired by digital interfaces, graphics, and circuits, the work develops into dynamic abstract paintings charged with movement and energy. Colour operates as an active, emotive force—pulsing, flowing, and transforming across the surface. Bridging modernist abstraction with contemporary digital aesthetics, the paintings merge analogue and technological sensibilities to create immersive chromatic experiences. Through layered compositions and luminous fields of colour, the work invites contemplation while evoking a sense of connection, curiosity, and physical sensation.



36. *The Delicate Art of Understanding a Ghost*, 2026
Ella Reese
Oil on canvas
NFS

My practice draws from folklore, wildlife, and the frequently bizarre experience of growing into womanhood. Through collaging surreal, mythological imagery, I borrow and reassemble visual language to build narrative pieces. I find that joy is defined by long-lasting happiness, rather than fleeting bursts of ecstasy, and as something sustained rather than dramatic or exuberant. Here, a sun-like self-portrait hovers above The Death of Abel (1853), her expression serene despite the slain innocence beneath. Joy emerges through compassion, a state of radical acceptance, and a coexistence with difficult truths, becoming a quiet strength that reaches every corner of the mind.



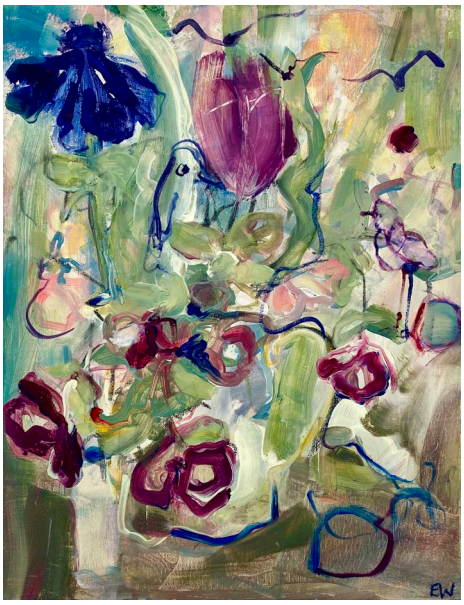
37. *Wish You Were Here*, 2025
Milly Aburrow
Stained Glass
£650

Milly Aburrow (b. 2001, Chichester, UK) is a multidisciplinary artist based in Margate and currently on the associate programme at Open School East. Working with bold colour, playful stylisation and exaggerated forms, she transforms everyday imagery into humorous, reflective installations. Wish You Were Here responds to Joy through a seaside postcard–like scene: sun, sea and a melting ice cream held in a relaxed hand. Drawing on Margate's coastal culture and shared holiday memories, the work creates a bright, welcoming moment of pause. Joy emerges through familiarity, colour and nostalgia, inviting viewers to recall personal experiences while gathering around a playful, communal image.



38. *Birds*, 2026
Eleanor Wong
Oil on canvas
£500

I paint animals because I love them, searching for connections I don't want to lose, to the world around me, to who I am when life feels simple and wide open. I work through play and observation, building up layers until the painting tells me it is done. Birds began with flowers set up in my studio, drawn and worked through a series of studies. Two birds found their way in, seeing each other, an imagined narrative, more arriving. For me this is joy, connection, freedom, the world feeling full of possibility.



39. *New Set*
Olivia Parsons
Mixed media (pink wool gloves and false nails)
NFS

Olivia Parsons is a multidisciplinary artist creating artworks with the intention of being played with or physically interacted with. Through experimentation and working across different mediums, Olivia seeks to understand what makes audiences feel invited to touch and interact with her artworks. She recognises the lack of play in everyday life and aims to create works that are accessible, allowing people to experience art in a more joyful and playful way. The artwork I have submitted, New Set, responds to the theme of Joy as it is a wearable art piece through which the audience can experience the feeling of having a new set of false nails. The artwork aims to showcase the joyful and absurd side of having long false nails and the funny gestures we adopt with these beauty adaptations.



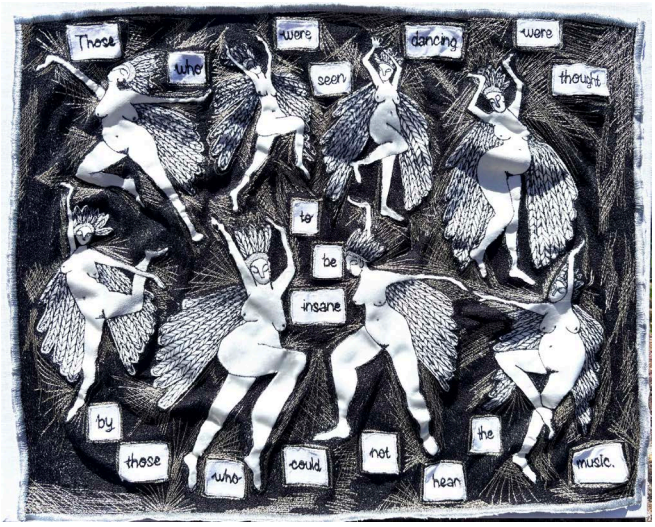
40. *My joy befriends my sorrow*, 2026
Angelica Vanasse
Letterpress
£300

I am a visual and participatory multi-discipline artist. My work grows collaboration with people and place. I explore how joy can exist in the company of life's complexities. I explore joy and creativity as lead artist for the Borough of Joy project in Wigan. This print shares my reflections on the way that joy can befriend the contrasts that exist inside us. Existing as a socially engaged artist following the sudden loss of my dad has made this exploration integral to my survival and the glue for the connective conversations that shape my creative projects.



41. *Dancing*, 2026
Gina May Selene
Machine embroidery and appliqué
£600

Combining stitch, sculpture and vintage textiles, my practice explores aspects of womens' lives and experiences. 'Dancing' uses images of female spirits revelling in the joy of movement and in defiance of a world that 'cannot hear the music' (Nietsche). 'Dancing' uses the physical tensions created by multiply overlaid stitching and appliqué to create a vibrant, three-dimensional image of the thrilling experience of dance.



42. *One for Sorrow, Two for Joy*, 2026
Lyn Barlow
Mixed Textiles
£300

I am a textile artist primarily using art as a narrative to explore, raise awareness, of personal, social, political, and cultural issues. My piece is based on my connection to place, where I call 'home' and the importance of my relationship with the physical, spiritual and environmental landscape.



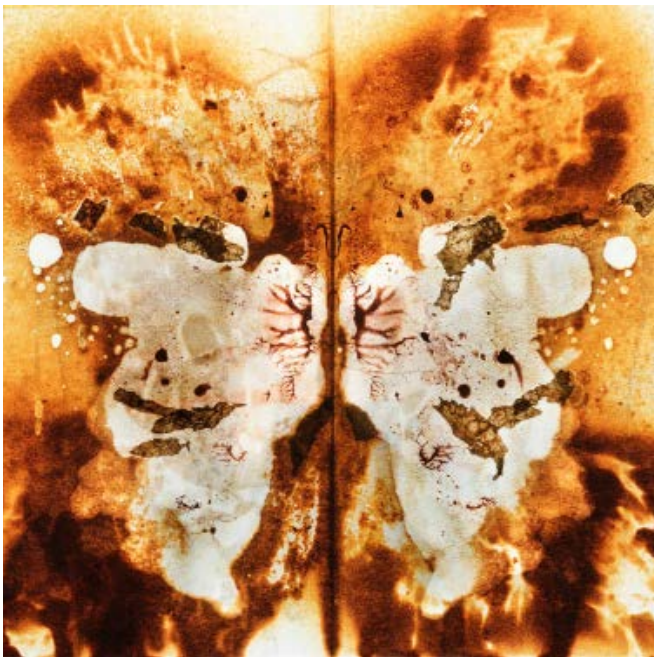
43. *The Badger*, 2024
Christy Burdock
Oil on canvas
£850

Farm life can be both joyous and brutal. A year ago I spent a year with hill farmers, drawing and painting their lives with their animals. Much of their time was spent keeping their stock alive to take to market, in constant battle with wild animals that could and would, get into the most secure farms, decimating the farm stock. I often witnessed the joyous outwitting of farmer, by wild animal.



44. *Withness Thinking*, 2026
Hazel Barron
Mixed media drawing (Oak gall ink, beeswax, iodine, rust, red clay, scraps of the West Somerset Free Press, rabbit skin glue)
NFS

This piece is an attempt to communicate the quiet, sustained, grounded, limitless joy of a practice rooted in reciprocation, of dwelling in the softened boundaries between the human and other-than-human world.



45. *SPLASH Ode to Hockney*, 2026
Georgina Towler
Acrylic on Canvas with stitch
NFS

... sometimes to find the joy, you have to take the leap!



46. *Linkage 1*, 2024
Qingran Liu
Mixed Media
NFS

Linkage 1 reimagines a fragmented family dinner photograph through knitted distortion, tracing the fragile and often unseen threads of kinship. The softened image suggests memory not as clarity but as emotional residue carried in the body. Knitting—an act of looping and linking—mirrors generational transmission, where intimacy and uncertainty intertwine. Within the theme of joy, the work reflects on the quiet, persistent joy embedded in shared moments: the warmth of gathering, the gestures repeated across generations, and the fragile continuity of family bonds. Here, joy is not loud or celebratory but tender and resilient—emerging through care, memory, and the act of holding connection even when it begins to fade.



47. *Little Glimpses of Things I Can't Quite Remember (Part II)*, 2023
Emma Fisher
Oil on canvas
£450

'Little Glimpses of Things I Can't Quite Remember (Part II)' is a painting about those fleeting moments when something is suddenly revealed to you, possibly from your subconscious when you might not be expecting it. This often brings Joy! It might be a smell that conjures up a memory from your childhood, a piece of music that brings back a moment you had forgotten about or it could be just a feeling or an emotion and you can't quite place it, but you recognise it from your past.



48. *Enduring*, 2025
Clare Hepworth-Wain
Recycled Float Glass
NFS

For this piece, I repurposed discarded window glass into botanical forms using only kiln heat and handmade chalk moulds. This minimalist process transformed the window glass into soft, organic curves that captured the fragile beauty of withered flowers. By repurposing waste material through basic elements rather than synthetic chemicals, my work intersects with biomaterial practices, creating a sustainable, joyful cycle where manufactured debris mirrors natural resilience. I find immense joy in giving discarded glass a second life. Working with glass allows me to capture fleeting moments of liquid motion in suspended animation. Aged 58, i find the repurposing of glass echoes my journey as an emerging artist—discovering the joy and beauty in altered states.



49. *Endorphinchen waters her garden in hopes of a harvest*, 2021
Karla Kurz
Watercolor pencils on paper
£900

Endorphinchen is a diligent gardener in her park of dreams. She wastes herself in the hope of a bountiful harvest. A body brimming with happy hormones and a well that will never run dry.



50. *Squidge and Squelch*, 2026
Polly Kelsall
Framed c-type print
NFS

Polly's work is multidisciplinary using materials and objects (found, altered and made), hand woven cloth and images that result in arrangements, installations, actions and site-specific work. Her ideas, thoughts, processes and concerns explore the possible tensions and balances between human activities and natural processes, permanence and the temporary, fragility and solidity. Squidge and Squelch is a record of a spontaneous action. Harris (Outer Hebrides) is my second home, a place I return to 3/4 times a year. There is a sense of relief and joy when I arrive, a need to connect to the land leaving only a temporary trace.





51. *Portrait of Dieter Roth's Shit Hare with Toy Cow,* 2024
Sheena Vallely
Oil on wood
£450

A key figure in the Fluxus movement Dieter Roth often produced works using ephemeral substances like animal waste and food to break conventions and question what we value as valuable or beautiful. This hare piece from a multiple, made of rabbit excrement and straw, pressed from bunny shaped moulds, had a richness in colour and texture and made me want to paint it. In India, cow dung is dried in pancakes on walls and used as cooking fuel and I was attracted to the found wooden toy cow from a London flea market to enjoy pairing the two subjects.



52. *A PASSION RECLAIMED*, 2026
Jenny Graham
Found wood and metal leaf
£150

I am an artist working across many media: painting, print, sculpture and photography. I have always found a special pleasure in collecting the discarded and overlooked. In charity shops, junk shops and on beaches and roadsides. These need to be cherished and reused. For years I have been creating 2 and 3D pieces of work from these finds, making them something more beautiful. The piece was made from a discarded painted and distressed piece of wood. I have done nothing to it except to add the sun. What could be more joyous



53. *FUCK JOY,* 2026
Angela Newbold
Hand-stitched textile
NFS

I am a textile artist and maker living and working on Exmoor. I make using traditional sewing, quilting and patchwork techniques often inspired by the act of women gathering to stitch their stories into cloth. All my work is hand stitched using scraps of natural fabrics that have had a previous life. The piece of work I have submitted into the open exhibition is a personal response to a cancer diagnosis I received in 2025.



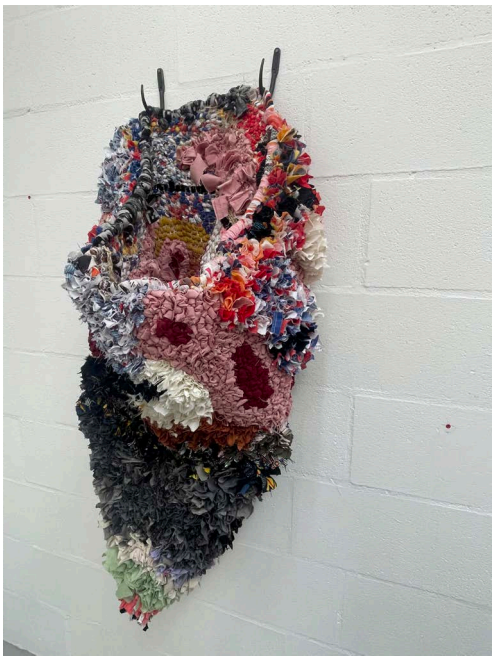
54. *The Joy of Orpheus*, 2026
Zoe Snape
Watercolour and washing-up liquid on graph paper, UV-protective non-reflective glass
£500

Joy, to me, is a state of flow. Managing an unpredictable medium after a day of experimentation. A fleeting glimpse of control during a transient state can lift my mood, provide faith, evoke hope. The Joy of Orpheus is a Greek myth symbolising the fragility and impermanence of life. It represents an artist's faith, trust and patience in the pursuit of bringing order to chaos, trusting the process, and even conquering time. Bubbles to me, represent transience. Cramming fluorescent foam into dull regimented graph squares is an act of faith that celebrates uncertainty, accepts failure, builds hope and cultivates joy.



55. *The Soft Container*, 2026
Louise Bradley
Reclaimed fabric on hessian sack (rag rug) and iron hooks
£1,000

Hand tufted from reclaimed fabrics, mainly from my family, a way of feeling connection to them. The action of making it repetitive, regulating and calming. This works gives me joy as I feel like to want to climb into it to feel held by them.



56. *Still still Cuckoo Mountain*, 2026
Oil and acrylic on canvas
Anna Holm
£950

Joy for me is subtle, it is quiet and calm. It's the place where hyper vigilance rests at low volume, a place where I'm safe to enjoy the breadth of nature and meditative act of translation onto canvas. Joy is the ability to finally speak out about the isolation and loneliness caused by being care experienced, it's a reclaimed hushed self pride. Besides the obvious happy colour palette of this piece I chose this work it as it was one of those pieces that flowed without the intrustion of overthinking or external issues getting in the way.



57. *What Refuses to Disappear*, 2025
Black-and-white photography
Bichen Liu
£180

My experiment uses lens-based image-making to investigate the persistence of memory, places, and social feelings in ordinary Spaces. Places where there may be changes in the city, but still retain a sense of intimacy, routines and connections among people. The joy of this image should not be displayed on the surface; rather, it exists quietly and resolutely - a bit of warmth through food, labour, and familiarity. Within a small market stall, consider whether Joy can exist in repetitions, precarity, and emotional residues left behind by places that no longer exist fully.



58. *My Somerset Palette*, 2025
Susannah Crook
Natural earth, rock and mineral pigments
£395

Joy is to be found in the earth and rocks at my feet. As an artist I walk, I observe, I gather, I grind and I sieve earth. I mull it with gum to create beautiful rich colour; it's a slow, gentle and meditative process. This is followed by the joy of using these natural, living colours and observing how they interplay, in often unexpected ways, with one another. This Somerset Palette painting reflects the golden glow of this part of the world and its deep, earthy richness. It could be described as a quiet, but truly joyful, creative endeavour.

