Nicola Turner

I Tear Secrets from Your Yielding Flesh

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ANNELY JUDA FINE ART

This Ghost Of The Wardrobe: Nicola Turner's Material Excavations

by Hettie Judah

look where it landed us,
balmed and tattered
as this ghost of the wardrobe
which lies in my palm
like her old diary

from Blake Morrison, 'Moth' (1987)[1]

The façade of No.16 Hanover Square is cool and orderly. Rational. Contained. It speaks to the empire of the stiff upper lip rather than the realm of emotions: an austere culture of self-control that has characterised the British class system, its patriarchal power structures and ingrained sense of superiority since the Enlightenment. Generations of British boys were instructed that they could not expect to rule others if they were not sovereign over their own feelings. Laughing, crying, the outward display of strong feeling? This was for the lower orders. For flawed women. For the other and the less-than. A façade must be maintained.

Nicola Turner has interfered with this façade. As the supporting structure to her tumult of horsehair and dark wool, authoritative geometry is undermined, yielding to rude and unbalanced turbulence, as if three centuries of self-control has given way, exploded out, monstrous and uncontainable.

16 Hanover Square has passed through many incarnations, including a period, in the mid 19th century, when it was home to the Royal College of Chemistry, and, in the early 20th century to the London dressmaker Reville & Rossiter. In that first incarnation, men probed the secrets of the invisible world. In the second, women were contained in a carapace of fashionable decorum, their bodies tamed and concealed.

Turner's title – *I Tear Secrets from Your Yielding Flesh* – speaks to a long heritage of appearances maintained, urges contained and loves denied. The phrase is pulled from a rediscovered poem written by Vita Sackville-West to her beloved Violet Trefusis in 1918. Five years earlier, Sackville-West was married, in a dress made at 16 Hanover Square, to Harold Nicolson. The

1 Blake Morrison, 'Moth' The Ballad of the Yorkshire Ripper and Other Poems (London: Chatto & Windus, 1987)

violent, glorious, heartbreaking lust of that isolated phrase opens up a vista onto a world of feeling and the complex, inadmissible urges of all the hundreds of women whose tightly corseted lives passed through this building. These women who ate at themselves from within, like moths hidden within a wardrobe of woollen finery.

Reaching inside the gallery, the stitched and fibrous limbs spawn a strange procession: guests of the unconscious that have turned up to join the human procession passing between its orderly walls. Like Leonora Carrington's hyena who poses unconvincingly as a debutante, these smaller sculptures are a shockingly alien presence that attempt to offset their earthy, bestial nature by deploying a veneer of delicacy. As though carrying debris from the building's past lives, the sculptures teeter on tailor's shears, tracing wheels, cobblers' lasts, and tripods.

Wool smells like home – lanolin, sweet grass, sour milk and the tang of mucky winter fields. It is mnemonic and maternal, deeply enmeshed with human survival. Sheep are ancient non-human kin, among the first domestic animal species, tended by the earliest settled farmers in the 'Fertile Crescent' over 10,000 years ago.

Horses, too, performed a crucial role in human culture, allowing the ancient occupants of Central Asia to travel across distances at speed, spreading spiritual beliefs, technology, war and disease. They were sources of milk, meat, skins and hair as well as power. So foundational was the relationship between horses and our early ancestors that ritualised horse burials were common to cultures stretching from the ancient Sacca-Scythians of the Eurasian Steppe to the Frankish Merovingians who ruled in Western Europe between the 5th and 8th centuries CE.

The horsehair used in Turner's sculptures speaks more to the domestic realm than to these ancient warlords (though all once rested on hooves). It is material pulled from the bowels of mattresses and soft furnishings, the obscene innards of elegant beds and divans. Stuffing soaked in the dampness of private drama – longing, heartbreak, illness, sex, birth and death. It can tell us of unspeakable (and too often unspoken) desires and pain. In particular those of women, schooled down the generations in bodily shame and emotional secrecy. Sculpted into tentacular tendrils and colonic coils, in Turner's hands this packed down and concealed stuff of life bursts like a rush of uncontainable secrets and anxieties.

Roiling with dark horsehair, Turner's *The Uninvited Guest from the Unremembered Past* (2024) installed at Tyntesfield in Somerset spoke to just such a legacy of suppressed feeling. Here, Turner made the connection between the material and its source (both physical and psychic). Stormy fronds





erupted from a stack of mattresses, (arranged as if for the impossibly sensitive princess and her discomforting pea) as though bodying forth the generations of secrets contained therein. The seat of a brocade sofa belched out long, fat slugs that spilled and sprawled across the floor below, like deadened limbs, or the mutilated bodies stitched and stuffed out of household materials by Louise Bourgeois.

Gothic fiction is a genre of secrets and concealment, in which that which is forcibly concealed – be it the fruit of debt, cruelty or forbidden desire – refuses to be contained. *The Uninvited Guest from the Unremembered Past* likewise brought a sensibility of outing truths to the Gothic-revival architecture of Tyntesfield. Rather than speaking to the social constrictions of the Georgian and Victorian eras, Turner's sculptural installations spoke to their legacy, and the secrets, taboos and internalised trauma passed down generation to generation – the cultural suppression that is so hard to shake off, and the shadowy routes through which it manifests in the body.

There is, too, a mythic dimension to this work – hints of an ancient darkness, and the creaturely other. This suggestion of animal wildness, relating in particular to women, connects Turner to artists including Kiki Smith – who sculpted bowels, and body parts, and her own birth from the haunches of a deer – and Paula Rego, whose 'Dog Woman' series pictured women both constrained and unleashed from social expectations, their bestial nature on display.

If Turner's horsehair speaks to repression in the domestic realm, her use of wool evokes something closer to comfort and care. Though comfort can also smother, and care become overbearing. Sometimes raw, and sometimes processed, it is paler and airier than the dense and oily horsehair. The turbulence of Turner's sculptures in pale wool is like surging waves or high clouds rather than a gathering storm.

Embedded memories of millennia of shepherding, and our long dependence on domesticated sheep fed into the mythos that the artist Joseph Beuys created for himself. Beuys constructed a fictionalised story of a plane crash that he experienced during the war, re-locating the event to Crimea, and describing his rescue by Tartars. He told of how they saved his life by wrapping him in animal fat and felt, materials that would become mainstays of his sculptural vocabulary. Beuys's creative creation myth tapped into a deeper truth in recognising the primal human response stimulated by these materials, by wool, lanolin and tallow.

In Turner's pale wool work *Time's Scythe* (2026) installed in The Chapel at Yorkshire Sculpture Park, a seething rope of twisting and knotty forms snakes up the exterior of the building like an

umbilical cord, insinuating its way through a window before exploding down from the gallery and pouring out across the space below. *Time's Scythe* is dynamic, full of propulsive force, a body of matter apparently arrested in movement. There is an ominous gentility to the delicate termination of this sculptural mass, as the brutal energy of that cloud of felted limbs stretches itself forward towards the Chapel's altar on horrifying blades, like outstretched claws. These are the remnants of old and hand-worn tools, shepherd's sheers, a simple technology used for centuries.

This is a Chapel dedicated to St Bartholomew, a Christian martyr, one of whose legends describes his death by flaying: led by his example, we have cause to fear these blades. In his fresco of the *Last Judgement* (1536-41), Michelangelo shows St Bartholomew carrying his own flayed skin – by then the saint's conventional accessory. In the grisly way that is habitual for such things, he became the patron saint of tailors and tanners. In its dressmaking days, 16 Hanover Square would have been within his purview.

St Bartholomew's sticky end reminds us that the skills of cutting and stitching sit at the intersection of art and science: they are the actions of the surgeon and the tailor alike. These are Turner's skills too – the binding and manipulation of animal matter, severing and repair, and the construction of new bodies. She wields the blade and the needle. Her sculptures appear wounded, some physically, others psychically. *Hidden Mother* (2026) and *Morceaux Noir* (2025) have crutches for legs and pull themselves forward tenaciously with sharp appendages. *Downcast Eyes* (2026) seems crushed by shame or anxiety, a spreading cloud of self-doubt. With a title pulled straight from the stoic vocabulary of the British public school, *Best Foot Forward* (2025) is a single firm extremity which drags behind it a sprawl of limp, hopeless, limbs.

Turner's sculptures can be tragic and ominous, but they are also hopeful and, sometimes, even comic. Her skittering creations are filled with mysterious vitality, apparently animated by their own determination. Like convalescents delighting in their escape from the constraints of care, they stagger staunchly onward, shamelessly parading their injured bodies, and all that has been pushed down, shut away, hidden, suppressed, ignored.



Line of Beauty, 2026
mixed media including wool and horsehair
installation on the façade of Annely Juda Fine Art



I Tear Secrets From Your Yielding Flesh, 2026
mixed media including horsehair and wool
installation at Annely Juda Fine Art










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left to right:

Falls the Shadow, 2026
wool, brass and net
116 x 40 x 36 cm

Memory and Desire, Stirring, 2026
Welsh wool, brass and net
124 x 42 x 33 cm

Brushed by the Wing-Tip of Reality, 2026
brass, wool
138 x 50 x 40 cm



left to right:

Transitional Object, 2026
Hebriddean wool, net, steel and wood
204 x 80 x 70 cm

Petrified Gaze, 2026
metal stand, wood, horsehair and net
127 x 160 x 30 cm

Downcast Eyes, 2026
steel, wool and net
98 x 150 x 120 cm

Stitching the Void, 2026
brass, steel, Welsh wool and net
102 x 44 x 36 cm



Mors, 2026
Shetland and Jacob wool and net
190 x 80 x 74.5 cm





Cloud of Unknowing, 2025
wool and steel
136 x 53 x 47 cm



Morceaux Noir, 2025
wool, polyamide, wood and steel
149 x 42 x 55 cm

left to right:

Vestal Cage, 2026
wood, wool, steel and net
275 x 75 x 60 cm

La Petite Mort, 2026
Welsh wool, aluminium stand and net
172 x 47 x 41 cm

Ghost of the Wardrobe, 2026
brass, steel and wool
80 x 31 x 29 cm

Brushed by the Wing-Tip of Reality, 2026
brass and wool
138 x 50 x 40 cm

Echo in the Memory, 2026
wool, steel and lace pin
40 x 43 x 21 cm

Stitching the Void, 2026
brass, steel, welsh wool and net
102 x 44 x 36 cm

Internalized Gaze, 2026
wood, steel, mannequin, wool and net
220 x 55 x 75 cm

Falls the Shadow, 2026
wool, brass and net
116 x 40 x 36 cm





Best Foot Forward, 2026
wool, horsehair, steel and net
64 x 170 x 44 cm



Long Exposure, 2026
brass, wood, wool, steel and net
192 x 160 x 90 cm

Hidden Mother, 2026
wood, steel, wool and net
236 x 117 x 70 cm





left to right:

Hidden Mother, 2026 (detail)
wood, steel, wool and net
236 x 117 x 70 cm

Living Shadow, 2026
wool, tracing wheels and steel
48 x 19 x 17 cm

Falls the Shadow,, 2026
wool, brass and net
116 x 40 x 36 cm

Long Exposure, 2026
brass, wood, wool, steel and net
192 x 160 x 90 cm

Arc de Cercle (Arch of Hysteria),, 2026
brass, vintage stockings, steel, wool and net
179 x 110 x 80 cm

Memory and Desire, Stirring, 2026
Welsh wool, brass and net
124 x 42 x 33 cm

Visions of Excess, 2026
wood, wool, horsehair, metal, net and glass
186 x 247 x 78 cm



Previous Projects

Time's Scythe, 2026

The Chapel, Yorkshire Sculpture Park

Time's Scythe begins outdoors and spills down from the bell tower. It then enters the building through a window and cascades over the balcony into the main space of the 18th century Chapel. Made largely from wool, some of which was sourced locally, the work relates to the sheep that graze the land around the Chapel. It also contains horsehair from old mattresses and upholstery. For this work, Turner chose to use traditional sheep shears. Pincer-like at the tips of the wool tendrils, a multitude of blades reach towards the altar like claws. The shears make a connection to historical local manufacturing, including the making of tools and woollen cloth. Turner also found significance in the Chapel being named after Saint Bartholomew, who was flayed and is often depicted holding a blade. He is the patron saint of professions relating to skin and cutting, including leatherwork and tailoring.

The title, *Time's Scythe*, is taken from William Shakespeare's Sonnet 12. Not only does the scythe point to the farming tools used in work, but Shakespeare's Sonnet refers to the passing of time, decay, and cycles of life and death; these are themes that align with Turner's work.











Slaying the Hydra, 2026

STUK Studio, Leuven, Belgium

Large, dark tentacular forms coil their way through the space in this site-responsive installation. The work embodies the entanglement between bodies, material and space. It invites us to be moved by it and with it. One might feel curiosity, attraction or the urge to touch, while simultaneously experiencing unease or withdrawal. The smell of lanolin, the texture of hair and the ambiguous shapes intensify this bodily encounter. Each response is shaped by one's own lived experiences.



Vortex of Summons, 2025

RWA, Bristol

Using pale wool sourced locally to her studio in Bath, Turner created tendrils that twisted around the doorway to the Kenny Gallery at the Royal West of England Academy, in conversation with the marble walls of the historic entrance hallway. Its title, drawn from Julia Kristeva's book *Powers of Horror*, points to abjection as a pull between fascination and revulsion:

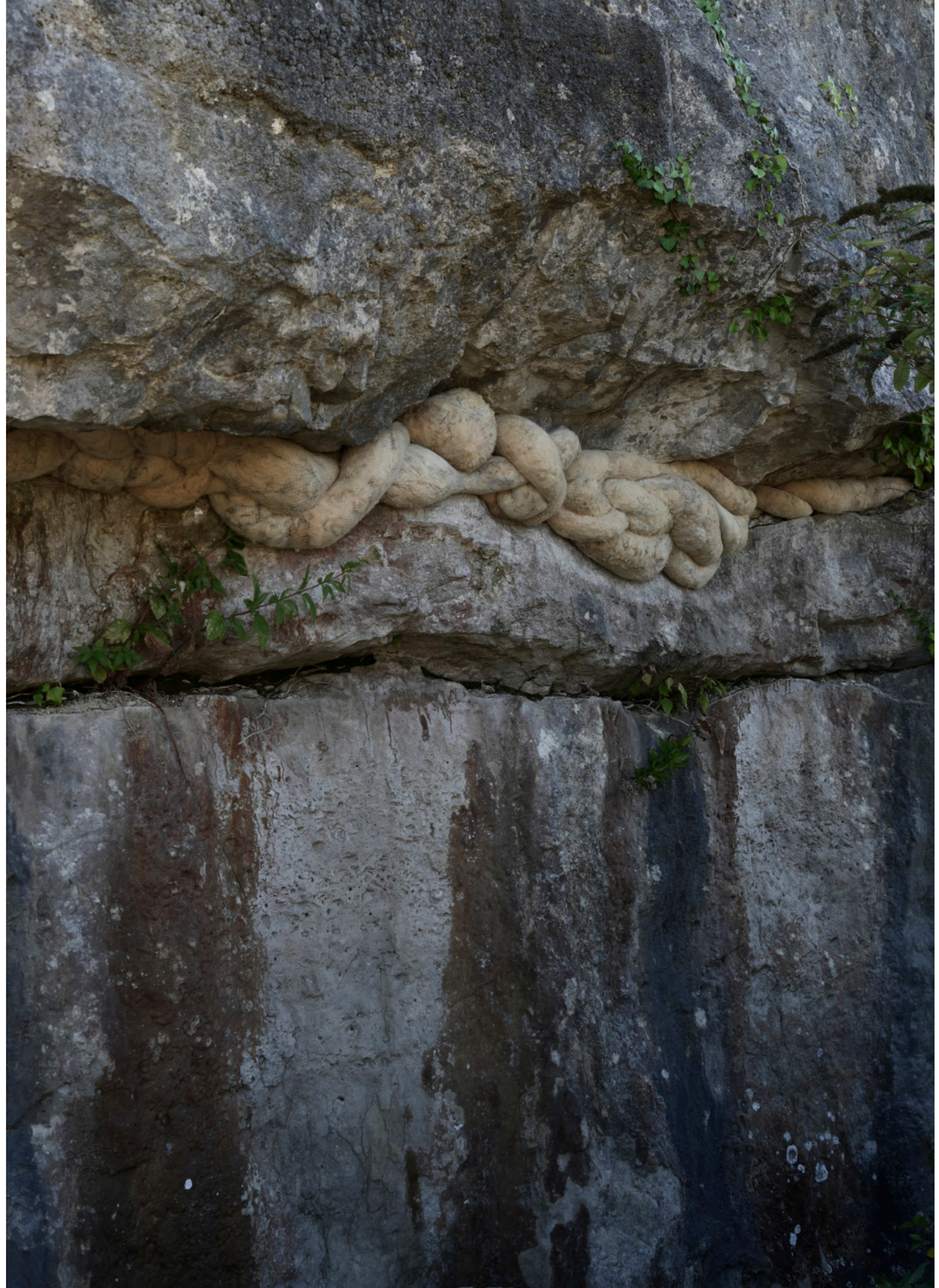
> "There looms, within abjection, one of those violent, dark revolts of being, directed against a threat that seems to emanate from an exorbitant outside or inside, ejected beyond the scope of the possible, the tolerable, the thinkable. It lies there, quite close, but it cannot be assimilated. It beseeches, worries, and fascinates desire, which, nevertheless, does not let itself be seduced. Apprehensive, desire turns aside; sickened, it rejects. A certainty protects it from the shameful—a certainty of which it is proud holds on to it. But simultaneously, just the same, that impetus, that spasm, that leap is drawn toward an elsewhere as tempting as it is condemned. Unflaggingly, like an inescapable boomerang, a vortex of summons and repulsion places the one haunted by it literally beside himself."



///thrashing.looms.crouching, 2025

Tout Quarry Sculpture Park & Nature Reserve, Isle of Portland

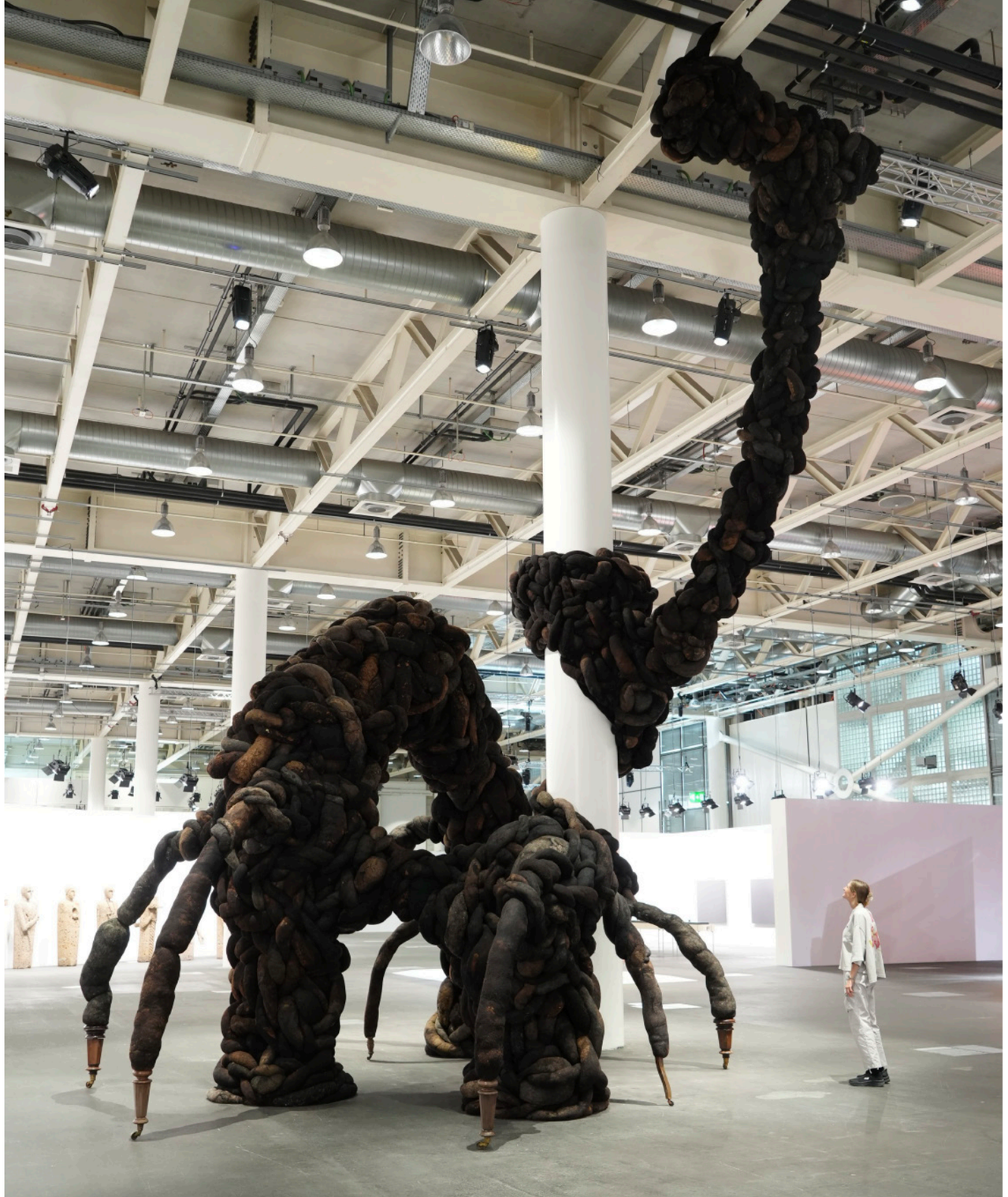
Situated on the Isle of Portland, Dorset, this work was created from local wool. Portland sheep are an at-risk breed that has recently been re-introduced to the area. The Doomsday Book records that in 1086 there were 900 sheep there but an increase in quarrying saw their decline, with the final flock leaving Portland in 1920. The work is embedded along the 'skull cap' or transition bed - a thin layer of limestone that marks a geological boundary and represents a significant environmental change from a marine limestone to a terrestrial palaeosol. Created in response to the site, Turner addresses the unique geological and ecological space in which the work sits. The title is taken from the work's "What Three Words" location – an app that assigns a unique three word sequence to every three meters square on the planet.



Danse Macabre, 2025

Art Unlimited, Basel

Danse Macabre twisted up an existing architectural column to a height of 10 meters, whilst tendrils at the base teetered on re-purposed piano legs. The title is taken from a Late Middle Ages allegorical art form that depicts the universality of death as a direct response to plagues and epidemics. The work references the local *Danse Macabre* mural painted in Basel around 1435-1441, which remained one of the city's greatest attractions until it was torn down by locals who declared it a scandal in August 1805. *Danse Macabre* has become a recurring theme in art history and is often used to depict death as a social equalizer and a reminder of the fragility of life and the vanity of earthly glory. Turner updated this theme in the context of contemporary pandemics.



Fabric of Undoing, 2025

Carvalho, New York

Invited to respond to Carvalho Gallery, a former laundry, Turner created tendrils that reach up and grasp outwards, grafted onto metal structures that are set in motion on ambulatory fixtures. Metal legs give the impression of floating, lifting the material from the ground, whilst the steel frames themselves are saturated with memory. The use of hospital trolleys brings a human presence into the installation and draws resonance with the artist's own medical history.





The Uninvited Guest from the Unremembered Past, 2024

National Trust, Tyntesfield, Somerset

Turner disrupted Tyntesfield House with a series of evocative organic installations. This 19th-century Gothic Revival house in Somerset, UK was home to the Gibbs family for 150 years. Like many historic homes, wool and horsehair are materials with deep significace. Part of the Somerset economy for hundreds of years, sheep still graze Tyntesfield's grounds. The Gibbs family – and many families like them - relied for centuries on horses for transport, to work their land and, more prosaically, for material with which to stuff their mattresses and furniture. Some of the installations responded to the house, weaving around columns or creeping out of doorways. Others incorporated books, beds, and other Gibbs family belongings. Through these interactions Turner's work explored memory, and how materials and objects connect us to the past, present and future.

The exhibition's title is from a 2011 book by psychotherapist Prophecy Coles. In the work, Coles explores the unconscious impact of past traumas on the present. The 'uninvited guest' becomes a metaphor for traumas that have not been fully processed. These traumas can manifest in various ways, affecting mental health and interpersonal relationships. Turner's installations at Tyntesfield gave these 'uninvited guests' a physical form. They encourage us to reflect on the layers of history that lie hidden beneath the surface, and to investigate our own connections to past, present and future.







Spinning a Yarn, 2024

Abbey Barn, Glastonbury

Turner's installation *Spinning a Yarn* explored our innate human connection to wool; the stories that are interwoven in it and the emotions, as a material, that it provokes. The work considers wool as a material bound up in human storytelling, tracing the emotional and cultural associations it carries. Reaching to a height of 8.5 metres to the barn's cruck beams - a structural term that shares its root with the shepherd's crook - the work touches on the history of farming and our interconnectedness with animals and the natural world.



The Meddling Fiend, 2024

Royal Academy of the Arts, London

Interacting with the the statue of Sir Joshua Reynolds, *The Meddling Fiend* wove around the Courtyard of the Royal Academy for the duration of the 2024 Summer Exhibition.

For this work, Turner drew on two of Joshua Reynolds' late paintings, *The Infant Hercules Strangling Serpents in his Cradl*e (1788) and *The Death of Cardinal Beaufort* (1789). The latter painting illustrates a moment from Shakespeare's *Henry VI* where King Henry witnesses the death of his great-uncle, Cardinal Beaufort and laments, "*O! beat away the busy meddling fiend that lays strong siege unto this wretch's soul.*" Turner was particularly struck by the "meddling fiend" uncovered in the painting during conservation in 2023. Rather than leaving the demon to the viewer's imagination, Reynolds chose to paint a literal, fanged fiend crouching over the dying Cardinal's pillow. Art critics of the late 18th century fiercely opposed this literal inclusion. Due to the controversy, attempts were made to paint over and conceal the figure and over time, successive layers of thick, degrading varnish caused the demon to fade entirely into the dark background, only to be uncovered recently. The site-responsive installation also echoes the dark mass of Reynolds earlier painting.

Staged between the sculpture and the surrounding courtyard, the work sits within Turner's broader interest in the blurred boundary between life and death, drawing on Reynolds' own late-life reckoning with mortality, illness and renewal.








ROYAL ACADEMY OF ARTS

The Uninvited Guest From The Unremembered Past, 2023

Chapter House, Wells Cathedral, Wells, Somerset

At around eight meters high, this towering, tentacle-like organic form interacted directly with the medieval Gothic architecture of Wells Cathedral using materials soaked in lived history to reflect memory, loss, and the invisible threads connecting past and present generations. This is the first showing of this site-responsive installation, which was later re-imagined for Tyntesfield House, Somerset.



Echoed Ecstasy, 2023

Coker Court, East Coker, Somerset
and overleaf, The Pound, West Coker, Somerset

Turner created two site-specific works across the villages of East and West Coker: dark tendrils tumbling from a window above Coker Court's 15th-century porch, and a paler form emerging from the drystone wall of the old village pound, once used to hold stray livestock. Clare Whistler responded to both works through movement. Its title, drawn from T. S. Eliot's *Four Quartets*, points to the cycle of agony, death and birth running through the work.

T. S. Eliot, *Four Quartets*

The wild thyme unseen and the wild strawberry,
The laughter in the garden, echoed ecstasy
Not lost, but requiring, pointing to the agony
Of death and birth.





Myth and Miasma, 2022

Skaftfell Arts Centre, Seyðisfjörður, Iceland

During a month-long residency in the Icelandic fjord town of Seyðisfjörður, Turner's discovery of a wool pyre on a walk along the Fjord led her to create temporary wool installations across the surrounding landscape, using material sourced from local farmers. The tendrils were later donated to the harbourmaster to help absorb oil leaking from a sunken British tanker.







Lapses, 2022

Shatwell Farm, Somerset

Lapses was a site-specific, immersive installation commissioned for the silo at Shatwell Farm in Somerset. A collaboration between Turner and the artist, poet and dancer Clare Whistler, *Lapses* combined Turner's sculptural forms, reaching up to the lightwell of the silo, with live movement and music performed by Jim Blackburn on a specially made electric Octobass.







Écho-monde, 2021

Wells Cathedral, Wells, Somerset

Écho-monde was shown as part of Wells Art Contemporary 2021. Turner created a form twisting up the staircase leading up to the Chapter House of this historic Cathedral.

The title comes from the work of Edouard Glissant, for whom *écho-monde* referenced a world of things resonating with one another. Glissant wrote: 'what is totality, once again, and through return, if not the relation of each matter to all others?' (2009: 16).



DOOR Residency, 2021

DOOR Creative Studio, Zaandam, Amsterdam

Working within a former factory's repetitive, grid-like architecture, Turner developed a series of interlinked sculptural works that cut diagonally through the space, their materials merging with the building's own decay. An unfolding narrative emerged, with hints of the domestic, contrasting with the square grid formations of the columns. This generated a sense of movement, almost of procession. The materials used conversed with the decaying shell of the building as the dust of each merged together. The sculptural pieces entwined, dragged, clung, and grasped to this vast found space.







This Mortal Coir, 2021

Stone Lane Gardens, Devon

This Mortal Coir was installed at Stone Lane Gardens in Devon as part of the exhibition entitled Regeneration, reflecting life beyond COVID19 and celebrating the start of planting in the 'new arboretum' area. Stone Lane Gardens is a 5-acre woodland on the edge of the Dartmoor National Park, famous for a National Collection of Birch and Alder trees and an annual sculpture exhibition.

This Mortal Coir won the Ashburner Prize selected by Peter Randall-Page and Lara Goodman.





BIOGRAPHY

2019
MA Fine Art, Bath Spa University, Bath

1989
BA Theatre Design, Central St Martins College of Art and Design, London

1984
Foundation in Art & Design, Reigate School of Art, Reigate

Lives and works in Bath

Selected Solo Exhibitions

2026
I Tear Secrets From Your Yielding Flesh, Annely Juda Fine Art, London
Time's Scythe, Yorkshire Sculpture Park

2025
Fabric of Undoing, Carvalho Park Gallery, New York

2024
The Uninvited Guest from the Unremembered Past, National Trust, Tyntesfield, North Somerset

2022
Myth and Miasma, Skaftfell Centre for Visual Arts, Iceland

Selected Group Exhibitions

2026
Artefact 2026: Grind Grind Grind, Release, STUK, Leven

2025
One Island – Many Visions, Royal Society of Sculptors, Sculpture Quarry Trust, Dorset
Warped and Wasted, ACE Arts, Somerton, Somerset
RWA Annual Open, Bristol

2024
Fragile, The Bomb Factory, London
RWA Annual Open, Royal West of England Academy, Bristol
Summer Exhibition 2024, Royal Academy of Arts, London
Spinning A Yarn, Somerset Rural Life Museum, Glastonbury
Sculptural Interventions, Sir Hilliers Gardens, Romsey
Casting Shadows, ACE Arts, Somerton, Somerset
A Visible Thread, Llantarnam Grange, Cwmbran, Wales

2023
Wells Art Contemporary, Wells Cathedral, Somerset
The Song of Psyche, Shtager & Shch, London
A New Day, A New Dawn, Bomb Factory Art Foundation, London
A Visible Thread, Seam Collective, Black Swan Arts, Frome
We are for the Dark, 195 Mare Street, London
Still and Still Moving, Od Arts Festival, East and West Coker, Somerset
Norwich Art Path, Norwich
Hawkswood Residency, Stroud
Winter Sculpture Park, Gallery No32, Old Bexley, London

2022
Summer Exhibition 2022, Royal Academy of Art London
Lapses, Shatwell Farm, Bruton
Materiality, Walcot Chapel, Bath
Winter Sculpture Park, Gallery No32, Old Bexley, London

2021
Wells Art Contemporary, Wells Cathedrail, Somerset
DOOResidency, Hembrugterrein, Zaandam, Amsterdam
Stone Lane Garden, Dartmoor
Unprecedented, Ovada Gallery, Oxford
Winter Sculpture Park, Gallery No32, Old Bexley, London

2019
Being Human, St Bart's Hospital, London
Show One, Locksbrook Campus, Bath
MA Show, Bath Spa University, Bath
Vital Mortality, 14th International Conference on the Social Context of Death, Dying and Disposal, University of Bath, Bath
Waterweek: Vital Water, Gallery North, Hailsham, East Sussex
MA & Other Postgraduates, Atkinson Gallery, Somerset
Blue Monday, 44AD, Bath

Awards

2024
RWA Academy Award, UK
SKYARTS AWARD, Death in Venice, WNO

2023
DCYP GRANT, Arts Council England
CAS Emerging Sculptors Development Award, Chapel Arts Studios and Roche Court

2021
Ashburner Prize Winner, Stone Lane Gardens, Dartmoor

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