

Portraits: Through the Looking Glass




20 February – 22 March

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Andrew Litten | Ian Cumberland | Jade Ching-Yuk NG
Dannielle Hodson | Thierry Carrier | Katia Lifshin
Han Ji Min | Erkut Terliksiz | Amélie Peace
Máté Orr | Marcela Flórido | Cristina de Miguel
Owain Hunt | Celine Ali | Henrik Uldalen | Roberta Booth
Kojo Marfo | Jordy Kerwick





Andrew Litten (b. 1970, UK), a self-taught artist, examines raw human existence through his work, seeking to capture the poetry of living, loving, hurting and dying. His multifaceted practice encompasses large-scale figurative paintings, bronze sculptures and mixed-media works, incorporating diverse materials from gouache and oil paint to hair and screws. Litten's work probes contemporary social conditioning and private confusion, placing these themes within a broader humanistic context. His portraits are distinguished by their challenging intensity, through which he explores themes of dependence, breakdown, faith, mourning and responsibility, whilst representing both powerful and vulnerable aspects of the human experience.

Andrew Litten

Thinking Of Flight, 2025

Andrew Litten
Thinking Of Flight, 2025
Oil on canvas
46 x 31 7/8 in
117 x 81 cm





Andrew Litten
The Flesh (Blue Nude), 2025
Oil on canvas
59 x 39 3/8 in
150 x 100 cm



Ian Cumberland (b. 1983, Northern Ireland) is a renowned contemporary artist specialising in painting and installation. Cumberland's compositions explore complex issues surrounding privacy, surveillance, and the human condition in contemporary society. Through meticulously staged mise-en-scènes, he constructs an illusion of normalcy shaped by mass media. Cumberland's visual language is distinctive and profoundly critical. By employing a 'deconstructive presentation' of scenes, he underscores the act of creation itself, interrogating cultural symptoms shaped by media and highlighting concerns over surveillance and control. His works elicit a voyeuristic unease, transforming private moments into publicised visual narratives that expose the fragile balance between identity and privacy in contemporary society.

Ian Cumberland

4314 days, 2022



Ian Cumberland
14314 days, 2022
Oil on linen
59 x 43 1/4 in
150 x 110 cm



Jade Ching-Yuk NG (b. 1992, Hong Kong) is a contemporary artist whose work explores the fragile nature of physical intimacy between herself and others. The artist utilises human experience as the primary subject in her work, blending them with iconographical symbolism and a rich palette of contemporary visual languages, situating her portrayal at the chaotic intersection of the tangible world and uncanny simulacrum. By overlapping layers of soft colours, elongated lines, and subtle gradients of light and shadow, her compositions possess a simultaneity that juxtaposes different movement occurring within the same temporal frame, creating a dynamic tension among various narrative elements.

Jade Ching-Yuk NG

Jet, 2024

Jade Ching-Yuk NG
Jet, 2024
Oil on canvas
63 x 51 1/8 in
160 x 130 cm





Dannielle Hodson (b.1980, UK) creates experimental contemporary art that oscillates between chaos and order through dense layers of pigment and deconstructed bodily forms. Her oil paintings showcase a controlled excess of physiological details; grotesque yet cartoonish assemblages of human and animal eyes, teeth and limbs that weave and dissolve into one another, challenging conventional bodily boundaries. Her creative process begins with intuitive, almost automatic mark-making, building layers of pigment that allow motifs to emerge organically from a primordial state. Through bold, expressive brushwork, Hodson challenges the divide between high and low culture, creating a democratic space where suppressed energies break free from imposed order.

Dannielle Hodson

Woolgathering, 2025



Dannielle Hodson
Woolgathering, 2025
Oil on canvas
23 5/8 x 19 3/4 in
60 x 50 cm



Sophie-Yen Bretez (b.1994, Vietnam) is a self-taught emerging artist. She moved to France at a young age, providing her with a rich fusion of cultural heritage, often reflected in her multifaceted artistic practice. Presenting a thematic fusion of autobiography and narrative identity, Bretez's oeuvre is marked by her signature dream-like surrealist figuration and skillful depiction of complex emotional states.

Ultimately, highlighting the ambivalence of existence and the ambiguity of the human condition. Interested in challenging the traditional male gaze Bretez utilises reverse voyeurism and the evident nudity of her characters to challenge our societal relationship with the naked female body. Unflinching and strong, the women in Bretez's paintings look directly out at the spectator, serving to simultaneously create distance and prove they are not at the viewer's disposal rather they assert control of their bodies.

Sophie-Yen Bretez

« It is born of A strange equation. Numbers adrift, A fleeting trace, It is the echo of time In the curve of my face. », 2025

Sophie-Yen Bretez

« It is born of A strange equation. Numbers adrift, A fleeting trace, It is the echo of time In the curve of my face. », 2025

Acrylic and oil on linen

39 3/8 x 28 3/8 in

100 x 72 cm





Thierry Carrier (b. 1973, France) is a contemporary artist known for his evocative and portraits that challenge traditional notions of identity and presence in portraiture. Carrier's paintings defy the conventions of portraiture; his subjects exist in undefined, timeless spaces, untethered from narrative or geography. Eschewing traditional titles, he invites viewers to engage with his work on a purely emotional level, creating a contemplative experience that mirrors his own pursuit of silence and introspection.

Thierry Carrier


Untitled, 2023



Thierry Carrier
Untitled, 2023
Oil on canvas
63 x 51 1/8 in
160 x 130 cm

Thierry Carrier
Untitled, 2021
Oil on canvas
63 x 51 1/8 in
160 x 130 cm





Katia Lifshin (b. 1993, Ukraine) emerged as a visionary artist whose work transcends geographical boundaries and cultural landscapes. Lifshin's artistic practice is a mesmerising exploration of surreal landscapes, exploring themes of identity, self-image, and the intricate connections between human experiences and their environmental contexts. Her distinctive visual language features young female figures navigating ethereal landscapes, incorporating unusual natural phenomena such as bioluminescence and organic spiral forms. These elements serve as vehicles for exploring themes of personal metamorphosis and emotional resilience. Employing her signature blue and green palette, her paintings oscillate between light and darkness, serving as metaphorical representations of emotional states and psychological journeys.

Katia Lifshin

The seed, 2021



Katia Lifshin
The seed, 2021
Oil on canvas
43 1/4 x 43 1/4 in
110 x 110 cm

Katia Lifshin
Staged fight, 2021
Oil on canvas
23 5/8 x 23 5/8 in
60 x 60 cm



Han Ji Min (b.1978, Korea) is a contemporary artist renowned for her distinctly soft-edged compositions of figures in serene and peaceful environments. Han's oil paintings quietly navigate the cultural terrain of contemporary Seoul and question how we locate notions of identity and human sentiment within the human body and its surroundings. The characters in Han's paintings with their backs to the spectator represent a slow and tranquil reverie touched by the vulnerability. Through this body language, Han's captures the simultaneous sense of stability and inner vulnerability that characterises contemporary urban life.

Han Ji Min

Egress, 2025






Han Ji Min
Egress, 2025
Oil on canvas
35 3/4 x 25 5/8 in
90.9 x 65.1 cm

Han Ji Min
Reader, 2025
Oil on canvas
35 3/4 x 25 5/8 in
90.9 x 65.1 cm





Erkut Terliksiz (b.1978, Turkey) is a contemporary artist known for his exploration of human vulnerability and temporal awareness. His compositions feature exaggerated, deformed figures rendered in geometric forms, their rounded contours and distorted facial features; enlarged, displaced, or misaligned, creating a sense of playful unease. Within this humorous yet subtly unsettling environment, Terliksiz highlights the tension between individual psychology and sensory perception, whilst imbuing his work with a surreal, absurd atmosphere that continuously reshapes the possibilities of human perception through his distinctive visual language driven by intuition and spontaneity.

Erkut Terliksiz

Knock at the Door, 2022

Erkut Terliksiz
Knock at the Door, 2022
Acrylic on Canvas
47 1/4 x 39 3/8 in
120 x 100 cm





Amélie Peace (b.1997, France) explores themes of intimacy, body politics and the human condition through painting and printmaking. At the heart of her practice lies haptic perception, expressed through fluid lines, intertwined limbs and saturated colours that capture subtle emotional dynamics between individuals. Her works create an 'intimacy-landscape' where figures exist in states of entanglement and interdependence, examining the sensitivity of touch and fluidity of power relations whilst revealing how contemporary social structures influence physical connectivity. Hands serve as a central motif throughout her compositions, grasping, supporting, resisting or lingering as they act as powerful metaphors for the complex interplay of intimacy, control, dependency and resistance within her visual language.

Amélie Peace

I still bleed, 2021



Amélie Peace
I still bleed, 2021
Acrylic and graphite on canvas
63 x 55 1/8 in
160 x 140 cm




Máté Orr (b. 1985, Hungary) is an emerging international artist whose distinctive practice merges precise technical execution with psychological exploration. His work exists in the liminal space between reality and fiction, employing a visual language steeped in allegories which explore the human psyche within the evolving nature of society. His creative process integrated with digital design classical oil painting, achieves a theatrical surrealist sense of texture, ambiguity of space, and materiality. This calculative methodology with the multi-layered narrative invites viewers to interrogate notions of identity, power and fantasy.

Máté Orr

Acting Out, 2024



Máté Orr
Acting Out, 2024
Oil on canvas
39 3/8 x 31 1/2 in
100 x 80 cm




Marcela Flórido (b. 1988, Brazil) creates multifaceted paintings that examine contemporary perspectives on identity, gender, and cultural representation. Her work features organic depictions of the female form, blending personal memory, place, and identity to portray figures that merge elements of herself with women from her life. Flórido's practice focuses on questions of belonging and identity formation in contemporary society. Her paintings not only narrate personal stories, but also embed them within broader cultural discourses, creating psychological environments where individual experiences intersect with societal narratives. Through this approach, her work generates complex visual dialogues that interrogate established notions of cultural identity and gender representation, while exploring the fluid nature of memory and place.

Marcela Flórido

Maropa, 2019



Marcela Flórido
Maropa, 2019
Oil on canvas
48 x 44 in
121.92 x 111.76 cm

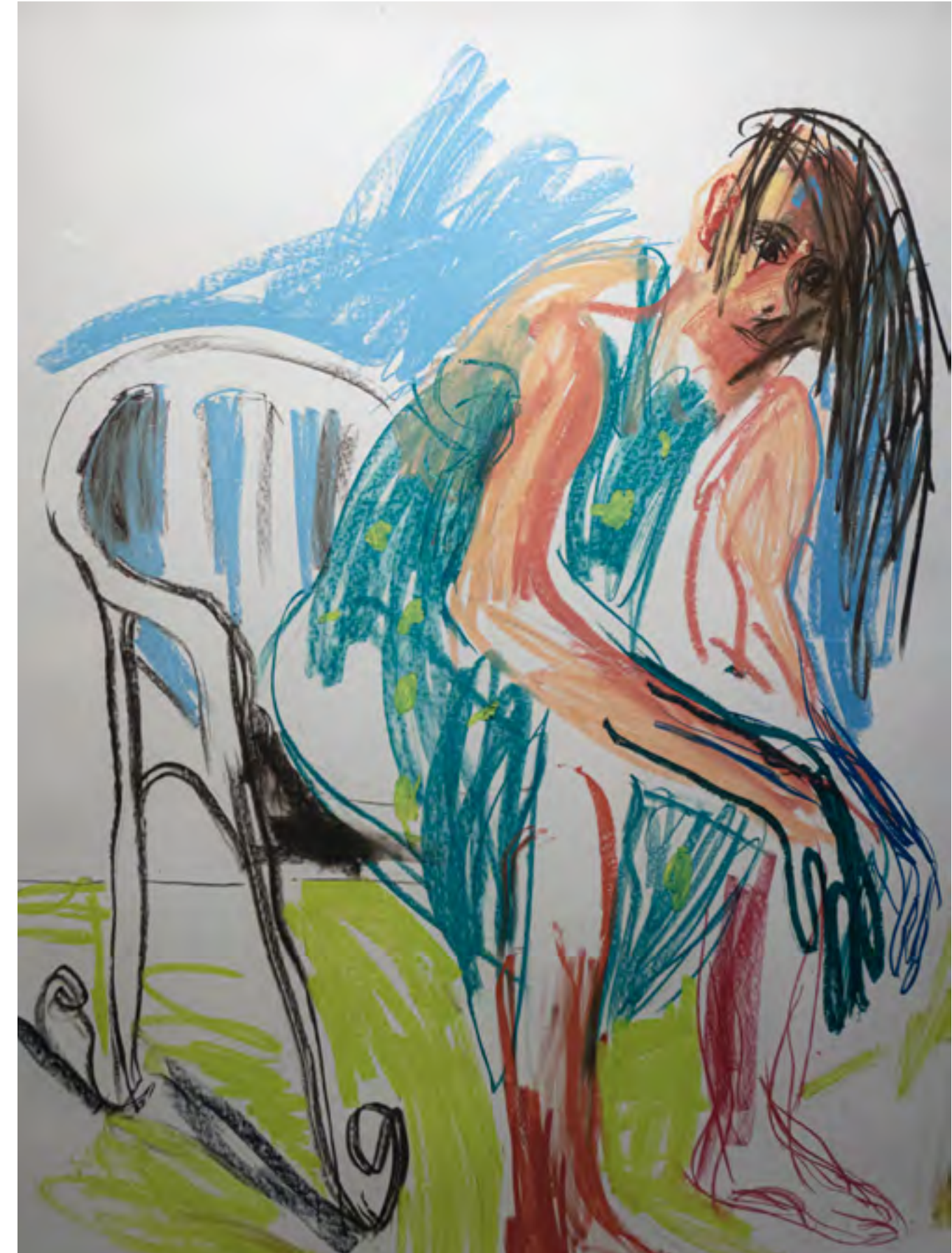


Cristina De Miguel (b.1987, Spain) is a contemporary artist whose dynamic practice investigates the profound relationship between material process and figurative representation. Her distinctive visual language with distorted, exaggerated forms mirrors the fluidity of paint, but also emphasise the dynamic process of creation and continuously forging new relationships between space and the body. The figures within each composition are at an intersection of movement and medium, their ambiguous state invites their spectators to engage in the continuous evolving process of the painting and the developing human nature of the sitter.

Cristina de Miguel

La Piconera, 2021

Cristina de Miguel
La Piconera, 2021
Pastel and oil stick on paper
60 x 45 in
152.4 x 114.3 cm






Born in Bordeaux, France, Yann Leto (b. 1979) exploring irony as his primary tool, embraces equivocal topics and sociopolitical criticism through his distinctive and liberating painting technique. Leto's paintings often convey different narratives, the portrayals of people in dynamic settings, indoors or outdoors, remain fundamentally in his imaginative worlds. Working primarily within the medium of painting, the artist never settles for a particular representational technique, creating a visual language in which hybridity is key. In his extensive body of work, Leto ferociously banishes all limitations of artistic expression and incorporates a captivating synthesis of the poignant, the absurd and the provocative.

Yann Leto

Break up Letter, 2021/25

Yann Leto,
Break up Letter, 2021/25,
Oil on linen and painted ceramic,
25 1/4 x 17 3/8 x 1 1/8 in



The background of the entire page is a large, detailed oil painting. It depicts a woman with long, wavy, dark brown hair. Her face is the central focus, rendered with soft, blended brushstrokes in shades of pink, peach, and light brown. Her eyes are looking slightly downwards and to the left. The texture of the paint is very visible, with thick applications in some areas and more delicate strokes in others. The background of the painting is composed of various shades of green, brown, and grey, with visible vertical and horizontal brushwork.

Owain Hunt (b. 1994, UK) approaches portraiture as a vehicle for exploring human connection and temporal experience. His practice centres on sustained observational painting sessions that transform traditional portraiture into shared experiences of presence and contemplation. His subjects emerge from a diverse network of personal relationships, including family members, long-standing friends, and carefully selected new acquaintances. Hunt's methodological approach emphasises direct observation, creating works that function simultaneously as documentary evidence and interpretive exploration. His compositions documents specific moments, combining technical precision with emotional resonance. Through extended painting sessions, he develops portraits that transcend mere representation, becoming investigations of presence, memory, and temporal experience.

Owain Hunt

The Mirror's Edge



Owain Hunt
The Mirror's Edge, 2025
Oil on linen
55 1/8 x 36 in
140 x 91.5 cm

Celine Ali (b. 1997) is originally from Romania but of Turkish ethnicity, which saw her having to constantly navigate the duality of her cultural identification during her childhood. It is this that has served to inform her unique perspective and is reflected in her work's focus on the multiplicity of identity. Celine's oeuvre explores a wide range of concepts including human connectivity, emotional intimacy and unconventional ideas of woman's existence. Interested in the notion of ambiguous identities, Celine's work depicts faceless figures encouraging viewers to shape their own narratives. Through bold chromatic works, Celine portrays different facets of femininity, skillfully confronting the limitations inflicted on women by cultural paradigms of gender and ideals.

Celine Ali

The Night Dreamer, 2024



Celine Ali
Night Dreamer, 2024
Oil on canvas
35 3/8 x 43 1/4 in
90 x 110 cm





Henrik Aa. Uldalen (b. 1986, South Korea) is a self-taught, expressionist artist, whose creative production revolves around classic figurative painting. Developed for over 12 years, his technique is placed together with abstract impasto, presented in a contemporary manner. Henrik examines the dark side of life, nihilism, existentialism, longing and loneliness, juxtaposed with fragile beauty.

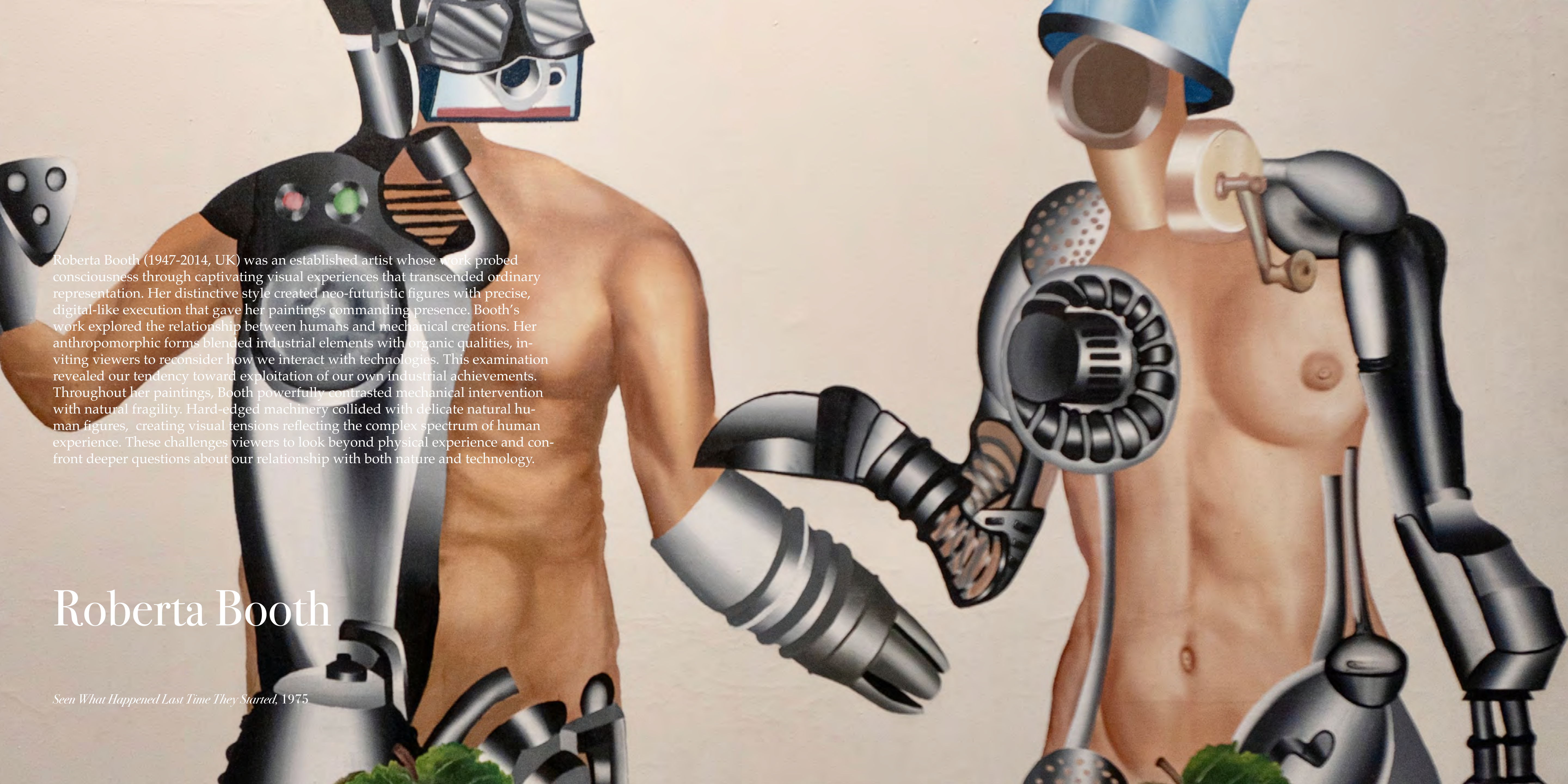
Though a figurative painter, his focus has always been the emotional and metaphysical content rather than narratives, his works being self-portraits projected onto models. This visual stimulus is deeply ingrained in his production.

Henrik Uldalen

Untitled, 2019



Henrik Uldalen
Untitled, 2019
Oil on Wood
59 1/8 x 59 1/8 in
150 x 150 cm



Roberta Booth (1947-2014, UK) was an established artist whose work probed consciousness through captivating visual experiences that transcended ordinary representation. Her distinctive style created neo-futuristic figures with precise, digital-like execution that gave her paintings commanding presence. Booth's work explored the relationship between humans and mechanical creations. Her anthropomorphic forms blended industrial elements with organic qualities, inviting viewers to reconsider how we interact with technologies. This examination revealed our tendency toward exploitation of our own industrial achievements. Throughout her paintings, Booth powerfully contrasted mechanical intervention with natural fragility. Hard-edged machinery collided with delicate natural human figures, creating visual tensions reflecting the complex spectrum of human experience. These challenges viewers to look beyond physical experience and confront deeper questions about our relationship with both nature and technology.

Roberta Booth

Seen What Happened Last Time They Started, 1975



Roberta Booth

Seen What Happened Last Time They Started, 1975

Oil on canvas

59 7/8 x 48 in

152 x 122 cm



Kojo Marfo (b. 1980, Ghana) is a contemporary Afro-Surrealist based in London. Marfo developed his interest in art and visual culture through traditional Akan artifacts, sculptures and carvings that he was exposed to as a child growing up in Ghana. These artifacts still remain a vital source of strength for Marfo. He references traditional Akan art to highlight social issues, such as inequalities, religion, politics, and spiritualism. Marfo's work seeks to re-establish the immense richness that is lacking in mainstream representations of African people, exploring self-referential perspectives of the Black image by creating figurative abstractions that showcase the beauty woven into Africa's social and geographical fabric.

Kojo Marfo

Boy in Red Hat, 2024



Kojo Marfo
Boy in Red Hat, 2024
Acrylic on wood
Framed: 32 1/4 x 24 3/8 in
82 x 62 cm
Unframed: 30 3/4 x 22 7/8 in
78 x 58 cm



Jordy Kerwick

Thomas, 2021

Jordy Kerwick
Thomas, 2021
Hand painted Hydra bronze with ivory
16 1/2 x 10 x 14 in
42 x 25.5 x 35.5 cm



Portraits: Through The Looking Glass is a group exhibition showcasing the work of contemporary painters who engage with the multifaceted nature of portraiture. The exhibition title draws a parallel between portraiture and the looking glass to explore portraiture as a mirror to reality or a window into the unseen or imaginary. The looking glass – a surface so reflective you can see yourself in it – is ubiquitous throughout history, science and art. Whether it's the reflective pool of water through which Narcissus falls in love with his self-image in Ovid's Greek poetry, or the tool for empirical self-assessment behind Rembrandt's portraits, the looking glass has become synonymous with even the painted image itself. The influence of this reflective surface can be felt most profoundly in Lewis Carroll's novel 'Through the Looking-Glass, and What Alice Found There', where an inquisitive character named Alice enters a fantastical world by climbing through a mirror.

Curated by Annie Pereira

