

Eldritch

A SOLO SHOW BY

ESTELLE SPINNER

**EXHIBITION
BROCHURE**



Eldritch

Exhibition Details

A Collection of Original Watercolour and Oil Paintings, Giclee Prints and Artist Merchandise

Opening Night: Friday 3rd July 6-8pm

Location: Glastonbury Galleries, 10A High St, Glastonbury BA6 9DU

Exhibition Dates: Friday 3rd – Sunday 12th July 2026

Eldritch, Estelle Spinner's debut solo show brings together a selection of paintings created between Winter 2024 and Spring 2026.



Eldritch

Introduction

Estelle Spinner is a 27-year-old artist from South Somerset whose connection to art has shaped her life from an early age. After studying Fine Art at university and working in an art gallery in Brighton, she has continued to develop her practice as an independent artist, driven by a lifelong passion for creativity and visual storytelling. Art remains at the centre of her life, and she is happiest with a paintbrush in her hand, creating work that reflects both personal experience and emotional connection.

The works featured in this exhibition have been created over the past two years following Estelle's move from Somerset to Brighton — a period of personal change that introduced new landscapes, influences, and ideas into her practice. Living between memories of the countryside and the atmosphere of the coast, she became increasingly inspired by the textures, colours, and changing moods of the natural world. These experiences have shaped a body of work deeply rooted in memory, place, and transformation.

Within Estelle's work exists a space suspended between beauty and decay, where themes of nature, mortality, and impermanence quietly intertwine. Through layered textures, organic forms, and atmospheric compositions, she explores the fragile balance between life and death, growth and deterioration, presence and absence.

Deeply influenced by the natural world, Estelle approaches landscape as more than scenery; it becomes a living archive of memory and emotion. Weathered coastlines, dying flowers, skeletal forms, and eroded surfaces appear throughout her work as visual reminders of nature's cycles of loss, renewal, and transformation. Rather than presenting death as something fearful, her work reflects on the macabre as something deeply human and inseparable from life itself.

Personal history and emotional connection are central to her practice. Influenced by family stories, nostalgia, and a lasting relationship with landscape, Estelle's work carries a quiet emotional weight. Each piece becomes an attempt to preserve fleeting moments and emotional traces left behind by time.

This exhibition invites viewers into a contemplative space where beauty and darkness coexist. Through her exploration of the macabre, Estelle encourages reflection on vulnerability, impermanence, and the emotional connections that shape our understanding of both nature and ourselves.

Eldritch



The Styx
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£450

Eldritch

The Styx

I have always been captivated by Greek myths and legends of gods, monsters, heroes, and the complex vision of the afterlife that existed within the ancient world. What interested me most was the idea that death was not simply an ending, but a journey — a passage into another realm governed by its own rules, landscapes, and mysteries. This painting is my own interpretation of that journey into the unknown. The blood-red river winding through the landscape was inspired by the rivers of the Underworld, particularly the Styx, which formed the boundary between the world of the living and the realm of the dead. Illuminated by the sickly glow of the moon and set beneath an unnatural green sky, the scene is intended to feel suspended between reality and myth, as though the viewer has stepped into a place not meant for mortal eyes.

In the foreground, a lone skeletal figure watches from the shadows, poised between curiosity and apprehension. I imagined this figure standing at the threshold of the afterlife, confronted with the uncertainty of what lies ahead. The scattered skulls and forgotten landscape serve as reminders of the countless souls who have already made this journey before.

Rising in the distance is a vast gothic castle, perched at the end of the river like an ancient citadel of the dead. The final destination of this strange pilgrimage and a place untouched by the living, existing beyond time and memory.

Eldritch



Samhain
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£450

Eldritch

Samhain

This time of year, Halloween and the festival of Samhain have always held deep meaning for me. From my fond memories of modern Halloween traditions - dressing up and collecting sweets as a child, to the pagan beliefs and rituals I now hold close, I have always felt drawn to the atmosphere and symbolism surrounding this season.

I've always found comfort in the idea that something may exist beyond the grave — and even more so the belief that there is a night when we are offered a glimpse into that unknown. Samhain represents a liminal threshold, a moment when the boundary between this world and the Otherworld becomes blurred; creating a space charged with energy and emotion.

With this painting, I wanted to capture the elusive yet compelling energy of this night. Although the veiled figures, with their outstretched arms, may initially appear unsettling or sinister, I see them as welcoming presences — guiding spirits into this realm and inviting communion between the living and the dead. A spiritual gathering in which all are accepted, connected, and remembered.

Eldritch



Wraiths of the Ruins
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£450

Eldritch

Wraiths of the Ruins

I have always been drawn to games that encouraged exploration, where abandoned ruins, forgotten temples, and mysterious landscapes concealed stories waiting to be uncovered. I loved the feeling of stumbling across an unexpected encounter deep within a crumbling structure, unsure whether what lay ahead would offer guidance, danger, or something in between. That sense of curiosity and unease became a significant influence on this piece.

The scene depicts two spectral figures drifting through the ruins of a long-forgotten gothic structure. Their glowing forms feel both inviting and threatening, much like the strange creatures or spirits one might encounter during a quest. They exist in that ambiguous space between friend and foe, encouraging the viewer to question whether they are guardians of the ruins, lost souls bound to the location, or omens warning trespassers to turn back.

In the foreground, a stone grotesque shields its eyes from the apparitions above. Traditionally, grotesques were used to ward off evil and protect sacred spaces, yet here it raises questions about the nature of the spirits themselves and whether something darker may be lurking beyond them.

For me, this painting captures the feeling of standing at the threshold of an unknown adventure. It reflects the excitement I have always found in exploring fictional worlds, where every ruined building, hidden pathway, or ghostly encounter hints at a larger story. Like the best fantasy quests, the scene offers no clear answers, only mystery, atmosphere, and the invitation to step forward and discover what lies beyond.

Eldritch



The Grotto
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£450

Eldritch

The Grotto

When I was younger, I made many visits to Wookey Hole, and it became one of the most magical places I had ever encountered. Descending into the caves felt like stepping into another world. I was captivated by the vast chambers and winding tunnels, their walls lined with towering stalactites, ancient columns, and rock formations sculpted over thousands of years. To my childhood imagination, it felt like an underground cathedral, carved not by nature but by unseen spirits hidden deep beneath the earth.

What fascinated me just as much were the stories surrounding the caves. Wookey Hole is steeped in folklore and history — an ancient burial site, a place of worship, and the legendary home of the Witch of Wookey. The combination of natural wonder and local myth gave the caves an almost supernatural presence, blurring the boundary between reality and legend.

The Grotto is my tribute to that sense of wonder. I wanted to capture how they felt to me then: vast, mysterious, and alive with possibility. This painting is an attempt to preserve that childhood awe and the feeling that somewhere, hidden within the darkness, magic might still exist.

Eldritch



Arachne
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£450

Eldritch

Arachne

Since I was a child, my father regaled me with the myths and legends of ancient Greece and I found their influence and relevance so awe inspiring, particularly the story of Arachne.

Arachne was a gifted mortal weaver whose talent was said to rival that of Athena, the goddess of wisdom and craftsmanship. Proud of her abilities, Arachne challenged Athena to a weaving contest. While Athena created a tapestry celebrating the power of the gods, Arachne wove scenes exposing their cruelty and deception toward mortals. Although her work was flawless, Athena was enraged by both Arachne's pride and the truth within her tapestry. In punishment, Arachne was transformed into a spider, condemned to weave for eternity.

The myth of Arachne has come to symbolise artistic ambition, transformation, pride, and the tension between creator and creation. Her story exists within a space between beauty and suffering — where creativity becomes both a gift and a curse. This haunting duality features prominently in my art, like Arachne using creativity to explore the fragile boundary between humanity and monstrosity.

Eldritch



Haunting Storm
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£450

Eldritch

Haunting Storm

Growing up surrounded by old architecture and isolated landscapes, I became increasingly aware of how abandoned spaces can seem to physically hold memory and emotion within them. Crumbling walls and neglected interiors often feel less like empty structures and more like witnesses to the lives, histories, and tragedies once contained within them. Over time, I became fascinated by the way these buildings appear almost alive — absorbing the emotions and experiences of those who once inhabited them.

Inspired by iconic haunted houses encountered both personally and through horror cinema and gothic literature, this work explores the haunted building as a vessel holding memory and the emotional weight of what remains unresolved or forgotten. I wanted to portray the house itself as a living presence suspended between preservation and collapse, reality and imagination with the storm surrounding the building intensifying this emotional unrest.

I have always been drawn to the fragile relationship between beauty and deterioration within abandoned places. Witnessing how nature slowly reclaims these forgotten spaces — softening them with time while simultaneously exposing their decay. There is something profoundly human within that process.

Eldritch



Still Life: Séance
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£1,200

Eldritch

Still Life: Séance

This painting serves as a tribute to my mother, whose influence has profoundly shaped both my creative practice and spiritual outlook. From as early as I can remember, she would tell me that she was a witch, introducing me to a world of folklore, ritual, and magic. What began as childhood curiosity evolved into a cherished family tradition, with Halloween evenings spent together casting spells, reading tarot cards, creating potions, and celebrating the mystery and wonder of the season.

The objects depicted within this work are drawn from my own personal collection, accumulated over many years through experiences shared with my mother. An athame, crystal ball, ribbons, and candles — all of which have played a role in countless rituals — sit alongside handcrafted objects imbued with personal significance. The small clay deity, hand-sewn herb-filled poppet, bundles of bound sticks, and various bottles and vials are remnants of past spells and ceremonies, each carrying its own story, intention, and memory.

More than a still life, this painting acts as a repository of personal history. Each object serves as a marker of time spent with family and friends, gathering to set intentions, celebrate community, and welcome abundance into our lives. For me, these items are not simply ritual tools but vessels of memory, imbued with the warmth, joy, and connection that accompanied their use.

Looking at this painting transports me back to those moments of togetherness and reminds me of the enduring influence of my mother's teachings — a legacy of imagination, ritual, and reverence for the unseen that continues to inspire my life and artistic practice today.

Eldritch



Autumnal Abbey
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£950

Eldritch

Autumnal Abbey

Autumn has always been my favourite season. There is something captivating about the way the landscape transforms as the days grow shorter and the world becomes saturated with rich golds, fiery oranges, and deep earthy browns. Having spent considerable time in Scotland during this season, I have always been drawn to the unique beauty of a Scottish autumn. This painting was inspired by a trip to the Highlands in 2024.

The historic graveyards of Edinburgh, particularly Greyfriars Kirkyard, St Cuthbert's Burial Ground, and Old Calton Cemetery, became significant sources of inspiration. Walking among weathered gravestones and ornate mausoleums, I was struck by the way nature and mortality exist in harmony. These spaces feel less like places of mourning and more like living archives of memory, where stories continue to linger long after those who lived them have passed.

I have long been fascinated by places steeped in history, where layers of human experience accumulate over centuries, every weathered stone hinting at a life once lived. In such places, the boundary between past and present seems momentarily blurred. Through this painting, I wanted to capture the quiet beauty of these historic landscapes and the enduring sense of wonder they continue to inspire in me.

Eldritch



Final Stretch
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£950

Eldritch

Final Stretch

This painting was created during one of the most difficult periods of my life, a time when I felt profoundly lost and disconnected from any sense of stability or belonging. My life had been completely uprooted; I had no idea what the future would hold and was struggling beneath the weight of uncertainty and emotional turmoil. Throughout that period, art became my refuge and, in many ways, the thing that encouraged me to keep moving forward when everything else felt overwhelming.

The perspective of a figure buried beneath the earth, reaching desperately towards the surface mirrored my feeling. The chaotic network of roots and branches mirrors the confusion and emotional turbulence I was experiencing at the time, where every path forward seemed obscured. The bloodied fingertips suggest both struggle and perseverance — the determination to continue reaching for something better despite exhaustion and pain.

The skeletal figure suspended within the twisted branches represents the darker thoughts and fears that often accompany periods of hardship. Rather than depicting death literally, it serves as a manifestation of despair, looming over the scene as a constant reminder of vulnerability and mortality.

Yet despite the darkness within the work, there remains a small glimmer of hope. The distant light breaking through the blood-red sky showing there's always possibility of renewal and survival; however unreachable it may appear. It symbolises that something better exists beyond the struggle, even when it cannot yet be fully seen.

For me, this is a painting of resilience. It captures a moment of feeling buried beneath grief, uncertainty, and isolation, while still choosing to reach towards the light. Looking back, it serves as a reminder of the role art played during that period — not only as a means of expression, but as a lifeline that gave me purpose, hope, and the strength to keep going.

Eldritch



The Husk at Dusk
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£950

Eldritch

The Husk at Dusk

I have always found cornfields deeply unsettling. On the surface they are familiar, even ordinary, yet stepping into one feels like entering another world entirely. The towering rows of corn obscure your vision, distort sound, and create a natural labyrinth where it is easy to lose your sense of direction. What should feel open and rural instead becomes claustrophobic and isolating. There is something inherently uncanny about their perfect uniformity; nature, in its truest form, is wild, chaotic, and unpredictable, whereas a cornfield feels controlled and regimented.

When creating this piece, I wanted to amplify that sense of unease by introducing fire into the landscape. The flames are not intended purely as a destructive force, but as a symbol of transformation and transition. Fire suggests that something irreversible is taking place — a moment suspended between destruction and renewal, ending and beginning. It creates an atmosphere charged with tension, leaving the viewer uncertain whether they are witnessing a ritual, a disaster, or something altogether more mysterious. The glow of the fire draws us in even as it warns us to keep our distance, creating a sense of fascination intertwined with apprehension.

The presence of crows further deepens this feeling of ambiguity. I have always been drawn to the symbolism surrounding these birds, particularly their connection to prophecy and the unseen. Often regarded as messengers between the physical and spiritual worlds, crows seem to exist on the threshold between the known and the unknown. Together, the cornfield, fire, and crows create a landscape that feels suspended between reality and myth — a place where transformation, mystery, and the supernatural quietly converge.

Eldritch



The Witching Hour
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£950

Eldritch

The Witching Hour

This painting was inspired by my first encounter with Charlotte Perkins Gilman's *The Yellow Wallpaper*, a text I studied at school that left a profound and lasting impression on me. It was one of the first works of literature that introduced me to the power of horror as a vehicle for exploring real human experiences, particularly those of women whose voices have been ignored, dismissed, or suppressed. The story's unsettling portrayal of psychological decline, domestic confinement, and female oppression sparked what would become a lifelong fascination with the horror genre and its ability to reveal uncomfortable truths hidden beneath the surface of everyday life.

My interest in these themes deepened during my A-Level studies, where I explored Gothic literature through a feminist lens. I became fascinated by the ways women have historically been represented within gothic narratives — often portrayed as ghosts, monsters, madwomen, or victims — and how these figures can also be understood as symbols of resistance against the societal structures that seek to control them.

In this painting, the distorted room and oppressive wallpaper reference the psychological and physical confinement experienced by Gilman's narrator. The ghostly female figure emerging from the walls embodies both the woman trapped behind the wallpaper and the narrator herself, blurring the boundary between reality and imagination.

For me, this work represents the tension between repression and liberation, visibility and invisibility, sanity and madness. It speaks to my ongoing interest in the intersection of horror, feminism, and the gothic — a space where fear becomes a powerful tool for examining identity, power, and the experiences of women throughout history.

Eldritch



The Depths
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£950

Eldritch

The Depths

The Depths is one of the few paintings in this exhibition that is rooted in a genuine fear of my own rather than folklore, mythology, or the supernatural. It explores my fear of drowning and submechanophobia — the intense discomfort and dread associated with submerged man-made objects.

What makes these fears so unsettling to me is that they are entirely real. Unlike many of the themes explored throughout my work, there is nothing supernatural about them. The ocean is vast, unpredictable, and indifferent to human life. Drowning is a very real possibility, and there is something terrifying about being immersed in an environment where control is so easily lost. Water distorts sound, depth, and perception, creating a profound sense of vulnerability that I have always found difficult to shake.

The fear is heightened by the presence of submerged structures such as shipwrecks, chains, anchors, and suspended figures. Objects that feel familiar and understandable on land become strange and deeply unsettling underwater. Their scale becomes difficult to comprehend, their histories obscured, and their silent presence serves as a reminder of the power of nature and the fragility of human existence.

This painting is an attempt to capture that feeling of vulnerability and unease. Rather than depicting a fantastical horror, it reflects a fear grounded in reality — the awareness of forces far greater than ourselves and the unsettling knowledge of how quickly control can be surrendered. Through this work, I wanted to explore the tension between fascination and fear that draws me to these subjects, while confronting one of the few themes in my practice that genuinely frightens me.

Eldritch



Table Turning
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£1,200

Eldritch

Table Turning

I have always been fascinated by the Victorian era and its enduring influence on our modern understanding of the supernatural. Many of the traditions and beliefs we associate with ghosts today; séances, spirit communication, mediums, and even the popularity of the Ouija board — emerged from the Victorian obsession with death and the possibility of contacting those who had passed beyond the veil. It was a period shaped by grief, spiritual curiosity, and a desire to find comfort in the idea that death was not truly the end.

Over the years, I have conducted many séances myself, often as a way of engaging with this history and exploring the rituals that surround communication with the dead.

Whether approached as a spiritual practice, a form of storytelling, or a shared communal experience, I have always been drawn to the sense of mystery and anticipation they create. Sitting around a candlelit table, waiting for a sign from beyond, feels like participating in a tradition that stretches back through generations. This painting serves as a homage to that history. The circle of cloaked figures gathered around the table reflects both the secrecy and intimacy of the séance ritual, each of the hands referenced from members of my family. The spectral forms emerging above them embody the hopes, fears, and unanswered questions that have always accompanied attempts to contact the dead. For me, the work is less about proving the existence of spirits and more about exploring our enduring desire to connect with those who came before us. It is a reflection on memory, grief, belief, and the deeply human need to feel that those we love are never truly gone.

Eldritch



Blood Moon
Watercolour on Paper
Framed in a black box frame with white mount
Signed
£1,500

Eldritch

Blood Moon

Blood Moon brings together many of the subjects that have fascinated me throughout my life: gothic architecture, astrology, folklore, and humanity's enduring relationship with the unknown. I have always been drawn to the grandeur of gothic cathedrals, not only for their extraordinary craftsmanship and beauty, but for the sense of awe they inspire. Their towering forms seem to reach beyond the earthly realm, acting as monuments to both faith and mystery. Here, the cathedral dominates the landscape, its imposing presence creating a feeling of reverence and unease in equal measure.

Suspended behind it is a vast blood moon, a celestial phenomenon that has long been associated with prophecy, transformation, and superstition across countless cultures. My interest in astrology and folklore has led me to explore how societies throughout history have sought meaning in the skies above them, often viewing unusual celestial events as signs that the natural order has shifted. The moon's overwhelming presence suggests a moment of change, where the familiar begins to give way to something more uncertain.

At the centre of the composition stands a skeletal creature inspired by depictions of the Wendigo, a figure drawn from North American folklore. Like the way in which different cultures create stories to explain fear, morality, and the unknown - this painting is my way of exploring these themes. Rather than presenting the creature as a literal monster, I wanted it to feel ancient and ambiguous, existing somewhere between myth and reality.

This uncertainty is reinforced by the creature's absence from the water's reflection.

While the smaller skeletal figure is reflected below, the Wendigo is not, leaving its existence open to interpretation. It may be a physical presence, a spiritual guide, or simply a manifestation of fear and imagination. For me, that ambiguity is central to the work.

Ultimately, this painting reflects my fascination with places, stories, and symbols that exist on the threshold between belief and reality. By combining gothic architecture, celestial symbolism, and folklore, I wanted to create a scene that evokes the feeling of standing before something vast, ancient, and unknowable — a moment where history, myth, and imagination briefly converge.

Eldritch



Love Remains
Oil on Wood
Signed
£500

Eldritch

Love Remians

I began this diptych shortly after getting engaged, during a time when I found myself reflecting deeply on the nature of love, commitment, and the lives we build with one another. Much of my work explores mortality and the passage of time, but while creating these paintings I became increasingly interested in what remains after everything else fades. The answer I kept returning to was love.

The paired skeletons at the centre of each panel are intended not as symbols of death, but of enduring connection. Stripped of identity, they remain together, held in an embrace that time itself has been unable to break. Their closeness speaks to the idea that love transcends the physical body, persisting long after life has ended.

The coffin-shaped panels reference mortality, but they also serve as vessels for memory and devotion. Cobwebs, weathered surfaces, and signs of decay mark the passage of time, yet the figures remain united. For me, this reflects the belief that love leaves an imprint on the world and on those we leave behind. Even when people are gone, the relationships they shared continue to exist through memory, influence, and the lives they touched.

The title, Love Remains, encapsulates the sentiment at the heart of the work. It speaks to the belief that while our bodies are temporary, the bonds we form with one another endure. Long after we are gone, love remains — in memory, in legacy, and in the invisible threads that continue to connect us across time.

Eldritch



Weaver of Dreams
Oil and Silver Leaf on Canvas
Signed
£1,200

Eldritch

Weaver of Dreams

Weaver of Dreams was inspired by one of my favourite Angela Carter quotes: "Fear not the spider, for it is a weaver of dreams and a craftsman of fate." Throughout history, spiders have often been misunderstood and feared, yet they are remarkable creators. Their webs are symbols of patience, resilience, creativity, and interconnectedness. In folklore and mythology, spiders are frequently associated with fate and destiny, weaving the invisible threads that connect lives, choices, and experiences together.

At the centre of this painting is a spider's web stretched between multiple hands, each pulling in a different direction. For me, these hands represent humanity itself and the countless relationships, responsibilities, and connections that shape our lives. We are all bound together through shared experiences, communities, and the people we love. Yet, like a spider's web, these connections are delicate and require care. When neglected or placed under too much strain, they can begin to fray and unravel.

Hidden within the composition in silver leaf are the words Weaver of Dreams. This message speaks to the idea that we are not simply observers of our lives, but active participants in shaping our own futures. Just as a spider patiently constructs its web strand by strand, our ambitions, goals, and dreams are built through persistence, determination, and belief in ourselves.

This painting holds a particularly personal significance for me. Having my own solo exhibition has been a dream for as long as I can remember, and creating this piece became a reflection of that aspiration. As the exhibition began to take shape, the painting evolved into a reminder that the life we imagine for ourselves is often woven slowly over many years. Including Weaver of Dreams in this exhibition feels like a full-circle moment—a celebration not only of creativity and connection, but of a dream that has finally become reality.

Eldritch



Persephone's Portal
Oil and Silver Leaf on
Wood
Signed
Price: £2,000

Eldritch

Persephone's Portal

Persephone's Portal explores the ancient Greek myth of Persephone, daughter of Demeter, and her journey between the living world and the Underworld. This myth has always been one of my favourites because of the imagination behind this ancient explanation for something so familiar - the changing of the seasons. The idea that winter, spring, summer, and autumn are created through Persephone's movement between two worlds is such a poetic interpretation of nature's cycles.

The artwork is designed as a doorway, representing the connection between life, death, and rebirth. Each arched panel represents one of the four seasons, while the central panel reveals the Underworld, where the mirror becomes Persephone's portal between worlds.

In the myth, Persephone is taken by Hades to the Underworld, causing her mother Demeter's grief and bringing winter to the earth. When Persephone returns, the world blooms again.

Spring represents Persephone's return and the awakening of nature. The flowers, greenery, rabbits, and soft colours symbolise fertility, hope, and new beginnings.

Summer reflects the abundance of life while Persephone is above ground. The warmth, sunlight, and birds represent growth, freedom, and nature at its fullest.

Autumn represents Persephone's descent back into the Underworld. The changing colours and darker atmosphere symbolise transition, acceptance, and the beauty of letting go.

Winter represents Persephone's time in the Underworld. The cold landscape and stillness suggest reflection, showing that darkness is not an ending but an essential part of the natural cycle.

Living in England, where the shift between seasons is so pronounced, this cycle feels especially meaningful. The transformation of the landscape — from the fresh greens of spring to the golden decay of autumn and the quiet stillness of winter — shapes our daily lives and emotions. The artwork reflects my deep connection to nature and how the seasons influence my memories and sense of time.

The central panel represents the Underworld, a space between life and death. At its centre, the mirror acts as Persephone's Portal — not just a reflection, but a doorway between the world above and the world below.

The mirror symbolises reflection, transformation, and duality. It represents the balance between opposites: light and darkness, life and death, growth and decay. Like Persephone's journey, the mirror suggests that change is inevitable and that every ending holds the possibility of renewal.

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