

and so the broken mend themselves

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Eilen Itzel Mena Ume Dahlia Camila Barvo

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LATAMesa

INTEMPERIE

Somers Gallery

INTEMPERIE, LATAMesa and **Somers Gallery** are delighted to announce ***and so the broken mend themselves***, a group exhibition at **Somers Gallery** presenting the work of Alejandra Mizrahi, Mara Caffarone, Lulú Lobo, Eilen Itzel Mena, Camila Barvo, and Ume Dahlia.

The six-week exhibition brings together the work of six Latin American women artists whose practices span painting, sculpture, textile, graphic art and performance, engaging with notions of mending, both as a technical act and a poetic symbol. Through an exploration of materiality and techniques passed down through generations, ***and so the broken mend themselves***, invites a reflection on how these elements become conduits for narratives of resilience, transformation, and the continuous negotiation of identity. The exhibition also examines varied approaches to the artistic gesture, revealing its power as a means to navigate and articulate these themes.



In ***and so the broken mend themselves*** the act of mending transcends mere repair, becoming an expression of resilience, adaptation, and memory. Each work invites reflection on how materiality, colour and techniques, often passed down through generations, serve as conduits for narratives of resilience, transformation, and the continuous negotiation of identity. Mending embodies the symbolic suturing of the self following personal or collective trauma, where healing, invention, and growth emerges through the process of repair.

The participating artists employ varied approaches—both materially and thematically—in their creative practices and engagement with the subject. Eilen Itzel Mena's practice is characterised by its intuitiveness and playfulness, allowing her to navigate grief through the pursuit of joy. Ume Dahlia's work also addresses trauma through the use of the oyster as a symbol of resilience and personal growth. Mara Caffarone's research-based practice aims to repair fractures in historical narratives while reclaiming space for often-forgotten indigenous worldviews. Alejandra Mizrahi seeks to restore connections to ancestral indigenous craftsmanship, while Camila Barvo intertwines personal and cultural narratives through the tactile art of embroidery. Lastly, Lulú Lobo employs technical printing processes, where the interplay of crevices and the irregularities within repetition allows for the generation of new forms and meanings. Each draws on their unique creative practice to navigate, interpret, and articulate the complexities of the world around us.

As these artists thread, unthread, and rethread along an unstable horizon—navigating from a decentered centre, from the displaced periphery which is Latin America—their works reflect the ongoing process of mending. Each gesture, line, and colour functions not only as a form of expression but also as the threads that weave a binding connection, fostering repair and the creation of something new. In this exhibition, mending emerges as a powerful metaphor for resilience, inviting viewers to engage with their own narratives of healing and transformation.



Eilen Itzel Mena

Eilen Itzel Mena's artistic practice navigates the diverse landscapes, emotions, and languages that define the femme Afro-diasporic journey. Her work delves into themes of growth, transformation, community, ancestry, and selfhood, investigating how individuals within the African and Latin diasporas navigate their personal and collective purpose through the pursuit of joy, even amidst adversity.

Rooted in drawing, Mena's paintings are spontaneous and intuitive, using oil sticks and a vibrant palette that reflects her time in Brazil and the Dominican Republic. These works embody the energy of her lived experiences, with an exploration of joy at their core, as she seeks to understand and overcome grief without allowing it to define her.

By tapping into her inner child, Mena reconnects with her subconscious and lets intuition guide her creative expression. Her paintings visualise both real and imagined spaces, to re-envision reality and expand the dialogue around identity and resilience.

Through a blend of semi-representational and abstract forms, she crafts a visual language that captures the interplay between body and spirit, fostering alignment and reconnection. Rather than allowing trauma to define her subjects, Mena reframes their narratives through a celebration of joy and resilience.



Eilen Itzel Mena

Title: *Heaven*

Technique: Acrylic & oil on canvas

Measurements: 230 x 230 cm

Year: 2024

Alejandra Mizrahi

Alejandra Mizrahi's artistic practice is deeply rooted in textiles, where she combines a wide array of sewing techniques. Her work weaves together ancestral craftsmanship with experimental approaches, as she engages with fabrics and natural materials to create new dimensions in textile art. Central to her practice is the desire to revive and acknowledge specific ancestral methods, with a focus on *Randa*, a traditional lace-making technique she learned, researched, and studied from the local community of El Cercado in Tucumán, Argentina.

The pieces displayed in the exhibition embody Mizrahi's commitment to reclaiming ancestral techniques, and giving visibility to the labour-intensive craftsmanship of embroidery, and revealing its connection to traditional female labour. There is also a deep reverence for the materials she uses, taken from natural sources, with consciousness to their origins and the paths they have travelled to reach her hands.

One of the exhibited works, *Arrastrera*, is part of a series of sculptural pieces where Mizrahi explores the three-dimensional potential of her textile practice. As she describes it, the emergence of three-dimensionality came from observing fabrics—not just their surfaces, but their edges and reverse sides, understanding them as bodies with boundaries. This realisation triggered her to move beyond the two-dimensional plane. The title, *Arrastrera*, refers to trawlers used in illegal, indiscriminate fishing practices that sweep up everything in their path. In her work, however, Mizrahi reclaims this idea, highlighting the act of bringing up everything from the depths. Just as trawling is a non-selective method, she too integrates a multitude of techniques into her practice, as if she were drawing from the very bottom of the sea.





Alejandra Mizrahi

Title: Untitled (5), from the series "Labyrinth"
Technique: Natural dyes, randas, embroidery and crochet.
Measurements: 40 x 90 cm
Year: 2024



Alejandra Mizrahi

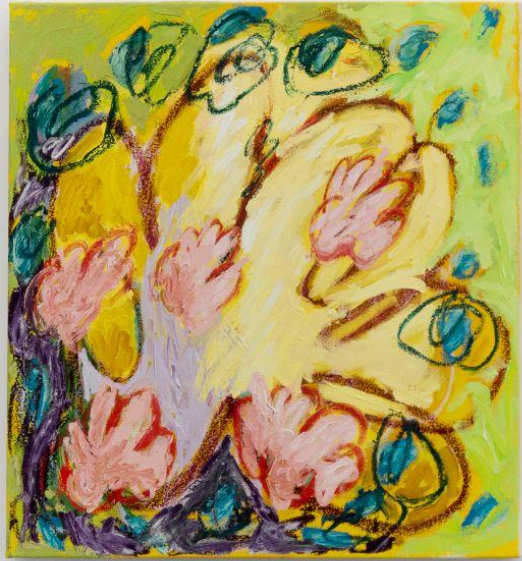
Title: Untitled (8), from the series "Labyrinth"

Technique: Sheep wool, cotton yarn, wire, avocado-dyed fabric, randa and crochet.

Measurements: 55 x 34 cm

Year: 2024





Camila Barvo

Through the meticulous craft of embroidery, Camila Barvo explores the layered narratives embedded within textiles, embracing this medium as a form of personal and cultural expression. Her work intricately merges the tactile qualities of embroidery with the intimate practice of caring for and manipulating hair, which is rich with symbolic weight. Hair, as an extension of the body, carries our DNA, history, and heritage, serving as both a literal and metaphorical thread that weaves together identity and memory.

There is a significant heritage of textile art by women, and Barvo's practice draws on the legacy of feminist artists such as the Feministo Collective of the 1970s, to name just a few. These artists used craft techniques—particularly those involving textiles—to challenge traditional gender roles and shed light on the often invisible labour of caregiving. In her works “Braid Wrap” and “Sculptural Braids,” both soft sculptures made from wool and dyed with henna, Barvo where she conveys the idea of hair filaments with wool textile fibres to explore themes of the female body's memory, femininity, and identity.

The delicate interplay between these materials and gestures speaks to a larger dialogue around resilience and adaptation. Barvo's practice not only honours traditional craft but, as she explains in her own words, she uses haircare gestures “as an approach to create, understand textiles and map the lived experience”.

Camila Barvo

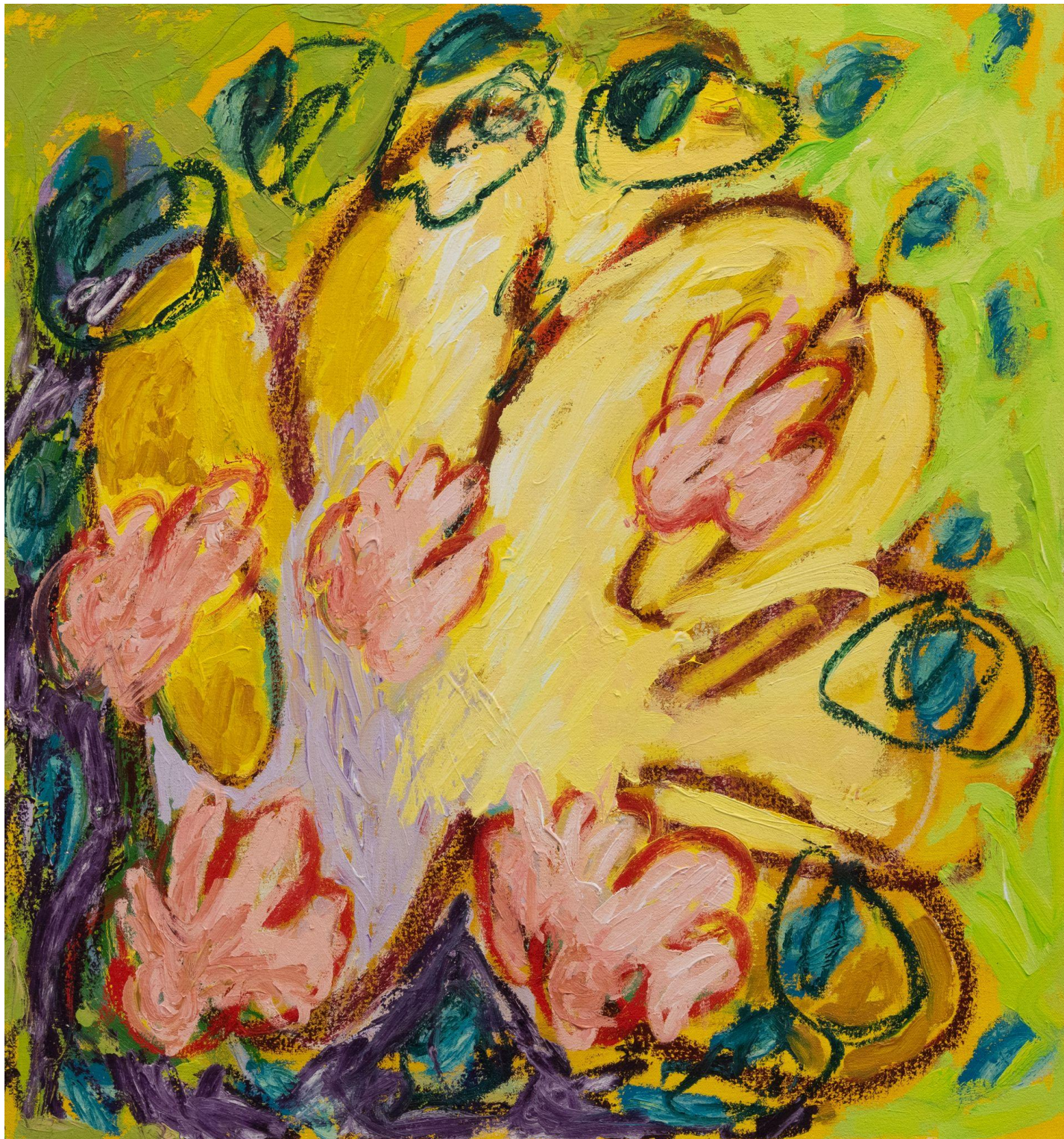
Title: *Braid Warp*

Technique: Wool used for doll hair dyed with henna and colour enhancement products for hair

Measurements: 50 x 30 cm

Year: 2024





Eilen Itzel Mena

Title: *Glowing*
Technique: Acrylic & oil on canvas
Measurements: 71 cm x 66 cm
Year: 2023



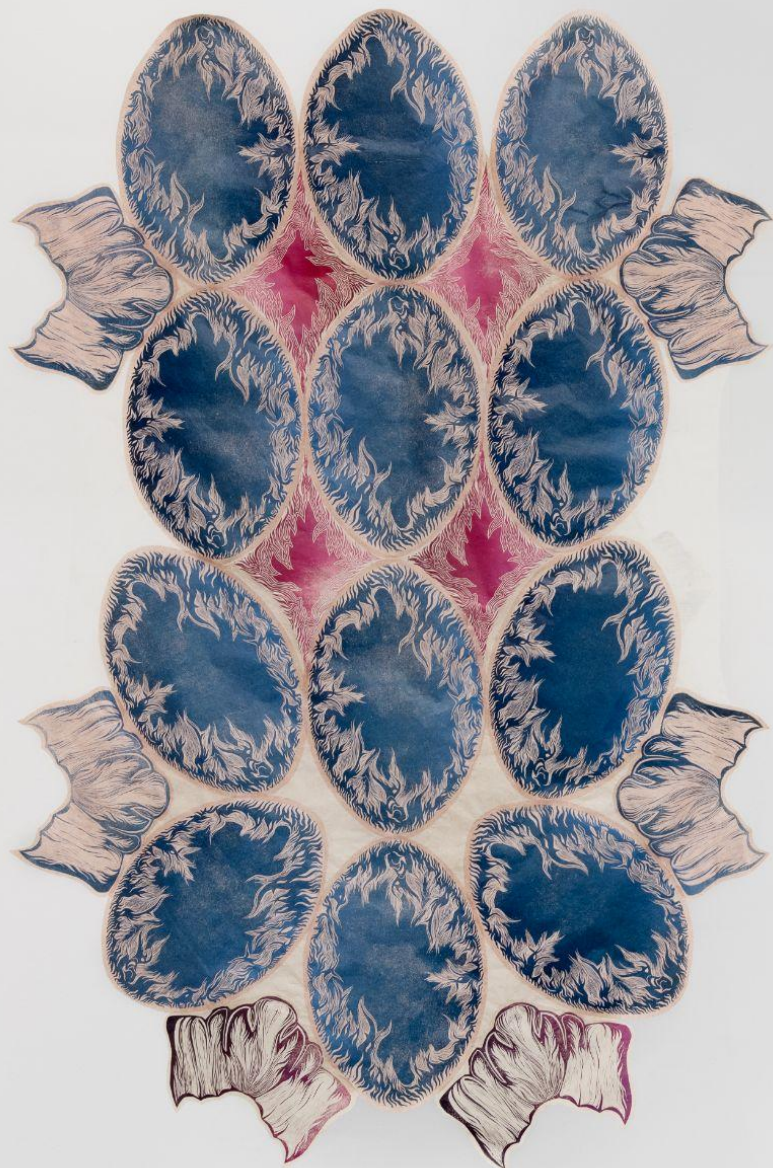
Lulú Lobo

Lulú Lobo employs the language of drawing and printmaking to create intricate paper artworks that exist at the intersection of sculpture and print. She works with *pattern paper* —and *capricho fabric*, traditionally used in bookbinding and linocut printing, as a structural foundation for her pieces. The only predetermined element in her creative process is the matrix; beyond that, she embraces the unpredictable nature of printmaking, allowing the stamping process to unfold vigorously and spontaneously.

Each piece is composed of various prints that connect and interact like a kaleidoscope. The resulting forms are organic geometries—shapes nesting within one another—creating a visual language that explores connections and disconnections. These are fictional structures that house all sorts of natural morphologies.

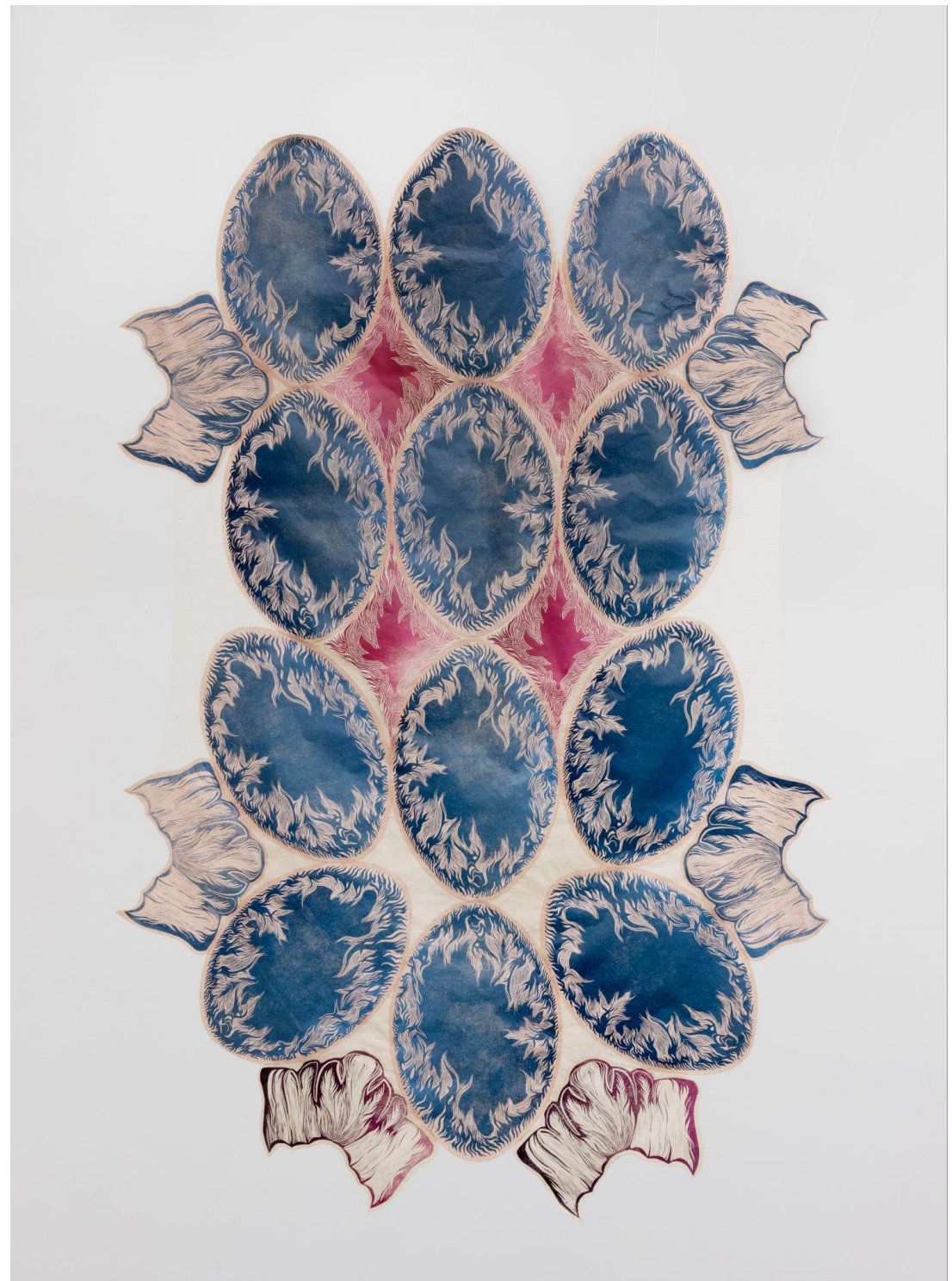
Lulú's work exists in-between structure and ornament, exploring the tension between the original and the multiple. Her practice is rooted in the hypothesis that repetition can serve as both principle and subordinate, embracing fortuity, differentiation, and displacement. The serendipity of each print creates a unique plurality, an idea that the artist extends into a broader cosmovision.

When these paper structures hang in space, their folds breathe and shift, bending under their own weight and revealing the fragility of their materiality. They inhabit a haptic space, a *tactile visuality*, where sensories merge as if eyes could feel the surfaces they perceive. Through the interplay of crevices and the irregularities within repetition, the materials—like words—alternate and converge, creating new meanings.



Lulú Lobo

Title: Aquatic Acoustics XIII
Technique: Color linocut on cast paper and tarlatan
Measurements: 125 x 80 cm
Year: 2024



Ume Dahlia

The image of the oyster holds profound significance in Ume Dahlia's work. By using the image of sea molluscs as a symbol, she reflects on the delicate interplay between pressure and trauma. Just as pearls are formed in response to irritants that breach the oyster's shell—triggering a natural defence—Ume Dahlia connects this process to her own journey of overcoming trauma. Her work conveys the transformative power of resilience, with mother-of-pearl standing as a beautiful and potent example of strength born from adversity.

Yonic Phallus and *Perla 西川*, explore the transformative and feminine symbolism of the shell and pearl. The ceramic sculpture *Yonic Phallus* delves into the duality between the female and masculine reproductive organs. The oyster's form is linked to the *Yoni*, which in Sanskrit refers to the female reproductive system. The artist merges this with a phallic shape, representing male sexuality. The subtle fusion of these elements, holding as a result a *Ostrea Chilensis*, navigates the intimate journey through sexual trauma.

Meanwhile, the painting *Perla 西川*, displayed alongside, portrays the intangible metamorphosis of trauma into resilience. It captures the mysterious path of healing, from the human body to the vast landscapes of Dahlia's homeland, symbolising the recovery of hidden, wounded territories. Through her work, the artist invites contemplation on the amplification of trauma and the complexities of healing and restoration.

Together, these works express a fragile yet persistent interplay between vulnerability and growth, reflecting the continual negotiation involved in the construction of one's identity.





Ume Dahlia

Title: *PERLA 西川*

Technique: Oil on paper mounted on canvas

Measurements: 29,7 x 40 cm

Year: 2023

Ume Dahlia

Title: *Yonic Phallus*
Technique: Ceramic piece with *Ostrea Chilensis*
Measurements:
Year: 2024





Lulú Lobo

Title: Aquatic Acoustics IV
Technique: Linocut printed in successive color on cast paper, tarlatan, cotton
and copper threads, iron
Measurements: 133 x 100 cm
Year: 2024

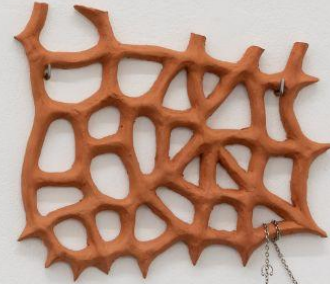
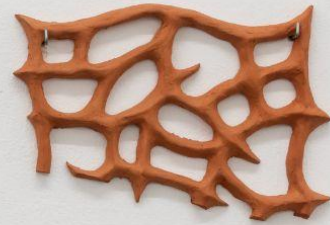


Mara Caffarone

Mara Caffarone's research-based practice employs a revisionist historical lens to explore the ongoing negotiation of Argentinean and Latin identities. In her series of small window grilles, she delves into the interstitial spaces between colonialism and identity, and how the European imposition of private property dramatically reshaped indigenous worldviews in Latin America. These colonial window grilles serve as potent symbols of "protection" and territorial demarcation, reflecting the appropriation of indigenous lands and the erasure of native cosmologies.

Caffarone's art pieces, handcrafted from raw clay, draw inspiration from the morphology of colonial architectural details found in Buenos Aires. However, each work is unique, more invention than replication, allowing her to revisit and reshape these colonial imprints. The use of terracotta, combined with lead inserts—pierced into the clay like wounds or piercings—creates a material rhetoric that evokes the violence of the conquest. The clay symbolises the land itself, while the lead represents its subjugation, offering a space to reconsider the foundational narratives of territory and identity. Moreover, this mix of materials can become an act of mending—repairing the fractures in historical narratives while reclaiming space for native forgotten worldviews.

Through her engagement with the concept of territory—both materially and thematically—Caffarone challenges Eurocentric notions of property, inviting a deeper reflection on how colonial symbols and histories continue to shape the discourse around identity among Latin and Argentine people.





Mara Caffarone

Title: "Private Property" Series – The Entrance
Technique: Stoneware, lead and surgical steel.
Measurements: 34 x 26 x 2.5 cm.
Year: 2023

Mara Caffarone

Title: Series "Private Property" - Death
Technique: Ceramic colored with chamotte.
Measurements: 39 x 27 x 2 cm.
Year: 2023





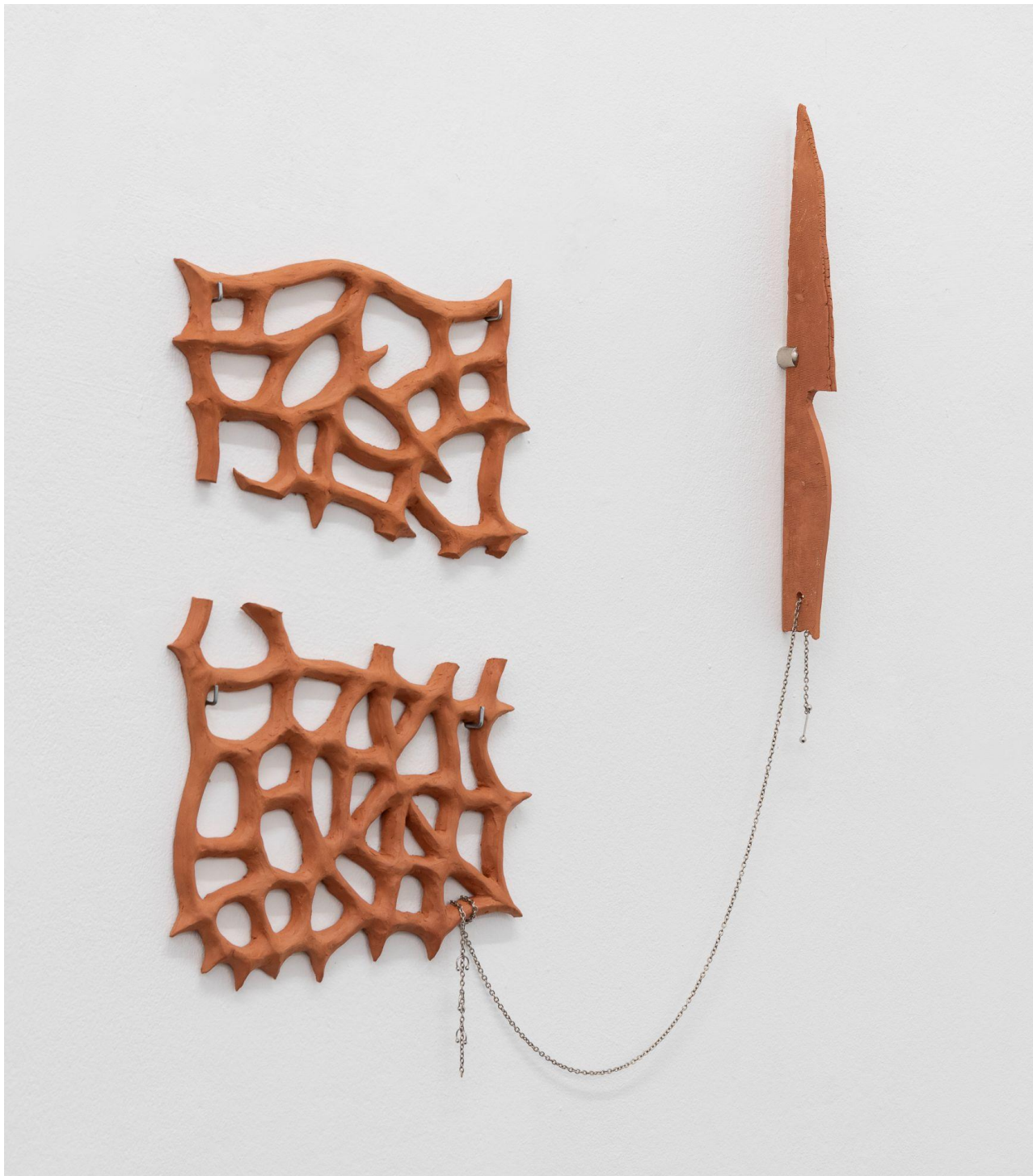
Mara Caffarone

Title: "Private Property" Series – The Cross
Technique: Stoneware and surgical steel.
Measurements: 35 x 25 x 2.5 cm.
Year: 2023

Mara Caffarone

Title: "Private Property" Series - Nature
Technique: Stoneware and lead.
Measurements: 35 x 27 x 2 cm.
Year: 2023





Mara Caffarone

Title: "Private Property" Series – Like a spider web
Technique: Colored ceramic
Measurements: 35 x 27 x 2 cm.
Year: 2023







Alejandra Mizrahi

Title: Surface 5, from the Pleasure and Benefit series
Technique: Kneaded felt
Measurements: 50 x 60 cm
Year: 2023

Alejandra Mizrahi

Title: Surface 7, from the place and benefit series
Technique: Kneaded felt
Measurements: 50 x 60 cm
Year: 2023





Alejandra Mizrahi

Title: Surface 6, from the place and benefit series
Technique: Kneaded felt
Measurements: 30 x 50 cm
Year: 2023

Alejandra Mizrahi

Title: Untitled (4), from the series "Labyrinth"
Technique: Natural dyes, randas, embroidery, loom, tricotin, two needles and crochet.
Measurements: 90 x 85 cm
Year: 2024

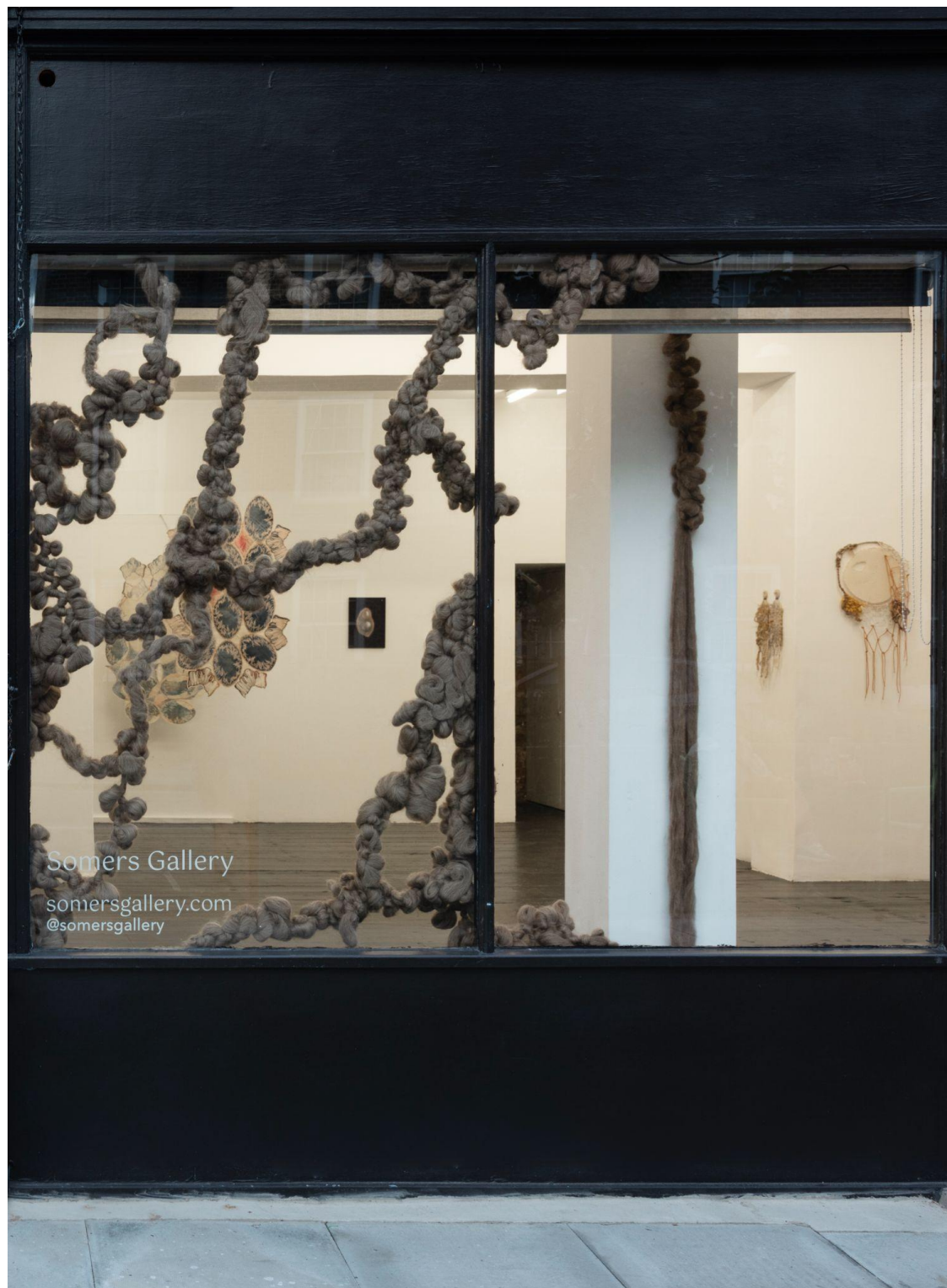






Alejandra Mizrahi

Title: Trawlers
Technique: Textile sculpture.
Measurements: 240 x 90 x 40 cm
Year: 2023



Camila Barvo

Title: *Sculptural Braids*
Technique: Knotted wool
Measurements: 300 x 50 cm
Year: 2024



Eilen Itzel Mena

Title: *Cumpleaños*
Technique: Oil on wood panel
Measurements: 50 cm x 50 cm
Year: 2024

BIOS



Alejandra Mizrahi

Alejandra Mizrahi holds a Bachelor's degree in Arts from the National University of Tucumán and a Doctorate in Philosophy from the Autonomous University of Barcelona. She is a professor in the Technical Degree Program in Fashion and Textile Design at FAU, UNT. Since 2012, she has been working with the Randeras community in El Cercado. Some of this work is published in "RandAcerca" (2020) and "Randa: tradición y diseño tucumanos en diálogo" (2013). In 2017, 2018, and 2019, she participated in Katsuhiko Hibino's Turn Project as part of BienalSur. She has also participated in artistic residencies, including Curadora in San José del Rincón, Santa Fe (2014), Savvy Contemporary in Berlin (2016), and Teatro Tiempo Munar in Buenos Aires (2021). She is a member of the collective La Lola Mora, a group of women working in the arts. Her recent exhibitions include "Gimnasio blando" at Munar in 2021 (solo exhibition), "Adentro no hay más que una morada" at MAMBA in 2021 (group exhibition, curated by Alejandra Aguado), "Contrareloj" at Munar-Intemperie in 2022 (group exhibition, curated by Leandro Martínez de Pietri), and "(h)usos del mundo" at Fundación Osde in 2022 (group exhibition, curated by Carolina Cuervo).

Her work is part of the collections of the Museum of Modern Art of Buenos Aires, Palais de Glace, and private collections.

She lives and works between Tucumán and Buenos Aires.

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Lulú Lobo

Tucumán (1984), lives in Buenos Aires. Her practice revolves around visual languages that address the notion of original/multiple. She folds, unfolds, and enhances the capacities for connection, dissent, and mutation in that relationship. Between experience and imagination, she constructs and reworks images through graphic, drawing, and installation processes and dimensions. She holds a Bachelor's degree in Arts, specializing in printmaking, from the National University of Tucumán. She has continued her education through workshops, seminars, clinics, and programs with various contemporary art artists and teachers.

She received the Konex 2022 Merit Diploma, First Prize in Printmaking at the National Salon 2021, Honorable Mention at Felix Amador 2021, Special Mention at the Klemm Prize 2020, Honorable Mention at the Itau Prize 2019, Creation Grant from FNA 2017, Acquisition Award at the XLV National Salon of Tucumán 2017, and Third Acquisition Prize at the Contemporary Art Salon MUNT 2015. She was part of the group project TripleXXX at CC Recoleta, within the framework of the Creation Collective Projects Prize 2016-17, Buenos Aires.

She published the book *Oídos en los ojos* in collaboration with Tercera Persona (Leticia Barbeito and Juan Pablo Montero), printed in the city of La Plata in 2021, now part of the collection at the Polytechnic University of Valencia and the National University of La Plata.

Her exhibitions include *Subfluvial*, curated by Violeta González Santos, together with *Intemperie* at María Casado Home Gallery, Buenos Aires 2024; *Tropos*, Tamañoficio, Tucumán 2022; *Neológica*, with *Intemperie* at MUNAR, Buenos Aires 2022; *Envés*, Casa de la Cultura de Vicente López, Buenos Aires 2019; *WM o MW*, Espacio Tucumán, Buenos Aires 2019; *Un Themes*, CC de la Memoria H Conti, Buenos Aires 2014; and *Themes*, Rusia/galería, Tucumán 2013.

She has participated in various exhibitions and calls, including *Contrarreloj*, curated by Leandro Martinez Depietri with *Intemperie* at MUNAR, Buenos Aires 2022; *Transformación. La gráfica en desborde*, curated by Silvia Dolinko and Cristina Blanco, at the National Museum of Printmaking, CNB, Buenos Aires 2021; the 108th National Visual Arts Salon, Buenos Aires 2019; the Biennial Prize City of Rafaela, Patrimonio Fulgor, Santa Fe 2019; the 47th Salon of Tucumán, Tucumán 2019; *Desobediencias*, curated by Leila Tschopp at Pasaje 17, Buenos Aires 2017; *Secuela de un Fragmento*, CC Rougès, Tucumán 2015, among others.



Mara Caffarone

She lives and works in Buenos Aires. In 2022, she was awarded a scholarship to participate in the AxA "Artistas por Artistas" program of El Mirador Foundation. Between 2016 and 2017, she was an agent in the artists' program at the Center for Artistic Research (CIA), coordinated by Roberto Jacoby.

In 2015, she was selected to participate in the Artists' Program at Torcuato Di Tella University under the direction and mentorship of Inés Katzenstein. She graduated as a graphic designer from University of Buenos Aires, where she worked as a professor for 6 years. She also completed a master's degree in ceramics at Fernando Arranz National School of Ceramics.

She has attended workshops and clinics with Ernesto Ballesterro, Diego Bianchi, Silvia Gurfein, Florencia Rodríguez Giles, Leila Tschopp, Luis Terán, Fernanda Laguna, Juan Tessi, Laura Batkis, Mariela Scaffati, Cintia Mezza, Juan Laxagueborde, Claudio Iglesias, and Rosario Bléfari.

In 2020, she received the Oxenford Extraordinary Grant for artists. During 2022, she completed a curatorial residency and received an honorable mention, the Kenneth Kemble Visual Arts Grand Prize.

She has held solo and group exhibitions at various galleries and museums in Argentina, Mexico, and Spain, including Kirchner Cultural Center, Castagnino-Macro Museum, Munar, Federico Klemm Foundation, Luis Perloti Museum, San Martín Cultural Center, Isla Flotante Gallery, National Endowment for the Arts- Bicentennial House, Quimera Gallery, Gachi Prieto Gallery, Satellite Gallery, Granada Gallery, Appetite Gallery, Militantes Gallery, Cobra Gallery, Art Madrid Solo Project, and the House of Culture of Tlalpan.

Between 2009 and 2012, she founded and managed the Bonjour Gallery project, which won the Work Award at Barrio Joven ArteBA Chandon 2011 in the categories "Best Gallery" and "Best Artist".



Eilen Itzel Mena

Eilen Itzel Mena is an Afro-Dominican American artist and writer from the South Bronx, currently based in London, UK. In 2017, she was awarded a BA in Fine Art from the USC Roski School of Art & Design, and in June 2023, she received her MFA in Painting from the UCL Slade School of Fine Art. Mena has exhibited her work internationally and has been the recipient of various artist grants and awards. Most recently, she was awarded the Adrian Carruthers Studio Prize with ACME (beginning in January 2025) for her Slade MFA Degree Show presentation.

Mena's visual arts practice is deeply rooted in documenting a femme Afro-diasporic intersectional experience. Her work explores themes of growth and transformation through an understanding of community, ancestry, purpose, and the connection between the child and adult self. She is particularly interested in how individuals in the African diaspora pursue joy and personal or communal purpose. Mena employs a variety of materials in her practice, including painting, drawing, printmaking, sculpture, installation, and performance, using these as tools for the pursuit of joy.



Ume Dahlia

Ume Dahlia studied at Universidad Finis Terrae, Chile, and completed an MA in Contemporary Art Practice at the Royal College of Art, London.

Ume has exhibited work internationally, including at Feria Chaco, Santiago, Chile (2021); "Eclosión" at Galería FRANCA, Santiago, Chile (2022); "Rites & Rituals" at Peckham Safehouse, London, England (2024); and "Crafting Memory, Intimate Places" at the Royal College of Art, London, England (2024). Recent exhibitions include Montez Press Radio x RCA CAP Broadcast and Screening at TATE Modern, London, England (2024), and "Ripples" at Hypha Studios, London, England (2024). Ume also completed a painting residency at Galería FRANCA, Chile (2022) and has been published in Chilean publications such as Revista Ciénaga and Boletín Unión Nacional de Artistas.

Ume is currently based in London.



Camila Barvo

As a mix media artist, Camila Barvo (1996) explores cultural phenomenons within a soft sculptural and video medium. Using natural materials, she creates relationships between embroidery, natural dyes, and fibre/fabric manipulation as experimental forms of expression and powerful languages to document experiences that revolve around femininity and identity. As a Latinamerican maker, material identity deeply informs her practice. Growing up in Medellín, Colombia made her deeply aware of the power in craft and the richness in cultural material knowledge of the country. Passionate about the value of craftsmanship in society and driven to expand the boundaries of craft through contemporary art, she believes it's essential to reincorporate responsible artisan practices into current forms of expression.

Graduating from The Royal College of Art in 2024, her works and research have been recognized by The UK Textile Society, receiving the Highly Commended Postgraduate Award in 2024, and have been selected by the RCA Sustain Lab for the annual exhibition.

LATAMesa

About LATAMesa

LATAMesa is a curatorial initiative founded in 2023 by Carolina Orlando and Pilar Seivane with a clear mission: to build and sustain a strong network among Latin American artists and art professionals based in London. Our objective is to foster connections among individuals rooted in Latin American identities, diaspora communities, and supportive structures. At our core, we prioritise collaborative work and embrace notions of community and solidarity.

Our activations are not just an experiment in care and performative action, but also a bold statement of our collective commitment to promoting Latin American culture. We are passionate about creating a supportive community where participants can exchange discourses and experiences, sustaining a network that serves as a framework and safe haven for exploring the vast realm of Latin American identities and amplifying their voices within London's arts ecologies.

LATAMesa's past events and projects includes the curation of the group show "Primordial Soups" at Mucciaccia Gallery (July - September, 2024), "IN/BETWEEN/NESS: Women Tales from Latin America" at Somers Gallery (April, 2024); LATAMesa + Latitud Club Social in collaboration with Daniel Rey's solo show at Koppel Collective (November, 2023); LATAMesa in collaboration with "De, Desde, En, Entre, Hacia" exhibition at SET Woolwich (July, 2023) and LATAMesa Launch Event at HArt Slane (June, 2023).

In November 2023, we launched our editorial branch, primarily featuring interviews with some of the artists who compose LATAMesa's social fabric.

INTEMPERIE

About Intemperie

Intemperie was conceived in 2018 as a nomadic project. Reversing the logic of the traditional gallery, the team constantly seeks new spaces to exhibit its artists. Each exhibition involves selecting a location intimately connected to the artist and their work, with a focus on the relationship between the pieces and the place of display. Intemperie has worked in public spaces, unconventional venues, galleries, and institutions, always striving to find the ideal space for the artworks while generating site-specific proposals.

The team consists of 10 artists who work within a process-oriented dynamic, exploring transitory spaces, ephemeral interventions, and virtual scenes that align with artistic processes.

Intemperie is managed by artist Gonzalo Maggi.

Somers Gallery

About Somers Gallery

Somers Gallery was established as a project space in 2015 under the name Chalton Gallery in London. In 2022, they changed their name to Somers Gallery, and in 2024, they began representing artists from Latin America and the UK.

The purpose of Somers Gallery is to promote Latin American and British art both in the UK and Latin America.

Their mission is to present an ambitious programme of exhibitions and events showcasing British and Latin American art, as well as to catalyse new levels of collaboration between artists, curators, and institutions from both sides of the Atlantic.

The gallery is committed to supporting the wider ecosystem of art by nurturing new generations of artists and promoting art education. The gallery's annual programme includes three months dedicated to emerging artists. Young artists are provided with gallery space, a small bursary, mentorship, and other available resources.

Somers Gallery is located in Somers Town, between Euston and King's Cross & St Pancras stations. Some visionaries refer to this area as 'The New Palo Alto' and 'The New Mile Square.' It is indeed an incredible area, home to leading global organisations working in AI, fintech, and life sciences, while the neighbourhood is notably progressive. They collaborate with many of these organisations.